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FUND FOR DISK PROJECTS

Canadian Radio Sets Talent \$

By DAVID FARRELL

TORONTO-Three major Canadian broadcasting companies have committed \$200,000 to the development of new recording talent.

The contribution is to a new fund which will provide up to 50% of the costs of new masters by Canadian artists and producers, in Canadian studios. It will be administered under the auspices of the Canadian Independent Record Producers Assn. (CIRPA) and the Canadian Music Publishers Assn. (CMPA).

The broadcasters are CHUM. Moffat Communications and Rogers Radio Broadcasting, says CIRPA president Vic Wilson. Among them, they operate approximately 20 music-formatted stations across Canada.

Although the fund is designed to increase the number of Canadian productions which can be sold at home and abroad, it will also ensure that there is sufficient new repertoire (Continued on page 65)

IN NEW YORK AREA **Vid Rental Racker Opens Shop**

YORK-Convenience Video Corp., formed here to rack video software in high traffic locations for rental only, makes its first installations this week.

It is believed to be the first time that the rack concept has been adapted to video rental, supplying display fixtures and full service to dealers while limiting the host's obligation to a small monthly fee and re-fundable security deposit per cassette stocked.

Five stores in the metropolitan New York area are in the initial batch of outlets to be serviced by the new company, among them major Gotham record and tape dealer King Karol. The other four are Granada TV rental stores.

None of the cassettes placed by Convenience Video will be offered for sale, says company president (Continued on page 9)

MUNICH-The Rolling Stones' upcoming European tour, which has already generated sell-out advance ticket business for several of the continent's largest venues, is being partly sponsored by a blank tape

manufacturer, TDK.

The move is drawing fire from music business executives in several companies, as their fight continues for a blank tape levy which would compensate for revenue losses attributed to home taping. Neither EMI, which handles the Rolling Stones' record label in Europe, nor the tour's promoter in Germany, Fritz Rau, knew of the sponsorship until Mick Jagger arrived April 29 to announce local dates.

The Stones have put certain limits on TDK's exploitation of the tour in West Germany, Holland, Sweden and Austria, according to a spokesman at TDK's European offices near Hamburg. There will be no direct connection between band members and TDK product, nor will testimonials be allowed. "It's not like the Stevie Wonder campaign," the spokesman says.

Concert security guards and road crew members will wear TDK T-

Despite Deal's Limitations, Move Draws Industry Fire

By JIM SAMPSON

shirts, TDK balloons will decorate the sites, blank tape dealers can compete for free concert tickets, and sponsorship will be mentioned in TDK consumer advertising. In Germany, TDK reportedly paid over \$200,000 for sponsorship rights.

TDK Sponsors Stones Euro Tour

Even with these restrictions, music industry reaction to TDK's involvement ranges from "disturbing" to "scandalous." It recalls U.S. reaction to the news that Sony would sponsor Rod Stewari's last American tour. Indeed, at that time, there were suggestions that the Stones' U.S. tour was going to be sponsored by Sony, though it never materialized.

"It makes us look rather foolish," laments EMI Music managing director for Central Europe, Wilfried Jung. "On the one side, we're telling (Continued on page 65)

Delco In-Car Tests Seen Key To AM Stereo Choice

By DOUGLAS E. HALL

NEW YORK-What's good for General Motors may be good for AM radio. Engineers nationwide are viewing with interest the upcoming in-car tests of four AM stereo systems by GM's Delco division.

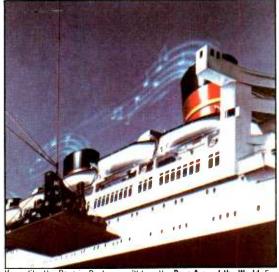
At the National Assn. of Broad-casters' engineering office, Chris Payne notes, "We're looking to the Delco test to determine which way the industry will go."

Delco, headquartered in Ko-

komo, Ind., is expected to work with

local stations on these tests "just as soon as the hardware becomes available," says a spokesman.

Under examination will go the Harris, Kahn, Magnavox and Motorola systems the one developed by Belair may also be tested "if it is still in the race," commented the Delco spokesman. He continues, "There seemed to be some question in Dal-las (at the NAB convention) as to whether Belair would be contin-(Continued on page 20)



If you like the Pops in Boston, you'll love the **Pops Around the World**. For the first time John Williams' sensational "Cowboys" overture—plus a collection of the Boston Pops' favorite overtures in Philips dynamic digital sound. Grammy Award winning composer/conductor John Williams and the Boston Pops have a great track record with Pops in Space, Pops on the March, Pops on Broadway and now Pops Around the World—Digital Overtures. On Philips Records 6514 186. CAS 7337 186. (Advertisement)

-Inside Billboard-

- RECORD RETAILERS currently testing the one-sided single for CBS are already enthusiastic supporters of the concept, particularly the 99-cent price tag. Page 18.
- ARBITRON HAS been commissioned to survey country music radio for the Country Music Assn. The results of the two-phase Qualidata report are expected to define the format's share of the overall market, among other goals.
- HOME TAPING as America's favorite indoor sport? RIAA president Stan Gortikov addresses this controversial issue, and urges support for pending legislation to compensate copyright owners. Commentary, page 16.
- VENUE OPERATORS nationwide have accepted new merchandising terms sought by a prominent artist manager. Herbie Herbert. These are said to yield improved profits on this ancillary business for his act. Journey, and may set a precedent for others to follow. Page 32.
- RADIO PROGRAMMERS debated the quality of new product from record companies at a recent seminar, and feelings ran strong. The quality of research was also discussed. Page 20.
- WITHOUT RADIO support for several hard-to-categorize acts, A&M Records is turning to the retail, dance and video markets with new campaigns. MTV is a key factor in one case. Page 6



Bobby Bare's a winner again . and again Columbia album "Ain't Got Notnin' To Lose" FC 37719, featuring the single "If You Ain't Got Nothin" ("ou Fin't Got Nothin" To Lose)" 18-02895. Bare's voice shines on this recording of all new material produced by Allen Reynolds on Columbia Records & Tapes. © 1982 CBS

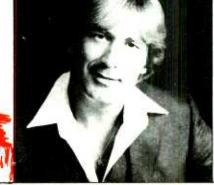




MADE OF" 442

A country/MOR winner from

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rchetta - Bob Saporiti m Dean - Lou Fisher e - Anya Wilson - Peter

RESERVE A HOT SPACE FOR QUEEN









FEATURING THE FIRST SINGLE "BODY LANGUAGE"



Produced by Queen-Mack

WATCH FOR HOT SPACE TOUR THIS SUMMER!

60 20

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General News

Shed 'Victim' Tag, Says Lundvall

Exec Wants Industry To Explore New Opportunities

NEW YORK-The industry has spent too much time identifying itself as "the victim of the recession, the victim of piracy and the victim of home taping," while tending to ignore that there is "no lack of public interest in music . . . that we are not a bankrupt industry-either financially or musically."

CMA Sets Arbitron Radio Study

By KIP KIRBY

NASHVILLE-The subject of surveys dominated the second quarterly board meeting of the Country Music Assn. held April 20-22 in New York City, with several of the organization's various committees recommending or undertaking specific survey projects.

Arbitron has been commissioned to do a two-phase CMA Qualidata report on country music radio audiences. The first part, due by September, will include audience information on listeners 18 and over, and targeted Metro area households, comparing country radio listeners to other audiences. It will, according to Don Nelson, chairman of the CMA radio committee, also define country's share of the overall market.

The research sub-committee. headed by chairman Bill Denny, discussed a potential study that would focus on country music consumers in both U.S. and European markets. The subcommittee also reported on a future CMA image study that could be utilized by the membership committee in developing ways to increase the organization's total membership.

Among the other topics covered during the three-day board meeting were the following:

A report from Barrie Bergman, chairman of the CMA's retailers/ record merchandisers committee, noted that membership in this category had increased nearly 45% over last year's total. The committee plans to design posters featuring the names of CMA awards finalists to be distributed to record retailers throughout the U.S. as a means of drawing attention to the annual October CMA tv show

Bruce Lundvall, chairman of the CMA committee to regulate home taping/record piracy, reported that the organization has joined 23 other entertainment industry associations in the Save America's Music coalition lobbying to aid passage of a roy-

(Continued on page 54)

Seasonal Promo Begun By Capitol

LOS ANGELES-The Capitol/ EMI America/Liberty Records "Moms, Dads & Grads" marketing campaign, highlighting 20 current label releases including two each by Juice Newton and Iron Maiden.

Four-color 20-by-30 inch posters have been developed for in-store displays, along with flyers and ad mats for print advertisements. Capitol has also prepared two 60-second general audience radio spots for all three holidays, in addition to commercials written and targeted especially for black-oriented music marBy IRV LICHTMAN

This is the view of Bruce Lundvall, former president of Columbia Records and now senior vice president at Elektra Records (where he operates his Musician label) at a monthly meeting here Monday (3) of the music and performing arts lodge of B'nai B'rith.

Lundvall, whose address was tagged "The Positive Aspects Of The Recording Industry," said he did not "mean to trivialize the effects of the recession, piracy or home taping. But the impact of the recession on music sales has been slight when compared to other industries dealing in consumer goods-and considering our other problems, we've held our own very well, indeed." To bolster his contention, Lundvall cited severe profit erosion during the first quarter at a number of firms outside of the music industry orbit.

To the veteran executive, the most important issue facing the industry today is "recognizing that we face some of the most exciting opportunities the music industry has seen in many years.

"To build an agenda for the future, it is necessary first to remember how important new artists and young audiences are to our indus-

At this point, Lundvall, citing the success of such new acts as Joan Jett. the Go-Go's, Soft Cell and the Human League, wondered if in the past few years the industry had placed "too much emphasis on trying to reach an aging audience. Maybe it's our point of view-at labels and in the press-that is really aging."

Lundvall said the "first order of business, then, is to re-focus our energies and to get back in touch with younger tastes. That, along with a host of new technologies, is where we will find the greatest potential for our industry's growth.

Technologically, Lundvall pointed out that while he keeps hearing that home video is "going to eat up the music industry," he asked his audience to consider that in 1981 more than 20 million Walkman-type tape players "attached themselves to joggers, skiers, subway riders and others," while VCR sales in the U.S. were 1.3 million.

"The message in those numbers is that music has gone portable,' Lundvall stated. "Our listeners travel, and we have to start thinking in terms of serving a public that is on the move. According to the RIAA, sales of prerecorded cassettes grew 26% in the U.S. last year, yet that hardly begins to tap a huge and expanding market."

On the issue of digital audio. Lundvall said "the time to start exploring the potential for digital reproduction is now. By doing so, when the machines are widely available we'll already have a roster of artists with the background to create state-of-the-art recordings

"Quite possibly, we missed a ma-(Continued on page 9)



BUSS-BOY-Manager/entrepreneur Jerry Weintraub fields a congratulatory peck from John Denver after receiving the Menachem Begin Award from israel's Bar-ilan Univ., honoring Weintraub's services to the country. Clients Neil Diamond, seen at left, and John Davidson, far right, teamed with Denver to award their own impromptu trophy—the centerpiece from their table. Abe Spiegel, president of the university, is seen next to Diamond, enjoying the

Gallup Gets British Charts; **Test Collection Hardware**

LONDON-New data collection hardware will be used in the compilation of Britain's charts next year.

It's part of developments which see Gallup take over handling of the charts-which are funded by the British Phonographic Industry, representing U.K. record companies, together with the BBC and trade paper, Music & Video Week-from the British Market Research Bureau. Latter has been doing it for 12 years.

Data collection from January, 1983, will involve new equipment designed specifically to process record and tape sales statistics: a communications modem connected to the retailer's own telephone line.

Assistants enter details of sales into the machine through a keyboard, and the data is collected during the night by automatic telephone dialing equipment, then forwarded to Gallup for computer analysis. The hardware recently underwent a two-month trial in a couple of independent disk retail outlets, under the two-month trial in a couple of indeauspices of Gallup.

The new methodology will permit a breakdown of disk and tape sales and of seven- and 12-inch singles. among other features. It also costs less, one of the main reasons why the among other features. It also costs British Phonographic Industry began scouting other research organi-

In This Issue

RIAA CERTIFICATIONS

Good Month For Platinum, Gold

By PAUL GREIN

LOS ANGELES-RIAA certifications held their own in April, thanks to a strong showing by top country acts and belated gold awards to a pair of 1964 Beach Boys releases.

There were four platinum albums in the month, the greatest April total since platinum certifications began in 1976. The bounty brings the yearto-date total on platinum albums to 20, just one shy of the comparable 1981 figure.

There were seven gold albums, one more than in March, bringing the year-to-date total to 34. This represents a severe drop from last year, when there were 52 gold albums by this point.

Both of country music's reigning supergroups, Alabama and the Oak Ridge Boys, pulled in gold and platinum albums in April, while an album by Hank Williams Jr. and

NEW YORK-Dates and venue

for Billboard's upcoming Radio

Programming Conference have

Huntington Sheraton Hotel in

Douglas E. Hall, Billboard radio

programming editor, reports that

the event will deal with all aspects

of programming, covering all ma-

jor formats, syndication, news and

Conference director is Mike

Harrison, president of Goodphone

Communications, who will coordi-

nate planning with Hall. Harrison,

also an air personality at KMET-

been firmed: Jan. 20-22

Pasadena, Calif.

network operations.

Willie Nelson also went gold. These awards come on the heels of first quarter gold and platinum citations to albums by Barbara Mandrell. Kenny Rogers and Juice Newton.

April's most surprising certification recipients were the Beach Boys' "Christmas Album" and classic single "I Get Around." Both were released in 1964 but only now went over the top, perhaps because of the airplay which greeted their recent top 15 hit medley.

While it may seem surprising that a No. 1 smash like "I Get Around" never went gold, it should be remembered that in all of 1964 there were just seven gold singles.

The 18 years that "Get Around" took between release and gold certification is a record for a pop-rock single, surpassing the 12 years taken by Buddy Holly & the Crickets' 1957

FM and a Billboard columnist,

brings years of radio convention

organizational experience to the

rected the successful Goodphone

Symposium, held in March, 1980

According to Harrison, the con-

ference will gear itself to the evolv-

ing aspects of radio programming

directly, and provide the business

with a meeting ground for people

in both the radio and music fields.

the conference speakers, panels,

agenda and registration will ap-

pear in future issues of Billboard.

Further information regarding

torum, naving most recently

at the same site.

Broad Agenda Set For

Billboard Radio Confab

hit "That'll Be The Day." (But it still doesn't approach the 20 years needed by Gene Autry's 1949 classic "Rudolph, The Red-Nosed Rein-

Boardwalk is the top label for April with three RIAA certifications. Capitol, Columbia, MCA and RCA each scored two. This showing elevates MCA to second place for most certifications by an individual label thus far this year. Columbia's out front with 11, followed by RCA with eight and Warner Bros. with seven.

Here's the complete list of April certifications:

Platinum Albums

Vangelis' "Chariots Of Fire," Polydor/PolyGram. His first.

Joan Jett & the Blackhearts' "I Love Rock'N'Roll," Boardwalk. Their first.

Oak Ridge Boys' "Greatest Hits," MCA. Their second.

Alabama's "Mountain Music," RCA. Their second.

Gold Albums

Oak Ridge Boys' "Bobbie Sue," MCA. Their sixth.

Beach Boys' "Christmas Album," Capitol. Their 15th. Joan Jett & the Blackhearts' "l

Love Rock'N'Roll," Boardwalk.

Hank Williams Jr.'s "The Pressure , Is On," Elektra. His fifth.

Buckner & Garcia's "Pac-Man Fever," Columbia. Their first.
Alabama's "Mountain Music,"

RCA. Their third. Willie Nelson's "Always On My Mind," Columbia. His eighth.

Gold Singles

Joan Jett & the Blackhearts' "I Love Rock'N'Roll," Boardwalk. Their first.

Beach Boys' "I Get Around," Capitol. Their second.

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Hits Of The World. Videocassette Sales Disco/Dance Top 80 Classical LPs Latin LPs... REVIEWS

Album Reviews.

Singles Reviews......

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General News



"We will intensify our attack on the morality of the country, step up our pornography campaign, infiltrate the media, and further undermine political, educational, and religious institutions. We'll stir up the old ethnic suspicions and spread rumors about shortages and rationing. Then we'll top it all off with a whole new era of earsplitting psychedelic rock!"

'Demonic' Messages Are Focus Of Calif. Proposal

By JOHN SIPPEL

LOS ANGELES—Whether demonic messages are being "backward masked" on recordings performed by Kiss, the Rolling Stones, Earth, Wind & Fire and other rock bands will be deliberated in October before the California Assembly Committee on Consumer Protection and Toxic Materials in Sacramento.

The purported Satanic messages fomented a March 15 legislative proposal (AB 3741) which would require warning on recordings which contain subliminal information. A representative of bill author Assemblyman Phillip D. Wyman (R-Tehachapi) told Billboard the bill stemmed from a constituent, Monika Wilfley of Lancaster, "who objected to the Satanic messages being placed on records." Wyman's representatives said the woman had been informed of the alleged messages at a religious meeting.

At the hearing April 27, William H. Yarroll II, president of Applied Potentials Institute, Aurora, Colo., played excerpts of several recordings claimed to illustrate the Luciferlinked messages. A member of the committee who asked to remain anonymous stated that only because printed sheets containing the purported lyrics were supplied could she barely make out an otherwise inaudible message. Wyman's representative, however, claimed he could clearly hear the message.

Wyman's representative also said Yarroll appeared because Wilfley suggested he be queried on the subject. He said that Yarroll's testimony indicated he had taken medical and psychological treatises and "put them in layman's language," and that he also conducted seminars for businesses.

The committee supplied Billboard with a typewritten letter on Applied Potentials Institute letterhead titled "Backmasking Examples," and signed by Yarroll. It contained purported lyrics supposedly taken from the Beatles' "Revolution," Styx' "Snowblind," Led Zepplin's "Stairway To Heaven," Black Oak Arkansas' "Raunch N' Roll" and ELO's "Face The Music" and "Eldorado." Yarroll also supplied a diagram which purports to document how the unconscious and conscious portions of the brain interact to

create the listener's "self-image," but which is incomprehensible without further explanation from Yarroll.

Previous inquiries by recognized researchers into subliminal messages in print and filmed advertisement, also concerned with any possible transfer of information from the unconscious to the conscious areas of the human brain, are known to have established little or no evidence that such ploys are effective.

In the material supplied by the committee is a plain sheet of paper on which is typed the header: Rock Music Does It Have A Secret Message?"

On the sheet the claim is made that "backward masking" was originated by the Beatles when their sales were down. "By playing their music backward on a turntable, they left obscure clues as to what had happened to Paul McCaurtney (sic). Unfortunately today we have a common thread of backward masking on many of the popular rock albums with the same message. Blasphemy toward Jesus Christ and calling on the listener to serve Satan as master (Continued on page 78)

ABC Video, Cox Plan Joint Cable Venture

By LAURA FOTI

LAS VEGAS—ABC Video Enterprises and Cox Cable Communications, the nation's fourth largest cable operator, have formed a joint venture to examine and develop entertainment and informational programming for such areas as pay-perview, video games, videotext and transactional services.

It will concentrate on development of programming and hardware for addressable systems, such as those operated by Cox. These systems are interactive.

Herb Granath, ABC Video Enterprises president, would not estimate when the ABC/Cox programming may find its way into homes. "We want to do our homework on existing systems," he says. "Each company is forming an internal task force to formulate a business plan."

Music is being studied as an area of programming for the venture. "The results of the Rolling Stones pay-per-view concert (last December) were satisfactory to those involved," says Granath. "They indicate there is a market for music payper-view. But there aren't many Rolling Stones around. The Rolling Stones are not indicative of the response in general we might get. We would be cautious before doing music." He adds that he has "no one in mind" to do pay-per-view music programming.

ABC is already active in three basic cable services: ARTS, a cultural channel: Daytime, women's programming; and Satellite News Channels. A joint venture with Getty's ESPN involves the development of pay-per-view sports events. And the recently announced Home View Network (Billboard, May 8) will deliver programming for home recording during overnight hours.

Judgments Set In Publishing Suit

NEW YORK—Judgments totalling \$50,000 were entered in U.S. District Court in Pittsburgh recently against Raymond Greco, d/b/a Big Band Arrangements. He had been charged by Acuff-Rose Music and Michael H. Goldsen Inc. for unauthorized publication of band arrangements of their songs, "Blue Bayou" and "Intermission Riff," respectively.



SMILING SHEENA—EMI/Liberty president Jim Mazza, right, welcomes label artist Sheena Easton to a special reception following her recent show at the Santa Monica Civic Auditorium, which wound up her first U.S. tour.



TUG OF WAR—Paul McCartney, right, discusses his Columbia album, "Tug Of War," with Walter Yetnikoff, CBS Records Group president.

Executive Turntable

Record Companies

Sam Citro upped to vice president of sales at Capitol Records in Los Angeles, filling the slot vacated last week when Walter Lee was named vice president



Citro

dent of marketing at the label. Citro, a 10-year Capitol veteran, was most recently national field marketing manager.... Eddie Gilreath named executive vice president of marketing for Island Records in New York. He was vice president of black music sales for Warner Bros.... PolyGram Records has appointed Emiel Petrone U.S. coordinator for the Philips/Sony Compact Disc. He will act as liaison between PolyGram and the companies involved in marketing the new digital disk, while continuing as West Coast vice president of marketing for the label.

Jimmy Gielbert upped to president of Radio Records. He has been with the Ft. Lauderdale-based label since its inception three years ago, serving most recently as vice president of sales and merchandising.... Mavis Mackoff Brodey named manager, talent acquisition for EMI America/Liberty Records in Los Angeles. She was Northeast regional album promotion manager for the labels.... Stanson Nimiroski appointed vice president, quality management for CBS Records manufacturing in Milford, Conn. He was director, quality control.



Gilreath



Petrone



ielbert



Brode

Steve Backer joins Windham Hill Records as its East Coast manager, working out of Chester, N.H., and coordinating with founder/president Will Ackerman in Palo Alto, Calif. Backer, who has overseen jazz a&r as executive or consultant with labels including ABC/Impulse and Arista, will continue consulting Island Records' Antilles line in its jazz output while handling his new marketing and promotion duties. . . . Tom Holser named director of marketing and sales for Mega Records in Hollywood. He was head of national promotion and marketing for Takoma Records.

Marketing

Merrill Kirsch, longtime Minneapolis executive in industry wholesaling, has left Pickwick's rackjobbing wing, where he was in national accounts. He started with Heilicher Distributing in 1954.... Al Geigal has left his post as national chief of record/tapes/accessories for Montgomery Ward, Chicago. No replacement has been named as yet....

Related Fields

Robert V. Klingensmith named senior vice president of Paramount Video in Los Angeles. He joined the firm in 1979 as vice president for pay tv/home video. . . . Donna B. Sessa exits June 1 as vice president of programming for Warner Home Video in New York. She is forming Hidden Mill Associates to represent original and existing programming for the home video, tv, pay tv and non-theatrical markets. Her replacement has not been named.

Susan Peterson named public relations director for MCA Videocassette, MCA Videodisc and Universal Pay Television in Universal City, Calif. She will also handle publicity for Optical Programming Associates, Pioneer Video Inc. and Magnavox Productions. Peterson was a staff editor and writer for Billboard magazine for five years. Also at MCA Videodisc, Phyllis Bagdadi is appointed program executive. She was story editor and director of development for Melvin Simon Productions, Features and Television. ... Marvinia M. Hunter named director, cable/cassette marketing, sales division, for ABC Video Enterprises in New York. ... She was director of public relations and human resources at Valley Cable TV.

Randy Garelick joins the William Morris Agency's music department in New York. He was an agent at ATI. . . . Mitch Pollak joins Cricket Talent & Booking Inc. in New York as an agent and logistics coordinator. He was head of Charisma Talent. Also at Cricket, Marty Diamond named administrative assistant. . . . Ida S. Langsam exits from Aucoin Management Inc. in New York as director of publicity. . . . Mort Hillman joins Circus Magazine as vice president of advertising.

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PRODUCER PROFILE

Digital Delights Hugh Padgham

By ROMAN KOZAK

NEW YORK-"On most of the projects that I work on, I co-produce with the act. I am not keen on the idea of being a heavyweight producer," says Hugh Padgham, whose recent credits include the latest LPs by Phil Collins, Genesis, the Police, XTC and Split Enz.

"I think that it is the band's album and I am there to engineer and direct it the right way," continues the former chief engineer at Virgin's Town House Studio in London.

Currently Padgham is independent, and is represented by Dennis Muirhead, who in the U.S. works out of the Howard Deutsch offices in New York. Padgham himself was in town recently between projects. He had just finished producing a solo LP for Abba's Annifred (Freda) Lygnstad with Phil Collins and was getting ready to work with Collins on his next solo album.
"With the sort of bands I have

been working with, they all know what they want in the studio, so I like the role of co-producer, rather than producer. And, of course, if it fails, you only take half the blame," laughs the producer.

Padgham's last project took place at Abba's studios in Sweden, where he produced Freda's album digitally. "It is fantastic," he says. "When you are working on analog tape and you are overdubbing and overdubbing, the head goes across the tape thousands of times, and the sound actually degrades. And when it comes time to mix, you



find yourself having to add more highs or mids onto the tape.

The thing with the digital is that you do not lose any of the original sound at all, and when you mix, you can do it years later if you want. That is the main benefit. The sound that you put on the tape just stays there. It is also a 32-track machine, so you can put more things on it without having to bounce. But you can bounce things on digital also without losing any quality. You can ping pong from track to track on digital to make room for more things just as easily

as on analog.
"There are a few problems, though," he continues. "It is not so easy to edit. You cannot slice the tape with a razor blade like you can with analog. You have to have two machines, and all that. And as they didn't have multi-track digital machines there was no way we could edit the tapes. All the edits we had to do we did on the mixdown, when we mixed everything down to two tracks."

Chartbeat **Hands Across The Water;** Columbia's Singles Sweep

LOS ANGELES-Columbia this week stages a clean sweep of the No. 1 spots on Billboard's four singles charts. Paul McCartney & Stevie Wonder's "Ebony & Ivory" moves up to No. 1 pop and adult contemporary, Willie Nelson's "Always On My Mind" holds at No. 1 country and Deniece Williams' "It's Gonna Take A Miracle" (on ARC/Columbia) moves up to No. 1 r&b. (For more on Niecy's record, see page 59.)

The last time one label topped Billboard's Big Three singles charts simultaneously was Dec. 24, 1979, when MCA was No. 1 pop with Rupert Holmes' "Escape," No. 1 r&b with Rufus & Chaka's "Do You Love What You Feel" and No. I country with Conway Twitty's "Happy Birth-day Darlin." MCA, however, was not No. 1 adult contemporary that

By hitting No. 1 on the Hot 100, "Ebony & Ivory" becomes the first single to top both the British and American charts since the late John Lennon's "Starting Over" in December, 1980.

It's also McCartney's first record to hit No. 1 in both Britain and America since the breakup of the Beatles. McCartney's only other post-Beatles British topper, 1977's Mull Of Kintyre," peaked at 33 in the States.

The duet also marks Stevie Wonder's first appearance at No. 1 in the U.K. He'd reached number two in Britain with "Yester-Me, Yester-You, Yesterday," "Sir Duke" and "Master Blaster"; number three with "For Once In My Life" and "Lately."

On the American charts, "Ebony & Ivory" is the sixth single in the past six years to hit No. 1 in just six

weeks. What's most amazing is that five of these records are by one-shot celebrity matchups: Elton John & Kiki Dee's "Don't Go Breaking My Heart," Barbra Streisand & Neil Diamond's "You Don't Bring Me Flowers," Barbra Streisand & Donna Summer's "No More Tears," Diana Ross & Lionel Richie Jr.'s "Endless Love" and now the McCartney & Wonder duet.

The only other single since '76 to reach No. 1 in six weeks is the Eagles' 1979 smash "Heartache Tonight."

"Ebony & Ivory" is McCartney's eighth post-Beatles No. I single in the U.S., a total matched by only five acts in the rock era. The Beatles are out front with 20 No. 1 hits, followed by Elvis Presley with 18, the Supremes with 12, the Bee Gees with nine and the Rolling Stones, also

McCartney's previous post-Beatles Stateside toppers are "Uncle Albert/Admiral Halsey" (from which we lifted this week's headline), "My Love," "Band On The Run," "Listen To What The Man Said," "Silly Love Songs," "With A Little Luck" and "Coming Up." All of these went top 10 in Britain except "Uncle Albert," which didn't chart at all.

Back here in the States, "Uncle Albert" went to No. 1 in just four weeks, a rate matched by only one record since (Elton John's 1975 smash "Island Girl").

This is Stevie Wonder's seventh No. I pop hit in the U.S., following "Fingertips," "Superstition," "You Are The Sunshine Of My Life,"

"You Haven't Done Nothin'," "I Wish" and "Sir Duke." "Ebony & Ivory" also leaps to number 13 on Billboard's r&b chart while McCartney's "Tug Of War"

(Continued on page 76)

riugh Padgham (Continued on page 76) A&M Expands 'Radio-Free' Drive Label Says Armatrading Campaign Showed The Way

By SAM SUTHERLAND

LOS ANGELES-Encouraged by the results of a pointedly "radiofree" marketing campaign for Joan Armatrading, A&M Records now plans to regularly target selected acts for major programs that sidestep the traditional reliance on airplay to concentrate instead on retail, dance and video markets.

The first-quarter push for Armatrading took that act's chronic obstacle in format identification as its starting point in an alternative store merchandising and publicity push, credited with rekindling sales on both current and catalog product (Billboard, April 3). Now A&M is involved with separate blueprints for Chas Jankel and Split Enz which, while different in components and execution, share the goal of triggering significant sales mo-mentum regardless of radio's initial receptivity.

In Jankel's case, the thrust will be

at retail, with direct consumer contact the goal sought via a new merchandising push.

For New Zealand rockers Split Enz, the leading edge of the A&M

strategy is to capitalize on a promotional linkup with Warner-Amex' Music TeleVision (MTV) cable music service through an exclusive premiere for two new clips by the band, produced from the outset with the MTV partnership in mind.
David Steffen, A&M's vice presi-

dent of sales, agrees the genesis of the concept lies in the tightening pathway for new product at the ra-dio level, along with the decline in the upper ceiling for volume sales on big hits in a soft market.
"You get down to how many

guaranteed platinum acts are out there from the consumer point of view," offers Steffen. "Even with established platinum acts, how many are going to go to three or four million units, the level at which a company generates the money to keep signing and developing a lot of new

That, Steffen concedes, argues for the need to "change that platinum benchmark and learn how to work viably with potential sales of 300,000

Steffen and Bob Reitman, vice

president of marketing services, are promoting Chas Jankel's "Questionnaire" album in a new program that hopes to parlay consumer recognition for its No. 1 Dance/Disco chart hit, a medley of three key tracks, into artist recognition. A redesigned album graphic, a newly remixed version of the next single and a store poster built around the album's title were the tools developed.

For Split Enz, Reitman's original video marketing concept was implemented by Martin Kirkup, vice president of artist development, who has worked with MTV promotion chief John Sykes in setting up the May 13 launch for the two new clips, as well as the pre-airing video plugs set to begin Sunday (9).

The partnership with MTV, say Reitman and Kirkup, will echo the traditional interplay between labels and radio stations in that both A&M and the music video channel will cross-promote. Enz guitarist Neil Finn was flown to New York several weeks ago to tape promotional spots and interview segments for use on MTV, which will supply its own in-store "As Seen On MTV" materials to dealers for use in plugging the band's "Time And Tide" album.

A&M in turn is promoting the MTV airings in its print and radio ads in ten key markets. Those cities were identified after Reitman studied his own research on the group's past sales, developed a list of areas where prior airplay and sales showed inroads, and then matched up the results against MTV's own map of franchised markets.

As a result, MTV will debut clips for the first single, "Six Months In A Leaky Boat," and a second track, "Dirty Monster," back-to-back on May 15 before folding them into their regular rotation.

In the key markets-Austin, Tex.; Baltimore; Boston; Cincinnati; Cleveland; Denver; Houston; Philadelphia; New York and Seattle-the cable play will be buttressed by print ads in local trend weeklies and a ra-(Continued on page 78)

Bootlegger Pleads Guilty, Provides Additional Info

PHILADELPHIA-A break in the battle against bootlegging of records and tapes in this area is expected to come now that a suburban record dealer has promised to cooperate with the FBI by testifying aginst others

Leslie M. Joblin, owner of Critters record shop in suburban Bryn Mawr, Pa., pleaded guilty to selling bootleg LPs and under terms of a plea bargain, he entered the guilty plea on two counts of copyright in-fringement before U.S. District Court Judge Donald W. Van

Artsdalen here April 19.

Joblin agreed to tell what he knows about the record counterfeiters who reproduce bogus disks

from legitimate albums, according to Assistant U.S. Attorney Robert L. Hickok here. The record retailer, who also agreed to take a lie detector test, will be sentenced later. He could be jailed for up to two years and fined \$50,000, said Hickok. Last year, FBI undercover agents

purchased alleged bootleg albums at Joblin's Critters store. The titles in-Rolling Stones and Bruce Springsteen's "The Jersey Devil Live-Palladium 1976" LPs. On Jan. 7, FBI agents raided Joblik's store and seized about 1,800 albums, Hickok said, including others cut by the Beatles, the Who and Blondie. Joblin ordered the records that were sold in his store, Hickok said.

After laying down the tracks, lay down

... at Le Parc—the informal hotel that's become the "in" of the industry. Close to the recording studios and west coast headquarters of the major labels. Located 1 block west of La Cienega's "Restaurant Row." 152 suites, each with wet bar, kitchenette and balcony. Complimentary continental breakfast and limousine service available within the area.



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The Dock Of The Bay" is both a tribute and a triumph.

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The recent Grammy awards are proof of that. Quincy walked off with five, including producer of the year and three for his album "The Dude".

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We're proud of our association with the album. Its platinum status proves it's a

It's tough to win a Scotty Award. But when you win one, it means something. And you can share that something with someone less fortunate, because we'll award \$1,000 in your name to the Muscular Dystrophy Association. That money goes toward helping kids like Geoffrey McWilliams.

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If you think you know a super achiever, you can enter that artist in this year's Scotty Awards. We're now accepting nominations for recordings that reach gold or platinum status in 1982. And we'll donate \$100 to Muscular Dystrophy for each qualified

So contact your 3M Field Representative for details and nomination forms. Join Quincy Jones and go for a Scotty. It's the sure sign of a winner.



General News

Market Quotations___

(Sales 100s) P-E High Low Close Change 9/16 Altec Corporation 13/16 Unch. 38% 35% 5% 47½ 71¼ 37% 26¼ 5¾ 43¼ 71% 6½ ABC American Can 1854 204 196 38 % 26 % 6 % 43 % 71 % 6 % 57 ½ Automatic Radio CBS 1046 339 12 Columbia Pictures Craig Corporation Disney, Walt 1362 Electrosound Group 4 6% 17 15½ 5% 15% 13% -6% 436 354 108 101 13 1925 4379 1755 1124 16 72 28 2909 7197 217 15% 14 3% 6% 50% 57% 65% 38% 9 14% 21% 15% 30% 3% Handleman 6¼ 7 59 Integrity Entertainment K-Tel Matsushita Electronics 50 51% 55½ 64¼ 38% 8% 13½ 20% 14% 29% 54% 57% 65% MCA 3M Motorola North American Philips Orrox Corporation Pioneer Electronics RCA Sony Storer Broadcasting Unch. Taft Broadcasting

63% 50%	Warner Co	mmunication	ons	14 38/6	5/% 56%	56 1/2	- %
OVER THE COUNTER	Sales	Bld	Ask	OVER THE COUNTER	Sales	Bld	Ask
Abkco	1000	1/2	1 %	Kustom Elec.	100	1 1/2	1 3/4
Certron Corp.	4600	15/16	17/16	Recoton	_	2%	31/6
Data Packaging		61/4	6¾	Reeves			
Josephon Int'l.	_	7%	81/4	Comm.	522	35	351/2
Koss Corp.	1270	4 1/6	51/8	Schwartz Brothe	rs 100	2	31/2

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

Vid Activity Boosts Schwartz Bros. \$

NEW YORK—Schwartz Brothers Inc. is attributing record-high sales and a substantial increase in after-tax income for the year ended Jan. 31, 1982 largely to video activity.

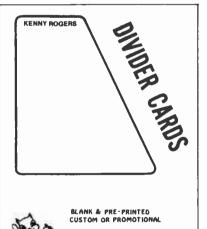
The company reports sales of \$45,377,715 for the year, up 27% from the \$35,634,910 grossed in the prior fiscal year. Net income was \$197,248 compared to \$2,205 in fiscal 1981

Sustained increases in sales of prerecorded videocassettes, video

games and accessories were noted, although management also cited improved results in the firm's retail and wholesale divisions. An important contributor was the opening of two stores in Maryland during the year and expansion of wholesaling activities into North and South Carolina.

Schwartz Brothers operates 25 Harmony Hut retail stores in New Jersey, Pennsylvania, Virginia and Maryland. Its video merchandise is distributed through SBI Video, a division formed in 1980.





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RCA To Focus On 'Core' Areas Electronics, Entertainment, Communications Are Key

NEW YORK—At RCA Corp., it's an "E" for entertainment, an "E" for electronics and a "C" for communications

"In the weeks and months ahead," said RCA chairman Thornton Bradshaw at the company's annual meeting here Tuesday (4), "RCA will make the transition from a diversified organization to one tightly focused on its newly defined core businesses—electronics, entertainment and communications."

Bradshaw said the electronics and entertainment industry is "poised for the greatest growth era in its history. The decade ahead will see a major change in the way entertainment and information are produced and delivered into the American home. All the new electronic media and services—communications satellites, videocassettes, videodisks, teletext, cable, video games—are even now beginning to shift consumer viewing and spending habits. And this shift in viewing and spending will accelerate."

In tapping these areas, Bradshaw said the company's strategy is "two-fold": the consideration of joint ventures and acquisitions depending on prevailing financial and market conditions, and plans to strengthen the company's core electronics and communications businesses through a phased redeployment of the company's assets.

Bradshaw said RCA management expects 1982 will be a "far better

Shed 'Victim' Tag, Lundvall Tells Industry

• Continued from page 3

jor opportunity by not responding quickly enough to the impact of the Walkman. Now we're playing catchup. That's a mistake we should not repeat with digital equipment. It's also worth noting that the next generation of Walkmen will have vastly improved reproduction quality, creating further demand for aurally sophisticated programming even at the lower end of the market."

New wave music, stated Lundvall, has made an impact on the industry, despite that it may not be "selling in the same numbers that the Eagles or Fleetwood Mac once did, but then neither are the Eagles or Fleetwood

"Market conditions being what they are, there simply aren't many multiplatinum artists right now. But that doesn't mean we can't operate efficiently and still put out good recordings that sell in reasonable quantities."

Lundvall then directed his attention to the success of independent labels, which are "telling us that there is a vital young buying audience out there." He added, "... a new cottage industry has been growing with increasing frequency over the past few years as a result of major labels failing to support new music."

While he warned that cable programming "must be used carefully" and could be counter-productive if it conveys a negative or plastic artist image." he reported that "we've moved albums by unbroken acts like the Shoes in Utah that can be directly attributed to MTV's airing of Shoes clips." He suggested that good video clips can be "watched over and over, just as (young audiences) want to hear certain records repeatedly."

year" than 1981, even though the company will not reach its true potential.

"We are faced with a deep recession and continuing high interest rates. No one can predict with certainty when the recovery will begin to take shape, but the recovery will

come-and with a resurgence of RCA's prospects." Net income at RCA dropped 83% in 1981.

Bradshaw told the company's shareholders that a president would be selected in the near future. Bradshaw took over the helm of the company last July.

New York Stores Utilizing Vid Rental Rack Concept

• Continued from page 1

Jack Freedman, who looks for revenues solely from fees to the dealer of \$5 per month for each of a minimum of 100 items carried.

While titles locked in exclusively to studio rental plans will not be handled, Freedman feels no restrictions need apply to any other material he can obtain. "Anything I can buy, I can rent," he says.

Freedman says he has spoken with high level representatives of all major video software companies, and none has raised objections to his rental rack concept. He claims higher prices now being charged for software carry a built-in cushion to allow for rental.

Under the Convenience plan, retailers pay a one-time security deposit of \$50 per tape, refundable upon termination of the rack agreement and return of the product. Minimum start-up contract period is four months, although the host store

is not required to pay the \$5 lease fee per title for the first month.

There is no further charge, and no log need be kept of the number of rentals and price charged, says Freedman.

Tapes stocked in the seven-foothigh display units are removed from their original boxes and repackaged in clear plastic containers. This is not only to provide greater protection for the cassettes, but also to make it simple for clerical verification of titles returned.

The top 30 or 40 titles are current best-sellers and are stocked in all locations, with the remaining titles chosen according to traffic preferences. The top 25 titles will be carried in both VHS and Beta, says Freedman, with the others only in VHS.

Service to clean the display unit and replace slow movers with more active titles will be twice a month in new locations, and once a month thereafter.

Cal Tjader Dead At 56

LOS ANGELES—Jazz veteran Cal Tjader, 56, died Wednesday (5) in Manila, following a heart attack suffered the day before shortly after his arrival in the Philippines for a trio of concerts.

Born Callen Radcliffe Tjader in St. Louis, where his Swedish-American parents operated a dance studio, the vibraphone stylist captured his first major post as drummer for Dave Brubeck, whom Tjader met while attending San Francisco State College after World War II.

But it was on vibes, and after Brubeck, that Tjader's star rose, propelled by the mellow stylist's fascination for Latin performers. Joining George Shearing in 1953, Tjader travelled to New York and heard the music of visiting Cuban and Puerto

Rican musicians.

That experience would shape Tjader's music for years to come, and in the decades since most of his live dates and recordings (for Fantasy, his own label venture with the late Gary McFarland and the late Gabor Szabo, and, most recently, Concord Jazz) have cohered around his love of Latin elements.

Although Tjader's work did move beyond those boundaries his best-known triumphs underscored the Latin connection: "Soul Sauce," a hit single in 1964, as well as his 1980 Grammy-winner as best Latin album ("La Onda Va Bien") and a 1981 Grammy nomination (for another Concord title, "Gozamel Pero Ya...") are among examples.

SAM SUTHERLAND

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Rock'n' Rolling

Weasels Live In 'Lubbock': **Photo Fare From Gruen**

By ROMAN KOZAK

NEW YORK-Most attempts at a synthesis of rock music and drama fail, either because they are hopelessly obscure or they become so commercial and show tuney ("Hair," "Jesus Christ Superstar") as

to no longer be rock at all.

But one play, "Stuck Inside Of
Lubbock," being staged Off-Off
Broadway at the Wonderhourse Theatre in New

York, manages to succeed remarkably well, possibly because it uses an actual rock band, Denver's Young Weasels, who are an integral part of the performance.



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Described by author John Kaplan as "a rock'n'roll play about family history," it opens in a seedy bar in Lubbock, during a scene that just about every musician knows and dreads. It's that miserable time when a band is virtually eye to eye with a hostile audience. Not helping any is a lead singer who keeps drifting off into incomprehensible monologues between taunts and insults.

The other two acts explain the singer's behavior by showing him four years earlier, his life and his family dissolving around him. It is not a happy play.

Kaplan says he was working on the last two acts when he chanced to see the Young Weasels peforming at Walabi's, a new wave club in Denver. He got the idea of melding his play with the sound of the group.
"I suddenly had a direction ...

family, history, dark bar, going backwards, a sound-the sound we don't make with words. That was something I didn't really understand and I had to explore it ... not in a detached way. I wanted to lean into it, the way you lean your body into a really good sound," says Kaplan. He persuaded the Young Weasels

to become part of his play, which took a bit of doing, since the actor who plays the lead singer in the play was drafted into the group for the performances. But it worked out okay, and the play was first presented at the Slightly Off Center Theatre in Denver, before moving, band and all, to New York.

Jeff Froyd of the Young Weasels says the band on its own has a fuller sound than the older pieces it plays as part of the theatrical piece. It is doing a few shows in local clubs. The principals hope to be able to move

(Continued on page 76)



ROCK ART—These studies of Chuck Berry and Debbie Harry in concert are among the many seen in the "Rockers" photo exhibit featuring the work of photographer Bob Gruen.

Presley's Graceland Home To Be Memorial Museum

MEMPHIS-In a news conference held here Tuesday (4), Priscilla Presley, former wife of the late Elvis Presley, announced that his Graceland home will be opened as a memorial museum beginning June 7.

The 18-room colonial mansion. where Elvis died Aug. 16, 1977, served as his private residence for 20 years. It has been shrouded in secrecy, visited only by his family and close associates. Its Meditation Gardens, however, located on the south edge of the 13.8-acre estate, have been accessible to fans and tourists free of charge since 1978 so that they could visit the entertainer's grave-

The two-hour guided tours of the estate will include the viewing of the dining, living, music rooms and den on the main floor of the mansion and the tv and game rooms on the lower level. Presley's personal living quarters on the second floor will remain closed.

Elvis' trophy room, located at the rear of the house, will allow fans to view hundreds of gold records, plaques, awards, certificates and costumes accumulated throughout his career. His collection of recreational vehicles and automobiles will be displayed in carports which are being constructed on the grounds.

Tour tickets went on sale April 1, when between 3,500 and 4,000 were sold. Prices are \$5 for adults and \$3 for children under 12. Children under three will be admitted free. A toll-free ticket line is available at 1-

The estate is hoping to service 2,000 tourists a day in about 140

Monardo Pacts With Randell

NEW YORK-Meco Monardo has signed a production/music publishing deal with Denny Randell Productions, in which the latter functions as executive producer on Monardo projects as an artist and record producer.

The agreement also calls for Denny Randell Music and its related companies to co-publish and administrate recorded compositions written or obtained by Monardo. This arrangement has produced a solo album by Kenny Gorelick of Arista Records' Jeff Lorber Fusion. groups of 14 people each. Tour hours will be between 9:00 a.m. and 6 p.m. seven days a week. Fans will still be allowed to visit the gravesite without charge for a single hour each day at 7:30 a.m.

Jack Soden, president of Jack Soden and Assoc. of Kansas City, is serving as executive director of Graceland Enterprises, which is overseeing the opening of the estate for its co-executors.

According to Soden, the Smithsonian Institute has been extremely instrumental in helping to organize the materials in Elvis' trophy room for maximum visibility and giving advice on operational procedures, such as coordination of traffic flow.



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Heartland Beat

New LP Series Will Bring Back **Old Favorites**

By ALAN PENCHANSKY

CHICAGO-What could the Ink Spots, Burl Ives, jazz vocalist Al Hibbler, pianist Hank Jones and actor John Carradine have in common? A record label for one thing-if Detroit composer Martin Scot Kosins' dreams are fulfilled

Kosins, 35, has written classical pieces for the Detroit Symphony, the Indiana Symphony, guitarist Laurindo Almeida and flutist Bud Shank. In 1981, he launched Open Sky Records and an album of his music, "Songs Of The Seeker," was released.

Kosins' latest venture is called the Great Performers. The idea is to get famous acts who haven't cut records in some time back into the studio. The series is set to debut in June with a new Ink Spots album recorded in Detroit with symphony strings, female backup singers and a Dixieland band. The founding Ink Spots all are dead, but Gene Miller, leader of the new group, has carried on the group's sound for 25 years,

explains Kosins.
"Just Like Old Times," produced by Kosins, mixes old and new material and will ship in both cassette and LP format, according to the label chief.

Kosins claims to have private investors and planning with the other veterans is proceeding. For Hibbler and Jones, a duet album is planned and Kosins wants Burl Ives cast in a new folk song collection for children and adults. Actor Carradine, the

(Continued on page 62)



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AUDIO TAPE

Play it again, Jon and Vangelis.

I recognized them right away.
Jon Anderson and Vangelis.
They were a hot team I knew
from a couple of months back. They
were still going by the same title.
And the stuff that made every—
body's ears stand up was still there.
But something had changed.

From the looks of it, they were men on fire.

Vangelis' name was plastered all over the front pages for copping the "Chariots Of Fire" Oscar. And they both hit the top of the most wanted list in Europe for a single job they pulled, "I'll Find My Way Home."

I put two and two together. "The Friends of Mr. Cairo" was the

same album as before, but they added

"I'll Find My Way Home."

Pretty clever, eh? 99

Introducing "The Friends of

Mr. Cairo." Again. Featuring

"I'll Find My Way Home."

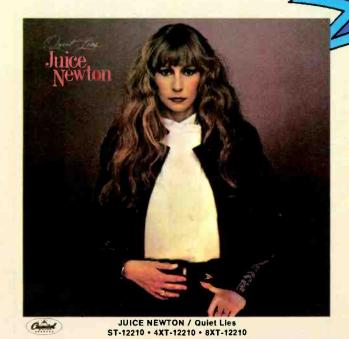


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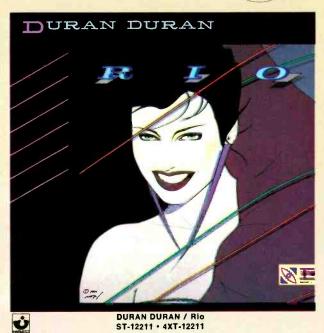


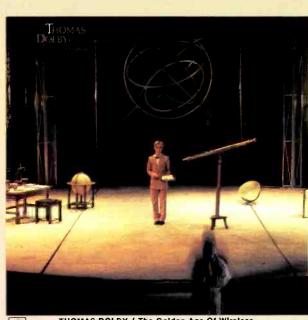
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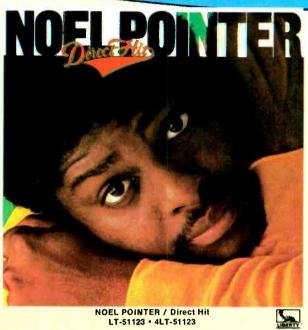


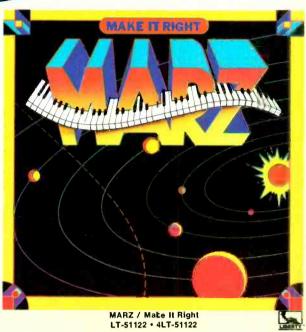


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General News

The Rhythm & The Blues

Valentine Brothers Build Bridge

LOS ANGELES-With the industry's major labels cutting back-in particular, artist rosters-it'll be interesting to see if small, independently owned and distributed companies will be able to pick up any of the slack. There are plenty of experienced people out of work, while there are so many performers, young and old, yearning to be recorded.

Stan Bethel's infant Bridge Rec-

ords is an example of the kind of indie operations we may see more of. The Valentine Brothers' "Money's Too Tight" is a danceable tune with a bluesy lyric about hard times that's in its fourth week on the soul chart. Bethel has gotten the record added to major black stations around the country, including New York's WBLS-FM, Atlanta's WAOK-AM, Washington, D.C.'s WHUR-FM, Philadelphia's WDAS-FM, Chicago's WBMX-FM, Detroit's WGPR-FM, and KACE-FM, KDAY-AM, and KJLH-FM, in Bethel's home base of Los Angeles.

This has basically been a one-man operation, with Bethel doing all his own leg work and investing his own money. Some might call it a gamble. but he believes the risk is justified. (Continued on page 59)



MELISSA'S MATE—A beaming Melissa Manchester is seen moments after tying the knot with Kevin De Remer in a ceremony at the Bel Air Hotel in Los Angeles May 1.

Industry Events

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

May 14, Entertainment and Sports Industries conference. Sheraton

Centre, New York.
May 15-17, Ninth annual Music City Tennis Invitational, Maryland Farms Racquet & Country Club. Nashville.

May 19-21, Muscle Shoals Music Assn. record and producers' seminar, Joe Wheeler Park, Muscle Shoals, Ala.

May 25, Testimonial dinner for Bruce Lundvall benefiting the scholarship fund of the New York Chapter of NARAS, to be held at 101

Greene Street in Manhattan.

May 28-31, Morris Diamond's Ninth annual Music Industry Tennis Tournament, San Vicente Country Club, Ramona, Calif.

June 3-6, Fourth annual Black Music Assn. (BMA) conference, New Orleans Hilton, New Orleans,

June 3-6. The National Assn. of Independent Record Distributors and Manufacturers convention, Philadelphia Centre Hotel, Philadelphia, Pa.

June 4-6, The New World Of Digital Audio conference sponsored by AES, Rye Town Hilton, Rye, N.Y.

June 5-8, National Assn. of Music Merchandisers (NAMM) convention, Georgia World Congress Center, Atlanta.

June 6-9, Consumer Electronics how, McCormick Place. Show, McCormick Place. McCormick Inn. Conrad Hilton Hotel, Chicago.

June 6-10, Broadcast Promotion Assn. 26th annual seminar, St. Francis Hotel, San Francisco, Calif. June 7-13, Country Music Fanfair, Tenn. State Fairground, Nashville.

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

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

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

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

Aug. 1-3 Gospel Radio Confer-

ence, Holiday Inn, Estes Park, Colo. Aug. 1-7, Christian Artists' Music

Seminar In The Rockies, Estes Park, Aug. 29-Sept. 1, National Assn. of

Broadcasters radio programming conference, Hyatt Regency, New Orleans, La.

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 Festival, Monterey County Fairgrounds, Monterey, Calif.

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

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

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

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

Oct. 15-20, VIDCOM, Cannes. Nov. 17-19, Western Cable Show, Anaheim Convention Center, Anaheim, Calif.

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

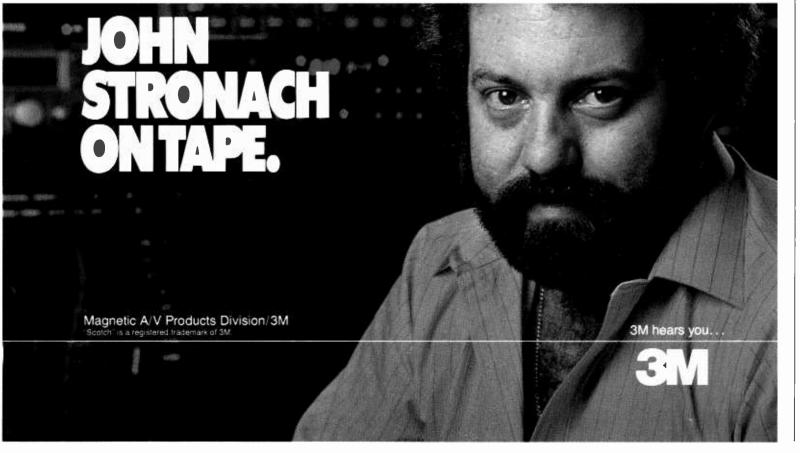
"In today's world, you have to be real businesslike. It's not like the early 70's, where everybody comes in and has a big party. You have to work within budgets, and you have to show up on time. I bring that consistency, and I try to bring a stability to the bands, so they know that they can be as creative 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

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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Commentary

Home Taping: Copyright Killer

Gortikov: "We propose only that Congress

preserve the copyright system so that we

may keep up with change.

Not long ago I rode an airplane next to an executive from a large American brewery. He was listening to his personal tape player, and I asked him how many cassettes he carries. "Eight," he told me. "And which artists' albums

do you usually buy?" I questioned. "Oh, I don't buy them," he said. "Six of my friends and I get together as kind of a tape club, and we copy whatever records we want."

That brewery executive would quail at the prospect of giving away his sixpacks for free or providing open access to his company's patents and trade-marks. Yet, like 39,000,000 of his peers, he dabbles without restraint in America's favorite indoor sport-home tap-

ing.
Home tapers like Mr. Beer have a devastating impact on American music. They diminish the worth of investments, expand our risks, reduce our income. They jeopardize jobs. They curb new releases, new artists, new music.

Home tapers are not just kids trying to scrimp along on their weekly allowance. They are affluent, educated adults, mostly between 20-34 years of age. Many are bound by one goal-to build a taped collection of recordings without every buying.

Home taping wouldn't be so bad if it weren't so lethal. Last year our industry sold the equivalent of 475 million albums. But at the same time,

about 455 million albums were home-taped. So for about every album we sold, one was taped.

One for one! In our henhouse the poachers now almost out-

Home taping, then, is a major reason why record companies last year released 32% fewer new album titles than three years earlier. And home taping, says noted economist Alan Greenspan, costs our industry \$1 billion a year. The recording time in the 228 million blank cassettes annually sold has jumped 291%

It's tempting to be simplistic about the laundry list of home taping's victims. Of course they include composers, publishers, musicians, vocalists, stars, unions, wholesalers, retailers, suppliers, and recording companies.

The list gets broader and the penalties more profound as you look beyond those victimized people and institutions. Creativity is a victim too, as are talent, careers, employment, balance of payments, growth, opportunity—and American music. Even copyright itself is a silent and helpless victim.

But the biggest single group of home taping victims is rarely mentioned: consumers! All kinds of consumers. Consumers who continue to buy records. Consumers who listen to records free over the radio and never buy or tape. And even consumers who tape records.

This legislation also addresses a problem we view as a ticking time bomb-the emerging practice of renting sound recordings. The lure of a "Rent-A-Record" shop is its offer of 24-hour access to an LP for only 99 cents. Such

rentals are for one purpose only-home

Record rentals are rather new to our shores, but record rental is a raging cancer to the recording industry in Japan. From only mid-1980 to now, the number of rental shops there has increased from two dozen to 1,200. In Japan, 97.4% of those who rent admit they record the records they rent. And wherever a record rental outlet operates, sales volume in that area drops 30%.

That is why we are so genuinely fearful of audio record rentals. And that is why we-with the support of NARMneed the rental provision in the proposed new law.

Those who oppose us and this legislation rely on a hodge-podge of accusations to distort reality: "Royalties are for the needy, not the greedy ... stars and music people are rich enough ... the sanctity of hearth and home will be invaded ... it's just another tax ... it victimizes children ... unfair to nonmusic tapers . . . too complicated."

The proposed legislation is fair, reasonable, and workable. But we stipulate

that it is "imperfect." However, we live in a world of imperfect solutions and institutions.

The United States government is imperfect, but it's the best around. The Catholic Church is imperfect, the New York Yankees, Billboard, my automobile, my mother-in-law-they'll all imperfect. I pay 30 cents for the New York Times, but I read less than 5% of its contents; therefore, should I pay less than 30 cents? I pay for a fishing license but don't catch any; should I expect a rebate? I pay taxes for schools, but don't have any kids using them. I pay for highways I don't ride, for fire engines 1 haven't used

So a modest but "imperfect" royalty on blank tape to compensate copyright owners and creators is not much different in concept from many accepted patterns of our living.

Who is our opposition anyway? Our opponents are the makers of taping equipment and the makers of blank tape. They bite the hand that feeds. There is no blank tape or taping industry . . . without recorded music.

Open up a blank cassette. It's a scramble of plastic, film, oxides, hubs, spindles. It's useless in itself. It becomes valuable to its maker and its purchaser only when it comes alive and records our copyrighted music.

Music creates the taping industry. But in response, the taping industry pooh-poohs the rights and interests of music owners

In 1981, 'for about every album sold one was taped. In Our henhouse poachers now almost outnumber the chickens'

Consumers may become the biggest losers in many ways. The era of non-royalty home taping ominously may be an era with fewer creators, fewer new artists, fewer recordings, fewer music forms, and fewer music people.

A logical and fair response to the problem of home taping is incubating in Washington this very minute. Parallel bills in the Senate and House (S. 1758/S.A. 1333 and H.R. 5705) provide a needed offset to the penalties of home taping.

Here's what these bills would do:

1. Enable the consumer to tape audio and video recordings at home without being an infringer of copyrights.

2. Create a fair royalty to be paid to creators and copyright owners by manufacturers and importers of blank tape and tap-

ing equipment.

3. Allow copyright owners to control the rental of their recordings.

The pending bills are particularly responsive to our needs. They offer prospects of fair income to balance economic harm. They protect the principle of reasonable payment for the use of copyrighted works. They balance the interests of those who use and exploit music on one hand ... and those who create, perform, and record music on the other. They protect the public interest and preserve the real goals of the Copyright Act.

A few months ago, 22 music industry organizations representing 2 million people formed the Coalition to Save America's Music. The Coalition was born out of fear—fear that home taping is bulldozing our copyrights, our jobs, our careers, our

The Coalition does not oppose technological change. We propose only that Congress preserve the copyright system so that we may keep up with change. The legislation we foster serves not only those of us who make music, but also those who love music, those who use music ... and even those who tape

The Senate and House bills are imperatives for our industry. "Our industry" means you—personally and individually. Legislation does not happen magically. We advocates must out-point opponents by convincing Washington legislators of the merits of our stance.

All that's done the old-fashioned way-letters, calls, contacts. Not by somebody else. By you. Now. If you really care, you'll

Stanley Gortikov is president of the Recording Industry Assn.

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

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(SS-420)



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Retailing

99 CENTS Dealers Testing CBS' One-Sided Single Say Price Will Give Boost To Market Say Price Will Give Boost To Market

By IRV LICHTMAN

NEW YORK-Operators of the four chains testing CBS Records' 99cent, one-sided single approach (Billboard, May 8) are optimistic about its future, and claim that the lower price bodes well for the singles

"Personally, I've always felt that price has a more significant effect on sales than people give it credit for," remarks Howard Applebaum of Kemp-Mill, operating 18 stores out of Beltsville, Md. "We're competing with other disposable incomes and rely heavily on walk-in traffic."

The other chains participating in

the six-week test are Record World/ TSS in New York; Record Factory in San Francisco; and Music Plus in Los Angeles. According to the retailers, they were selected because many of their stores are located in a confined geographic area and have at least one key radio station in their markets.

In each instance, 15 stores in each chain are testing the four singles, five handling the one-sided version, five a mix of one-sided and twosided, and five with only the twosided, and five with only the two-sided. The recordings are "Person-ally" by Karla Bonoff, "Fool For Your Love" by Jimmy Hall, "Still They Ride" by Journey, and "I Just Want To Satisfy You" by the O'Jays. The Bonoff and Hall sides were already showing Hot 100 activity last week.

As per CBS' instructions, there is no promotion of the one-sided single other than some in-store point-ofpurchase material. The chains are paying around 65 cents for the onesided disk, charging 99 cents in comparison to a range of \$1.49 to \$1.59 for the two-sided versions.

They are also stocking between 200 and 250 of each title at each lo-

"It's an interesting new product and represents a nice trend to cheaper prices," notes Record Factory's Sterling Lanier.

Roy Imber of Record World/TSS terms the price concept "very good and it will make the single the forerunner of LP sales just like it used to be. It has a good chance of succeeding." Imber says that months ago he was approached by CBS on a lower priced two-sided single, but they apparently abandoned the idea

Imber dismisses the value of a B side, noting that any examination of jukebox playlists would reveal very little programming of a hit record's

Kemp Mill's Applebaum says "CBS has done nothing to prejudice the test and we're not doing anything special to promote the singles.

CBS just wants them in the racks to see if it will work out." Applebaum further suggests that his chain was chosen because the "area is a good test town with strong black and white traffic and top 40 interest.

Fifteen Music Plus stores in the Los Angeles area are testing the one-sided single, and the 26-store chain's Lou Fogelman is rooting for its success. He believes the 99-cent price will stimulate the 45s market. "I've always seen that kind of response from lower pricing," he notes. Like others, he sees no consumer resistance to the disappearance of a B side, claiming buyers are interested in only the hit track. He feels other labels "ought to follow the results carefully, for the test is going to prove the formative stages of something more successful."



RETAIL ROUNDS-Bob Corbin, left, and partner Dave Hanner, lead singers of Alfa's Corbin/Hanner Band, sign autographs for customers at Country Joe's Records in Salt Lake City during a recent visit there.

New LP/Tape Releases

te new product. The following configuration abb dge; CA—cassette. Multiple records and/or tape parentheses following the manufacturer number.

POPULAR ARTISTS

Long Time Friends LP QWest QWS3670		
ANDERSON, JON	. • B	.98
Animation		
LP Atlantic SD 19355 8T TP 19355	\$8	.98
CA CS 19355	\$8	.98
ANDERSON, LAURIE Big Science		
LP Warner Bros. BSK 3674	.\$8	.98
AXE		
Axe LP Atco SD 38-148	\$8	.98
8T TP 38-148	. \$8	.98
BEAU BRUMMELS	. 40	. 30
Introducing The Beau Brummels		
LP Rhino RNLP 102 BOLAN, MARC	\$8	.98
Where's The Champagne		
LP Rhino RNDF 252	\$8	.98
BONDS, GARY "U.S." Certified Soul		
LP Rhino RNLP 805	\$8	.98
CAMEO Alligator Woman		
LP Chocolate City CCLP-2021	\$8	.98
CHROME Third From The Sun		
LP Faulty Products SIREN-777	\$8.	.98
CIRCLEJERKS		
Wild In The Streets LP Faulty Products COPE-3	\$8.	.98
CA COPE-3C	\$8.	.98
Do You Like Our Music?		
LP Solar S-23		.98
ELUSION featuring LIMON WILSON Show & Tell	•	
LP Cotillion SD 5235	\$8. \$8	98
CA CS 5235	\$8	98
FLACK, ROBERTA I'm The One		
LP Atlantic SD 19354	\$8.	98
8TTP 19354	\$8.	98
GRANDMOTHERS Looking Up Granny's Dress		
LP Rhino RNLP 804	\$8.	98
HIGGS, JOE		
Unity Is Power LP Elevation 1001	\$8.	98
NSTRUCTIONS		
Instructions LP Radio RR 19356	\$8.	98
8T TP 19356	\$8.	98
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Jump Up!		00
LP Geffen GHS2013 -OUVIN, CHARLIE, see Jim & Jesse.	¥₿.	98
OVE		
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LP Rhino RNDF 251	₹ 8 .	98
Blood & Thunder		
LP Atlantic SD 19339	ęΩ	uΩ

NIELSEN, TOM, & THE PARKER BROTHERS Pretty Boy Floyd LP ABI ANI-102 PALMER, ROBERT Maybe It's Live LP Island ILPS 9665... RAINBOW Straight Between The Eyes LP Mercury SRM-1-4041 RAMONE, KATHY On The Road Again LP GP GPKR5021 SELF-DEFENCE Are You Receiving Me LP City Sounds CS108 STARR, KAY Kay Starr LP GP GOKS5020.... CA SZABO, RICH Best Of Both Worlds LP BBW RS-2001...... TAKAHASHI, YUKIHIRO Murdered By The Music LP Statik STAT LP6 TOWNSHEND, PETE All The Best Cowboy _ oys Have Chinese Eyes LP Atco SD 38-149.... 8T TP 38-149.... CA CS 38-149..... TURTLES It Ain't Me Babe LP Rhino RNLP 151 VAN HALEN Diver Down LP Warner Bros. BSK 3677... VARIOUS ARTISTS Beatle Novelties LP Rhino RNLP 803 VARIOUS ARTISTS Let Them Eat Jellybeans LP Faulty Products VIRUS-4... VERA, BILLY Billy Vera LP Alfa AAB-11012 WALDEN, NARADA MICHAEL Confidence LP Atlantic SD 19351 8T TP 19351 CA 19351 WELCH, MIKE Renovations LP Welchy Grape OLP 8107X59... WILSON, LIMON, see Elusion WONDER, STEVIE LP Tamia 6002TL2 (2) .\$13.98 **JAZZ** CARTER, RON, HERBIE HANCOCK, TONY WILLIAMS Third Plane LP Milestone M-9105 COATES, JOHN, JR., POCONO FRIENDS und N-1045 CROOK, HAL Hello Heaven LP Omnisound N-1039 ... DANKWORTH, JOHN, ORCH., see Cleo ELLIS, HERB, TRIO Herb Mix LP Concord Jazz CJ181.

IRIO Jazz Master Series LP DRG MRS 505 LAINE, CLEO, with THE JOHN DANKWORTH ORCH. Jazz Master Series LP DRG MRS 502 LeFEBVRE, GARY, QUARTET MANCE, JUNIOR, TRIO, see Irene Kral MONK, THELONIOUS The Thelonious Monk Memorial Album LP Milestone M-47064 PAICH, MARTY, ORCH., see Lena Horne PREVIN, DORY & ANDRE Jazz Master Series LP DRG MRS 503 SHEARING, GEORGE, & JIM HALL First Edition LP Concord Jazz CJ177..... SILVER THREADS Silver Threads LP Omnisound N-1042

HALL, JIM, see George Shearing

HICKS, JOHN

HUBBARD, FREDDIE Keystone Bon LP Fantasy F-9615

WALLACE, SIPPIE

Sippie
LP Atlantic SD 19350 ...
8T TP 19350 ...
CA CS 19350

WILLIAMS, TONY, see Ron Carter

HANCOCK, HERBIE, see Ron Carter

HAYTON, LENNIE, ORCH., see Lena

KRAL, IRENE, with THE JUNIOR MANCE

RELIGIOUS & GOSPEL

BAGWELL, WENDY, & THE SUNLITERS

CLARK, MILDRED You've Got To Give As LP Savoy SL 14639 8T 8 14639 CAC 14639	\$7.9 \$7.9
CLEVELAND, JAMES, WASHINGTON, D.C. C GMWA Lord From The Depths (Live) LP Savoy SL 14654 8T 8 14654	CHAPTER OF THE Of My Heart \$7.9 \$7.9
CAC 14654 COSMOPOLITAN CHU CHOIR Everytime I Feel The S LP Svoy SGL 7076 8T8 7076	\$7.9. Spirit (Live) \$7.9: \$7.9:
CAC 7076 DUPREE, LEONTINE One More Sunny Day LP Savoy SL 14644 CAC 14644	(Live) \$7.9
FLORIDA MASS CHOI Lord You Keep Provin	

(Continued on page 42)

oy SGL 707B.

TWO-TIERED APPROACH

Lahm Sets Franchise For Video Cross Roads Chain

By JIM McCULLAUGH

ORANGE, Calif.-Video Cross Roads, a growing and influential home video retailing operation here just south of the greater L.A. metro area, is planning to franchise its successful approach to the industry.

Owner Jim Lahm, who also publishes his own newsletters, called Video Voice and Video Specialist, figures he may have as many as 50 Video Cross Roads franchises in the fold before the end of the year. Using a two-tiered approach, Lahm indicates, the plan is to divide up the U.S. and Canada into regions, which in turn will franchise those areas.

Lahm, who began his own retail operation as Video Cassette Rentals in 1978, envisions a number of "conversions"—i.e., existing video software stores that might be experiencing some difficulty. For a brand new dealer just starting up, he esti-mates an investment of approximately \$125,000.

"We're not interested in marginal operations," he says. "And there are a lot of existing operations out there who may be doing well but need to be affiliated with a national organization to really move ahead."

The franchise will give affiliates, contends Lahm, not only the usual benefits of the franchise conceptgroup buying and clout, co-op advertising, training, etc.-but access to all the ideas, expertise and innovative approaches that have worked for Video Cross Roads.

Franchisees will also receive stock balancing and on-going computer-assisted operational methods and market research.

"As the video business grows," adds Lahm, "it's getting more complex, hence the computer. We're already committed to a \$125,000 computer software program that will benefit ourselves and franchisees with respect to selling and renting, making reservations for rental customers, and collecting and collating marketing data, for example."

Lahm began his own store in 1978 with an initial inventory of 100 titles. In 1979 he expanded his facility from 800 to 2,200 square feet and had gross sales of \$250,000. 1980 saw a doubling of gross income. In 1981 the facility added an additional 2,000 square feet for hardware-projection television, VCRs, cameras, games, videodisk players and disks, furniture and accessories-and did \$750,000.

This year, indicates Lahm, with titles in excess of 1,400 and the addition of laser optical hardware and software, Video Cross Roads expects to do \$14-million in gross sales.

The store's ratio of rental vs. sales is about 30-1, contends Lahm, with an average title renting for \$6 to club members and \$8 to non-club members for a standard two day rental. Video Cross Roads appeals primarily to upscale consumers and emphasizes services.

Video Cross Roads also rents the RCA CED videodisk player—during the week a player and disk is \$12, on Friday a player and two disks is \$18, while Saturday and Sunday a player and two disks is \$22.

Lahm notes that CED disk rental sales activity has been strong as the hardware rental approach opens leads for purchasers

Video Cross Roads is also participating in the new Rent-A-Beta program-play-only Beta machines that come with one movie for \$10.95 weekdays and \$15.95 weekends.

"The various studio rental programs," notes Lahm, "have worked to the disadvantage of Beta but I think the Rent-A-Beta program will work and will help give Beta the comeback it seems to be gaining."

www.americanradiohistory.com

8T TP 19339. CACS 19339

Get Nung LP Biograph RC 6011

NELSON, WILLIE Diamonds In The Rough LP Delta DLP1157

NEE NINGY

Retailing

Stark Leased Outlets Thriving Units Are 'Abbreviated Version' Of Camelot Stores

By EDWARD MORRIS

NASHVILLE-Stark Records & Tapes, owner of the Camelot chain, also has a thriving leased department operation that now extends to 68 Fishers Big Wheel discount stores in Ohio, West Virginia, Pennsylvania, Michigan, New York, Rhode Island and Connecticut.

The Stark-Fishers alliance began in 1969 when the discount chain consisted of only two stores.

Pete Fostines, Stark's operations and sales manager for unstaffed stores, says that each department occupies an average of 350 square feet, is stocked with \$25,000 to \$30,000 worth of product and is an abbreviated version of a Camelot store from the point-of-view of product mix. The host stores are paid a percentage of the sales instead of a fixed fee, he explains.

Describing the stock as "the best of the best," Fostines notes that the departments all carry current hit albums, cutouts, deep catalog titles, singles, cassettes, a "very few" 8tracks and record and tape acces-

TO BOOST SOFTWARE RENTAL **Vid Chains In Credit Card Plan**

A customer can obtain the VIP

card at any National Video store by documenting his credit through a

deposit, a national credit card or

other personal credit proof. The VIP

card, mailed from Portland, permits

the holder to rent up to four video-cassettes or videodisks of his choice

from any NY franchises. Berger has

notified his franchisees that the home office will back up any trans-

action made with a valid credit card.

set their own program for the VIP card. Some stores offer the cards

gratis, while others charge up to \$4.95 annually, Berger says.

Big Ben's here, a part of Integrity Entertainment, which also includes

120-odd Wherehouse stores, is issuing "Preferred Video Renters"

cards to qualified customers. Details

of the program could not be learned.

In a letter sent with the person-alized card, Len Levy, vice presi-

dent, video marketing, informs the

customer that by presenting the card with one's driver's license, up to

\$300 worth of video movies may be

rented without leaving a deposit.

Berger permits individual stores to

By JOHN SIPPEL

LOS ANGELES-To facilitate software rental, National Video (102 stores across North America) and Big Ben's (its seven outlets in southern California) have inaugurated individual credit card identification

The National scheme, introduced mid-March, has seen 10,000 embossed VIP cards issued to its stores' customers, says Ron Berger, president of the Portland, Ore. firm.

In a print consumer media campaign which includes regional TV Guide and more vertical software media, National Video will spend \$40,000 through June. The program goes into high gear in August and September when a \$50,000 budget including national TV Guide and People magazine ads are scheduled.

Rosser Keys On Video Rental **Program Promos**

By AL SENIA

PHOENIX-Bob Rosser recalls that when he decided to enter the video retail trade two years ago, all the blank tapes and video recorders he stocked easily went into a 600 square foot facility.

Now, his Entertainment Systems store has tripled in size and the availability of all varieties of video product has mushroomed. Sales have increased from \$350,000 in 1980 to \$2.8 million in 1981. Rosser estimates the 1982 figure will hit \$4 million.

He concedes some of the success may result from being at the right place at the right time: when he entered the video retail field, it was still in its infancy, at least in Phoenix.

But he also attributes the growth of the business to strong promotions, especially involving rental of video hardware and movies that have introduced thousands of customers to the video entertainment concept.

One of his store's most successful promotional efforts is a home rental videotape club that has grown to more than 1,400 members. For an annual fee of \$35, members can choose from a catalog of thou-sands of disk, Beta and VHS films and other entertainment specials. Overnight rental of one movie is \$3; two tapes run \$5. RCA disk players are rented for \$14.95, a price that includes two movies.

Rosser says he favors the RCA videodisk rentals over VHS or Beta hardware because "it's much less sophisticated and easier to under-

(Continued on page 49)

Fostines and four sales reps (located in Toledo, Cleveland, North Canton and Wheeling, W. Va.) service the stores on an average of once

every 15 days.

The reps, however, do primarily department assessment and liaison work with store managers instead of actual stocking. Records are sent directly to the stores from Stark's North Canton warehouse. As with stocking, the deletion of titles roughly parallels what is being deleted from Camelot shelves. Fostines says this correlation is neither automatic nor mandatory. "It's left to our discretion if we need to keep something for an individual store.

Fishers Big Wheel stores, according to Fostines, are located in small towns "off the beaten path."

Although decisions on which titles to carry are mostly made at the top, store managers can request that certain records be stocked, Fostines says. "We do a lot of business from their want lists," he adds.

"We're really strong on singles," Fostines contends, noting that each department has highly visible displays of the top 20 pop titles and of new releases. Normally, the depart-ment will carry 70 to 75 pop and 50 to 60 country singles. These include the top 20 numbers as well as six to eight new releases titles. Cassettes total about 600 per department.

Special sales are common in the leased departments, Fostines says, but he notes that there are difficulties involved in advertising them. "I've got to have my ad copy in two months ahead of time," he explains, pointing out that this factor makes it virtually impossible to promote sales of current hits. He says he compensates for this by special-pricing cutouts, older top-selling albums and theme albums, such as the still-hot exercise LPs.

Fostines says that Stark is "not really looking" to place leased departments in other discount stores.



Billboard photo by Chuck Pulin

AMBIENT IN-STORE—The Harptones recently made an in-store appearance at Downstairs Records in New York to promote their latest Ambient Sound al-

One-Stop Operator Terms Price Hikes 'Insensitive'

LOS ANGELES-John Jackson, founder of John's One-Stop Inc., Los Angeles' only black-owned onestop, is forthright: "Record labels are pricing the consumer right out of the market" with insensitive price

The 16-year industry veteran continues, "If the economy doesn't improve and the labels continue what they're doing. I think you'll see the destruction of the record business within three years.

"Instead of trying aggressively to cater to a market where money is tight, the record industry is pushing customers away to other forms of entertainment. Home taping, for example, is a reflection that people can't afford the prices. The labels have been cutting back, but it hasn't been felt on the retail level."

Jackson's operation in Los Angeles' Southcentral community serves 50 to 55 retail accounts, mostly black. His introduction to the business came when he started a jukebox operation, which he maintained through to the early '70s. In establishing the city's first successful black-owned one-stop-at least two attempts by others met with failure-Jackson says he encountered overt racism from many distributors.

"When I started, the indie labels dominated black music, so you had to go to indie distributors to get product. Some just refused to sell to me. Others would do so only if I was a retail operation, but I've outlasted all of them.'

Jackson feels the existence of his operation keeps many of his small accounts in business. "Most other one-stops also control retail chains, and their main job is supplying their own stores. If I went under, that

(Continued on page 59)



Jersey Meet Keys On Product Debates Rage Over Sameness Of Sound, DJ Talent

By DOUGLAS E. HALL

CHERRY HILL, N.J.-Complaints about available product and charges of "this man is crazy" enlivened a panel discussion on radio Friday (30) at the New Jersey Broadcast Assn. programming seminar here.

Consultant Kent Burkhart of Burkhart / Abrams / Michaels / Douglas & Assoc. complained that "the reason we're not playing new product is that there is not great new product to play. We're stuck because the (record) companies keep producing track after track all sounding the

Independent promotion man Steve Leeds responded to this complaint with, "That is what you guys want," prompting Burkhart to inter-ject, "This man's crazy. Listen to your own product."

Leeds then illustrated his contention that radio won't experiment with an example of problems he had working a George Thorogood record. "You all said it was too weird, that Rounder (Records) wouldn't support it. If we don't

create anything new, there will be no

audience, no radio, no record sales."

Burkhart charged that "if the guys in the studios would get the coke spoons out of their noses, we'd have better records

Burkhart also charged that "there aren't many talented guys out there in radio. We get blamed for insisting on so many programming controls, but they need controls. There are maybe 30 to 40 really good jocks. Howard Stern (who is moving from WWDC-FM Washington (DC-102) to WNBC-AM New York) is a good guy. He talks a good game. Steve Dahl (WLS-AM-FM Chicago and ABC Radio network personality) is a good guy, but others just don't have it. We have more stations now

and the talent is spread thin."
Lisa Tonacci, WPLJ-FM New York research director, told how all elements of her station's program-ming is tested and she noted that 10% of a station's audience is active in music-going to concerts, buying records. "The rest are passive," she said. Burkhart added, "95% of the listeners don't count. The 5% active make it work.'

Tonacci, discussing the playing of segments of records in callout re-search, noted that "we sometimes play the wrong part of the song. The hook isn't always the title or the vocal." Burkhart added, "There are a lot of people who can't hear hooks."

Tonacci noted that "Homesick" by the Atlanta Rhythm Section did poorly in this research because the hook was not being played for those surveyed. "Then we retested it and it did better," she said.

Tonacci said one of the most important functions of research is to

(Continued on page 27)



CELEBRITY LINE-Toni Tennille, guest hosts KABC-AM's Los Angeles 'Celebrity Line" show. Discussing how to get a song published with Tennille are, from left, Rob Matheny of the Welk Music Group, and Rick Shoemaker of

Delco Tests Vital To AM Stereo

thorization and standards division.

With only Cobb and another em-

Meanwhile, ABC Radio-concerned about inviting anti-trust action-has through its legal department advised all owned stations "not to make any decisions (on AM stereo systems) which will be misconstrued as influencing the marketplace."

Actually, ABC is not considered much of a factor in music radio on AM. Only WLS-AM Chicago is committed to a music format; WABC-AM New York, which conducted extensive tests on AM stereo over the past few years, will be going into a talk format shortly and has no plans to use the stereo equipment installed for the tests. But the thinking of the ABC legal department could slow AM stereo if it spreads to other companies.

As these plans were unfolding, Leonard Kahn became the first applicant to the FCC for approval to begin use of his system on air. The significance of this was discounted by Charles Cobbs of the authorization and standards unit of the "Being the firstest with the mostest is no guarantee," he says.

In fact, many informed observers are betting against Kahn in the Delco tests, because the technology of that system dictates a slightly larger radio than is needed by other systems. Space is a prime consideration in cars. A number of observers are now betting on the Magnavox system, the one first endorsed by the FCC before that agency decided to let the marketplace decide. Why Magnavox? Set manufacturers find

WWSW-AM Getting New Call Sign, Format

PITTSBURGH - A format change that's been in development for some time becomes complete on June I when WWSW-AM converts from adult contemporary to all talk and becomes WTKN.

The station will originate its own programming in three time slots and will also utilize parts of ABC's 24 hour talk radio satellite service. Station officials cite the erosion of the AM music audience as the reason for the change.

Two years ago, the station began simulcasting morning and afternoon drive programming from its FM sta-tion, WWSW-FM. At the same time, a nightly 7 to midnight talk program replaced music. Later the midday program added guests and phone calls as regular features, leaving the overnight shift as the only total music slot originated by AM.

it the simplest to build. ployee in this unit and their work al-Kahn, Magnavox and the others ready more than two months beall have to go through the FCC's auhind, observers feel it will be awhile

before AM stereo from any system

Out Of The Box HOT 100/AC

GRAND RAPIDS-The new Hall & Oates single, "Did It In A Minute" (RCA) was an "easy," pick for David Myers, program director for WJFM-FM. Charlene's "I've Never Been To Me" (Motown) was a "little tougher," he said. 'Minute' is typical H&O-commercial, easy to program, a winner. But Charlene Duncan is unknown-her last record is out of print. But Motown's managed to resurrect her. I have problems with the single as a music lover, but as a programmer it's female-oriented and making waves." Myers says he likes the bright sound of **Sheena Easton's** newest 45, "When He Shines" (EMI America), and adds that his listeners are glad that Simon & Garfunkel are back together again. "'Wake Up Little Susie' (Warner Bros.) is still going strong for us. People in our demos grew up with them, which accounts for much of the

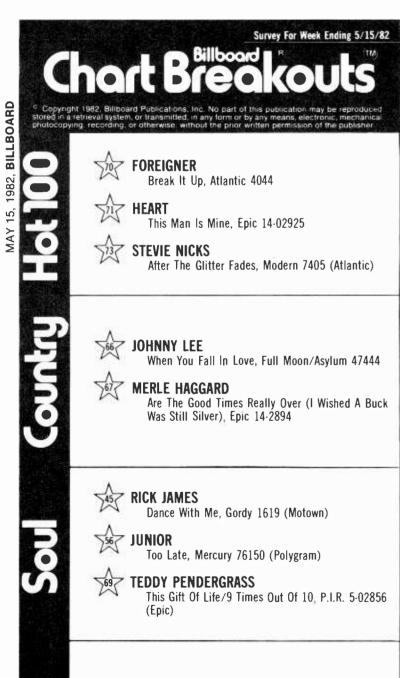
AOR
PROVIDENCE—"Black Coffee In Bed," the new Squeeze single (A&M), is one of the most melodic songs that WHJY-FM music director Rob Lipshutz has heard in months. "It has an r&b flavor, reminiscant of Smokey and the Miracles but it's definitely a rock'n'roll track with mass appeal potential." The track is taken from their forthcoming LP, "Sweets From Strangers," which the programmer calls "a strong listening disk." He also likes the new Frankie Miller album. "Standing On The Edge" (Capitol). "There are a lot of good cuts, but we're focusing on 'Don't Stop,' a pressure-cooking rocker, with a hot guitar that's going to remind people of Bob Seger." Lipshutz adds that "Temporary Beauty," a cut from Graham Parker's new Arista LP, "Another Grey Area," is one of the few message songs that really comes across on radio. "The lyric is incisive and the song has a special appeal to females. He's a fine singer with a bigger following than he's credited with."

BLACK/URBAN

NEW YORK—Bobby J, program director of WWRL-AM, predicts that Stevie Wonder's new Motown single, "Do I Do," is going to become the biggest record of the spring. "It's everything you want it to be," he says. "R&b, jazz, soul, big band, dance. It's pure Stevie, my favorite track since 'I Wish.' You can hear the fun and excitement of the session. Dizzy Gillespie's trumpet solo has to rank as a great recorded moment." He's also high on the new Junior single, "Too Late" (Mercury). "I've never heard the subject of alcoholism treated so effectively." Also new at the station are "Dance Wit' You," by Rick James (Gordy), which reminds J of the "Standing On The Top" record that James wrote and produced with the Temptations; "Your Good Lovin'" by France Joli (Prelude), who J feels has transcended comparisons to Donna Summer and is developing into an artist with lasting potential; and "Don't Make Me Wait" by the Peech Boys (West End)—"one of the most intriguing musical blends I've heard in quite awhile."

COUNTRY

BATON ROUGE-Stewart McRae, music director of WIBR-AM, says that even if Ronnie McDowell didn't have a fan club chapter in town, he'd still play the singer's new Epic single, "I Just Cut Myself." "It's the sort of ballad along the lines of his previous records," he notes. "It's well-produced and it's going to go." McRae feels certain that country music clubs that spin records are going to get dance requests for Juice Newton's new single, "Love's Been A Little Bit Hard On Me" (Capitol). "It's got a real nice uptempo beat, sort of a cross between her earlier singles, 'The Sweetest Thing I've Ever Known' and 'Queen Of Hearts.'" He's also excited about Barbara Mandrell's "'Til You're Gone" 45 from her forthcoming MCA album. "It's classic Barbara, going back a few years, with a full orchestra, horns and strings, the kind of pop-country everybody's talking about." Phone requests have elevated the track into medium rotation in two short weeks, he notes.



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

Love's Been A Little Hard On Me, Capitol 5120

JUICE NEWTON

Columbia Records Number For Everyone



Hot 100 Singles "EBONY AND IVORY" Paul McCartney

with additional vocals by Stevie Wonder



Hot Country Singles "ALWAYS ON MY MIND" Willie Nelson



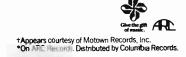
Hot Soul Singles
"IT'S GONNA TAKE A MIRACLE" Deniece Williams*



Adult Contemporary
"EBONY AND IVORY" Paul McCartney

with additional vocals by Stevie Wonder





Billboard. Singles Radio Action

Based on station playlists through Tuesday (5/4/82)

PRIME MOVERS-NATIONAL

PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory (Columbia) RICK SPRINGFIELD-Don't Talk To Strangers (RCA) DAN FOGELBERG-Run For The Roses (Full Moon/Epic)

*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 deter mined 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 PAUL McCARTNEY AND STEVIE WONDER-

Ebony And Ivory (Columbia)

DENIECE WILLIAMS—It's Gonna Take A Miracle

(ARC/Columbia)
THE HUMAN LEAGUE—Don't You Want Me

■● TOP ADD ONS

DAZZ BAND-Let It Whip (Motown) ATLANTIC STARR—Circles (A&M)
JUICE NEWTON—Love's Been A Little Hard On

Me (Capitol)

BREAKOUTS

JON AND VANGELIS-I'll Find My Way Home

(Polydor)

VAN HALEN - Dancin' In The Streets (Warner

KFI-AM - Los Angeles

(Roger Collins—MD)

** PAUL McCARTNEY AND STEVIE WONDER—Ebony & hvory 2·1

* DENTECE WILLIAMS—It's Gonna Take A Miracle

★ RAY PARKER AR.—The Other Woman 9-4
★ RICHARD DIMPLES FIELD—If It Ain't One Thing It's

* BNT PARKER JR.—The Other Woman 9-4
* RICCHARD DIMPLES FIELD—If II Ann't One Thing It's
Another 11-7
* CHARLERE—I've Never Been To Me 14-8
• DAZE BABD—Let It Whip
• ATLANTIC STARR—Circles
* SHALAMARA—A Night To Remember A
* ROD STEWART—HOW Long A
* ASIA—Heat Of The Moment B
* QUEER—Body Language X
* SIMON AND CARPTURKEL—Wake Up Little Susie X
* ROUNE BODY Language X
* SIMON AND CARPTURKEL—Wake Up Little Susie X
* ROUNE BODY LOVE'S Been A Little Hard On Me X
* JUNCE REWITON—Love's Been A Little Hard On Me X
* JUNCE REWITON—Love's Been A Little Hard On Me X
* JOHN COUGAR—HURTS SO GOOD X
* ALDO ROVA—Fantasy X
* JIHAMIN' MALL—Fool For Your Love X
* TOTO—ROSINON—Old Fashioned Love X
* SIMCET ROBISSON—Old Fashioned Love X
* SIMCET RICHESSON—When He Shines X
* DAMAR ROSS—Work That Body X
* THE NOTELS—Only The Lonely X
* PATTI AUSTHM—Baby Come To Me X
* HEART—This Man Is Mine A

KIDO—FM—Los Angeles
** KIDO—FM—Los Angeles

KIQQ-FM-Los Angeles

(Robert Moorhead—MD)

** PAUL McCARTNEY & STEVIE WONDER—Ebony &

** PALL McCARTHEY & STEVIE WONDER—Ebony & Nory 3-1

** MODERTA FLACK—Making Love 7-3

** MODERTA FLACK—Making Love 7-3

** CHANGE WILLIAMS—IT'S Gonna Take A Miracle 9-6

** CHANGE ME.—I'Ve Never Been To Me 12-8

** DAVID BOWNE—Cat People 14-1

DAZZ BARD—Lett Whip A

** FOREIGNER—Break It Up A

** FOREIGNER—Break It Up A

** PERTET HEGGINES—Just Another Day in Paradise A

** HUEY LEWIS MID THE NEWS—Hope You Love Me
Like You Say You Do A

** OUEEN—BODY Language A

** STEVIE MCCKS—After The Gitter Fades A

** STEVIE MCCKS—After The Gitter Fades A

** SPARNS—I Predict A

** SPARNS—I Predict A

** PATRICKE RUSHEN—Forget Me Nots B

** MISSING PERSONS—Words B

** ASIA—Head Of The Moment B

ASIA—Heat Of The Moment B
THE TEMPTATIONS FEATURING RICK JAMES—
Standing On The Top B
DHORNE WARWICK AND JOHNNY MATHIS—Friends In

Love B
THE MOTELS—Only The Lonely B
THE CHARLIE DANIELS BAND—Still In Saigon B

THE CHARLLE DANIELS BAND—Still In Saigor
BOW WOW WOW—I Want Candy B
KARLA BONOFF—Personally X
PETER NOOWE—I Don't Want To Want You X
JOHN COUGAR—Hurts So Good X
T.G. SHEPPARD—Finally X
JAY FERCUSON—Tonite X
DON WILLIAMS—Listen To The Radio X
JUMMY MALL CALLED TO THE RADIO X

DOW WILLIAMS—Listen To The Radio X

JIMMAY MALL—Fool For Your Love X

DOWNIE JRISS—My Girl
CHWC—Soup For One X

RANNBOW—Stone Cold X

JUICE MEWTON—Love's Been A Little Hard On Me X

KIM WILLD—Kids In America X

FRANK BARBER—Hooked On Big Bands X

KRTH-FM-Los Angeles

(David Grossman−MO)

★★ RICHARD DIMPLES FIELDS—If It Ain't One Thing It's Another 8-5

** DENIECE WILLIAMS—It's Gonna Take A Miracle

14-9

* THE CHARLES DANIELS BAND—Still in Saigon 18-14

* PATRICE RUSHEN—Forget Me Nots 21-17

* TOTO—Rosanna 22-18

• DAZZ BAND—Let It Whip

ON AND WANGELIS—I'll Find My Way Home
NAMICUT ONE NUMBRICD—Love Plus One A
SMAGN AND GARFUNKEL—Wake Up Little Susie B
ATLANTIC STARR—Criches B
ANTALATIC STARR—CRICHES B
ANTAL

KIMN-AM - Denver

KIMN-AM — Denver
(Doug Ericane — MD)

* CHARLENE—I've Never Been To Me 2-1

** WILLE WELSOM — Aways On My Mind 13-8

* THE MUMAN LEAGUE—Don't You Want Me 18-12

* MINE POST—Theme From Magnum PL. 15-13

* JOHN DEINVER—Shanghai Breezes 16-14

* JUNET REWITTOOL Love's Been A Little Hard On Me

* MONNIE MUSSA—Any Day Now

LOVERDOY—When It's Over A

* ASSA—Hard 10 The Moment X

DOWNIE MUSS—My Girl X

* SAMON AND GAMPUNKEEL—Wake Up Little Susie X

* QUEEN—Body Language X

* SAFECHA EASTON—When He Shines X

* RAY PARKER N.—The Other Woman B

* MD1 A. A. M. A. L. Re Angelles

** MD1 A. A. M. A. L. Re Angelles

** MD1 A. A. M. A. L. Re Angelles

** MD1 A. A. M. A. L. Re Angelles

KRLA-AM — Los Angeles

(Rick Stancaths—MD)

★★THE HUMAN LEAGUE—Don't You Want Me 7-4

★★ RAY PARKER JR.—The Other Woman 11-7

★ DENHECE WILLIAMS—It's Gonna Take A Miracle 16-

POPILIZATION OF THE BOTTON OF

Clover X
TOTO—Rosanna X
SHALAMAR—A Night To Remember X

SMALABARY—A Night to Kememoer A
ELTON JOHN—Empty Garden X
DARYL HALL AND JOHN OATES—Did It In A Minute X
WILLE MELSON—Aways On My Mind X
ALDO MOVA—Fantasy X
JOHN DENVER—Shanghai Breezes X
THE CHARLIE DAMELS BAND—Still In Saigon X

KOPA-FM-Phoenix

KOPA-FM—PROGRIX
(Chaz Kaltey—MD)

** ELTON JONN—Empty Garden 10-4

** MIKE POST—Theme From Magnum P.1. 15-7

** WILLE RELSON—Aways On My Mind 16-11

** THE BEATLES—The Beatles Movie Medley 19-13

** THE NUMAN LEAGUE—Don't You Want Me 21-17

** SHEENA EASTON—Whe He Shines B

** ROWME MILSAP—Any Day Now X

** JUNCE NEWTON—Love's Been A Little Hard On Me X

KCPX-FM-Salt Lake City

(Gary Waldron−MD)

★★ DARYL HALL AND JOHN GATES−Did It In A Minute

10-4

* TOTO—Rosanna 22-13

* JOAN JETT AND THE BLACKHEARTS—Crimson And

** JOAN ETA AND THE BLACKHEARTS—Crimson Clover 25-17
** JOAN ETA AND THE BLACKHEARTS—Crimson Clover 25-17
** JOHN COUGAR—Hurts So Good 31-24
** 38 SPECIAL—Caught Up In You 38-31
** ELTOW JOWN—Empty Garden A
** STANLAMMAR—A Night To Remember A
** THE FOUR TOPS—Back To School Again A
** ATLARTE STARR—Circles A
** ROMNIE MILSAP—Any Day Now B
** ROD STEWART—How Long B
** REPORT HORSONS—Another Day In Paradise B
** THE MOTELS—Only The Lonely B
** GARDSAS—Play The Game Tonight B
** GORDON LIGHTFOOT—Baby Step Back B
** ABBA—The Visitors B
** PATTI ALISTM—Baby Come To Me X
** STRANGER—Jackie S So Bad X
** S

KOAQ-AM - Denver

(Alian Sledge—MD)

** KOOL AND THE GANG—Get Down On It 9-5

** THE HUMAN LEAGUE—Oon't You Want Me 12-7

** PAUL MCCARTNEY & STEVIE WONDER—Ebony &

* PRUL MCCARTNEY & STEVIE WONDER—Ebony & lory 7-4
* DAN FOGELBERG—Run For The Roses 13-9
* WILLE NELSON—Always On My Mind 14-11
* IMPROVED FINE THE ROSE FOR THE FOR T

LOVERBOY—When It's Over X
 JOHN COUGAR—Hurts So Good
 ASIA—Heat Of The Moment X
 THE POLICE—Secret Journey X
 DONNIE INIS—My Girl X

TOP ADD ONS -NATIONAL

JUICE NEWTON-Love's Been A Little Hard On Me (Capitol) RONNIE MILSAP-Any Day Now (RCA) DONNIE IRIS-My Girl (MCA-Carouse

KLUC-FM—Las Vegas

KLUC-FM—Las Vegas

(Dave Yanssiene—IND)

*** PAUL IN-CARTINEY AND STEVIE WONDER—Ebony &

*** TYPE MUMAIN LEAGUE—Don't You Want Me 12-6

*** TYPE MUMAIN LEAGUE—Don't You Want Me 12-6

*** TOTO—Rosanna 25-19

*** NAY PRINSER IN. —The Other Woman 26-21

*** MAY PRINSER IN. —The Game Tonight

*** MARSAS—Play The Game Tonight

*** ROD STEMATH—HOW LONG

*** SINGON AND CARFUNKEL—Wake Up Little Susie A

*** FOME STET AND THE BLACKHEARTS—Crimson And Clover B

*** JOURNEY—Open Arms B

K77P-FM-Mesa

(Stove Goddard-MD)

** WILLE NELSON -Aways On My Mind 30-20

** BERTHE MIGGINS—Just Another Day In Paradise

** REATHS EMBORANS—INSTANCINED by In Paradise 29-24

 ** RESAR—Heat Of The Moment 14-10

 ** TOTIO—ROSanna 22-18

 ** FRANKE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) 29-24

 ** 38 SPECIAL—Caught Up in You

 ** JOHN COUGAN—Hurts So Good

OUEEM-BOYL LANGUAGE

JUNCE INEWTON—Love's Been A Little Hard On Me B

JUNCE INEWTON—Love's Been A Little Hard On Me B

MOMENTA FLACK—Making Love A

ROWNEE MILSAP—ANY Oay Now A

MUEY LEWIS AND THE NEWS—Hope You Love Me

Like You Say You Do A

KSRP-FM-Salt Lake City

(Lorraine Windgar—MD)

★★ PAUL McCARTNEY AND STEVIE WONDER—Ebony

And Ivory 7-4

** ALDO MOVA—Fantasy 9-6

** THE HUMAIN LENGUE—Don't You Want Me 17-11

** ASSA—Heat 01 The Moment 19-12

** ASSA—Heat 01 The Game Tonight

** WAN HALEN—Oancin' in the Streets

**THE MOTELS—Only The Lonely X

**PARMENTS—STORY AND THE STREETS

**THE MOTELS—Only The Lonely X

RANNDOE—Stone Cold X
 QUEEN—Body Language B
 DONNIE IRIS—My Girl B

KFMB-FM (B100)—San Diego

(Clan McCartney—MD)

** SOFT CELL—Tainted Love 13-8

** ELTON JOHN—Empty Garden 14-12

** ASSA—Heat Of The Moment 19-14

** JOAN JETT AND THE BLACKHEARTS—Crimson And

➤ DOAN JETT AND THE BLACKHEARTS—Crimson And Clover 18-16
➤ TOTO—Rosanna 21-17

JOHN COUGAR—HURTS SO GOOD B

ABBA—The Visitors B

QUEEN—Body Language A

THE MOTELS—Only The Lonely A

LOMERBOT—When It's Over A

SIMON AND CARPUNKEL—Wake Up Little Susie X

THE CHARLIE DAMIELS BAND—Still In Saigon X

MEART—This Man Is Mine A

ASMA—Only Time Will Tell A

KKYY-FM — Dildale

KKXX-FM — Oildale

(Frod Blassia—MD)

** SPAINS—I Predict 5:1

** THE CHARLIE DANNELS BAND—Still In Saigon 3:2

** MELISSA MANCHESTER—You Should Hear How She Talks

** FOUESMER—Break It Up

** KANSAS—Play The Game Tonight A

** PRISAM—TUR On Your Radar A

** THE J. GEILS BAND—Freeze-Frame X

** PAUL McCARTINEY—Baltroom Danig X

** RICK SPRINGFTELD—Calling All Girls X

** ELTOM JOHN—Ball And Chain X

KFXM-AM-San Bernadino

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

* RICK SPRINGFIELD—Oon't Talk To Strangers 7-1

* RICK SPRINGFIELD—Oon't Talk To Strangers 7-1

* TOTO—Rosanna 11-5

* THE HUMAN LEAGUE—Don't You Want Me 15-9

* DOWNME MISS—My Girl 25-16

* FOREGARER—Break It Up

* DOWNWW MOW—I Want Candy

* MANSAS—Play The Game Tonight A

* QUEEN—Body Language B

* THE MOTELS—Only The Lone by B

* 38 SPECIAL—Caught Up In You B

* ALIDO NOWA—Fantasy B

* MANCLIT ONE HUMDRED—Love Plus One B

* SAMMY HAGAR—Piece Of My Heart X

* MISSING PERSONS—Words X

MISSING PERSONS—Words X
DAVID BOWIE—Cat People X
AC/DC—Those About To Rock X

KGGI (99-1-FM)-Riverside

KGG1 (99-1-FM) — RIVETSILE
(Steve D'Nei-MD)

* PATRICE RUSHEM – Forget Me Nots 21-10

* TOTO – Rosanna 17-12

* DIANA ROSS – Work That Body 20-13

* RAY PARKE R.R. – The Other Woman 26-16

* RICHARD DIMPLES FIELD – II It Ain't One Thing It's
Another 25-17

* THE FOUR TOP'S – Back To School Again A

* KARLA BONOFF – Personally A

* MELISSA MANCHESTER – You Should Hear How She
* Table 4

• MELISSA MARCHESTER—TOU SHOU Talks A • IMMY HALL—Fool For Your Love X • ATLANTIC STARR—Circles X • CHERI—Murphy's Law X • THE MOTELS—Only The Lonely X

KROQ-FM-Tucson

(Zapolian/Hart-MD)
PAUL McCARTNEY AND STEVIE WONDER-Ebony ** * PAUL INCCANTIVEY AND STEVIE WONDER—Ebon
And lvory 4-1

** MIKE POST—Theme From Magnum P.I. 9-5

** QUARTERFLASH—Right Kind Of Love 20-9

** TINE HUMBLA LEAGUE—Don't You Want Me 23-16

** TOTO—Rosanna 30-17

** STEVIE NICKS—After The Glitter Fades A

** JOHN COUGAR—Hurts So Good A

** JOHN COUGAR—Hurts So Good A

** MARILA BOMOFT—Personally A

** HEART—This Man Is Mine A

** LITTLE RIVER BAND—Man On Your Mind B

DOMMIE IRIS — My Girl B QUEEN — Body Language X .38 SPECIAL — Caught Up In You X JUNCE MENTON — Love's Been A Little Hard On Me X

KTKT-AM-Tucson (Babby Rivers—MD)

** PAUL McCARTNEY AND STEVIE WONDER—Ebony

And tory 5-1

* * LITTLE RIVER BAND—Man On Your Mind 18-12

* SIMON AND GARTUNKEL—Wake Up Little Susie 20-

** SHOULD READ WAS AND JOHNNY MATHIS—Friends In Love 24-17 ** BERTTE HIGGHIS—Just Another Oay In Paradise 28-

Z5 ● TOTO—Rosanna ■ MELISSA MANCHESTER—You Should Hear How Sho *** BELTSSA MANGARESTER** TOU SHOULD RESET HOW SHE TAIKS A
 *** LARRY LEE—Don't Talk A
 **** ALARAMA** Take Me Down A
 **** ROMINEE MILLSSA*** Any Day Now B
 ***** JUNCE MEWTON — Love's Been A Little Hard On Me B
 ***** DON WILLIAMS***—Listen To The Radio X

Pacific Northwest Region

■★ PRIME MOVERS PAUL McCARTNEY AND STEVIE WONDER-

Ebony And Ivory (Columbia)

PAUL DAYIS—65 Love Affair (Arista) DAN FOGELBERG-Run For The Roses (Full Moon/Epic)

TOP ADD ONS LOVERBOY-When It's Over (Columbia)

DONNIE IRIS—My Girl (MCA)
WILLIE NELSON—Always On My Mind (Columbia)

BREAKOUTS VAN HALEN—Dancin' In The Streets (War)

STEVIE NICKS—After The Glitter Fades (Modern) **HEART—This Man Is Mine (Enic)**

KFRC-AM-San Francisco (Jim Peterson-MD)
** PAUL McCARTNEY AND STEVIE WONDER-Ebony &

| Vory 14-5

* PAUL DAVIS—65 Love Affair 19-13

* DARYL HALL AND JOHN DATES—Did It In A Minute 22-14 RICHARD DIMPLES FIELDS—If It Ain't One Thing It's

Another 18-15

* DEMICE WILLIAMS—It's Gonna Take A Miracle 28-21
• WAM HALEN—Dancin' In The Streets
• LOVERBOY—When It's Over
CHERN—Murphy's Law A
TOTO—Rosanna B
JOAN JETT AND THE BLACKHEARTS—Crimson And

Clover B
DIAMA ROSS—Work That Body B
ATLANTIC STARR—Circles B ATLANTIC STARR—Circles B
JOHN COUGAR—Hurts So Good B
DVNGHT TWILLEY—I'm Back Again X
ROBERTA FLACK—Making Love X

KJR-AM-Seattle

(Bonjamin Hill—MD)

JUICE NEWTON—Love's Been A Little Hard On Me A

LITTLE NIVER BAND—Man On Your Mind A

CARROLE SIMO—One To One A

PAUL McCARTNEY—Here's To You LP KF7R-FM—San Jose

KEZR-FM — San Jose
(Bob Marlow—MD)

** PMUL MCCARTINEY AND STEVIE WONDER—Ebony
And Ivory 3-1

** TOTO—Rosanna 8-4

** THE HUMAIN LEAGUE—Don't You Want Me 15-5

** ASIA—Heat Of The Moment 18-8

** JOAN JETT AND THE BLACKHEARTS—Crimson And
Clover 21-10

** STEVIE NICKS—After The Glitter Fades

** RAMSAS—Play The Game Tonight

** 38 SPECIAL—Caught Up In You A

** HUEY LEMS AND THE WEWS—Hope You Love Me
Like You Say You Do A

Like You Say You Do A
T.G. SHEPPARD—Finally X
MIKE POST—Theme From Magnum P.I. X
SHEEMA EASTON—When He Shines X ALSO NOVA—Fantasy X
RAINBOW—Stone Cold X
MEART—This Man Is Mine A

KRLC-AM - Lewiston (Steve MacKelvie—MD)
★★ PAUL McCARTNEY AND STEVIE WONDER—Ebony 8

** * PAUL McCARTNEY AMD STEVIE WONDER-Ebony & lvory 5-1

** ** ELTON JOHN—Empty Garden 2-2

** CAMBLENE—I've Never Been To Me 4-3

** DAN FOGELBERG—Run For The Roses 10-7

** EDDIE BROBETT—I Don't Know Where To Start 15-12

** STEVIE WICKS—After The Glitter Fades

** HEART—This Man Is Mine

** JOHN AND VANGELIS—I'll Find My Way Home A

** STARS ON —Stars On 45 III A

** ALESSI—PUt Away Your Love A

** JEFF LONDEN—I's A Fact A

** JEFF LONDEN—I's A Fact A

** JEFT LONDEN—I's A Fact A

** PATRICE RUSHEN—Forget Me Nots B

** JUNCE NEWTOM—Love's Been A Little Hard On Me B

** RONNIE MILSAP—Any Day Now B

** LEO SATER—Have You Been In Love B

** LEO SATER—Have You Been In Love B

** LARRY LEE—Don't Talk X

** MINCREY GILLEY—Tears Of The Lonely X

** SMOKEY ROBINSOM—Old Fashioned Love X

** JOHN SCHNEIDER—Draamin'X

** LYNDA SEALS—I'm Gonna Make You Love Me X

** KCW-A M. — Portland

KGW-AM — Portland

And Ivory

** DAN FOGELBERG—Run For The Roses 15-10

BREAKOUTS-NATIONAL

HEART—This Man Is Mine (Epic)
HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say You Do (Chrysalis)
STEVIE NICKS—After The Glitter Fades (Modern)

* PAUL DINTS--65 Love Affair 5-4

* WILLIE WELSON-Always On My Mind 8-5

* SHEEMA EASTON-When He Shines 16-13

• EDDIE MARRITT - I Don't Know Where To Start

• JUCK WENTON - Love's Been A Little Hard On Me

• ROBERTA FLACK—Making Love B

KPLZ-FM-Seattle

(Jeff Ing-MD)

** PAUL McCARTNEY AND STEVIE WONDER-Ebony
And Ivory 5-1 ** PÄUL MCCARTINEY AND STEVIE WOMDER-EDONY
And Ivory 5-1

** ROBERTIA FLACK—Making Love 10-8

** MAHHATTAH TEMESSER-Route 65 C39-21

** THE CAMPENTERS-Beechwood 4-5789 27-24

** JON AND VANGELIS-("IF Find My Way Home A

** JAMCE MUSTOM—Love's Been A Little Hard On Me A

** MEANT—This Man Is Mine A

** BERTIE WIGGINS—JUST Another Day In Paradise B

** STEVIE WOODS—Fly Away B

** ROBINGE MINSAP—Any Day Now B

** JEFF LOWBER—It'S A Fact B

KYYX-FM-Seattle

(Elvin Ichtyamu—MD)

** WAN MALEN—Oh Pretty Women 1-1

** DAN FOGELBERG—Run For The Roses 5-4

*FRANKE AND THE KNOCKOUTS—Without You 7-5

** FIRMINE AND THE KINOCKDUTS-Without You 7-5
** TOTO—Rosanna 10-6
** TOTO—Rosanna 10-6
** LITORI JOHN—Empty Garden 11-8
** JUNCE REWITOR—Love's Been A Little Hard On Me
** INERIT—This Man Is Mine
** INERIT—HISTS MAND THE NEWS—Hope You Love Me
Like You Say You Do A
** ETE TO ETE—His E Girls A
** JUST LORBER—H's A Fact A
** JOHN AND WAMPELIS—"I'll Find My Way Home A
** THE MOTELS—Only The Lonely X
** JOHN AND WATT AMD THE BLACKHEARTS—Crimson And
Clover B

Clover B
QUEEN—Body Language B
SANDH AND CARFUNIAEL—Wake Up Little Susie B

SANDY AND CARFUNKEL—Wake UP Little Susie B
SANTECMA—Caught Up In You B
KANTSAS—Play The Game Tonight X
ALDO NOVA—Fantasy X
MANTY AS—TO FOR YOUR LOVE X
RAMBOW—Stone Gold X
ARBA—The Visitors X
SANNEY MAGAR—Piece Of My Heart X
DEWICCE WILLIAMS—It's Gonna Take A Miracle X

KJRB-AM-Spokane

KJRB-AMM—Spokane
(Rines Gregory—MD)

** ASM—Heat Of The Moment 10-5

** RBY PARKER JR.—The Other Woman 12-8

*TIME HUMARI LEAGUE—Don't You Want Me 15-7

*FRANKE AND THE KNOCKOUTS—Without You (Not Another Lonely Hight) 21-15

** TOTO—Rosanna 28-19

**DOMRIE RISS—My Girl

**DOMRIE RISS—My Girl

**PAUL MECARTINEY—Ballroom Dancin' A

RAMBOOW—Stone Cold A

**HEART—This Man Of Mine A

**ALDO NOVA—Fantasy A

**JOAN JETT AND THE BLACKINEARTS—Crimson And Clover

PUMP RETEMBLE THE BARMANDERM 3 -- CHILDREN COVER

QUEEK—Body Language X

38 SPECIAL—Caught Up In You X

THE MOTELS—Only The Lonely X

KAMASS—Play The Game Tonight X

RAMASS—Play The Game Tonight X

THE O'JAYS—I Just Want To Satisfy You B

UNCE NEWTON —Love's Been A Little Hard On Me B

KCBN-AM-Reno (Jim O'Noil-MD)

** MINE POST—Theme From Magnum P.1. 4-1

** PAUL McCARTNIEY AND STEVIE WONDER—Ebony
And Ivory 14-8

*THE HUMAN LEAGUE—Oon't You Want Me 10-3

** BERTIE MIGGINS—Just Another Oay In Paradise 29-

22 NOTION Love's Been A Little Hard On Me A
RANSAS—Play The Game Tonight A
SAMMY HAGGAR—Piece Of My Heart A
HAIRCLIT ONE HUNDRED—Love Plus One A
HEART—This Man Is Mine A
THE FOUR TOPS—Back To School Again X
KARLA BONOFF—Personally B
38 SPECIAL—Caught Up In You B
MELISSA MANCHESTER—You Should Hear How She
Talks B

Talks B

JOHN COUGAR—Hurts So Good B
GREG KINN—Happy Man B

KTAC-AM-Tacoma (Bruce Cannon—MO)

** WILLIE NELSON—Always On My Mind 10-5

** PAUL McCARTHEY AND STEVIE WONDER—Ebony

And Ivory 13-6

DAN FOGELBERG—Run For The Roses 25-20

DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love 26-21
SIMON AND GARFUNKEL—Wake Up Little Susie 27-

22

DENIECE WILLIAMS—It's Gonna Take A Miracle A

RONNIE MILSAP—Any Day Now A

JUICE NEWTON—Love's Been A Little Hard On Me A North Central Region

RICK SPRINGFIELD-Don't Talk To Strangers (RCA)
PAUL McCARTNEY AND STEVIE WONDER— Ebony And Ivory (Columbia)

DARYL HALL AND JOHN OATES—Did It In A

■ ★ PRIME MOVERS=

TOP ADD ONS

CAROLE KING-One To One (Atlantic) TOTO—Rosanna (Columbia)
DAZZ BAND—Let It Whip (Motown) BREAKOUTS

STEVIE WONDER - Do I Do (Tamla)

WGCL-FM-Cleveland

WGCL-FM — Cleveland
(Lay Steen—MD)

** CHARLENE—I've Never Been To Me 6-2

** ALDO NOWN—Fantasy 7-5

** NAT PMRKER JR—The Other Woman 10-8

** ASSA—Heat Of The Moment 15-10

** TOTO—Rosanna 16-14

** SOFT CELL—Tainted Love

** ANKSAS—Pay The Game Tonight A

** NOMENTA FLACK—Making Love A

** THE MOTELS—Only The Lonely A

** SAMMY NAGAR—Piece Of My Heart A

** JOAN JETT AND THE BLACKHEARTS—Crims
Clover B

Ower B.

SHEEMA EASTON—When He Shines B.

SHEEMA EASTON—When He Shines B.

THE POLICE—Secret Journey B.

38 SPECIAL—Caught Up In You X.

BERTIE MIGGINS—Just Another Day In Paradise X.

JOHN DENVER—Shanghai Breezes X.

MARICUT ONE MUNICIPE—Love Plus One X.

FRANKE AND THE KNOCKOUTS—Without You X.

CKI W-AM - Detroit CKLW-AM — Detroit

(Russies Transbley—MD)

** DAZZ BAND—Let It Whip 6-1

** RAY PANSER RR.—The Other Woman 11-9

** CMEEN—Murphy's Law 17-13

** ROOL AND THE GANG—Get Down On it 22015

** ASA—Heat 01 The Moment 25-18

** TOMMS TUTONE—865-5309/Jenny

** LOVERBOY—When It's Over A

** DOMMS LIGHT FOOT — Baby Step Back X

** STRANGHT LINES—Letting Go X

WKRO-FM—Cincinnati

(Tony Gouvzzo—MD)

** NOCK SPRINGFIELD—Oon't Talk To Strangers 5-1

** DARYL MALL AND JOHN GATES—Old It In A Minut 10-6

* LOVERBOY—When It's Over 17-8

* SAMMY HAGAR—I'll Fall in Love Again 15-13

* JOAN JETT AND THE BLACKHEARTS—Crimson

Clover 24-14
TOTO—Rosanna
ELTON JOHN—Empty Garden WZZP-FM-Cleveland

WZZP-F M — CIEVE I and

(Bub McKay—MD)

** PAUL McCARTNEY AND STEVIE WONDER—Ebony
And Ivory 3-1

** GREG GUIDNY—Goin* Down 5-4

** DANTY MALL AND JOHN GATES—Old It In A Minute
6-5

** ROBERTA FLACK—Making Love 7-6

** WILLIE WELSOM—Always On My Mind 11-7

•* BERTHE HIGGINS—Just Another Day In Paradise
•* CARDEL KING—One TO One

** SIMON AND CARFINKEL—Wake Up Little Susie A

FRANKE AND THE KNOCKOUTS—Without You (Not-Another Lonely Night) A

Another Lonely Night) A

Another Lonely Night) A

DOMNIE MISS—My Girl X

DOMNI SCHMEIDER—Dreamin' X

SMEEIMA EASTON—When He Shines B

T.G. SMEPPARD—Finally B

WDRQ-FM-Detroit

WDRQ-FM — Detroit

(Deeas Rimmer-MD)

* THE TEMPTATIONS FEATURING BICK JAMES—
Standing On The Top 10-5

* THE GRAMD—Early In The Morning 13-7

* PATTI AUSTIN—Baby Come To Me 12-10

* ONC WAY—Cutie Pie 21-17

* RICK JAMES—Jance With Me 25-22

* SINFOND AND SIMPSON—Street Corner

* BLOODSTONE—WE GO A Long Way Back

* T-CONNECTION—The Best Of My Love B

* ROBERTS FLACK—Making Love B

* TOM TOM CLUB—Wordy Rappinghood B

* THE ITME—Girl B

* ATLANTIC STANR—Let's Get Closer L

* THE WMSPEIS—Say Yes L

* THE B-S2*—Mesopotamia L

* PRINCE—Do Me Baby L

* PAUL MECCE—OM Baby L

* PAUL MECCETORY AND STEVIE WONDER—What's
That You're Doing L

** TEMPS HEADER

* TEMPS HEADER

* TEMPS HEADER

* TEMPS HEADER

* TOWN TOWN THE STEVE THE STEVE

That You're Doing L

STEVIE WONDER—Do I Do L

STEVIE WONDER—Rainbow In The Sky L WBZZ-FM — Pittsburgh

WBZZ-FMM—PITESDUIGN
(Chuck Tyler-MD)

** MICK SPIRNOFIELD—Don't Talk To Strangers 1-1

** MEXIE CARM—Anyone Can See 8-5

** KOOL AND THE CARM—C-6F Down On it 9-6

** CHARLENE—I've Never Been To Me 12-8

**QUEEN—Body Language 20-11

** TSTEVIE WONDER—Do I Do

** PRUL DAVIS—65 Love Affair X

**DAMAR ROSS—Work That Body X

**DAMA IETT AND THE BLACKMEARTS—Crimson And Clover X

**Clover X

Clover X
RAY PARKER IR.—The Other Woman X
ASIA—Heat Of The Moment B WFFM-FM-Pittsburgh

(Jay Cresewell—MD)

SHAKIN' STEVENS—You Drive Me Crazy

SHAKIN' STEVENS—You Drive Me Crazy

BERTIE MIGGINS—Just Another Day In Paradise A

IREMIE CARA—My Baby A

HUEY LEWIS AND THE NEWS—Hope You Love Me HOUY LEWIS AND THE MEWS—HOPE YOU L LIKE YOU SAY YOU DO A
 LE ROUX—The Last Safe Place On Earth A
 RICK SPRINGS-FIELD—Don't Talk To Strang ELTON JOHN—Princess X
 HMMY BUFFETT—Where's The Party A

WXKX-FM-Pittsburgh (Clark Ingram—MD)

★★ DARYL HALL AND JOHN GATES—Old It In A Minute

(Continued on page 24)

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(Janise Wejnish - MO) ** PAUL McCARTNEY AND STEVIE WONDER-Ebony SHAKIN' STEVENS—You Drive Me Crazy (Epic)

Minute (RCA)

Radio

Radio $\mathsf{Specials} oldsymbol{oldsymbol{eta}}$

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

May 10, the Doors Profile, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

May 10, Joan Jett, Rockline, Global Satellite

Network, 90 minutes

May 10. Jo Stafford and Paul Weston, Music Makers, Narwood Productions, one hour.

May 10, Brenda Lee, Country Closeup, Narwood Productions, one hour.

May 10, The Blasters, Inner-View, Inner-View May 10, LeRoux, Captured Live, RKO Two,

May 10-11, Gordon Lightfoot, Musicstars, RKO Two, one hour

May 14, Asia, Off The Record, Westwood One,

May 14-16, Dion and the Belmonts, Dick Clark's Rock Roll And Remember, United Stations, four hours.

May 14-16, Loretta Lynn, Weekly Country Music Countdown, United Stations, three hours May 14-16. Quincy Jones, part one, Special Edition, Westwood One, one hour,

May 14-16, Razzy Bailey, Live From Gilley's, Westwood One, one hour.

May 14-16, Rock Year 1971, The Rock Years:

Portrait Of An Era, Westwood One, one hour.

May 14-16. Keith Moon, Rock & Roll Never Forgets, Westwood One, one hour.

May 15, Chet Atkins, Country Sessions, NBC, May 15, Con Hunley and Gary Morris, Silver

Eagle, ABC Entertainment, one hour.

May 15, Dollar Brand, Miriam Makeba, the Latin Percussion Jazz Ensemble, Jazz Alive,

May 15, Daryl Hall & John Oates, On Stage Tonight, ABC RadioRadio, 90 minutes.

May 15, Daryl Hall & John Oates, England

Dan & John Ford Coley, Seals & Crofts, Dynamic Duos, Mutual, three hours.

May 15-16, Lou Christie, Michael Caine, Bob

Dylan, Soundtrack Of The 60s, Watermark, three

May 16, the Greg Kihn Band, King Biscuit Flower Hour, ABC Rock Radio Network, one hour. May 16, Eric Clapton, part two, BBC Rock Hour, London Wavelength, one hour.

May 17, the Motels, Rockline, Global Satellite

Network, 90 minutes. May 17, Elton John, The Hot Ones, RKO One,

May 17. Blue Oyster Cutt. Inner-View Inner-

View Network, one hour. May 17. The Sound Of San Francisco, part

two, Continuous History Of Rock and Roll, Rolling Stone Productions, one hour.

May 17, Patti Page, Music Makers, Narwood

Productions, one hour. May 21, Quincy Jones, part two, Special Edi-

tion, Westwood One, one hour. May 21, Tommy Tutone, in Concert, West-

May 21, Rock Year 1972, The Rock Years: Portrait Of An Era, Westwood One, one hour.

May 21, Sammy Hagar, Off The Record, Westwood One, one hour.

May 21, Bobby Bare, Live From Gilley's, Westwood One, one hour.

May 21, Dazz Band and A Taste Of Honey, Budweiser Concert Hour, Westwood One, one

May 21-23, John Conlee, Weekly Country Music Countdown, United Stations, three hours.

May 21-23, the Righteous Brothers, Dick Clark's Rock Roll And Remember, United Sta-

May 22, New Faces Show, Country Sessions,

May 22, Barry Manilow, Live Coast To Coast. CBS RadioRadio, 90 minutes.

May 22, Tribute To Chano Puzo featuring Dizzy Gillespie, Paquito D'Rivera, Cecil Payne and Daniel Ponce, Jazz Alive, NPR, two hours.
May 22, Frizzell & West, Silver Eagle, ABC Entertainment, one hour.

May 22-23, Rob Grill, Mars Bonfire, Sound-

track Of The 60s, Watermark, three hours.

May 23, **Prism**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

May 23, Graham Parker, BBC Rock Hour, London Wavelength, one hour.

Washington Roundup **License Plan From NRBA**

By BILL HOLLAND

WASHINGTON-The National Radio Broadcasters Assn. has been holding informal discussions with staff members of the communications subcommittees of both the Senate and the House about the possibility of replacing seven year licenses with a long-term lease arrangement combined with an annual fee that could be used to fund public broadcasting.

Despite press reports that the

NRBA is offering the plan as a finished proposal, Lisa Friede, vice president of operations for the broadcaster group, said that "it's just a concept—a proposal would be too strong a word. We're trying to find some avenues to open up, to get deregulation moving along.

The NRBA plan calls for an extended contract between government and broadcasters-50 years is the time period suggested-much like "the leases for mineral rights. grazing, that sort of thing," Friede said. An annual fee arrangement for a suggested 1% of station revenue has also been discussed.

The Senate has already passed a Broadcast Deregulation Bill (Bill-board, April 10) that includes provisions for "cost of regulation" set fees. These fees, which the NRBA is worried could escalate in the future, would be used to help fund the

The House, however, has moved much more cautiously on broadcast deregulation ever since it became clear at legislative hearings in December that several members and the chairman of the subcommittee on communications do not favor the repeal of the fairness doctrine and equal time measure. Both the NRBA and the National Assn. of Broadcasters have been working with subcommittee staffers to try, as Friede said, "to find some daylight."

The NAB, incidentally, firmly op poses the NRBA concept of a 1% annual revenue fee because it feels it would cut into station profits—especially those of big tv stations. "We're

FCC Continues Deregulation

WASHINGTON-The FCC has told broadcast stations they can use auxiliary broadcast frequencies for 30 days on a secondary, non-interference basis without prior approval from the Commission.

The FCC noted in its docket action that since it anticipated "only a slight to moderate increase" in the use of the auxiliary spectrum, it had little reason to doubt "the contin-uing efficacy" of the existing frequency coordination structure, but also felt that short term operators should contact local frequency coordination committees in advance to

The Commission pointed out that broadcasters could operate for up to 750 hours a year per frequency "in any way desired" without being required to keep logs relating to such operation.

In an internal action, the FCC disbanded the Re-regulation Task Force in the broadcast bureau. The functions of the task force have been superceded by Regulatory Review Working Group, which operates out of Chairman Fowler's office. The liaison for the Group from the broadcast bureau, James Crane, was named Feb. 5.

just talking about radio," Friede explained. "They're concerned that the idea might catch on four or five years down the road to be applied to

Friede added that the concept of a lease is not totally new, and in fact originated with former National Telecommunications and Information Agency head Henry Geller during the Carter administration.

FCC Hearing To Decide **WINX Renewal**

WASHINGTON-In a renewal case reminiscent of the 1980 FCC decision to strip RKO General Inc. of a major market broadcast property (Billboard, May 1), WINX, the nearby Rockville, Md. AM'er owned by Montgomery County Broadcast Co., Inc., is getting the FCC equivalent of the third degree in an upcoming hearing.

At issue is whether or not Montgomery and WINX's qualifications will be adversely affected by the improper actions of the parent company, United Broadcasting Co., which in 1974 was adjudged by the FCC to be unfit to hold licenses of two television stations and in 1975 was found unfit to hold two radio station licenses.

The Commission is also currently holding back renewal for WINX because there is a competing applicant for the license-Community Airwaves, Inc. The FCC wants to make sure Community is financially qualified to run the station.

In the RKO case, its parent company's actions-General Tire and Rubber Co.'s illegal overseas business dealings—were enough to initially jeopardize the RKO license.
The WINX renewal case, accord-

ing to the FCC, will probably be heard in late summer. With the Commission's deregulatory stand and current Congressional proposals "to keep government out of the character judgement business," sources at the Commission think it unlikely that WINX and Montgomery County Broadcasting would be dealt the same harsh measures RKO received for United Broadcasting actions that occurred under a different management more than eight years ago.

WESS-FM Gets Studio. Big Power Boost

EAST STROUDSBURG, Pa.-Started 10 years ago as a 10-watt mono station with a half-mile broadcast radius, WESS-FM has blossomed forth this week as the non-commercial "alternative radio sound" for the Pocono Mountains resort areas. Opening its new \$80,000 broadcast studio this week. equipped with \$52,000 worth of sophisticated electronic equipment, WESS-FM is now a 1 kw facility on the campus of East Stroudsburg State College here.

"Welcome to the new rock and rhythm of the Poconos" is the station's new invitation to listeners. Program director is Brent Hawthorne.



ROYAL VISIT-King of Swing Benny Goodman, right, enjoys a laugh with WLIM-AM Patchogue host Jack Ellsworth during Benny Goodman day on the Long Island station.

WLIM-AM Is Getting Into The New 'Swing' Of Things

PATCHOGUE, N.Y.-Radio stations which program big bands, hits from the 1940s and early '50s, may be proliferating across the AM dial, but they've never been regarded as outlets which break records.

WLIM-AM in this Long Island community hopes that will change. Last Tuesday (4), it saluted Benny Goodman with special programming which included a visit by the "King of Swing" and the broadcast debut of a new Goodman album on Columbia which also features George Benson.

The bandleader narrated and in-

troduced the LP's various cuts, as well as a wide selection of his own disks ranging back to 1935. He was guest of WLIM owner, programmer and DJ Jack Ellsworth, who put the station together last July after leaving the p.d. post at WALK-AM-FM in this same community.

The debut of the Goodman album is not just a day's event. The station

is on the LP, regularly playing cuts, and it's also on Larry Elgart's new RCA single, "Hooked On Swing"/ "Hooked On The Big Bands," with hourly airplay.

Elgart's band has been booked to play a first birthday celebration for the station July 11 at the local Knights of Columbus hall.

The Goodman festivities, honoring the band leader on his upcoming 73rd birthday May 30, included "Benny Goodman Day" being pro-claimed in Suffolk County and coverage by a news team from WNBC-TV New York.

Ellsworth's association with such veteran performers goes back to when he was a U.S. Marine correspondent stationed in California in World War II. He interviewed such stars as Bing Crosby and Frank Sinatra, which may be why Sinatra just cut a series of promos for the sta-

New On The Charts



DAZZ BAND ...
"Let It Whip" – 3"

Although the Dazz Band is no stranger to the soul charts, "Let It Whip" is their first single to cross over to the pop chart. Hailing from Cleveland, the eight-piece band takes its name from its musical direction, a fusion of dance

The impetus behind the self-contained group is saxophonist Bobby Harris, who did a stint with Lou Rawls' band before he joined Telephunk. Eventually, the group changed its name to Kinsman Dazz and signed to 20th Century Records in 1978. They recorded two albums for the label, produced by Earth, Wind & Fire's Phillip Bailey.

Following their second album for 20th Century, the band left the label and went back to Cleveland to regroup. They signed to Motown. "Keep It Live,' now in the top 10 or the soul chart, is their third album for the label.

The Dazz Band is managed by Joe Simone, 190 Alpha Park Dr., Highland Heights, Ohio 44143; (216) 461-7880. They are booked by Norby Walters Associates, 200 W. 51st St., New York, N.Y. 10019; (212) 245-3939.

• This feature is designed to spotlight acts making their debut on Billboard's Hot 100 and Top LPs & Tape charts. For newcomers on the soul and country charts, see pages 59 & 55.

Billboard Singles Radio Action ...

Plaulist Prime Movers * Playlist Top Add Ons

• Continued from page 22

- ** NCK SPRINGFIELD—Don't Talk To Strangers 10-9

 **RANBOW—Stone Cold 15-12

 ** LE ROULE—The Last Safe Place On Earth 16-14

 ** DOWNE USS—My Girl 20-15

 ** THE POLICE—Secret Journey

 ** KARISSA—Play The Game Tonight B

 **JOAN JETT AND THE BLACKHEARTS—Crimson And

- Clover B

 STEVE MICKS—After The Glitter Fades A

 JOURNEY—Still They Ride A

 JETHNO TULL—Falling On Hard Times A

 ASMA—Sole Survivor X

 PAUL MCARTNEY—Ballroom Dancing X

 JOHN COUGAR—Hurts So Good X

WYYS-FM-Cincinnati

- (Barry James—MD)

 ** DAN FOGELBERG—Run for The Roses 3-2

 ** AL JAMREAU—Teach Me Tonight 6-4

 ** WILLLE MESJON—Always to My Mind 12-8

 ** GREG GUIDNY—Coin' Down 12-8

 ** CARDLE RUNG—One To One

 **DANNE WARWICK AND JOHNNY MATHIS—Friends In Land Love A

WNCI-FM-Columbus

- (Steve Edwards—MD)

 ★★ RICK SPRINGFIELD—Don't Talk To Strangers 1-1

 ★★ PAUL McCARTNEY AND STEVIE WONDER—Ebony
- ** * PAUL INCENTIFET MIND STEVE
 And Ivory 5-3
 ** WILLIE RELSON—Always On My Mind 8-5
 ** DAM FOGELBEIRG—Run For The Roses 10-6
 ** DOBERT FLACK—MAKING Love 14-9
 ** RONWIE MILSAP—Any Day Now
 ** DOWNIE MISSAP—Any Gay

- WXGT-FM-Columbus

- TOTIT Butter—MD)

 *** PAUL MCCARTINEY AND STEVIE WONDER—Ebony
 And lvory 4:1

 *** ELTON DOWN—Empty Garden 12-8

 *** TOMMY TUTONE—867-5309/Jenny 16-9

 **FRANKE AND THE RINDCKOUTS—Without You 17-13

 *** DAN FOGELBEING—Run For The Roses 25-18

 *** DAN JETT AND THE BLACKHEARTS—Crimson And
 Clover
- LITTLE RIVER BAND—Man On Your Mind B
- ASIA—Heat Of The Moment B THE ROLLING STONES—Hang Fire X
- VAN HALEN—Oh Pretty Wome
 LOVERBOY—When It's Over X
 TOTO—Rosanna X

WKWK-AM (14WK)-Wheeling

- TYRYM-AMM (14WK)—Wheeling
 (Al Lawrence—MD)

 CALEGOUIDMY—Goin' Down

 JUCC MENTOM—Love's Been A Little Hard On Me

 LITTLE REVER BAND—MAN DO NYOU MIND A

 T.G. SHEPPARD—Finally X

 STEVIE WOODS—Fly Away X

 BOBBY CALDWELL—Jamaica X

 DOM WILLAMS—Listen To The Radio X

 PHOEBE CALTS—Theme From Paradise X

 CHERTL LADD AND FRANKIE WALLI—You Make It
 Beautiful X

- Beautiful X
 JOSEPH WILLIAMS—The First Night X
 ROMNIE MILSAP—Any Day Now X
 SHALAMAR—A Night To Remember X

Southwest Region

■★ PRIME MOVERS

WILLIE NELSON-Always On My Mind (Columbia)
PAUL McCARTNEY AND STEVIE WONDER-

Ebony And Ivory (Columbia)

DAN FOGELBERG—Run For The Roses (Full Moon/Epic)

TOP ADD ONS

TOTO-Rosanna (Columbia)

ABBA—The Visitors (Atlantic)
ROBERTA FLACK—Making Love (Atlantic)

- BREAKOUTS

HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say You Do (Chrysalis)
NEIL DIAMOND—Be Mine Tonight (Columbia)

KVIL-FM-Dallas

- (Denise/Chuck Rhodes—MD)

 ** DAN FOGELBERG—Run For The Roses 8-4

 ** WILLIE NELSON—Always On My Mind 11-7

 *PAUL MCCARTNEY & STEVIE WONDER—Ebony &

- R PRAIN INCLINES FEEL 3 ...
 VOLVY 12-9

 & GREG GUIDRY Goin' 10 own 15-11

 & STARS ON FSIRS ON 45 III 17-13

 DENIECE WILLIARIS It'S Gonna Take A Miracle B

 DOWNIE WARNINGK AND JOHNNY MATHIS Friends
- Love B
 SHEEMA EASTON—When He Shines B

KRLY-FM — Houston

- (Steve Harris-MD)

 RICK JAMES—Dance Wit' Me A

 SKYY—Let's Celebrate A

 ONE WAY—Cutie Pie A

 BILL SUMMERS—At The Concert X
- WEZB-FM-New Orleans

- (Jerry Loosteau MD)

 * RAY PARKER JR. The Other Woman 9:3

 * QUEEN Body Language 26:16

 * PAUL McCARTNEY & STEVIE WONDER Ebony &
- * PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 12-9
 * THE HUMAN LEAGUE—Don't You Want Me 16-11
 * RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another 18-12
 STEVIE WONDER—Do 1 Do
 TOTT—Desense

- TOTO—Rosanna
 SOFT CELL—Tainted Love B
 JOAN JETT AND THE BLACKMEARTS—Crimson And
- Clover B

 KELLY MARGE—Feels Like I'm In Love X
- WTIX-AM-New Orleans
- (Gary Franklin—MD) ★ ★ PRUL McCARTNEY & STEVIE WONDER—Ebony &
- Ivory 5-1

 * * ELTON JOHN Empty Garden 12-10

 * * ELTON JOHN Empty Garden 12-10

 * THE NUMAN LEAGUE Don't You Want Me 17-15

 * NICHARD DIMPLES FIELDS—If It Ain't One Thing!
 Another 20-17

 * DAN FOGELBERG Run For The Roses 27-19

 * ABBA—The Visitors

- .. HUEY LEWIS AND THE NEWS-Hope You Love Me

- WINDET LEWIS AND THE WEWS—HOPE YOU LOVE MELIE YOU SAY YOU DO
 BESTIE HIGGINS—Just Another Day In Paradise A
 PORNIE MILSAP—Any Day Now A
 PATTIE AUSTIN—Baby Come To Me A
 LOVERBOY—When It's Over A
 THE BOLLING STORES—Hang Fire B
 DOORNIE WARNICK AND JOHNNY MATHES—Friends
- Love B -■ JOHN COUGAR—Hurts So Good B

KEEL-AM-Shreveport

- (Tom Kenny—MD)

 ★ ★ WILLSE NELSON—Always On My Mind 13-1

 ★ ★ PRUL McCARTNEY & STEVIE WONDER—Ebony &
- Ivory 16-6

 DAN FOGELBERG—Run For The Roses 24-14

 ROBERTA FLACK—Making Love 30-20

- * ROBERTA FLACK—Making Love 30-20
 TOTO—Rosanna
 BERTE HOGGINS—Just Another Day In Paradise
 ROWINE MILSAP—Any Day Now A
 ASIA—Heat Of The Moment A
 DONNIEL MISS—My Girl A
 LITTLE RIVER BAND—Man On Your Mind A
 LITTLE RIVER BAND—Man On Your Mind A
 RAY PARKER RIE.—The Other Woman B
 EDDIE RABBITT—I Don't Know Where To Start B
 CORDON LICHTFOOT—Baby Step Back B
 DONNIEL WARWICK AND JOHNNY MATHIS—Frience

KHFI-FM - Austin

- (Ed Volkman MD)

 * THE HUMAN LEAGUE—Don't You Want Me 15-10

 * WHALE RELSON—Always On My Mind 20-15

 * MUCE NEWTON—Love's Been A Little Hard On Me B
- QUEEN—Body Language B
 .38 SPECIAL—Caught Up In You A
 KANSAS—Play The Game Tonight A
- PROMISS—Play The Game Tonight A

 ALDO NOVA—Fantasy A

 NICHARD DIMPLES FIELDS—If It Ain't One Thing It's

 Another A

- Another A
 STEME WOODS—Fly Away X
 BEXTIE HIGGINS—Just Another Day In Paradi
 POWIT BLANK—Let Her Go X
 MAYLON AND WILLLE—Just To Satisfy You X
 THE CAMS—Since You're Gone X
 MINIC POST—Theme From Magnum P.I. X
 JOE KING CAMPASCO AND THE CROWNS—Wa
 Get That Feeling X
- Get That Feeling X

 THE FOUR TOPS—Back To School Again X

KLUV-FM-Dallas

- (Rivers/Morgan—MD)
 ★★ PAUL McCARTNEY & STEVIE WONDER—Ebony &
- Ivory 3-1

 * WILLIE MELSON—Always On My Mind 4-3

 DAM FOGELBERG—Run For The Roses 10-6

 THE CARPENTERS—Beechwood 4-5789 16-14

 SIMOM AND GARFUNKEL—Wake Up Little Susi
- NAYLON AND WILLIE—Just To Satisfy You
 RONNIE MH.SAP—Any Day Now

KEMK-EM - Houston

- (Jerry Steele-MD)

 ★★ PAUL McCARTNEY & STEVIE WONDER—Ebony &
- * * PAIL MCLARI NET & SILVE.

 IVOY 12-3

 * * DAN FOGELBERG—Run For The Roses 15-10

 * STARS OM—Stars On 45 III 17-15

 * MMYLON AND WILLE—Just To Satisfy You 28-19

 * JUNCE NEWTON—Love's Been A Little Hard On Me

 * REIL DIAMOND—Be Mine Tonight

 * ROMNIE MILSAP—Any Day Now B

KBFM-FM-McAllen-Brownsville

- (Steve Owens—MD)

 ★★ FRANKE AND THE KNOCKOUTS—Without You (Not
- Another Lonely Night) 24-?

 ** THE CHARLIE DANIELS BAND—Still In Saigon 27-
- * CHARLENE—I've Never Been To Me 13-5 * PAUL McCARTNEY & STEVIE WONDER—Ebony & ** PANIL MCCARTNEY & STEVIE WOWDER—Ebony & loop 14-6

 *** LITTLE RIVER BAND—Man On Your Mind 30-21

 *** ROBERTA FLACK—Making Love

 *** ROD STEWART—HOW Long

 *** DEFAULTAMENT—HOW LONG

 *** DEFAULTAMENT—HOW LONG

 *** OWNER—BODY Language A

 *** KANSAS—Play The Game Tonight A

 *** JUNIC REVITOR—Love's Been A Little Hard On Me A

 *** JOHN COUGAR—Hurts So Good X

 *** SIMON AND CARPTUNKEL—Wake Up Little Susie X

 *** THE MOTELS—Only The Lonely

 *** BERTIE HIGGINS—Just Another Day In Paradise X

 *** FRANKLE BLEU—Just For You X

- WQUE-FM New Orleans (Chris Bryan—MD)

 ★★ DARYL HALL AND JOHN DATES—Did It In A Minute
- 4.1

 **A-PRINGFIELD—Don't Talk To Strangers 6.3

 **RAY PARKER JR.—The Other Woman 12.7

 **DONNIE IRIS—My Girl 29-24

 **ALESSI—Put Away Your Love 30-26

 **TOTAL—Organna

- * ALESSI—PUT AWAY YOU LOVE 3U-26

 •• INDO-ROSANIA

 •• INDEC REWTON—Love's Been A Little Hard On Me

 ROWRIE MILSAP—Any Day Now A

 MIKE POST—Theme From Magnum P.I. X

 STARS ON—Stars On 45 III B
- KOFM-FM-Oklahoma

- KOFM-FM—O klahoma
 (Chuck Morga-MD)

 ** PAUL DAVIS-65 Love Affair 9-3

 ** CHARLERE—I've Never Been To Me 10-5

 ** JOHN DENWER-Shanghai Brezes 8-4

 ** RICK SPRINGFIELD—Don't Talk To Strangers 11-7

 ** ALDO NOVA—Fantasy 23-17

 ** ALDO NOVA—Fantasy 23-17

 ** ALSO NOVA—Fantasy 23-17

 **

- Clover A

 JUCC NEWTON—Love's Pc... A Little Hard On Me A

 DOWNE MILSAP—Any Day Now B

 EDDIE RABBITT—I Don't Know Where To Start X

 DOWNE JUSS—My Girl X

 OANTO LASEY—If I Had My Wish Tonight X

 FRANKE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) X

KINT-FM-El Paso

- (Patty Zibbo—MD)

 ★★ JOAN JETT AND THE BLACKHEARTS—Cris
- Clover 10-5

 ** WILLIE NELSON—Always On My Mind 16-12

 ** RRANKE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) 17-3

 ** QUEEN—Body Language 18-14

 ** ASSA—Heat Of The Moment 21-15

 ** SHALAMARA—A Night To Remember

 ** SHALIAMAR—A Night To School Again A

 ** TOTO—ROSANDA A

 ** TOTO—RO
- TOTO—Rosanna A
 ROMINIE MILSAP—Any Day Now A
 KAMSAS—Pay The Game Tonight B
 RAMBOW—Stone Cold B
 JUICE REWTOM—Love's Been A Little Hard On Me B
 CAROLE KING—One To One B

- KILE-AM Galveston
- RILLE-ARM GalVeStOTI
 Scott Taylor—MD)
 ** RICK SPRINGFIELD—Don't Talk To Strangers 1-1
 ** PAUL McCARTINET & STEVNE WOMDER—Ebony & Ivory 9-3
 ** RAY PARKER JR.—The Other Woman 16-9
 ** BARRY MARH.OW—Let's Hang On 19-15
 ** DEHRECE WILLIAMS—It's Gonna Take A Miracle 25

- •• KARLA BONOFF—Personali

- MAILA BOWOFF—Personally
 33 SPECIAL—Caught Up In You
 THE MOTELS—Only The Lonely A
 SAMMY NAGAR—Piece Of My Heart
 KIANESS—Play The Game Tonight A
 FOREIGNER—Break It Up A
 ROWNIE MILSAP—Any Day Now X
 QUEEN—Body Language X
 GENESIS—Man On The Corner X
 TROOPER—Only A Fool X
 TRINGOVER—Stope Cod X
 THE CANS—Since You're Gone X
 THE POLICE—Secret Journey X

- KVOL-AM Lafayette

- (Phil Rantin—MD)

 ** PAUL McCARTHEY & STEVIE WONDER—Ebony &
 Ivory 23-13

 ** TOTO—Rosanna 24-15

 ** PAUL DAVIS—65 Love Affair 1-1

 ** CHARLERIA—I've Never Been To Me 4-3

 ** JOAN JETT AND THE BLACKHEARTS—Crimson And
 Class
- ** JOAN JETT AND THE BANKANCARTS—OTHINGH AND Clover 20-16.

 STEVIE RICKS—After The Glitter Fades A FOREJGRIER—Break It Up A SPAIRIS—I Predict A RANNOW—Stone Cold A DENIECE WILLAMS—IT'S Gonna Take A Miracle A MELISSA MANCHESTER—You Should Hear How She
- MELISSA MANCHESTER—You Should Hear H
 Talks A
 RADS STEWART—HOW Long X
 SAS SPECALA—Caught Up in You X
 THE FOUR TOPS—Back To School Again X
 THE MOTELS—Only The Lonely X
 ALESSI—PUT WAWAY YOU LOVE X
 BILLY KURKLAND—Yideo Game Maniac X
 BENTIE HOGGINS—Just Another Oay in ParaLITTLE RIVER BAND—Man On Your Mind X
 JIMMIT HALL—Fool For Your Love X
 DERNA DELEAS—Strange Love X
 SHELLA—Runner X

KTSA-AM — San Antonio

- Ivory 13-9

 ** VANGELIS—Chariots Of Fire 4-2

 ** PAUL DAYIS—65 Love Affair 9-7

 ** DARYL HALL AND JOHN GATES—Did It In A Minute
- 15-12 **VANGELIS**—Chariots Of Fire 4-2

TOTO — Rosanna CHARLENE—I've Never Been To Me THE CHARLIE DAMIELS BAND—Still In Saigon B Midwest Region

■★ PRIME MOVERS

PAUL McCARTNEY AND STEVIE WONDER-Ebony And Ivory (Columbia)
FRANKE AND THE KNOCKOUTS—Without You (Not Another Lonely Night (Millennium)
RICK SPRINGFIELD—Don't Talk To Strangers

(RCA)

TOP ADD ON'S .38 SPECIAL—Caught Up In You (A&M) ASIA—Heat Of The Moment (Geffen)
JUICE NEWTON—Love's Been A Little Hard On

BREAKOUTS HILEY LEWIS AND THE NEWS - Hope You Love Me Like You Say You Do (Chrysalis) HEART-This Man Is Mine (Epic) STEVIE NICKS-After The Glitter Fades

- WLS-AM-Chicago
- (Dave Denver—MD)

 ** PAUL DAVIS—65 Love Affair 14-8

 ** FRUNKE AND THE KNOCKOUTS—Without You (Not
- * * FRANKE AND THE KNOCKOUTS-Without
 Another Lonely Night) 42-33

 * CHARLEME—I've Never Been To Me 44-23

 * STAIN-Heat Of The Moment

 * THE HUMAN LEAGUE Don't You Want Me
 RAY PARKER JR.—The Other Woman A

 BRYAN ADAMIS—Lonely Nights X

 * DOWNE IRIS—My Girl B

- WLS-FM-Chicago
- (Dave Deaver—MD)

 * * ASIA—Heat Of The Moment 27-14

 * FRANKE AND THE KNOCKOUTS—Without You 42-
- 33
 * THE HUMAN LEAGUE—Don't You Want Me 21-16
 * THE CHARLIE DANIELS BAND—Still In Saigon 28-20
 * THE CARS—Since You're Gone 26-21
 38 SPECIAL—Caught Up in You
 SCORPTIONS—No One Like You
 BRYAN ADAMS—Lonely Nights X
- TOTO— Rosanna X
 THE MOTELS— Only The Lonely X
 TRUMPH— Say Goodbye X
- WZUU-FM Milwaukee (Bill Sharron—MD)

 GORDON LIGHTFOOT—Baby Step Back A

 SHEENA EASTON—When He Shines A
- TOTO—Rosanna A
 THE BEATLES—The Beatles Movie Medley A KDWB-AM-Minneapolis (Karen Anderson—MD)

 ** PAUL McCARTNEY AND STEVIE WONDER—Ebony
- ** PAUL INCOMPREY AND STEVIE WONDER—Ebony
 And Ivory 9-5

 ** BARRY MANILOW—Let's Hang On 12-6

 ** ELTOM JOHN—Empty Garden 15-11

 ** A TASTE OF HOMEY—I'Il TYS Something New 19-17

 ** EDDIE RABBITT—I Don't Know Where To Start 22-40

 ** 33 SPECIAL—Caught Up In You

 ** NEIL DIAMOND—On The Way To The Sky X

 ** DIOMNE WARMICK AND JOHNNY MATHIS—Friends In Love X
- Love X

 OCHNIE HRS—My Girl X

 THE MOTELS—Only The Lonely X KSLO-FM-St. Louis

(Joannie King – MD)

** MCK SPRINGFIELD – Don't Talk To Strangers 3-1

** LITTLE RIVER BAND – Take It Early On Me 4-3

- IVOY 12-5

 ** THE HUMAN LEAGUE Don't Want Me 19-15

 ** TRE HUMAN LEAGUE Don't Want Me 19-15

 ** TRE HUMAN LEAGUE Don't Want Me 19-15

 ** TREATH AND THE KNOCKOUTS Without You 20-17

 ** RAY PARKER JR. The Other Woman

 ** CANSAS Play The Game Tonight

 ** ROMINIE INS. My Girl X

 ** THE CHARLIE DAMELS BAND Still In Saigon X

- KSTP-FM-St. Paul

- KSIP-FM St. Paul
 (Chuck Rapp—MD)

 ** MBCK SPRINGFRELD—Don't Talk To Strangers 8-3

 ** CAREG GUIDDY—Goin' Down 10-7

 * DAM FOGELBERG—Run For The Roses 12-9

 * ELTON JOHN—Empty Garden 17-10

 ** JUNCE MEWTON—Love's Been A Little Hard On Me A

 ** STAILS ON—Stars On 4-5 III X

 ** TWE J. GEILS BAND—Freeze-Frame X

 ** BARRY MANALOW—Let's Hang On X

 ** BOK LITTLE—The Big Game X

 ** SMEENA EASTON—When He Shines B

 ** LITTLE RIVER BAND—Man On Your Mind B
- WIKS-FM-Indianapolis
- WIND-T PW ITCLIATA POITS

 (Jay Stovens—MD)

 ★ ROCK SPRINGFIELD— Opn't Talk To Strangers 3-1

 ★ LOVERBOY— Take Me To The Top 6-2

 ★ CRIESSS— Man On The Corner 9-4

 ★ GRESS—S—Man On The Corner 9-4

 ★ GRESS—TOMBAY TUTOME—867-5809/Jenny 13-9

 PORECIMER—Break It Up

 LE ROUX—The Last Safe Place On Earth

 KARSAS—Play The Game Tonight B

 LITOM JOHN—Empty Garden B

 CHUBBY CHECKER—Harder Than Diamond B

 JOAN JETT AND THE BLACKMEARTS—Crimson And Clover X

- ALDO NOVA—Fantasy X
 RAINBOW—Stone Cold X KBEQ-FM — Kansas City
- (Maja Britton—MD)

 ** PAUL McCARTNEY & STEVIE WONDER—Ebony &
- ** * PAUL MCCANTHEY * STEVE WONDER—Ebony & Ivory 10.4

 ** * TOMMY TUTONE—867-5309/Jenny 14-10

 ** CHANLENE—I'VE NEVER DEEN TO ME 15-11

 ** THE HUMAN LEAGUE—FOOT'Y You Want Me 22-14

 ** ASIA—Heat Of The Moment 25-16

 ** FOREIGNER—Break It Up A

 ** MELISSA MANCHESTER—You Should Hear How She
 Talle A
- Talks A

 JOHN COUGAR—Hurts So Good B

 JUNCE REWTON—Love's Been A little Hard On Me B

 KANSAS—Play The Game Tonight B

 DORNIE WISS—My Girl X

 3.8 SPECIAL—Caught Up In You X

 QUEEN—Body Language X

- WISM-FM Madison
- (Barb Starr-MD)

 ★★ TOTO—Rosanna 25·15

 ★★ SHEENA EASTON—When ** SHEEMA EASTON — When He Shines 27-16
 CAROLE RING—One To One 18-10
 BERTIE HIGGINS—Just Another Day In Paradise 19
- 11

 * MCK SPRINGFIELD—Oon't Talk To Strangers 30-23

 * JUNCE NEWTON—Love's Been A Little Hard On Me A

 * MELISSA MANCHESTER—You Should Hear How She
- MELISSA MANCHESTER—You Should Hear How S Talks A ROWNIE MILSAP— Any Oay Now B EDDME RABBITT— I Don't Know Where To Start B ABBA— The Visitors B T. G. SHEPPARD— Finally B DOWNIE IRIS— My Girl B
- WZEE-FM-Madison

- WLOL-FM-Minneapolis
- (Phil Huston-MD)

 ** PAUL McCARTNEY AND STEVIE WONDER-Ebony
 And Ivory 8:1

 ** ELTON JOHN-Empty Garden 11-6

 ** THE HUMANI LEAGUE-Don't You Want Me 15-11

 ** RAY PARKER JR.—The Other Woman 16-12

 ** TOTO-Rosanna 19-15

 ** JUICC NEWTON-Love's Been A Little Hard On Me

 ** SOFT CELL-Tainted Love
- SUFFICE NEWTON—Love's Been A Little Hard On Mi
 SOFF CELL—Tainted Love
 ASIA—Heat Of The Moment B
 WILLE NELSON—Always On My Mind B
 QUEEN—Body Language B
 KANKAS—Play The Game Tonight A
 RONNER MILSOP—Any Oay Now A
 JOAN JETT AND THE BLACKHEARTS—Crimson And
- COVER A
 BOW WOW HOW I WANT CANDY A
 SMEEDIA EASTON When He Shines X
 LOWERBOY When It's Over X
 SIMON AND CARFUNKEL Wake Up Little Susie X
 CHARLERE I've Never Been To Me X
 BARKY MANILOW Let's Hang On X
 .38 SPECIAL Caught Up In You X
- WOW-AM—Omaha (Michael Shane—MD)

 ★★ PAUL McCARTNEY AND STEVIE WONDER—Ebony
- * * PAUL MCCARTIET AND SIEVE PROVIDED = LONG And lyony 1-1 * * CHARLENE—I've Never Been To Me 3-2 * GREG GUIDRY—Goin' Down 5-4 * RICK SPRINGFIELD—Don't Talk To Strangers 6-5 * LITTLE RIVER BAND—Man On Your Mind 11-7 SIMOW AND CARFUNKET—Wake Up Little Suse JUNCE NEWTON—Love's Been A Little Hard On Me
- (Lee Douglas—MD)

 ** JOHN DERVER—Shanghai Breezes 7-2

 ** BARRY MANILOW—Let's Hang On 16-8

 *PAUL MCCARTNEY AND STEVIE WONDER—Ebony

GREG GUIDRY—Goin' Down A RONNIE MILSAP—Any Day Now A

WSPT-FM-Stevens Point

And Ivory 13-9

DAN FOGELBERG—Run For The Roses 14-11

KXOK-AM-St. Louis

- (Brad Fuhr—MD)

 * CHARLENE—I've Never Been To Me 5-2

 * DAN FOGELBERG—Run For The Roses 14-11

 PAUL MCCARTNEY AND STEVIE WONDER—Ebox And Ivory 1-1

 THE HUMAN LEAGUE—Don't You Want Me 6-5

 DARYL HALL AND JOHN DATES—Did It In A Mini
- •• FOREIGNER—Break It Up
 •• HEART—This Man Is Mine

www americanradiohistory com

- (Dan Brannan MD)
 TOMMY TUTONE —867-5309/Jenny 10-1
 PAUL McCARTNEY AND STEVIE WONDER Ebony

- KANSAS—Play The Game Tonight X
 JOAN JETT AND THE BLACKHEARTS—Crimson And
- KIDA-AM Des Moines
- (A.W. Pantoja—MD)

 ★★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 11-4

 ★★ DARYL HALL AND JOHN OATES—Did It In A Minute
- Y MANILOW—Let's Hang On 16-11 ROBERTA FLACK—Making Love 19-15

 • HUEY LEWIS AND THE NEWS—Hope You Love Me
- -- HUEY LEWIS AND THE NEWS—Hope You Love Me
 Like You Say You Do
 -- RAMSAS—Play The Game Tonight
 -- DONNIE MIS—My Girl B
 -- SIMON AND CAMPUNKEL—Wake Up Little Susie B
 -- KARLA BONOFF—Personally B
 -- BOBSY CALLIWELL—Jamaica X
 -- EDDIE RABSTT—I Don't Know Where To Start X
 -- T.C. SHEPPARD—Finally X
 -- BEXTIE HIGGINS—Just Another Day In Paradise X
 -- JIMMY NALL—Fool For Your Love X
 -- JUICE NEWTOW—Love's Been A Little Hard On Me X

- WNAP-FM-Indianapolis
- (Paul Mendenhall—MD)

 TOTO—Rosanna B

 THE HUMAN LEAGUE—Don't You Want Me B

 QUEEN—Body Language X KEYN-FM-Witchita
- (Terri Springs-MD)

 ★★ DARYL HALL AND JOHN OATES—Did It In A Minute * * PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 14-8

 * BARRY MAMILOW—Let's Hang On 17-14
 - BARKY MANHLOW—Let's Hang On 17-14
 TOTO—Rosana 20-15
 RAY PARKER IR.—The Other Woman 23-17
 ROWNIE MILSAP—Any Day Now A
 KANSAS—Play The Game Tonight A
 RANBOW—Stone Cold A
 THE POLICE—Secret Journey A

Northeast Region

- PRIME MOVERS CHARLENE-I've Never Been To Me (Motown) PAUL McCARTNEY AND STEVIE WONDER-
- Ebony And Ivory (Columbia)
 RICK SPRINGFIELD Don't Talk To Strangers (RCA) ■● TOP ADD ONS■

JUICE NEWTON-Love's Been A Little Hard On

- Me (Capitol)
 RONNIE MILSAP—Any Day Now (RCA) DONNIE IRIS-My Girl (MCA-Carousel)
- BREAKOUTS ONE WAY - Cutie Pie (MCA)
- VAN HALEN Dancin' In The Streets (Warner

STEVIE NICKS—After The Glitter Fades

(Modern)

WXKS-FM-Boston

- WARS-P M BOSTON
 (Joey Gazzello-MD)

 ** DOWNE NRS-My Girl 77 15

 ** LOWERBOY—When It's Over 18-16

 •• OME MAY—Cutie Pie

 •• JUNCE NEWTON—Love's Been A Little Hard On Me

 **THE GAP BAND—Early In The Morning A
 JOHN COUGAR—Hurts So Good A

 **SHARRON BROWN—I Specialize In Love A

 **SHOKEY ROBINSON—DID Fashioned Love X
 LITTLE RIVER BAND—Man On Your Mind X

 **ASIA—Head Of The Moment X

 **LAURAR BRANGAM—All Injet with Me X

 **ELTON JOHN—Blue Eyes X

 **RICHARDO MINPLES PIELDS—II It Ain't One Thing It's
 Another X
- RICHARD DIMPLES FIRELIS—IT IT AIN'T USE I ANOTHER X

 PATITI AUSTIN—Baby Come To Me X

 THE BEATLES—The Beatles Movie Medley X

 MIKE POST—Theme From Magnum P.I. X

 THE WAITRESSES—I Know What Boys Like X

 SISTER SLEDGE—AII The Man I Need X

 AL JARREAU—Teach Me Tonight X

 QUEEN—Body Language X
- WKBW-AM Buffalo

WVBF-FM - Boston

- (John Summors—MD)

 ★ CHARLE RE—I've Never Been To Me 6-2

 ★ LITTLE RIVER BAND—Man On Your Mind 18-12

 FUICE REWTON—Love's Been A Little Hard On Me A

 RAY PARKER JR.—The Other Woman A TOTO—Rosanna B
 nomble IRIS—My Girl B
- (Reg Johns—MD)

 * * VAMRELIS—Chariots Of Fire 3-1

 * * CHARLENE—IV Never Been To Me 7-3

 * DAN FOGELBENG—Run For The Roses 19-16

 * GORDON LIGHTFOOT—Baby Siep Back 21-18

 * WHLLE NELSON—Always On My Mind 24-20

 * BARKY MAMILOW—Let's Hang On
 - WBEN-FM-Buffalo

- QUEEN—Body Language A

 SCORPHONS—No One Like You A

 NOBERTA FLACK—Making Love A

 RAMBOW—Stone Cold L

 JUNCE MENTON—Love's Been A Little Hard On Me B

 NARSAS—Play The Game Tonight B

 THE MOTELS—Only The Lonely B

 KARLA BONOFF—Personally B

- KFYR-AM Bismarck

- ** * PNUL McCARTNEY AND STEVIE WOMDER—Ebony
 And Ivory 6-4
 ** CREG GUIDWT—Goin' Down 13-12
 ** DAM FOGELBERG—Run For The Roses 19-14
 ** ELTON JOHN—Empty Garden 20-16
 ** JUICE WENTON—Love's Been A Little Hard On Me
 ** STEVIE MICKS—After The Glitter Fades
 ** THE CHARLIE DAMIELE BAMD—Still In Saigon X
 ** SIMON AND GARFUNKEL—Wake Up Little Susie X
 ** LITTLE RIVER BAND—Man On Your Mind X
 ** MINCE POST—Theme From Magnum P.I. X
 ** ABBA—The Visitors X
 ** THE CARPENTERS—Beechwood 4-5789 X
 ** KANCAS—Play The Game Tonight X
- ** * PAUL McCARTNEY AND STEVIE WONDER—Ebony
 And Ivory 16-9
 ** ATLANTIC STARR—Circles 7-7
 ** SANTA ESMERALDA—You're My Everything 12-10
 ** CHERN—Murphy's Law 15-11
 ** THE GO GOTS—WE GOT THE Beat
 ** PLANET ROCK—Soul Sonic Force
 ** BLOODSTONE—WE GOT A Long Way Back B
 ** KOOL AND THE CANNE—GET Down On It B
 ** ASHFORD AND SIMPSON—Street Corner A
 ** SIN MAMON—I hanks To You A
 ** RICHE FAMILY—I'II Do My Best (For You, Baby) A
- Clover X
 38 SPECIAL—Caught Up In You X
 DOMMIE HOS—My Girl X
 RONNIE MILSAP—Any Day Now X
 JOHN DENVER—Shanghai Breezes X WFLY-FM-Albany
 - (Jack Luvrence—MD)

 ** MCR SPRINGFIELD—Don't Talk To Strangers 1-1

 ** CMARLERE—I've Never Been To Me 4-3

 ** COMMITTUDINE—867-5309/Jenny 12-6

 ** PAUL INCCARTNEY AND STEVIE WONDER—Ebony &

 - ** PRUL INCLINATINET THREE SILVER.

 IVORY 9-7.

 ** THE HUMMAN LEAGUE—Don't You Want Me 15-12

 ** ASSA—Heat Of The Moment

 ** KANKAS—Play The Game Tongith

 DENECCE WILLIAMS—It's Gonna Take A Miracle A

 SIMON AND GARFUNKEL—Wake Up Little Susie B

 3.38 SPECIAL—Caught Up In You B

 JUNCE NEWTON—Love's Been A Little Hard On Me B

 THE POLICE—Secret Journey X

** ASIA — Heat Of The Moment 15-9

** QUEEN — Body Language 35-15

* THE HUMAN LEAGUE — Don't You Want Me 12-8

* DENIECE WILLIAMS — It's Gonna Take A Miracle 13-

** DEPRECE WILLIAMS— IS SOUTHED TO
10

** LOVERBOY—When It's Over 18-13

•• PATRICE RUSHER—Forget Me Nots

•• ROBERTA FLACK—Making Love

• ROWINE MILSAP—Any Day Now A

• KARSAS—Play The Game Tonight A

• JUNCE NEWTON—Love's Been A Little Hard On Me A

(Michael Elis—MD)

★★ PATRICE RUSHEN—Forget Me Nots 9-4

★★ PAUL McCARTNEY AND STEVIE WONDER—Ebony

WKTU-FM-New York

- WTRY-AM Albany
- (Bit Cathird MD)

 **WANGELS—Chariots Of Fire 4-1

 ****PAUL McCARTNEY AND STEVIE WONDER—Ebony
 And lwoy 6-3

 **TOMMY TUTOME—867-5309/Jenny 14-11

 ****DAM FOCELBERG—Run For The Roses 26-16

 ***LITTLE REVIE BAMD—Man On Your Mind 25-17

 ***QUEEN—Body Language

 ***JOHN COUGAR—Hurts So Good

 ***ASM—Heat Of The Moment B

 ***TOTO—Rosanna B

 ***TOTO—Rosanna B

 ***HIME BERNEYMENT ALBERGA PARA A Little Hard On M. R.
- JUICE NEWTON—Love's Been A Little Hard On Me B
 ROMNIE MMLSAP—Any Day Now Z
 JOHN DENVER—Shanghai Breezes X

WGUY-AM - Bangor

- WGUY-AM Bangor
 (Jiw RamdaH-MID)

 BOW WOW HOW HAI Candy A

 THRO WORLD—Try Jah Love A

 SYAM HALEN—Darcin In The Streets A

 SISTER SLEDGE—All The Man I Need A

 HEART—This Man Of Mine A

 SAMOKEY ROBBINSON—Old Fashioned Love A

 PATRICE RUSHEN—Forget Me Nots A

 JIMMY HALL—Fool For Your Love X

 STEVE MARIES—WHY Did I Wart So Long X

 MMKE POST—Theme From Magnum P.I. X

 DNONNE WARWYCK AND JOHNNIE MATHIS—I
 In Love X
- PROTECT OF THE MEMORY OF THE MEMORY OF THE MOTELS—Only The Lonely X

 ASIA—Heat Of The Moment X

 KIM WILDE—Kids In America X

- (BiH Terry—MD)

 ★★ PAUL McCARTNEY AND STEVIE WONDER—Ebony
- SMETE, MALE AND JOHN UNITED—DIGHT IN A MINUTED 16-13

 SMETERA EASTON—When He Shines

 DOMNIEL BUSS—My Girl
 LITTLE RIVER BAND—Man On Your Mind B

 DENIECE WILLIAMS—IT'S Gonna Take A Miracle B

 ROBERTA FLACK—Making Love A

 CAROLE RIVE—One To One X

 THE HUMAN LAEGUE—On'T You Want Me X

 ASIA—Heat Of The Moment X WKCI-FM-New Haven
- 20-14

 * ELTON JOHN—Empty Garden 11-9

 * WILLIE NELSON—Always On My Mind 22-17

 * BERTIE HIGGINS—Just Another Day In Parad
- WPJB-FM Providence

- ** PAUL McCARTNEY AND STEVIE WONDER-Ebony lory 8-2

 ** TOMMY TUTOME-867-5309/Jenny 6-5

 ** RAY PARKER IR.—The Other Woman 10-7

 ** THE HUMAN LEAGUE-DO'T You Want Me 19-15

 ** JUICE NEWTOM-Love's Been A Little Hard On Me

 ** JS SPECIAL—Caught Up In You

 ** CHERI-Murphy's Law A

 ** SIMOM AND GARFUNKEL—Wake Up Little Susie X
- * PAUL MCCARINET AND SIEVE WOMER—EDONY
 AND IVOY 1-1.

 * ROCK SPRINGFIELD—Don't Talk To Strangers 5-3
 CHARLENE—I've Never Been To Me 8-5
 GREG GLIDW—Goin' Down 9-8
 DARYL HALL AND JOHN OATES—Did It In A Minute
- (Danny Lyons—MD)

 * DAN FOGELBERG—Run For The Roses 14-9

 * DENIECE WILLIAMS—It's Gonna Take A Mir
- WNBC-AM-New York City

- WTIC-FM-Hartford (Rick Denahus—MD)

 : CHARLENE—I've Never Been To Me 3-1

 PAUL McCARTNEY AND STEVIE WONDER—Ebony &
- WBLI-FM-Long Island

- (Lyndon Abell—MD)

 ** VANGELIS—Charlots Of Fire 2-1

 ** PRUL McCARTNEY & STEVIE WONDER—Ebony &
- WPJB-FM Providence
 (Todd Chase—MD)

 **TOTO—ROSanna 25-13

 **DAM FOGELBERG—Run for The Roses 24-14

 *PAUL MCCARTNEY AND STEVIE WONDER—Ebony
 And Ivory 9-4.

 *CHARLENE—I've Never Been To Me 13-10

 *RAY PAMUER RL.—The Other Woman 17-12

 *BERTIE MIGGINS—I Just Another Day In Paradise A

 *ROBERTA FANCK—Making Love A

 *THE MOTELS—Only The Lonely A

 *38 SPECIAL—Caught Up In You X

 *BOW WOW WOW—I Want Candy X

 *JOAN JETT AND THE BLACKHEARTS—Crimson And
 Clover X
- - (Continued on page 26)

- Ivory 12-4

 CAROLE RING—One To One 16-13

 DAN FOGELBERG—Run For The Roses

 KARLA BONOFF—Personally

 NEIL DIAMOND—Be Mine Tonight B

- CHEM Murphey's Law X

24

RONNIE Misap—Any Day Now

SHEEMA EASTON—When He Shines

CHERI—Murphy's Law A

SHALAMAR—A Night To Remember X

ATLANTIC STARR—Circles X

YesterHits_

POP SINGLES-10 Years Ago

- 1. The First Time Ever I Saw Your Face, Roberta Flack, Atlantic
- 2. Oh Girl, Chi-Lites, Brunswick
- 3. I'll Take You There, Staple Singers, Stax
- 4. I Gotcha, Joe Tex. Dial
- 5. Look What You Done For Me, Al Green,
- 6. Rockin' Robin, Michael Jackson, Motown
- 7. Betcha By Golly Wow, Stylistics, Avco
- 8. Tumbling Dice, Rolling Stones, Rolling
- 9. Back Off Boogaloo, Ringo Starr, Apple 10. Morning Has Broken, Cat Stevens, A&M

POP SINGLES-20 Years Ago

- 1. Soldier Boy, Shirelles, Scepter
- 2. Stranger On The Shore, Mr. Acker Bilk
- 3. Mashed Potato Time. Dee Dee Sharp.
- 4. Johnny Angel, Shelley Fabares, Colpix 5. She Cried, Jay & Americans, United
- 6. Shout! Shout! (Knock Yourself Out),
- Ernie Maresca, Seville
- 7. Old Rivers, Walter Brennan, Liberty 8. Everybody Loves Me But You, Brenda
- Lee. Decca
- P.T. 109, Jimmy Dean, Columbia 10. Funny Way Of Laughin', Burl Ives, Decca

TOP LPs-10 Years Ago

- 1. First Take, Roberta Flack, Atlantic
- 2. Harvest, Neil Young, Reprise
- America, Warner Bros.
- Graham Nash/David Crosby, Atlantic
- Manassas, Stephen Stills, Atlantic Eat A Peach, Allman Bros., Capricorn
- Fragile, Yes, Atlantic
- Tapestry, Carole King, Ode
- Smokin', Humble Pie, A&M
- 10. Let's Stay Together, Al Green, Hi

TOP LPs-20 Years Ago

- 1. West Side Story, Soundtrack, Columbia 2. Breakfast At Tiffany's, Henry Mancini,
- 3. Blue Hawaii, Elvis Presley, RCA
- 4. Your Twist Party, Chubby Checker,
- 5. College Concert, Kingston Trio, Capitol
- West Side Story, Original Cast, Columbia 7. A Song For Young Love, Lettermen,
- 8. Judy At Carnegie Hall, Judy Garland,
- Doin' The Twist At The Peppermint
- Lounge, Joey Dee & Starliters, Roulette Modern Sounds In Country & Western
- Music, Ray Charles, ABC

COUNTRY SINGLES-10 Years Ago

- 1. Grandma Harp/Turnin' Off A Memory, Merle Haggard & Strangers, Capito
- 2. (Lost Her Love) On Our Last Date,
- Conway Twitty, Decca 3. Happiest Girl In The Whole U.S.A.,
- Donna Fargo, Dot 4. Chantilly Lace/Think About It Darlin',
- Jerry Lee Lewis. Mercury
- 5. All The Lonely People In The World, Bill
- Anderson, Decca 6. Manhattan, Kansas, Glen Campbell,
- Capitol 7. Lonesomest Lonesome/That's What
- Leaving's About, Ray Price, Columbia Me & Jesus, Tom T. Hall, Mercury
- 9. Do You Remember These, Statler
- Brothers, Mercury 10. Ain't Nothin' Shakin', Billy "Crash"

Craddock, Cartwheel

- SOUL SINGLES-10 Years Ago 1. I'll Take You There, Staple Singers, Stax 2. Look What You Done For Me, Al Green,
- 3. Oh Girl, Chi-Lites, Brunswick
- 4. First Time Ever I Saw Your Face, Roberta Flack, Atlantic
- 5. Ask Me What You Want, Millie Jackson. 6. Walking In The Rain With The One I
- Love, Love Unlimited, Uni 7. Day Dreaming, Aretha Franklin, Atlantic 8. Hearsay, Soul Children, Stax
- 9. Little Bitty Pretty One, Jackson 5,
- 10. Walk In The Night, Jr. Walker & All

Stars, Soul

Mike Harrison

The New Street Scene

LOS ANGELES-The years are finally catching up with new wave rock-a term as obsolete and laden with negatives as its predecessor, punk, but a genre of music whose

day in the sun is just beginning.
It's been around long enough now not to be quite so collectively "new," developing a rich history in its own right, a distinct spectrum of

discernable quality, the support of the critics, a respectably professional "underground" of radio purveyors and, most importantly, a burgeoning legion of young fans.



Here in Los Angeles, radio viewers are tipping their hats to KROQ-FM. In spite of its license being in eternal jeopardy, the station, under the program directorship of Rick Carroll, has doggedly stuck to a new wave music posture, coupled with a creative air personality approach, and has consistently gained in the ratings to the point of now being one of Southern California's rock big guns as evidenced in the latest Arbi-

The KROO-FM air staff is headed by AOR radio veteran Dusty Street, whose 7 p.m. to midnight program boasts the station's highest numbers (up there with KMET and KLOS!) and basically owns the city's teens. As a matter of fact, my ongoing dialog with L.A. teens indicates that Street is Queen and that the form of music nebulously dubbed new wave is very much a reality, indeed.

Dusty Street is enjoying somewhat of a rebirth within this scene. The woman with the distinct raspy set of powerful pipes is somewhat of the definitive "rock 'n' roll lady" with a career that goes back to Tom Donahue and the original crew of KMPX-FM, San Francisco (and then on to the legendary KSAN-FM during its glory days). According to Street, new wave is like going through the old progressive days, 1980's style

She finds her work at KROO an example of history repeating itself. "I find the exact same thing and feeling that I did in the Haight-Asbury in the late '60s and early '70s. Anytime you're on the horizon of what's beginning to become popular, there's a tremendous feeling of the future."

What kind of kids and people are listening to new wave in Los Angeles? "I get a lot of people calling me that are between the ages of eight and 12. And then again, I'll get calls and letters from people who are 35. It's just anyone that is tired of the same old thing that they've been listening to for 10 years. It can be anyone from lawyers to 16-year-old punks."

Street says, "Everybody does their own thing around a certin format. Rick Carroll puts down a format in front of us in terms of the records, but all the individual jocks are free to be themselves; use drop-ins, be crazy, total freedom in terms of being able to interview anyone who comes into town, as long as it's pertinent to the station. Rick's the only man I know who has faith in the creativity of his air staff."

Asked if she sees new wave music eventually integrating completely with the rock establishment. Street replies, "I don't think it's coming in the near future because other radio stations are very slow in accepting new music. Also, it's difficult to be able to choose from the new music if you haven't been into it from its inception.'

Street adds that she thinks "a lot of people want to get into new wave music, but are afraid to because it has to become acceptable first before they'll put it on the air. It's the old Catch 22, it's gotta be on the charts to get on the list, and you've got to be on the list to be on the charts."

Street also draws a sharp distinction between early English punk and the new music toady. "It is definitely not the same music anymore. The attitudes have changed. It is no longer primarily an English import to the United States; we're producing a lot of our own new music and it's getting on the air. The music now doesn't hate anything, it just wants to be itself without being a black sheep.

Mike Harrison, broadcaster and consultant, operates Goodphone Communications, Woodland Hills,

Pro-Motions WYSP Boosts Jocks

NEW YORK-WYSP-FM Philadelphia sent listener Kate Petel and evening DJ Gary Bridges to Los Angeles Saturday (8) for the world premiere of Steve Martin's new movie, "Dead Men Don't Wear Plaid." The pair won the station's recent contest, which had WYSP's 13 jocks campaigning on the air for listeners to send in postcards naming their fa-

"It was a real image-builder for the jocks," says promotion director Marie Lucidi. "We had more than 2,500 mailed in responses." The race was close, but once Bridges was declared the winner, Petel's name was drawn from the respondants who have voted him their favorite DJ.

Lucidi says that WYSP made the Martin promo a mail-in contest because it coincided with a monthlong call-in "Concert Tour" contest. Every day during April, listeners called in to win concert tickets or tour related prizes, such as Genesis and Foreigner tour jackets and a year's pass to all area Electric Factory concerts. "Fortunately, there are a lot of venues in this area, so most of the tickets we gave away were to local events," says Lucidi. "But we did send some listeners to out-of-town shows, like a weekend for two at Virginia Beach for a Le-Roux concert."

Roux concert."

Grand prize winner in the "Concert Tour" contest won four days in London for the premiere of "The Wall." "We could have made it into a week long vacation package," notes Lucidi. "But I thought the contest would generate more excitement if we promoted it as a jet-setter type event, where the winner flew into

(Continued on page 30)

Image Problem Is Key To KSFX Call, Format Shift

By JACK McDONOUGH

SAN FRANCISCO-Before its May 3 shift to talk and a new call sign (KGO-FM), AOR-formatted KSFX-FM devoted one day each to the 11 years it was on the air. Programming featured records, ads, jingles and news reports from those years, and numerous guest DJs from the Bay Area rock community dropped by to do air time.

Explaining the station's shift, meanwhile, general manager Ron Denman notes the difficulties it had re-establishing its image as a rock station after a successful run with disco. This was especially so, he says, since ABC (which had the station up for sale) wasn't prepared to spend to promote the effort.

'We had looked at all the alternatives when we moved away from disco, and based on the demographics available, we felt that rock was the place for growth. We thought we could capture teens to 24 from where we were positioned without spending a lot. Unfortunately, we needed more money than we had.

"But during that same period, we were looking at the availabilities coming up in terms of ad buys keyed to 25-54, and at the success KGO has had with talk. We began to think about what we could do to parlay that into success on the FM band.

There are two interlocking ironies to the KSFX change: first, that the station was indeed originally known as KGO-FM prior to its change, at the beginning of 1971, to KSFX (for

"San Francisco Experience") in the heyday of ABC's "Love Radio" for-

The other is that KCBS-FM has just made a call change (to KRQR) for precisely the inverse reason that KSFX feels it can gain by identity with KGO: that is, that KCBS-FM felt it could not gain the rock audience it wanted because of its continuing problem of confused identity with its talk/news AM sister, KCBS.

Station Seeks New Call Sign

TULSA - KMOD-AM, which recently switched formats to "The Music Of Your Life," has applied for a call letter change; pending FCC approval, it will become KBBJ.

Stan Webb, general manager of KBBJ and its sister station, AOR formatted KMOD-FM, says KBBJ has applied to the FCC to move its transmitter. "The move, plus some new equipment, will improve our night-time signal." he says. The station broadcasts at 5,000 watts by day, 1,000 by night. KBBJ has also become an affiliate of NBC News.

The format shift is the station's third in the past year. As KXXO, the station tried a news/talk format, then simulcast with KMOD-FM, changing its call letters to KMOD-AM. After a fling with A/C, the "Music Of Your Life" format was adopted Feb. 8.

15

WHAT IS

FRANKIE VALLI'S

SHO OHN

WERE JOHNNY CASI

BOOKER T. OF THE M.G.'S WAS A MEMBER OF WHAT



YEAR?

IN WHAT

SUNGI

ORIGINALLY

DOG" WAS

ROUP?

WHAT

FOR

SINGER



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Billboard Singles Radio Action ... Based on station playlists through Tuesday (5/4/82)

Playlist Prime Movers * Playlist Top Add Ons

- Continued from page 24
- RAINBOW—Stone Cold X
 THE WAITRESSES—I Know What Boys Like B
 ASIA—Heat Of The Moment B

WPRO-FM-Providence

(Gary Berkowitz—MD)

★★ PAUL McCARTNEY AND STEVIE WONDER—Ebony &

** Y PAUL BECLARI NET AND 31EVE PUR WORKEN - LOON! 3:

** THE HUMAN LEAGUE - Don't You Want Me 21-14

** THE HUMAN LEAGUE - Down On It 10-7

** NAY PARKER IR. - The Other Woman 13-10

** ROBERTA FLACK - Making Love 14-11

** WILLIE MILSOM - Always On My Mind

** LITTLE RIVER BAND - Man On Your Mind

** JUNCE REWYON - Love's Been A Little Hard On Me A

** DENIECE WILLIAMS - It's Gonna Take A Miracle A

** ASIA—Head Of The Moment

ASIA—Heat Of The Moment B
 DONNIE IRTS—My Girl X

WHFM-FM-Rochester

WHFM-FM—Rochester
(Alimae Pack—MD)

* Rick SPRINGFIELD—Don't Talk To Strangers 7-3

* CHARLENE—I've Never Been To Me 9-5

* RAY PARKER JR.—The Other Woman 15-9

* LITTLE RIVER BAND—MAN On Your Mind 25-17

* LITTLE RIVER BAND—MAN ON YOUR MIND 45-17

* LITTLE RIVER BAND—MAN ON YOUR MIND 45-17

* LITTON JOHN—Empty Garden 29-19

* JUICE REWTON—Love's Been A Little Hard On Me

* RONNIE MILSAP—Any Day Now

* STEVIE NICKS—After The Glitter Fades A

* RAMBSAS—Play The Game To Grid A

* KAMSAS—Play The Game To night A

* SHALLAMAR—A night To Remember A

* MAINCUT ONE HUNDRED—Love Plus One X

* THE FOUR TOPS—Back To School Again X

* ALDO NOWA—Fantasy B

* QUEEN—Body Language B

* 38 SPECIAL—Caught Up in You B

WFTQ-AM-Worchester (Gary Notand—MD)

EDDIE RABBITT—I Don't Know Where To Start

DONNE WARWICK AND JOHNNY MATHIS—Friends

WACZ-AM - Bangor

(Michael O'Hara—MD)

** RAY PARKER JR.—The Other Woman 4-3

** PAUL McCARTNEY AND STEVIE WONDER—Ebony

And Ivory 11-7

* TOTO—Rosanna 24-21

** IO1U—HOSANNA 24.21

** ASSIA—Heat Of The Moment 21-15

** QUEEN—Body Language 27-23

** STEVIE MICKS—After The Glittler Fades A

** MARIA BOMOFF—Personally A

** MANSAS—Play The Game Tonight A

** DOMN JETT AND THE BLACKHEARTS—Crimson And

** DOMN JETT AND THE BLACKHEARTS—Crimson And

Clover B

DENIECE WILLIAMS—It's Gonna Take A Miracle B

JUNCE NEWTON—Love's Been A Little Hard On Me B

**RANGER—Jackie's So Base

HEART—This Man Is Mine A

WIGY-FM-Bath

WIGY-FM — Bath

(Willie Mitchell — MO)

** TOMMIT TUTIONE — 867-5309/Jenny 2-1

** CHAMILENE — I'Ve Never Been To Me 3-3

** PAUL MCCARTNEY & STEVIE WONDER — Ebony 8
Ivory 7-4

*THE CHARILIE DANIELS BAND — Still In Saigon 9-5

** STEVIE MICKS—After The Glitter Fades

** FOREIGNER—Break it Up

** RANIBOW — Stone Cold X

** ROD STEVMART—How Long X

** THE DONIN HALL BAND — You Sure Fooled Me X

** SAMINY HAGAR—Piece Of My Heart X

** KANSAS—Play The Game Tonight X

** LEO SAYEM—Have You Ever Been in Love X

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

** QUEEN — Body Language X

** THE MOTELS—Only The Lonely X

** THE WINSTES—Only The Lonely X

** PRISM — TUTO On Your Radar X

** AMANTIN BRILEY—I Don't Feel Better X

** ALDO NOVA—Fantasy X

WTSN-AM — Dover

WTSN-AM-Dover

(Jim Sebastian—MD)

★★ PAUL McCARTNEY AND STEVIE WONDER—Ebony

* * PAUL MCLARI REY ARD JIEVE #UNDER-ELONIY
And loop 14-3

* * RAY PARKER JR.—The Other Woman 15-8

* RICK SPRINGFIELD—Don't Talk To Strangers 1-1

* BARRY MARILOW—Let's Hang On 9-5

* SIMON AND GARFUNKEL—Wake Up Little Susie 18-

O STEVIE NICKS—After The Glitter Fads
JDAN JETT AND THE BLACKHEARTS—Crimson And

Clover A

RAINBOW - Stone Cold A

- 38 SPECIAL—Caught Up In You A
- KANSAS—Play The Game Tonight A
- RONNIE MILSAP—Any Day Now A
- CHARLENE—I've Never Been To Me A

WFEA-AM (13FEA)-Manchester

(Keith Lemire—MD)

** CHARLENE—I've Never Been To Me 1-1

** PAUL McCARTNEY AND STEVIE WONDER—Ebony

** * PAUL IMCCARTNEY AND STEVIE WONDER—Ebony
And lovoy 5-3

** DAN FOGELBENG—Run For The Roses 31-8

** KOOL AND THE GANG—Get Down On It 19-14

** WOLLE NELSON—Always On My Mind 20-17

FOREIGNER—Break II Up A

** ROWNE MILSAP—Any Day Now A

** BERTIE HIGGINS—Just Another Day In Paradise A

** HUEY LEWIS AND THE NEWS—Hope You Love Me
Like You Say You Do A

- 38 SPECIAL—Caught Up In You X

** DIAMA ROSS—Work That Body X

** SHEERA EASTON—When He Shines X

DIONNE WARWICK AND JOHNNY MATHIS—Friends In
Love X

Love X

THE MOTELS—Only The Lonely X

PRISM—Turn On Your Radar X

WHEB-AM-Portsmouth

(Rick Dean—MD)

** PAUL McCARTNEY & STEVIE WONDER—Ebony &

Ivory 3-1

* CHARLENE—I've Never Been To Me 5-5

DAN FOGELBERG—Run For The Roses 10-6 ★ ELTON JOHN—Empty Garden 17-10
 ★ SHEEMA EASTON—When He Shines 20-16

** SHEERR EASTOR—When he shimes 20-10

** DIDCE REWITON—Love's Been A Little Hard On Me

**DONNIE IRIS—My Carl B

** THE GO-GO'S—WE GOT The Beat X

** JOHN DENYE—Shanghai Brezes X

** ROBERTA FLACK—Making Love X

** OMANA ROSS—Work That Body X

WBBF-AM -- Rochester

(Bill Anthony—MD)

** DAN FOGELBERG—Run For The Roses 12-9

** OLIVIA NEWTON-JOHN—Make A Move On Me 19

13
DENIECE WILLIAMS—It'S Gonna Take A Miracle A
LITTLE RIVER BAND—Man On Your Mind B
ELTON JOHN—Empty Garden B
SIMON AND GARFUNKEL—Wake Up Little Susie B

WPST-FM-Trenton

(Tom Taylor—MD)

* ELTON JOHN—Empty Garden 18-13

* JDAN JETT AND THE BLACKHEARTS—Crimson And

Clover 31-27

ASIA—Heat Of The Moment 8-5

FRANKE AND THE KNOCKDUTS—Without You 17-14 * HANNE AND THE MOCKDUTS—Without You 17-14
* LOVERBOY—When It's Over 25-22
• JUICE NEWTON—Love's Been A Little Hard On Me
• VAN HALEN—Dancin' In The Streets
• KANSAS—Play The Game Tonight A
• STEWIE NICKS—After The Glitter Fades A
• SCORPIONS—NO One Like You A
• QUEEN—Boyl Language B
• JOURNEY—Still They Ride B
• THE MOTELS—Only The Lonely B

WRCK-FM-Utica Rome

(Jim Reftz—MD)

* THE HUMAN LEAGUE—Don't You Want Me 9-5

* ASJA—Heat Of The Moment 14-8

* RICK SPRINGFIELD—Don't Talk To Strangers 2-1

* PAUL MCCARTNEY AND STEVIE WONDER—Ebony
Act home's.

And Ivory 5-4

* ALSO MOVA—Fantasy 8-7

• DURNEY—Still They Ride

• ROD STEWART—How Long

• HUEY LEWIS AND THE NEWS—Hope You Love Me

Like You Say You Do A

SCORPIONS—No One Like You A

DONNIE IRIS—My Girl B

RAINBOW—Stone Cold B

Mid-Allantic Region

■★ PRIME MOVERS

PAUL McCARTNEY AND STEVIE WONDER-Ebony And Ivory (Columbia)
SISTER SLEDGE—My Guy (Cotillion) JOAN JETT AND THE BLACKHEARTS-Crimson & Clover (Boardwalk)

■● TOP ADD ONS ■■

LOVERBOY-When It's Over (Columbia) RONNIE MILSAP—Any Day Now (RCA)
DAN FOGELBERG—Run For The Roses (Full Moon/Epic)

BREAKOUTS =

HEART—This Man Is Mine (Epic)

WPGC-FM-Washington, DC

(Bruce KeNy—MD)

★ PAUL McCartney & STEVIE WONDER—Ebony &
Ivory 7.4

★ MOAN JETT AND THE BLACKHEARTS—Crimson And

** HOAN JETT AND THE BLACKHEARTS—Crimson And Clover 1.1-6.

** ELTON JOHN—Empty Garden 15-10

** DONNIE IRIS—My Girl 19-14

** QUEEN—Body Language 25-16

** STEWN WONDER—Do I Do A

** LITTLE RIVER RAND—MAN ON Your Mind B

** JUNCE REWTON—Love's Been A Little Hard On Me B

** JUNCE NEWTON—Love's Been A Little Hard On Me B

** JUNCE NEWTON—Tonally X

** DAM FOGELBERG—Run For The Roses X

** JOHN DENVER—Shanghai Breezes X

WCAO-AM -- Baltimore

(Scott Richards—MD)

** DAN FOGELBERG—Run For The Roses 21-12

** DONNIE IRIS—My Girl 24-14

*PAUL McCARTNEY & STEVIE WONDER—Ebony &

Ivory 5-1

* DARYL HALL AND JOHN OATES—Did It In A Minute 11-4

* STARS ON—Stars On 45 III 14-8

JUICE NEVTON—Love's Been A Little Hard On Me
 GORDON LIGHTFOOT—Baby Step Back B
 JIMMY HALL—Fool For Your Love B
 TERRY CASHMAN—Talkin' Baseball B

T.G. SHEPPARD—Finally X
BERTIE HIGGINS—Just Another Day In Paradise X

WIFI-FM-Philadelphia (Don Cannon/Verna McKay—MD)

★★ DARYL HALL AND JOHN OATES—Did II In A Minute

10-6

** LITTLE RIVER BAND—Man On Your Mind 19-14

*FRANKE AND THE KNOCKOUTS—Without You (Not

Another Lonely Night) 22-17 TOTO—Rosanna 23-18 ASIA—Heat Of The Moment 26-19

PATRICE RUSHEN—Forget Me Nots

LOVERBOY — When It's Over
 JOAN JETT AND THE BLACKHEARTS — Crimson And

JOAN JETT AND THE BLACKHEARTS—Crimson And Clover B
SAME FAR EASTON—When He Shines B
SIMON AND GARFUNKEL—Wake Up Little Susie B
SIMON AND GARFUNKEL—Wake Up Little Hard On Me A
FOREIGNER—Break It Up A
IMARSAS—Play The Game Tonight A
BARRY MARILLOW—Let's Hang On X
DIANA ROSS—Work That Body X
JOHN DE RIVER—Shanghan Brezes X
CAROLE KING—One To One X
THE POLICE—Secret Journey X
THE MOTELS—Only The Lonely X
WILLIE NELSON—Always On My Mind X
JOHN DE MAGAR—Hurts So Good X
QUEEN—Body Language X
SPARKS—I Predict X
T.G. SHEPPARD—Finally X
PRISM—Turn On Your Radar X
JOHN SCHEIDER—Creamin' X
WRCHX_FEM — Washington D.C.

WRQX-FM-Washington, D.C.

* ★ RAY PARKER JR.—The Other Woman 12-7

* * GREG GUIDRY—Goin' Oown 21-17
* PAUL McCARTNEY & STEVIE WONDER—Ebony & lvory 8-5
TOMMY TUTONE—867-5309/Jenny 13-9
FRANKE AND THE KNOCKDUTS—Without You (Not

Another Lonely Night) 16-13

• DAN FOGELBERG—Run For The Roses THE POLICE—Secret Journey X
 JOAN JETT AND THE BLACKHEARTS—Crimson And

Clover X

RICK SPRINGFIELD—Calling All Girls X PRISM – Don't Let Him Know X
 THE BEATLES – The Beatles Movie Medley X

WBSB-FM-Baltimore

(Rick James—MD)

** CHARLENE—I've Never Been To Me I-1

** RICK SPRINGFIELD—Don't Talk To Strangers 2-2

** DARYL HALL AND JOHN QATES—Did It In A Minute

5-3

* KOOL AND THE GANG—Get Down On It 8-4

* RAY PARKER JR.—The Other Woman 9-5

• TOTO—Rosanna

• ROHNIE MILSAP—Any Day Now

JOAN JETT AND THE BLACKHEARTS—Crimson And

Clover B
JOHN COUGAR—Hurts So Good B
DENIECE WILLIAMS—It's Gonna Take A Miracle B JUICE NEWTOM—Love's Been A Little Hard On Me A
KARSAS—Play The Game Tonight X
JOHN DENVER—Shanghai Breezes X
THE WAITRESSES—I Know What Boys Like X
A DO MONA.

ALDO NOVA—Fantasy
 .38 SPECIAL—Caught Up In You X

WFBR-AM-Baltimore (Andy Szulinski—MD)

** CHARLENE—I've Never Been To Me 1-1

** PAUL McCARTNEY & STEVIE WONDER—Ebony &

Ivory 2-2

* WILLIE NELSON—Always On My Mind 8-3

* DARYL HALL AND JOHN OATES—Did It In A Minute

WCCK-FM-Erie

(Bill Shannon — MD)

**FORCE(GREN — Break It Up 7-5

**TOMMY TUTONE — 867-5309 / Jenny 12-9

*PAUL DAYTS—65 Love Affair 16-11

*BERTIE HEGGINS—KEY Largo 19-13

*PAUL McCARTNEY & STEWIE WOWDER—Ebony &

* PAUL McCARTNEY & STEVIE WONDER—Ebony & lovry 24-16

• RAY PARKER JR.—The Other Woman

• HEART—This Man Is Mine

• JUNIOR—Mama Used To Say

• JOHN COUGAR—Hurts So Good A

• JUNE NEWTON—Love's Been A Little Hard On Me A

**RIM WH.DE—Kids In America A

• JON AND VANGELIS—I'll Find My Way Home B

***OMERICAN CAND LANGER BOAT BEAUTY OF THE STEVEN BOAT BEAUT

Outen—Body Language B
 38 SPECIAL—Caught Up In You B
 ROWNIE MILSAP—Any Day Now B
 OUTENEY—Still They Ride B
 VAN HALEN—Dancin' In The Streets X

WKBO-AM-Harrisburg

(Bill Trousdale—MD)

• JUICE NEWTON—Love's Been A Little Hard On Me A

• T.G. SHEPPARD—Finally A

• RAY PARKER JR.—The Other Woman A

• LARRY ELGART AND HIS MANHATTAN SWING

ORCHESTRA—Hooked On Swing A

WRVQ-FM-Richmond

WRVQ-FM—KICHMONG
(Ball Thomas—MD)

** PAUL DAVIS—65 Love Affair 1-1

** LE ROUX—Nobody Said It Was Easy 3-2

* GREG GUIDRY—Goin' Down 4-3

* THE POLICE—Secret Journey 13-9

* GRNESIS—Man On The Corner 12-10

• KAINSOM—Stone Cold

• KAINSOM—Turn On Your Radar X

• PRISM—Turn On Your Radar X

• SAMMY HAGAR—Piece Of My Heart X

• TOTO—Rosanna B

TOTO — Rosanna B

LE ROUX — The Last Safe Place On Earth B

WYRE-AM-Annapolis Chuck Bradley—MD)

** SIMON AND GARFUNKEL—Wake Up Little Susie

17-7

* * THE CARPENTERS—Beechwood 4-5789 20-12

* PAUL MCCARTNEY & STEVIE WONDER—Ebony &

** PAUL BICLARTHET BISTORY
IVOTY 5-2

** DAN FOGELBERG—Run for The Roses 8-4

** T. G. SHEPPARD—Finally 30-24

** T. G. SHEPPARD—Finally 30-24

** STEVIE WOODS—Fly Away A

JUICE NEWTON—Love's Been A Little Hard On Me A

MANNATTANT TRANSFER—Route 66 A

KARLA BONOFF—Personally B

RONNIE MILSAP—Any Day Now B

BERTIE HAGGINS—Just Another Day In Paradise B

DAVID LASLEY—IT I Had My Wish Tonight X

THE POLICE—Secret Journey X

WFBG-AM - Altoona

WFBG-AM — Altoona
(Tony Booth—MD)

** DONNIE MIS—My Girl 20 14

** TOTO—Rosanna 23-15

** QUEEN—Body Language 24-19

** JOHN COUGAR—Hurts So Good 29-23

** ASIA—Heat Of The Moment 30-25

** JUCH REWTON—Love's Been A Little Hard On Me

** HEART—This Man Is Mine

** FOREIGRE—Break It Up A

DENIECE WILLIAMS—It's Gonna Take A Miracle A

** SHAKIN' STEVENS—You Drive Me Crazy A

** KANASA—Play The Game Tonight X

** ROMNIE MILSAP—Any Day Now X

** ROD STEWART—How Long X

** STEVIE WOODS—Fily Away X

** RICHARD DIMPLES FIELDS—It It Ann't One Thing It's Another X

*** RICHARD DIMPLES FIELDS—It It Ann't One Thing It's Another X

*** RECHARD DIMPLES FIELDS—It It Ann't One Thing It's Another X

*** RETHE MCCHIS—In the Anather Develope And Take A Miracle A

*** RICHARD DIMPLES FIELDS—It It Ann't One Thing It's Another X

*** RETHE MCCHIS—In the Anather Develope And Take A RETHE MCCHIS—In the Anather A Rether A Ret

Another X

BERTIE HIGGINS—Just Another Day In Paradise X

BERTIE THE On Your Radar X

BERTIE HIGGINS—Just Another Day I
 PRISM—Turn On Your Radar X
 ROBERTA FLACK—Making Love X
 RAINBOW—Stone Cold X
 CHERI—Murphy's Law X
 JOHN DENVER—Shanghai Breezes X
 . 38 SPECIAL—Caught Up On You B

WORK-FM-Norfolk

Bruce Garraway—MD)

r WILLIE NELSON—Always On My Mind 2-1

r PAUL McCARTNEY & STEVIE WONDER—Ebony 8

THE MICHAEL MET & STEVIE WONDER—Ebony & 100y 12-4

PAUL DAVIS—65 Love Affair 13-8

RICK SPRINGFIELD—Don't Talk To Strangers 21-13

ROBERTA FLACK—Making Love A

MELISSA MANCHESTER—YOU Should Hear How She Talks A

WQXA-FM-York

(Dan Steele—MD)

** RICK SPRINGFIELD—Don't Talk To Strangers 1-1

** PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 5-2
** TDMMY TUTONE—867-5309/Jenny 12-8
*** LITTLE RIVER BAND—Man On Your Mind 19-13
*** SIMON AND GARFUNKEL—Wake Up Little Susie 25-

* SIMON AND GARTUNKEL—Wake Up Little Susie 2521

**ALDO NOVA—Fantasy X

**RAINBOW—Stone Cold X

**MIKE POST—Theme From Magnum P.I. X

**SHEERA EASTON—When He Shines X

**JOHN COUGAR—Hurts So Good X

**CHERI—Murphy's Law X

**THE HUMAN LEAGUE—Don't You Want Me A

**SANASS—Play The Game Tonight A

**STEVIE NICKS—After The Glitter Fades A

**JUICE NEWTOW—Love's Been A Little Hard On Me A

**SAIA—Heat Of The Moment B

**SRAIM—BILSAP—Any Day Now B

**JOAN JETT AND THE BLACKHEARTS—Crimson And Clover B

**JOAN JETT AND THE BLACKHEARTS—Crimson And Clover B

Southeast Region

PAUL McCARTNEY AND STEVIE WONDER-Ebony And Ivory (Columbia)
ELTON JOHN—Empty Garden (Geffen) THE HUMAN LEAGUE-Don't You Want Me

(A&M)

■● TOP ADD ONS

■★ PRIME MOVERS■

KANSAS-Play The Game Tonight (Kirschner) JUICE NEWTON-Love's Been A Little Hard On Me (Canitol) RONNIE MILSAP-Any Day Now (RCA)

BREAKOUTS

STEVIE WONDER - Do I Do (Tamia) HEART-This Man is Mine (Epic) **HUEY LEWIS AND THE NEWS-Hope You Love** Me Like You Say You Do (Chrysalis)

WZGC-FM-Atlanta

(John Young—MD)

** RAY PARKER JR.—The Other Woman 2-1

** PAUL McCARTNEY & STEVIE WONDER—Ebony &

LOVE A
JOHN SCHNEIDER—Dreamin' A
RONNIE MILSAP—Any Day Now B

QUEEN—Body Language B
 JOHN DENVER—Shanghai Breezes X
 JUICE NEWTON—Love's Been A Little Hard On Me X

WQXI-FM — Atlanta
(Jeff McCartney—MD)

** MINE POST—Theme From Magnum P.1.9-4

** ASA—Heat Of The Moment 17-10

** TOTD—Rosanna 25-17

** JOHN COUGAR—Hurts So Good 23-18

** LITTLE RIVER BARD—Man On Your Mind 29-23

** EYE TO EYE—Nice Girls A

** 38 SPECIAL—Caught Up In You A

KARLA BOMOFF—Personally B

** ROMNIE MILSAP—Any Day Now X

** BERTIE HIGGINS—Just Another Day In Paradise X

WBBQ-AM-Augusta (Bruce Stevens—MD)
** PAUL McCARTNEY & STEVIE WONDER—Ebony &

Ivory 10-3
** THE CHARLIE DANIELS BAND—Still In Saigon 11-5

Talks X

DONNIE IRTS—My Girl B

RICHARD DIMPLES FIELD—If It Am't One Thing It's Another B

DIONNE WARWICK AND JOHNNY MATHIS—Friends In

WKXX-FM-Birmingham

Ivory 5-2

** DMN FOGLBERG—Run for The Roses 20-15

** RAY PARKER IR.—The Other Woman 19-16

** SMEENA EASTON—When He Shines 24-17

** BERTIE HIGGINS—Just Another Day In Paradise 25-

Another Lonely Night)

ROBERTA FLACK—Making Love B

TOTO—Rosanna B

DOWNIE IRIS—My Girl B

RONNIE MILSAP—Any Day Now A

WAYS-AM - Charlotte

Another 20·16

★ RAY PARKER JR.—The Other Woman 11-8 RONNIE MILSAP—Any Day Now
 ATLANTIC STARR—Circles QUEEN—Body Language B
HUEY LEWIS AND THE NEWS—Hope You Love Me

HULY LEWIS AND IHE NEWS—Hope You Love Me Like You Say You Oo A
 JOHN COUGAN—HUTS SO GOOD X
 ROBERTA FLACK—Making Love X
 38 SPECIAL—Caught Up In You X
 THE MOTELS—Only The Lonely X
 JUICE REWTON—Love'S Been A Little Hard On Me X

WBCY-FM-Charlotte

STEVINE WONDER—Do I Do
FET TO FEE—Nice Girls
STEVIE NICKS—After The Glitter Fades A
JON AND VANGELLS—I'll Find My Way Home A
JOHN COUGAR—Hurts So Good B
JOAN JETT AND THE BLACKHEARTS—Crimson And Clover B
KARLA BONOFF—Personally B

WHBQ-AM-Memphis

(Charles DuvaH−MD)

★★ DENIECE WILLIAMS—It's Gonna Take A Miracle

10·5

★★ ROBERTA FLACK—Making Love 12·7

★ RICHARD DIMPLES FIELDS—If It Ain't One Thing It's Another 11-9

DAN FOGELBERG—Run For The Roses 19-13

** DWA FORLISERS—AIN DAY NOW 20-16

** THE REDDINGS—Sitting On The Dock Of The Bay

** JUICE NEVTON—Love's Been A Little Hard On Me

** KARLA BONOFF—Personally A

** STEVIE WOODS—Fly Away A

** BERTIE +IGGINS—JUST Another Day In Paradise A

WHYI-FM-Miami (Coffeen Cassion—MD)

★★ PAUL McCARTNEY & STEVIE WONDER—Ebony &

** PAUL McCARTNEY & STEVIE WONDER—Ebony & 1007 18:13

** TOMMY TUTONE—867-5309/Jenny 17-11

** RICK SPRINGFIELD—Bon't Talk To Strangers 8:4

**RAY PARKER R.—The Other Woman 1:4

** SHALAMAR—A Night To Remember 19:14

** STEVIE WONDER—Dol 10

** ALDO NOVA—Fantasy

** ASIA—Heat Of The Moment B

** RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another B

**PAUL DAVIS—65 Love Affair B

**DEMIECE WILLIAMS—It's Gonna Take A Miracle B

**ALESSI—Put Away Your Love X

**QUEEN—860'y Language X

***QUEEN—860'y Language X

***ROBERTA FLACK—Making Love X

***PAUL McCARTNEY AND STEVIE WONDER—What's That You're Doing X

***MANS—EBA—Anderson

WANS-FM-Anderson

(Sam Church—MD)

** RICK SPRINGFIELD—Don't Talk To Strangers 1-1

** MIKE POST—Theme From Magnum P.I. 8-5

** JOAN JETT AND THE BLACKHEARTS—Crimson And

Clover 12-9

* PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 18-10

* DAN FOGELBERG—Run For The Roses 22-17 LOVERBOY—When It's Over
 HUEY LEWIS AND THE NEWS—Hope You Love Me

NUTEY LEWIS AND THE NEWS—Hop Like You Say You Do
 38 SPECIAL—Caught Up In You B
 FOREIGNER—Break It Up B
 KAMEAS—Play The Game Tonight B
 THE MOTELS—Only The Lonely X
 RAINBOW—Stone Cold X
 JOHN COUGAR—Hurts So Good X
 HEART—This Man Is Mine A

WISE-AM - Asheville

(John Stevens—MD)

★★ TOTO—Rosanna 25-23

★★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 28:25

* THE MOTELS—Only The Lonely 13:26

* SIMON AND GARFUNKEL—Wake Up Little Susie 33:

28

* THE POLICE—Secret Journey 31-29

• KANSAS—Play The Game Tonight

• HEART—This Man Is Mine

• THE FOUR TOPS—Back To School Again A

• STEVIE NICKS—After The Glitter Fades A

 FOREIGNER—Break It Up A
 RICHARD OIMPLES FIELDS—If It Ain't One Thing It's Another A
LOVERBOY—When It's Over X

BONNE COURAGE - Hurts So Good X

ALDO NOVA—Fantasy X

BAUNBOW—Stone Cold X

ROBERTA FLACK—Making Love X

DIUCE NEWTO—Love's See A Little Hard On Me X

BERTIE HIGGINS—Just Another Day In Paradise X

BOD STEWART—How I now X

ROD STEWART—How Long X
HAIRCUT ONE HUNDRED—Love Plus One X QUEEN—Body Language B
 SHEENA EASTON—When He Shines B

WQXI-AM-Atlanta

(J.J. Jackson-MD)

** ELTON JOHN-Emply Garden 9-5

** KOOL AND THE CAMG—Get Down On It 15-8

* THE HUMAN LEAGUE—Don't You Want Me 14-9

** TOTO-Rosanna A

** T.G. SMEPPARD—Finally B

WSGN-AM - Birmingham (Sandra Chandler—MO)

** ROBERTA FLACK—Making Love 16-10

** ELTON JOHN—Empty Garden 20-11

* JOHN DENYER—Shanghai Breezes 19-12

* GREG GUIDRY—Goin 'Down 28-21

* LITTLE RIVER BAND—Man On Your Mind 32-23

* LITTLE RIVER BARD—MAN UN TOUT MIND 32-23

**OTOTO—ROSADNA B

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

**BERTIE HIGGINS—Just Another Day In Paradise B

**THE MOTELS—Only The Lonely A

**SHAKIN' STEVENS—You Drive Me Crazy A

WCKX-FM-Tampa

WCKX-FM—Tampa
(wally sale—MD)

** DAM FOGELBERG—Run For The Roses 23-17

** GORDON LIGHTFOOT—Baby Step Back 27-21

** THE CARPENTERS—Beechwood 4-5789 30-23

MANHATTAN TRANSFER—Route 66 A

**STEVILE WOODS—Fly Away A

**RARLA BONOFF—Personally B

**SALENA BONOFF—Personally B

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

**SALONGY ROBINSON—Old Fashioned Love B

WFLB-AM-Fayetteville (Larry Canon - MD)

** DONNIE IRIS-My Girl 23-13

** THE HUMAN LEAGUE—Don't You Want Me 27-23

*ATP PARKE IR. - The Other Woman 8-1

*FRANKE AND THE KNOCKOUTS-Without You (Not Another Lonely Night) 22-18

★ RONNIE MILSAP—Any Day Now 29-25

•• THE FOUR TOPS—Back To School Again FOREIGNER—Break It Up A
KANSAS—Play The Game Tonight A
JUNCE NEWTON—Love's Been A Little Hard On Me B
ATLANTIC STARR—Circles B
THE O'JAYS—I Just Want To Satisfy You B
JUTON Breases TOTO-Rosanna B

 SPARKS—Tredict D
 THE GAP BAND—Early In The Morning D
 DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love D

JOHN COUGAR—Hurts So Good X

JOAN JETT AND THE BLACKHEARTS—Crimson And

Clover X
LOVERBOY—When It's Over X
THE MOTELS—Only The Lonely X
THE CHARLIE DANIELS BAND—Still In Saigon X
CHERI—Murphy's Law X
SHALAMAR—A Night To Remember X
RAINBOW—Stone Cold X
JIMMY HALL—Fool For Your Love X

(Rick Show—MD)

★★ RICK SPRINGFIELD—Don't Talk To Strangers 6-3

** ELTON JOHN—Empty Garden 11-9
* SIMON AND GARFUNKEL—Wake Up Little Susie 16-

12

* ASIA—Heat Of The Moment 20-15

* DAN FOEELBERG—Run For The Roses 23-18

• JOM AND VANGELS—I'll Find My Way Home

• KARLA BONDFF—Personally

* WILLIE NELSON—Always On My Mind A

DIONNE WARWICK AND JOHNNY MATHIS—Friends in

UNITED THE WARD THE STATE OF TH

WIVY-FM-Jacksonville

(Days Scott-MD)

** PAUL DAVIS—65 Love Affair 3-1

** PAUL McCARTHEY & STEVIE WONDER—Ebony & Ivory 13-8

** TOMMY TUTONE—867-5309/Jenny 19-13

** WILLIE NELSON—Always On My Mind 21-14

** TOTO—Rosanna 29-16

•• IOAN JETT AND THE BLACKHEARTS—Crimson And Clover

ODAN JETT AND THE BLACKHEARTS—Crimson And Clover
 JOHN COUGAR—Hurts So Good
 RONNIE MILSAP—Any Day Now A
 KARLA BONOFF—Personally A
 KARSAS—Play The Game Tonight A
 QUEEN—Body Language B
 JUNCE REWITTON—Love's Been A Little Hard On Me B
 THE HUMAN LEAGUE—Don't You Want Me B
 FRANKE AND THE KNOCKOUTS—Without You B

KLPQ-FM-Little Rock (Rob Loe-MD)

OUEEN-Body Language

Loversoy-When It's Over

JOHN COUCAR-Hurts So Good B

DONNIE IRIS-My Girl B

WINZ-FM-Miami

(Johany Dolan—MD)
PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 6:2

* PAUL DAVIS—65 Love Affair 15-10

* CHARLENE—I've Never Been To Me 7-4

* THE HUMAN LEAGUE—Don't You Want Me 14-11

* RAY PARKER JR.—The Other Woman 16-12

 DAZZ BAND—Let It Whip
 THE TEMPTATIONS FEATURING RICK JAMES— Standing On The Top X

• RICHARD DIMPLES FIELDS—If It Ain't One Thing It's

Another X

WILLIE WELSON—Always On My Mind b

WHHY-FM -- Montgomery

(Neil Harrison—MD)

** LITTLE RIVER BAND—Man On Your Mind 20-13

** JOHN COUGAR—Hurts So Good 28-19

** TOTD—Rosanna 19-10

** ROD STEWART—How Long 21-12

** SIMON AND GARFUNKEL—Wake Up Little Susie 27-20

20 ◆ JOAN JETT AND THE BLACKHEARTS—Crimson And

ONAN JETT AND THE BLACKHEARTS—Crimson and Clover
STEVIE NICKS—After The Glitter Fades
BERTIE HIGGINS—Just Another Day in Paradise A
ALABAMA—Take Me Down A
DAM FOGELBERG—Run For The Roses B
ASIA—Heat Of The Moment B
QUEEN—Body Language B
JUICE WEWTOM—Love's Been A Little Hard On Me B
SHEERN EASTOM—When He Shines B
THE POLICE—Secret Journey B
ABBA—The Visitors X
BARRY MANILOW—Let's Hang On X
THE MOTELS—Only The Lonely X
RONNIE MILSAP—Any Day Now X
NAYLON AND WILLIE—Just To Salusty You Q
THE GO-GO'S—We Got The Beat N
BUCKNER AND GARCIA—Do The Donkey Kong N

WMAK-FM-Nashville

(Charley/Phil Stanley—MD's)

★ ★ THE HUMAN LEAGUE—Don't You Want Me 21-14 ** TOTO—ROSAMA CENSUS—UDON THE ROSES 14-9

** AND FOCELBEIGN—Run For The Roses 14-9

** KARLA BONOFF—Personally 16-10

** HATTA BUSTIN—Baby Come To Me 22-15

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

HOUT TLWIS AND THE NEWS—HOPE YOU LOVE ME LIKE YOU SAY YOU DO

PATRICE RUSHEN—Forget Me Nots A

 38 SPECIAL—Caught Up in You A

LE ROUX—The Last Safe Place On Earth A

KAMSAS—Play The Game Tonight A

LITTLE RUYER BAND—MAN ON YOUR MIND X

DOWNIE IRIS—MY GIRT X

FRANKE AND THE KNOCKOUTS—Without You (Not Another Lone) Wight) X

Another Lonely Wight) X

FRANKE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) X
DAMA ROSS—Work That Body X
THE MOTELS—OWN THAT BODY X
THE MOTELS—OWN THAT BODY X
THE MOTELS—OWN THAT BODY X
SERTE HUGGINS—JUST ANOTHER DAY IN PARADISE X
JULICE NEWTON—Love's Been A Little Hard On Me X
ASIA—Heat Of The Moment X
DAZZ BAND—Let It Whip X
RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another X
RICHARD DIMPLES FIELD—IT AIN TO NEW TOWN THAT SO GOOD X
JOHN COULGAR—HUTS SO GOOD X
JOHN COULGAR—HUTS SO GOOD X
SHALAMAR—A Night To Remember X
JOAN JETT AND THE BLACKHEARTS—Crimson And Clover X
JOAN JETT AND THE BLACKHEARTS—Crimson And Clover X
JOAN JETT AND THE BLACKHEARTS—Crimson And Clover X

Clover X

GENESIS—Man On The Corner X

QUEEN—Body Language X

DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love B
SHEENA EASTON—When He Shines B
RONNIE MILSAP—Any Day Now B

WWKX-FM-Nashville (John Anthony—MO)

** WILLIE NELSON—Always On My Mind 18-5

** ELTON JOHN—Empty Garden 12-7

* DAN FOGELBERG—Run For The Roses 16-11

★ MIKE POST—Theme From Magnum P.I. 23-17 **★ TOTO**—Rosanna 27-21 * TOTD—Rosanna 27:-21

• 38 SPECIAL—Caught Up in You

• STEVIE WONDER—Do I Do

• JUICE MEWTON—Love's Been A Little Hard On Me B

• SIMON AND CARPUNKEL—Wake Up Little Susie B

• JOAN JETT AND THE BLACKHEARTS—Crimson And

Clover B

SHEEMA EASTON—When He Shines B

ROD STEWART—How Long X

THE POLICE—Secret Journey X

JOHN COUGAR—Hurts So Good X

QUEEN—Body Language X

THE FOUR TOPS—Back To School Again X

JOHN DERVER—Shanghai Breezes D

WBJW-FM-Orlando

(Terty Long—MD)

**RICK SPRINGFIELD—Oon't Talk To Strangers 3-1

**TOMMY TUTONE—867-5309/Jenny 7-4

*PAUL McCARTNEY AND STEVIE WONDER—Ebony &

tvory 13-6
CHARLENE—I ve Never Been To Me 15-9
ASIA—Heat Of The Moment 13-19
• KANSAS—Play The Game Tonight (Continued on page 30)

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Ivory

* ELTON JOHN—Empty Garden 15-11

* JDAN JETT AND THE BLACKHEARTS—Crimson And

* JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 16-12 The Moment 25-17

* ASIA—Heat Of The Moment 25-17

* DONNIE INIS—My Girl

* PATRICE RUSHEN—Forget Me Nots

3.38 SPECIAL—Caught Up In You A

SOFT CELL—Tainted Love A

DIOMNIE WARWICK AND JOHNNY MATHIS—Friends In

WQXI-FM—Atlanta

Love B
FRANKE AND THE KNOCKOUTS—Without You (Not

(Chris Trane—MD)
PAUL McCARTNEY & STEVIE WONDER—Ebony &

18
•• ELTON JOHN—Empty Garden
•• FRANKE AND THE KNOCKOUTS—Without You (Not

(Lou Simon—MD)

* # JUNIOR—Mama Used To Say 8-6

* THE HUMAN LEAGUE—Don't You Want Me 9-7 ★ TOTO—Rosanna 16-14 ★ RICHARD DIMPLES FIELDS—If It Ain't One Thing It's

(Bob Kaghan—MD)

** ELTON JOHN—Empty Garden 12-5

** LITTLE RIVER BAND—Man On Your Mind 13-7

**PAUL McCARTNEY & STEVIE WONDER—Ebony & lvory 3-1

** TOTD—Rosanna 2-2

** LITTLE RIVER BAND—Man On Your Mind 13-7

**STEVIE WONDER—Do 1 Do

**EVET DE FYF—Nice Girls

 CARCA BUNUTE - PERSONAINY D
 QUEEN-BOAY Language B
 SIMON AND GARFUNKEL—Wake Up Little Susie X
 JUICE REWTON - Love's Been A Little Hard On Me X
 THE POLICE-Secret Journey X
 JIMMY HALL—Fool For Your Love X WAXY-FM-Ft. Lauderdale



WONDERFUL WAITRESSES—During a recent visit to KROQ-FM Los Angeles, Chris Butler and Patty Donahue of the Waitresses, seated, discuss their aibum, "Wasn't Tomorrow Wonderful," with air personality Jed the Fish.

Reggae Show Is Bringing Listeners To KCRW-FM

By AL SENIA

LOS ANGELES—This city's only reggae radio show is drawing an increasing audience to the only station that would give it a home: KCRWFM, a small National Public Radio affiliate housed on a community college campus in the beachfront community of Santa Monica.

The weekly show has been drawing such support from listeners that station management recently doubled its length from two to four hours.

Called "The Reggae Beat," the program features classic reggae material, new music not generally released in this country and interviews with local and national performers. It is hosted by Roger Steffens and Hank Holmes.

Says program director Ruth Hirschman, "I've had a dozen years of experience in radio and I've never had an experience like this. During our fundraisers the audience has been constantly supportive of the station."

In the most recent drive, the twohour show drew pledges of \$10,000. "I think it might have gone to more, but we only had five phone lines and they were continually lit up," recalls Hirschman.

She has found the program has helped add to KCRW's audience. "One of the best things is that it is the most eclectic group of listeners. They listen to just about everything. It's one of the most interested audiences for all other programs. The show turned them on to the whole station."

Co-host Steffens says he became interested in the music during the early '70s. Eventually he hooked up with Holmes, who has a collection of 10,000 reggae records. "He had the collection and the knowledge and I had the experience," recalled Steffens. For a year the two approached commercial stations unsuccessfully.

Eventually they found a weekly home on KCRQ, and the following for the program began to spread.

The two hosts divide the show in half with Steffens concentrating on local groups, live tapes and new releases on his segment. Holmes offers early reggae, rock steady and Jamaican 45 material that isn't commercially available.

Vox Jox

KMPC-AM Back To Music?

NEW YORK—With increasing regularity AM stations have been chucking music and going to talk and news formats, so it's refreshing when an AMer comes back to music.

Such seems to be the case with KMPC-AM, which, according to widespread reports, is dropping talk and bringing **Bill Drake** in to bring a music format back to the station.

a music format back to the station.

Robert W. Morgan, who used to spin records when the Golden West outlet was MOR a few years back and has remained a morning drive fixture through the all-talk period, is expected to be back spinning records. And Scott St. James is expected to continue in afternoon drive, but Neil Ross is expected to move to 6 to 9 p.m. middays. Bill Ward, radio division chief of Golden West, could not be reached for comment at press time.

WLAC-AM Nashville veteran DJ Bill "Hoss" Allen will be honored June 20 by a traditional black gospel music concert. The event, promoted as the "Diamond Gospel Jubelee—The Hoss Man's 30th Anniversary," will be held in the Nashville Municipal Auditorium and feature 22 acts.

Backing for the show is coming from the Buddy Lee Attractions talent agency, which is now preparing to add a gospel booking arm to its largely country operation.

Except for a few years away from his jock duties to work for Chess Records and a Nashville television station, Allen has worked steadily since 1949 at making his program the country's pre-eminent showcase for traditional black gospel music.

In 1978, after Billboard had bought WLAC, Allen was relieved of his duties and his late night/early morning slot given over to a rock format. The station owner, however, rehired him in 1980 to assume his earlier work. A measure of Allen's influence is that his is the only music show on a station that presently embraces an all-talk format.

Among the acts scheduled to play the anniversary concert for Allen are the Rev. Solomon Burke, Albertina Walker, the Rev. Cleophus Robinson, Sister Josephine James, Pilgrim Jubilee Singers, the Consolers, the Brooklyn All Stars, the BC&M Choir, the CBS Trumpeteers, Mildred Clark and the Kansas City Melody-Ayres, the Rev. Morgan Babb, the Rev. Jackie Beavers, the Rev. Johnny L. Jones, the Johnson Ensemble, the Dynamic Dixie Travelers, the Rev. Ernest Franklin and Chorus, the Burns Brothers and the Rev. Sam McCreary and the Fairfield Four.

Bob Cole is the new p.d. at WPKX-AM-FM Washington, succeeding Dennis Day, who has left the station. Cole comes from KOKE-FM Austin, where he also worked morning drive. He is expected to take over the afternoon shift that was handled by Day at WPKX-FM. Both KOKE and WPKX are country formatted stations. While at KOKE, Cole was named Country DJ of the Year for 1981 by the Country Music Assn. Cole is also a vice president of the Federation of International Country Music Personalities and holds membership card number one in that organization. Cole will also oversee the automated WPKX-AM, which runs the syndicated "Music Of Your Life" format.

Doug Mackinnon has been appointed p.d. of KTFX-FM Tulsa. He has held this position at KFML-AM Denver and KKBZ-AM-FM Ventura, Calif. He began his career at KIOA-AM Des Moines 27 years ago. . . . Mel Torre has been named p.d. at WLIX-AM Bay Shore, N.Y., moving over from news director. He also handles weekend air shifts. . . . Lynn Tolliver has been named p.d. of WZAK-FM Cleveland. He previously programmed WJMO-AM Cleveland and most recently did regional r&b promotion work for MCA Records. Lee Zapis, who had been temporarily handling the p.d. duties, continues as operations manager.

Columbia Records is looking to see what impact a massive radio ad campaign for the film "Paradise" will have on its air play and sales of the single from the film's sound-track. CBS has shipped the single "Paradise" sung by the film's star Phoebe Cates to every station on the label's "pop/top 40/AC" list. The film opened Friday (7), but the radio ad blitz began May 2 on the Source, RKO and ABC networks. The single is from a forthcoming album produced by Joel Diamond and L. Russell Brown. Michael Melvoin arranged and conducted the music.

KUKQ-AM Phoenix DJs, led by p.d. Ed Hamlin, not satisfied with an album of local bands the station is

(Continued on page 30)

* * *

Jersey Meet

• Continued from page 20

tell when "a song is played out. We have to know when the main core of an audience is falling away from a record."

She advised the small station programmers in the audience who operated in the shadow of big market stations in New York and Philadelphia to find out how many listeners consider your station to be local."

Burkhart advised, "You must have localism. That's all there is. Remotes are really beneficial to your city. You must be in touch with your audience"

Jay Meyers of WCTC-AM New Brunswick complained that there "is little money available for research" at small stations. He also asked Leeds, if he had been called by CBS-TV's "60 Minutes" staff about alleged payola. Leeds responded, "They are investigating top 40; I do AOR." Meyers, who programs an A/C station, said he had been called and "'60 Minutes' wanted to know if a promotion man had ever put a car in my driveway or coke up my nose."



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Rock Albums & Top Tracks

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				Rock Albums	4		H	Top Tracks
	This	Week	Chart		This	Last	Wecks On Chart	
	1	1	7	ASIAAsia, Geffen	1	1	7	ASIA-Heat Of The Moment, Geffen
	2	2	7	SCORPIONS-Blackout, Mercury	2	3	7	SCORPIONS-No One Like You, Mercury
	3	3	3	RAINBOW-Straight Between The Eyes, Mercury (Polygram)	3	2	6	RAINBOW-Stone Cold, Mercury
	4	4	3	VAN HALEN-Diver Down, Warner Bros.	4	5	7	HUMAN LEAGUE—Don't You Want Me, A&M
	5	5	15	ALDO NOVA-Aldo Nova, Portrait	5	13	6	GREG KIHN-Testify, Beserkley
	6	11 24	8	HUMAN LEAGUE—Dare, A&M	6	8	14	ALDO NOVA—Fantasy, Portrait
	8	8	17	.38 SPECIAL—Special Forces, A&M SAMMY HAGAR—Standing Hampton, Geffen	7	11	-2	VAN HALEN-Dancing In The Streets, Warner Bros.
	9	7	26	LOVERBOY—Get Lucky, Columbia	8	12	3	.38 SPECIAL—Caught Up In You, A&M
	10	12	6	GREG KIHN-Kihntinued, Beserkley	9	4	10	TOMMY TUTONE-867-5309/Jenny, Columbia
	11	10 48	15	TOMMY TUTONE—Tutone 2, Columbia	10	10 22	15	JOAN JETT—Crimson And Clover, Boardwalk
	13	19	4	PAUL McCARTNEY-Tug Of War, Columbia TOTO-Toto IV, Columbia	11	22	,	JOHN COUGAR—Hurts So Good, Riva/Mercury (Polygram)
	14	17	4	JETHRO TULL—Broad Sword & The Beast, Chrysalis	12	15	17	SOFT CELL—Tainted Love, Sire
	15	9	22	JOAN JETT-1 Love Rock N' Roll, Boardwalk	13	14	5	TOTO—Rosanna, Columbia
	16	26	3	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)	14	9	8	DAVID BOWIE—Cat People Putting Out Fire, Backstreet
	17	13	12	HUEY LEWIS AND THE NEWS—Picture This,	15	27	7	BRYAN ADAMS—Fits You Good, A&M
	10	14	5	Chrysalis	16	36	8	DUKE JUPITER-I'll Drink To You, Coast To Coast
	18	14	3	FRANKE & THE KNOCKOUTS—Below The Belt, Millennium	17	20	11	GAMMA—Right The First Time, Elektra
	19	6	7	CHARLIE DANIELS BAND-Windows, Epic	18	18	7	DREGS—Crank It Up, Arista
	20	15	9	RICK SPRINGFIELD—Success Hasn't Spoiled Me Yet, RCA	19	6	2	KANSAS-Play The Game Tonight, Kirshner (Epic)
	21	20	9	DUKE JUPITER-Duke Jupiter I, Coast To Coast	20	21	2	JETHRO TULL—Fallin' On Hard Times, Chrysalis
	22	42	4	POINT BLANK-On A Roll, MCA	21	25	7	ASIA—Sole Survivor, Geffen
	23	30 32	5	THE MOTELS—All Four One, Capitol GRAHAM PARKER—Another Grey Area, Arista	22	38	3	KROKUS-Long Stick Goes Boom, Arista
AH	25	37	3	DAVE EDMUNDS—D.E. 7th, Columbia	23		ENTRY	FLOCK OF SEAGULLS—I Ran, Arista
BOA	26	18	31	GENESIS—Abacab, Atlantic	24	7 17	8 2	CHARLIE DANIELS BAND—Still In Saigon, Epic VAN HALEN—Where Have All The Good Times
מור	27	34	10	GAMMA-3, Elektra	23	17		Gone, Warner Bros.
v.	28	43 23	3 27	THE OUTLAWS—Los Hombres Malo, Arista	26	24	17	LOVERBOY-When It's Over, Columbia
38	30	31	14	J. GEILS BAND—Freeze Frame, EMI-America JOHNNY AND THE DISTRACTIONS—Let It Rock,	27	30	23	JOAN JETT-I Love Rock N' Roll, Boardwalk
ů,	ĺ			A&M	28	16	11	RICK SPRINGFIELD—Calling All Girls, RCA
7	31 32	16 27	25	CARS-Shake It Up, Elektra	29 30	19 29	2	QUEEN—Body Language, Elektra
MAY	33	29	2	BRYAN ADAMS—You Want It, You Got It, A&M BLUE OYSTER CULT—Extraterrestrial Live.	31	39	6	ASIA—Wildest Dreams, Geffen THE MOTELS—Only The Lonely, Capitol
	24		_	Columbia	32	HEW	1	BOW WOW WOW—I Want Candy, RCA
	34	22	5 15	KROKUS—One Vice At A Time, Arista LE ROUX—Last Safe Place, RCA	33	37	26	THE J. GEILS BAND—Freeze-Frame, EMI-America
	36	MEN E		KANSAS—Play The Game Tonight, Kirshner (EP)	34	44	3	THE PLIMSOULS-A million Miles Away, Shaky City
	37	25	3	DAVID BOWIE-Cat People Sound-track, Backstreet	35	42	9	HUEY LEWIS AND THE NEWS—Workin' For A Livin', Chrysalis
	38	47	2	(MCA) IRON MAIDEN-The Number Of The Beast, Capitol	36	57	7	RICK SPRINGFIELD—Don't Talk To Strangers, RCA
	39	21	30	POLICE—Ghost In The Machine, A&M	37	REW	ENTRY	CHUBBY CHECKER—Harder Than Diamond, MCA
	40	39	6	ROGER DALTREY—Best Bits, MCA	38	NEW	ENTTRY	POINT BLANK-Great White Line, MCA
	41	40 28	17 33	PRISM—Small Change, Capitol GO-GO'S—Beauty And the Beat, IRS	39	31	3	BLUE OYSTER CULT-Road House Blues, Columbia
	43	33	6	THE DREGS—Industry Standard, Arista	40	49	2	HAIRCUT 100-Love Plus One, Arista
	44	MEW E	_	THE JAM-The Gift, Polydor	41	NEW E		PAUL McCARTNEY—Ballroom Dancing, Columbia
	45	38	2	TALKING HEADS—The Name Of This Band Is Talking Heads, Sire (Warner Bros.)	42	23	3	ASIA—Only Time Will Tell, Geffen
	46	46	12	BONNIE RAITT-Green Light, Warner Bros.	43	41	7	THE JAM—A Town Called Malice, Polydor HUEY LEWIS & THE NEWS—Do You Believe In
	47	NEW E	: L	THE SHERBS—Defying Gravity, Atco	,,,	7.		Love, Chrysalis
	49	35 I	16	SPLIT ENZ—Time And Tide, A&M SOFT CELL—Non-Stop Erotic Cabaret, Sire	45	51	6	FRANKE & THE KNOCKOUTS—Never Had It Better, Millennium
	50	45	2	XTC-English Settlement, Virgin/Epic	46	MEW	ENTRY	GREG KIHN—Happy Man, Beserkley
-					47	34	4	KIM WILDE-Kids In America, EMI-America
Į				Top Adds	48	35	8	GENESIS-Man On The Corner, Atlantic
Ī	,		FRANC	WIT MILLED DAND Standing on The Edge Comited	49	46	15	POLICE-Secret Journey, A&M
	1			KIE MILLER BAND—Standing on The Edge, Capitol	50	50	3	DAVE EDMUNDS—From Small Things Big Things Will Come, Columbia
	2			F—This Man Is Mine, Epic (12")	51	56	3	ROGER DALTREY—Say It Ain't So, MCA
	3			AS—Play The Game Tonight, Kirshner (EP)	52	NEW E	ятяч	JETHRO TULL—Beasty, Chrysalis
	4			OSIA-Road Island, Warner Bros.	53	HEW E	my	KIM, WILDE-Water On Glass, EMI-America
	5			EZE—Sweets From The Strangers, A&M (EP)	54	26	15	VAN HALEN-Pretty Woman, Warner Bros.
	6			E WONDER—Stevie Wonder's Original Musiquarium, (Motown)	55	33	6	LOVERBOY—Take Me To The Top, Columbia
	7		MARS	HALL CRENSHAW—Marshall Crenshaw, Warner Bros.	56	47	2	DAVE EDMUNDS—Me And The Boys, Columbia
	8		JOHN	COUGAR-American Fool, Riva/Mercury (Polygram)	57 58	48 52	3 17	GRAHAM PARKER-You Hit The Spot, Arista PRISM-Don't Let Him Know, Capitol
	9			SANDFORD—Parallax View, Elektra	59	54	4	POINT BLANK—On A Roll, MCA
	10		FLOCI	OF SEAGULLS—A Flock Of Seagulls, Arista	60	40	2	VAN HALEN-Little Guitars, Warner Bros.
				·				

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

Radio



INSIDE TRACK—Rod Stewart chats with Lisa Robinson, host of D.I.R. Broadcasting's new "Inside Track" show.

National Programming Sklar Hypos Satellites

NEW YORK—Satellite-delivered radio programming will mean new flexibility in both programming choices and overall radio station management, **Rick Sklar**, ABC Radio vice president of programming, told the Massachusetts Broadcasters Assn. Monday (3).

Sklar, who is programming both of ABC's entries into the long-form satellite delivered area — ABC Superadio and ABC Talkradio—stressed the flexibility of these services, which "allow radio stations the ability to offer their audiences the best available on-air talent and programming while at the same time keeping that all-important local identification.

"The use of satellites to transmit radio programming," he said, "is more than new technology. It's a whole new way of doing business." He noted that in recent years the cost of delivering radio by satellite has been dropping rapidly and has opened up new opportunities.

Carol Mason, evening jock on WYNY-FM New York, will join the lineup for the Superadio Network when it debuts in July. Another new ABC network, Direction, has signed up more than 100 affiliates, including WUSN-FM Chicago, KLAC-AM Los Angeles and WIP-AM Philadelphia.

Terry Hourigan has joined United Stations as director of network development. A for-

Hourigan

mer vice president of programming for Mutual Broad-casting, Hourigan will be responsible for affiliating stations for the network's new 24-hour, satellite-de-

livered Country Music Network, which debuts June 1. After 18 years as a major market personality, Hourigan became program manager of WMAL-AM-FM Washington in 1971. Hourigan most recently was vice president of radio for Spartan Radiocasting of Spartanburg, S.C.

Entries have poured in from all over the country for months and the verdict is now in: the grand prize winner in the first "Great Dr. Demento Novelty Song Contest" is Jerry Powell of Mobile, Ala. for his song "Bodine Brown, She's Fun To Be Around," as performed by Purvis

Pickett and the Punkabillies. Powell was flown from Mobile to Los Angeles by the Songwriters Resources & Services, sponsor of the contest, to appear on the Dr. Dememto show.

* * * An exclusive interview with Paul McCartney will highlight Westwood One's upcoming two-hour national radio special devoted to the former Beatle, which will air the July 4 weekend. McCartney was interviewed by producer Bert Kleinman in London. The show will be hosted by David Perry of KMET-FM Los Angeles. ... WCBS-FM New York has been added to the lineup of stations carrying Dick Clark's "Rock, Roll And Remember." FM Los Angeles has added Rolling Stone Productions' "Continuous History Of Rock'n'Roll."

GK Productions of Merrimack, N.H. has named Joe Biedrzycki to host a series of eight 90-minute programs to air nationally on the new CBS RadioRadio Network. The series, which debuts May 15, features live performances by Hall & Oates, the Little River Band, Al Jarreau and the Commodores. ... KZAM-FM Bellevue, Wash. has added "You're Hearing America" and "Lifestyle File," both vignettes which cover various current topics. ... ABC's KSRR-FM Houston is now carrying Steve Dahl's "Supper

* *

WHTT-AM Ends Spanish Test

MIAMI—WHTT-AM ended its 15-month experiment as a Spanish language station and is switching back to American programming, according to David-Ross, vice president of Metroplex Communications, owners of both WHTT-AM/WHYI-FM (Y-100). Known as Radio Hit, the station now is programming '60s and '70s pop music.

The new format, labeled "rhythm and gold" with an emphasis on Motown and other sounds of the '60s, will appeal to both the black and Latin ethnic groups here.

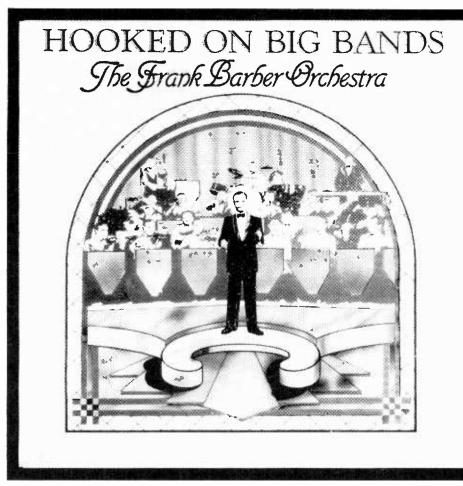
WHTT is the first station to reverse a 16-year trend, a Spanish station going back to English. Prior to becoming WHTT, the station was called WWOK and had been a country station for many years.

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Like You Say You Do A
THE FOUR TOPS— Back To School Again A

THE FOUR TOP'S— Back To School Again A
QUEEN— Body Language B
JUICE NEWTON— Love'S Been A Little Hard On Me B
ROWNIE MISAP— Any Day Now X
SAMMY HAGAR— Piece Of My Heart X
ALESSI— Put Away Your Love X
JIMMY HALL— Fool For Your Love X
THE MOTELS— Only The Lonely X
RAINBOW— Stone Cold X
DAVID BOWNE— Cat People X

WSGF-FM-Savannah

(I.P. Hunter—MD)
LITTLE RIVER BAND—Man On Your Mind 17-11
THE CHARLIE DANIELS BAND—Still In Saigon 18-

12
** TOTO—Rosanna 23-15
** THE POLICE—Secret Journey 25-21
** ASIA—Heat Of The Moment 27-22
•* ROMNIE MILSAP—Any Day Now
•* JUNCE NEOTO—Love'S Been A Little Hard On Me
• DIONNE WARWICK AND JOHNNY MATHIS—Friends In

Love A

JOAN JETT AND THE BLACKHEARTS—Crimson And

Clover A
SOFT CELL—Tainted Love L
FOREIGNER—Break It Up L
HULY LEWIS AND THE NEWS—Hope You Love Me

HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say You Do L GENESIS—Man On The Corner X
38 SPECIAL—Caught Up in You X
REWITE HOGGINS—Just Another Day in Paradise X
SHALAMAR—A Night To Remember X
DIAMA ROSS—Work That Body X
JIMMY HALL—Fool For Your Love X
KARLA BONDOFF—Personally SI
SIMON AND GARFUNKEL—Wake Up Little Susie X
STARS ON—STARS O

THE ROLLING STONES—Hang Fire X

ALDO NOVA—Fantasy X
ROD STEWART—How Long B
HOHN COUGAR—Hurts So Good B
QUEEN—Body Language B WRBQ-FM-Tampa

(Pat McKay—MD)

ROBERTA FLACK—Making Love

SOFT CELL—Tainted Love

WSEZ-FM-Winston-Salem

Bob Mahoney—MD)

** RICK SPRINGFIELD—Don't Talk To Strangers 2-1

** CHARLENE—I've Never Been To Me 9-6

*PAUL McCARTNEY AND STEVIE WONDER—Ebony

and lyory 16-11

THE HUMAN LEAGUE—Don't You Want Me 25-21

FRANKE AND THE KNOCKOUTS—Without You (Not

* THE HUMAN LEAGUE—Don't You Want Me 25-21

** FRANKE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) 34-24

** 38 SPECIAL—Caught Up In You

** RANSAS—Play The Game Tonight

** JUICE NEWTOM—Love's Been A Little Hard On Me A

** CHERI—Murphy's Law A

** PATTEC ERUSHEN—Forget Me Nots A

** THE FOUR TOPS—Back To School A

** STARS ON—Stars On 45 III X

** PATTI AUSTIN—Baby Come To Me X

** DENIECE WILLIAMS—It's Gonna Take A Miracle X

** MIKE POST—Theme From Magnum P.I. X

** CORDON LICHITOOT—Baby Step Back X

** SHALAMAR—A Night To Remember X

** SHALAMAR—A Night To Remember X

** SHALAMAR—A Night To Remember X

** SMALAMAR—A Night

WCSC-AM — Charleston

(Chris Bailey—MD)

** STEVIE NICKS—Edge Of Seventeen 5-2

** THE HUMAN LEAGUE—Don't You Want Me 9-7

** LITTLE NYER BAND—Man On Your Mind 13-9

** DAN FOGELBERG—Run For The Roses 14-11

** JOHN COUGAR—Hurts So Good 31-23

** HUBT LEWIS AND THE NEWS—Hope You Love Me
Life Yus Say You D—

Like You Say You Do

•• HEART—This Man Is Mine

• STEVIE NICKS—After The Glitter Fades A

• MELISSA MANCHESTER—You Should Hear How She

Talks A

NEIL DIAMOND—Be Mine Tonight A

SPARKS—I Predict A

STARIAS—I Predict A
PIN-UPS—Song On The Radio X
BOW WOW WOW—I Want Candy X
THE FOUR TOPS—Back To School Again X
THE TEMPTATIONS FEATURING RICK JAMES—
Standing On The Text Y

Standing On The Top X

• JUCC NEWTON — Lowe's Been A Little Hard On Me B

• ROMNE MILSAP—Any Day Now B

• THE MOTELS—Only The Lonely B

• SHALAMAR—A Night To Remember B

WSKZ-FM - Chattanooga

WSKZ-FM — Chattanooga (David Caroll—MD) * TOTO—Rosanna 20 13 * DAN FOGELBERG—Run For The Roses 22 14 * ASIA—Heat Of The Moment 19-16 * THE BEATLES—The Beatles Movie Medley 21-19 * DONNIE IRIS—My Girl 24-20 • WILLIE RESON—Hways On My Mind • WALLIE RESON—Hways On My Mind • WALLIE ROSA—Fartasy X • THE POLICE—Secret Journey X • RAINBOW—Stone Cold X

WKXY-AM - Sarasota

(Tony Williams—MD)

** ELTON JOHN—Empty Garden 20-7

** WILLIE NELSON—Always On My Mind 16-9

*THE HUMAN LENGUE—Don't You Want Me 22-16

*LITTLE NIVER BAND—MAN ON YOU MINd 25-18

*LOAN FOREIBERG—Run For The Roses 26-20

**DOAN JETT AND THE BLACKHEARTS—Crimson And

Clover

Another A

CHERD — Murphey's Law A

MELISSA MANCHESTER — You Should Hear How She

Talks A
ATLANTIC STARR—Circles X
SHALAMAR—A Night To Remember X

LOVERBOY—When It's Over X
FRANKE AND THE KNOCKOUTS—Without You (Not JUNCE NEWTON — Love's Been A Little Hard On Me X
CAROLE KING—One To One X
ASIA—Heat Of The Moment B

CAROLE KIMS—Une 10 C...

ASIA—Heat Of The Moment B

ASIA—Heat Of The Moment B

SIMON AND GARFUNKEL—Wake Up Little Susie B

ALDO NOVA—Fantasy B

DOMNIE IRS—My Girl B

DAVID LASLEY—If I Had My Wish Tonight B

TOTO—Rosanna B

Vox Jox

• Continued from page 27

producing, showed up at Chaton Records with instruments in hand to add a track of their own to the al-

Pro-Motions

just to see the show, then back home again."

Cole Porter's "I Get A Kick Out Of You" is a classic oldie, but since some people do get a kick out of champagne, especially the kind sipped in exotic surroundings, WASH-FM Washington and the Washington Dossier's "Indispensable Dining Guide" are cosponsoring the "Champagne In Paris Sweep-stakes." Winner of the contest, which kicked off May 3 and runs through May 28, receives a weeklong trip for two to Paris, including airfare, hotel accommodations and champagne dinners.

Contestants send in entry postcards to WASH. The station announces entrants' names Monday through Friday, giving the person 97 minutes to call WASH and claim one of 90 champagne dinners for two at an area restaurant. The grand prize winner will be selected from all of the entries.

KEEN-AM San Jose is also giving away a prize with a cosmopolitan flair-a four-day party cruise to Mexico-to the winner in a six-week long fiddling contest which began April 21.

Cosponsored by the Saddle Rack country nightspot and Ranchland Saddlery, the contest features a fiddlers' competition every Wednesday night at the Saddle Rack. First prize winners from each of the six preliminary contests will then compete for the grand prize.

Called "Phoenix By The Beat," the cut from the forthcoming album "Rhythm Of The City," features Rick Nuhn on percussion, Terry "Madman" Walker and Steve Smith on guitars, Sue Eurbie on vo-cals, Mike "Soul Of The Valley" Reynolds on harmonica, Willard on bass and Hamlin on a new percussion effect: beer can pull tabs. Local bands on the album include Turning Point, Joey Lobo & the Band, Pango, Sanctuary, Paris, Ecstasy, the Effects, New Destiny, and Chuy's Champions.

Mike Brady has joined KSON-AM San Diego as music director and afternoon drive jock. He comes from KBBC-FM Phoenix and was previously with KSRR-FM Houston. Brady's addition coincides with a shift in the station's format to "classic country."

KIXK-FM (Kix-106) Dallas has modified its country format so that listeners are promised they will never hear less than four songs in a row. The station is running a call in to promote their music sweeps which awards listeners \$106 in cash. . Wayne Blackmon has joined WEAT-AM-FM West Palm Beach as general manager. He comes from WIBM-AM/WXCM-FM Jackson, Mich., where he's been g.m. since 1975. . . . Ken Nordine, well known radio voice, was the speaker at the fifth annual Radio Day sponsored by the Northern California Broadcasters Assn. Wednesday (5). Nordine, a Grammy Award nominee and proponent of commercial multitrack recordings, gained fame for his "Word Jazz" narrations on National Public Radio's "Playhouse."

KHOW-AM Denver has been cited as Radio Station of the Year by the Salvation Army for its community service.

* * *

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These are best selling middle-of-the-road singles compiled from S radio station air play listed in rank order. ě Meeks PIS I 35 TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee) 3 6 **EBONY & IVORY** & Stevie Wonder, Columbia 18-02860 (MPL, ASCAP) 2 Willie Nelson, Columbia 18-02741 (Screen Gems-EMI/Rose Bridge, BMI) 1 11 3 SHANGHAL BREEZES John Denver, RCA 13071 (Cherry Lane, BMI) N RUM FOR THE ROSES
Dan Fogelberg, FullMoon/Epic 14-02821 (Hickory Grove/April, ASCAP) 8 7 5 5 11 '65 LOVE AFFAIR Paul Davis, Arista 0661 (Web IV, BMI) LET'S HANG ON
Barry Manilow, Arista 0675 (Seasons Four/Saturday Screen Gems-EMI, BMI) 4 6 ŵ 7 8 Charlene, Motown 1611 (Stone Diamond BMI) WAKE UP LITTLE SUSIE
Simon And Garfunkel, Warner Bros. 50063 (House Of Bryant, BMI) 11 6 女 10 10 MARIMO LOVE Roberta Flack, Atlantic 4005 (20th Century Fox/New Hidden Valley, ASCAP/ Broozer Toones/Fox Fanfare/Carol Bayer Sayer, BMI) 10 21 CHARIOTS OF FIRE CHARTOTS OF FIRE
Vangelis, Polydor 2189 (Polygram) (Spheric B.V./WB, ASCAP)
GOIN' DOWN
Greg Guidry, Columbia 18-02691 (World Song, ASCAP)
I DON'T KNOW WHERE TO START
Eddie Rabbitt, Elektra 47435 (Briarpatch/Debdave, BMI) 山 12 14 5 MAKE A MOVE ON ME Olivia Newton-John, MCA 52000 (John Farrar/Snow, BMI) 13 13 PRIEMDS IN LOVE

Dionne Warwick And Johnny Mathis, Arista 0673 (Garden Rake/Foster Frees/ JSH, ASCAP) 16 4 JSH, ASCAP)
ANY DAY NOW
Ronnie Milsap, RCA 13216 (Intersong, ASCAP)
BEECHWOOD 4-5789
Carpenters, A&M 2405 (Stone Agate, BMI/Jobete, ASCAP) 26 2 曲 19 8 BABY STEP BACK
Gordon Lightfoot, Warner Bros. 50012 (Moose, CAPAC)
FINALLY 17 17 8 A 22 T.G. Sheppard, Warner/Curb 50041 (Meadowgreen, ASCAP)

EMPTY GARDEN 曲 21 8 Elton John, Geffen 50049 (Warner Bros.) (Intersong, ASCAP) Elton John, Geffen 50049 (Warner Bros.) (Intersong, ASCAP)
WHEN HE SHINES
Sheena Easton, EMI-America 8113 (WB, ASCAP)
JUST ANOTHER DAY IN PARADISE
Bertie Higgins, Kat Family 5-02839 (Epic) (Gen-Lee/Chappell/Brother Bills/Rose King, ASCAP/Lowery, BMI) 台 23 6 25 敛 27 5 ONE TO ONE Carole King, Atlantic 4026 (Elorac, ASCAP/Mann & Weil, BMI) ON THE WAY TO THE SKY
Neil Diamond, Columbia 18-02712 (Stonebridge, ASCAP/Unichappell/Begonia Melodies, BMI) 23 20 14 Melodies, BMI)
PERSONALLY
Karla Bonoff, Columbia 18-02805 (Tree/Five Of A Kind, BMI)
LOVE'S BEEN A LITTLE HARD ON ME
Juice Newton, Capitol 5120 (Bobby Goldsboro/House Of Gold, ASCAP/BMI)
ONE HUNORED WAYS 仚 28 NEW ENTR 26 18 17 UNE HUNUKED WATS Quincy Jones Featuring James Ingram, A&M 2387 (State of The Arts/Eliza M. Ritesonian, ASCAP/Kidda/Mr. Melody, BMI) 13 16 MY GUY 27 NY GUY
Sister Sledge, Cotillion 47000 (Atlantic) (Jobete, ASCAP)
THE BEATLES MOVIE MEDLEY
The Beatles, Capitol 5100 (Comet/Maclen/Unart, BMI)
I'LL TRY SOMETHING NEW
A Taste Of Honey, Capitol 5099 (Jobete, ASCAP) 28 15 7 29 29 5 DON'T TALK TO STRANGERS Rick Springfield, RCA 13070 (Robie Porter, BMI) 仚 33 3 T'S GONNA TAKE A MIRACLE
Deniece Williams, ARC/Columbia 18-02812 (Vogue BMI)
OIO IT IN A MINUTE 山 34 3 仚 35 3 Daryl Hall & John Oates, RCA 13065 (Fust Buzza/Hot Cha/Six Continents, BMI) 自 36 2 **ROUTE 66** Manhattan Transfer, Atlantic 4034 (London Town, ASCAP) Al Jarreau, Warner Bros. 50032 (MCA/Cahn/Hub, ASCAP)
FLY AMAY 34 30 10 4 40 2 rt. Amai Stevie Woods, Cotillion 4700 (Irving/Woolnough/Foster/Frees/Unichappell/ Begonia Melodies, BMI) Begonia Melodies, BMI) OLD FASHIONEO LOVE 由 MEN ENTRY Smokey Robinson, Tamla 1615 (Motown) (Chardax. BMI) 由 MA COURT MAN ON YOUR MIND Band, Capitol 5061 (Screen Gems-EMI, BMI) 38 31 22

Little River Band, Capitol 5061 (Screen Gems-EMI, BMI)

KEY LARGO

Bertie Higgins, Family 9-02524 (Jen-Lee/Chappell, ASCAP/Lowery, BMI)

TIL YOU'RE GONE

Barbara Mandrell, MCA 52038 (Rick Hall, ASCAP)

YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU

Melissa Manchester, Arista 0676 (Snow/Warner-Tamerlane, BMI) THAT GIRL Stevie Wonder, Tamla 1602 (Motown) (Jobete/Black Buil, ASCAP)

Stevie Wonder, Tamia 1602 (Motown) (Jobete/Black Bull, OPEN ARMS
Journey, Columbia 18-02687 (Weed High Nightmare, BMI)
SLEEPWALK
Larry Carlton, Warner Bros. 50019 (Hudson Bay, BMI) 16 13

32 37 12 MEMORY

Barbra Streisand, Columbia 18-02717 (Koppelman-Bandier, BMI) Barbra Streisand, Columbia 18-02717 (Koppelman-Bandier, BMI)
STARS ON 45 III-A TRIBUTE TO STEVIE WONDER
Stars On, Radio Records 4019 (Jobete/Black Bull/Stone Agate, ASCAP/BMI)
THEME FROM MAGNUM P.I.
Mike Post, Elektra 47400 (MCA, ASCAP)
IF I COULD GET YOU
Gene Cotton, Knoll 5002 (Knoll, ASCAP) 45 41 5 46 43 6

THROUGH THE YEARS
Kenny Rogers, Liberty 1444 (Peso/Swanee Bravo, BMI)
YOU NEVER GAVE UP ON ME
Crystal Gayle, Columbia 18-02718 (Michael O'Connor, BMI)

10 Crystal Gayle, Columbia 18-02718 (Micnaei O coini DADDY'S HOME Cliff Richard, EMI-America 8103 (Big Seven, BMI) 16

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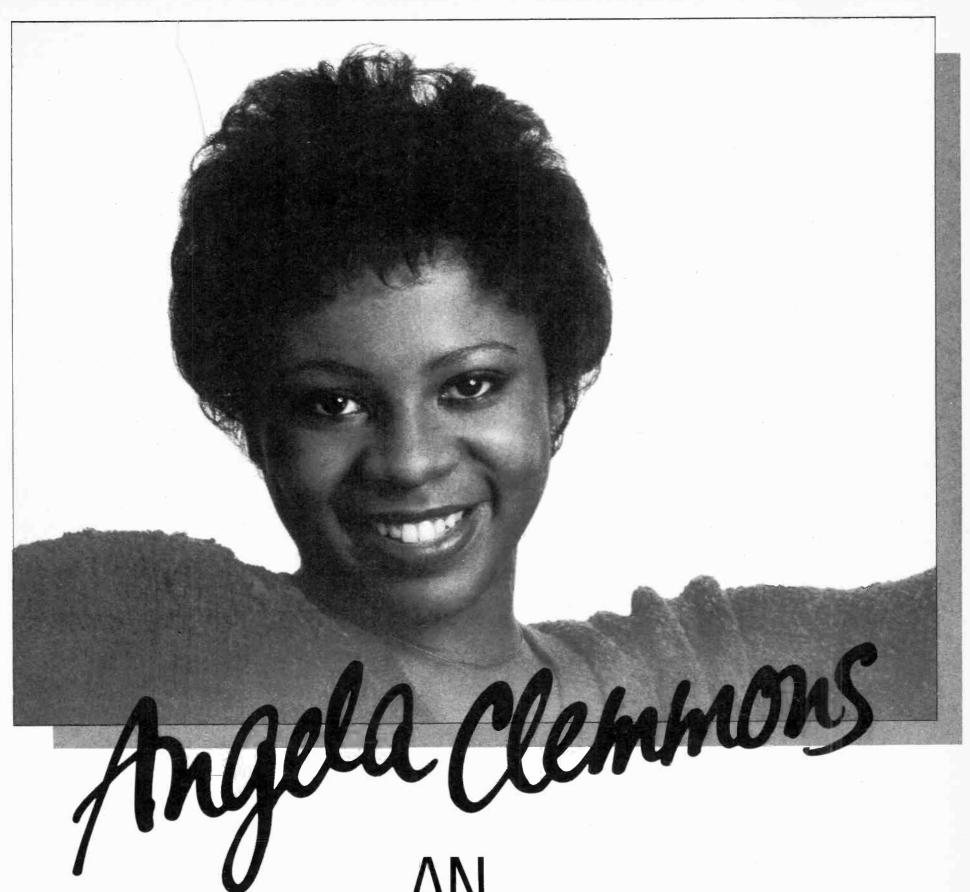
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Angela Clemmons' new single, "Give Me Just A Little More Time," is giving a classic song an entirely new identity. It's taking over at dance clubs and radio stations wherever it's played.

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Rock'n'Roll **Diner Will Have** 1950s Theme

NEW YORK-A rock'n'roll diner featuring a '50s theme will be opened Thursday (13) by Bob Lobi and Michael Margulies.

Called Heartbreak and located in a converted 1930s diner on Varick St., the club will operate around the clock, functioning as a rock venue from 8 p.m. to 4 a.m., as an after-hours non-alcohol club and breakfast bar from 4 a.m. to 7 a.m., and as a regular restaurant from 7 a.m. to 8

According to Lobi, the original '30s decor of the diner has been retained and is dramatized with architectural lighting. Theatrical lighting, creatively designed by Frank Dinges of Alagatronics, provides the special effects.

Heartbreak's sound system, designed and installed by Design Circuit of which Lobi is president, features mixers, amplifiers, crossovers and equalizers by Power Corp., of France. Other sound components include Technics turntables, and Altec speakers.

The diner with 16 foot ceilings has a capacity of 400 patrons. Its music programming, researched and developed by Lobi and DJ Sharon Lee, will trace the history of rock'n'roll in the U.S. from the 1950s to the present.



FOOD BENEFIT-MCA's Iron City Houserockers play a benefit at the Stanley Theatre in Pittsburgh to help a food bank set up by the Steelworkers Union for unemployed steelworkers (Billboard, May 8).

Coast College DJs Boost New Wave Dance Music

SAN FRANCISCO-The popularity of danceable new wave music is growing in this region, thanks to a growing commitment to the format by college radio stations in the area.

According to Alan Robinson, head of the Western Assn. of Rock Deejays (WARD), the growing strength of these stations is prompting the pool to work more closely with them on the promotion of danceable rock and new wave mu-

Robinson says the college stations are very instrumental in helping to sell danceable rock and new wave records, and tickets to new music concerts. He sees a working alliance between the stations and the pool as a natural union.

Robinson, who recently expanded his pool's membership to 50 DJs, is now moving to work more closely with commercial radio stations in the hope of getting the same promotional cooperation he has received from the college stations.

He says there are already signs that commercial radio in the area is receptive to the idea of programming more new music. "However, there is much work to be done."

In addition to escalating its promotional activities with radio, WARD is also aggressively pushing promotional ideas to area retailers. He points out to these retailers, as he does to most other outlets through which he pushes the new music, that "some very good new music is being released, especially through the independent labels.

Although WARD emphasizes new music that is domestically produced and released, it also pushed imported products. It recently began compiling a tip sheet of new wave imports which is also distributed to radio stations, retailers and club members.

According to Robinson, there is also "an Alternative Radio Top 40 chart" that is distributed to pool members and record label executives. Information for the compilation of this chart is culled from both commercial and college radio stations programming the format.

Yet another chart introduced by WARD highlights non-danceable new wave music for the edification of the record labels and for club spinners wanting to program the for-

WARD is also developing a new music video chart. Robinson explains that many clubs in his market are programming video, and the labels have a growing interest in this development.

"What we are trying to do," he says, "is get the labels to recognize us as a full-service pool for the new music end of the dance music market."

www.americanradiohistory.com

(Continued on page 34)

Boston Disk Pool Moving Into Concert Production

BOSTON-The Boston Record Pool here will add the production of concerts to its varied activities. Plans were revealed here recently at the pool's Third National Dance Music Awards held at the Metro.

George Borden, the pool's director, sees the proposed move as a natural expansion for his organization, considered to be among the pioneers of pool change in the country. It was in the forefront of such projects as service to (and collaboration with)

radio and retail outlets.

The pool's annual dance music awards honored such artists as Billy Ocean, best new male vocalist; Suzi O, best new female vocalist: the Commodores, best group; Weeks & Co., best new group; Kool & the Gang, best single; the Jacksons, best 12-inch; Rick James, best established male vocalist; Cheryl Lynn, best established female vocalist.

Other awards went to artist Carl Carlton, Steven Burke and Ritchie Ginsberg, Station manager of WXKS-FM Boston, received the pioneer award for his station's efforts at programming dance-oriented r&b music; and Burke received the Jimmy Stewart Award for best DJ. Prelude and Atlantic Records were cited as the best dance music labels.

The 1,700 people attending the event were treated to live entertainment by such acts as Cheryl Lynn, Candi Staton, D-Train, Weeks & Co., Jimmy Ross, Suzi Q, Carl Carlton and the Atlantics.

Borden is confident that popular interest in the discotheque concept is on the upturn, and he praises the record labels for recognizing this by reactivating their dance music departments to meet the new demand for danceable music in all formats.

JOURNEY MANAGER

Herbert's Deal Nets New Ancillary \$\$

By ROMAN KOZAK

NEW YORK - Herbie Herbert, manager of Journey, has negotiated a new merchandising profits split with 30 arenas around the U.S. Under its terms, the more a band grosses in merchandising, the better split it gets from the venue.

It's seen as setting a precedent for other artist managers to follow. Herbert himself claims, "I feel I've broken the back of some of the toughest concessionaires in America

With Journey grossing \$6 million in sales of T-shirts, jerseys, hats and posters, according to Herbert, "the nature and size of the ancillary business is very big to us."

He says it took him three months

to negotiate more favorable rates at the 30 venues which Journey is playing on its current tour, including the Boston Garden, Cleveland's Richfield Coliseum, Buffalo's Memorial Coliseum, the Byrne Arena in New Jersey, the Capitol Center near Washington and the Joe Louis Arena in Detroit.
Says Del Furano, president of

Winterland Productions, one of the largest concert merchandising companies in the country (which represents Journey), "Herbie performed a new type of surgery, which will become the standard operation for this kind of disease."
The "disease" that Furano de-

scribes is the demand by many venues around the country for up to 45% of the gross for all merchandise sold in their venues during a concert.

Fox Tapped For 'Ships' Concerts

NEW YORK-Dick Fox of Fishof-Fox has been named the exclusive talent buyer for the "Save Our Ships" series of concerts this summer at the South Street Seaport

The series of outdoor concerts to benefit the South Street Seaport Museum is being sponsored this year by Banker's Trust. Axiel Pro-ductions and the Seaport Museum plan to videotape the series for future broadcast.

Appearing last year at the series such acts as James Taylor & Family, Leon Russell and Todd Rundgren.

Explaining his deal, Herbert instances the Boston Garden, noting that he recommended that the venue—which had a 55% to 45% split-keep that percentage on all grosses less than last year's best night. That is, if the strongest average merchandising gross was \$40,000 a night, any improvement upon that by an act yields a better

Herbert explains, "The Boston Garden said, 'add 10% for inflation, and if you gross from \$1 to \$44,000, the split is 45% to 55%—our normal deal. But if you go over \$44,000 to \$54,000, then we split 60%-40% from dollar one. If you exceed, \$54,000 but not \$64,000, we split 65%-35% from dollar one. If you come in and do over \$64,000, then we will split it 70%-30% from dollar one.

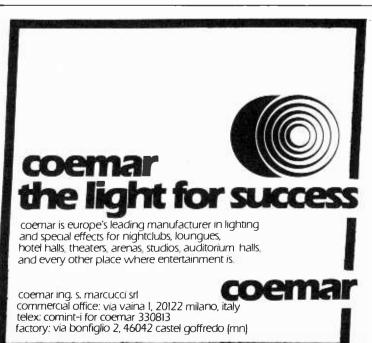
"Now I am going to go there, and I know I am going to do more than \$64,000. They are going to split 70%-30% and they are going to do just as well as if I did only \$40,000 on the old split. They made me happy: I get rewarded for performance. It makes every act that comes into that venue happy, because they, too, will be rewarded for their performance. So I feel that I have dome something for Journey, but I have also done something for all those artists coming after me."

Furano, who also does merchandising for the Rolling Stones, Bruce Springsteen, Ozzy Osbourne, Bob Seger and others, says that Herbert has, in effect, rewritten the rate book at the venues. Other groups represented by Winterland will also be demanding the same deal. As word gets around, he expects the other merchandising companies to follow suit.

This has also put pressure on other venues to lower their rates. Herbert says even Madison Square Garden, which he did not contact since Journey is not playing there in this tour, has notified him that it is changing its policy, and is going from a 55%-45% split to a 60%-40% split.

The dispute over merchandising is only one part of a long standing contention by booking agents and managers that venues earn a disproportionate amount from rock shows. A recent survey (Billboard, May 8) re-

(Continued on page 34)





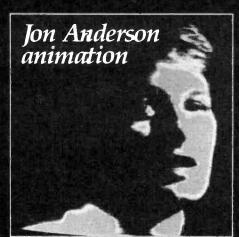
Jon Anderson Animation

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Venues

Varied Sounds At **Heritage Fest**

NEW ORLEANS-The 1982 New Orleans Jazz & Heritage Festival, currently running here, is featuring concerts that span the spectrum of musical formats.

The 10-day festival, produced by George Wein and sponsored by the Schlitz Brewing Co., is featuring a potpourri of music ranging from contemporary and traditional jazz to r&b, gospel, folk, Latin, Afro-Caribbean, country, Cajun and blues.

Participating artists include Chuck Berry, Eddie "Lockjaw" Davis, Spyro Gyra, Gato Barbieri, Richie Havens, Pete Fountain, Stanley Turrentine, Herbert Laws, Freddie Hubbard, Rita Marley and oth-

The program also includes ferry boat rides and special concerts to be held at such venues as the Tulane campus, Tyler's, Prout's and the Faubourg music clubs.

Children attending the festival have their own schedule of events in a specially-erected and supervised children's tent. There are special performances by children for the young audiences.

Boston Pool In New Wave Push

Continued from page 32

Although WARD's main focus of attention is the new music market, Robinson recognizes that new wave and rock are not the only types of music programmed in the clubs. To facilitate members that program other music formats, WARD also services r&b, reggae and other music formats to his spinners on a requestonly basis.

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NEW S.F. HALL

Moscone Gets First Rock Show

By JACK McDONOUGH

SAN FRANCISCO-The first large-scale rock music event to be booked into the new Moscone Center-a KFRC-AM-sponsored and Bill Graham-produced Vietnam veterans benefit, featuring the Grateful Dead, Jefferson Starship and Santana-is set for May 28.

The test of the new facility is but one of several recent shifts in the live concert business in the Bay Area suggesting an increase in the number of available venues for pop, rock, country, black and jazz acts.

The new underground convention hall, the centerpiece of the downtown renewal in San Francisco's suddenly-booming South-of-Market area, will be able to accommodate close to 20,000 concertgoers in its 260,000 square feet of space.

Graham is also producing a "Sesame Street Live" program in one section of the large hall May 19-23 for the center's first rental show other than for convention activity. The great hall can be partitioned off into halls A, B and C, each holding about 7,000. The ceiling of the hall is 37 feet high.

However, despite the potential drawing power of this initial event, Frances Moriarty, who does the booking for FMI (Facilities Management, Inc.), says that this first show is "an extraordinary event" that FMI went with because of its status as a benefit.

"Moscone Center was designed," notes Moriarty, "as a convention center exclusively. We were not anticipating concerts and never really have had the intention of booking them, since we want to keep the Center clean and ready for conventions. So this first concert will tell the tale for anyone else wanting to do con-

Herbert Deal Nets New \$\$

• Continued from page 32

vealed that though concerts account for only 10% to 20% of the dates for 3,000 to 18,000 seat venues around the country, they produce 30%-50% of the venues' income.

Furano says that Herbert, as a manager, secured a better deal because he was able to plan Journey's tour to play only at those venues where he could renegotiate the concessions' split. "As a merchandiser, I could not threaten that the band would not play if I didn't get what I wanted.'

But Herbert went beyond that. He remembers some of his arguments with the venues: "We can play your facility, if the artist's career requires it, but we don't have to sell (merchandise). And when we don't sell in your facility, you get 45% of nothing. There are other methods of selling. I can co-op with the radio stations and tell them that the venue wants 45% of the gross, but they don't give me tables but give me lame illiterate vendors. I will print your radio logo on my T-shirts if you tell the public why we are not selling at the venue."

With radio tie-ins. Herbert says he threatened to sell the merchandise through local retail record stores. He even suggested that he would get the proper permits and sell outside the venues, setting up shop next to the bootleggers.

Nor is Herbert finished. He says that a fair split nationwide should be 75%-25%.

certs here, and it will be up to the city after this show to decide upon exactly what the policy will be in the future.

Regardless of whether Moscone Center itself continues as a viable concert venue, its opening has had an important side effect, namely the freeing of Civic Auditorium (in the City Hall complex) for pop and rock events

Graham has responded with increased bookings at Civic, which can seat 7,500 and accommodate about 9,500 festival-style, which all of the concerts have been thus far. FMI has also been managing Civic since July of 1981; FMI vice president and general manager Dick Shaff had previously worked with the Graham organization during his tenure managing the Long Beach Convention and Entertainment Center.

The freeing of Civic Auditorium, which previously hosted the conventions which now go into Moscone, provides Graham with something he has not had in some time: a large hall in downtown San Francisco, thus providing an alternative to both Oakland Coliseum Arena and the Cow Palace for shows below the 12,000-14,000 level but above the 3,000-5,000 level. Bookings at Civic thus far have included J. Geils, the B-52s, Prince and UFO.

The 2,200-seat Warfield Theatre, on Market Street not far from Civic, remains as Graham's principal center of activity downtown. Current bookings there feature Mike Oldfield, Sheena Easton, Human League, the Dregs, John Mc-Laughlin & Friends, Joan Jett & the Blackhearts, Asia (two nights), and

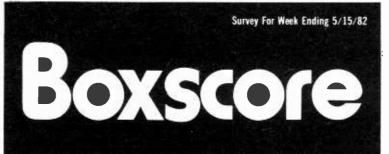
At the same time, Graham's organization has also arranged for a one-year lease to present shows at the 1,200-seat Kabuki Theatre in the Japan Center (one block from the old Winterland Arena), thus providing another city venue that is, as booker Queenie Taylor puts it, "larger than the Waldorf (600 seats) and smaller than the Warfield (2,200

Taylor also books the Grahamowned Old Waldorf, and indicates that the shows at the Kabuki are generally staffed by Waldorf people, who can provide the same kind of food-and-drink service at the Kabuki as at the more well-established club. The multi-tiered Kabuki allows readily for either festival seating or for regular seating at tables, and there is also a dance floor which Taylor says has been utilized for the two shows held there thus far.

Coming up at the Kabuki are Laurie Anderson for two nights, Depeche Mode, and Hiroshima, for two shows in one night. Though most of the bookings thus far have been in the new wave mode. Taylor says "we expect to do every kind of show here, not just new wave."

The Kabuki had not been used much previously, notes Taylor, "because it's an expensive hall in relation to its size. However, we now have a longer-term lease and we've decided to give it a good try."

Danny Scher, principal booker at BGP, notes that "San Francisco is a big convention town and the Civic was often used for conventions and so was occupied many times when we might have used it. There was a great need for a full-time convention center and we now have that with Moscone Center.



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

• JOURNEY, GREG KIHN BAND-\$371,242, 31,000, \$12.50 & \$11.50, Don

Law Co., Boston Garden, two sellouts, May 3-4.

KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LON-NIE SHORR-\$267,352, 18,987 (29,000), \$15 & \$12.50, C.K. Spurlock, Su perdome, New Orleans, April 25

ALABAMA, MICKEY GILLEY, JOHNNY LEE, THRASHER BROTHERS, EDDIE JAYE—\$233,618, 23,029 (25,000), \$12.50, \$11.50 & \$8.50, Century II Promotions, Pontiac (Mich.) Silverdome, "Salem Country Gold '82," (reduced

seating w/stage setup), May 1 JOURNEY, GREG KIHN BAND-\$214,787, 17,178 (18,117), \$13 & \$12, Brimstone Prods., Northlands Coliseum, Edmonton, Alta., April 25

KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LON-NIE SHORR—\$184,372, 12,661 (12,795), \$15 & \$12.50, C.K. Spurlock, Carolina Coliseum, Columbia, S.C., April 22. JOURNEY, GREG KIHN BAND—\$176,046, 17,293, \$10.50 & \$9.50, Harvey

& Corky Prods., War Memorial Auditorium, Buffalo, N.Y., sellout, May 1 GEILS BAND, JOHN BUTCHER AXIS-\$178,951, 15,918, \$11.50, \$10.50

 \$9.50, Cross Country Concerts, Hartford Civic Center, sellout, May 1.
 ALABAMA, MICKEY GILLEY, JOHNNY LEE, THRASHER BROTHERS, EDDIE JAYE—\$175,284, 14,432, \$12.50 & \$11.50, Century II Promotions, Rich. field (Ohio) Coliseum, "Salem Country Gold '82," sellout, (reduced capacity w/stage setup), April 30.

JOURNEY, GREG KIHN BAND—\$172,116, 14,646 (17,230), \$12, Star Kom

mand Prods., Winnipeg (Man.) Arena, April 28.

• ALABAMA, MICKEY GILLEY, JOHNNY LEE, THRASHER BROTHERS, EDDIE JAYE-\$169,504, 14,000, \$12.50 & \$11.50, Century II Promotions, Pitts-burgh Civic Arena, "Salem Country Gold '82," sellout (reduced capacity w/ stage setup), May 2.

• KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LON-NIE SHORR-\$165,765, 11,345, \$15 & \$12.50, C.K. Spurlock, Clemson

(S.C.) Univ., sellout, April 23.
• OZZY OSBOURNE, UFO, MAGNUM—\$164,171, 13,721, \$12.50 & \$10.50, Tony Ruffino-Larry Vaughn Prods./Ron Delsener Prods., Nassau Veterans Memorial Coliseum, Uniondale, N.Y., sellout, May 3,

• JOURNEY, GREG KIHN BAND-\$151,166, 12,792 (19,307), \$12 & \$10,

Concert Prods. Int'l. Maple Leaf Gardens, Toronto, April 30.
KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR—\$121,692, 8,406 (9,998), \$15 & \$12.50, C.K. Spurlock, Ma con (Ga.) Coliseum, April 24_ RICK SPRINGFIELD, TOM CHAPIN-\$114,871, 13,112, \$9.50 & \$8.50,

Frank J. Russo, Providence (R.I.) Civic Center, sellout, May 1

OAK RIDGE BOYS, CORBIN—HANNER BAND—\$113,661, 10,123 (11,575),

\$11.50 & \$10.50, Little Wing Prods., Mabee Center, Tulsa, Okla., April 25, JOE ELY BAND, LINDA RONSTADT, JOAN JETT & THE BLACKHEARTS, THE CRICKETS, TERRY ALLEN & THE MAINES BROTHERS, JAY BOY ADAMS, BUTCH HANCOCK, THE PLANETS—\$110,400,, 23,000 (30,000), \$5 & \$3, Feyline Presents, Buddy Holly Park, Lubbock, Texas, May 2.

• WILLIE NELSON & FAMILY, DELBERT McCLINTON—\$108,034, 10,606

(11,999), \$10.50, Mid-South Concerts/Pace Concerts, Mid-South Coliseum, Memphis, April 29.

OAK RIDGE BOYS, CORBIN-HAMMER BAND-\$107,362, 10,902 (11,897), \$10 & \$9, Little Wing Prods., Kansas Coliseum, Wichita, April 24 OAK RIDGE BOYS, LEON RUSSELL—\$105,582, 9,863 (12,086), \$11 & \$10,

in-house promotion, Middle Tenn. State Univ., Murfreesboro, April 18. WILLIE NELSON & FAMILY, DELBERT McCLINTON—\$102,691, 9,859 (10,680), \$11.50 & \$10.50, Sound Seventy Prods./Pace Concerts, Munster

Auditorium, Mobile, Ala., May 1 JOURNEY, GREG KIHN BAND-\$101,105, 7,500, \$14, Brimstone Prods.

Calgary (Alta.) Stampede, sellout, April 26, WILLIE NELSON & FAMILY, DELBERT McCLINTON—\$99,503, 9,382 (14,834), \$11.50 & \$10, Pace Concerts, La. State Univ. Assembly Center, Baton Rouge, April 30

OAK RIDGE BOYS, SYLVIA-\$83,054, 8,074 (11,517), \$10.50 & \$9.50, Jerry Bently Prods., Miss. Gulf Coast Coliseum, Biloxi, April 16.

• JEFFERSON STARSHIP, PABLO CRUZ, KROKUS—\$80,894, 6,971, \$13,

\$12 & \$10.50, Bill Graham Presents, Chico (Calif.) State Univ., sellout, April

RICK SPRINGFIELD, BIGSTREET-\$71,869, 7,300,\$10.50, \$9.50 & \$8.50 Electric Factory Concerts, Hersheypark Arena, Hershey, Pa., sellout, April

OAK RIDGE BOYS, SYLVIA-\$68,740, 6,575 (8,938), \$10 & \$8, Ronald-Cotton Prods., Stephen Austin Univ., Nacogdoches, Texas, April 22.

JEFFERSON STARSHIP, PABLO CRUZ, KROKUS—\$67,146, 6,500, \$12.25,

\$11.25 & \$10.25, Bill Graham Presents, Fresno (Calif.) State Univ. Am-

phitheater, sellout, April 30. STATLER BROTHERS, BRENDA LEE—\$61,257, 6,809, \$10, \$8 & \$6, inhouse promotion/Varnell Enterprises, Braden Auditorium, III. State Univ. Normal, two sellouts, May 2. • RICK SPRINGFIELD, TOM CHAPIN—\$60,445, 5,134, \$12.50 & \$10.50,

Jack Hooke & Straw Boss Presents, Hynes Auditorium, Boston, sellout, • OZZY OSBOURNE, MAGNUM-\$59,071, 6,218 (11,999), \$9.50, Mid-South

Concerts, Mid-South Coliseum, Memphis, April 28 -\$58,214, 6,798 (9,500), \$8.50, \$8, **GEILS BAND, JOHN BUTCHER AXIS**

& \$7.50, Haris Goldberg/UPC Special Events, Ahearn Fieldhouse, Kan. State Univ., Manhattan, April 19.
WILLIE NELSON & FAMILY, DELBERT McCLINTON—\$55,162, 4,605
(8,096), \$12.50, Pace Concerts, Pine Bluff (Ark.) Convention Center, April

 JERRY GARCIA, DR. JOHN—\$51,523, 4,825, \$11 & \$10. Monarch Entertainment Bureau, Beacon Theatre, New York City, two sellouts, April 21.

• WILLIE NELSON & FAMILY, DELBERT McCLINTON—\$49,392, 5,198.

(8,300), \$10 & \$9, Be-Bop Prods./Pace Concerts, Reed Green Coliseum, Hattiesburg, Miss., April 27 RICK SPRINGFIELD, BIGSTREET-\$45,698, 4,798, \$10.50, \$9.50, & \$8.50,

Electric Factory Concerts, Kingston (Pa.) Armory, sellout, April 24

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Patricia Bates in Nashville at 615/748-8120, Tina Veiders in New York City at 212/764-7314 or Hedy Weisbart in Los Angeles at 213/273-7040.

Confidence. "A feeling of consciousness of one's powers." Websters New Collegiate Dictionary.

And when you talk about Narasa Michael Walden, the powers

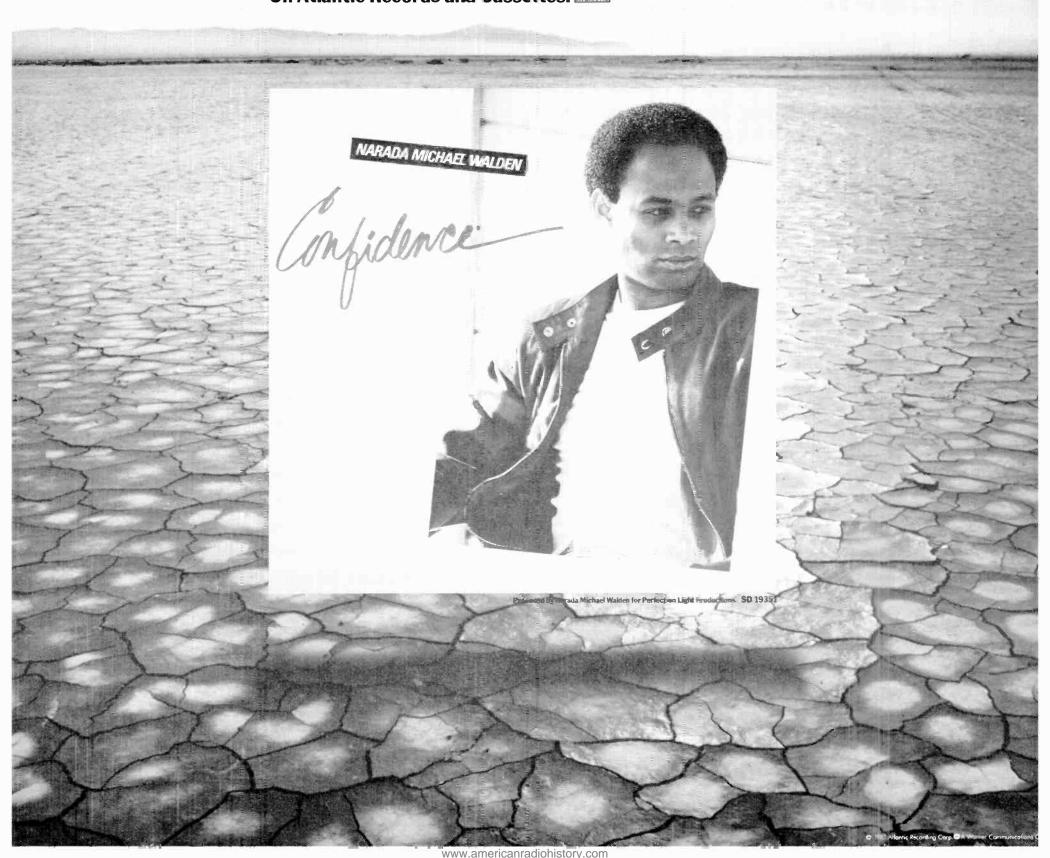
Narada Michael Walden's talents include his roles as a drummer, vocalist, keyboardist, composer, and producer. His music spans spul, jazz, rock 'n' roll, funk, and pop.

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Venues

Dance Trax

NEW YORK-A group of new major-name releases is cheering radio programmers and club DJs; foremost are by Stevie Wonder and Paul McCartney. Wonder's "Original Musiquarium I" album (Tamla) offers "Do I Do," an outstanding 10minute cut dotted with a Dizzy Gillespie solo and some fabulous concluding breakdowns-Stevie sounds like an exuberant teenager. On the heaving, rock-based "Front Line," he's searingly bitter and realistic. McCartney's "Tug Of War" (Columbia) features the Wonder co-written-and-sung "What's That You're Doing," a tough, polyrhythmic cooker. It's McCartney's deepest journey into funk since Wings' "Love Is Strange," and his hottest vocal turn since he yelped Little Richard-style in the 1960s. * * *

Rick James' "Dance Wit' Me" (Gordy promo 12-inch) is a smooth, pop-textured companion piece to his team-up with the Temptations, "Standing On The Top"; like it, "Dance Wit' Me" unwinds jazzily in its last half. (Neither 12-inch will be commercially released, according to Motown's sales department,)

Patrice Rushen's "Straight From the Heart" album (Elektra) has a snappy, all-uptempo first side, with the top five club hit, "Forget Me Nots," followed by the delicate and driving "I Was Tired Of Being Alone" and "All We Need." and a strong instrumental, "Number One

* * *

Veering into the arty left field, one finds "Funkapolitan" (Pavillion), an intriguing British-based group produced by August Darnell. They're not a sterling singing group, but nevertheless a terrific band that can turn out playful, incisive songs such as "War," "Illusion," and, best of all, "If Only," a wonderful song of adolescent love on the street. Darnell,

with his own band, Kid Creole and the Coconuts, turns out his most commercial, possibly even his suavest effort yet in "I'm A Wonderful Thing, Baby" (Sire promo 12-inch), a magical amalgam of soul and sly cool. Both make Darnell sound like a slick, hungry newcomer again.

* * * Bow Wow Wow's revival of "I Want Candy" was an inspired idea, and the result is pure fun; the cut is on the "Last Of The Mohicans" EP (RCA), and a remix is scheduled soon. Altered Images' techno-pop "I Could Be Happy" (Portrait 12-inch) is a Martin Rushent production. deep, but bouncy, like his work with Human League and Pete Shelley Best point here is its long intro, which holds off the vocals until midcut; it's a strong disco-club crossover shot for just that reason. Electra's "Feels Good" (Emergency 12-inch) might cross over the other way, with its thoroughly nouveau electronic keyboards. A perfect rhythm track outweighs its one drawback: an outlandish (but fun!) physical fitness * * *

Bits and Pieces: 'D' Train's "Keep On" (Prelude) is a much requested cut in its new nine-minute version. mixed by Francois K, which tacks on a truly climactic finish. . . . Hi Voltage's "Somewhere Beyond" (One Way 12-inch) is another crafty revamped cut from the Brooklynbased BC set up; the flip is an exotic Tee Scott mix which should see as much dance floor and retail life as the recent "Sixty-Nine."

Imagination's brilliant "Just An Illusion" is finally scheduled for U.S. release on MCA this week, after a month or so of being sold out on import due to already heavy radio and club coverage. . . . Jean-Marc Cerrone, of "Love In 'C' Minor" legend, has been signed to Pavillion. His eighth album, "Back Track." will be remixed for America by John

Drinking Age Up In Connecticut

NEW YORK - Venue operators in Connecticut who serve liquor will have to be a little more careful about who they let in, following the signing of a new law that raises the state drinking age from 18 to 19 July 1.

The new law, following similar legislation in New Jersey last year, is exerting new pressure on lawmakers

in New York to enact similar legislation to put it in line with its neighboring states. New York Gov. Hugh Carey is reportedly in favor of such a

New York's liberal liquor laws have long been seen a factor contributing to its healthy club scene, allowing younger audiences to see acts for relatively low ticket prices.

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waii Calls Me Home (Remix)—D.D
Sound
ndstorm (Remix)—La Bionda
de the Night—Bobby Davenport
ght On Track—Paul Parker (Prod. by
P. Cowley)

Right On Track—Paul Parker (1700.0), P. Cowley) Non Stop—Time Fabrick Dance With Me (Remix)—Nite Life Uni Love Dance—Mystery I Wanna Dance (Can. Remix)—Kat

Mando
Watch Out (7 Min. Mix.) — Brandi Wells
Laser Love — Ronnie Jones
Just An Illusion — Imagination
Key West – Kasso
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Over & Over (Remix.) — Disco Circus
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Chanson D Ellegance
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Rock Your World (Can. Remix)—Weeks
& Co.
I Wanna Dance With You—Madam
Creedence Medley—Ray T. Jones
I Want You—Free Style
Let's Funk Tonight (10 Min. Remix)—
Feather

Feather (Igemix)—Kebecelectrik
Magic Fly 82 (Remix)—Kebecelectrix
Desert Place—Twins
Rhythm Shopping (Remix)—Zinn Zinn
Igol A Line On You/X Factor—Pat
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Gang
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Remix)—Coco De Jour
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Palumbo's Makes Room For New Talent

By MAURIE ORODENKER

PHILADELPHIA-While "fourwalling" has become a standard booking practice for many top performers who find it more profitable to promote their own engagements,

Billboard R

Frank Palumbo's Theatre-Restaurant here, one of the largest and best known after-dark clubs in town, has modified the four-walling bookings to allow unknown performers to play the room.

While continuing the policy of

Dance/Disco Top 80.

bringing in names like Sergio Franchi, Jerry Vale, Elisha Kashi, Dave Brenner, Bobby Rydell and the like, the club is made available to many aspiring singers and musicians-as long as they can sell (Continued on next page)

Survey For Week Ending 5/15/82

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nis ek	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
7	1	9	MURPHY'S LAW-Cheri-Venture (12 inch) VD 5019	☆	MEW E	ш	LIVE IT UP-Time Bandits-Columbia 44-022829
2	2	11	I SPECIALIZE IN LOVE—Sharon Brown—Profile (12	42	36	17	(12-inch) BURNIN' UP/SO GOOD SO RIGHT—Imagination—
7	3	6	inch) PRO 7006A FORGET ME NOTS—Patrice Rushen—Elektra	43	35	21	MCA (LP) MCA 5271 MEGATRON MAN/GET A LITTLE—Patrick Cowley—
7	7	8	(LP) EI-6015 IN THE NAME OF LOVE—Thompson Twins—Arista				Megatone (LP) M1002 DON'T TURN YOUR BACK ON ME—Frontline
1	6	26	(12 inch) CP 712 DON'T YOU WANT ME/OPEN YOUR HEART—Human	44	45	5	Orchestra—RFC/Quality (12 inch) RFC 012
7	11	7	League-A&M (LP) SP4892 DON'T MAKE ME WAIT-Peech Boys-Westend (12	1	NEW E	mr ,	THANKS TO YOU-Sinnamon-Becket BKD 308 (12 inch)
`			inch) WES 22140	46	46	6	ON A JOURNEY—Elektrik Funk—Prelude (12 inch) PRLD622
	4	13	DON'T COME CRYING TO ME/LET IT RIDE—Linda Clifford—Capitol (LP) ST 12181	血	55	3	FEEL IT DON'T FIGHT IT—Atkins—Warner Bros. WB
3	5	14	(THE BEST PART OF) BREAKIN' UP—Roni Griffith— Vanguard (12-inch) SPV 54 A	48	50	3	50037 EASE YOUR MIND —Touchdown—Streetwise SWRL
1	12	6	LET IT WHIP—Dazz Band—Motown (LP/7 inch) 6004ML/1609M	49	43	17	2201 (12 inch) NEVER SAY NEVER-Romeo Void-415 Records (EF
1	13	5	GIVE ME JUST A LITTLE MORE TIME—Angela	•			A·0007 EARLY IN THE MORNING—Gap Band—Total
ı	10	9	Clemmons—Portrait (12 inch) 4R9-02753 CIRCLES—Atlantic Starr—A&M	50	HEW E	_	Experience PED-701 (12-inch)
2	9	11	(LP) SP 4883 JUMP SHOUT—Lisa—Moby Dick (12 inch)	取	62	22	KEEP ON/YOU'RE THE ONE FOR ME—D. Train— Prelude PRL 14105 (LP)
1	17	5	BTG 1032 IT'S RIGHT—Michelle Wallace—Emergency	理	56	3	THE VERY BEST IN YOU—Change—RFC/Atlantic DMD 324 (LP)
•	14	7	(12 inch) EMDS 6524 RHYTHM OF THE JUNGLE—The Quick—Epic (12	超	58	2	I'LL DO MY BEST (FOR YOU BABY)—Richie Family—RCA AFL1-4323 (12 inch)
			inch) 492809	歃	59	2	STAY WITH ME TONIGHT—Richard Jon Smith—
•	8	11	YOU GOT THE POWER-War-RCA (12 inch) PD 13062	由	60	2	Jive/Arista VJ 1200 (12 inch) THE OTHER WOMAN—Ray Parker Jr.—Arista 9590
7	27	5	DON'T STOP YOUR LOVE—Booker T—A&M (12 inch) SP:17188	1	NEW E		(LP) PLANET ROCK-Soul Sonic Force-Tommy Boy TB-
7	19	6	TRY JAH LOVE—Third World—Columbia (LP) FC37744	1 .		_	823 (12-inch)
3	18	8	DON'T YOU LOVE IT—Maxine Singleton—Peter Pan	愈	72	2	MA-CUM-BA-Tantra-Importe 12 MP-315 (12 inch)
7	37	4	(12 inch) TAS-2801F STORMY WEATHER-Viola Wills-Sunergy (12 inch)	政	61	3	PASSION—The Flirts—(0) Records OR-716-A
1	25	6	SNG 0001 LOVE PLUS ONE—Haircut One Hundred—Arista	59	54	10	TAKE MY LOVE—Gene Dunlap—Capitol (LP) ST 12190
	16	12	(LP) AL6600 MESOPOTAMIA/DEEP SLEEP/CAKE—B-52's—Warner	60	53	7	YOUR GOOD LOVIN'/CAN WE FALL IN LOVE
2	15	9	Bros. (MINI LP) MINI 3641 A NIGHT TO REMEMBER —Shalamar—Solar/Elektra	61	64	4	AGAIN—France Joli—Prelude (LP) PRL 14103 CRAZY/M TRAIN—Pylon—DB Records
			(LP) S 28	4	70	2	(12 inch) DB 61 STARCHILD—Level 42—Polydor PDD:520 (12 inch)
3	23	14	SHOW YOU MY LOVE/GO BACK—Goldie Alexander— Arista (12 inch) CP 713	4	71	2	A PIECE OF THE ACTION/THE SHOUP SONG—K.I.D.
1	28	6	ACT LIKE YOU KNOW-Fat Larry's Band-WMOT (12 inch) 4W902832	64	NEW E	177	-RFC/Quality 010 (12 inch) HOMOSAPIEN-Pete Shelley-Genetic 12 WIP 6720
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,	20	10	(LP) S00 17062 FALL IN TO A TRANCE—Jimmy Ross—RFC/Quality	68	65	3	SEEDY FILMS/SEX DWARF—Soft Cell—Sire PRO-A-1021
3	49	4	(12 inch) QRFC 009 RUN RUN RUN—Funkapolitan—Pavillion (12 inch)	69	57	7	IT TAKES HEART-Greg Perry-Alfa (12 inch) AAD 14017
1	29	16	4Z9 0276 DON'T TURN YOUR BACK ON LOVE—Eloise	70	63	11	I COULD BE HAPPY—Altered Images—Epic (LP) FR 37738
•	23	10	Whitaker-Destiny (LP/12-inch) DLA 10006/DT	71	73	2	I KNOW YOU GOT ANOTHER—The Reddings—B.I.D.
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	24	16	QUESTIONARE—Chas Jankel—A&M (LP) SP 4885 TIME—Stone—West End	73	68	6	MK 192 CAN YOU SEE THE LIGHT—Brass Construction—
3	48	2	(12 inch) WES 22-139 STREET CORNER—Ashford and Simpson—Capitol	74	38	10	Liberty (12 inch) 7201 STAY/TAKE ME UP-Matrix-Sugarscoop (12 inch)
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7	44	2	CAT PEOPLE (PUTTING OUT FIRE)—David Bowie— Backstreet/MCA BSR-6107 (LP)	79	40	19	TELL ME THAT I'M DREAMING-Was (Not Was)-
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Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs.

Talent In Action

SLY STONE

The Stone, San Francisco Admission: \$11.00

The return of the man who almost singlehandedly created the late '60s fusion of soul and rock for a series of shows at the local Keystone clubs (in Palo Alto, Berkeley and San Fran cisco) turned out to be, at \$11 a crack, not much more than an expensive joke.

Sly himself was on stage less than a half hour at the Apr. 17 early show. He did not sing much during that time, and his set was not really a set but more an extended medley that jumped rather jerkily through his most famous titles like "Hot Fun," "Stand" and "Dance To The Music." Surprise guests Rick James and Buddy Miles both worked feverishly at pumping some life into the once-mighty Sly, but even though James did tease a short duet out of the star on "Thank You (Falettinme Be Mice Elf Agin)," the two ultimately failed to rescue the show

His band, a commendable unit billed as the New Family Stone, was augmented this night by Rose and Cynthia Stone from the earlier days who carried the bulk of the harmonies. The fact that the crowd got turned on enough at one point to stand and wave their arms was almost in spite of the ragged performance.

At set's end, Buddy Miles came out and stole the show with a thunderously powerful bluesbased guitar piece, which ended with him chanting "Sly, Sly, Sly." But Sly obviously was already backstage, deep into whatever world he chooses to inhabit, and did not respond to the JACK McDONOUGH

PETE SHELLEY

THE CALL
Country Club, Reseda, Calif. Admission: \$10

Once in a while, a performance comes along that is so intensely awful that it's a wonder the audience doesn't riot on the spot. Such was the case with Britain's Pete Shelley who, due to his dance hit of "Homosapiens," drew a fairly large crowd to this 1,000-seat venue April 30.

The problem was that Shelley was present in

body but not in spirit. The keyboards, rhythm machine, backing vocals and some lead guitar passages were all on tape. Shelley was supported by a drummer and bassist while he played guitar himself, but this wasn't enough to keep the hour show from being a leaden affair.

Unlike Grace Jones, who also performs to

taped music, Shelley has no stage presence whatsoever. He stayed glued to the microphone as if it were his life support. There was compensation for lovers of Shelley's debut Arista album the concert was a precise replica of the record. There wasn't an ounce of wit or spontaneity. Perhaps next time, Shelley will just do a guest appearance on "American Bandstand." It will save himself and his audience a lot of time and

Opening was new Mercury act the Call with guest Garth Hudson on keyboards. Combining the urban angst of Talking Heads with the blustery vocal attack of the Tubes in their 4-minute set, this quartet is one of the more intelligent acts to come along. While singer Michael Boon has plenty of vocal appeal, the group as yet has plenty of vocal appear, the group lacks stage presence. Still, the Call is worth CARY DARLING

Palumbo's Room

• Continued from previous page

enough tickets in advance.

The performers can sell the tickets for whatever price they wish, and even make a couple of dollars for themselves. All Palumbo is interested in is getting eight or nine dollars for a meal, which includes the tip. But if the performer can't sell the designated number of tickets by a designated date, the show is can-

The advertising and promotion is left entirely to the performer, who has an opportunity to showcase his or her performance for booking agents, recording company executives and other club owners-and also have the credits of having performed like the big names at Pa-

With several rooms, Palumbo's can handle large and small crowds. The upstairs room seats 600 to 800 people at 20-foot tables. The upstairs room is also let out to local groups and local bands, even to opera groups.

MARY TESTA

Westside Arts Theatre Admission: \$8

Actress/singer/comedienne Mary Testa, an understudy for the past two years in the hit Broadway musical "Barnum," has mounted her own late night cabaret act at the very flexible Westside Arts Theatre here

Backed by a 10-man ensemble of strings, horns piano and percussion, her 90 minute show is entertaining in spite of its flaws.

What Testa needs is a slick, savvy producer who can professionally package her act, and hone its style and presentation to the point where it rivets and excites the audience rather

than merely entertaining them

Her repertoire for her show includes material from the pens of Leon Russell, Eubie Blake, Laura Nyro, Marvin Hamlisch, James Taylor, Billy Strayhorn and others.

The songs, which ran the gamut of music formats, include "Up On The Roof," "Lay That Pistol Down," "Here's That Rainy Day," "If You Could See Me Now," "When You Wish Upon A Star," "All Fall Down" and a rib-tickling parody of the Sunday school song, "All Things Bright & Beautiful 1

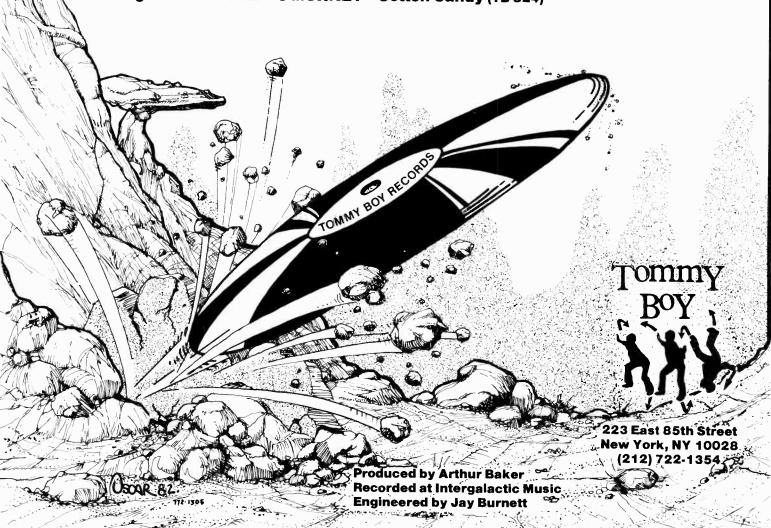
Orchestrations for the show are by Michael Starobin, who also worked on the popular off-Broadway show, "March Of The Falsettos." Her pianist and musical director is Michael O'Flaherty. Fred Gorman is directing

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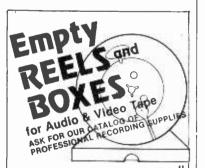
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cant gains. • Recording ed by triangle).	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	KEY LARGO—Bertie Higgins (Sonny Limbo, Scott Macellan), S. Limbo, B. Higgins, Kat	Family 9-02524 EDGE OF SEVENTEEN—Stevie Nicks	(Jimmy Lovine), S. Ricks, Modern /401 (Atco) THE VISITORS—Abba	(Benny Anderson, B. Ulvaeus), B. Anderson, B. Ulvaeus, Atlantic 4031	RREAK IT UP—Foreigner (Robert John "Mutt" Lange, Mick Jones), Atlantic 4044	IHIS MAN IS MINE—Heart (Connie, Howie), A. Wilson, S. Ennis, N. Wilson, Epic 14- 02925	STANDING ON THE TOP—The Temptations Featuring Rick James (R. James, R. James, Gordy 1516 (Motour)	AFTER THE GLITTER FADES—Stevie Nicks (Jimmy Jovine), S. Nicks, Modern 7405 (Atlantic)	BEECHWOOD 4-5789—Carpenters (Richard Carpenter), W. Stevenson, M. Gaye, G. Gordy, A&M	PUT AWAY YOUR LOVE—Alessi (Christopher Cross Michael Octin). B. Alessi. B. Alessi	OWEST 50055 (Warner Bros.) (OH) PRETTY WOMAN—Van Haten	(Ted Tempernan), K. Urbison, B. Dees, Warner Bros. 50003 FOOL FOR YOUR LOVE—Jimmy Hall (Norbert Putnam), L. Sayer, M. Omartian, Epic 14-02857	I KNOW WHAT BOYS LIKE—The Waitresses (Kurt Munkacski, Chris Butler), C. Butler, Polydor 2196 (Polygram)	HOPE YOU LOVE ME LIKE YOU SAY YOU DO-Huey Lewis And The News	LET'S HANG ON—Barry Manilow (Barry Manilow), B. Crewe, D. Randell, S. Linzer, Arista 0675.	IF I HAD MY WISH TONIGHT—David Lastey (David Lastey), R. Goodrum, D. Lorgins, EMI-America 8111	SINCE YOU'RE GONE—The Cars (Roy Thomas Baker). R. Ocasek, Elektra 47433
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Superstars are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle). Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle). A Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle). A Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle). A Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle). A Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle). A Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle). A Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle). A Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by dot). A Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by dot). A Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by dot). A Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by dot). A Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by dot). A Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by dot). A Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by dot). A Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by dot). A Recording Industry Assn. of America seal for sales of 3,000,000 units (seal indicated by dot). A Recording Industry Assn. of America seal for sales of 3,000,000 units (seal indicated by dot). A Recording Industry Assn. of America seal for sal	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	WITHOUT YOU—Franke And The Knockouts (Peter Solley), F. Previte, B. Levinsohn, W. Ehworthy,	Millennium 13105 (RCA) WHEN HE SHINES—Sheena Easton	(Christopher Neil), D. Bugatti, F. Palmer, EMI-America 8113 DO YOU BELIEVE IN	LOVE—Huey Lewis And The News	LET IT WHIP—Dazz Band (Regis Andrews) R Andrews M Chander Motown 1609	WHEN ITS OVER—Loverboy (B. Fairbaim, P. Dean, M. Reno, Columbia 18-	02814 CIRCLES—Atlantic Starr (James Arthory Carmichael), D. Lewis, W. Lewis, A&M 2392	MAN ON THE CORNER—Genesis (Genesis), P. Collins, Atlantic 4025	CAUGHT UP IN YOU—.38 Special (Rodney Mills), D. Barnes, J. Carlisi, J. Peterik, A&M 2412	I DON'T KNOW WHERE TO START—Eddie Rabbitt	(D. Malloy), T. Schuyler, Elektra 47435 TAINTED LOVE—Soft Cell	WORK THAT BODY—Diana Ross (D. Ross), P. Jabara, D. Ross, R. Chew, RCA 13201	ONE TO ONE—Carole King (Mark Hallman & Carole King), C. King, C. Weill, Atlantic 4076	SECRET JOURNEY—The Police (Police, H. Padgham), Sting, A&M 2408	IF IT AIN'T ONE THING IT'S ANOTHER—Richard Dimples Fields (R. Fields, B. Wilson), R. Fields, B. Wilson, Boardwalk 010	FRIENDS IN	(J. Graydon), J. Graydon, B. Champlin, D. Foster, Arista 0673
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☆ Superstars are awarded to those products der Industry Assn. of America seal for sales	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	EBONY & IVORY—Paul McCartney & Stevie Wonder (G. Martin), P. McCartney, Columbia 18-02860	CHARIOTS OF FIRE—Vangelis (Vangelis), Vangelis, Polydor 2189 (Polygram)	DON'T TALK TO STRANGERS—Rick Springfield (Keith Olsen), R. Springfield, RCA 13070	I LOVE ROCK N'	KULL—Joan Jett & The Blackhearts (Ritchie Cordell & Kenny Laguna), J. Hooker, A. Merrill, Boardwalk 7-11-135	867-5309/JENNY—Tommy Tutone (Chuck Plotkin, Tutone, Keller), A. Call, J. Keler, Columbia 18-0546	I'VE NEVER BEEN TO ME-Charlene (Ron Miller, Berry Gordy & Don Costa), R. Miller, K. Hirsch,	"65 LOVE AFFAIR—Paul Davis (Ed Seay & Paul Davis, P. Davis, Arista 0661	FREEZE-FRAME—The J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8108	THE OTHER WOMAN—Ray Parker Jr. (Ray Parker Jr.), R. Parker Jr., Arista 0669	DID IT IN A MINUTE—Dary! Hall & John Gates (Dary! Hall & John Gates), D. Hall, S. Allen, J. Allen, RCA 13065	GET DOWN ON IT—kool & The Gang (Eumir Deodato & Kool & The Gang), R. Bell, J. Taylor, Kool & The Gang, P. Bell, J. Taylor, Kool & The Gang, De-Lite 816 (Polygram)	THE BEATLES MOVIE MEDLEY—The Beatles (George Martin, Phil Spector), J. Lennon, P. McCartney, Capital 5100	WE GOT THE BEAT—Go-Go's (Richard Gottehrer & Rob Freeman), C. Caffey, I.R.S. 9903 (A&M)	ALWAYS ON MY MIND—Willie Nelson (Chips Moman), J. Christopher, W. Thompson, M. James, Columbia 18-02741	HEAT OF THE MOMENT—Asia (Mike Stone), Wetton, Downes, Geffen 50040 (Warner Bros.)	DON'T YOU WANT ME—The Human League (Martin Rushent & The Human League), Callis, Oakey,
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FIEUE OF THI TIEMNI—Sammy Hagar (Keith Otsen), B. Berns, J. Ragovoy, Geffen 50059 (Warner	Bros.) THE GIGOLO-0'Rows	(Den Cornellus), D. Burnette II, D. Cornellus, Capitol 5067	UNCHMIN — John Schreider (Tony Scotti, John D'Andrea), B. DeVorzon, T. Ellis, Scotti Bros. 5,07389 (Fig.)	I PREDICT—Sparts	(Mack), R. Mael, R. Mael, Atlantic 4030 BACK TO SCHOOL AGAIN—The Four Tops	(Louis St. Louis), L. St. Louis, H. Greenfield, RSO 1069 (Polygram)	FLY AWAY-Stevie Woods	(Jack White), P. Allen, C. Sager, D. Foster, Cotillion 4700 (Atlantic)	LOVE PLUS ONE—Haircut One Hundred	(Bob Sargeant), N. Heyward, Arista 0672 HOOKFD ON BIG	BANDS—The Frank Barber Orchestra	CAT PEOPLE (Putting	Out Fire)—David Bowie	(Giorgio Moroder), D. Bowie, C. Moroder, Backstreet/MCA 52024	BABY COME TO ME-Patti Austin	(Quincy Jones), R. Temperton, QWest 50036 (Warner Bros.)	ICAUN ME IUNIUNI—A Jarreau (Jay Graydon), G. DePaul, S. Cahn, Warner Bros. 50032	Cobe Egypte Move ON ME-Divis Newton-John	BABY MAKES HER BLUE JEANS	TALK—Dr. Hook (Ron Haffkin), S. Weedman, D. Locorrière, R. Haffkins	Casablanca 2347 (Polygram)	GENIUS OF LOVE—Tom Tom Club	PAC-MAN FEVER—Buchner And Garcia	(J. Buckner & G. Garcia), J. Buckner & G. Garcia, Columbia 18-02673	I'LL TRY SOMETHING NEW-A Taste Of Honey	(Al McKay), W. Robinson, Capitol 5099	THAT GIRL—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 1602 (Motown)	OPEN ARMS—Journey (Mike Stone & Kevin Elson), S. Perry, N. Schon, J. Cain,	Columbia 18-02687
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(with worger Extremelang, won venman), u.m. breen, niva 209 (Polygram)	BABY STEP BACK—Gordon Lightfoot (Gordon Lightfoot, Ken Freisen), Warner Bros. 50012	A NIGHT TO REMEMBER—Shalamar	(L. Sylvers III, Shalamar), D. Meyers, C. Sylvers, N. Beard, Solar 48005 (Elektra)	JUST TO SATISFY YOU—wayon & willie (Chios Moman) W. Jennings, D. Bowman, RCA 13073	MURPHY'S LAW-Cheri	(f. James, G. Hunt), G. Hunt, D. Joseph, Venture 5019 HOW I ONG—Bad Staument	(Rod Stewart), P. Carrack, Warner Bros. 50051	STONE COLD—Rainbow	(Roger Glover), Blackmore, Glover, Turner, Mercury 76145 (Polygram)	LOVE'S BEEN A LITTLE HARD	ON ME—Juice Newton (Richard Landis), G. Burr, Capitol 5120	ANY DAY NOW-Ronnie Milsap	(Nonne Missap, Tom Colins), Bacharach, Hillard, RCA 13216	FINALLY—T.G. Sheppard (Buddy Killen), G. Chapman, Warner/Curb 50041	PERSONALLY—Karla Bonoff	(Kenny Edwards), P. Kelly, Columbia 18-02805	ONLY THE LONELY—The Motels (Val Garay) M Davis Capital 5114	FORGET ME NOTS—Patrice Rushen	(Charles Mims Jr., P. Rushen), P. Rushen, Fred Washington, T. McFadden, Elektra 47427	JUST ANOTHER DAY IN PARADISE—Bertie	Higgins (Sony Limbo) B. Hissins, S. Limbo, C. Jones, Kat Family S.	(Epic)	OLD FASHIONED LOVE—Smokey Robinson (G. Tobin) G. Goetzman M. Picricilo, Tamia 1615 (Motowy)		Š	I'M IN LOVE AGAIN—Pia Zadora	(Jacques Morali), L. Laurie, J. Morali, D. Schmidt, Elektra/ Curb 47428	PLAY THE GAME TONIGHT—Kansas (Kansas, Ken Scott), K. Lingren, P. Ehart, R. Williams, C.B.	Frazier, u. riomer, Airsnner 3-bzsus (cptc)
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GOIN DOWN - Greg Guidry	(John Kyan & Greg Guidry), G. Guidry, d. Martin, Badlands/ Columbia 18-02691	EMPIT GARDEN—Etton John (Chris Thomas), E. John, B. Taupin, Geffen 50049 (Warner	MAN ON YOUR MIND-Little River Band	(Not Listed), G. Shorrock, K. Tolhurst, Capitol 5061	(The Glimmer Twins), M. Jagger, K. Richards, Rolling Stones Records 21300 (Atco)	RUN FOR THE ROSES—Dan Fogelberg	(uan rogelberg, marty Lewis), U. rogelberg, Full Moon/Epic 14-02821	IT'S GONNA TAKE A	MIRACLE—Deniece Williams Chem Rell Peniece Williams T. Bandarro B. Weinstein	Cinoni Dell, Dellicte Millalis), 1. Maridazzo, D. Mellistelli, L. Stallman, ARC/Columbia 18-02812	STILL IN SAIGON—The Charlie Daniels Band (John Boylan), D. Daley, Epic 14-02828	MAKING LOVE—Roberta Flack	Court Decrarach & Carone Dayer Sager), C. Bayer Sagar, B. Bacharach, B. Roberts, Atlantic 4005	THEME FROM MAGNUM P.I Mike Post	(Mike Post), M. Post, P. Larpenter, Elektra 4/400	(Aldo Nova), A. Nova, Portrait 24-02799 (Epic)	ROSANNA-Toto	(Ideo), D. Patch, Columbia 18-02811 CTARC ON A5 III (A Tribusta To Stavia	Wonder)—Stars on	(Jaap Eggermont), S. Wonder, Radio Records 4019 (Atlantic) MY GIRI — formis trie		CRIMSON AND	CLOVER—Joan Jett & The Blackhearts (Ritchie Cordell, Kenny Laguna), T. James, J.P. Lucia,	Boardwalk 7-11-144	WARE UP LITTLE SUSIE—Simon And Garlunkel (Paul Simon, Art Garfunkel, Phil Ramone, Ray Hakes), B.	Bryant, F. Bryant, Warner Bros. 50053	SHANGHAI BREEZES—John Denver (John Denver & Barry Wyckoff), J. Denver, RCA 1307.	BODY LANGUAGE—Queen (Queen, Mach), F. Mercury, Elektra 47452	
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LP Savoy St. 14672.
8T 8 14672.
CAC 14672...... GREATER METROPOLITAN CHURCH OF CHRIST CHOIR I Feel Brand New LP Savoy St. 14647 CA C 14647 JOHNSON, DR. C. J. NORWOOD, DOROTHY
Answer Me Dear Jesus (Live)
LP Savoy SL 14598...
8T 8 14598...
CA C 14598... PILGRIM JUBILEES \$7.98 \$7.98 \$7.98 RAMBO, REBA

LAD Live WALLS, GEORGE, & THE INSPIRING

GOSPELTONES
A Bright Tomorrow
LP Wallmark DRP8203

THEATRE/FILMS/TV

SOUP FOR ONE Soundtrack LP Mirage WTG 19353 8T TP 19353 CA CS 19353

CLASSICAL

BACH, JOHANN SEBASTIAN
Complete Harpsichord Concerti
Pinnock, Gilbert, Mortensen, Kraemer,
The English Concert
LP DG 2723 077 (4)
(Note. 2 digital LP's & 2 analog LP's)
Organ Works Vol. 1 (Prefudes,
Entsteiss Topostate English Trips Fantasias, Toccatas, Fugues, Trio Sonatas) Walcha LP DG 2722 002 (8) \$39.84 BEETHOVEN, LUDWIG VAN
Complete Piano Sonatas (Legendary
'50s Mono Rec'gs) Kempff
LP DG 2740 228 (10)
Eroica Variations; Sonata No. 7,
Op. 10/3
Gilels

Gilels
LP DG digital 2532 024
CA 3302 024
Symphony No. 6
Katsaris
LP Telefunken 6 42781 \$12.98 .\$12.98 BELLINI, VINCENZO La Soiniamoula
Sutherland, Pavarotti, Ghiaurov, National
Philh. Orch., Bonynge
LP London digital LDR 73004 (3) \$38 94
CALDR5 73004 BERLIOZ, HECTOR
La Damnation De Faust
von Stade, Riegel, Van Dam, King,
Chicago Symph. Orch. & Chorus, Solti
LP London digital LDR 73007 (3) \$3
CA LDR5 73007 \$3

\$38 94 \$38 94 BRUCKNER, ANTON Symphony No. 8
Concertgebouw Orch., Haitink
LP Philips digital 6769 080 (2)
CA 7654 080 (2) CARRERAS, JOSE

Popular Songs LP Philips Holland 6768283 (4) \$27.92 CHOPIN, FREDERIC Nocturnes (Complete) Barenboim\$10.98 DVORAK, ANTONIN
Serenade In E & Serenade In D Minor
Academy of St. Martin-in-the-Fields,
Marriner

LP Philips digital 6514 145 CA 7337 145 ELGAR, EDWARD Violin Concerto In B Minor
Perlman, Chicago Symph., Barenboim
LP DG digital 2532 035 \$1
CA 3302 035 \$1 \$12 98 \$12 98

GLUCK, CHRISTOPH WILLIBALD
Orphee Et Eurydice
Simoneau, Danco, Alarie, Lamoureux
Concert Orch., Rosbaud
LP Philips mono 6770 033 (2) ... s1 GRANADOS, ENRIQUE

MAHLER, GUSTAV Symphony No. 1, "The Titan" Chicago Symph, Abbado LP DG digital 2532 020 CA 3302 020

HAGUE PHILH.
400 Hundred Years Of Dutch Music
LP Philips Holland 6812901 / 6 (6) \$53.88

MOZART, WOLFGANG AMADEUS Symphonies Nos. 35 & 40 Academy Of St. Martin-in-the-Fields, Marriner LP Philips 9500 655

HYMAN, DICK, see Robert White

LP Teletunken oignat 0.42003...

NIELSEN, CARL
Symphony No. 4, "The Inextinguishable"

Berlin Philh., Karajan
LP DG digital 2532 029...

LP DG digital 2532 029...

\$12.98

PUCCINI, GIACOMO Tosca Highlights
Freni, Pavarotti, Milnes, National Philh.
Orch., Rescigno
LP London OS 26666 \$10
CA 0S5 26666 \$10

REGER MAX REGEH, МАА Variations & Fugue On A Theme By Telemann; Brahms: Variations & Fugue On A Theme By Handel LP London CS 7197 ..\$10.98

SCHUBERT, FRANZ Sonata In A. Op. Post. 120; Impromptus, Op. 90 Arrau LP Philips 9500 641 CA 7300 806 .. SCHUMANN, ROBERT

.\$10.98 SHOSTAKOVICH, DMITRI Symphony No. 10 Berlin Philh., Karajan LP DG digital 2532 030 CA 3302 030 \$12.98 \$12.98 STOCKHAUSEN, KARLHEINZ

Stockhausen Ensemble LP DG 2531 358... \$10.98 VIVALDI, ANTONIO The Four Seasons
Silverstein, Boston Symph. Orch., Ozawa
LP Telarcdigital DG-10070 \$17.95

WHITE, ROBERT, & DICK HYMAN Songs My Father Taught Me LP RCA NFL18005

ZEMLINSKY, ALEXANDER VON Lyric Symph. Varady, Fischer-Dieskau, Berlin Philh.

Maazel LP DG digital 2532 021

CLASSICAL COLLECTIONS

DOMINGO, PŁACIDO Greatest Hits LP DG 2721 259 (2) CA 3378 119 (2) KATSARIS, CYPRIEN Virtuoso / Live LP Telefunken 6 42479

MEHTA, ZUBIN, & THE ISRAEL PHILH. Pops Concert LP London CS 7205 \$10.98 PRESTI, IDA. & ALEXANDRE LAGOYA

LAGOYA, ALEXANDRE, see Ida Presti

Guitar Duets LP Philips 6768 657 (2) ... RAMPAL, JEAN-PIERRE From Prague With Love LP CBS Masterworks M37276 CA MT37276

VARIOUS ARTISTS
Digital: An Audiophile Spectacular Of
Classical Favorites
LP London digital LDR 71099 \$7
CA LDR5 71099 \$7

WILLIAMS, JOHN, & THE BOSTON POP Pops Around The World / Digital Overtures

LP Philips digital 6514 186 CA 7337 186

CHILDREN'S

WALT DISNEY PROD'NS

Weiss Files Suit

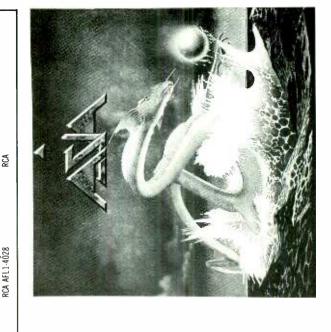
LOS ANGELES-Martin Weiss of Baron Weiss & Singer here has filed suit against the Dramatics in local Superior Court.

The accounting firm principal alleges that Ronald Banks. Leonard Mayes, Willie L. Ford Jr. & L.J. Reynolds owe him \$33,027.60 since April 1978.

The Other Woman Aista AL 9590	THE BEATLES Reel Music Capitol SV 12199 CA	ATLANTIC STARR Brilliance A&M SP 4883	TOMMY TUTONE Tutone II	achine	CAMEO Alligator Wornan Chocolate City CCLP 2021 (Polygram) PC		IR Inset Strip 660	LS BAND	BUCKNER & GARCIA Pac-Man Fever Columbia XRC-37941	FOREIGNER 4 Atlantic SD 16999 W	ISTS liceman's Other	Kool & THE GANG Something Special		ark	RUSHEN rom The Heart 0015	TALKING HEADS The Name Of This Band Is The Talking Heads Sire 25R 3590 (Manner Bros.)	DENIECE WILLIAMS Niecy ARC/Columbia 37952
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The Inno	SOUNDTRACK Cat People	JOHN COUCAF American Fool Riva/Mercury RVL.	PAUL DAVIS Cool Night Arista AL 9578	THE MOTELS All Four One Capitol ST-12177	CHARLENE I've Never Motown 6009	KARLA BON Wild Heart Columbia FC 3	THE TEMP Reunion Gordy 6008GL	RAINBOW Straight Between Mercury SRM-1-4041	THE WAI Wasn't T Polydor PD	ONE WAY Who's Foolin' I MCA MCA 5279	RICHARD Mr. Look Boardwaik N	RICK SPRINGF Working Class RCA AFLI-3697	GENESIS Abacab Atlantic SD 19313	QUINCY JO The Dude	KROKUS One Vice At Arista AL 9591	THE ROI Tattoo Y Rolling Sto	MIKE PC Televisio
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Memories Columbia TC 37678	THE POLICE Zenyatta Mondatta A&M SP 3720	DAVE EDMUNDS D. E. 7th Columbia FC 37930	SHEENA EASTON You Could Have Been With Me EMI:America SW:17061	GROVER WASHINGTON JR. Come Morning Elektra 5E-562	THE CARS Shake It Up Elektra 5E-567	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	MECO Pop Goes The Movies ^{Arista} AL 9598	SPLIT ENZ Time And Tide A&M SP 4894	THE O'JAYS My Favorite Person P.L.R. FZ 37999 (Epic)	ALABAMA Feels So Right RCA AHLI:3930	BOB AND DOUG MCKENZIE Great White North Mercury SRM-1-4034 (Polygram)	BLUE OYSTER CULT Extra Terrestrial Love Columbia KG 37946	LOVERBOY Loverboy Columbia JC 36762	OAK RIDGE BOYS Bobbie Sue MCA MGA 5294	WAYLON JENNINGS Black On Black RCA AHLI-4247	AURRA A Little Love Salsoul SA-8551 (RCA)	DARYL HALL AND JOHN OATES Private Eyes RCA AFLI-4028
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Geffen GHR 2008 (Warner Bros.)

Pro Equipment & Services

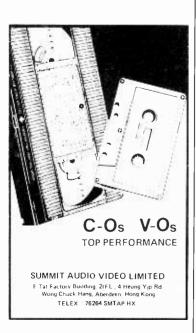
STRAIT TO ASCAP—After signing on as the newest member of ASCAP, George Strait, left, listens to playbacks on his new album at Music City Music Hall in Nashville. Joining Strait are Connie Bradley, ASCAP's southern regional director, producer Blake Mevis, Merlin Littlefield, associate director of ASCAP and Bob Doyle, right, ASCAP's Nashville director of membership re-

Styx Link Is Vital To Pumpkin Success

CHICAGO—Former rock musician Gary Loizzo chose an apt name when he decided to go into the recording studio business. Loizzo's Pumpkin Studios, located in Oak Lawn, Ill., has had a transformation similar to the one in the Cinderella fairy tale.

The latest improvements at Pumpkin involve additional studio space. upgraded audio capability and the groundwork for video post-production which Loizzo envisions as a major part of the studio's future.

Loizzo got his start in the studio business cutting demo tapes in his garage and in 1976 opened Pumpkin on a modest basis. Since then the platinum rock group Styx has layed down two albums at Pumpkin and will return here in late summer to spend four months in the studio on its latest effort. The Styx connection has been vital to the studio's success, creating a reputation that's lured numerous other pop acts to the suburban facility.



"The visibility you get when you work with a major act like that can't be gotten with any other form of PR," explains Loizzo. "I don't think if I lost them I'd fold, but I think they are an enormous part of my work and responsible for my reputation."

Loizzo's ties to Styx stretch back more than a decade. Loizzo then was lead singer and guitarist with the Chicago-based American Breed, and both groups were managed by Chicago attorney Bill Traut. Loizzo engineered Styx's 1974 RCA album "Man Of Miracles." and after the group's switch to A&M Styx began preparation of its albums at Loizzo's demo studio.

"They would use the 16-track garage facility and develop their songs. Pretty soon the demos were sounding as good as the final product," explains Loizzo.

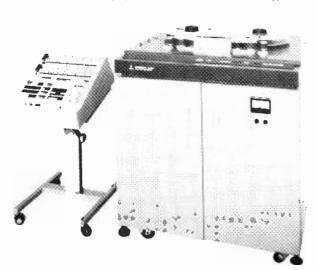
Loizzo's reputation is for capturing a powerful sound with wide frequency response. The "snappy" transient attack is also a Pumpkin characteristic, believes the engineer.

"People tell me that they like the snappy sounds of Pumpkin. There's a nice transient response. It comes out at you; it's very present."
"And I can get a real wide track;

"And I can get a real wide track; I'm able to get extremes very well here."

Though Pumpkin is still a small operation by big market standards, the new upgrading will double its physical size and introduce synchronized 48-track audio capability.

(Continued on page 62)



Mitsubishi's X-800 recorder.

Studio Schools Reap Few \$\$ Interest In Programs Ahead Of Actual Participation

By EDWARD MORRIS

NASHVILLE—Recording studios which run engineering schools on the side are discovering that the additional income is more supplemental than substantial. Of the studio/schools surveyed, none estimated that tuition accounted for more than 5% of their overall earnings.

A spokesperson for the nationally franchised Recording Institute of America confirms that interest in the company's instructional program outstrips actual participation. "We're having constant inquiries," he says, "but I can't say we're having constant signups." Under the RIA system, participating studios pay a percentage of each student's tuition in return for the use of RIA curriculum and name. The franchise went national in 1976.

Rose Payne, studio manager for Star Recording, Philadelphia, reports its school income is "so trivial that it doesn't even matter." An RIA affiliate, Star charges its beginning engineering students the standard \$395 for 30 hours of instruction and its advanced students \$495 for 60 hours. In the five years Star has had a school, Payne estimates that it has "graduated" 100 students. She notes that students have access to all the studio's professional equipment.

Cypress Recording, Jacksonville Beach, Fla., tried running a school for "a couple of sessions," according to manager David Plummer, but abandoned it because it was "not successful financially." He says the biggest problem was coordinating activities for a number of students.

Plummer concedes, though, that the allure is still there for would-be engineers. "We still get calls from all over the world from people who want to come here and learn how to engineer a million-selling album—and then have us hire them."

CBS Recording, Las Vegas, has operated its RIA school for about three years, says Debbie Parks, during which time it has enrolled about 100 students. Also priced at \$395 and \$495, the CBS school holds one-day-a-week sessions for 10 weeks for both its basic and advanced participants. Parks estimates the school's contribution to the studio income at "less than 5%."

The same schedule and rates also

apply at United Audio Corp., Santa Ana, Calif. United's Hank Quinn says his school offers no placement service (nor do any of the others on a formal basis), but he maintains that the RIA imprimatur allows students to approach potential employers as known quantities

known quantities.

At Kingsmill Recording, Columbus, Ohio, the school division offers basic, intermediate and advanced curricula at \$220, \$380 and \$650 each, respectively. Like the other schools, Kingsmill is primarily designed to appeal to local students who want to attend on spare-time basis. Since opening in 1977, the Kingsmill educational division has handled about 200 students.

Studio Track

NEW YORK—Donald Fagen is at Soundworks Audio/Video Digital Recording Studios working on an upcoming Warner Bros. album with Gary Katz producing, Roger Nichols and Daniel Lazerus engineering and Wayne Yurgelun and Mike Morongell assisting. Katz is also producing a digital mix on "Steely Dan's Greatest Hits" for MCA Records with Nichols engineering, Lazerus, Yurgelun and Morongell assisting. In addition, Ruben Blades is doing vocals for his upcoming Fania Records album with Willie Colon producing, John Fausty engineering and Morongell assisting. David Sanborn completed a horn session at the Soundworks/Studio 54 Soundstage digital facility for Warner Bros. Records with Bob Margouleff producing, Howard Siegel engineering and Eddie Osorio, Yurgelun and Morongell

assisting.
At Celebration Recording Studios, the Electra

Five are recording tracks for their new album with Holly Peterson engineering. Target is remixing a single with Larken Productions for release this June.

The Comateens have mixed a 12-inch single at Unique Recording Studios for Cachalot Records. Engineer was Don Wershba. Ben McCray completed a single for Brunswick Records engineered by Oscar Gerardo and Peter Robbins, and Johnny Copeland has mixed a new album for Rounder Records with Michael Finlayson engineering the computer mix.

Jules Shear is recording a solo album at Syncro Sound in Boston for Columbia Records. Producer is Elliot Easton of the Cars.

Projects at Sheffield Recordings in Phoenix, Md. include the Williams Brothers, produced by Jimmy Carter; Denny Clark and the Road Apple

(Continued on page 47)

Fast Forward

Caution Is Byword For Digital Industry

By ALAN PENCHANSKY

CHICAGO—A lot of fingernail biting is going on in the professional digital audio industry today. The crumbling economy, competing manufacturers' incompatible systems and leapfrogging technological potential all could forestall sales of digital hardware for some time—a prospect that has major Japanese manufacturers sitting uneasy.

There's a general cautionary feeling in the pro and consumer electronics hardware businesses now. Videocassette recorder inventories are up and prices are dropping; audio cassette recorders sell for ridiculously low prices. The Japanese are not rushing ahead with production of digital machines although promotion of the technology itself and their

role in its development is continuing.

The classical record industry has been swept up in digital. This field alone, however, will not support the digital hardware business. To bring in the pop industry requires multitrack machines. These units finally should begin to appear in the U.S. in the next three to six months, making 1982 a critical year in digital's future.

3M has offered a multi-track recorder for about four years while the Japanese have been talking about theirs and showing oversized prototypes. The position of the U.S. manufacturer, however, has been weakened by appearing early with a too primitive design. In spite of its early lead, the Minnesota giant's market penetration is miniscule. The bad rap associated with the machine's debugging years has not lifted entirely.

lifted entirely.

Mitsubishi's digital fortunes could be made in the next six months. Or, this industrial giant could pull its audio commitment entirely, as the Japanese factory eyes U.S. developments with caution. Mitsubishi's big gun will be the X-800, to be promoted as the most sophisticated audio recording device in history. This may be a supportable claim, as it will provide 32 audio tracks at all times, international code generators and all the other digital niceties. 3M's unit has 30 audio tracks while Sony's has 24. Mitsubishi's position, however, is exploratory—only six machines have been turned out initially and the U.S. will probably see but

one or two this year.

Digital's most effective marketer is still Sony. More Sony 1600 series recorders are in use than any other digital machines, and the powerful promotional presence and DAD parent association strengthen Sony's position. The MCI acquisition also gives Sony a strong wedge into the heart of the U.S. studio business, something Japanese firms have lacked. At the same time, Sony's championing of 44.1 kHz sampling may have weakened the company's credibility, particularly as skepticism about digital's current technical state continues to be voiced at studios. Sony, like Mitsubishi, will finally have production 24-track machines available this summer, if latest reports bear out.

JVC and Soundstream complete the digital audio picture. And framing the border are companies such as Ampex, Denon, Studer and Matsushita. JVC is not developing multitrack although a link-up with Mitsubishi to counter Sony's domination has been talked about. JVC has audio marketing stronger than Mitsubishi's and it needs the multi-track format to remain digitally competitive. Soundstream continues to cultivate classical recording business and to push its computer memory editing system; it is not investing in multitrack development, offering eighttrack maximum capability today

The economic investment in multi-track today remains substantial. Mitsubishi's X-800 is \$170,000,

(Continued on page 62)

Pro Equipment & Services

Alarcon Seeks Diversified Image For Eurosound Studio

By BOB RIEDINGER JR

NEW YORK—"We're trying to give a competitive rate with the same quality facilities as the major established studios," says Raul Alarcon Jr., whose Eurosound Studios is the new kid in the midtown Manhattan recording scene.

The two-floor studio, located at 151 West 46th St., opened its doors in late February and has already attracted a stream of jazz, Latin, and r&b sessions along with ad/jingles production work for some of the Apple's major agencies.

Formerly housing Sound Ideas, the studio was purchased by Latin Sound Recording Studios Inc., and renovated last December. Eurosound operates as a wholly owned subsidiary of the parent company, where Alarcon serves as vice president and Raul Alarcon Sr. heads as president.

Although it was originally planned to pick up the overflow business from the company's 10-year-old Latin Sound studio and Seventh Ave., the father and son team now expect Eurosound to reach beyond the Latin market.

Alarcon is avoiding any image ties with Latin Sound Recording Studio because it might hurt efforts to diversify. "We don't want to give the impression that we're strictly Latinoriented. It's a whole different thing. When you're talking about recording studios, you're talking ambience, environment. We don't want this to seem like a foreign country."

Currently, Eurosound is booking studio time in the first floor rooms only while construction continues on the upstairs studio.

Almost no changes were made in the studio proper where previous owner Sound Ideas offered a room with a ceiling approximately 28 feet high. The room, Alarcon says, is well-suited for live dates and will handle about 40 to 50 musicians.

Designer Glen Meeks created what Alarcon claims is an almost ideal dead-end/live-end control room situation, giving the engineer and producer a minimum of sound coloration. Meeks also reduced the overall size of the original control room to provide a separate drum booth.

Alarcon figures average rates for studio time will run most acts anywhere between \$125 and \$175 an hour. He has found that sessions booked with advertising agencies can be lucrative as premium dollar is paid "for top service." He points out that Grey Advertising, Doyle Dane Bernbach, and CSI, which recorded a Budweiser jingle for the Spanish market, have used the studio facility.

In striving for high technology at affordable rates, Eurosound is offering the option to record digital on the 3M Digital 32 track recorder.

Neve/Studer, however, "is my calling card," boasts Alarcon. The studio is equipped with the latest Neve console model 8108, which features 40 inputs (32 mike, 8 line) and 32 outputs. For analog recording, Eurosound provides a Studer 24 track machine, controlled with Necam computerized automation.

Other equipment includes the EMT 251 Digital Reverb unit and a UREI 813A Time Aligned Monitor system. The UREI monitor, says Alarcon, has garnered praise from a number of engineers in town.

Although Dolby noise reduction is available at the studio, Eurosound generally records without it. Alarcon Sr. says using the Studer A-80 for mastering helps to eliminate the need, due to its ½ inch tape width,

thereby generating less tape noise and hiss

Among the acts that are recording at Eurosound, jazz is represented by

a recent trio date featuring Tommy Flanagan, George Mraz and Al Foster with Dave Baker engineering for ENJA records, a German label. Chico Freeman will record with Ce cil McBee and drummer Jack De Johnette.

Edwin Birdsong has recorded at

Eurosound for Salsoul and artist George Kerr taped a rap version of "Murphy's Law" using the Eurosound facility.



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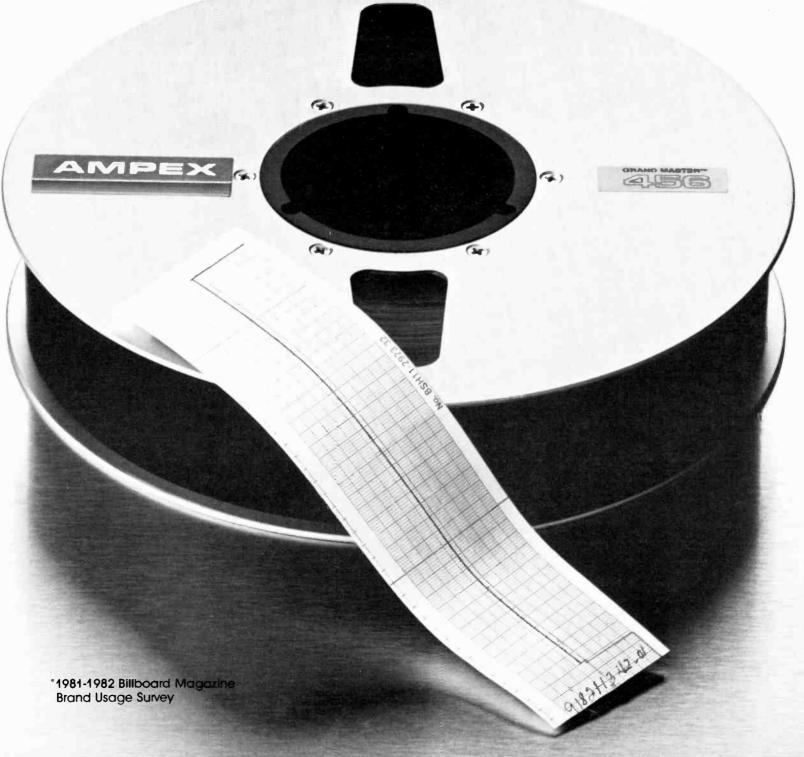
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Pro Equipment & Services

Studio Track

Continued from page 44

Rodeo, Tony Sciuto, Joanne Dodds and Crack the Sky completing their work on their new al-

In Los Angeles, Poco is mixing a debut Atlantic album at Soundcastle with Poco/John Mills producing, Mills engineering with David Marquette assisting. Also there, Joe Chiccarelli and Danny Elfman producing Oingo Boingo overdubs for A&M, Chicarelli engineering, Mitch Gibson assisting.

Action at Conway: Sheree Brown laying tracks for a new Capitol LP with producer Andre Fisher and engineers Steve Zaretski and Phil Moores; the Isley Brothers producing Bloodstone for CBS Records, F. Byron Clark at the board, Greig Stout assisting; and Tierra tracking with producer Rudy Salas and engineer Disco De Luna for Boardwalk

Producer John Madara working with writer/ artist Ric at Spindletop on the soundtrack album for Ralph Bakshi's new animated film, "Hey Good Looking," with Steve Sykes engineer-

At Group IV Recording, engineer Dennis Sands, assisted by Greg Orloff, behind the board for producer Norman Granz mixing tracks for Milt Jackson's new Pablo Records LP

Larry Carlton producing Robert Craft for RCA at Room 335, Elliot Shiner engineering.

At Producers Workshop, Jim Ed Norman working on a new **Anne Murray** Capitol LP with Eric Prestidge at the board. Also there: AVI artist David Benoit finishing up an LP with producers Laurin Rinder and Michael Lewis with John Rosenthal engineering.

Joel Diamond is at Devonshire Recording Studio producing Phoebe Cates' CBS album. Cowriter and producer is L. Russell Brown.

David Roberts is in Sunset Sound Studio recording his first album for Elektra/Asylum. Executive producer is Jay Graydon, producer Mathieson and engineer David Leonard.

At Studio Masters, Janet Jackson is being produced by Jerry Weaver and engineered by Bob Brown for A&M. Klymaxx is being produced by Otis Stokes and Will Shelby, with Dick Griffey as executive producer for Solar Records. Engi neer is Brown.

Rock group Groundstar is remixing its second LP for Stellar Records with David Epstein at the console and Dirk Dalton producing at Dirk Dalton Recorders. Also there: vocal artist Rainey is cutting tracks for Capitol/EMI Music/Screen Gems. Detlef Petersen is producing, with Tom Davis at the board.

At Pasha Music House, Spencer Proffer and Billy Thorpe producing Thorpe's new Pasha/CBS LP with Duane Baron at the board; Larry Brown engineering a new Ted Nugent LP with Nugent as producer and 'Dansir' McCullough as associate producer; and Michael Nesmith finishing up the soundtrack for his new movie, "The Adven ture Of Lyle Swann.

David Crawford producing Wood's Empire at Wizard for CBS, Hank Donig engineering, Rich

Roy Thomas Baker finishing up a Cheap Trick Ip at Cherokee.

* * *

At San Francisco's Automatt, Stacy Lattisaw

working on a new Atlantic LP with Narada Michael Walden producing, Leslie Ann Jones engi-



neering; Carl Carlton is working on a new LP with David Rubinson producing, Wayne Lewis engineering; and Bobby McFerrin is mixing an Leslie Ann Jones engineering

At San Francisco's Russian Hill: Ed Bogas

producing Lou Rawls, Jack Leahy engineering, Jeff Kliment assisting; Con Funk Shun's Felton Pilate, Michael Cooper and Carl Fuller producing

a second LP for Klique, Richard Greene and Marnie Moore engineering; and Karl Derfler engineering the Angry Samoans.

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It's quite a claim, we realize. But our goal of constantly perfecting sound has resulted in the first line of car stereos which offers true high fidelity specifications. and therefore true high fidelity

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sound reproduction.

at Concord's latest, the HPL-130.

lasting Sen-alloy tape heads in car stereo, and the playback frequency response of the HPL-130 is something you really have to hear to believe (out to 20,000 Hz)

Lo ensure enough power to take advantage of all these features, there's a superb amplifier which like all the others in the Concord line - is designed with exactly the same high fidelity specifications as



fader which lets you install a front/ rear speaker system and adjust the

> balance without loss of power or frequency response. Quite a list! But then the

HPL-130 is quite a machine.

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.

So as you perhaps suspected, the HPL-130 costs a little more than average

But as with all Concord equipment, we think you'll find the difference is worth the difference.

First and foremost, it features Concord's exclusive signal processor circuitry which (with our plugin HPQ 90 adaptor) lets you enjoy the superb high fidelity of DBX recorded tapes. Alternatively, you can plug in a stereo imager or equalizer for further sound enhancement.

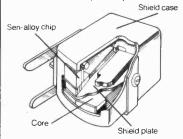
But quite apart from its exclusive DBX capability, the HPL-130's other features take it far beyond the current state of the art.

Take the tuner; it's a quartz digital four gang unit which offers significantly improved selectivity and performance over the three gang tuners used by our competitors, plus automatic scan and a 10station preset memory.

Then there's the HPL-130's unidirectional tape mechanism, continuing Concord's 22-year-old reputation for excellence in this area with outstanding wow & flutter and speed regulation characteristics, along with the convenience of power-off auto eject.

Concord originated the concept of using high performance longhome amplifiers. That's why we can give you complete specifications: 12 watts per channel into 4 ohms from 30-20,000 Hz with less than 0.8% distortion.

And if you'd like more power than that, just plug in our new HPA-25 amplifier for a 48-watt system (100 watts maximum power).



Other important HPL-130 features include a built-in bass equalizer for overcoming bass speaker deficiencies, equalizer level, loudness and treble cut/boost controls. Dolby noise reduction. speaker pop muting circuitry, adjustable dual line outputs, and a low level preamplifier front/rear

SPECIFICATIONS:

Tuner Section

30dB Quieting 1.0 Microvolts 11.2 dBf min. 35dB

Stereo separation Frequency responses

30-16,000 Hz Frequency response: Standard tape: 30-15,000 Hz 30-20,000 Hz 0.08% WRMS

Metal tape: Wow & flutter Amplifier Section Maximum power: High fidelity power

12 watts min. RMS per ch into 4 ohms, 30-20,000 Hz with 0.8% THD max

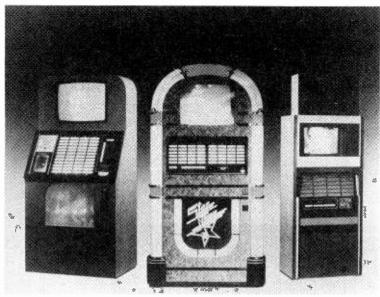
Dolby® is the registered trademark of Dolby Labs. DBX is the registered trademark of DBX.

CONCORD Anything else is a compromise.

CONCORD ELECTRONICS, 6025 Yolanda Avenue Tarzana, California 91356 (213) 344-9335

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Video



VIDEO MUSIC—Latest example of the video jukebox comes from L.A.'s Video Music International with its Startime and Video Muzzikboxx Communicator.

Vid Jukebox Debuts

By JIM McCULLAUGH

LOS ANGELES—The concept of the video jukebox is not a new one, but previous attempts to launch it on a large scale have not been successful due to technological, marketing and programming pitfalls.

One new entrant, Video Music International here, believes it may have finally put all the pieces together with their Startime and Video Muzzikboxx Communicator and is now aggressively mapping out a full scale marketing and sales campaign worldwide.

Jack Millman, president of the California-based production firm, is looking to a 500,000 unit market in the next three years. VMI will be offering eight or nine different models of a video jukebox running in cost at \$7,000 to \$15,000 each.

"We are not interested in the home market," says Millman, who sees the product in restaurants, bars, clubs, military installations, zoos, summer parks, day camps, ocean oil stations and the like.

(Continued on page 49)

See Rosy Cable Industry Future

Association Leaders High As Population Slows, Ages

LAS VEGAS—A number of evolving social and economic trends in the U.S. bode well for the mush-rooming cable industry, according to a blue ribbon panel of industry executives at a National Cable Assn. opening session here last week.

Among them, indicated noted researcher Arthur White of Yankelovich, Skelly & White, are: consumers are staying at home more; increased 'passivity'; pluralism; growing faith in technology; more emphasis on the future; and a rapidly swelling reliance on communications.

Elaborating, White suggested that the higher cost of transportation coupled a tightening economy will keep more people at home as the '80s wear on. He also suggested that there isn't as much "satisfaction" attached to traveling and going out as there used to be.

As contrasted with '60s activism, the '80s, White pointed out, will find people more passive generally, which he relates to the aging of the population.

The diversity of life styles will also continue in the '80s, as older values are abandoned.

In the '60s and '70s, White added, there was a suspicion and fear of technology and its possible interference with the culture. Now, says White, his research shows that technology is viewed by consumers in much more positive light.

The '60s also witnessed a more 'live for today' attitude, while the

'80s will see more people planning for the future

Communications is now also looked at by consumers as a major problem solving tool for the future.

Richard Munro, president of Time, Inc., generally agreed with White's findings, but while the population is more likely to get information from cable and other electronic forms of distribution, he pointed out that the print publishing industry will still be important.

The volume of electronic information will be "harder to digest," hence people will turn more to print publications for analysis. He said there was a surge in newspaper sales in the wake of the Anwar Sadat assassination and predicted newspapers and magazines will benefit from the Falkland Islands situation as well.

Munro also added that the "electronic cottage"—where consumers stay at home viewing screens for entertainment and interactive activities such as shopping—is still a question mark.

"A screen and keyboard," he said, "won't substitute for going outside the home" for social experiences.

Time's interests in the cable field include HBO and American Television & Communications. Those interests, Munro pointed out, will be more profitable this year than the print publishing division.

American Express' Louis Gerstner, vice chairman and president of the travel-related services group, agreed that there are "definitely powerful forces at work which augur well for the cable industry" and his company is "very bullish on cable."

American Express is partners with Warner Communications in cable and entertainment services.

He predicted the future would not be a "technical battle but a marketing" battle and indicated that American Express would tap all its expertise and power in marketing for cable-related activities in the future.

He warned that while there might be a tendency for the consumer to stay at home more and watch video, there would be powerful other forces at work in the economy which will try to convince the consumer otherwise—such as airlines, fast food chains and theatres. Even American Express, he pointed out, spends millions of dollars every year reminding consumers of the pleasures of travel.

consumers of the pleasures of travel.
"You will be fighting for consumer time and dollars," he said,
"with lots of other companies. You
can't take the customer for granted."

Frederick Pierce, executive vice president of American Broadcasting Companies, revealed that studies his firm has done agreed with many of White's findings.

He indicated their research showed huge promise for a cultural cable channel, for example, but he warned movement in the cable industry should be well-researched and approached in a business fashion as the investment in such segmented interests is substantial.

JIM McCULLAUGH

New Video Releases

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

AGATHA Beta & VHS Wamer Home Video WB11167\$65.00
AMERICA'S CUP'77/HEAVY WEATHER SLALOM/BIG BOATS
Beta Sports World Cinema
ARTHUR Beta & VHS Warner Home Video
OR72020Rental BASEBALL MIRACLES
Beta Sports World Cinema
THE BEST DEFENSE Beta Sports World Cinema\$59.95 VHS
BEYOND ATLANTIS Bets & VHS Wizard Video WV-036 \$59.95
BOB & CAROL & TED & ALICE
Bets Columbia Pictures BE 10027 \$64.95 VHS VH 10027 \$64.95
CARS THAT EAT PEOPLE Cultivideo C4
THE CHANGELING Beta Vestron Video VB6006
VHS VA6006
COUSTEAU ODYSSEY: DIVING FOR ROMAN PLUNDER
Beta & VHS Warner Home Video 1N34045\$50.00
DEATH MACHINES . \$59.95
DEMENTED Media Home Entertainment \$54.95
THE DEVIL'S WEDDING NIGHT Beta & VHS Wizard Video WV-038 \$59.95
THE DREAM NEVER DIES
Beta Sports World Cinema \$59.95 VHS \$61.95
DRUM TAPS Beta 2 Video Yesteryear 918\$39,95
VHS 918 \$42.95
ENCOUNTER WITH DISASTER VCI 6864\$59.95
JANE FONDA'S WORKOUT Beta & VHS Karl Video 042\$59.95
THE GANGSTER WARS MCA\$59.40
GETTING WASTED VCI 10123\$59.95
GHOST STORY MCA\$101.46
GOOD GUYS WEAR BLACK Beta Vestron Video VB 6002
LA GRANDE BOURGEOISE

Bets Vestron Video VB4005
HARDCORE Beta Columbia Pictures BE 10250\$69.95 VHS VH 10250\$69.95
THE HAUNTED STRANGLER Media Home Entertainment\$49.95
HEARTBEEPS MCA\$59.40
THE INSPECTOR GENERAL Media Home Entertainment
JOE Bets Vestron Video VB 6005
JOE KIDD MCA\$70.20
KIEL OLYMPIAD Beta Sports World Cinema
KRAFT TELEVISION THEATRE Beta 2 Video Yesteryear 913
THE LAST OF SHEILA Bets & VHS Warner Home Video WB 11168\$65.00
THE LATE SHOW Beta & VHS Warner Home Video WB11163\$65.00
LEE BRUCE Chinese Connection Beta & VHS 20th Century-Fox Video\$59.95 Fists Of Fury Beta & VHS 20th Century-Fox Video\$59.95 Game Of Death Beta & VHS 20th Century-Fox Video\$59.95 Return Of The Dragon Beta & VHS 20th Century-Fox Video\$59.95 Chinese Connection; Fists Of Fury; Game Of Death; Return Of The Dragon Beta & VHS 20th Century-Fox Video\$200.00
LET'S DANCE WITH ARTHUR MURRAY Bets Vestron Video VB 3008
LOOK BACK IN ANGER Beta & VHS Warner Home Video IN34053\$60.00
LOONEY LOONEY LOONEY BUGS BUNNY MOVIE Beta & VHS Warner Home Video WB 11142
THE LOSERS Electric Video
LOVING COUPLES Bets Vestron Video VB 6004
LUNCH WAGON Media Home Entertainment

MADAME ROSA Beta Vestron Video VB4004
THE MAKING OF STAR WARS/S.P.F.X. THE EMPIRE STRIKES BACK Beta & VHS 20th Century-Fox Video\$59.95
MAN AGAINST CRIME, VOLUME I Beta 2 Video Yesteryear 925\$39.95
VHS 925\$42.95 THE MAN & THE SNAKE
Beta MasterVision 141 \$54.95 VHS 141 \$59.95
THE MARVELOUS LAND OF OZ VHS MCA\$58.30
McCABE & MRS. MILLER Beta & VHS Warner Home Video WB11055
MY BRILLIANT CAREER
Beta Vestron Video VB 4002
NEIGHBORS
Beta Columbia Pictures BE 10445 \$89.95 VHS VH 10445 \$89.95
NIGHT CREATURE Cultivideo C3
NIGHT MOVES Beta & VHS Warner Home Video WB11102\$65.00
NUMBER SEVENTEEN Beta 2 Video Yesteryear 931 \$49.95 VHS 931 \$52.95
ODE TO BILLY JOE
Beta & VHS Warner Home Video WB11165\$65.00
OFF THE EDGE
Beta Sports World Cinema
THE PEARL
Beta MasterVision 151 \$59.95 VHS 151 \$64.95
PECK'S BAD BOY WITH THE CIRCUS
Beta 2 Video Yesteryear 904\$49.95
VHS 904\$52.95
VHS 904
VHS 904 \$ 52.95 PICNIC AT HANGING ROCK Beta Vestron Video VB4003 No List VHS VA4003 No List
VHS 904
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VHS 904. \$52.95 PICNIC AT HANGING ROCK Beta Vestron Video VB4003 No List VHS VA4003 No List VHS VA4003 No List PINOCCHIO IN OUTER SPACE Beta Columbia Pictures BSF 9700 \$49.95 VHS VSF 9700 \$49.95 PIXOTE Beta Columbia Pictures BPS 2500 \$59.95
VHS 904
VHS 904. \$52.95 PICNIC AT HANGING ROCK Beta Vestron Video VB4003 No List VHS VA4003 No List VHS VA4003 No List PINOCCHIO IN OUTER SPACE Beta Columbia Pictures BSF 9700 \$49.95 VHS VSF 9700 \$49.95 PIXOTE Beta Columbia Pictures BPS 2500 \$59.95
VHS 904 \$52.95 PICNIC AT HANGING ROCK Beta Vestron Video VB4003 No List VHS VA4003 No List VHS VA4003 No List PINOCCHIO IN OUTER SPACE Beta Columbia Pictures BSF 9700 \$49.95 VHS VSF 9700 \$49.95 PIXOTE Beta Columbia Pictures BPS 2500 \$59.95 VHS VPS2500 \$59.95 PORTNOY'S COMPLAINT Beta & VHS Warner Home Video

CHALLENGES AT&T, TOO

NCTA Will Contest Government Control

LAS VEGAS—The cable industry, spearheaded by its NCTA trade association, will use all its resources to combat what it perceives as any form of federal, state or local government control or regulation.

Under NCTA auspices, also, the cable industry plans to fight a recent American Telephone & Telegraph antitrust settlement which allows AT&T to enter the cable field.

These strong focal points were outlined here last week by NCTA president Thomas E. Wheeler in opening remarks at the cable industry's major national convention.

Wheeler told cable operators that they "have the same rights and liberties guaranteed to newspaper publishers"

Although the cable industry recently won a major battle when the voters of St. Paul, rejected government owned cable, Wheeler indicated that other communities around the country are considering government ownership and control of cable television systems.

"In their push," he said, "to obtain new revenue sources, these cities are on the verge of making a government controlled information delivery system a reality.

ery system a reality.

"Pocketbook responses like this are not the way to maintain the validity of the First Amendment in today's information revolution. Once any government, regardless of how benevolent and regardless of what so-called safeguards it offers, once any government gets control of any channel of public communication,

the operative word becomes 'control' not 'communication.'"

"We generate our own information," he continued. "We edit the information of others and act as a conduit for distributing unchanged, someone else's information. We are telepublishers. We put electronics on a screen instead of ink on paper. But our function and our rights are parallel to the more traditional publishers."

Cable, Wheeler observed, competes with over-the-air broadcasters, subscription television, microwave distribution or pay programming, videocassettes and videodisks, and soon with satellite-to-home tv and low power tv.

"Acceptance of competition," he said, "has always been a watchword of this industry."

Referring, though, to the proposed settlment of the AT&T antitrust suit with the Justice Department, Wheeler said it "does not promote competition. It promotes the same kind of predatory practices which prompted the antitrust suit in the first place. It is government complicity in a major corporate restructuring. Even postsettlement, the new AT&T will be free to recreate its abuses of the past by cross-subsidizing out of its 97% long distance monopoly to achieve a similar dominance in the nation's access to news, information and entertainment. If the public thought there was something to worry about with Ma Bell, just wait until they see Pa Bell.

www.americanradiohistory.com

"NEXT HORIZON"

Made For Pay Looms For Cable

LAS VEGAS-Although they are the new kids on the block, the major pay television networks will be par-allelling their over the air broadcast rivals soon as they step up original productions of various types. Of course they hope to do it better.

"Made for pay" tv movies, as well as continuing made for pay drama and comedy series with their own set of 'stars' will emerge in substantial quantity in the next 1-2 years indicated a "What's Next In Pay Programming Seminar" held here last week during the National Cable Television Assn. convention. Each of the pay networks is desirous of as much exclusive product as possible as growth and competition in the cable increases in the coming years. They also plan to spend considerable sums doing it.

Panelists included: Michael Fuchs, senior vice president, programming, Home Box Office; Robert Pittman, senior vice president, programming, Warner Amex Satellite Entertainment; John Cooke, president; Spotlight; Greg Nathanson, senior vice president, programming, Showtime; and Arnold Huberman, senior vice president, RCTV.

Nathanson for example, revealed that Showtime had a number of original programs in the works in-

TEL AVIV-One of the world's

smaller active video markets is Is

rael, with a machine population of 12,000 VCRs, and a software market

dominated by rental and riddled

As elsewhere, VHS is the preva-

lent hardware system, with JVC and National brand names the most

popular, though Sanyo's Beta sys-

tem machines are also prominent.
Home-taping is widespread. Although Israel itself has only one tele-

vision channel, government-con-

surrounding countries can also be

trolled, transmissions

received without difficulty.

12,000 VCRs In Israel;

Piracy A Major Problem

cluding an adult serial but not X-

"The greatest need for our industry," he said, "is to develop our own stars and shows." He added that he wants to find a modern day Lucille Ball or Milton Berle and have them do for cable what those original stars did for over the air broadcast.

Showtime, in its search for new talent and ideas, added Nathanson, will look to both established and new talent.

One new Showtime series is being developed by producer David Ja-cobs of "Knott's Landing" fame. But Showtime is also tapping producers and writers who have no television experience.

HBO's Fuchs revealed that his pay network, the largest of the pay services, will have 15-20 hours a month of original programming by the end of this year or the beginning of next year.

"Made for tv movies are a must," said Fuchs, who added that HBO's mix of movies, sports and special events (including concerts) will remain pretty much the same. The original programming is aimed to fill in what Fuchs terms the "cyclical dips" in Hollywood production and to provide an exclusive lure for current and future HBO subscribers.

The next 18-24 months, he contended will be the most innovative

For pre-recorded software, the main outlets are lending libraries.

There are about 40 of these, most be-

longing to one of three major chains.

Typically, customers pay a subscrip-

tion in advance covering the value of

renting 50-100 tapes, while for the

programs themselves the average

Most of the tapes are in VHS for-

mat, and duplicated within Israel to less-than-professional standards.

The repertoire sources are often ob-

scure but include, for instance, cer-

tain independent Italian film dis-

tributors. But there is evidence that a

majority of tapes are pirated.

rental is \$3-4.

and exciting in HBO's history.
Huberman revealed details of RCTV's "The Entertainment Channel" which is a joint venture of RCA and Rockefeller Corp.

Maintaining that they don't want to be merely another movie service, all of its programming will be original in the sense that it won't be duplicated on the other services

For example, the new channel will import some 40% of its programming from the BBC; will have a monthly Broadway play series in-cluding such titles as "Pippin'," "Sweeney Tood," "Mame," "Lena Horne, The Lady And Her Music," and others.

The channel will also show classic old films not seen often elsewhere such as the Basil Rathbone "Sherlock Holmes" movie catalog. Children's shows will also be in the mix. Beyond that the new channel will move into original productions.

Pittman predicted that the cable industry, in its quest to produce original fare, will experience the same problems the over the air broadcast industry has experienced.

But the consumer is getting more demanding, suggested Pittman, which places an even greater burden on the part of the cable programmer to research what the viewer wants to see. Above all, he said, it must be a JIM McCULLAUGH

JVC Accepting Video Festival Applications

TOKYO-JVC here is currently accepting applications for the 5th Tokyo Video festival, an event which the company started in 1978.

The aim of the festival, which JVC says is the only internationally organized video competition in the world, is to promote the use of video as a creative medium and to spread awareness of its potential among users at all levels.

The top two awards given are the Video Grand Prix and the JVC President Award. Each carries a \$2,500 cash prize, a trophy, a 15-day round trip in Japan and an award certificate. A total of 29 further awards consisting of cash and video equipment are also given.

The competition is open to allamateurs and professionals, individuals and groups. Entries, which must not run longer than 20 minutes, are accepted in all formats on ½-inch or 1/4-inch tape. Deadline for entries is September 10, and the award ceremony will be held in Tokyo in mid-November.

Last year 741 videotapes from 20 countries were submitted. Among the 284 foreign entries were 119 from the U.S.

Movielab Forms Video Division

NEW YORK-Movielab Inc., a film laboratory here, has formed a new division to handle video postproduction services.

Movielab Video Inc. opens this month with Dominick D'Agostino heading operations and Bruce Oyen in charge of marketing. The division will offer several on-line editing suites and film-to-tape transfer

Both film and video operations will be under one roof, at 619 W. 54th St.

Rental Promotion Is Key To Rosser's Retail Growth

• Continued from page 19

stand." The capital expense for the rental hardware also is cheaper with videodisk because the price is nearly half that of tape players.

"Fully one-third of anyone who rents the disk player will purchase a disk player or a video recorded in 30 days," Rosser says. "It's definitely a good way of finding new prospects."

Rosser says movie titles like "Superman II" and "Body Heat" are proving particularly popular in the Arizona market. Tapes of concert performances also are proving strong rental fare, but the necessary variety of product isn't yet available, he believes.

Rosser's catalogue of movie titles is broken down into 10 categories, including concerts, comedy serials, western films and-perhaps the strongest rental category-horror films

Some X-rated product is available but Rosser says these are not particulary popular in the Phoenix market because much of the renting is being done by parents to keep their children entertained. "Most people don't care a lot about the violence (in films) but they don't want the

While software has successfully been used by Rosser to attract new customers, sales of video hardware are forming the financial backbone

of his trade. He stocks 20 different videotape machines, nine models of large-screen projection television, six models of color cameras and five styles of portable video recorders.

'We're selling the concept of integrated audio and video," Rosser explains. Originally, his store stocked no audio equipment.

"We added audio 10 months ago to supplement our video sales. We call it our 'audio add-on system.' We don't say the word 'stereo.' We carry audio equipment or audio add-on systems."

Rosser thus marches to a different tune than many fellow retailers who began as stereo dealers and later added the video product. He believes it is necessary to de-emphasize the stereo aspect of the home entertainment system to maximize impact from older clientele.

Rosser also is singing a different tune about recent video hardware price cuts. Some retailers feel the price drops are spurring sales to marginal buyers now enticed to enter the video field. But Rosser has another view.

"What the manufacturers are doing is hurting credibility. It's not actually hurting me. In January and February alone my inventory dropped (in value) \$10-\$12,000 because of the drop in prices. The decreases devaluated my inventory.'

Video Jukebox Launching

• Continued from page 48

The units are being manufactured on an exclusive basis by Electro-Sport of Costa Mesa, Calif. New audio and video technology produced by the company, it's claimed, allows storage of 48 selections averaging three minutes of playing time each. Each play is 50c. Programming, which will also be provided by VMI, will consists of record company pro-motional clips. VMI also plans to solicit advertisers such as liquor and tobacco manufacturers to have continually running spots when a clip is not being played.

Millman indicates that prototypes of the products have been test marketed throughout the U.S. in bars and restaurants with positive success. L.A.'s posh Candy Store club in Hollywood, for example, has one installed already.

Assistance on this story provided by Nelson George.

Millman also claims that the boxes are in more than 250 U.K. pubs and amusement centers via a manufacturing and distribution deal with that country's Hawley Leisure Amusements, Ltd. and V.I. Leuisure

A license has also been granted to a distributor in Mexico, while the U.S. sales and marketing network is currently being built.

The L.A. law firm of Fields, Fehm, Feinstein & Mandel is negotiating rights to video music clip software from the major labels, adds Millman. VMI is offering to pay to a record company a royalty of 10% of the sales price of a tape to a user. Millman figures software sales to machine owners will be 12 times a year at the rate of \$100 per tape per

"We think the multiples are staggering," says Millman, "with great possible revenue to record labels for their clips.'

He also adds that negotiations ave been ongoing with have been ongoing with major soft drink, liquor and tobacco manufac-

"We feel the true power of this machine," observes Millman, "is as a service to the advertising world. Until this machine there was no connection between Madison Ave. and the coin operator world. This provides a window to the public for two heretofore restricted areas, tobacco and liquor. When a machine is not in use due to coin use, a tape of commercials can run continuously.'

Millman also suggests that the machines might have great appeal in video game arcades now mushrooming everywhere.

He also sees applications in other areas such as educational/training, information and medicine.

VCA/Teletronics **Opens New Center**

NEW YORK-VCA/Teletronics has opened a new fully automated broadcast duplicating center in the company's Manhattan post-production headquarters.

Although the new center can be operated manually, the heart of its system is its automation capability. There are four two-inch machines, four one-inch machines, 10 %-inch videocassette machines, five Beta and five VHS units, CDL switchers, an Image Video routing switcher and an automation system built by Control Video Corp.

"Most facilities in town will make an odd dupe here or there for a customer as an accommodation," says Geoff Kelly, VCA/Teletronics vice president of sales and marketing.
"We do it 24 hours a day as a business Whether it? five presented by ness. Whether it's five cassettes by noon, or 300 dupes by 3 PM, we can handle the order-from any format to any format."



COUNTER RACK—Nortronics offers a merchandiser counter rack to emphasize its drop-in head and videotape path cleaning cassettes. The VCR-4 video version comes packaged with 20 Nortronics VHS or Beta format cleaning

Video

New Video Releases

• Continued from page 48
RANGELAND RACKET (THE LONG RIDER IN FRONTIER FURY)
Beta 2 Video Yesteryear 927 \$39.95 VHS 927 \$42.95
RECKON WITH THE WIND / KIALOA TO JAMAICA
Beta Sports World Cinema \$59.95 VHS \$61.95
ROCK II Beta & VHS 20th Century-Fox Video\$69.95
RUBIK'S CUBE: SOLVED Beta & VHS Karl Video 037\$49.95
THE RUGGLES Beta 2 Video Yesteryear 919
VHS 919\$31.95
VCI 5569\$59.95
SECOND CITY INSANITY Bets & VHS Karl Video 039\$49.95
SHOWTIME AT THE APOLLO (HARLEM VARIETY REVIEW)
Willie Bryant, Nipsy Russell, Duke Ellington, etc.
Beta 2 Video Yesteryear 906\$49.95 VHS 906\$52.95
SIMON, KING OF THE WITCHES Electric Video
SLAVE OF THE CANNIBAL GOD Beta & VHS Wizard Video WV-035 \$ 59.95
SMOOTH VELVET RAW SILK Cultivideo C1
SOFINE
Beta & VHS Warner Home Video WB11143\$70.00
SPLENDOR IN THE GRASS Beta & VHS Warner Home Video
WB11164\$65.00 SPYRO GYRA
Beta & VHS Warner Home Video IN34052\$40.00
STARS OF JAZZ Bobby Troup, Shelly Manne, Mark
Murphy, Etc. Beta 2 Video Yesteryear 937\$39.95

THE STREETFIGHTER'S LAST REVENGE
Beta & VHS Wizard Video WV-037 \$ 59.95

SUMMER CAMP

THE TERROR

THIGHS & WHISPERS
Beta & VHS Karl Video 040 ...

THOSE FLYING CANUCKS

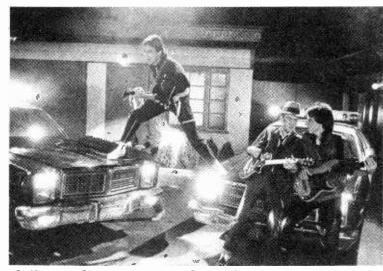
Beta & VHS Warner Home Video WB11162

BILLBOARD

TIME BANDITS CED RCA Selecta Vision
TRIBUTE Beta Vestron Video VB6003 No List VHS VA6003 No List
TUT: THE BOY KING Beta & VHS Warner Home Video NBC29005\$40.00
TWILIGHT PEOPLE Cultivideo C2
UNION CITY Beta Columbia Pictures BCB 9000\$59.95 VHS VCB 9000\$59.95
VIDEO AEROBICS: HOME EXERCISE COURSE Beta Vestron Video VB 3007No List
WCT—ANTHOLOGY OF DISTINCTION 1971/72

WEREWOLVES ON WHEELS Electric Video	\$59.95
WESTINGHOUSE STUDIO ONE (SUMMER THEATRE)	
Beta 2 Video Yesteryear 921VHS 921	
THE WONDERS OF THE GRAND CANYON	
Beta Sports World CinemaVHS	

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



RICK'S REEL—Grammy winner Rick Springfield balances himself atop two police cars during the production of his "Don't Talk To Strangers" promotional video clip in L.A. Paul Justman handled the video production.

National Video Expanding Franchise Idea To Japan

LOS ANGELES - National Video, the 102-store franchise con-

Music Monitor

By CARY DARLING

• Guiding Light: Three pilots have been completed on "Rockguide," a record review show which is modeled after the format of PBS'
"Sneak Previews." Whereas the latter has two critics dissect current films, "Rockguide" will do the same with current albums. Videos of some of the artists under discussion are shown though the program does not review the videos. The two critics involved are Los Angeles Times and Rolling Stone writer Steve Pond and L.A. Weekly and Rolling Stone writer Mikal Gilmore. Mixing established artists with newcomers, the initial shows include discussions of Paul McCartney, Graham Parker, Human League, Haircut 100, Laurie Anderson, Van Halen, Fear, Asia, Squeeze Richard and Linda Thompson and Dave Edmunds. Four albums are reviewed per week on the half-hour show. The series will not only showcase rock but r&b as well. Producing is **Joe Regis**, who continues to be affiliated with Side One marketing in Los Angeles.

• Personally Speaking: Producer

• Personally Speaking: Producer George Garvin and director Nick Saxton have recently finished two promotional videos for Columbia's Karla Bonoff. The two are for the songs "Personally" and "Please Be The One." The former is a performance clip in a rehearsal-like setting while the latter was shot on location in Malibu.

• Metal TV: Heavy metal trio Triumph airs over Warner-Amex's MTV May 15. The performance was taped in Maryland earlier this year. Directing was Jay Dubin with Harrison/Suggs as producer. Post-production was done at E.J. Stewart facilities in Primos, Pa.

• Calamaties: Columbia group Calamity Jane has a promotional video for its "I've Just Seen A Face." Producing and directing were Robert Small and Alan Hecht. It is being seen over HBO and the Video Music Channel.

• Rock Laughs: Lexington Broadcast Services in New York has prepared a pilot called "Rock Comedy." Produced in the style of the "Laugh-In" tv show, this program uses a series of sketches, blackouts and musical numbers in its look at modern culture. A musical guest is to appear each week. Carolyn Raskin is producer/director.

• Lucas: Director Denis de Vallance and producer Robert Lombard are in production on two videos for Solar's Carrie Lucas. The songs are "Show Me Where You're Comin' From" and "It's A Dream."

• Stompin' At The Savoy: A one-hour video produced by BLTV Inc. starring jazz-rock guitarist Al Di-Meola has been completed at National Video Center & Recording Studios in New York. The program was taped at New York's Savoy Club in February of this year with special guests Jan Hammer, Steve Gadd and Anthony Jackson. D. Geoffrey Bolton directed with Bob Lampel producing.

cept, stretches its perimeter clear to Japan sometime early in 1983, when Jack Wallace of Saskatoon, Sask., Can., franchises the first model Nipponese software outlet. Ron Berger, National Video's founder/president, has licensed the one-year Canadian store proprietor to sell a minimum of 46 franchises at a price to be determined by Wallace over a decade. The deal will net National Video a minimum of \$473,000 over the 10-year period. Wallace will visit Japan possibly in September to open a local office there.

In another expansion move, Berger and eastern Canadian licensee Harvey Korman of Harbin Investment, Toronto, and Dr. Ken Neuman, Lan Yeppe Ltd., Vancouver, are set to open a consolidated Dominion distribution point. The location has not been selected, but will serve as a buying, warehousing and shipping point. The Canadian firm will order from the Orient as well as the U.S. and locally, combining its purchases when beneficial with National Video in the U.S., Berger points out. A June 6 meeting in conjunction with CES in Chicago will determine key management and operational issues. Initial capitalization is \$500,000.

Goldfarb Arranges U.K. Distribution

LOS ANGELES—A multi-media deal, including theatrical, cable and television rights, has been set between Goldfarb Distributors and the U.K.'s Home Video Holdings for the U.K.'s distribution of seven major films from Goldfarb.

Among films included are "Evilspeak," "Virus," "The Unseen," "Mausoleum," "The Dawn Of The Mummy," "High Point" and "The Demon."

Survey For Week Ending 5/15/82 Billboard B ideocassette These are best selling videocassettes compiled from retail sales. Char including releases in both Beta & VHS formats Position Weeks ₹ Last Copyright Owner, Distributor, Catalog Number 1 1 5 THE FRENCH LIEUTENANT'S WOMAN ONLY WHEN I LAUGH
Columbia Pictures Industries, Inc., Columbia Pictures Home Enter.
10462 2 2 6 3 4 HALLOWEEN IL Universal City Studios, Inc., MCA Distributing Corporation 77005 3 CLASH OF THE TITANS MGM/CBS Home Video 700074 FORT APACHE, THE BRONX (ITA) 5 12 6 5 RICHARD PRYOR LIVE IN CONCERT Vestron VA-4000 7 7 14 TEXAS CHAINSAW MASSACRE (ITA) 8 9 SCANNERS 20th Century-Fox Video 4073 THE HOWLING 9 8 20th Century-Fox Video 4075 10 10 27 ATLANTIC CITY Paramount Pictures, Paramount Home Video 1460 11 TIME BANDITS NEW ENTRY Paramount Pictures, Paramount Home Video 2310 AN AMERICAN WEREWOLF IN LONDON (ITA)
Universal City Studios Inc., MCA Distributing Corporation 77004 12 11 22 13 12 Walt Disney Home Video 24 14 17 12 CANNONBALL RUN (ITA) 15 NEW ENTRY Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 16 19 MOMMIE DEAREST (ITA) Paramount Pictures, Paramount Home Video 1263 17 14 STIR CRAZY- (ITA) 30 Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 18 16 APOCALYPSE NOW (ITA) Paramount Pictures, Paramount Home Video 2306 13 19 7 AEROBICISE Paramount Pictures, Paramount Home Video **CONTINENTAL DIVIDE**Universal City Studios, Inc., MCA Distributing Corporation 71001 20 15 12 PATERNITY (ITA)
Paramount Pictures, Paramount Home Video 1401 21 20 22 22 GOOD GUYS WEAR BLACK MODERN PROBLEMS 20th Century-Fox Video 1129 23, MEW ENTRY 25 LORD OF THE RINGS 24 11 Thorn 605 (EMI) 18 25 **TOOL BOX MURDERS** 21 26 12 Universal City Studios Inc., MCA Distributing Corporation 55050 FOUR SEASONS ● (ITA)
Universal City Studios Inc., MCA Distributing Corporation 77003 27 24 22 28 23 HALLOWEEN Media Home, Entertainment M131 29 27 KRAMER VS. KRAMER (ITA) 26 Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10355 30 31 14 VICTORY MGM/CBS Home Video 600108 31 FRIDAY THE 13TH II (ITA)
Paramount Pictures, Paramount Home Video 1457 29 32 28 ONE FLEW OVER THE CUCKOOS NEST Thorn 604 (EMI) CASABLANCA (ITA)
United Artists, 20th Century-Fox Video 4514 33 30 THE NIGHT THE LIGHTS WENT OUT IN GEORGIA 20th Century-Fox Video 4077 34 35 35 36 THE JAZZ SINGER (ITA) Paramount Pictures, Paramount Home Video 2305 HELL NIGHT Media Home Entertainment, M 157 36 26 37 32 AIRPLANE (ITA) Paramount Pictures, Paramount Home Video 1305 ORDINARY PEOPLE (ITA)
Paramount Pictures, Paramount Home Video 8964 38 34 FIRST MONDAY IN OCTOBER 39 33 Paramount Pictures, Paramount Home Video 1408 40 39 THE BLUE LAGOON (ITA) 30

Recording Industry Of America seal for sales of 25,000 units plus (\$1,000,000 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).

Columbia Pictures Industries Inc., Columbia Pictures Home Enter.

Video Rental Rates Causing Concern In French Mart

By MICHAEL WAY

PARIS-Plunging videocassette rental rates, with the record low so far set at 80 cents a day in U.S. terms, could cause major harm to the distribution sector of the video market, according to industry leaders here.
In central Paris, rates still average

out at about \$4 per day in U.S. dollar terms, the equivalent of the price of a cinema seat and the preferred level of distributors anxious to maintain prestige and quality. But new rental outlets are mushrooming in the capital's teeming inner suburbs.

Of major concern is the number of reports that some outlets are renting cassettes for up to a month and then selling them, and in other cases that retailers are buying as few as two copies of major films, because of the low profit margins resulting from these bargain rental rates, thus acting as a major brake on French video industry expansion hopes this year

As a result, comments François Dacla, president, RCA France: "Outlets are not investing in new stock and therefore could be killing off what is still a relatively small marketplace."

Furthermore, because of the low stocks of top potential audience videocassettes, there are long waiting lists for the would-be customers to join. "These low rental rates are the biggest problem to hit video in

France so far," avers Dacla.
One discount house, Elysold, has just opened up six video clubs on the outskirts of Paris, offering some 600 titles at just 95 U.S. cents a day, except for some Warner and Walt Disney product, which are under different terms, and are charted at around \$1.60 a day.

An Elysold representative, defending the policy, says: "We've made our calculations and we feel we can offer the product to the public at this price. We'll make a profit."

But this is challenged by Hubert de la Selle, PolyGram video president, on the basis that the average subscription rate paid by renters to most distributors was around \$80 per year. "And on this basis, they can't make a profit," insists de la

The Elysold spokesman, however, also denies some industry charges that such low rates are for short-term promotion, again citing his company's "calculations," which he wouldn't divulge. But this company which he does, certainly, charge a \$16 annual fee and a \$65 deposit to members.

U.K. Firms Unveil **Vid Security System**

LONDON-A new video security system which its originators claim will save the film and video indus-tries millions of dollars currently "going down the drain" to piracy has been unveiled here.

The system, a joint venture be-tween the Granada Group and Fraser Peacock Associates (Video), allows distributors to distinguish between legitimate and illegal videocassette copies by the inclusion of coded information which is undetectable by the consumer and is claimed to be "impossible to copy."

Field tests are now under way at a national level.

The two companies have been working for some time on the design of a sophisticated new automatic video duplication plant. Fraser Pea-cock Associates (Video) is to pro-duce the "secure" videocassettes in all formats at this new facility sited in Wimbledon.

But de la Selle strongly doubts whether such low-rate houses can survive for long with such a pricing structure

"The opening of new video rental outlets in France is frenetic at present," he says, "but things are bound to level off and the 'serious'

clubs will pull in the mid-term or longterm."

There are around 500,000 videorecorders in use in France now, outlets. Average retail sale price per videocassette across the country is \$80.



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4	1	11	ALWAYS ON MY MIND—Willie Nelson (C. Moman) J. Christopher, W. Thompson, M. James; Screen Gems-EMI/Rose Bridge, BMI; Columbia 18-02741	35	41	4	LOVE'S FOUND YOU AND ME—Ed Bruce (T. West) R. Rogers, E. Bruce; Tree/New Keys, BMI; MCA 52036	1	78	3	CHEATIN' STATE OF MIND—Bandana (S. Cornelius, M. Daniel) J. Fox, L. Wilson, J. Van Dyke; Stan Cornelius, ASCAP/Louisville, SESAC; Warner Bros. 50045
725	4	10	JUST TO SATISFY YOU—Wayton & Willie (C. Moman) W. Jennings, D. Bowman; Inving/Parody, BMI; RCA 13073	36	36	10	BAD NEWS—Boxcar Willie (J. Martin) J.D. Loudermilk; Acuff-Rose/BMI; Main Street 951	金	82	2	I JUST CUT MYSELF—Ronnie McDowell (B. Killen) C. Jones, M. Lantrip; This Side Up/Cross Keys, ASCAP; Epic 14-02844
3	3	16	IF YOU'RE THINKING YOU WANT A	37	18	15	ANOTHER HONKY TONK NIGHT ON BROADWAY—David Frizzell & Shelly West (S. Garrett, S. Dorff) M. Brown, S. Dorff, S. Garrett; Peso/Wallet, BMI; Warner/Viva 50007	72	73	4	HAPPY COUNTRY BIRTHDAY DARLING—Rodney Lay (Nereco Prod.) R. Rogers; Sister John, BMI; Churchill 94001 (MCA)
A.	13	7	STRANGER—George Strait (B. Mevis) B. Mevis, D. Wilst; Jack and Bill Well, ASCAP; MCA 51228 FINALLY—T.G. Sheppard (G. Chapman) B. Killen; Meadowgreen, ASCAP; Warner/Curb 50041	38	15	15	SAME OLE ME—George Jones (B. Sherrill) P. Overstreet; Silvertime, BMI; Epic 14-02696	73	74	4	R. Rogers; Sister John, Bill; Churchill S44001 (MCA) DON'T GIVE UP ON ME—Eddy Arnold (N. Wilson) B. Peters: Ben Peters/Four Star. BMI: RCA 13094
5		13	B. Killen; Meadowgreen, ASCAP; Warner/Curb 50041 YOU NEVER GAVE UP ON ME—Crystal Gayle (A. Reynolds) L Pearl; Michael O'Connor, BMI; Columbia 18-02718	39	23	17	LIE—Loretta Lynn (O. Bradley) T.W. Damphier; Coal Miners, BMI; MCA 52005	24	86	2	FRAGILE, HANDLE WITH CARE—Cristy Lane (R. Oates) D. Huber, R. Kelley: Kevin Lee, BMI; Liberty 1461
6	6	13	BUSTED—John Conlee (B. Logan) H. Howard; Tree, BMI; MCA 52008	\$40	47	6	WITH THEIR KIND OF MONEY AND OUR KIND OF LOVE—Billy Swan (L. Rogers) D. Robertson, B. Swan; Sherman Oaks, BMI/Music City, ASCAP; Epic 1402841	75	76	4	THE KING—Pete Wikox (H. Saban, S. Levy) Medley; Unichappell/Hi-Lo/Elvis Presley/Unart/Gladys/Duchess/Tree, BMI; M&M 503
4	7	10	YOU'LL BE BACK—The Statler Brothers (J. Kennedy) W. Holyfield, J. Russell; Bibo, BMI/Welk/Sunflower, ASCAP; Mercury 76142	41	38	17	CRYING MY HEART OUT OVER YOU-Ricky Skaggs (R. Skaggs) C. Butter, L. Certain, G. Stacey, M. Wilken; Cedarwood, BMJ; Epic 14-02692	76	79	3	M&M 503 OH, NO-Randy Parton (M. Post)
8	8	12	SINGLE WOMEN—Dolly Parton (D. Parton, C. Perry) M. O'Donoghue; Lease Loved/Velvet Apple, BMI; RCA 13057	A27	53	5	THE MAN WITH THE GOLDEN THUMB—Jerry Reed (R. Hall) B. McGuire, B. Henderson; Fame, BMI; RCA 13081				C. Richie; Jobete, Commodores Entertainment, ASCAP; RCA 13087
n	10	9	TEARS OF THE LONELY—Mickey Gilley (J. E. Norman) W. Holyfield; Welk/Bibo, ASCAP; Epic 14-02774	盘	48	6	BROTHERLY LOVE—Gary Stewart & Dean Dillon (E. Kilroy) G. Stewart, D. Dillon; Forrest Hills, Tree, BMI; RCA 13049	W	83	2	OVER THIRTY, NOT OVER THE HILL—Comway Twitty (C. Twitty, R. Chancey) B. Jones; Cross Keys, ASCAF; MCA 52032
10	2	11	MOUNTAIN MUSIC—Alabama (H. Shedd, Alabama) R. Owen; Maypop, BMI; RCA 13019	44	45	8	THE TWO-STEP IS EASY—Michael Murphy (J.E. Norman) M. Murphey: Timberwolf/BMI; Liberty 1455	78	80	3	CAST THE FIRST STONE—Kin Vassy (L. Rogers) J.L. Wallace, J. Ledford; Hall-Clement, BMI; Liberty 1458
金	16	8	FOR ALL THE WRONG REASONS—The Bellamy Brothers (Bellamys, J. Bowen) D. Bellamy: Bellamy/Famous, ASCAP; Elektra/Curb 47431	155	54	3	ASHES TO ASHES—Terri Gibbs (E. Penny) E. Penny, J. McBee; Chiplin, ASCAP; MCA 52040	歃	85	2	HURTIN' FOR YOUR LOVE—Tom Carlile (G. Kennedy) T. Carlile: Opa-Lock ASCAP; Door Knob 82176
12	12	12	DON'T LOOK BACK—Gary Morris (M. Morgan, P. Worley) G. Morris, E. Selser; G. Morris/Warner Bros., ASCAP/Warner Tamerlane, BMI; Warner Bros. 50017	1	50	5	CLOSER TO YOU—Burrito Brothers (M. Lloyd) J. Beland, G. Guitbeau; Atlantic, BMI; Curb/CBS 502835 (CBS)	100	87	2	BEAUTIFUL BABY—Paul Overstreet (R. Haffkine) P. Overstreet, E. Stevens; Debdave/Briarpatch, BMI; RCA 13042
233	19	6	Warner Bros. 50017 I DON'T KNOW WHERE TO START—Eddie Rabbitt (D. Malkoy) T. Schwyler; Briarpatch, Debdave, BMI; Elektra 47435	血	51	7	WHEN YOU FIND HER, KEEP HER—The Wright Brothers (M. Garvin, C. Waters, T. Shapiro) B. Kälen; Tree/O'Lyric, BMI; Warner Bros. 50033	81	84	3	WHATEVER TURNS YOU ON—Chantilly (L. Morton, S. Biedsoe) J. Fuller; ATY/Wing, BMI; Jaroco 31082
14	1	13	A LITTLE BIT CRAZY—Eddy Raven (J. Bowen) E. Raven; Milene, ASCAP; Elektra 47413	48	59	3	I THINK ABOUT YOUR LOVIN—The Osmonds (R. Hall) D. Trask; Blackwood/Magic Castle, BMI; Elektra/Curb 47438	血	88	2	EITHER YOU'RE MARRIED OR
I	17	13	SPEAK SOFTLY (You're Talking To My Heart)—Gene Watson (R. Reeder, G. Watson)	10	52	6	EVERYONE KNOWS I'M YOURS—Corbin/Hanner Band (T. West) D. Hanner; Sabai, ASCAP; Affa 7022		90	,	YOU'RE SINGLE—Margo Smith (B. Fisher) G. Dobbins, T. Rocco; Intersong/Satin Pony, ASCAP; AMI-1304 (NSD)
OR V	24	5	S.P. Spurgin, J.D. Mendenhalf; Booth and Watson, BMI; MCA 52009 LISTEN TO THE RADIO—Don Williams (D. Williams, G. Fundis) F. Knipe; Southwest, BMI; MCA 52037	50	39	9	LOVE IS—Allen Tripp (D. Heavener) ISPD/ASCAP; Mashville 1001	183	89	2	MY MAN FRIDAY—Patti Page (S. Singleton) K. Barken, J. Hungerford; Blending Well, ASCAP/Black Thunder, SESAC; Plantation 208
80 ∞	25	9	TAKE ME TO THE COUNTRY—Mel McDaniel (L. Rogers) Scaife, Singleton, Rogers; Vogue/Partner, BMI/Bibo/Welk, ASCAP; Capitol 5095	51	32	9	TRAVELIN' MAN—Jacky Ward (M. Post) J. Fuller; 4 Star, BMI; Asylum 47424 (Elektra)	由	NEW	нтву	A PLACE IN THE SUN—Sonny James (K. Stults, S. James) R. Miller, B. Wells; None Listed; Dimension 1033
BILLBOARD	20	11	KANSAS CITY LIGHTS—Steve Wariner (T. Collins) K. Fleming, D.W. Morgan; Tom Collins, BMI; RCA 13072	拉	56	5	DEALING WITH THE DEVIL—Merie Haggard (Merle Haggard) S. Shafer, E. Raven; Acuff-Rose, BMI/Milene, ASCAP; MCA 52020	山	NEW E	RTRY	PARADISE AND GUN CLUB—Roy Clark; (R. Clark, R. Lay) C. Rains; Unichapoeli, Bundin, BMI; Churchill 94002 (MCA)
1985,	9	14	ROUND THE CLOCK LOVIN'—Gail Davies (G. Davies) R. Bourke, K.T. Oslin; Chappell, ASCAP/Tri-Chappell, SESAC; Warner Bros. 50004	1	61	3	(Who's Gonna Sing) THE LAST COUNTRY SONG—Billy Parker and Friend (J. Gibson) W.C. Brock Jr.; Hitkit, BMI; Soundwaves 4670 (NSD)	86	57	16	THE CLOWN—Conway Twitty (C. Twitty, J. Bowen) C. Chalmers, S. Rhodes, B. Barnett, W. Carson; Mammoth Spring/Rose Bridge, BMI; Elektra 47302
15,	22	8	RING ON HER FINGER, TIME ON HER HANDS—Lee Greenwood (J. Crutchfield) Tree/Love Wheel, Bill! MCA 52026	54	43	8	LAST OF THE SILVER SCREEN COWBOY'S—Rex Allen Jr. (S. Garrett) M. Brown, S. Dorff, S. Garrett; Peso/BMI; Warner Bros. 50035	血	MEW)	inv 🗼	NATALIE/WHY DIDN'T I THINK OF THAT—Dave Rowland (James Stroud)
¥ 21	21	12	SOMEDAY SOON—Moe Bandy (R. Baker) I. Tyson; Warner Bros., ASCAP; Columbia 18-02735	55	33	9	I HAD IT ALL—Fred Knoblock (J. Stroud) T. Moretti, F. Knoblock, S. Allen; Flowering, Stone, ASCAP/Legendsongs/BMI;	88	90	2	Not Listed; Not Listed; Elektra-47442 BULL SMITH CAN'T DANCE THE
122	28	8	ANOTHER CHANCE—Tammy Wynette (G. Richey) B. Brawdy, J. Taylor; D. Knutson; First Lady, Sylvia, Mother/BMI; Epic. 14-02770	56	68	3	Scotti Bros. 5-02752 (CBS) SLOW DOWN—Lacy J. Dalton (B. Sherrill)		30	-	COTTON EYED JOE—Wolfpack (J. Morris) R. Lavoie, Lobo; Guyasuta, BMI/Boo, ASCAP; Lobo-VI
	29	8	JUST GIVE ME WHAT YOU THINK IS FAIR—Loon Everette (R. Dean, L. Everette)	愈	75	2	L.J. Dalton, M. Sherrill, B. Sherrill; Algee, BMI; Columbia 18-02847 DON'T WORRY ABOUT ME BABY—Janie Fricke (J. E. Norman) B. Channel, K. Kane, D. Allen; Old Friends/ Duchess/Posey, BMI/Cross Keys.	89	58	9	MY LOVE BELONGS TO YOU—Ronnie Rogers (T. West) R. Rogers; Sister John/Sugar Plum/Mew Keys, BMI; Lifesong 45095
2	27	9	R. Goddin, V.L. Haywood, J. Twill; Window/BMI; RCA 13079 I'M GOIN' HURTIN'—Joe Stampley (R. Baker)	58	60	6	B. Channel, N. Name, D. Ment, Old Friends/Duchess/Fosey, DMI/Cross Neys. ASCAP: Columbia 18-02859 TAKE TIME TO KNOW HER—David Allan Coe (B. Sherrill)	90	77	16	THROUGH THE YEARS—Kenny Rogers (L.B. Richie, Jr.) S. Dorff, M. Panzer; Peso/Swanee Brovo, BMI; Liberty 1444
255		4	J. Dickers; Baray/Mullet, BMI; Epic 14-02791 SLOW HAND—Comway Twitty (C. Twitty, J. Bowen) M. Clark, J. Bettis: Warner-Tamerlane/Flying Dutchman, BMI, Sweet Harmony,	100	64	4	S. Davis; Al Gallico, BMI; Columbia-1802815 I'M SO LONESOME COULD CRY—Jerry Lee Lewis (J. Kennedy)	91	49	9	A THING OR TWO ON MY MIND—Gene Kennedy & Karen Jeglum (G. Kennedy)
26	26	11	ASCAP; Elektra 47443 I FEEL IT WITH YOU—Kieran Kane (J. Bowen)	60	62	6	H. Williams; Rightsong/Fred Rose, BMI; Mercury 76148 (Polygram) I'VE NEVER BEEN TO ME—Charlene (R. Miller, B. Gordy, D. Costa) P. Miller, K. Hirsch; Stone Diamond, BMI; Motown 1611	92	67	11	Door Knob/BMI; Door Knob 82-173 DIAMOND IN THE ROUGH—Karen Taylor (T. Sparks)
275	30	6	K. Kane, R. Kane; Cross Keys/Litton, ASCAP; Elektra 47415 EVERYTIME YOU CROSS MY MIND	血	65	5	P. Miller, N. Hirsch; Stone Diamond, Bmi; Wordwn 1611 ALL MY LOVIN'— Mundo Earwood (M. Tillis, J. Darrell) P. McCartney, J. Lennon; Maclen, BMI; Primero 1002 (Paid)	93	63	18	Bill-Kar/SESAC; Mesa 1111 (MSD) ANOTHER SLEEPLESS NIGHT—Anne Murray (J.E. Norman)
		١,	(You Break My Heart)—Razzy Bailey (B. Montgomery) J. Slate, D. Morrison, L. Keith; House of Gold, BMI RCA-13084	62	72	3	SLIPIN' AND SLIDIN'—Stephanie Winslow (R. Ruff) Penniman, Bocage, Collins, Smith; Venice; Primero 1003 (Paid)	94	91	18	C. Biack, R. Bourke; Chappell, ASCAP; Capitol 5083 BIG CITY—Merle Haggard (M. Haggard, L. Talley)
728	34	4	I DON'T THINK SHE'S IN LOVE ANYMORE—Charley Pride (N. Wilson) K. Robbins; Royalhaven, BMI; RCA 13096	63	66	4	HE'S TAKEN—Lane Brody (M. Lloyd) L Brody: Landers-Whiteside, ASCAP: Liberty 1457				M. Haggard, D. Holloway; Shade Tree, BMI; Epic 14-02686
129	31	7	FORTY AND FADIN'—Ray Price (J. Mundy, B. Moore, K. Tucker, D. Tucker)	64	44	10	I NEVER KNEW THE DEVIL'S EYES WERE	95	92	13	C. Weil, T. Snow; ATV/Mann and Weil/Braintree/Snow, BMI; Liberty 1451
30	11	17	R. Pennington; Millstone, ASCAP/Chevis, BMI; Dimension 1031 A COUNTRY BOY CAN SURVIVE—Hank Williams Jr. (J. Bowen)	歃	71	4	BLUE—Terry Gregory (M. Sherrill) L. Dresser; Easy Listening, Galleon/ ASCAP; Handshake 02736 WASN'T THAT LOVE—Susie Allanson (E. Archard)	96	93	9	HOLED UP IN SOME HONKY TONK—Joe Sun (B. Fisher) D. Dillon, F. Dycus, B. Mevis; Tree, BMI, Golden Opportunity, SESAC/Gid, ASCAP; Elektra 47417
\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\	40	3	H. Williams Jr.; Bocephus, BMI; Elektra/Curb 47257 TIL YOU'RE GONE—Berbara Mandrell (T. Collins) W. Mdridge, T. Brasfield; Rick Hall, ASCAP; MCA 52038	\$66\frac{1}{66}		ESTURY	M. Johnson/H. Shannon; Welbeck/King Coal, BMI; Liberty/Curb 1460 WHEN YOU FALL IN LOVE—Johnny Lee (J.E. Norman)	97	94	16	NEW CUT ROAD—Bobby Bare (R. Crowell) 6. Clark; World Song, ASCAP; Columbia 18-02690
722		5	THE GENERAL LEE—Johnny Cash (J. Cash) T. Bresh, J. Cash; Holy Moley/Jodi Lynn/House of Cash, BMI; Scotti Bros.	\$67		LETTRY	J.S. Sherrill, S. Earle, Sweet Baby, BMI/Music City, Full Moon/Asylum 47444 ARE THE GOOD TIMES REALLY OVER (I Wished A Buck	98	95	10	KEY LARGO—Bertie Higgins (S. Limbo) B. Higgins, S. Limbo; JenLee/Chappell, ASCAP/Lowery, BMI; Kat Family 9-
333	46	3	502803 (Epic) ANY DAY NOW—Ronnie Milsap (R. Milsap, T. Collins)				Was Still Silver)—Merle Haggard (M. Haggard, L. Talley) M. Haggard, Shade Tree, BMI; Epic 14-2894	99	55	6	17 I COULD SEE YOU TONIGHT—Kippi Brannon (M. Collie)
7340		5	Bacharach, Hillard; Intersong, ASCAP; RCA 13216 WOULD YOU CATCH A	68	69	4	LONELY HEARTS—Younger Bros. (R. Chancey) S. Davis; Dick James, BMI; MCA 52030	100	81	3	C.E. Howard Jr.; Jeffrey's Rainbow Music, BMI; MCA 52023 BACK IN MY BABY'S ARMS—Vince And Diane Hatfield (C. McCoy)
			FALLING STAR—John Anderson (F. Jones, J. Anderson) B. Braddock; Tree, BMI; Warner Bros. 50043	69	70	4	NO WAY OUT—Johnny Paycheck (B. Sherrill) J. Paycheck; Algee, BMI; Epic 1402817	100	01	.,	K. Fleming, D. Morgan; Hall-Clement, BMI; Soundwaves 4668 (MSD)

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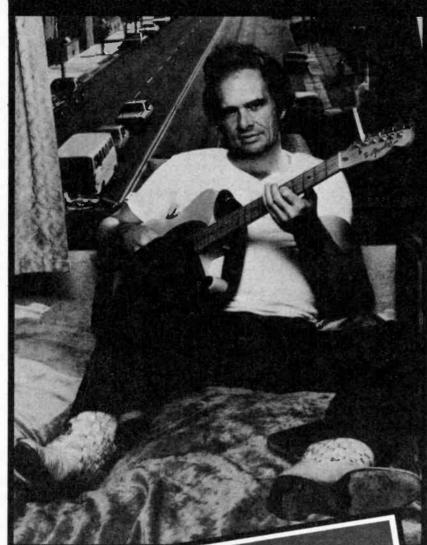
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HAGGARD



TOP
MALE VOCALIST
OF THE YEAR

Dear Merle and Ricky,

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Country



FRIENDLY RIVALS—Members of RCA's Alabama and MCA's Oak Ridge Boys intermingle backstage at the 17th annual Academy of Country Music Awards at Knott's Berry Farm in California. The Oaks won for record of the year; Alabama for album of the year, top vocal goup and entertainer of the year. Pictured from left are: Randy Owen (Alabama), Richard Sterban (Oaks), Mark Herndon (Alabama), Duane Allen (Oaks), Teddy Gentry (Alabama), Joe Bonsall and William Golden (Oaks) and Jeff Cook (Alabama)

Music City News Nominees Set Robbins, Mandrell, Statler Bros. Lead List Of Bidders

NASHVILLE-Once NASHVILLE-Once again, Marty Robbins, Barbara Mandrell and the Statler Brothers emerge as the dominant trio scoring the most nominations for the upcoming 16th annual Music City News Country Awards, scheduled to air live June 7 from the Grand Ole Opry House.

Interestingly, Robbins' tally emphasizes the fan-voted nature of these particular awards-although he has not had a top 40 country chart record within the past year, he is vy-ing for honors in no fewer than five categories (down two from last year): male vocalist, musician, comedy act, album (for "The Legend") and single of the year (for "Tearand single of the year (for drops In My Heart"). Additionally, the Marty Robbins Band is up for band of the year honors, while his singers, the Marty Robbins Trio, have been nominated for vocal group of the year.

Mandrell's nominations parallel the results of last year's awards show, when she was named female vocalist and musician of the year, her television series scored in the tv category, and she pulled off her first victory by winning comedy act honors with her sisters, Louise and Ir-

Other Mandrell nominations in-

clude single record of the year for "I Was Country When Country Wasn't Cool," and duet of the year with George Jones, who joined her for the final chorus of the song. Her backup group, the Do-Rites, are among the top five nominees for band of the year. Besides her tv series' nomination as country music tv show, Mandrell also earned a nomination for the Krofft Puppets, regulars on the former NBC program, in the comedy act category.

Close behind Mandrell and Rob-

bins in total number of nominations are the Statler Brothers with five, George Jones and the Oak Ridge Boys with four each. Coincidentally, singer T. G. Sheppard is a finalist in the male vocalist and most promising male vocalist of the year categories.

Here is a complete list of nomi-

nees:
Female vocalist: Barbara Mandrell, Anne Murray, Emmylou Harris, Loretta Lynn, Janie

Male vocalist: George Jones, T. G. Sheppard,

Marty Robbins, Conway Twitty, Don Williams.

Most promising female vocalist: Rosanne Cash, Shelly West, Terri Gibbs, Juice Newton,

Most promising male vocalist: Ronnie McDowell, T. G. Sheppard, Ricky Skaggs, Johnny Lee, John Schneider

Duet: David Frizzell & Shelly West, George Jones & Barbara Mandrell, Louise Mandrell & R. C. Bannon, Conway Twitty & Loretta Lynn, Don Williams & Emmylou Harris.

Vocal group: Alabama, Larry Gatlin and the Gatlin Brothers Band, the Oak Ridge Boys, the Statler Brothers, Marty Robbins Trio.

Musician: Chet Atkins, Roy Clark, Mickey Gilley, Barbara Mandrell, Marty Robbins.

Band: Alabama, the Oak Ridge Boys Band, the Marty Robbins Band, the Do-Rites, the Statler Brothers' Cowboy Symphony Orchestra.

Country music tv show: "Austin City Limits,"

"Loretta Lynn: The Lady, The Legend," "Bar-bara Mandrell and the Mandrell Sisters," "PBS" Live At The Grand Ole Opry," "An Evening With The Statler Brothers."

Gospel act: the Plackwood Brothers, Tennessee Ernie Ford, the Hee-Haw Gospel Quartet, Cristy Lane, B. J. Thomas.

Comedy act: the Krofft Puppets, the Mandrell Sisters, Marty Robbins, the Statler Brothers,

Bluegrass act: Emmylou Harris' Hot Band, Wendy Holcombe & Buck Trent, Bill Monroe, Ricky Skaggs, the Smokey Mountain Boys.

Album: "Fancy Free" (the Oak Ridge Boys); "Feels So Right" (Alabama); "Still The Same OI' Me" (George Jones); "The Legend" (Marty Rob-bins); "Years Ago" (the Statler Brothers).

Single: "Elvira" (the Oak Ridge Boys); "I Was Country When Country Wasn't Cool" (Barbara Mandrell); "Still Doin' Time" (George Jones); "Teardrops In My Heart" (Marty Robbins);
"Tight Fittin' Jeans" (Conway Twitty).

Reed To Guest At Statler Fest

NASHVILLE-Jerry Reed will be the featured guest performer when the Statler Brothers hold their 13th annual "Happy Birthday U.S.A." celebration July 4-5 in Staunton, Va. Last year's festivities drew more than 60,000 fans from 34 states and seven foreign countries to the event. Reed and the Statlers will do a finale show at 8 p.m. of the closing eve-

For The Record

NASHVILLE-In the "Numero Uno" picture of Ricky Skaggs receiving a No. 1 cake from CBS Nashville executives (Billboard, May 8), the correct title of Skaggs' chart-topping single should have been "Crying My Heart Out Over You."

Arbitron Radio Study Is Key CMA Focus

• Continued from page 3

alty amendment on video and audio tape sales. Lobbvists Jim Free and Liz Robbins met with the committee at the board meeting to provide new information on the status of the Congressional bill.

The promotion committee, under the direction of Bob Sherwood, proposed the idea of adopting a new slogan that could be used to promote country music generically.

The CMA's International Show, which will be presented June 8 during Fan Fare, may travel to the World's Fair in Knoxville the following day, according to Ralph Peer, chairman for the international committee. Peer noted that subcommittee members Stan Moress and Bruce Lundvall are coordinating the CMA show to be presented at the Montreux Festival July 15 in Eu-

Frances Preston's planning and development committee is working on a calendar of events for the CMA's upcoming 25th anniversary next year, with more details slated for the July board meeting.

The DJ committee announced its decision to rely on Arbitron's market rankings to determine proper market rankings for CMA's annual DJ

awards balloting.

The artist/DJ tape session committee, spearheaded by Joe Galante, has established new criteria for artists' participation in the DJ Week tape sessions. This year's sessions will be moved to Tuesday of convention week, and artists wishing to participate must have logged at least one charted record during a specific eligibility period, be a member of the Grand Ole Opry, or be considered on an individual basis by the committee.

The public relations committee is vorking on developing a new CMA informational brochure with a streamlined membership application. Chairman Dick McCullough also reported that the committee is planning a pr campaign for next year's CMA anniversary celebra-

With the demise of the annual Fan Fair softball tournament, a new round of games is being planned for June 12 featuring teams of celebrities competing in special sports categories at Vanderbilt Stadium.

Also announced were the new dates of July 15-17 for the third quarterly board meeting in Wheeling, W. Va. Dates and locations for 1983 board meetings are Los Angeles, Feb. 1-3; Houston, April 19-21; and Toronto, July 12-14.

In conjunction with the board meeting, the CMA and WKHK-FM hosted a luncheon show for 350 key advertising and media executives at the Waldorf Astoria Hotel with guests Barbara Mandrell, Larry Gatlin and Ronnie Milsap perform-

ing.
Ron Kaatz, senior vice president/ director of media resources and research for J. Walter Thompson, spoke to the board during the sessions about the growing cable/satellite programming field. And Joe Cohen, NARM's executive vice president, gave a report on NARM's "Gift Of Music" promotion at the retailing level.

Nashvillian Is Winner Of First Wrangler Starsearch

NASHVILLE-After a year of talent auditions and contests in 47 states, among 30,000 acts involving more than 165,000 people, the Wrangler Country Starsearch con-cluded March 28 at Nashville's Grand Ole Opry House with Denise Price of Nashville winning the first prize of \$50,000, a one-year recording contract with Dimension Records and booking with the Shorty

Lavender Agency.

The second prize of \$15,000 went to the Knight Brothers, of Mt. Airy, Md., and Danny Byrd, of Blue Springs, Mo., won the \$10,000 third

Seven other finalists include Jessie Daniels, Ft. Lauderdale; Harold Dean, Bainbridge, Ga.; the Drew Brothers, Troutville, Va.; Telia Summy, Tulsa; the Country Sunshine Band, Raceland, La.; Tamara Comstock, Arlington, Tex.; and the Younger Brothers of Leola, Penn.

Forty-nine state finalists (Florida and Texas divided competition and selected winners from two regions of each state) arrived in Nashville early in the week for three days of rehearsals and elimination judging. The finalists were announced at the start of Wednesday's show, and the 10 acts then performed for the au-

The show was produced by Dailey Enterprises and taped for an August broadcast by Bentley Syndication. Dennis Weaver hosted the event, performing one his own songs, and there were performances by Jerry Reed, Mel Tillis, T.G. Sheppard and Connie Cato and Roy Acuff.

This first annual Starsearch was initially developed by Bill Starnes, a Beaumont, Tex., club owner-operator, who reportedly was inspired by the response to talent contests in his club. Wrangler got the cooperation of 278 country radio stations around the country in attracting talent to the state contests. Judges for the final contest in Nashville included record label executives, producers, managers, agents and celebrities.

CHICKEN **PICKIN' HITS**

NASHVILLE-Nearly 400 country radio stations are expected to participate in the 1982 Kentucky Fried Chicken National Country Music Songwriting Contest, the sixth such competition the fast-foods firm has sponsored. Last year's event drew more than 30,000 entries.

The contest is open to amateur songwriters sending a cassette (one original song per tape) and accompanying lyric sheet to local sponsoring radio stations or directly to Kentucky Fried Chicken Country Music Songwriting Contest, P.O. Box 1014, Tinley Park, Ill. 60477. Deadline is July 2.

The two winning compositions will be recorded on a special 45 edition by Brenda Lee, who also chose "Only When I Laugh," written by last year's winner Bill Price, for inclusion on her current MCA album.

BOBBY MACKEY DISK Moon Shine 45 Gets Pepsi Tie-In

NASHVILLE-Country radio stations in 25 key markets may be receiving more than their usual crates of vending machine soft drinks if Moon Shine Records is successful in launching a tie-in between local Pepsi bottlers and

his label's new single, "Pepsi

"Pepsi Man," a novelty workingman's anthem written by an unemployed air traffic controller who lost his job during the 1980 union strike, is the first release by Bobby Mackey on Moon Shine. Moon Shine's president, Andy Di Martino, has presented the record to the Pepsi Corp. for use in its 1982 "Pepsi Challenge"

and Mackey himself is scheduled to perform at a number of the rallies.

Di Martino is contacting area distributors for Pepsi to link up local promotions with radio stations; to launch the record, he had a regular Pepsi route man hand-deliver the single to WUBE-FM in Cincinnati along

with cases of Pepsi.
Initially, Moon Shine is pressing 5,000 singles. It's also supporting the campaign through label advertising to promote Mackey, a Cincinnati entertainer who hosts a weekly country radio show on WUBE and frequently appears at his own nightclub sales rallies around the country, there. KIP KIRBY

MAY 15,

1982

BILLBOARD

Survey For Week Ending 5/15/82

Billboard® i

Country

Three Festivals Scheduled For Quiet Valley

KERRVILLE, Tex.—Austin promoter Rod Kennedy has scheduled three major outdoor musical festivals this summer and fall at Quiet Valley Ranch, a 50-acre entertainment complex.

The eleventh annual Kerrville Folk Festival will be held over two consecutive weekends, May 27-31 and June 4-6. The ninth annual Kerrville Bluegrass Festival is slated for Sept. 2-5, and the fifth annual 12 Great Hours Of Kerrville show will run from 2 p.m. to 2 a.m. on Oct. 2.

An estimated 34 performers, most of them Texas songwriters, will be featured in the nine concerts that comprise the folk festival. A harmonica-playing contest and a concert spotlighting the winning en-trants of the New Folk Concert series will cap the festival.

During the bluegrass festival, there will be contests with cash prizes for the best bluegrass band, the best bluegrass banjo player and the best mandolin player.

The non-profit Kerrville Music

Foundation will record the folk festival concerts for album sales under a \$16,000 grant from the Dr. Charles W. Crowe Memorial Foundation. Albums for the 1977, 1978 and 1979 events will be on sale this year for \$6 each. Proceeds will go back to the Growe foundation to fund subsequent recording projects.

Artists on these albums include Bill & Bonnie Hearne, Steve Fromholz, Milton Carroll, Carolyn Hestar, Townes Van Zandt, Tom Pax-Hardin & Russell, Dan McCrimmen, Butch Hancock, John Vandiver, B. W. Stevenson, Mother of Pearl, Joe Ely, Rich Beresford, Frummox, Alvin Crow, Kevin Harcher & Ken Brothers, Buck White & Guy Clark, Eric Taylor & Nanci Griffith, David Amram, Gibson & Camp, Gary P. Nunn, Louis Real & Cactus Rose, Ray Wylie Hubbard, Lindsay Haisley, Shake Russell-Dana Cooper Band, Jimmy Driftwood, Jime Ritchey & Be Jae Fleming, the Mercy River Boys and Peter

Information on the festivals and the foundation is available from P.O. Box 1466, Kerrville, Tex. 78028



RC AND ME—RC Bannon, left, and Louise Mandrell, visit KPLX-FM/KLIF-AM studios in Dallas-Ft. Worth during the duo's recent promo tour for their "Me and My RC" RCA album. Looking on are Mike McBride, music director, KPLX, and Danny McDuff, program director. KLIF.

MANDRELL-BANNON TIE-IN

RCA, RC In Joint Promo

NASHVILLE-The media visibility of Louise Mandrell and R.C. Bannon is the focal point for a joint merchandising effort sponsored by RCA with RC Cola and the Gillette Corp. to spotlight the duo's "Me And My RC" LP.

The RCA/RC Cola campaign is based on a geographical marketing strategy initiated on the West Coast, where RC Cola distributing is using bottleneckers and carton stuffers on its soft drink packaging. The bottleneckers and stuffers are self-liquidating coupons offering consumers a discount on the "Me And My RCA" album redeemable through RCA's mail order service. Discounts are also offered on future purchases of RC Cola containing the carton stuffers.

The same campaign kicked off in Tennessee and Kentucky, but with the utilization of local record stores instead of mail order service. This regional effort offers the album and the cola in joint display in both retail record shops and grocery/convenience stores. The promotion is slated for the Dallas market as well.

RCA and RC Cola are sponsoring co-op radio time buys and print ads in markets where the promotion is underway as part of the cross-merchandising ploy.

Mandrell's current 30-second tv

spots for Gillette's White Rain hair spray product are the spring-offs for a contest giveaway titled "White Rain Music Sweepstakes." The contest launches with a half-page freestanding newspaper insert featuring Mandrell playing fiddle and includes a coupon for a discount on White Rain hair spray, along with contest details. The grand prize is a trip to Hollywood for two and \$10,000. In conjunction with RCA, fourth prize is 1,000 autographed "Me And My RC" albums. As in the RC Cola campaign, Gillette and RCA are coordinating point-of-purchase display materials including shelf takers and riser cards.

Joe Galante, RCA Nashville's marketing vice president, notes that sales of "Me And My RC" are now more than 100,000 units and the campaign is geared toward expanding the duo's image together and separately. Underscoring this attempt, RCA is releasing a double-sided single from the LP succeeding their previous solo numbers. The new single features two duets emphasizing the pair's personal status: "Our Wedding Band" is backed with "Just Married."

12-INCH EP

NASHVILLE-Capitol Records has shipped what is believed to be dio EP to be used by a major: a three-sided disk on artist Russell by the label's national country promotion director Gerrie McDowell to support Smith's new self-titled album, it is being sent to approximately 800 country AM and FM staradio since MCA shipped its 12-inch promotional EP on Bill Anderson's Any Longer," in 1978.

The plain-jacketed EP contains
"What I Learned From Loving You," Smith's first single for Capitol through its distribution pact with Muscle Shoals Sound, The single will also be released in regular seven-inch configuration within the next three weeks. The EP contains two other Smith tunes from the LP, "Someday We Will" and "Your

sampler project is now in the works

FROM CAPITOL

only the second 12-inch country ra-Smith. A promotional tool devised tions. It is the first such project for Capitol, and the first sent to country country disco single, "I Can't Wait

McDowell says that a second EP on Juice Newton, a selection which will feature primarily country material from Newton's newest album.

tot Country LP Chart Week Week Week ¥ 88 TITLE Weeks Artist, Label & Number Artist, Label & Number Last THIS. 134 1 MOUNTAIN MUSIC * 50 INSIDE AND OUT 2 8 2 ALWAYS ON MY MIND 41 33 I AM WHAT I AM 85 3 3 10 BLACK ON BLACK 42 41 10 GIVIN' HERSELF AWAY 女 4 15 FINALLY 由 419 **GARY MORRIS** Gary Morris, Warner Bros. BSK 3658 WAITIN' FOR THE SUN TO SHINE Û 5 28 GREATEST HITS ▲ Waylon Jennings, RCA AAL1-3378 44 46 159 Ricky Skaggs, Epic FE 37193 7 12 BOBBIE SUE 45 47 34 HOLLYWOOD, TENNESSEE SOUTHERN COMFORT Conway Twitty, Elektra El 60 7 8 14 46 44 60 SEVEN YEAR ACHE THE DAVID FRIZZELL AND SHELLY WEST ALBUM 9 14 R 47 45 NIGHT AFTER NIGHT 女 11 7 WINDOWS The Charlie Daniels Band, Epic FE 37694 血 52 67 ROWDY Hank Williams Jr., Elektra/Curb 6E 330 10 61 FEELS SO RIGHT A 10 49 48 11 KIERAN KANE 金 16 4 HIGH NOTES Hank Williams, Jr., Elektra/Curb E1-60100 (Elektra) 40 50 THE NEW SOUTH Hank Williams, Jr., Elektra/Curb 5E-539 13 12 12 FEELIN' RIGHT 54 CIMARRON 企 51 15 6 22 THE DUKES OF HAZZARD Emmylou Harris, Warner Bros. BSK 3603 Various Artists, Scotti Bros. FZ 37712 (CBS) 仚 金 23 HEART BREAK EXPRESS 57 39 YOU DON'T KNOW ME GREATEST HITS ▲ Ronnie Milsap, RCA AAL1 3772 15 6 24 STILL THE SAME OLE ME 53 54 83 16 13 27 **BIG CITY** ME AND MY R.C. Louise Mandrell & R.C. Bannor RCA AHL1 4059 54 43 12 erle Haggard, Epic FE 37593 金 20 LISTEN TO THE RADIO 55 56 11 I LIE SEASONS OF THE HEART 血 18 8 Loretta Lynn, MCA 5293 56 58 85 GREATEST HITS ▲ Anne Murray, Capitol S00 12110 血 CHARLIE SINGS EVERYBODY'S CHOICE 19 5 GREATEST HITS Charley Pride, RCA AHL1 4151 57 53 17 34 GREATEST HITS 20 58 55 131 THE BEST OF Willie Nelson, Columbia KC2 37542 EDDIE RABBITT & Elektra 6E 235 21 THE SURVIVORS THERE'S NO GETTING OVER ME ● Johnny Cash, Jerry Lee Lewis and Carl Perkins, Columbia FC 37961 59 60 36 22 22 37 THE PRESSURE IS ON . nie Milsap, RCA AHL1 4060 60 NEJ CHTY AMAZING GRACE Elektra/Curb 5E 535 25 3 WHEN WE WERE BOYS 61 63 131 WHISKEY BENT AND HELL BOUND 14 24 44 YEARS AGO Hank Williams Jr., Elektra/Curb 6€-237 The Statler Brothers Mercury SRM 16002 HORIZON ▲ Eddie Rabbitt, Elektra 6E-276 62 62 96 26 49 FANCY FREE A The Oak Ridge Boys, MCA 5209 25 血 63 16 ONE TO ONE GREATEST HITS A The Oak Ridge Boys, MCA 5150 80 26 24 由 71 LOVIN HER WAS EASIER LAST TRAIN TO HEAVEN 27 27 Boxcar Willie, Ma 73001 (Capitol) 67 34 **FAMILY TRADITION** 31 2 28 BUSTED Hank Williams Jr., Elektra/Curb 6E 194 lee, MCA 5310 29 30 MY HOME'S IN 66 61 210 STARDUST A ALABAMA Alabama, RCA AHL1-3644 Columbia IC 35305 67 66 22 GREATEST HITS GREATEST HITS A 30 28 82 Jim Reeves & Patsy Cline, RCA AHL1 4127 31 32 60 JUICE A 68 neu Entry **BLUEGRASS SPECTACULAR** ice Newton, Capitol ST 12136 32 34 38 STEP BY STEP Eddie Rabbitt. Elektra 5F 532 69 59 I AIN'T HONKY TONKIN NO MORE 38 33 STRAIT COUNTRY oe Sun. Elektra E1 60010 64 WITH LOVE 70 42 血 35 28 DESPERATE DREAMS MCA 5213 35 42 71 LIVE BET YOUR HEART ON ME Tanya Tucker, MCA 5299 Johnny Lee, Full Moon/Asy 5E 541 CARRYIN' ON THE FAMILY NAMES 72 73 36 36 AIN'T GOT NOTHIN' TO LOSE David Frizzell & Shelly West Warner Bros. BSK 3555 Bohby Bare Columbia FC 37719 37 37 WHEN A MAN LOVES A 72 5 73 51 SURROUND ME WITH LOVE Charty McClain, Epic FE 37108 WOMAN 38 39 3 ITS A LONG WAY TO 65 74 ONE NIGHT STAND DAYTONA Mel Titlis, Elektra E1-60016 Hank Williams, J 5E-538 (Elektra) 39 29 45 SHARE YOUR LOVE A

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ESPECIALLY FOR YOU

New On The Charts



PAUL OVERSTREET "Beautiful Baby" - 🏠

Paul Overstreet has been active professionally in country music since 1973, when he moved to Nashville, formed a band, wrote songs with Stella Parton and sang studio demos with Dolly Parton. But his performance credits began when he won a talent contest at age 12, signing "Teen Angel."

Born in Newton, Miss., and raised on the bayou in Van Cleve, Overstreet got turned on to music as a teenager listening to Elvis Presley and Creedence Clearwater Revival At 17, he made a record for a Little Rock, Ark., custom label, which sold it through that state's Check-A-Sack The real break, however, came in

the late '70s, when he stopped all road work to concentrate on songwriting. This paid off with some of his songs being cut by Dr. Hook, Eddie Rabbit, George Jones, Brenda Lee, Stella Parton and others, He penned Jones' current chart hit, "Same Ole Me."

Producer Ron Haffkine became acquainted with Overstreet on some of the Dr. Hook projects, and put him in the studio last summer record this single, and the "Paul Overstreet" LP on RCA.

Overstreet can be contacted through RCA Records, New York.

This feature is designed to spotlight

acts making their debut on Billboard's Hot Country Singles and Hot Country LP charts.

Country

Reed Returns Via Hot LP

NASHVILLE — Although making movies boosted his household popularity, Jerry Reed says it nearly turned into a two-edge sword by detouring him from his music career.

Reed, a two-time Grammy and CMA instrumentalist of the year winner, has put his Hollywood career indefinitely on hold while he concentrates on touring and promoting his latest album, "The, Man With The Golden Thumb." After six films (including the enormously successful "Smokey and the Bandit") and a tv series pilot ("Concrete Cowboys"), he admits the decision wasn't an easy one, but one that he feels will pay off in increased chart strength.

"I'd always considered myself a seat of the pants guitarist," says Reed, shrugging off his instrumental acclaim. "I felt inadequate—I didn't know scales, I didn't know theory, I didn't understand what being a producer was all about."

Reed decided to take time off nearly a year and a half, in fact, in which he says he studied guitar incessantly, struggling to master what he calls "the details I never bothered with before."

It was RCA Nashville vice president Jerry Bradley who suggested that Reed team up with producer Rick Hall. Although Reed knew Hall from numerous Muscle Shoals sessions together when he was a studio guitarist, he had been co-producing himself with Nashville-based producers for several albums, "I had gotten tired," Reed admits. "It got to the point where it wasn't fun even making records."

Since the completion and release of "The Man With The Golden Thumb," an album with fewer novelty numbers and more serious material, Reed and Hall have been on a cross-country radio promotional tour that has included interviews in nearly all major markets across the U.S. Reed has also guested on shows such as "Good Morning America" and "Tonight Show" to perform material from the new LP.

Now, with a seven-piece group behind him, the Thompson Station Congregation, Reed is prepared to return to full-time live performing while his film carrer takes a back burner. He has re-signed with Sonny Neal of the William Morris Agency in Nashville and plans to work a circuit of fairs, rodeos and club dates through the fall.

"I'll make movies again eventually," Reed says. "But for now, I'm making up for lost time with my music."

KIP KIRBY

Chart Fax

Willie Nelson in Top Two Spots

By ROBYN WELLS

NEW YORK—Columbia's Wiflie Nelson becomes the first country artist in 1982 to keep a song in the No. I spot for more than one week, as "Always On My Mind" lingers at the summit for the second week in a row.

The tune also becomes Nelson's third solo effort to retain the premier country position for more than one week. His first chart-topper, "Blue Eyes Crying In The Rain," remained in the top spot for two weeks in 1975, while "My Heroes Have Always Been Cowboys" stayed at the summit for two weeks in 1980.

Two of Nelson's duets with Waylon Jennings—"Good Hearted Woman" and "Mammas Don't Let Your Babies Grow Up To Be Cowboys"/"I Can Get Off On You" stayed at No. 1 for more than one week. The former tune held the top spot for three weeks in 1976, while the latter release remained at the summit for four weeks in 1978. The pair may have a chance to improve its record as the current outing, "Just To Satisfy You," moves to superstarred two this week.

Although "Always On My Mind" is the 18th No. 1 country single so far this year, an amazing 27 tunes had made their way to the top spot for one week apiece in 1981 before Alabama's "Feels So Right" managed to cling to the summit for two weeks. However, during every other year in the past decade, at least one single has retained the top spot for multiple weeks sometime in the first quarter.

Strait Finish: George Strait's

third MCA single, "If You're Thinking You Want A Stranger," appears to have peaked at three, his best showing to date. His debut release, "Unwound," topped out at six, while his followup tune, "Down And Out," reached 17.

Sheppard Shot: T.G. Sheppard shoots to superstarred four on the singles chart this week with "Finally." His similarly-titled album holds the same spot on the LP chart.

Tribute Time: Dave Rowland makes his Sugar-less debut with "Natalie"/"Why Didn't I Think Of That." The single's A-side is a tribute to actress Natalie Wood, penned by Dean Dillon, Gary Stewart and Tanya Tucker. Stewart and Dillon's first duet, "Brotherly Love," glides to starred 43.

Nashville Scene

By KIP KIRBY

Thoughts On The 17th Annual Academy Of Country Music Awards Show: From where we sat, this year's televised ACM program seemed noticeably more professional than in previous years, almost as if a decision had been made to cut out the gaudy Hollywood aspects of the staging and get down to the business of showcasing the awards themselves. There were no unnecessary production numbers, few gratuitous movie stars as presenters (though Charo, who could easily win her own award as "Most Ubiquitous

TV Guest On Any Network," was on board), and more emphasis on the individual presentations. It was difficult to see

It was difficult to see
Earl Thomas Conley, Eddy
Raven and Lee Greenwood
lose out in the most promising male vocalist cate-

gory—but who could argue with the triumph of Ricky Skaggs, an artist who is singlehandedly re-

storing the roots of country music to radio play-

Nor is there room for argument in the selection of **Alabama** as either vocal group or entertainer of the year winners: in only two years on the concert trail, this high-spirited foursome has consistently built top-grossing box office receipts, ticket sellouts in a matter of only hours, and a string of gold and platinum records

It was encouraging to see a pioneer like **Leo Fender** (affectionately known as "the father of the solid-body electric guitar") honored so sincerely by a national music organization, and it was a pleasant fillip having **Rex Allen Jr.** appear on stage singing a cowboy number with his legendary dad ... **Dottie West** made the American flag (all of them) look very moving during her emotional "American Trilogy" solo, with patriotism elevated into its own brief tv spotlight... And someone at the Academy also gets credit for the extra touch of letting Dottie see her new

granddaughter, Tess Marie, for the first time via specially-filmed footage. By the time daughter Shelly and husband Allen Frizzell had finished their speech and shown the baby to everyone in the viewing audience, West was starting to wipe tears from her eyes. (She'd been booked in Nevada for a concert engagement and had been unable to fly out to see the new arrival when Shelly gave birth.)

Freddy Fender's taped tribute to Leo Fender (a routine which revolved around their common last name, which the singer claims he stole form one of Fender's guitars) was a light-hearted scene stealer . . . On the other hand, no scenes were stolen by actress Charlene Tilton, whose high-pitched giggling fits had husband Johnny Lee looking faintly embarrassed during their cue-card reading stint.

All in all, however, this year's Academy of Country Music Awards rewarded a fine lineup of talent and reflected the efforts of those who worked hard to make the show stand on its own

She didn't win, but Wrangler Starsearch contestant Gail Zeiler managed to turn her trip to Nashville for the competition into a round of personal showcases. Zeiler played with her band at the Sutler one evening, then performed an acoustic set by herself opening for the Rangers at the Exit/In another night. Her husky-throated assurance and audience appeal had more than one industry member wondering how such obvious talent got overlooked by the Wrangler judges; and makes her effort to shop a label deal all the more promising.

Scene received a letter last week from Burrito Brother member John Beland discussing the group's road campaign to whip up support to have Lefty Frizzell voted into the CMA's Hall of Fame. Said Beland: "There is only a month left before the CMA's nominating committee makes its choice, and those who believe in Lefty are going to have to go to bat with letters and phone calls to the CMA. It all helpans to his fame."

calls to the CMA . . . It all belongs to his fans."

As a result of a mention in this column several months ago describing the Burritos' campaign, Beland was contacted by Lois Frizzell, Lefty's daughter, who still has a collection of tapes never before released by her dad. When the Burritos played Billy Bob's Texas not long ago, Lois paid a visit to their show and joined them onstage to sing "That's The Way Love Goes" with Gib and John, Later, Lefty's widow Alice Frizzell (who is now ill with cancer), presented Beland with an unfinished song of her late husband's, entitled "My Abandoned Heart," with permission for the Burritos to finish and record the tune themselves. (They plan to do so for their very next LP.) Since then, the Burritos have negotiated a singles deal for Lois Frizzell with the Curb label and plan to bring her to Nashville to reconstruct tracks on a duet tape she made with Lefty.

"I believe there's a place for Lois Frizzell on radio," says John Beland. "She's a cross between Janie Fricke and Lefty—warm, feminine and distinctly country. If her single catches on, we hope to produce an album on her."

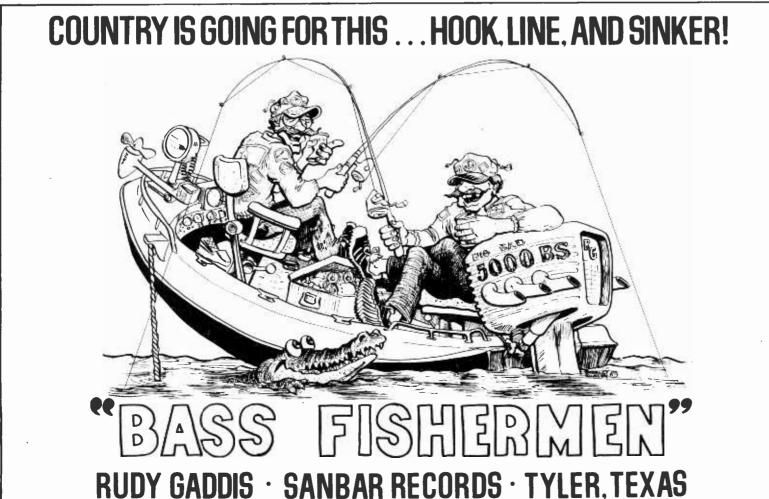
Carolina Jamboree Sets Talent

2------

SURFSIDE BEACH, S.C. — Twenty-one acts have been slated for the second annual Carolina Country Jamboree, July 10-11.

Among the acts are Hank Williams Jr., the Kendalls, Don King, Lee Greenwood, Ray Stevens, Gail Davies, Memphis, Tompall and the Glaser Brothers, John Conlee, Loretta Lynn, Ed Bruce, Margo Smith, Jan Howard, Bandana, Bill Anderson, Leon Everette, Jimmy C. Newman, Jimmy Dickens, O. B. McClinton, Jeannie C. Riley and Lee Green-

Tickets are \$35 for two days and \$19 for one



General News

ARC's SECOND NO. 1

Deniece Williams Single Is A Bona Fide 'Miracle'

LOS ANGELES-Good things come to those who wait. And for Teddy Randazzo, Lou Stallman and Bob Weinstein, it's been a long wait indeed-17 years, to be exact-since they wrote a little tune called "It's Gonna Take A Miracle." The song was a moderate hit in 1965 for the Royalettes and also bubbled under in '72 for Laura Nyro, but has taken all this time to become a bona fide

Deniece Williams' version of "Miracle" jumps to No. 1 r&b and number 22 pop this week, surpassing 1976's "Free" as her biggest solo hit to date. Williams' biggest overall hit remains "Too Much, Too Little, Too Late," her 1978 duet with Johnny Mathis which reached No. 1 pop and r&b

It had been a long wait, too, for the record's producer, Thom Bell, who this week collects his first No. 1 r&b hit since 1976's "The Rubberband Man," his sixth and last chart

topper with the Spinners. Bell also had number two r&b hits with the Delphonics (1968's "La-La Means I Love You") and the Stylistics (1972's "Betcha By Golly, Wow").

"Miracle" is ARC/Columbia's second No. 1 r&b hit so far this year, following Earth, Wind & Fire's "Let's Groove," which topped the charts for eight weeks. ARC's only previous topper was EWF's "September" in early '79.

Among the stations reporting the record at No. 1 this week are WKTU-FM in New York and WESL-AM in St. Louis. The tune is also top three at KDAY-AM in L.A., WXLO-FM in New York, WDRQ-FM in Detroit, WBOK-AM in New Orleans, KATZ-AM in St. Louis, KPRS-FM in Kansas City, Mo., WKWM-AM in Grand Rapids, KAPE-AM in San Antonio, WPAL-AM in Charleston, WATV-AM in Birmingham and WPEG-FM in **PAUL GREIN**

The Rhythm & The Blues

"We went in to cut a demo tape track and a scratch vocal in an effort to make a deal," recalls Bethel. "But on that first take you could hear it was a hit, and we didn't cut another. All my peers in the industry agreed with me and some wanted to sign the record up. But that was all I needed to know to make the gamble worthwhile. I felt I could do everything they could in terms of promotion.'

Bethel, whose record industry career began in 1969 with Epic, previously had owned his own D.C. International Records and was a partner with Logan Westbrooks at Source Records. The Valentines were on the roster of that now defunct MCA-distributed label.

To promote the monetary angle of "Money's Too Tight," Bethel got \$750 worth of \$2 bills for distribution to radio and retail personnel along with a promotional 12-inch. "Hey man, isn't it all about money," he says with a smile. * * *

Atlanta Artists Inc., headed by Cameo leader and producer Larry Blackmon, has just signed a production deal with MCA Records. Blackmon and company will bring three acts to MCA, yet to be announced. Blackmon recently produced two songs on Charles Earland's "Jam" LP on Columbia. He also did one album on a Florida group, Mantra, for PolyGram. In addition, Cameo just taped three songs for inclusion on a Lou Rawls Special being sponsored by Anheuser-Busch.

* * * This summer Stevie Wonder's genius may not only sell records for Motown, but also direct black sales

Black One-Stop

• Continued from page 19

would bring my clients to them, and the one-stops would charge them higher prices and try to drive them out of business. It was happening anyway in recent years.

'In fact, the poor economy slowed the process down, because it favored operations that have small overheads, like mom and pop stores. The stores you see filing bankruptcy are usually bigger ones that have expanded too fast."

in Paul McCartney's direction. Already their duet "Ebony & Ivory" has yielded a top 10 single from McCartney's "Tug Of War" album. But for dancers, "What's That You're Doing," a second Wonder-McCartney collaboration, is the real gem: a strong, funky groove song powered by McCartney's surprisingly in-the-pocket drumming and bass playing, and Wonder's key-boards. It is already picking up airplay on major black stations and may be this summer's biggest white crossover record, probably selling a great many McCartney albums to

Short Stuff: Artways International, a consulting firm specializing in tour operations, concert production, and artist development, has been established by J.R. Smalling and Wayne Garfield. Smalling has been tour manager for Parliament, Bootsy, Cameo, and a number of rock acts. Garfield is a songwriter (Candi Staton's "When You Wake Up Tomorrow") and helped found the Institute of New Cinema Artists' recording industry training program. ... Soul magazine just celebrated its 15th anniversary in April and inaugurated a new pull-out supplement, 21st Century, about black entertainment in Los Angeles. Phyllis Hyman will appear in Bob Hope's next NBC special May 25.

studio time donated by sponsoring Nashville recording facilities, as well as a year's free membership in the Nashville Music Assn. Honorary chairperson for the event is attorney David Franklin of Atlanta, who manages Bryson and Roberta Flack. Co-chairpersons include James Bullard, Word Records, Bill Haywood, PolyGram; George Ware, Black Music Assn.; Buddy Huey, vice president/general manager of Priority Records; and Karen Harwood, WVOL-AM. "We're asking for members of the black music industry-from record label executives right on down to artists and their managers-to support this project," explains Moses Dillard, president of the Dillard Music Group in Nashville and NMA black music committee chairperson. "The long-range objective of

Bryson, Hawkins

NASHVILLE-Peabo Bryson and

Edwin Hawkins have been named

hosts for the finals of SummerSoul

'82, a national black music talent

search now underway by the Nash-

Bryson will MC the contemporary black music finals June 25, while

Hawkins will handle the black gos-

pel competition finals June 26. Sum-

merSoul '82 represents the ongoing

effort of the NMA's black music

committee to showcase deserving

talent in this field. Winners of both

categories receive six hours of free

ville Music Assn.

Summersoul **Finals Hosts**

Nashville.' Judging the contemporary black music entries will be Charles Fach, Compleat Entertainment Corp.; Brad Shapiro and Steve Buckingham, producers; Chuck Mims, independent promotion; Tom Long, Tree Publishing; Bob Holmes and Thomas Cain, musicians; Jerry Crutchfield, MCA Music; Wade Conklin, Casablanca; Moses Dillard, Dillard Music Group; and Gary Beatty, assistant program director, WSM-FM.

SummerSoul is to get record companies to sign new black talent from

Industry representatives judging the gospel talent search entries include "Hoss" Allen, WLAC-AM; Gentry McCreary, the Benson Co.; Ken Harding, Word Records; Bobby Jones, artist; Don Butler, Gospel Music Assn.; Clarence Kilcrease, WVOL-AM; Shannon Williams, Black Label Records; Jerry Thomas, the Benson Co.; Nancy Nepola, the Benson Co.; Jay Griffith, Priority Records; and Moses Dillard, Dillard Music Group.

Deadline for the competition is Saturday (15). Tapes should be sent to the NMA, 14 Music Circle East, Nashville, Tenn. 37203



DARNELL PRODUCES—August Darnell, right, the creative force behind such popular groups as Savannah Band and Kid Creole, has teamed with John Luongo, head of Pavillion Records, to produce an upcoming album by Kunkapolitan, an eight member British group that is already experiencing chart success with its single, "Run, Run, Run." When released during the group's U.S. tour next month, the album will be promoted through r&b, AOR and college markets.

Soul LPs.

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众	1	8	BRILLIANCE	39	36	35	NEVER TOO MUCH Luther Vendroes Fois FE 27461
☆	12	3	Atlantic Starr, A&M SP-4883	40	30	27	Luther Vandross, Epic FE 37451 WHY DO FOOLS FALL IN
			The Temptations, Gordy 6008GL		"		LOVE A
3	3	12	(Motown) MR. LOOK SO GOOD	41	34	11	Diana Ross, RCA AFL1-4153 PURE AND NATURAL
			Richard Dimples Fields, Boardwalk NB1-33249			Λ.	T-Connection, Capitol St-12191
☆	13	4	STRAIGHT FROM THE	42	33	13	A LITTLE LOVE Aurra, Salsoul SA 8551 (RCA)
			HEART Patrice Rushen, Elektra E1-60015	会	NEW E	III	MY FAVORITE PERSON
☆	5	5	NIECY	44	44	25	The O'Jays, P.I.R. FZ 37999 (Epic)
١. ١			Deniece Williams, ARC/Columbia FC 37952				LTD, A&M SP-4881
愈	6	4	ALLIGATOR WOMAN Camee, Chocolate City	TE	49	3	B.B. King, MCA MCA 5307
	_		CCLP 2021 (Polygram)	10	50	4	CARRY ON
众	9	8	KEEP IT LIVE Dazz Band, Motown 6004ML				Bobby Caldwell, Polydoc PD-1-6347 (Polygram)
8	2	13	FRIENDS Shalamar, Solar S-28 (Elektra)	47	42	23	COME MORNING Grover Washington, Jr.,
23	11	8	WHO'S FOOLIN' WHO			8	Elektra 5E-562
	10	7	One Way, MCA MCA 5279	48	53	2	DROP THE BOMB Trouble Funk, Sugar Hill SH 266
10	10	'	DOIN' ALRIGHT O'Bryan, Capitol St-12192	由	58	2	FRIEND IN LOVE
11	4	16	LOVE IS WHERE YOU FIND IT	台	54	3	Dionne Warwick, Arista AL 9585 PLAYING HARD TO GET
١.			The Whispers, Solar S-27 (Elektra)		٠,	3	Vernon Burch, Spector SW 70005
儉	23	2	THE OTHER WOMAN Ray Parker, Jr., Arista Al. 9590	51	51	38	(Capitol) THE TIME
13	7	59	THE DUDE A				The Time, Warner Bros. BSK 3598
1	17	5	Quincy Jones, A&M SP 3721 LIVE ON THE SUNSET	52	52	13	THE SISTERS Sister Sledge, Cotillion
			STRIP	E2	47	22	SD 5231 (Atlantic)
			Richard Pryor, Warner Bros. BSK 3660	53	47	33	Teddy Pendergrass,
15	15	9	OUTLAW War, RCA AFL1-4208	54	43		P.I.R. TZ 37491 (Epic) LOOKS SO FINE
16	16	6	POINT OF PLEASURE	"	13		Instant Funk, Salsoul SA 8545 (RGA)
17	18	30	Xavier, Liberty LT-51116 SOMETHING SPECIAL ▲	55	55	26	SOMETHING ABOUT YOU
1			Kool & The Gang, De Lite DSR 8502 (Polygram)		20	,,	Angela Bofill, Arista Al. 9576
18	8	13	YES IT'S YOU LADY	56	38	12	ME AND YOU The Chi-Lites, 20th Century/Chi-
1.			Smokey Robinson, Tamla 6001T2 (Motown)	57	60	55	Sound T-635 (RCA) STREET SONGS
血	22	14	DOWN HOME	"		33	Rick James,
20	20	9	Z.Z. Hill, Malaco MAL 7406 YOU'VE GOT THE POWER	1	MEW E	1301	Gerdy G8-1002M1 (Motown) STARS ON LONG PLAY III
21	21	10	Third World, Columbia FC 37744	-			Stars On, Radio Records RR 19349 (Atlantic)
21	21	10	LIVE & OUTRAGEOUS Millie Jackson, Spring SP-1-6735	59	NEW E	TH	LOVE HAS FOUND ITS
金	27	3	(Polygram) LADIES OF THE EIGHTIES				WAY Dennis Brown, A&M SP 4886
			A Taste Of Honey, Capitol ST- 12173	60	59	23	JAM THE BOX
23	14	26	SKYYLINE •				Bill Summers And Summers Heat, MCA MCA-5266
24	19	22	Skyy, Salsoul SA-8548 (RCA) TOM TOM CLUB	61	46	6	IN A CITY GROOVE Mass Production, Cotillion SD 5233
1	.,		Tom Tom Club, Sire SRK 3628				(Atlantic)
25	24	27	(Warner Bros.) THE POET	62	45	7	IT'S A FACT Jeff Lorber, Arista AL 9583
			Bóbhy Womack, Beverly Glen BG 10000	63	63	8	LOVE CONQUERS ALL
26	25	21	YOUR WISH IS MY	64	64	10	Michael Wycoff, RCA NFL1-8004 OUESTIONNAIRE
1			COMMAND Lakeside, Solar S-26 (Elektra)				Chas Jankel, A&M SP-6-4885
27	26	24	I AM LOVE	65	65	16	SATURDAY SATURDAY NIGHT
₩	48	2	Peaho Bryson, Capitol ST-12179 SHARING YOUR LOVE				Zoom, Polydor PD-16434 (Polygram)
	20	2	Change, RFC/Atlantic SD 19342	66	66	8	EARLAND'S JAM
8	39	2	Junior, Mercury SRM-1-4043				Charles Earland, Columbia FC 37573
30	32	39	(Polygram) BREAKIN' AWAY	67	56	13	TASTE THE MUSIC
			Al Jarreau, Warner Bros. BSK 3576	68	61	21	Kleer, Atlantic SD 19334
31	31	28	CONTROVERSY Prince, Warner Bros. BSK 3601				Con Funk Shun, Mercury SRM-1-4030 (Polygram)
32	29	11	DREAM ON	69	69	37	TOUCH
1	37	4	George Duke, Epic FE 37532 D TRAIN				Gladys Knight & The Pips, Columbia FC 37086
	41	,	D Train, Prelude PRL 14105	70	57	18	8TH WONDER
	41	3	ATTITUDES Brass Construction, Liberty LT-	71	62	27	Sugarhill Gang, Sugar Hill SH 249 RAISE ▲
35	35	25	THE GEORGE BENSON	1	-	-	Earth, Wind & Fire, ARC/Columbia TC 37548
33	33	23	COLLECTION	72	68	16	WATCH OUT
			George Benson, Warner Bros. 2HW 3577				Brandi Wells, WMOT FW 37668
政	40	4	GIVE IT UP Pleasure, RCA AFL1 4209	73	70	18	STAY Ray, Goodman & Brown, Polydor
金	MEW EV	TRY	TUG OF WAR	74	74	9	PD-1-6341 (Polygram) HIGHER PLANE
			Paul McCartney, Columbia TC 37462				Al Green, Myrrh MSB 6674 (Word)
38	28	26	NIGHT CRUISIN' ● Bar-Kays, Mercury SRM-1-4028	75	67	15	OBJECTS OF DESIRE Michael Franks,
			(Polygram)				Warner Bros. BSK 3648
☆ Sup	erstar	s are	awarded to those products demonstra	ting t	e gre	atest s	iales gains this week (Prime Movers

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 fo 500,000 units (seal indicated by dot).

** Recording Industry Assn. of America seal for sales of 1,000,000 units (sear indicated by triangle).

Publishing

Opinion Mixed On One-Sided 45

Publishers Feel Format May Stimulate Album Sales

By IRV LICHTMAN

NEW YORK—While recognizing the loss of mechanical income, music publishers generally contend that a 99-cent, one-sided single could revive the configuration and stimulate greater album sales.

There is some mild dissent, however, over the issue of short-changing the consumer, and eliminating the possibility of a two-sided hit, claims made by publishers who don't see any great financial difference in labels keeping the traditional B side alive.

Reacting to the CBS test at four retail chains of four one-sided singles (Billboard, May 8), Irwin Robinson, president of Chappell/Intersong, commments, "Let's face it, aside from the mechanicals, B sides don't mean too much. Their existence has usually been the result of favors. If CBS' aim is to sell more singles, it's worthwhile."

"It's depriving people of hearing another song which might make them want to buy the album," feels Bob Beckham, president of Combine Music, who adds, on the other hand, "If CBS actually does get singles sales moving and it generates airplay, then I guess it'll be a good idea in the long run"

idea in the long run."

The lack of a B side troubles Marv Goodman, east coast general manager of ATV Music. He cites situations down through the years where B sides became A sides. Two examples he points to are Gloria Gaynor's "I Will Survive" and the Carpenters' "Superstar."

Goodman, who doesn't regard la-

the absence of agreement to the con-

trary," belong to the commissioner.

all composers, lyricists and music

publishers in the U.K., insists that

this proposal, if implemented as

contained in the recently published

government Green Paper consulta-

tive document on copyright reform,

"would seriously damage the legiti-

mate interests of all composers.

PRS, which represents virtually

bel savings with this approach as very significant, also contends that an A-sided only single gives "no further indication about what the artist is about."

Assistance on this story provided by Kip Kirby in Nashville and Paul Grein in Los Angeles.

Bill Hall, head of the Welk Music Group's Nashville operation, echoes other publishers in stating that labels will still incur the same pressing and vinyl costs for the one-sided singles and wonders, too, if people will feel cheated with an empty flipside. One of Welk's writers—Don Williams—offers the suggestion that the blank side could be used to promote the album from which the single is taken. "Label's," he says, "could put a picture of the album cover on the B side with a list of songs contained on it. That way, people would feel they're getting something more than only one side, and it could stimulate album sales as well."

Charlie Feldman, operations director for Screen Gems-EMI in Nashville, compares the CBS ploy as "burning the candle at both ends." He feels the \$1.99 list price on singles is so high that store traffic is being depleted, but believes that publishers are being forced to do without a flipside which would amount to increased income and the possibility of a two-sided hit records.

Leeds Levy, president of MCA Music, believes the plan will impact

on artists and producers more so than publishers. "I don't think the impact will be that significant unless it's a writer/artist that we control," he says.

"We get the odd B side. We had the B side on Diana Ross' 'Mirror, Mirror' and I wouldn't shake a stick at that. But for the most part the B side is *found* money; we don't pitch songs to get B sides. That's usually controlled by the artist and producer. The impact would be bigger with a situation like the Moody Blues where we control the writer/artist."

Levy notes that CBS' test with Journey, Karla Bonoff, Jimmy Hall and the O'Jays excludes a country-based act. He also points out that many ultimate hits started out as B sider.

Bill Meshel, president of Arista Music, terms the CBS test "a drastic move" that "penalizes the customer and reduces the rewards for the publisher, writer and artist.

"Maybe what they should do instead of leaving the B side blank is take an old hit record from the same artist or a compatible artist and put it on the flip as a bonus to the buyer. That is equally innovative, but in a positive sense. Not spending money is one way to improve your bottom line; the other way is to increase sales."

Meshel also says the move "places an additional burden" on publishers. He adds: "We do everything we possibly can to get B sides."



AGGIE ACCOLADE—Ervin Drake, left, former president of AGAC, presents a special Aggie Award to Sal Chiantia, chairman of the board of the National Music Publishers Assn., for his work with the Guild before the Copyright Tribunal in Wash., D.C., at AGAC's March 31 general membership meeting.

Rock, Pop Writers Feted With Ivor Novello Awards

By NICK ROBERTSHAW

LONDON-Winners of the Ivor Novello Awards for 1981 were announced by the British Academy of Songwriters, Composers and Authors at a lunch and audio/visual presentation April 29 in the Grosvenor House Hotel here, and hosted by BASCA chairman Jimmy Kennedy.

Winner in the category best song musically and lyrically was Andrew Lloyd Webber's showstopper from the musical "Cats," "Memory," with lyrics by T.S. Eliot. The poet's widow collected the award. And the best pop song accolade went to Police member Sting's "Every Little Thing She Does Is Magic." The singer received his award from Adam Ant and returned the compliment by presenting Adam Ant with the prize for best selling A side for "Stand And Deliver"

"Stand And Deliver."
Lloyd Webber's "Cats" won the best British musical award, and John Lennon the outstanding British lyric prize for "Woman." Trophies went to Geoffrey Burgon for "Brideshead Revisited," judged best theme from tv or radio, and to Carl Davis for best film theme or song, "The French Lieutenant's Woman."

International hit of the year was

Phil Collins's "In The Air Tonight," and most performed work Ronnie Harwood's "You Drive Me Crazy." Adam Ant and Marco Pirroni took the songwriters of the year award.

A special award for outstanding services to British music went to veteran composer Sir Lennox Berkeley, and a series of awards for outstanding contributions to British music to Pete Townshend, Roger Daltrey, John Entwistle, Kenny Jones and, posthumously, Keith Moon, of the Who.

More than 550 guests attended the PRS-sponsored event, including Eurovision Song Contest winner Nicole, composer Leslie Bricusse, conductor Ian Autherland, Suzi Quatro, Lulu, Bucks Fizz and others.

Under the BASCA awards system, entries submitted by publishers are selected by the academy's council for a final shortlist evaluated by a jury of nine judges including prominent writers such as Roger Greenaway and Dennis King. One absentee from the award ceremony was last year's Eurovision winner, "Making Your Mind Up," nominated in two categories but excluded due to an authorship dispute.

Song Rights Proposal Irks PRS Body Calls Commissioned Works Plan 'Outrageous'

By PETER JONES

LONDON—The Performing Right Society has condemned as "outrageous" a British government proposal that the copyright in commissioned musical works should, "in Pointing out that the main com-

Pointing out that the main commissioners of musical works are film and television program producers, PRS notes that at present remuneration paid to composers for works commissioned for film or tv usually includes a synchronization fee securing the producer's exclusive right to reproduce the commissioned work on a soundtrack.

"But," says the copyright society, "the producer does not acquire the right to perform the music in public or to broadcast it when the film is released or the tv program is transmitted. And these rights are invariably vested by the composer in the PRS, which issues licenses to cinema exhibitors and broadcasting organizations."

The PRS claims that the composer of commissioned works is in a weak position when it comes to negotiating with film and tv producers who, given the opportunity, would invariably claim their title to the copyright.

"As it is, the producer in most cases insists on having the commissioned work published by a company associated with the production company which usually, thereby, receives half of the performance income."

The PRS reckons that implementation of the government proposal would mean the composer of a commissioned work would merely receive a lump sum representing, if the production were successful, only a fraction of the royalties now generated by the exploitation of the work.

Says PRS: "If, on the other hand, the production failed, then the lump sum might prove to be disproportionately high. In either case, the outcome would be inequitable though, because of his weak position, the composer would be the most likely to suffer."

most likely to suffer."

Asserting that the proposal would "set the clock back many years,"
PRS argues that the composer of commissioned works must retain the conversible.

Rabbi Kanter's second works must retain the conversible.

copyright.

BOOK REVIEW

Jewish Contribution Noted

"The Jews On Tin Pan Alley" by Rabbi Kenneth Kanter (KTAV Publishing, New York. 226 pages, \$20)

Irving Berlin. Jerome Kern. George & Ira Gershwin. Rodgers & Hart & Hammerstein, Cole Porter. Of these top names on anyone's list of America's greatest writers of popular music, Cole Porter is the only one of non-Jewish heritage. Of course, many more names can be added, but what does it all prove?

Kenneth Aaron Kanter, assistant rabbi at a Nashville temple, has documented the contributions of men and women with Jewish backgrounds well, but beyond a preface, "The Jews On Tin Pan Alley," there is little probing as to why there was (and still is) such a preponderance of songs America loves by such talent.

But, then, the answer is not a simple one. True, the world of entertainment generally displayed less prejudice than American industry, particularly from the mid '80s, when Rabbi Kanter's saga starts, to the early 1900s. Perhaps there's a good

deal of merit in a remark made many years ago in answer to why Jews had become a main force in Hollywood: making films enabled them to depict a WASP America they could not in the real world be a part of.

Whatever the reasons, Rabbi Kanter's own knowledge and that of many sources has produced a sturdy biographical study of "The Jews Of Tin Pan Alley." And did you know about the Jewish background of John Howard Payne, who co-wrote "Home Sweet Home," and Charles K. Harris, who wrote "After The Ball," the first sheet-music to sell a million copies? And perhaps some thought should be given to those non-Jews among the world's populace who may not like Jews, but whose lives are made that much more bearable when they hear songs written by Jews. It's said that Hitler's favorite song was "Russian Lulably," which the greatest enemy of the Jewish people often had his personal pianist play. And the writer? Irving Berlin. IRV LICHTMAN

Fischer 'Pop Bulletin' Has 'Centerfold' Feature

NEW YORK—With its April "pop bulletin," Carl Fischer of New York has initiated an ongoing "centerfold publisher of the month" for music print dealers.

The bulletin will offer the best-

The bulletin will offer the bestselling publications of each print firm selected at a 40% discount instead of a regular 33% off list price with no minimum requirements.

According to Lipton Nemser, director of promotions, the monthly promotion will "increase sales for the publisher and jobber. We're already getting into December for bookings."

The centerfold feature will appear simultaneously at Fischer branches in New York, Chicago and Los Angeles, with mailings of the bulletin to about 10,000 music dealers.

The promotion's April feature was Cherry Lane Music. Others firmed through September include G. Schirmer (May), Sight & Sound (June), Alfred (July), Mel Bay (August) and Hal Leonard, including Chappell Music print (September).

More than 30 publications are offered under the program from Cherry Lane, including the \$38.95 "Beatles Compleat." Artists personality folios include John Denver, Dan Fogelberg, Jimi Hendrix, Billy Joel, Kenny Rogers and James Taylor, plus folios of the music of Jerome Kern and Frank Loesser. Also part of the program are 12 Broadway/film vocal folios that list from \$4.95 to \$7.95. Both Muppet feature film scores comprise the Hollywood folios.

MAY 15,

1982, BILLBOARD

London Bows Budget Promo

NEW YORK—London Records has mounted an open-ended promotion on budget product that cuts the price of all Stereo Treasury (STS) items available on both cassette and disk by one third.

Essentially targeted to push cassettes in the burgeoning market for low-price tapes, the campaign does not apply to Treasury titles which are carried only on disk.

One free for each two titles bought is the theme for both dealer and consumer on product that, until now, has carried a suggested retail list of \$5.98, a price that still applies to STS LPs which have no cassette counterpart.

part.
Where discounting is normal practice it is speculated that the items which fall under the promotion may be tagged as low as \$2.99 each at retail, a price point becoming increasingly popular in the budget area.

The drive is being promoted under the rubric "High on Classics, Low on Prices." It became effective last Monday (3). There is no end date. If it proves successful it is expected to continue indefinitely.

Participating dealers will be offered a cassette bin suitable for floor or counter use that holds 150 cassettes. Attached to the display is a catalog listing of discounted items which the consumer can tear off and take with him. Posters and bin cards, for LPs under the program, will also be available.

Initially, 79 titles qualify for the promotion, or about one-third of the active STS catalog. Another 10 titles will be added in June, and a later release of 10 more will be offered in the fall.



SPRING BOUQUET—Syndicated morning personality Robert Lurtsema, left, of Boston's WGBH-FM, accepts a seasonal token from Telarc executive vice president Robert Woods, center, and Jack Renner, label president, in town to plug Telarc's new digital recording of Vivaldi's "Four Seasons," as played by Joseph Silverstein and the Boston Symphony.

EDUCATIONAL THRUST

New Assn. Will Debut In June, Say Execs

By IS HOROWITZ

NEW YORK—After more than a year and a half of gestation, the birth of the Assn. of Classical Music (ACM) will be celebrated next month with a full-scale founders meeting, promise its backers.

meeting, promise its backers.

A preliminary meeting back in September, 1980, although attended by almost 100 persons from a wide spectrum of the classical community, failed to gel organizationally, primarily, it is said, because it lacked legal authority as a not-for-profit institution.

CBS Adds Seven Import Box Sets

NEW YORK—CBS Records is scheduling an additional seven albums later this year in its imported box set program, following successful testing last fall.

Albums in the program are assembled primarily for European distribution, but will be imported if their content is thought suitable for exploitation here. All disks are pressed in Germany by Teldec and the boxes

Classical Notes

Composers Recordings Inc. is now distributing Paul Zukofsky's CP2 label as well as items selected from the recording program at the Univ. of Michigan. In addition to its own extensive line of contemporary works, consisting of more than 400 disks, CRI also handles the Louisville First Edition series. The Louisville Orchestra, incidentally, has elevated Robert Bernhardt to associate conductor, with increased duties as the orchestra continues its search for a new music director.

Six young prize winning pianists have been selected for the new orchestral residency program funded largely by Xerox, calling for solo recitals as well as appearances with the orchestras they are assigned to. Pianists are Leon Bates, Arthur Greene, Gita Karasik, Panayis Lyras, Stephen Mayer and Christopher O'Riley.... The Arnold Hammer Foundation has donated

\$250,000 to the National Symphony Orchestra.

WFMT in Chicago is still the champ among

marathon fund-raisers for orchestras. Its recent marathon for the Chicago Symphony garnered a record \$535,000. A runner-up is WQXR, which reaped more than \$358,000 in pledges for the New York Philharmonic. . . The Tureck Bach Institute is now in residence at the Manhattan School of Music in New York.

in CBS's own plant in Holland. All are multi-record sets.

Upcoming next are operas by Rossini and Donizetti, the complete quartets of Bartok by the Juilliard Quartet in digital (also available here in domestic pressings), and a three-disk package of Claude Bolling works (distributed here previously on single LPs).

Most of the imports will be of new product, says a CBS spokesperson, although duplications of domestically released material will appear from time to time. It is planned to continue the program on an annual or semi-annual basis.

A highlight of the series last fall was the complete collection of Stravinsky disk performances, "The Recorded Legacy."

EMI-Angel Sets Marketing Meet

NEW YORK—EMI-Angel executives from Europe, Japan, South Africa and the United States will converge on Schloss Auel, near Cologne, May 12, to plan marketing for the coming year.

for the coming year.

The company's International Classical Repertoire Conference then repairs to London May 17 for a five-day series of meetings at which decisions for upcoming recordings will be made.

It is customary at such conclaves to weigh sales estimates from each territory before recording commitments are fixed.

Attending from the U.S. will be Renny Martini, Angel general manager, and Tony Caronia, East Coast director. This has now been corrected, says Ira Moss, who, with Marvin Saines, remains as prime mover behind the assocation. Since the 1980 meeting, Saines, a former head of CBS Masterworks, has joined the Moss group as executive vice president.

Music industry attorney Harold Orenstein drew up incorporation papers which have received New York State endorsement for ACM as a recognized non-profit organization, clearing the way for support from both private and corporate sources.

In the broadest sense, ACM will work to foster a greater interest in classical music through education, concerts, broadcast and recordings. An awards program will also be considered.

Moss sees the educational facet as perhaps the prime element, since widening the base of public interest in classical music over the long run is best achieved by exposing young people to the idiom.

At the earlier conclave the achievements of the Country Music Assn. were mentioned as a model which the new group would do well to emulate.

Some seed money has already been donated to ACM to aid it during its organizational phase, says Moss, with necessary financing to come from membership dues and corporate contributions. The initial dues structure will ask \$25 annually from individuals and \$250 from organizations.

Thirteen categories of membership are mentioned in the ACM bylaws. They are: 1) Performing artists; 2) creative artists; 3) record business sales and management executives; 4) record producers and engineers; 5) press and publicity, critics and writers; 6) music publications and rights societies; 7) foundations and public interest organizations; 8) radio and television; 9) educators, musicologists and librarians; 10) equipment and instrument manufacturers; 11) concert, concert hall and artist management; 12) retailers and distributors; and 13) the general public.

The date and location of the June meeting will be announced shortly, says Moss. He expects more than 300 to attend.

Survey For Week Ending 5/15/82 (Published Once A Month) Classical LPs. Weeks on Chart Last This TITLE, Artist, Label & Number PACHELBEL: Canon Academy Of Ancient Music (Hogwood) 1 13 7 PACHELBEL: Kanon Paillard Chamber Orchestra, RCA FRL 1-5468 2 1 127 **BEETHOVEN: Violin Concerto in D** (Perlman, Guilini), Angel DS-3747I 3 15 26 JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for 4 327 3 Flute & Jazz Piano CBS Masterworks M 33233 MAHLER: Symphony No. 2 Solti, London Digital LDR 72006 5 21 40 PAVAROTTI'S GREATEST HITS 6 105 8 BEETHOVEN: Complete Symphonies 11 44 Berlin Philharmonic (Karajan), DG Bargain Box 2740-241 24 A LITTLE STREET MUSIC 5 The Cambridge Buskers, DG 2536 414 53 60th ANNIVERSARY GALA Stern, Perlman, Zukerman, New York Philharmonic (Mehta), CBS Masterworks IM 36692 THE UNKNOWN KURT WEILL 10 5 31 Teresa Stratas, Nonesuch Digital D 79019 HOLST: The Planets (Karajan), DG Digital 2532019 11 2 22 12 35 **BRAHMS: Violin Concerto** 5 Perlman, Angel 37286 HAYDN: The Six Last Sonatas Glenn Gould, CBS Masterworks Digital 12M-36947 13 14 O SOLE MIO: Neapolitan Songs Pavarotti, London OS 26560 20 131 THE BEST OF PAVAROTTI 15 Luciano Pavarotti, London PAV 2009 22 RAVEL: Daphnis Et Chloe (Dutoit), London Digital LDR 71028 JOHN GAY: The Beggar's Opera National Philharmonic Orchestra (Bonynge), London Digital LDR 17 72008 BOLLING: Toot Suite For Trumpet & Jazz Piano (Andre, Bolling), CBS SM 36731 18 29 MAHLER: Symphony No. 8 (Ozawa), Philips 6769-069 19 9 17 MAHLER: Symphony No. 9 Berlin Philharmonic (Karajan), DC Digital 2707-125 20 21 12 PICNIC SUITE Bolling, Rampal, LaGoya CBS Masterworks M37228 ERIK SATIE: The Piano Music Of Erik Satie Philipe Entremont, CBS Masterworks Digital IM 37247 22 BRAHMS: Ballade Michelangeli, DG 2532017 23 24 LIVE FROM LINCOLN CENTER Sutherland, Horne & Pavarotti, New York City Opera Orchestra (Bonynge), London Digital LDR 72009 BACH: The Brandenburg Concertos (Marriner) 25 Philips 6769-058 BRAVISSIMO DOMINGO Placido Domingo RCA CRL24199 26 19 ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061 27 13 166 25 31 HOLST: The Planets The Philharmonia and Ambrosian Singers (Rattle), Angel DS 37817 29 COPLAND: Appalachian Spring Suite; El Salon Mexico; Fanfare For The Common Man; Danzon Cubano New York Philharmonic (Bernstein), CBS Masterworks MY-37257 NEW ENTRY PROKOFIEV: Romeo And Juliet Suite Philadelphia Symphony Orchestra (Muti), Angel Digital DS-37776 30 BRUCKNER: Symphony No. 4 Chicago Symphony Orchestra (Solti), London Digital LDR 71038 31 32 36 TCHAIKOVSKY: Trio Perlman, Ashkenazy, Harrell, Angel 37678 33 PLACIDO DOMINGO GALA OPERATIC CONCERT 14 (Guilini), DG 2532009 VIVALDI: Four Seasons (Brown), Philips 9500-717 34 16 VAUGHAN-WILLIAMS: Fantasia On A Theme Of Tallis, Other Works 35 13 28 (Slatkin), Telarc DG 10059 LEONTYNE PRICE: Leontyne Price Sings Verdi Israel Philharmonic Orchestra (Mehta) London 0526660 36 32 RODRIGO: Concierto En Modo Galante London Symphony Orchestra Angel Digital D8-37877 37 31 9 BRAHMS: German Requiem (Haitink), Vienna Philharmonic, Philips Digital 6769-055 38 39 17 39 17 VIVALDI: Four Seasons Karajan, DG 2530 296 40 10 KORNGOLD, CONUS: Violin Concertos (Perlman, Previn), Angel Digital DS 37770

Precellent Record Corp. and Eastern Keyboard Music Co. Ltd. (BMI), formed by president Reginald E. Blackman and vice president Suzanne A. Blackman. First artist signed is Wendy Lambert. First release is "All Of Me To You." Address: P.O. Box 498, E. New York Station, Brooklyn, N.Y. 11207; (212) 498-7087.

* * *

City Slicker Productions, formed by producers/songwriters Dennis Bell and Claudette Washington. First act signed is Touche, who will release their first single this summer on Emergency Records and Filmworks. Publishing affiliates are Mark Of Aries Music and Bittersweet Music. Address: 579 W. 215th St., New York, N.Y. 10034; (212) 942-5004.

Hit Maker Record Promotion, formed by Roger Hatcher, to promote soul, country, gospel, jazz and disco. Address: 4768 Walford, Cleveland, Ohio 44128; (216) 831-3066.

★ ★ ★

Caddy Records, formed by Frank
Rogers, Craig Fulton and Jack Dillard. Initial releases are "No Fool
Like An Old Fool" by Tommy Faile,
and "Seaside Love" by Billy Scott
and Georgia Prophets. Address:
P.O. Box 35122, Charlotte, N.C.
28235; (704) 376-4239.

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Universal Promotions, formed by Daniel V. Geraci and Robert J. Russell, for public relations, advertising and booking. Principal client is the Vogue nightclub. Address: 55564 Bacon Station, Indianapolis, Ind. 46220; (317) 253-8538.

* * *

General Entertainment Management, formed by Dan Garfinkel and David L. Rosenzweig, for personal management services. Address: 707 Citizens Federal Tower, 2000 E. Ninth St., Cleveland, Ohio 44115; (216) 574-4884.



INK SPOTS—Producer Marin Scot Kosins, seated, discusses some finishing touches on the Ink Spots' "Just Like Old Times" release, during a recent recording session. Standing from left are group members Floyd McDaniel, Nathan Williams, Gene Miller and Paul Parks.

Heartland Beat

• Continued from page 10

narrator on Kosins' first album, plans to do a children's LP and a poetry reading to Kosin's music.

With the Ink Spots release approaching, Open Sky has taken on the group's representation. "We will be doing promo concerts and instore appearances as well as television guest spots, confides Kosins. "The first of these already took place on national tv in Canada." Promotion for the album targets Big Band format stations, he explains.

format stations, he explains.

"Most importantly," Kosins adds,
"we work very closely with the artist
in designing the individual projects.
Time and again, I hear artists complain about the pressure in the studio, lack of preparation time, and
unsuitable material. I am overseeing
all aspects of each production myself." Kosins is aware of the audiophile market and all albums are
taped at 30 i.p.s. with two top California plants, Sheffield Lab Matrix
and KM Records, doing processing.

Kosins' own music is heard on Crystal Records and Orion Records LPs.

Pepperhead Showcase Studios in Madison, Wisc. recently had its grand opening. The 16-track production house plans to originate a series of syndicated radio programs, "Pepperhead Showcase," featuring Midwest groups in live performance interspersed with interviews. There is seating for 150 in the larger of Pepperhead's two rooms, and admission to the showcase perform-

ances is offered on a membership basis, according to owner Stephen Wilcox. Mountain Railroad Records group Snopak, Milwaukeebased progressive rockers, had the honor of taping the studio's first live show, April 13 and 14. Wilcox says stations across the country are being contacted about the new program.

* * *

Country singer Donna Fargo has taken court action against a suburban Chicago nightclub. Fargo's business company, Prima Donna Entertainment Corp., alleges breach of contract against Alsip, Ill.'s Condesa del Mar nightclub in a Federal District Court filing here that asks \$500,000 in damages. The suit claims Condesa del Mar agreed to pay Fargo \$20,000 for six nights but informed ticket holders Fargo was ill and cancelled the engagement. The singer, who says she was ready to perform, maintains her reputation was damaged. Fargo may be sensitive to publicity about her health since she was stricken with multiple sclerosis several years ago and has had to stage a comeback. The suit also seeks \$18,000 outstanding on the week's contract. Condesa del Mar owner Steve Gianakis refused comment. Gianakis' club is operating in Chapter 11.

Heartland Beat welcomes news releases, announcements and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago, 1ll. 60606.

Styx Link Vital To Pumpkin Success

• Continued from page 44

The new 25-by-25 foot room boasts of 14-foot ceilings and is designed for a "live" reverberant acoustic. The treatment is primarily wood and for versatility flooring will be half parquet and half carpeted.

"A lot of people are looking for a live sound," explains Loizzo. "A lot of people are getting used to the difference between studio and live sound and there's a real appreciation of the difference between studio and live.

"Pumpkin has always been a nice tight sounding place and if I'm going to keep up with the trends I've got to have a live sounding place. I really couldn't get some of the sounds I needed to get to be competitive."

Loizzo expects construction to be completed before summer. A new lounge for groups is also part of the addition.

ALAN PENCHANSKY

Fast Forward

• Continued from page 44

Sony's 3324 slightly more affordable. Two machines must be installed to permit editing, plus a twotrack machine for mix-down and spare parts and other auxiliaries bring the system price tag to more than \$350,000. The 3M system uses an auxiliary editor and two machines plus two-track recorder.

Will a clear victor emerge from these multi-track wars permitting digital's technological shape to be based on this lead? Many believe Sony envisions such a victory. Mitsubishi concedes there is room for two or three systems worldwide and has linked up with Telefunken in Europe.

Another outcome is not unlikely—simply a very gradual penetration of digital hardware with equipment supplied largely through rental and no dominant format approach for some time. Digital is only in its infancy and there are likely to be fast-paced changes with solid state audio memories bound to replace tape as a storage medium. There is a dilemma here of course—paying for this re-

EDDIE PALMIERI

ANDY MONTANEZ

MARVIN SANTIAGO

CHEO FELICIANO

LOS KENTON

HECTOR LAVOE

JOHNNY VENTURA

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search and development may require sales of first generation digital machines.

The key to the digital era is the digital audio disk. If the DAD brings the promised record industry recov ery it will also open studio doors to the new machines. This was clearly seen by Sony a while back and the company's pro digital promotion has been slanted to the DAD's emergence since then. Ironically, though, professional equipment sales could slumber still and that's why equipment makers remain uneasy. Many have begun to realize that the DAD's convenience, size and wear resistance are its mass market selling points-not super dynamic range and audiophile transient response. The DAD and an analog equipped studio community could coexist for some time to come.

Hedden West Remodels

CHICAGO — Hedden West recording studio here, has remodeled its Studio A, after retaining the services of George Augspurger's Perception, Inc.



NEW YORK (SALSA) SAN ANTONIO (POP) TITLE—Artist, Label & Number (Distributing Label) TITLE—Artist, Label & Number (Distributing Label) EL GRAN COMBO 15 grandes exitos, Gema 031 NAPOLEON 1 15 grandes exitos, Telediscos Profono 1503 2 **LUIS PERICO ORTIZ VARIOS TRIOS** 2 Los grandes exitos de trios, TVO 1501 3 **EL GRAN COMBO** LUPITA D'ALESSIO Sentimiento Ranchero, Orfeon 5295 3 LALO RODRIGUEZ Simplemente Lalo, Globa **CAMILO SESTO** CONJUNTO CLASICO **BEATRIZ ADRIANA** a reina es el rey, Peerless 2251 ROBERTO TORRES Y SU CHARANGA BALLENATA Volumen H, Guajiro 4013 6 VICENTE FERNANDEZ El numero uno CBS 20555 JIMMIE EDWARDS OSCAR D'LEON A mi si me gusta asi si. TH 2167 BOBBY VALENTIN Siempre en forma, Bronco 120 **RIGO TOVAR** 8 15 exitazos tropicales, Profono 1504 OSCAR D'LEON TH 2076 9 **RENACIMIENTO 74** 9 MARIA MARTA SIERRA LIMA Y 10 10 **RAY BARRETO** LOS PANCHOS Esencia Romantica CBS 20549 **SONORA PONCENA** JUAN GABRIEL 11 12 **JUSTO BETANCOURT** JULIO IGLESIAS De nina a mujer, CBS 50317 12 WILLIE COLON Y RUBEN 13 13 **AMANDA MIGUEL BLADES**Canciones del solar de los aburridos. Fania 597 LOLA BELTRAN 15 inolvidables exitos Telediscos Gas 14 CONJUNTO QUISQUEYA 1020 VIVA LA SALSA 14 exitos originales, Profono 1401 15 15 **CONJUNTO LIBRE** TOMMY OLIVENCIA Un triangulo de triunfo, Ti GRUPO PEGASSO Se tambalea, Remo 1002 16 17 VICKY CARR 17 WILLIE COLON El retrato del amor, CBS 20560 CUCO BALOY Y LOS VIRTUOSOS **CORNELIO REYNA** 18 18

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LOS REYES LOCOS

MANOLO MUNOZ

YOLANDA DEL RIO

JULIO IGLESIAS

ROBERTO PULIDO

RUBEN NARANJO

CHELO

La chuleta y el chuleton, CBS 561



International

MUNICH-Directly benefit-ting from the current Eurovision sales boom in Germany is a music industry committee, the Arbeitsgemeinschaft Deutsche Musikwettbewerbe, which underwrites a large part of local Eurovision song contest expenses. The committee collects more from the sale of each single sold than any individual copyright holder.

In order to participate in the German run-offs for the Eurovision Song Contest, an entrant must accept certain financial conditions, which were worked out between the ARD network, GEMA and various industry associations. The money thus collected helps offset the cost of deciding which song advances in the contest, first through jury pre-selection then by public opinion surveys. It also covers certain promotional expenses and notary costs.

Thus, the mechanics of choosing a German Eurovision representative are paid for largely by the music industry itself. Bavarian Radio remains responsible for all production costs of the television broadcast. A spokesman for the station declined to put a figure on these costs.

All German Eurovision entrants pay the equivalent of a \$42 entry fee. With over 800 songs

lected more than \$34,000.

Rights holders to the 12 songs advancing to the televised national run-offs then must make an additional payment through surrender of future royalties to the committee: composers and lyricists pay one-sixth of their mechanical royalties on single sales of their song, music publishers pay one-quarter of their mechanicals, and record companies pay 10 pfennigs per single

Thus, the committee collects about six cents on every German Eurovision finalist single sold domestically until the end of the following calendar year.

Some years are more rewarding than others. One recent winner sold only 240,000 singles in Germany (foreign sales are not subject to the levy, nor are West German sales of foreign Eurovision songs).

This year, Nicole's "A Little Peace" will clearly be the biggest moneymaker for the committee to date, if it goes platinum (1,000,000 singles) as expected. Income on this song alone would approach \$60,000 (vs. about \$20,000 each for the composer and lyricist). And four other German Eurovision finalists have also reached the national sales charts, and the committee collects on their sales, too.

Eurovision Win Lifts German \$\$ 'A Little Peace' Drawing Customers To Retail Outlets

By JIM SAMPSON

MUNICH-The first West German victory in the 27-year history of the Eurovision Song Contest (Billboard, May 8), has generated a sales surge in Europe's biggest music mar-ket. Nicole's "A Little Peace" went gold two weeks ago in Germany and several other countries. It is also said to be drawing occasional customers into record shops and stimulating the entire industry's business.

The team behind the hit (comooser Ralph Siegel, lyricist Bernd Meinunger, producer Robert Jung and arranger Norbert Daum) shared the post-victory spotlight with the 17-year-old schoolgirl from the Saar, whose feat made front page head-

The runaway win was not totally unexpected, however. The Germans to Harrogate as favorites. There was also talk of advance pressure from German broadcasting officials, who threatened to join France and Italy in pulling out of the contest should they again lose. This was mentioned during the broadcast by the Austrian tv commentator, who labelled it a rumor.

The contest co-producer at Bavarian Radio, Sylvia de Bruycker, and a member of Austrian radio's Eurovision office strongly denied this charge. The German ARD network remains fully committed to the Eurovision Song Contest, she said, adding it would have participated next year regardless of the outcome in Harrogate.

Bavarian Radio will hold the 1983 finals in Munich, not in West Berlin, despite a suggestion from a Berlin politician that his city would be an appropriate host. The French have indicated they will probably return to the contest next year. The exact date and location of the finals will be announced by the end of this month.

By that time, Nicole's "A Little Peace" will have been released in all European and many non-European markets in at least six languages, according to Jupiter Records marketing head Manny Schulte. He says initial sales reports are much better than for Jupiter's group Dschinghis Khan three years ago, the most successful German Eurovision export in recent years.

In Germany alone, where Teldec is handling distribution, "Ein Bisschen Frieden" went gold by April 23. Schulte got a call April 26 from Denmark, reporting the first gold award in that market for a single in the German language. By the end of the week, sales in Belgium and Austria had also passed the gold standard.

In addition to German, English, French, Spanish and Dutch, Nicole has cut an Italian version of her hit, and a Danish single is being considered. A new maxi-single will feature a gag version similar to the one she sang at the end of the Eurovision show, with sections in five different languages.

VIA MUSIC FOR PLEASURE

Midprice Label Bows In U.K.

LONDON-Music For Pleasure, EMI Records budget subsidiary here, is to enter the mid-price album market when it launches its new Fame label later this month with the release of 30 rock and pop titles.

The launch list includes product by such names as: the Stranglers, Deep Purple, ELO, the Beach Boys and Helen Reddy. All titles have previously appeared on EMI or its affiliated lables as full-price albums and all are offered to dealers on a sale-or-return basis.

MFP managing director Ted Harris says that although the \$2.99 (about \$6.00) mid-price market has become established over the last few months, there has been a major weakness in the marketing of such

SYDNEY-The Australian record

industry is claiming a global prece-

dent in antipiracy measures with a legal action concerning infringe-ment of the Dolby trademark by a

duplicator of allegedly illegal tape.

Says Harris: "Mid-price albums have naturally taken second place to the promotion of full-price product. With the Fame label, though, the mid-price market will be given specific marketing attention, similar to that given to the budget market by Music For Pleasure."

Launch promotion will include a national radio advertising campaign running June 14-26, with back-up advertisements in both the national and music press. Slogan for the marketing campaign will be "The Price of Fame."

Says Harris: "We've researched thoroughly into the mid-price marketplace and know that Fame consumers will be younger than those buying MFP product, and that they'll want these LPs to be as close to the original releases as possible."

Aussie Court To Hear Dolby Case

A Criminal Court action here against the accused pirate, Clement Allen John Eady, by federal police has resulted in committal for trial on two charges, one of which is conspiracy to infringe copyright, specifically the Dolby "Double D" logo.

The action was made possible by the presence in Australia of Ed Schummer, general manager of Dolby Laboratories Corp. licensing division. Schummer, at his company's expense, arrived in Sydney on a few days' notice to testify on behalf of Dolby and the Australian Record Industry Assn.

He confirmed to ARIA that this was the first occasion anywhere in the world where unauthorized usage of the Dolby logo has been used in antipiracy litigation.

The charges relate to a raid by federal police on a private garage in the eastern suburbs of Sydney. An 18 slave duplication unit, said to be producing 10,000 illegal cassettes a week, was seized, along with tapes of such acts as AC/DC, Rod Stewart, Neil Diamond and Slim Dusty.

Explains John Hayes, ARIA executive director, "When I examined the catch at police headquarters, I noticed that although all the record company logos and credits had been removed from the bogus slicks, the Dolby logo remained. I saw no reason why it shouldn't be afforded the same sort of protection as a record company trademark, so I contacted IFPI who, though they were very supportive, probably hadn't ever considered the matter.

"Next, I contacted Dolby direct and found they definitely wanted their property protected. They referred the matter to their Australian patent attorney and pledged full support to our case.'

Along with Schummer, ARIA called more than 20 local industry figures to testify during an eight-day hearing which finally got to court late April. Every facet of record production was represented. Witnesses included writer/producer George Young; Barry Nagel, Festival Records studio and technical manager; Ross Barlow, PolyGram Australia managing director; Jim White, Fesgeneral manager; Peter Ikin, marketing chief, and Ken Smith, art department manager, from WEA; Rangall Harper (EMI) and Rob Scard (CBS), business affairs managers; Nigel Wake, EMI studio manager; and representatives from printing company H. Clark P/L.

This action is seen here as adding significantly to Australia's impressive record in matters of copyright protection.

In 1980, it became the first nation to establish protection of intellectual copyright infringement by photocopy machines. The principal was established whereby users in the education sphere are required to pay royalties on copied material, though the specific rates have yet to be finally determined.

Says John Hayes, "We're proud to have originated another means whereby global piracy may be battled. The trial in this unique case should take place before judge and jury towards the end of the year.

Japanese Network Hosts Asian Forum

TOKYO-The Bunka Hoso radio network (JOQR) here celebrated its 30th anniversary by hosting an Asian Music Forum in the Hibiya Public Hall, inviting singers from South Korea, Hong Kong, Indo-nesia, Thailand and Vietnam to participate in a three-hour program which also showcased four Japanese

Network chiefs insisted on using the descriptive tag "forum," rather than festival or contest, and ex-

fying albums was the recipient of the

plained that normally Japanese music events centered on visiting artists from the U.S. and European countries, generally neglecting talent available in Asian neighboring terri-

The Japanese singers involved before a 2,300-strong audience were Shinji Tanimura and Takao Horiuchi, former members of the leading group Alice, girl singer-song-writer Iruka and the veteran entertainer Tokiko Kato.

AT MUSIC INDUSTRY AWARDS CEREMONY

Jem Takes Top Philippine Honors

Fusion," picked up four wins.

territory and one of the domestic in-MANILA-A small record company which garnered 22 nomidustry's most prolific and sought-afnations from its two major qualiter songwriters, lost out on all six of

biggest number of wins in the first Among the major record companies, sister outfits Vicor Music Philippine Music Industry Awards ceremony, April 24, at the Cultural Corp. and Blackgold Records Corp. Center here. garnered 10 awards from 59 nomi-Nonoy Zuniga's debut pop album nations. Dyna Records Inc. and and Ryan Cayabyab's solo acapella LP, "One," claimed six awards WEA Philippines emerged with four wins from 17 nominations, while Octo-Arts International received apiece for Jem Recording Company, including record of the year (Zutwo awards from 16 nominations. niga's "Never Ever Say Goodbye"). A&W Records International, which album of the year (Zuniga's "Ako culled all its six nominations from Ay Ikaw Rin"), producer of the year Boy Katingdig's jazz album, "Love

(Cayabyab) and special album award ("One"). Gines Tan's "Magsimula Ka" was Cecil Lloyd, after whom the named song of the year, a darkawards are named, received a spehorse victory for the winner of the first ASEAN Popular Song Festival cial award of recognition for his contributions to the industry from Imee Marcos, head of the Popular Music Foundation of the Philippines, staged here last year. This number bested two Zuniga nominations, including "Never Ever Say Goodbye," which put the awards concept towhich received a total of five awards, and Ray Valera's "Kung Kailangan Mo Ako," one of the biggether with the broadcasters' association and the songwriters, singers and music critics guilds. Lloyd was the co-founder and president of the

his nominations.

first record company established in the Philippines in 1948.

The awards also recognize composers and performers of Philippine traditional and classical music and acknowledge both the existence and contributions of independent producers or regional and ethnic music.

Patterned after the American Grammy awards' system, the Cecil Awards also has a Hall of Fame. Inducted here at the first ceremony were vaudeville star Katy de la Cruz, balladeer Ruben Tagalog (also known as "King Of Kundiman," a Philippine love song style) and Luis and Manolo Villar, co-founders of the Mabuhay Recording Company.

The marathon three-and-a-half hour awards show, telecast simultaneously over MBS-4, featured several mini-shows which paid tribute to rock musicians, to the vaudeville era, to the hits of the 1970s and to traditional Filipino folk songs.

Special guests on the show were Ferdinand Marcos Jr., son of the Philippine president, balladeer Morris Albert from Brazil and the Crusaders' Joe Sample.

www.americanradiohistory.com

gest-selling singles of 1981. Valera, a popular vocalist in this Philippine Recording System, the

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BRITAIN

		SINGLES
This	Last	
Wee	k Week	
1	1	EBONY & IVORY, Paul McCartney & Stevie Wonder, Parlophone
2	4	THIS TIME (WE'LL GET IT
		RIGHT), England World Cup Squad, England
3	13	I WON'T LET YOU DOWN, PhD, WEA
4	17	I LOVE ROCK'N'ROLL, Joan Jett
_	_	& Blackhearts, Epic
5	5	HE WAS REALLY SAYING
		SOMETHING, Bananarama &
_	_	Fun Boy Three, Deram
6	2	ONE STEP FURTHER, Bardo, Epic
7	3	PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Mistral
8		A LITTLE PEACE, Nicole, CBS
9	7	CAN MAKE YOU FEEL GOOD,

Shalamar, Solar FANTASTIC DAY, Haircut One 10 Hundred, Arista SHIRLEY, Shakin' Stevens, Epic EVER SO LONELY, Monsoon, Phonogram WE HAVE A DREAM, Scottish World Cup Squad, WEA
ONLY YOU, Yazoo, Mute
PROMISED YOU A MIRACLE,

Simple Winds, Virgin VIEW FROM A BRIDGE, Kim 16 Wilde, Rak INSTINCTION, Spandau Ballet, 17 22 Chrysalia GIRL CRAZY, Hot Chocolate, Rak BLUE EYES, Elton John, Rocket GIVE ME BACK MY HEART,

Dollar, WEA
SHOUT! SHOUT (KNOCK
YOURSELF OUT), Rocky 21 Sharpe & Replays, Chiswick AIN'T NO PLEASING YOU, Chas 22 AIN'I NO PLEASING YOU, CRES & Dave, Rockney STAY, Barry Manilow, Arista NIGHT BIRDS, Shakatak, Polydor BODY LANGUAGE, Queen, EMI MY CAMERA NEVER LIES, Bucks 23 24 25 26 Fizz, RCA FORGET ME NOTS, Patrice

Rushen, Elekt MORE THAN THIS, Roxy Music, EG/Polydor
CAT PEOPLE (PUTTING OUT 28 FIRE), David Bowle, MCA TOTTENHAM, TOTTENHAM,

"Rockney MAMA USED TO SAY, Junior, 31 NEW Mercury
FANTASY ISLAND, Tight Fit, Jive
FREEZE-FRAME, J. Gells Band, EMI America THE MEANING OF LOVE,

Depeche Mode, Mute CLUB COUNTRY, Associates. Associates
THE SONG THAT I SING (WE'LL MEET AGAIN), Stutzb Dennis King Orchestra, Multa

PRIVATE EYES, Daryl Hall & John 37 32 DEAR JOHN, Status Quo, Vertigo ISLAND OF LOST SOULS,

Blondie, Chrysalls SPECIALIZE IN LOVE, Sharon

ALBUMS
TUG OF WAR, Paul McCartney,

Parlophone BARRY LIVE IN BRITAIN, Barry

Manilow, Arista
COMPLETE MADNESS, Madness, PELICAN WEST, Haircut One Hundred, Arista 1982, Status Quo, Vertigo CHARIOTS OF FIRE, Vangelis, Polydor DISCO UK & DISCO USA, Various, Ronco SHAPE UP AND DANCE VOL. 2, Angela Rippon, Lifestyle LOVE SONGS, Barbra Streisand,

THE NUMBER OF THE BEAST,

iron Malden, EMI ARE YOU READY, Bucks Fizz, REVELATIONS, Killing joke,

Malicious Damage/Polydor SKY 4/FORTHCOMING, Sky, Ariola
STRAIGHT BETWEEN THE EYES, Rainbow, Polydor BAT OUT OF HELL, Meat Loaf, 15

Epic/Cleveland Int'l JUMP UP, Elton John, Rocket ALL FOR A SONG, Barbara

Dickson, Epic
DiAMOND, Spandau, Reformation
ASIA, Asia, Geften
TIME PIECES/THE BEST OF
ERIC CLAPTON, RSO
SHOOT THE MOON, Judie Tzuke,
Cherality

21 Chrysalis PEARLS, Elkie Brooks, A&M TIN DRUM, Japan, Virgin 18 THE SLIDE AREA, Ry Cooder, Warner Bros.
JAMES BOND GREATEST HITS,

JAMES BOND GREATEST HITS, Various, Liberty FUN BOY THREE, Chrysalls BROADSWORD AND THE BEAST, Jethro Tull, Chrysalls PRIVATE EYES, Daryl Hall & John Oates, RCA BIG SCIENCE, Laurie Anderson, Warner Bros. FIVE MILES OUT, Mike Oldfield, Virgin

FIVE MILES OUT, MIRE ORTHOR, Virgin
PORTRAIT, Nolans, Epic
A FLOCK OF SEAGULLS, A Flock
Of Seaguils, Jive
CONCERT IN CENTRAL PARK,
Simon & Garfunkel, CBS
THE GIFT, Jam, Polydor
MUSTN'T GRUMBLE, Chas &
Dave, Rockney
DIVER DOWN, Van Halen, Warner
Bros. 33

36

Bros.

DARE, Human League, Virgin IRON FIST, Motorhead, Bronze BODY TALK, Imagination, R&B STRAIGHT FROM THE HEART, Patrice Rushen, Elektra

CANADA

		As of 5/8/82
		SINGLES
his	Last	
Veek	Week	t
1	2	DON'T YOU WANT ME, Human League, Virgin
2	3	DON'T TALK TO STRANGERS, Rick Springfield, RCA
3	1	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Boardwalk
4	4	FREEZE-FRAME, J. Gelis Band, EMI America
5	10	EBONY AND IVORY, Paul McCartney & Stevie Wonder, CBS
6	8	DID IT IN A MINUTE, Hall & Oates, RCA
7	18	867-5309/JENNY, Tommy Tutone CBS
8	5	WE GOT THE BEAT, Go-Go's, IRS
9	6	MAKE A MOVE ON ME, Olivia Newton-John, MCA
10	11	CHARIOTS OF FIRE, Vangelis, Polydor
11	13	'65 LOVE AFFAIR, Paul Davis, Arista
12	19	EMPTY GARDEN, Eiton John, Geffen
13	14	WHEN IT'S OVER, Loverboy, CB
14	7	DO YOU BELIEVE IN LOVE, Hue Lewis & News, Chrysalis
15	12	FANTASY, Aldo Nova, CBS

OPEN ARMS, Journey, CBS
HEAT OF THE MOMENT, Asia, Geffen KEY LARGO, Bertie Higgins, Kat Beaties, Capitol
WHAT KIND OF LOVE IS THIS,
Streethearts, Capitol BEATLES MOVIE MEDLEY, 19 NEW

ALBUMS
I LOVE ROCK'N'ROLL, Joan Jetts
& Blackhearts, Boardwalk
ASIA, Aala, Geffen
FREEZE-GRAME, J. Gelis Band,

EMI America SUCCESS HASN'T SPOILED ME YET, Rick Springfield, RCA CHARIOTS OF FIRE, Vangells, DARE, Human League, Virgin BEAUTY AND THE BEAT, Go-Go's, IRS SECRET POLICEMEN'S OTHER BALL, Various, Island

BALL, Various, Island ALDO NOVA, Aldo Nova, CBS GET LUCKY, Loverboy, CBS

WEST GERMANY

rtesy Der Musikmarkt) As of 5/10/82 SINGLES This Last

Vee k	Week	
1	3	EIN BISSCHEN FRIEDEN, Nicole Jupiter
2	1	DER KOMMISSAR, Falco, Glg
3	2	DA DA DA ICH LIEB DICH
4	6	NICHT, Trio, Mercury MAID OF ORLEANS, Orchestral
		Manouevers In The Dark, Dindisc
5	4	ROSEMARIE, Hubert Kah, Polyde
6	5	THE LION SLEEPS TONIGHT, Tight Fit. Jive
7	7	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Boardwalk

SHIRLEY, Shakin' Stevens, Epic VIEW FROM A BRIDGE, Kim Wilde, Rak ALBANY, Roger Whittaker, Aves FELICI-TA, Al Bano & Romina

Power, Baby SKANDAL IN SPERRBEZIRK, 12 Spider Murphy Gang, Electrola UNE NOTE SPECIALE, Alice, EMI DAS MODELL, Kraftwerk, Kling

Klang SOMMERSPROSSEN, UKW,

16 17 HURRA, HURRA, DIE SCHULE 17 HONRA, HORRA, DIE SCHULE
BRENNT, Extrabreit, Reflektor
16 SCHICKERIA, Spider Murphy
Gang, Electrola
14 I WON'T LET YOU DOWN, PhD, 17 18 ON THE ROAD AGAIN, Barabas, 19 23 Hansa
OLE ESPANA, Michael Schanze &
Die Fussball NationalMannschaft, Arlola
GOLDENER REITER, Joachim 20

21 Witt, WEA
I'LL FIND MY WAY HOME, Jon & 22 Vangelis, Polydor LAND OF MAKE BELIEVE, Bucks 23 21 Fizz, RCA
EIN JAHR (ES GEHT VORAN),
Fehlfarben, FMI 24

EIN JAHR (ES GEHT VUHAN), Fehlfarben, EMI CHI MAI, Ennio Morricone, WEA FRED VOM JUPITER, Die Doraus & Die Marinas, Telefunken CENTERFOLD, J. Gells Band, 27

REALITY, Richard Sanderson, 28 22 Potydor
UND GANZ DOLL MICH, Rolf &
Seine Freunde, Polydor
KOSMETIK, Joschim Witt, WEA 29

ALBUMS
OLE ESPANA, Michael Schanze &
Die Fussball NationalMannschaft WM '82, Ariola
DOLCE VITA, Spider Murphy
Gang, Electrola
85555, Spiff, CBS
BEST MOVES, Chris Burgh, A&M
TRIO, Trio, Mercury
4, Foreigner, Atlantic
BERILIN: A CONCERT FOR THE
PEOPLE, Barclay James
Harvest, Polystar
DER BLAUE PLANET, Karat,
Teldec

Teldec ICH WILL LEBEN, Peter Mattay,

Metronome IHRE GROESSTEN ERFOLGE, 10 Extrabriet, Reflektor
THE NUMBER OF THE BEAT,
Iron Maiden, EMI
FIVE MILES OUT, Mike Oldfield, 11

12 Virgin FUER USSZESCHNIGGE, BAP, 13 14

FUER USSZESCHNIGGE, BAP, Musikant THE BROADSWORD AND THE BEAST, Jethro Tull, Chryselis BLACKOUT, Scorpions, EMI WELCH EIN LAND FUER MAENNER, Extrabreit, Reflektor FELICITA, Al Bano & Romina Power, Al Bano & Romina Power, Baby FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor CONCERT IN CENTRAL PARK, Simon & Garfunkel Geffen EDELWEISS, Joachim Witt, WEA

JAPAN (Courtesy Music Labo) As of 5/10/82

SINGLES This NAGISA NO BALCONY, Selko Matsuda, CBS/Sony (Sun) FRARETE BANZAI, Masahiko Kondo, RVC (Janny's) YUWAKU, Miyuki Nakajima, Canyon (Yamaha)
SILHOUETTE ROMANCE, Junko Ohashi, Nippon Phonogram (Kittajima/PMP) IROTUSKI NO ONNA DE ITEKUREYO, Tigers, Polydor (Anima) YORUYO NAKANAIDE, Chiharu Matsuyama, News (Panta) YES MY LOVE, Elkichi Yazawa, Warner-Pioneer (Comestock)
CHAKO NO KAIGAN
MONOGATARI, Southern All Stars, Victor (Amuse) MINAMI JUJISEI, Hideki Salyo, 10

RCA (Gelel) NAGISA NO CINDERELLA, Phonogram (Burning/NTV)
OTOKO NO KUNSHO, Daisuke Shima, King (NTV/Crazy Rider) LAHAINA, Eikichi Yazawa, 12 Warner-Ploneer (Sunrise) KITASAKABA, Takashi 13 13 Hosokawa, Nippon Columbia (JCM/Burning) SEKIDO-KOMACHI DOKKI, Columbia (Watanabe) AMAKU KIKENNA KAORI, (Nichion)
KOKORO NO IRO, Masatoshi 16 Nakamura, Nippon Columbia (Nichion) TEARDROP TANTEIDAN,

17 Imokintrio, For Life (Fuji)
IKENAI ROUGE MAGIC, Imawano
Kiyoshiro & Sakamolo Ryulchi, 12

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol. London (Yano/Nakayoshi) 19 18 AI O KUDASAI, Naoko Kawai Nippon Columbia (Gelei) Nippon Columbia (Gelei) WATASHI NO JUROKUSAIXC KYOKO KO, Izumi, Victor ALBUMS KANSUIGYO, Miyuli Nakajima, Canyon
SEISHUNNO MEMOIRE, Hiroko 2 Yakushimaru, Nippon Columbi NIAGARA TRIANGLE VOL. 2, Elichi Ohotaki & Others, CBS/

SOMETHING IYO, Iyo Matsu IV (54), Toto, CBS/Sony FOR YOU, Tatsutou Yamashita, RVC
DAKISHIMETE ONLY YOU,

Kumiko Yamashita, Nippor Columbia CENTRAL PARK CONCERT, Simon & Garfunkei, CBS/Sony BIOGRAPHY II, Takao Kisugi,

Kitty
STRAIGHT BETWEEN THE EYES,
Rainbow, Polydor
CABARERO NI MUCHU,
Arabesque, Victor
DE NINA A MUJER, Julio 10 11

12

DE NINA A MUJER, Julio Iglesias, Epic/Sony URUSE! YATSURA ONGAKU-HEN, Yuko Matsutani, Helen Sasano & Others, Canyono MEMORIAL, Masatoshi Nakamura, Nippon Columbia NATSU ICHIBAN, Toshihiko Tahara, Canyon THE TIGERS 1992, Polydor ASIA, Asia, Geffen/CBS/Sony LIVEI, Yuso Kamon, Victor KIDOSENSHI GANDAM III DRAMA-HEN, Soundtrack, King SUGAR DREAM, Sugar, Four Life

AUSTRALIA

sy Kent Music Report) As of 5/10/82 SINGLES

This Week 1 1 I LOVE ROCK'N'ROLL, Joan Jetts & Blackhearts, Liberation WHAT ABOUT ME, Moving Pictures, WBE BELIEVE IT OR NOT, Joey Scarbury, Elektra
EBONY & IVORY, Paul McCartney & Stevie Wonder, Parlophon FOREVER NOW, Cold Chisel,

WEA BODY AND SOUL, Jo Kennedy, Mushroom BLUE EYES, Elton John, Rocket BE GOOD JOHNNY, Men At Work, CBS DIRTY CREATURE, Split Enz,

Mushroom
GOLDEN BROWN, Stranglers, 10 Liberty
JUST CAN'T GET ENOUGH,
Depache Mode, Mute
CENTERFOLD, J. Gells Bend, 11

12 EMI America MICKEY, Toni Basil, Radialchoice ONE DAY IN YOUR LIFE, Michael Jackson, Motown
TOWN LIKE MALICE/PRECIOUS,

Jam, Polydor ON MY OWN, Duran Duran, EMI IT MUST BE LOVE, Madness, YOUNG TURKS, Rod Stewart,

Warner Bros.
SENSES WORKING OVERTIME,
XTC, Virgin
THE LION SLEEPS TONIGHT,
Tight Fit, Jive

ALBUMS
CIRCUS ANIMALS, Cold Chisel, WEA
DAYS OF INNOCENSE; Moving Pictures, WBE TIME AND TIDE, Split Enz, 3 Mushroom BUSINESS AS USUAL, Men At Work, CBS CHARIOTS OF FIRE, Vangelis,

Polydor JUMP UP, Elton John, Rocket DARE, Human League, Virgin CAT STEVENS' GREATEST HITS, Island
DURAN DURAN, Duran Duran, 9

EMI CONCERT IN CENTRAL PARK, 10

Simon & Garfunkei, Geffen 11 THE GREAT ESCAPE, Richard Clapton, WEA %/4 12PHYSICAL, Olivia Newton-John,

Intertusion STARSTRUCK, Soundtrack, MUSHFOOM
ENGLISH SETTLEMENT, XTC, 14

Virgin
4, Foreigner, Atlantic
HOOKED ON CLASSICS, Kinga
Of Swing Orchestra, K-tei
GRASSHOPPER, J.J. Cale,
Mercury

Mercury
VERY BEST OF RICHARD
CLAPTON, Richard Clapton,
Infinity

19 15 BLURRED CRUSADE. The GREEN DOOR, Shakin' Stevens, 20

ITALY

NON SUCCEDERA'PIU, Ciaudia Mori, Clan/CGD-MM SOME YORREI, Ricchi & Poveri, Baby/CGD-MM FELICITA', Al Bano & Romina Power, Baby/CGD-MM STORIE DI TUTTI I GIORNI, Riccardo Fogli, Paradiso/CGD-MM

MM
IL BALLO DEL QUA QUA, Ro
Power, Baby/CGD-MM
PARADISE, Soundtrack, CBS
SURVIVAL, America, EMI
SOLO, GRAZIE, Gluseppe

9

SOLO GRAZIE, Gluseppe
Cionfoli, C&M/RCA
5 O'CLOCK IN THE MORNING,
Village People, VIP/CGD-MM
LISA, Stefano Sani, Fonit/Cetra
HARDEN MY HEART,
Quarterflash, Geffen/CBS
PINI PONG, Plastic Bertrand,
Durium

12 PINI PONG, Plastic Denume, Duritum Un'ALTRA VITA UN ALTRO AMORE, Christin, PolyGram REALITY, Richard Sanderson, Delta/WEA LADY OSCAR, I Cavalleri Del Re, 13

LADY OSCAR, I Cavalier Del Re, RCA DON'T YOU WANT ME, Human League, Virgin CHE FICO, Pippo Franco, Ricordi WORDY RAPPINGHOOD, Tom Tom Club, Island/Ricordi BODY TALK, Imagination, Panarecord

NETHERLANDS

(Courtesy Stichting Ned As of 5/8/82 SINGLES This

Week
3 I LOVE ROCK'N'ROLL, Joan Jetts & Blackhearts, Boardwalk
DOWN UNDER, Men At Work,
CBS
EBONY & IVORY, Paul McCartney 3 & Stevie Wonder, Parlophone THE LION SLEEPS TONIGHT,

Tight Fit, Jive VIEW FROM A BRIDGE, Kim Wilde, Rak
WHY CAN'T WE LIVE
TOGETHER, Mike Anthony, Ariola ROSANNA, Toto, CBS EIN BISSCHEN FRIENDEN,

Nicole, Jupiter
THE RHYTHM OF THE JUNGLE, Quick, Epic BODY LANGUAGE, Queen, EMI

ALBUMS
DORIS DAY EN ANDERE
STUKKEN, Doe Maar, Killroy
ARCHITECTURE AND MORALITY, 2

Orchestral Manoeuvers In Th Dark, Din Disc BUSINESS AS USUAL, Men At 3 Work, CBS BREAKING AWAY, Al Jarreau,

Warner Bros. FUNBOY THREE, Chrysalis GRASSHOPPER, J.J. Cale. Mercury LES UNS ET LES AUTRES, 8

Bande Original Du Film, RCA
THE SECRET POLICEMAN'S
CONCERT, Various, Island
GEWOON ANDRE, Andre Hazes, 10 NEW JUMP UP, Elton John, Rocket

Russians Import Spanish Talent

MOSCOW-After many years of virtually no cultural links between the USSR and Spain, there's now a major influx of Spanish talent being imported by the Gosconcert state agency here.

And there were packed audiences in Moscow and Leningrad for performances of the Sarsuella Anthology, a gala presentation of Spanish national dances and songs, fronted by Jose Tamaio.

Segundo Pastora, Spanish guitarist and composer, has completed his debut tour of the Soviet, again doing standing-room only business in Kiev, Kaunas, Vilnius, Riga and Moscow. He presented a specially written new work, "Nocturne In Moscow.'

International____

TDK Sponsorship Of Stones Tour | B'cast Firms Earmark Drawing Fire From Industry Execs

• Continued from page 1

people that taping kills music, and on the other side, a blank tape manufacturer sponsors this tour. We would have preferred to arrange for some other sponsorship. I don't think the people who made this deal for the Stones knew exactly what they were doing."

The blank tape connection could be especially lucrative on a tour which appears to be the biggest musical event of the year, boasting numbers which exceed anything in the recent past. Sales have been livelier than most local promoters or record executives expected, even in Germany where advance sales is traditionally slow.

Exclaims promoter Rau, "When Bob Dylan first came to Europe, we sold 119,000 tickets for his Nuremburg open air date, but only 5,000 in the first week. For the Stones, we sold over 150,000 on the first day. And we could have sold many more if we hadn't limited the tickets per customer to prevent scalping. I turned down one order for 5,000 from a man in Denmark."

Already sold out are the German dates in Hannover (6 June, 70,000), Berlin (8 June, 22,000), Munich (10 June, 72,412) and Frankfurt (29-30) June, 20.000). The Munich show will be the first rock concert in the famed Olympic Stadium, site of the 1972 Olympic Games. Rau tried to book the Stones in Hamburg, but city officials refused permission for an open

The first Stones European tour in six years starts in Rotterdam, Holland on June 4 and includes shows in about 10 countries in 63 days. Over half of the dates are open air. In most markets, A local rock star will join the Stones and the J. Geils Band on stage: UB40 in Holland, Peter Maffay in Germany. Peter Wolf in Austria, Telephone in France, Black Uhuru in the U.K., Kim Larsen in Sweden and U2 in

In all countries where advance sale has started, demand has been significantly greater than anyone expected, except head tour organizer Bill Graham. In Sweden, 55,000 seats went in two hours and 20 minutes. All 100,000 tickets in Rotterdam sold out in one day.

According to Graham, European tour coordination is "ten times

harder than in the States, because of differences in money, taxes, power requirements and so on. Is it going to take one hour or six to get through a border crossing?"

These problems were insurmountable in Poland, where the Stones considered appearing. Graham: "The negotiations didn't work out because of logistics and finances." He is still trying to confirm one date in Eastern Europe, however, probably in either Hungary or Yugoslavia.

In the coming week, the rest of the tour should be finalized, including the rest of the U.K. (sponsored by a milk company), France (sponsored by Piaggio), Ireland and Spain, where two shows during the World Cup soccer championships are planned. A few final dates could be added in countries where all available tickets are already sold out.

In London, Stones spokesman Allan Edwards said a trip to Italy looked "dubious" because of security problems reported by local promoter David Zard.

EMI will support the tour with a marketing campaign promoting the entire Stones' EMI catalog (everything after Decca/London) plus the company's J. Geils Band product. The new live Stones album, "Still will be released on June 1.

EMI Electrola international a&r head Jochen Kraus says the last three Stones albums are "just short of gold" in Germany and could pass the mark on this tour. But the tour could be even more important for the J. Geils Band. Kraus: "They could really break big this summer in Central Europe. As a live band, they don't need to fear comparison with the Rolling Stones."

Finnish Retail Chain Bows Disk Rental Departments

By KARI HELOPALTIO

HELSINKI-The record rental plague, which originated last year in Japan, continues to spread to new territories, despite industry protests and hurried changes in copyright law planned by those countries affected.

Finland is the latest victim, with major retail chain Seppala Oy launching its Discorent service in six outlets in Helsinki, Turku, Vaasa, Tampere and Kouvola. Says marketing manager Risto Kosonen: "Each Discorent department offers a selection of 200-300 titles, mostly current or chart items, but also including music for more specialized

Though Kosonen says it is too early to judge the impact of the scheme, he describes Discorent as "a considerable success." Human League's "Dare" album is cited as the most wanted item, and consumer demand seems undeterred by the absence of local product.

"We don't offer domestic albums through Discorent," Kosonen con-"Aani-ja Kuvatallennetuottajat ry, the local branch of IFPI, has sent us a letter of disapproval, but we haven't heard a word from the individual record companies. I wish

they would understand that we are only serving our customers and jump on the bandwagon with us."

Discorent charges \$2.50 to rent one album for one day, but customers actually pay \$12, with \$9.50 refunded when the album is returned. But if five or more albums are rented at any one time, then the cost per item comes down to only \$1.25.

The spread of record rental, and possible means of combating it, were major preoccupations at IMIC earlier this month. A Japanese tv film widely shown overseas was blamed for carrying the idea to new territories, and participants spoke of schemes now being set up in Britain, West Germany, the U.S. and other major markets.

Polar Music chief Stig Anderson spoke of the steps being taken in Sweden and pending in Denmark to halt the activities of record rental entrepreneurs. Sweden's copyright law, when amended, would require authors' consent as regards the leasing of copies of music works and hopefully also "consent for activities the results of which are similar to leasing." This last provision is designed to prevent sale-and-buy-back systems such as Discorent's.

PolyGram Promo Is A Real Gem

By MICHAEL WAY

PARIS-PolyGram is employing an unusual promotion tactic for the 13-nation European launch of the new Polydor album by Santa Esmeralda. The disk's first 5,000 commercial copies in each market will come with a free emerald said to be worth around \$10 at current retail value.

Polydor is believed to have paid about \$1 each for the gems, which were purchased in Brazil and cut in and which have been handglued inside the album sleeve. The packages were put together at the PolyGram France pressing facility outside Paris.

Another 1,500 albums containing the gems are being produced for promotional purposes in each European territory.

The album is also being launched in 11 Latin American territories, but without the emerald gimmick, and final talks are under way between al-bum producer Nicolas Skorsky, who is on the Polydor France a&r staff, and Polydor International for that company to take up the album in the U.S., Canada, Brazil and Japan. All six previous Santa Esmeralda al-bums were handled by Casablanca Records in the U.S.

The LP, recorded in Paris and mastered in New York, is titled "Green Talisman" and features U.S. artist Jimmy Goins as singer. Most track titles, written by Skorsky, have a "gem" theme. Conceived in Skorsky's own "flamenco rock" style, the composer having been one of the first to write disco music in Europe some years back, the LP includes a tribute to trumpeter Chuck Mangione via a special Santa Esmeralda version of "Children Of San-

Worldwide launch of the album was at the noted Paris night spot Crazy Horse. It is rare that a Frenchproduced album gets such an umbrella international release.

What Skorsky calls "the theft fac-

tor" has had to be considered and that is why Polydor is not including the stones in the Latin American release. And only a few copies with stones are being distributed through French supermarkets, the main distribution batch going through established record dealers.

Action on this band fits into a particularly hectic release era for Polydor France, which is putting out 11 singles, mostly from newly signed French artists, in the next two or three weeks, leading in one of its biggest summer campaigns in years.

Two top local artists of last year,

Pierre Bachelet and Herbert Leonard, also have out new albums, while the company has signed Gilles Saint-Preux, formerly with Carrere, and one of France's leading composer-instrumentalists.

And on the international side, Polydor here reports continuing high national sales for U.K. hard rock band Rainbow.

\$\$ For New Talent est-free, forgivable loans. After the

Canada

in circulation to allow broadcasters to abide by government regulations. These require AM formats to program a minimum of 30% Canadian content records between 6 a.m. through midnight daily; FM outlets are, on average, required to play a minimum of 20%.

CIRPA's Wilson estimates that the fund could well reach \$1 million within the first year, with additional capital from other broadcasters, public and private sources, and the income from successful record projects financed by the fund. Further funding conceivably could come from government bodies, along with other industry organizations, such as Canada's two performing rights organizations.

The fund is to be administered by CIRPA and governed by a sevenman board of directors. Loans and grants will be decided upon by juries, separate from the board, which will evaluate proposals and allocate monies.

Financing thrust will be towards potentially profitable recordings, rather than break-even or marginal projects of limited gospel. Support will be for a maximum of 50% of the production cost in the form of inter-

No CRIA Action On Copyright **Act Revision**

TORONTO - The Canadian Recording Industry Assn. did not formulate a definite position on the upcoming copyright act changes (Billboard, April 17) at its annual meeting here April 26, according to president Brian Robertson. The subject has been referred back to committee, he says. That unit's chairman, John MacLoud, legal counsel for Capitol-EMI in Canada, could not be reached for comment.

The copyright act changes, currently under review by the government, would see an increase in the mechanical royalty rate. CRIA is among those groups approached to offer recommendations on that rate.

In other business, the association's annual meeting saw Bob Kerr, president of the Stereodyne tape manufacturing company, named CRIA chairman. He succeeds A&M president Gerry Lacoursiere, who remains a director on the executive board.

Also named to the board were Quality Records president George Struth, and CBS Records president Bernie DiMatteo. initial outlay has been recouped, the fund will receive 1% of the suggested list price of the records made with the fund's assistance. The return is expected to provide the pot with an ongoing source of revenue. For instance, on an album which goes gold in North America, the return could be as high as \$50,000.

Interestingly, the one point is not recoupable from the act's royalty, but must be paid out of pocket by the record label and or producer's

Vic Wilson announced the special fund at a press conference here Tuesday (4). He said the fund had been set up jointly by the record and music publishing industries and Canadian broadcasters. "We hope the fund, which could be described as a 'soft' banking operation, will stimulate the production and marketing of Canadian recorded music. It will help provide radio in Canada and around the world with an ongoing supply of Canadian music, and hopefully it will increase the public awareness and demand for records by Canadian artists."

As the fund expands, other areas of financial support in the industry will be explored; Examples cited by CIRPA secretary Earl Rosen include educational seminars, tour support and seed money for demo record-

The money offered to productions emphasises Canadian content all the way through the guidelines, as set out in the application form which was circulated at the press conference. Money available is earmarked for Canadian-owned record labels and production in almost all cases must be overseen by a Canadian producer.

The fund is already banked and the mechanism is in place to accept proposals. The first jury meeting has been scheduled for mid-June.

A&M To Handle Passport Line

TORONTO--A&M Records has inked a distribution deal with Jem Records for the Passport line, to be administered and managed in Canada by Falcon Records.

The first album under the new deal is by Canadian rock songstress Lydia Taylor, titled "The Lydia Taylor Band."

Other product set includes a new Camel album, entitled "The Single Factor," "Drums Along the Hud-son" by the Bongos, and a Beatles interview album, recorded in Australia, circa 1965, titled "Beatles Talk Down Under."

Ready Gets Santers Euro Release

TORONTO-Locally based Ready Records has secured European release on rock guitarist Rick Santers' debut album, entitled "Shot Down In Flames."

The small indie has made licensing deals with Global Records for release of the LP in Switzerland, Austria and Germany and with RCA for France, Holland, Belgium and Luxemberg.

The foreign releases are preceded by a coast-to-coast tour for Santers in Canada, followed by a "minitour" in Europe. The young guitarist, who has earned substantial FM airplay here, will be taping a club appearance this month at the Queensbury Arms in the city, several songs of which are to be included in

an upcoming, June released EP.
In Canada, the label is gearing up for a marketing blitz to follow airplay success on two new recordings. The first is a 12-inch single by local act the Spoons, produced by John Punter. The single, "Nova Heart," was recorded in Toronto and mixed at Air Studios in Montserrat.

The second project is by Rosetta Stone, "Hiding From Love," penned by Vancouver writer/singer Bryan Adams. Ready intends releasing an EP by the band sometime later this summer and it is understood that tracks to be released include another Adams song.

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Number of LPs reviewed this week 52 Last week 42

Spellight_



CHEAP TRICK-One On One, Epic FE 38021 (CBS), Pro duced by Roy Thomas Baker. Chastened by legal hassles and checkered commercial response to their last set, the big beat pop-rockers shelve the more ambitious pop experimentation of that LP to return to the stylistic mix that reaped top ten success in the past. New producer Roy Thomas Baker proves an apt ally, showcasing Rick Nielsen's brash wall-of-guitars attack and accentuating the raspier reaches of Robin Zander's lead vocals to create a strong collection of overdrive and thems ("I Want You." "Ooo La La La" and "I Want To Be A Man") and hard rock ballads ("If You Want My Love" stands

NEIL DIAMOND—12 Greatest Hits, Vol. II, Columbia TC38068. Produced by Bob Gaudio, Robbie Robertson, Tom Catalano, Neil Diamond, Dennis St. John. All but two of the songs here were top 20 pop hits and one, "You Don't Bring Me Flowers," sailed all the way to No. 1. (This marks the song's sixth appearance on a Neil Diamond or Barbra Streisand album ... but who's counting?) Three of the cuts are being distributed by CBS for the first time after bowing on Capitol's "Jazz Singer" soundtrack. The best cuts: the bristling and exhilarating "Longfellow Serenade," "America" and "Beautiful Noise." The worst: the spineless and saccharine "Yesterday's Songs."

.38 SPECIAL-Special Forces, A&M SP-4888. Produced by Rodney Mills. While there's still grit and git-down to their raunchier guitar raveups, this Southern sextet sounds determined to reach beyond the ranks of the boogie loyalists that have made them a solid concert attraction. The latter will still gravitate to the band's raucous side, represented here by tracks like "Breakin' Loose," but the added pop polish heard in alternatives like "You Keep Runnin' Away" or the first single, "Caught Up In You," argues mainstream pop poten-

AMBROSIA-Road Island, Warner Bros. BSK3638. Produced by James Guthrie. Ambrosia stretches out musically on its latest album, exploring bluesy rock terrain at the expense of a sure-fire pop single like "How Much I Feel" or "Biggest Part Of Me." The decision may cost the group AM airplay, though AOR play should help compensate. One or two of the cuts sound suspiciously Foreigner-like. Ambrosia has built a solid concert and album following over the past four years.

SQUEEZE-Sweets From A Stranger, A&M SP-4899. Produced by Squeeze and Phil McDonald. The heightened r&b edge that surfaced on last year's near-hit, "Tempted," is reprised in new midtempo soul stylings, notably "Black Coffee In Bed," but new keyboard player Don Snow also restores some of the quirky rhythms and electronic accents from the quintet's earliest records. As always, though, it's writers Glenn Tilbrook and Chris Difford who provide the main attrac tion in their sleek melodies, sly lyrics and engaging pop-rock arrangements.

M-Famous Last Words. Sire SRK 3672. Produced by Robin Scott. M/Scott's "Pop Muzik" was perhaps the bestselling international single of 1979, but subsequent releases failed to measure up. Still, that quirky record's influence was huge, witness the success in recent years of synthesized British techno-pop hits by Gary Numan and the Human League, to name just two. M returns here with a well-balanced set mixing percolating party pieces like "Double Talk" and moody, almost somber cuts like "The Bridge."

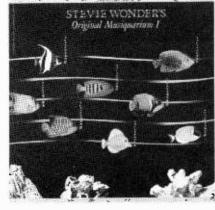
PAT METHENY GROUP-Offramp, ECM ECM-1-1216 (Warner Bros.). Produced by Manfred Eicher. Continuing in the atmospheric vein of last year's duo project with the Group member Lyle Mays ("As Falls Wichita ..."), guitarist Metheny continues to rein his supple guitar style with an increasingly suave use of synthesizers and sonic effects. As such, these new compositions make handy generic pigeopholes even tougher to find: as close to progressive rock as he is to jazz, Metheny has forged his own distinct ensemble style, ranging from extended mood pices ("Are You Going With Me?") to breezy uptempo songs ("Eighteen").

BARBARA MANDRELL—In Black And White, MCA 5295.
Produced by Tom Collins. The ultra-sophisticated cover art shows a sleek and glamorous Mandrell with femme fatale possibilities. The inside contents are different, too: a realization of this artist's obvious pop leanings, with a tip of the hat to her considerable skills with a good r&b tune. She deals with the complexities of love (cold and hot), with relationships, and with the emotions of a mature woman. Mandrell has evolved into an assured pop performer, with very few country nuances displayed on this slick package.



JUNIOR-Ji, Mercury SRM-1-4043. Produced by Bob Carter. Junior topped the charts with his "Mama Used To Say" cooker, and the British-bred soul rocker should continue to surprise with a thoroughly unpretentious set of self-penned tunes alive with the musical energy of a young lovestruck Stevie Wonder. Minus the production values or instrumental sophistication of a Wonder, Junior still sings his heart out on "Love Dies" and "Too Late," winning over listeners with a vocal communication that's hard to deny. Linx producer Car





STEVIE WONDER-Original Musiquarium I. Tamla 6002TL2. Produced by Stevie Wonder. This is the Mo town superstar's first hits package drawn from his '70s output. In other words, its 16 cuts feature some of the best and most commercial music of the decade, includ ing five No. 1 hits: "You Are The Sunshine Of My Life,"
"Superstition," "You Haven't Done Nothin," "Sir Duke"
and "I Wish." But there's more: four new tunes (including the recent top 10 entry, "That Girl") which confirm that Wonder's creativity is increasing exponentially. The standout is "Front Line," a powerful, rock-rooted mes sage song which boasts an earthy vocal and blistering guitar track. "Ribbon In The Sky" is a tender ballad, and "Do I Do" is an exuberant, multi-format opus on which Dizzy Gillespie guests. The placement of the new material in the context of the older hits, rather than as a single side, is most comfortable

ter supplies the framework for this fresh sip of international

HERBIE HANCOCK-Lite Me Up, Columbia FC 37928. Produced by Herbie Hancock. Pop goes the great Hancock as he eases into the role of vocalist, aided by the tempting tunes of Rod Temperton, With David Foster on keyboards, Hancock could wind up on the charts with the title song, "The Bomb" or "Gettin' To The Good Part." Side two features guest vocalists, pop all-stars and of course Hancock on keyboards, moogs and synthesizers. There's enough talent on board to raise the Titanic but Hancock's musicianship will satisfy his jazz fans if they're willing to wade through a hit or two.

WILLIAM BOOTSY COLLINS—The One Giveth, The Count Taketh Away, Warner Bros. BSK 3667. Produced by William "Bootsy" Collins, Self-proclaimed Funkateer No. 1, Collins crowns himself the kookiest with an off-the-wall romp filled with more funk per groove than a yearful of disks. "Take A Lickin'" paces the package up the charts, while "Just When You Thought" and "Excon Of Love" reveal Bootsy's milder side. On the wilder side he asks "What's Wrong Radio" and answers that it's wrong radio not to jam airwaves with Bootsy's "sounds from the unknown." Caution: Thinking while listening may reduce mind to jiggling jello.

NARADA MICHAEL WALDEN-Confidence, Atlantic SD 19351. Produced by Narada Michael Walden. The talented artist/writer/producer has already demonstrated the potential wallop he packs. Driven by the climbing "You're #1," Walden aims to cash his chips in for chart breakthrough long overdue. Dance hooks abound as "Summer Lady" bids for a simmering summer with "I'm Ready" waiting in the wings to make this effort Walden's winningest. Always an artist brimming with spirit, Walden has finally allowed his natural talent to shine through to go with the beat he recaptured in this new

SOUNDTRACK-Soup For One, Mirage WTG19353 (Atlantic). Produced by Nile Rodgers, Bernard Edwards. It's an open question whether this material (recorded before "Take It Off"?) will revive Chic's commercial fortunes, but it's good to hear the classic Rodgers/Edwards sound again in Fonzi Thornton's "I Work For A Livin'" and the title track. The surprise item is Carly Simon's "Why," an upbeat (almost reggae) confection of considerable sales potential—though it's appar ently not in the movie. Other cuts include Teddy Pendergrass' moody "Dream Girl" and previously available hits by Chic and

KLIQUE-Let's Wear It Out, MCA MCA-5317. Produced by Michael Cooper, T. Fuller, Felton Pilate, David Crawford & Isaac Suthers. With a little help from the core of Con Funk Shun, the Klique three heat up the dance machine on their rising "Dance Like Crazy" and keep it hot on "Can't Shake This Feeling" right down to the last groove on the last tune From the dance floor to the soul charts, Klique is building a clique about to become a crowd, with vocals, rhythm and pro duction all pointing the way toward golden opportunities.



TERRI GIBBS—Some Days It Rains All Night Long, MCA 5315. Produced by Ed Penney. This is Gibbs' third album; and if her chart records haven't quite lived up to the initial sizzle ignited by her debut crossover smash, "Somebody's sizzle ignited by her debut crossover smash, "Somebody's Knockin,' " she has nonetheless continued to indicate her smoldering promise. Here, she settles back against the mood of a misty grey afternoon and revels in images of loneliness and rain. Maybe that's why numbers like "I Wanna Love You Tonight" and "All I Wanna Do In Life" (previously out by Crystal Gayle) stand out like bas-relief. The title cut is a

CONWAY TWITTY-Number Ones, MCA 5318. Various producers. This collection of Twitty chart-toppers (all have been top 10 Billboard singles) from the last eight years offers instantly-recognizable material with wide appeal. There's a balstantity-recognizative material with wide appeal. There's a balance of moods and tempos, including numbers like "I'd Just Love To Lay You Down," "Boogie Grass Band," and "Don't Take It Away." A package like this shows this artist's endurability.



PAT TERRY-Humanity Gangsters, Myrrh MSB6698. Produced by Mark Heard and Pat Terry. The title refers to the shadowy everyday figures who dominate our urban scenarios backlit here by searing electric tracks, the arrangements and vocals indicate Terry may well appeal to listeners weaned on Bob Dylan, James Taylor and the Gibb clan. It's another example of how well contemporary rockers like Terry have learned to blend today's music and their own songs with an understated but solid message content. Cuts with programming appeal include "The Right Place," "Too Many Voices," "Don't Take It So Hard" and "Can't Be Satisfied."



MARSHALL CRENSHAW, Warner Bros. BSK 3673. Produced by Richard Gottehrer and Marshall Crenshaw. Already a critic's darling in the Big Apple, Crenshaw is a pop-rock classicist who plies early and mid-'60s musical motifs and their familiar romantic concerns as if he'd found them for the first time. With producer Gottehrer providing an apt bridge between that era and the '80s. Crenshaw and his lean but melodic rock trio manage to deliver peppy but precise read ings of teen anthems for the new age, celebrating the big city ("Rockin' Around In N.Y.C.), hip non-conformity ("Cynical Girl"), rock itself ("She Can't Dance") and, naturally, girls.

MEN AT WORK-Business As Usual, Columbia ARC37978 (CBS). Produced by Peter Mclan. This was one of the top albums in Australia last year and it's easy to see why. Easygoing without being punchless, smooth without being saccharine, this pop-rock band neatly straddles the line be tween the so-called old and new waves. "Who Can It Be Now?" and "People Just Love To Play With Words" are especially effective

THE PINUPS, Columbia FC 37909. Produced by Ingeborg Hauke. The graphics may be pure come on, but this German quartet, reportedly assembled after a careful search for ladies who could combine good pitch with good looks, does as much with their larynxes as they do for their leotards. Producer Hauke mates their choral and solo strengths with songs and arrangements that suggest a shrewd use of the Abba parts manual. Best of all, lead vocals are well groomed for the international maket on coy uptempo confections like "Just About A Dream" and the first single, "Song On The Radio."

INKENBRANDT—Passenger, Friendship BL6178. Produced by Peter Schekeryk. This five man group headed by Ron and Bob Inkenbrandt specializes in soft mass appeal pop along the lines of Christopher Cross or Glen Campbell. The title cut especially, has a great heartfelt emotional pull. The production by longtime Melanie mentor Schekeryk is impeccable, and it would be a shame if AC stations didn't investigate this album just because it's not on a major label. (The album's being marketed by Jem Records. Dock a few points though for the confusing cover art.

CALAMITY JANE, Columbia FC 37626. Produced by Billy Sherrill. Their vocal ensemble style and choice of material nods toward rock and pop, but this much-touted female quartet still has its collective heart on Music Row in this ar-chetypal foray into crossover country. Billy Sherrill's rich production embellishments still leave room for acoustic rhythm work, and the group's originals stand up well alongside out-side material, including a perky cover of the Beatles' "I've Just Seen A Face

ARTIMUS PYLE BAND—A. P. B., MCA/Carousel MCA-5313 (MCA). Produced by Jerry Eubanks, Doug Gray and George McCorkle. The Lynyrd Skynyrd drummer bows his own quintet in a set of originals that cover some familiar Southern rock terrain. Framed by twin guitars (John Boerstler and Steve Lockhart), singer Darryll Otis Smith celebrates romance ("Don't Know Her Name"), the road ("Town To Town," "The Road Never Ends") and rock itself ("Makes More Rock," "Rock & Roll Each Other"). If they don't yet offer as distinctive an approach as their cousins in the Rossington-Collins Band, the Pyle Band should still find AOR allies.

Billboard's Recommended LPs

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RICHARD & LINDA THOMPSON-Shoot Out The Lights, Hannibal HNBL 1303. Produced by Joe Boyd. The first U.S. re lease by the duo in four years, this superb new set of British folk-rock performances faces an even tougher barrier in American rock radio than before. But a heartening groundswell of enraptured press notices, coupled with fresh evidence that Richard Thompson may be one of Britain's finest guitarists and writers to date, do hold hope for the faithful.

FIREWORKS—Sightseeing At Night, MCA 5314. Produced by Marty McCall & Jerry Gaston. Though this group springs from the contemporary Christian scene, the album is unapologetic rock'n'roll at its high-powered best. The emphasis is on strong, commercial AOR material, strong vocal harmonies, and slicing instrumentals that give this LP its driving energy. Standout cuts include "Back In Business," with a hook that won't quit; "I Got News For You," and the title cut.

MELANIE—Arabesque, Blanche Records BL6177 (JEM). Produced by Peter Schekeryk. There is nobody who sounds like Melanie and few have a voice so big that there is almost no way to overwhelm it with production. She is best on superscope ballads, and this is what the album concentrates on The focus here is toward an adult contemporary orientation, leaving the old hippie madonna trappings far behind.

MOTORHEAD-Iron Fist, Mercury, SRM14042 (PolyGram). Produced by Evil Red Neck and Motorhead. There is nothing at all subtle about Motorhead, but what differentiates this heavy metal trio from a host of others within the genre is the manic, almost punk, intensity with which this band plays.
This is head banging music at its best, with songs like "Sex
And Outrage," "Iron Fist," "Speedfreak," and "(Don't Need)
Religion" giving an indication of what this group's interests

JOHN COUGAR-American Fool, Riva Records RVL7501. (Polygram). Produced by John Cougar Mellencamp and Don nan. John Cougar has a rough and gravelly voice that he uses to good effect on well-written and thought-out pop rock songs. The production here is crisp and to the point, with no fancy tricks. Everything is in its place. The music is spare and economical but it can reach the heart.

soul

FREDI GRACE AND RHINSTONE-Get On Your Mark, RCA NFL1-8016. Produced by Ed Howard. Grace & Rhinstone, seamlessly blending male-female voices, should encounter airplay with "Help" or "Won't Cha Give It To Me." Synthesizer-driven pop-soul polished to shine, the group is ready for the charts and may get a boost from dance action. Peabo Bryson produced "Tell Me What's On Your Mind."

gospel

AEROBIC CELEBRATION, NewPax 33133. Produced by Donice and Mike Suttle. It may take some getting used to in order to feel comfortable doing donkey kicks and fire hydrant lifts to music about Jesus, but this album bridges the gap comfortably. That's due in large part to the intelligent choice of material included here, and the warm narrations provided by Do-nice. Included in this well-done aerobics package are selections by Brown Bannister, Farrell & Farrell, Nancy Grand-quist and Patrick Henderson, among others.

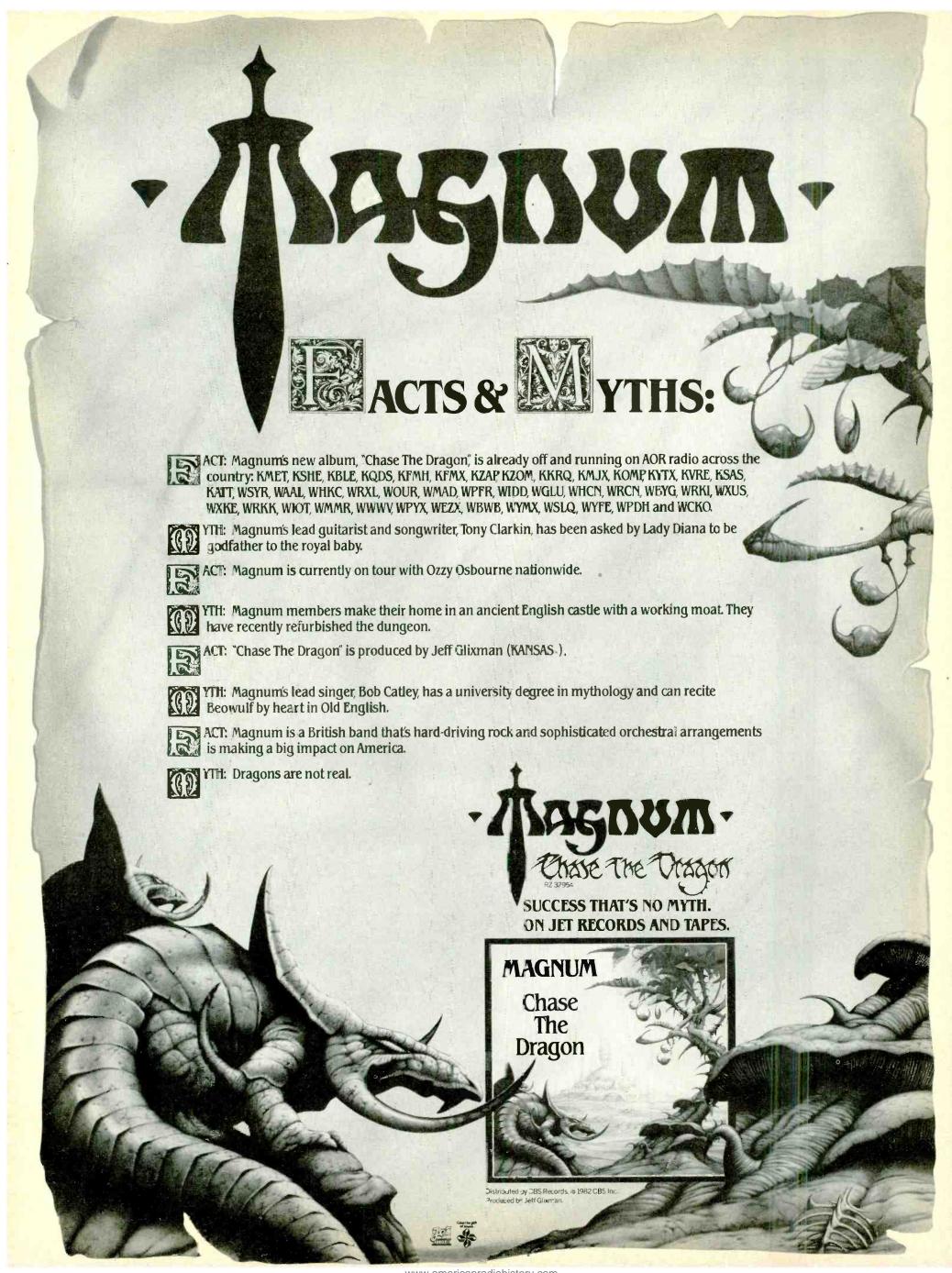
DENNY CORRELL-Somethin' I Believe In. Myrrh MSB 6699. Produced by Bill Maxwell. A thematic thread connects personal troubles and world problems throughout this album, in the best tradition of blues, soul and gospel, and Maxwell points to a common solution in nearly every song. "Too Many Lonely People" and "The Promise" stand strong as r&b and soul, respectively, and trumpet master Chuck Findley's crew support the whole set.

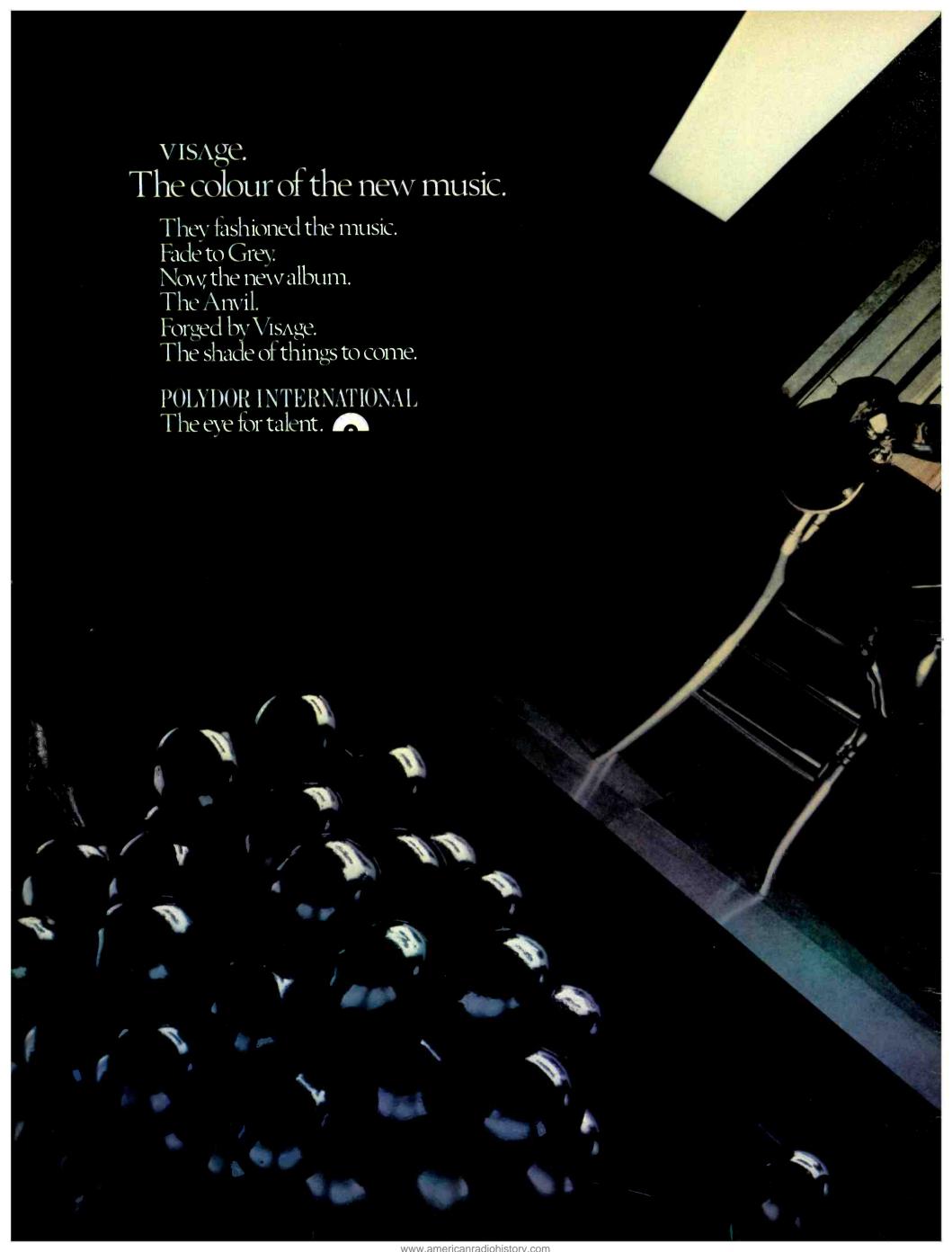
STEVE ARCHER-Solo, Home Sweet Home R2105. Produced by Chris Christian. This member of the Archers group shows promise of his own, and his mild vocal fits the standard fusion/pop arrangements, which occasionally resemble the Doobie Brothers. "Evermore," with Debbie Boone singing back-up harmonizing and Pete Brewer slicing through with a saxophone, and the upbeat "Good News" work well, although on some numbers the attempts to make melodic pop hooks result in monotonous repetition of verses.

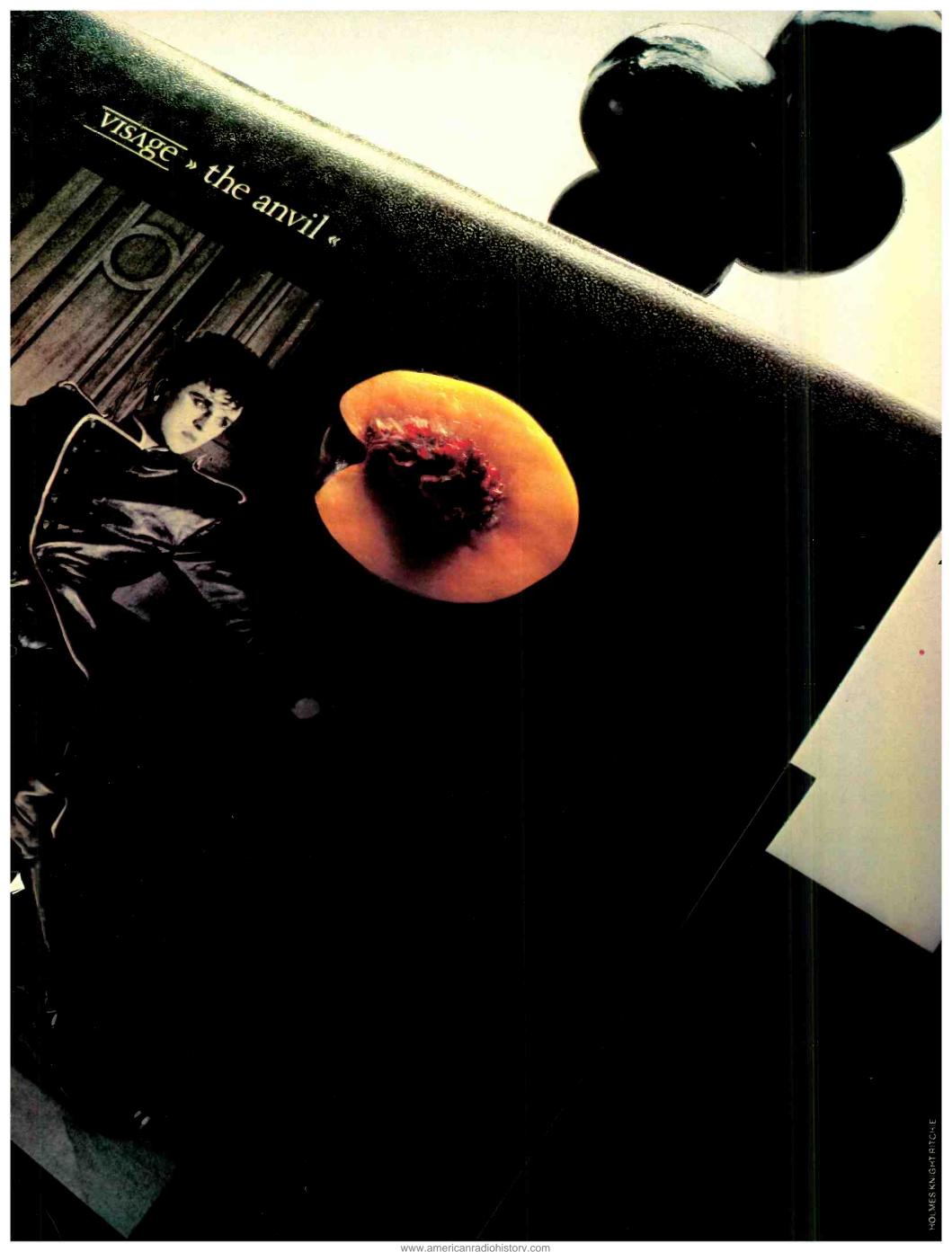
DANA-Totally Yours, Word WSB 8850. Produced by Kurt Kaiser. Dana, an Irish artist, bears a resemblance vocally to Olivia Newton-John's earliest ballads. "Oh So Wonderful" is the most palatable cut, and others reveal her vocal grace but are often too sweet with strings and windwoods

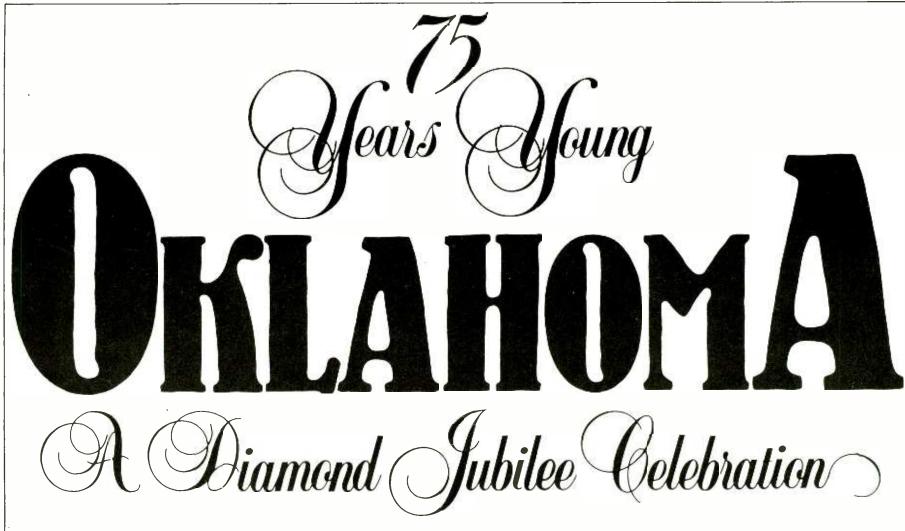
(Continued on page 71)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Ochs, Sam Sutherland, Robyn Wells,









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Who breaks the hits?

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How oil and entertainment mix for success.

LABEL AND RECORDING ACTION
 Local labels and studios aim for national hits.

Spotlight on OKLAHOMA 75th ANNIVERSARY

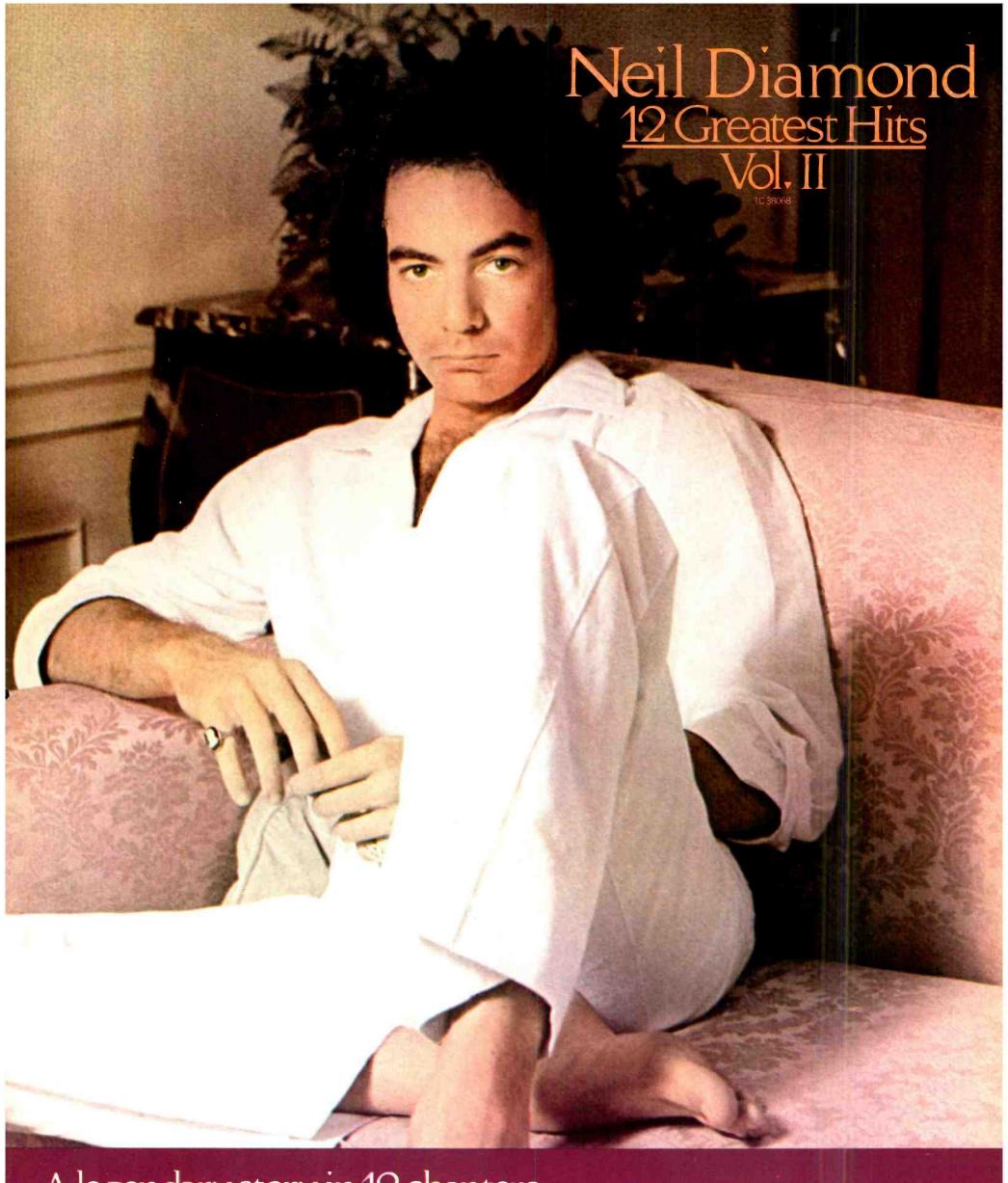
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A legendary story in 12 chapters, "Beautiful Noise," "Hello Again," "Fcrever In Blue Jeans," "You Don't Bring Me Flowers (Duet with Barbra Streisand)," "America," "Be," "Desiree," "September Morn," "Yesterday's Songs," "If You Know What I Mean," "Longfellow Serenade" and "Love On The Rocks." On Columbia Records and Tapes.

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5/28-31 Chicago, L

Seven Key Men in Washington Haven't Heard from You About Home Taping.

Why these seven men? What makes them special?

They are members of the House and Senate Judiciary committees. We need their support to get the "free taping with a royalty to music" bills out of committee.

These laws are needed.

To save our business. To save our jobs.

The greatest coalition in America's music history backs these laws. From Beverly Sills to Quincy Jones. From ASCAP/BMI/SESAC to RIAA to NMPA to Country/Black/Gospel music associations.

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But

Seven key votes are missing, to get these bills out of committee.

A letter from you is needed.

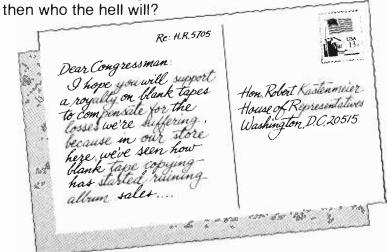
This week. Before momentum takes its deadly toll.

Your letter can be short.

Tell how home taping has affected your business. Tell why a royalty on blank tapes and audio recorders will help save our music world.

Get these seven men moving. Because so far, they don't believe we have a problem!

It's your industry. If you don't write...



What to Do

1. A letter, a few sentences to a member of Congress:

☐ Hon. Robert Kastenmeier House of Representatives, Washington, D.C. 20515

Tell him why you specifically need him to **support the Edwards Bill** for a royalty on home taping (**H.R. 5705**).

2. Six more quick letters to these Senators:

☐ Hon. Arlen Specter ☐ Hon. Patrick J. Leahy

☐ Hon. Paul Laxalt ☐ Hon. Howard M. Metzenbaum

☐ Hon. Orrin G. Hatch ☐ Hon. Joseph R. Biden

Their address: The U.S. Senate, Washington, D.C. 20510.

Tell these men why you want them to support the Mathias Amendment (S.A. 1333 to S. 1758).

3.Thank you. Actually: thank yourself.

For more information on how you can help save your music business, write (free) to:

Coalition to SAVE AMERICA'S MUSIC,

888 Seventh Avenue, 9th Floor, New York, New York 10106.

But first, write the other letters.



Write Them This Week. Or Else.

MAY 15, 1982, BILLBOARD

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6	12	Columbia TC 37462 CBS HUEY LEWIS AND THE NEWS				51	51	6	Swan Song SS8511 (Atco) WEA GRAHAM PARKER		8.98		85	87	15	PRISM			
8	40	Chrysalis CHR-1340 IND		8.98		52	52	39	Arista AL 9589 IND	•	8.98			95	4	Capitol ST-12184 CAP A TASTE OF HONEY		8.98	
	4	Bella Donna Modern Records MR 38139 (Atco) WEA		8.98		52	55	26	Breakin' Away Warner Bros. BSK 3576 WEA	A	8.98	SLP 30	87	89	23	Capitol ST-12173 CAP	A	8.98	SLP
1		The Other Woman Arista Al. 9590 IND		8.98	SLP 12				The Innocent Age Full Moon/Epic KE2 37393 CBS						62	Columbia TC 37678 CBS			-
9	•	THE BEATLES Reel Music Capitol SV 12199 CAP		9.98		政	56	5	SOUNDTRACK Cat People Backstreet BSR 6107 (MCA) MCA		9.98				84	Zenyatta Mondatta A&M SP 3720 RCA	1	8.98	
20	8	ATLANTIC STARR Brilliance A&M SP 4883 RCA		8.98	SLP 1	\$	122	2	JOHN COUGAR American Fool Riva/Mercury RVL-7501 (Polygram) POL		8.98		189	99	3	DAYE EDMUNDS D. E. 7th Columbia FC 37930 CBS			
21	15	TOMMY TUTONE Tutone II Columbia APC 37401 CRS				由	59	22	PAUL DAVIS				90	92	25	SHEENA EASTON YOU Could Have Been With Me		8.98	
2	30	POLICE Ghost In The Machine	A			愈	76	4	THE MOTELS All Four One				91	91	23	GROVER WASHINGTON JR. Come Morning			
6	6	CAMEO				₩	75	6	CHARLENE		8.98		92	39	25	THE CARS	A	8.98	SLP
2	4	Chocolate City CCLP 2021 (Polygram) POL TOTO		8.98	SLP 6	L.	63	7	Motown 6009 ML IND KARLA BONOFF		8.98		93	102	26	OZZY DSBOURNE		8.98	-
9	5	Cotumbia FC 37728 CBS RICHARD PRYOR					80	3	Columbia FC 37444 CBS THE TEMPTATIONS				94	93	7	Jet FZ 37492 (Epic) CBS MECO	-		-
8	7	Warner Bros. BSK 3660 WEA THE CHARLIE DANIELS BAND		8.98			94	2	Reunion Gordy 6008GL (Motown) IND RAINENDW		8.98			127	2	Pop Goes The Movies Arista AL 9598 IND	-	8.98	-
5	10	Epic FE 37694 CBS BUCKNER & GARCIA	•						Straight Between The Eyes Mercury SRM-1-4041 (Polygram) POL		8.98			-		Time And Tide A&M SP 4894 RCA		8.98	
3	13	Columbia XRC-37941 CBS				92			Wasn't Tomorrow Wonderful Polydor PD-1-6346 (Polygram) POL		8.98			ntv t		My Favorite Person P.I.R. FZ 37999 (Epic) CBS			
1		4 Atlantic SD 16999 WEA		8.98		鱼	67	7	Who's Foolin' Who		8.98		97	105	6 0	ALABAMA Feels So Right RCA AHL1-3930 RCA	A	8.98	CLP
	1	The Secret Policeman's Other Ball		* 98		64	65	11	RICHARD DIMPLES FIELDS Mr. Look So Good Boardwalk NB1-33249 IND		8.98	SLP 3	98	96	19	BOB AND DOUG McKENZIE Great White North	•		
7	31	KOOL & THE GANG Something Special	A			65	44	62	RICK SPRINGFIELD Working Class Dog	A		55. 5	☆	MÉM E	mv)	BLUE OYSTER CULT		0.30	
3	2	Oe-Lite DSR 8502 (Polygram) POL ELTON JOHN Jump Up			SLP 17	66	31	31	RCA AFL1-3697 RCA GENESIS Abacab	•			100	100	24	Columbia KG 37946 CBS	A		_
		Geffen GHS 2013 (Warner Bros.) WEA		8.98		67	33	59	Atlantic SD 19313 WEA QUINCY JONES	A	8.98		101	101	13	Loverboy Columbia JC 36762 CBS DAK RIDGE BDYS			
3	10	SIMON AND GARFUNKEL	ļ						The Dude	1				1					
3	10	The Concert in Central Park Warner Bros. 2BSK 3654 WEA PATRICE RUSHEN		14.98		<u></u>	78	6	A&M SP:3721 RCA KROKUS		8.98	SLP 13	100			Bobbie Sue MCA MCA-5294 MCA		8.98	CLI
3	3	The Concert in Central Park Warner Bros. 285X 3654 PATRICE RUSHEN Straight From The Heart Elektra E1-60015 WEA		14.98 8.98		\$ £0			A&M SP-3721 RCA KROKUS One Vice At A Time Arista AL 9591 IND		8.98 8.98	SLP 13	102	53	11	Bobbie Sue MCA MCA-5294 MCA WAYLON JENNINGS Black On Black RCA AHL1 4247 RCA		8.98 8.98	
3	3	The Concert In Central Park Warner Bros. 28SK 36S4 PATRICE RUSHEN Straight From The Heart				69	78 69	6	A&M SP:3721 RCA KROKUS One Vice At A Time	A		SLP 13	102	53 58	11	MCA MCA-5294 MCA WAYLON JENNINGS Black On Black			CLP
	3	YE NO WE SHOW SHOW SHOW SHOW SHOW SHOW SHOW SHOW	Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Bill-board. ARTIST Title Label, No. (Dist. Label) Dist. Co. 7 ASIA ASIA Geften GHR 2008 (Warner Bros.) WEA 2 31 VANGELIS Chariots Of Fire Polydor PO1-6335 (Polygram) POL 8 RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AFLI-125 RCA 9 SUCCESS Hasn't Spoiled Me Yet RCA AFLI-125 RCA 1 Love Rock 'N' Roll Boardwalk NBI-33243 IND 6 27 THE J. GEILS BAND Freeze-Frame EMACKHEARTS I Love Rock 'N' Roll Boardwalk NBI-33243 IND 6 27 THE J. GEILS BAND Freeze-Frame EMACWHEARTS 1 LOVERBOY Get Lucky Coumbis FC 37638 CBS 9 WILLIE NELSON Always On My Mind Columbis FC 37638 CBS 11 8 SCORPIONS Blackout Mercury SRM-1-4039 POL 13 ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic) CBS 14 10 ALABAMA Music RCA AFLI-4229 RCA 15 12 THE HUMAN LEAGUE Dare RCA AFLI-4229 RCA 14 10 ALABAMA Music RCA AFLI-4229 RCA 15 12 THE HUMAN LEAGUE CBS 16 12 PICTURE THIS Chrysalis CHR-1340 IND 17 31 ALDO NOVA RAPORT CALL CONTRAINS CHR-1340 IND 18 40 SEEVEN SAND THE NEWS PICTURE THIS Chrysalis CHR-1340 IND 19 6 THE BEATLES Reel Music Captus CAR AFLI-4229 RCA 10 ALABAMA Music RCA AFLI-4229 RCA 11 10 ALABAMA Music RCA AFLI-4229 RCA 12 1 HUEY LEWIS AND THE NEWS PICTURE THIS Chrysalis CHR-1340 IND 19 6 THE BEATLES REEL MUSIC Captus CAR AFLI-4229 RCA 10 ALABAMA MISIC RCA AFLI-4229 RCA 11 15 THE HUMAN LEAGUE CBS 21 15 THE HUMAN LEAGUE CBS 22 30 POLICE THIS CARR BRIBIANC RCA AFLI-4229 RCA 24 THE BEATLES REEL MUSIC REEL	Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billiboard. ARTIST Title Label, No. (Dist. Label) Dist. Co. 7 ASIA ASIA ASIA CERE GERE GREEN G	Compiled from national retail stores and one-stops by the Music Popularly Chart Dept. of Bill Stores and one-stops by the Music Popularly Chart Dept. of Bill Doard. ARTIST Title Label, No. (Dist. Label) Dist. Co. Symbols 8.17ack Cassettes, Charlots Of Fire Popular Pol-16335 (Poyrgram) Pol. A. S.38 (Defen Girls 2008 (Warner Bros.) WEA 8.98 (Defen Girls 2008 (Warne	Compiled from national retail stores and one-stops by the Music Popularly Chart Dept of Bill-board	Compiled from mational retail stores and one-stores by the Music Popularity Chart Dept. of Bisiliboard. Suggested Experiment of Stores and one-stores by the Music Popularity Chart Dept. of Bisiliboard. Suggested Experiment of Stores and one-stores by the Music Popularity Chart Dept. of Bisiliboard. Suggested Experiment of Stores and One-stores by the Music Process of Stores and One-stores by the Music Process of Stores and One-stores of Stores	Compiled from national retail stores and one stores by the Music Popularity Chart best of Bill board. Suggested List Prices February Chart best of Bill board. Suggested List Prices February Chart best of Bill board. Suggested List Prices February Chart best of Bill board. Suggested List Prices February Chart best of Bill board. Suggested List Prices February Chart Board. Suggested List Board. Suggested List Prices February Chart Board. Suggested List Prices February Chart Board. Suggested List Prices February Chart Board. Suggested List B	Compiled from national retail stores and one chops by the Music Popularity Chart Dept of Bill	Completed Dec Completed Dec Complete Dec Complete Dec Dec	Complete floor haldest retail Property Chart Dept. of 80 Property Ch	Compared thems maximal related popular Country of Bill Supported Country of Bill	Consideration Processed in Field Consideration	Section of the control point with all places Section of the control	Secretaria Control Profession Secretaria Control Professio	Second Control Section Second Control Section Second Control Section Section	The property of the first in the control of the control of the first in the control of the first in the control of the first in the control of the control	Second Content of Co	Supplied from returns within a control of the con

* Stars are awarded to those product showing greatest sales strength. Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). Recording Industry Assn. Of America seal for sales of

15,

General News

Digital Work Is A Chartbeat **Delight For Padgham**

• Continued from page 6

album is the top new entry on the r&b survey at number 37.

"Ebony & Ivory," finally, is Columbia's first No. I single in the U.S. since Barbra Streisand's "Woman In Love" in November, 1980. Journey's "Open Arms" came close, racking up six weeks at number two.

(One special note: this column would have been impossible were it not for two superb reference books-"The Guiness Book Of British Hit Singles" by Jo & Tim Rice, Paul Gambaccini and Mike Read and "Top Pop Artists & Singles" by Joel Whitburn. Both are highly recommended.)

Jett Streams: While "Ebony & Ivory" is the first single in more than a year to hit No. 1 in both Britain and America, it almost surely won't be the last. Joan Jett & the Blackhearts' "I Love Rock'N'Roll," which recently logged seven weeks at No. 1 Stateside, this week vaults from number 17 to number four Over There. The record is also No. 1 in



TOP PRIZE-Atlantic Records' Vince Feraci, left, presents first prize to a member of Boston's Stompers, participants in a national Miller Brewery/TDK "Rock To Riches" contest. Among the prizes: a deal for a singles release, with album option, through Atlantic. Finals took place at New York's Palladium.

Album Action: Geffen Records this week collects its second No. 1 pop album as "Asia" unseats the 'Chariots Of Fire" soundtrack. John Lennon & Yoko Ono's "Double Fantasy" was No. 1 for eight weeks in '80 and '81.

Of the label's other top releases, "Quarterflash" peaked at eight in March, Donna Summer's "The Wanderer" hit 13 in 1980 and Elton John's "The Fox" reached 21 in '81. John's new album, "Jump Up," will almost certainly do better than that: it vaults 52 notches this week to number 31.

"Asia" is the second debut album so far this year to reach No. 1, following the Go-Gos' "Beauty & The Beat," and the first debut album by an instant supergroup to top the chart since "Bad Company" in 1974.

By hitting No. 1 on the Billboard chart, Asia has achieved something that always eluded Yes and Emerson, Lake & Palmer, the groups that spawned Steve Howe and Carl Palmer.

Incidentally, last week when we told you that Yes and ELP both reached the top 10 with their second albums, we should have made that their second chart albums. We got a letter from Geoff Mayfield, a media production maven at Stark Record & Tape Service/Camelot Music in No. Canton, Ohio, pointing out that Yes had two Atlantic albums before it first cracked the charts in 1971 with "The Yes Album.

"Their first was simply called 'Yes,' the second was 'Time And A Word,'" writes Mayfield, adding, "So do I win anything, or what?"

Geoff, just being smart is its own

Temptations Eye Summit: The Temptations this week score their first top 10 r&b hit in more than six years as "Standing On The Top" (Gordy) jumps to number 10. It's the group's 36th top 10 soul hit; its first since "Keep Holding On" in early '76. 1980's "Power' peaked at num• Continued from page 6

As any producer, Padgham says he would like to discover and work with new bands, but he admits that the new crop of English, electronic techno-pop bands doesn't excite

"I don't think I'm old fashioned or fuddy duddy, but they can be a bit cold, atmosphere-wise, those records with the drum machines. The latest rage in Britain is Haircut 100, but I don't get off on it too much.

"An example I can give is the ska craze of a couple of years ago. The kids never heard the original ska music, and neither did I. But when I actually checked out the original ska records, they were much better than the Beat, or something like that. Same thing with Haircut 100. I would rather listen to an old James Brown record with the funky guitars and things like that. So until somebody comes up with something very original, I'd rather do XTC or Split

Though he can see when there may be a danger of getting into a creative rut, Padgham says he likes the idea of being able to work with a steady core of clients with whom there is mutual respect.

"Working in the studio has to be fun," he says. "There is no point in working with anybody unless you get along well and have a laugh and that sort of thing. I think a studio is a fairly unnatural place for a musician to be. Most people start out being a musician because they want to be on stage in front of people and get feedback from the audience. So I try to make bands and musicians feel like they are not in a studio when they are in the studio.

"I don't spend hours getting drum sounds or other sounds. I just want them to be able to go and play while the feeling is hot. I can get a good drum sound in 10 minutes," says Padgham, who considers the drum sounds he has been able to get from his various bands as among his most noteworthy accomplishments.

"It helps if the drummer is a good one," he points out. "Then I stick

two or three mikes on the drum kit and record it. If you spend six hours getting the right drum tuning, you are going to have the drummer pissed off even before he starts to play. I would rather have a few mistakes and a good vibe, rather than something clean with no mistakes but with a clinical feeling.

"Luckily for me, most of my clients tend to agree with that. The main thing for me is the vibe of the thing. It was wonderful working with the Police, where they said they hadn't come to where they are today by being perfect. I think that is very true. Steely Dan records are clinically perfect, but I am not into that, though I know they spend months and months on it," he says.

On his projects, Padgham says he likes to be in and out of a studio in "four to six weeks." That, he says, pleases the record companies, because the records then are usually under budget. He points out that with the successful acts he works with, there almost is no budget. Groups such as Genesis or the Police can spend as much time and effort as they need on a particular album.

Beyond that, says Padgham, it depends on various circumstances as to how much a Hugh Padgham LP costs to make.

"With Split Enz, for example," he says, "we recorded the new album in Australia, where studio rates are relatively cheap. It is probably half the cost of what it would be in America. When we did the Police album in Montserrat, we got a deal for the whole time we were there. But then we had to take into account the cost of shipping all the gear down there.

Bubbling Under The

101-I JUST WANT TO SATISFY YOU, The O'Jays, P.I.R. 02834 (Epic)

102-ROUTE 66, Manhattan Transfer, Atlantic

103-I WANT CANDY, Bow Wow Wow, RCA

104-TRY JAH LOVE, Third World, Columbia 18-

02744 105-JUST BE YOURSELF, Cameo, Chocolate

City 3231 (PolyGram) 106-STREET CORNER, Ashford And Simpson,

Capitol 5019 107-THE VERY BEST IN YOU, Change, Atlantic

108-WORDY RAPPINGHOOD, Tom Tom Club, Sire 50067 (Warner Bros.)

109-SOUP FOR ONE, Chic, Mirage WTG 4032

110-JAMAICA, Bobby Caldwell, Polydor 2202

Bubbling Under The Top LPs

201-MAYNARD FERGUSON, Hollywood, Colum-

202-T.G. SHEPPARC, Finally, Warner Bros. BSK

203-SOUNDTRACK, Victor/Victoria, Mercury

204-JOHN HIATT, All Of A Sudden, Geffen GHS

2009 (Warner Bros.)

205-BRASS CONSTRUCTION, Attitudes, Liberty

206-LAMONT CRANSTON, Shakedown, RCA AF1-4313 207-DUKE JUPITER, Duke Jupiter I, Coast To

Coast ARZ 37912 (Epic) 208-MOON MARTIN, Mystery Ticket, Capitol ST 12200

209-RAMSEY LEWIS, Live At The Savoy, Columbia FC 37687 210-KIM WILDE, Kim Wilde, EMI-America

17065

Births Girl, Shannon, to Janette and Rik

is lead guitarist for Triumph.

Lifelines

Girl, Tess Marie, to Allen Frizzell and Shelly West, April 27 in Nashville. Father records for Sound Factory; mother records for Warner Bros.

Emmett, April 25 in Toronto. Father

Boy, Michael Jason, to Tina and Robbie Friedheim, May 1 in New York. Father manages Willie Phoe-

Girl, Kate Elizabeth, to Robin and Bear Racoff, April 18 in Tarzana, Calif. Father is sales manager for Pickwick Distribution in Sun Valley.

Boy, Ian Anthony, to Didi and Brian Ross, April 2 in Los Angeles. Father is producer and head of Brian Ross Productions and Starborn label. Mother, a singer, is a former Miss Hawaii.

* * *

<u>Marriages</u>

Melissa Manchester, singer, to Kevin De Remer, May 1 in Los An-

George Hill to Irene Chileski, April 17 in Denver. He is general manager of DanJay Music in Denver, a franchisor of the Budget Tape & Records stores.

Kathy McDonald to David Hirshland, May 1 in Miami. Based in San Francisco, she is field producer for Videowest and he is an agent for the Rosebud Agency.

Meg Mazursky to Jeb Brien, April 30 in Pleasantville, N.Y. She is casting director with Joy Todd Inc.; he is vice president of Champion Entertainment Organization and producer for Champion Entertainment Presents.

Deaths

Jimmy Hilliard, 74, veteran musician and recording company executive, May 4 in Los Angeles. See separate story, page 78.

Erik Porterfield, 58, director of engineering for CBS Records, May 2 in New York. He joined CBS Records in 1946 as a recording engineering draughtsman. He served as chairman of the enigneering committee of the RIAA and as vice president, Eastern region, of the AES. Survivors include his wife, Margaret, and three chil-

* * * James Henry "Jimmy" Jones, 63, prominent jazz pianist and arranger, with Ben Webster, Sonny Stitt, Sarah Vaughan, Joe Williams, Illinois Jacquet, among others, and served as piano accompanist to Vaughan and Ella Fitzgerald. Death was attributed to a liver ailment.

Lester Bangs, 33, of an apparent heart attack, April 30 in New York. He was a rock music critic for Rolling Stone and the Village Voice, among other publications. See Rock'n'Rolling, this page.

Rock'n' Rolling

• Continued from page 10

up to Off Broadway with "Lubbock," and that is fine with the Weasels, also. "There is nothing in Denver we can't shift around," says

Studio 54 usually tolerates rock photographers, and sometimes it keeps them away from celebrities, but rarely is the photographer the center of attention.

Rarely, that is, until photog Bob Gruen had a party and exhibition there recently, and such diverse rockers as Johnny Lydon, David Johanson, Ann Wilson of Heart, Liza Ted Nugent and came by to see his work.

Reason for the Studio 54 party was an exhibition of Gruen's work at Radius Graphics Gallery in New York. After June 7 the exhibition will move to the Museum of Rock Art in Hollywood until Aug. 7.

Gruen says his first professional job was in 1965, at the Newport Festival when Bob Dylan went electric. Since then, he has been doing news photos, album covers, publicity stills and whatever else is needed.

"I work for whoever calls me up

with a good job," he says. "Sometimes it is the artist, sometimes the management, sometimes the record company, and sometimes I go out on my own.

Though Gruen has taken pictures of virtually the entire who's who of rock, he's best known for his pictures of John Lennon. It was Gruen who, in 1975, took the famous picture of Lennon in a New York City T-shirt. More recently he was the one who set up the shot of the blood stained glasses on the "Season Of Glass" LP.

"I am looking for the feelings, rather than actual facts," says Gruen, describing his work objec-I don't like to catch them off guard or expose something that they don't mean to show. But I do like to expose who and what they are.'

Gruen does his work in his studio, or he goes out on the road with his artists. One of his most pleasant trips, he says, was to Japan where he led a "Kiss army" through the streets of Kyoto.

Gruen says that with more and more photographers in competition it is not getting any easier to come up with the great unique shot. He says

he is now doing more video work. He directed two of the songs on the Blondie "Greatest Hits" video, and he expects to do more of such work in the future.

In the meanwhile, he says he is getting book offers, and in the summer Parade magazine plans to do a section on his work.

I did not know him personally, and his writing was not the kind of stuff Billboard prints, but one cannot love rock'n'roll and not mourn the passing of critic Lester Bangs, who died in New York last Friday (30), apparently of a heart attack. He

Whether discovering the latest heavy metal and/or punk band, finding the misogynism behind reggae, or in revealing the racism in new wave, Bangs was always in front with his opinions and perceptions. And he was fun to read, which is not something that can be said of most rock writing.

We will miss him. But if there is a latent rock'n'roller or two among the heavenly choirs, no doubt Lester will find them.

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		Chart			Suggested List		E SE	LAST	Weeks	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, 48-Track	Country Chart
MEER		ē			Prices LP.	Soul LP/	136	133	35	TRIUMPH				169	143	11	ORIGINAL CAST			
194	3	Weeks	Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	Cassettes,	Country LP Chart		_	ļ	Allied Forces RCA AFL1 3902 RCA		8.98			-		Annie Columbia JS 34712 CBS	-		
6	-+	26	ROD STEWART		Ollock	Onart	137	139	5	Carry On				顶	177	2	MIKE OLDFIELD Five Miles Out			
"			Tonight I'm Yours Warner Bros. BSK-3602 WEA	-	8.98			144	5	Polydor PD 16347 PDL POINT BLANK		8.98	SLP 46	1	185	2	Virgin/Epic FE 37983 CBS STARS ON			-
10	6	35	WILLIE NELSON	•			地			On A Roll MCA MCA 5312 MCA		8.98		血	100	`	Stars On Long Play III Atlantic SD 19345 WEA		8.98	
			Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542 CBS	1		CLP 20	139	108	11	GEORGE DUKE	1			172	165	30	DIANA ROSS		0.00	
10	7	11	BONNIE RAITT			OLI 20	-		L.	Dream On Epic FE 37532 CBS	1		SLP 32	_	L		All The Greatest Hits Motown M 13-960C2 IND		13.98	
			Green Light Warner Bros. BSK 3630 WEA		8.98		140	135	83	KENNY ROGERS Greatest Hits	A	8.98	CLP 30	血	182	2	JOHNNY MATHIS Friends In Love			
7	2	9	GAMMA Gamma 3				141	142	4	LUCIANO PAVAROTTI	1	0.70	CLF 30	174	153	91	Columbia FC 37748 CBS PAT BENATAR			-
10-		77	Elektra E1-60034 WEA	A	8.98	-	-			Luciano London TAV 2013 (Polygram) POL		9.98			133	7.	Crimes Of Passion Chrysalis CHE 1275 IND	-	8.98	
1.0		"	The Jazz Singer Capitol SWAV-12120 CAP		9.98		血	161	4	HAIRCUT 100 Pelican West				175	134	27	BAR-KAYS			
9(0	16	THE SUGAR HILL GANG		3.50		142	110	16	Arista AL 6600 IND		8.98	-	_			Night Cruisin' Mercury SRM-1-4028 (Polygram) POL		8.98	SLP 38
	1		8th Wonder Sugarhill SH-249 INO		8.98	SLP 70	:-3	1.10	10	Anyone Can See Network E1-60003 (Elektra) WEA		8.98		176	171	13	UFO Mechanix			
111	1	13	SMOKEY ROBINSON Yes Its You Lady				144	140	92	DARYL HALL & JOHN OATES	A	0.30		177	172	21	Chrysalis CHR 1360 IND JOAN ARMATRADING		8.98	
112	2	21	Tamia 6001T2 (Motown) IND BOBBY WOMACK		8.98	SLP 18				Voices RCA AQL1-3646 RCA		8.98		"	"	,	Walk Under Ladders A&M SP-4876 RCA		8.98	
"			The Poet Beverly Glen BG-10000 IND		8.98	SLP 25	145	145	22	CAROL HENSEL Carol Hensel's Exercise And				178	173	14	CONWAY TWITTY			
12	1	4	DOLLY PARTON	2-37						Dance Program-Volume 2 Vintage VNI 7733 (Mirus) IND		8.98					Southern Comfort Elektra E1-60005 WEA		8.98	CLP
			Heartbreak Express RCA AHL1-4289 RCA		8.98		146	146	7	VARIOUS ARTISTS The Kids From Fame				179	176	11	CHAS JANKEL Questionnaire			61-
114	4	28	PRINCE Controversy	•		61	147	147	6	RCA AFL1-4259 RCA		8.98		180	160	9	A&M SP-6-4885 RCA UTOPIA		6.98	SLP 64
11:	3	49	Warner Bros. BSK 3601 WEA	A	8.98	SLP 31	17/	14/	ľ	Looks So Fine Salsoul SA 8545 (RCA) RCA		8.98			1.00	١	Swing To The Right Bearsville BRK 3666 (Warner Bros.) WEA		8.98	
		"	The One That You Love	_	8.98		148	126	35	LUTHER VANDROSS	•	0.30		1	190	2	TROUBLE FUNK			
79	9	17	THE WHISPERS		"			ļ		Never Too Much Epic FE 37451 CBS			SLP 39				Drop The Bomb Sugar Hill SH 266	ļļ	8.98	ļ
	1		Love Is Where You Find It Solar S-27 (Elektra) WEA		8.98	SLP 11	149	109	10	DWIGHT TWILLEY Scuba Divers				182	162	6	THE CHI-LITES Me And You			
117	7	55	BILLY SQUIER Don't Say No	•			150	148	46	EMI-America ST-17064 CAP AIR SUPPLY		8.98		193	179	24	20th Century/Chi-Sound T-635 (RCA) RCA BOB SEGER AND THE SILVER	-	8.98	-
	+	_	Capitol ST-12146 CAP BOW WOW WOW		8.98		-50			Lost In Love Arista AL 9530 IND		8.98		103	1,3	٠,	BULLET BAND Nine Tonight	A		
new	1		The Last Of The Mohicans RCA CPL1-4314 RCA		5.98		1ÎI	155	10	KATHY SMITH Kathy Smith's Aerobic Fitness							Capitol STEK-12182 CAP	-	12.98	-
119	9	7	CAROLE KING					1.50		Muscletone MT-72151 (R&L) IND		8.98		四	DEW E	160	PLEASURE Give It Up RCA AFL1-4209 RCA		8.98	
L			One To One Atlantic SD 19344 WEA		8.98		1527	156	5	GREG GUIDRY Over The Line				-	MEW E		MISSING PERSONS		0.30	
120	0	19	Your Wish Is My Command				15 3	136	10	Badlands/Columbia ARC 37735 CBS MILLIE JACKSON				123			Missing Persons Capitol DLP 15001 CAP		4.98	
123	3	35	Solar S-26 (Elektra) WEA LITTLE RIVER BAND	•	8.98	SLP 26				Live & Outrageous Spring SP-1-6735 (Polygram) POL		8.98	SLP 21	186	new e		CHANGE Sharing Your Love			
			Time Exposure Capitol ST 12163 CAP		8.98		154	154	5	SOUNDTRACK Quest For Fire				197	170	16	RFC/Atlantic SD 19342 WEA LARRY CARLTON		8.98	-
NEW	ELIT		MELISSA MANCHESTER Hey Ricky					169	3	RCA ABL1-4274 RCA THE BEATLES		9.98		10/	170	10	Sleepwalk Warner Bros. BSK 3635 WEA		8.98	
128		9	Arista AL 9574 IND T-CONNECTION		8.98		血	103	1	Beatles 1967-70 Capitol SKBO 3404 CAP		14.98		188	178	5	JAY FERGUSON		0.30	
120	•	,	Pure & Natural Capitol ST-12191 CAP		8.98	SLP 41	1	164	4	LOU ANN BARTON		14.00					White Noise Capitol ST-12196 CAP		8.98	
124	4	45	KENNY ROGERS	A	0.50	30, 74		1		Old Enough Asylum EL-60034 (Elektra) WEA		8.98		189	118	7	DR. HOOK Players In The Dark			
			Share Your Love Liberty LOD-1108 CAP		8.98	CLP 39	157	149	7	J.J. CALE Grasshopper		9.09		_	NEW E		Casablanca NBLP 7264 (Polygram) POL B.B. KING		8.98	
115	5	Z3	AC/DC For Those About To Rock	•			•	TIEW EL		Mercury SRM-1-4038 (Polygram) POL ROBERT PALMER		8.98		190		, T	Love Me Tender MCA MCA 5307 MCA		8.98	
116	6	28	Atlantic SD 11111 WEA DIANA ROSS	A	8.98		眍			Maybe It's Live Island ILPS 9665 (Warner Bros.) WEA		8.98		191	180	63	RUSH	A		
			Why Do Fools Fall In Love RCA AFL1-4153 RCA		8.98	SLP 40	159	150	33	THE ROLLING STONES Hot Rocks, 1964-71	A						Moving Pictures Mercury SRM-1-4013 (Polygram) POL		8.98	
103	3	13	THE B-52'S Mesopotamia				160	152	13	Landon 2PS-60617 PDL NICK LOWE		10.98		192	187	14	JEAN LUC-PONTY Mystical Adventures		9 46	CI D 74
129		43	Warner Bros. Mini 3641 WEA PAT BENATAR		5.99			152		Nick The Knife Columbia PC 37932 CBS				193	193	24	Atlantic SD 19333 WEA STEVIE WOODS		8.98	SLP 72
			Precious Time Chrysalis CHR 1346 INO		8.98		血	174	3	THE BEATLES							Take Me To Your Heaven Cotillion SD 5229 (Atlantic) WEA		8.98	
137	7	5	VARIOUS ARTISTS		0.30					Beatles 1962-66 Capitol SKBO 3403 CAP		14.98		194	189	26	GEORGE BENSON The George Benson Collection	•		
			The Dukes Of Hazzard Scotti Bros. FZ 37712 (Epic) CBS				162	158	31	AC/DC Back In Black	^	9 00		105	100	20	Warner Bros. 2HW 3577 WEA		16.98	SLP 35
130	V	4	XAVIER Point Of Pleasure		8.00		163	159	65	Atlantic SD 16018 WEA JOURNEY	Δ	8.98		133	188	36	THE KINKS Give The People What They	•		
131	1 :	25	CAP CAROL HENSEL		8.98					Columbia KC-2-37016 CBS							Want Arista AL 9567 IND		8.98	
			Carol Hensel's Exercise And Dance Program				164	151	14	DONNIE IRIS King Kool				196	198	14	SISTER SLEDGE The Sisters		. 00	CIDS
132	2 4	15	Vintage VNI 7713 (Mirus) IND PINK FLOYD		8.98			175	2	MCA MCA-5237 MCA HANK WILLIAMS, JR.		8.98		197	168	27	Cotillion SD 5231 (Atco) WEA EARL KLUGH		8.98	SLP 52
]		Dark Side Of The Moon Harvest SMAS 11163 (Capitol) CAP	_	8.98		TO T	-,,		High Notes Elektra El-60100 WEA		8.98					Crazy For You Liberty LT-51113 CAP		8.98	
141	ı	2	OZZY OSBOURNE Mr. Crowley				166	167	3	DON WILLIAMS		-113		198	183	7	DAVID BOWIE Christiane F. Soundtrack			
120		75	Jet 8Z8-37640 (Epic) CBS				107	15-	25	Listen To The Radio MCA MCA 5306 MCA		8.98		100	100	,,	RCA ABL1-4239 RCA		8.98	
138	1	′3	REO SPEEDWAGON Hi Infidelity Epic FE 36844 CBS	•			167	157	25	NEIL DIAMOND On The Way To The Sky	A			133	186	"1	VAN MORRISON Beautiful Vision Warner Bros. BSK 3652 WEA		8.98	
125	1	55	RICK JAMES	A			168	163	5	Columbia TC-37628 CBS LEE RITENOUR		-7		200	181	6	PHILIP GLASS		0.36	
	1		Street Songs Gordy G8-1002M1 (Motown) INO		8.98	SLP 57				Rio Musician El-60024 (Elektra) WEA		8.98					Glassworks Columbia FM 37265 CBS			

TOD	ם בתו	TAPF
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A · Z (LISTED BY ARTISTS)

Change...
Charlene...
Charlene...
Charlene...
Charlene benleis Band...
Chi-Lites...
John Cougar
Paul Davis
Dazz Band...
John Denver...
Neil Diamond...
Dregs...
Dr. Hook...
George Duke...
Sheenea Easton...
Dave Edmunds...
Jay Ferguson
Richard Dimples Fields...
Dan Fogelberg
Foreigner...
Franke & The Knockouts...
Gamma...
Genesis...
Philip Glass...
Go-Go's...
Greg Guldry...
Greg Kihn Band...
Sammy Hagar...
Haircut...
Daryl Hall & John Oates...
Carol Hensel...
Bertle Higglins...
Human League... 186
58
26
182
55
56
45
42
109,167
777
189
139
90
89
188
64
108
66
200
3
1552
40
40
38
144
131,145 Instant Funk
Donnie Iris
Iron Maiden
Millie Jackson
Jam
Rick James
Chas Jankel
Al Jarreau
Waylon Jennings
Joan Jett
J. Gells Band
Etion John
Quincy Jones
Journey
Junior
B.B. King
Carole King
Kinks
Earl Klugh
Kool And The Gang
Krokus
Lakeside
Le Roux
Huey Lewis And The News
Little River Band
Jett Lorber
Jean Luc-Ponty
Mellissa Manchester
Johnny Mathis

Paul McCartney
Bob And Doug McKenzie
Meco
Missing Persons
Van Moriison
Motels
Willie Nelson
Olivia Newton-John
Stevie Nicks
Oak Ridge Boys
O'Bryan
O'Jays
Mike Oidfield
One Way
Ozzy Osbourne
Outlaws
Robert Palmer
Ray Parker, Jr
Doily Parton
Luclano Pavarotti
Pink Flogd
Piessure
Point Blank
Police
Mike Post
Prince
Prism
Richard Pryor
Quarferliash
Ralnbow 15
98
94
185
199
57
9,106
44
17
101
82
96
63
78,93,133
141
132
184
138
22,88
70
114
85
25
76
61 Bonnie Raitt
REO Speedwagon
Lee Ritenour
Smokey Robinson
Kenny Rogers
1 Rolling Stones
1 Diana Ross
1 1
Royal Philharmonic Orchestra
Rush
Patrice Rushen
Scorpions
Bob Seger & The Silver
Bullet Band
Shalamar
Simon And Gartunkel
Sister Stedge
Skry
Kathy Smith
Soft Cell
Soundtracke:
Annie
Cat People
Death Wish II
Fame
Quest For Fire
Spill Enz
Rick Springfield
Billy Squiger
Stars On
Rod Stewart
Barbra Strelsand ..183 .. 37 .. 32 ..196 .. 71 ..151 ...169 54 50 79154 95 ...4, 65117171105

Sugar Hill Gang
Talking Heads
A Taste Of Honey
T-Connection
Temptations
Third World
Toto
Triumph
Trouble Funk
Jethro Tull
Tommy Tutone
Dwight Twilley
Conway Twithy
UFO
Utopia
Luther Vandross
Vangelis
Van Halen
Various Artists
Waltresses
War
Grover Washington, Jr.
Whispers
Don Williams
Don Williams
Don Williams
Don Williams
Don Williams
Hank Williams
Stevie Woods
Xavier
XTC .110 ...34 ...86 ...123 ...60 ...72 ...39 ...24 ...136 ...181 ...149 ...178 ...176 ...180 ...148 ...27 7
.29, 129, 146
.62
.48
.91
.116
.35
.166
.165
.112
.193
.130
.49

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

• RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units.

• RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.



POLITICAL PARTY-Bonnie Raitt, right, greets Margaret Whiting at a preconcert party hosted by the National Committee For An Effective Congress. Following the party, which was hosted by Citizens in Politics, Raitt performed at the Palladium in New York.

'Demonic' Messages Are Calif. Proposal Subject

Continued from page 4

with distinct phrases of worship to Satan.'

The sheet goes on to claim that the subconscious can track such "backward masking" and cautions against such messages. The sheet claims other artists whose recordings have used backward masking or "have blatantly covered their album covers with occult signs and satanic images" include: Pink Floyd, Black Sabbath, Pete Townsend (sic), Judas Priest, Sabbath Bloody Sabbath (sic), Blue Oyster Cult, Fleetwood Mac, Nazareth, AC-DC, Rush and

the Eagles.'

When asked why no recognized industry representatives were invited to attend, Wyman's representative said normal publicity chan-nels such as legal journals and legislative reporters are supplied with notices of the introduction of bills. Normally, such notices elicit interested industry opposition or support, he added. No industry representation was made last week.

The proposal could not become a state law in 1982. Only hearings on the matter will be held this year. The proposal would have to be reintroduced in the 1983 legislative session.

MUSICIAN AND LABEL EXEC

Jimmy Hilliard Dead At 74

LOS ANGELES-With the death here Tuesday (4) of Jimmy Hilliard, 74, the music industry lost one of its most experienced, successful and popular members.

Affiliated with a half-dozen labels spanning a period of almost 50 years, he was a virtuoso saxophone and clarinet player who worked his way up to top level label executive positions with Mercury, Bally, Decca, Coral, RCA and Warner

Hilliard, in addition, was a composer and arranger with thousands

Born in New York, he first at-

Deregulation In Trouble

NEW YORK-Hope for movement on the broadcast deregulation bills which are stuck in the House communications subcommittee died Thursday (6) when chairman Timothy slammed the bills in his opening remarks.

"As long as I am chairman of this subcommittee," Wirth told the representatives of broadcaster groups, networks and consumer-oriented media organizations who testified at the second round of deregulation hearings, "I will do everything I can to prevent the passage of such sweeping, ill-conceived deregulatory measures that do not provide some alternative means of pro-tecting the public interest."

tracted attention in Philadelphia, doubling as a musician and a cartoonist. As a youth, he worked with the Meyer Davis, Jack Crawford and Jean Goldkette orchestras, winding up in Chicago in 1930. For 14 years he was a popular conductor-arranger for WBBM-AM. Away from the studio microphones, he cleffed charts for Duke Ellington's orchestra, the only non-black to do so at that time.

His skill attracted the attention of the Kapp brothers, Jack and David, 1934 had launched their Decca label. Hilliard worked with the Kapps a while, then moved on to other slots with RCA, and then the short-lived Bally label operated by the jukebox manufacturer.

When Mercury Records was founded in Chicago at the close of World War II. Hilliard became an executive and was instrumental in establishing it as a quickly successful independent.

For the last 27 years, he had resided in Los Angeles. Eight of those years were spent with Warner Bros. Records in suburban Burbank.

He is survived by his widow, Virginia; two sons, George and Thomas; a grandson and three granddaughters.

DAVE DEXTER JR.

A&M Expanding 'Radio-Free' Drive

• Continued from page 6

dio spot schedule on those outlets that have programmed the band in the past, both plugging MTV and where appropriate, live appearances.

InsideTrack

Are Capitol, MCA Distributing and PolyGram Distribution vying for the same video game plum? With the rumored WEA entry into Atari game cartridge distribution as yet unconfirmed, Track hears a rival video game major has been huddling with those three other record/tape

branch systems and may pact with one soon.

Hardware sales for RCA's SelectaVision videodisk players remain an acknowledged disappointment, but the division continues to post bullish reports on software sales, suggesting owners of the CED units can't get their hands on enough disks. Sources there now say they're selling an average of 32 disks per player, up from the 30 video albums reported just a few months ago. At about \$21 per title, that translates to an average expenditure of or twice what the player itself now fetches at most hardware retail sites.

Mainstream manufacturers, distributors and dealers aren't the only record and tape merchants singing the blues over the economy: apparently a gauntlet of market and financial ills have made it rough going for the nation's direct response music marketers in recent months as well. Lakeshore Marketing, based in Newport Beach, Calif., has reportedly folded, and while veterans of the tv record field suggest label chief Don Mundo has only left the battlefield to fight another day. Track couldn't find Mundo to verify if Lakeshore's withdrawal is temporary. Calls to the firm's Los Angeles and Newport Beach numbers drew no answer, and an attempt to reach Mundo at home drew a disconnect message. No formal bankruptcy proceedings are in the works, as yet, however, and one informed source reports Mundo hopes to settle accounts without resorting to court intervention.

Meanwhile, another direct marketer, Carol VI, has also halted operations and is reportedly headed for bankruptcy court. Add the loss of another, larger tv marketer, Tee Vee Records, during the past year, and observers say the once-booming, if seasonal trade in direct response LPs and tapes is in "terrible shape." Obstacles cited include sharply hiked payout costs, due to rapid increases in tv spot fees that have made the marketing cost per album soar; costlier copyrights, leading to fewer selections per set and hence less of a value to consumers: and a depleted vault of marketable masters and previously unexposed acts for new packages.

As Track went to press, friends of publishing veteran Margaret Nash. 36, who died in an auto accident in Los Angeles early last week, were preparing for a Thursday (6) night memorial service at the First A.M.E. Church Expected to volunteer their performances were Stevie Wonder, an old friend from Nash's days at Motown; Andrae Crouch; former husband Johnny Nash; Klymaxx and veteran gospel vocalist Juanita Hines, mother of Dick Griffey. Nash was helming Griffey's Solar music publishing at the time of her death. The eulogy was to be given by Almo-Irving's Brenda Andrews.

With ad budgets tight, A&M Records may have hit on a novel new way of taking their message to consumers instore-advertising directly on album jackets. Copies of the latest Squeeze LP include an extra flap, folded over the front of the sleeve, that punches up flattering quotes from recent press reviews; the perforated seam allows buyers to tear off the blurbs after they carry the package home. Creative services maven Jeff Averoff is credited with developing the one-off packaging concept, which takes the once common practice of using press quotes on liner notes to an inventive new level. . . . Montage Records may be inactive in its Capitol Records custom label deal, owing to wrinkles in its lines of financing from investors north of the border. But chief David Chackler is still making national press, albeit indirectly: wife Flower, who cut two albums for the U.S. under his guidance as well as a third for the Mexican market, gets a full-color showcase in the current issue of Playboy. The model, who first entered the record biz as cover girl for rock group Charlie on Janus, talks about her recording career,

but the chief attraction is purely visual.

Meanwhile, at the National Cable Television Assn. convention, Percy Sutton bowed a splashy exhibit for his new Apollo Entertainment Television cable channel, the black-oriented service due to go on line this fall. Response to the programming was reportedly favorable, and the inclusion of original bits by Ashford & Simpson and others, as well as promo clips supplied by record labels, isn't likely to trigger the same sour grapes some observers have had for MTV, which airs little or no black music: by contrast, the Apollo preview featured white acts like the Rolling Stones and Hall & Oates in addition to artists like Rick James and Earth, Wind & Fire, and also utilized a black male and white female announcer. .. Also featuring black music is the Black Entertainment Television channel, based in Washington, D.C., but a spokesman at the BET booth claimed they aren't threatened by Sutton's embryonic venture, claiming BET's subscriber base has mushroomed from 2 million homes a few years ago to 9.2 million today.

Alone Again (Happily): Gilbert O'Sullivan has won his High Court legal battle in Britain against former manager Gordon Mills of MAM, thus regaining the copyrights for mid-'70s hits including "Alone Again (Naturally)" and "Clair." The court held that contracts signed by the artist with Mills and MAM-affiliated companies were unlawful and should be set aside. The judge was told that between 1970 and 1978, five singles and seven LPs by O'Sullivan produced an estimated income of approximately \$25 million, for which the singer/songwriter received only about \$1 million before tax. Damages have yet to be assessed, and Mills and MAM are expected to

Russ Sanjek is lecturing at the Graduate Center, City Univ. of New York, Monday (10) on the topic "Paying To Play, and Paying For Play." It's the second in a series the former BMI vice president is giving under the auspices of the Institute for Studies in American Music. Songwriter Barry Mann has been named to the board of directors of Songwriters Resources and Services (SRS), the 3,500 member non-profit organization based in Los Angeles, as have songwriter Allee Willis, veteran publicist Bob Gibson and attorney Ralph Goldman of Segal, Goldman and Macnow.... Burt Korall, BMI publicist, is elected to the board of directors of the National Academy of Popular Music, Songwriter's Hall of Fame.
ASCAP's Framingham, Mass. branch is busy institut-

ing suits against motor inns and restaurants in Massachusetts, Rhode Island and New Hampshire alleging copyright infringements. Also, a jukebox operator in Massachusetts has been sued for allegedly failing to register with the U.S. Copyright Office for payment of jukebox royalties. The performing rights organization contends only one-third of the nation's 400,000 to 500,000 boxes are properly licensed.

Several insurance companies have expressed interest in acquiring United Artists Music, which MGM wants to spin-off for sums nearing the \$90 million mark. That outlay is seen as an easy reach for cash-flow rich firms in the insurance field, although several other major music publishers remain hot on the trail of the property. Were UA Music to go to one of the insurance firms, it would suggest an ironic full circle: the publishing company was itself tied to insurance, albeit indirectly, when still part of the Transamerica conglomerate.... Metromedia's "Midday" tv show, hosted by Bill Boggs, turned into a 90-minute debate over home taping last Wednesday (5) when Stan Gortikov of the RIAA and the EIA's Jack Wayman faced off. Also generating sparks were economist Nina Cornel and MPAA general counsel Fritz Attaway, whose comments focused more on video.

Tape King, New York wholesaler, has set up leased departments at six Modell's Shoppers World stores on Long Island through a new unit, Joe's Records & Tapes. Division is headed by veteran label exec/retailer Warren Rossman. Model's recording interests were previously serviced by Bee Gees of Latham, N.Y

Edited by SAM SUTHERLAND

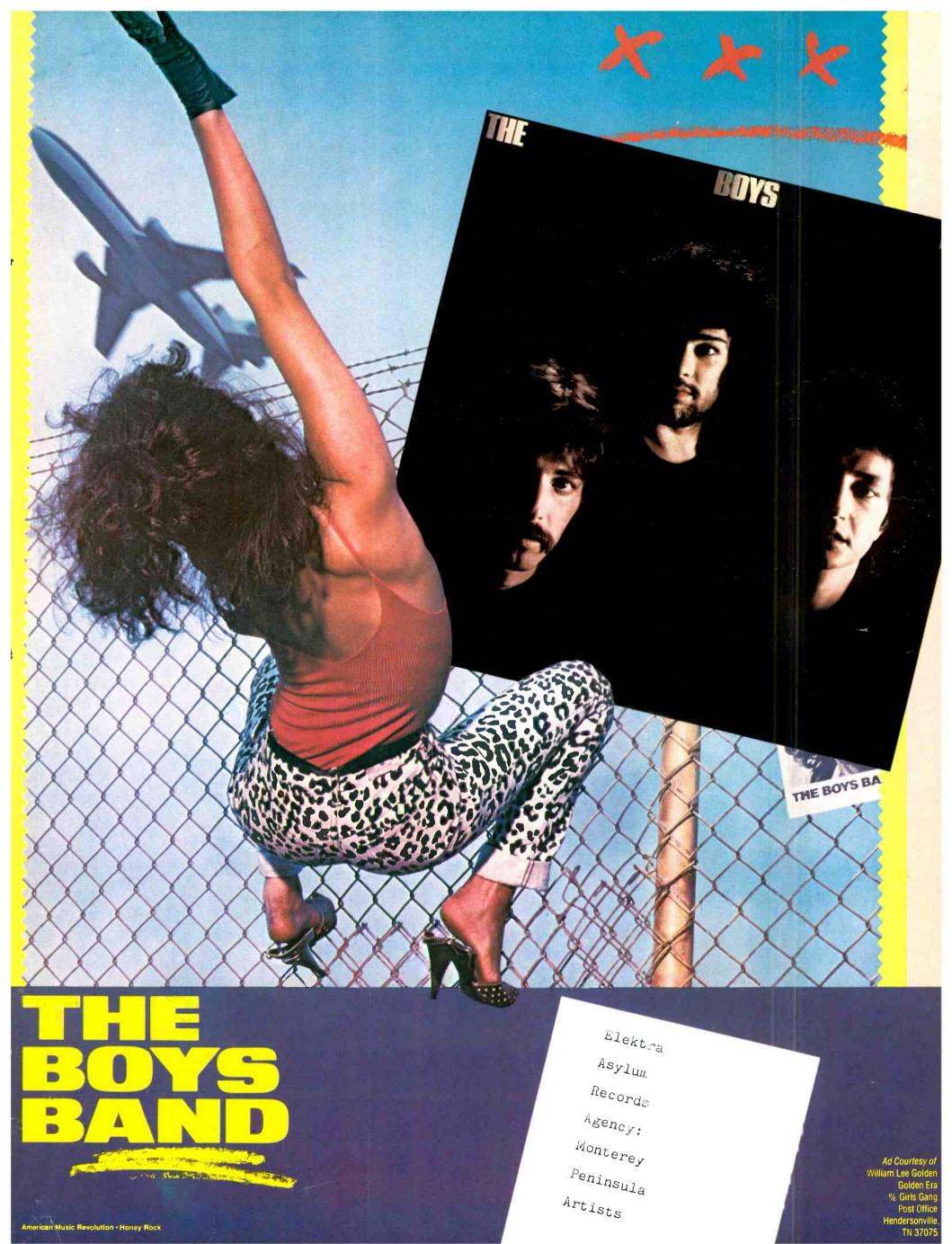
Back Track

30 years ago this week: NBC-TV replaced the Saturday night "Show Of Shows" with a big band package, "Saturday Night Dance Party." . . . Russ Morgan moved from Willard Alexander to McConkey Artists for booking. ... Former Coral N.J. distributor Elliot Wexler left that post to concentrate on his management of Buddy Greco. ... Leonard and Phil Chess started Checker Records, designed to encompass c&w acts....J.L. Frank, veteran country promoter, died in

20 years ago this week: A group of distributors was reportedly set to make a power play at the **ARMADA** convention in June to control the organization.... Capitol, Columbia and RCA forked out \$15,000 to repay the Society of Record Dealers for its three-year litigation against the record clubs.... George Paxton and Marvin Cane split up their publishing firm. Liberty Records bought another lot on Sunset Blvd. footage giving it a full block. This portion cost \$245,000.... Bob Crewe signed as a&r boss for Perri

10 years ago this week: Major labels were hiring professional agencies to eagle eye use of advertising allowances by accounts in the U.S. . . . The Price Commission granted Warner Communications Inc. a 2.3% price hike approval. ... Filmways renewed its pact with Wally Heider Recording for another five years and okayed a \$500,000 expansion for the Bay area.

Grand Funk Railroad sued manager Terry Knight for \$5 million, alleging misrepresentation. ... Polygram acquired MGM Records and Mike Curb. ... Vince Cosgrave made sales topper at MCA Records, while Irv Biegel was appointed executive veep at Bell Records. Herb Eiseman named president of 20th Century Music.... Paul David opened his 14th Camelot store in a Cincinnati mall.



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