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AFTER 'GOOD' JUNE

Holiday Sales Give Retailers A Boost

By IRV LICHTMAN

NEW YORK-Retailers were generally encouraged by July 4 weekend business, many declaring it maintained an upward sales trend evident over the past month or so.

Consumers apparently responded to a better name artist product flow,

ASCAP, BMI Score Senate Bill Passage

By BILL HOLLAND

WASHINGTON—The U.S. Senate has passed by voice vote a series of "housekeeping" copyright office bills including one that would amend the current copyright law to exempt non-profit veterans' and other fraternal organizations from paying (Continued on page 66)

while prerecorded cassettes continued to gain a greater share of sales, according to dealers surveyed.

Business was up a modest 2% or 3% on a per-store basis at the 140-unit Record Bar chain, but the firm's Barrie Bergman sees this showing in the context of a "good" June. "It was a very nice weekend for us and it looks like the consumer is out there," Bergman says.

He goes on to state that he's not buying any RCA frontline goods as an aftermath to a July 1 wholesale price increase of 2.1% (Billboard, June 26), although he's buying A&M product based on the label's deal offering a 3% off-invoice discount through July 15 on 20 of its best-selling albums, tapes excluded (Billboard, July 10). "If RCA stays with its increase, we'll never buy another record," claims Bergman, who, among other key retailer/rackers, re-

(Continued on page 18)

AC Formats Hurting On AM Dial Latest Arbitron Ratings Underscore FM Penetration

By DOUGLAS E. HALL

NEW YORK—Adult contemporary formats are becoming as vulnerable on the AM dial as were top 40 stations on the same waveband a few years ago, judging by the latest spring Arbitrons for Chicago, Detroit and St. Louis.

The development is exemplified by KXOK-AM St. Louis, which is losing audience to three AC competitors on FM: KSD, KSLQ and KMOX. And although the AM station is up to 3.5 from 3.1 in the winter, it's far behind the 5.1 it enjoyed a year ago.

year ago.

Meanwhile, KSLQ is up to 4.1 from 3.2 (4.6 a year back); KSD gets 5.4 from 5.5 (3.8 a year ago); and KMOX takes 3.4 from 3.2 (3.0 a year back).

In the comparable Birch Report, KXOK has a 2.6, down from 3.6 in April; KSLQ is up to 3.2 from 2.8; KSD goes to 5.7 from 6.3; KMOX is up to 2.0 from 1.7.

Radio consultant Kent Burkhart, who is acting as commentator for

Billboard in the analysis of Arbitron data, characterizes KXOK as "being battered" by its FM competitors in AC. He notes that with each passing book, the age point at which listenership breaks from AM to FM is rising. As this once hit stations with teen listeners, it's now hurting those with listeners in their twenties and even thirties.

In Chicago, Mutual's AC WCFL-

AM cannot get off the ground, stuck with a 1.1, down from 1.6 in the winter and 1.3 a year ago. ABC has successfully propped up its adult contemporary WLS-AM by giving the FM like call letters and simulcasting the maximum the FCC allows. The result: WLS-AM is up to 4.8 from 4.5 in the winter, but this is behind 5.0 a year ago. WLS-FM is up to 4.1 (Continued on page 66)

Oldies Getting Increased Share Of Country Airplay

By KIP KIRBY

NASHVILLE—Although country radio's love affair with oldies has been evident for the past two or three years, an increasing number of programmers have in recent months been relying on the tried and tested. In fact, a majority of country stations surveyed by Billboard admits to shading playlists as much as 70/30 in favor of oldies.

One reason for the shift from present to past stems from heated competition in major markets, with former ratings giants struggling to maintain identity against new country formats, as well as intruder pop and AC stations readily programming crossover country music.

Another factor figuring lies in (Continued on page 22)



ALL DRESSED UP . . . with everyplace to go! David Roberts cuts more than an intriguing sartorial stance with his debut album ALL DRESSED UP (E1-60127). The album befits a gentleman of class, style and musical heritage such as David Roberts Esq. with production from Greg Mathieson & Jay Graydon finely tailored to a grand design. Contains the single "Boys Of Autumn" (69989) on Elektra Records & Cassettes. (Advertisement)

Inside Billboard

- BLACK RADIO continues to benefit from Arbitron's Differential Survey Treatment. The new measurement system is thought responsible for the format's spring listenership gains in Detroit and Chicago. Page 66.
- RECORD RENTAL is the subject of a NARM survey of its retail and wholesale membership to determine how widespread is the practice. The information will be used as part of lobbying efforts in Congress against the first-sale doctrine. Page 3.
- **RETAIL EXPERIMENTATION** in Kansas City sees a classical record outlet dovetailing with two non-music dealers to create a "department store for the arts." Page 20.
- URBAN CONTEMPORARY programmers, notably in New York, are facing the tricky business of determining the "burnout" factor of playlisted material. It's keyed to the active nature of the format's listeners. Page 3.
- WHOLESALER DISCOUNTS, thought to be around 10%, are being offered by Motown Records on its frontline and midline product. The label hopes that the savings will be passed on to the consumer. Page 3.
- INDIE LABELS continue to profit from sales of rap records, even though the genre may have peaked commercially. Helping the product exposure are urban contemporary radio formats across the nation. Page 6.



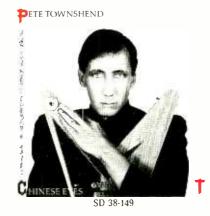
Shooting Star makes your rock & roll dreams come true with "III Wishes." FE 38020. Produced by Kevin Elsan (Journey). Features the single, "Where You Gonna Run." 14-02028. On Virgin®-Epic® Records and Tapes. (Advertisement)

(Advertisement)





PETE TOWNSHEND



"ALL THE BEST COWBOYS HAVE CHINESE EYES" HIS NEW ALBUM ON ATCO RECORDS AND CASSETTES



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Foreground Firm Boosts **Label Links**

LOS ANGELES-Record companies are getting an added boost in ancillary product exposure through new cross-merchandising thrust behind one of the leading foreground music suppliers, Audio Environments, Inc.

The Seattle-based AEI, claimed to be the largest U.S. foreground music concern, seeks to buttress recent expansion moves into new service locations through a new emphasis on special tie-ins between its label suppliers and the retail businesses that utilize AEI's taped music programs.

Plans range from specially taped programs and interviews with recording acts for airlines' inflight audio programs to print advertising, posters, LP and T-shirt giveaways and contests.

That blueprint mirrors labels' greater receptivity to foreground services as an adjunct to traditional product promotion via radio and retail. To shepherd that heightened activity, AEI has recently expanded its offices here and brought aboard Ellen Neitlich, a former RSO Records staffer, as director of promotions.

Neitlich notes that AEI's primary base of 7,000 retail clients, com-prised largely of restaurants, hotels and fashion centers, has been augmented since January by the com-pany's move into a special dental offices programming venture via its NovaTone subsidiary. AEI has also entered the inflight programming race, and now services Continental Airlines, Air France, Finnair, South African Airways, Aloha Airlines and Japan Airlines after two years in that

That spreading universe of clients and the corresponding widening of AEI's reach to consumers has prompted the move into more visible promotion. Neitlich sees the move into cross-merchandising as a natural one, citing a current tie-in with Arista via AEI's Wild West clothing store service arrangement as indicative of the trend.

The campaign includes current product by four label acts, Air Supply, Melissa Manchester, Haircut 100 and Alan Parsons, and encompasses a contest offering Panasonic home stereo systems and personal cassette players, with accompanying gifts of Arista LPs or tapes; Air Sup-ply concert tickets; gift certificates redeemable at Wild West stores and Arista albums.

A further tie with Music Plus record/tape outlets here utilizes coupons, given away in the Wild West locations, that enable patrons to get

(Continued on page 8)



PLATINUM SPRINGFIELD—RCA's Joe Mansfield, right, presents Rick Springfield with a platinum album for "Success Hasn't Spoiled Me Yet" at a reception at the Russian Tea Room following Springfield's three sell-out performances at Carnegie Hall. Watching the presentation are, from left, RCA's Bill McGathy and Springfield's manager Joe Gottfried.

Motown Sales Plan Aims At Retail Price Rollback

By SAM SUTHERLAND

LOS ANGELES-Motown Records is launching a major summer sales program aimed at rolling back retail prices on its tapes and disks.

Although several major branch-distributed labels have recently restored discounts and dating to key new releases, Motown's program, outlined last week by label president Jay Lasker, proves more far-reaching. Included in the push is the entire current Motown catalog as well as its successful \$5.98 list midline

Another rarity for Motown, invoice dating, is also being tendered, along with extensive in-store merchandising support and an advertising program encompassing special allowances and multi-media spots and layouts created by the label.

Lasker himself declined a breakdown of distributor prices and demurred as well at specifying the discount, beyond noting that Motown's largest recent discounts seldom reached 5%, while the new push would build in "more than double" that break to its customers.

Distribution sources confirm the discount is a 10% reduction, a move one Motown distributor confided 'hasn't been offered by them in

Lasker claims dealers will thus be able to offer shelf prices as low as \$5.50 on \$8.98 list titles, and between \$3.50 and \$3.75 on Motown's midline catalog.

He concedes that distributors and

their customers will control whether the full savings are passed along to consumers. But he points out that Motown's array of in-store display posters will buttress such a follow-through by alluding to price. Thus, a

generic midline poster touts the hit acts represented in that series as priced at less than \$4, while a separate design prepared for current frontline hits by acts like the Dazz Band and Rick James at less than \$6.

Noting that many accounts have already been forced by wholesale hikes to push their shelf prices "closer to list than they've been since discounting really got started," Las-ker asserts Motown is hoping to generate enough consumer response to prompt a broader trend toward lower prices.

The decision to add dating, which Motown has long avoided, is another direct response to the economy, the veteran record/tape marketer adds. "Dating means more now than it did five years ago," ad-

(Continued on page 74)

PRIME CONCERN

'Burnout' Factor Hits Urban Contemporary

NEW YORK-As urban contemporary continues to demonstrate dynamic growth in the radio marketplace, the format's programmers are facing the tricky business of determining the "burnout" factor of playlisted material.

"It's like walking a tightrope, especially for a station that strives for a cross-section of listeners," states Michael Ellis, music director for urban WKTU-FM, the market leader in New York with a 6.2 share in the

spring Arbitron report.

Ellis, one of several key music directors surveyed by Billboard, notes that in programming for more than two million people each week, "It's hard to please every taste, of course. The goal is to reach a compromise, a sort of happy medium, on the frequency with which you pro-gram a given record."

He acknowledges that because most urban contemporary listeners actively support the record industry as consumers, the format, generally speaking, swallows records faster than others.

"Active listeners tend to burn out

on a record faster than passive listeners who don't buy records or go to shows and use the station for background music," he maintains. "And

that has a lot to do with age."

Barry Mayo, music director for WRKS-FM, which posted a 5.9 share of the market, confirms the difficulty of programming a station whose appeal touches white, black and Hispanic listening bases. "Burnout would be a lot easier to perceive if we were programming for a specific group," he notes. "That way you could isolate what your au-dience is getting tired of. But I'm dealing with three ethnic groups that like to hear records programmed three different ways."

Unlike Ellis, who feels that it's unfair to generalize which group burns out on records faster, Mayo says "the trick is to find a way to play music that's hip enough for blacks and yet hit-oriented enough for whites. You tend to see burnout among blacks first because their awareness of new music is generally higher than Latins and whites. Yet, tracking a record for a set period of time isn't really valid because people grasp (Continued on page 22)

WB To Open London Office

NEW YORK-Warner Bros. Records will open an office in London on Oct. 1 to oversee the marketing and promotion of the label's acts in

The operation will be headed by Ken Kushnick, currently executive vice president of Sire Records, who says he will be "on the job" in September. As director of international operations for Warner Bros., he says he will formulate strategies with its affiliated companies in Europe for acts signed to the label, as well as to Bearsville, Sire and Reprise, in the U.S. He will also work with Burbank's a&r department for artist acquisitions.

Kushnick will report to Warner chairman Mo Ostin and the label's vice president of international operations, Tom Ruffino, who was on ations, Tom Ruffino, who was on vacation in Hawaii last week and unavailable for comment on the creation of the London office.

Phil Rose, executive vice president of WEA International, feels the

move strengthens the company's Eu-

(Continued on page 12)

FOR LOBBYING EFFORT

NARM Gathering Data On Disk Rental Penetration

NEW YORK-NARM is in the midst of an information-gathering survey of its retail/wholesaling membership to determine the penetration of audio recording rental

The trade association's regular membership is being asked to fill out business reply cards, which are being received along with the July issue of the group's Sounding Board house organ.

According to Joe Cohen, NARM executive vice president, replies received will be pooled with information from the RIAA and the "Save America's Music" coalition as part of a lobbying effort to legislate against the principle of the first-sale doctrine, which gives retailers rights to rent product after it is purchased. House/Senate amendments call for manufacturer control of rentals. along with a royalty from blank tape and hardware sales. About a month ago, the RIAA began surveying its manufacturer membership on the

Cohen says NARM's survey is the result of "input on the street level where we're being told that each day a few more rental shops are open-ing" and that such outlets are rent-

ing the top 50 or 100 albums in hopes of making a "40% profit on blank tapes." "These shops are generally in other product areas, so they're a real threat to retailers who carry a broad inventory," adds Co-

The NARM/RIAA/"Save America's Music" campaign, Cohen declares, will generate greater publicity on the rental feature of the amendments, to which he says legislators have paid little attention.

In urging its "grass roots" membership to fill out the card, NARM's Sounding Board notes "all indications are that the plague of record rental stores is increasing at a steady pace," and that passage of the amendment would "effectively end the record rental disaster." Members are also urged to write to senators and congressmen who serve on the Senate Committee of Judiciary and the House Committee of Judiciary.

The green "Record Rental Store Report" asks for the rental store name, address, its approximate opening date and titles available for rent, whether it also sells albums and blank tapes and what promotions, if any, in rental/blank tape tie-ins.

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NEW VIDGAME PACT-

CBS Distributing ColecoVision

LOS ANGELES-CBS, in another major move in the video game area, is becoming the exclusive foreign distributor of the ColecoVision video game system and cartridges. The agreement does not extend to Canada or Japan. Gabriel Industries, a division of the CBS/Columbia Group, and CBS Records International, a division of the CBS/Records Group, will market ColecoVision.

The five-year agreement also calls for CBS to become the exclusive foreign distributor for videogame cartridges developed by Coleco for the Atari Video Computer System and Mattel Intellivision videogame systems. Again, Japan and Canada are not included.

Coleco is also being sublicensed to program and market home video and computer cartridges licensed by CBS from the Bally Manufacturing Company, for the ColecoVision system on a worldwide basis.

Teldec Offers **DMM Process** To Disk Labels

By MIKE HENNESSEY

BERLIN-Teldec is to make its direct metal mastering process (DMM) available to all interested record companies, for a onetime fee.

The system eliminates two stages from the manufacturing process by cutture direct from the master tape onto a copper-plated steel disk, and using this mother to produce the stamper.

Most multinationals, including CBS, WEA, RCA, EMI and Ariola, have reportedly shown interest in DMM, said not only to produce better quality pressings, but also to keep manufacturing costs down.

Earlier this month. Teldec managing director Gerhard Schulze revealed here that the process is being offered first to the multinationals for an undisclosed fixed payment, and later to smaller manufacturers for a smaller fee.

Schulze claims DMM has three major advantages for the consumer over the conventional pressing process. "First of all, it provides exceptional sound transparency; secondly, it reduces surface noise by anything from four to six db and eliminates pops and clicks; and thirdly, it offers greater playing time by banishing pre- and post-groove echo, thus permitting tighter cut-

As evidence of this, Schulze cites the newly released album by this year's Eurovision Song Contest win-ner, Jupiter artist Nicole. This DMM album has a total playing time of 61 minutes. According to Teldec technical director Horst Redlich, the DMM process can give up to 15% more playing time on an album.

Teldec released its first batch of 20 (Continued on page 40)



KEEPING UP WITH JONES—Yes, that's singer Tom Jones wearing a coat and tie after a recent L.A. Greek Theater performance. Greeting him backstage is former Supreme Mary Wilson.

RESPONSE TO 'GREEN PAPER'

BPI Takes Firm Stand On Taping, Piracy Questions

LONDON-The British Phonographic Industry submits that "technology has overtaken the law in the audio/visual field, and chaos has resulted" in an advance hint of its posture on the government's consultative document (Green Paper) on copyright law reform, published last year.

And the BPI also notes that home taping is costing the local music in-dustry close to 305 million pounds (\$525 million at current exchange rates) in lost sales annually.

The organization will unveil its detailed attitude to the government document in a week or so, but prefaces that by noting the U.K. Copyright Act is only 25 years old—"the product of another era." It continues, "In 1956, the cassette recorder had not even been invented.

The BPI calls for the government to treat copyright law reform and the introduction of a levy on blank cassettes and cassette recording equipment "as matters of urgency," and it expresses "grave concern" that the government is taking so long to come up with any kind of positive action.

The industry watchdog organization's submission points out that it is nine years since the Whitford Commission was set up to look into copyright matters and five years since it reported back.

Says BPI: "Furthermore, not only is the new legislation urgently needed to take account of existing technology, but new laws are also needed to cater for future technological developments such as the compact disk and cable and satellite television."

But on the problem of commercial piracy, there's an element of justifiable pride that "the BPI has achieved very considerable success through civil actions.'

It adds, though: "The present maximum criminal penalty under the Copyright Act is woefully inadequate and a realistic level would be a fine of 50 pounds (around \$85) for each infringing unit of product, plus/or two years imprisonment.'

The BPI submission to the U.K. government refers to the tough new antipiracy laws that have been introduced in the U.S. where pirates and (Continued on page 60)

Executive Turntable

Record Companies

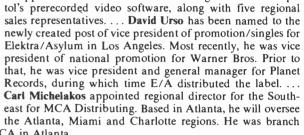
Dan Davis, an 18-year Capitol Records veteran, named to the new position of vice president of video marketing. He'll remain at the label's Los Angeles



headquarters. In his new capacity, Davis will be responsible for the sales and distribution of home computer video games software, music cassettes and feature films released by Thorn EMI Video Programming Enterprises. Davis was most recently vice president of Capitol's creative marketing areas. Most of those areas will now report to Bill Burks, who's promoted to director of creative serv-



ices, merchandising and advertising from his old post as art director for EMI America/Liberty Records. Davis plans to announce shortly the appointment of a national sales manager to handle Capi-



manager for MCA in Atlanta.

Cynthia Spencer named manager of press and publicity for RCA Records in Nashville. She was president of her own firm, Publicity Plus Productions in Dallas. Also at RCA in Nashville, Margaret Mercer appointed coordinator of merchandising and Randy Lavigne named advertising administrator. Both have been with the firm for more than a year. ... Pianist/composer Les Hooper joins Jazz Hounds Records in Los Angeles as musical director.

Publishing

Frank Davies named president of ATV Music Publishing of Canada in Toronto. He was president of Partisan Music Productions. As part of the appointment, ATV will now administrate Partisan's contracts.... Jean Banks upped to associate director of writer relations for BMI in New York. She has been with the organization for almost 10 years, serving most recently as executive assistant of writer relations.

Related Fields

John Hollands, previously chairman of the board of BSR, is the new president of Sony Tape Sales in New York. . . . Bob Cook named vice president of sales for the Andre Blay Corp. in Northville, Mich. He was national sales manager for Electro-Voice. ... Nick Smerigan upped to vice president of Record

Plant recording studios in Los Angeles. He was general manager. ... At American Sound in Atlanta, Peter Thomason named general manager; Jon Diamond appointed regional sales manager; and William Harris named plant manager.

Murray Moore joins Visonik in Los Angeles as Western regional sales manager. He has been in regional manager positions for Fuji Photo Film and Jensen Sound Labs. ... Anne O'Malley named director of station affiliates, network sales division for Sandi Para in Chicago. She held a similar part at the work sales division for SyndiRep in Chicago. She held a similar post at the Production House. . . . Robert Bukowsky appointed senior vice president of sales and Michael Koss upped to director of marketing for Koss in Milwaukee.

Bukowsky was vice president of marketing and Koss was product manager.

Tony Mascia joins Malverne Distributors in New York as a buyer. He was
Eastern regional division head of Fantasy Records. . . . Gaynell Toler joins the Rosebud Agency in San Francisco as office manager. She was marketing and promotions coordinator of Paradigm/Airstrip Records. ... Mickey Wallach joins the Raleigh Group in New York as account representative. He held a similar position with Morton Wax & Associates.



ALL POINTS BULLETIN-Capitol group Missing Persons chat with MTV video Jockey Mark Goodman, right, during an interview segment for the cable channel. Group members are, from left, Warren Cuccurulio, Dale and Terry Bozzio.

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FBI Raids N.C. Locations

NEW YORK-Moving under the much tougher Piracy and Anticounterfeiting Amendment Act of 1982, the FBI two weeks ago simultaneously executed five search warrants on three premises and one vehicle owned by Robert Hill, and one location owned by Julian Clark Tutt in and around Kingston, N.C.

Seized were raw materials, manufacturing equipment, masters, finished product and business records involved in the manufacture and distribution of alleged counterfeit and pirated 8-tracks, cassettes and videotapes.

Under the new law, pirates, including first offenders, face maximum penalties of five year imprisonment and/or fines up to \$250,000.

In an unrelated action, George Lankford Powell Jr. of Geotina Corp.,

G&J Music Inc., and Harpo's Records & Stuff in Minnesota was found guilty in a non-jury trial of charges of distribution and conspiracy to distribute bootleg recordings of Blondie and Bruce Springsteen.

Powell was arrested in April following an FBI investigation.

MCA Plans Video Price Move Gene Giaquinto Discloses \$39.95 'Collector's Choice'

By JIM McCULLAUGH

Gene Giaquinto is a 21-year veteran of MCA/Universal, having served in various finance, administration and sales posts. Two years ago he took over the helm as president of MCA Videocassette, Inc., when that division was formed. In addition, he is also president of Universal Pay Television. Giaquinto, as seventh in a series spotlighting leading executives in the video industry, speaks about the company's new pricing strategy, stepped-up marketing efforts, pro-gramming, video music and the impact of pay-per-view television on

LOS ANGELES-MCA Video-

cassette, Inc., plans a bold new pricing move in the home video arena the launch of the "Collector's Choice" series featuring strong moving feature film cassettes at a suggested list of \$39.95.

"We are going to try and stimulate the sales market," explains Gene Giaquinto, president of MCA Videocassette.

MCA's own most recent studies, adds Giaquinto, confirm that rental is still outdistancing sales by an 80/20 margin in the U.S. But MCA believes that 20% sales figure can grow.

"We think this will smoke out those consumers who want to collect. Naturally we want to see more of a sale market. And these titles won't consist of slow moving or non-selling product. We are putting real classics out there."

Among initial titles in the series Among initial titles in the series are "Dracula" (the original), "Frankenstein" (the original), "My Little Chickadee," "All Quiet On The Western Front," "To Kill A Mockingbird," "Going My Way," "Holiday Inn," "Rooster Cogburn" and "The Wiz."

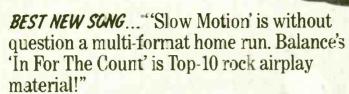
The "Reel Deal" will be the trade campaign introducing the "Collector's Choice" series.

For both the sale and rental market, MCA Videocassette is also preparing to greatly boost its marketing

www.americanradiohistory.com

(Continued on page 34)

Count on Balance.



Steve Smith, The Album Network BALANCE-"SLOW MOTION" b/w "UNDERCOVER MAN"-PORTRAIT-"... A mega-dose of raw guitar and shimmering keyboard electronics. An unqualified endorsement from us."

Bill Hard,
Friday Morning Quarterback

With their hit debut album and Top-20 single, "Breaking Away," Balance proved they're a hand who packs a wallop. For nearly half a year "Balance" maintained steady airplay at over 110 key AOR stations. And their appearances with Hall & Oates, Rossington-Collins and others, brought these top-ranked contenders to the attention of thousands more.

'In For The Count" is the name of their new album. It contains the kind of soaring rock and roll that continues to break the scale wherever it's heard. AOR already knows the 12" sampler of "Slow Motion" and "Undercover Man."

And now you can experience
'In For The Count' in all its amazing

"IN FOR THE COUNT." FEATURING THE SINGLE, "SLOW MOTION."
BALANCE. ON PORTRAIT RECORDS AND TAPES.

Give the gift of manie

General News

Indies Keep Rap Product Popping Despite Sales Slowdown, Genre Maintains Steady Profile

By LEO SACKS

NEW YORK—Rap record sales in the U.S. appear to be well below what they were in 1980, when the idiom reached a commercial peak with "Rapper's Delight" by the Sugar Hill Gang. But the movement, bouyed by a steady stream of independent releases, shows little sign of disappearing.

disappearing.

The recent success of "Planet Rock" by the Soul Sonic Force and "The Bubble Bunch" by Jimmy Spicer, coupled with strong new releases by the Sugar Hill Gang and Grandmaster Flash with the Furious Five, points to the fact that interest among young adults continues to thrive in urban markets across the nation.

Prism Pact

NEW YORK—Prism Records has licensed Barclay Records of France to release Tina Fabrik's "Non Stop" single. Deal covers France, Monaco and Andora.

Major labels, of course, conceded the marketplace to independent companies long ago, unable to match their reach for the street population and ability to break new releases in clubs, stores and through word of mouth. Yet support for the medium varies from market to market, a Billboard survey has shown.

"I'd like to say rap is dead, but new records keep sneaking through," says Joe Tamburro, program/music director for WDAS-FM Philadelphia, who feels that the genre offends the adult listener. "To me, they represent quick burnout." However, he notes that "I'd be a fool to think I could stop them, because you can't. They're unstoppable."

"Rappers and indies have a lot in common—they're both survivors," says Julian Wright, the WRBD-FM Fort Lauderdale music director who calls himself "Dr. J." Everyone in the industry has been predicting its demise. But I think that notice is a bit premature."

He points to the "mileage" he is getting from "The Lover In You" by the Gang and "The Message" by Grandmaster Flash. The former incorporates a dance-rock melody composed by Pete Wingfield, whose distinctive synthesizer parts recall the swirling pop impressions of "It's Good To Be The King," which he wrote for Mel Brooks. "The Message," on the other hand, has none of the Gang's mellifluous vocals. In-

(Continued on page 59)

New Pressing, Distribution Pacts For CBS

NEW YORK—CBS Records is expected to conclude at least three pressing and distribution arrangements within 30 days.

Cal Roberts, senior vice president of operations/manufacturing for the company, expects to bring at least two of the labels "on board" next month. He says that the companies represent "diverse musical interests" and are based in different parts of the country. "One will have some black product, the other will specialize in AOR."

CBS, which launched the p&d concept in 1980, currently has arrangements with Barking Pumpkin, WMOT, Handshake, Hammond, Finesse and Houston Connection, the newest addition headed by Harvey Lynch and Jim Stewart. At one time, Roberts notes that CBS was providing manufacturing and distribution support to as many as 10 companies, including the Boardwalk label, with whom he says "we agreed to disagree." More recently, he says CBS let its contract with LAX Records expire.

Roberts is enthused about the p&d climate in view of the success of Frank Zappa's "Valley Girl" album on Barking Pumpkin. "Right now, it's the biggest-selling record of the year for us, and with a 12-inch coming it's still got some more mileage left," he feels. "So I think the picture is very bright."

He suggests that more labels explore p&d opportunities, and that the success of the Zappa record supports his point. "Until now, Frank was never perceived as a hit artist. But the label decided when to release the record, how to promote it, and it took off. And that's what p&d is all about—having the freedom to control and promote product that you don't always have in an associated label context."

NAIRD Sets Chicago Meet

NEW YORK—The 11th annual convention of NAIRD, the association of independent distributors and manufacturers, will be held next year in Chicago, after two straight meets in Philadelphia.

Chairman Jerry Richman of Richman Brothers Record Distributors says specific dates are yet to be determined, but he expects a time-frame similar to its most recent conventions, around Memorial Day. The 1983 NAIRD convention address for information is Richman Bros. Records, 6935 Airport Highway Land, Pennsauken, N.J. 08109.

Chartbeat

Asia Not Minor On Debut; Metheny: U.S. Stands Pat

By PAUL GREIN

Asia's debut album on Geffen Records holds at No. 1 for the seventh week, topping the Go-Go's sixweek champ "Beauty & The Beat" (IRS) to become the longest-running No. 1 album so far this year and the longest-running No. 1 debut album since "The Monkees" spent 13 weeks on top in 1966-67.

That first Monkees album, which featured the No. I single "Last Train To Clarksville," tallied more weeks at No. I than any other debut album by a music (read: non comedy) act in the rock era.

Next in line are the Beatles, whose 1964 Capitol opus, "Meet The Beatles," was No. 1 for 11 weeks. "Elvis Presley" on RCA held the top spot for 10 weeks in 1956, while "Peter, Paul & Mary" on Warner was No. 1 for seven weeks in 1962-63.

A few other debut albums in the rock era have matched the "Asia" mark of seven or more weeks at No. 1, but we're sticking here to the acts that went on to have staying power. We can't work "The Singing Nun" and "Sing Along With Mitch" into every column.

Jazz Quiz: Two artists so far in the '80s have hit No. 1 on Billboard's jazz chart three times. One of them is Grover Washington Jr. Is the other A) Spyro Gyra, B) Al Jarreau, C) George Benson, or D) Pat Metheny?

George Benson, or D) Pat Metheny?

If you chose "D," move to the front of the class. Spyro Gyra, Jarreau and Benson have each topped the jazz chart twice in the past 2½ years, but Metheny has scored three times. The Metheny Group's "Offramp" (ECM/Warner) holds at No. I for the sixth week, following 1980's "American Garage" and last year's "As Falls Wichita So Falls Wichita

Falls," a collaboration with Lyle Mays.

With Metheny's success, WEA has now been No. 1 on Billboard's jazz chart for 36 consecutive weeks. And the corporation has topped the jazz survey for all but nine weeks in the past two years. That streak may well continue: **David Sanborn's** Warner Bros. album "As We Speak" enters the chart this week at number four. Sanborn's "Voyeur" was No. 1 jazz a

(Continued on page 72)

'Physical' Is Censored In South Africa

By SUZANNE BRENNER

JOHANNESBURG — Olivia Newton-John's "Physical" has been censored by the South African Broadcasting Corp. (SABC) on the eve of her concert at Bophuthatswana's Sun City Superbowl, 100 miles outside Johannesburg. Her week-long series of shows begins July 23.

The recording, which initially received SABC airplay, was withdrawn shortly after release without explanation, but has since been reinstated on the airwaves with the omission of the verse ending "There's nothing left to talk about/Unless it's horizontally."

A television special screening prior to Newton-John's arrival has been similarly treated. It is thought that EMI succeeded in resolving the problem by suggesting to SABC that

(Continued on page 60)

FINALLY THE

"VALLEY DUDES"

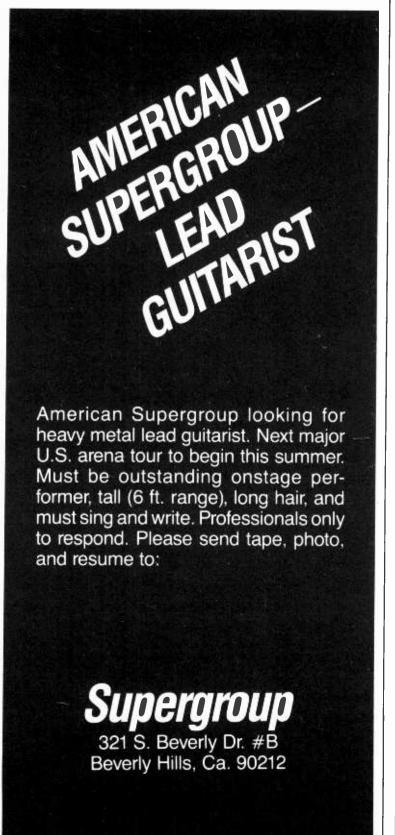
ANSWER THE VALLEY GALS

"VALLEY DUDES," the hot new single from the STRAIGHT A'S is now available on SCR Records!

"VALLEY DUDES," the fully cranked, fully buffed, fully radical song for the summer is burning up the charts.

"VALLEY DUDES," as seen Monday June 7 on an exclusive channel 4, KNBC interview, is now available from SCR Records, Irvine, California

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black rock and roll group which included a woman. They have 16 gold records to their credit. They headlined the first rock and roll superstar tours. They have achieved more Top 10 hits than any other singing group of their era. And they've sold more than 100,000,000 records.

The Platters. They created the sound of the rock and roll ballad, and they set the mood for millions of romantic teenagers with an incredible string of hits.

1955: "Only You," "The Great Pretender," Appearance in "Rock Around The Clock." 1956: "The Magic Touch," "My Prayer." 1958: "Twilight Time," "Smoke Gets In Your Eyes." 1959: "Enchanted."

1960: "Harbor Lights," "Red Sails "PLATTERAMA?? In The Sunset" are all included in

FEATURING 'PLATTERAMA MEDLEY'2'





AEI CROSS-MERCHANDISES

Foreground Firm In Label Tie-Ins

• Continued from page 3 an extra \$1 off the price of Arista disks and tapes.

"This whole concept really just started as of January, but it's clearly one of the best areas we could move in," says Neitlich of the cross-merchandising ploy. By servicing its clientele with added promotional coordination, AEI reaps better client relations while improving its access to foreground music licenses.

The nature of the locations serviced may dictate how a promotion is handled. In the Wild West/Arista plan, for example, Neitlich notes that the coupling of soft rock acts like Air Supply with the more youthful pop/rock of Haircut 100 stems from research into the clothing

chain's walk-in business. "The clientele consists largely of kids," she reports, "but many of them come in with their moms. So we wanted to insure that the promotion would appeal to both groups."

peal to both groups."

A second line of promotion involves giveaways and contests to employes of the client stores. To maximize instore support for its programs and encourage the development of related merchandising plugging AEI's service, recent key projects have singled out albums like "Reel Music," the anthology of Beatles movie music on Capitol, and announced the special contests via AEI's monthly newsletters to Nova-Tone and AEI clients.

The Capitol Beatles push, for ex-

ASCAP, BMI Payments Boost PRS 1981 Revenues

By PETER JONES

LONDON—The U.S. performing rights groups ASCAP and BMI were, together, the biggest overseas contributors to the Performing Right Society's total revenue of 46.9 million pounds (roughly \$80.66 million) for the year ended Dec. 31, 1981

The PRS gross income for the year represented a 19% increase over that for the previous year. Also up by 19% were gross licensing collections in Great Britain and Ireland, at 31.9 million pounds, or \$54.8 million, taking an exchange rate of \$1.72 against the pound sterling.

With a combined total of 3.9 million pounds (\$6.7 million), the U.S. societies' contribution showed a 39% increase on the 1980 figure of 2.8 million pounds (\$4.81 million).

Next in order were receipts from SACEM in France of 1.5 million

pounds (\$2.58 million), GEMA in West Germany of 1.1 million pounds (\$1.9 million), CAPAC and PROCAM in Canada of 700,000 pounds (\$1.2 million), APRA in Australasia (600,000 pounds or \$1.03 million) and the Netherlands society BUMA, with 500,000 pounds or \$860,000.

Once again, the largest overall source of income for PRS was British and Irish radio and television, the 1981 figure reaching 19 million pounds (\$36.68 million), or 40% of the total gross income. Public performance in Britain and Ireland accounted for 28% of the total, at 12.9 million pounds (\$22.18 million), and PRS investments brought 2.6 million pounds (\$4.47 million), or 6% of the total.

Surplus of revenue over costs for (Continued on page 60)

I think

better!

Nancy Reagan

right. The poor

is absolutely

should dress

ample, awarded free albums and a grand prize of a Panasonic home video recorder.

Since January, the firm has added special celebrity-hosted programs to its inflight audio channels. First was Rupert Holmes, plugging his first album for Elektra/Asylum, via AEI's Continental Airlines service. The Continental show has since seen Chubby Checker as featured channel host, plugging his MCA album, and current feature Al Jarreau. Each promotion has included ad or editorial layouts in the airline's inflight magazine touting the guest host and his album, and LP giveaways have been used to further plug the artists involved.

involved.

"The problem with the airlines is that there's a production lag between when the tapes are made and the copy tapes begin programming on the flights," says Neitlich. "That means it will take perhaps a month or two to get an artist into those systems, so we can't function as a preliminary promotional area. For that reason, we need record companies to cooperate closely when staging such a tie-in."

In the case of Rupert Holmes and Chubby Checker, early planning allowed AEI to have those artists on (and in) the air concurrent with the initial weeks in release for their new albums.

Neitlich estimates AEI's total average listening audience at 2.9 million listeners daily, and with plans to spend as much as \$200,000 this year to promote its programs, AEI's high marks with its label associates are understandable. Existing licensing agreements with Warner Communications' Warner Special Products division, A&M, Arista, Capitol and RCA, among others, find such firms' executives willing to comment favorably about the value of such ancillary exposure: a check with several marketers quoted in an AEI handout confirmed that their participation was willing and enthusiastic. That growth leads Neitlich to

That growth leads Neitlich to project the development of additional ties to radio, and to envision the day when foreground services' importance can command more direct artist participation via instore appearances at client outlets.

SAM SUTHERLAND

Arab Pirates Sentenced For Felony Theft

NEW YORK—Three Chicago men, convicted of one count each of felony theft in the pirating of Arabic recordings, have been sentenced by Cook County Circuit Court Judge Roger J. Kiley.

Salem Arsham Zakarian received 30 months felony probation, one day a month in jail for a year, \$5,000 in fines, and restitution of \$10,000 to be paid to Thomas Eiggins of Ninevah Records, the victim of the unauthorized manufacture and sale.

Wahi Karabit, a sales clerk of the Zakarian Tapes and Records store, got 30 months probation and a \$1,000 fine. Faried Saba, who worked at Alia Imports record store, did not appear at the sentencing and a warrant has been issued for his arrest.

The legal action follows raids in December by the Chicago Police Dept. financial investigator's unit where 780,000 pirate labels, 2,500 pirate tapes, and 1,550 master tapes, and various duplicating equipment were seized.

Market Quotations

As of closing, July 8, 1982

Change	Close	Low	High	(Sales 100s)	P-E	NAME	Annual High Low	
				,		_		
Unch.	9/16	9/16	9/16	16	_	Altec Corporation	13/16	9/16
+ 5	381/4	37	381/4	1826	6	ABC	26%	38%
+ 1/	28%	281/4	28%	235	6	American Can	25%	35%
- 1	6%	6%	61/2	16	5	Automatic Radio	4	7
+ 3	36%	36	36%	449	5	CBS	33%	471/2
Unch.	61/4	61/6	61/4	62	21	Craig Corporation	5	71/4
+ 1	56%	55	56%	2581	17	Disney, Walt	47	591/4
Unch.	21/4	_	_	_	_	Electrosound Group	21/8	4
Unch.	6%	6¾	6%	169	_	Filmways, Inc.	3%	71/4
- 1	121/4	121/8	12%	1501	3	Gulf + Western	121/4	17
Unch.	12%	12%	123/4	26	6	Handleman	101/4	151/2
Unch.	2	2	2	8	4	Integrity Entertainment	1 1/a	61/4
Unch.	4%	_	_	_	7	K-tel	4%	7
- 7	371/2	36%	371/2	152	7	Matsushita Electronics	36	59
+ 1	581/2	571/4	58%	1781	15	MCA	38	63%
+ 1/	52%	511/2	521/2	1575	9	3M	483/4	57%
+ 5	61 1/4	60	611/4	1996	11	Motorola	49	65%
15	34%	34	361/4	1025	4	North American Phillips	30	401/2
Unch.	81/4	81/8	8%	41	_	Orrox Corporation	63/4	10%
_ 3	111/4	111/4	111/4	2	17	Pioneer Electronics	10%	16 %
+ 5	17%	15%	171/2	3318	8	RCA	153/4	23%
_ 3	11%	111/2	121/4	9084	8	Sony	12	18
+ 1	273/4	271/8	273/4	253	13	Storer Broadcasting	223/4	391/4
— ½	2¾	23/4	23/4	12	_	Superscope	2	3¾
+ 3	31%	31%	31%	174	8	Taft Broadcasting	271/4	34%
+ 21	461/2	44	46¾	3707	11	Warner Communications	43¾	631/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Abkco		1/2	1 3%	Kustom Elec.		1½	13/4
Certron Corp.	6	15/16	1	Recoton	_	3	31/4
Data Packaging	4	6	61/2	Reeves			
Josephson Int'l	11	9	9%	Comm.	318	27%	28
Koss Corp.	40	31/2	33/4	Schwartz Brothers	_	21/4	23/4

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

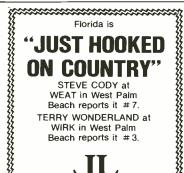
See Settlement In 'Exorcist' Suit

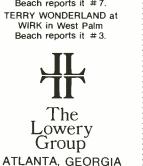
NEW YORK—An out-of-court settlement is pending in litigation here involving a music publisher's contention that the use of a copyright in a videocassette version of a feature film was an infringement.

Virgin Music of London had de-

clared Warner Bros. Pictures an infringer when it released the videotape of the hit film "The Exorcist," in 1980. The film's main theme was Virgin's copyright, "Tubular Bells." Warners, in a suit filed last September in U.S. District Court against Virgin, claimed otherwise. But, on June 29, Judge Whitman Knapp issued a suspense order citing that the case has been settled and that parties in the action were "awaiting execution of a settlement agreement."

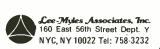
Terms of the proposed settlement could not be obtained.





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Produced by Frank Marino. Management; Paul Levesque for Mahogany Rush Enterprises Ltd. "Columbia" is a trade and the control of the control o

Backstreet Viewing Video As Crucial For Swingers

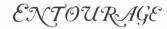
By PAUL GREIN

LOS ANGELES-Backstreet Records is looking to video as an alternative to costly tours and tight radio playlists in its efforts to break the Swingers, a top-charting Australian

Four songs from the group's "Counting The Beat" album form the basis of a half-hour video which Backstreet has circulated to 30 video and dance clubs in addition to MTV and a variety of television programs.

Tom Atencio, Backstreet's director of product development, says the decision to put the primary promotional thrust behind the video was based on the nature of the group's

"We realized this probably wasn't going to be an instant pop smash like Air Supply and that it would be difficult to market, but felt we couldn't turn our backs on it either.'



of import have had an entourage of talented escorts, couriers and bodyguards available to them.

The past decade, however, has seen these roles totally debased.

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Atencio says the label held the album, which was remixed for the American market by Split Enz producer David Tickle, for eight months, waiting for the climate for new music to improve. Given the current success of the Go-Go's, the Human League and Soft Cell, among others, he feels confident that it has.

The videos were storyboarded by the Swingers' musical honcho Phil Judd and directed by Susan Davis, a noted Australian documentarian and film maker. The four songs on the video—"Counting The Beat," "It Ain't What You Dance," "More" and "One Track Mind"—combine with a fifth, "One Good Reason," which is an excerpt from an Australian film "Star Struck," directed by Gillian Armstrong.

Atencio says the early breakout markets on the video are New York, Boston and L.A., all traditional new music strongholds, and Seattle. "Seattle's not usually thought of as a breakout market," Atencio says, "but it makes sense because of the club scene there.'

The video is being made available to MTV Monday (12), which will give it its first broad national exposure. Atencio says he held off on supplying the video to MTV until after the album's release July I so he wouldn't lose record sales of in-

But the video was serviced to rock clubs and other venues that play videos the first week of June, three weeks in front of the album's release. It was initially serviced to clubs by Ed Steinberg, who runs Rockamerica, a key video service.

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Losk, center, and Rob Singer following his recent appearance at the Bottom

The Rhythm & The Blues_ **Troutman Brothers Are Building For Tomorrow**

Anyone who has heard Zapp's single, "Dance Floor," knows that the men who made "More Bounce To The Ounce" can still build excitement on the (yes) dance floor.

But this Dayton, Ohio band has more on its mind than boogie madness. The four Troutman brothers who form the core of Zapp are building something quite substan-

western home-

careers, well bewe had started record-

ing for Warner Bros., we had made a commitment to give something aside from our music to our fans," says Larry Troutman. "We'd been working for years as a club act, playing way over 300 times a year, and had always been enthusiastically supported wherever we played. When 'Bounce' hit, we had the capital to give something back and thought what was the biggest need in the black community. Housing was the answer.

demned property in the black com-munity in Dayton and totally re-did it, selling the houses for only \$1,000 more than we put into them. We didn't just rehabilitate them, but had them totally restructured so that they are as good as any in the city. This was in areas that had seen no new building in 10 to 15 years. So far, we

have rebuilt about 35 homes and are now acquiring empty lots where we can build from scratch."

Troutman Constructions employs (including subcontractors) "50 or more people at any given time," says Larry. "With each carpenter, we have two apprentices, both of whom are black. There aren't many blacks with experience in the building trades, so we're hoping the apprentices will one day be able to move on up the ladder." A fifth Troutman brother runs the construction business when the others are involved with their musical career.

Are the Troutmans making a profit? "No way, man," says Larry. (Continued on page 59)

Knockouts Get Marketing Push

NEW YORK-Coinciding with the current tour by Franke and the Knockouts and with the release of their "Below The Belt" LP, RCA and Millennium Records have launched a marketing plan emphasizing in-store play and visibility.

RCA has provided merchandising materials, including posters, header cards, ad mats, and minis. To encourage accounts, "Below The Belt" promotional campaign has been mounted. Awards will be presented to store managers and merchandisers of both chain and local retail outlets involved in the promotion.

Industry Events

conventions, awards shows, seminars and other notable events.

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

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

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

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

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

July 17-18, Jamboree In The Hills,

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

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

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

Aug. 1-3, Gospel Radio Conference, Holiday Inn, Estes Park, Colo. Aug. 1-7, Christian Artists' Music Seminar In The Rockies, Estes Park,

Aug. 8-12, Record Bar's annual managers convention, Marriott Ho-

tel, Hilton Head.
Aug. 29-31, VSDA conference, Fairmont Hotel, Dallas.

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

Sept. 8-11, Billboard Talent Forum, Newport Beach, Calif. Sept. 12-15, National Radio

Broadcasters Assn. annual convention, MGM Grand Hotel, Reno,

Sept. 18-26, Georgia Music Week Atlanta.

Sept. 17-19, Monterey Jazz Festi-

val, Monterey County Fairgrounds, Monterey, Calif. Sept. 30-Oct. 4, Eighth annual Musexpo '82, Sheraton Bal Har-bour, Bal Harbour, Fla.

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

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

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

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

Oct. 15-20, VIDCOM, Cannes.

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

Oct. 29-21, Yamaha World Popular Song Festival, Tokyo.

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

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

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 Center, New York.



Line in New York.

By NELSON GEORGE

tial in their Mid-

town. In fact, they are building homes.
"Early in our

"So we started acquiring con-

JOURNEY, RUSH, LED ZEPPELIN, POLICE, IRON MAIDEN, BEATLES, JIMI HENDRIX,

QUIET TIME—Juice Newton chats with "Today" show host Chris Wallace ceding a video clip of her latest single, "Love's Been A Little Bit Hard On Me." Newton is currently on a national tour promoting her new Capitol album.

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BILLBOARD

17, 1982,

General News

MAINSTREAM VISIBILITY SOUGHT

Faulty Products: IRS Indie Option

LOS ANGELES-An unusual twin distribution capability, a growing array of special label and title distribution pacts and relative au-tonomy in its dealings with associates at both A&M Records and IRS are among the "secret weapons" in the operation of Faulty Products.

Although new wave-influenced labels have popped up in major label alliances elsewhere and similar avant-garde rock product has emanated from firms like Stiff/America and JEM Distributors, Faulty started as a spinoff of Miles Copeland's original International Record Syndicate (IRS) operation, now represents a long list of acts and a variety of different regional and local rock imprints.

Yet, because of the rapid rise for IRS and its early involvement in Faulty's direction, confusion persists

companies. In fact, Faulty is anything but a shadow firm helmed by the same personnel. Operating its own La Brea Avenue offices several blocks south of the A&M lot where IRS is based, Faulty's compact staff is now aiming to reinforce its underground market clout with higher visibility in the mainstream trade.

"Everything on IRS, with a few exceptions on Faulty itself, goes through RCA and A&M," explains John Guarnieri, who joined Faulty when it was a fledgling operation in the U.S. and is now one of its marketing chiefs.

"We're real fortunate in our dealings with A&M in that we have real freedom. Most other label associations, like Virgin's with CBS, for example, have the major retaining a right of first refusal over what product can be released. We're not cencan still work a record if A&M doesn't want to be involved."

Thus, such provocative acts as the Dead Kennedys, offered through IRS to A&M but found unacceptable, can be worked directly by

Working through independent distributors, Guarnieri and promotion chief Mark Cope admits there's still some resistance to the more esoteric regional rock product they often handle, yet even with those problems, the underground for new rock is a measurable one. In fact, notes Cope, many of the bands' re-liance on regional audiences via club and concert dates provides Faulty with a handle on initial sales, as well as a guideline in projecting the viability of a prospective signing.

To Guarnieri's observation that bands require "a credible following" before Faulty can enter the picture, Cope adds the recent case of the Circle Jerks, a radical Los Angeles punk band. "With the Circle Jerks, it was obvious they already had a fol-lowing here," notes Cope. "Now we're finding that they have one elsewhere, largely on word of mouth." That reputation translated to sales of 20,000 units during the LP's first four weeks in distribution

If those numbers are still modest for majors. Guarnieri and Cope agree that Faulty's small staff and budget-conscious methods make the scale of economies work favorably when entering such a sales level. "We can be successful selling as few as 5,000 records," says Cope, noting that certain acts like the Dead Ken-(Continued on page 72)



MEMPHIS—Joe Dixon, producer/engineer for the Wm. B. Tanner Co., is the new president of the local NARAS chapter. Dixon has served the chapter as secretary and vice president and was coordinator of its Blackwood Brothers Tribute banquet. He is also co-owner of New Hope Enterprises, a production

According to Dixon, his primary goal as president will be to complete efforts to locate the NARAS Hall of Fame in Memphis. The chapter will also continue to cosponsor its semi-nar series with Memphis State Univ.

Other new officers include: Wain Bradley, first vice president; Richard Ranta, second vice president; Ward Archer, Jr. treasurer; and Mi-

chael Harrington, secretary.

The Board of Governors is comprised of Ward Archer, Jr., Estelle Axton, Andy Black, Mark Black-wood, Mark Blumberg, Wain Bradley. Ellis Chappell, Rose Clayton, Ellis Chappell, Joe Dixon, John Fry, Jimmy Griffin, Michael Harrington, George Klein, Carl Marsh, Mel O'Brien, Richard Ranta, Dave Rasmussen, Ann Rickey, Dick Steff, Harold Streibich, Jerene Sykes, Bob Taylor, Bob Tucker, Juanita Tullos. and Jim Zumwalt.

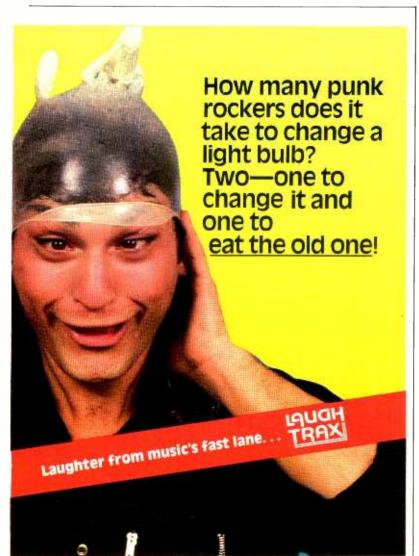
Fry and Ranta will serve as the new trustees with Dixon and Archer as alternates. Ranta will also be the national tv committee representa-tive, and Clayton will be the national editorial representative.

Streibich will continue to serve as the national vice president and legal counsel. Judy Wilkinson is the chapter's executive director



Billboard photo by Chuck Pulin

GUEST GIG-Singer/guitarist Ian Hunter joins Al Kooper, playing keyboards, onstage at Trax in New York, during Kooper's recent appearance at the showcase club.



Rock'n' Rolling

A Fact-Finding Fling With Ferry, Floyd & Schneider

"The good thing about this business for me is that you can control your own destiny. You write your own songs and you make your own records, and it's all kind of self-controlled," says Bryan Ferry, lead singer of Roxy Music, whose matinee idol good looks would make him a natural for the movies, playing, say, the next James Bond. "We've had a few

scripts sent to us through the years, but I've been very reluctant. I find it hard to think about it. I'm not skilled enough to do my own film, though I



think I'd be able to write my own script someday. But I haven't even thought about it enough to want to try. And any scripts I've seen have not been up my street at all. I'm not a natural actor.

"David Bowie is making that transition very well. Maybe films are now more important to him than music. And I would like to do it some day. It's funny, the Bond people did in fact want to see me last week. But was busy, I got married," says Ferry, who notes that he is spending his honeymoon doing interviews in the U.S. while his bride is in Paris.

Though Ferry is reluctant to get into the movies, video has been important to Roxy Music since the band started 10 years ago. Ferry says it was video that first broke both the band and his own solo career in Australia and elsewhere, but only now is he being asked about videos for the U.S. "Why is America so conservative?," he asks.

From their new "Avalon" LP, Roxy Music has made videos of the

title song and of "More Than This." Ferry indicates that unless the LP does better than its current chart position, the videos may be all that the U.S. will see of Roxy Music this time around. Roxy is doing a tour of Europe with fellow E.G. artists King Crimson during the summer, and then Ferry plans a solo album, his first in five years. If "Avalon" takes off here, then Roxy will tour the U.S.

Though "Avalon" was atop the English charts for a month, and Roxy Music is a best-selling group throughout most of the Western world, it has never had much of an impact in the U.S., a situation that Ferry describes as "vaguely disappointing." He concedes that maybe he does not spend enough time cultivating American radio and retail, but he rejects any suggestion that Roxy's music is too "European" for American tastes.

"Most of my influences have always been American, which is one of the reasons why we always wanted to have some success here. But we (Continued on page 72)

WB To Open London Office

Continued from page

ropean operation. "There's a feeling at Warners that it's time for them to reestablish a Burbank presence in London, and I'm delighted," he says. "Ken is a knowledgeable piece of manpower and I suspect he'll capture a lot of saleable talent that might not consider us otherwise. We're all chasing talent, and Ken represents another set of a&r ears.

LEO SACKS

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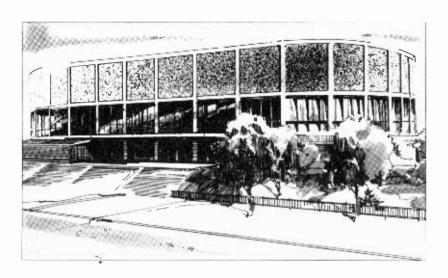
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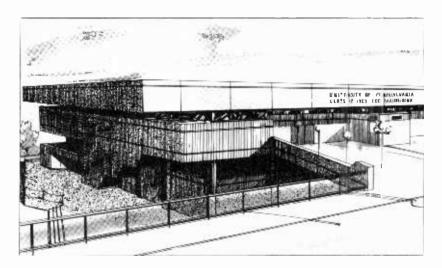
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17, 1982, BILLBOARD

Act-ivities

Artists Set For Jamaican Festival

The fifth annual Reggae Sunsplash at Jamaica's Jarrett Park Aug. 3-7 will feature **Deniece Williams** and **Taj Mahal**, along with 31 reggae acts. The event is being produced by Synergy Productions of Jamaica, in conjunction with the country's tourist board. Last year's Sunsplash was the most successful to date, attracting more than 100,000 to the fourday fest. The '82 version will be videotaped by the KSR Group for worldwide tv and video distribution.

Not all corporate sponsorships pay off. The R.J. Reynolds Tobacco Co. has pulled out its reported \$175.000 sponsorship of a series of summer concerts at the Boston Common, after a number of the scheduled performers, reportedly among them James Taylor and Peter Yarrow, balked at appearing at an event

sponsored by a cigarette company. Profits from the concerts, produced by Don Law, and also sponsored by the city and WBZ were to go to local arts programs. A new corporate sponsor is sought.

Robert Plant and the rockabilly Stray Cats dropped down to the Peppermint Lounge in New York to catch Capitol's new act, Missing Persons. . . To celebrate its 25th anniversary. The Guiding Light soap opera threw a party on the observation deck of the Empire State Building featuring the show's in-house rock band, the Parker Brothers, who have an album out on ABI Records. . . . Switch has left Motown.

The Spinners are the new national musical spokesman for the Big Brother/Big Sister program. During their current national tour, the

group plans to visit various Big Brother/Big Sister branches to promote the organization... More due about **the Beatles**, this time from their producer, George Martin, who tells his story in "All You Need Is Ears," scheduled for publication by St. Martin's Press at the end of next month.

Belinda Carlisle, lead singer of the Go-Go's, broke the metatarsal bone in her right foot during the band's recent Australian tour, but the upcoming U.S. tour, set to begin Aug. I, will go on as planned, she promises. . . . Three songs on "View (From The Ground)," the next America album on Capitol, were written by Bill Mumy, who in the '60s played young Will Robinson in the "Lost In Space" tv series.

Signings: Glen Campbell to Atlantic worldwide, with an album due in the fall. . . . Andre Cymone, formerly with Prince, to Columbia . . . Lords of the New Church and R.E.M. to IRS. Gary Numan to Los Angeles Personal Direction, the management arm of IRS. Kitty Wells to Tessier Talent Nick Oleniuk to Jody Records.

Blair Video To Distribute News-Oriented Rock TVer

NEW YORK—A pilot program aired on five CBS-TV affiliates this past weekend will be the basis for a series beginning in October or November. The subject: rock music.

"The Rock And Roll Show" will be a weekly half-hour rock music magazine program, co-produced by Blair Video Enterprises of New York and Somach/Nelson Productions of Philadelphia. Five CBSowned stations carried the pilot last weekend, and Blair will distribute it to other markets.

Says Denny Somach of Somach/ Nelson, "Every other country in the world has a show like this." His company had been producing a similar program for 15 months, airing in the Philadelphia market only.

"We started out by doing a rock clip at the end of the newscast leading into 'Saturday Night Live'," Somach relates. The 90-second segments ran for six months to strong response, and the local NBC affiliate asked the producers to develop a half-hour show. The first one featured Carly Simon.

"We ended up with the highest rated locally produced show in Philadelphia last year," Somach says. Next came "The News That Rocked '80" and "The News That Rocked '81." the latter of which was aired on MTV: Music Television and, later, on CBS-TV in New York.

"When they saw the rating we got, they said we might be onto something, and they asked us to do the pilot," Somach says. "They were interested because of the numbers."

The program opens with segments on Bill Haley and the Rolling Stones, then moves into five minutes of news and rock events of the week. For the "Special Guest" segment, Mick Jagger was featured. Also on the program: "The Rock Report," a gossip segment: "Rock History Flashback" and "New Artist Profile"

"It's mainly an informational show, not straight concert," says Somach. "Rock can attract the audience; it's no longer the narrow thing that they're waiting to go away in two years,"

LAURA FOTI

Mackey Deal

NEW YORK—Moon Shine Records of Nashville has licensed ARC Sound Co. of Toronto for the Canadian release of Bobby Mackey's current U.S. country hit. "Pepsi Man."

New Products



NEW PACKAGE—A new hanging clam pack design allows retailers to display Discwasher's D4 Record Care System on racks. The system is still available in its under the counter storage box. Both packages



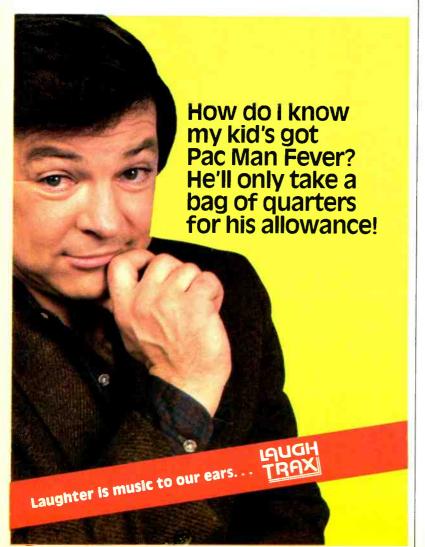
VIDEO GAME ORGANIZER—Hartzell Custom Products' video game case VGC-8 holds eight video game cartridges. It also contains a storage slot for game booklets and has a telescoping handle for easy carrying. The organizer can be wall mounted or stacked together. The top, bottom and sides of units have interlocking clips to allow for expansion of the storage system.



CASSETTE STORAGE—Bib's compact video cassette storage unit holds 10 VHS, Beta or Philips units. Packed in a descriptive sleeve, it is made of strong, smoked plastic and comes with non-slip, self-adhesive feet. Retailing for \$5.95, the unit can be used free standing or affixed to the wall.



PEPPER FEST—Some of the 8,000 fans who can be accommodated at the expanded capacity Dr Pepper Music Festival watch a show on a pier on New York's West Side.





VIDEO ACCESSORIES—Recoton's model TVG9-910 features seven video game accessories, including AC power adapters, custom fit game dust covers and tv/game switches. The display is 24 inches by 20 inches and can be used on the counter or wall. The package, which includes a display header, retails for

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Commentary **Quality: A Pressing Problem**

By TED KNIGHT

Mike Harrison's comments (June 26) on pressing flaws have a poignancy not usually seen in comments by trade insiders.

As the program director of a big-band station, I spend more time in record stores than most p.d.s. There is not much service directed at nostalgia formats like ours, so we often seek out and buy available disks just to see what's in the grooves. In addition, I enjoy rock and spend a fair amount of hard-earned income on my own collection.

'Nearly all retail disks are flawed in some way'

So it comes as no surprise to me that, as Mike says, nearly all retail disks are flawed in some way. My experience tells me that a beat-up looking 1956 Nat King Cole album from our shelves at the station may in fact play better than a re-release fresh out

As I try to recreate the collection I had in the '60s for my own listening, I have given up returning flawed disks except for really major glitches. It's simply not worth the hassle to trade one scratchy-poppy record for another.

So I listen through the noise and consider myself lucky the record companies press my favorites at all.

Some day our small station will be able to afford fancy processing gear to lessen the problem of noisy disks. But that won't help me at home. In the meantime, I stay with inexpensive home stereo gear, including utility grade cassettes, on the theory that it makes no sense to use excellent gear with poor product.

It's been said so many times before it seems useless to say it again, but it must be said-the "bottom line" guys who discovered they could wrest a few cents more from cheaper pressings are easing the record business into self-destruction.

How can we return to the days when a record would still be playable 20, 30 years and more after it was pressed, like our apparently irreplaceable collection of early pressings of bands and vocalists?

And how can the business pretend to have a future when 5

to 10 normal handlings produce a non-airable surface? Soft economy, hell. In my opinion soft vinyl is the biggest part of the problem.

Ted Knight is program director of WDBF in Delray Beach, Fla.

Letters To The Editor

'Music-Not Deals'

What a pleasure to read Rupert Holmes' article (June 12). He said what young people are saying, and it's time the industry stopped hyping itself and listened. "Let's make music—not deals." How true. Put another way, let talent be the determining factor, not the bottom line

For the past three years, I have lived with today's consumer in my role as director of the music business and technology program at New York University. I've heard their bitches about poor quality disks and tapes; about stereotyped performers rather than stereo innovative sound; about a jaded industry that won't listen to the new street sounds that are happening.

So, from this academician, who was and still is a part of a marvelous music industry, a large hurral for Rupert. He said it all with the simple sentence, "We need to listen to the new voices, rather than talk to

Richard Broderick

Hearing New Voices

in response to Rupert Holmes' commentary, we have always opted for 'Choice Two.' We speak up for what we believe in, and we believe in our writers, our artists and our staff. Those people help us have the guts to back up our beliefs, run risks, listen to new voices, and be open and receptive to all kinds of music,

If we occasionally get caught up in the corporate shuffle, it's not so hard to take because we never lose sight of the reason we are all here. The music . . . the

> Elizabeth Chapin House of Gold Music Nashville

WIYY-FM Hits Back

Jim Cameron's sweeping condemnation of the state of AOR radio, and in particular WIYY-FM (Goodphone Commentaries, May 29), was filled with a number of statements that I strongly feel need to be addressed.

Why would Cameron make such outrageous charges on the basis of 12+ figures? It becomes depressingly clear in his second paragraph. We haven't been rea ing a poorly researched piece on the state of AOR radio

We've been reading a sales pitch for the services of Cameron Communications. "For the price of a single flight of tv promotion," we're told, we can be shown the error of our ways and led to the promised land. It's a shoddy piece of journalism that someone of

Jim Cameron's credentials should be ashamed of Chuck DuCoty

Program Director, WIYY-FM

Raising Cassette Quality

I'd like to commend Capitol Records on their new "XDR" cassettes. I purchased the Steve Miller Band's new "Abracadabra" cassette and was very surprised and pleased by the sound quality and lack of tape hiss.

The cassette shell was also improved and included a larger than normal felt pressure pad. The smooth seams reminded me of a screw-type housing.

It's about time some of the other companies started improving their prerecorded tapes. I would much rather buy a good prerecorded tape than go to the trouble of recording a blank tape. But for \$8.98 or \$9.98, you have to get quality.

Besides poor sound, the main faults lie in construc-

tion-splice gaps between leader tape and coated tape, exposing sticky splicing tape to heads and pressure rollers; poor felt pressure; ragged seams; out-ofround hubs, and poor connections between hub and

If more manufacturers follow the route of Capitol and upgrade their cassettes, we'll see a lot less home taping. Who would waste the time when he could walk in and pick up a good tape already made?

Rill Schuh Scottsdale, Ariz.

Who Pays The Price?

My initial reaction to the RCA/A&M price hike was to stop buying their products. After deliberation, I still feel the same.

There's no one who sells records who can justify higher record prices. We on the street see consumer resistance each and every day. All too often I hear a customer who is considering buying two or three tapes told by a friend, "Don't buy that one, you can tape mine." We all know how serious home taping has be

Retailers must fight any manufacturer considering these ridiculous price increases. If NARM ever had a reason to exist, this would be its major purpose. In sports, there are player associations, and in the business world, there are unions to fight unfair business practices. NARM must be our advocate or we all go

If RCA wants to sign Diana Ross, Kenny Rogers, Crystal Gayle and Neil Young, then let them do so with their money, not mine. My business does not depend on two or three of these artists. Additional price increases will make it more difficult, if not impossible, to establish new artists such as the Go-Go's and Alabama

Michael A. Lewis Dreamboat Annie's Macon, Ga.

What's Wrong With Soul?

Reading the June 26 issue of Billboard I was shocked to find the Soul Chart had somehow become the Black Chart. It's ridiculous to call any chart by a race.

Would you call the Pop Chart the White Chart just because more whites than blacks land on it? Probably not, and rightfully so.

One of the main problems in the world is trying to categorize and label everyone and everything. All that has caused is separation. I've always held that music is a universal language. There should be no boundaries in its network because one group dominates a chart.

Chris Blake Easley, S.C.

Charting By Color

I am a music retailer who is white, but I still object to the change in your chart title from "Soul" to "Black." We sell some of this music to country-western oriented white people who like to dance to it. These people could very easily take offense at the change, not to mention the majority of buyers who are black and will indeed be offended.

Does this change mean the Hot 100 is going to be called "White Music"? I feel the title "Black Music" is both exclusionary and an ethnic slur

Cathy Pudlewski

More Yesterday's Heroes

I've been following your articles tracking the careers of disk jockeys of the '50s and '60s. My father, Norman "Big Chief" Wain, was rocking and rolling in the early '50s on WDOK here in Cleveland, opposite the fabled Bill Randle on WERE. My father went on to become the owner-GM of WIXY in the late '60s. He is now President of Metroplex Communications ... he and his partner Bob Weiss own six radio stations.

Randle left radio for many years to earn two MA degrees and a doctorate. Right now he's doing a stint on WBBG here before he heads for Phillips Univ. in Oklahoma where he is going to be chairman of the Communications Dept

Just wanted to let you know.

Cathy Wain WKYC-TV. Cleveland

Time Is Running Out

I am an unemployed steelworker serving as chairman of the supplemental food bank committee (consisting of representatives of each USW local in our area).

We are currently attempting to contact interested entertainers who are willing to perform benefit concerts, shows, etc., in our area.

Our primary goal lies in assisting those unemployed steelworkers whose benefits have expired. Our hope is to be working again, which should be the "inalienable right of all mankind."

We are a large segment of the buying public when working. Our survival is your survival. Please contact me as soon as possible. Time is running out!

Gerald B. Cobaugh RD#3, Box 317, Fulmer Road Johnston, Pa. 15904 (814) 536-6759

Short-Changed

I recently bought an LP that didn't measure up to what I expected. The album version of the song is shorter than the single.

I'm 15 years old and money isn't exactly coming in to me regularly. That album cost \$9, and to me the other songs aren't worth 50 cents all put together.

Morehead City, N.C.

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



Retailing

Name Product, Cassette Sales Give Rise To Dealer Optimism

• Continued from page 1

acted harshly to the RCA/A&M increases.

At the giant Lieberman Enterprises rack setup, David Lieberman, citing July 4 weekend business that was "just a touch" better than last year, is limiting his RCA purchases to singles and midlines (product not affected by the RCA wholesale price move) and he isn't excited about A&M, since the label excludes tapes from its deal. "We can't pay more than the old price for RCA product," says Lieberman.

Eric Paulson of Pickwick's rack division is also waiting for official tabulations this week on the network of stores it racks, but he surmises that "it looks pretty decent. It could be better, but we're holding our own." Paulson indicates that cassettes are "growing like crazy," but wonders if it's at the expense of LP business."

Roy Imber, operating the 40 Record World/TSS stores in the Northeast, says the seven-day period through July 4 saw an 18% per-store increase over last year. For the year so far, the chain is operating 14% ahead of last year on a per-store basis, 26% ahead counting the addition of four new outlets. His first Manhattan location, on Madison Ave. on 43rd St., is doing a "tremendous job" on cassette sales, owing largely to an older demographic

traffic there. "We're not catering to young people," notes Imber of the Gotham site, which has the largest classical inventory of any Record World/TSS unit.

Manny Drucker, general manager of the 52 Listening Booth stores in Pennsylvania, New Jersey, Delaware and Maryland, reports a 20% increase over July 4 weekend compared to last year's holiday. Drucker claims a rainy Saturday in the East filled Recordland-located malls and also credits the bolstering of a good recent product flow with new albums by Crosby, Stills & Nash, Fleetwood Mac and Robert Plant.

At Handleman Co., John Kaplan says he won't get final figures from the racker's universe of 5,000 stores until Monday (12), but business has been running "fairly well, better than the industry as a whole."

Ted Hudson of the five-store St. Louis-based Hudson's Embassy operation says "we pulled up," with weekend business not as good as last year, but "excellent" compared to January-June weekend business, when sales showed a drop of 30% to 40%. "The weekend had people in good spirits," says Hudson, despite a black community suffering from high unemployment. Another assist was the many tickets sold at the outlets for the Busch Stadium "Superfest" Saturday (10), featuring such acts as Stevie Wonder, Ashford &

Simpson, Kool and the Gang, Sister Sledge and James Ingram. Dance product, particularly from Sugar Hill, sold expecially well. Hudson notes:

sold especially well, Hudson notes.
For the 18-store Flip Side operation out of Lubbock, Texas, album buyer Carl Keel reports "a pretty fair" holiday period, although not as good as last year. Overall 1982 business, Keel adds, has improved over a similar period in 1981—"each of our stores is doing better than last year, so we can't complain." Keel further states that the chain's cassette business is outdistancing LP sales on a 3/2 basis.

Cal Simpson, operating six stores in the Detroit market, says sales were "not really that exciting. We had normal sales for a Sunday and Monday sales were normal for a Sunday." Simpson adds that his onestop business showed a 15% increase over last year, due to a wider geographic area serviced than Detroit, still hard hit by the downturn in auto sales. For 1982, sales are ahead of last year, but only because Simpson opened two new stores over the past seven months.

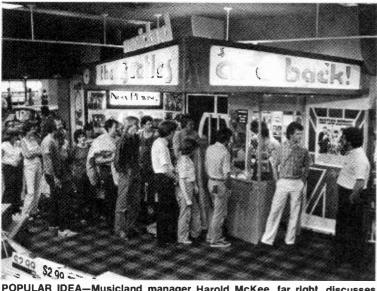
In the Pacific Northwest, Michael Reff of Everybody's said holiday sales were upbeat, showing increases from Thursday through Saturday. Even with stores closed for the holiday Sunday (4), Reff estimates the sales volume may have been up by as much as 35% over general recent business.

In fact, Reff sees the recent proliferation of new product from major acts as one bright spot in an otherwise still bleak business picture: "I think the business out there has been generally poor over the past six months, and the economy up here in Seattle and Portland has been extremely flat. The economy doesn't look like it's going to change quickly, but the product that's out now is so strong it's bringing traffic in."

Everybody's has a month-long sale underway, which began prior to the holiday, but Reff feels the chain's holiday spurt can't be attributed to the program since ad buys didn't begin reaching the public until after Monday (5).

til after Monday (5).

For Everybody's customers, the biggest lure "by far" was Fleetwood Mac, but other strong sellers included Robert Plant's first solo LP and albums by REO, Asia, April Wine, Alan Parsons, the Rolling Stones, 38 Special and Crosby, Stills and Nash.



POPULAR IDEA—Musicland manager Harold McKee, far right, discusses crowd control problems with his assistant, Billy Joe Jordan, after a line formed in front of a convincing theatre display for a recent Beatles album promotion in Bowling Green, Ky.

Sharpened Business Skills Give Chain An Edge In Chicago Mart

By ALAN PENCHANSKY

FLIP SIDE

CHICAGO-Brothers Carl and Larry Rosenbaum, owners of Chicago's Flip Side chain, believe they've found the silver lining in today's retail climate. It's the improvement in business skills bred of adversity.

The Flip Side web is down to 11 outlets from a peak of 15 in 1981, and personnel cutbacks also have taken place. However, the Rosenbaums are highly positive in outlook today, citing the advantages of tightened controls and sharpened management skills.

Carl Rosenbaum is in charge of buying and store management for the operation. "We've changed a lot in personnel. We've cut the payroll by about 25% with no adverse affect on our ability to serve the customer," Rosenbaum says.

Larry Rosenbaum specializes in financial matters, though both brothers keep a hand in all chain business aspects. Says Larry, "The most important thing is that the downturn has caused us to get back to more grass roots and street level promotion."

The Rosenbaums, who also are rock concert promoters, have the pulse of suburban rock shoppers in towns like Hoffman Estates, Arlington Heights and Buffalo Grove as well as two Chicago north fringe locations. Most outlets also are Ticketron locations. According to Larry, record and tape volume was \$4.5 million in 1981, with about \$5 million Ticketron sales flowing through the stores.

The cutback in record company ad money is approximately 50%, the

brothers say. This year they expect \$150,000 of the chain's own money to be budgeted.

Greater dealer promotional initiative is called for today, and the Rosenbaums point to cutbacks in label staffs and trimmed label promotional outlays. "The key today is not record company money," Larry Rosenbaum says. "Record companies are much too demanding on the whole for their advertising dollar."

Explains Carl, "We can't wait for the record companies to put something together. They're not supporting product like they used to right out of the box. We like jumping on new product when it first comes out."

Adds Larry, "One key for Flip Side has been our ability to tie in (Continued on page 66) NEW YORK—The Washington, D.C. local music scene has been a boost to local retailers, according to John Walsh, chief buyer for Douglass Stereo. "Our four stores in the Washington-Baltimore area have benefitted greatly from the independent 12-inchers that local bands such as Trouble Funk have distributed in recent years," he says.

D.C. Dealers Get Lift From Local Act Product

By NELSON GEORGE

Trouble Funk's "Drop The Bomb" album and the charted single of the same name are on Sugar Hill Records. Another local band, Rare Essence, has been signed to Fantasy Records. Says Walsh, "Both of them started by making their own records in the Washington area and they are not alone. EU, another local funk band, and Chuck Brown, who had a hit with 'Bustin' Loose' a few years back, also have had hot records down here in the last couple of years

a hit with 'Bustin' Loose' a few years back, also have had hot records down here in the last couple of years.

"When our audience wants 12-inchers, we don't listen to the typical New York stuff, but we want real funk. There is a good local band called Osiris with a 12-inch called "Slippin' In The Back Door' that is very much in the Trouble Funk style that we have high hopes for. All of this local music has helped us and been very strong in a period when albums and 12-inchers by many of the majors are not showing a lot of longevity."

At the four Douglass Stereo outlets, two in downtown Washington, one in a Maryland mall and another in downtown Baltimore, Walsh finds the same problem: "Albums today just are not showing the long term sales that they used to. When I started in this business eight years (Continued on page 66)

New LP/Tape Releases

This liating 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—aibum; 8T—8-track cartridge; CA—cassette. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POPULAR ARTISTS
BARLOW, ERIC Ballroom Favorites At The Mighty Wurlitzer Organ LP LTOT (Organ Literature Foundation) 260
CERRONE Back Track LPPavillion FZ 38159 CA FZT 38159
CHADWICK, DOREEN Peter Street Parade: Doreen Chadwick Plays The Mighty Wurlitzer LPLTOT (Organ Literature Foundation) 280
DOUGLAS, JERRY Fluxedo LP Rounder 0112\$8.98
DRY BRANCH FIRE SQUAD Fannin' The Flames LP Rounder 0163
FRIZZELL, DAVID The Family's Fine, But This One's All Mine LPWarner/Viva 23688-1
HELL, RICHARD, & VOIDOIDS Destiny Street LP Red Star / Passport Red 801
IDOL, BILLY Billy Idol LP Chrysalis CHR1377\$8.98
IMAGINATION Body Talk LP MCA-5341 \$8.98 CA MCAC-5341 \$8.98
INK SPOTS Just Like Old Times LP Open Sky OSR 3125

CA FWT 38155

MARINO, FRANK

Juggernaut

LP Columbia FC 38023

CA FCT 38023

MORMON TABERNACLE CHOIR Songs America Loves Best, Vol. III "The Twenties" LP CBS FM 37286

MURPHY, EDDIE Eddie Murphy LP Columbia FC 38180 CA FCT 38180

OLIVERA, HECTOR
The Lancastrian Way: At The Mighty

Wurlitzer Organ
LPLTOT (Organ Literature Foundation)

PENDERGRASS, TEDDY
This One's For You
LP Philadelphia Int'l FZ 38118
CA FZT 38118
PRODUCERS

You Make The Heat LP Portrait ARR 38060 CAART 38060 RAWLS, LOU

RAWLS, LOU
Now Is The Time
LP Epic FE 37448
CA FET 37448
SALEM, FREDDIE, & THE WILDCATS

Cat Dance LP Epic ARE 38018 CA AET 38018 707

Megaforce LP Boardwalk NBL33253 SHAVER, BILLY JOE Billy Joe Shaver LP Columbia FC 37959 CA FCT 37959

SHOOTING STAR III Wishes LP Virgin / Epic FE 38020 CA FET 38020

10cc
Ten Out Of 10
LP Warner Bros. 8SK 3575
THIRD WORLD
You've Got The Power
LP Columbia audiophile IC 38

VARIOUS ARTISTS Summer Means Fun LP Columbia C2 38069 (2) CA C2T 38069

X Under The Big Black Sun LP Elektra 9601501

JAZZ
BASIE, COUNT At Newport LP Verve imports UMV 2619\$9.98 CA UCV 2619\$9.98
BLAKEY, ART & THE JAZZ MESSENGERS The Original Messenger—A Quartet Century Ago LP Columbia FC 38036
COLEMAN, ORNETTE Broken Shadows LP Columbia FC 38029
ELDRIDGE, ROY The Early Years LP Columbia C2 38033 (2)
ELLINGTON, DUKE The Girl's Suite & The Perfume Suite LP Columbia FC 38028
EVANS, BILL A Simple Matter Of Conviction LP Verve Imports UMV 2107

(Continued on page 20)

"ROCK CORRECTION OF THE PARTY O

LAUGH TRAX!

The Hot New Weekly Hour of Comedy and Rock & Roll.

It's young...It's fun...It's entertainment in the fast lane starring Jim Staahl of "Second City" and "Mork & Mindy."

Plus "Saturday Night Live's" Gail Matthius and "Pvt. Benjamin's" Lucy Webb teamed with Howie Mandel and Frank Welker. And leading rock stars and guest stars...The Doobie Brothers, Kool & the Gang, Bonnie Franklin, and Sally Struthers. Hitch up with a hit that will attract young hip audiences in any time period.

Reach out for "LAUGH TRAX" for the hottest show of the new season with excellent production values you would expect from producer/dir. Carolyn Raskin (Laugh-In) and executive producer Toby Martin (Osmonds).

MORE THAN 50 STATIONS CLEARED ALREADY—"LAUGH TRAX" is versatile, first class and available when you need it the most.

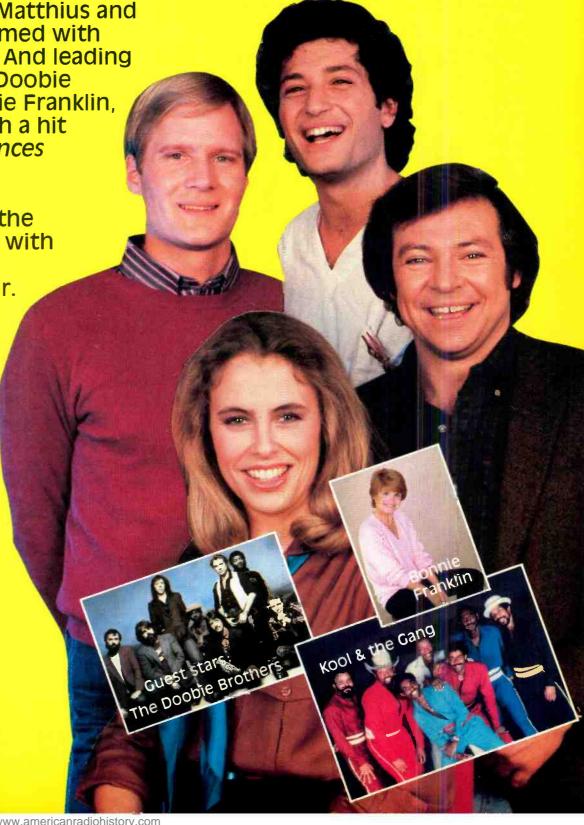
"LAUGH TRAX"... from Company III/Sunn Classic Pictures.

Distributed by



LAUGH Lexington Broadcast Services 777 Third Avenue New York, New York 10017

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Retailing

SALESMANSHIP Rudder Seminars Steer Dealers On The Right Course For \$\$

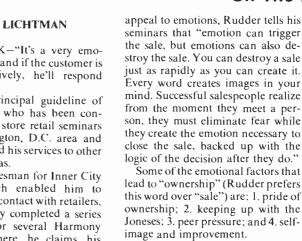
By IRV LICHTMAN

NEW YORK-"It's a very emotional business and if the customer is handled positively, he'll respond positively

This is a principal guideline of Gene Rudder, who has been conducting record store retail seminars in the Washington, D.C. area and hopes to expand his services to other geographic areas.

A former salesman for Inner City Records, which enabled him to make frequent contact with retailers, Rudder recently completed a series of seminars for several Harmony Hut stores, where, he claims, his salesmanship techniques enabled one of the locations, in Hillcrest, Md., to increase its sales projections. The Harmony Hut seminars were part of the chain's "Customer Service In The '80s" program initiated by Clyde McElvene, general merchandising chief (Billboard, June 19).

Speaking of the industry's great



Rudder has five word no-no's he terms "rejection words," which he defines as any word or phrase that

The Big Sound
LP Verve Imports UMV 2525.....
CA UCV 2525.....(Also see Charlie Parker)

MARSALIS, WYNTON
Wynton Marsalis
LP Columbia audiophile HC 47574

MULLIGAN, GERRY, QUARTET, see Teddy Wilson Trio

MONK, THELONIOUS

Live At The It Club LP Columbia C2 38030 (3)

STITT, SONNY, QUARTET New York Jazz LP Verve Imports UMV 2558... CA UCV 2558.....

GOSPEL

THEATRE/FILMS/TV

Great Film Classics, Vols. 1 & 2 CA DG 3584 022

BACH, JOHANN SEBASTIAN

BEETHOVEN, LUDWIG VAN

'Doubletime Tape'
CADG 3584 002

CLASSICAL

VARIOUS ARTISTS
They All Played Bebop
LP Columbia C2 38039 (2)

PATILLO, LEON

Soundtrack LP Rounder 1034

VARIOUS ARTISTS

I'll Never Stop Lovin' You LP Myrrh 6711.....

triggers fear. These are cost or price, better stated as "total investment" buy ("own"); sell or sold ("happily involved"); pitch ("presentation or demonstration); and deal ("opportunity").

Rudder's approach is to conduct seminars two or three hours before a store opens. He charges \$50 for each seminar. For \$200, he'll spend eight hours on the selling floor of a location plus conduct further clinics for two evenings.

Rudder claims his technique can lead to multiple purchases. "A lot can happen in a retail environment. People have money. They're buying home video cartridges that retail between \$20 and \$40. When motivated enough, they can buy two at the same time."

NASHVILLE IN-STORE—Steve Wariner signs autographs at Nashville's Hickory Hollow Mall, as part of a joint promotion between RCA Records and Record Bar. Also involved in the promotion were Louise Mandrell and R.C.

K.C. EXPERIMENT

Classical Westport Store Takes Arts To The Heart

KANSAS CITY-This city's allclassical record store, Classical Westport, has entered a new phase described by owner Cheryl White as a "department store for the arts."

In what may be a new retailing concept, three unrelated shops, including White's, are dovetailing arts-oriented upscale merchandise.

"We've moved into one space with a store that sells gourmet coffee and one that sells art posters," White explains. "It's something of a department store for the arts kind of deal. We all agreed on common business hours.

The four-year-old record shop, located in Kansas City's Westport preservation area, offers a more sedate environment than traditional full-line shops and the opportunity for unlimited classical in-store play It's one of numerous all-classical shops sprung up in the last five

According to White, sales have doubled several times and inventory is about twice the original size, or \$100,000 today. The store's mer-chandise is about 90% classical. Blank tape and record care accessories and a line of books about music complete the mix.

Last fall, White joined with two other stores in a spacious new building located around the corner from the original address.

"It's a common space; you can

walk from store to store freely," the dealer explains. "There's an espresso bar in the coffee store and you can have a coffee there and hear the music. The art posters are used in decor of all three shops."

White says stores in the Westport area are picturesque and attractive. "We have a performance area in the back of the store," she says. "In addition to concerts, we recently gave adult music appreciation classes. The \$40 course fee included liberal purchase discount on albums.

All three proprietors suffered a setback in May when part of the roof was stripped away in a fluke storm. Almost all of one store's inventory was lost and damage to records was estimated at \$8,000. White says insurance cushioned the losses and it took only a month before the 6,000square-foot shopping area was thriving again.

White's desire to educate customers governs stock display. Bins are ordered by historical period, beginning with medieval-renaissance, she notes. "Other than a fluke like 'Chariots Of Fire' or Domingo, we just sell a basic sampling of every-thing," the dealer says. "We carry a pretty good sized 20th century music

Non-classical specialties include traditional Irish and British folk mu-

(Continued on page 44)



FUND RAISER-Jason Shapiro, vice chairman of National Record Mart, left, presents a \$3,630 check to Tricia Mullin, 1982 poster child for the Greater Pittsburgh March of Dimes. The funds were raised via the sale of the Pride of Pittsburgh poster featuring prominent hometown rock acts. Holding the poster, which was sold in area National Record Marts, is artist Billy Price.

CRC Rents; **Web Details** Are Unclear

LOS ANGELES-The manager of CRC, the new San Jose store said to be at the hub of proliferating record rental in central California (Billboard, July 3) doesn't know anything about the supposed 16store chain except a secret operations phone number from which he

When asked specifically if he could provide names of principals or the home office number of CRC in Houston, Al Clem replied that he had been with the "chain" only five weeks and was uninformed about such matters. He said he could not provide the operations number, as it was confidential. When asked if he knew where any of the other stores were located or what their name would be, Clem said he understood

The CRC store at 1910 Camden Ave., San Jose, shares half of a freestanding store space with a chain beauty parlor. Its 1,200 to 1,500 estimated square footage contains a unique "fixturing" approach. It contains prefabbed panel walls, normally utilized to separate persons working in modern offices. It stocks LPs only, which are clipped in ones and twos to the fabric walls. The entire LP cover is fully exposed. The store contains less than 1,000 LPs. No prerecorded tape was in stock. The store advertises it rents the top 300 best-selling albums. "If we don't have it, we'll get it by Friday," a sign announces.

member, one must fork over \$25 annually. The brochure states there is a special rate for those under 16. LPs rent for \$1.98 for two days. Nonmembers must cough up an \$8 deposit. Members can rent up to four LPs at one time with no deposit. Every eighth rental is free to a club member. Every seventh LP purchase is free to a member.

The membership brochure emphasizes a December holiday special, wherein on a one-time purchase, a member can buy six \$8.98 list albums for \$4.98 each.

The LPs on display carried a sticker which contained a five-digit number which appeared to tie in with the rental. Many also carried a silver sticker, reading: "Rent Me."

www.americanradiohistory.com

JOHN SIPPEL

buys records.

they all had different names.

To become a CRC LP rental club

Beaux Arts Trio LP Philips 6514 131. CA 7337 131

New LP/Tap	e Releases
Continued from page 18 FITZGERALD, ELLA Ella In Hollywood LP Verve Imports UMV 2636	Sonata No. 14 In C Sharp Minor (Op. 27, No. 2) ("Moonlight"); No. 23 In F Minor (Op. 57) ("Appassionata"); No. 8 In C Minor (Op. 13) ("Pathetique") Ashkenazy
GILLESPIE, DIZZY Have Trumpet Will Excite LP Verve Imports UMV 2692 \$ 9.98 CA UCV 2692 \$ 9.98	LP London CS 7247 \$10.98 CA CS5 7247 \$10.98 Symphony No. 5 In C Minor (Op. 67) Vienna Philh. Orch., Solti LP London Jubilee JL 41016 \$6.98 CA JL5 41016 \$6.98
HAWKINS, COLEMAN At Newport LP Verve Imports UMV 2623	SERLIOZ, HECTOR Symphonie Fantastique New Philharmonia Orch., Stokowski LPLondon Jubilee JL 41028 CA JL5 41028

BERNSTEIN, LEONARD
Halil; Meditations From "Mass"; "On
The Waterfront" Suite
Rampal, Rostropovich, Israel Philh.,
Bernstein
LP DG digital 2532 051 \$12.5
CA 3302 051 \$12.5 BRAHMS, JOHANNES Piano Concerto No. 2 In B Flat Major (Op. 83) CHOPIN, FREDERIC
"Doubletime Tape"
CA DG 3584 009

GRIEG, EDVARD Piano Concertos: Schumann: Piano

Concertos Zimerman, Berlin Philh., Karajan LP DG digital 2532 043 CA 3302 043

KOSINS, MARTIN SCOT Songs Of The Seeker Shank, Carradine LP Open Sky OSR 2251 MAHLER, GUSTAV
Das Lied Von Der Erde
Norman, Vickers, London Symph. Orch.,

LP Philips digital 6514 112....\$12.98
CA 7337 112.....\$12.98

MOZART, WOLFGANG AMADEUS Concert Arias Te Kanawa, Vienna Chamber Orch., Fischer CA London OS5 26661 'Doubletime Tape CA DG 3584 021 Piano Concerto No. 15 In B Flat Majo

CAJL541025. \$6.98 Piano Quartet In G Minor (K. 478); Piano Quartet In E Flat Major (K. 493) Previn, Musikverein Quartet Members LPLondon CS 7220. \$10.98 Piano Sonatas, Vol. 2: A Major (K. 331); A Minor (K. 310); D Major (K. 576)

(Continued on page 56)

AKE O



In today's booming video market, everyone's looking for something different.

Many people want the super-premium quality of Maxell HGX. So they can use their tapes over and over, and get a better picture at their machine's lowest recording speeds

est recording speeds.
Others want Maxell's standard formulation. A lower-priced tape that produces a great picture under normal recording conditions.

And of course, some people need our VHS format tapes, while others require Beta.
Our point is simple. Unless you've decided to carry

Our point is simple. Unless you've decided to carry just one kind of video customer, don't carry just one kind of Maxell tape.

maxell IT'S WORTH IT.

'Burnout' Is Prime Concern For Urban Contemporary Formats

Continued from page 3

what they want for a certain period of time until they're done and decide to let the record go.'

Joe Tamburro, the program/mu-sic director of WDAS-FM Philadelphia, argues that urban burnout can be viewed as a New York phenomenon. "The city's urban stations are unlike any other black stations in the country," he opines. "They strive to be innovative, so they add and drop records faster than I might do, and I'm only 100 miles away. Yet things can happen unexpectedly there, too, such as 'And I'm Telling You I'm Not Going' by Jennifer Holliday, which you don't think of as a New York-type record.'

Another fact that distinguishes the burnout factor in New York, according to Tamburro, is the emphasis that the urban outlets in the market place on club reports "Sometimes it sounds as if the stations are programmed by disco DJs, always moving on to something new. And clubs just aren't that influential in other

Mayo is equally succinct. "New York is the only city I know of in America where clubs have as much influence in getting a record added as a record company would elsewhere." Ellis adds that while club reports "aren't exactly the gospel," their input has helped to make the station number one among its com-

Pam Wells, WGCI-FM Chicago's music director, asserts that "true ur-ban contemporary radio doesn't lend itself to burnout because you're programming lifestyle radio. Ideally, there's nothing that won't mesh. It involves finding the right combination of pop, jazz, disco and rock to satisfy as many moods and feelings as possible."

"The urban format means different things to different people," she continues. "So you can't overlook anything, such as jazz, or a cut on an album that's hotter than the single, or a record that introduces a new sound. It would have been unfair to my audience, for example, if I had overlooked Queen's 'Another One Bites The Dust' when it was re-

Mayo understands that the urban

the ethnic listenership in a city such as Memphis. "But there are certain common denominators," he notes. One is bringing album cuts to the format that other stations in the market chose not to play. "New Yorkers are trendy, and things do happen fast here, but you can't get hung up on guidelines, anywhere.

He agrees with Ellis that many stations tend to misjudge when listeners grow tired of a particular cut.

"Some programmers are so ego-tistical that they pull records at the height of popularity," says Ellis.
"They think that God has given them an ability to judge when it's time to drop the disk completely, and very often they're way off base. We've found that it's more productive for us to research the record and ease it out of the rotation slowly if we start to overplay it. It's certainly better than pulling it arbitrarily.

BLACK-FORMATTED FM

Stone Reaching For The Top At KJLH

By NELSON GEORGE

LOS ANGELES-The new program director of KJLH Los Angeles, J.B. Stone, is looking to displace his former employer, KGFJ-AM, as the market's top black music outlet, and to fulfill what he sees as untapped potential for the format on the FM

In the spring Arbitrons, KGFJ posted a 1.9 share, the highest for any black/urban contemporary in Los Angeles, and KJLH a 1.2. Compared to the ratings of other black formats in major urban markets, those numbers aren't impressive. So what's that untapped potential?

For a start, Stone says, "You can't compare Los Angeles to any other radio market in the country, for a number of reasons.

"We have 86 radio stations, which makes the competition intense. For black stations, this situation is complicated by the fact that there is no large minority concentration here as in New York, or Washington. We just don't have that kind of base, since everyone is so spread out.

"So many of the pop stations here play black music, which further complicates the job of a black or urban contemporary station. So for us to get a 2.0 is as significant as pulling a 5.0 elsewhere. The number one sta-

> **New LP & Tape** Releases, p.18

tion in this market is happy to pull a 5.0 share.

Stone is elated to be moving over to the Stevie Wonder-owned station. "It is my first chance to program a black FM station in Los Angeles,' he says. "I think that black AM in this market has grown as much as it can. Where in other markets, black AMs aren't doing well, stations such as KGFJ and KACE are very competitive.

"But I don't think black FM has et reached its potential here. For KJLH, I don't foresee any radical changes, just some fine tuning. Right now I'm working with the engineers on the technical sound of the station. That's the foundation of any

Prior to coming to Los Angeles in 1980, Stone had worked at both black oriented and general market stations, including stints at Mem-phis' KHBQ, St. Louis' KATZ, and San Francisco's KDIA. Stone feels that his general market experience has helped him. "The basics of programming a station are the same everywhere, but by being a spook who sat by the door you do see and hear things that are extremely benefi-

"KJLH can reach the top slot in this market or close to it," Stone asserts. "Stevie and general manager Don Mizell want to go for it and I think with this air staff and a few small changes it is possible.

KROQ Licenses In Jeopardy With FCC

UNSHINE—Elektra's Joe Sun greets KZLA-FM music director Denise Gal-

vin following his recent performance at the Palomino in Los Angeles

WASHINGTON - KROQ-FM Los Angeles may be a hot AOR in the spring Arbitron book (Billboard, July 10), but that cuts no ice with the FCC, which seems to be moving inexorably toward revoking the station's license, along with that of sisfacility Spanish-formatted KROQ-AM.

The latest in a series of legal maneuvers between the commission and Burbank Communications, which owns the stations, is a reconsideration of the revocation by an FCC review board.

The licenses are held by George E. Cameron Jr. Communications, a wholly owned subsidiary of Burbank. The case goes back to 1972 when the FCC voted to strip the licenses and assign them to two other companies, Royce International Broadcasting for the AM and San Marco Broadcasting for the FM.

The FM side of the involved case was sent back from the review board this past May to be reheard by an administrative law judge in late September, according to the Burbank lawyer, George Lyon. Lyon was successful in extending the case to include alleged misleading station information by the new FM licensee, San Marco.

A source at the FM station, basking in the surge of steadily in-creased listenership that has the sta-tion ranked within the top three in the spring L.A. Arbitrons and number two in the Orange County, Calif. book, said that billing is "up in the \$12,000 a day" area. The source also says that the station and its adventurous use of new artists' music "is succeeding in spite of the dealings' of its on-the-ropes owner company.

Vox Jox **Guzman Tops N.Y. DJ Ratings**

His name may not be on the tip of everyone's tongue, but Jose Guzman has the ratings to make him a household name. The 7 to 11 p.m. jock on WRKS (98.7 Kiss) has pulled in an 8.5 share in the latest Arbitron ratings, higher than any other DJ's slot in New York. Guzman came to the urban contemporary outlet from WNJR Newark just over a year ago. His first book was a 1.8, followed by a 7.6 in the winter.

Guzman's attributes his success on the urban contemporary station in part to the fact that he used to work as a DJ in a lot of clubs around New York and New Jersey. "A lot of my mixes are live on the air. People appreciate it when you go from one record to another without any change in the tempo."

Although he admits that person-

ality plays a role in his success, Guzman says that he concentrates on the music. "My theory is keep the talk short and sweet. Music is more important, especially at night when people are coming and going." WRKS also gives its air staff a certain amount of leeway in what they may program, which Guzman says helps give the show a personal feel.
Guzman follows Mary Thompson,

who has a 6.7 share. Following Guz-

man in the New York ratings are WOR morning man John Gambling, who has a 7.9, and WKTU evening personality G. Keith Alexander, who

* * *

With the departure of WAPP New York music director Frank Kelly (Billboard, July 10), the new Doubleday AOR station has shifted some of its lineup. Moving into Kelly's midday slot is Michael Stevens, who was doing afternoon drive. Changing to afternoon drive is Chip Hobart, who was doing evenings. The new evening personality is Garth Hemp, who was with Doubleday's KPKE Denver. Taking the overnight shift, which was formerly unfilled, is Amy Wright, who was with WMGO New Brunswick. N.J. Staying in their same time periods are morning man Ted Cannarozzi and assistant p.d. Joe Krause, 10 p.m. to 1 a.m.

Howard Stern will arrive in the afternoon drive slot at WNBC New York on Labor Day as scheduled, despite his dismissal from WWDC (DC-101) Washington on June 29

(Continued on page 31)

IN COUNTRY FORMAT

Oldies Proliferate On Playlists

• Continued from page 1

country's older target demographic. Media researchers such as Rob Balon of Rob Balon & Assoc. in Austin indicate studies showing the bulk of country listeners fall in the 35-44 age range. "And people's receptivity to new product wanes as they get older," says Balon. "Older demographics want older music that's familiar."

In some cases-such as KSON in San Diego-ratings appear to have been visibly enhanced by a management dictate toward oldies. In other markets, stations are relying on their well-stocked libraries for non-stop promotions centered around nostalgia sounds. Country radio's effort to reach a wider (and older) demographic target also gives obvious impetus for programmers to reach back into "memory lane" for

audience appeal.

Markets such as Memphis, Chat-

tanooga, New York, Knoxville, Chicago, Cleveland, Cincinnati, Jacksonville, Kansas City and Detroit have stations now positioning themselves along the sure-bet baseline of 30-35 spot playlists with a minimum of 60% or more of daily programming fare dedicated to oldies.

Programmers who do rely substantially on gold tend to dismiss accusations by record labels that tighter playlists and increasing emphasis on gold is hampering the development of new acts and hinder-ing their efforts to sell singles and

"Our job is to play what people like, and increase our ratings," states Speedy Perez, music director at KOKE-FM in Austin. "It's not ra-dio's responsibility to be a sounding board for record company product.

WHK Cleveland p.d. Joel Raab is even blunter: "Sure, the predominance of oldies will probably hurt record sales. . . . But as a program director, my first concern isn't selling records for labels, it's getting good ratings for my station."

WMAQ's Jay Phillips thinks one reason stations are turning more frequently to playing past hits is "because labels are trying to push garbage down our throats. There's too much crossover stuff that all sounds the same.

Although stations aren't unduly concerned about restricting the playlist arena for new artists, programmers are concerned about staying on top of the hits.

"New acts that deserve to break through always will," notes one program director, who prefers to remain anonymous. "But my station general manager always asks to see my playlist to compare it at the end of the month with the national trades. If I've gone out of the box on too many unfamiliar records, I could get fired.

(Continued on page 50)

Narrowcasting To Women At Flint's WWMN-AM

By CONSTANCE CRUMP

FLINT, Mich.—Radio is always a sucker for the thrill of the new, but in Flint, largely a city of laid-off auto workers and traditionally one of the leaders in Michigan's currently depressed economy, something really new is on the airwaves.

WWMN-AM began broadcasting on New Year's Day, 1982 as what is considered to be one of the first women's entertainment stations.

Staffed almost totally by women on both production and broadcast ends, the format was the brainchild of manager Marsha Kloor. "I was driving back from a Dallas conference (the station was formerly a religious format, with mainly paid programming), considering the options for an AM daytimer. The idea came to me all at once, and then I succeeded in a 15-month sell job. The owners, Reams Broadcasting of Toledo, Ohio, have really been supportive, and very progressive to let us give the idea a year trial," Kloor

relates.

"I'm convinced narrowcasting is the future of radio, at least AM radio," Kloor continues. "We want to reflect our listeners, so we're using a call-in format. We're programming three hours of talk, all segments dealing heavily with call-ins taped for playback and all heavily local-ized." From 9 to 10 a.m. a psychotherapist, Ann Splane, will assist callers with problems. Between noon and 1 p.m. psychic Mary Christie will give psychic readings to the audience via telephone from Detroit."

The third call-in hour will feature both personalities and issue-oriented guests. WWMN has local and national news six times a day and headline and weather five times.

Finding good syndicated material has been a problem, Kloor admits. "I'm shopping for a network affiliate and we carry Sherrye Henry on 'Women in The '80s' and Niki Scott on 'Working Women.'" (Both seg-ments are aired twice daily.) Kloor also goes on the air with an editorial series called "One Woman's Opin-ion," which considers such topics as Nancy Reagan as a Barbie Doll role model.

The station plays music during the other segments of the broadcast day. "Since we were trying something new, we decided to be all new," Kloor says. "We thought we might as well develop a unique music concept. We basically play adult con-temporary, but we develop all the music locally. We're probably the only A/C station in the country that didn't play "Physical," she laughs. "Our music director has a list of criteria and previews all the songs. Women are more involved in lyrical content, studies have shown. Our music is lyrically geared."

A feminist approach was rejected from the beginning. "We can't take a total feminist viewpoint," Kloor explains. "It's hard enough to limit the station to half the available listener-

NRBA To Name **Executive Vice Pres.**

WASHINGTON-As a result of a recent survey of the board of directors of the National Radio Broadcasters Assn., the executive committee of the NRBA has voted to appoint an executive vice president to manage the day-to-day affairs of the rapidly growing organization.

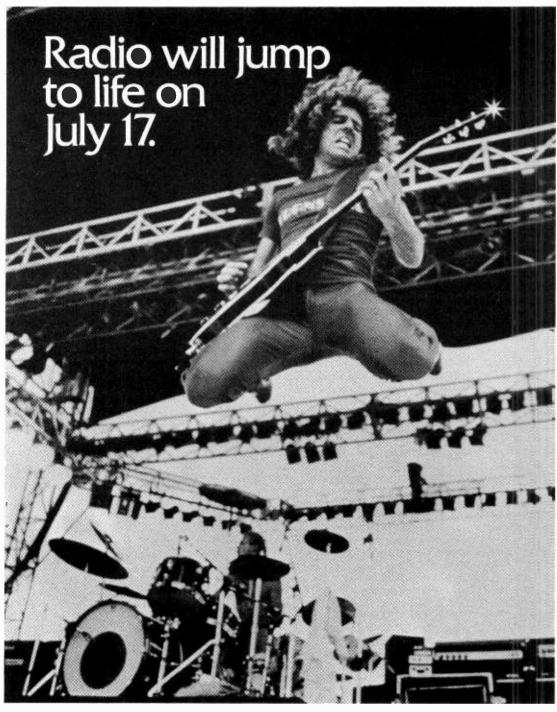
A search team headed by NRBA president Sis Kaplan and two other executives has begun interviewing ship. It's hard to cut that to 5% by taking that perspective.

"In radio, if you don't change you die. You must carve a unique niche, be definitive. Men have appreciated our change in format as well as women. Of course, curiosity is a factor; we're a new and interesting entity. The response from old listeners hasn't been what I expected. Only a

could have continued as we were.'

The original idea caused consternation, Kloor recalls, but the originality of the concept won out.

"People ask me, 'Why Flint, Michigan?' Because I'm here, the station is here. We needed to solve a problem and came up with a highly unusual solution.



SuperGroups/A Night on the Road

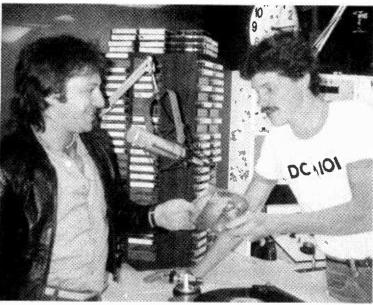
& Special Guests: Emerson, Lake & Palmer

Airing July 17 on over 300 radio stations nationwide. Produced by Patrick Griffith and Kevin Kalunian of GK Productions exclusively for the ABC Rock Radio Network.









NOVA PROMOTION—Portrait artist Aldo Nova, left, presents WWDC Washington (DC-101) Bill Scanlan with a copy of the limited edition DC-101/Nova picture disk. The presentation kicked off a promotion featuring the disks at area retail stores including Harmony Hut, Kemp Mill, Penguin Feather, Record & Tape Ltd. and Waxie Maxie's. The disks are priced at \$1.01, with proceeds going to the Muscular Dystrophy Assn.

Promotions Department Is Key To XTRA-FM Ratings

By THOMAS K. ARNOLD

SAN DIEGO-If there's anything that XTRA-FM (91-X) has learned from Arbitron findings, it's the value of promotions. Since the station created a promotions department last August, ratings show overall listenership up nearly 30%.
91-X is one of three AOR stations

in the San Diego market, and the only one broadcasting from Tijuana, Mexico. With a 4.9 share of the market age 12 and over, it's become the fourth most-listened-to outlet in San Diego, surging ahead of fellow AOR KPRI-FM for the first time in a year.

"Promotion was the last missing ingredient," says station manager John Lynch, who's been with the Noble Multimedia Communications outlet since it went on the air four

"I think once you have the product you should let people know about it. We have the signal—at 100,000 watts, we are the only station that can be heard loud and clear in all four corners of the county. We have the programming. And now we promotion. It's almost as though listeners have been waiting for us to get involved with the mar-

Paul Sansone, who joined 91-X as promotions director last August after a previous three-year stint in the same position at KGB-FM, adds, "Before they (the listeners) could just hear us, not actually touch us. Now they can."

Not to be downplayed, though, is the station's programming, Lynch asserts. "I describe our format as AOH, which stands for album-oriented hits," Lynch says. "What we've tried to do is lean more toward a hits presentation. An AOR station might play three, four, or five songs off a rock album, whereas we traditionally only play one or two. The philosophy we have is that if someone tunes in to 91-X, they hear their favorite songs.

"Furthermore, the standard AOR format has a huge amount of men listeners between the ages of 18 and 24. You can literally become number one in this town with that type of

"We try to appeal to women on a much more equitable basis, both in the 18 to 24 and the 25 to 34 age groups. In that area, we're number one, and the format we have is doing

(Continued on opposite page)

Washington Roundup____

Group Backs Federal Funding

CUTBACKS FOR PUBLIC **B'CASTING?**

WASHINGTON-In a surprising development that apparently under cuts the efforts of the Congressionally mandated task force to search for new and innovative ways to finance public broadcasting, the Reagan Administration, in a position paper released by the Commerce Dept., goes on record suggesting that public broadcasting might just go the way of dodos and dinosaurs.

Ťhis is the central message of a paper from the National Telecommunications and Information Administration (NTIA), the section of the Commerce Department that is responsible for developing communications policy and reflects executive branch aims. The paper was attached to the July 1 report of the Temporary Commission on Alternative Financing for Public Broadcasting (see adjacent story).

The paper suggests that the num-ber of public broadcasting radio and television stations could be reduced without hurting the public interests, and that new media sources such as

cable tv can fill in any gaps.

It also states that "we do not believe that recommendations to continue federal financing of public broadcasting for the indefinite future should carry much weight."



JONES GUESTS-Tom Jones, left, goes over the game plan for his guest DJ spot on WHN New York with program director Dene Hallam.

Qualitative Research: The Whys,

Wherefores Of Listener Behavior

WASHINGTON-Congress created the Temporary Commission on Alternative Financing for Public Telecommunications last year, and asked lawmakers and public officials with top-drawer communi-cations backgrounds to serve as

members and investigate financing options for budget-beleaguered public broadcasting. The TCAFPT-perhaps the only government body in this town that is

not known by its initials-has finally issued its first report to the Congress. And the conclusion reached by the member senators, representatives, broadcasting execs and Chairman James H. Quello, an FCC Commissioner: there is no alternative to continued Federal funding.

The Temporary Commission con-cluded that "in the short term there is no reasonable alternative to continued Federal funding" and that "precipitous reductions below the currently anticipated levels of Federal support" could lead to "reductions in service.'

The blue-ribbon group also came up dry in its analysis of long-range schemes to help public broadcasting gain funds outside of the Federal area, concluding that "over the longer term none of the other fund-ing options" explored "would be preferable to continued Federal funding.

It made some determinations, however, that if several legislative and regulatory changes were made, assistance in the development of supplemental sources of income for public broadcasting could be achieved.

The Temporary Commission suggested to Congress to sustain and continue Federal funding, study repeal of PBS business income provisions in Federal law, and review tax incentives for contributions to public broadcasting.

It also recommended that the FCC authorize nonaural use of SCA subchannels-a source of income Public Radio is already pursuing, and examine the restrictions govern-ing commercial use of satellite facilities by public radio and television licenses. It also put forward suggestions to modify FCC rules governing on-air fundraising and promotional, corporate identification policies to open up revenue-producing chan-

In a related development, the National Assn. of Broadcasters Public Broadcasting Taskforce recently presented five funding options for public stations at a meeting of the National Assn. of Public Television Stations here. They were: 1. restoration of adequate Federal funding. 2. encouragement of commercial stations to assist in appeals for PBS subscribers and funds, 3. a national fundraising broadcast project, 4. tax checkoffs from individual refunds and 5, tax credits for contributions to public broadcasting.

SEEKS \$200,000 IN DAMAGES

DJ Sues United Stations

NEW YORK-Dana Lauren, a former WHN New York DJ who was hired away from that station to be a jock on the now-postponed Country Music Network, has served United Stations with a \$200,000 suit charging she was hired for the CMN air staff under fraudulent condi-

The suit, drawn for a hearing in New York State Supreme Court, charges that United officials "induced and directed the plaintiff to resign her employment at WHN and to accept employment with United

Stations"; that the defendants represented that they "had definitely and unconditionally decided to operate a network ... commencing June 1, 1982"; and that "such representations were false and the defendants knew they were false.'

The suit, filed June 11, asks \$100,000 for actual damages and \$100,000 for punitive damages. Named along with United are partners Nick Verbitsky, president of the company, and Ed Salamon, vice president, programming.

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

LOS ANGELES-Last week we discussed quantitative research, all those confusing numbers in the ratings books. We've hopefully proved that it's not necessary to be able to pronounce "logarhythm," let alone understand its usage, to be able to make sense out of these figures.

Quantitative research reflects what is taking place in your market. It tells you who is listening, what they're listening to, when they're listening, and where they're listening. In fact, it tells you everything about your listeners except why they're lis-

Simply put, accurate qualitative research tells you why a listener behaves in a certain manner and what you can do to alter or reinforce that

of them individually, such as why are they listening to the competition, what do they want to hear on the radio or what don't they want to hear; and it can be carried out in several different methods. Among the most popular these days are the call out and the focus group.

The call out is used frequently, especially in music research. In the past, a p.d. would put together a playlist based on requests and local record sales, but this method in-cluded only the tastes of the actives people who actively listen to his station, and even if he knew everything about the people who were phoning in or buying records, he still was missing the biggest part of his au-

and don't buy records, but since they do make up the bulk of the people listening it's important to find out what they want to hear and that's often accomplished by simply calling and asking them. Rather than asking verbally if they like a certain song, a portion of that song may be played over the phone. That way, the listener will be able to react to a familiar song even if she is unfamiliar with the title. And you'd be surprised at the number of people who don't know the title of their favorite song. Remember, music and radio is much more important to you than it is to the average Joe. For that reason behavior. It attempts to answer all the questions you'd love to ask your audience if you could speak to each

The distribution of the find the distribution of the finding the biggest part of his auties best that the average staffer not be involved in obtaining qualitative audience if you could speak to each

Passives comprise the majority of research.

The topology the finding in low to thin the matricasing the biggest part of his auties best that the average staffer not be involved in obtaining qualitative and the finding finding accurate, and the finding finding accurate, and the finding finding finding accurate, and the finding finding

An improperly phrased question can invalidate an entire survey. To give you an extreme hypothetical example, WXXX's call out research showed that everyone in town loved their format, but the ratings had them at the bottom of the heap. It was then discovered that the research was conducted by a station employee who called 100 people and asked 'Don't you like WXXX's new format?' Anyone can see the problem there, but more often it's a very subtle thing that throws off a survey, so if you've decided to ask your listeners why they prefer the competi-tion, leave it to a research person who has training in how to eliminate

pletely accurate, which is rarely safe to do when you're dealing with the inexact science of psychology (after all, if a doctor can't determine why an insane person is an axe murderer, how can he hope to know why a sane one craves Led Zeppelin), but assuming these results are fairly accurate, they're still of absolutely no value to you.

It's at this point that the research must be interpreted. Now that you've got these figures, what do they mean? Unfortunately a com-puter can't tell you that. Interpretation requires a human with a functioning brain and several years of experience. And even then the results are not foolproof.

To give you a true example of how crucial interpretation is to qualitative research, a study was commissioned by a station in a fairly large Midwestern city to determine the void in the marketplace. The report, which was statistically accurate, some back showing that listeners detative research, a study was commis-

Interpretation Seen Crucial To Qualitative Research

sired a station that was positioned somewhere between the AOR giant and the old line MOR outlet. It was interpreted to mean that a mellow rock station would do well. But even after two years, the format was unsuccessful. Another station in the market got a hold of the same report and interpreted it to mean that the void should be filled with a mass appeal adult contemporary station. Today they're among the top stations in the city.

The research in both cases was identical; it was the interpretation that made the difference. For that reason alone, qualitative research can spell disaster. It can also be an indispensible tool which can shed light on the darkest of subjects, but conclusions should only be drawn by a qualified person in possession of all his faculties and a great deal of common sense.

Focus groups. If you haven't heard about them yet, you will in the months and years to come. Briefly they work like this: 8 to 12 people are selected to be part of a panel discussion about a specific topic. They are usually screened in advance as to their preference for a given station or format. The panel is moderated by a researcher who controls their discussion and another person who analyze their reactions. The room the group occupies is usually equipped with a two-way mirror to allow station personnel, such as the program director and the general manager, to view this discussion.

A focus group's major asset is that it allows a station to get a physical handle on its listeners. The major drawback is that it is almost impossible to draw cold conclusions based

> New LP & Tape Releases, p.18

Promotions Aid XTRA

Continued from opposite page

what it set out to do."

Programming at 91-X is determined by program director Jim Gelaro, himself a mere six-month veteran with the station, and in-house consultant Frank Felix, who also consults nearly a dozen other similarly formatted stations all over the country

"What Frank has done is take the principles of AOR and make it into much more of a mass appeal format," Lynch says. "We're different than any other station in the marketplace.

"The creation of a promotions department is a direct result of ongoing research," Lynch states. "We did a professionally directed focus panel study last year, as we've done every year since we went on the air, and found that people really wanted to see the station get involved with things.

Recent promotions include the cosponsorship of several teen dance concerts in Del Mar that has tripled regular attendance; the hosting of a volleyball tournament featuring teams from both the United States and Mexico.

'Visibility is the key," Lynch says. "If anything happens, we're there. Our two major rivals, KGB-FM and KPRI-FM, have been on the air for more than ten years; we've only been around for four. They have the history and the image. That takes time to develop. We're finally getting there now.

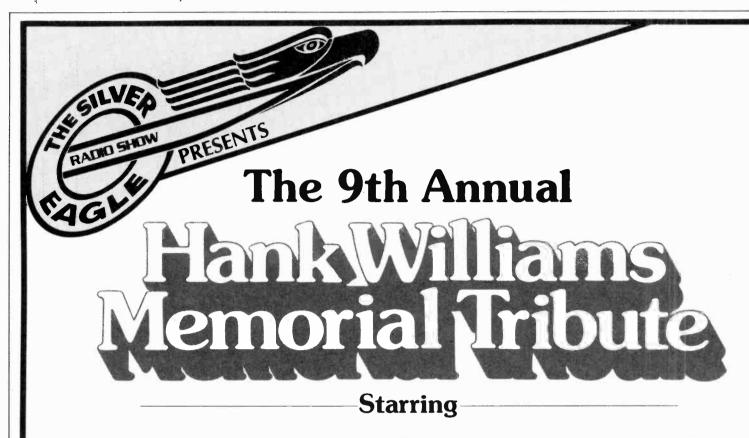
tically unsound and definitely no tool for making decisions. However, they do have substantial value espe-

cially when viewed in tandem with other research methods. It's in the focus groups that barren numbers come to life in the form of words

sive, they can be indicative of major trends. Besides, they're fun.

Remember fun? That's why you

search alone is not the answer. Used correctly, however, it can help you find that answer.





John Conlee · Joe Stampley · Charlie McCoy · Leon Everette

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Goodphone Commentaries Mike Joseph And The Contrarian Approach

By JIM SMITH

I am fascinated, as an amateur investor in the stock market and elsewhere, by the theory among certain investors, who are called "contrarians," which essentially holds that if the majority is doing it, it may therefore be wrong. Contrarian philosophy can trace its roots to Goethe and Rousseau, but it has only been in the past 50 years or so that it has been applied to investing.

Bernard Baruch understood crowd psychology, and often bought and sold accordingly. Russell Sage described the accumulation of his fortune as "buying straw hats in January."

What all this has to do with radio is my random thought that Mike Joseph has a streak of the contrarian in him. Joseph, for those of you who haven't been paying attention lately, is the programming consultant who debuted the Hot Hits format last fall on CBS' WCAU-FM Philadelphia; they came up with a 6.0 in the first book and a 7.4 in the next. Although his act is not substantially different from what he's recently done in several smaller markets, much is suddenly being written about him because (a) Philly is a top five market, and (b) his next assignment was CBS' WBBM-FM in Chicago.

Unlike Philadelphia, where Hot

Unlike Philadelphia, where Hot Hits' direct competitor is said to have rolled over and played dead, Chicago is a trickier situation to be sure... twice as many black stations ... several well-established AC's ... and WLS, which finally crushed challenger WCFL in the '70s and

has made the cost of entry too steep for each FM top 40 which tried thereafter; which has the established air talent line-up; which has the resources to give away houses to contest winners; which has been formatdominant almost since it debuted in 1960 and continues to be the most listened-to Chicago station; which now has an FM as well; which has a commitment to winning that may be hard to beat. And yet, Hot Hits on WBBM-FM is not unlike WCAU-

For Mike Joseph, one might conclude, has approached the tasks very much in the manner of the contrarian. Take oldies, for instance. WLS has, for years, been about one-half gold in a typical hour. Many stations are, both here and in Philadelphia. One Chicago AC had recently been playing as few as one current per hour, the rest being oldies and recurrents. Going into such an environment, many a programmer might have tried to determine which oldies were best to play on his station. The contrarian Mike Joseph, however, has set up Hot Hits with no oldies at all—becoming perhaps the most written-about feature of the format.

In preserving their 12-24 base, WLS has been leaning more toward the AOR than toward the pop side of contemporary music. It is today one of the very few stations of its kind which regularly programs non-hit single album cuts. But with no oldies at all, WBBM-FM runs a lengthy playlist which includes all the rock biggies plus a substantial compo-

nent of AC-chart items and even a few black hits.

This latter, of course, is downright sacrilegious in this musically segregated city. For quite some time, any sort of research has told white programmers in Chicago to approach black music with extreme caution. Either Joseph didn't do that research or, being a contrarian, he chose to ignore it.

One radio observer expressed surprise that WBBM-FM was not dayparting. I was able, based on my intensive monitoring of their early weeks in the format, to contradict him. He was used to hearing WLS and similar stations which daypart by song texture and/or artist image. Mike Joseph dayparts on the basis of what age group, according to what record store clerks tell the station, are buying those records. The impartial observer may question basing a playlist at all on record sales in these depressed times, much less placing faith in a salesclerk's evaluation of demographic appeal. But the contrarian merely says this alternative method seems logical, and he thus conveniently ignores callouts or any of the other accepted

ways of approaching the situation. WLS has some of the best-known rock personalities in town, whether 15-year veterans like Larry Lujack or relative newcomers like AOR-expatriate Steve Dahl. Other stations in the market have at times brought in big-buck alternatives, or have mounted extended talent searches for the perfect morning man, or have tried to develop what they have. The contrarian approach here, as in Philadelphia, has been to bring in all-new relatively unproven voices, capable of pre-writing their highly structured raps into fixed secondsper-break limits such as to include hourly quotas of such items as street and town names.

WLS has literally given away houses. WLUP once handed over half-a-million dollars during one book. WCLR and others each easily spend a multiple of that figure in tv time each year. Hot Hits' "name game" involves a rather small cash prize for knowing the jackpot amount when called, a relatively unlikely occurrence since calls are made cold from area phone books. The surname of the potential winner is given out on-air in advance, and listeners are urged "to call everyone you know" with that last name.

Come now, you scoff, who would actually bother to call people in such a situation when they have nothing to win themselves? Nice word-of-mouth promotion if anyone would ... but would you? Would any of your friends? And yet here, perhaps, may be the heart of the matter. For "you" are not the target listener, nor are your probably too-hip friends.

are your probably too-hip friends. What we have here—and this may explain the contrarian approach—is truly lowest-common-denominator radio. This is not aimed at the young professional from the station's softrock days. The typical listener may be the housewife who grew up on trashy top 40 in the 1950s (and still wants to hear it on the radio)...and her teenage kids.

If WBBM-FM starts out even half as well as WCAU-FM did, we are likely to see stations committing the sincerest form of flattery from coast to coast ... and probably many of them failing at it. I can readily attest, from many hours of observation and (Continued on page 33)

New On The Charts



MEN AT WORK
"Who Can It Be Now?"-☆

Men At Work have been a favorite on the Australian club circuit for several years. The five-member band came to the attention of CBS Records Australia after a number of sellout dates.

Working with producer Peter McIan, the group's first single, "Who Can It Be Now?" was released in 1981. The single was certified gold in Australia, as was the followup song, "Down Under." Their debut album, "Business As Usual," has reportedly sold more than 150,000 copies and was No. 1 in Australia for longer than any other domestic release except Split Enz' "True Colours."

The group is composed of Colin Hay, vocals; Greg Ham, saxophonist/keyboardist; Ron Strykert, lead guitarist; bassist John Rees; and drummer Jerry Speiser. For more information about the group, contact CBS Records, 51 W. 52nd St., New York, N.Y. 10019; (212) 975-4321.

This feature is designed to spotlight acts making their debut on Billboard's Hot 100 and Top LPs & Tape charts. For newcomers on the black and country charts, see pages 58 and 53.

Out Of The Box

CLEVELAND—" 'Do I Do' is pure Stevie Wonder," says WWWM-FM music-program director Mike McVay. "It's a little more uptempo than most adult contemporary stations care to handle these days, but we—the post-war baby boom—grew up on Motown and rock'n'roll, and I see nothing wrong with programming it." He's also excited about Herb Alpert's "Route I01" (A&M), which he calls "a breath of fresh air, really the hottest tune we've seen in a good while. Most instrumentals today are theme songs that evoke mental pictures, but this is light and airy, perfect to drive along to. I find the Latin beat very relaxing."

AOR

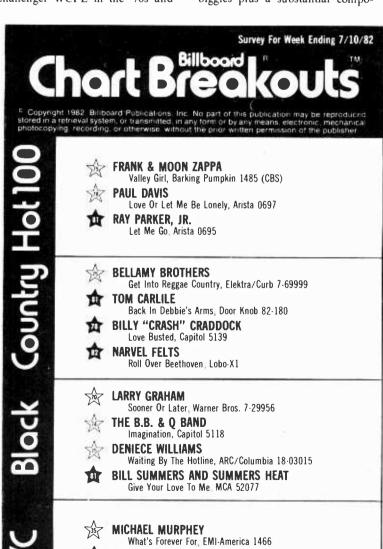
DANBURY, Conn.—"Your Daddy Don't Know," the first single from Toronto's new Network LP, "Get It On Credit," has caught the ear of WRKI music director Bruce Goldsen, who feels the Canadian rock group has come up with a rock'n'roll version of "Jessie's Girl." "It's a tough sound—part Loverboy, part Rush," he says. "I liked it right off the bat." An edited version of "Take A Chance With Me" by Roxy Music from the group's "Avalon" album (EG/Warner Bros.), is another new add. Goldsen says that singer Brian Ferry's voice "is eerie but very catchy. The single certainly isn't as weird as their cover of Lennon's 'Jealous Guy.' After three plays, I was singing it in my car." He concludes that while he's never been a big Judas Priest fan, he thinks the group is looking for older demographics with their new record, "Screaming For Vengeance" (Columbia). "They've put some melody back into their music. In fact, two cuts, 'The Hellion' and 'Electric Eye,' sound like heavy metal but really have a mainstream edge."

BLACK/URBAN

FT. LAUDERDALE—WRBD-AM music director Julian Wright, better known as "Dr. J," believes in the poetic power of "The Message," the new single by Grandmaster Flash and the Furious Five (Sugar Hill). "It's the deepest message I've ever heard on a rap record," he notes. "There's so much inner city tension—I think it's absolutely incredible. They've always sold well on the street, but this record is going to sell everywhere." The broadcaster also likes the new single by the Sugar Hill Gang, "The Lover In You" (Sugar Hill), but he's more impressed with keyboardist Pete Wingfield, who wrote and produced the track with Sylvia Robinson. "He's the real man behind the scenes. I believed in his work for Mel Brooks on 'It's Good To Be The King,' but the record didn't catch here. Yet the response to 'Lover' is like night and day. It really flows." Dr. J adds that he's energized by the bass line to "Dance Floor," the new single by Zapp (Warner Bros.), and that "Imagination" by the BB&Q Band (Capitol) is an instant vocoder classic. "The vocal arrangement reminds me of the group's 'A Time To Lose,' but rhythmically I hear the Petrus Italofunk sound of 'I'll Do My Best' and 'Feeling Lucky' all the way through."

COUNTRY

PITTSBURGH—Ron Antill likes the smoothness of Gail Davies' delivery on her cover of "You Turn Me On (I'm A Radio)" (Warner Bros.). The WDSY-FM music director says the singer's vocal on the Joni Mitchell tune "warms the record up rather nicely." Another new standout, he feels, is "This Dream's On Me" by Gene Watson (MCA). "We're countrypolitan when it comes to programming, and we've kind of shied away from Gene in the past. But he's doing well for us now. The new tune is very tight and really strikes my fancy." Antill is also enthusiastic about the crossover potential of "Dreams Die Hard" by Gary Morris (Warner Bros.) and Michael Murphy's treatment of "What's Forever For" (Liberty).



Blue Eyes, Geffen 7-29954 (Warner Bros.)

Love Or Let Me Be Lonely, Arista 0697

ELTON JOHN

PAUL DAVIS

board. Singles Radio Action

Based on station playlists through Tuesday (6/29/82)

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

ELTON JOHN-Blue Eyes (Geffen)

BILLY IDOL - Hot In The City (Chrysalis)

PRIME MOVERS-NATIONAL

SURVIVOR-Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.) SOFT CELL-Tainted Love/Where Did Our Love Go (Sire) THE STEVE MILLER BAND-Abracadabra (Capitol)

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

**KEY PRIME MOVERS—the two records registering the greatest proportionate upward movement on the station's playlist as determined by station personnel •ADD-ONS-All records added at the stations listed as determined by station

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

Pacific Southwest Region

■★ PRIME MOVERS

SURVIVOR - Eye Of The Tiger (The Theme From

Rocky III) (Scotti Bros.)

FLEETWOOD MAC—Hold Me (Warner Bros.)

THE STEVE MILLER BAND—Abracadabra (Capitol)

■ TOP ADD ONS

PAUL McCARTNEY-Take It Away (Columbia) 707-Mega Force (Boardwalk) STEVIE WONDER-Do I Do (Tamla)

BREAKOUTS

NICOLETTE LARSON—I Only Want To Be With You (Warner Bros.)

KKXX-FM-Bakersfield

KKXX-FM—Bakersfield

(Squires/Deroo—MD's)

* FLEETWOOD MAC—Hold Me 7-4

* SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 22-9

* 33 SPECIAL—Caught Up In You 14-11

* FYE TO EYE—Nice Girls 17-13

* FIRMY ROGERS—Love Will Turn You Around 28-23

* THE ALAN PARSONS PROJECT—Eye In The Sky

* NICOLETTE LARSONS—I Only Want To Be With You

* FLEETWOOD MAC—Gypsy A

* SAMMY HAGAR—There's Only One Way To Rock A

* SCORPIONS—No One Like You X

* ED HUGENT—No No No X

* MEN AT WORK—Who Can It Be B

* BILLY IDOL—Hot In The City B

* ROBERT PLANT—Burning Down One Side L

KIMN-AM-Denver

(Doug Ericson—MD)

** ASIA—Heat Of The Moment 2-1

** JUICE NEWTON—Love's Been A Little Bit Hard On

Me 3·2

JOHN COUGAR—Hurts So Good 4·3

38 SPECIAL—Caught Up in You 7·5

THE MOTELS—Only The Lonely 10·7

• STEVIE WONDER—Do 1 Do

Talks
SURVIVOR—Eye Of The Tiger (The Theme From Rocky

•• Melissa Manchester—You Should Hear How She

KOAO-AM - Denver

A FLOCK OF SEAGULLS—I Ran A

KLUC-FM-Las Vegas

RLUC-FM—Las Vegas

(Dave Van Stone—MD)

* THE STEVE MILLER BAND—Abracadabra 8-4

* THE MOTELS—Only The Lonely 16-11

* FLEETWOOD MAC—Hold Me 19-11

* SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 23-15

* AIR SUPPLY—Even The Nights Are Better 28-20

* PAUL MCCARTINEY—Take It Away

* THE ALAN PARSONS PROJECT—Eye In The Sky

MELISSA MANCHESTER—You Should Hear How She Talks A

KFI-AM-Los Angeles

(Roger Collins—MD)

★★KIM WILDE—Kids In America 26·17

★★THE GO-GO'S—Vacation 29·20

★ CHICAGO—Hard To Say I'm Sorry 20·13

III) B
PAUL MCCARTNEY—Take It Away B
DARYL HALL AND JOHN OATES—Your Imagination B
THE POINTER SISTERS—American Music B
DONNA SUMMER—Love Is In Control (Finger On The

Donna Summer—Love Is in Control (Finger O Trigger) A
KIM WILDE—Kids In America A
EYE TO EYE—Nice Girls X
EDDIE MONEY—Think I'm In Love X
THE GG-GO'S—Vacation X
KENNY ROGERS—Love Will Turn You Around X
A FLOCK OF SEAGULLS—I Kan X
LESLIE PEARL—If The Love Fits Wear It X

(Allan Stedge—MD)

★★ THE MOTELS—Only The Lonely 3-1

★★ FLEETWOOD MAC—Hold Me 5-2

TO THE TWOUD MACHOID Me 5-7
SOFT CELL-Trainted Love 12-6
FRICK SPRINGFIELD—What Kind Of Fool Am I 13-9
AIR SUPPLY—Even The Nights Are Better 15-10
PAUL MCCARTNEY—Take II Away A
MELISSA MANCHESTER—You Should Hear How She

A FLOCK OF SEAGULLS—I Ran A
BILLY IDOL—Hot In The City A
HERB ALPERT—Route 101 A
LESLIE PEARL—If The Love Fits Wear It B
EDDIE MOMEY—Think If In In Love X
KENNY ROGERS—Love Will Turn You Around X
JUNIOR—Too Late X
STEVIE WONDER—0o1 0o X
THE POINTER SISTERS—American Music X
HAIRCUT ONE HUNDRED—Love Plus One X

STARGARD—True Love X

JOHN WAITE—Change X

KENNY ROGESS—Love Will Turn You Around B

CHEAP TRICK—II You Want My Love B

GARY U.S. BONDS—Out Of Work B

SCOTT BAIO—What Was In That Kiss B

KRTH-FM-Los Angeles

Shaft) X
PAUL McCARTNEY—Take It Away X
STARGARD—True Love X

KIQQ-AM-Los Angeles

KIQU-AM — LOS Angeles

(Robert Moorhead — MD)

** SURVIVOR — Eye O'f The Tiger (The Theme From Rocky III) 1-1

** ONE WAY—Cutie Pie 2-2

** DAZZ BAND—Let It Whip 3-3

** MISSING PERSONS — Words 4-4

** THE MOTELS—Only The Lonely 5-5

** SPARKS—Eaten By The Monster O'l Love A

** THE POINTER SISTERS—American Music A

** DONNA SUMMER—Love Is In Control (Finger On The Linger) A.

(David Grossman—MD)

★★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 10-1
r FLEETWOOD MAC—Hold Me 17-13
4ELISSA MANCHESTER—You Should Hear How She

Talks 20-17

★ DONNA SUMMER—Love is In Control 27-22

★ IEFFREY OSBORNE—I Really Don't Need No Light 26-29

•• JERRY REED-She Got The Goldmine (I Got The

MISSING PERSONS—Words 23-14

THE STEVE MILLER BAND—Abracadabra 21-15

PAUL MCCARTNET—Take IT Away

707—Mega Force

DREAMGIRLS FEATURING JENNIFER HOLLIDAY—
And I'm Telling You. I'm Net Poins

And I'm Telling You. I'm Net Poins GERMAIN JACKSON—Let Me Tickle Your Fancy - GERMAIN JACKSUN—LET ME HICKLE YOUT FAIL:
- HEBB ALFETT—ROUTE 101 A

- KENNY ROGERS—Love Will Turn You Around B
- THE POINTER SISTERS—American Music B
- EDDIE MOREY—Think I'm In Love B

- PAUL McCARTNEY—Take It Away X

- LESLIE PEARL—If The Love Fits Wear It X DREAMGIRS FEATURING JERNIFER HULLDAT—And I'M TEILING YOU I'M NOT Going
MARSHALL CRENSHAW— Someday, Someway A
4 FLOCK OF SEAGULLS— J. Ran A
JEFFREY OSBORNE— I Realiy Don't Need No Light A
KERNY KOGERS— Love Will Turn You Around X
FRANKE MILLER BAND— To Oream The Dream X
HERB ALPERT—Route 101 X
BILLY 100L—Hot In The City X
MEN AT WORK— Who Can It Be Now X
THE ROLLING STONES— Going To A Go GX
THE POINTER SISTERS—American Music X
MELISSA MANCHESTER— You Should Hear How She
Talks X

KRLA-AM-Los Angeles

RRLA-AMM—LOS ANIGERES
(Rick Stancatto—MD)

** MISSING PERSONS—Words 8-3

** HAIRCUT ONE HUNDRED—Love Plus One 10-5

**THE MOTELS—Only The Lonely 12-7

** JOHN COUGAR—Hurts So Good 21-14

** FLEETWOOD MAC—Hold Me 29-24

** THE GO-GOS—Vazation

** THE ROLLING STONES—Going 10 A Go Go

**PAY PERSER LINE — LONES A

MELISSA MANCHESTER — TOW SHOULD SEARCH
TAIRS X
ASHFORD AND SIMPSON — Street Corner X.
GEMESIS — Paperlate X
CHEAP TRICK — If You Want My Love X
EYE TO EYE — Nice Girls X
MADLEEN KANE — I Don't Want To Lose You X
DONNA SUMMER — Love Is In Control (Finger On The

THE ROLLING STONES—Going To A Go Go
RAY PARKER JR.—Let Me Go A
LARRY ELGART AND MIS MANHATTAN SWING
ORCH.—Hooked On Swing A
THE CABS—Victim Of Love A
SMOKEY ROBINSON—Yes It's You Lady A
GLENH FREY—I Found Somebody B
DONNA SUMMER—Live Is In Control X
CROSSEY, STILLS AND INASH—Wasted On The Way X
THE POINTER SISTERS—American Music X
DARYL HALL AND JOHN OATES—Your Imagination X
GARY U.S. BONDS—OUL OF Work X
EDDIE MONEY—Think I'm In Love X
MELISSA MANCHESTER—YOU Should Hear How She
Talks X

Talks X

RICK SPRINGFIELD—What Kind Of Fool Am I X

EYE TO EYE—Nice Girls X

LESLIE PEARL—I(The Love Fits Wear It X

KZZP-FM-Mesa

(Steve Goddard-MD)

★★ SOFT CELL-Tained Love/Where Did Our Love Go

★★ THE STEVE MILLER BAND—Abracadabra 19-11

** THE STEVE MILLER BAND—Abracadabra 19-11
* STEVIE WONDER—00 | 100 20-16
* RICK SPRINGFIELD—What Kind Of Fool Am I 22-17
* AIR SUPPLY—Even The Nights Are Better 25-18
• MELISSA MANCHESTER—You Hear How She Talks B
• MELISSA MANCHESTER—You Hear How She Talks B
• DARTH HALL AND JOHN OATES—Your Imagination B
• MARSHALL GERNSHAW—Someday, SomewayA
• KENNY ROGERS—Love Will Turn You Around A
• THE POINTER SISTERS—American Music X
• PAUL MICCARTINEY—Take It Away X

KOPA-FM-Phoenix

THE POINTER SISTERS—American Music A
DONNAS SUMMER—Love Is In Control (Finger On-The
Trigger) A

JERMAINE JACKSON—Let Me Tickle Your Fancy A
MICOLETTE LARSON—I Only Want To Be With You A
SYLVIA—Nobody A
ALLIANCE—How Oos I Feel A
EYE TO EYE—Nice Girls X
BILLY IDOL—How To The City X
ALABAMA—Take Me Down X
THE REDDINGS—Sittin' On The Dock Of The Bay X
HERR ALPERT—Route I DI X
BOBBY VINTON—Hurts To Be In Love X
DAYTON—Then In The Summertime X
VAN HALEN—Dancing In The Street X
VAN HALEN—Dancing In The Street X
PAUL DAYIS—Love Or Let Me Be Lonely X
DREAMGINST SEATURING JENNIFER HOLLIDAY—And
I'm Telling You I'm Not Going
MASSHALL CERNSHAW—Someday, Someway X
EDDIE MONEY—Think I'm In Love X
MADLEEN KANE—Don't Wanna Lose You X
America—You Can Do Magic X
CHARLENE—It Ain't Easy Comin' Down X
ALAIR ARAMIGAM—Gloria X
MEN AT WORK—Who Can It Be Now X
ROXY MUSIC—Take A Chance With Me X
JERNY REED—She Got I'm Goldmine ('Got The
Shaft) X
PAUL MCCARTINEY—Take It Away X
PAUL MCCARTINEY—Take It Away X
PAUL MCCARTINEY—Take It Away X (Char Kelley—MD)

★★ RICK SPRINGFELD—What Kind Of Fool Am I 15-10

★★ AIR SUPPLY—Even The Nights Are Better 20-13

★ FLEETWOOD MAC—Hold Me 14-8

★ SURYIVOR—Eye Of The Tiger (The Theme From Rocky III) 21-17

Rocky 11) 21-17

* STEVIE NICKS—After The Glitter Fades 24-21

* PAUL McCARTNEY—Take It Away X

* KENNY ROGERS—Love Will Turn You Around X

* DARYL HALL AND JOHN OATES—Your Imaginat

KGGI (99-1-FM)-Riverside (Steve O'Neii—MD)

★ PATRICE RUSHEN—Forget Me Nots 2-1

★ PAZZ BADD—Let II Whip 9:5

★ FLEETWOOD MAC—Hold Me 16-11

★ CHICAGO—Hard To Say I'm Sorry 22-15

★ REO SPEEDWAGON—Keep The Fire-Burnin' 25-20

■ LARRY ELGART AND HIS MANHATTAN SWING

ORCH.—Hooked On Swing

THE REDDINGS—(Sittin' On) The Dock Of The Bay A

SURVIVOR—Eye Of The Tiger (Theme From Rocky III)

CROSBY, STILLS AND NASH—Wasted On The Way B

BREAKOUTS-NATIONAL

PAUL DAVIS-Love Or Let Me Be Lonely (Arista) FOREIGNER-Luanne (Atlantic) BILL CHAPLIN-Sara (Flektra)

DONNA SUMMER—Love Is In Control B
 KENNY ROGERS—Love Will Turn You Around B
 THE POINTER SISTERS—American Music B
 THE GG-05"—Svaration B
 HERB ALPERT—Route 101 X
 RAY PARKE JR.—Let Me Go X
 THE GRASS ROOTS—Here Comes That Feeling Again

IFFFREY OSBORNE—I Really Don't Need No Light X

KCPX-FM-Salt Lake City

(Gary Waldron—MD)

★ FLEETWOOD MAC—Hold Me:16-8

★ CHICAGO—Hard To Say I'm Sorry 27-18

★ HERR BLAFET—Route 101 29-21

★ MELISSA MANCHESTER—You Should Hear How She Talks 33-22

★ THE POINTER SISTERS—American Music 34-28

• CROSBY, STILLS AND MASH—Wasted On The Way A

SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) A

RAY PARKER JR. - Let Me Go A

RAY PARKER JR. — Let Me Go A
BILLY IDOL—Hot In The City A
PAUL McCASTINEY—Take It Mawy A
MEN AT WORK—Who Can It Be Now A
ROBERTA FLACK—I'm The One A
MISSING PERSONS—Words X
A FLOCK OF SEAGULLS—I.Ran X
CHARLENE—It Ain't Easy Comin' Down X
THE GO-GO'S—Vacation B
JOURNEY—Still They Ride B
MIM WILDE—Kids In America B
THE ALAN PARSONS PROJECT—Eye In The Sky B
MARSHALL CRENSHAW—Someday, Someway B
LAURA BRANIGAN—Gloria B
LAURA BRANIGAN—Gloria B

KRSP-FM (FM-103)-Salt Lake City (Lorraine Windgar—MD)

**THE STEVE MILLER BAND—Abracadabra 12-8

**REO SPEEDWAGON—Keep The Fire Burnin' 17-10

**SURYIVOR—Eye Of The Tiger (Theme From Rocky III)

19.9

* THE ROLLING STONES—Going To A Go Go 21-18

* CROSBY, STILLS AND NASH—Wasted On The Way

26:23
PAUL McCARTNEY—Take It Away A GENESIS—Paperlate A
EYE TO EYE—Nice Girls B
DARYL HALL AND JOHN OATES—Your Imagination B

THE GO-GO'S—Vacation B
APRIL WINE—Enough Is Enough X
THE ALAN PARSONS PROJECT—Eye In The Sky X SCORPIONS—No One Like You X
 BILLY IDOL—Hot In The City X
 PETE TOWNSHEND—Face Dances II X

KFXM-AM-San Bernadino (Jason McQueen—MD)

**SOFT CELL—Tainted Love 4-1

**SURVIVOR—Eye Of The Tiger (Theme From Rocky

DARYL HALL AND JOHN OATES -- Your Imagination

26-20

★ GENESIS—Paperlate 27-21

★ THE GO-GO'S—Vacation 30-25

► FLEETWOOD MAC—Hold Me B

► PAUL MCCARTINEY—Take It Away B

■ EDDIE MONEY—Think I'm In Love B

● CROSST, STILLS AND MASH—Wasted On The Way A

■ THE ALAN PARSONS PROJECT—Eye In The Sky A

■ FOREIGNER—Luanne X

■ GARY U.S. BONDS—Out Of Work X

LAURA BRANIGAN — Gloria X
 TOMMY TUTONE — Which Man Are You X

KFMB-FM (B100)-San Diego (Glen McCartney—MD)

★★ THE MOTELS—Only The Lonely 5-3

★★ THE STEVE MILLER BAND—Abracadabra 10-8

REO SPEEDWAGON—Keep the Fire Burnin' 15-14

GLENN FREY—I Found Somebody 18-15

GENESIS—Paperlate 24-19

CHICAGD—Hard To Say I'm Sorry

CHICE WILLIAMS—It's Gonna Take A Miracle

AIR SUPPLT—Eyen The Nights Are Better A

CROSBY, STILLSAND NASH—Wasted On The Way B

KENNY ROSES—Love Will Turn You Around A

THE POINTER SISTERS—American Music A

A MARAMME, Take Me Down A

ALABAMA—Take Me Down A
THE ALAM PARSONS PROJECT—Eye in The Sky A TOTO-Airca X
EVE TO EVE-Nice Girls X

KTKT-AM -- Tucson

(Bobly Rivers—MD)

*FILET#WOOD BAC—Hold Me 10-6

*REMNY BOGERS—Love Will Turn You Around 22-15

CROSEY: STILLS AND NASH—Wasted On The Way

THE REDDINGS:-Sittin' On The Dock Of The Bay 24-

THE POINTER SISTERS—American Music 28-22

ELTON 10HM—Blue Eyes
LARRY ELGART AND HIS MANHATTAN SWING
ONCHESTINA—Hisoked On Swing A
MICHAELI MURPHEY—What's Forever For A

DR. HOOK - Low-line X
 DRRYL HALL AND JOHN OATES-Your Imagination X

Pacific Northwest Region

PRIME MOVERS

SURVIVOR-Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)

EDDIE MCNEY – Think I'm In Love (Columbia)

SOFT CELL – Tainted Love/Where Did Our Love

TOP ADD ONS

RAY PARKER JR.-Let Me Go (Arista)

ELTON JOHN-Blue Eves (Geffen)

Go (Sire)

THE POINTER SISTERS-American Music (Plamet) BREAKOUTS

PABL DAWS-Love Or Let Me Be Lonely

KRLC-AM-Lewiston

Stern Mac Kelvier - MD)

★★ ALABAMA - Take Me Down 1-1

★★ CHICAGO - Hard To Say I'm Sorry 8-2

★ DR. HOOK - Leveline 3-3

★ AR SUPPLY - Even The Nights Are Better 9-5

★ FLEETWOOD MAC - Hold Me 12-8

• CHUCK MAGIONE - Steppin' Out A

• CHUCK MAGIONE - Steppin' Out A

• LARRY ELGART - AND HIS MANHATTAN SWING

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You asked for it...

You got it. "Jack & Diane, R-210 the much requested follow up single to the smash hit, "Hurts So Good." From John Cougar's gold album, "American Fool."

John Cougar has arrived, and





Produced by John Cougar Mellencamp and Don Gehman

that's no foolin's

Billboard Singles Radio Action ...

Playlist Prime Movers * Playlist Top Add Ons •

Based on station playlists through Tuesday (6/29/82)

• Continued from page 27

ORCHESTRA—Hooked On Swing A
DAYID ROBERTS—Boys Of Autumn A
FRANK LOCOUNTO—Ronnie Reganomics A
CHRIS CHRISTIAN—Ain't Nothing Like The Real

Thing X
GREG GHDRY—Into My Love X
JOHN WILLIAMS—Theme From E.T. X
THE ALAM PARSONS PROJECT—Eye In The Sky B
PAUL INCCAPTINET Take IT Away B

KGW-AM -- Portland

(No MD) ★★ JUICE NEWTON—Love's Been A Little Bit Hard On

Me 2-1

** ROUBLE DIAMOND—Be Mine Tonight 3-2

** ROUBLE MILSAP—Any Day Now 4-3

** BERTIE HIGGINS—Just Another Day In Paradise 8-5

** MILLSAS MANCHESTER—You Should Hear How She

Talks 9-7

DENIECE WILLIAMS—It's Gonna Take A Miracle X

GORDON LIGHTFOOT—Blackberry Wine X

ELTON JOHN—Blue Eyes X

DAITH, HALL AND JOHN DATES—Your Imagination X

DE. HOOM—Cloveline B

LARRY LEE—Don't Talk B

KCBN-AM-Reno

KUBIN-ARM — NGRW
(Jim O'Redi - MID)

** SURWYDYR - Eye Of The Tiger (The Theme From Rocky III) 12-6

** THE STEVE MILLER BAND—Abracadabra 13-7

** SOFT CELL—Tainted Love/Where Did Our Love Go 4-

2
**PATRICE RUSHEM—Forget Me Nots 16-11
**CHICAGO—Hard To Say I'm Sorry 18-13
**BAY PARKEE JR.—Let Me Go A
**ELTON JOHN—Blue Eyes A
**ECHICSES—Paperlate A
**MEN AT WORK—Who Can It Be A

707—Mega Force X
 THE CARS—Victim Of Love X
 MARSHALL CREINSHAW—Someday, Someway X
 THE ALAM PAISONS PROJECT—Eye In The Sky B
 PAUL McCARTNEY—Take It Away B
 ONE WAY—Cutie Pie B
 BALLY HOOL—Hot In The City B

KFRC-AM - San Francisco

RFICE-AWI — JOHN FY AND STEVIE WONDER—What'S That You're Doing 21-14

* SURWYOR—Eye Of The Tiger (Theme From Rocky III)
22-20

* SUNTYPUR - Lye UT INE TIGET (INTERMEDIATION 100-8) ...
32-20

* ONE WAY - Cutie Pie 27-21

* ONE WAY PARKER JR. - Let Me Go

• MARCUT ONE NUMORED — Love Plus One B

• DONNA SUMMER – Love Is In Control B

KIR-AM-Seattle

(Benjamin HM – MD)

GREE GUIDRY—Into My Love A

BILL CHAMPLIN—Sara A

PAUL McCARTNEY—Take It Away A

KYYX-FM - Seattle

(Elvin Ichiyama — MD)

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

** SONYHOUS of the liger (the iteme ro Rocky III) 1-1 ** ARR SUPPLY-Even The Nights Are Better 6-2 * THE STEW MILLER BAND—Abracadabra 9-4 * FLEETWOOD MAC—Hold Me 8-5 C CHICAGO—Hard To Say I'm Sorry 22-12 MARISHALL CRENSHAW—Someday, Someway A

MANSHALL CIRLINGHAW—Someday, Someway A
 MAN WWLDE—Kids In America A
 MEN AT WONK—Who Can It Be A
 DONNA SUMMER—Love Is In Control (Finger On The

Trigger) X

BRILY IDOL—Hot In The City X

EDDIE MONEY—Think I'm In Love X

THE ALAN PARSONS PROJECT—Eye In The Sky X

THE ALAM PARSONS PROJECT—Eye In The Sky VAM HALEM—Dancing In The Street X LARRY ELGART AND HIS MANHATTAM SWING GICHESTRA—HOOKED ON SWING X CHEAP TRICK—If YOU WAN MY LOVE X LESLIE PEARL—If The Love Fits Wear It X JOHN WILLIAMS—Theme From E.T. X PAUL NICATITICEY—Take It Away B KENNY ROGERS—Love Will Turn You Around B THE GO GO'S—Yacation B THE PONTER SISTERS—American Music B GERESIS—Paperlate B

KF7R-FM—San lose

KEZR-FM — San Jose
(Bob Hartow—MD)

** SURYWOYNE - Eye Of The Tiger (The Theme From Rocky III) 14-4

** EDDE BOMNEY—Think I'm In Love 25-15

** 38 SPECIM.—Caught Up In You 17-14

** CENESIS.—Paperlate 20-18

** KERNEY ROCERIS—Love Will Turn You Around 28-23

** LETON JOHN—Blue Eyes A

** ALDO NOVA—Foolin' Yourself A

** HERS ALPERT—Route 101 A

** CARY U.S. BOMDS—Out Of Work X

** LESSLE **PEARL—I'T he Love Fits Wear It X

** BILLY IDD.—Hot In The City X

** MEM AT WORK.—Who Can It Be X

** DONNA SUMMER—Love Is In Control (Finger On The Irigger) X

DOWNN SUBMER—Love is in control (ringer Trigger) X
 ROXY MUSIC—Take A Chance With Me X
 DOURNEY—Still They Ride X
 LAUMA BRANNGAN—Gloria X
 PAUL INCCARTNEY—Take it Away B
 STEME WORDE—Do ID B
 HAMPCUT ONE HUNDRED—Love Plus One B

KJRB-AM-Spokane

(Brian Gregory—MD)

★★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 4-1

** SOFT CELL—Tainted Love/Where Did Our Love Go

7.3

* THE STEVE MILLER BAND—Abracadabra 5-2

* 38 SPECIAL—Caught Up In You 11-7

* AR SUPPLY—Even The Nights Are Better 16-10

* THE POINTER SISTERS—American Music

* ELTON JOHN—Blue Eyes

GENESIS—Paperlate A

* MISSING PERSONS—Words A

* THE ROLLING STONES—Going To A Go Go X

* CHEAP TRICK—She's Tight X

* TIME GO GO'S—Vacation X

* DOWNA SUMMER—Love Is In Control (Finger On The Trigger) X

DOWNA SUMMER—Love Is In Control (Finger Trigger) X

BILLY IDOL—Hot In The City X

APRIL WHE—Enough Is Enough X

FRAME ZAPPA—Valley GITS X

PAUL MCCARTINEY—Take It Away B

LARRY ELGARY AND HIS MANHATTAN SWING

ORCHESTRA—Hotoked On Swing B

HERB ALPENT—Route 101 B

North Central Region

■★ PRIME MOVERS

.38 SPECIAL—Caught Up In You (A&M) SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.) RONNIE MILSAP-Any Day Now (RCA)

■● TOP ADD ONS■

KENNY ROGERS-Love Will Turn You Around

(Liberty)
PAUL McCARTNEY—Take It Away (Columbia) THE POINTER SISTERS—American Music

-BREAKOUTS

FOREIGNER-Luanne (Atlantic)

WYYS-FM - Cincinnati

(Barry James – MD)

★★ AIR SUPPLY – Even The Nights Are Better 4-1

★★ CHICAGO – Hard To Say I'm Sorry 9-5

★ TOTO—Rosanna 13-8 ★ CROSBY, STILLS AND NASH—Wasted On The Way

14-10

* HERB ALPERT—Route 101 22-15

* FLEETWOOD MAC—Hold Me A

* PAUL MCCARTNEY—Take It Away A

* GLENN FREY—I Found Somebody A

WKRQ-FM-Cincinnati

(Teny Galluzzo—MD)

** SURVYNOR—Eye Of The Tiger (The Theme From Rocky III) 5-1

** 38 SPECMAL—Caught Up In You 4-3

** DAZZ BAND—Let It Whip 6-4

** SOFT CELL—Tainted Love/Where Did Our Love Go

16-11

* THE MOTELS—Only The Lonely 15-12

* CHICAGO—Hard To Say I'm Sorry

PAUL MCCARTNEY—Take It Away

EDDIE MONEY—Think I'm In Love A

THE CAP BAND—You Dropped A Bomb

WZZP-FM — Cleveland

(Beb McKay−MD) ★★ JUICE NEWTON—Love's Been A Little Bit Hard On

Me 1-1

* ROUME INITIATIVE

* ROUMER INITIATIVE

* RELL DAMOND—Be Mine Tonight 9-3

* ARR SUPPLY—Even The Nights Are Better 13-6

* CROSEY, STILLS AND MASH—Wasted On The Way

16-11

16-11

KENNY ROGERS—Love Will Turn You Around
THE POINTER SISTERS—American Music DR. HOOK — Loveline A
 GLENN FREY—I Found Somebody A
 MELISSA MANCHESTER—You Should Hear How She

Talks X
• LESLIE PEARL—If The Love Fits Wear It X
• HERB ALPERT—Route 101 B

WNCI-FM - Columbus

(Stave Edwards—MD)

★★ CHICAGO—Hard To Say I'm Sorry 12-9

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

* CRUSSIT, 3 HALS PROFESSION 16-10

* AIR SUPPLY—Even The Nights Are Better 8-4

* KARLA BONOFF—Personally 5-5

* MELISSA MANICHESTER—You Should Hear How She

Talks 7-7

GLENN FREY—I Found Somebody

KENNY ROGERS—Love Will Turn You Arou

THE POINTER SISTERS—American Music A

WBZZ-FM-Pittsburgh

(Chuck Tyler—MD)

** DAZZ BAND—Let It Whip 1-1

** ASIA—Heat Of The Moment 2-2

** TOTO—Resears 4-3

* * ASIA-Heat Of The Moment 2-2
* THE STEVE MILLER BAND--Abracadabra 5-4
* SURVIVOR-Eye Of The Tiger (The Theme From Rocky III) 23-14
• DARYL HALL AND JOHN OATES—Your Imagination
• GARY U.S. BONDS—Out Of Work
• PAUL MCCANTEET—Take It Away X
• KEINNY ROGERS—Love Will Turn You Around X
• THE GO-GO'S—Vacation X
• PATRICE RUSHEN—Forget Me Nots B
• CHICAGO—Hard To Say I'm Sorry B
• DOMMA SUMMER—Love Is In Control (Finger On The Trigger) B

WXKX-FM-Pittsburgh

(Clark Ingram—MD)

**REO SPEEDWAGON—Keep The Fire Burnin' 7-4

** 38 SPECMA—Caught Up In You 11-8

*FLEETWOOD MAC—Hold Me 13-10

*SOFT CELL—Tainted Love/Where Did Our Love Go

15-13

★ SCORPIONS—No One Like You 17-14

• FOREIGNER—Luanne A WKWK-FM-Wheeling

(Not Forms—MD)

THE MOTELS—Only The Lonely A

FLEETWOOD MAC—Hold Me A

DR. HOOK—Loveline A

PATRICE RUSHER—Forget Me Nots A

DORMA SUMMER—Love Is In Control (Finger On The Trigner) A

Southwest Region

■★ PRIME MOVERS

CHICAGO—Hard To Say I'm Sorry
AIR SUPPLY—Even The Nights Are Better DAZZ BAND-Let It Whip (Motown)

TOP ADD ONS

ELTON JOHN—Blue Eyes (Geffen)
THE REDDINGS—(Sittin' On) The Dock Of The
Bay (Believe In A Dream)
EDDIE MONEY—Think I'm In Love (Columbia)

BREAKOUTS PAUL DAVIS-Love Or Let Me Be Lonely

(Arista)
FOREIGNER – Luanne (Atlantic)

KHFI-FM-Austin

(Ed Volkman—MD)

THE ROLLING STONES—Going To A Go Go X

THE GO GOYS—Vacation X

EDDIE MONEY—Think I'm In Love X

LIRBY ELGART AND HIS MANNATTAN SWING

ORCHESTRA—Hooked On Swing X

KERNY ROGERS—Love Will Turn You Around A
 DONNA SUMMER—Love Is In Control (Finger On The

BILLY HOOL—Hot In The City A
 CHEAP TRICK—If You Want My Love A

WFMF-FM-Baton Rouge

(Wayne Watkins - MD)

★★ DAZZ RAND—Left Whip 10-3

★★ THE STEVE MILLER BAND—Abracadabra 16-8

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

2·1

★ SURVIVOR—Eye Of The Tiger (The Theme From KOCKY III) 27-14

**CHICAGO—Hard To Say I'm Sorry 20-15

**PAUL McCARTNEY—Take It Away

**DARYL HALL AND JOHN DATES—Your Imagination

**THE POINTER SISTERS—American Music B

KLVU-FM-Dallas

NLYU-F PM — Dalla'S
(Rivers/Morgan — MD)

★★ AIR SUPPLY—Even The Nights Are Better 5-1

★★ CHICAGO—Hard To Say I'm Sorry 6-2

★ MICHAEL MURPHY—What's Forever For 13-8

★ LESLIE PEAIL—II The Love Fits Wear It 14-10

★ FLEETWOOD MAC—Hold Me 19-12

◆ PAUL DAYS—Love Or Let Me Be Lonely

• CHRIS CHRISTIAN—Ain't Nothing Like The Real

KINT-FM-El Paso

(Patty Zibbo—MD)

★★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 13-7

** DARYT HALL AND JOHN GATES—Your Imagination 18-14

** CROSSY, STILLS AND MASH—Wasted On The Way

** CAUSSI, SHEAD WEST — WASTED ON INC.

14-8

** CHIVA NEWTON-JOHN—Landslide 26-20

** CREE KIHN—Every Love Song 28-21

** FOREIGNER—Luanne

** RAY PARKER M.—Let Me Go

** ROBERTA FLACK—I'm The One A

** MILE POST & HERB PEDERSON—School's Or

** BILLY IDOL—Hot In The City A

** CARLY SIMON—Why A

** JERRY RESD—She Got The Goldmine A

** MEN AT WORK—Who Can It Be Now B

** MISSING PERSONS—Words B

** AKE—Now Or Never B

** THE CLASH—Should I Stay Or Should I Go B

22-17
GLENN FIREY—I Found Somebody 27-20

Touch Me X
FRANK ZAPPA—Valley Girls X
JOHN WATTE—Change X

KRLY-FM — HOUSTON
(Steve Harris-MD)

B, B & Q BAND—Imagination A
PIECES OF A DREAM — Mount Airy Groove A
DUNN A BRUCE STREET.—Shout For Joy A
FELIX AND MARYS—Flame Thrower Rap A
ZAPP—Dance Floor A
HOWARD JOHNSON—So Fine A
DATTON—Hot Fun In The Summertime A
THE ISLEY BROTHERS—The Real Deal A
ARETHA Franklin—Jump To It A

(AUT) SHORE—INDUSTION
(AUT) SHORE—IND)

** LARRY ELGART AND HIS MARHATTAN SWING
ORCHESTRA—HOOKED ON Swing 10-8

** STEVILE WONDER—Do 1 Do 14-12

** ALARAMA—Take Me Cown 4-3

** EDDIE RABSENT—I Don't Know Where To Start 7-6

** KEMNY ROGERS—Love Will Turn You Around 19-14

** ARBLA BOWOFF—Personally

** ARR SUPPLT—Even The Rights Ave Better B

** LESLIE PEARL—If The Love Fits Wear It B

GLENN FREY—I Found Somebody 23-16 CROSBY, STILLS AND NASH—Wasted On The Way JERRY REED—She Got The Goldmine (I Got The

ARE—NOW OF NEVER'S
ALLIANCE—How Does It Feel X
STEVIE WONDER—DO I DO B
THE POINTER SISTERS—American Music B
DONNA SUMMER—Love Is In Control (Finger On The

Trigger) B

EDDIE MONEY—Think I'm In Love B

KBFM-FM-McAllen-Brownsville (Stove Owers—MO)

* * CHICAGO—Hard To Say I'm Sorry 18-12

* THE STEVE MILLER BAND—Abracadabra 26-19

* DARYL HALL AND JOHN OATES—Your Imagination

24-20
MAIRCUT ONE HUNDRED—Love Plus One 30-22
CROSBY, STILLS AND MASH—Wasted On The Way 27-23

EDDIE MONEY—Think I'm In Love B

GENESIS—Paperlate B

MELISSA MANCHESTER—You Should Hear How She

THE GO-GO-Vacation A

KERRY ROGERS—Love Will Turn You Around A

PAUL McCARTNEY—Take It Away A

DOMMA SUMMER—Love Is In Control (Finger On The Trigger) A

RAY PARKER JR.—Let Me Go A

THE GAP BAND—Early In The Mo

A FLOCK OF SEAGULLS—I Ran X

FRANKJE MILLER BAND—To Dream The Dream X
 THE REDDINGS—(Sittin' On) The Dock Of The Bay X

WEZB-FM-New Orleans

WELGS-PM — NeW UTIONS
(Jerry Lessteau — 100)

** DAZZ BAND — Let It Whip 1-1

** ASIA — Heat Of The Moment 11-5

* AOHR COUGAR — Hurts So Good 16-12

** LEETWOOD MAC — Hold Me 18-13

** SURVIVOR — Eye Of The Tiger (The Theme From Rocky III) 20-14

** DARTH HALL AND JOHN OATES — Your Imagination

** THE GOTOS — Vacation

CROSSY, STILLS AND MASH — Wasted On The Way B

PAUL MCARTNEY — Task It Away X

** KENNY ROGERS — Love Will Turn You Around X

PATRICE RUSHER—Forget Me Nots X

WTIX-AM - New Orleans

(Gary Frankin – MD)

★ * TOTO – Rosanna 2-1

★ * THE MOTELS – Only The Lonely 7-4

★ THE MOTELS – Only The Lonely 7-4

★ THE POINTER SISTERS – American Music 32-27

** DARYL HALL AND JOHN OATES – Your Imagination 37-28

** DONNA SUMMER – Love Is In Control (Finger On The Triangle 36-21)

* DOWNA SUMMER—Love Is In Control (Finger On The Trigger) 36-31

• MER AT WOOST—Who Can It Be Now

• EDDE MONEY—Think I'm In Love

• ASHFOOD AND SIMPSON—Street Corner A

• HERS ALPEXT—Route 101 A

• CARLY SMOON—Why X

• THE CAP BAND—Early In The Morning X

• THE REDDINGS—Sittin' On The Dock Of The Bay X

• SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) B

• DREAMGRILS FEATURING JERNIFER HOLLIDAY—Amd I'm Telling You I'm Not Going

(Chris Bryan—MD)

** PATRICE RUSHEN—Forget Me Nots 6-1

** ALABAMA—Take Me Oown 10-6

** HUEY LEWIS AND THE NEWS—Hope You Love Me

Like You Say 11-7

* ARR SUPPLY—Even The Nights Are Better 20-15

* CROSBY, STILLS AND NASH—Wasted On The Way

22-17
PAUL McCARTNEY—Take It Away
ELTON JOHN—Blue Eyes ELTOW JOHN—Blue Eyes
 THE POWNTER SISTEIS—American Music B
 GREG GUIDAY—Into My Love B
 THE REDDINGS—(Sittin' On) The Dock Of The Bay B
 STACY LATTISAW—Don't Throw It All Away A

KOFM-FM-Oklahoma City

(Check Morgan—MD)

** NEIL DIAMOND—Ber Mine Tonight 12-9

** AS SPECIAL—Caught Up In You 16-10

** ASS SPECIAL—Caught Up In You 16-10

** THE MOTELS—Only The Lonely 18-14

** FLEETWOOD MAC—Hold Me 20-15

** PAUL MICCARTNEY—Take IT Away A

** BILLY 100L—Hot In The City A

CHEAT ** TRUCK—IT You Want My Love A

MARSHALL CREASHAW—Someday, Somey

**ETTOM KOMINE-RIJLE FURS — STOME CHEAT ** TRUM-RIJLE FURS — ETTOME KOMINE-RIJLE FURS — ETTOME KOMINE PURS — ETTOME KOMINE PURS — ETTOME KOMINE PURS — ETTOME KOMIN

• MARSHALL CRENSHAW—Someday, Sor
• ELTON JOHN—Blue Eyes A
• PATRICE RUSHEN—Forget Me Nots X
• DARTH HALL AND JOHN OATE—Your I
• HERB ALPEAT—ROUTE 101 X
• GANY U.S. BONDS—OUT OF WOrk X
• QUARTERIASH—Right Kind Of Love X
• MELISSA MANCHESTER—You Should H
Talke Y.

Talks X

LESLIE PEARL—If The Love Fits Wear It X

KTSA-AM — San Antonio

KTSA-AM — San Antonio

(Chartie Brown — MD)

** \$UNWYON — Eye of 1 he Tiger (The Theme From Rocky III) 22-15

** ALABAMA — Take Me Down 27-22

** ROMNIE BMLSAP — Any Day Now 12-8

** CHICAGO— Hard To Say I'm Sorry 25-21

** THE STEVE BMLEE BAND — Abvacadabra 30-25

** ERNHY ROGERS— Love Will Turn You Around B

** THE MOTELS—Only The Lonely A

** FLEETWOOD MAC—Hold Me X

** RECO SPEEDWAGOM— Keep The Fire Burnin' X

KEEL-AM-Shreveport (Tom Kenny-MD)

** CHCAGO-Hard To Say I'm Sorry 7-2

** AIR SUPPLY-Even The Nights Are Better 11-4

*KENNY ROGERS—Love Will Turn You Around 10-7

*FLEETWOOD MAC—Hold Me 19-13

CROSEY, STILLS AND NASH—Wasted On The Way

THE REDDINGS—(Sittin' On) The Oock Of The Bay
DR. HOOK—Loveline

Midwest Region

■★ PRIME MOVERS

CHICAGO—Hard To Say I'm Sorry (Fullmoon/ Warner Bros.)
SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)

THE MOTELS—Only The Lonely (Capitol) TOP ADD ONS HERB ALPERT—Route 101 (A&M)
PAUL McCARTNEY—Take It Away (Columbia)

KIM WILDE-Kids In America (EMI-America) BREAKOUTS GREG KIHN-Every Love Song (Beserkeley)

KYFR-AM - Bismarck

CROSSTY, STILLS AND PASH—Wasted On The Way X
RABLA BORDOFF—Personally X
THE STEVE MILLER BAND—Abracadabra X
PAUL MCCARTINEY—Take It Away X
LARRY FLEART AND HIS MARHATTAN SWING
ORCHESTRA—Hooked On Swing X
PATIBLE RUSHEN—Forget Me Nots X
SOFT CELL—Tainted Love Where Did Our Love Go X
HUEY LEWIS AND THE NEWS—Hope You Love Me
Like You Say.

KIOA-AM - Des Moines

(A.W. Pantaja—MO)

★ CHACAGO—Hard To Say I'm Sorry 13-5

★ THE MOTELS— Only The Lonely 14-7

★ FLEETWOOD MAC—Hold Me 18-11

★ SURWINGR—Eye Of The Tiger (The Theme From Rocky III) 25-13

★ BICK SPRINGFIELD—What Kind Of Fool Am 121

X SURVIVOR—EYE O'THE TIGHT (THE THEME FROM ROCK) HIJ 25-13

** BICK SPRINGFIELD WHAT KIND OF FOOL AM I 21-15

** BICK SPRINGFIELD WHAT KIND OF FOOL AM I 21-15

** BICK SPRINGFIELD WHAT KIND OF MALE AMERICAN

** ELTON JOHN —BIUE EYES A

** THE ALAIN PARSONS PROJECT—Eye In The Sky A

** DLIYAN REINTON-JOHN —Landslide X

** DLIYAN REINTON-JOHN —Landslide X

** PAUL MCCARTNEY—Take It Away X

** PAUL MCCARTNEY—Take It Away X

** LESUE FEARL—If The Love Fits Wear It X

** THE STEVE MULLER BAND—Abracadabra A

** EERNY ROCEDS—Love WHI Turn You Around B

** THE POINTER SISTERS—American Music B

** STEVIE WONDER—Do I Do B

STEVIE WONDER-Do I Do B HERB ALPERT-Route 101 B

WIKS-FM-Indianapolis (Jay Storages—MD)

**CHICAGO—Hard To Say I'm Sorry 20-9

**CHEAP TRICA—II You Want My Love 16-11

*FLEETWOOD MAC—Hold Me 19-15

*JUICE NEWTON—Love's Been A Little Bit Hard On

MAZARETH—Love Leads To Madness X
 MAZON TOWA—Foolin' Yourself X
 BALANCE— Slow Motion A
 CLOCKS— She Looks Alot Like You A

WNAP-FM-Indianapolis (Paul Mondenhall—MD)

k × CHICAGO—Hard To Say I'm Sorry 10-7

k × KARLA BONOFF—Personally 18-10

r TOTO—Rosanna 1-1 r JUICE NEWTON—Love's Been A Little Bit Hard On * FLEETWOOD MAC-Hold Me 9-4

* FLEETWOUD MAKE—HOID ME 3-4

• DAZZ BAND—Let It Whip

• THE POINTER SISTERS—American Music A

• THE ALAM PAISONS PROJECT—Eye In The Sky A

• SURVIVOR —Eye Of The Tiger (The Theme From Rocky

III) A

QUARTERFLASH—Right Kind Of Love A

ALABAMA—Take Me Down X

CROSBY, STILLS AND NASH—Wasted On The Way B

KENNY ROGERS—Love Will Turn You Around B

KBEO-FM—Kansas City (Maja Britton-MD)

★★ SURVIYOR—Eye Of The Tiger (The Theme From Rocky III) 6-1

* THE STEVE MILLER BAND—Abracadabra 14-10

* SOFT CELL—Tainted Love/Where Did Our Love Go

** SUP* I CELL**— lanted Love/Where Did Our Love (17-14
** ARR SUPPLY**—Even The Nights Are Better 22-18
** FLEETWOOD MAC**—Hold Me 26-20
** STEVIK** WOMDER**—Do I Do A
** GENESSS**—Paperlate X
** THE POINTER SISTERS**—American Music X
** KERNY** NOGERS**—Love Will Turn You Around X
** EDDME MONEY**—Think I'm In Love B
** OLIVIA NEWTON-JOHN**—Landslide B

WZEE-FM - Madison (Matt Hudson—MD)

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

** ** SURVIVOR-Eye OI The Tiger (Theme From Rocky III) 4-1

** ** CAMCAGO—Hard To Say I'm Sorry 10-7

* THE STEVE MILLER BAND—Abracadbra 14-9

* FRANKE ZAPPR—Valley Girls 18-10

** RICKS SPRINGFIELD—What Kind Of Fool Am I 23-17

** TIKE SPRINGFIELD—What Kind Of Fool Am I 23-17

** TIKE GALD PARSONS PROJECT—Eye In The Sky A

** MELISSA MANCHESTER—You Should Hear How She

Talks B
PAUL McCARTNEY—Take It Away B
DARYL MALL AND JOHN OATES—Your Imagination B
CROSBY, STILLS AND MASH—Wasted On The Way B

GREG KIMM—Every Love Song X
BILLY 1901.—Hot In The City X
EDOIE MOMEY—Think I'm In Love X
FRANKIE MILLER BAND—To Dream The Dream X
GENESIS—Paperlate X

KDWB-AM-Minneapolis (Karna Merian-Millinea polis
(Karna Maderson-MD)

** ARR SUPPLY—Even The Nights Are Better 5-1

** ALARAMA—Take Me Down 15-12

** FLEETWOOD MAC—Hold Me 18-14

** RICK SPERRGFIELD—What Kind Of Fool Am 1 20-16

** KEANNY ROBERS—Love Will Turn You Around 22-18

** CREAS MAPERT—Route 1 01

** FRANKEE MILLER BAND—To Dream The Dream X

** ELTON JOHNS—Blue Eyes

(Lee Deuglas—MD)

* * SHEEMA EASTON—When He Shines 8-3

* * DEMECE WILLIAMS—It's Gonna Take A Miracle 9 4

**KARLA BONOFF—Personally 17-9

**ARR SUPPLY—Even The Nights Are Better 15-10

**MELISSA MANCHESTER—You Should Hear How She

Talks 16-12 ALABAMA—Take Me Down KSLQ-FM-St. Louis

Me 2-1 PAUL McCARTNEY AND STEVIE WONDER—Ebony ** PAUL INCOMPTIES AND STEPS WORDER—LOOK,
And lyory 3-3

** THE MOTELS—Only The Lonely 13-10

** CHICAGO—Hard To Say I'm Sorry 20-16

** HUEY LEWIS AND THE NEWS—Hope You Love Me
Like You Say 25-20

KSTP-FM (KS-95)-St. Paul

(Chock Rapp—MD)

** AIR SUPPLY—Even The Nights Are Better 7-4

** CNICAGO—Hard To Say I'm Sorry 8-6

** CNICAGO—Hard To Say I'm Sorry 8-6

** FLEETWOOD MAC—Hold Me 20-10

** ROMNIE MILSAP—Any Day Now 13-11

** THE STEVE MILLER BAND—Abracadabra 18-13

** THE SMOTELS—Only The Lonely

** PAUL MICCANTREY—Take It Away

** CROSSEY, STRLS AND MASH—Wasted On The Way B

** RENNY NOGERS—Love Will Turn You Around B

** SURVYYOR—Eye Of The Tiger (The Theme From Rocky III) B

III) B
MELISSA MANCHESTER—You Should Hear How She

* THE STEVE MILLER BAND— Abracadabra 7-2

* SURVIVOR— Eye Of The Tiger (The Theme From

X SURVIVOR — Eye Of The Tiger (The Theme From Rocky III) 8-3

► FLETWOOD MAC. — Hold Me 15-5

► CHECAGO— Hard To Say I'm Sorry 19-14

► KERNY ROGERS—Love Will Turn You Around

► THE ALAM PARSONS PROJECT—Eye In The Sky

*** MAM WILDE—Kids In America B

PATRICE RUSHEN—Forget Me Nots B

*** PAUL INCCANTREY—Take It Away B

*** PAUL MICHARTIEY—Take It Away B

*** DAMIT, MALL AND JOHN OATES—Your Imaginatio

**** 27—Meze Store I.***

DARYL HALL AND JUME UNIES—
 707—Mega Force L
 BILLY IDOL—Hot In The City L
 APRIL WINE—Enough Is Enough L

KEYN-FM-Wichita

REYN-FM — Wichita

(Terri Springs — MD)

** ASSA—Heat Of The Moment 7-4

** 38 SPECIAL — Caught Up In You 11-7

** LOVERDOY — When It's Over 12-9

** JOHN COUGAR — Hurts So Good 15-10

** ALARAMA — Take Me Down 14-11

** THE CO-DOS — Vacation A

** EYE TO EYE — Nice Girls A

** THE POMITER SISTERS — American Music A

** REMIT NOGERS — Love Will Turn You Around A

** MELISSA MARCHESTER — You Should Hear How She

Talks A

MELISSA MANCHESTER—You Should Hear now She Talks A
MEART—This Man Is Mine X
TRE MOTELS—Only The Lonely X
PAUL McCARTREY—Take Me Away B
CROSSY, STILLS AND MASH—Wasted On The Way B
CROSSY, STILLS AND DOME DATES—Your Imagination B
GARY U.S. BONDS—Out O'l Work B
SOFT CELL—Tainted Love/Where Old Our Love Go B

Northeast Region

PRIME MOVERS ...

SURVIVOR-Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)

JOHN COUGAR—Hurts So Good (Riva/Mercury)

RONNIE MILSAP—Any Day Now (RCA)

TOP ADD ONS

PAUL McCARTNEY-Take It Away (Columbia) ELTON JOHN—Blue Eyes (Geffen)
BILLY IDOL—Hot In The City (Chrysalis)

BREAKOUTS PAUL DAVIS-Love Or Let Me Be Lonely (Arista)

WFLY-FM—Albany

FOREIGNER-Luanne (Atlantic)

(Jack Lawrence—MD)

** JOHN COUGAR—Hurts So Good 3·1

** THE MOTELS—Only The Lonely 9·6

** SURVIVOR—Eye Of The Tiger (Theme From Rocky III) ** I I I SUPPLY OF THE REAL OF THE ROLLING STORES - Going To A Go Go EDDOE MONEY— The NORMALER BAND—Abracadabra 20-13

**CHICAGO—Hard To Say I'm Sorry 23-17

** THE ROLLING STORES—Going To A Go Go EDDOE MONEY—Think I'm In Love A

**DOHMA SUMMER—Love Is In Control (Finger On The

Trigger) A

PAUL INCARTNEY—Take It Away X

ELTON JOHN —Blue Eyes X

THE POWITER SISTERS—American Music A THE POINTER SISTEMS—AND I STEVIE WORDER—Do I Do B
MELISSA MANCHESTER—You Should Hear How She

WTRY-AM - Albany (Bill Cahill — MD) ★★ SURVIVOR—Eye Of The Tiger (Theme From Rocky

** SURVIVOR—Eye Of the Tiger (Theme From Kocky III) 1-1

** MCKL SPRINGSPELD—What Kind Of Fool Am I 11-7

** CHICAGO—Hard To Say I'm Sorry 16-9

** FLEETWOOD IMAC—Hold Me 20-15

** KARLA BONDOFF—Personally 22-18

** ELTON JOHN—Blue Eyes

** MERISSA MANCHESTER—You Should Hear How She

Talks
FRANK ZAPPA—Valley Girls A
PAUL McCARTNEY—Take It Away B
THE POINTER SISTERS—American Music B

WACZ-AM - Bangor (Michael O'Hara—MiO)

★★ KIM WRLDE—Kids In America 22-16

★★ REO SPEEDWAGOO—Keep The Fire Burnin' 25-21

★ THE STEVE MILLER BAMO—Abracadabra 23-20

★ ALABAMA—Take Me Down 27-23

★ KANESAS—Play The Game Tonight 28-24

● FORESIGNER—Luanne

FOREIGNER—Luanne
 PAUL McCARTINEY—Take It Away
 MELESSA MANCHESTER—You Should Hear How She
Talks A

 GLENN FREY—I Found Somebody B
 THE POINTER SISTERS—American Music B WGUY-AM -Bangor

WXKS-FM - Boston

WARS-F W — DOSTOP!

(Jety Carallo—Bid)

★ PATRICE RISHEN — Forget Me Nots 2-1

★ BRLY 100L—Hot In The City 21-19

★ IMAGINATION—Just An Illusion 26-24

LAURA BRANIGAR—JOVIA B

■ FLOCK OF SEAGULLS—I Ran A

HERP ALFERT—Route 101 A

HERP ALFERT—Route 101 A

■ STACY LATISAM—Don't Throw It All Away A

■ JERMANNE JACKSON—Let Me Tickle Your Fancy A

Amd I'm Telling You I'm Not Going

THE CO-CO'S—Vacation B

KENNY ROGERS—Love Will Turn You Around B WQUE-FM-New Orleans

KEGL-FM-Ft, Worth (Bill Mayes—MD)

* FILETWOOD MAC—Hold Me 17-14

* BILLY IDOL—Hold In The City 28-24

* SOFT CELL—Tainted Love 7-5

* CROSEY, STILLS AND MASH—Wasted On The Way

** TOTO—Africa
 **ASIA—Only Time Will Tell
 **PAUL McCARTNEY—Take It Away A
 **THE GG GO'S—Vacation B
 **THE ALAM PASSONS PROJECT—Eye In The Sky B
 **ADAM JETT AND THE BLACKHEARTS—Do You Want To

KRLY-FM-Houston

KFMK-FM-Houston

KVOL-AM - Lafavette (Phil Rankin-MD)

** SURYWOR-Eye Of The Tiger (The Theme From Rocky III) 9-3

** FLEETWOOD MAC-Hold Me 17-10

** THE STEVE MILLER BAND-Abracadabra 20-11

Shaft) A REPORT AND A REPORT AN

FRANKLE MALLER BAND.—To Dream The Dream X MARISHALL CREINSHAW.—Someday, Someway X THE ALAR PRINSONS PROJECT—Eye In The Sky X THE CHARLEE DAINELS BANDD—Ragin Cajun X ASHFORD AND SMIPSON—Street Corner X OLLYAN NEWTON—DOMM—Landslide X CHEAP TIDCX.—I You Want My Love X BICK BOWNES—Too Good To Turn Back X 707—Mega Force X GREG KIMM - Every Love Song X AXE—Now Or Never X ALLIANCE—HOW Does It Feel X

Talks B
THE POINTER SISTERS—American Music A
THE GO-GO'S—Vacation A

Like You Say X
KENNY ROGERS—Love Will Turn You Around X
THE GO-GO'S—Vacation X HEART - This Man Is Mine X
DARYL HALL AND JOHN OATES—Your Imagination X
SURVIVOR—Eye Of The Tiger (The Theme From Rock)

KXOK-AM — St. Louis

(Johnnie King-MD)

★★JUICE NEWTON—Love's Been A Little Bit Hard On

Talks X HERB ALPERT—Route 101 X

WSPT-FM — Stevens Point

RVIVOR—Eye Of The Tiger (Theme From Rocky III)

(Jim Randall—MD)

** DAZZ BAND—Let It Whip 3-1

** JOHN COUGAR—Hurts So Good 6-3

**RTCHE FAMILY—I'll Do My Best (For You Baby) 14-9

* SURWIYOR—Eye Of The Tiger (Theme From Rocky III)
29-11

* DOWNA SUMMER—Love Is In Control (Finger On The

REDOMAS SUMMER—Love Is In Control (Finger On The Trigger) 22-19
REG SPEEDWAGDOM—Keep The Fire Burnin' A
ODVISSEY—Inside Out A
DREAMGRIES FEATURING LERINGFER HOLLIDAY—And
I'm Telling You I'm Not Going
CARLY SIANON—Why A
PERMANNE AUCKSOM—Let Me Tickle Your Fancy A
GLENNIF FREY—I Found Somebody X
ROXY MUSSCI—Take A Chance With Me X
THE GO-GO'S—Vacation X
CROSSHY, STRLIS ARID MASH—Wasted On The Way X
MMSSING PERSONS—Words X

MRSSING PERSONS—Words X

OLIVAN NEWTON-JOHN—Landslide X

CLIVAN NEWTON-JOHN—Landslide X

CLIVAN NEWTON-JOHN—Landslide X

CRIESSS—Paperlate X

THE CAP BAND—Early In The Morning B

ASHFORD AND SMIPSON—Street Corner B

THE POINTER SISTEIS—American Music B

BILLY IDOL—Hot In The City B

JOURNEY—Still They Ride B

Billboard Singles Radio Action ...

Playlist Prime Movers * Playlist Top Add Ons

- THE GO-GO'S—Vacation X

 LARRY ELGART AND HIS MANHATTAN SWING ORCH.—Hooked On Swing X

 MISSING PERSONS—Words X

 FIRAINI ZAPPA—Valley Girls X

 ARETHA FRANKLIN—Jump To It X

 GREG GUIDY—Into My, Yove X

 MEN AT WORK—Who Can It Be Now X

 JOURNEY-Still They Ride X

 JON AND VANGELIS—I'll Find My Way Home X

 LESLIE PEARL—If The Love Fits Wear It X

WVRF-FM-Boston

- (Reg Johns-MD)

 * ROMNIE MILSAP—Any Day Now 7-3

 * KARLA BONOFF —Personally 13-8

 * ALABAMA—Take ME Down 17-10

 * CHICAGO—Hard To Say I'm Sorry 21-15

 * AIR SUPPLY—Even The Nights Are Better 20-17

 * KENRY ROGERS—Love Will Turn You Around

 * STEVIE WONDER—Do I Do

 * HERB ALPERT—Route 101 A

WKBW-AM - Buffalo

- A
 STEVIE WONDER—Do I Do A
 THE POINTER SISTERS—American Music A
 PAUL McCARTNEY—Take It Away A

WBEN-FM-Buffalo

- (Roger Christian—MD)

 ★★ JEFFREY OSBORNE—I Really Don't Need No Light
- ** GENESIS—Paperlate 40-15

 MELISSA MANCHESTER—You Should Hear How She
- Talks
 BILLY IDOL—Hot In The City
 THE ALAN PARSONS PROJECT—Eye In The Sky A

- ELTON JOHN—Blue Eyes A

 DAYTOM—Hot Fun In The Summertime A

 LAURA BRANNEAM—Gloria A

 THE GO-GO'S—Vacation B

 PAUL MECANTNEY—Take It Away B

 KENNY ROGERS—Love Will Turn You Around B

- (Jim Sebastian—MD)

 ** ROMME MILSAP—Any Day Now 6-1

 ** AIR SUPPLY—Even The Nights Are Better 18-3

 ** (AARLA BOMOFF—Personally 8-5

 ** (ALARAMA—Take Me Down 16-7

 ** MALRAMA—Toke Me Down 16-7

 ** MEIL DAMAND—Be Mine Tonight 12-9

 ** MELLISSA MANCHESTER—You Should Hear How She
- Talks A

 PAUL DAVIS—Love Or Let Me Be Lonely X

 FOREIGNER—Luanne X

- FOREIGNER—Luanne X

 THE CARS—Victim Of Love X

 THE POINTER SISTERS—American Music X

 OLIVIA NEWTOM-JOHN—Landslide X

 FRANKIE MILLER BAND—To Dream The Dream X

WTIC-FM-Hartford

- WTIC-FM—Hartford
 (Rick Donabus—MD)

 ** DAZZ BAND—Let It Whip 4.1

 ** SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 3-2

 ** JOHN COUGAR—Hurts So Good 11-6

 ** FLEETWOOD MAC—Hold Me 16-10

 ** THE GAP BAND—Early In The Morning 18-13

 ** THE GO-GO'S—Vacation

 ** PAUL McCARTINEY—Take It Away

 ** KERNIN ROGESS—Love Will Turn You Around X

 ** FRANK ZAPPA—Valley Girls X

 ** GARY U.S. BONDS—Out Of Work A

WBLI-FM-Long Island

- (Bill Terry MD)

 ★★ THE HUMAN LEAGUE—Don't You Want Me 1·1

 ★ JUICE NEWTON—Love's Been A Little Bit Hard On Mo 11·6
- ** RONNE MILSAP—Any Day Now 14-12

 ** SOFT CELL—Tainted Love/Where Did Our Love Go
 16-13

 ** SURVIVOR—Eye Of The Tiger (Theme From Rocky III)

- X.14

 REO SPEEDWAGON Keep The Fire Burnin

 THE MANAGERS—Shake It Up, Shake It Up A

 JOHN COUGAR—HURT SO GOOD A

 PAUL MECATTINEY—Take It Away X

 THE MOTELS—Only The Lonely B

 THE STEVE MILLER BAND—Abracadabra B

 CROSSY, STILLS AND MASH—Wasted On The Way B

 CHICAGO—Hard To Say I'm Sorry B

WKC1-FM - New Haven

- (Danny Lyons—MD)

 ** TOTO—Rosanne 1-1

 ** THE HUMMA LEAGUE—Don't You Want Me 9-4

 ** STEVIE WONDER—Do! Do 8-6

 ** CHICAGO—Hard To Say I'm Sorry 11-7

 ** AIR SUPPL"—Even The Nights Are Better 12-8

 SURVIVOR—Eye Of The Tiger (Theme From Rocky

III) • CARLY SIMON—Why MELISSA MANCHESTER—You Should Hear How She Talks A

- WKTU-FM-New York City
- (Michael Ellis—MD)

 ** DAZZ BAND—Let II Whip 4-4

 ** FONDA RAE—Over Like A Fat Rat 9-5

 ** DREAMERIES FEATURING EINNIFER HOLLIDAY—And
 I'm Telling You I'm Not Going 3

 ** ODYSSEY—Inside Out 20-11

 ** SURVIVOR—Eye Of The Tiger (Theme From Rocky
 III)

- SINTIFUR-Cyc or the cycle

 ARETHA FRANKLIM Jump To It

 LEGACY—Word Up A

 LIME—BASE, We're Gonna Love Tonight A

 LARRY GRAHAM—Sooner Or Later A

 ROCKER'S REVENGE—Walking In Sunshine A

- WNBC-AM-New York City

- (Lyndon Abell—MD)

 PAUL McCARTHEY—Take It Away X

 REO SPEEDWAGON—Keep The Fire Burnin' X

 GARY U.S. BONDS—Out Of Work X

 DARYL HALL AND JOHN OATES—Your Imagination X

WHEB-FM-Portsmouth

- (Rick Dean-MD) ★★ JUICE NEWTON—Love's Been A Little Bit Hard On

- Me 2-1

 * JOHN COUGAR—Hurts So Good 7-2

 * FLEETWOOD MAC—Hold Me 9-5

 * THE ROLLING STONES—Going To A Go Go 12-9

 * AIR SUPPLY—Even The Nights Are Better 14-10

 PAUL MCASTMEY—Take It Away

 THE POINTER SISTERS—American Music

 SURVIVOR—Eye Of The Tiger (Theme From Rocky III)
- B
 KENNY ROGERS—Love Will Turn You Around B
 REO SPEEDWAGON—Keep The Fire Burnin' B
 THE J. GEILS BAND—Angel In Blue B
 LESLIE PERRL—IT The Love Fits Wear It X
 GARY U.S. BONDS—Out Of Work X
 HEART—This Man Is Mine X

WPJB-FM-Providence

- (Todd Chase—MD)

 DARYL HALL AND JOHN QATES—Your Imagination A

 REO SPEEDWAGON—Keep The Fire Burnin' A

 PATRICE RUSHEN—Forget Me Nots A

 QUARTERFLASH—Right Kind Of Love A

WPRO-FM-Providence

- (Gary Berkowitz MD)

 * * AIR SUPPLY Even The Nights Are Better 6-2

 * JUCE NEWTON Love's Been A Little Bit Hard On
- Me 8-3

 * PATRICE RUSHEN—Forget Me Nots 13-7

 * SURVIVOR—Eye Of The Tiger (Theme From Rocky III)

 19-10

 * OONNA SUMMER—I and It is
- Trigger) 5-12

 KARLA BONOFF—Personally B

 CROSBY, STILLS AND NASH—Wasted On The Way B

 JOURNEY—Still They Ride X

 MELISSA MANCHESTER—You Should Hear How She

- BILLY IDOL—Hot In The City A
 CHICAGO—Hard To Say I'm Sorry A
- WHFM-FM-Rochester

- (Aimee Peck-MD)

 * THE MOTELS-Only The Lonely 10-4

 * KARAA BONOFF-Personally 14-5

 * REO SPEEDWAGON-Keep The Fire Burnin' 16-10

 * FLEETWOOD MAC-Hold Me 22-16

 * CROSBY, STILLS AND NASH-Wasted On The Way
 27-20.

Written by: Roger Bowling

Produced by: Don Anthony Arranged by: Angelo Di Pippo

Promotion Consultant: Mickey Gensler

OPAUL MCCARTNEY—Take It Away

ELTON JOHN—Blue Eyes

PAUL DAVIS—Love Or Let Me Be Lonely A

THE ALAN PARSONS PROJECT—Eye In The Sky A

- MELISSA MANCHESTER—You Should near row on Talks B
 EDDIE MONEY—Think I'm In Love B
 EYE TO EYE—Nice Girls B
 BILLY 100L—Hot In The City B
 DONNA SUMMER—Love Is In Control B
 THE POINTER SISTERS—American Music B
 MARSHALL CERRSHAW—Someday, Someway X
 BOW WOW WOW!—I Want Candy X
 DUKE JUPITER—Rock 'N' Roll Band X
 KIM WILDE—Kids In America X
 LESLIF FEARL—If The Love Fits Wear It X
 FRANKIE MILLER BAND—TO Dream The Dream X

- WBBF-AM Rochester

(Mile Vickers—MD) * * AIR SUPPLY—Even The Nights Are Better 8 * KENNY ROGERS—Love Will Turn You Around A • LARRY ELEART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X

WPST-FM-Trenton

- Tom Taylor-MD)

 * THE STEVE MILLER BAND—Abracadabra 8-4

 * CHECAGO—Hard To Say I'm Sorry 32-15

 * GENESIS—Paperlate 14-9

 * AIR SUPPLY—Even The Nights Are Better 23-17

 CROSEY, STILLS AND MASH—Wasted On The Way
- 33-20 STEVIE WONDER—Do I Do A THE ALAN PARSONS PROJECT—Eye In The Sky A

707 - Mega Force A PAUL McCARTNEY - Take It Away B THE POINTER SISTERS - American Music B

- WRCK-FM-Utica/Rome
- (jim Roit—MD)

 REO SPEEDWAGON—Keep The Fire Burnin' 16-9

 GEMESIS—Paperlate 13-10

 SURVIVOR—Eye Of The Tiger (Theme From Rocky III)
- 2-1
 THE STEVE MILLER BAND—Abracadabra 5-3
- * THE STEVE MILLER BAND—Abracadabra 5-3
 * THE MOTELS—Only The Lonely 9-6
 THE ALAN PARSONS PROJECT—Eye In The Sky
 MARSHALL CRENSHAW—Someday, Someway
 MEN AT WORK—Who Can It Be Now A
 THE GO-GO'S—Vacation B
 707—Mega Force B
 EYE TO EVE—Nice Girls B
 PAUL McCARTNEY—Take It Away B

- WFTQ-AM Worchester

- (Gary Nolan—MD)

 LESLIE PEARL—If The Love Fits Wear It A

 HERB ALPERT—Route 101 A

 KENNY ROGERS—Love Will Turn You Around A

Mid-Atlantic Region

■★ PRIME MOVERS SURVIVOR—Eye Of The Tiger (The Theme From

Rocky III) (Scotti Bros.) THE HUMAN LEAGUE-Don't You Want Me

(A&M)

REO SPEEDWAGON—Keep The Fire Burnin

■● TOP ADD ONS■ PAUL McCARTNEY—Take It Away (Columbia) 707—Mega Force (Boardwalk)

ELTON JOHN-Blue Eves (Geffen) BREAKOUTS

BILL CHAPLIN-Sara (Elektra)

- WFBG-AM-Altoona
- (Tony Booth—MD)

 KENNY ROGERS—Love Will Turn You Around

 THE POINTER SISTERS—American Music

 JERRY REED—She Got The Goldmine (I Got The
- Shaft) A

 DAYTON —Hot Fun in The Summertime A

 LAURA BRANGAM Gioria A

 ROBERTA FLACK I'm The One A

 ALDO NOVA—Foolin' Yourself X

 AND NOVA—Foolin' Yourself X

- NIM WILDE—Kids In America X
 CARLY SIMON—Why X
 RICK BOWLES—Too Good To Turn Back X
 REG KIHN—Every Love Song X
 707—Mega Force X
 APRIL WINE—Enough Is Enough X
 FRANKIE MILLER RAND—To Dream The Dream X
 LESLIE PEARL—If The Love Fits Wear it X
 STEVIE WONDER—Do I Do B
 PAUL MICKARTIEY—Take It Away B
 EDDIE MONEY—"Think I'm In Love B
 MELISSA MANCHESTER—You Should Hear How She Talks B
- Talks B EYE TO EYE—Nice Girls B GENESIS—Paperlate B ELTON JOHN—Blue Eyes B MARSHALL CRENSHAW—Someday, Someway B

WYRE-AM-Annapolis

- (Chuck Bradley-MD)

 ** STEVIE WONDER—Do I Do 6-1

 ** TOTO—Rosanna I D-2

 ** CHICAGO—Hard To Say I'm Sorry 11-4

 ** TLETTWOOD IMAC—Hold Me 14-7

 ** DARYL HALL AND JOHN GATES—Your Imagination
- JOHNT LOUGAR-Hurts So Good B

 THE ROLLING STONES—Going To A Go Go B

 SURVIVOR—Eye Of The Tiger (The Theme From Rocky

- SURWIVOR—Eye Of The Tiger (The Theme From Ro III) B
 PRUL McCARTNEY—Take It Away A
 BALLY IDOL—Hot In The City A
 THE ALAIN PARSONS PROJECT—Eye In The Sky A
 MARSHALL CREINSHAW—Someday, Someway A
 FRANKIE MILLER RAND—To Dream The Dream X
 LARRY ELGART AND HIS MANHATTAN SWING
 ORCHESTRA—Hooked On Swing X
 KIM WRIDE—Rids IN America X
 HERB ALPERT—Route 101 X
 KERNIY ROGERS—Love Will Turn You Around X
 REO SPEEDWAGON—Keep The Fire Burnin' X
 LAURA BRANIGAM—Gloria X

WBSB/FM-Baltimore

- (Rick James—MD)

 **TOTO—Rosanna 1 · 1

 **SURVIVOR—Eye Of The Tiger (Theme From Rocky

- ** * TUTO—Rosanna 1:1

 ** SURVIVOR—Eye OI The Tiger (Theme From Rocky III) 28:18

 ** JOHN COUGAR—Hurts SO Good 5:3

 ** FLEETWOOD MAC—Hold Me 21:14

 ** FLEETWOOD MAC—Hold Me 21:14

 ** REO SPECEWAGON—Keep The Fire Burnin' 22:15

 ** CHICAGO—Hard To Say I'm Sorry B

 ** PAUL McCARTINEY—Take It Away B

 ** GENESIS—Paperlate B

 ** PAUL McCARTINEY—Take It Away B

 ** GENESIS—Paperlate B

 ** FUTO FIVE—Nice Girls X

 ** LARRY ELGART AND HIS MANHATTAN SWING

 ** ONCH.—Hooked On Swing X

 ** APRIL WINE—Enough Is Enough X

 ** KENNY ROGERS—Love Will Turn You Around A

 ** MELISSA MANCHESTER—You Should Hear How She

 ** Talks A

- WFBR-AM Baltimore
- WFBK-AM Baltimore

 (Andy Szulinski-MD)

 **TOTO-Rosana 2-1

 **STEVIE WONDER-Do I Do 5-3

 *AR SUPPLY-Even The Nights Are Better 11-7

 *CHICAGO-Hard To Say I'm Sorry 13-9

 *SURVIVOR-Eye Of The Tiger (The Theme From Rocky III) 28-19

 THE MOTELS—Only The Lonely

 PAUL MCCARTINEY—Take It Away

 ELYON JOHN—Blue Eyes B

 MARSHALL CRENSHAW—Someday, Someway B

 JOE FAGIN—Younger Days A

 PAUL DAVIS—LOVE OF LEI Me Be Lonely X

- WCCK-FM-Erie
- WUCK-FM LFIE

 (Bill Shannon-MD)

 ** JUNIOR-Mama Used To Say 7-3

 ** DIONNE WARWICK AND JOHNNY MATHIS-Friends
 In Love 11-4

 ** REO SPEEDWAGON Keep The Fire Burnin' 15-8

 ** CHEAP TRICK—If You Want My Love 17-10

 ** PAUL DAVIS—Love or Let Me Be Lonely 16-11

 ** THE GO-GO'S—Vacation

 ** PROPHECY—Another American Rock N Roll Story

 ** ALDO NOVA—Foolin' Yourself B

 ** KENNY ROGERS—Love Will Turn You Around B

 ** PRISM—Rain B

 ** SMOKEY ROBINSON—Yet II's You Lady B

 ** FRANK ZAPPA—Valley Girls A

JOE FAGIN—Younger Days A
 FRANKE AND THE KNOCKOUTS—Morning Sun A

WGH-AM-Norfolk

- (Bob Canada—MD)

 ** CHICAGO—Hard To Say I'm Sorry 4-1

 ** ARR SUPPLY—Even The Nights Are Better 5-2

 *THE REDDINGS—Sittin' On The Dock Of The Bay 9-6

 ** CROSBY, STILLS AND MASH—Wasted On The Way

WCAU-FM-Philadelphia

- (Elaine Del Cattle-MD)

 ** FLEETWOOD MAC—Hold Me 50-16

 ** REO SPEDIMAGON—Keep The Fire Burnin' 49-28

 ** THE STEVE MILLER BAND—Abracadabra 28-11

 ** GENESIS—Paperlate 27-15

 ** OREAMGINES FEATURING JE NINJFER HOLLIOAY—

- DREAMGIRLS FEATURING JENNIFER HOLLIOAY—
 AND I'M Telling You I'm Not Going
 THE GO-GO'S—Vacation
 CROSSY, STILLS AND MASH—Wasted On The Way A
 KIM WILD-K-Ids In America A
 WARA—Outlaw A
 EDDNE MONEY—Think I'm In Love A
 KENNY ROGERS—Love Will Turn You Around A
- WIFI-FM Philadelphia

- WIF1-FM Philadelphia

 (Don Cannon/Yerna McKay—MD)

 ** CHICAGO—Hard To Say I'm Sorry 12-6

 ** THE ROLLING STONES—Going To A Go Go 19-13

 ** RICK SPENINGFIELD—What Kind Of Fool Am I 15-11

 ** FLETHOOD MAC—Hold Me 23-17

 ** AIR SUPPLY—Even The Nights Are Better 26-21

 ** ELTON JOHN—Blue Eyes

 ** 707—Mega Force

 ** AIK—Now Or Never A

 ** PAUL McCARTINEY—Take It Away B

 ** GLENN FREY—I Found Somebody B

 ** UP TO SET—Nice Girls B

 ** LARRY ELGART AND HIS MANHATTAN SWING ORCH,—Hooked On Swing B

 ** LARRY ELGART AND HIS MANHATTAN SWING ORCH,—Hooked On Swing B

 ** UNIM WILDE—Kids In America B

 ** THE GAP BAND—Early In The Morning X

 ** DOMPA SUMMER—Love Is In Control X

 ** DOMPA SUMMER—Love Is In Control X

 ** THE POINTER SISTERS—American Music X

 ** EDDIE MONEY—Think I'm In Love X

 ** ASHFORD AND SIMPSOM—Street Corner X

 ** MELISSA MANCHESTERS—To VIS MOUID Hear How She Talks X

 ** EKNRY ROGERS—Love Will Turn You Around X
- MELISSA MARTA-ITALIAN
 TAIRS X
 MENNY ROGERS—Love Will Turn You Around X
 MENNY ROGERS—Love Will Turn You Around X
 BILLY IDOL—Hot In The City X
 MISSING PERSONS—Words X
 CHEAPTRICK—If You Want My Love X
 MEN AT WORK—Who Can It Be Now X
- WRVO-FM-Richmond
- (Bill Thomas—MD)

 ★★ THE HUMAIN LEAGUE—Don't You Want Me 2-1

 ★★ EVE TO EYE—Nice Girls 4-2

 ★ THE MOTELS—Only The Lonely 8-5

 ★ THE STEVE MILLER BAND—Abracadabra 11-7

 ENDLE MANNEY This if you have you for the lone in the lone in
- * THE STEVE MILLER BAND—Abracadabra 11-7

 EDDIE MONEY—Think I'm In Love

 707—Mega Force

 APRIL WINE—Enough Is Enough B

 SQUEEZE—Black Coffee In Bed B

 DARYL HALL AND JOHN OATES—Your Imagination B

 PAUL MCCART
- WPGC-FM-Washington, D.C.
- WPGC-F M WaShington, D.C.

 (Bruce Kelly—MD)

 ** THE HUMAN LEAGUE—Don't You Want Me 1-1

 ** SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 16-5

 ** AIR SUPPLY—Even The Nights Are Better 11-6

 ** LIARRY ELGARY AND HIS MANHATTAN SWING
 ORCHESTRA—Hooked On Swing 14-12

 ** CHCAGO—Hard To Say I'm Sorry 17-15

 •• JOHN COUGAR—Hurts So Good

 •* PAUL MCCARTNEY—Take It Away

 ** MELISSA MANCHESTER—You Should Hear How She
 Talks A

WUBE-FM (Cinn., Oh.) WLW (Cinn., Oh.)

WHIO (Dayton, Oh.)

WAVI (Dayton, Oh.)

WIRO (Dayton, Oh.)

WRCR (Rushville, Ind.) WPFB-AM (Middletown, Oh.)

WRQX-FM-Washington, D.C.

- WRUX-FM WASHINGTON, D.C.

 (Frank Holler—MD)

 ** SURWYOR—Eye Of The Tiger (The Theme From Rocky III); 9-3

 ** FLEETWOOD MAC—Hold Me 16-11

 ** THE MOTELS—Only The Lonely 10-7

 ** RICK SPRINGFELED—WHAT Kind Of Fool Am 112-9

 ** CHICAGO—Hard To Say I'm Sorry 20-15

 ** PAUL MCOMITMET—Take It Away

 ** FAMER ADMONTF—PERSONALLY

 ** THE CO-GOS—VACATION X

 ** 33 SPECIA—Caught Up In You B

 ** AIR SUPPLY—Even The Nights Are Better B

 ** GARY U.S. BONDS—out Of Work B

Southeast Region

(Capitol)

Go (Sire)

PAUL McCARTNEY—Take It Away (Columbia)
DONNA SUMMER—Love Is In Control (Finger On The Trigger) (Geffen) BILLY IDOL-Hot In The City (Chrysalis)

BREAKOUTS

- WISE-AM Asheville

(John Young—MD) ** DAZZ BARD—Let It Whip 3-1 ** SOFT CELL—Tainted Love 5-2

(Continued on page 30)

BREAKING OUT!

BOB BRAUN's "THERE'LL NEVER BE A LOVE SONG AS BEAUTIFUL AS YOU"

In John John Blue Eyes

BILL CHAMPULM STAR

APRIL WINE E Enough Is Enough A

MISSING PERSONS Words A

MISSING PERSONS Words A MISSING PERSONS— Words A
PAUL DAVIS— Love Or Let Me Be Lonely A
THE CLASH— Should I Stay Or Should I Go A
PAUL McCARTNEY— Take II Away B
FANSAS— Play The Game Tonight B
ARRY ELGART AND HIS MANHATTAN SWING
ORCHESTRA— Hooked On Swing B

- ★ PRIME MOVERS SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.) THE STEVE MILLER BAND—Abracadabra
 - SOFT CELL Tainted Love/Where Did Our Love

■● TOP ADD ONS

PAUL DAVIS-Love Or Let Me Be Lonely

- WANS-FM Anderson
- WANS-FM Anderson

 (Sam Caurch—MD)

 * FLETWOOD MAC—Hold Me 13-5

 * THE STEWE MILLER BAND—Abracadabra 17-9

 * REO SPEENMAGOM—Keep The Fire Burnin' 18-12

 * GLENN FREY—Hound Somebody 19-15

 * AIR SUPPTY—Even The Nights Are Better 23-18

 PAUL McCARTINEY—Take 1t Away

 MILLY IDML—Hol In The City

 MISSING PERSONS—Words A

 CHEAP TREEX—HY YOU WANT My LOVE X

 ARE—NOW DI NEVER X

 MARSHALL CREMSHAW—Someday, Someway X

 FRANKIE MULLER BAND—To Dream The Dream X

 THE FORMER SISTESS—American Music X

 THE ALAR PASCONS PROJECT—Eye In The Sky X

 MAIRCUT ONE HUNDRED—LOVE PIUS ONE X

 MELISSA MARCHESTER—YOU Should Hear How She

 Talks X
- Talks X

 KENNY ROGERS—Love Will Turn You Around B

 THE GO-GO'S—Vacation B

 EDDIE MOMEY —Think I'm In Love B
- WIDE-ARM ASTIE WITE

 (John Stavons—MD)

 ** FLEETWINDO MAC—Hold Me 15-8

 ** CROSSY, STRLS AND MASH—Wasted On The Way
 22-19

 ** FRAMK ZAPPA—Valley Girls 1-1

 ** SURVIVOR—Eye Of The Tiger (The Theme From
 Rocky III) 9-4

 **MARSHALL CREMSHAW—Someday, Someway X

 **CREC EMBAR—Flavor Linux Song X
- GREG KIMH.—Every Love Song X
 APRIL WINE—Enough Is Enough X
 THE ALAN PARSONS PROJECT—Eye In The Sky X
 DOMMA SIMMER—Love Is In Control (Finger On The
- DOMMA SUMMER—Love is in control (ringer City). Trigger) X.

 BILLY IDQL—Hot in The City X.

 HERB ALFERT—Route 101 X.

 HERB ALFERT—ROUTE 101 X.

 HERSING—FERSONS—Words X.

 MES AT MORRI—MOR Can it Be Now X.

 RICK BOWNLES—Too Good To Turn Back Now X.

 PAUL MICCARTWEY—Take it Away B. WZGC-FM-Atlanta

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Billboard Singles Radio Action ...

Playlist Prime Movers * Playlist Top Add Ons •

- Continued from page 29
- SURVIVOR Eve Of The Tiger (Theme From Rocky III)
- 164

 ** KARLA BONOFF—Personally 23-16

 ** THE STEVE MILLER BAND—Abracadabra 24-17

 •• DONNA SUMMER—Love Is in Control

 CROSBY, STILLS AND NASH—Wasted On The Way B

 KERN ALFERT—Route 1018

 KENNY ROCERS—Love Will Turn You Around X
- DOURNEY—Still They Ride X
 PAUL McCARTNEY—Take It Away X
 THE POINTER SISTERS—American Music X

- (J.J. Jackson-MD)

 **THE JAM-A Town Called Malice 9-11

 **RONNIE MILSAP-Any Oay Now 13-10

 **SURNIVOR-Eye Of The Tiger (Theme From Rocky III)
- B
 PAUL DAYIS—Love Or Let Me Be Lonely B
 PAUL McCARTNEY—Take It Away A
- **WQXI-FM**—Atlanta
- (Jeff McCartney-MD)

 ** SOFT CELL-Tainted Love/Where Did Dur Love Go

- 8-4
 * FLEETWOOD MAC—Hold Me 16-11
 * AIR SUPPLY—Even The Nights Are Better 17-14
 * PAUL IMCCARTIECY—Take It Away 28-22
 PAUL DAYS—Love Or Let Me Be Lonely A
 MEN AT WORK—Who Can It Be Now A
 PATRICE RUSHEN—Forget Me Nots X
 PATRICE RUSHEN—Forget Me Nots X
 MELISSA MANCHESTER—You Should Hear How She
 Tails R
- Talks B
 EDDIE MONEY—Think I'm In Love B
- WBBQ-AM Augusta
- (Bruce Stevens—MD)

 ★★ SURVIVOR—Eye Of The Tiger (Theme From Rocky
- III) 3-1
 ** CHICAGO—Hard To Say I'm Sorry 11-4
 ** CHICAGO—Hard To Say I'm Sorry 11-4
 ** THE STEVE MILLER BAND—Abracadabra 19-15
 ** RED SPEEDWAGON—Keep The Fire Burnin' 27-20
 ** DONNA SUMMER—Love Is in Control (Finger On The Transcot 79-2)

- ** DORRA SUMMER*—LOVE IS IN CONTROL (1972)

 ** KIM MILDE—Kids In America A

 ** BILLY IDOX —Hot In The City A

 ** MARSHALL CRENSHAW—Someday, Someway A

 ** ELTON JOHN—Blue Eyes A

 ** PAUL DAVIS—Love Or Let Me Be Lonely A

 ** EDDIE MONEY—Think I'm In Love X

 ** GARY U.S. BONDS—Dut Of Work X

 ** HARRCUT ONE HUNDRED—Love Plus One X

 ** HARRCUT ONE HUNDRED—Love Plus One X

 ** THE POINTER SISTERS—American Music X

 ** ENNIY ROGERS—Love Will Turn You Around X
- THE POINTER SISTERS—American Music X
 KENNY ROGERS—Love Will Turn You Around X
 THE ALAN PARSONS PROJECT—Eye In The Sky X
 DARYL HALL AND JOHN OATES—Your Imagination B
 CROSBY, STILLS AND NASH—Wasted On The Way B
- THE GO-GO'S—Vacation B
 PAUL McCARTNEY—Take It Away B
- WKXX-FM-Birmingham
- (Chris Trane—MD)

 ★★RICK SPRINGFIELD—What Kind Of Fool Am I 14-8

 ★★SURWIYOR—Eye Of The Tiger (Theme From Rocky
- ★ JUICE NEWTON—Love's Been A Little Bit Hard On ★ JUICE REWION—LOTE SIZE
 M65-3

 ★ KARLA BONOFF—Personally 8-6

 ★ AIR SUPPLY—Even The Nights Are Better 13-10

 ● FLEETWOOD MAC—Hold Me

 ● THE STEW HILLER RAND—Abracadabra

 ● PAUL McCARTNEY—Take It Away A

KENNY ROGERS—Love Will Turn You Around B HERB ALPERT—Route 101 X THE POINTER SISTERS—American Music X

- WSGN-AM-Birmingham
- (Sandra Chandler—MD)

 ★★ RELETWOOD MAC—Hold Me 19-15

 ★★ PAUL McCARTNEY—Take It Away 20-16

 ★ RICK SPRINGFIELD—What Kind Of Fool Am 1 28-21

 ★ CROSSY, STILLS AND NASH—Wasted On The Way
 20-18
- 22-18

 * KENNY ROGERS—Love Will Turn You Around 31-23

 SURVIVOR—Eye Of The Tiger (Theme From Rocky
- MELISSA MANCHESTER—You Should Hear How She

- Talks B

 THE GO-GO'S—Vacation B

 MARSHALL CRENSNAW—Someday, Someway B

 ELTON JOHN—Blue Eyes A

 PAUL DAVIS—Love Or Let Me Be Lonely A

 PAUL MCCARTMET—Ballroom Oancing X

 PAT GAMRETT—Jumpin' John X

 JERRY REED—She Got The Goldmine (I Got The Chaft) X
- WCSC-AM-Charleston

- WCSC-AM Charleston
 (Chris Bailey-MO)

 * 38 SPECIAL—Caught Up In You 9-4

 * THE STEVE MILLER BAND—Abracadabra 7-5

 * GLENN FREY—I Found Somebody 11-8

 * FLEETWOOD MAC—Hold Me 21-15

 PAUL DAYIS—Love Or Let Me Be Lonely

 MARSHALL CRENSHAW—Someday, Someway

 KIM WILDE—Kids In America A

 707—Mega Force A

 FRANK ZAPPA—Valley Girls A

 CHUCK MANGIONE—Steppin' Out A

 DONBA SUMMER—Love Is In Control (Finger On The Ingger) A
- Trigger) X
 FOREIGNER—Luanne X
 THE ALAN PARSONS PROJECT—Eye in The Sky X
 TOMMY TUTONE—Which Man Are You X
 HERB ALPERT—Route 101 X
 WAR—Duttage
- KENNY ROGERS—Love Will Turn You Around B.
- THE GO-GO'S—Vacation B
 PAUL McCARTNEY—Take It Away B
- WAYS-AM Charlotte

- (Lou Simon—MD)

 ** KARLA BONOFF—Personally 3-1

 ** 38 SPECIAL—Caught Up in You 8-6

 ** RICK BOWLES—Too Good To Turn Back 11-8

 ** CHICAGO—Hard To Say I'm Sorry 14-10

 ** SURVIVOR—Eye Of The Tiger (Theme From Rocky III)

- 29-14
 THE POINTER SISTERS—American Music X
 GEMESIS—Paperlate X
 BILLY 100L—Hot In The City X
 MELISSA MANCHESTER—You Should Hear How She
- Talks X

 GLENN FREY—I Found Somebody X

 THE ALAN PARSONS PROJECT—Eye In The Sky X
- THE GU-GO'S-Vacation B

 DARYL HALL AND JOHN OATES-Your Imagination B

 CROSBY, STILLS AND NASH-Wasted On The Way B

 PAUL McCARTNEY-Take It Away B
- WBCY-FM-Charlotte
- (Bob Kaghan—MD)

 ★★ CHICAGO—Hard To Say I'm Sorry 5-1

 ★★ SURVIVOR—Eye Of The Tiger (Theme From Rocky
- III) 13-6

 * FLEETWOOD MAC—Hold Me 16-8

 * AIR SUPPLY—Even The Nights Are Better 23-18

- * CROSBY, STILLS AND MASH-Wasted On The Way
- 24-19

 THE GO-GO'S—Vacation B

 PAUL McCARTNEY—Take It Away B

 MELISSA MANCHESTER—You Should Hear How She
- Talks B

 DARY HALL AND JOHN OATES—Your Imagination B

 ELTON JOHN—Blue Eyes A

 GENESIS—Paperlate A

 EDDIE MONEY—Think I'm In Love X

 HERB ALFETT—Route 101 X

 THE ROLLING STONES—Going To A Go Go X
- WSKZ-FM-Chattanooga
- (David Carroll—MD)

 * * SURVIVOR—Eye Of The Tiger (Theme From Rocky
 |||) 13-3

- ** X SUNVIVUE—Eye UT THE TIGET (THEME FROM BOCK)

 III) 13.3

 ** THE STEVE MILLER BAND—Abracadabra 20.13

 ** THE STEVE MILLER BAND—Abracadabra 20.13

 ** THE STEVE MILLER BAND—Abracadabra 20.13

 ** CHICAGO—Hard To Say I'm Sorry 21.15

 ** AIR SUPPLY—Even The Nights Are Better 22.17

 ** THE ALAN PARSONS PROJECT—Eye In The Sky

 ** EDDIE MONEY—Think I'm In Love

 ** THE GG-GOS—Vacation 8

 ** SMOKEY ROBINSON—Yes It's You Lady B

 PAUL MECARTINEY—Take It Away X
- WFLB-AM-Fayetteville
- (Larry Canon—MD)

 ★★ SOFT CELL—Tainted Love/Where Did Our Love Go
- 6.4

 * KARLA BONOFF Personally 9.5

 * RICK SPRINGFIELD What Kind Of Fool Am | 13.9

 * CHICAGO Hard To Say I'm Sorry 19.14

 * SURYIVOR Eye Of The Tiger (Theme From Rocky III)
- * SUKNYOUN—Eye OF THE TIME OF REPARK OF THE PROPERTY OF THE PR

- Shaft) A

 ELTON JOHN—Blue Eyes X

 CHEAP TRICK—H You Want My Love X

 HEBB ALPEKT—ROUTE 101 X

 FRAMIKE MILLER BAND—TO Dream The Dream X

 GENESIS—Paperiate X

 CHARLENE—IT Ain't Easy Comin' Down X

 THE REDOMINGS—SILLIN' On The Dock Of The Bay X

 HAIRCUT ONE HUNDRED—Love Plus One X

 THE ALAN PARSONS PROJECT—Eye In The Sky X

 THE COLOROY STACK
- THE GO-GO'S-Vacation X

 A FLOCK OF SEAGULLS—I Ran X

 RICK BOWLES—Too Good To Turn Back X

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

 CHRISTOPHER ATKINS—How Can I Live Without Her
- A RAY PARKER JR.—Let Me Go B

 KENNY ROGERS—Love Will Turn You Around B

 DONNA SUMMER—Love Is In Control (Finger On The
- Trigger) B

 GARY U.S. BONDS—Out Of Work B

 PAUL McCARTNEY—Take It Away B
- WIDX-AM-Jackson
- (Bill Crews-MD)

 ★★FLEETWOOD MAC-Hold Me 15-8

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

give Billboard record advertising

25-19
★ CHICAGO—Hard To Say I'm Sorry 12-6
★ DR. HOOK—Loveline 22-15
★ THE STEVE MILLER BAND—Abracadabra 20-16

- THE ALAN PARSONS PROJECT—Eye In The Sky
 PAUL DAVIS—Love Or Let Me Be Lonely
 EDDIE MONEY—Think I'm In Love A
 TOT—Mega Force X
 JOHN COUGAR—Hurts So Good X
 SURVIVOR—Eye Of The Tiger (Theme From Rocky III)
- X

 38 SPECIAL—Caught Up In You X

 REO SPEEDWAGON—Keep The Fire Burnin' X

 MELISSA MANCHESTER—You Should Hear How She
- (Gary Adkins MD)

 ★★JOHN COUGAR Hurts So Good 1·1

 ★★THE STEVE MILLER BAND Abracadabra 7·4

 ★SOFT CELL Tainted Love/Where Did Our Love Go
- 10·7

 ★ GLENN FREY—I Found Somebody 14·10

 ★ SUPPLY WOR—Eye Of The Tiger (Theme From Rocky III)
- SOUTH OF THE FIGURE FROM THE FIGURE FROM NOCKY IN 19-13

 ELTOM JOHN Blue Eyes

 NAZARETH Love Leads To Madness A

 CHRISTOPHER ATKINS How Can I Live Without Her
- APRIL WINE—Enough Is Enough X LESLIE PEARL—If The Love Fits Wear It X

- LESLIE FEARL.—If The Love Fits Wear If X

 → MISSING PERSONS.—Words X

 THE CAP BAND.—Early In The Morning X

 POXY MUSIC.—Take A Chance With Me X

 CHEAP TRICK.—If You Want My Love X

 MEN AT WORX.—Who Can It Be Now X

 MARSHALL CRENSHAW—Someday, Someway X

 THE CLASH.—Should I Go Or Should I Stay X

 PAUL McCARTNEY.—Take It Away B

 MELISSA MANCHESTER.—You Should Hear How She Talks B
- Talks B
 THE POINTER SISTERS—American Music B
 AXE—Now Or Never B
- WHBQ-AM Memphis
- (Charles Duvati MD)

 ★★ MELISSA MANCHESTER—You Should Hear How
- She Talks 4-1

 * KARTA BONOFF Personally 5-2

 * FLEETWOOD MAC—Hold Me 13-5

 * GREG GUIDRY—Into My Love 17-16

 * PETER McCAMN—Dream Lover 18-17

 PAUL DAVIS—Love O' Let Me Be Lonely B

 THE ALAR PARSOS PROJECT—Eye In The Sky X

 LARRY ELGART AND HIS MANHATTAN SWING

 ORCH.— Hooked On Swing X

WMC-FM (FM-100) - Memphis

- (Tom Prestigiacomo—MO)

 * * THE STEVE MILLER BAND—Abracadabra 16-13

 * GLENN FREY—I Found Somebody 17-14

 * FLEETWOOD MAC—Hold Me 18-15

 * STEVIE WONDER—Do 1 Do 19-16

 * MELISSA MANCHESTER—You Should Hear How She
- Talks 20-17

 Talks 20-17

 PAUL McCARTNEY—Take It Away

 PAUL MALL AND JOHN OATES—Your Imagination

 JEFFREY OSBORNE—I Really Don't Need No Light A

 THE RODLING STONES—Going To A Go Go X

 THE REODINGS—(Stitt) The Dock Of The Bay X

 BILLY JOOL—Hot In The City X
- WINZ-FM-Miami
- (Johnny Dolan—MD)

 ★★ TOTO—Rosanna 5-4

 ★★ FRANK ZAPPA—Valley Girls 8-6

 ★ JOHN COUGAR—Hurts So Good 6-5

- * ASIA—Heat Of The Moment 9-8

 FLEETWOOD MAC—Hold Me

 AIR SUPPLY—Even The Nights Are Better

 REO SPEEDWAGOH—Keep The Fire Burnin' A

 CHICAGO—Hard TO Say I'm Sorry A

 DREAMGINES FEATURING JENNIFER HOLLIDAY—And

 I'm TUILING YULLIN MET GOVERNING THE MINISTER HOLLIDAY—AND

Talks X

• PAUL McCARTNEY—Take It Away X

• HERB ALPERT—Route 101 X

• JERRY REED—She Got The Goldmine (I Got The

Shaft) X

REO SPEEDWAGON — Keep The Fire Burnin' B

THE ALAN PARSONS PROJECT — Eye In The Sky B

KENNY ROGERS — Love Will Turn You Around B

THE POHATTER SISTERS — American Music B

LESLIE PEARL — If The Love Fits Wear It B

** SURVIVOR—Eye UT The Tiger (Theme From Roci III) 5-1 ** KARLA BONOFF—Personally 7-3 ** THE MOTELS—Only The Lonely 8-4 ** THE STEVE MILLER BAND—Abracadabra 14-8 ** ELTON JOHN—Blue Eyes A ** THE ALAN PASSONS PROJECT—Eye In The Sky A ** ERMIT ROGERS—Love Will Turn You Around B ** PAUL McCARTINEY—Take It Away B ** THE POMITER SISTEMS—American Music B ** HERB ALPERT—Route 101 B ** THE GO-GS—Vacation X

(Terry Long — MD)

★★ SURYIVOR — Eye Of The Tiger (Theme From Rocky
HI) 14-6

HI) 14-6 ★★ THE STEVE MILLER BAND—Abracadabra 12-7

THE GO-GO'S—Vacation X

EDDIE MONEY—Think I'm In Love X

BILLY IDOL—Hot In The City X

WWKX-FM - Nashville

- ORCH.—Hooked On Swing X
 HERB ALPERT—Route 101
 FRANKIE MILLER BAND—To Dream The Dream X .38 SPECIAL—Caught Up In You B
 THE STEVE MILLER BAND—Abracadabra B
- WHHY-FM Montgomery
- MAINT-FM MOTING OTTERY

 (Neil Harrison MD)

 ★ AIR SUPPLY Even The Nights Are Better 22-10

 ★ THE STEVE MILLER BAND Abrazadabra 26-13

 ★ SURVIVOR Eye O'The Tiger (Theme From Rocky III) 12-5

 ★ FLEETWOOD MAC Hold Me 23-18

 ★ CROSBY, STILLS AND NASH Wasted On The Way 25-20
- (Ron Fredricks—MD)

 ** SMRYIVOR—Eye Of The Tiger (Theme From Rocky
 III) 11.3

 ** ROBERTA FLACK—I'm The One 14-9

 ** SOUL SONIC FORCE—Planet Rock 15-10

 ** AIR SUPPL'—Even The Nights Are Better 22-16

 ** FLEETWOOD MAC—Hold Me 20-17

 ** THE STEVE MILLER RAND—Abracadabra

 ** THE STEVE MILLER RAND—Abracadabra
- 25:20

 THE GO-GO'S—Vacation

 PAUL DAVIS—Love Or Let Me Me Lonely

 ELTON JOHN—Blue Eyes A

 MICHAEL MURPHET—What's Forever For A

 CHANLEME—It Am't Easy Comin' Down A

 THE OAK RIDGE BOYS—So Fine X

 MELISSA MANCHESTER—You Should Hear How She Tale X WSGF-FM-Savannah
 - (J.P. Hunter MD)

 ** SURVIVOR Eye Of The Tiger (Theme From Rocky

 - III) 14-8

 * CHICAGO—Hard To Say I'm Sorry 17-11

 * GLENN FREY—I Found Somebody 21-16

 * STEWIE WONDER—Do 1 Do 24-17

 * OARTH HALL AND JOHN OATES—Your Imagination 27-21

MISSING PERSONS—Words X
ALE—Now Or Never X
KIM WILDE—Kids In America X
CHEAP TRICK—IT YOU WANT MY LOVE X
LARRY ELGART AND HIS MANHATTAN SWING

WSGA-AM-Savannah

- CROSBY, STILLS AND MASH—Wasted On The Way B

- CROSSY, STILLS AND MASH—Wasted On TI THE POHNTER SISTERS—American Music B EDDIE MONEY—Think I'm In Love B GARY U.S. BONDS—OUT O'T Work B SOUL SONIC FORCE—Planet Rock B THE GO-GO'S—Vacation B BILLY IDOL—Hot In The City A RUM WILDE—Kids In America A CHEAF TRICK—IT YOU Want My Love A ELTON JOHN—Blue Eves A
- ELTDN JOHN—Blue Eyes A
 KID CREDLE AND THE COCONUTS—I'm A Wonderful
- (John Anthony-MD)

 ** SURYIYOR—Eye Of The Tiger (Theme From Rocky

 - Thing, Baby A

 THE ALAN PARSONS PROJECT—Eye In The Sky A

 PAUL McCARTNEY—Take It Away X

 KENNY ROGERS—Love Will Turn You Around X

 VAN HALEN—Dancing In The Street X

 OLIVIA REWION-JOHN—Landslide X

 THE REDDINGS—(Sittin' On) The Dock Of The Bay X

 MEN AT WORK—Who Can It Be Now X

 - WSEZ-FM Winston-Salem

 - (Bob Mahoney—MD)

 ★★ 38 SPECIAL —Caught Up in You 2-1

 ★★ 10HN COUGAR—Hurts So Good 6-3

 ★ FLEETWOOD MAC—Hold Me 19-12

 ★ CHICAGO—Hard To Say I'm Sorry

 ★ JOHN COUGAR—Hurts So Good 22-13

 ★ SURYIYOR—Eye Of The Tiger (Theme From Rocky III)
 - 25-14

 ELTON JOHN—Blue Eyes

 PAUL McCARTNEY—Take It Away
- ** THE STEVE MILLER BAND—Abracadabra 12-7

 * SOFF CELL—Tainted Love 7-5

 * THE MOTELS—Only The Lonely 13-9

 * FLEETWOOD MAC—Hold Me 20-13

 PAUL MCCANTINEY—1-abe it Away

 BULLY IDOL—Hol In The City

 MEN AT WORK—Who Can it Be Now A

 CHRISTOPHER ATKINS—How Can I Love Without Her KIM WOLDS-Kids In America A
 APRIL WINE—Enough Is Enough A
 MARSHALL CRENSHAW—Someday, Someway A
 DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And
 The National Coning

 - I'm Telling You I'm Not Going
 RICK BOWLES—Too Good To Turn Back X
 CHEAP TRICK—If You Want My Love X
 HERP ALPENT—Route 101 X
 OONNA SUMMER—Love Is In Control (Finger On The
- A
 JOSEPH WILLIAMS—That Girl A
 DARYL HALL AND JOHN OATES—Your Imagination B
 EDDIE MOREY—Think I'm In Love B
 DONNAS JUMMER—Love Is In Control B
 JOJ—Mega Force X
 ARRIL WINE—Enough Is Enough X
 DREAMGIRLS FEATURING JENNIFER HOLIDAY—And I
 Am Telling You I'm Not Going X
 - FYE TO EYE—Nice Girls B
 KENNY ROGERS—Love Will Turn You Around B
 GEMESIS—Paperlate B

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YesterHits_

HITS FROM RILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES-10 Years Ago

- Lean On Me, Bill Withers, Sussex
- 2. Too Late To Turn Back Now. Cornelius
- 3. Outa Space, Billy Preston, A&M
- 4. Song Sung Blue, Neil Diamond, Uni
- 5. Brandy (You're A Fine Girl), Looking Glass, Epic
- 6. Rocket Man, Elton John, Uni
- 7. Daddy Don't You Walk So Fast, Wayne Newton Chelsea
- 8. Alone Again (Naturally), Gilbert O'Sullivan MAM
- 9. If Loving You Is Wrong, Luther Ingram,
- 10. Where is The Love, Roberta Flack & Donny Hathaway, Atlantic

POP SINGLES-20 Years Ago

- 1. Roses Are Red, Bobby Vinton, Epic
- The Stripper, David Rose & Orchestra, MGM
- 3. I Can't Stop Loving You, Ray Charles, ABC
- 4. The Wah-Watusi, Orlons, Cameo
- 5. Sealed With A Kiss, Brian Hyland, ABC
- Palisades Park, Freddy Cannon, Swan
 Wolverton Mountain, Claude King,
- 8. It Keeps Right On A-Hurtin', Johnny
- Tillotson, Cadence
 9. Gravy, Dee Dee Sharp, Cameo
 10. Al Di La, Emilio Pericoli, Warner Bros.

TOP LPs-10 Years Ago

- 1. Honky Chateau, Elton John Uni
- 2. Exile On Main Street, Rolling Stones **Rolling Stones**
- 3. Roberta Flack & Donny Hathaway,
- 4. Thick As A Brick, lethro Tull, Reprise Joplin In Concert, Janis Joplin, Columbia
- 6. Live In Concert With Edmonton Symphony
- Orchestra, Procol Harum, A&M
 Portrait Of Donny, Donny Osmond, MGM
- 8. Amazing Grace, Aretha Franklin & James Cleveland, Atlantic
- 9. Still Bill. Bill Withers. Sussex
- 10. Lookin' Through The Windows, Jackson Five, Moto

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,
- 4. Breakfast At Tiffany's, Henry Mancini,
- RCA

 S. West Side Story, Original Cast, Columbia

 6. Peter, Paul & Mary, Warner Bros.

 7. Moon River & Other Great Movie
 Themes, Andy Williams, Columbia

 8. The Midnight Special, Harry Belafonte,

- College Concert, Kingston Trio, Capitol

COUNTRY SINGLES-10 Years Ago

- Made In Japan, Buck Owens & Buckaross, Capitol
 It's Gonna Take A Little Bit Longer,
- Charley Pride, RCA

 3. Reach Out Your Hand, Tammy Wynette,
- 4. I've Found Someone Of My Own, Cal Smith. Decca
- 5. Loving You Could Never Be Better, George Jones, Epic
- Eleven Roses, Hank Williams Jr., MGM
- Listen To A Country Song, Lynn Anderson, Columbia
- 8. Delta Dawn, Tanya Tucker, Columbia 9. Happiest Girl In The Whole U.S.A.,
- Donna Fargo, Dot Sweet Dream Woman, Waylon Jennings, RCA

SOUL SINGLES-10 Years Ago

- 1. If Loving You Is Wrong, Luther Ingram, Koko

 2. I Wanna Be Where You Are, Michael
- Jackson, Motown Lean On Me, Bill Withers, Sussex
- 4. Rip Off, Laura Lee, Hot Wax
 5. Outa Space, Billy Preston, A&M
 6. People Make The World, Stylistics, Avco
- 7. All The King's Horses, Aretha Frankli **Atlantic**
- 8. Where Is The Love, Roberta Flack & Donny Hathaway, Atlantic
 9. Baby Let Me Take You (In My Arms), Detroit Emeralds, Westbound
 10. Troglodyte (Cave Man), Jimmy Castor Rusch, 2014
- Bunch, RCA



SPARE RIBS-Tielng in with the film "Porky's," WBCN Boston recently staged a promotion to find out how many ribs listeners could eat in 104 minutes. Judging the contest are station DJs Charles Laquidara, left, and Ken Shelton, center. Winner of the contest was Mark Whitehead, who consumed three and one half pounds of ribs.

Vox Jox

• Continued from page 22

Stern had planned to resign from DC-101 Aug. 1, but the station cut his time short amid charges that he had violated a written directive (Billboard, July 10).

When Stern does arrive at WNBC, all on-air staff, except morning man Don Imus, will have their schedules adjusted. Johnny Dark, who now works from 10 a.m. to 2. p.m., will cut back his time and end his shift at 1 p.m. Frank Reed moves from 2 to 6 p.m. to 1 to 4 p.m. Stern will be on from 4 to 8 p.m., followed by Ron O'Brien, who has been working overnights, from 8 p.m. to midnight. Allen Beebe, who had been on from 6 to 10 p.m., will become the overnight man.

As a first step toward this change, O'Brien moves to a 6 to 10 p.m. slot and Beebe will work 2 to 5:30 a.m. Michael Sarzynski, who has been in the 10 p.m. to 2 a.m. shift, is being dropped from the lineup. P.d. Kevin

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

Taft B'casting Selling KQV To Local Group

PITTSBURGH - Taft Broadcasting has agreed to sell KQV to a group of local investors that includes the current general manager of the all-news station.

Calvary Inc. is buying the 5 kw AM facility from Taft for an undisclosed price, pending FCC approval. The chairman of Calvary is Richard M. Scalfe, a financier who also has holdings in publishing, including two suburbes deily. cluding two suburban daily newspapers in the area.

Robert Dickey, vice president and general manager of KQV, will remain in that capacity as part of the new ownership group. The station is expected to continue its news and

Taft will retain WDVE, the AOR outlet that shares facilities and staff with KQV. Robert Schutt, former sales manager, succeeds Dickey as

general manager of WDVE.

KQV was a dominant top 40 station in the market in the 1960s under ABC ownership. After failing to establish an adult contemporary format in the early '70s, Taft bought the station and made the conversion to all news.

Metheny comments, "I hate to lose Michael, but with Stern there are just too many players on our team."

Metheny is back on the job after an eight-week bout with hepatitus. * * *

Cherie Sanns has exited as the overnight personality at KRTH Los Angeles to pursue a television career. She will be doing a syndicated tv show and some cable work. No replacement was named at press time.... Sherman Cohen is out as the music programmer at KRLA Pasadena. Succeeding him is Randy Summers, who was with KWAV and KMBY Monterey. . . . And Rick Dees, morning man on KIIS Los Angeles, was slated to appear on KABC-TV's "Los Angeles" show.

Pat Evans joins WMET Chicago as music director. She was program director at KSFX-FM San Francisco.... George Dennos is upped to program coordinator of Raleigh. He will continue as music director. ... John Bloodwell joins WCOZ Boston as promotion director. He was assistant program director at WMMR Philadelphia. . . . Buddy Baron has left his noon to 4 p.m. shift at KOPA Phoenix. The adult contemporary outlet is looking for a successor.

* *

* * *

Daniel F. Friel Jr. has been named president and general manager of KDKA Pittsburgh, effective Sept. 1. He has held a similar position at WOWO Ft. Wayne, Ind. since 1977. . Dan Mason has been upped to the newly created post of group vice president for First Media Corp. He will continue as vice president/general manager of KFMK Houston. ... Ross Reagan is promoted to general manager KUDL Kansas City, succeeding Robert Hensky. He was operations manager. ... Chuck Dunaway is named to the newly created post of vice president of programming for Wiskes/Abaris Communications in Chicago. He was operations manager at KLBJ-AM-FM

Robert Marc Backman is upped to vice president of Katz Broadcasting. He will continue as general manager of KWEN (K95) Tulsa. Also at Katz, Steve Stockman is named to the newly created post of national promotion director. He will continue as promotion director at WAAF Worcester, Mass. And Paulette Shelly, formerly the senior accoun-(Continued on page 32)

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Top Tracks

			Rock Albums			
This Week	Last	Weeks On Chart	ARTIST-Title, Label	This Week	Last Week	Wecks On Chart
	-1	16	ASIA— Asia, Geffen WEEKS AT #1 2		- 1	7
2	2	11	.38 SPECIAL—Special Forces, A&M	2	4	6
3	7	4	REO SPEEDWAGON—Good Trouble, Epic	3	5	5
4	3	5	GENESIS-Three Sides Live, Atlantic	4	2	12
5	13	2	FLEETWOOD MAC-Mirage, Warner Bros.	5	3	12
6	17	2	ROBERT PLANT—Pictures At Eleven, Swan Song			
7	5	6	SURVIVOR—Eye Of The Tiger, Scotti Bros.	6	8	5
8	8	4	PETE TOWNSHEND—All The Best Cowboys Have Chinese Eyes, Atco	7	19	7
9	4	5	THE ROLLING STONES-Still Life, Rolling Stones	8	9	11
10	6	,,	Records	9	6	12
10	0	12	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)	10	10	5
11	10	3	APRIL WINE-Power Play, Capitol	11	15	4
12	9	8	KANSAS—Vinyl Confessions, Kirshner	12	13	3
13 14	12	6	GLENN FREY—No Fun Aloud, Elektra/Asylum EDDIE MONEY—No Control, Columbia (EP)	13	7	11
15	14	5	THE ALAN PARSONS PROJECT—Eye In The Sky,	14	17	8
••	•		Arista	15	23	3
16	20	2	CROSBY, STILLS AND NASH—Daylight Again, Atlantic	16	29	2
17	15	12	VAN HALEN-Diver Down, Warner Bros.	17	11	5
18	16	13	THE MOTELS-All Four One, Capitol	18	24	2
19	21	7	THE STEVE MILLER BAND-Abracadabra, Capitol	19	30	10
20	18	5	GARY U.S. BONDS—On The Line, EMI-America	20	16	12
21	19	9	A FLOCK OF SEAGULLS—A Flock Of Seagulls, Jive/ Arista	21	NEW E	
22	24	16	SCORPIONS—Blackout, Mercury	22	27	7
23	29	5	JOHN WAITE-Ignition, Chrysalis	23	59	7
24	22	8	707—Megaforce, Boardwalk	24	12	6
25	23	9	QUEEN—Hot Space, Elektra.		**	Ů
26 27	27 33	10	AXE—Offering, Atco THE SHERBS—Defying Gravity, Atco	25	37	3
28	26	7	HEART—Private Audition, Epic			
29	28	8	CHEAP TRICK-One On One, Epic (CBS)	26	18	16
30	32	7	THE CLASH—Combat Rock, Epic	27	47	7
31	39	3	THE GO-GO'S—Vacation, I.R.S. (12 inch)	28	25	16
32	25	12	RAINBOW—Straight Between The Eyes, Mercury (Polygram)	29	38	3
33	36	6	MARSHALL CRENSHAW—Marshall Crenshaw, Warner	30	35	2
34	30	13	Bros. TOTO —Toto IV, Columbia	31	26	9
35	31	8	THE MONROES—The Monroes, Alfa	32	28	4
36	42	3	TED NUGENT-Nugent, Atlantic	33	31	2
37	46	2	NAZARETH-2 X 5, A&M	34	MEN EN	TIT
38 39	34	3	MEN AT WORK—Business As Usual, Columbia PAUL McCARTNEY—Tug Of War, Columbia	35	34	16
40	38	24	ALDO NOVA—Aldo Nova, Portrait	36	50	7
41	HEW E		JUDAS PRIEST-Screaming For Vengeance,	37	43	5
			Columbia	38	NEW E	TITE OF
42	40	6 2	SQUEEZE—Sweets From The Stranger, A&M DAYID JOHANSON—Live It Up, Blue Sky (Epic)	39	57	10
44	45 HEW E		THE CLOCKS—The Clocks, Boulevard	40	45	8
45	35	7	FRANK ZAPPA-A Ship Arriving Too Late To Save A	41	52	5
AC	47		Drowning Witch, Barking Pumpkin	42	14	5
46 47	47	5	ROXY MUSIC—Avalon, Warner/EG HAIRCUT ONE HUNDRED—Pelican West, Arista	43	33	2
48	HEN E	1	JOAN JETT AND THE BLACKHEARTS—Summertime	44	NEW E	TET
40			Blues, Boardwalk (12 inch)	AF	NEW E	7117
49 50	43 37	15	GREG KIHN-Kihntinued, Beserkley FRANKIE MILLER BAND-Standing On The Edge,	45		
30	3/	3	MSS/Capitol	46	32	16
				47	48	11
			Top Adds	48	58	8
		-	By the state of th	49	MEW EN	HA
1	JUI	DAS PR	IEST—Screaming For Vengeance, Columbia			
2	1		STELLO AND THE ATTRACTIONS—Imperial Bedroom,	50	22	15
		umbia		51	51	6
3	J01	JACK	SON—Night And Day, A&M	52	21	2

BALANCE-In For The Count, Portrait

805-Standing In Line, RCA

TED NUGENT-Nugent, Atlantic

SPYS-Spys. EMI-America.

10

SHOOTING STAR-Are You Ready, Virgin/Epic

MEN AT WORK-Business As Usual, Columbia

URIAH HEEP-That's The Way It Is, Mercury (12 inch)

SURVIVOR—Eye Of The Tiger (The Theme From Rocky III), Scotti Bros.

GENESIS-Paperlate, Atlantic FLEETWOOD MAC-Hold Me. Warner Bros. .38 SPECIAL-Caught Up In You, A&M

JOHN COUGAR-Hurts So Good, Riva/Mercury REO SPEEDWAGON-Keep The Fire Burning, Epic

THE STEVE MILLER BAND-Abracadabra, Capitol KANSAS-Play The Game Tonight, Kirshner (Epic) THE MOTELS-Only The Lonely, Capitol

GARY U.S. BONDS-Out Of Work, EMI-America APRIL WINE-Enough Is Enough, Capitol EDDIE MONEY-Think I'm In Love, Columbia

707-Megaforce, Boardwalk (12 inch) PETE TOWNSHEND-Face Dances II, Atco

VAN HALEN-Dancing In The Streets, Warner Bros.

ROBERT PLANT-Burning Down One Side, Swan

GLENN FREY-Party Town, Elektra/Asylum THE GO-GO'S-Vacation, I.R.S.

A FLOCK OF SEAGULLS-I Ran. Arista

ASIA-Only Time Will Tell, Geffen ROBERT PLANT-Pledge Pin, Swan Song

THE CLASH-Should | Stay Or Should | Go?, Epic

.38 SPECIAL-Chain Lightning, A&M

THE ROLLING STONES-Going To A Go Go, Rolling

CROSBY, STILLS AND NASH-Wasted On The Way,

ASIA-Heat Of The Moment, Geffen

HEART-Cities Burning, Epic

SCORPIONS-No One Like You, Mercury

DAVID JOHANSEN-Animals Medley, Blue Sky

REO SPEEDWAGON-Stillness Of The Night, Epic

SOUEEZE-Black Coffee In Bed. A&M

THE ALAN PARSONS PROJECT-You're Gonna Get Your Fingers Burned, Arista

APRIL WINE-If You See Kay, Capitol

STRAY CATS-Rock This Town, EMI-America

ASIA-Sole Survivor, Geffen

THE SHERBS-We Ride Tonight, Atco

AXE-Rock And Roll Party In The Streets, Atco

ROBERT PLANT-Slow Dancer, Swan Song

BOW WOW WOW-I Want Candy, RCA QUEEN-Calling All Girls, Elektra

VAN HALEN-Little Guitars, Warner Bros

FRANK ZAPPA-Valley Girls, Barking Pumpkin

KANSAS-Right Away, Kirshner

THE ALAN PARSONS PROJECT-Eye In The Sky,

NAZARETH-Love Leads To Madness, A&M HUMAN LEAGUE-Don't You Want Me, A&M

VAN HALEN-Where Have All The Good Times Gone, Warner Bros.

CHEAP TRICK-If You Want My Love, Epic (CBS) JOAN JETT AND THE BLACKHEARTS-Summertime

RAINBOW-Stone Cold, Mercury

VAN HALEN-Secrets, Warner Bros.

ROBERT PLANT-Worse Than Detroit, Swan Song

PETE TOWNSHEND-Slit Skirts, Atco

THE ALAN PARSONS PROJECT-Psychobabble,

TOTO-Rosanna, Columbia

ASIA-Wildest Dreams, Geffen

JOHN WAITE-Change, Chrysalis

THE MOTELS-Mission Of Mercy, Capitol

GLENN FREY-1 Found Somebody, Asylum PAUL McCARTNEY-Take It Away, Columbia

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

53 44

54

55

56 40 15

57 42 8

58

59

60

54

20 14

HEW ENTRY

HEW ENTRY

2

2

Radio

Vox Jox

• Continued from page 31 tant for the chain, is named the new position of accounting manager.

There's a few changes at KNOC and KDBH Natchitoches, La. New p.d. is Bill James, formerly with KCWM Victoria, Tex. Doing morning and afternoon drive on KNOC is Brian Anthony, formerly with WNNJ and WIXL Newton, N.J. On at middays is Allen Barnes, with Lesa Hatley at the mike from 1 to 4 p.m. and Eric Lacour handling the 6 to 11 p.m. shift. At KDBH, James is

handling morning and afternoon drive, with Michael Denning on

from 8:30 a.m. to noon; George Gip-

son, noon to 4 p.m.; and Tracy Bedell, 6 to 11 p.m.

A Rose By Any Other Name: When AOR-formatted WAPL Appleton, Wis. realized that its call letters matched the initials of the new Prince of Wales, William Arthur Philip Louis, the station lost no time in sending the new parents, Prince Charles and Lady Diana, a congratulatory message. Also included in the "Greatest Rock 'n'Roll Station In America Salutes Britain" package were Hot Rocker WAPL T-shirts, belt buckles, caps and of course, a WAPL bumper sticker for the royal pram. "It was a one in a million coincidence," says WAPL program director Wayne Shayne. "Before, there wasn't much interest in the new prince up here. Now, that's what everyone is talking about."

Joe Fisher is named vice president of WJLD Birmingham. He was station manager of WRBD Ft. Lauder-dale. . . . Dick Sheppard exits KNAC Long Beach to join KROQ Pasadena. Sheppard, who is also the host of the nationally syndicated "BBC Rock Hour," is changing his on-air name back to Richard Sheppard. Initially, he will be doing afternoon drive for KROQ. . . . Al Brady Law, president of Surrey Communications Research, has been retained by NBC to consult WNBC-AM and WYNY-FM New York, and Chicago stations WMAQ-AM and WKQX-FM.

WHN New York is looking for a

'God Squad' Spots Available Free Nationwide

SAN FRANCISCO-Due to a grant from the Catholic Communications Foundation in New York, the "God Squad" spots, produced since 1975 at RKO's KFRC-AM here by the "Disk Jockey Priest," Rev. Harry Schlitt, are now avail-

In addition to KFRC, the 55-second spots-available in series of 25 each, four times per year-are also now airing on KHJ Los Angeles, KPAM Portland, WZEE Madison, Wisc., KGKL San Angelo, Texas, and about two dozen other stations.

Father Schlitt's Company, Bridge Productions, has made available a "God Squad" demo, with KFRC's morning man, Dr. Don Rose, introducing three of the highly contemporary, no-sermonizing spots.

Key to the spots is the use of music

from the Billboard Hot 100. The three spots on the demo contain bits from the Cars, Kenny Rogers, the Jacksons and Don McLean.

research director. Hoyt Smith joins KQFM Portland as the morning man, while Scott Drake is the new afternoon drive personality. The station recently switched from solid gold to adult-contemporary.

. . . Jim Mulvey joins the air staff of WTIC Hartford, Conn. He has been with WXLO New York, WBLI and WALK Long Island. Pete Vincelette is named vice president/general manager of WVCG and WYOR Miami. He succeeds Frank Moore, who has resigned. Vincelette was general manager of WYOR. Bob Reich, vice president and general manager of WEZB New Orleans, is now director of contemporary operations, overseeing sales and management for EZ Communications' WBZZ Pittsburgh and WEZB. He will also continue in his current post.

Black Station **Links With** QUBE Channel

FT. WORTH-"Video radio" has entered this market via KNOK-FM's morning drive hookup with the local Warner-Amex QUBE channel. The simulcast is believed to be the first for a black outlet, according to Dewayne Dancer, KNOK program director and co-producer of the show with the cable network.

The simulcast, which features Scott West, Jackie McKenzie and James Hawthorne, currently runs 6 to 10 a.m., Monday, Wednesday and Friday. Programming includes video clips, special effects and features like lip-synching songs to local faces. Among the label supplied video clips are those of Junior, Kool and the Gang, Sister Sledge and Chic.

Dancer, who is a member of Billboard's Black Radio Advisory Committee, says it took about a month to put the program together. He consulted with Phil Zeni, who pioneered the "video radio" concept last year with KAAY-AM-FM Little Rock and a local cable station, before finalizing plans.

KNOK broadcasts from a remote location within the Warner-Amex studio during the simulcast. The program kicked off recently with a champagne breakfast for press. "Right now, we're promoting this as a special event," notes Dancer, referring to the three day a week simulcast schedule. "Down the road, we may be on Warner-Amex daily."

The folks in Alatoona, PA are

"JUST HOOKED ON COUNTRY"

STAN DAVIS, WVAM reports it #1.



ATLANTA, GEORGIA

.....

Radio Specials_

network and syndicated music spe cials. Shows with multiple dates indicate local stations have option of broadcast time and dates.

July 12, Toto, Hot Ones, RKO Radioshows,

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

July 12, Tony Bennett, Music Makers, Nar-

July 12, Crosby, Stills & Nash, part one. In

ner-view, Inner-view Network, one hour July 12, .38 Special, Pete Best, Rockline, Global Satellite Network, 90 minutes.

July 12. Krokus, Captured Live, RKO Radio-

July 16-18, Jan & Dean, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

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

July 16-18, War, Special Edition, Westwood

July 16-18, War, Special Edition, Westwood

July 16-18, Ed Bruce, Live From Gilley's, Westwood One, one hour July 16-18, Quarterflash, Prism, In Concert,

Westwood One, one hour July 16-18, Rock Year 1980, The Rock Years:

Portrait Of An Era, Westwood One, one hour July 16-18. Jim Morrison, Rock And Roll

Never Forgets, Westwood One, one hour. July 16-18, Ozzy Osbourne, the Source, NBC,

90 minutes. July 16-18, Ed Bruce, Weekly Country Music

Countdown, United Stations, three hours July 17, Gary Morris, Country Sessions, NBC,

July 17, Sammy Hagar, Emerson, Lake & Palmer, Supergroups, ABC Rock Radio Network,

July 12, Joe Stampley, Charlie McCoy, Silver Eagle, ABC Entertainment Network, 90 minutes,

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

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

July 18, Salute To Honky Tonks & Concert Halls, Silver Eagle Summer Special, ABC Enter-

tainment Network, 90 minutes. July 18, Marshall Tucker Band, BBC Rock

Hour, London Wavelength, one hour.
July 19, Robert Plant, Inside Track, DIR Broadcasting, 90 minutes.

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

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

July 19, Woody Herman, Music Makers, Narwood Productions, one hour. July 19, Chicago, Musicstars, RKO Radio-

shows, one hour. July 19, Crosby, Stills & Nash, Inner-view, In-

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

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

July 23-25, Loretta Lynn, Live From Gilley's, Westwood One, one hour. July 23-25, A Flock Of Seagulls, Marshall

Crenshaw, Haircut 100, In Concert, Westwood One, 90 minutes.

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

July 23-25, Rock Year 1981, The Rock Years: Portrait Of An Era, Westwood One, one hour.
July 23-25, Jethro Tull, the Source, NBC, two

July 23-25, the Carpenters, Dick Clark's Rock, Roll & Remember, United Stations, four

July 23-25, Juice Newton, Weekly Country Music Countdown, United Stations, three hours July 24, Loverboy, Supergroups, ABC Rock

Radio Network, two hours. July 24, John Conlee, Leon Everette, Silver Eagle, ABC Entertainment Network, 90 minutes.

July 24. Thrasher Brothers, Country Sessions

July 24, Al Jarreau, On Stage Tonight, CBS RadioRadio, 90 minutes.



KIHN IN PHILLY—Greg Kihn, second from right, delivers a copy of his latest single, "Every Love Song," to WMMR-FM Philadelphia DJ Joe Bonadonna, right. Kihn had just completed a national tour with Journey. Sharing the visit are Elektra/Asylum's Marty Schwartz, left, and Rick Alden.

National Programming WSM/AP Net Expanding

While other satellite networks may be faltering (Billboard, July 3), WSM/AP's Music Country Network in Nashville continues to expand. Debuted April 1 with approximately 50 on-the-air stations, the live interview and record show now boasts 82 subscribing stations in 33 states. Of these, 72 are actually broad casting.

Boasts Tom Cassetty, general manager for the network, "We announced in November we'd be on the air by April 1—and we were." He reports that there have been seven cancellations to date, some from stations that never actually used the service. Reasons for the drops, he explains, range from "too much music to too much talk to the fact that we couldn't get a dish to them quickly

The network is offered as a sevendays-a-week, seven-hour-a-day service and is broadcast live from 9 p.m. to 4 a.m. Central Time. The first three hours of each segment-the time during which major artists are most likely to appear-are repeated for West Coast subscribers, Cassetty

Listeners are encouraged to call the show on its toll-free number to ask the DJ hosts or their guests questions or to simply comment on their country music preferences and con-

Cassetty notes that the network asked the telephone company to monitor its calls during the second week of June and that the study revealed that a total of 17,998 calls were made or attempted. Telephone traffic has been so heavy, he says, that the network has had to install two additional WATS lines.

Host duties are shared by WSM-AM DJs Chuck Morgan, Al Risen and Benny Ray. Hairl Hensley and Joey Baker act as program director

The program is set up to allow subscribers six minutes of air time each hour. They have the option of using the AP-provided news and weather segments or inserting their

Although the records and talk segments are originated by WSM, the station substitutes its own time-honored Grand Ole Opry in place of the Saturday night network show. * * *

Toby Arnold Assoc. has signed 10 more stations to its "Unforgettable" MOR format. These include KAYO Seattle, and bring to 70 the stations carrying this format. ... Mutual Broadcasting has cleared WNEW-FM New York, KRQR San Francisco, WIFI Philadelphia, KLOL Houston, WDVE Pittsburgh, WWTC Minneapolis, and WZGC (Z-93) Atlanta for its fall Rolling Stones special. The Willie Nelson-Merle Haggard special from Mutual cleared 540 stations when it was broadcast on the July 4 weekend. Mutual will begin a 13-week series Sept. 26 featuring the National Symphony Orchestra. The classical series will be broadcast from 3 to 5 p.m. on * * *

Narwood Productions has re-released its Music Makers show featuring the Mills Bros. as a tribute to Harry Mills, who died last month. Music Makers host Skitch Henderson conducted an interview with Harry Mills early this year for this Narwood engineer Dave Le-Van has been promoted to director of engineering. Narwood has recently doubled the size of its New York offices and studios. Robyn Frey Kove has joined the company as operations manager. She comes from Arista Records where she was a&r administrator. Al Leone and Ruth Presslaff have joined to work in station relations. Leone comes from a sales position at NBC's Source and Presslaff was a DJ at

Goodphone Commentaries

• Continued from page 26

monitoring of the stations, that there is far more to the mechanics of Hot Hits than meets the eye . . . or the ear, as the case may be. Stations which merely drop all their oldies and add new jingles may find themselves falling short of expectations but wondering why. Even those which listen to the original and then try to copy it may discover it's not all that simple, as shown by an extensive analysis of the many options available in the series of hour-by-hour clocks

But what if, in the remotest case, several are able to do it well and are themselves widely copied? Will contrarian Mike Joseph five years from now turn the tables again by launching a format of all oldies?

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Jim Smith is a Chicago-based research, marketing, and programming consultant. He formerly programmed WBBM-FM and was WLS music director for five years and also occasionally invests as a contrariant.

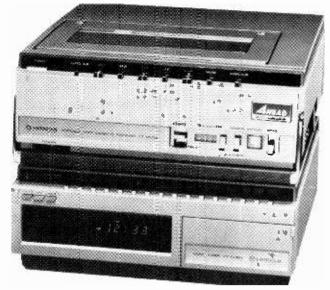


Superstars are awarded to those products demonstrating the greatest airplay gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ◆ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn.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

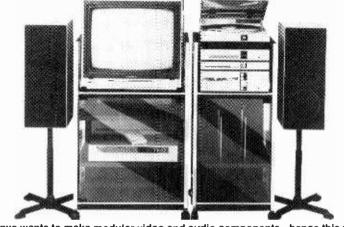
'65 LOVE AFFAIR
Paul Davis, Arista 0661 (Web IV, BMI)
I'LL FIND MY WAY HOME
Jon And Yangelis, Polydor 2205 (Polygram)
(WB/Toughknot/Spheric B.V., ASCAP)
I'VE NEVER BEEN TO ME
Charlene, Motown 1611 (Stone Diamond, BMI)

Video

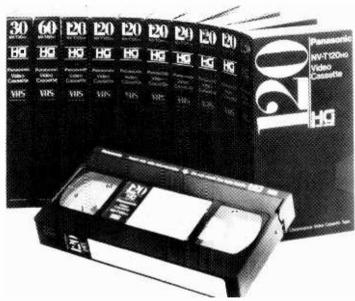
New Products



A new Hitachi entrant is an 11 lb. portable VCR featuring wireless remote Control and four heads. Suggested list: \$1,595.



Sanyo wants to make modular video and audio components—hence this new "Pro-Ponent Series" with monitor, video control system, audio components, speaker systems, matching audio racks and speaker stands.



Panasonic's new High Grade VHS videotape comes in three lengths: NV-T120HG, NV-T50HG and NV-T30HG.

Video Revolution Proof: Hungary Falling In Line

BUDAPEST—Signs that the video revolution, till now exclusively a West European phenomenon, will soon spread to Eastern Europe can be seen in Hungary, where the first hardware distribution agreement between a local firm and a major supplier was signed recently.

The deal involves Grundig in West Germany and the Videoton factory in Szekesfehervar, which normally makes tv receivers. Videoton will handle Grundig's VCR range here, with retail price expected to be around \$2,500

The only other hardware avail-

able at the moment consists of a few Japanese recorders, which sell for roughly \$2,000-\$2,500, with three-hour blank cassettes costing about \$50. A few units are on sale through private sellers and there is also the State Commission Shop, where prices are sky-high.

In practice, most VCRs in Hungarian homes are owned by musicians. Under the country's law, musicians who work abroad for two years get special concessions allowing them to import top quality hardware free of all duty, and many have taken advantage of the ruling.

MCA Plans A New Price Move

Gene Giaquinto Discloses \$39.95 'Collector's Choice'

Continued from page 4

the national campaign to re-release horror genre titles such as "Halloween "II," "Ghost Story," "Dracula," "Frankenstein" and others.

The release pattern has also been reevaluated by the company, adds Giaquinto.

"In view of the glut in the marketplace," he analyzes, "we have started to review it more on a monthly basis." July, for example, sees only three titles being issued—"Cat People," "Abbott & Costello Meet Frankenstein" and "Hot T-Shirts."

"We want to see the market stabilize," adds Giaquinto, pointing out that this doesn't mean that MCA's release pattern will be confined to three titles a month in the future."

Late summer sees the release of "Conan The Barbarian" with "Dead Men Don't Wear Plaid" to follow shortly thereafter.

"We want video dealers to get a hold of the business again," he continues. "Video games have had a tremendous impact and dealers and distributors have only so many dollars. Our goal is to see our product sell through. We are not happy either about what's going on at retail. There is still confusion over the different studio policies. Maybe one day there will be a better way to run the business but until that time we would like to go more slowly than quickly.

"The \$39.95 price point will tell us a lot," he states. "If we see a positive reaction, then it will tell us that approach with dealer support materials and promotions.

Recently completed is a new fourcolor catalog showcasing the approximately 100 titles now in the catalog. Features are broken down into genre and the catalog can also accommodate additional titles as they are released.

Also new are four-page 'sell sheets' for the dealer which gives educational information (synopsis,

production notes) about individual

Planned, too, in the promotional area is a massive "Cat People Weekend" encompassing posters, buttons, bumper stickers, T-shirts, promotional trailers and other dealer support material. MCA will also utilize people do want to own a film cassette at a reasonable price."

Another recently begun MCA marketing strategy has been to release cassettes in stereo VHS, a policy which Giaquinto indicates has been received well by video dealers, despite the still limited number of stereo VCRs to date. Dolby B noise reduction will also be added to product, while stereo Beta titles will be forthcoming when the hardware technology is there.

then it will be a very good category of programming. To date, our experience in the music video area has been marginal. The home video business still revolves around big movie titles."

Giaquinto is also hopeful that when the music video does grow, record stores will participate more. With MCA Distributing Corp. handling MCA Videocassette product, adds Giaquinto, it was felt that record stores would be larger factors in home video. But, so far, less than 10% of the product is flowing through record stores, a condition the MCA/Universal executive attributes to the uncertainty and confusion in the marketplace. He feels the "Collector's Choice" series will help to stimulate record retailers.



STAR TREATMENT—MCA Videocassette, Inc., is stepping up its dealer support activity with such elements as posters, tee shirts, buttons, a new catalog, sell sheets, giant cassette boxes and others pop items.

Original productions is an area MCA Videocassette will also place more focus on. A just-issued cassette called "The Marvelous Land Of Oz" by the Children's Theatre Company will be followed up shortly by two more features from that acclaimed Minneapolis-based company—"Alice In Wonderland" and "Puss' in Boots." Giaquinto figures they should be released by Christmas. He reasons, like other video executives (Billboard, July 10), that children's programming is a potentially explosive one for original investment and an end product that lends itself more

Al Thomas in "The World Of Martial Arts" is also a new original release. It's billed as "presenting a realistic approach to self defense in the street."

to sale than rental.

Giaquinto adds that he is greatly encouraged by the performance of Olivia Newton-John's "Physical" cassette—an original music video production—and is planning a sequel which might be ready near the first of next year.

"We feel," he says, "that it has done five times better than any other music video product. Over the long term video music will be a strong area but it has to be developed. One reason why video music does better on videodisk than cassette is the stereo sound capability. Once the VCR technology moves to a point where music can be appreciated,

"Right now," he speculates, "their appetite seems to be more video

games than home video."

Two weeks ago Universal created controversy by announcing that its new \$11-million feature "The Pirates Of Penzance" would be licensed to pay-per-view television for one day only on a "sneak preview" basis on the same day as the theatrical release of the film, Feb. 11.

What kind of impact will that have on home video?

Giaquinto estimates that the audience at home might be 1.7-2.5 million—"still a small audience"—and that while there might be some home VCR taping, the event is likely to stimulate the home video audience. The cassette, he estimates, should be available to the home video market-place several months after the theat-rical/pay-per-view release.

Vestron Wins Two Vidcassette Awards

NEW YORK-Vestron Video has earned two Golden Videocassette awards from the International Tape/Disc Assn. for "Fort Apache, The Bronx" and "The Cannonball Run."

The awards signal audited sales in excess of \$1 million, based on retail price, for each title. Vestron claims to be the first independent video company to be presented with two Golden Videocassettes from the ITA.

Pioneer Slashes Prices

NEW YORK—Pioneer Video has introduced a \$595 videodisk player for commercial applications, and has restructured disk prices. The moves are aimed at meeting the demands of markets that normally utilize videotape, especially with operations of 100 and more units.

Pioneer Video chairman and chief executive officer Hobart Kreitler points out that commercial demand is strongest for "programs which do not require sophisticated interactivity."

The VP-1000 player, \$595, is available with a quantity discount. The company will continue to market three models of its PR-7820 player with microprocessor memory system, at prices in the \$2,000 to \$2,500 range. Quantity discounts are also available with these units.

Increased production at the company's Carson, Calif. plant means reduced disk prices when ordered in quantity. And Pioneer Video will be able to provide disks in quantity within 10 to 15 days.

Video

Australia's Star Video Blooming

Kerry Packer Enterprise Now The Market Leader

By GLENN A. BAKER

SYDNEY-Star Video, the sales and distribution arm of Publishing and Broadcasting Ltd., has emerged as market leader in the expanding Australian home video industry.

Operated by controversial entrepreneur Kerry Packer, Publishing and Broadcasting Video is itself a wholly owned subsidiary of the sprawling \$300 million empire of Consolidated Press Holdings.

Packer's organization has applied itself to every level of domestic and commercial video operation within Australia-sales, rental, duplication, production, distribution, packaging, blank-tape—and its success has been 'spectacular.'

Rikki Stubbs, public relations manager at Star, says the company

had a "million dollar Christmas" last vear.

"It's quite an achievement considering we only introduced rental in September 1981 and that about 60% of that turnover was a result of tape sales. Now that rental has had a chance to settle in, the balance has

altered considerably."

Although Star Video's diverse catalog of some 150 titles includes top feature films, this doesn't ac-

count for the majority of turnover.

"Adult films are our biggest busiconfirms Stubbs. Top sellers are the three Emmanuel films with sales estimated at 10,000, making them the best sellers in the territory

Rentals are handled by specialist video retailers, hardware outlets, and most importantly, through some 200 newsagents nationally. This figure will increase to 500 within two vears and represents such an effective network that Thorn/EMI, Warner Home Video, and Roadshow catalogs are now distributed by Star.

Says Cyril Smith, head of product acquisition: "We are running ahead of our competitors purely on the basis of good marketing and wide distribution.'

Smith has just finalized a pact with Filmways International president Edward G. Cooper for theatrical distribution rights to 22 films including "Dressed To Kill" and "The Amityville Horror." Another deal with Inter-Ocean Films involves such titles as Jean-Luc Godard's "Dirty Tricks" with Elliot Gould, and "Final Assignment" starring Michael York. It seems likely that the opening of Star Video offices in Hong Kong, New York, Los Angeles and London has been instrumental in clinching such deals.

Stubbs says that most of Star's acquisitions include full theatrical rights so that the company can effect simultaneous cinema and home video release. "We believe the two areas have quite different audiences," he underlines, "and we must reach them both."

Dr. Peter Neustadt, president of Publishing and Broadcasting Video, says: "The company's strategy for survival as the leader in a market that is becoming fiercely compete-tive, is a completely integrated operation. The idea of marrying theatrical release with home video is a logical one. It's part of our policy to offer producers full servicing of their

Neustadt also highlights a policy of entering into production or coproduction for programs covering sports, rock music, education and travel. A series of pilot schemes along these lines is being distributed by Star.

Sister company to Star, under the Publishing and Broadcasting umbrella, is Video Channel, an institutional and education service which represents Video Arts Training Films product, popular with Australian and U.K. industry.

Video Channel is also moving beyond the management sphere, as Neustadt explains: "Although the market for specialist areas like opera, ballet, theatre and documentaries is relatively small in this country, Video Channel includes such tapes in a marketing approach specifically aimed at interested audiences.

The third operation within the Publishing and Broadcasting family is The Duplication Center, established near Sydney. The largest video duplication plant in Australia, it has a daily capacity of 150,000 tape minutes using 250 half-inch

Axial Productions Firmed By Miller

NEW YORK-The Miller beersponsored "Rock To Riches" talent search has named a video production company to capture the finals.

stations (Billboard, April 24).

Axial Productions, based here, has pacted with Starstream Communications and Spotlite Productions to plan and execute the video production of the 1982 Miller High Life "Rock To Riches" finals

textiles group Rhone Poulenc, is The talent search is being conducted in 60 markets via local radio seeking ways to become involved in the video industry. Talks center on

New Products



Disney laser optical videodiscs features the studio's own distinctive approach to graphics and merchandising.



MARKET DEVELOPMENT—Canon's VC-10A color video camera and VR-10A portable VHS video recorder puts the camera manufacturer in the video hardware market.



VIDEO WRAP—Paktronics offers two models of Quest padded VCR cases at \$59.95 and \$69.95.

Thomson-Telefunken Link Dead

PARIS-French electronics giant Thomson has withdrawn from discussions with troubled West German firm AEG Telefunken on the joint manufacture of video equip-

The news follows the government's decision not to allow the recently nationalized company to join the proposed JVC-Thorn EMI-AEG/Telefunken video alliance, and is said to be because the Socialist administration did not regard the agreement as "sufficiently reciprocal." The deep financial problems of AEG Telefunken, currently undergoing radical corporate sur-gery, are also likely to have been a

With talks breaking down and other existing agreements between the two companies also about to be cancelled, Thomson may find itself

out in the cold with few real options. Meanwhile, another major nationalized enterprise, chemicals to Japanese textile manufacturer Toyobo, in cooperation with which Rhone Poulenc will set up a \$20 million videotape factory, in Japan.

The problem faced by the French company is how to finance the re-search needed. At the moment it can only devote around 5% of turnover to r&d, which is considered inadequate. So Rhone Poulenc has gone to the government with a request for around \$1,000 million in aid. Considering the weakness of the franc and the parlous condition of the French economy, this may turn out to be a highly optimistic submission.

S.F.'s Alcon Video **Forms Music Wing**

LOS ANGELES-Alcon Video/ Film Productions, Inc., San Francisco, has formed a music/entertainment division.

The new wing hopes to promote the area's arts community by offering specialized, professional video and film services at specially discounted rates.



These are best selling videocassettes compiled from retail sales,

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Copyright Owner, Distributor, Catalog Number

including releases in both Beta & VHS formats.

ON GOLDEN POND 20th Century Fox Video 9037

JANE FONDA'S WORKOUT

	l .		NVC-NCA, Nam video corporation 042
3	4	10	TIME BANDITS Paramount Pictures, Paramount Home Video 2310
4	5	6	DRAGONSLAYER Paramount Pictures, Paramount Home Video 1367
5	2	10	STRIPES Columbia Pictures Industries Inc. Columbia Pictures Home Enter. 10600
6	7	8	ROCKY II 20th Century Fox Video 4565
7	6	6	NEIGHBORS Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10445
8	15	3	ABSENCE OF MALICE Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005
9	11	4	PRIVATE LESSONS Universal City Studios, Inc., MCA Distributing Corp. 71008
10	13	16	AFRORICISE

AERUBICISE Paramount Pictures, Paramount Home Video HALLOWEEN II

Universal City Studios, Inc., MCA Distributing Corporation 77005

RACTIME

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BILLBOARD

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Paramount Pictures, Paramount Home Video 1486

CLASH OF THE TITANS MGM/CBS Home Video 700074

DUMBO

Walt Disney Home Video 24

THE FRENCH LIEUTENANT'S WOMAN

Juniper Films, 20th Century-Fox Video 4586

GHOST STORY

Universal City Studios, Inc. MCA Distributing Corp. 77000

ONLY WHEN I LAUGH Columbia Pictures Industries Inc

Columbia Pictures Home Enter. 10462

STAR TREK: SPACE SEED

Paramount Pictures, Paramount Home Video 60040

20th Century Fox Video 4593

GAME OF DEATH

20th Century Fox Video 6124

MODERN PROBLEMS 20th Century-Fox Video 1129

THE CHANGELING

CASARIANCA

United Artists, 20th Century Fox Video 4514

A NIGHT AT THE MOVIES—DIAL M FOR MURDER Warner Brothers Pictures, Warner Home Video 11156

GOLDFINGER

20th Century-Fox, Video 4595

HARDCORE

Columbia Pictures Industries Inc.
Columbia Pictures Home Entertainment 10250

RICHARD PRYOR LIVE IN CONCERT

Vestron VA-4000

SO FINE

Warner Brothers Pictures, Warner Home Video 11143

FORT APACHE, THE BRONX (ITA)

CONTINENTAL DIVIDE Universal City Studios, Inc., MCA Distributing Corporation 71001

ATLANTIC CITY

Paramount Pictures, Paramount Home Video 1460

THE HOWLING

20th Century-Fox Video 4075

TEXAS CHAINSAW MASSACRE (ITA) Wizard Video 034

AN AMERICAN WEREWOLF IN LONDON (ITA)
Universal City Studios Inc., MCA Distributing Corporation 77004

TRIBUTE

Vestron VA-6003

MICHAEL NESMITH IN "ELEPHANT PARTS" Pacific Arts Video Records 529

CANNONBALL RUN (ITA)

Vestron VA-6001

KEY LARGO 20th Century Fox Video 4594

GALLIPOLLI Paramount Pictures, Paramount Home Video 1504

CAMELOT Warner Brothers Pictures, Warner Home Video 11084

■ Recording Industry Of America seal for sales of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

Video

5,000 Video Jukeboxes To Cover U.K. By '82's End

LONDON-Up to 5,000 video jukeboxes will be operating in pubs and clubs around Britain by the end of this year, according to Bruce Higham of Captain Video, U.K. pio-

neer of in-store video promotion.

Since February, some 250 machines have been installed, mostly in London and some provincial centers such as Birmingham and Newcastle. Manufactured by leading British slot-machine company Ruffler and Deith, they are marketed and distributed by DI Leisure.

Each contains a three-hour compilation tape, offering users a choice of 48 titles at 25 pence (42 cents) per selection. Every three weeks, 75% of the titles are replaced. Tests are now under way of a four-hour tape carrying 60 video titles which it is hoped to introduce before year's end. The machines have their own screen located above the jukebox unit, but can also be linked to giant or multiple screens. Currently all tracks are in mono sound.

Captain Video is responsible for the selection and editing together of suitable video clips, including the negotiation of rights clearances. Last year at VIDCOM in France, Higham predicted a much more rapid spread of the new video juke-boxes than has in fact been achieved, and the difficulty of obtaining the necessary clearances has been in large part responsible.

It took five months to clear the

ground with the Musicians' Union, the Mechanical Copyright Protec-tion Society, the Performing Right Society and Phonographic Performance Limited. But now Higham says all dues have been settled under a standard bulk agreement. Record companies will receive 30 pence per song per machine under a standard contract.

The cost of producing video promotion clips as compared to their limited and short-term usefulness has exercised record industry minds for some time. But once substantial numbers of jukeboxes are operating the returns will be considerable.

"We take the master tape and convert to one-inch, and duplicate the required copies at our own expense," says Higham, "paying the copyright owner 30 pence a machine. Multiply that by 4,000 in the U.K. alone and you have over 1,000 pounds (\$1,720) a month, so that promos become commercially viable on their own."

And that, according to Higham, is only the beginning. The company owns worldwide rights to the machines, and is already negotiating to go into key European markets and the U.S.

"Eventually, we may be looking at a video jukebox population of up to 200,000 machines," he says. "At that time, promo clips will be a substantial revenue earner for the record in-

One Pass Finishing Work On Mel Torme Vid Special

By JACK McDONOUGH

SAN FRANCISCO-One Pass Video, with Norm Levy producing, is finishing work on a one-hour video piece on vocalist Mel Torme, based principally on Torme's appearance last fall at the new Louise Davies Hall as part of the KJAZ San Francisco International Jazz Festi-

Levy notes that 44 minutes of the hour feature Torme's festival performance-as shot by five cameraswith the other 16 minutes showing Torme in a variety of settings: "at home in L.A. with Mel talking about this show and about aspects of his career"; "at KJAZ with people calling in while Mel was doing a radio show with Stan Dunn"; "at Tower Records in San Francisco where we focus on Mel's strong interest in classical music"; and "at a rehearsal with George Shearing for a live audience in the Peacock Room of the

Mark Hopkins Hotel."
Levy noted that the Peacock Room rehearsal was simultaneously

'Wars' And 'Pond' **Grab ITA Awards**

NEW YORK-The first two ITA Golden Videocassettes Awards, qualifying under the new criteria that went into effect April I, were presented to 20th Century-Fox Video for "Star Wars" and "On Golden Pond."

The former standard for the award was the sale of a minimum of \$1 million at list price value for a program on videocassette. The new standard is a minimum of \$1 million in gross label revenue from sales and/or rentals. The auditors also deduct from sales/rental totals any returns privileges or stock-balancing programs announced by the label.

being recorded by Concord Jazz label for an upcoming LP.

Levy says that the one-hour special may also include clips "from films Mel has been in. But the program will really be a concert. These other things are asides, and there's a limit to how in-depth we can get. At the same time we don't want to su-perficially glide over these other as-pects of his life and career. To us the important thing is that these asides are actual events, as opposed to try-ing to fabricate things just to fill out the remaining time.

Levy says the concert tape will be faithful to the progression of Torme's festival performance. "He paced it very well that night, and we'll be changing the order of only one song, although what we're working on now is changing the camera shots we used within each song."

Most likely sale, says Levy, would be to cable.

May's VCR Sales Up 25% Over 1981

WASHINGTON, D.C.-VCR sales for May increased to 109,148 units, up 25.4% over 87,013 units sold in May of last year. VCR sales on a year-to-date basis totaled 600,151 units, a gain of 38.3% over 434,098 units sold in the same period last year.

Statistics come from the Electronic Industries Assn.'s marketing services department.

Adds 2 Distribs

LOS ANGELES-Media Home Entertainment here has added two international distributors. They are Spain's Video Disco and South Africa's Exclusive Video.

Video Reviews

Ou Y STEREO

GROVER WASHINGTON JR



GROVER WASHINGTON IR IN CONCERT-Pioneer Artists (LaserDisc), directed by Donny Osmond. Running time: 53 minutes.

Grover Washington and Donny Osmond? Believe it. The young Osmond emerges here as a music video concert director of extraordinary merit. Saxophonist Washington is surrounded by an all-star cast at a taping in his Philadelphia home town. But this is no run of the mill concert footage. Marvelous lighting, camera angles, edits and cuts elevate it to as dynamic a visual plateau as is imaginable. Even the most jaded concert footage watchers will find a high repeat ability quotient. Complementing the visuals are breathless sonics mixed with audiophile precision, perhaps the finest audio of any home videodisk to date. Combined with the CX noise reduction system the stereo capability of the laser optical system will never be showcased any better. For the record the supporting cast includes Ralph MacDonald (conga and percussion), Richard Tee (keyboards), Eric Gale (guitar), Anthony Jackson (bass), Paul Griffin (synthesizer), Steve Gadd (drums), and guest vocalist on "Just The Two Of Us" Zack Sanders. The set consists of five lengthy tunes. Two visual touches that especially stand out are the interweaving of NBA action clips of basketball star Julius "Dr. J" Erving with "Let It Flow (for Dr. J)" and the percussion duet between Mac-Donald and Gadd on "Mister Magic." The latter is something special because of its intimate stage direction. Most of all, though, Wash ington's talents are captured as much as possible given the medium. Co-producer Bruce Bus chel is hyping no one on the liner notes when he says: "The man's warmth and sincerity shine through every frame ... he is there to connect the connection is both instantaneous and indelible." Absolutely right.

New **Products**



TDK's new Super Avilyn T-160 VHS videocassette provides up to eight hours of recording/playback in the SLP mode.

3M Purchases Calif. Pilot Plant

LOS ANGELES-The 3M Optical Recording Project recently pur-chased the pilot plant of Disco-Vision, Costa Mesa, Calif.

3M indicates the purchase of the 8,000 square foot facility increases present plant clean room facilities devoted to the proprietary 3M process, as well as enabling 3M to expand its development work on technologies related to videodisk and optical recording technologies.

JULY 17, 1982, **BILLBOARD**

NEW JAZZ MONTEREY SUBSIDIARY

Palo Alto Planning 'Educational' Arm

By JACK McDONOUGH

PALO ALTO, Calif.-Palo Alto Jazz, a company which began as a tiny vanity label and then blossomed into a full-scale record company (Billboard, Oct. 3), is now exploring further territory with the creation of an "educational component." The highlight of this will be a new subsidiary, Jazz Monterey, for the release of music recorded live over the 25-year history of the famed Monterey Jazz Festival.

In addition to the Monterey project, Palo Alto Jazz is putting together a "Tribute to Bill Evans," to be released in September in conjunction with the anniversary date of the late pianist's birthday.

Herb Wong and Al Evers at the label say that the profits from the Jazz Monterey releases will go into a Monterey Jazz Scholarship program, while the artists involved with the Evans tribute will donate royalties to a second scholarship fund to be administered by Keyboard Magazine, part of the GPI Corp. in nearby Cupertino.

Wong, a veteran teacher, writer and jazz DJ who is also the vice president of the National Assn. of Jazz Educators, says that the rationale for the creation of the Jazz Monterey subsidiary "is to give the Monterey Jazz educational program a pump. The original reason for creating the festival itself was to create a jazz chair at Monterey Peninsula College. We see this as a way to bring into focus our work over the past ten years with high school jazz bands around the state."

Wong expects that money earned from the records will be channeled both into scholarships and into videotape documentation of the interaction that goes on between the high schoolers and the pros during the entire week of the festival. This interaction includes clinics, with the students learning from the professional players, and the Sunday afternoon performances by players from one particular school as well as by an all-star high school jazz band.

The videotaping would be done, says Wong, "for clinical learning retrieval purposes. It would capture the process of how the students put it

Concord Fest Lineup Set

LOS ANGELES-Concord Records chief Carl Jefferson has unveiled the lineup for this year's edition of the Concord Jazz Festival, held at the Concord, Calif., Pavilion.

Slated for Aug. 6-8, the series' 14th annual run begins Friday (6) with Brazilian pianist/vocalist Tania Maria, Mel Torme with the Capp-Pierce Juggernaut band, and Bright Stars, a Japanese big band.

Saturday's schedule promises the Concord All Stars comprising tenor sax players Scott Hamilton and Al Cohn, cornetist Warren Vache, pianist Dave McKenna, guitarist Cal Collins and drummer Jake Hanna, among others; the L. A. Four, featuring Bud Shank on tenor sax and flute, bassist Ray Brown, guitarist Laurindo Almeida and drummer Jeff Hamilton: and the Count Basie Orchestra.

The final show Sunday will showcase the Hank Jones Quartet with pianist Jones joined by bassist Brown. Jimmy Smith on drums and guest Emily Remler on guitar; George Shearing with bassist Don Thompson, and the Dave Brubeck Quartet.

all together with the guest conductors and composers. It's something that will be a model."

Wong envisions the first Jazz Monterey release as a five-record set, with each separate disk focusing on the five separate afternoon and evening programs that transpire at Monterey each year. The material will come from the archival tapes of the Voice of America, "who broad-cast the festival for eight years start-ing around 1967 or 1968"; from National Public Radio, which has been taping and broadcasting the festivals V of A stopped; and from tapes made by Wally Heider for the dozen or so commercial releases from the festival that have appeared sporadically over the years. Wong says all the tapes are "good quality.

Wong says that sifting through illkept archives has been a monumental and distracting task, and that with all the releases that need to be obtained, including some from the

executors of various artists' estates, the quintuple package may not be ready by festival time this Septem-

Wong adds that the records will be not just music, "but will catch the flavor of the festivals-the introductions by Lambert, Hendricks and Ross, for example.

The videotapes, hopes Wong, can be worked into two forms, one using strictly educational and a second "more professional" editing that would be suitable for PBS.

The Evans tribute album, co-produced by Wong and Helen Keane, will be a double record set featuring pianists like Chick Corea, McCoy Tyner, George Shearing, Herbie Hancock, Denny Zeitlin, Joann Brackeen, Teddy Wilson, Dave McKenna and others playing, says Evers, "Bill's own work and standards that in effect became his work through his interpretations.



Balboard photo by Chuck Pulin

DREAM DATE—Dave Grusin, right, goes over charts for his Dream Orchestra concert dates in Japan with guest vocalist Michael Franks. The rehearsals were held just prior to last week's shows in three major cities, with Grusin and the Dream Orchestra (also including guitarists Lee Ritenour and Eric Gale) headlining. Suntory, beverage giant, produced them under its Suntory Sound Market '82 legend, and JVC Records and Grusin's GRP line will release an

Inner Ear Plugs Acts Via Eva-Tone 'Mini LP'

NEW YORK-Faced with the traditional problem of exposing its acts for prospective bookings while keeping costs in line, Inner Ear Music has turned to commercial "soundsheets" to provide recordings of client acts without running into the stiff tariff that promotional LP service would normally entail.

The New York-based jazz agency has just issued its first Eva-Tone "mini-album" of selections from albums by four of its acts. The circular sheets, nine inches in diameter and recorded at 331/3 r.p.m., are designed to be slipped into promotional enve-lopes for mail distribution to colleges, clubs and promoters

Featured are the Janet Lawson Quintet, pianist Richard Sussman, guitarist Sangeeta Michael Berardi and Newband

Don Feinberg, Inner Ear president, touts the ploy as cost-effective, saying that while production costs are equivalent to conventional disks, the mail costs are negligible. "I can slip one into the same packages usually sent with just bios and add next to nothing in weight," he notes.
Feinberg also claims that inclu-

sion of an actual recording marks something of a novelty for jazz bookings. He cites the Lawson group in particular as benefitting from the

After 15 Years London's Studio Club's Doors Open

LONDON-The Studio Club, which flourished here in the 1950s and 1960s as a cultural and social haunt mixing jazz with art, reopens July 20 after a 15-year closedown.

Resident pianist will be U.K. jazzman Alan Clare, who worked at the club in its peak years, when it had a membership topping the 3,000 mark and when big international names like Billie Holliday, Ella Fitzgerald, Sarah Vaughan, Billy Eckstine and visiting musicians from the

Ellington and Basie bands dropped in for a late-night blow.

The first Studio Club, in a base-

ment adjacent to the newly refurbished room, was formed around the World War I era by painter Augustus John and sculptor Jacob Epstein.

Now, with a list of patrons includ-

ing John Williams, Jacques Loussier, Yehudi Menuhin and Tony Bennett, the club aims to recreate the old aura of jazz unformality and sur-

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OBJECTS OF DESIRE

AMERICAN CLASSIC

Contar Condon, Musician E1-60126

(Elektra)

ELECTRIC RENDEZVOUS
AI DiMeola, Columbia FC 37654
FANDANGO
Herb Alpert, A&M SP-3731

CRAZY FOR YOU

Earl Must Liberty LT F1112

WEATHER REPORT

Weather Report, ARC/Columbia FC 37616



WATT'S UP-Saxophone veteran Ernie Watts, right, takes a bow after being named Most Valuable Player by the Los Angeles chapter of NARAS as part of its annual musicians' kudos. That's Chevy Chase, who proffered the award, looking on.

LP, as well as a JVC videodisk. Billboard® Best Selling Charles Cha Charles Charles Charles Charles Charles Charles Charles Ch Week Week TITLE Artist, Label & Number (Dist. Label) TITLE Arlist, Label & Number (Dist. Label) Tast Tast This Last LOOKING OUT McCoy Tyner, Col 35 2 OBSERVATIONS & Hilly Cobham's Glass Menage Musician E1-60123 (Elektra) 4 2 8 WE WANT MILES LDVE NOTES Chuck Mangione, Columbia FC 儉 HEW ENTRY Miles Davis, Columbia 62 8881 BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576 3 46 3 AS WE SPEAK Sanborn, Warner Bros. 1 FREE TIME Gyra, MCA MCA 29 ☆ NEW ENTRY 30 WINELIGHT A 30 86 Prover Washington Jr., Bektra 6E-305 5 Ž1 MYSTICAL ADVENTURE 5 Jean-Luc Ponty, Atlantic SD 19333 IT'S A FACT Jeff Lorber, Arista AL 9583 仚 38 2 WINTER INTO SPRING George Winston, Windham Hill C-COME MORNING Grover Washington Jr., Elektra 7 31 盘 37 4 FREE & EASY SE.562 FATHERS AND SONS Fathers And Sons, Columbia FC 37972 EARLAND'S JAM Charles Earland, Columbia FC 37573 33 33 女 8 WINDSONG MEN ENTRY 女 11 WYNTON MARSALIS Randy Crawford, Warner Bros. L-23687 n Marsalis. bia FC37574 THE DUDE A Owincy Jones, A&M SP-3721 MEN ENTRY THE BEST Ouincy Jones, A&M SP-3200 6 10 61 THE GEORGE BENSON COLLECTION URBAN BUSHMAN The Art Ensemble Of Chicago. ECM ECM-2-1211 (Warner Bros.) 11 10 33 36 28 os. 2HW 3577 37 19 DESTINY'S DANCE LITE ME UP Herbie Hancock, Columbia FC 血 13 SILK Fuse One, CTI 9006 38 39 22 13 9 15 **TELECOMMUNICATION** ROADGAME Art Pepper. Galaxy GXY-5135 (Fantasy) MEW EN 童 公 NEW ENTRY The Crusaders With B.B. King And The Royal Philharmonic Orchestra, MCA MCA 2-8017 40 20 SLEEPWALK Larry Carlton, Warner Bros. BSK 3635 OF HUMAN FEELINGS Coloman Antilles AN 2001 15 15 DREAM ON George Duke, Epic FE 37532 41 22 19 SOMETHING ABOUT YOU Angels Bofil, Arista AL 9576 AS FALLS WICHITA SO FALLS WICHITA FALLS THE MICHITA FALLS THE MICHITA FALLS 1190 (Warner Bros.) HANDS DOWN Bob James, Columbia/Tappan Zee FC 38067 16g 42 34 33 43 43 56 血 17 BRDTHERLY LOVE The Heath Brothers. Antilles AN The Heath Brot 10003 (Island) RIO Lee Ritenour, Musician E1-60024 (Elektra) 18 A LADY AND HER MUSIC lena Horne, QWest 2QW 3597 44 41 34 HOLLYWOOD Maynard Ferguson, Columbia FC 37713 19 12 12

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LIVE AT THE SAVOY Ramsey Lewis, Columna.

CHARIOTS OF FIRE

Watts. QWest QWS 3637

MO PROBLEM
Rollins, Milestone M-9104

Fantasy)
THE GLORY OF ALBERTA
HUNTER
Silberta Hunter, Columbia, FC 3765

EVERY HOME SHOULD HAVE ONE

Gil Scott-Heron, Arista AL 9566

REFLECTIONS

☆ 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 American seal for sales of
1.000.000 units (seal indicated by triangle).

OFFERS 'RECOMMENDED' DISKS

New 'Playlist' Aids Stations

NASHVILLE-Some 200 gospel radio stations are now receiving Prime Time Playlist, which suggests material for stations interested in gospel-flavored songs for their prime time airplay programs, in free mailings by J. Aaron Brown & Associates, Inc.

Initially a bi-monthly publica-tion, the playlist of 10 recom-mended songs and seven soon-to-be-released "records to watch" is printed on decorative 4 x 9 inch cards. Brown's company absorbs all costs of printing and mailing the lists. Later this summer, according to Brown, the list will appear monthly.

Brown explains that while he

hopes to increase the radio play of songs copyrighted under his own three publishing companies—Mas-tercraft, Prime Time and Snowfox many other publishers will be repre-

'Another motive for the playlist," he says, "is that gospel radio is so fragmented. It hasn't really grown up yet, and many stations aren't sure we feel are excellent for prime time play and will help stations' program-

The May/June list includes "He Believes In Me," Ben Moore/Priority; "I'm Just An Old Chunk Of Lewis Family/Canaan; "Keep My Eyes On You," Maria Muldaur/Myrrh; "Lord, I Hope This Day Is Good," Don Williams/ MCA; "Martin," Bobby Jones & New Life/Myrrh; "Miracle Man," Mighty Clouds of Joy/Myrrh; "Sing Your Praise To The Lord," Amy Grant/Myrrh; "The Secret Place." "Steve & Annie Chapman/Starsong; "Turn To Jesus," Rax Nelon Singers/Canaan; and "What A Wonder You Are," Phil Keaggy/ Sparrow.

Brown says 12 station have taken the time to contact him confirming that they are using the suggested playlist material in their programs, and he indicates some gospel record labels have also approached him in hopes of getting songs on the list.

Survey For Week Ending 7/17/82 Best Selling Inspirational LPs. Chart Week 8 Week Piss This Last Artist, Label & Number Artist, Label & Number AGE TO AGE Amy Grant, Myrrh MSB 6697 HOLM, SHEPPARD, JOHNSON 21 21 34 Holm. Sheppard. Johnson, Greentree R3583 FAVORITES Tournquist, Word WSD 8845 34 JONI'S SONG Joni Eareckson Word WSB 8856 22 81 22 3 3 68 PRIORITY 23 AMY GRANT IN CONCERT. 23 The Imperials, Day Spring DST 4017 VOLUME II Amy Grant, Myrrh MSB 6677 1 43 AMAZING GRACE B.J. Thomas, Myrrh MSB 6675 HEY, I'M A BELIEVER Dallas Holm & Praise Greentree R3441 28 60 5 25 I SAW THE LORD Dallas Holm Benson R3723 IN HIS TIME, PRAISE IV Maranatha Singers, Maranatha MM0064 (Word) 25 14 94 25 THE BEST OF PRAISE 6 Marantha Singers, Marantha (Word) MM0083A 13 26 13 BLESS THE LORD WHO REIGNS IN BEAUTY The Bill Gaither Trio, Word WSB 8870 KIDS PRAISE ALBUM 7 51 4 118 BULLFROGS & 27 27 81 ARE YOU READY? David Meece, Myrrh MSB 6652 BUTTERFLIES Candle, Birdwing BWR 2004 UNFAILING LOVE 28 31 NEVER ALONE 99 10 25 amy Grant, Myrrh MSB 6645 (Word) 10 17 13 **EXALTATION** FORGIVEN Par Francisco, New Pax NP 33042 29 29 118 HEARTS OF FIRE 11 43 NEVER SAY DIE 30 36 30 Sweet Comfort Band Light LS 5794 ANTSHILLVANIA Candle. Birdwing BWR 2030 31 26 18 12 12 34 THE KEITH GREEN COLLECTION Keith Green, Sparrow SPR 1055 32 34 22 TOWN TO TOWN 13 15 51 AMY GRANT IN CONCERT. **VOLUME I** Amy Grant, Myrrh MSB 6668 33 30 33 **FOREVER** 14 16 118 ONE MORE SONG THE TRAVELER Don Francisco, New Pax NP 33106 39 25 34 FOR YOU The Imperials, Dayspring DST 4015 IT MUST BE LOVE The Latinos, Word WSB 8862 35 37 18 MUSIC MACHINE Candle, Birdwing BWR 2004 9 118 SOLDIERS OF THE LIGHT Andrus/Blackwood & Co Greentree R3738 36 35 51 16 18 47 DON'T GIVE IN Leon Patillo... Myrrh MSB 6662 (Word) JUST PIANO ... PRAISE II Dino, Light LS 5790 30 39 17 19 118 MY FATHER'S EYES Amy Grant, Myrrh MSB 6625 38 20 25 THE VERY BEST OF THE 81 BEST OF BJ. THOMAS 18 8 B.J. Thomas Myrrh/Word MSB 6653 The Imperials, Day Spring DST-4025 19 24 18 HE IS JEHOVAH Kenneth Copeland, KCP SI P-1010 39 32 51 JUST PIANO ... PRAISE Dino, Light L3-5727 PRAISE V Maranatha Singers, Maranatha MM 0076 A 20 25 34 40 38 47 REJOICE

_Gospel Salvation Reactivated

NASHVILLE_Creed Taylor Inc. is reactivating its gospel label, Salvation Records, which first entered the market in 1971 before ceasing activity through the late '70s and early

The first release appeared June 21, an anthology album of inspirational songs performed by Nina Simone, Hubert Laws and Stanley Turrentine, called "The Power, The Glory And The Music." It is available on disk and cassette for \$8.98.

The label has been revived because of the growing market for gospel music, according to Vic Chirumbolo, vice president and general manager of CTI.

The company also handles jazz on the CTI, Kudu, and Three Brothers labels, with nearly all projects produced by Creed Taylor. This exclusive producing arrangement was partly the cause of Salvation stop-ping operation before, Chirumbolo explains, with Taylor discovering that he could not record enough LPs for all the labels.

"We'll now be accepting some outside producers on certain projects," he says, adding that new artists will be sought as well as established acts who have special recording projects they want to release outside their home labels

Word Sets Plans For MusiCongress Meets

NASHVILLE-Word Music's annual MusiCongress meetings are scheduled for Sept. 9-11 in Dallas and Sept. 23-25 in Atlanta.

Seminars and premieres of choral music will take place. Choral clinics will be conducted by Dr. Charles Hirt, Diane Bish, Tommy Coomes and Kurt Kaiser.

'SUPER SAVERS' ALSO SCORE

Midlines Bring Sales To Light

NASHVILLE-Light Records is profiting from album sales in excess of 50,000 since early May after placing 24 of its catalog titles under a midline price of \$5.98 and 14 titles at \$3.98, a first for that inspirational/ spiritual records major.

Among the biggest sellers it re-ports are the Archers' LPs "Hold On Tight" and "Stand Up," instrumentalist Dino's "He Touched Me," and Andrae Crouch's "Live At Carnegie Hall" and "Take Me Back."

Light is providing retailers a limited number of special dispensers for the midline and super saver titles at no charge, first come/first served. Stores buying the whole line get the albums at a 50% savings. Sales vice president Neil Hesson explains that about 100 stores have taken this option, with 2,200 retailers distributing the product piecemeal.
"Some of the records are brand

catalogs to see which older records have a reason to exist and will sell and arranged this. Some on the bottom of the demand were eliminated."

The free dispensers comprise one method of helping retailers take advantage of the special prices, he says, and the price tags are printed and attached at the label's distributor. But Hesson comments that "the timing was notorious, releasing these in the dog days of the gospel industry, as May and June traditionally are. We had a defect in packaging that got us off to a late start."

Another ploy Light developed, distributing 15,000 pre-release copies of Dino's new "Encore" album to Christian bookstores, has helped get the company through the "dog days" with surprisingly strong

112% INCREASE REPORTED

Choral Collections Boost Re'Generation Print Sales

NASHVILLE—A jump in print music sales of 112% in the first half of 1982 over last year's comparable figures has been posted at Re'Generation Music Services here. a company specializing in choral collections and patriotic theme mu-

Part of the increase is due to market expansion, insertion of RMS promotions and order forms in all orders filled by the company's dis-tributor and direct marketing efforts, according to vice president Ron Coker. But he attributes at least half of the sales boost to popular choral collections, specifically citing Derric Johnson's "Well, Glory!", priced at \$3.95, specialized octavos such as "Warm-Up," \$.50, for choirs, and "I Live In A Preacher's House," \$.50, a humorous piece.

Coker adds that Re'Generation has not yet saturated the church market, allowing for some sales expansion, and has started aiming at schools to boost business.

"Any product's life cycle curve

can be lengthened," he comments, "if you find new ways of marketing it. We're trying to develop as many markets as possible—churches, schools and Catholic organizations. Then we develop products to fit the broadest market we see for it.'

The company relies heavily on direct marketing by telephone from the Nashville office, but also has arranged with the national distributor Publishers Outlet to include promo sheets recommending RMS products in all orders, whether the packages are RMS product or not.

Coker, noting that profits on RMS product occur generally in the latter half of the "life cycle curve," says the income increase has been augmented by cuts in overhead, trimming unnecessary stocks, better inventory measures and more motivational meetings.

Re'Generation has quadrupled in the past year the use of its material by choirs by recruiting local experts around the country to conduct choir "clinic" sessions, instead of sending its own workers into the field.

Coker says the company is adding to its copyright administration of pa triotic music-already widely used in football half-time shows-with scores. Its Entertainment Group writers are presently composing the theme music to be used in the Disney Experimental Prototype Community of Tommorrow center in Florida.

KSDY Makes Its Mark Via Country-Gospel Mix

NASHVILLE-KSDY ("Country 95") is using a program mix of country and gospel music to shoulder its way into the small but cluttered Sidney, Montana market. Although the town itself has only 6,000 residents, it boasts five radio stations: two FMs (including KSDY) and three AMs. The formats are rock, country and

On the air for six months, KSDY plays 75% country and 25% gospel. General manager Becky Fisher says she was predisposed toward a total gospel format but determined early that it probably wouldn't work. Thus, she adds, she decided on the secular-gospel combination which had been pioneered by the Christian Broadcasting Network.

On a typical hour of programming, KSDY will have a framework of three top 40 country selections and four gospel cuts. The remaining music slots are given over primarily to album cuts. Fisher reports that the station has a rotation of about 80 country albums and that around 50% of the material on each album will eventually receive airplay.

"I'm pretty much in charge of making up the playlist," Fisher says, explaining that all potential selec-tions—including the top 40s—are screened for lyric content and to de-termine if their sound is "too rock." In the latter category, for example,

was Eddie Rabbitt's "Someone Could Lose A Heart Tonight.'

Banned from the station for lvrical content are Conway Twitty's "Slow Hand," Dolly Parton's "Single Women" and Hank Williams Jr.'s "A Country Boy Can Survive," among others. Fisher says that the only artist whose records have been altogether dropped is Johnny Paycheck. She says this was done because of Paycheck's legal entanglements.

"Originally," Fisher says, "we thought we would just play the top hits-like the big stations. But then we started getting complaints from people who listened to us all day and said we sounded repetitious. So we had to thin down our list.'

On the gospel side, KSDY steers between old-time Southern quartet gospel and gospel rock. Popular are the Rambos, Gordon Jensen, the Happy Goodman Family, Rusty Goodman, Terry Bradshaw, Wanda Jackson, Jeannie C. Riley, Evie, Dallas Holm, the Imperials and the Mercy River Boys.

In addition to her role as general

manager, Fisher is also the station's morning DJ.

She says her only gospel competition is from a station 50 miles away and that its signal is "extremely weak" in her area.

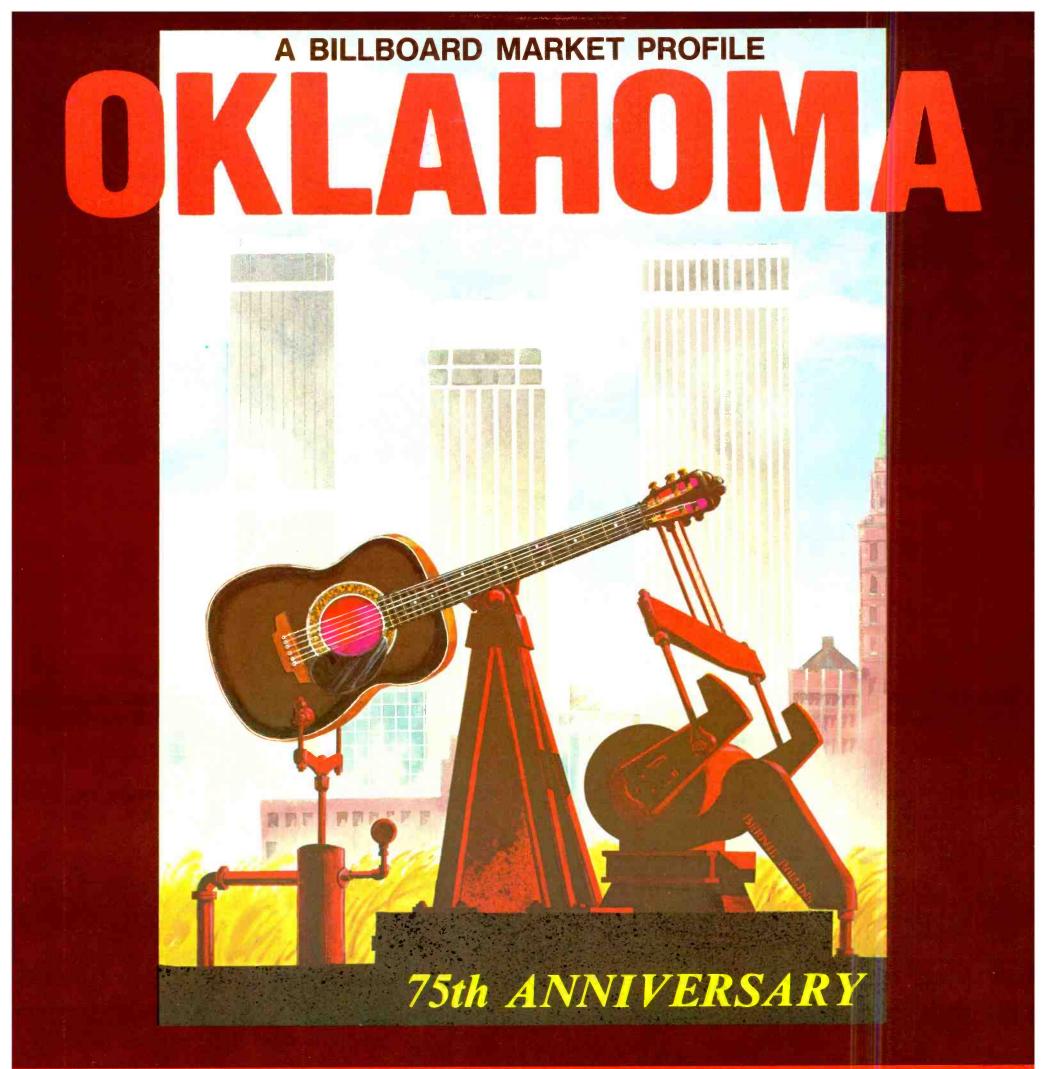
EDWARD MORRIS

Priority Reissuing Five Clawson LPs

NASHVILLE-Priority Records has set re-release of five Cynthia Clawson albums by Sept. 1, as a result of her recent signing to the label. The reissues comprise her Triangles Records disks, "In The Garden,"
"The Way I Feel," "It Was His Love," "You're Welcome Here" and "Finest Hour."

Clawson's first new recordings for Priority are expected in October.

www.americanradiohistory.com



by LAURA DENI

Governor George Nigh is a press agent's dream. Handsome, personable, intelligent, he is a frustrated horn player who probably turned to politics because a four-year term beats a one-night gig.

He is also an art connoisseur. Walls of the Capitol are lined with art works, all for sale. "The money goes to the artist," emphasizes Nigh.

"We are very proud of our artists in the entertainment world, but we felt one area not emphasized enough was the creative arts. We have quadrupled the appropriation to the State Arts Council. The walls of the Capitol are open to anyone with talent and an emotional tie to Oklahoma.

"Once a week, during the noon hour, there are performing artists in the Capitol Rotunda. We also have artists in residents, who live in the community for a year. We sent out performing artists. We sponsor the symphony, uncerwriting part of the expense of going out to a rural community.

"We're trying to bring not only outsiders in, which is important but equally important people should have the opportu-

tant, but equally important, people should have the opportunity to live their preferred way of life without having to leave the state."

George Nigh is responsible for Oklahoma having movie and ion production. When he was lieutenant governor he decided that "the entertainment industry had a great potential for Oklahoma." Nigh got the legislature to form a committee which he chaired. "I wanted to create jobs here. We had a lot of people who wanted to be actors, cinematographers, interested in all facets of the entertainment world, but had no place to work." Nigh turned on his charm, traveled to California and at-

"It was 1968 and he really beat the drums to get a movie," recalls Mike McCarville, who was then the press secretary to the governor. He got a production, which nobody ever mentions. "It was 'Two Lane Black Top,' not a raging success," admits McCarville, "but it was filmed in Oklahoma. It's one of the best things he ever did, developing a commission to go after

"I used everyone who was a former Oklahoman who had done well, or who had contacts," Nigh admits. He rattled off names: Jim Garner, Dale Robertson, Robert Reed, Dennis Weaver. "I explained that there are union problems here, and more shooting days. There is no one who rips them off. They can come in, deal with motels, caterers, get all of the extras at the drop of a hat."

There is the Film Industry Task Force who got Walt Disney Productions to film "Tex" around TLIsa. A litany of other films have called Oklahoma their back lot. Pay dirt was finally struck when Francis Coppola filmed "The Outsiders" in Tulsa, a property written by a Tulsan, S. E. Hinton.

"I'm happy to see the state get behind bringing films in here," says Jim Halsey. "They dor't all have to be Coppola movies to bring a lot of money, recognition and industry to the state although it was nice when Coppola was here."

state, although it was nice when Coppola was here."

Oklahoma is the test base of four cable networks, an avenue which may be another road for Halsey. He smiles. " '81 was our biggest year and '82 will outperform '81. There is a lot of money here.'

Others agree. Phil Burlingame is president of Phil's One Stop in Oklahoma City, in its 19th year of business. "This year business was 20% better than last year," he reports, projecting "between \$40-50,000 over calendar year '82." The firm services Texas, Arkansas, Missouri, Kansas, New Mexico, with

over half of the sales coming out of Oklahoma.

Oral Roberts' home on the Oklahoma range is indeed a place where never is heard a discouraging word. Roberts is the state's number one tourist attraction. He is revered by people

(Continued on page O-3)



HERBERT GRAHAM

AND ASSOCIATES, INC. **ENTERTAINMENT** COMPLEXES



SHADOWS

ABILENE

Shadows 142 W Gate Mall

Graham Central Station 1850 S Clack

ALBUQUERQUE

Graham Central Station 3301 Juan Tabo N E

Cowboys 3301 Juan Tabo N E

AMARILLO

Cowboys 2523 Britain Drive

ARLINGTON

New West 2811 S Cooper

BRYAN/COLLEGE STATION

Graham Central Station 1600 B South College (Now Under Construction)

EL PASO

Shadows 9515 Viscount

Graham Central Station 5631 Dyer

FORT WORTH

New West 3105 Winthrop

LONGVIEW

New West 508 N Eastman Rd

Cowboys 509 W Cotton

LUBBOCK

The Place 2401 Main St

3002 Slide Rd

Rocky's 5203 34th St

New West 4138 19th St

MIDLAND

Stardust 1006 S. Midkiff

Rock Saloor

ODESSA The Other Place 815 N Grandview

6300 Andrews Highway

Rocky's 2130 Andrews Highway

Graham Central Station

Cowboy Country Squire

Incredibles - Fink 600 N Grandview

OKLAHOMA CITY

Graham Central Station 3700 W Reno

PHOENIX

Graham Central Station Haden Plaza West 4041 N 33rd Ave.

SAN ANGELO

Danceland 2402 Vanderventer

1819 S. Harrison

SAN ANTONIO

Rocky's 107 Terrell Plaza

The Wrangler 11431 Perrin Beltel Rd

New West 2335 N.W. Military Highway

WICHITA FALLS

Stardust 3013 Garnett Parker Square

Cowboys 2301 Rushing

PHILLIP GRAHAM (915-362-0401) ARIZONA • NEW MEXICO • OKLAHOMA • TEXAS

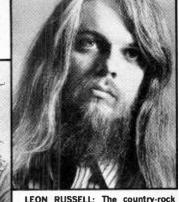
OKLAHOMA







ROY CLARK: This native Virgininian has only been in the state six years, but he's just been elected to the Okla-



LEON RUSSELL: The country-rock star wanted to build an artist colony in Tulsa, but the idea crumbled when it began to attract fame-seekers and not the financial input necessary to

THE OKLAHOMA SYM PHONY ORCHESTRA: Unde the direction of maestro Luis Herrera de la Fuente, the or chestra just completed its 46th season in May, playing to more than 100,000 Ok-



(Above) HOYT AXTON: An Oklahoma-born singer-songwriter who has written such contemporary standards as "Greenback Dollar," "Joy To The World" and "No No Song." His mother, Mae Axton, wrote "Heartbreak Hotel" for Elvis Presley. (Center Top) GOV. GEORGE NIGH: "We're trying to bring not only outsiders in, which is important to the economy, but equally important, that people should have the opportunity to live their preferred way of life without having to leave the state." (Center) WANDA JACKSON: One of the leading female country rockers of the '60s, the Oklahoma-born artist now records pure gospel music for Christian World

• Continued from page 0-1

of all faiths and races and both sexes. The mere suggestion that Roberts' billion dollar religious institution, going untaxed because of its religious exemption, allows Roberts a free ride, causes guys in white hats to ride to his defense. Gov. Nigh gets his back up and bristles.

"Oral Roberts and many other religious groups do very well in Oklahoma," responds Nigh. "You're in the Bible belt. You're in a very strong, religiously conservative state. Oral Roberts, personally and his facility, is a great tourist attraction. I know him personally and I am one of his fans," emphasizes the governor. "I think he's a great credit to Oklahoma.
"My wife, Donna, and I went to New York for the re-opening

of Oklahoma on Broadway," continues Nigh. "While there we went to see 'Sugar Babies,' We went backstage to meet Mickey Rooney. Before he said, 'Sit down, how are you? How is the state of Oklahoma? Or, nice to know you,' he said, 'Tell me about Oral Roberts'. So there is a great deal of interest in Oklahoma because of Oral Roberts.'

And Then There's Football

Oklahoma is always in the running. The Nebraska-Oklahoma football rivalry spans generations. On football day the game becomes not just a sport, but a way of life. Don Hotz, manager of the Lloyd Noble Facility, learned that the hard We usually don't book entertainment around football games," he says, then divulges, "One year, on homecoming we booked Mac Davis and Dolly Parton. It just so happens we lost. People were actually coming to us wanting their money back! Damn football team didn't win, so we don't want to come to your concert.

All Hands On Deck

The governor also gets involved in a yearly raft race. The KRMG Radio 74's Great Raft Race was organized in 1973 to develop the banks of the Arkansas River, in the heart of Tulsa, for recreation.

The race invites people to float down the river 9.3 miles ev ery Labor Day. Last year there were 600 rafts with 3,500 racers and 150,000 spectators.

The racers take pride in naming their rafts. Nigh's administrative staff always insisted that his raft be dubbed The Ship of State, which was just a tad bit stuffy for the governor's sense of humor. After years of fighting bureaucracy the Governor of Oklahoma, George Nigh, won one. A movie buff, with an avidity for puns, he christened his raft The George

Okie Turn Around

There was a time when Okie was a dirty four-letter word. Back in the '30s, double-whammied by the Great Depression and the "black blizzards" of the Dust Bowl, Oklahoma suffered an exodus of 440,000, which inspired John Steinbeck's "The Grapes of Wrath."

'Okie is no longer a dirty word,'' says Roy Saunders, head of the Tulsa Assembly Center, "because we have a governor who is trying to make Okie a positive thing. Now, it's Okie in reverse, people coming here seeking employment, as opposed to the depression of the '30s. We're really proud of it. Oklahoma has really done a turn around, so don't experience

that 'Grapes of Wrath' thing any more."
"There is a lot of money here," says Jim Halsey. "It's hard to believe that there is a recession going on, if you live in Tulsa. There are a lot of secretaries in this town making more money than executives in other cities."

'The state is developing more than ever before,'' emphasizes promoter Howard Pollack. "Oklahoma has always been known as a secondary market for everything. Now, Oklahoma has a very stable economy and more and more musicians, agents, managers and everybody in the music business is starting to notice Oklahoma."

Laura Deni is a Billboard contributor and freelance writer based in Las Vegas, Nevada.

Smaller Venues

Make Big Noise

CLUBS SPICE OLD MUSICAL MENUS VITH FRESH CROSSOVER CHARISMA



(Left) GRAHAM CENTRAL STATION: Oklahoma City club manager Ray Bell, left, and co-owner Don Tyner. (Center) DANCE HALL: Graham Central Station, Oklahoma City. (Right) RAFT RACE RESULTS: Oklahoma Governor George Nigh is interviewed following the Great Eight Raft Race on Labor Day 1980. From left: Gov. Nigh; John Erling, KRMG morning personality; Ron B. Blue, executive vice-president & chief operating officer, Swanson Broadcasting; Donna Nigh,

The latest gusher overflowing in Oklahoma isn't another oil well but nightclub cash register tills.

Henson Cargill is one of the greatest names to come out of Oklahoma City. His poignant "Skip A Rope" was No. 1 in 1967. A sensitive and gracious host, following dinner at his club "Henson's," the former deputy sheriff sat in his office and discussed entertainment in his native state.

"I toyed with the idea of having a showroom where I not only could work myself, but invite other acts to perform. After spending 18 years on the road I've had the honor of working some of the worst as well as the best." Therefore, he knew what he wanted. "Our sound and lighting are second to none.

We use all Crown amplifiers and JBL speakers."
Last Sept. 7 Glen Campbell opened the 800-seat nightclub at a cost of \$30,000, Henson's ceiling for a one-night stand. The club has also starred Ray Charles, Merle Haggard, Mel Tillis, Ronnie Milsap, George Jones, Ray Price, Tom T. Hall, Rick Nelson and the Righteous Brothers.

"We give local talent a chance on Monday nights," adds Henson. "We allow acts from anywhere in the state to perform. The talent isn't paid, but we're co-sponsored with Shepler's western wear. They give a prize. After eight weeks the group judged the winner appears on a local tv show, on Gene Autry's station, and receive a \$1,000 worth of goods from Shepler's and Henson's.

"There is a door charge from \$8.00-\$30.00, depending upon what I'm paying the act," he relates. "That goes totally

to the act. I am a firm believer in paying any amount of money, to any act, regardless of the figure, if they can truly pull that figure. I'm the first to do that. But, I'll say 60-70% of acts working the road today can't pull the money they de-

"I hope this works," he says. "We're getting support, but I must say that, in my home town, I'm a little disappointed. I've built a second-to-none facility, that some local folks take for granted. They don't have to travel to Las Vegas to see a show. They have been supportive of most of the headline shows. What they aren't supportive of are the many good acts, both old and new, who maybe are not a household word, don't have

a hit record, but are tremendously good acts."

The general manager of Duke's is George Shriver, a businessman who knows the territory. "When I bring an act in, pay a certain amount, I set the ticket price just to cover the cost of the entertainer. What we make on the bar is our profit.

'We set Merle Haggard's ticket price at \$14.00, and that's a breakeven situation, because I paid Merle \$25,000. We booked Bertie Higgins. He's the one that had 'Key Largo' out. His low draw was because he wanted too much for a ticket price. We went with him on a guarantee and a percentage of the door. We recommended a \$3.50 ticket and he doubled it. I think he would have had a full house had it not been that his

agent wanted more money.

"I'm negotiating with Dr. Hook, which will be our first rock act. Their agent wanted to come in on a guarantee and a percentage, and also set the ticket price. Here again, we're in a situation where we think we know what the market will bear. I recommended \$5 and his agent said \$7.50.

"I think they perceive Tulsa as being more lucrative than it

is, the new job haven, and it's just not true."

Shriver also sees the market changing. "We used to book only country-western. Lately we have been looking at crossover. We watch what's happpening around the rest of the country. We're seeing the urban cowboy fad, as it is, dying. Of course Tulsa has always been three years behind, but eventually it's going to happen to us. So we're getting all of our eggs out of one basket."

They are also getting into television. "We'd love to have a movie come and film at our place," he admits. "We do film a monthly tv show for Billy Parker Films. It's taped and aired on Channel 23. He brings in the guest artists. They set it up like a soundstage. We just let them use it. It helps us to the extent that he also gives away 2,000 tickets. We charge people to drink. Monday nights in this town is dead, dead, dead, so if I get 2,000 people in my place on a Monday night, and they're drinking, that's about \$12,000 with the bar that I wouldn't

Larry Schaeffer owns Cain's Ballroom in Tulsa. "It's an old country honky-tonk, which Bob Wills and the Texas Playboys built their whole career out of. I bought it in Nov., 1976 for \$60,000. We probably have \$100,000 in sound and lighting equipment. The club is probably worth \$300,000 now just in real estate. We're between the black side of town and the winos, in the DMZ. Cain's was in the sweetest part of town in 1924. Now Tulsa has nowhere to go south, because real estate was taken with big buildings, so it had to move back

In addition to getting more respectable they are also giving new acts a chance. "We showcase bands," he continues. "We paid Van Halen \$500," he recalls.

Graham Central Station is a chain of 34 clubs in Texas, Alabama, Arizona, New Mexico and Oklahoma City, Nine more are planned in Denver, California, Germany and England. The man with the money is, to understate it. . . . colorful. Don Tiner has a pile of money in quarter horses; his jockey silks are black and red. Tyner, 38, divorced, flies a black Cessna, drives a red Rolls and, conservatively speaking, says "My assessment is that we'll do better than \$50 million this year, if we do what we did in the first quarter.

The Oklahoma City club has a fire code limit of 3,560 patrons, a 15-year lease on the building and a parking lot that holds 1,000 cars. Typer sunk another \$2.2 million in improvements. Up to four times a month live entertainment, such as Three Dog Night, T.G. Sheppard or Mickey Gilley appear at a cost from \$2,000-\$20,000. "The more affordable acts have the greatest variability in territory. When you break into the

(Continued on page O-6)

Venues, Promoters, Talent Find Edge

KLAHOMA



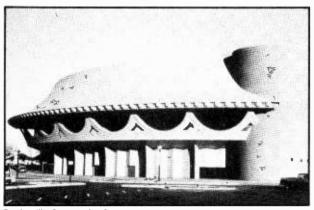
STRONG RELATIONSHIPS CARRY WEIGHT IN TOP ENTERTAINMENT ARENA CIRCLES



"If you control the money, you control the act," declares Don Hotz, manager of the Lloyd Noble Center. "If that guy knows that he might not get paid he's more apt to pay attention when you talk to him. He's not in here for the experience, either. He's in here for the most amount of

money he can get.
"This is a very serious business to us," continues

Hotz. "These acts are hired to do a job, to get on stage and



Bartlesville Community Center

entertain. If they want to do anything beyond that we recommend thap they do it somewhere besides here."

That hard-nose, bottom-line attitude signifies all venue op erations in Oklahoma.

Located on the campus of the University of Oklahoma at Norman, the facility operates as a profit making, private enterprise. "Our primary objective is to support the university's functions, such as athletic programs," Hotz explains. "The concert business is not a primary concern. We do 30-40 concerts a year at a budget of close to \$800,000." Less than 20% of their audience is university students, the rest coming from outlying metropolitan areas.

No doubt about it, Hotz calls the shots. "My guidelines are unlimited. I would not do something obviously not in good taste," he pauses thoughtfully, then continues, "I don't recall

ever having turned anything down."
Ozzy Osbourne, before his Feb. 19 concert in San Antonio, was arrested and accused of urinating on the front walls of the Alamo. City fathers, in a unanimous vote, banned the British rocker from using public-owned grounds or halls for future concerts.

"We just got through playing Ozzy. No problem," Hotz insists. "I've been doing this a long, long time. If you take an Ozzy Osbourne at face value, it's strictly a good advertising and promotional staff. We had probably 8,200 attend at

\$8.50, cheap compared to most concerts.
"I would say 70% were here because of the advanced publicity. His gang does that," smiles Hotz. As to complaints, Hotz responds, "We'll get the normal complaints. If we do a Foreigner or an Ozzy Osbourne show the Humane Society will call saying don't let them cut up a dog on stage or bite the head off of a chicken. You see, every time something like that gets in the paper, the so-called 'do-gooders' who read that he bit the head off of a bat, and I have very serious doubts that he did, are calling complaining.

"Ozzy was something people wanted to see, not because they were familiar with his music, but because they had read about him so many times. We have demands on the artist. Number one, he'd better be here. We may want to talk with Ozzy Osbourne's manager and have a clear understanding that if he gets on stage and screws up we'll probably kill him.

When Lloyd Noble opened in 1975 the top ticket price was \$6.50. Now it's \$15. "My prediction is that for the first time in our history, we may see ticket prices drop. The \$12 ticket going back to \$10. The \$15 t-shirt back down to \$11. The whole thing has to stabilize

"Our expenses are higher," Hotz continues. "In most buildings 80% of your dollar spent is labor costs. Utilities is the other major expense. I'm not opposed to the guy dragging in the \$12 an hour, but I've got to be able to get something back.

"You start with the fact that you have to make a guarantee to an act. We take a percentage of tickets sold, all of the expenses come out. Some agencies give you a promoter profit, a split percentage or a sliding scale. It works many different ways. We haven't changed our rental structure. In '75 we were looking at 10% of a \$6.50 ticket. Now we're looking at 10% of a \$15 ticket, so why ask for an increase in percentages. It's taking care of itself. The areas where we get hurt are in flats, where there is no percentage."

Andrew Putnam is activities director for the Zoo Amphitheater, a structure built in 1936 by the Civilian Construc-



tion Corp. It was unused for 15 years; four years ago officials

decided to refurbish and run it as a functional facility.

The rental is \$700 against 10%, but two groups aren't welcome back at any price. "Jefferson Starship and Waylon Jennings," states Putnam. Jefferson Starship because of excessive use of profanity on stage and Jennings because of the crowd he drew. They drank, were disorderly, were destructive to the facility, and there were a lot of fights, not just fist fights, but weapon complaints," stresses Putnam.
You don't have to enter the animal portion of the zoo to get

into the amphitheater and all areas are open with festival-type seating.

"At this point rock draws the best with country right behind," Putnam reports. "There are 9,000 seats and general



(Left) MOON MARTIN: Born in Altus, Oklahoma, on the Oklahoma/Texas border, Martin had access to Texas stations that played Buddy Holly and rockabilly, and Memphis stations playing r&b. He has synthesized his Oklahoma roots in his Capitol records. (Right) PHIL SEYMOUR: An Oklahoma reared rocker who worked with Dwight Twilley and Tom Petty before

admission is usually \$8-\$10 with up to \$12.50 for the Doobie Brothers.

Oral Roberts puts his faith in God, and his building fund went begging. The result was a center so spectacular that everyone covets it. The Mabee Center is a futuristic-looking venue located on the campus of Oral Roberts University. The arena seats 11,575 and the theater 2,906 including an orchestra. David J. Ellsworth is the manager. The faith of Oral

Roberts guides booking policies.
"On March 11 we did the Marshall Tucker Band, which is a little bit to the right of what we usually like to do," admits Ellsworth. "The Mabee is considered to be a special events facility, because there are no trade shows, but they do a lot of positive-thinking type of shows.

"Absolutely no liquor is allowed in and that includes artists and their staffs as well as any of the audience," stresses El-Isworth. "With the Marshall Tucker Band, they did find people were trying to sneak in liquor.

"They are non-profit and don't do any co-promotion, as they are budgeted by the university," explains Ellsworth about the Mabee Center. "They don't go after acts. Acts come to them.'

That isn't quite the way Roy Saunders of the Tulsa Civic Center tells it. "About the only thing Oral Roberts did was to take the good stuff we used to do and play it out there," he complains.

"I was on a tour of that arena when it was under construction. The question came up as to whether the Mabee Center would be competition with this building. Roberts told the group I was with that the Mabee would serve only university functions. He lied, for a fact. I've waited for the bolt of lightning, but it never came," he quips.
"Almost immediately after they opened, where we used to

play Lawrence Welk, Johnny Cash, Olivia Newton-John, we don't have hardly any of those shows any more. They all go out there, because they have a greater seating capacity.
"I don't blame the promoter for doing that," he concedes.

"Because 2,000 seats at \$10 a throw, you're looking at a percentage of \$20,000 in gravy. It's just that Roberts' purpose is not what he originally stated that it was. They can't do any-

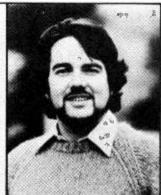
thing that we can't do, except get in 2,000 more people.

"For many years Roberts wouldn't take any type of rock or even country-western was questionable. So we didn't have a competitive situation there. But more recently, maybe they needed the money, they started playing things they wouldn't have previously played. Crosby, Stills & Nash and Waylon Jennings. I was surprised to hear they let Crosby, Stills & Nash in, but then again, they're not Cheap Trick, either," allows Saunders who quickly stresses, "We have a stronger, personal working relationship with the promoters."

"I don't think Oral Roberts needs the money," answers Larry Shaeffer of Little Wing. "He allowed us to do our Crosby, Stills & Nash show. I think he's going out on a limb on some stuff, but I don't think it has anything to do with money.

"Oh, every now and then he pleads for money. I think he





(Left) DWIGHT TWILLEY: A Tulsa rocker who paired with Phil Seymour in the Dwight Twilley Band and whose "Scuba Divers" LP debut on EMI America has restored Twilley to AOR playlists. (Right) JIMMY WEBB: Born in Elk City, Oklahoma, Webb has written alltime standards "By The Time I Get To Phoenix," "Wichita Lineman," "MacArthur Park," "All I Know," and many more.

can get all he needs without the Mabee Center closing down. I think he's just progressing and experimenting more. He tried and nothing got broken and nobody got arrested. He's realized that the building can turn some revenues and realized that certain shows are not that offensive.

"The last show we did there was the Oak Ridge Boys, which was very successful. Everybody; building, David Ellsworth, act, us . . . were all happy. That building is probably the most well equipped, professional . . . everything is available for tv, live, satellite, . . . anything you could want production wise is in that building," insists Shaeffer.
"Now there is competition," continues Shaeffer. "For ex-

ample if someone wants to do a show in Oklahoma City. There, Myriad has 15,000 seats and is a lot more expensive building. It's not unheard of for Don (Hotz) to offer free rental just to get the show away, because he knows you're going to make it on concessions. Don is so aggressive on going after the shows that he's getting most of them. Don gives you more incentive to go there. You don't deal with union or the Oklahoma City police and with a lot of political red tape."
"Yeah, we're in competition with the Myriad," admits Hotz

who served as manager of the Fair Grounds, then moved to the Myriad as assistant public events director before taking over at Lloyd Noble. "We do not actively get involved in a bidding war against a contemporary, unless we feel there is a need for it."

Roy Saunders has refused to book Leon Russell "because of the nature of his act" and once had one of the stars of "Hee Haw'' arrested "for being drunk and screwing up his perform-

The Tulsa Assembly Center, under Saunder's direction, is the in-spot for Broadway shows. "We just closed 'Annie' with a \$306,000 gross gate. That's the largest dollar gross of any show ever to play Tulsa. It was just a year ago that Contempo rary Productions, out of St. Louis, came in with the Best of Broadway series," he relates.

"The first was 'Best Little Whorehouse in Texas' that set a

house record. Next came 'Chorus Line.' That beat the 'Whorehouse' record. Then they brought in 'Annie' and that beat 'Chorus Line.' We've had three house records set in less than a year."

John Elsner is the executive director and Monty Cook the administrative director of the Tulsa State Fair. "We are totally self-sustaining," says Elsner, "so if we don't make it we don't

Last year the facility had 630 events, with less than 20% involving stage entertainment. "The competition in Tulsa is so heavy, as far as facilities are concerned," laments Elsner. "I don't know of another city our size that would have three major entertainment arenas.''

"We tend to lean more towards country," says Cook. "Overall the industry has slowed down," he complains. "About five years ago every two weeks we had something going, but with the expense of touring they're not coming in like they used

The Tulsa State Fair is surrounded by residents "and perhaps 80% are retired," says Elsner. "In 1977 we had to stop outdoor stadium concerts. We did Willie Nelson on July 4th. He drew 65,000 people. They also drank a little and the audience smoked pot on the lawns of the residential neighbors. That didn't go over very well. You take Willie Nelson today, the audience he draws is totally different."

Consequently the facility is considering bringing in modified outdoor concerts, scaled back to "that level we could comfortably park on the grounds and control."

'There is no doubt that we're third in the choice of any promoter," admits Elsner. Tulsa is also a unique market. The (Continued on page O-11)

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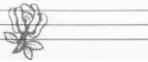
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OLD MUSICAL MENUS

Continued from page 0-3

\$15-20,000 league they appeal to five or six clubs. Twelve of the clubs could handle a \$2,000 act," reports Jimmy Cooper, talent buyer for all 34 clubs.

When it isn't live entertainment, it's general manager Roy Bell deciding which records will be played. "We play the best of what's old and popular. We try not to get into trends. New Wave isn't as strong in Oklahoma City as it is in Phoenix. We stress dance. We play Foreigner. The twist is a big deal here, so like one an hour is a jitterbug record.

"Each club is different," he stresses. "I have the option to say I don't think that will work here. Oklahoma City isn't ready for new wave and most country stuff works here.

Peter Tyler, 31, and disk jockey Ann Bell came to Oklahoma City from England last October to open the black suede, gray velvet, brass and glass Club Dax. At least twice a month live entertainment is on stage. The club laid out \$7,500, plus expenses, for a Smothers Brothers one nighter. Tickets went for

The Association had a ticket price of \$10.00, while there was no cover for Ramsey Lewis, the Kingston Trio and Kreskin who "went down really very well."

Problems Tyler has experienced include entertainers who "don't expect to find this quality of a club in Oklahoma." That quality includes a complete broadcast facility, including three cameras, a 1600 channel mixer and sound.

Beginning the end of July cable tv will broadcast live from Club Dax every Saturday from 6-7 p.m. "It's giving the locals a chance," Tyler explains. At the onset no one out of state will be signed, although that concept may expand "depending upon how much high-quality local talent is available.

With a tv crew inside, the club will still hold 300 which Tyler hopes "will be drinking." His agreement with the cable channel is that "we take the door and bar take." It affords the club a new avenue since "on Saturdays our crowd doesn't get started until 11 p.m.," states Tyler.

Name entertainment Tyler books includes "anyone I can get at a reasonable price. As long as I can break even on the night and it won't cost the customers a fortune.

When it isn't live. Ann Bell spins the platters ranging "from Frank Sinatra to the Go-Go's.

"We're trying to be a European style club in a country town, and it's not an easy road."

If clubs are taking a chance on newcomers so is television. Gene Autry's Golden West Broadcasters, KAUT, Channel 43, Oklahoma City, implemented a new programming idea last January cutting a deal with Cal Roberts, owner of Spurs nightclub.

The live, country-western show utilizes three cameras, two hand-held and one stationary in the balcony," Davis, general sales manager for KAUT. "We put in our own lighting grid and instituted our own mixing board. We take two remote trucks there every evening at a monthly production cost of \$20,000."

Hosted by Wade Carter, a former KOMA DJ who has been elevated to host/producer. It's his decision as to who is booked and amount of air time. There is no pay.

'It's unusual for anybody to be able to get on a local television show anywhere from 15 to 45 minutes. The exposure is reward enough," says Davis.

One one show, Autry, who returned for Oklahoma's Diamond Jubilee Celebration, served as guest hot. Connie James also did a guest spot, singing while sitting on the shoulders of the Schlitz malt liquor bull.

Artists appearing in town have gotten wind of the show and "they want to do a guest shot on Tuesday to hype this or that," Davis relates. Winners of Henson's Monday night talent contest are also booked.

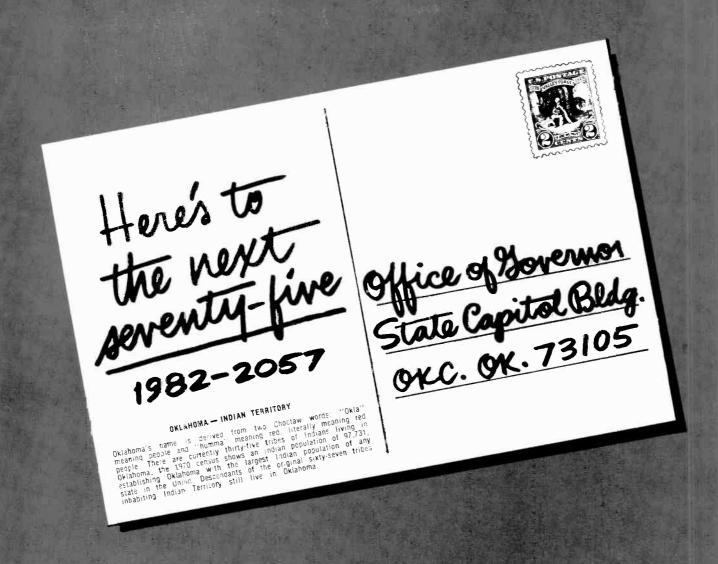
David Huff has a degree in microbiology and worked in cancer research. Vernon Gowdy is the son of a Colgate executive, raised in Minnesota. Because of Oklahoma's football standing he came to the state for college. "I'd never seen an oil well, a wheat field or an Indian. I was going to college and I'd ask people, 'Have you heard the new Genesis album?' They didn't know what Genesis was. I couldn't b dieve it. It was culture shock."

In college Vernon was a sports writer and David a campus photographer. They are intelligent, energetic, rock-oriented and the corners of the Oklahoma entertainment industry. They have a booking agency. Unique Management, a record label, Jam, and a magazine of the same name distributed free in a four-state area. KATT radio helps sponsor the publication. "We've had parties at clubs, a battle of the bands. KATT loves to do promotions," says Vernon.

Artists signed to their label have their product distributed and heavily promoted for four months before it's removed from the racks.

In September they start a 13-week, half-hour tv show which will air on Saturday nights on Channel 34. Called "Oklahoma Jam," hostess is Playboy's 25th year Playmate Hunt winner, Cathy Leving, who lives in Norman. Concept of the show is a local band feature and interview, and backstage interviews with national acts. If it works at 13 weeks they'll attempt national syndication.

'Oklahoma is undergoing an explosion, just like Dallas has," emphasizes Gowdy. "A lot of people are coming into the state. There are clubs and bars opening up every month. Basically we're the only rock'n'roll support there is." For the newcomers they "listen to all of the tapes. They send us 24-track tapes. The bands are serious about it. I'm listening to bands who devote themselves to original music, because those bands stick together. Those are the ones trying to get on a na-LAURA DENI Billipopire



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RECORDING PRESSURES DISSOLVE HALFWAY BETWEEN N.Y. AND L.A.



The recording industry in Oklahoma is in a Catch-22 pattern and holding. Depending upon who you talk to, the facilities, musicians, and technicians are alternately lauded and damned. And almost nobody likes the musicians' union.

Oklahoma may be country, but laid back it isn't. To communicate, suit up.

Tom Claiborne is a former

jean-wearing L.A. musician. "I don't want you to say this guy runs around wearing a suit and tie. I have to, because, that's the way Tulsa is," says the owner of Tulsa Films, located in the Long Branch Studios. "When I moved here from L.A. I discovered that most of the people here don't know anything about the recording business, and they still don't. Their minds are into banking, real estate and oil.

"Oh yeah, they like meeting Roy Clark and that fun stuff. But they don't understand any part of the business aspect of it

"To get to these people I have to put on a coat and tie and go out to the bankers. Guys from the Jim Halsey Agency and I speak to the Rotary Club. Slowly but surely they're starting to understand it. Several of the banks are starting to open up a little."

Tulsa Studios is a three-part operation sitting inside a structure with personality. The outside resembles an old West saloon, the inside a high-class San Francisco brothel. It's called the Long Branch Studios after the famous watering hole. Behind the antique saloon doors is Tulsa Films which does video and film work as well as motion picture scoring.

"We have accommodated full-blown operas, orchestras, as well as Roy Clark and Gatemouth Brown when they did their album here," relates Claiborne.

"The problem is that we need to get publishers and producers in here. Halsey has plenty of talent for us to use, or bring in talent, so that's not the problem. The problem is having the

people here that have the wherewithal to do something with it once it's done.

"We do have studio-oriented musicians," he argues. "That's a misconception that we don't. We don't have them all right here in Tulsa. We may have to pull from Springfield, Mo., Oklahoma City, Norman, even sometimes Dallas," he concedes, but quickly adds. "Dallas is only a four-hour drive and it's not a big deal. You can almost drive four hours in Los Angeles getting to a gig. So it does take a day for us to put together musicians. But we're non-union and we can produce a record with top-flight musicians for the same price, or a lot lower, than any studio in L.A."

The mention of the musicians' union causes fire to rise in the eyes of all concerned. "We're non-union and we made that quite clear to the musicians when we moved in here. We had some of them bitching about getting scale, overtime.

"We said, 'Hey, look we're in Tulsa. There's no way we can get top-flight producers in here, record, and use you guys if you're going to charge the same as the 'Tonight Show' band. You guys may be just as good, but we can't charge that. Your rates have got to come down, and this has to be a non-union session.

"You're also going to have to blow those guys in L.A. away, in order for them to keep coming back. And, if you're classical musicians you can't moan and bitch about playing rock 'n' roll.

"But once you've got these things cranked out, where do you go from there," Claiborne questions. "You've got to have somebody heading straight for L.A. or Nashville, getting them on the market. We don't have enough people that have enough contacts to do that.

"We tried, along with Halsey, to establish a Tulsa Music Assn., to get people to communicate, to dig the good guys out of the woodwork. One of the first records Bill Bellnap ever produced and engineered here last year, was a little jazz group. Leonard Feather gave it four stars in the L.A. Times. So that's quality."

That may be, but Claiborne admits to an equal amount of trash

"I have seen more money thrown away because some oil

man decided he was going to get into the movie or music business. They take what they think is necessary, usually \$10,000, bring their group into the studio. You tell them that's not the way to do it and they reply, "Don't tell me how to it. I'm a multi-millionaire. I know how to make money and by God I'll make this group No. 1'."

Richard France Paris named his record studio Eiffel Tower Studios. He was born in Tulsa, doesn't know if he has French heritage, but "would take something for it if I did." What he does have is a 24-track MCI studio "up to snuff with 75% of the studios in the country.

"We've got two singles on the charts, Roy Clark's 'Paradise Knife and Gun Club,' which is on Halsey's label, Churchill Records, and Rodney Lay's 'Happy Country Birthday, Darling.' Roy was at the studio last Thursday because Rodney was doing a five-song package of his follow-up single. Roy is coming in later this summer and put an album together. They're both excited because we're here, not in Nashville or L.A.

Record producer Peter Nicholas defends Oklahoma musicians. "The best musicians in the world are here in Tulsa, without a shadow of a doubt. Absolutely top-rated drummers. As a record producer I don't want to go outside of town. We have drummers Jamie Oldaker, David Teagarden, Chuck Blackwell and Chuck DeWalt. There is a keyboard player, Walt Richmond, who's in heavy demand in L.A. He just happens not to want to go there.

"There are two or three studios in town that have everything you could want. There are at least two good engineers and the studio musicians are at least two deep," he asserts. "When I first moved here in 1970 this was a cow town. When I came to America I was Joe Cocker's road manager and sound engineer and I had ambitions to meet Leon Russell." It was Russell who talked Nicholas into calling Tulsa home. "This is a beautiful town and you can't live cheaper, in the civilized world, than you can in Tulsa.

"Everyone recognizes that there are fabulous musicians around the Midwest, but very often the best of them never made it to Hollywood," he muses. "There is a stigma attached to Hollywood and the changes it puts your life through. Couple that with a growing civic pride here. They don't want to leave here and be just another person on Sunset Blvd. with a tape.

Nicholas is now making it big recording Rockin' Jimmy & the Brothers of the Night. "In April 1980 I took their recording to Europe where they are very sympathetic to independents, new sounds and they play on the romance of the funky, little band from Tulsa. I've signed licensing deals all over Europe with Sonnet and various divisions of Polygram.

And how does he feel about living in a city with only one AOR station? "It's a disaster. Go out on the street in Tulsa and ask people between 18-35, 'Do you like KMOD?' It would be tough to find anybody who does.

(Continued on page O-12)

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GROWING GOSPEL CROSSOVER ACTION REFLECTS RISING YOUTH SPIRIT

"The major problem in gospel music is that people on gospel labels need to work together more, support each other more than they do," suggests Mark Stevens, head of Christian World, Inc.

"It seems to me that secular artists in country music support each other and build each other up. They stand as a unit, whereas sometimes it seems in gospel music that everyone is pulling at each other's coattails, trying to pull the other

Christian World is the mother company of Associated Recording Studio and three record labels: Shalom, Vine and Christian World Records. Started by Stevens' father, the company was turned over to Mark and his two sisters. Mark, 19, heads up the entire corporation, attending college at night. Sisters Rita Flores is in charge of sales and Connie Stevens heads the accounting division.

Steven Wyer, gospel manager through his Sunbelt Agency, agrees. "My artists aren't out to just entertain. They are there to lift up the person of Jesus Christ.

"We'll play anywhere," he continues. "My problem is not with where we play. I'll play any bar or honky tonk, just don't ask my artists to compromise what they have been called to

Jim Halsey has represented the Oak Ridge Boys since 1975 and is responsible for crossing them over from gospel to pop. "They were still gospel and I guess I talked them into it," he admits. "I got a Las Vegas booking. They debated on whether to go. I convinced them to, but don't do all gospel." Halsey suggested they "take some country." They did and their Vegas act was about "70% country and 30% gospel. It has just been a gradual change.

Dianna Pugh received her training wheels with the Halsey Agency and now has her own. She handles both gospel and secular artists.

"Contemporary Christian is growing, although it's at the bottom of the ladder at the moment in the record sales and concert book area. But it is growing," she reiterates. "The young people are turning on to God. They don't work Vegas because they don't feel that people coming to Vegas are ready to receive the message openly. The talent coordinators are



et Comfort Band.





lark Stevens, left, president of Chris tian World Records, and artist Sherman

wise enough not to try to book that. I don't see the inflated price in gospel because the gospel promoters will not pay it. If gospel people want to work they're going to work for much less than what a country act would work. What I've seen is that the concert promoter wants the gospel artists to work as a love offering, so that whatever those people brought in at the door is what they went home with." Pugh discovered that the attitude prevailed that it was okay if the act worked for God, but the promoter wanted cash. "It's a very hypocritical business," she advises.

"Gospel is not a style of music," declares Dan Brock. "Country is a style of music. When you say gospel the majority of people think a country style of music. What they don't realize, are ignorant of and all wrong about, is that when you say gospel you say jazz, rock, folk, country, southern gospel, black gospel. It's the only term in the business that really bothers me," he complains.

"If you're a rock manager or a country manager, people know what you do. If I say I manage gospel groups people have no idea what my groups sound like or what they do.'

Brock handles DeGarmo and Kev Band whose album "This Ain't Hollywood" sold around 60,000 copies and was nominated for a Grammy. They may love to sing, but they're in it for a living. Instead of donations or "love offerings" they prefer to charge a set ticket price.

Carl Lund is president of Fame, an agency that manages and books Christian acts. Prior to forming his own agency Lund was director of marketing for the Jim Halsey company. "I formed this agency because I discovered a hole in the market for contemporary Christian management and booking. It has proven a wise decision, because we are probably the largest booking agency in contemporary Christian. We represent 15 artists.

"There is no effort of our part to cross these artists over. But we do like the fact that gospel music is crossing over, because we play more secular venues, everything from fairs, theme parks, even bars.

"We're working close with Denver booking agencies putting gether a potential tour which would put a contemporary (Continued on page Q-12) together a potential tour which would put a contemporary (Continued on page O-12)



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TAMMY WYNETTE

Tulsa, Oklahoma



Busting Fees But No Liquor Tax

DRY STATE MENTALITY **DAMPENS MUSIC SCENE**



We don't have one thing which you have in every other state, and that's liquor by the drink," says Jim Halsey.

Throughout the state, agents, promoters and club owners feel a dry Oklahoma hampers the entertainment industry

Actually the word "dry" is a misnomer. Bottled liquor can be purchased from a liquor store and taken to loca-

tions, called private clubs, where "setups" are served for a

Any individual of age can legally "act as your agent," which explains how a cocktail waitress keeps her job. They'll obtain the beverage of your choice after the waiter provides you with a form to sign releasing this reponsibility to him. You must show your membership card. You don't have to be a member of a private club to purchase a bottle, but you do to consume the contents. Hotels, in addition to providing soap and towels, frequently supply "bottle socks" so that you may discreetly transport your bottle.

"It's embarrassing," says Halsey. "I mean, if you carried a card for every club that you're supposed to belong to, it would take a suitcase, not a briefcase, just to carry your memberships around. While any of us know you can buy a drink, they're not drinking establishments as such, where nightclub entertainment flourishes. Everything is private clubs, and it hampers advertising a lot of the entertainment."

It also hampers a spontaneous decision to drop in at a club and catch some entertainment. You not only have to belong

to that club, but have the card with you.

Henson Cargill agrees that the law is confusing, "so we really won't touch too much on that subject.

Vernon Gowdy and Kathy O'Donnell of Unique Management explain that CPA's handling clubs have had their cloistered vocabulary encouraged with a new budget division,

"It's against the law but everybody does it," Gowdy flatly states.

"Steak & Ale has a busting budget," injects O'Donnell, who served time there as a waitress before joining the rock management organization. "Steak & Ale is owned by Pillsbury. Yeah, like flour. When the cops come in and bust us, they close you down for about an hour. It's a misdemeanor, and we open up an hour later serving liquor," explains the lady who has never been arrested.

However, the possibility exists that, at any second, the fuzz can bust the joint, can deter customers, especially the big spending men with the "kissing cousins." George Shriver is the seasoned general manager of Duke's.

He discussed another attempt, due on the November ballot, offering voters the chance at making Oklahoma a county-option state.

"In all the years I've been in this business this will be the fourth attempt. A lot of club owners would rather it stayed the way it is, because they don't pay any taxes on the liquor," he divulges. "That's the plus factor. They feel that the average fine is \$2,500. With fines, court costs and lawyer, it can get up to \$6,000. But in that year's time, if they can keep busts down to two a year, then the amount of whiskey you sell and what you save in taxes. . . . Now clubs like us don't try to evade our taxes," he quickly emphasizes, "and we can see the advantage of having an open saloon in Oklahoma, particularly in

"The ABC Board is the state arm that is charged with enforcing the liquor laws," he continues. "Over the years they run around raiding the clubs, except in Tulsa where vice officers do it, but how they do it has been up in the air a lot.'

Every "reliable source" in the state whispers that they know of assorted small town officers who are on the take, but clam up when asked to drop names.

There are clubs in Oklahoma that have been operating wide open since day one, have never been arrested for an open saloon and have not even bothered to hide it," Shriver

The charge is also made that enforcement is unequal. "Considering the number of clubs Oklahoma City has, they have never had the problem with the ABC Board that Tulsa has had with the vice officers. Somehow, over the years, Tulsa

just decided to enforce it.
"There is probably nobody in this business, unless they bribe, including the best clubs in town, that have gone untouched. They've even busted Southern Hills," he says referring to one of the most elegant country clubs in the nation. "They raised a lot of stink when they did it, but they did it. Walked right into Southern Hills and arrested a lot of people."

Therefore, busting fees become part of the operation's budget. "We operate under the premise that it's a cost of doing business.'

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IN TOP CIRCLES

• Continued from page 0-4

Oak Ridge Boys played the Mabee Center and had them hanging from the rafters. The J. Geils Band, coming off a No. 1 record, only filled the small facility at 60%, with a top ticket price of \$12.50.

"You're seeing the effect of no rock radio," he charges. "I think the fact that contemporary radio doesn't have a voice in this market is important.

The Myriad Convention Center in Oklahoma City has a staff of 63. So far they haven't found any entertainment they wouldn't book, "but we have come close," responds Mr. Joevan Bullard. "The tough man contests with extracurricular activities from the audience. It's a free-for-all fight. A lady disrobed in the audience. She felt she was more attractive than the ring ladies walking around with the fight cards. As far as rock concerts we're not prohibitive."

"We think we're pretty well known. Promoters usually come to us," says John Zeigler Jr., Myriad's manager. "But it is part of our responsibility to go out and seek entertainment."

Zeigler is also the highest ranking black Oklahoma venue executive. A former parole officer he traded in the booking of criminals for the booking of entertainment. "We're the largest in the area," he explains. "Our closest competitor is Lloyd Noble Center, which is a fine facility, but has 3,000 less seats. The Myriad is owned by the city and funding is approved by city council.

"Rock will always be the bread winner, because of the teenagers," he explains. "My experience has been that when you're dealing with country you're playing to a more mature audience, and as such your ticket sales are usually down. A good crowd for country is 7,000 and on the novelties are only \$2-3 while for a rock 'n' roll show you can expect \$5-6 per person on novelty sales. Here our youngsters have money and they spend it.

As big as rock can be the Myriad first has to cater to conventions.

"I would say if it came down to a convention that would fill up hotel and motel rooms, restaurants for the city as opposed to a concert, I would go in favor of the convention," admits Bullard.

"We aren't allowed to co-promote," informs Zeigler who came to Oklahoma from Birmingham, Alabama.

"Ticket prices are determined in concert by the promoter and the facility," says Bullard. "It varies considerably.

"I think promoters look out after their interests very well and we look out for ours," comments Wes Grey, Myriad executive. "If we could just get together so that we accomplish our jobs and not working at odds with each other."

Veteran agent Jim Halsey is trying. "We are trying to increase the service that we give to the promoters, artist and venue," he stresses. "That everything runs as smoothly as possible; all the promotions are handled properly.

"We don't do any promotions, but we help in that we give suggestions," he says. "I'm a perfectionist, so I never get

things just right, but I keep trying."

"We have within our company a production manager, a booking agent, production staff to make sure that everything is checked out wherever our acts are playing. We check the lights and sound. We want to know where the power comes from and where the dressing rooms and loading docks are. Even though you may get all that by contract rider, we call every date three weeks ahead of time to go over the rider with the promoter, to make sure things like the food will be back-stage."

"The ones we can't work out we live with," sighs Don Hotz. "I do have some complaints. Food and beverage. In many instances, the food and beverage that goes behind stage to an act is really an ego thing, in some cases, with the people who are traveling as an entourage. The head of the sound or light company, or the production manager. It brothers me that promoters and buildings which promote are required to go out and spent \$75 on a bottle of wine and some roadie is drinking it."

"They do some things that I think aren't necessary," agrees Ray Saunders of the Tulsa Assembly Center. "For instance, the catering demands. Fifteen years ago you didn't have anything backstage.

"If the place is left really crappy we back charge the promoter," Saunders explains. The promoter is the middle man. He gets screwed worse than anybody, because he's caught between all of the demands, like catering from the talent, and we're over here demanding that the facility is not torn up and abused. It all rolls downhill and that's where the promoter is sitting, at the bottom of the hill."

"I can defend the food," answers Jim Halsey, his voice taking on a serious edge. "I'll give the Oak Ridge Boys as an example. You have 4,000 lights and intricate sound to set. The crew could be there from 10 o'clock in the morning until show time, until after the show when it's torn down, without leaving the building.

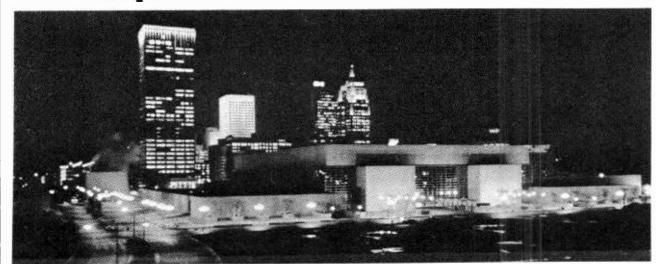
"The truth is that venues very seldom do their own shows. They stand back and watch," adds Larry Shaeffer of Little Wing. "If you're dealing with a show that's going to gross \$125,000, and you're going to make a nice profit as a promoter, why worry about \$75. It only affects you if you're losing your ass."

"The band is really the ones paying for the food," clarifies Scott Munz of Little Wing. "If the show is going to gross \$100,000 and the band is guaranteed \$20,000, with a split figure over \$80,000, then if they didn't spent that \$3,000 on catering, only spending \$1,000, then they would have \$2,000 on the far end that would be going into their pocket."

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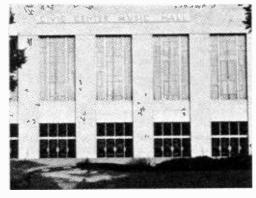
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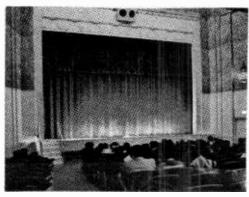
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• Continued from page 0-8

"Radio is a problem and record companies moan about it all day long. I have no sympathy for them. They set it up that way. Playlists get narrower and narrower because radio station owners are by nature rather conservative. It's an investment proposition in radio. They don't do it for love. It's easier for a program director to pick up Billboard, see what the guy in the next town is playing, play that record. If his ratings go down then he says, 'It's not my fault. Billboard said it was there.' I'm not putting down the program director," Nicholas stresses. "I sympathize with the man. His job is on the line. The ratings system says ratings don't go, you go. It's a vicious

Injects Richard Paris, "I can go to New Orleans, Dallas, San Francisco and hear a song. Turn on the tv and see 'Solid Gold' and there is a hit band with a hit song. You come here to Tulsa, and the radio won't play it.''

"Radio is not playing music for people to enjoy. It's a business that promotes certain kinds of music to sell certain kinds of things.

"The musicians are the problem," charges Dick Wilkinson, owner of Oklahoma City's Media Sound. "We have a sym phony, but no great string players. Their only interest is in getting the money, and they can't play. They just cross their legs and play for 30 minutes and want their money. They have no life and no vitality, and I tell you that without reservation. We go to Hollywood or Dallas to over-dub the strings. Artists go out of state to record, not because there are better facilities, but because of no string players.

In operation for five years Media Sound is a 24-track studio, the only such facility that allows rock to record.

"We did Pink Memluks. The music is crazier than hell, but it's a nice album,'' adds Wilkinson who spent 21 years in radio and tv in Oklahoma and California ranging from DJ to manager, before returning to his native state.

He explains the rock specialization. "We have dead time from 10 p.m. to 4 a.m., and we give a low, special rate. We also treat everyone like a star, which is how rock groups like to be treated. The other studios won't let them smoke or drink. We offer a decent rate and give them no hassle.

Star Track, located in Tulsa, is a 24-track post video-mixing facility. Orchestrated production music is their specialty. Their most recent clientele includes a single for Akustic Rec ords, with singer/writer Michael Brewer of Brewer & Shipley. Since recording the single, "Kick Off Your Shoes," and "Thanks For What I've Got," Brewer signed an LP contract with Full Moon Label, Dan Fogelberg producing.

"There is a lot of music in Tulsa, but it's probably a lack of organization among the musicians," says Bob Birdwell, man-

BILLBOARD

1982.

ager of Michael Murphy, attempting to analyze the music and recording industry. "They're not organized. I hate to say this, but they have a terrible musicians' union. All of my acts belong to the AFM and I pay our work dues every week. To me the AFM is useless, totally useless. I've not found one thing, except for their insurance plan, that they're good for."

He doubts they can ever get their act together. "I could tell

you stories all day about how I think the union is useless. In Tulsa I don't see them do anything but collect union dues. With the possibility that I may be making enemies, although there are a lot of good musicians here, some of them are just a little bit lazy.

(The musicians' union could not be reached for comment.) "I worked for Jim Halsey and we were very interested in starting a recording studio and putting in a state of the art 24track studio. Jim had gotten real interested in the recording situation and we looked into buying Leon's old studio, which unfortunately we couldn't get.

'The problem was you've got to have great musicians for people to come here and record. You've got to have string players, quality string players, something like the Shelton Kerwin Strings. They won't come here unless you've got the gigs and record dates. It's totally Catch-22 and it's very frustrating. There are at least two 24-tracks here and I've heard rumors of a third. But as far as Tulsa ever turning into Nashville, I don't think that will ever happen. It may, at some point, be like what Austin was in the early '70s.''

LAURA DENI Billboard

GROWING GOSPEL

• Continued from page 0-9

Christian group with a secular group. One of our groups the Sweet Comfort Band opens for Kansas on Aug. 27

"When I talk about going into secular venues I'm not talk ing about compromising the ministry that our artists have. but actually going in with their ministry and being very well received," Lund explains.

Larry Benson of Benson Sound has a 24-track studio with a \$100,000 Harrison unit. "Our nearest competitor only has a \$45,000 board. We also have the largest recording studio 35'x50' with a 17' ceiling. Our nine-foot concert grand piano is the only one in town," relates Benson.

They've been in business 14 years. "We don't depend upon

a local market," he asserts. "We're geared toward a national

Like his secular recording counterparts, Benson also imports string players "because the local ones are so bad. They have a bad attitude. They all want to be paid up front and union prices.

Tulsa based Castle Music is a recording studio, record com-

pany, two publishing companies and a record production company, which will produce for other labels.

They boast several number one regular hits. "We sell to five national distributors and ship every product to 40 distributors," says Benjamin Ferrell. "We knock on the same doors as Word Records." At the moment "we're only in 10% of the

Christian book stores" with hopes of expanding. Steve Sembritizky of Aries Productions is putting together a television program "where we highlight performances by various Christian music recording artists. We've been in commu nication with Carl Lund of Fame and Dianna Pugh of Solid Gold. I negotiated with Dianna while she was getting her nails done," he laughs. "We started shooting the 'Contemporary Christian Show' the last week of May with the Cruse Family.'

Directing the program is Ray Clevenger whose wife, Mich elle, is Halsey's receptionist. Clevenger came out of Omaha to become a West Coast producer after graduating from Louisiana State University. He's won three Emmy awards and also directed the Rona Barrett segments of "Good Morning America." They returned to Tulsa because Michelle's parents are in ill health

The Oral Roberts tv show is also returning to Tulsa for shooting in their own Mabee Center, after trying Hollywood. After their current contract expires they will not only return to Tulsa but shift the drift of their talent portions from Holly wood glamour to more religious significance.

More and more gospel related enterprises are finding peace in Oklahoma

Steve Wyer moved his company to Oklahoma from Ver mont. "Tulsa is the hub of gospel music," he states. "It's not just Oral Roberts, but a lot of things contribute to it. You're in the heart of the Bible belt. You're also in the city which probably has more charismatic ministeries based than any other Charismatics, by their very nature, are music-oriented, more progressive than your Southern Baptist churches."

"Many of the artist we represent live in or are moving to Tulsa," says Carl Lund. "Tulsa is becoming the focal point of contemporary Christian music.'

LAURA DENI Billboard

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Credits: Editor, Earl Paige; Assistant Editor, Ed Ochs; All editorial by Laura Deni; Cover art & design, Bernie Rollins.

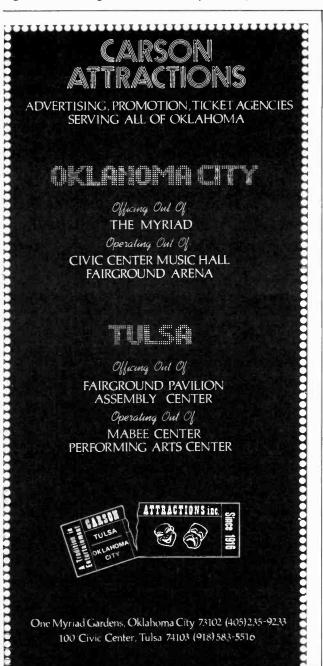
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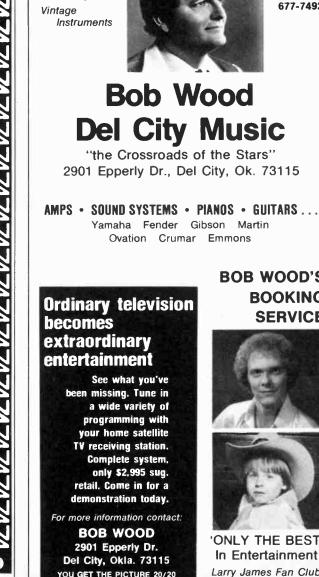
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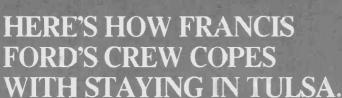
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Castle Music Inc., 141 & Hwy. 75, Glenpool 74033. Tel: (918) 299-1223. Pres./ Prod'n Mgr.: Benjamin P. Ferrell; VP: Doyle Harrison; Sec'y-Treas.: Nick Kangles; Studio Mgr.: J.E. Everitt; Comptroller/Sec'y: Dina Kangles. Labels: (Owned) Castle, House of Kings.

Churchill Recs. & Video Ltd., 5800 E. Skelly Dr., Penthouse, Tulsa 74135. Tel: (918) 663-3883. Owner & Chm.: Jim Halsey.

Compo Rec. Co., 105 Burk Dr., Oklahoma City 73115. Tel: (405) 677-6448. Pres. & Prof. Mgr.: Yvonne DeVaney; VP: Sonny Lane.

Music America Recs., 7710 N. May, Oklahoma City 73116. Tel: (405) 848-8346.

Nitfol Recs., PO Box 7723, Tulsa 74105. Tel: (918) 747-4118.

Seeds Recs., 2108 NW 115, Oklahoma City 73120. Tel: (405) 751-8954. Pres.: Mickey Sherman; Sales Mgr.: Tracy Ful-

Labels: Homa, Okart, Seeds.

MUSIC PUBLISHERS

Alvera Publ'g Co. (BMI), PO Box 9304, Tulsa 74107. Tel: (918) 242-3303. Pres. & Gen. Mgr.: Al Clauser; Prof. Mgr.:

Big Swing Publ'g (BMI), 230 W. Commerce, Oklahoma City 73109. Tel: (405) 235-3500.

Castle Music Inc., PO Box 7574, Tulsa 74105. Tel: (918) 299-1224.

Catalpa Publ'g Co. (BMI), 2609 NW 36 St., Oklahoma City 73112. Tel: (405) 942-0462. Gen. & Prof. Mgr.: Bobby Furthermore Music (ASCAP), PO Box 7762, Tulsa 74105, Tel: (918) 665-6626. Pres., Gen. & Prof. Mgr.: Wayne Boosahda. Nitfol Music (BMI) (div. of Nitfol Ents.), PO Box 7723, Tulsa 74105. Tel: (918) 747-4118. Pres., Gen. & Prof. Mgr.: Dick Loftin.

Okisher Publ'g Co. (BMI), PO Box 20814, Oklahoma City 73156. Tel: (405) 751-8954. Pres.: Micky Sherman.

Party-Time Music (BMI), 525 SW 42, Oklahoma City 73109. Tel: (405) 632-3958. Pres.: Tom Jackson; Gen. Mgr.: Wendell Goodman; Prof. Mgr.: Wanda Jackson

Spirit & Soul Publ'g Co. (ASCAP), PO Box 7574, Tulsa 74105. Tel: (918) 299-1223. Pres.: Benjamin P. Ferrell.

RECORD & TAPE WHOLESALERS

BROKEN ARROW (Area Code 918)

Crossroads Dist'g. Co. PO Box 283, 1008 N. Hickory. Zip: 74012. Tel: 251-6212. Mgr. & Buyer: John R. Lepper. (Rec. & Tape Distributor)

• NORMAN (Area Code 405)

Oklahoma Tapes & Recs. Inc., PO Box 946. Zip: 73070. Tel: 364-5034. Owner: Bill Bodin. (Tape Distributor-Spanish prod. & budget lines).

OKLAHOMA CITY (Area Code 405)

All Recs. Inc. 520 Classen Blvd. Zip: 73106. Tel: 235-3381.

Mgr. & Buyer: Bill Hill. (Rec. & Tape One Stop)
Bromo Dists. Inc., PO Box 60709, 2500 N. Walker. Zip: 73146. Tel: 521-0301. (Rec. & Tape One Stop & Rack Jobber)

Handleman Co., 4118 Will Rogers Pkwy. Zip: 73108. Tel: 946-1410. (Rec. & Tape Rack Jobber)

Phil's One Stop Recs., PO Box 63049, 1736 Linwood Blvd. Zip: 73106. Tel: 235-9671. (Rec. One Stop)

• TULSA (Area Code 918)

Bill's T Recs. 19 N. Harvard. Zip: 74145. Tel: 939-6305. Owner: John Rogers, (Rec. One Stop)

Doc's One Stop, 820 E. 36 St. N. Zip: 74106. Tel: 425-2643. Owner, Singles & Albums Buyer: Larry Eck. (Rec. & Tape

OKLAHOMA



RECORDING **STUDIOS**

• OKLAHOMA CITY (Area Code 405)

Benson Sound Inc., 3707 S. Blackwelder. Zip: 73119. Tel: 634-4461. Owner: Larry R. Benson; Studio Mgr.: Linda Groves; Chief Eng.: Gary Duggan. (1 studio. 24-tr.)

Cornerstone Rec'g. Co. PO Box 18508. Zip: 73154. Tel: 235-2848, (2 studios, 24-tr.)

Services: Audio-Remote, Press; Other Servs.-Prod'rs, Arrangers, Writers & Musicians On-Staff, Free Airport Shuttle Serv., Rec'g Workshops.

French Market Rec'g Studio (div. of Gimith Ltd.) 2896 NW 63 St. Zip: 73116. Tel: 848-5131. Studio Mgr. & Chief Eng.: Charles Gigliotti. (1 studio. 16-tr.)

Services: Audio-Remote, Dupl'n-Cassette

SKIATOOK (Area Code 918)

Al Clauser Rec'g. Studio, 402 S. Broadway. Zip: 74070. Tel: 396-1333. Owners: Al & Vera Clauser; Studio Mgr.: Al Clauser; Chief Eng.: Miles Carter. (1 studio. 16-tr.) Services: Other-Album Layout & Design

• TULSA (Area Code 918)

Charity Rec'g. Co. 22 S. 177 E. Ave. Zip: 74108. Tel: 234-3145. Owner, Studio Mgr. & Chief Eng.: David Smallwood (1 studio 8-tr.)

Services: Audio-Disk Master, Press; Film-Score w/o Pic.; Video-Remote, Score w/ or w/o Pic., Audio Mix, SMPTE Interlock.

LTT1 Studios, 4235 S. Memorial. Zip: 74145. Tel: 663-7700. (1 studio 16-tr.)

Services: Audio-Remote, Dupl'n-Cartridge, Cassette, Open Reel.

Infinity Rec'g, 1750 S. Harvard Ave. Zip: 74112. Tel: 744-0139. Owners: Bill Scully, Al Cahen; Studio Mgr.: Paula Eurit, Chief Eng.: Al Cahen. (2 studios. 8-tr.)

Services: Audio-Remote, Press, Dupl'n-Cassette; Video-Score w/ or w/o Pic., Audio Mix: Other Servs.—Synthesizer Sound Tracking, Electronic Music Studio.

Southern Recs. 56 E. 53 Pl. Zip: 74105. Tel: 747-7380. Owner, Studio Mgr. & Chief Eng.: John Southern. (3 studios. 8-tr.)

Services: Audio-Remote, Dupl'n-Cartridge, Cassette, Open Reel; **Video**—Remote, Audio Mix; **Other Servs.**— Publ'g, Arranging, Prod'n, Studio Musicians, Photography Sweeney Studio, 4929 S. Columbia Ave. Zip: 74105. Tel: 747-4993. (1 studio. 8-tr.)

Services: Audio-Disk Master, Press; Film-Location Filming, Score w/ or w/o Pic., Dub, Mag. Mach; Video—Score, Audio Mix; Other Servs.—Film Processing.

Tulsa Studios, 6314 E. 13 St. Zip. 74112. Tel: 836-4322. Owner: Bill Dawson; Studio Mgr.: Tom Claiborne; Chief Eng.: Jim Rhodes. (2 studios. 24-tr.)

Services: Audio-Remote; Film-Location Filming, Score w/ or w/o Pic., Dub, Mag. Mach.; Video-Remote, Score w/ or w/o Pic., Audio Mix; Other Servs.—Computerized Mixing, Film Mixing, Maglink Interlock for Video.

BOOKING AGENTS PERSONAL MANAGERS & CONTACTS

Bobby Boyd Prod'ns, 2609 NW 36 St., Oklahoma City, Okla. 73112. Tel: (405) 942-0462

Bob Burwell Mgmt., 44 E. 16 St., Tulsa, Okla. 74119. Tel: (918) 599-8381.

Henson Cargill, 201 N. Meridian, Oklahoma City, Okla. 73107. Tel: (405) 946-5647

Gary Good Agency, 2500 NW 39 St., Oklahoma City, Okla. 73112. Tel: (405) 947-1503.

Jim Halsey Co., 5800 E. Skelly Dr., Penthouse, Tulsa, Okla. 74135. Tel: (918) 663-3883. Wanda Jackson Ents., PO Box 7007, Oklahoma City, Okla.

73153. Tel: (405) 691-3434. Moss-Lawson Agency, 5235 N. Lincoln Blvd., Oklahoma City,

Okia., 73105. Tel: (405) 521-8093.

Paragold Talent Agency, 601 NE Flowermound, No. 238, Law-

ton, Okla. 73501. Tel: (405) 248-4701.

Mickey Sherman Artists Mgmt. & Development, PO Box 20814, Oklahoma City 73156. Tel: (405) 751-8954.





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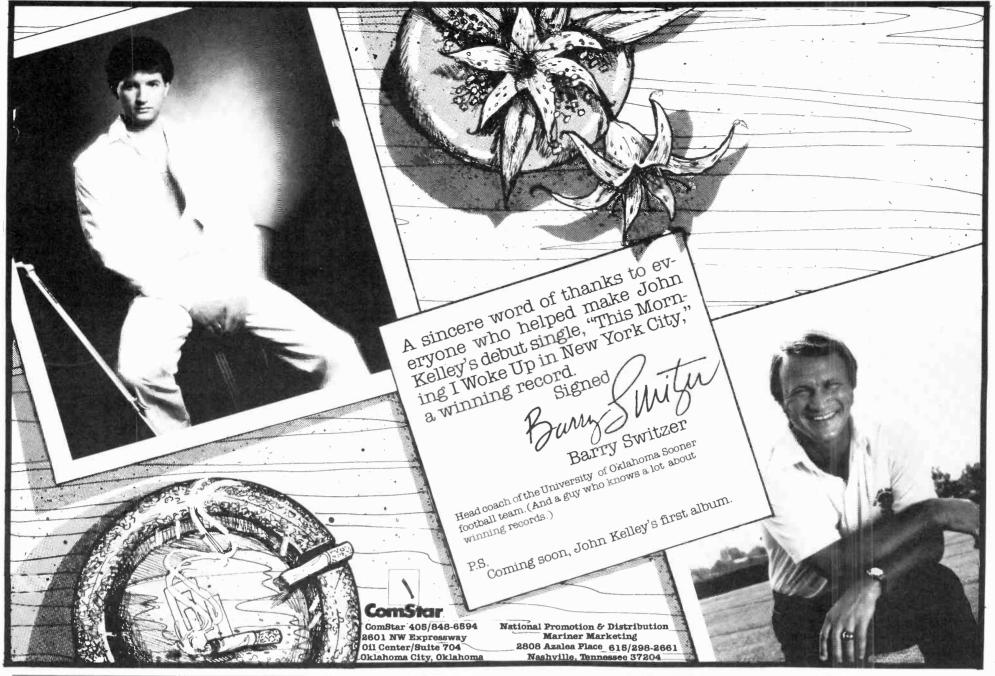


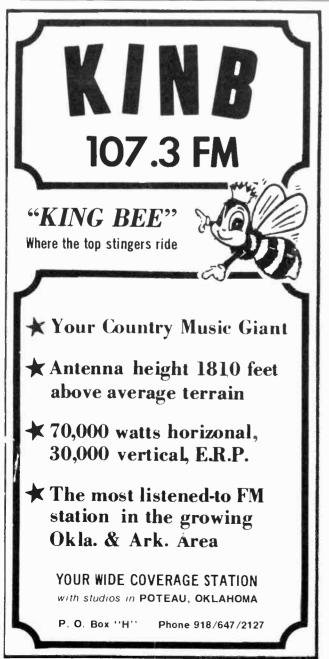




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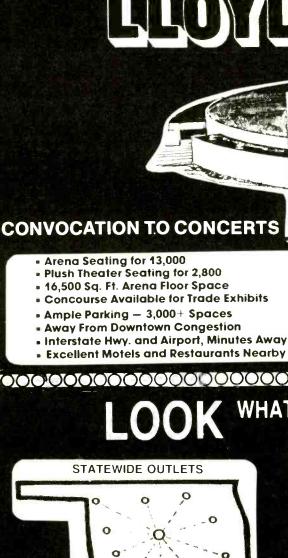
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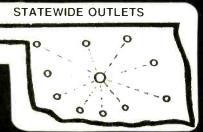
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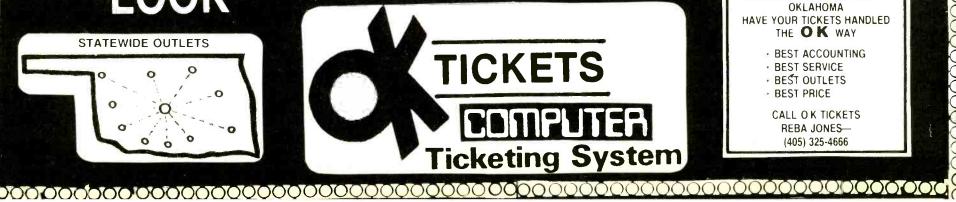
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Pro Equipment & Services

BBC BUYS—The BBC has purchased six Neve stereo broadcast consoles for use in new U.K. local radio stations. Shown here, the installation at Radio Cambridgeshire. At left is engineer in charge, Tim Lloyd.



DIGITAL DOINGS—Shown monitoring Chicago radio station WFMT's first world broadcast of the Compact Disc and the Sony Compact Disc player, are Sony engineer T.A. Yashita (foreground), and left to right, Sony executives Marc Finer, Scott Lackey, A. Suzuki, Sony's DAD planning department, and WFMT staff announcer Steve Peck. PolyGram provided the source material.

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ONE-TIME FEE ARRANGEMENT

Teldec Offering DMM To Labels

• Continued from page 4

DMM albums, all classical recordings, in March. A further 20, including five pop LPs, were released recently. By the end of this year, all records produced in Teldec's Nordhof factory—LPs and singles—will be direct metal mastered.

"However," says Gerhard

"However," says Gerhard Schulze, "we shall reserve the DMM quality sticker only for those albums whose original master tape is of the highest standard. Although a DMM pressing will make a less than perfect tape sound better than it otherwise would, it cannot incorporate into the recording quality that was not there in the first place."

Although some DMM disks have been available in the U.S. on imported pressings through such audiophile labels as RealTime, there have been no releases from the majors so far.

Says Schulze: "We are looking for a rapid and widespread introduction of the DMM process because we believe it to be a major step forward in improving the quality of records. The process also makes records cheaper to manufacture because the percentage of rejects is much lower than that for ordinary pressings, and additional saving is effected by the elimination of the silver-plating process. We are currently spending up to 200,000 marks (\$83,000) a year on silvering alone."

Teldec developed the equipment for producing the copper blank in conjunction with Europafilm of Sweden. A special stereo cutterhead to cut into the blank has been designed by Neumann.

Horst Redlich says that the cutting of grooves into metal instead of wax or lacquer was first proposed by Rosenthal and Frank in their German patent of November 1891. The idea was reactivated some 80 years later by RCA for the cutting of videodisks. The technique was also

Keysor Pacts Chemex

LOS ANGELES—Keysor-Century Corp., Saugus, Calif., has appointed Chemex Inc. as its national representative for its custom thermoplastics resins and compounds for injection moldings and extrusions.



DIGITAL ANALYSIS—Sony's new 24-track digital recorder is put through its paces recently at L.A.'s Record Plant. Production models will be available in the Fall. Shown, left to right, are engineer Mike Stone; Rick Plushner, head of Sony's digital division; Chris Stone, Record Plant president; and Gabriel Katona of the RCA group Keeper.

used by Teldec for its TeD video-

"However," says Redlich, "we had to modify the technique consid-

erably because the cutting process for audio records is quite different from that of videodisks where the groove is a hundred times smaller."



A CUT ABOVE—A technician checks the cut on the copper-plated steel disk used in Teldec's Direct Metal Mastering process. The special stereo cutter-head has been developed by Neumann.

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Pro Equipment & Services

Mitsubishi Digital Unit Delivers For Fantasy Studio D

By JACK McDONOUGH

BERKELEY—Fantasy's Studio D, the only studio in the Bay Area to offer Mitsubishi digital recording and mixing as part of its standard services, has enjoyed success with the system in the nine months that it has been in operation, according to studio chief Roy Segal.

Segal says that almost every Studio D client since the Mitsubishi installation has chosen to go with a digital mix after hearing an A-B comparison of digital with analog.

Those clients have included Stanley Clarke, Greg Kihn, Sonny Rollins, the Clarke/Duke Project, April Wine, Shooting Star, Tom Coster, Seawind, Taxxi, Tom Fogerty, Marlon McClain, Jeff Osborne and Kevin Toney.

In addition, the Mutants and SVT, who recorded in the older and smaller Studio A, chose a digital mix. Freddie Hubbard, Steve Douglas and Art Pepper/George Cables all have recently completed direct-to-digital recordings.

Fantasy has available both the Mitsubishi X80A console and the X80 portable. Segal emphasizes that Fantasy offers a full range of mix options, with Studer half-inch analog two-channel and Studer quarter-inch analog two-channel available in addition to the Mitsubishi gear.

Saxophonist Steve Douglas has just completed with his own group what will be Fantasy's first full digital release, Douglas engineered and co-produced by Phil Kaffel. Douglas says of his experience, "The digital was just fabulous for our situation. I've never heard anything quite that clean. We did it live, but it sounds studio-produced. And yet it's what our band sounds like live.

"We cut it in two days with no mixing, no overdubs. Doing it in two days had a peculiar difficulty. It was one or two takes and then, 'Well, what do we do now?' "

Segal notes, "It isn't total projects in digital as much as it is mixing—there's more and more of it happening without a lot of fanfare." He stresses what he feels are the tremendous advantages in mixing masters to digital.

"Digital maintains the absolute integrity of the multi-track. By mix-

New Products



STUDIO PHONE—The Fostex T-20 headphone was designed for use in recording studios or at home. It features a light mylar diaphragm with etched spiral voice coil for \$79.

ing the master to digital you get a real first generation. You can't get away from needing any number of master copies of the master mix, for South America and other places, and you can't just ship digital masters around because the equipment isn't there to reproduce it. But with one digital master you can make as many analog masters as you want. You can still mix to digital and copy it to analog, so all the analogs can be of first-generation quality and all the quality of your masters going all around the world is improved.

That's what I'm trying to get across and why Fantasy has it on site. You can even make first-generation cassettes off it. You should hear the quality of the cassettes that come off these masters.

"And I think it's cost-effective. It costs approximately \$1,000 more to end up with a digital master than an analog master, but you don't have to worry about wearing it out."

Segal adds that Fantasy has made the Mitsubishi X80 portable available for rent to other area studios, "but so far only Pat Gleeson (owner of Different Fur Studios) has used it. It seems the business up here is not quite as friendly as it used to be."

Fantasy is also in the process of redesigning Studio A as a Neve/Studer room, equipped with the Studer 800 24-track recorder and Necam computer mix.

"It's being rebuilt," says Segal, "to complement Studio D and will offer all the same digital and analog capabilities. It will enable clients to go back and forth between the two rooms." Segal notes also that A will end up with a substantially larger

control room because a separate machine room will be added in what is now an auxilary dead space.

Segal has also just begun experimenting with a full production service to be offered to the many independent producers in the Bay Area.

"This will include studio time," he says, "and the client will end up with delivery of complete record and repackaging. It's a way to make use of our expertise. The client will pay only one person and we'll provide supervision and liaison with all subcontractors."

John Stronach started out as a classical pianist and a rock 'n roll drummer. Today, he's a producer/engineer. In fact, he's been a part of the record business since he was sixteen years old. His sixteen years of experience have included work with Diana Ross, The Supremes, the Jackson Five, Bobby Darin, Sammy Davis, Sarah Vaughn, Canned Heat, Alvin Lee, Three Dog Night, John Mayall, Rufus, Jo Jo Gunn, Dan Fogelberg, Joe Walsh, REO Speedwagon and more.

ON BREAKING IN

"As far as recording engineering schools, those things are great for teaching you fundamentals, but don't be spending a lot of money on that. There are people who spend thousands of dollars learning how to be a recording engineer, and they still start as a go-for, which is the same way everybody starts. It's nice to have that behind you, but I don't know. I don't know that it does all that much good. The best way to learn is by doing."

ON REPETITION OF STYLE

"I've seen it ruin people's careers. You can't use the same production style all the time. What works for one group of songs won't necessarily work for another. You have to remain flexible enough to change your production techniques as the music changes."

ON TECHNOLOGY

"A lot of producers and engineers are real spoiled with all this technical gadgetry and wizardry and all the things we can do now. They forget about the music, and the music is the thing we are here for. That's what you have to keep in mind all the time."

ON TAKING OVER

"The producer is there to help. It is not a dictatorial thing. A lot of producers get into a situation such as 'You are going to do it this way,' and it turns out to be the producer's album, not the band's. And I don't think that's fair to the band. It's their music. The act must be able to retain their identity and not just be a vehicle for the producer."

ON PLAYING AROUND

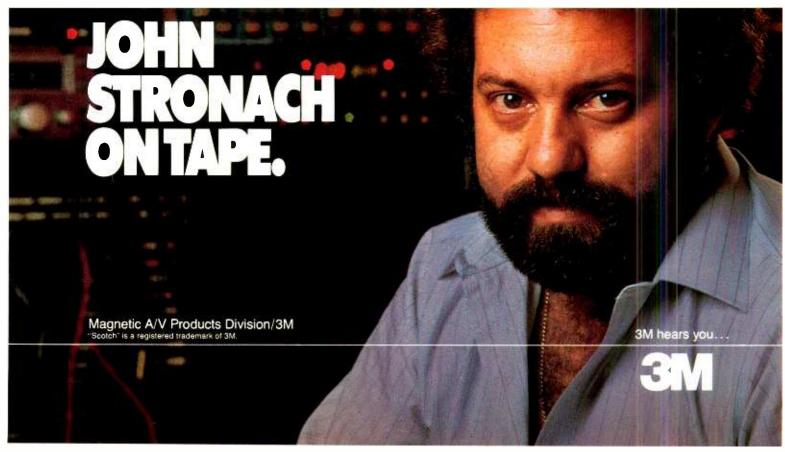
"In today's world, you have to be real businesslike. It's not like the early 70's, where everybody comes in and has a big party. You have to work within budgets, and you have to show up on time. I bring that consistency, and I try to bring a stability to the bands, so they know that they can be as creative as they want, but yet know that they can get a lot of work done and relate with the labels and management and just tie everything together."

ON TAPE

"I used another tape for a time and switched to 3M, because I would make twenty passes and all of a sudden, you would be able to see through the other stuff. They had a bad shedding problem. I just couldn't trust it any more.

"Here at the Record Plant, we give our clients any brand they want. But I recommend to people that they use the 3M, and especially the 226. Their consistency and quality is better. It just doesn't get real good and then drop to bad. You just know that it's going to be okay all the time. You don't have to worry about it. Which is important when you're out there and you're trying to get that magic take."

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Pro Equipment & Services



MIXING SHOES-"Boomerang," the third Elektra/Asylum album by the Shoes, is being mixed at the Chicago Recording Co. for August release. Pictured at the console are (left to right): group members Gary Klebe, Jeff Murphy, Skip Meyer and John Murphy.

Studio Track

Midwest recording activity is spotlighted this week, with a secondary emphasis on the West

At The Disc Ltd. in East Detroit, George Clin ton is producing Parliament for PolyGram and Roger Troutman is producing Zapp II for Warner Bros. Greg Reilly serves as engineer for both projects.

Solid Sound of Ann Arbor reports Dave Barrett has completed work on a new single. The Ross Southern Band is at work with producer Jack Mollette.

In Southfield, Mich. Transcity Records group Rhythm Method is being produced by Ben Grosse at Pearl Sound Studios.

Scott Cawthon has completed mixing on an

dio A in Dearborn Heights, Mich.

In Chicago, the group Link is recording at Pumpkin Recording Studio. Gary Loizzo is producer, Joey Porrello executive producer.

On Track Productions has completed a docu mentary on Chicago's new music scene entitled "It's My Life." Much of the footage was taped at Universal Recording, with post-production work conducted at Edit-Chicago, Groups recorded in clude Bohemia, Garrison, the Marquis', Phil 'n' the Blanks and Screamin' Rachael & Remote

Recent recording activity at Pinebrook Stu dios of Alexandria, Ind. includes Brown Bannister laving orchestra tracks for Word Records. Don Marsh and Randy Hammell laying orchestra and vocal tracks for Christmas and choir proj ects, and Bill and Gloria Gaither and Ronn Huff at work on a Christmas album for Word. New equipment: EMT 245 digital reverb and two Ampex ATR 102 two-track machines with half-inch

In San Fernando, Calif. Dawnbreaker Studio has added Ampex 100 half-inch mastering. Re cent additions also include a rehearsal studio.

Copperwood Recording Studio in Sacramento has expanded its facilities by relocating to a 2,300-foot space. Latest equipment includes an Audiotronics 532 automated mixing console and Lexicon 224 digital reverb.

Action at the Automat, San Francisco: Jefferson Starship is working on a new LP for Grunt/ RCA Records. Kevin Beamish is producing and engineering, with assistance from Maureen Droney and Bruce Barris. Also there: Moses Tyson is being produced for EMI by Ted Currier, with Leslie Ann Jones engineering, Carl Carlton is finishing a new 20th Century/RCA LP with Narada Michael Walden and Gavin Christopher producing, Dave Frazer and Wayne Lewis engineering. And Rank and File are working on an album for Slash Records with David Kahne producing and

engineering.
At Heavenly Recording Studios in Sacramento, Perry Jones is producing two projects: a new album by the Southern Empire Band and Syvella's EMI single with co-producer Ray Pyle. Larry Lauzon is engineer for both projects. Martin Ashley is engineering the Oak Singers with producer Rick Howeth. Melberg, Taffet & Phillips are at work with engineer Julie Fadness. Mike Beaman is producing an EP for Dennis Alcorn with engineer Lauzon. And Beau Melgreen & Liberty are recording a single with J.J. Jones producing and Lauzon engineering. New equipment include full update of the Lexicon 224 to version 4.4, ADR/Scamp SO-23 Auto Fan and a Lexicon Model 97 Super Prime Time.

At Rumbo Recorders in Canoga Park, Chas Sandford is at work on an album engineered by Don Smith and assisted by Hill Swimmer for Elektra. "Extellus" is being self-produced by Alex Costandinos, with engineering by Greg Edward for Ibis Records. Survivor is laying down tracks with engineers Phil Bonanno and Mike Clink and assistant Swimmer for Scotti Bros.

At Tres Virgos in San Rafael, Phil Miller is producing the debut album for the six-member Front Row, for To Be Continued Music, Engineer is Robin Yeager, with assistance from Robert Missbach.

Here Today, a bluegrass group on Rounder Records, has been recording at **Different Fur Recording** in San Francisco. **John Haeny** engineered with assistance from Howard Johnston. Also there: Wallace Scott is producing Virtue for Solar. Engineers are Rick Sanchez, Karen Kirsch and **Don Mack. Gene Clark,** formerly of the Byrds, has completed several tracks for an LP produced by Andy Kandanes and Tommy Kaye. Johnston engineered, assisted by Anne De-Venzio. Jose Flores and Pantera recently re corded an LP with producer Pete Gavankar of Roco Productions and Artie Burman. Engineers were Stacy Baird and Mack.



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or frequency response.

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t all adds up to the first car cassette deck that can accurately reproduce your DBX recorded tapes through its built-in amplifiers, and perform comparably to the high fidelity equipment in your home.

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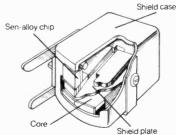
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Tape Section Frequency response: Standard tape: Metal tape: Wow & flutter:

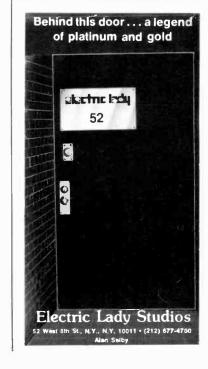
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Pro Equipment & Services

NEW SPEAKERS

See Fostex Product Push

NEW YORK—Fostex, manufacturer of professional audio products, is stepping up marketing of its products, and has introduced some new additions.

A Canadian company. Interlake Audio Inc. (IAI) of Winnipeg, was set up two years ago to handle international manufacturing and marketing of Fostex Electro Acoustic Systems division products—loudspeakers, microphones, amplifiers and headphones. IAI is the exclusive North American distributor of these products.

IAI also manufactures and markets the RWO/Fostex line of studio monitors.

Fostex is a wholly owned subsidiary of Foster Electric Corp. of Japan, a manufacturer of electronics and loudspeakers. The Electro Acoustic Systems division operates independently of the Japanese,

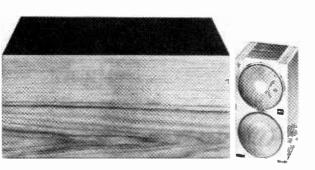
while the Creative Sound Systems Division, offering a range of multitrack recording products and signal processing devices. is managed by the Japanese.

Products in the Creative Sound Systems division are marketed in Canada by IAI and in the U.S. by Fostex Corp. of America

Fostex Corp. of America.

New products from RWO/Fostex include the G7000 speaker system, a mini reference monitor with mini subwoofer. The system consists of a pair of miniature teak/aluminum enclosures with dome tweeter and double spider woofer and the G70 subwoofer with a built-in 200 Hz passive crossover.

Another new speaker is the LS2/VT studio monitor, a teak floor-standing model. Suggested list price is \$1,899. There's also the T-20 headphone, \$79, and the M55RP Printed Ribbon microphone, \$449.



DESKTOP MONITORS—The RWO/Fostex G7000 mini speaker system includes a subwoofer finished in teak (center) and two teak and aluminum speakers. The entire system lists for \$548.

BASF Exec Sees Quality Tape Mart

NEW YORK—The trend toward higher quality prerecorded cassettes continues apace, according to BASF professional products manager Bob Piselli. He predicts 25% of prerecorded cassette sales this year will be on chrome tape.

"When you pay \$9 for a cassette, you expect it to be the same quality as a record, and that's possible. You can even get better quality on cassette," he says, providing the duplication speed is no higher than 32-to-1 and the proper tape is used. Many record companies, including A&M and Arista in this country, are making tapes to these specifications.

"The record companies need our support, and we need theirs," Piselli adds. He estimates that to improve a mass-market prerecorded cassette to the point where it is equivalent in quality to a record would require the expenditure of only 12 cents more per cassette—covering tape, shell, and other costs.

"The shell is an integral part of the whole product," Piselli points out, "but the industry is not ready for a high-priced shell yet."

He continues, "Fifteen years ago, you couldn't compare the quality of records and cassettes. Today, you can. The record companies could offset home taping if they would improve the quality of their cassettes."

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General News



POT OF GOLD—PolyGram executives surprise Rainbow and the Scorpions with a cake at a party following the groups' recent sold-out performance at Madison Square Garden. Sharing in the festivities are, from left, PolyGram's Jack Kiernan, Jim Sotet, Jim Lewis, and Joe Grossman; Rainbow's Roger Glover; PolyGram's Jeff Brody; the Scorpions' Klaus Meine; PolyGram president Guenter Hensler; and Rainbow's Bobby Rondinelli.

Audiophile Import Fill Is Nautilus Thrust

By SAM SUTHERLAND

LOS ANGELES—Retailers' frustration over chronic fill problems for imports, as well as the high tickets many pop import titles carry in courting audiophile customers, are twin hurdles Nautilus Recordings cites as keys to its recent entry into high-quality Japanese imports.

"We wanted to find a niche for our import business," explains Steve Krauss, president of the Shell Beach, Calif., audiophile combine, best-known in recent years for its successful line of half-speed mastered reissues as well as its ongoing digital and direct-to-disk original audiophile editions. "There's been tremendous growth in the demand for better-sounding imports, and record and tape dealers are frequently lumping them together with half-speed masters and other audiophile titles, which is helping make them viable.

"Those dealers want predictable fill, however, and that's been a recurring problem in the realm of imports, one that has kept a lot of dealers away from the area." Nautilus, Krauss says, has thus geared its Super Imports division to handling a small, rotating catalog of top pop titles with stock availability a focal consideration.

Krauss says the service will afford immediate access to orders, directly through the company's computer, when distributors and accounts call: "We can guarantee fill, because we know what will be shipped to us and exactly when it will arrive in the U.S."

In Japan, he adds, different discount structures for every label have posed a labyrinthine pricing spectrum that other U.S. importers have solved by creating a generalized price structure here. That's tended to carry dealer wholesale and shelf prices upward.

Nautilus, by contrast, expects to offer titles at a lower dealer cost in many cases. "Every product will be priced according to what we pay for it in Japan," explains Krauss. "So, rather than have a single, across-the-board price, we've decided it's fairer to set a fixed markup percentage."

He also admits that Nautilus itself is building in "a much lower margin than we would make on our own Super Disc product," but claims that since the division is seen as an adjunct to Nautilus' own audiophile products, the structure will be viable.

He predicts most accounts will shelf price the imports "about the same as our Super Discs, which usually sell between \$14 and \$16 at retail." That could translate to a substantial advantage against similar import product now fetching up to \$20 in stores.

Since Nautilus began shipping its first imports some weeks back, several new distributors have been added. But Krauss says the division has otherwise required little operational expansion beyond the appointment of general manager Bob Oberg, since Nautilus has actually been importing from Japan since 1976, when the company began bringing in direct-to-disk imports from JVC and East Wind.

The label has set about 70 titles from various Japanese labels and licensees for its initial catalog.

K.C. Experiment

• Continued from page 20

sic and motion picture soundtracks, White adds.

Classical mail-order is a part of the store's growth. According to White, the Central Plains states have few outlets for this product. "Once you get west of here," she observes, "until you hit Denver there's sort of a great prairie out there. But there are classical people there."

White says cassettes now kick in almost 10% of volume. There is great satisfaction with dump-displayed budget cassette lines from Stereo Treasury and Vox. "We're almost selling them by the pound," she beams. Full price tape product is given open display on shelves near the store's register.

White says all three stores are pleased with the new set-up. One benefit is crossover traffic and she extols the spacious and unique ambience. White has had several careers, including teaching, but prefers the record business. "I do like it," she says. "I've done this now for four years which is longer than I've done anything else.

"All three stores have benefitted," she notes. "It's a very calm atmosphere that very few retail stores can offer."



Billboard photo by Chuck Pulin

PIER CONCERT-Mango Records artists Third World play at the Dr Pepper Music Festival on New York's Pier 84.

Regency Sees No \$ Dip In Booking Int'l Tours

By DAVE DEXTER JR.

Int'l Art Of Jazz Schedules

Free Long Island Shows

LOS ANGELES-The potency of records in establishing U.S. singers and bands as powerful gate attractions throughout the world is reflected again in bookings contracted by the Los Angeles office of Regency Artists, Ltd.

Peter Grosslight, a Regency vice president, notes that the economic recession has not affected the demand for American talent in overseas venues. "We are finding it difficult, but pleasurable, in keeping up

with requests for acts," he says.
"The big rush began in 1981,"
Grosslight declares at his Sunset Blvd. office, which claims to be the world's largest variety entertainers agency. "Jane Olivor performed in Australia, the Brothers Johnson clicked in Nigeria, Hiroshima played in Manila and Tokyo and Johnny Mathis toured England and

"Vikki Carr, as always, clicked in Mexico, Quincy Jones was hailed in Japan, Tavares performed in South Africa and Mel Torme and Sarah Vaughan trekked through Europe. And that's only a few of the better U.S. acts which were successful abroad.'

Grosslight has set Glen Campbell for a two-month gig in England starting in September. From there, the singer will fly to Australia for November and December engagements. Patti Austin and the Pointer

NEW YORK-Some of the top names in jazz have been lined up for

a series of free concerts to be held on

Long Island, N.Y., beginning

The series, which will feature such artists as Art Blakey, Bill Pierce, Donald Harrison, Terrance Blan-chard, Johnny O'Neal, Charles Strouse, Leroy Williams, Dick Hy-

man, Walter Booker, Hugh Lawson, Carrie Smith and others, is being

presented by the International Art Of Jazz, Inc. The organization is a project of the State University of

The concerts will be held at different locations, including Hidden

Pond Park, Hauppauge; Port Jeffer-

son Wharf, Port Jefferson; Yacht

Basin, Westhampton Beach. Marine

N.Y. at Stony Brook, New York.

Wednesday (7).

Sisters have returned from the Orient, and Sergio Mendes, who recently performed for President and Mrs. Reagan at the White House, soon is off for dates in the Caribbean, including the Domini-can Republic, after doing well in Israel, Mexico, Malaysa and Sing-

Home from Bermuda this week is Ramsey Lewis, and Donald Byrd with his trumpet and band are back from England. Tina Turner recently concluded a European tour and goes out on another next fall. She's also booked in South Africa and Australia later in 1982. Jane Olivor also will return to Australia.

"The rush, as far as Regency is concerned," says Grosslight, "began in 1981. But this year it has accelerated The months began it has accelerated The months began it has accelerated the control of the months began in the control of ated. The world is becoming one immense audience for acts which sell a lot of records. And, of course, television exposure also is a factor. Unique personalities and unusual music styles seem to leap over national boundaries."

Regency books scores of domestic venues, too, with a talent roster ranging from Marlene Dietrich and Bob Hope through Con Funk Shun and the Mighty Clouds of Joy to Razzy Bailey and Yutaka Yokokura.

But it's the global demand for acts that is making 1982 a year to remember around the Regency offices on the traffic-tangled Sunset Strip here.

Park, Sag Harbor; Brookwood Park, East Islip; Morgan Park, Glen Cove;

and Southaven Park, Brookhaven.

At least one concert in the series is

The International Art Of Jazz is a

non-profit organization, and the concert series is being funded by grants from the N.Y. State Council On The Arts, the Suffolk County Of-

fice of Cultural Affairs; the Parks and Recreation Dept. of the town of

Islip; the village of Port Jefferson;

the East End Arts and Humanities Council; the Westhampton Associ-

ates for the Performing Arts; the Morgan Part Summer Music Festi-

and the European American Bank.

Northville Industries Corp.;

being designed especially for an au-

dience of senior citizens. It will feature the IAJ Ensemble with Gwen

Cleveland.

Vegas Putting Damper On Rock

Ordinance Requires Detailed Plans From Promoter

By JOHN SIPPEL

LOS ANGELES-An ordinance so exacting that its requirements could deter concert promoters from staging rock concerts in Las Vegas became effective there June 28.

Besides setting up a semi-annual \$100 license fee, it requires the promoter of a rock music event to disclose specific details of everything from how he will advertise to handling of rubbish, security, overnight illumination and many other details.

Seminars Are Highlight Of **Bluegrass Fest**

LOUISVILLE-A number of seminars on the use of traditional bluegrass instruments, and the art of clog-dancing, will highlight this year's annual bluegrass music festi-val to be held in September at the Riverfront Plaza/Belvedere here.

Kentucky Fried Chicken, the festival's sponsor, has retained such bluegrass music experts as David Grisman and Peter "Dr. Banjo" Wernick to conduct the workshops. The Green Grass Cloggers will teach clog dancing steps to festival audiences.

The festival will feature such

bluegrass music artists as Bill Monroe and the Blue Grass Boys, the Seldom Scene, the David Grisman Quartet, New Grass Revival, Doyle Lawson and Quicksilver, Hot Rize, Country Gazette, Michael McCreesh & Co., Berline, Crary and Hickman, Ralph Stanley and the Country Clinch Mountain Boys, J.D. Crowe and the New South, DeDanann, the Green Grass Cloggers, and New Horizon and the Johnsons, winners of the festival's previous band con-

The festival, which will be free to the public, is expected to attract more than 150,000 people. It will be held Sept. 10-12.

One of the highlights of the show will be the judging of the annual Best New Bluegrass Band. Six bands have been invited to compete for the title, 750 records, a Nashville recording session and up to \$4,500 in cash. Another unique aspect of the fes-

tival is its break away from traditional rural venues. This festival is being staged at the Riverfront Plaza/Belvedere, a seven acre urban park overlooking the Ohio River.

The promoter must also advance security payments for sheriff-supervised guards and may be required to post surety bonds to guarantee re-funds of all tickets and coverage of any property damage.

However, about the only rock shows held in Las Vegas are staged at the Aladdin Theater, and principals at New Orleans-based Beaver Productions, which promotes shows at the Aladdin, say that they've not been notified of any changes in the law pertaining to their business. They are withholding comment, pending study by their attorneys.

The precedental ruling made by the board of commissioners of "the show capitol of the world" specifically excludes jazz, symphonic, ballet, opera and theatrical presentations from the ordinance. The ordinance also waives the license or permit for "recognized charitable, educational or governmental organ-

Thirty days prior to the proposed rock gig, the promoter must disclose the name and address of the applicant, fully describe the character of the event, name the performers, entrance fees, number of tickets or passes to be distributed, and type and extent of promotional advertising, specifying type of media, geo-

Wolf Trap Shows Get Go-Ahead

WASHINGTON-The good news for Washington metropolitan area residents is that the Wolf Trap Park's Filene Center, destroyed by fire April 4, has decided to go ahead with its 12th season and hold the activities in a huge fabric-and-aluminum "instant" facility to be constructed right on the Park's meadowlands.

Wolf Trap will kick off the 1982 season with a six-day jazz festival beginning June 15 with an evening concert by Weather Report and ending June 20 with a full day of per-formances and jam sessions by al-most two dozen jazz headliners.

Mobil Oil donated \$100,000 April 21, to help defray the \$3 million shortfall for the four-month season.

The instant facility, designed by a Canadian firm, will house 2,000 in a covered orchestra section, and the natural lawn section beyond will accommodate an additional 4.500

graphical area covered and information to be communicated; dates and hours and place of event; estimated number of attendees; and names and addresses of anyone contributing, investing or having a financial interest in the concert greater than

The ordinance also demands the applicant provide plans for security and fire protection, water supply and facilities, medical facilities and services, vehicle access and on-site traffic control and whether spectators might stay overnight, when an illumination requirement is speci-

The applicant must advance a permit fee of \$500 for each day of the concert.

When the application is received, the board of commissioners may ask the local police, health, building, safety and community planning agencies to also consider whether the event can be properly staged.

The statute sets up specific stringent requirements as follows: for every 250 persons, one law enforcement officer from the local police must be hired; 15 gallons of water must be provided for every person in outdoor events only and toilet and lavatory requirements are also stipulated. The promoter must set up medical facilities established for the event by the Clark County health department.

Access, egress and parking de-mands are specific and stiff, with the promoter responsible for employment of "traffic guards."

The license applicant must file and maintain a surety bond, amount to be determined by the city, to cover possible damage, plus liability insurance in the amounts of \$500,000/
\$1 million to insure against personal

whenever any portion of the ordinance is violated, the violation constitutes a misdemeanor and shall be punished by a fine or not more than \$1,000 or up to six months' imprisonment or both, the statute con-

S.F. Blues Fest **Sets Lineup**

SAN FRANCISCO-The 10th annual San Francisco Blues Festival will feature a lineup of key blues entertainers including Albert Collins, Gatemouth Brown, the Blues Survivors with Cool Papa, and Johnny Littlejohn.

The show, scheduled for Sept. 11-12, will be at the Great Meadow in Fort Mason. Admission prices are \$5 in advance and \$6 at the door.

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BROTHERLY DEAL-John Montgomery, left, president of M.S.I. Records chats with his brother James following a taping of James Montgomery's set at Trax in New York. A live album will be released by M.S.I. in the fall.



Venues

Kool Festival Attracting New Generation Of Jazz Fans

By RADCLIFFE JOE

NEW YORK-The Kool Jazz Festival is moving ever closer to its goal of attracting a younger generation of jazz lovers in this country. thanks to such concerts as Jazz &

vid Sandborn, Alto Summit with Phil Woods and the Sonny Stitt/ Richie Cole Group, and the Young Lions Of Jazz with Paquito

D'Rivera, Bobby McFerrin, Chico Freeman, Hamiet Bluiett and others. According to producer George Wein, the 10-day festival just ended

here drew an encouraging number of young people, and seemed to be establishing a trend that would ensure the future of jazz music as a popular art form.

Unlike last year when torrential rains washed out many events planned for Saratoga, N.Y., this year's festival enjoyed near perfect weather; and, although firm attendance and revenue figures are not yet in, Wein states that they are at least as good as, if not better than, last

year.
Wein estimates that at least 100,000 people attended the festival in New York City alone, and he feels that when figures are in for Saratoga, Waterloo Village, N.J. and other venues at which concerts were held, the results will be a festival that was at least as successful, if not better than last year.

The only area in which Wein found the results disappointing was the weekend (June 26-27) Jazzfare segment on the Purchase campus of the State University of New York. Wein describes the concerts them-selves (which featured more than 150 artists at six different sites) as "dynamite," but attributes the disappointing attendance to the difficulty in reaching the site.

One of the most popular segments of the festival was the innovative "Aspects Of Jazz" seminars presented in conjunction with the State Univ. Of New Jersey, and held at the Guggenheim Museum in New York City.

The seminars were produced by jazz historians Dan Morgenstern and Thom Shepard and covered such topics as "Jazz And The Young Black Audience," "Frontiers Of Jazz Oral History," "Images In Black And White," featuring jazz on film; and "Free Jazz: Inside Or Outside The Mainstream."

Wein sees these seminars, with their panels of top music professors and jazz historians, as educational and informative as well as entertaining, and promises that they will again be on the agenda in 1983.

One of the moves that helped bring a fresh new appeal to the festival was the introduction of an innovative breed of new producers to work alongside

This collaboration has resulted in some of this year's more stimulating concerts, including "Jazz And World Music," produced by Joachim Berendt and George Schultz; "The Salute To Pres," produced by Wein in association with Ira Gitler and Zoot Sims, "This Time The Ladies," produced by Wein in association with Sylvia Syms and Rick Winter; and a "Tribute To Stan Kenton," produced by Murray Horowitz and Mel Lewis.

Other successful festival associations and the control of the con

ations included "Brooklyn Celebration '82," produced in association with the N.Y. City Dept. of Parks & Recreation, Dept. of Cultural Affairs and Brooklyn Borough Presi-dent Howard Golden, "Soundscape On The Purple Barge," held on Pier 40 of the Hudson River; a concert in association with the South Street seaport; and a jazz opera written by George Gruntz and Amiri Baraka, and presented by Ellen Stewart and

the La Mama Experimental Theatre.

Artists included Ella Fitzgerald, Oscar Peterson, George Benson, Mel Torme, Gerry Mulligan, George Shearing, Sarah Vaughan, Herbie Hancock, Dizzy Gillespie, Nancy Wilson, Buddy Rich, Stan Getz, Zoot Sims, Dave Brubeck, Carmen McCrae, Lionel Hampton, Benny Goodman, Teddy Wilson and Mel Lewis.

TF981082

(Continued on page 49)



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Venues

Talent In Action

ELTON JOHN

Municipal Auditorium, Nashville \$12.50, \$10

Thomas Wolfe said you can't go home again. Maybe not, but Elton John came dizzyingly close to disproving the wisdom of this adage July 3 with a two-and-a-half-hour performance that showed time's passage has done little to diminish his showmanship.

The sellout house of 9,500 fans was in a festive mood, responding to opening act Quarterflash warmly and calling them back for an encore, even though the band's set was more consistent than inspired."

For inspiration, however, there was John. Few entertainers have been as lucky as John in finding musicians so perfectly matched in skills as Davey Johnstone, Dee Murray and Nigel Olsson. The band took the stage in a haze of emerald fog, the only concession to theatricality evident the whole evening. After that, the order was music, non-stop. Using a clean, spare stage setup, the four longtime friends sizzled through their numbers, bound once again by the common denominators of comaraderie and mutual musical

John's show was thoroughly balanced between familiar and new, including material from all his previous albums and the Geffen "Jump Up" LP. If John has mellowed somewhat over the years-and he has, judging from his toneddown stage antics-he and his group have lost none of their edge, nor their unalloyed enthusiasm for the thrill of surfing over solid rock'n'roll

On "Rocket Man," a trademark, John experimented, toying with the song's ingredients. With Johnstone playing slide guitar against the steady pressure of Olsson's drumming and Murray's bass work, John made the number contemporary again.

John understands better than some perform ers the strength of timing. He unleashed songs such as "Ball And Chain," "Bitch Is Back," "Saturday Night's All Right For Fightin," " and "Dear John" with moody interceptors like "Someone Saved My Life Tonight," "Your Song," "Daniel's Song," "Empty Garden" and "Goodbye Yellow Brick Road" (which managed to sound even more reflective and wistful with a few years in between).

Restrained through the early part of the set, John came back in full force with "Benny And The Jets," tossing his piano bench aside, storm ing into gear, whipping up a series of boogie riffs and making the audience sing along with him on the chorus

By concert's end close to midnight, the group had proven that it could still double the sound of bands twice its size, while John had demonstrated that his music still weaves magic. The encores spanned several songs each, including "Whole Lotta Shakin' Going On," "Crocodile Rock" and "Twist And Shout." Credit for the evening's success goes to Sound Seventy Productions as well, for maintaining a punctual timetable which found both acts on schedule.

KIP KIRBY

HANK WILLIAMS JR.

Sundance, Bay Shore, Long Island Admission: \$20

Few country songs are as nakedly autobio graphical as those of Hank Williams Jr. Although he recently carved a niche for himself in country music annals by landing eight albums on the chart simultaneously, Williams still clearly feels the weight of his father's legendary name, more than any other living artist.

Merle Kilgore and the sizzling Bama Band, Williams' backup group, introduced the headliner with a rousing version of "I Ain't Gonna Call Hank Williams Junior Junior Anymore." One of the first songs Williams sang was the raucous "Ballad Of Hank Williams:" one of the last was the explicit Kristofferson tune, "If You Don't Like Hank Williams, You Can Kiss My Ass.'

On vinyl, Williams leans toward a traditional country sound. Live, he performs with a rock'n'roll vengeance that belies the fact he's yet to have a crossover hit. That dichotomy seemed to confuse the 700-plus capacity crowd, some of whom dispersed during an overlong acoustic set in the middle of the show.

Williams' repertoire had some surprises, such as "All By Myself" and a tongue-in-cheek, K-telesque presentation of old rock numbers, in-cluding "Blueberry Hill." Some of his father's classics were covered, including "Move It On

But the crowd clearly had come to hear Wil-

liams' own hits, like "A Country Boy Can Sur vive" and "All My Rowdy Friends Have Settled Down." While it's refreshing to see an entertainer who's resilient enough not to rely solely on his top singles, this crowd seemed disappointed that Williams did not offer more of own early in the show. ROBYN WELLS

RICHARD & LINDA THOMPSON BAND **JOHN STEWART**

The Roxy, Los Angeles
Admission: \$7.50

Folk rock may have little currency on playlists or retail checksheets, but that fact was gloriously irrelevant for the packed house that greeted Richard & Linda Thompson here June 3. Richard Thompson, lead guitarist and cofounder of the late great Fairport Convention, is perhaps the genre's most accomplished exponent at this point, and this tour marked his first formal U.S. tour as a rock frontman, following last December's brief but rapturously reviewed solo acoustic shows here and in New York.

Thus, a decade's worth of Fairport and Thompson fans insured that this was an event. And the Thompsons, clearly happy at the warm response, repaid that devotion with two completely different sets.

Ranging through Richard's solo compositions, Fairport's early repertoire and traditional and country covers, the band-an informal Fairport reunion, given the presence of drummer Dave Mattacks and second guitarist Simon Nicol-was riveting as it moved from achingly pure ballads through fiery rockers and on to surprising, arresting points between. A pair of Irish reels "as performed in the style of Carl Perkins," a hotwired rendition of "Honky Tonk Blues" and even a rockabilly romp on "Danny Boy" were among the delights interspersed among the Thompsons' often downbeat ballads and minor-keyed, apocalyptic rockers.

Both hour long sets earned solid encores, and begged the question of the duo's continued obscurity here. Richard may be one of the most distinctive electric guitarists extant, his spidery Stratocaster style clearly a central influence on such countrymen as Dire Straits' Mark Knopfler. And wife Linda's elegant alto vocals were consistently heart-breaking.

John Stewart's slot as opener offered another clue to the Thompsons' stature among their peers. Stewart worked as a duo with second guitarist Chuck McDermott, and if first set crowd chatter sometimes intruded. Stewart himself exuded grace under pressure as he played a set of ringing acoustic pop. That his songs seemed slight in content was perhaps more the consequence of the Thompsons' contrasting topics than any fatal limitation on the part of the former Kingston Trio member

SAM SUTHERLAND

TOMPALL AND THE GLASER BROTHERS

Lone Star, New York Tickets: \$8

Since getting back together a couple of years ago. Tompatl and the Glaser Brothers have cut me of the cleanest country records around. And the trio managed to reproduce that pure. crisp sound during their shows here June 24.

Although the group is not the most invigorating to watch, the aural quality of their performance holds the audience's attention. Occasionally sharing one microphone, the threesome blended harmonies on such tunes as "It'll Be Her" and "Lovin' Her Was Easier." Other standouts included "Put Another Log On The Fire" and Jim Glaser's "Woman, Woman," which he penned for Gary Puckett and the Union Gap.

Broadcast live on WHN, the set was curtailed to one hour. Headliner was Bertie Higgins, who was reviewed recently (Billboard, April 10).

ROBYN WELLS

SMOKEY ROBINSON

Radio City Music Hall, New York City \$15/\$12.50

After a slow start, Smokey Robinson turned in the kind of smooth, captivating performance here June 10 that has been his forte for two dec ades

If in the early going Robinson's falsetto seemed a touch thin, by the middle of a 20-plus song set he was crooning sweetly in his midrange, and turning a few new vocal tricks on his many classic tunes. Smokey's ballads from his

years with the Miracles provided the evening's highlights, as he performed songs like "Second That Emotion," "I'll Try Something New" and "(Come Around Here) I'm The One You Need' with vigor and enthusiasm.

An element that added greatly to the concert was Robinson's asking the audience for requests. One could tell that his performance of this material was actually extemporaneous, as Smokey would start a song and the nine member band would fall in after several bars. Longtime Robinson collaborator and guitarist Mary Tarplin guided the band through the oldies and added sensitive fills to "Tracks Of My Tears" and "Cruisin'," which he co-wrote. Robinson is not the most athletic performer around, but his songs and his genuine warmth more than com-**NELSON GEORGE** pensated.

GROVER WASHINGTON JR PIECES OF A DREAM

Radio City Music Hall, New York Admission: \$20, 17.50, 15.50

Just before Pieces of a Dream were set to go on July 1, the announcement was made that the group would not be able to appear "due to illness." Five minutes later, however, there was a 'recovery." And what a recovery! The three young men who make up Pieces of a Dream are a delight to listen to; their talents as showcased during this performance took the breath away. The 17-year-old keyboardist James Lloyd is unquestionably the star of the show; drummer Curtis Harmon, 19, introduced him as a "genius." Harmon and bassist Cedric Napoleon, are just as gifted, though, and all deserved the standing ovation.

Lloyd and Napoleon also joined Grover Wash ington's band for the second act. The venerable Music Hall, one of the best places to hear a concert, reverberated with an energy level caused not only by the superb acoustics, but by the band's own energy level and the sense of fun that pervaded Washington's performance.

The saxophonist was in top form, and spontaneous applause was rampant throughout the show. High point was "Just The Two Of Us"; songwriter Ralph McDonald's appearance onstage also brought the crowd to its feet.

LAURA FOTI

AVERAGE WHITE BAND The Ritz, New York

The Average White Band's record sales have slumped in recent years, but as a live band this sextet is still exceptional. It was also evident here July 1 that some of the material on their upcoming Arista album has commercial poten

The bulk of their 90-minute set was composed of the funky James Brown-influenced dance music of their Atlantic period. "Cut The Cake" and "Pick Up The Pieces" were stretched out with considerable spirit. As always, drum mer Steve Ferrone and the combination of Hamish Stuart and Alan Gorrie alternating on bass and rhythm guitar played with precision. On the ballad "Cloudy," Stuart's vocals were sweet and soulful, though occasionally thin in the upper range.

The new songs were more pop than r&b, but had enough grit to maintain the band's identity. "Easier Said Than Done," a midtempo love song, was the best of the new music. The concert's highlight, however, was a lengthy version of "Heard It Through The Grapevine" featuring a tasty Onnie McIntyre solo and smooth Stuart vo-**NELSON GEORGE**



Billboard photo by Chuck Pulin LINE SHOW—Warner Bros. artist Marshall Crenshaw headlines the Bottom Line in New York.

Survey For Week Ending 7/17/82 Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

JOURNEY, BLUE OYSTER CULT, TRIUMPH, ALDO NOVA—\$1,373,031, 83,214 (90,000), \$18.50 & \$16.50, Bill Graham Presents/Avalon Attractions, Rose Bowl, Pasadena, Calif., July 2.
DIANA ROSS, MILES DAVIS, MAZE W/FRANKIE BEVERLY—\$524,718, 44,312 (58,464 capacity), \$15 & \$13.50, Monarch Entertainment Bureau, Giants Stadium, E. Rutherford, N.J., July 4.

RICK JAMES, KOOL & THE GANG, MAZE W/FRANKIE BEVERLY, WAR, AT-LANTIC STARR, ONE WAY—\$352,390, 22,374 (50,000), \$15.75, Electric

Factory Concerts, JFK Stadium, Philadelphia, July 3. SOUTHSIDE JOHNNY & THE ASBURY JUKES, GARY U.S. BONDS, FRANKE & THE KNOCKOUTS—\$206,104, 17,100, \$12.50 & \$10.50, Monarch Entertainment Bureau, Brendan Bryne Meadowlands Arena, E. Rutherford, N.J. sellout, July 2

ASHFORD & SIMPSON, PATRICE RUSHEN-\$190,223, 11,748, \$17.50, \$15.50, & \$12.50, in-house (RCMH Prods.) Promotion, Radio City Music

Hall, New York City, two sellouts, June 24. ELTON JOHN, QUARTERFLASH—\$183,073, 16,333, \$11.50 & \$10.50, Fey

line Presents, Compton Terrace, Tempe, Ariz., sellout, June 29.

JOHN DENVER—\$171,092, 16,593 (17,816), \$15-\$10, in house promotion/produced by Jerry Weintraub-Concerts West, Univ. of Texas Frank C. Erwin Jr. Special Events Center, Austin, June 25.

ASIA, CHRIS BLISS—\$133,780, 12,855, \$10.50, Stone City Attractions, Re-

union Arena, Dallas, sellout, July 2.

CHARLIE DANIELS BAND, MOLLY HATCHET, BLACKFOOT—\$131,450,
9,893 (12,000), \$15 & \$12.50, Fantasma Prods., Palm Beach Fairgrounds
Speedway, W. Palm Beach, Fla., "Florida Jam," July 4.

ELTON JOHN, QUARTERFLASH—\$112,090, 9,546, \$12.50 & \$10, Sound

Seventy Prods., Nashville Municipal Auditorium, sellout, July 3. CHARLIE DANIELS BAND, LEVON HELM, MUSCLE SHOALS ALL-STARS—\$107,278, 9,731 (10,000), \$11.50 & \$10, Schon Prods., Met Center, Min

neapolis, July 2. ELTON JOHN, QUARTERFLASH—\$99,912, 8,688 (8,992), \$11.50, Contem-

porary Presentations, Assembly Center, Tulsa, Okla., July 1. ELTON JOHN, QUARTERFLASH—\$98,853, 8,867 (10,000), \$11.50 & \$10.50, Mid-South Concerts, Barton Coliseum, Little Rock, Ark., July 2. OAK RIDGE BOYS, SUE POWELL—\$88,905, 7,250, \$12.50 & \$11.50, Con

temporary Presentations/New West Presentations, Bicentennial Center, Salina, Kan., sellout, June 24.
GEORGE THOROGOOD & THE DESTROYERS, NIGHTHAWKS—\$81,818,

10,758 (13,000), \$13.50-\$6, Electric Factory Concerts, Mann Music Center,

CLASH, HERALD NIX—\$76,534 (Canadian), 6,879, \$12 & \$11, Perry Scope Concerts, Kinsman Fieldhouse, Edmonton, Alta., sellout, June 29.

JERRY GARCIA—\$59,916, 5,738, \$10.50 & \$9.50, Electric Factory Concerts/Monarch Entertainment Bureau, Tower Theater, Philadelphia, two

sellouts June 27

ASIA, CHRIS BLISS—\$58,987, 6,107 (7,252), \$10 & \$9, in-house promotion/produced by Stone City Attractions, Univ. of Texas Frank C. Erwin Jr. Special Events Center, Austin, July 1, BEACH BOYS, FRANKE & THE KNOCKOUTS—\$55,575, 5,972 (8,738), \$10

& \$9, Sound Seventy Prods./Jerry Weintraub-Concerts West, Von Braun Civic Center, Huntsville, Ala., June 22.

AL JARREAU, PATRICE RUSHEN—\$53,607, 4,379 (5,000), \$11.50 &

\$10.50, American Concerts Inc., Curtis-Hixon Hall, Tampa, Fla., June 30. MESSENDGER, HARTSFIELD, DIAMOND REO—\$45,000, 15,000, \$3, in house promotion, Crystal Lake, Irwinville, Ga., house attendance record,

July 4.

CLASH, HERALD NIX—\$44,000 (Can.), 4,000, \$11, Perry Scope Concerts, Max Bell Arena, Calgary, Alta., sellout, June 28.

CLASH, BANG BANG—\$44,000 (Can.), \$11, Perry Scope Concerts, Kerrisdale Arena, Vancouver, B.C., sellout, June 26.

JERRY GARCIA—\$36,168, 3,273 (4,600), \$12 & \$11, Feyline Presents/in-buse promotion, Univ. of Colo Macky Auditorium, Boulder, July 2

house promotion, Univ. of Colo. Macky Auditorium, Boulder, July 2. CHEAP TRICK, KROKUS, SAXON—\$36,095, 4,520 (9,900), \$9 & \$8, Sound

Seventy Prods., Nashville Municipal Auditorium, June 29.
AL JARREAU— 30,070, 2,432, \$10.50 & \$9.50, American Concerts Inc.,

AL JAŘREAU— 30,070, 2,432, \$10.50 & \$9.50, American Concerts Inc., Bob Carr Auditorium, Orlando, Fla., sellout, June 29.
WHISPERS, RICHARD "DIMPLES" FIELDS, DAZZ BAND—\$29,263, 3,278 (6,177), \$10 & \$9, in-house promotion/produced by Chicago Music Bag, Univ. of Texas Frank C. Erwin Jr. Special Events Center, Austin, June 30.
CHEAP TRICK, KROKUS—\$29,100, 2,910 (7,300), \$10, Brass Ring Prods., Wendler Arena, Saginaw, Mich., July 2.
WEATHER REPORT—\$27,537, 2,230 (2,900), \$13 & \$12, Feyline Presents, Rainbow Music Hall, Denver, two shows. June 29.
JOAN BAEZ—\$24,885, 2,080 (2,700), \$12.50 & \$10.50, Cross Country Concerts, Bushnell Auditorium. Hartford, June 29.
THREE DOG NIGHT—\$17,537, 2,100 (3,000), \$9 & \$8, Contemporary Presentations/New West Presentations, Civic Center, Dodge City, Kan., June 25.

CHEAP TRICK, KROKUS, SAXON—\$16,178, 1,703 (2,500), \$9.50, Contemporary Presentations/New West Presentations, Memorial Hall, Kansas City, Kan., June 26.

City, Kan., June 26.

SQUEEZE, PRODUCERS—\$15,191, 1,381 (1,701), \$11, Brass Ring Prods., Royal Oak (Mich.) Music Theater, July 1

SPLIT ENZ, CLAMS—\$10,520, 1,198 (2,100), \$9.50 & \$8.50, Rock 'n Chair Prods./Offshore Presentations, Warnor's Theatre, Fresno, Calif., June 30.

SEQUEL, BILLY RANCHER—\$4,704, 997 (1,500), \$5 & \$4, Double Tee Promotions, Seaside (Ore.) Convention Center, July 3.

AXE—\$1,712, 428 (500), \$4, Albert Promotions, Angel's, Orlando, Flague 10.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Patricia Bates in Nashville at 615/748-8120; Ancil Davis in New York at 212/ 764-7314; or Hedy Weisbart in Los Angeles at 213/273-7040.



Venues

Live Talent License Fee Cuts Camden Club Profits

By MAURIE ORODENKER

CAMDEN, N.J.-Nightclub owners here will admit that the addition of live entertainment or even prerecorded music has proven to be a good move to attract more business. Even those operating smaller spots who brought in live bands for just the weekends agree.

But this move to live talent has come back to haunt them when now they find out that they must pay the city \$575 for an amusement business

Elvira Gordon, owner of the Flash Gordon Lounge here, is now at tempting to revive the defunct club owners' association. He says many club owners were shocked when they discovered it would cost \$575 a year to be allowed to provide entertainment. What is happening, she says, is that the increased profits from the entertainment are going to be eaten up by the license fee.

The amusement business license

actually has existed since January 1978, when the city council created it in an effort to provide some control over the flourishing go-go dancing business at that time, says John Lack, counsel for the city council. For four years, only the larger clubs in the Cherry Hill and other suburban areas were licensed simply because there was little enforcement of the enabling legislation. In 1981, there had been no one from the city's Bureau of Licenses and Inspections assigned to cover the after dark

That changed this year when a new control board took charge of the city's 183 liquor licenses and assigned an investigator to begin inspecting some of the establishments as part of its new get-tough policy. As a result, the investigator began enforcing the old ordinance at all establishments providing entertain-

Kerrville Fest Gets Record Crowd For First Time Event Is Staged Over Two Weekends

By KATY BEE

AUSTIN-This year's annual Kerrville Folk Festival managed to surpass its 1981 attendance record (14,000-plus) with a new high of 19,000 participants for the recently extended musical event. For the first time in an 11-year history, promoter Rod Kennedy decided to stage the festival on two separate weekends (May 27-31 and June 4-6), spanning eight days of live performances.

Highlighting this year's festivities were Peter Yarrow, Michael Mur-phey, Riders In The Sky, Gate-mouth Brown, Dottsy, Buck White and the Down Home Folks, Odetta, Steve Young, Townes Van Zandt, Dave Van Ronk and Rick Beresford.

According to Kennedy, this year's

concerts drew people from 161 cities, 40 states and 12 different countries, including Switzerland, Italy, Can-ada and England. Kerrville is an eclectic combination of musical styles, ranging from Gary P. Nunn to Beto & the Fairlanes, a popular regional Latin/salsa/jazz/Tex-Mex group.

Kerrville is located approximately 100 miles west of Austin. The festival was started by Kennedy and his wife Nacylee in 1972 "when a dozen or so music friends" participated in three magical evening concerts. Today, advance tickets for the event range from \$6 per single day (\$9 on Saturday) to \$40 for the entire eight days of music. Tickets were \$1 higher if bought at the gate. Advance ticket sales accounted for 30%-40% of the total attendance at

Sledge, Luther Vandross, the Whis-

pers, Chico Freeman Quintet, Li-

onel Hampton, the Heath Brothers,

McCoy Tyner, and The Modern

The event was co-sponsored by

the Atlanta Symphony Orchestra

which helped compose the roster of

specific attendance and dollar fig-

ures, Santangelo says the gross was

"more than enough" to cover pro-

duction expenses, and the expected

While officials declined to reveal

Jazz Quartet with the Symphony.

this year's festival.

performers.

attendance was met.

In addition to paying the entertainers, Kennedy also underwrites the costs of advertising, promotion, staff, insurance, grounds preparation and sound system. Although Kennedy has not computed this year's profits yet, \$25,000 will automatically go to pay off past debts.

There are other special events during the regular Kerrville Folk Festival which help support aspiring artists. The Kerrville Music Foundation, dedicated to promoting songwriters and classical concerts, sponsors the New Folk concert series, and there are arts and crafts exhibits as well as concessions set up on site.

The closing Sunday of the fest had some competition when Jerry Jeff Walker had a celebrated 40th birthday bash in Austin. Along the shores of Austin's Town Lake, Texas stalwarts such as Guy Clark, Ray Wylie Hubbard, Gary P. Nunn, Townes Van Zandt, David Brombert, Joe Ely and Billy Joe Shaver pulled in 9,000 people at \$5 a head for a massive outdoor concert. But with record-breaking attendance at Kerrville, promoter Kennedy wasn't concerned about fan drain-off.

Although this year's audience "applause meters" peaked highest "applause meters" peaked highest with appearance of Peter Rowan and Riders In The Sky, there was an added fillip when Ramblin' Jack Elliott took the stage at one point. Said Kennedy afterward, "Jack doesn't have a calendar for these things. He drops in on you three years after you book him.

Atlanta Kool Fest Gets Big Turnout ATLANTA-The eight-day Kool

Jazz Festival here June 20-27 was characterized as a "resounding success" in its first full run in the city. according to Dino Santangelo, line producer for the event. Segments of the festival have been held in Atlanta before, but never the complete event.

The festival drew an attendance of 85,000, a figure which does not include another 30,000 that showed for a free concert at Piedmont Park featuring Adam Makowicz with the Atlanta Symphony Orchestra.

Acts featured in the Atlanta stopover were Ella Fitzgerald, Oscar Peterson, Benny Goodman, Mel Torme, Weather Report, Gerry Mulligan with the Atlanta Symphony Orchestra, Count Basie, Sarah Vaughan, George Benson, Miles Davis, Herbie Hancock, David Sanborn, Spyro Gyra, the Commodores. Kool & the Gang, the Dazz Band, Richard "Dimples" Fields, Sister



Billboard photo by Chuck Pulin TRAX DATE-Atco's Jim Carroll gets down on his knees during his

Milwaukee Gets

MILWAUKEE-Performers from Ireland, Scotland, Canada and the U.S. will take part in Irish Fest '82, an annual festival of Irish music to be held Aug. 19-22, at the Sum-merfest grounds here.

Irish Fest '82

Heading the lineup of performers are the Chieftains, Liam Clancy of the Clancy Bros., and the Tommy

-**\$20,000** ATTENTION CLUBS T.L.L. Corp We at T.L.L. corporation proudly announce the launch of our first annual

'Dancing To The Stars' competition. Our prize money, a total of \$20,000.00 cash is the drawing power you can use to attract paying patrons to your establishment. We offer high prize money, high national advertisement, and an attractive sales promotion for a low subscription fee and no hidden charges! Are we boasting? Yes we are, because we are proud of this offer! Here is what you get:

1. The drawing power of \$20,000.00 in prize money that will be awarded

2. Nationwide advertising for the competition paid for by T.L.L. Corp., at least \$20,000.00 or 15% of our gross income from entry fees—which ever is GREATER.

3. Our competition package, with all the entry forms, judging forms, advertising posters and award certificates for your first, second, and third place winners.

4. A period of ninety days of contest eliminations during which time you are free to hold as many danceoffs as you like.

We have designed this competition with your needs in mind. You may charge an admission for entry into your establishment during elimination charge an admission for entry into your establishment during elimination danceoffs, however, we ask thru your voluntary compliance, it be kept below \$10.00 per person. Admission charge and drink charges for your final danceoff weekend is entirely up to your management.

Our subscription fee for the complete competition package is \$200.00. We feel that this minimal fee will offer you an attractive sales promotion.

that will enable you to more than recoup your initial investment. In addition, this competition package will generate tremendous profit potential for your establishment.

We repeat, there are no hidden charges. Interested? We thought you would be! Now, let me outline the competition and identify some of the other benefits that you can derive from our package.

In essence, the subscription fee buys you the right to send one couple to the finals that we are going to hold in December "82." You will have 90days of danceoff eliminations, during which you will determine your winning couple. You'll be able to increase your revenues by holding contests on normally slow nights and by creating blockbusting weekends. You may even decide to hold three months of nightly competition. You may use the competition as much as you like during the 90-day dance off period. Our prize money will be awarded to the winners of our finals dance.

We feel that in these hard times, our competition offers you the instrument to attract new money from people seeking entertainment and big prize money. We feel that \$20,000.00 in prize money is a sure quarantee to attract the highest quality of competitors, and will insure high entertainment value for the non-participating drinking crowd. You may tailor this competition to your needs to compete with cinemas, restaurants or other clubs in your local market.

Free exposure and goodwill may be generated by using a variety of local celebrities as judges. A contest of this magnitude is sure to attract the interest of D.J.s and other media people in your area.

We are presently negotiating for national television coverage of the finals. We are prepared to spend up to 20% of our subscription fee revenue if necessary, to make T.L.L.'s dance contest the dance contest in the United

For further details call us anytime at (618) 568-1812. Deadline for entry into the 'Dancing To The Stars' competition is July 31, 1982.





DANCE MUSIC REPORT

223 East 85th St., New York, N.Y. 10028 (212) 570-9500

Kool Jazz Fest Attracts Younger Fans

• Continued from page 46

The festival, or reasonable facsimiles thereof, will be presented in 20 U.S. cities including, San Francisco, Los Angeles, Detroit, Chicago,

Houston, Seattle, Minneapolis/St. Paul, Cincinnati, Milwaukee, and its original home, Newport, R.I.

The shows are all being under-

Tobacco Co., which is picking up the advertising and promotion tabs, and advancing any additional money needed to close the gap between pro-

written by the Brown & Williamson duction costs and revenues realized. Billboard R Survey For Week Ending 7/17/82 Dance/DiscoTop80 This Last Weeks on TITLE(S), Artist, Label Last Week TITLE(S), Artist, Label DO I DO-Stevie Wonder-Tamla (LP cut) 6002TL2 血 44 4 INSIDE OUT-Odyssey-RCA (12 inch) PD-13218 LOVE IS IN CONTROL-Donna Summer-Geffen 台 54 2 2 31 KEEP ON/YOU'RE THE ONE FOR ME-D. Train-(12 inch) GEF 7-29982 Prelude (LP) PRL 14105 44 DO WHAT YOU WANNA DO-The Cage with Nona Hendryx-Warner Bros. (12 inch*) 0-29969 3 3 10 THANKS TO YOU-Sinnamon-Becket 45 10 (12 inch) BKD 508 ☆ PLANET ROCK—Soul Sonic Force—Tommy Boy (12 inch) TB-823 **DEETOUR**—Karen Young—Atlantic (12 inch) DMD-4829 5 10 45 46 6 ☆ 6 7 RIGHT ON TARGET-Paul Parker-Megatone ALL NIGHT LONG-B.B. Band-Zanza (12 inch*) 50 (12 inch) MT101 7 6 10 LIVE IT UP-Time Bandits-Columbia I REALLY DON'T NEED NO LIGHT-Jeffrey Osborne-A&M (LP) SP-4896 愈 52 (12 inch) 44-022829 7 15 LET IT WHIP-Dazz Band-Motown (LP/7 inch) 55 2 MY HEART'S NOT IN IT-Brenda Jones-Wave 6004ML /1609M 女 (12 inch) DL 1215 10 9 DANCE WIT' ME-Rick James-Motown 49 38 12 FEEL IT DON'T FIGHT IT-Atkins-Warner Bros. I RAN—A Flock Of Seagulls—Jive/Arista (12 inch) JIVE T14 9 8 14 SHAKE IT UP, SHAKE IT UP-The Managers-50 51 Sunnyview (12 inch) SUN 401 DANCING IN HEAVEN (ORBITAL BEBOP)—Q-Feel— Jive/Arista (12 inch) BJ 12004 10 9 13 STORMY WEATHER-Viola Wills-Sunergy (12 inch) 血 53 4 SNG 0001 ☆ SO FINE—Howard Johnson—A&M (12 inch) SP:12048 20 5 12 57 SOONER OR LATER/DON'T STOP WHEN YOU'RE HOT-Larry Graham-Warner Bros. (LP) WBS-50065 4 验 109 (GIVE ME SOMETHING I CAN REMEMBER)-19 6 Chas Jankel—A&M (12 inch) SP 17196 FEELS GOOD—Electra—Emergency EMDS 53 56 か 3 GO BANG! #5-Dinosaur L-Sleeping Bag (12 inch) 18 9 (12 inch) 6527 CAT PEOPLE (PUTTING OUT FIRE)—David Bowie— 54 58 3 TAKE SOME TIME OUT FOR LOVE-Salsoul 山 14 11 Orchestra-Salsoul (12 inch) SG-372 Backstreet/MCA (LP) BSR-6107 JUST AN ILLUSION—Imagination—MCA 55 34 11 I'LL DO MY BEST (FOR YOU BABY)-Ritchie 由 15 Family-RCA (12 inch) AFL1-4323 (12 inch) 13957 56 60 COLD LIFE/I'M FALLING/PRYMENTAL-The 16 12 17 IN THE NAME OF LOVE—Thompson Twins—Arista Ministry-Wax Trax (12 inch) 110072 XA (12 inch) CP 712 愈 TORCH/INSECURE ME—Soft Cell—Some Bazarre 佥 61 2 GLORIA—Laura Branigan—Atlantic (12 inch*) DMD 338 26 9 (12 inch) Import BZS 912 130 62 2 18 STREET CORNER—Ashford and Simpson—Capitol (12 inch) 8528 HAPPY HOUR-Deodato-Warner Bros. (12 inch) 11 11 19 EARLY IN THE MORNING—Gap Band—Total Experience (12 inch) PED-701 COMBAT ROCK—The Clash—Epic 65 WHY CAN'T WE LIVE TOGETHER—Mike Anthony-Sunnyview SUN-403 13 59 6 10 20 27 8 60 59 7 THE GIRLS ARE BACK IN TOWN/STARLIGHT— Risque—Importe/12 (12 inch) MP 317 (LP) FE 37689 21 DISC CHARGE-Boystown Gang-Moby Dick 22 9 DON'T MAKE ME WAIT—Peech Boys—West End (12 inch) WES 22140 61 48 16 (LP all cuts) 241 LOVE PLUS ONE—Haircut One Hundred—Arista 22 16 15 I SPECIALIZE IN LOVE—Sharon Brown—Profile (12 inch) PRO 7006A 62 49 20 17 23 35 DON'T YOU WANT ME/OPEN YOUR HEART-Human 63 35 11 THE OTHER WOMAN-Ray Parker Jr.-Arista (LP) League-A&M (LP) SP4892 GIVE ME JUST A LITTLE MORE TIME—Angela Clemmons—Portrait (12 inch) 4R9-02753 24 23 14 64 69 5 NON-STOP-Tina Fabrik-Prism 25 SITUATION—Yazoo—Sire (12 inch*) BSK 7-2 (12 inch) PDS-430 28 6 仚 JUMP TO IT—Aretha Franklin—Arista 5267 (12 inch) CT-718 29 LOVE YOU MADLY-Candela-Arista MUSIC FOR BOYS—The Suburbs—Twin-Tone (12 inch) TTR8217 66 70 (12 inch) CP 715 IT'S ALRIGHT—Gino Soccio— 愈 32 67 71 TALK TALK-Talk Talk-EMI RFC/Atlantic (LP) 28 30 OVER LIKE A FAT RAT-Fonda Rae-Vanguard 6 68 MUSIC TURNS ME ON-Sparque-West End (12 inch) WE 22141 (12 inch) SPV-55 NEW ENTRY 29 CUTIE PIE—One Way—MCA (LP cut) MCA 5279 FORGET ME NOTS—Patrice Rushen—Elektra 31 8 68 BODY LANGUAGE-Queen-Elektra (LP) E1-60128 69 9 30 25 15 AEROBIC DANCING (KEEP DANCING)—R.J.'s Latest Arrival—Zoo York (12 inch*) 4W9-2738 70 72 6 37 5 YOU AND ME JUST GOT STARTED-Linda Taylor-Prelude (12 inch) PRLD 629 PASSION—The Flirts—"0" Records & Visuals OR-か IT SHOULD HAVE BEEN YOU—Gwen Guthrie—Island (12 inch) DMD 344 NEW ENTRY 32 21 12 33 STANDING ON THE TOP—The Temptations featuring 72 74 13 24 11 RUN RUN RUN-Funkapolitan-Pavillion (12 inch) Rick James—Gordy (LP) 60008GL BABE, WE'RE GONNA LOVE TONITE—Lime—Prism 4Z9 0276 ☆ 40 5 73 67 MY TURN TO BURN-Coffee-De-Lite (12 inch) PDS 435 (LP) BSR-8503 (12 incn) PDS 435 I'M A WONDERFUL THING BABY/I'M CORRUPT/ ANNIE I'M NOT YOUR DADDY—Kid Creole and The Coconuts—Sire (LP) SRK 3681 I LOVE A MAN IN A UNIFORM—Gang Of Four— Warner Bros. (LP) WB1-23683 DON'T STOP YOUR LOVE—Booker T -A&M (12 inch*) SP.17199 血 41 7 74 63 11 MA-CUM-BA-Tantra-Importe/12 (12 inch) MP-315 A PIECE OF THE ACTION/SHOOP SONG-K.I.D.-64 11 36 42 5 RFC/Quality (12 inch) 010 76 66 7 I JUST WANNA (SPEND SOME TIME WITH YOU)-37 33 14 Alton Edwards-Columbia (12 inch) 44-02800 (12 inch*) SP-17188 I WANT CANDY—Bow Wow Wow—RCA (LP cut) CPL1-4314 77 73 TOO LATE—Junior—Mercury (LP cut) SRM-1-4043 7 38 36 8 339 DIRTY TALK—Klein & MBO—Zanza (12 inch*) Import 78 IT'S RIGHT—Michelle Wallace—Emergency (12 inch) EMDS 6524 47 3 75 14 40 THE VERY BEST IN YOU-Change-RFC/Atlantic 39 12 77 MURPHY'S LAW-Cheri-Venture (12 inch) VD 5019 79 18 (LP) DMD 324 41 43 KEEP IN TOUCH (BODY TO BODY)-Shades Of EASE YOUR MIND—Touchdown—Streetwise (12 inch) SWRL 2201 80 79 12

☆ 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.

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs.

Love-Venture (12 inch) VD-5021

*non-commercial 12-inch

Dance Trax

The week's top releases are apt illustrations of 1982-model East Coast dance music. They share a hard, bright sound that's often spare to the point of transparency, but their spaces are compensated by lots of melodic and lyric content, as well as a host of sound and tape effects. It's particularly evident at the moment that independent-label releases as a group are moving toward the further reaches of the left field, and creating a context that is making major label records sound increasingly conservative. * *

Sharon Redd's second album, "Redd Hott" (Prelude), covers every base between ballads and funk, with diverse, satisfying results. Largely written and produced by Eric Matthew and Darryl Payne (the Sinnamon production team), uptempo numbers range from the sparse, pumping "Beat The Street" to a relaxed "Never Give You Up," with "Send Your Love" in between. The Doobies-influenced "In The Name Of Love" also merits a try; it's one of three songs co-written by Redd, all of them topnotch. * *

Disco disks: Glass' "Let Me Feel Your Heartbeat" (West End 12-inch) borrows the Fender Rhodes and flawless female choral harmony of Philly for a tough, updated sound anchored in strong chanting. Joe Marno produced, with DJ Larry Levan; Philadelphians David Todd and Nick Martinelli mixed. Vannati's "I've Got To Breakaway" (Scorp-Gemi 12-inch) also updates the soul

group sound, **Patrick Adams** style, with wistful, easygoing vocals and subtle electronics. **Brenda Jones'** "My Heart's Not In It" (Wave 12-inch) takes a more straightforward pop-soul approach, but gets a good deal of impact from its strong story line, and from Jones, who turns in a torchy, high-strung diva's performance—the sort heard on the most enduring gay cult hits by Thelma Houston, Viola Wills and Yvonne Fair.

Some familiar names: Zapp's "Dance Floor" (Warner Bros. 12-inch) is nine minutes' more proof of the P-Funk empire's musical clairvoyance. Though essentially unchanged since the late '70s, their sound is still indisputably up-todate. Carly Simon's "Why," remixed on Mirage 12-inch from Chic's "Soup For One" soundtrack, is a sleeper being roused a bit here in New York through some radio exposure. Surprisingly, Simon sounds quite at home in the Rodgers/Edwards setting, the first since their own debut to utilize keyboards and studio mix effects so heavily. The song is equally interesting as an instrumental. The same is true of **Bobbi Humphrey's** "Baby Don't You Know" (Uno Melodic 12-inch). * * *

Notes on releases tailored for strong retail impact: Tantra's new LP, "The Journey Continues" (Importe/12), contains a full-length version of "Ma-Cum-Ba" and a new, equally complex rock-funk fusion, "A Place Called Tarot," and is pressed on gold vinyl, visible through clear plastic packaging. List is \$9.98... The much-demanded 'D' Train 12-inch "Keep On," has been Notes and includes the bird of the properties of the proper released commercially by Prelude, and includes a brief a cappella version on the flip.... Yazoo's enormously popular "Situation" (Sire 12-inch) also sports an entirely new flip, a dub instrumental version, mixed by Francois K., and overdubbed with John Robie's keyboards.... Patrice Rushen's "Number One" is also newly remixed on Elektra 12-inch; it's half again as long as on the "Straight From The Heart" album.... West End has released a special "Master Mix Medley" by DJ/radio consultant Tony Humphries on a speciallabel 12-inch, including 30 minutes' worth of clips and effects from "Heartbeat," "Don't Make Me Wait" and "Give Your Body Up," among others. West End stresses that this release does not affect their previously announced medley mix contest; details are listed in the July 3 Dance Trax or can be obtained from Tom Barotta, at West End's office.

Small Projects BIG Lasting Results Overseas



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Call Girl—Nanette Workman Hot Plate 5 Love's Got A Hold On Me—Kelly Marie Itchy Witchy—Arduini

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Country



READY CASH—At a New York listening party for her Columbia album "Somewhere In The Stars," Rosanne Cash takes time out to listen herself to a point being made by Roy Wunsch, left, vice president of marketing for CBS Records, Nashville. The others are, left to right, Paul Smith, senior vice president and general manager, CORE marketing, CBS Records, New York; Al Teller, senior vice president and general manager of Columbia Records, New York; and Rodney Crowell, Cash's husband and producer.

BOOST STATION RATINGS

Oldies Proliferate On Playlists

• Continued from page 22

So oldies are a safe in-between for me. He knows they've been hits."

Certain stations, such as Jackson-ville, Fla.'s WVOJ, air nothing but oldies at key points of their programming day, balancing this with a limited number of currents and recurrents. Program director Rusty Walker of Birmingham's WZZK runs a minimum 50/50 mix of currents and oldies—but hefts this figure skyward during nights and weekends when the station averages at least a 70/30 mix of gold. Walker, who put the new format into effect in January of last year, says the ratings speak for themselves: his station went from a fall 1980 Arbitron of 7.7 (prior to going oldies) to a 17.7 in the

most recent fall Arbitron period.

"Listeners like gold because oldies are 'oh wow' records—people remember where they were and what they were doing when they heard the song first," says Bill Gamble, p.d. at WSUN in St. Petersburg, Fla.

Joel Raab at WHK expects the trend toward gold to continue nationally. "You'll see more of it as market competition increases, as crossover continues to burn itself out on different radio formats, and as country continues to build up a respectable heritage of hits." Raab refers to what's happening in country radio today as reminiscent of what happened in top 40 radio some years ago, when ratings battles created a demand for alternative formats.

Programmers using a high percentage of oldies insist that research becomes even more critical than with currents. Although some stations rely on consultants and research firms for input, most say they depend on callout research to determine the best oldies for their market, often playing 10 seconds of a song's hook over the phone to judge listener reaction.

"In the last two years, some people have been programming gold because they think it's 'safe,' " asserts WMAQ's Jay Phillips. "Well, that's not the way it works. You have to do research, understand your market and know that what works in one place may very possibly be burned out in your own."

out in your own."

KOKE-FM switched in early March from a 65-position playlist in a balanced 50/50 mix to airing only 40 titles in 60% oldies/40% currents mix. The reason? "Demographics, pure and simple," replies music director Speedy Perez. "We want the older audience, and our research shows people in this age bracket don't necessarily want to hear new records. We've found they're less likely to tune you out if they hear what they're already familiar with."

Joel Raab's research techniques include attending local concerts to judge crowd reaction when the headliner does old material, and talking with area retailers who regularly sell country oldies in their bins to learn what's selling.

"If you burn out your oldies, your station is over," Raab says without

hesitation. "I can use a gut feeling on whether to play a new Merle Haggard record—but who knows by instinct whether people really want to hear 'Rhinestone Cowboy' again?" Program director Bill Gamble of

Program director Bill Gamble of WSUN in St. Petersburg says his station used to program more gold than it now does. He is shying away from oldies as a mainstay staple because he feels the format works "for about two years" as a short-term programming solution. Gamble thinks some AM stations are jumping onto the gold bandwagon as a way of differentiating themselves from FM'ers in their market.

"Frankly, the way country music has changed in the past five years, it's very difficult to program old with new product," he adds. "How do you fit a David Houston record with a Barbara Mandrell record full of horns and strings?"

On the other hand, Dene Hallam of WHN New York, has no problem in this area. "I'm playing things like 'Woman, Woman' by Gary Puckett and the Union Gap now," he comments. "I couldn't have gotten by with it several years ago. The lyrics are perfect—'have you got cheating on your mind?' and the horns in the record fit in today's sound easily."

Program directors, aware that each rating point within their individual market, is computed by station owners in dollars and cents, admit they are less willing these days to take any chances. So they don't expect any noticeable shifts away from current programming balances favoring old records. However, they point out that with only 30-plus currents to choose from in rotation, these new singles receive much heavier exposure than oldies do in the same time frame.

And, though few will hazard a guess on the direction "oldie country radio" will take in the near future, WMAQ's Jay Phillips admits there is room for concern.

"I have a sneaking suspicion that right now, country radio is using gold as a way to get guaranteed ratings," he suggests. "But the problem is, the oldies have already had their exposure. And how many times can you keep feeding listeners the same cuts over and over?"

FILM PREMIERES IN AUSTIN

'Whorehouse' Promos Underway

By KIP KIRBY

NASHVILLE — "Best Little Whorehouse In Texas" had its world debut this weekend in Austin as Universal Pictures launched a publicity blitz for the film, which stars Burt Reynolds and singer Dolly Parton.

Also involved in their own promotions are MCA Records, which has the movie's soundtrack album, and RCA, which has rights to the singles.

Some 125 members of the international press corps were flown into Austin Saturday (10) for four days of festivities connected with the premiere. They were outfitted in hats, jeans and boots supplied by Universal, driven 15 miles outside Austin to Phlugerville, site of the original whorehouse, and treated to a barbecue with the film's stars and a concert by Tanya Tucker, Jerry Reed, Mel Tillis and the Statler Brothers. Also attending the picnic were invited ticket-holders who were to attend the premiere screening the following evening, and a number of ranking Universal executives.

Sunday afternoon, Gov. Clements of Texas hosted a private reception for Universal, the film's cast, and various state dignitaries. At 6 p.m., Universal staged a parade through the streets of Austin with actors Reynolds, Parton, Dom DeLuise, Jim Nabors and Charles Durning, a Texas sheriff's possee and local bands. The parade ended up in front of the Paramount Theatre, an historic movie house which is receiving all proceeds from the premiere benefit as part of its ongoing restoration fund.

Two screenings were held Sunday night, with press, guests, state offi-

cials and cast members attending the first showing at 7 p.m. Universal Pictures filmed the barbecue, parade and premiere for a one-hour television special already presold in 120 markets and slated for syndication this week. Following the premiere, the film company hosted a formal sit-down dinner for cast members, dignitaries and press.

A second premiere is scheduled for Wednesday (14) in Miami, to benefit the Burt Reynolds Theatre Institute in southern Florida, while Parton's premiere takes place Thursday (22) at the Roy Acuff Theatre in Nashville. This premiere will be sponsored by Universal, MCA, RCA and the NLT Corp., which owns Opryland where the screening and post-party fete are to take place.

and post-party fete are to take place.

Beginning July 5, Universal has been arranging a series of "Best Little Event" promotion to run in 50 key markets across the country, tieing in local radio, clubs and organizations. According to Don Barrett, national promotion manager for Universal, he is working with approximately 60% country stations and 40% pop and AC on individual promotions designed to play up the station and the movie.

Universal is supplying 50,000 "party packs" (1,000 per market) to stations participating in promotions. The packs contain soundtrack albums, posters and free movie passes.

"In markets where stations already have preplanned events, we are tieing with them by supplying additional prizes, trips and giveaways," says Barrett. "In markets where no events were existing, we've come in with our own ideas and coordinated these with sponsoring stations."

For example, Barrett points to KYGO's annual rodeo in Denver, at which Universal has its own booth to distribute free T-shirts, soundtracks and buttons as part of a "Best Little Rodeo" promo. The studio is also flying winners of a costume contest to choose the best madame and best sheriff to see a Sept. 3 Dolly Parton concert in San Francisco.

Winners from each of the 50 markets involved in "Best Little ..." events will be flown to Nashville, along with their local DJ, to attend the July 22 screening of the film as guests of Universal. Additionally, local stations will be doing their own tradeouts for barbecue dinners, western wear outfits and other promotions, using the Universal campaign as a springboard. These are being coordinated by the studio's field staff

Value of Universal's promotional effort is estimated at \$750,000.

Marketing and promotional efforts for the soundtrack and the movie's first single, "I Will Always Love You," are being devised by MCA and RCA, respectively. The single ships mid-month and will be tied in through merchandising with Parton's RCA "Heartbreak Express" LP, which also contains the tune.

MCA has designed a 70-inch by 40-inch display piece featuring Parton and Reynolds holding up a soundtrack LP with an electric light behind the moon. This will be sent to key retail accounts, along with onesheets of the film art, frontboards, LP covers and posters. MCA Distribution is working with local movie exhibitors on additional promotions. The soundtrack contains two Parton compositions, "I Will Always Love You" and "Sneakin' Around," a duet between her and Reynolds. The remainder of the album contains Carol Hall's original Broadway score tunes.

Additionally, the Weedeck Radio Network is producing and distributing a one-hour radio special focusing on the movie. This special will contain all the music from the film, spliced with interviews by Reynolds, Parton, Dom DeLuise and Jim Nabors. Weedeck anticipates its "Best Little Whorehouse" syndication to run on more than 1,000 radio. stations worldwide, based on its previous syndication with "Coal Miner's Daughter" and "Smokey and the Bandit II." The special has been shipped to the American Forces Network, Europe and Canada, as well as domestic radio in the U.S.

DUTIFUL DUO—MCA artists Brenda Lee, left, and Loretta Lynn autograph tshirts for the faithful at the recent International Country Music Fan Fair. Both stars appeared regularly in the booths their fan clubs had established on their

Hall Of Fame Finalists

NASHVILLE—Fifteen finalists are in contention for the three Country Music Hall of Fame inductions to be made on the organization's 16 Annual Awards Show Oct. 11.

The additions to the 21 yearold Hall of Fame, which now has 35 members, will be selected by an anonymous panel of 200 electors, each of whom has been active in the music business for a minimum of 15 years. Their secret ballots will be tallied by Deloitte, Haskins & Sells, a national

accounting firm.

This year's finalists, and their categories, are:
Performers/Non-Performers—

Performers/Non-Performers—
Inactive: Rod Brasfield, Flatt &
Scruggs, Lefty Frizzell, George
Morgan and Ernest "Pop" Stoneman; Non-Performers—Active or
Inactive: Roy Horton, John Lair,
Don Law, Wesley Rose, and
Cindy Walker; Performers and
Non-Performers—Active: Jimmy
Dickens, Benny "Whitey" Ford,
Bradley Kincaid, Marty Robbins
and Floyd Tillman.

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TITLE-Artist (Producer)
Writer; Publisher, Licensee; Label & Number (Dist. Label) THIS WEEK THIS LAST TITLE—Artist (Producer)
Writer; Publisher, Licensee; Lallel & Numbea (Dist. Label) 3 12 LISTEN TO THE RADIO—Don Williams (D. Williams, G. Fundis) F. Knipe; Southwest, BMI; MCA 52037 35 12 血 TIL YOU'RE GONE—Barbara Mandrell (T. Collins) W. Aldridge, T. Brasfield; Rick Hall, ASCAP; MCA 52038 74 SUNDAY GO TO CHEATIN' CLOTHES—Darlene Austin (B. Strange)
D. Heavener; I.S.P.D., ASCAP; Myrtle 1002 (NSD) CHEATER'S PRAYER—The Kendalis (R. Dea, Kendalis) L Anderson; Old Friends, BMI; Mercury 76155 (Polygram) 鱼 40 \Re 87 2 I'LL BE YOUR MAN 2 13 I DON'T THINK SHE'S IN LOVE 佥 49 办 81 TAKE ME DOWN—Alabama (H. Shedd, Alabama)
J.P. Pennington, M. Gray; Chinnichap/Careers/Irving/Down
'N Dixie, BMI; RCA 13210 **√**38₹ BIG OLE BREW—Mel McDaniel (Larry Rogers)
R. Smith; Blendingwell/Bad Ju-Ju, ASCAP; Capitol 5138 4 52 THREE PIECE BUSINESS SUIT—Rex Alien Jr. (S. Garrett)
D. Blackwell; Peso/Wallet, BM.; Warner Brox., 7-29968 盘 TALK TO ME LONELINESS—Cindy Hurt (J. B. Barnhill)
J. Gulley; Leona, ASCAP; Churchill 94004 (MCA) 42 5 10 ARE THE GOOD TIMES REALLY OVER (I Wished A Buck 51 72 FOR ALL THE WRONG Was Still Silver)—Merle Haggard (M. Haggard, L. Talley) M. Haggard, Shade Tree, BMI; Epic 14-2894 血 44 THE HIGH COST OF LOVING—Charlie Ross (W. Aldridge, T. Brasfield, E. Phillips) W. Aldridge, T. Brasfield, Rick Hall, ASCAP; Townhouse 1057 HONKY TONKIN'—Hank Williams Jr. (J. Bowen) H. Williams, Fred Rose/Hiram/Rightsong, BMI, Elektra/Curb 47462 SHE IS THE WOMAN—Super Grit Comboy Band (C. Mattocks) C. Wright; Hoodswamp, BMI; Hoodswamp 8005 7 山 78 **A** 56 THIS DREAM'S ON ME—Gene Watson (R. Reeder, G. Watson) F. Koller; Coal Miners, BMI; MCA 52074 Sir 9 I DON'T CARE—Ricky Skaggs (Ricky Skaggs) W. Pierce, C. Walker; Cedarwood, BMI; Epic 14-02931 47 JUST HOOKED ON COUNTRY 42 43 BORN TO RUN—Emmylou Harris (B. Ahern)
P. Kennerley; Irving, BMI/Rondor (London) PRS; Warner Bros. 7-29993 11 PART I & II—Albert Coleman's Altanta Pops (A. Coleman) Medley; Not listed; Epic 14-02938 儉 REGGAE COWBOY—Bellamy Brothers (Bellamy Bros. J. Brown)
D. Bellamy, Bellamy Brothers/Camous, ASCAP Elektra/Curb 7-69999 台 10 HEARTBREAK EXPRESS—Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13234 43 31 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 76 65 I FALL TO PIECES—Pats; Cline/Jim Rueves (O. Bradley) H. Cochran, H. Howard; Tree, BMI; MCJ 52052 DON'T WORRY ABOUT ME BABY—Janie Fricke (J. E. Norman)
B. Channel, K. Kane, D. Allen; Old Friends/Duchess/Posey, BMI/Cross Key 9 1 11 44 26 LOVE'S FOUND YOU AND ME—Ed Bruce (T. West) R. Rogers, E. Bruce; Tree/New Keys, BMI; MCA 52036 血 85 EVERLOVIN' WOMAN—Minfow Tachett (H. Shedd)
D. Linde, D. Devaney; Combine: BMI/Music City, ASCAP; RCA 13255 10 6 14 57 NOTHING BEHIND YOU, NOTHING 由 LOVE BUSTED—Billy 'Crasm' Craddock (3. Killen) A. Rhody, R. Lane, Tree, BMI, Capitol 5139 FALLING STAR—John Anderson (F. Jones, J. Anderson) B. Braddock; Tree, BMI; Warner Bros. 50043 N SIGHT—John Conlee (Bud Logan) Howard, R. Peterson; Tree, BMI; MCA 52070 攽 AIN'T NO MONEY—Rosanne Cash (R. Crowell)
R. Crowell; Coolwell/Granite, ASCAP; Columbia 18-02937 18 79 63 THE ONE THAT GOT AWAY—Mel Tillis (B. Strange)
S. Nobles; Sawgrass, BMI; Elekara 47452 SLOW HAND—conway Twitty (C. Twitty, J. Bowen)
M. Clark, J. Bettis; Warner-Tamerlane/Flying Dutchman, BMI, Sweet Harm
ASCAP; Elektra 77443 46 30 13 由 OH, GIRL—Con Hunley (S. Dorff) E. Record; Unichappell, BM1; Warner Bros. 50058 15 82 HONKY TONK HEAVEN/MORNING. 80 血 54 BLUE RENDEZVOUS—Lloyd David Foster (B. Montgomery) W. Newton, T. Dubois; House Of Gold, BMI; MCA 52061 JUST CUT MYSELF—Ronnie McDowell (B. Killen)
C. Jones, M. Lantrip; This Side Up/Cross Keys, ASCAP; Epic 14-02884 由 16 RODEO CLOWN—Mac Davis (R. Hall) M. Davis; Songpainter, BMI; Casablanca 2350 (Polygram) 48 37 仚 19 I'M GONNA HIRE A WINO TO DECORATE BI NEW ENTRY BACK IN DEBBIE'S ARMS—Torn Cartle (G. Kennedy)
T. Cartile, Opa-looka, ASCAP, D=or Knob \$2-250 OUR HOME—David FrizzeN (S. Garrett, S. Dorff)
D. Blackwell; Peso/Wallet, BMI; Viva 50063 (Warner Bros.) ₩ 1 66 ROLL OVER BEETHOVEN—Narve Felts (J. Morris) C. Berry; ARC, BMI, Lobo X1 NEW ENTRY NOBODY—Sylvia (T. Collins)
K. Fleming, D. Morgan; Tom Collins, BMI; RCA 13223 THE GOLDMINE (I Got The Shaft)—Jerry Reed (R. Hall) T. Dubois; House Of Gold, BMI; RCA 13268 儉 23 I'M NOT THAT LONELY YET—Reba McEntire (J. Kennedy)
B. Rice, M.S. Rice; Swallowfork, ASCAP; Mercury 76157 (Polygram) I JUST CAME HERE I'M TAKING' A HEART BREAK—Terry Gregory (M. Sherrill)
M. Sherrill, L. Kimball, J. Whitmore; Easy Listening, ASCAP/Algee, BMI/Al
Galico; Handshake 02959 NEW ENTRY 165 A 53 50 24 血 21 SOME MEMORIES JUST WON'T 魰 80 DREAMS DIE HARD—Gary Morris (M. Morgan, P. Worley) C. Rains; Jensing/Chick Rains, BMI; Warner Bros. 7-29967 NEW ENTRY 血 LOVE NEVER DIES—Gary Wolf (J. Chambers)
1. Chambers, L. Jenkins; Gallion BMI, Calumvia 18-02986 52 38 TONIGHT I'M FEELING YOU ALL OVER 187 25 FOOL HEARTED MEMORY—George Strait (B. Mevis)
B. Hill, B. Mevis; Make Bellevus/Welback, ASCAP; MCA 52066 RAGIN' CAJUN-The Charlin Daniels Band (J. Boylan) C. Daniels, T. Crain, T. C'Grego C. Hayward, F. Edwards, J. Marshal Hal Band, BMI, Epic 14-02995 B. His, B. Morts, make Salandary SHE USED TO SING ON SUNDAY—
Larry Gattin and the Gattin Bros. Band (L. Gattin, S. Gattin, R. Gattin)
L Gattin; Larry Gattin, BMI; Columbia 18-02910 19 20 90 WE MADE MEMORIES—Boxcar Willie & Penny DeHaven (J. Martin) J. Hudson, K. Seratt; Column 1.../Sage Mon, BMI; Mainstreet 952 (Capitol) 133 60 DON'T WE BELONG IN LOVE—Stephanie Winslow (R. Ruff)
T. Shapiro, M. Garvin; Blackwood/Otyric, BMI; Primero/Curb 1007 (PAID) 20 BRINGING OUT THE FOOL IN WE—Gary Goodnight (H. Shedd)
T. Seals, E. Setser, Warner Bros./Two Sons, #SCAP/Warner Tameriane, BMI,
Soundwaves 4675 27 WOMEN DO KNOW HOW TO 55 FIRST TIME AROUND—Ronnie Rogers (T. West) R Rogers; New Keys, BMI; Lifesong 45116 NEW ENTRY 55 45 LOVE'S BEEN A LITTLE BIT HARD ON MORE NIGHTS—Love Brody (M. Llove) B. Morrison, P. Breedlove; Seven Nights, ASCAP, Liberty 1470 88 21 ANY DAY NOW—Ronnie Milsap (R. Milsap, T. Bacharach, Hillard; Intersong, ASCAP; RCA 13216 MEIN EMTRY 8 ME—Juice Newton (R. Landis, O. Young) G. Burr; Bobby Goldsboro/House of Gold, ASCAP/BMI; Capitol 5120 SLOW DOWN—Lacy J. Dalton (B. Sherrill)
LJ. Dalton, M. Sherrill, B. Sherrill; Algoe, BMI; Columbia 18-02847 COUNTRY FIDDLES—Solid Gold Band (_ Green, J. Rowland)
R. Russell, Keith Loe/Trail of Tears, BMI MSD 138 22 13 50 59 NORTHWIND— Jim and Jesse and Charlie Louvin (J. Capps, J. Louvin, J. Louvin, C. Louvin, D. Pfrimmer, C. Quillen; Jack and Bill, ASCAP; Soundwaves 4671 (MSD) 血 NEW ENTRY 盘 HEAVENLY BODIES—Earl Thomas Conley (N. Larkin, E. T. Conley) E. Lifton, G. Nissenson; Blue Moon/Merilark/April, ASCAP; RCA 13246 28 90 I DIDN'T KNOW YOU CCULD BREAK 57 58 A BROKEN HEART—Joe Stampley (R. Baker)
J. Dickens, J. Carry; Baray/Mullet, BMI, Epic 03016 24 36 PEPSI MAN—Bobby Mackey (A. Dimartino, S. Vining)
B. Addison; Chatter Box/Sagegrass, ASCAP, BMI; Moon Shine 3007 血 TURN YOU AROUND—Kenny Rogers (K. Rogers, D. Malloy)
K. Rogers, E. Stevens, T. Schuyler, D. Malloy; Lionsmate/Deb-Dave/Briarpatch
ASCAP/BMI; Liberty 1471 KEEPING ME WARM FOF YOU—Brenda Lee (R. Chancey)
K. Goell, J. Christopher; Great Fweigm/Skin Deep, ASCAP, BMI; MCA 52060 61 91 70 59 46 17 RING ON HER FINGER, TIME ON HER ALWAYS ON MY MIND—Willie Nesson (C. Moman)
J. Christopher, W. Thompson, M. James; Screen Gems-EMI/Rose Bridge, BMI;
Columbia 18-02741 92 64 25 22 SO FINE—The Oak Ridge Boys (R. Chancey) J. Otjs; Eldorado, BMI; MCA 52065 HANDS—Lee Greenwood (J. Crutchfield) D. Goodman, M.A. Kennedy, P. Rose; Tree/Love Wheel, BMI; MCA 52026 24 OLD FRIENDS—
Roger Miller, Willie Nelson (with Ray Price) (W. Nelson, R. Miller, C. Moman)
R. Miller; Airhond, BMI; Columbia 18-02681 29 60 62 WALKIN' AFTER MIDNIGHT—Calamity Jane (B. Sherrill) A. Block, D. Hecht; 4 Star Sales, BMI; Columbia 18-02958 93 76 WE'VE GOT TO START MEETING LIKE THIS—John Wesley Ryles (R. Dars. J. W. Ryles) T. Skinner, K. Bell, J. L. Wallis; Hall/Clement, BMI; Primero 1004 (PAID) STUMBLIN' IN—Chantilly (L. Morton, S. Bledsoe) M. Chapman, N. Chinn; Chinnichap, BMI; Jaroco 51282 71 WHEN YOU FALL IN LOVE—Johnny Lee (J.E. Norman)
J.S. Sherrill, S. Earle, Sweet Baby, BMI/Music City, Full Moon/Asylum 47444 27 14 10 67 OUR WEDDING BAND/JUST 94 IT'S HARD TO BE THE DREAMER—Donna Fargo (J. Bradley)
J. Chambers, L. Jenkins, C. Twitty; Galleon, ASCAP/Algee, BMI; RCA 13624 血 73 MARRIED — Louise Mandrell & R. C. Bannor (T. Collins). C. Quillen, D. Pfrimmer; Jack and Bill, ASCAP Hall-Clement, BMI; RCA 13095 2 33 SHE'S NOT REALLY CHEATIN' (She's Just Gettin' Even)—Moe Bandy (R. Baker) R. Shaffer; Baray/Wood Hall, BMI; Columbia 18-02966 NOTHING BUT THE RADIO ON-Younger Brothers (R. Chancey) J. Reid. J. Slate; House Of Gold, BMI; MCA 52076 由 72 DREAMIN'—John Schneider (*. Scotti, J. DiAndrea) B. Devorzon, T. Ellis; Warner-Tamerlane, Bull; Scotti Bros. 502889 (CBS) 95 75 DANCING YOUR MEMORY AWAY—Charly McClain (Chucko) E. Burton, T. Grant; Barrowood, BMI; Epic 14-02975 34 面 69 TAKE THE MEM'RY WHEN EVERYTIME YOU CROSS MY MUND
(You Break My Heart)—Nuzzy Banks (E. Montgomery)
J. Slate, D. Morrison, L. Keith; House of Sold, BMI RCA-13084 96 68 30 I STILL LOVE YOU (AFTER ALL THESE YEARS)—TompaN and The Glaser Brothers (J. Bowen) M. Newbury; Milene, ASCAP; Elektra 47461 32 YOU GO—Jacky Ward (M. Post, S. Geyer) C. Bickhardt; Colgems/EMI, ASCAP; Asylum 47468 I DON'T KNOW WHERE TO START—Eddie Rabbitt (D. Malley) T. Schuyler; Briarpatch, Debdave, BMI; Elektra 47435 TEARS OF THE LONELY—Mickey Gilley (J. E. Norman) W. Holyfield; Welk/Bibo, ASCAP; Epic 14-0277-97 84 血 35 SHE'S PLAYING HARD TO FORGET—Eddy Raven (J. Bowen)
K. Steagall, E. Kahanek; April, ASCAP/Blackwood, BMI; Elektra 47469 66 48 17 JUST GIVE ME WHAT YOU THINK IS ANOTHER CHANCE—Tammer Wynette (G. Richey)
B. Drawdy, J. Taylor, D. Knutson First Lady/Serlvia's Mother, BMI; 98 86 17 FAIR—Leon Everette (R. Dean, L. Everette) R. Gosdin, V.L. Haywood, J. Twill; Window/BMI; RCA 13079 32 39 WHAT'S FOREVER FOR—Michael Murphey (J. E. Norman) R. Van Hoy; Tree, BMI; Liberty 1466 B. Urawdy, J. I Epic 14-02770 I'LL BE LOVING YOU—Big Al Downing (L Quinn, T. Bongiovi) B. A. Downing, L. Quinn; Metaphone, BMI; Team 1001 333 YOU TURN ME ON, I'M A RADIO—Gail Davies (G. Davies)
J. Mitchell; Crazy Crow, BMI; Warner Bros. 7-29972 如 41 77 99 79 16 FINALLY—T.G. Sheppard (B. Killen) G. Chapman; Meadowgreen, ASCAP; Warner/Curb 50041 YOUR BEDROOM EYES—Vern Gosdin (B. Fisher) R. Landers; Nub-Pub, ASCAP; AMI 1307 (NSD) 17 83 I THINK ABOUT YOUR LOVIN-The Osmonds (R. Ha D. Trask; Blackwood/Magic. Castle, BMI; Elektra/Curb 47438 AFTER THE GLITTER FADES—Sterie Nicks (J. lovine) S. Nicks; Welsh Witch, BMI; Modern 7045 (Aten)

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"I'LL HAVE TO SAY I LOVE YOU IN A SONG"

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JACK PRIDE-MIKE BORCHETTA ED KEELEY Promotion coordinator.



Country

Conniff LP **Features Country Acts**

NASHVILLE – Award-winning arranger/musician Ray Conniff has teamed up with a number of country performers for his latest LP, "The Nashville Connection.'

Included on the Columbia release are Conniff and his singers, and artists Johnny Rodriguez, Lacy J. Dalton, George Jones, Charlie Rich, Charly McClain, Larry Gatlin, Marty Robbins, Tammy Wynette, Zella Lehr and Johnny Paycheck. Also included is a track with Barbara Mandrell from her CBS days entitled "A Very Special Love

The first single is "The Most Beautiful Girl In The World" with Conniff and Johnny Rodriguez, who sings the lyrics in Spanish. The label hopes to interest country and Hispanic stations in the record for dual airplay. Also due to ship is a second single with Charlie Rich, entitled "As Time Goes By." The album itself will be released at the end of this month.

The album was recorded in Nashville and Los Angeles, with Billy Sherrill handling production.

Top Billing Moves

NASHVILLE-Top Billing International has moved its offices. The agency's new address is 1003 18th Ave. South, Nashville, Tenn. 37203; (615) 327-1133.

Talent Buyer's Seminar Plans Panels, Roundtable

NASHVILLE-The Country Music Assn. Talent Buyer's Seminar at the Hyatt Regency Oct. 8-12 is scheduled to include six 90-minute panel discussions plus a mini-seminar and a roundtable rap session, as well as two three-hour country concerts showcasing new and established talent.

The CMA has just mailed registration forms, setting Sept. 3 as deadline for advance registration at \$100, \$150 afterwards.

Following registration Oct. 9, Wayne McCary of Eastern States Exposition will moderate the first panel discussion, "If We Make It Through December," addressing the changing economic climate for fairs, auditoriums and expositions. That afternoon, before the first showcase at the Tenn. Performing Arts Center, Jim Halsey of the Tulsa-based Halsey Agency will lead a panel discussion on the manager's role in artist development, a session titled, "I Never Promised You A Rose Gar-

Oct. 10 opens with a mini seminar, "Someday Soon," on the burgeoning cable and video industries, conducted by Bud Wendell, chairman of the board for WSM Inc., and Bob Cole of WPKX in Alexandria, Va. A popular artists' panel, "When You're Hot, You're Hot," will be moderated by Capitol/EMI America country division chief Lynn Shults; TPAC showcase follows.

Discussion of organizing concerts starts off Oct. 11, with the "Help Me Make It Through The Night" panel moderated by Sonny Anderson of Walt Disney World. That afternoon, Stan Moress of Scotti Brothers Artist Management will lead a discussion of the duties and responsibilities of artists' road managers, titled "King Of The Road."

On Oct. 12, concert promotion will get attention in the "You Can't Be A Beacon (If Your Light Don't Shine)" meeting. Panel talk will be led by Joe Sullivan, founder of Nashville-based Sound Seventy Productions.

The special round table discussion, "What A Difference You've Made In My Life," with 10 registrants per table, is scheduled after lunch that day. The rap sessions are designed to give registrants the opportunity to share ideas and suggestions with leaders in the country music industry.

Additional highlights include a western theme dinner and dance on the evening of Oct. 9. The Grand Ole Opry spectacular and supper wraps up the schedule on the evening of Oct. 12. All the Opry's 62 regulars will be invited to participate in this annual birthday event.

Registration fees are payable by check to the CMA Talent Buyers Seminar and should be mailed to the CMA in Nashville.



CONLEE CHAT-MCA artist John Conlee, left, talks with DJ Chuck Morgan during a segment of the WSM/AP nightly satellite show, "Music Country Net-

Massey, Owen Bow New Agency

NASHVILLE-Johnnie Massey, longtime veteran in the booking business, has launched her own booking agency, Stars Inc., in partnership with Yvette Owen, wife of performer Jim Owen.

Massey, formerly an executive with the Buddy Lee Agency, most recently was vice president of One Niter's Inc.

Massey and Owen already have signed several exclusive clients to Stars Inc., including Orion, Jim Owen, 1981 International Battle of the Bands winner Norris Treat, Plantation Records' Rita Remington, and Ann Morton of Prairie Dust

Records. Other acts which the firm will handle through special agree-ment include Buck Trent, Davic Rogers of Kari Records, O.B McClinton and Gary Gentry

Stars Inc. is located at 1211 Division St. in Nashville; (615) 255-2888

Burritos Relocate

NASHVILLE - The Burrite Brothers and Martyn Smith Management have relocated their California offices to 822 19th Avenue South, Nashville, Tenn. 37203; (615)

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31 Hunter, NY

August 1 Cookeville, TN

2 Lehigh, FL

3 Lehigh, FL

4 Lehigh, FL

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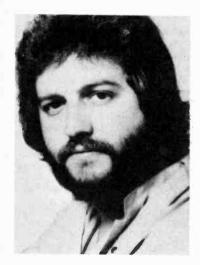


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Survey For Week Ending 7/17/82

Country

New On The Charts



GARY WOLF & WOLF BAND "Love Never Dies"—

Gary Wolf and his Wolf Band have been together since 1970, when he got the members together to play small clubs in the Midwest. Wolf had just decided to embark on a career in music, after leaving Murray State University in Murray, Ky., where he'd attended on a football scholarship he obtained after being named to the All-Ohio football team in 1966.

Wolf became a songwriter for Horsecreek Music in Nashville in 1976, and in 1980 he released two singles on Cincinnati's Fraternity Records. "How Many Ladies" gained him some airplay both regionally and nationally.

In 1981, Wolf teamed with Nash-

In 1981, Wolf teamed with Nashville songwriter Joe Chambers, and through him was given the opportunity to record a session for producer Billy Sherrill. In mid-February of this year, he signed to Columbia/

Acts Set For WORST Show

NASHVILLE—The Country Promoters Assn. will stage a WORST (world's oldest rock stars) show at the Music City Playhouse Club Saturday (24).

Among the acts scheduled to perform are the Casinos, the New Beats, Buzz Cason (alias Gary Miles) and Door Knob Records president Gene Kennedy. A 1950s-style dance will be held and the audience is invited to dress in appropriate apparel.

Tickets are \$5, available from promoters in Nashville, and all proceeds will benefit the CPA.

DAVID HAILEY says,
"Jackson, MS is

"JUST HOOKED
ON COUNTRY"

... it goes from 12
to 8 this week on
WJQS."

owery

Group

ATLANTA, GEORGIA

Chart Fax

Collins Mix Is Topper Tonic For Mandrell

By ROBYN WELLS

Tv exposure might have an adverse effect on some artists' careers, but it's apparently not hurting Barbara Mandrell. "Til You're Gone" jumps over Charley Pride's "I Don't Think She's In Love Anymore" to become Mandrell's fifth country topper, and her first this year.

Mandrell first hit the country summit in 1978 with "Sleeping Single In A Double Bed." Her followup chart-toppers were "(If Loving You Is Wrong) I Don't Want To Be Right," "Years" and last year's smash, "I Was Country When Country Wasn't Cool."

"Til You're Gone" was penned by Muscle Shoals writers Walt Aldridge and Tom Brasfield, who also collaborated on Ronnie Milsap's 1981 pop/country hit, "(There's) No Getting Over Me."

And "Til Your Gone" is also the third No. I single this year for producer Tom Collins, who scored earlier with Milsap's "I Wouldn't Have Missed It For The World" and "Any Day Now." Collins is also currently represented at superstarred 15 with Sylvia's "Nobody."

Con Hunley, who until recently was paired with Collins, is enjoying one of his highest-charting singles with his remake of the Chi-Lites' No. 1 pop song, "Oh Girl." Hunley's version, produced by Steve Dorff, is currently at starred 12. His highest charting single to date is "What's New With You," which hit 11 in early 1981.

Classical Connection: Narvel Felts enters this week at starred 82 with "Roll Over Beethoven." Jerry Lee Lewis and Linda Gail peaked at 71 on the country chart with the tune in 1970. The song's composer, Chuck Berry, hit 29 on the pop chart in 1956. Subsequent pop covers include the Velaires, 51 in '61; the Beatles, 68 in '64; and ELO, 42 in '73. Meanwhile, Albert Coleman and the Atlanta Pops Orchestra appear to have stalled at 42 with "Hooked On Country."

The Way We Were: We got a letter from Steve Thompson of La Crescenta, Calif. pointing out the flurry of "memory" songs on the chart. Currently climbing are Marty Robbins, starred 17 with "Sone Memories Just Won't Die"; George Strait, superstarred 18, "Fool Hearted Memory; Charly McClain, starred 29, "Dancing Your Memory Away"; and Jacky Ward, starred 64, "Take The Mem'ry When You Go." Also currently on the chart is Boxcar Willie's "We Made Memories" at 86.

Recent memory songs include Merle Haggard's 1981 chart-topper, "My Favorite Memory." And peaking at seven in the past year have been John Anderson's "I Just Came Home To Count The Memories" and Steve Wariner's "Your Memory." Among the other notable memory tunes of late is George Jones' "If Drinkin' Don't Kill Me (Her Memory Will)."

From The Now We've Heard Everything Dept.: Country music has certainly stretched its boundaries during the past few years, but the **Bellamy Brothers** have taken it one step farther. This week the duo bow at superstarred 75 with "Get Into Reggae Cowboy."

ORIGINAL OPRY ARTIST

Deford Bailey Dead At 82

NASHVILLE—There were many obstacles in Deford Bailey's life. But when he died here July 2 at the age of 82, he left behind a trail of accomplishments testifying to his talent.

Bailey was the first musician to perform after Judge George Hay renamed the WSM Saturday Night Barn Dance "the Grand Ole Opry." He was one of the first musicians Victor cut when the label came down to Nashville from New York to get into country recording. Bailey was also the first black to become a regular member of the Opry, a position he held until 1941 when Hay dismissed him in a personality conflict.

Bailey was born in 1899 in Smith County, Tenn. At the age of 3, he was stricken with infantile paralysis which stunted his growth (he was under five feet tall and weighed less than 100 pounds throughout his life) and left him with a deformed chest cavity

But it didn't stunt his love of music; in fact, Bailey learned to play the harmonica while bedridden with his illness. Eventually, Bailey joined the cast of the weekly "WSM Saturday Night Barn Dance" radio show, which first went on the air in 1925. Two years later, in December, 1927, announcer Hay took the microphone after the lead-in segment from a classical orchestra in New York, which performed a song conceived around train sounds. As the Nashville program came on, Hay said, "You've just heard some grand opera, now I want you to hear some Grand Ole Opry," and Bailey began wailing his "Pan American Blues," with the harmonica imitating a locomotive whistle.

Bailey appeared on one of the final Opry shows to be held in the Ryman Auditorium in 1974, just before the program moved to its new home at Opryland. Bailey played in the new Opry House on his 75th birthday in December, 1974. His last stage appearance on the show was April 3 of this year for the Opry's Homecoming Show.

Bailey is survived by two daughters, a son, 15 grand-children and 13 great-grand-children.

Billboard ® Hot Country LPs. Chart Chart ast Week Weeks on Week Artist, Label & Number (Dist. Label) Pis S **E** FANCY FREE A
The Oak Ridge Boys, MCA 5209 40 35 58 42 31 CIMARRON Emmylou Harris, Warner Bros. BSK 3603 1 18 MOUNTAIN MUSIC 42 43 10 AMAZING GRACE WAITIN' FOR THE SUN TO SHINE 3 37 3 43 45 5 PISTOL PACKIN' MAMA Ricky Skaggs, Epic FE 37193 13 HIGH NOTES 4 Hank Williams, Jr., Elektra/Curb E1-60100 (Elektra) 44 STILL THE SAME OLE ME 2 10 36 BIG CITY Merle Haggard, Epic FE 37593 STRAIT FROM THE HEART 验 7 12 6 LISTEN TO THE RADIO 48 46 GREATEST HITS A I AM WHAT I AM
Fnic JE 36586 7 8 7 OUIFT HES 94 47 50 Capitol ST-12210 BLACK ON BLACK 5 19 8 仚 56 69 SEVEN YEAR ACHE s RCA AHII 4247 IN BLACK & WHITE 9 8 49 40 69 JUICE A HEART BREAK EXPRESS 6 13 50 51 9 THE MAN WITH THE 11 SOUTHERN COMFORT GOLDEN THUMB Jerry Reed, RCA AHL1-4315 12 14 | 11 INSIDE AND OUT GREATEST HITS ▲
Waylon Jennings, RCA AALI-3378 51 52 168 21 3 SOMEWHERE IN THE 52 53 53 YEARS AGO STARS Rosanne Cash, Columbia FC-37570 The Statler Brothers Mercury SRM 16002 12 21 **BOBBIE SUE** Oak Ridge Boys, MCA 5294 54 GREATEST HITS ▲
Anne Murray, Capitol SOO 12110 53 94 15 16 12 WHEN WE WERE BOYS 54 26 15 THE DUKES OF HAZZARD The Bellamy Brothers, Elektra/Curb E1-60099 Various Artists, Scotti Bros. FZ 37712 (CBS) 10 19 4 INSIDE Ronnie Milsap, RCA AHL1-4311 由 58 GREATEST HITS A 92 15 FEELS SO RIGHT ▲
Alabama, RCA AHL1 3930 17 70 57 14 56 WHEN A MAN LOVES A 17 18 43 GREATEST HITS Willie Nelson, Columbia KC2 37542 lack Grayson, Koala 15751 18 46 DESPERATE DREAMS 19 THE PRESSURE IS ON . 60 37 Hank Williams Jr., Elektra/Curb 5E 535 58 NEW ENTRY SUGAR FREE 20 13 14 CHARLEY SINGS EVERYBODY'S CHOICE Pride. RCA AHL1-4287 59 61 YOU DON'T KNOW ME 21 22 11 BUSTED THE ROY CLARK SHOW LIVE FROM AUSTIN CITY lee, MCA 5310 60 DEL BUILD WINDOWS 22 20 16 The Charlie Daniels Band, Epic FE 37694 LIMITS Roy Clark, Churchill CR-9421 23 24 NUMBER ONES STARDUST A 61 63 219 山 29 5 JUST SYLVIA 62 65 2 FAMILY AND FRIENDS 25 25 24 FINALLY 63 66 76 ROWDY f.G. Sheppard, Marner/Curb BSK 3600 Hank Williams Jr., Elektra/Curb 6E 330 MY HOME'S IN ALABAMA
Alabama, RCA AHL1-3644 27 26 110 64 49 SHARE YOUR LOVE A BROTHERLY LOVE 27 23 山 NEW ENTRY BACK IN THE COUNTRY Gary Stewart And Dea RCA-AHL-1-4310 I'M GOIN' HURTIN' Joe Stampley, Epic FE-37927 66 46 血 34 SHE'S NOT CHEATIN' 5 (SHE'S JUST GETTIN EVEN)
Moe Bandy, Columbia FC 38009 67 67 GREATEST HITS 29 30 13 AIN'T GOT NOTHIN' TO THE BEST OF 68 71 140 LOSE Bobby Bare, Columbia FC 37719 EDDIE RABBITT • GREATEST HITS ▲
Kenny Rogers, Liberty L00 1072 30 31 91 WHISKEY BENT AND HELL BOUND 70 140 血 38 5 SOFT TOUCH Honk Williams Jr., Elektra/Curb 6E-237 32 33 47 STEP BY STEP

Eddie Rabbitt, Elektra 5E 532

THE DAVID FRIZZELL AND CARRYIN' ON THE FAMILY NAMES 70 69 60 **3**3 32 23 David Frizzell & Shelly West, Warner Bros. BSK 3555 SHELLY WEST ALBUM 71 68 22 FEELIN' RIGHT SA 47 LOVE TO BURN Razzy Bailey, RCA AHL1 4228 vell, Epic FE-38017 THE SURVIVORS

Johnny Cash, Jerry Lee Lewis and
Carl Perkins, Columbia FC 37961 35 36 7 SOME DAYS IT RAINS ALL 72 55 13 NIGHT LONG Gibbs. MCA 5315 36 28 17 SEASONS OF THE HEART 73 59 TAKE ME TO THE COUNTRY John Denver, PCA AHL1 4256
BET YOUR HEART ON ME 37 37 39 onnny Lee, Full 5E 541 74 62 38 LOVIN HER WAS EASIER 38 39 42 STRAIT COUNTRY Tompall and the Glaser Elektra 5E 542 75 64 ITS A LONG WAY TO 12 39 41 15 LAST TRAIN TO HEAVEN DAYTONA Boxcar Willie, Main Street ST 73001 (Capitol)

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Nashville Scene

One of the most intriguing sights of this year's Fan Fair was watching volunteers from the Nashville Songwriters Assn. and AGAC trying patiently to convince fans that it would be com mendable for them to be paying a small royalty on the sale of blank tape. Most fans, not under standing the complicated snarl of royalities and payment rights, naturally tended to view the

proposed levy as yet another drain on their wal

However, nearly 12,000 free postcards (with information on writing to senators and con gressmen in support of the Mathias and Ed wards legislation before Congress) were distributed by the booth during Fan Fair. More than 7,500 signed cards were collected from people

the legislation, others because they spied a fa-vorite artist in the booth and zoomed over for autographs). Janie Fricke, the Wright Brothers, Alabama, Eddie Reasoner and Nat Stuckey were among the performers who donated time for the cause, posing for pictures, signing autographs and always urging people to support home tap

ing legislation by sending in the postcards to

Washington, D.C.

Eddie Rabbitt has delayed the release of his ninth Elektra album for another month because of touring commitments. The album is now projected for September. Rabbitt began the second of four one-week stands at the MGM Grand Hotel July 1, and will return for engagements there

in Sentember and October And another Eddy from the same label-Eddy Raven-is readying his second E/A album with the working title, "Raven On The Wing." According to the

performer, this LP will be "a little more funky and blues oriented than the last LP-there's more guts to it." While you're digesting that, here's Raven's description of the album's title song: "It's a voodoo song about a guy who con-



fronts the devil in a card game and attempts to beat him with a stacked deck of aces and eights." (Sort of a "The Devil Went Down To Vegas"???) The song, notes Eddy, is a reflection

of his Cajun upbringing in Louisiana. Recently, this column has been receiving a stream of press releases about Leon Everette. who seems to have steady bouts with a bus that constantly leaves him stranded, storms and tornadoes which threaten his safety, and even per sonal injury (reported here previously) from leaps about the stage. The latest release to come across our desk concerning hapless Leon involves a recent date he and his band played in Casper, Wyoming. The newly-constructed hall where they were to perform was hit by a massive thunderstorm and the power failed. When electricity resumed a half hour later, the concert be gan—only to have a bolt of lightning strike the building and give several of Everette's musicians nasty shocks. The show was cancelled, much to the dismay of Casper fans, who are always glad to see a name like Leon Everette out their way, but a rebooking no doubt is on the

Reader Rich Richmond of Staten Island wrote in to offer a sidelight to a recent column item stating that Larry Gatlin mysteriously turned up on crutches during the middle of Johnny Cash's CBS Show set during Fan Fair without telling why he was hobbling around on wood. Well. Rich (whose ears are apparently sharper than those of our official Scene Spy also in the audience for the show) sets us straight: he recalls that Larry told Cash he had been involved in a water-skiing accident. Thanks, Rich-after telling us you've attended nine consecutive Fan Fairs and nine DJ Conventions as well, we aren't about to argue!

It Figured: there's a song out now called
"Kennesaw Get Your Guns," put out by a Kennesaw, Ga. resident named Jimmy Moore on (what else?) Kennesaw Record Co. Anyone familiar with the much-publicized decision of Kennesaw to make possession of firearms mandatory within city limits can probably guess the lyric content of the record.

Conway Twitty is working on a two-hour tv special tentatively titled "Conway Twitty: Delta King" for airing nationally later this year. Jim Owens Entertainment in Nashville is producing the project and doing a lot of on-site filming in Twitty's native Mississippi.

John Anderson was the last artist to record a master session in Columbia Recording Studio B before management shut down the famed facility permanently. Anderson's final song done in the room was, fittingly enough, "Long Black Veil," a **Lefty Frizzell** favorite. Leader of the last Studio B master session was Harold Bradley— who played on the very first session ever done in the facility back in the 1950s.

Big Al Downing through Nashville not long ago to tape "Hee Haw" and talk about his new Team Records single, "I'll Be Loving You." . . . The annual Telluride Colorado Festival held at the end of June featured Ricky Skaggs, Willie Nelson, Delbert McClinton, the New Grass Revival and Rattlesnake Annie McGowan (who's now off for a four-month tour in Europe). McGowan was also elected a lifetime member of the Jimmie Rodgers Memorial Show held each year in Meridian, Miss.

And a large industry farewell is in store for longtime country promoter Mel Foree, a pioneer in his field. Force is retiring from promotion and will be feted in an industry bash sponsored by Acuff Rose Publications at the Nashville Hyatt Regency Hotel. Date is July 25: anyone who knows Mel and wishes to participate may call Acuff-Rose for details KIP KIRBY

Duo In Promo Tour

NASHVILLE-Country duo Buffalo and Brandy just completed a swing through Pennsylvania and York promoting their new e, "Under The Influence Of single,

At WHUM in Reading, Pa., they recorded a promo tag, and during a visit to WXRL in Lancaster, N.Y., the pair conducted a one-hour inter-



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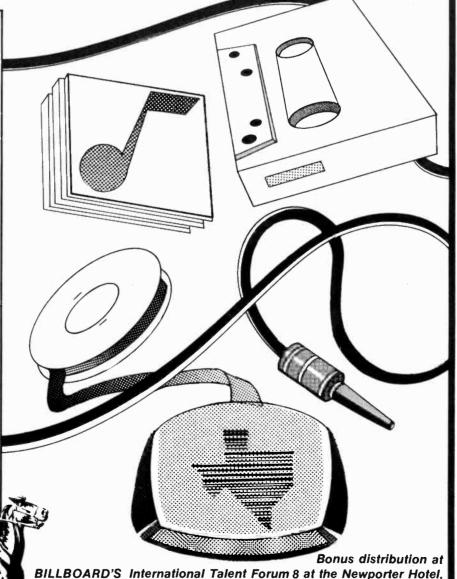
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(Continued on page 56)

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General News **RETAIL & MAIL ORDER**

Waterfall Records Returns

NEW YORK-Waterfall Records Ltd. and its distribution affiliate, Waterfall Distributors Ltd., have been reactivated by Arnold Caplin, owner of the jazz/nostalgia label, Biograph.

Based in Chatham, N.Y., where Caplin formed Biograph in 1968, both operations are offering albums, through retail and mail-order, on a non-exclusive basis from 40 manufacturers, with product dating from "the roots of American music to current productions," according to Caplin's son, Alan, who is operating the two units.

One exclusive deal, however, involves distribution of the reactivated Chess label (Billboard, April 10) in seven states, including Connecticut, New York, Maine, Massachusetts, New Hampshire, Rhode Island and Vermont.

Under the Waterfall Distributors banner, a catalog mailing is now underway to 13,000 retail outlets, while a mail-order drive under Waterfall Records is being made to 8,000 consumers. The latter mailing is part of a 20,000 list of buyers of Biograph product and represents, according to Arnold Caplin, "consistent buyers of Biograph material who would be interested in other albums."

Waterfall Records started operations in 1974 with its only album, "Watergate Primer," and the distribution arm was active for about three years.

Caplin says Biograph is negotiating to record two rockabilly groups, its first entry into this style, for release next January.

The label's biggest sellers are five Scott Joplin albums, including "The Entertainer" and "Scott Jopin-1916." The latter two sets have sold 120,000 so far, notes Caplin. "They put us on the map money-wise," he adds. Biograph also plans to enter the cassette market in the near fu-ture. IRV LICHTMAN

New **Companies**

Word Of Mouth, formed by Suzan Crane, for publicity, management and independent writing projects. Crane was publicist and booking agent for the Mudd Club. Address: 220 E. 26th St., New York, N.Y. 10010; (212) 686-0647.

* * *

Pulse Records, Pulse Productions, Pulse Music and Pulse Management, formed by Lou Simon, former senior vice president for PolyGram Records. First group signed to the record arm is Third Rail. Address: 71 E. Division St., No. 506, Chicago, Ill. 60610; (312) 787-7237.

Freelance Productions and Jammin Records formed by Will Kirkland. National promotion director is Tom Mazzetta. The label's first release is "Sail Away" by Travis Moon. Address: P.O. Box 1561, Jupiter, Fla. 33458; (305) 746-2222.

* * *

V.S.P. Promotions, formed by Joe Viglione and Jon Goldman, for record service to radio stations and magazines. Address: P.O. Box 2992, Woburn, Mass. 01888; (617) 861-1625 or (617) 935-5386.

* * *

'Annie' Push UA In Global

NEW YORK-United Artists Music, which has subpublishing rights to "Annie" film songs through deal with composer Charles Strouse, is joining its print division, Big 3 Music, in a foreign promotion of the score.

The publisher is targeting its "Annie" campaign to the July playdates in England and a second wave of openings this winter, while the company's music print wing has been locked into the June through August showings in the U.S.

UA Music. in fact, will take advantage of the flow of promotional materials and the spread of "Annie" music editions already marketed by Big 3.
Overseas affiliates and licensees in

the UA global network have begun receiving special "Annie Exploitation Spark Kits" containing all "Anfolio versions, sheets, a file of related press items and key promotional pieces plus copies of the June-July issue of Sheet Music Magazine that features an interview with Strouse.

Vic Guder, vice president/standard catalog activities, and Frank Banyai, vice president of international, are directing the overseas

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exploitation efforts, while Russ Martens, acting general manager of Big

3, is in charge of the music print

New LP/Tape Releases

• Continued from page 20

OFFENBACH, JACQUES Gaite Parisienne; Gounod: Faust-Ballet Music Orch. of the Royal Opera House Covent

RACHMANINOV, SERGEI Piano Concerto No. 3 In D Minor (Op. Ashkenazy, London Symph. Orch.,

ristoulari LP London Jubilee JL 41023 CA JL5 41023 CA JLS 41023 \$6.98

RAVEL, MAURICE

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CA 3302 041 \$12.98

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RESPIGHI, OTTORINO, see Gioacchino

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Giulini
LP DG digital 2532 046\$12.98
CA 3302 046\$12.98

ROSSINI, GIOACCHINO & OTTORINO La Boutique Fantasque; Britten: Soirees Musicales; Matinees Musicales National Philh. Orch., Bonynge LP London digital LDR 71039. CALDR5 71039....

SAINT-SAENS, CAMILLE Phaeton, Op. 39; Le Rouet d'Omphale, Op. 31; Danse Macabre; La Jeunesse d'Hercule, Op. 50; Marche Heroique, Op. 34 Philharmonia Orch., Dutoit CA London OS5 7204.........

SCHUBERT, FRANZ
Symphonies Nos. 3 & 5
Academy Of St. Martin-in-the-Fields, LP Philips digital 6514 149......\$12.98
CA 7337 149\$12.98

SHOSTAKOVICH, DMITRI

STRAUSS, JOHANN STRAUSS, RICHARD ach Zarathustra; Don Juan; Till

Also Sprach Zarathustra; De Eulenspiegel Vienna Philh. Orch., Karajan LP London Jubilee JL 41017 ... CA JL5 41017...... STRAVINSKY, IGOR Petrushka; Circus Polka

Los Angeles Philh., Mehta LP London Jubilee JL 41026 CA JL5 41026 \$6.98 TCHAIKOVSKY, PETER ILYITCH

LP Philips 6514 118 CA 7337 118...

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JULY 17, 1982, **BILLBOARD**

Survey For Week Ending 7/17/82

General News

Indies Keep Rap Product Popping Despite Sales Slowdown, Genre Maintains Steady Profile

• Continued from page 6

stead, it serves to remind the industry that rap, at its best, is an uncompromising political weapon.

"The records could not have come out at a better time," Wright maintains. "Here you have the Gang moving from talk to music and making a significant impact in the process. But 'The Message' is really what rap is all about. It's the deepest inner city record I've ever heard

Like Tamburro, who limits rap airplay to evening hours, Wright believes that "there are enough street discos to compensate for what we don't play. My policy is to expose

new releases and then to keep on trucking since the format is inherently redundant. Who wants to sit in their living room and listen to rap records on the radio, anyway?

The movement, however, is not without its heroes. In New York, Mr. Magic has, almost single-handedly, kept the art form alive with his latenight broadcasts over WHBI-FM here since 1979. "Whether rap has peaked or not depends on how you look at it," says Magic, who is 26. "My audience—10 to 25-year-olds relate to rap because it's what's hap-pening for them. They can't relate to the position of a station like WBLS, which programs Frank Sinatra.

They want something that's real to them

Sylvia Robinson, president of Sugar Hill Records, says that "as long as people can talk, they're going to rap. There are plenty of programmers who thought it would just go away. Were they pressured by major labels who felt rap records robbed them of airtime? I don't know. What I do know is that a lot of p.d.s won't play rap because they have a personal dislike for it. But that doesn't necessarily mean the programmer

knows his audience.

Bobby Robinson, president of Enoy Records, is a bit more outspoken. joy Records, is a bit more outspoken. He thinks that major labels conspired to kill the genre. "The majors did everything they could to sabotage rap's momentum at the radio level," he states. "They didn't understand it, so they tried to ignore it. And this attitude made a clear impact at many black-formatted sta-

Robinson thinks that pure rap records have reached their commercial peak. But he is confident that "a record with a strong dance beat and a chant to give it another dimension" will always make program-mers take a second look at a rap disk.

"It's still the best medium for ghetto kids to express themselves," he continued. "We've been facing a serious drought of new ideas in recent months. Everyone has been talking about himself. But there's nothing wrong with feeling like you're a star right in your own neighborhood. Teens will always embrace rap the way kids sang doo-wop in the '50s. So it ain't gonna just



AUTOGRAPH PARTY—Cheryl Lynn signs a copy of her "Instant Love" LP for CBS Records group president Walter Yetnikoff, right, during a recent party in New York, Looking on is Columbia's Bob Sherwood.

The Rhythm & The Blues

• Continued from page 10

"But we are getting to the point where we're making as much as we put out, which is our goal. When it gets totally to the point it pays for itself, then we'll really have accomplished something.'

The Troutmans might be described as capitalist with a conscience. Larry says the family feels "that it's been made clear by the government that people are going to have to start taking care of them-selves. If we're gonna save the inner cities, then blacks with capital are going to have to take the initiative. Building. That's what this country is

Troutman feels those in the record business who benefit from blacks, both white and black, "have got to keep the flow going and return some of what you realize to the source.

"A lot of entertainers don't understand where there money is coming from. It isn't from some record exec utive. It's from the people in the street. As a band that has existed for so long playing for people we know them and we see them. It's not just about making a record and seeing the money come in from nowhere. The audience-they are the Godsand we got to serve them. This is our way of saying, 'Thank You'."

Short Stuff: Aretha Franklin's "Jump To It" is her best dance record in ages, a tribute to Luther Vandross' spirited writing and producing. The former jingle singer is showing his debut album was no fluke with this single and several cuts on the new Cheryl Lynn album,

especially his duet with her on "If This World Were Mine." ... Flautist/singer Bobbi Humphrey returns with a 12-inch single, "Baby Don't You Know," on Roy Ayers' Uno Melodic Records

Philadelphia's newest record company, Emerald International Records, held a coming out party at New York's Xenon disco June 30. This black-owned company showcased new music by its first artist, a singer/ songwriter named Mikki Farrow. Of the three songs presented, the best was a catchy dance record, "Itchin' For Love," written by Farrow and

co-produced with veteran Philadelphia producer/guitarist Norman Harris. Gavin & Lott Assoc. of Philadelphia will handle the new label's advertising, publicity, and promotion, including making videos of the EIR acts. The Xenon party was, in fact, shot by Gavin & Lott. The company hopes to use the promotional videos to crack the European market before making a major push in the U.S. Many members of the Philadelphia music scene, including Harris. former Philadelphia International promotion head Harry Coombs, and a large delegation of folks from the BMA's local chapter were in attendance.



BACKSTAGE CHAT-Following a recent Kool and the Gang performance the Greek Theatre in Los Angeles, group member Ronald Bell chats with Lyndie White of St. Tropez.

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	}		Experience TE-1-3001 (Polygram)	40	40	3	Columbia FC 37928
公	2	7	THROWIN' DOWN Rick James, Gordy 6005GL	₩	46	2	Queen, Elektra E1-60128 ROYAL JAM
3	4	17	(Motown) KEEP IT LIVE				The Crusaders With B.B. King And The Royal Philharmonic Orchestra MCA MCA 2-8017
4	3	8	Dazz Band, Motown 6004ML STEVIE WONDER'S	42	42	6	SOUP FOR ONE
		1 8	ORIGINAL MUSIQUARIUM I Stevie Wonder, Tamla 6002TL2 (Motown)	43	45	68	Mirage WTG 19353 (Atlantic) THE DUDE
à	5	7	STREET OPERA Ashford & Simpson, Capitol ST	查	49	3	Quincy Jones, A&M SP 3721 WISE GUY
欽	8	5	JEFFREY OSBORNE				Kld Creole And The Coconuts, Sir SRK 3681 (Warner Bros.)
女	9	10	MY FAVORITE PERSON The O'love BLR 57 27000 (Faio)	45	36	19	Millie Jackson. Spring SP-1-6735 (Polygram)
8	6	17	The O'Jays, P.I.R. FZ 37999 (Epic) BRILLIANCE Atlantic Starr, A&M SP-4883	46	47	3	HAPPY TOGETHER Odyssey, RCA AFL1-4240
	11	9	DREAMGIRLS Original Cast, Geffen GHSP 2007	47	33	39	SOMETHING SPECIAL A Kool & The Gang, De-Lite DSR
10	7	13	(Warner Bros.) STRAIGHT FROM THE	1	54	2	8502 (Polygram) ON THE FLOOR
11	10	12	HEART Patrice Rushen, Elektra E1-60015 REUNION				Fatback Band, Spring SP-1-6736 (Polygram)
••	10	12	The Temptations, Gordy 6008GL (Motown)	40	MEW E	1117	AS WE SPEAK David Samborn, Warner Bros. 1- 23650
12	13	11	THE OTHER WOMAN Ray Parker, Jr., Arista AL 9590	50	53	18	YOU'VE GOT THE POWER Third World, Columbia FC 37744
13 14	12	17	WHO'S FOOLIN' WHO One Way, MCA MCA 5279	仚	56	2	THE BEST Quincy Jones, A&M SP-3200
14	14	10	TUG OF WAR Paul McCartney, Columbia TC 37462	52	34	14	LIVE ON THE SUNSET
15	16	13	ALLIGATOR WOMAN Cameo, Chocolate City				Richard Pryor, Warner Bros. BSK 3660
16	15	11	CCLP 2021 (Polygram) JI Junior, Mercury	53	35	30	YOUR WISH IS MY COMMAND
17	17	18	SRM-1-4043 (Polygram) OUTLAW	54	38	35	Lakeside, Solar S-26 (Elektra) SKYYLINE Styr, Saland SA 9549 (BCA)
18	21	13	War, RCA AFL1-4208 D TRAIN	55	55	7	Skyy, Salsoul SA-8548 (RCA) OFFRAMP Pal Metheny Group, ECM ECM-1-
dr.	19	7	D Train, Prelude PRL 14105 STEAMIN' HOT The Reddings, Believe In A Dream	56	48	12	1216 (Warner Bros.) LADIES OF THE EIGHTIES
20	20	5	FZ 37974 (Epic) I'M THE ONE				A Taste Of Honey, Capitol ST-12173
21	22	14	Roberta Flack, Atlantic SD 19354 NIECY	57	43	22	YES IT'S YOU LADY Smokey Robinson, Tamta 6001T2 (Motown)
۸_	29	4	Deniece Williams, ARC/Columbia FC 37952	58	59	2	WAVES Shock, Fantasy F-9619
	23		SOONER OR LATER Larry Graham, Warner Bros. BSK 3668	59	50	6	NEW DIMENSIONS The Dramatics
23	24	23	DOWN HOME Z.Z. Hill, Malaco MAL 7406	100	REW E	111	Capitol ST-12205 WE ARE ONE
24	18	9	THE ONE GIVETH THE COUNT TAKETH AWAY	61		22	Pieces Of A Dream, Elektra 60142-1
&	52	2	William "Bootsy" Collins, Warner Bros. BSK 3667 WE GO A LONG WAY	61	60	32	COME MORNING Grover Washington, Jr., Elektra 5E-562
			BACK Bloodstone, T-Neck FZ 38115	62	66	12	LOVE ME TENDER B.B. King, MCA MCA 5307
﴾	31	4	(Epic) WINDSONG Randy Crawford, Warner Bros. 1-	63	63	48	BREAKIN' AWAY Al Jarreau, Warner Bros. BSK 3570
27	28	25	23687 LOVE IS WHERE YOU	64	64	11	DROP THE BOMB Trouble Funk, Sugar Hill SH 266
		20	FIND IT The Whispers, Solar S-27 (Elektra)	65	57	64	STREET SONGS A Rick James, Gordy G8-1002M1 (Motown)
8	23	22	FRIENDS Shalamar, Solar S-28 (Elektra) SHADING YOUR LOVE	66	65	10	LOVE HAS FOUND ITS
0	30	7	SHARING YOUR LOVE Change, RFC/Atlantic SD 19342 CONFIDENCE	67	58	9	Dennis Brown, A&M SP-4886 HOT AND NASTY
			Narada Michael Walden, Atlantic SD 19351	68	62	11	St. Tropez, Destiny DLA-10004 FRIEND IN LOVE
1	32	16	Cheryl Lynn, Columbia FC 38057	69	69	36	Dionne Warwick, Arista AL 9585 THE POET
3	26	21	DOIN' ALRIGHT O'Bryan, Capitol ST-12192 MR. LOOK SO GOOD	70	70	12	Bobby Womack, Beverly Glen BG 10000
			Richard Dimples Fields, Boardwalk NB1-33249	70	70	13	Pleasure, RCA AFL1-4209
4	27	12	ATTITUDES Brass Construction.	72	72	6	NEVER TOO MUCH Luther Vandross, Epic FE 37451 STRONGER THAN EVER
7	51	3	Liberty LT-51121 CURRENT Heatwave, Epic FE 38065	"	,,	3	Rose Royce Epic FE 37939
6	37	6	I'LL DO MY BEST Ritchie Family	73	73	20	PURE AND NATURAL T-Connection, Capitol ST-12191
7	44	2	RCA AFL1-4323 HERE WE GO AGAIN	74	74	35	NIGHT CRUISIN' ● Bar-Kays, Markey SPM 1 4028 (Palmara)
1	41	5	Bobby Bland, MCA MCA 5297 TRUST ME	75	61	4	Mercury SRM-1-4028 (Polygram) LOVE CHANGES

★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales fo 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of . 1,000,000 units (seal indicated by triangle).

International

BPI Firm On Taping, Piracy

Cites A/V 'Chaos' In Response To Gov't 'Green Paper'

• Continued from page 4

counterfeiters face penalties of up to \$250,000 and/or five years imprisonment.

The BPI insists the Anton Piller Order warrants, issued here on a "search-and-seize" basis and at the heart of many recent successful antipiracy cases, should give plaintiffs the right of forcible entry. The government is also urged to review the question of a defendant's "knowledge" in civil matters.

edge" in civil matters.

Says BPI: "No defendant should have the defense of innocence unless he can prove he reasonably believed that he was acting lawfully."

As for its attitude on the statutory

As for its attitude on the statutory recording license, the BPI stresses it is "strongly of the view" that the present scheme should continue and "is alarmed that the government should be considering the abolition of a system that continues to find favor with all interested parties."

The BPI is also calling for urgent government help with the threat posed to the industry by record rental. It points out that record rentals have become big business in Japan over the last few months and resulted in the Japanese record industry losing approximately 35% of its business.

Says the submission: "The rental problem is closely associated with home copying and the BPI is in no doubt that rental business would not prosper if people could not copy records at home

"Therefore, legislation should be introduced to enable producers to earn a royalty on each rental trans-

Dutch Managers Guilty Of Fraud

AMSTERDAM—Four leading Dutch pop group managers have been found guilty in the Amsterdam Court of Justice of tax fraud and been fined and given suspended jail sentences.

Fines imposed ranged from \$6,000-\$8,000 and the prison terms handed down were from 30-60 days.

The tax offenses were first unearthed in 1979 by the Dutch fiscal police division FIOD. The groups involved, all chart acts, were BZN, the Bintangs and the Cats, the latter band now split.

In court it was said that various members of the groups had "taken advantage" of the frauds but could not be convicted because of "lack of proof."

Found guilty were: Henk Penseel, former manager of the Bintangs and a former press officer of record company WEA-Benelux; Dick de Boer, manager of BZN; and brothers Jan and Jaap Buys, who were managing the Cats at the time.

action in the same way they would earn a royalty on a sale."

Repeating the estimated massive losses to the industry because of home taping, confirmed by a new British Market Research Bureau survey, the BPI makes no specific proposals in its submission on the Green Paper about the size of any conpensatory levy save to aver "it should be a substantial sum."

The first "taster" of the BPI response to the government consultative document follows on those already published by the British Copyright Council and by Performing Right Society.

ing Right Society.

A basic demand from PRS (Billboard, May 1) is that "manufacturers and importers of blank tapes and domestic recording equipment should be made financially responsible to compensate the creators of the music and other copyright material which their customers record at home."

As the build-up of submissions from interested parties regarding the government documents peaks, PRS has also condemned as "outrageous" (Billboard, May 15) the Green Paper proposal that the copyright in commissioned musical works should "in the absence of agreement to the contrary," belong to the commissioner.

Olivia's 'Physical' Is Censored In South Africa

• Continued from page 6

offending references should be removed, but the record company has not confirmed this.

The album "Physical," which has been available but selling only slowly, owing to the lack of airplay, can now be expected to do better in the shops.

The South African Broadcasting Corp. has always employed a policy of restricting airplay on certain material considered "offensive."

A committee of moral watchdogs, who are actually undisclosed members of the corporation, assess the desirability and acceptability of material as it is submitted by record companies. The companies, in turn, are compelled to accompany new releases with lyric sheets.

Alternatively, the committee acts on specific complaints. And it never discloses reasons for placing on-air restrictions.

After John Lennon's contentious remark about the Beatles having been "more popular" than Jesus Christ, there was a blanket ban in South Africa on all Beatles' material, including instrumentals. Subsequently that ban has been lifted, though Lennon's "Imagine"

is still restricted from airplay in this country.

Other recordings that have been withheld from airplay include Pink Floyd's "Another Brick In The Wall," and Queen's "Body Language."

In the light of this censorship, an amusing little local song has been playlisted and is currently figuring on the independent charts and the Radio 5 chart (SABC's music station), and has entered the top 20 of the official South African chart, Springbok.

Springbok.

It's "I Like . . . " which is written and performed by a Johannesburg doctor who sings under the professional name of John Ireland. The production features suggestive sounds as replacement for words, "I Like 00 . . . 000 . . . With You" and so on.

And if there is any doubt about the implications of the lyric content, the number, which has somehow broken through the censorship barrier, is published by a company called Pelvic Music.

Recorded on the independent Transistor label, and distributed through EMI, the single is proving to be one of the most consistent sellers here.

CBS Holland Promo Puts Spotlight On Japanese Pop

AMSTERDAM—CBS Holland has launched a major promotional campaign, bannered "Music From The Rising Sun," to make contemporary Japanese music more popular here.

And the push, which runs through to the end of the fall, is being taken up by CBS companies in Belgium, Luxembourg, West Germany and France. In the U.K., there'll be similar emphasis on building sales and impact for Japanese product but the campaign will run along somewhat different lines.

In Holland, media representatives have received a not-on-sale promotion album containing II tracks from five Japanese pop acts, all signed to either CBS/Sony or the independent Japanese Alfa label, which is handled through Europe by CBS.

Acts involved are YMO (Yellow

Magic Orchestra), rated the most popular of all current Japanese pop acts, YMO musician Yukihiro Takahashi, girl singer Susan and the groups Ippu-Do and Sandii and the Sunsetz.

Holland's 500 or so most prominent record dealers have also been sent copies of the album, along with

information sheets on Japanese pop music in general and Alfa label acts in particular. Also dispatched from CBS have been packages of stickers, posters and streamers.

Built into the campaign is a new solo album, "What Me Worry?" by Yukihiro Takahashi, a solo LP from Ippu-Do frontman Masami Tsuchiya ("Rice Music") and "Heat Scale," a new album release by Sandii and the Sunsetz. Coming in September is a solo album by YMO musician Haruomi Hosono, following by a Europe-wide release of a new LP by the YMO group itself.

And YMO is one of the key Japanese acts featured in a one-hour radio special by Dutch broadcasting network TROS (July 8), a trans-

mission which created wide interest.

Towards the end of July, the VARA network is putting out a three-hour special on modern Japanese pop music. And there is a parallel spate of exposure for "Music From The Rising Sun" pop in such music magazines as "Muziek Info," "Oor" and "Vinyl." Then, in September, Sandii and the Sunsetz undertake a promotional trek through Europe.

ASCAP, BMI \$ Aid PRS Surge

• Continued from page 8

the PRS year was 38.6 million pounds (\$66.39 million), up 17% on the previous year. After deduction of tax, donations and the cost of sponsorship of awards to members, the net income for distribution to PRS members and affiliated societies was 38.5 million pounds (\$66.22 million), up 18% on 1980.

Licensing and administration costs were up, over the year, by 29% to a total 8.2 million pounds (\$14.1 million)

Citing its financial statistics, the PRS says: "Apart from the effects of inflation, a major factor in the increase of these costs was the employment of additional staff in order to expand and intensify license coverage, to handle switch-over from

bulk to direct-sit licensing of jukebox and background music locations, to undertake more comprehensive monitoring of radio and television stations and to document the growing volume of works generated by a constantly expanding membership."

On the latter point, the PRS membership increased to 14,715 by the end of 1981, up from 13,462 as at the end of 1980. The society points out that of that total 68% earned less than 250 pounds (around \$430), with 16% earning between 250 and 1,000 pounds, 11% between 1,000 and 5,000 pounds and just 5% collecting more than 5,000 pounds (\$8,600).

In fact, 64 pence of every pound collected went to the PRS' own writer and publisher members, with

19 pence going to affiliated foreign societies and 17 pence going to collection and administration costs.

During 1981, a record number of new licenses, more than 29,000, were issued, but the great majority of these were new jukebox licenses replacing bulk licenses to operators.

The total number of licenses issued "on the spot" by the society's inspectors last year rose to 14,873, as against 10,409 in 1980. By the end of 1981, there were 124,721 public performance licenses in operation in the U.K. and Ireland, many of them covering multiple premises.

PRS last year also kept up its financial aid to various musical causes, handing out grants totalling more than \$90,000 to some 90 recipient organizations.

PROMINENT LOCAL RETAILER

Nigerian Charged In Piracy Case

LAGOS—A traditional chief from Anambra State who is also a prominent local record dealer is alleged by police here to be a key figure in a massive pirate record operation.

It's estimated at this stage that around 300,000 pirate copies of product coming mainly from EMI, Decca and PolyGram are involved. Total value is set tentatively at some \$800,000, and included in the mixed bag of pirated artists are Boney M., Bob Marley, Warrior and his Oriental Brothers, Chief Osita Osadebey, Kabaka and Shalamar.

Police action started when detectives followed up an anonymous tipoff and raided a printing works in Ajegunle where the owner was found to be printing up illegal sleeves for the traditional chief.

The chief was interviewed, clad in full regalia, at police headquarters and was arrested; he was later allowed to return on bail to his home in Aba, Imo State. Further investigations led to the arrest of 11 Nigerian businessmen, all described formally as "agents" of the chief, whose own name is not yet being used in media coverage of what Lagos police say is "a large scale fraud" case.

However, this anti-piracy action follows hot on the heels of the Performing Musicians' Assn. of Nigeria mounting a national campaign (Billboard, May 29) to try to get the government to control the "appalling" record and tape piracy problems in this troubled territory.

Sunny Ade, group president and one of the biggest selling local artists, reckons that if the activities of pirates and bootleggers in Nigeria could be checked, the government could collect revenue of up to \$1.5 billion from the legitimate music industry.

It's been estimated that there could be as many as 180,000 pirate outlets in the Nigerian federation.

Record industry executives here who confirmed to police that corporate product was involved in this latest anti-piracy swoop include Alhaji S.A. Akinbeh, Decca Nigeria executive director, and Bode Akinyemi, managing director of EMI here.

Italian Disk Assn. Elects La Falce

MILAN-Piero La Falce, managing director of CBS Italiana, has been elected vice president of the Associazione dei Fonografici Italiani (AFI), the Italian national record industry watchdog organization.

He takes over a second-in-command to Guido Rignano, managing director of Ricordi Dischi here, and AFI president, following the resignation of PolyGram executive Lidia Cameroni Gallas.

Vartan Plans Global Song Fest U.K.

LONDON-Charles Aznavour, Georgie Fame and the Nolans are among international pop names who have agreed "in principle" to appear at World Song Festival planned for the U.K. early next year, according to the organizers.

Key industry figure behind this latest attempt to put Britain on the international music festival calendar is Vartan Mekkonian, known professionally as Jo Vartan, a Londonbased composer, musician and television director.

He plans the first of what he hopes will become an annual event for the

Royal Albert Hall, February 15, 1983, profits going to charity. The festival will feature the Royal Philharmonic Orchestra and "an ultramodern rock group" in the first half, and these musicians will act as jury for the song contest which follows, carrying a \$10,000 first prize and prospect of a recording deal.

Vartan indicates that a sponsor is

being sought and adds that no qualifications are being imposed on entrants, who must submit a top-line and cassette of entry songs, along with a 5 pound festival fee (roughly \$8.50).

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International

INTERNATIONAL MEET—WEA Singapore group, the Little Ambassadors, make an appearance on the "Merv Griffin" show during their first U.S. visit. The 48-member group, composed of seven to fourteen year olds, recently performed at several Los Angeles venues.

Local Acts Buoy Norwegian Trade Domestic Product, Cassette Sales Engender Optimism

By ESPEN ERIKSEN

OSLO—Although record and tape sales in Norway are approximately 10% below those of 1981's first half, there's considerable optimism evident in the industry, much of it attributable to the solid performance of local product. This now represents 25% of industry sales.

There's also been a dramatic increase in sales of prerecorded cassettes, so that Norway has become one of the few countries in the world where more cassettes are sold than LPs, according to Michael Aas, president of the Record Wholesalers' Organization, and also a director of PolyGram in this territory.

But local product sales hold the key to the future, and a major reason for the upturn is that technical standards of recording equipment available in local studios have improved out of all recognition. Almost as important a factor is that Norwegian radio and television networks rally round enthusiastically to showcase local talent.

The result is a constant stream of new acts to challenge the dominance of international names. In any given week, there's an average of three locally produced LPs in the national top 10.

Best-selling acts in Norway today include Finn Kalvik (Polar), Jahn Teigen (RCA), Trond Granlund (CBS), Stavangerensemblet (Mai), Olav Stedje (Philips), the John Eberson Group (CBS), Dollie (NB), Vaselina Bilopphoggers (Philips), Age Alexandersen (Norsk Plateselskap) and Jannicke (Talent).

Most of them come out with contemporary and adventurous pop sounds, yet the biggest LP seller in Norway is the "Frem Fra Glemselen" series, which features songs from 50 to 100 years ago, performed by Rita Engebretsen and Helge Borglund on the Talent label. The first 10 LP packages in this series sold a total 700,000 units here. The 11th, also produced by Per Johan Skyaerstad, is another instant chart success.

Another reason for optimism here, despite the gloomy market-place statistics, is that over the past year or so, Norway has become accepted as a worthwhile and profitable territory for concert tours. In one peak period last year, there were visits here by Paul Simon, Bob Dylan, Stevie Wonder and Bruce Springsteen.

More recently, Queen and Elton John have made concert debuts in Norway and, on the distaff side, first-timers include Diana Ross, Mireille Mathieu and Nana Mouskouri.

Now the industry aim is to get Norwegian talent more readily accepted abroad. One big local success is the duo Dollie, two 18-year-old girls, Ingrid Bjornov and Benedict Adrian, already set for a Japanese trek this fall.

Danceable music with Swedishlanguage lyrics is an imported bigseller line in Norway today and country music is also very popular. In-car easy listening fare in this long, thin territory, with a very high motoring population, is an important aspect of the sales boom for prerecorded cassettes.

On the statistical side, industry sales in 1981 were roughly \$62 million in Norway, as against \$55 million in 1980. The estimated 10% drop this year eats into that apparent progress.

The LP versus prerecorded cassette figures in Norway make interesting marketplace observations. In 1980, album sales were 3.74 million, as against 3.24 million prerecorded cassettes. The 1981 final figures showed a total 3.5 million LP sales, but 3.67 million cassette sales were registered. Sales of LPs in Norway in 1981 were, in fact, down 6.6% on the previous year.

Industry pundits find it hard here to put a finger on just why record sales dropped. There was a small increase in retail price of albums, and there was an awakening of market interest in video.

And again, in 1981 the really bigselling albums were thin on the ground. Not so long ago a number one LP in Norway could well top the 150,000-200,000 mark. Now a charttopping package is lucky to reach half that total.

Industry statisticians point out that in the 1978-79 period four LPs sold, together, a total million units in Norway over a 12-month period, and that represented nearly 13% of the total industry turnover. The four albums were: the first "Smurf" LP, originating in Holland; Abba's "The Album"; and the "Grease" and "Saturday Night Fever" packages.

While the overall production picture in the Norwegian record industry changes little from year to year, with PolyGram and CBS out in front, followed closely by local company Arne Bendiksen, then EMI, there's a promising build-up of smaller independent companies, most centered in Oslo.

Among the liveliest of them are Snowflake Records, NB, Decibel, Norsk Plateselskap, Slagerfabrikken, Mariann and Mai.

Cale LP Rights To Phonogram

AMSTERDAM—After two years of negotiations, Phonogram International has acquired world rights to the first six albums of U.S. singerguitarist J.J. Cale.

The agreement was signed in the Phonogram International head-quarters at Baarn by Aart Daalhuisen, president of Phonogram International, and attorney Nick Cowan of Shelter Records, acting on behalf of Denny Cordell.

Under the deal Phonogram also acquires exclusive rights to the current J.J. Cale album, "Grasshopper," and to a number of future albums for the territories of the U.K. and Ireland, countries which had previously been excluded from Phonogram's direct contract with Cale.

CITES LACK OF ACTION ON TAPE LEVY

SNEPA Chief Ades Chides Gov't

By HENRY KAHN

PARIS—Lucien Ades, recently appointed president of industry watchdog organization the Syndicat Nat'l de l'Edition Phonographique & Audio-Visuelle (SNEPA), feels that the French government does not consider the economic state of the industry here to be bad enough to require immediate supportive legislation, such as a levy on blank tape.

He adds that, "illogical" though it may seem, the impression is given that the government must be satisfied that the patient is about to die before steps can be taken to cure him.

Home taping is a key aspect of the campaign Ades and SNEPA are

mounting in a bid to gain government sympathy and support. But this time round Ades plans a change of emphasis when putting the industry point of view.

He says: "We reckon that home copying costs us about 30% of potential disk sales. So, in harsh economic terms, we are today selling 70 records when, without home-taping clouding the issue, we'd be selling 100.

"In the past, these statistical arguments have received a certain amount of government attention, but very little in the way of positive action. The previous government set up various study groups to ponder record industry problems separately, but not much progress was made.

"And the new government looks at the industry problems as a whole and appears to get lost in all the detail. Its enthusiasm for music in general is not really translated into economic terms because, for instance, there isn't much French recording of classical music. Most product in this field is of foreign sources.

"Popular music seems to inspire no greater government enthusiasm, despite the near delirium on behalf of the so-called 'chanson Francaises,' and this is also because most catalogs are built on foreign songs and recordings."

Ades, therefore, is spearheading

Ades, therefore, is spearheading the latest SNEPA campaign on cultural and creative grounds rather than statistical outlines of lost sales, dipping profits and the rest.

INDIE DISTRIB New U.K. Company Set To Offer Marketing, Promotion Services

By NICK ROBERTSHAW

LONDON—A new independent distribution operation is to be set up here by former top RCA staffers Geoff Hannington and John Howes, partnered by barrister and music/video consultant David Pick.

Independent Distribution Services, or IDS, will open its doors Sept. 1, backed by seven-figure City investment and employing around 50 staffers in east London premises.

Says Howes, one-time RCA deputy managing director here: "The opportunities are wide open for a distribution operation run like a record company that can, if needed, provide marketing and field sales promotion services. The market share of the indie labels continues to increase, which means ever more sophisticated facilities are needed to handle them. And at the present, medium-sized labels looking for efficient distribution are very limited in the companies they can turn to. We estimate our target market as 40% of the U.K. music industry."

With its sights set both on small indie labels and the more substantial independents currently being handled by major companies, IDS looks set to take business away both from specialist distributors and mainstream record firms.

Pressing facilities will be offered to client labels, and negotiations are in train with an independent presser to ensure capacity is on tap when needed. All company functions will be fully computerized, and leading U.K. industry figures are being headhunted right now to fill IDS management posts.

Says Hannington: "We will be run like a record company except that there won't be an a&r department as such. We believe there is a gap in the U.K. music industry for this sort of total distribution company, and we intend to fill it."

He adds that IDS will also seek out foreign labels, who may see its

Sedaka Album Spurs South African Row

JOHANNESBURG-Neil Sedaka's appearance at the Sun City Venue in Bophuthatswana has been marked by controversy over an album spuriously titled "Sedaka Live At Sun City."

Local retailers have been advertising the release along with an offer of two free tickets to the artist's performance. But in fact, the album in question was recorded 10 years ago, and in Australia. Following complaints the campaign has now been dropped and the records withdrawn.

Sedaka's show is said to have broken even, but bookings for another top name currently in South Africa, Paul Anka, are said to be extremely poor, though favorable notices have increased demand somewhat. The same retailers involved in the Sedaka dispute have been offering tickets to purchasers of an Anka album, but this time the release is at least described as "newly recorded."

service as a viable alternative to expensive license deals—sometimes entailing unwanted worldwide ties with major companies.

The firm will distribute videocassettes, with field sales promotion back-up, as part of its operation, and plans a software leasing scheme to cater for independent video companies which may be wary of committing themselves to a major.

Hannington, former RCA managing director, has been most recently involved in the Transatlantic and Logo Records operations, which he acquired last year. Though he will retain an interest in both labels, their day-to-day running will be delegated more extensively to Logo staff.

Meanwhile, Britain's two best-established distributors of indie labels are at daggers drawn over the Rondelet Records imprint.

Pinnacle announced at the beginning of July its acquisition of the label for U.K. distribution, but the rival Spartan operation insists: "Contrary to recent statements, Rondelet Records has not terminated its sales and distribution agreement with Spartan, and Spartan is continuing to handle the label's product, under an exclusive sales and distribution contract."

The company adds that until negotiations with Rondelet on a contractual release are concluded, Spartan intends to protect its interests: "By taking the necessary action to prevent Rondelet product being sold by either Rondelet or Pinnacle anywhere in the U.K."

Foreign Ties Aid Supraphon Wing

PRAGUE—Over recent years, Supraphon's division handling schools and instructional sheet music has sought co-production deals with publishers abroad in an effort to slash production costs and widen the overall market.

One of its steadiest partner companies is Deutscher Verlag Fuer Musik in Leipzig, East Germany.

While the publishing link is working well in most areas, a problem does arise over prevention of export of such material from the German Democratic Republic to West Germany, where subpublishing rights to some music, notably Czech marches, are controlled by outside publishers.

But in other ways, the cooperation

is paying rich dividends. Some projects see works, collated for use in schools, prepared by either Supraphon or Deutscher Verlag Fuer Musik, for use in both countries.

Czechoslovakia has taken on a bass guitar tuition book from Germany, while a tuba manual has gone from here to Germany. Organ improvisation is the subject of another important joint work.

Coming soon is a book of famed Czech marches, prepared in Prague. Though some brass band instruments differ in the two countries, it is still a worthwhile proposition to provide for alternative instrumental arrangements in the publication.

LUBOMIR DORUZKA

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BRITAIN

This	Last	
Wee	k Weel	t
1	1	HAPPY TALK, Captain Sensibl
		A&M
2	4	ABRACADABRA, Steve Miller
		Band, Mercury
3	3	INSIDE OUT, Odyssey, RCA
4	NEW	FAME, Irene Cara, RSO
5	5	MUSIC & LIGHTS, Imagination
		R&B
6	17	A NIGHT TO REMEMBER,
		Shalamar, Solar
7	2	I'VE NEVER BEEN TO ME,
		Charlene, Motown
8	13	JUST WHO IS THE 5 O'CLOCK
		HERO Jam Polydor

HERO, Jam, Polydor NO REGRETS, Midge Ure, Chrysalis WORK THAT BODY, Diana Ross,

10 Capitol
BEATLES MOVIE MEDLEY,
Beatles, Parlophone
IKO IKO, Natasha, Towerbell
NOW THOSE DAYS ARE GONE, 11

14

Bucks Fizz
I'M A WONDERFUL THING
(BABY), Kid Creole &
Coconuts, Ze/Island
FOR THOSE ABOUT TO ROCK,
AC/DC, Atlantic
HUNGRY LIKE THE WOLF, Duran
Duran FMI 15 16

Duran, EMI LAS PALABRAS DE AMOR, 17 Queen, EMI
MURPHY'S LAW, Cheri, Polydor
AVALON, Roxy Music, EG
SHY BOY, Bananarama, London
NIGHT TRAIN, Visage, Polydor
FREEBIRD, Lynryd Skynyrd, MCA
THE LOOK OF LOVE, ABC,

20 21 22 23 Neutron WANT CANDY, Bow Wow Wow,

BILLBOARD 25 26 27 28 RCA TORCH, Soft Cell, Some Bizzare DO I DO, Stevie Wonder, Motowr HEART (STOP BEATING IN TIME), Leo Sayer, Chrysalis GOODY TWO SHOES, Adam Ant,

CBS VIDEOTHEQUE, Dollar, WEA 29 30 30 NEW DA DA DA, Trio, Mobile Sul Corp.

i SECOND THAT EMOTION,

31 NEW Japan, Hansa ME AND MY GIRL (NIGHT-CLUBBING), David Essex, 32 NEW

Mercury
TAKE IT AWAY, Paul McCartney, 33 NEW Pariophone
FANTASY ISLAND, Tightfit, Jive
WE TAKE MYSTERY, Gary
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Polydor BRAVE NEW WORLD, Toyah,

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Bros.
IMPERIAL BEDROOM, Eivis
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COMPLETE MADNESS, Madnes

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28 THE LOVE THAT WHIRLS, Bill Nelson, Mercury
NEW DARE, Human League, Virgin
27 BAT OUT OF HELL, Meat Loaf, Epic/Cleveland int'i
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TIME & TIDE, Spill Enz, A&M
TOTO IV, Toto, CBS
DIVER DOWN, Van HAlen, Warner Bros.

AVALON, Roxy Music, Warner

WEST GERMANY

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I LOVE ROCK'N'ROLL, Joan Jett
& Blackhearts, Boardwalk
CENTERFOLD, J. Gells Band, CENTERFOLD, J. Gells Band, EMI
SHIRLEY, Shakin' Stevens, Epic
VIEW FROM A BRIDGE, Kim
Wilde, Rak
TAXI, Jawoli, Mercury
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NON SUCCEDERA PIU, Claudia
Mori, Ariola
UNA NOTE SPECIALE, Alice, EMI
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Jupiter
FUER USSZESCHNIGGE, BAP,

Musikant
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SELECT, Kim Wilde, Rak
ASIA, Gerften
TRIO, Trio, Mercury
ARCHITECTURE & MORALITY,
Orchestra Manouvres in The
Dark, Dindisc
DOLCE VITA, Spider Murphy
Gana, EMI Gang, EMI THE CONCERT IN CENTRAL

Geffen ICH WILL LEBEN, Peter Maffay, Metronome 4, Foreigner, Atlantic OLE ESPANA, Michael Schanze U.D. Fussballnationalmanschatt,

Ariola HOT SPACE, Queen, EMI FIVE MILES OUT, Mike Oldfield,

Virgin
MEINE HOEHEPUNKTE, Hubert 19 Kah Mit Kapelle, Polydor EST MOVES, Chris De Burg,

JAPAN

urtesy Music Labo) As of 7/12/82

HIGHTEEN BOOGIE, Masahiko Kondo, RVC (Janny's)
MADONNA TACHI NO LULLABY, Hiromi iwasaki, Victor (NTV/ Gelei) KITASAKABA, Takashi

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NATSU NO HEROINE, Naoko

OMAENI CHECK IN. Kenli Sawada, Polydor (Watanabe) YES-YES-YES, Off Course, Toshiba EMI (Fairway/PMP) SEI SHOJO, Hideki Saljo, RVC

(Gelei)
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Shima, King (NTV/Crazy Rider)
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Ohashi, Nippon Phonogram (Kitajima/Geiei) :HIAWASENITSUITE, Masashi 16 Sada, Freeflight (Masashi) AMAKU KIKENNA KAORI, Tatsuro Yamashita, RVC

(Nichion)
MOUICHIDO AEMASUKA, Tsukasa Ito, Japan (Yui) NAGISA NO BALCONY, Seiko Matsuda, CBS/Sony (Sun) MANATSUNO SHOJO, Chiemi

Hori, Canyon (Tokyo) ALBUMS
PEARL PIASU, Matsutoya Yumi, Toshiba-EMI
I LOVE YOU, Off Course, 2 NEW

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TUG OF WAR, Paul McCartney, CENTRAL PARK CONCERTS. Simon & Garfunkel, CBS/Sony NIAGARA SONG BOOK, Eilchi 16 Ohotaki, CBS/Sony ASIA, Asia, CBS/Sony

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Kisugi, KI Kitty OHINARU AIYO YEMEYO,

Sony JUST ANOTHER DAY IN

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Warner-Pioneer SOMEDAY, Motoharu Sano, Epic/

Sony BOYSGIRLS, Shibugakitai, CBS/

PARADISE, Bertie Higgins

NIAGARA TRIANGLE Vol. 2.

various, CBS/Sony STILL LIFE, Rolling Stones, Various, CBS/So

AUSTRALIA

(Courtesy Kent Music Report)
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SINGLES

This I'VE NEVER BEEN TO ME. Charlene, Motown SIX MONTHS IN A LEAKY BOAT, 2 Split Enz, Mushroom KEY LARGO, Bertle Higgins, Epic DON'T YOU WANT ME, Human League, Virgin HUNGRY AS A WOLF, Duran 5 Duran, EMI I RAN, A Flock Of Seaguils, Jive MORE THAN THIS, Roxy Music, Polydor MICKEY, Tony Basil, Radialchoice VIEW FROM A BRIDGE, Kim Wilde, Rak DON'T TALK TO STRANGERS,

10 Rick Springfield, Wizard PROMISED YOU A MIRACLE, 11 Simple Minds, Virgin BABY MAKES HER BLUE JEANS 12 TALK, Dr. Hook, Mercury
HAVE YOU EVER BEEN IN LOVE, 13 Leo Sayer, Chrysalis
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CAT PEOPLE, David Bowle, MCA
EBONY & IVORY, Paul

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Diamond, MCA
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Pictures, WBE
BUSINESS AS USUAL, Men At
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CONCERT IN CENTRAL PARK,
Simon & Garlunkel, Geffen
ASIA, Geffen
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BEAST, Jethro Tuli, Chrysalis 17 18

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(Courtesy Stichting Nederlandse)

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STILL LIFE, Rolling Stones, Rolling Stones AVALON, Roxy Music, EG DORIS DAY EN ANDERE STUKKEN, Doe Maar, Killroy TUG OF WAR, Paul McCartney, EYE IN THE SKY, Alan Parsons ANIMATION, Jon Anderson,

Polydor ABRACADABRA, Steve Miller Band, Charisma WINDSONG, Randy Crawford, Warner Bros. SELECT, Kim Wilde, EMI

ALBUMS
SOMEONE LOVES YOU HONEY,
June Lodge & Prince
Mohammed, Dance Records
I WILL FOLLOW HIM, Jose,
Carrere
DIEP IN MIJN HART, Andre
Hazes, EMI
GOING TO A GO GO, Rolling
Stones, Roling Stones
FREEZE FRAME, The J. Gells
Band, EMI
CAN'T TAKE MY EYES OFF OF
YOU, Boys Town Gang, Rams
Horn

DA DA I DON'T LOVE YOU,

Love Trio, Mercury
I'VE NEVER BEEN TO ME,
Charlene, Motown
IS DIT ALLES, Doe Maar, Kiliroy
DYNAMITE, Vanessa, Dureco

DENMARK

(Courtesy of BT/IFPI) As of 7/7/82 SINGLES

EN SMULE FRED, Nicole, Jupiter EIN BISSCHEN FRIEDEN, Nicole, Jupiter
LIKE A ROLLER COASTER,

LIKE A ROLLER COASTER,
Sugar, CNR
HVOR SKA' VI SOVE I NAT,
Laban, EMI
WEEKEND, Alvin Stardust, Stiff
BABY MAKES HER BLUE JEANS
TALK, Dr. Hook, Mercury
LAND OF MAKE BELIEVE, Bucks
Fizz, RCA
VINTERTUR PAA STROEGET,
Anne-Grethe, Medley
SHIRLEY, Shakin' Stevens, Epic
ONE STEP FURTHER, Bardo,
CBS

ALBUMS
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RCA

RCA
BLACK OUT, Malurt, Mediey
THE HUNTER, Blondie, Chrysalis

French Service Offers **Programming Advice**

PARIS-The rash of new local independent radio stations in France has thrown up a new service that offers them advice on how to make the best use of their airtime.

Known as Radio Locale Service, the operation is based in Cannes, where it devised the programming for MIDEM's own Radio Jackpot earlier this year. Now its clients include Radio Alpes Maritime, Radio Telex Var, R.P. Radio and Radio

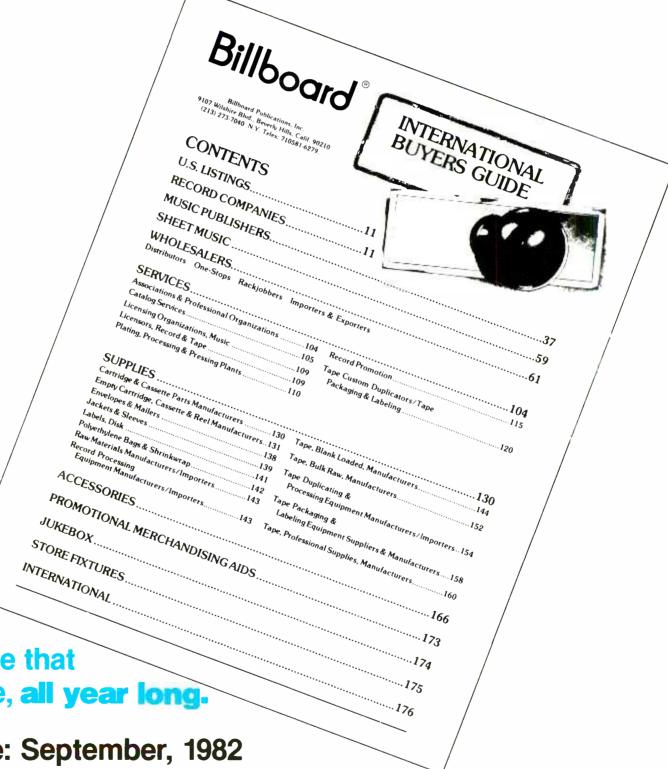
Since radio was freed, many French towns and cities have conceived an ambition to communicate directly with the people of their regions, particularly since the citizens are also voters. But it has become evident that listeners would be scarce if programs were comprised of nothing but politics, economics and public statements.

RLS aims to provide expert advice on schedules that will keep the public tuning in. Each month it publishes a "playlist" of program ideas, covering French and international light music, jazz, classical music, and current pop product, as well as plays, interviews and other fare.

www.americanradiohistory.com

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1982-83 International Buyers Guide

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JOE JACKSON—Night And Day, A&M SP4906. Produced by David Kershenbaum and Joe Jackson. After taking time off for a swing album and tour, Joe Jackson is back with a contempo rary rock album written, recorded, and all but dedicated to New York City. With influences as diverse as Latin street funk, art rock and classical jazz, Jackson divides the LP into a "Night" side, which you can dance to, and a "Day" side you can hum along with. It's a very ambitious effort, and Jackson pulls it off, with the album featuring his keyboard and saxo phone playing as well as singing.

AVERAGE WHITE BAND-Cupid's In Fashion, Arista AL9594. Produced by Dan Hartman. AWB is hotter than ever and their latest 10 cuts sizzle with the sounds of funk-laced pop. The group somehow manages to satisfy the needs of ra dio programmers in the pop, jazz, R&B and rock categories simultaneously. Standout cuts include "You're My Number One," "Easier Said Than Done" and a remake of "Reach Out

ORIGINAL MOTION PICTURE SOUNDTRACK-Rocky III, Liberty LO-51130. Produced by Bill Conti. The third film melodrama chronicling the underdog-turned-champ is beating odds by posting solid box office and favorable reviews rivalling the blockbuster original. Thanks to AOR pickup on Sur vivor's single of the main title, "Eye Of The Tiger," the project also appears to be regaining its earlier record/tape clout as well, and while the soundtrack may have to split sales with Survivor's own LP, Bill Conti's contemporary score and three vocals by "Rocky's" brother, Frank Stallone, are already gen erating interest at retail



ARMANDO MANZANERO-Otra vez Romantico, RCA RKLI **7020.** Musical Direction: J.P. Soares. Brazilian director Soares has incorporated elements previously unheard in the Mexican composer/vocalist's albums: slapping bass lines, aggressive percussion and string arrangements meshed with flute harmonies and jazzy sax solos. The author of "It's Impossible" ought to recapture many of his old fans as well as

EL GRAN COMBO-Nuestro Aniversairo-Combo Records RCSLP-2026. Produced by Ralph Cartagena. Twenty years and many more musical scores ago, this Puerto Rican salsa band started offering its unique brand of dancing rhythms Today, Rafael Ithier's boys sound as danceable and exciting as ever. Could it be that EGC's halcyon days are still to come?

GATO BARBIERI-Bahia, Fania JM 6080. Produced by Teo Macero, Jay Chattaway and Gato Barbieri. First album for Fania Records. Still not the Gato of "Viva Emiliano Zapata," yet not as mellow as during A&M days. La difference? Stronger rhythm section. Example: The title cut and "Re-



SWINGERS-Counting The Beat, Backstreet BSR5328 (MCA) Produced by David Tickle. The title tune of this U.S. debut LP has been a big hit in the Swingers' native Australia. And no wonder, it's a catchy pop rock tune with distinctive vocals by the group's two vocalists, and primarily by guitarist Philip Judd. But "Counting The Beat" is only the opener: the album gets better as it goes along, with this three-man band creating a full and textured sound. Fans of Squeeze should

THE ALLEY CATS-Escape From Planet Earth, MCA MCA5333. Produced by Randy Stodola. Stodola is also the singer, guitarist and songwriter for this three-person group from Los Angeles. He is helped out on vocals by bassist Dianne Chai, forcing a comparison to X, another area band making the transition from new wave to pop acceptance. But the Alley Cats play it a little closer to the bone; the songs are more basic, somewhat more energetic, never pretty for their own sake, and hardly less literate or musical. It's a band to

THE DAWGS-My Town, Star Rhythm Records LP102. Pro duced by Cub Coda. Arguably the last time rock'n'roll was really fun was in the mid '60s before the music became political and Sgt. Pepper made it serious. It is those fun days bracketed by Chuck Berry and early Rolling Stones, and in-fluenced by Motown, that are evoked by the Dawgs, a Boston area four-man band, whose original material is perfect bar band stuff, but which works on disk as well.

805-Stand In Line, RCA NFL 1-8013. Produced by Dennis MacKay. This new quartet plays crisp, assured progressive pop that points to such precursors as Steely Dan, Ambrosia and the late Crack The Sky: smooth vocals, nimble melodies and intricate time changes mesh with lush synthesizer tex

tures and often caustic lyrics in a style that should garner early AOR attention while showing potential for softer pop and mainstream rock formats as well.

THE FIBONACCIS-Index Records EP02. Produced by Philip Randal and the Fibonaccis. This seven song EP begins with "Sergio Leone," a tribute to the music of spaghetti Westerns, and continues in this odd but melodic vein. The music is clever and quirky, not falling into any particular genre, but certainly ambitious. You can tell that the four people in this band have been classically trained. Still they have fun.

Billboard's Recommended LPs

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RIOT-Restless Breed, Elektra E160134. Produced by Steve Loeb, Billy Arnell. This five-man band specializes in the bruis ing heavy metal rock'n'roll that made superstars of AC/DC, Zeppelin and Nugent. But it also is able to successfully modify its style, as on the power ballad "Restless Breed," which could lead to significant radio exposure on progressive rock stations. The group's Elektra debut last year, "Fire Down Under," made strong inroads on the Billboard chart. Rhett Forrester is effective as the group's new lead singer

OINGO BOINGO-Nothing To Fear, A&M SP4903. Produced by Oingo Boingo and Joe Ciccarelli. This eight man band from the West Coast plays highly rhythmic, theatrical rock, making good use of a three-man horn section. On its second LP it comes up with 10 strong songs, with both lyrics and compelling dance tracks. Oingo Boingo's music is hectic, but not clut tered. The arrangements are the key here.

MECO-Swingtime's Greatest Hits, Arista AL9605, Produced by Meco Monardo, Dan Levine, Lance Quinn, Tony Bongiovi. Meco's dance-beat goes on, this time tackling swing era ma-terial plus a bow to the cha-cha rage with "Patricia" and "Cherry Pink And Apple Blossom White." Swing purists may not go for the steady background beat, but they should admire the polish and energy. There are 19 themes in all.

VARIOUS ARTISTS—Bay State Rock, Vol. 1, An Anthology of Massachusetts Rock'n'Roll, Star Rhythm Records LP101. Compilation produced by David Pierce. Now here's a collec tor's item: a collection of obscure Boston area bands who re-corded in the mid-'60s. They didn't make it then, and they are hardly going to make it almost 20 years later, but it is interesting to hear what an immediate and profound effect the Beatles had on struggling new bands. Included here are songs by Teddy & the Pandas, the Chessmen, Improper Bostonians, Reveliers, and Rockin' Ramrods.

THE RODS-Wild Dogs, Arista AL9601. Produced by Carl Canedy, David Feinstein and Martin Pearson, AOR stations aiming at male demographics will find plenty of material to program on the Rods' second Arista album. The group plays heavy metal selections like "Too Hot To Stop" and "The Night Lives To Rock" with an energy that belies the fact that it contains only three members. It will be interesting to see if their treatment of the Supremes' "You Keep Me Hangin' On" will match the success of fellow heavy metal group Van Halen's top 30 hit with "Pretty Woman.

B.E. TAYLOR GROUP-Innermission, MCA 5335. Produced by Mark Avsec and Donnie Iris. This five-member group has enough of a progressive edge to distinguish them from the numerous bands fighting for airplay. They utilize some arrangements not generally used in rock, including horns on the vibrant "Stand Up For Love." All the tunes are originals except for a cover of the Ronettes' '60s hit, "Be My Baby."

TRANSLATOR-Heartbeats And Triggers, Columbia ARC 38162. Produced by David Kahne. This four piece band is already established on the Los Angeles and San Francisco local club circuit. The group delivers vibrant progressive rock tunes with a strong percussive beat. The crisp production is headed by Kahne, who has worked with Romeo Void and Pearl Harbour and the Explosions.

THOMAS LEER-Letter From America, Cheery Red/Cachalot ARIPE 1. Producer not listed. This double album cuts across funk, electronic jazz, and rock lines. The music is innovative and danceable. Most of the cuts are lengthy, falling in the five-minute range.

BONNIE HAYES WITH THE WILD COMBO-Good Clean Fun. Slash Records SR-112. Produced by Steve Savage. The title says it all. This is pure pop, with talk of boyfriends and Burger Kings. The album graphics are especially fun, with cuts like "Dum Fun" and "Girls Like Me" living up to the packaging's

ORIGINAL SOUNDTRACK-Eraserhead, International Record Syndicate SP70027 (A&M). Produced by David Lynch and Alan R. Splet. The film was originally released in 1977, but has remained a cult favorite ever since. The soundtrack uses a variety of sounds and effects "filled with magnified industrial noises, hissing steam, creaking pipes, furnace noises. Fats Waller organ music, and a variety of natural sounds melded together. Just the thing for fans of the film. Included

THE FLESH EATERS-Forever Came Today, Ruby Records JRR805 (Slash). Produced by Chris Desiardins. It is obvious the Flesh Eaters have a lot to say, their inside sleeve is crammed to the margins with lyrics and observations. Chris D. (Desjardins), who leads this and, sings and writes the songs, is a poet of some worth, and Ruby says this LP is a 'soul-baring diary of brutal love songs, tales of romantic obsession, transcendence and supernatural decay." The music is blistering rock'n'roll, more accessible than one would first

LYDIA LUNCH 13-13, Ruby Records JRR806 (Slash). Produced by Lydia Lunch and 13-13. 13-13 was Lydia Lunch's band when this LP was recorded in Los Angeles, but the band has since disbanded and Lunch now lives in Britain. What remains is this record, an adventure in post-punk psychedelia In one way it is about accessible as Lunch gets, but it is still droning, angry, and though Lunch can sing, she would rather chant or recite her often apocalyptic lyrics. Lynch may be a bit too unsettling for radio, but maybe that's radio's fault.

RICHARD HELL & THE VOIDOIDS-Destiny Street, Red Star Records RED801. Produced by Alan Betrock. It's hard to be-lieve but this is only Richard Hell's second LP, following by five years his "Blank Generation" debut. This LP is accessible enough for radio, while still keeping the bite and power that made Hell one of the new wave finding fathers. The songs are strong and insightful, while the dual guitars of Robert Quine and Naux are an extra bonus here. This LP may surprise a lot

EEK-A-MOUSE—Wa-Do-Dem, Greensleeves Records GREL31 (Shanachie). Produced by Henry Junjo Lawes. It's a bit tough to understand Eek-A-Mouse's lyrics, but this vocals and reg-gae music are unmistakable. He has a unique and sure voice and it almost doesn't matter what he sings about; the mes sage comes through. Though the vocals are mixed more up front than is usual in reggae, nevertheless the backup band is nothing to be ashamed of here. It is understated to a point

BILLY OCEAN-Inner Feelings, Epic FE 38129. Produced by Billy Ocean and Nigel Martinez. Singer/songwriter/keyboard-ist/producer Ocean follows up his "Calypso Funkin" "charter with a rhythmic romp through some challenging musical ter ritory. By blending beats, Ocean keeps interest high, while his driving vocals propel the music forward. "Rock-A-Bye Baby" and "No Matter What" seem like worthy singles to keep Ocean afloat on the charts while his talent scope widens.

WYND CHYMES-Arrival, RCA NFL1-8021, Produced by An thony A. Lockett. Slick Southern soul/funk jumping with '80s instrumental range and vocal versatility, Wynd Chymes benefits from producer/songwriter Lockett's Cameo connection to make a poised, polished arrival. "Checkin' Out Your Stuff" and "Love Has Come Again" are fresh and funky enough, and the midline "Real Deal" tag could bring this nine-man band to the charts.

BLACK UHURU-Black Sounds Of Freedom, Greensleeves GREL23 (Shanachie). Produced by Prince Jammy. By garner ing rave reviews for past album releases and opening for the Police on some legs of that group's recent tour, Black Uhuru stands a good chance of becoming well-known with the American record buyer. This set, though originally released in 1977, sounds thoroughly up-to-date and is compatible with Black Uhuru's current material. Try on "African Love," or "Willow Tree," they're infectious.

STEEL PULSE-True Democracy, Elektra E160113. Produced by Karl Pitterson. This Birmingham, England-based band deals in a light, lilting form of reggae that should appeal to purists and adventurous pop fans alike. The six-man group had three previous LPs on Island/Mango and herewith makes its debut on Elektra. The lyrical messages range from songs of love and peace to history and sensual pleasures. Appropriately, the lyrics are printed on the back cover.

country

MARTY STUART-Busy Bee Cafe, Sugar Hill 3726, Produced by Marty Stuart. Stuart is a virtuoso musician on anything with strings, as well as a 10-year veteran of country performing at the ripe age of 22. A graduate of Lester Flatt's band and now with Johnny Cash, Stuart's assembled a blue ribbon panel of players for this debut. Though he romps through the cuts in the company of Cash, Doc and Merle Watson, Earl Scruggs and Jerry Douglas, among others, he's far from in imidated. He even sings well and could continue what Ricky Skaggs has so admirably begun on the charts.

JIMMY C. NEWMAN-Cajun Country, Delta DLP1144. Produced by "Gary Lynn" Petty. As the title promises, this is a total Cajun romp—alternately soulful and festive and dominated throughout by Bessyl Duhon's sprightly French accordion. Newman's voice still has the edge and reach that long ago made him one of the chief interpreters of this vital musi

gospel

TERRY TALBOT-On Wings Of The Wind, Birdwing 37975. Produced by Terry Talbot. Marked by Talbot's gentle vocal and a lilting backing chorus, all 11 tracks here ease their way out of stereo speakers in a manner indicative of the LP's title. Talbot's frequently vibrato vocal and the layers of strings are often edged by some acoustic guitar strumming, helping create a slight folk flavor, as on "Song Of Solitude," although the overall sound is a solemn choral praise style.

DINO-Encore, Light 5809. Producer unlisted. Leading a full orchestra with his dazzling piano pirouettes, Dino builds walls of music that sometimes move dramatically, at other times halt in effective silences. The arrangements succeed as original musical fixtures while remaining generally faithful to the melodies of the 10 gospel classics in the set.

THE WILLIAMS BROTHERS-Brother To Brother, Myrrh 6717. Produced by the Williams Brothers. This current formation of the long-time Williams Brothers group create a musical synthesis that should appeal to fans of soul, r&b, black gospel and blues. On most cuts, the backing chants form a convincing, rhythmic vocal bed couching the gutsy lead singing ing, rhythmic vocal bed couching the gutsy lead singing traded among the four members and leaving room for excellent drum and keyboard work. The range includes the rapid punch of "Call Him Up," the vocal depth of "I'll Fly Away" and swinging rhythm of "For The Wrong I've Done," but all cuts show intelligent styling and careful performance.

THE CATHEDRALS—Something Special, Canaan 9890. Produced by Bill Gaither. This high-variety album reveals a modern Southern gospel-style group having fun at what they do— a quality that distinguishes the best artists in that form from many contemporary singers. The best examples here are "I Don't Want To Live No More Without Jesus," with its spice of New Orleans jazz and laughter at the end of the track, the ironic western "Mexico" and "Wade Right In," a country tune etched with Ricky Skaggs' fiddle.

latin

ARMANDO MANZANERO-Otra Vez Romantico, RCA RKL17020. Musical Direction: J.P. Soares. A radical change in this Mexican composer/vocalist's lyrical content and production val ues. Platonic love themes squeezed in layers of mellow strings have given way to more personal, up-beat topics. Bra-zilian director Soares has incorporated elements previously unheard in Manzanero's albums: slapping bass lines, aggressive percussion and strings arrangments meshed with flute harmonies and jazzy sax solos. With soulful renditions of numbers like Roberto and Erasmo Carlos' "Desayuno" (the one song not written by Manzanero), the author of "It's Impossible" ought to recapture many of his old fans as well as make new ones.

jazz

DON CHERRY-Ankara, Picc-A-Dilly 3511, Produced by Keith Knox. Tibet, Picc-A-Dilly 3511. Produced by Keith Knox. Inspired by his world travels, the Oklahoma trumpeter offers two unconventional LPs accompanied by odd percussive instruments. It is not jazz in the true sense, but will interest certain jazz buffs and musicians because of the unique sounds Cherry captures on vinyl.

LEE MORGAN-See Autumn, Picc-A-Dilly PIC3447. No pro**ducer listed.** The title side occupies all of the second side. There are three other titles, and the late trumpeter plays well with minimal backup. A shocking absence of notes, however, leaves the listener wondering about the when, where and who aspects of the music. An LP for a minuscule market.

BUTCH MILES SEXTET-Salutes Gene Krupa, Famous Door HL142. Produced by Harry Lim. Drummer Miles is framed by a quintet of New York's most gifted musicians, and charts and tenor sax by Jorge Anders, in this spirited, tasty recital of six tunes popularized 40 years ago by the late drummer Krupa. Among the titles: "Boogie Blues," "Drum Boogie," "After You've Gone." Highly recommended.

HERBIE HARPER-Revisited, Sea Breeze SBD101. Produced by Harry Babasin and Herbie Harper. It's a welcome return to vinyl for trombonist Harper, who was "lost" in the L.A. studios for years. He, Jim Nichols, Chuck Piscitello and Bob Badgley offer a thoroughly entertaining set of seven evergreens with particularly rich musical rewards from "My Inspiration," "Shadow Waltz," "Sentimental Mood" and "All The Things You Are." Taped digitally, it's an outstanding LP. Notes are by Bob Gordon.

HARRY ZIMMERMAN'S BAND-Dixieland Favorites, Picc-A-Dilly 3465. No Producer listed. Zimmerman's aggregation plays cleanly, with spirit, 12 two-beat evergreens including "South Rampart Street." "High Society," "Tin Roof" and "Tiger Rag," but there are better versions available in other LPs. Picc-A-Dilly's deplorable lack of information on the music and nusicians cannot possibly help sales.

PAUL CACIA'S BIG BAND-All In Good Time, Alexander Street Music ALX2400. Produced by Paul Cacia. The leader displays ample technique and will impress even more when he learns

(Continued on page 67)

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 reviewer; recommended—predicted to nit 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,



EXCERPTS OF AN INTERVIEW WITH JOE JACKSON FOLLOWING THE COMPLETION OF HIS LATEST ALBUM, "NIGHT AND DAY," WHICH WAS WRITTEN AND RECORDED ENTIRELY IN NEW YORK CITY.

INTERVIEWER: Does the album title, "NIGHT AND DAY," reflect 24 hours a day in the city?

JOE JACKSON: Yeah. Since moving to the city, I've seen many bizarre things while walking the streets. There is an amazing wealth and diversity of music going on here. I was describing a mood, a feeling of optimism. I feel this album is very optimistic. All the really uptempo stuff is called the "Night Side," whereas the ballads are on the "Day Side." Night-time represents excitement. Daytime is when you have to cope with life and think about what's happening—and get over your hangover...like the point between getting over one hangover and acquiring another.

INT: The tracks from the "Night Side" all run into each other at a fast-driving, infectious pace...

J.J.: I thought it would make it that much more intense—like being in a club where every record cross-fades into the next. The poor, unfortunate listener doesn't have a chance to collect his thoughts—or take a breath! The side's last cut, "Steppin' Out," is a song about the romance of nightlife...

INT: What do you think it is, about nightlife, that gets into people's blood?

J.J.: Because it's fun, you know?

INT: "Breaking Us In Two," opens up side two. You've called it the "Day Side" because you like to take it a bit slower and easier...

J.J.: This album is a 50/50 mix, which I think is nice. If you feel in the mood to listen to some ballads, you can just put the "Day Side" on.

INT: It seems you're not afraid to sing with conviction and emotion, which is rare today.

J.J.: Yeah. You know, people are too concerned with whether they're going to appear cool, or hip, or whether their "street" credibility will suffer if they do this, or that. No one's going to be hip forever. Who cares. The important thing is to follow your instincts, and produce the best music you can.

INT: Again, from the "Day Side," the cut "Real Men" really grabs people. It's dramatic, almost Phil Spectorish at times. The instrumental is quite clear and the words are striking. They mean something. J.J.: Yeah. Well, hopefully that's true. It's a song about the age old battle of the sexes. Times are changed, but no one's really quite sure what the score is. I think your average male has had his masculinity and supremacy threatened to the point where he's not sure what it is he's supposed to do. Intelligent, forward thinking, in the sexual arena, is being done by women. It's all about the way stereotypes have reversed, turned upside down and become meaningless.

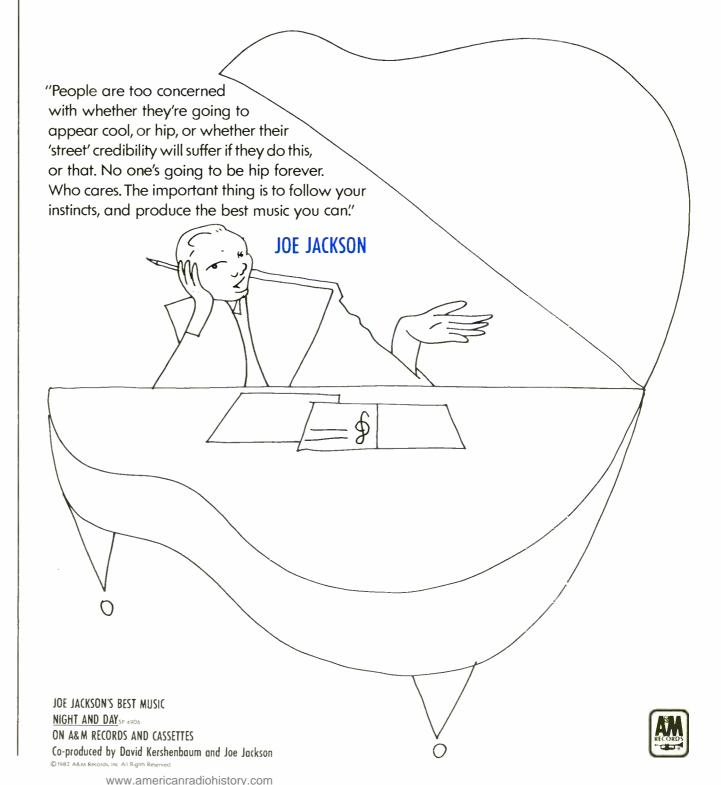
INT: Will you begin touring?

J.J.: We start off going all over Europe and England. We end up doing the biggest tour ever, of the States—four or five months. We have a few days off, now and again, to try and prevent ourselves from going crazy, but we'll be covering the whole country. Canada, as well.

INT: All of your albums have been so different... Any hints on the next?

J.J.: I've got a few ideas, but I'm not saying...

JOE JACKSON JOE JACKSON NIGHT AND DAY



General News

Latest Arbitron Figures Show AC Formats Hurting On AM Dial

• Continued from page 1 from 3.6, but down from 4.3 a year

AC FMs in the market present a mixed picture, as successes of black stations pull down others' shares. Most successful is WCLR, up to 3.7 from 3.5 in the winter and 2.9 a year ago. But WFYR is down to 2.5 from 3.8 in the winter and 2.8 a year ago. WKQX is down to 2.7 from 2.9 in the winter and 3.7 a year ago.

In Birch, WCFL has a 1.9, unchanged from the previous period. and up from 1.5 in February/ March. WLS-AM has a 5.4, almost flat from the 5.3 and 5.5 it had in previous periods. WLS-FM is down to 5.4 from 5.7 and 7.0. WCLR is down to 2.6 from 3.2 and 3.8, WFYR is down to 2.9 from 3.2 and 3.4 and WKQX is down to 3.3 for the last two periods from 4.1.

Another format story in Chicago is the decline of country. Collectively, country stations in the new Arbitron are down to 7.5 from 9.1 a year ago. WMAQ slides to 3.6 from 3.9 in the winter and 5.1 a year ago. WJEZ has a 2.3, up from 1.6 in the winter, but down from 3.1 a year ago. Newcomer to the country scene is WUSN with a 1.6, up from 1.3 in the winter.

In Birch, WMAQ has a 3.6, up from 3.4 in March/April, but down from 4.2 in the period before that. WJEZ has a 1.9, up from 1.7, but down from 2.5 in February/March. WUSN has a 2.3, up from 1.8 and

Kent Burkhart says he smells an AOR battle royal shaping up in the Chicago market. "There's an acute ethnic situation (black stations on the rise) and they are shaving down

the white (share) points." Burkhart reasons that with less food (listeners) to go around, those at the dining table will begin to fight.

WLUP is the AOR leader in Arbitron with a 3.8, down from 4.2 in the winter, but up from 3.1 a year ago. WMET is about flat with a 2.4 from the 2.3 it had in the winter, but down from 3.5 it had a year ago.

WXRT seems to be out of the race with a 1.6, down from 2.0 in the winter and 2.1 a year ago. In Birch, WLUP is up to 6.9 from 6.7 and 5.4. WMET is up to 4.8 from 3.5 and 3.4 and WXRT is down to 2.5 from 3.6 and 3.5. These higher numbers in Birch reflect a continuing disparity hetween Arhitron and Birch in which the latter telephone retrieval methodology shows AORs to per-

In Detroit, WNIC-FM leads the AC race in Arbitron with a 5.1, down from 5.6 in the winter, but up from 4.7 a year ago. WMJC follows in this format with a 3.7, up from 3.5 in the winter, but down from 4.4 a year ago. Burkhart calls the stations "stabilized," with WNIC doing a

better job.

But what ever became of the big AC/top 40 leader in this market, CKLW, the "big eight" across the Detroit River in Windsor, Ont.? Granted that it has Canadian content problems, but Burkhart finds it another AM victim. It's down to 2.3 from 2.7 in the fall and 3.5 a year ago. After a 3.8 peak in the summer of last year, the station has been in steady decline.

After a big introductory run up by WLLZ. Burkhart sees the Double-day station and ABC's WRIF stabilized in the latest Arbitron. He ex-

share difference between the two AORs for some time to come. WRIF is ahead in the latest report with a 6.3, while "Detroit Wheels" has a 6.1. WABX, now seeking an older audience with the new consultancy of John Sebastian (he began work June 1), finished the spring Arbitron with a 3.3; not much change from the 3.4 it had in the winter or the 3.9

Country is alive and well in Detroit, with WWWW settling in to a 4.0 share after peaking at 5.1 in the fall. Burkhart finds this pattern at the former AOR station typical of new country and top 40 formats. "They run up when they are new and then settle back with a 10% to 20% loss. It doesn't always mean they have lost listeners. Sometimes it's just a case of these listeners lis-

Burkhart also sees WTWR's move to country to form a combination with AM sister station WCXI a strong move on Golden West's part. He predicts WTWR will win a 4.0 share. It registered a 2.8 in its last performance as a top 40. WCXI has a 3.1, down from 4.8 in the winter and 3.4 in the spring.

Commenting on the St. Louis market, Burkhart notes that there is no Hot 100 station in the market. "I wish I had an FM in that market. I'd go top 40 and have an eight share in six months. You can bet that somebody will do that."

Looking at the AOR situation, Burkhart suggests that KWK-AM-FM have emerged as "champions of album rock in St. Louis," and he adds that "KSHE may have the AOR image, but it really didn't go to war with Doubleday." Doubleday owns the KWK combination.

down from 8.7 in the winter and 9.0 a year ago, but KSHE has a 4.5. down from 6.3 in the winter and 7.8 a year ago.

Country is doing well in St. Louis. KSD-AM is down to 4.1 from 5.0 in the winter, but up from 3.7 a year ago while WIL-AM-FM have a combined share of 9.7. up from 8.2

The new Differential Survey Treatment measurement of blacks by Arbitron in St. Louis has had an effect on black stations there, but they did better in the winter.

KATZ is down to 2.7 from a winter high of 3.2 from a 1.1 a year ago. WESL is down to 1.9 from winter's 2.1, but up from 1.4 a year ago.

Following are brief highlights from Philadelphia, Boston, San Francisco and Washington, Details and analysis of these markets will appear next week.

Philadelphia: Talk KWK is number one with an 8.8 share, followed by MOR WMGK with a 7.6, black WDAS-FM with a 7.4 and Hot 100 WCAU-FM with a 6.4.

Boston: AC WHDH tops the list with 8.5 followed by AC and talk WBZ with an 8.4, AOR WCOZ with a 7.4 and Hot 100/urban WXKS-

San Francisco: Talk KGO-AM is the leader with 8.6, followed by news KCBS with 4.9, black KSOL with

lines to meet the group. The old grass roots approach.

Record buying has become more scientific and store emphasis on accessories is an important new thrust. On home video, the outlook is cautious, however.

"We were in video in the beginning but the video industry has to shake itself out." Carl says. "Right now there's a video store on every corner in town. When we were trying it it was sale only. no rental. There's still too much confusion.

The brothers are hopeful that 1982 can top the previous year's volume and expect profits to be up considerably. "We are expanding but at a cautious pace." explains Larry, who says three new store sites are

under consideration.

Adds Carl, "I think the shakedown's over. We're very optimistic

SPRING ARBITRONS

New Methodology Is Key To Black, Urban Increases

NEW YORK-The impact of Arbitron's new method of measuring black listeners is vividly demonstrated by the spring books for Chicago and Detroit. In both of these markets, stations with black and urban contemporary formats are on

The method, known as Differential Survey Treatment (DST), was put into effect for the winter Arbitrons, when 22 markets were measured. For the spring ratings, it was extended to all markets.

Essentially. Differential Survey Treatment puts measurement of blacks into the same methodology used for white listeners. Black listeners being surveyed are given diaries to fill out, just as whites are. The difference is that in black homes where there are black males between the ages of 18 to 25, each member of that household is paid \$5 to complete a diary. In white households and black households where there are no males in those young demographics. payments for keeping diaries range from \$1 to \$2. Previously. Arbitron measured blacks by telephone call-

In Chicago, WBMX, WGCl. WJPC and WVON are all showing increases in listeners. In Detroit, WDRO doubled its audience with a new urban contemporary format. while WGPR is up solidly and WJLB is holding steady.

WBMX is up to 5.1 share from 4.6 in the winter when DST began and 2.6 a year ago, before DST. WGCI is up to 6.6 from 6.1 in the winter and 4.1 a year ago. WJPC is up to 3.7 from 2.5 in the winter and 3.1 a year ago. WVON is up to 2.4 from 2.0 in the winter and 1.5 a year ago.

In the Birch Report, WBMX has a 4.8 in April/May, a 4.1 in March/ April and 3.3 in February/March. WGCI has a 4.2 for the latest period. almost flat from 4.1 in March/April, but down from 5.2 before that. WJPC is up to 2.5 from 2.4 and 2.3

(Continued on page 72)

Local Acts Aid D.C. Dealers

• Continued from page 18

ago, a good album would sell for a two to three month period. Today it goes a few weeks and it's dead.

As an example, Walsh notes that Stevie Wonder's current album is not showing "the legs you'd expect from an artist of his stature. It's steady, but not spectacular." The same could be said of Rick James' current album, says Walsh, "The two albums I'm getting the most excitement on are Zapp, because of the single 'Dance Floor,' and Donna Summer, based on who she is and that Quincy Jones produced it." pects there won't be more than a one

it had a year ago.

tening less as the novelty wears off.

The KWK combined share is 7.7.

in the winter and 7.8 a year ago.

FM with a 7.0.

4.8 and Hot 100 KFRC with 4.2. Washington: Urban WKYS is the

new number one here with 8.4, followed by beautiful WGAY-FM with 7.7, MOR WMAL with 7.5 and black WHUR with 6.9.

HOUSE BATTLE LOOMS Senate Move Seen **Eroding Copyright**

• Continued from page 1

music performance royalties.

The action is viewed as the first serious move to erase some of the gains won by the music industry in the new Copyright Act which became effective in 1978.

The danger, as seen by Ed Cramer, president of BMI, is "the impetus it will give every other group seeking exemption from the He points to a string of other special interests asking special consideration, among them dance stu-

Assistance in this story provided by Is Horowitz in New York.

dios, country clubs and educational

"Once the principle is permitted to erode." warns Cramer, "it could start a landslide."

A similar view was expressed by Hal David, president of ASCAP, who remarked that "any exemption weakens the value of all copyrights.'

To date. ASCAP has licensed 3,022 veterans and fraternal facilities, realizing "almost \$500,000 a year" in performance royalties, according to David. BMI has licensed about 750 posts. primarily veteran, states Cramer.

The Senate amendment, which was vanked from further committee action and tacked on to an unrelated copyright office bill by its sponsor, Sen. Edward Zorinsky (D-Neb.). would exempt organizations such as the American Legion-which has long heen an opponent of royalty payments to ASCAP and BMIfrom paying royalties in any performance of copyrighted work "to which the general public is not invited, if the proceeds from such performance, after deducting the reasonable costs of producing the performance, are used exclusively for charitable purposes and not for financial gain.

There is a similar measure in the House, however, introduced this year by Rep. Bill Young (R-Fla.). It is scheduled for markup on July 21 before the subcommittee on courts. civil liberties and the administration of justice. With the side-stepping move by Sen. Zorinsky, opponents

that the House subcommittee will be reminded of their arguments against passage and also the two decades of study and analysis of this measure on the Hill.

"It's a bad bill." ASCAP counsel Bernard Korman says of the Senate amendment, passed June 30, and its identical House version. "Congress studied for 21 years whether or not to exempt this kind of organization, and decided not to do it," he explains, speaking of the bulk of testimony in the long-running feud.

Korman reiterates that ASCAP feels "if musicians at one of these functions are paid, then songwriters should he paid." He explains that in ASCAP's view, "the fees are modest—as low as \$40 a year per post. That's less than what they pay musicians in one day.'

Korman terms Zorinsky's ploy in the Senate "a power play," and of the intense lobbying effort by the American Legion, he says "I would hope that organizations like these, especially the American Legion, would devote their energies to things that really benefit veterans—better hospital care, better education, better training and that sort of thing.'

The ASCAP counsel, a veteran of many Washington legal battles, suggests that because Zorinsky "is a former jukebox operator," he is not an ally of songwriters and those who collect royalties. "That may affect the way he views this matter." Kor-man says. "Probably because he started thinking about it as a juke-

BMI counsel Edward Chapin is not pleased about the Senate move either. "The House should handle it," he says, "in a more orderly and regular way and not rush it through when no one's looking." Chapin says the Senate "ignored all the hearings and testimony where we've made a very good case for the other

BMI. he says, also has a modest fee—about \$35 per post per year at the low end.

"We're going to contact members of the (House) subcommittee," he says. "That's where the focus will be to get to all these members on that subcommittee and give our side

Chicago's Flip Side Chain **Eyes Cautious Expansion**

• Continued from page 18

with radio stations. The most important thing is knowing what a radio station needs out of a promotion. Radio stations need flash on the store level. We try to make a radio promotion as exciting in store as it . sounds on the air."

Two leading rock stations are WLS-AM-FM and WLUP-FM. Flip Side is the exclusive agent for WLUP promotional merchandise sold in record stores and it will stage a three-day WLS Rock Fest concert event this fall.

We believe we are more closely connected with radio than any other store," Carl Rosenbaum explains. "Radio also knows they can pick up the phone and ask us about product and get a straight answer. We're also very big on in-stores. We just did one with Survivor and there were long

about the record business now.'

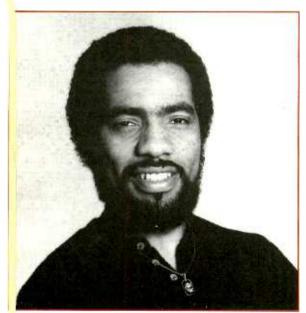
THE VALENTINE BROTHERS

FIRST TAKE

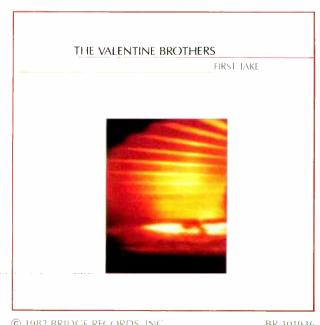


THEIR NEW ALBUM ON BRIDGE RECORDS FEATURING THE HIT SINGLE

MONEY'S TOO TIGHT



O-PRODUCER: BOBBY LYLE



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ENGINEER: GERRY E. BROWN



PRODUCED BY THE VALENTINE BROTHERS, BOBBY LYLE & STANLEY BETHEL FOR JWS PRODUCTIONS



Opening this August. Produced by David Joseph.
Distributed by Twentieth Century-Fox.



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BSK 3677 RAY PARKER JR. 49 13 46 WEA 8.98 91 10 MISSING PERSONS The Other Woman 仚 12 12 8 STEVIE WONDER IND 8.98 BLP 12 Missing Persons Capitol DLP 15001 Stevie Wonder's Original Musiquarium I Tamla 6002TL2 CAP 4.98 47 47 11 **ELTON JOHN** 82 82 10 **MELISSA MANCHESTER** BLP 4 Jump Up Geffen GHS 2013 (Warner Bros.) 13.98 INO 8.98 WEA Hey Ricky Arista AL 9574 13 7 **RICK JAMES** 8.98 IND 13 48 48 **NEIL OIAMONO** 8 Throwin' Down Gordy 6005 GL (Motown) 12 Greatest Hits Vol. II Columbia FC 37938 92 ROSANNE CASH 183 IND 8.98 BLP 2 The Stars 14 . 16 THE DAZZ BAND 仚 ROBERT PLANT ****** NEW ENTRY Keep It Alive Motown 6004ML 84 64 PAT METHENY GROUP Pi<mark>ctures At Eleven</mark> Swan Song SS 8512 (Atlantic) 8.98 BLP 3 IND 8.98 1 WEA Off Ramp ECM ECM-1-1216 (Warner Bros) X15 20 2 REO SPEEDWAGON WEA 8.98 BLP 55 FLEETWOOD MAC $\stackrel{\wedge}{\gg}$ NEW ENTRY Mirage Warner Bros. 1-23607 85 66 21 BERTIE HIGGINS Epic FE 38100 CBS WEA 8.98 Just Another Day In 17 6 KANSAS 10 CROSBY, STILLS AND NASH Paradise 251 Vinyl Confessions Kirshner FZ 38002 (Epic) NEW ENTRY Kat Family FZ 37901 (Epic) CBS 8.98 CBS 8.98 WEA THE GO-GO'S Beauty And The Beat I.R.S. SP-70021 (A&M) 86 76 51 \triangle 18 50 **JOURNEY** A 52 52 MARSHALL CRENSHAW 血 8.98 Escape Columbia TC 37408 Marshall Crenshaw Warner Bros. BSK 3673 CBS 8.98 WEA 79 87 25 **SAMMY HAGAR** 37 4 THE STEVE MILLER BAND 57 5 **ROXY MUSIC M** Standing Hampton Geffen GHS-2006 (Warner Bros.) 53 Abracadabra Capitol ST 12216 Avalon Warner Bros. 1-23686 WEA 8.98 8.98 CAP WEA 8.98 88 88 19 SIMON AND GARFUNKEL . 22 13 THE MOTELS 2195 54 16 21 HUEY LEWIS AND THE NEWS The Concert In Central 8.98 8.98 Warner Bros. 2BSK 3654 14.98 WEA 21 8 JUICE NEWTON 59 KARLA BONOFF 20 89 24 89 **TOMMY TUTONE** 55 Wild Heart Of The Young Tutone II Columbia ARC 37401 8.98 CLP 7 CAP Columbia FC 37444 CBS CBS 23 9 **ORIGINAL CAST** 56 56 8 **OUEEN** 90 81 39 企 **POLICE** A Ghost In The Machine A&M SP-3730 Dreamgirls Geffen GHSP 2007 (Warner Bros.) WEA 9.98 BLP 9 8.98 BLP 40 8.98 RCA 24 6 THE CLASH 儉 69 3 **SOUNDTRACK** 91 86 17 2575 ATLANTIC STARR Epic FE 37689 Brilliance A&M SP 4883 8.98 MCA 8.98 BLP 8 RCA **A** 6 27 **GAP BAND** 58 58 40 VANGELIS \triangle Chariots Of Fire Polydor PD-1-6335 (Polygram) TED NUGENT NEW ENTRY Gap Band IV Nugent Atlantic SD 19365 Total Experience TE-1-3001 POL 8.98 8.98 WEA POL 8.98 BLP 1 78 2 APRIL WINE 93 95 IRON MAIDEN 26 25 15 SOFT CELL 儉 The Number Of The Beast Capitol ST-12202 Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.) 8.98 8.98 WEA 8.98 60 60 11 RAINBOW THE ALAN PARSONS PROJECT 101 FRANK BARBER ORCHESTRA 会 30 94 Straight Between The Eyes Mercury SRM 1-4041 (Polygram) Eye In The Sky Arista AL 9599 Hooked On Big Bands Victory 702 (Sugar Hill) 8.98 8.98 8.98 IND 65 ROBERTA FLACK 血 28 17 128 3 SCORPIONS STRAY CATS 26 潋 I'm The One Blackout Mercury SRM-1-4039 Atlantic SD 19354 8.98 BLP 20 WEA 8.98 8.98 CAP 62 62 8 CHEAP TRICK 27 15 | 22 ALDO NOVA SOUNDTRACK 验 126 One On One Epic 38021 Aldo Nova Portrait ARR 37498 (Epic) Grease 2 RSO RS-1-3803 (Polygram) 8.98 CBS POL STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco) 63 63 49 LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA 34 97 97 68 **OUINCY JONES** A 8.98 The Dude A&M SP-3721 WEA 8.98 **BLP 43** 64 19 17 RICK SPRINGFIELD \blacksquare RCA AFL 1-4343 8.98 123 3 **RONNIE MILSAP** Success Hasn't Spoiled Me 儉 4 会 36 **GENESIS** Three Sides Live Atlantic SD 2-2000 RCA AHL1-4311 8.98 RCA AFL 1-4125 8.98 RCA RCA WEA 10.98 65 67 35 O77V OSBOL DAVID SANRO Diary Of A Madman Jet FZ 37492 (Epic) As We Speak Warner Bros. 1-23650 \mathbf{A} 30 Mountain Music RCA AFL1-4229 8.98 **BLP 49** CBS RCA 8.98 CLP 2 JEFFREY OSBORNE 75 5 125 KIM WILDE 100 66 44 5 AIR SUPPLY ☆ Jeffrey Osborne A&M SP-4896 Kim Wilde EMI-America ST-17065 Now And Forever Arista AL 9587 8.98 8.98 BLP 6 RCA 8.98 67 25 HEART JUICE NEWTON 6 112 5 101 SQUEEZE Sweets From A Stranger A&M SP-4899 32 32 8 Private Audition Epic FE 38049 Juice Capitol ST-12136 8.98 **CLP 49** 8.98 RCA 68 31 JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NB1-33243 68 102 102 15 CAMEO 33 33 **BLONDIE** Alligator Woman \blacksquare The Hunte Chocolate City CCLP 2021 (Polygram) Chrysalis 1384 IND 8.98 8.98 BLP 15 8.98 IND POL A FLOCK OF SEAGULIS 35 儉 80 3 KING CRIMSON 103 100 **OZZY OSBOURNE** . 66 1635 T Blizzard Of Ozz Jet JZ 36812 (Epic) Beat Warner Bros. 1-23692 6.98 IND WEA 8.98 8.98 会 43 4 CHICAGO 70 70 38 **OUARTERFLASH** 113 EYE TO EYE 5 104 Chicago 16 Full Moon/Warner Bros. 1-23689 Quarterflash Geffen GHS 2003 (Warner Bros.) Eye To Eye Warner Bros. BSK 3570 8.98 8.98 8,98 WEA

General News

Rock'n' Rolling

• Continued from page 12 can't complain about the audience we do have, which is intelligent and the best kind of audience to have. It seems to grow rather than decrease," says Ferry.

In New York, the program has been moved from 1:30 a.m. to 2:30 a.m. weeknights to make room for the new NBC news program, but "The Uncle Floyd Show," the kid's program for rock'n'roll grown-ups, is thriving, and also serving as a vehicle to expose rock acts to a latenight audience.

Starring Floyd Vivino, who is sort of an '80s version of Soupy Sales, the show started out as a cable kiddie program on a small New Jersey tv station. Since June, it has appeared on WNBC-TV late night. Syndicated by Producer's Showcase, it is also seen in 20 other markets, including Cleveland, Dallas, Boston, Washington, San Diego and Minneapolis.

According to Joe Gallen, marketing consultant for the show, and Ed Kaufman, Uncle Floyd's manager, rock music is an integral part of the programming mix, with such acts as

Faulty Label

• Continued from page 12

nedys have gradually tallied up as many as 50,000 pieces on an album.

That band also points up Faulty's active involvement in licensing deals with artist-owned labels. Guarnieri notes that the band is signed to Faulty through their own Alternative Tentacles label, which is already working on separate anthology projects with other groups from its own Bay Area operating base.

Many of Faulty's arrangements with struggling bands who've pressed their own disks are what Guarnieri and Cope term "street deals." That phrase is also used to describe simple pressing and distribution arrangements such as Faulty's arrangement with Chrome, a U.S. heavy metal band that records for Beggar's Banquet in the U.K. and, despite seven albums sold thus far there and in Europe, had yet to release anything in the states.

Even more offbeat is Faulty's second line of distribution, which Guarnieri says gives them "the option of going direct to retail, certain one-stops and other independents than our regular distributors" on controversial product Faulty's usual partners are reluctant to handle.

Marshall Crenshaw, Squeeze, Average White Band, NRBQ and David Johansen making appearances. The producers also hope to get longtime fans David Bowie and Paul Simon to come on the show as well.

"Uncle Floyd" is still struggling, and it pays the acts that appear on it "in promotion," admit the principals. Since it has gone into syndication, it has been cut into half-hour segments. It used to be an hour every day, and there would be plenty of time to showcase new, local and unsigned acts.

But now, say Gallen and Kaufman, there is only time for one act a week, and they are looking for name acts who will bring new viewers to the show. Once it becomes established, they say, maybe they will be able to bring back some of the unknown bands who would perform when the show was recorded from a house next door to a bowling alley in East Orange, N.J.

* * Anybody who remembers Helen Schneider's MOR-oriented albums on Windsong Records four or five years ago, is in for a surprise hearing her newest, "Exposed," on Mirage Records. That's because Schneider and her band, the Kick, now play basic hard mainstream rock

Schneider, who produced the album, says that's the way she always wanted to do it. Though she has been away from the public eye in the U.S. in recent years, she has been successful in Germany, recording and playing rock-oriented material. and now she is bringing her rock persona back home to the U.S.

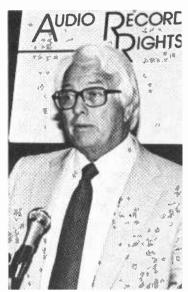
"I had to set up secondary residence in Germany, but now I'm back in New York which is my primary home," she says. She adds that she still has some commitments in Germany, but by the end of this month she expects to be in the U.S. fulltime, working her record.

One of the most striking things about the album is its cover artwork, featuring a severe, computer-augmented drawing of Schneider. It is not as flattering as it could be, but Schneider says she likes it.

"I'm tired of seeing my face on my albums," she says. "It's been eight albums, and each one has my face on it, lighted differently but still the same. This time I wanted something different. In Europe, the album has an inner sleeve with my picture on it, but here they wouldn't let me have an inner sleeve. But, anyway, you don't miss the album on a shelf. It's strong and it stands out."



GAP VIDEO—The Gap Band films a video for "Early In The Morning" in Macon. Overseeing the production are video producer George Garvin, fourth from left, and Total Experience Records president Lonnie Simmons.



SPEAK OUT-Jack Wayman, senior vice president, Electronic Industries Assn./Consumer Electronics Group, announces the formation of the Audio Recording Rights Coalition, whose purpose is to defeat the royalty on audio recording and equipment and blank tape being proposed by the recording industry (Billboard, July 10).

Chartbeat

*** * ***

• Continued from page 6

U.K. Watch: No. 1 in Britain for the second straight week is Captain Sensible's "Happy Talk," a remake of the famed Rodgers & Hammerstein song from "South Pacific." The good Captain is a member of the Damned, which first cracked the British top 20 three years ago with "Love Song."

This is not the first Rodgers & Hammerstein song to reach No. 1 in Britain. "Climb Every Mountain" hit the top in 1961 for Shirley Bassey; "You'll Never Walk Alone" followed suit two years later for Gerry & the Pacemakers. And Rodgers & Hart's "Blue Moon" was a No. 1 in both Britain and America in 1961 for the Marcels.

Also in the U.K. this week, Irene Cara's "Fame" crashes into the top 40 at number four. The single came out in Britain in 1980 when the film was released, but did little. It's hitting now because the "Fame" television series is pulling big numbers.

"Fame," of course, hit the top five in the U.S. two years ago. So we shouldn't feel so bad about being one year late on **Soft Cell's** "Tainted Love."

Southern Rock: .38 Special's LP "Special Forces" (A&M) jumps into the top 10 this week, while the single "Caught Up In You" holds at 10 for the third week.

The .38 record was produced by Rodney Mills, who also co-produced and engineered a pair of top 10 hits by the Atlanta Rhythm Section which we inadvertently omitted from our listing of Southern rock singles last week. "So In To You" peaked at number seven in May, 1977. "Imaginary Lover" hit the same number in June, '78.

That list also omitted Wet Willie's gently philosophical hit "Keep On Smilin," which peaked at 10 in August, 1974. That was the month Nixon resigned. ... Wonder if he ever heard the record.

For The Record

Third World's CBS single "You're Playing Us Too Close" was produced by Stevie Wonder. The credit was listed incorrectly in a recent singles review.

Lifelines

Births

Boy, Cody Sean, to Eva and Kenny Loggins, June 28 in Los Angeles. Father records for CBS.

* * * Boy, John Dennis, to Denny and Jeanette Doherty, June 29 in New Providence, N.J. Father is one of the original members in the Mamas and the Papas.

Boy, Christopher Eliot, to Debra and David Reuss, June 28 in Philadelphia. Father is production manager for Electric Factory Concerts.

Boy, Callan, to Charlie and Karen Cooper Clendenin, June 25 in Redwood City, Calif. Father is a sales rep for RCA Records, San Francisco.

* * *

* * *

Boy, Taylor Jeffrey, to Jeffrey and Jayne Heininger, June 7 in Bellingham, Wash. Father is national sales manager for Allsop.

Girl, Hilary, to Raymond and Bonnie Hicks, June 21 in Hendersonville, Tenn. Father is road manager for the Oak Ridge Boys.

* *

* * *

Boy, Hunter Loren, to Doug and Mary Breckenridge, June 22 in Kansas City. Father is country music editor of the Kansas City Star; mother is publicist for the Brokaw-Gangwisch

* * * Boy, Zebulon Walton Smith, to Rebecca and John Rivers. Father is host of "Powerline" and program director of KLVU Dallas.

* * * Girl, Jolene Marie, to Joanie and Phil Burkhardt, June 10 in Cincinnati. Father is president of Connection Productions.

Girl, Chetrice Lynn, to Leonel and Susan Hinojosa, June 10 in McAllen, Texas. Parents are co-founders of Star-Burst Productions. * * *

* *

Boy, Frederick William, to Fred and Judy Romano, June 8 in Ft. Worth. Parents are sales reps for Texas Novelty Co., Reunion Arena,

Girl, Lara Addison, to Joan and Eddie Kramer, June 6 in Bedford, N.Y. Father is producer/engineer and president of Remarkable Productions; mother is secretary/treasurer of Remarkable Productions.

* * *

Bubbling Under The Top LPs

201-RIOT, Restless Breed, Elektra E1-60134 202-BLACK UHURU, Chile Out, Island 9752

(Atlantic) 203-YARIOUS ARTISTS, Reggae Sun Splash 81, Elektra E1-60035

204-GEORGE JONES, Still The Same Ole Me, Epic FE 37106

205-BOBBY BLAND, Here We Go Again, MCA 5297

206-DEEP PURPLE, Deep Purple in Concert, Portrait R2-38050 (Epic)
207—THE STATLER BROTHERS, The Legend

Goes On, Mercury SRM-1-4018 (Polygram) 208-SAXON, Strong Arm Of The Law, Carrere

AR7 37679 (Epic) 209-STEVE FORBERT, Steve Forbert, Nemperor AR7 37434 (Epic)

210-JEAN CARN, Trust Me, Motown 6010

Boy, Nicholas Joseph, to Shari and Carl Faby, May 31 in Milwaukee. Father is general manager of Mainstream Records.

Marriages

Bryan Ferry, lead singer of Roxy Music and solo artist, to Lucy Helmore in Sussex, England, June 26. * * *

Glenn Theodore Wright to Denise Paige, June 26 in East Orange, N.J. He is member of Fourteen Karat

John Montgomery to Melinda Jones, July 4 in New York. He is president of M.S.I. Records; she is lead vocalist for Hurricane Jones.

* *

Deaths

Betty B. Sippel, 59, July 5 in Thousand Oaks, Calif. after a prolonged illness. She was the wife of John Sippel, Billboard's marketing editor, and was secretary in the advertising and outdoor departments of Billboard in Chicago from 1942-1946. Donations may be made to the Arthritis Founda-

* * * Deford Bailey, 82, of heart and kidney complications, July 2 in Nashville. He was an early member of the Grand Ole Opry and the first black to become a regular on the weekly radio program (story, page 53).

DST Boost Black Radio

• Continued from page 66

and WVON has a 1.1, down from

1.4, but flat with February/March. In Detroit, WDRQ, which shifted from a Hot 100 format to urban contemporary in late March, is already seeing this paying off with a 3.0, up from 1.4 in the winter. This is down, however, from a year ago when the station was doing well as a top 40 and had a 3.5 share. Since the outlet is being sold (a closing expected in the fall when the Amaturo Group will take over the license from Charter Broadcasting), no promotions have been undertaken in the new format's behalf.

While WDRQ was carving out this audience, it was having no ill effects on black WGRP and WJLB. WGRP moved up to a 4.9 from 3.4 in the winter and 2.3 a year ago. WJLB is up to 3.8 from 3.7 in the winter and 2.6 a year ago.

Bubbling Under The HOT 100

101-NOW OR NEVER, Axe, Atlantic 7408 102-TOO LATE, Junior, Mercury 76150 (Poly

103-BLACK COFFEE IN BED, Squeeze, A&M

2424 (RCA) 104-TAKE À CHANCE WITH ME, Roxy Music,

Warner Bros. 7-29978 105-DANCE FLOOR, Zapp, Warner Bros. 7-

29961 106-JUST AN ILLUSION, Imagination, MCA

52067 107-THEME FROM E.T., John Williams, MCA

52072 108-STRAY CATS STREET, Stray Cats, EMI-

America 8122 109-RAGIN' CAJUN, The Charlie Daniels Band, Fnic 14-02995

110-I'M THE ONE, Roberta Flack, Atlantic 4068

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pric	7 WI	itter	permission of the publish	sher			-	WEEK	WEEK	15 94		ARTIST		Prices LP,	Black LP/	WEEK	WEEK	E S	ARTIST		Prices LP.	Black
		Charl				Suggested List		Ĭ.	LAST	See.		Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	Cassettes, 8-Track	Country LP Chart	₹	LAST	Weeks	Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	Cassettes, 8-Track	Count
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+-	-+	-	Label, No. (Dist. Label)	Dist. Co.	Symbols	8-Track	Chart	137	130	64		RSD RX-1-3099 (Polygram) POL	A	8.98		170	170	20	WAYLON JENNINGS			
	55	12	JETHRO TULL The Broad Sword And	The				137	130	"		Don't Say No	1	8.98					Black On Black RCA AHL1-4247 RCA-		8.98	CL
			Beast Chrysalis CHI 1380	IND		8.98		138	138	1 8	-	Capitol ST-12146 CAP HERB ALPERT		0.30		171	171	21	SOUNDTRACK Fame	A :		
1)3	43	DARYL HALL AND JOH	N OATES	A							Fandango A&M SP-3731 RCA		8.98		_	-		RSO RX-1-3080 (Polygram) POL		8.98	-
			Private Eyes RCA AFL1-4028	RCA		8.98		虚	nën e	000		BLOODSTONE				曲	REW E	111	JOE JACKSON Night And Day			
1	33	48	AL JARREAU Breakin' Away		•					1	1	We Go A Long Way Back T-Neck FZ 38115 (Epic) CBS			SLP 25		186	2	A&M SP-4906 RCA HEAT WAVE		8.98	+
t	14	11	Warner Bros. BSK 3576	WEA	+	8.98	BLP 63	140	nen e	HOT	7	QUINCY JONES The Best				政	***	1	Current Epic FE 38065 CBS			
	"	11	SPLIT ENZ Time And Tide				1		173	3	-	A&M SP-3200 RCA MEN AT WORK		8.98	SLP 51	174	178	3	KID CREOLE AND THE COCONUTS			1
1	17	5	A&M SP 4894 THE MONROES	RCA	+	8.98		面	1"		Ш	Business As Usual							Wise Guy Sire SRK 3681 (Warner Bros.) WEA		8,98	
			The Monroes	IND		5.98			152	4	+	Columbia ARC 37978 CBS D TRAIN				虚	184	2	JON AND VANGELIS	Ì		
1	10	11	JUNIOR	1110		5.50		1142				D Train . Prelude PRL 14105 IND		8.98	BLP 18	1			Friends Of Mr. Cairo Polydor PD-1-6326 (Polygram) POL		8.98	
			JI Mercury SRM-1-4043 (Polygra	m) POL		8.98	BLP 16	143	160	2		IOE COCKER Scheffield Steel				176	177	3	JON ANDERSON Animation			
11	4	38	OLIVIA NEWTON-JOHN Physical		A				1	L.		sland IL 9750 (Atco) WEA		8.98		l			Atlantic SD 19355 WEA	-	8.98	-
	0	44	MCA MCA-5229	MCA		8.98		144	144	1	1 3	LARRY GRAHAM Sooner Or Later				177	119	15	FRANKE & THE KNOCKOUTS Below The Belt			
10	3	44	WILLIE NELSON Willie Nelson's Greates		•			A	156	3	1	Warner Bros. BSK 3668 WEA		8.98	BLP 22	178	161	44	Millennium BXL1-17763 (RCA) RCA		8.98	-
			Hits And Some That W Be				01.5	重		,	1	Mega Force Boardwalk NB 1-33253 IND		8.98		1/8	101	**	TRIUMPH Allied Forces		8.98	
10	7	40	KOOL & THE GANG	CBS	A		CLP 18	146	147	64	1 1	RICK JAMES		0.50		179	135	6	RCA AFL1 3902 RCA RY COODER		6.36	-
			Something Special De Lite DSR 8502 (Polygram)	POL	-	8.98	BLP 47		ļ		1	Street Songs Gordy G8-1002M1 (Motown) IND		8.98	BLP 65				The Slide Area Warner Bros. BSK 3651 WEA		8.98	
9	8	15	CHARLENE					147	133	18		THIRD WORLD You've Got The Power			-	180	181	3	BEACH BOYS			
L			I've Never Been To Me Motown 6009 ML	IND		8.98		140	132	16	1	Columbia FC 37744 CBS			BLP 50				Sunshine Dream Capitol SVEE 12220 CAP		10.98	
9	6	15	KROKUS One Vice At A Time					170	132	10	TV	FHE CHARLIE DANIELS BAND Vindows			CI D 22	181	141	11	TROUBLE FUNK Drop The Bomb			
1	3	10	Arista AL 9591 BOW WOW WOW	IND		8.98		149	134	14		Epic FE 37694 CBS RICHARD PRYOR			CLP 22				Sugar Hill SH 266 IND		8.98	BLP
Ι`	1		The Last Of The Mohic	ans RCA		5.98						Live On The Sunset Strip Warner Bros. BSK 3660 WEA		8.98	BLP 52	面	MEW E	ш	SOUNDTRACK Poltergeist			
11	4	45	THE ROLLING STONES	NUA.	A	3.36		150	150	424		PINK FLOYD				183	126	14	Mercury MG-1-5408 (Polygram) POL SOUNDTRACK		8.98	\vdash
			Tattoo You Rolling Stones Records COC 1								1	Dark Side Of The Moon Harvest SMAS 11163 (Capitol) CAP		8.98	,	103	130	**	Cat People		9.98	
11	8	5	(Atco)	WEA	-	8.98		151	151	4	l v	RANDY CRAWFORD Vindsong				184	183	52	PAT BENATAR	A	3.30	-
			Wild Eyed Southern Bo	ys RCA		8.98		-	158	4	1	Warner Bros. 1-23687 WEA		8.98	BLP 26				Precious Time Chrysalis CHR 1346 IND		8.98	
10	5	33	LOVERBOY	NOA.	A	0.50		1152	1.30	7	1	n The Name Of Love		8.98		185	110	10	THE O'JAYS			
	1	4	Loverboy Columbia JC 36762	CBS				153	155	8	1	HE REDDINGS		0.30					My Favorite Person P.I.R. FZ 37999 (Epic) CBS			BL
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	1	1	BOB JAMES	WEA		8.98					A	enyatta Mondatta &m SP 3720 RCA		8.98		192	154	18	Beserkley E-160101 (Elektra) WEA		8.98	-
-11	ERTEN	7	Hands Down Columbia/Tappan Zee FC 3806	7 CBS				159	139	14	0	OINT BLANK In A Roll							English Settlement Virgin/Epic ARC 37943 CBS			
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General News



ROCK MEET-Duran Duran member John Taylor, left, chats with recording artists Robert Palmer, center, and Peter Baumann following the Capitol group's recent performance at the Peppermint Lounge in New York.

AD AGENCY, DEALERS CITED

Universal Hits Sony With New Lawsuit Over VCRs

LOS ANGELES-Universal Studios has again filed suit against the Sony Corp., its advertising agency and four of its retailers contesting the legality of VCR manufacturing and marketing.

While the Supreme Court has decided to rule on the legality of offthe-air videotaping, Universal filed the new suit here in U.S. District Court in what it says is an effort to protect its rights during the interim.

The suit is similar to one first brought by Universal and later joined by Walt Disney Productions in 1976. The new suit encompasses recording activities which have taken place since the first trial in 1979. It involves some 6,000 Universal movies that have been televised since the trial.

In the firm's 1979 trial here, a District Court judge ruled in favor of Sony. That decision, however, was overturned two years later by an appeals court.

The Supreme Court ruling is not expected to come until next year and it's unlikely that this new trial will be heard until the Supreme Court ruling is handed down.

The four retailers named again in the suit are Federated Department Stores, Henry's Camera Corp., Carter Hawley Hale Stores and Associated Dry Goods Corp. The advertising agency named is Doyle Dane Bernbach.

Motown Sales Plan Aims At Retail Price Rollback

• Continued from page 3

mits Lasker. "Today, with the cost of money what it is, that element is vital to the dealer."

While Motown's list price structure remains unaffected, Lasker believes the lower wholesale prices can reverse what he describes as an erosion of profit margins at the dealer

If dealers work with the program, passing along the discount rather than pocketing it, Lasker believes, "The net effect could bring prices back to where they were nine or ten years ago in many stores.

He also indicates that the campaign will try to address the burgeoning tape market as well, noting that at least one merchandising de-

sign is a cassette poster tied directly to the personal and mobile stereo cassette player market.

Recause these measures do represent a break from Motown's past practices, Lasker admits he was apprehensive about how some roster acts would respond, since "we've never given away our music or our artists before." Instead, he now claims, acts were supportive of the try for lower prices.

"Being involved in black music, we're especially aware of the need to do something new to stimulate sales," asserts Lasker. "Our typical frontline consumer is a black teenager for whom unemployment is now estimated at over 50%. As far as blacks are concerned, it's a depression, not just a recession.'



ATLANTIC DEBUT—Gien Campbell discusses his first album for Atlantic with manager Stan Schneider, center, and label president Doug Morris, right.

InsideTrack

Is price slashing gaining new momentum as an antidote to still sluggish sales? Although holiday sales (separate story, page 1) offer some solace in signs of a slight upturn in business, several developments suggest the trade's long upward climb in both list and wholesale may be checked in many quarters by the current recession.

Apart from Motown's catalog-wide program and the recent return of discount/dating programs on selected hit releases from majors, Track hears one independent line is contemplating all future releases at midline price levels. Meanwhile, the furor over RCA's attempt at a wholesale hike appears to have quashed substantial increases from competitors as well: it's known that sales execs from at least one branch-distributed major have confided to accounts that letters signaling an increase had already been typed and were ready for mailing when Nipper's move came, triggering customer backlash.

This year's City of Hope bash sponsored by trade supporters for the cancer care facility should draw an even more attentive crowd than usual: with Quincy Jones the honoree for the City of Hope "Spirit Of Life" award, entertainment will include the first area appearance in some time by Jones' orchestra, with James Ingram and Patti Austin both slated to appear as vocalists. Hosting the Thursday (15) dinner gala will be a more recent arrival in recording circles, Jane Fonda, who probably won't be leading an exercise workout. . . . Physical fitness buffs needn't despair at Jane's expected sedate behavior, though. MCA Records is helping to orchestrate what can only be called a happening when Judi Sheppard Missett plugs her "Jazzercise" program and celebrates Gold certification for her MCA album with a free class to be held next Monday (19) on the backlot at Universal Studios. Missett's said to be marshaling more than 1,000 devo-tees to participate in the class, which has already forced label brass to mull just what to serve: obviously, booze and hors d'oeuvres will need to be replaced by something more organic.

Record rental may be blooming in the Bay Area (Billboard, July 3), but WEA's Bill Perasso alerts us to the news that one of the earliest pioneers in the field, Leopold's in Berkeley, is no longer involved. Turns out owner Bill Robbins sold off that operation to concentrate on his regular retail trade, and with the furor over rentals now building, is understandably concerned that suppliers know of the change.... The IRS "cassingle" experiment (Billboard, July 10) has captured the imagination of one media music critic. Bill Carlton of the N.Y.

Daily News suggests that new bands run off a thousand copies of a single on their home decks, "rather than wait months for the vinyl presser." In his wisdom, Carlton also ponders, "Why don't record companies forget about records and just make cassettes?" Don't give up your day

Bad news and good news came quickly for Olivia Newton-John on the eve of her week-long appearance at Bophuthatswana's Sun City Superbowl. While the South African Broadcasting Corp. censored her "Physical" hit, it's believed her Superbowl show makes her the highest paid act since Frank Sinatra opened it for a fee reportedly topping \$2 million a year ago. Livvy opens there July 23.... A tip of Track's hat to **Jed The Fish**, DJ at KROQ-FM (Los Angeles), who displayed aplomb by publicly requesting an advance copy of the new Oingo Boingo album. Group bassist Kerrie Hatch brought his own copy to the station within two hours of the requests.

George Atkinson, founder/president of the Video Station franchised store chain, awarded his first Video Manufacturer's Representative plaque to Fox Video's Jim Brown recently.... Expect the Mills Brothers to be back on the boards by fall, despite the death of Harry Mills last month. Don and Herb Mills are breaking Don's 37-year-old son, Alan Mills, into the revised trio, and their manager of 40 years, Henry Miller, is expected to begin lining up bookings. Miller's also looking for a recording deal for the veteran vocal group. ... Record Factory prexy Sterling Lanier gives aide de camp Bob Tolifson full credit for a major promo coup that paid off, literally. San Francisco staged its first Urban Fair at the Moscone Center June 25-27, so Tolifson pacted with Winterland Productions to take an estimated 30,000 cutout T-shirts off their hands. Lanier booked two booths at the fair, blanketed the area with Factory identification, and moved over 20,000 shirts at \$1.88, reportedly garnering the biggest buyer interest of the entire fair, which drew a reported 90,000 daily.

A&M Records is among labels supplying **Sony** with material for a digital Compact Disk sampler for its CD hardware launch, says chairman Jerry Moss. Could this be a prelude to more profound links between the companies, as suggested by rumor last week? No, says Moss; a Sony spokesman also quashes the speculation... Ray Harris leaving his post as vice president of black music at RCA Records.

Edited by SAM SUTHERLAND

Dewars Sponsoring Village Fest

NEW YORK-With cooperation by the club scene there, the first Greenwich Village Jazz Festival has been scheduled here as an eight-day event from Aug. 30 through Labor

The event, presented by Dewar's "White Label," will focus on tributes to the jazz greats who played in the time-honored jazz area, along with performances by current jazz talent. Other events will include symposia and a film series stressing the historical relationship between jazz and Greenwich Village.

A free open-air concern in Washington Park between 5 and 8 p.m. on Aug. 30 launches the program. A performance tagged "Recent Developments In Jazz," at the Loeb Center of nearby New York Univ. will feature artists making their mark in contemporary jazz.

A number of Village jazz clubs have combined their efforts in booking talent to accommodate the festival schedule. Among them are The Cookery, Jazz Forum, Lush Life, 7th Avenue South, Sweet Basil, Village Gate and Village Vanguard.

"Tribute Night" (Aug. 31) will honor jazz composers Duke Ellington, Charlie Mingus, Thelonious Monk, among others.

Participating clubs are independently offering passes which entitle the purchaser to attend shows during festival week at reduced cover charges. The pass will also apply to Aug. 30 through Sept. 6 performances of "One Mo' Time," the hit

Artists scheduled to appear at the clubs are Kenny Barron, Arthur Blythe, Joanne Brackeen, Ron Carter, Dock Cheatham, Honi Coles, Paquita D'Riviera, Al Foster, Frank Foster, Slide Hampton, Harlem Blues & Jazz Band, Jimmy Heath, Jon Hendricks, John Hicks Big

Also, Dave Holland, Alberta Hunter, Mel Lewis Big Band, Ronnie Matthews, Charlie Persip Big Band, Sam Rivers, Hilton Ruiz, Archie Shepp, Art Taylor, Double Piano Quartet with Cedar Walton and Al Haig and Reggie Workman.

Festival producers are Robert Frenay Jr. and James Browne. Horst Liepolt is coordinator.

Holberg Taking Over At WFIL

NEW YORK-Reports that LIN Broadcasting's new chief, Dick Verne, will be making major changes at several of its five AM and five FM stations are becoming reality: WFIL Philadelphia general manager Jim DeCaro was let go Thursday (8) after 16 years.

Verne has named WMET Chicago general manager Bruce Holberg to succeed DeCaro. Holberg, who has spent most of his radio career with Metromedia, is a former general manager of WMMR Philadelphia, former program director of WIP Philadelphia and WCBM Bal-

Only last month, DeCaro dropped WFIL p.d. Dean Tyler. Since then, Chris Chandler has been serving operations director for both WFIL and WUSL. Chandler had been operations director of WUSL while Tvler was programming WFIL. DeCaro had presided over

WFIL's rise as a top AM rocker and then saw the station lose out to FM signals. He took the station in to a country format in September, fol-lowing the lead of the WUSL which went country a year ago.

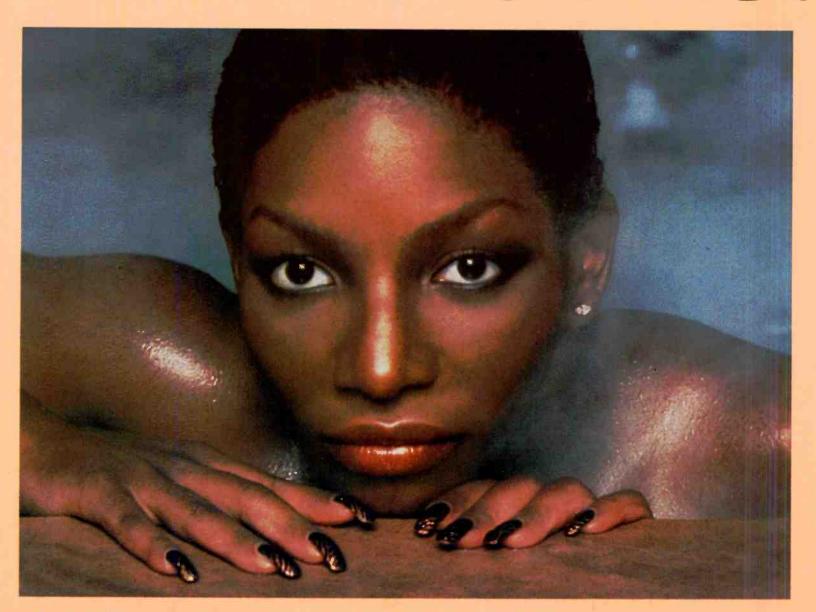
· In other late-breaking changes. George Wolfson has been named general manager of Viacom's WKHK New York, succeeding Don Boyles, who was dropped Wednesday (7). Wolfson comes from John Blair Co., a New York-based rep firm which owns WHDH/WCOZ

Boston. He was there for 12 years, and held the post of executive vice president of the radio division.

• A second general manager's post has been filled in New York with the appointment of Jim Goodwill as chief of WPIX-FM, a post that has been vacant for some time. For the past eight months, he has been vice president of sales of NBC's Source Network. Prior to that he spent eight at CBS, including five with WBBM Chicago as national sales manager and general sales manager.

· Roy Laurence has departed as p.d. from WCAU-FM Philadelphia after "philosophical differences" with general manager Vince Benedict. Morning personality Scott Walker has been elevated to p.d.

"TANTALIZINGLY HOT!"



Stephanie Mills

PolyGram Records takes great pride in welcoming Stephanie Mills.

NBLP-7265 Tantalizingly Hot!" her new album featuring the hit single, "Last Night." NB-2352 On Casablanca Records.







It's just that they tend to exaggerate a bit now and then. But sometimes their superlatives are right on the money.

"...There's no point in flogging Crenshaw into the next big thing. But if rock & roll is one of your ongoing joys...he's probably the next necessary thing."

—Rolling Stone

"...His record has heart, soul and a sound."

—New York Rocker

"But let us not pussyfoot; this is the strongest debut album by an American rocker that I have ever been privileged to review."

—Stereo Review

There's more. But really...enough is enough. Someday, someway you're going to have to deal with Marshall Crenshaw, so why not start with his new single, "Someday, Someway." 7-29974. And see for yourself during his current tour.

| Marshall Crenshaw | C

Produced by Richard Gottehrer and Marshall Crenshaw
On Warner Bros. Records & Cassettes

