

BLACK MUSIC

SPOTLIGHT INSIDE

NEWSPAPER

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CLASSICAL
MUSIC *Riding the
Crosswinds*

Billboard

87th
YEAR

COMPLETE
MUSIC
COVERAGE
THIS WEEK

A Billboard Publication

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June 5, 1982 • \$3 (U.S.)

LABELS HEAD INTO SUMMER WITH DEALS

By JOHN SIPPEL

LOS ANGELES—To stimulate an abnormally sluggish early summer, several major distribution entities are offering album incentive programs.

Most comprehensive is a PolyGram program, kicking off Monday (31), which is reportedly catalog-wide, encompassing even the entire midrange \$5.98 catalog. Effective through June 11, accounts have a one-shot buy-in, offering a 3.8% discount and "discretionary dating."

A second phase of the program offers 15 hot album titles on a two-shot basis at the same discount through June 20.

WEA is proffering a three-phase program, with the "Fantastic Incredible Program," including 150

(Continued on page 10)

PROGRAMMERS CLAIM

Black Formats Offer More New Act Airplay

This story prepared by Nelson George in New York and Paul Grein in Los Angeles.

NEW YORK—If new acts are the record industry's lifeblood, then the blood must be pumping at black radio. Programmers working black and urban contemporary formats claim more inclination to expose new and developing artists than their counterparts in rock radio, according to a Billboard survey.

They also claim increasing willingness to add records on the basis of their sound, even when the act involved is not usually associated with the format. This trend can be attributed to the popularity of urban contemporary formats (Billboard, Jan. 9) and is exemplified by Hall & Oates' "I Can't Go For That" and, currently, Paul McCartney and

Stevie Wonder's "Ebony And Ivory."

Observes Joe Tamburro, music director at Philadelphia's WDAS-FM, "I certainly think that now, as in the past, black radio is receptive to the work of new artists. When something fits, we try to give it a fair shot. At black radio, we can't wait for Stevie Wonder or other major acts to put out a new album, since it's now so long between them.

"This willingness to expose new acts is the reason why so many black-formatted stations are at or near the top in major markets. The pop mentality says 'don't try something new,' yet the people are starving for something fresh and new."

Tamburro claims WDAS plays "80 to 100" titles overall in any given

(Continued on page 22)

\$5.98 Price Hikes Rapped By Dealers

By IRV LICHTMAN

NEW YORK—Retailers nationwide feel that the growth of midline unit volume may be seriously impaired if other labels follow the recent price hikes instituted by WEA and RCA.

An aftermath of those increases has already seen some

How labels determine what titles are put on midline, page 4.

dealers treat WEA and RCA \$5.98s as if they listed at a dollar more (Billboard, May 22). In addition, a number are limiting the exposure of such higher-priced goods in their in-store "impulse" displays.

For retailers who break down

midline sales against front-line product, they estimate that the \$5.98 inventory accounts for 10% to 20% of their business.

One retailer, John Marmaduke of the 96-store Hastings Books & Records/Record Town out of Amarillo, contends that midline price hikes by RCA and WEA could, if universally adopted, "decimate unit sales" in this price category. "By accident," Marmaduke comments, "the industry uncovered a magical prize in midlines. Now there are violations of their intent."

Marmaduke is one of several retailers who have, in effect, "raised" the list prices of RCA

(Continued on page 18)

- Inside Billboard -

- **ATARI VIDEO GAMES** will be distributed by WEA in the U.S. from the end of June. "It was only natural," says an Atari executive. WEA is organizing a separate sales force to handle the line. Page 3.
- **BLACK RADIO** is being driven towards white audiences in the competition for the diminishing ad dollar. This and other topics are the focus of Billboard's Black Music Spotlight, opposite page 42.
- **RETAIL PROMOTION** of classical product is becoming almost as vigorous as that of rock repertoire—and it may be more recession-proof. A Billboard special report on classical music, opposite page 46.
- **PROGRAM DIRECTORS** live and die by their Arbitrons, but now the ratings giant is feeling some pressure of its own. The challenger is Birch, whose client list of stations and ad agencies has grown 400% in the past year. Page 3.
- **BLANK TAPE SPONSORSHIP** of the Rolling Stones' European tour has united the German record industry in protest, and it's lobbying hard to persuade the group to drop their tie with TDK. Page 4.
- **HARDWARE VS. SOFTWARE** was a predominant theme at Billboard's 1982 International Music Industry Conference, held recently in Athens. Full report, page 53.



RICKY SKAGGS Delivers Again! Hot on the heels of his first number one single "Crying My Heart Out Over You," RICKY SKAGGS has served up another winner with "I DON'T CARE" (14-02931). In the three weeks since its release, "I DON'T CARE" has already met with total acceptance from radio all across the country. From the album "WAITIN' FOR THE SUN TO SHINE" (FE 37193). On Epic Records © 1982 CBS Records.

(Advertisement)



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Royal Jam

SPECIALY PRICED
2 RECORD SET

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MCA 2-8017

MCA RECORDS

Chicago 16



Chicago is:
Robert Lamm
James Pankow
Lee Loughnane
Peter Cetera
Bill Champlin
Danny Seraphine
Walter Parazaider

Chicago 16

Includes the single "Hard To Say I'm Sorry" (7-29979)

Produced by David Foster

Now on Full Moon/Warner Bros. Records & Tapes (1-23689)



Chicago on tour:

May 21 New Orleans
May 22 Houston
May 23 Dallas
May 25 Atlanta
May 26 Nashville

May 28 St. Petersburg
May 29-30 Miami
May 31 Ft. Pierce, FL
June 4-5 San Carlos, CA
June 6 Irvine, CA

June 12-13 Devon, PA
June 15 Pittsburgh
June 16 Indianapolis
June 17 Rockford, IL
June 18 Chicago

June 19-20 Detroit
June 22-23 Cleveland
June 25 Holmdel, NJ
June 26 Columbia, MD
June 28 Milwaukee

June 29 Peoria
July 1 Kansas City
July 2 Boulder
July 4-5 Los Angeles

Black Radio Growth Potential Is Focus Of BMA Conference

By NELSON GEORGE

NEW YORK—Black radio's potential for growth, and the problems attending that growth, will receive special attention at the fourth annual Black Music Assn. conference, which begins Thursday (3) at the New Orleans Hilton.

Four of the panels will deal with black radio, including discussions about the survival of black-owned stations and job security for air personalities.

The association's executive director, George Ware, acknowledges that it is seeking to strengthen ties with the radio community. "There is no question that over the last nine months, we have sought to align ourselves more with black radio both on the ownership and personality sides.

"There was a perception that the BMA was more for record people than radio, and we wish to correct that." Ware anticipates that the con-

ference's concern with broadcasting will lay the ground for a special conference on the subject in the near future.

Other highlights of the conference will be: Georgia State Senator Julian Bond's keynote speech; an overview of black music in the international communications market; a panel of artists discussing black music from their viewpoint; the presentation of the BMA's black retailer program by its designer, St. Louis wholesaler Ted Hudson; two seminars on career development; and a special performance introducing Ba-

hamian music to the attendees.

This year's conference is divided into two formats, five "summit" sessions and two working sessions. According to Ware, "summits" are general discussions of issues of national and international concern.

He says, "The working sessions will have more specific focus and be held early in the morning, the goal of each to lead directly to BMA programs. For example, at the black retailer seminars, Hudson will outline a program for aiding black retailers that he is already using in St. Louis. We'll try to come to some consensus

as to whether it can be applied nationally."

Preparations for this conference, says Ware, started late, but he has been encouraged by response to the new setup. "If the momentum continues to build, this could be our best attended conference," Ware observes. "Because it is being held down South, where there is the biggest concentration of black radio stations, we anticipate many late registrants."

On Thursday, Bond's speech will open the confab, to be followed by "Survival: Expand the Black Music

Market," a general session on increasing black music sales, with black radio to be a key part of the discussion. Moderated by Barry Richards, program director of New Orleans' WAIL, the panel will include Pierre Sutton, president of Inner City Broadcasting and of the National Assn. of Black-Owned Broadcasters; Joe Cohen, executive vice president of the National Assn. of Recording Merchandisers; and Wayne Cornils, vice president of the National Assn. of Broadcasters.

Friday's activities will begin with working sessions on blacks in television, the first career development seminar, and Ted Hudson's black retailer seminar.

Later that morning, "The Survival of Black Radio: Urban Contemporary and the Numbers Game, or

(Continued on page 66)

Argentines Singing Songs Of Patriotism

NEW YORK—"La Marcha De Las Malvinas," a patriotic anthem released by CBS, has topped the Argentine charts since the beginning of the Falklands crisis, benefitting from constant airplay in Argentine radio stations.

The financially depressed Argentine entertainment industry has also responded to the war by sponsoring a telethon and a rock festival with the proceeds going to a special government fund to aid the war effort.

The fund, titled the Patriotic Fund of the Malvinas Islands, has raised \$20.6 million dollars, three million of which were raised by the telethon. In addition, the May 8-9 24-hour broadcast by the Argentine government television network ATC raised donations of jewelry, art works, automobiles, and other property to be auctioned off. Among the auctioned objects were memorabilia donated by famous Argentine artists, including an accordion donated by noted composer Astor Piazzola.

The climax of the telethon came on the afternoon of Sunday (9), when the gathered artists and tv personalities joined the public in the ATC studio in singing the Argentine national anthem for the 35 stations of ATC plus a special connection with television stations in Latin America, the U.S. and Spain.

The rock festival, which played for a capacity crowd of 80,000 at a stadium in Buenos Aires, is another sign of the patriotic feelings among Argentines of all ages stirred by the conflict.



GAP GALA—PolyGram recently hosted a listening party in Los Angeles for the Gap Band's new album, "The Gap Band IV." The festivities were broadcast live on KGFJ. Pictured during an on-air interview at the party are, from left, Charles, Robert and Ronnie Wilson of the Gap Band; Lonnie Simmons, president of Total Experience Records and the group's producer; and George Moore, KGFJ program director.

Birch Gaining Ground On Arbitron In Ratings Field

By DOUGLAS E. HALL

NEW YORK—Arbitron is facing its first serious rival in the radio ratings field in more than five years, and the battle is intensifying.

The challenger is the Birch Report, formed four years ago but displaying significant growth only in recent times. One year ago, according to president Tom Birch, it had between 250 and 300 clients among radio stations and advertising agencies. Today, he says, it has 1,300 stations and 400 agencies.

A number of these (150) came through the company's recent acquisition of the Mediastat ratings serv-

ice—which sees the Mediatrend information incorporated into Birch reports—but Birch himself claims that growth has come not only from the acquisition, but also as a result of radio's increasing resistance to Arbitron price hikes.

If the challenger's market penetration continues, it will have a significant effect on the measurement of AOR stations, since the format tends to show up more favorably in Birch than in Arbitron. The former uses phone retrieval methodology, the latter uses diaries.

Arbitron has held a virtual monopoly in the ratings field since Pulse folded more than five years ago. It currently has 2,000 subscribers in radio and 2,900 in agency subs.

But what's considered a significant number of broadcasters are saying "no" to the company's higher fees and expanded services. More importantly, the first signs of slippage among ad agency clients are beginning to show up.

McGavren Guild reports that national ad buys based on Arbitron have declined to 84% from an almost total endorsement of 99% in 1979. This is thought particularly significant since major stations in major markets must subscribe to Arbitron as long as agencies use Arbitrons to determine station ad buys. If an outlet doesn't subscribe, it can't use Ar-

(Continued on page 20)

Atari Games Via WEA Get Late June Bow

By JOHN SIPPEL

LOS ANGELES—Industry hopes that WEA would distribute Atari products (Billboard, Jan 16) will be realized about the latter part of June.

The 11-year-old national branch operation has been appointed a non-exclusive distributor for Atari games and software. WEA president Henry Droz expects his branch warehouses will be stocking the hardware and games about the third week in June, after the CES show, where WEA officials will confer with Atari manufacturer reps.

Warner Home Video national sales manager Dave Mount will add the responsibility of heading the WEA Atari marketing effort, Droz states. "There will be complete separation of sales management and selling responsibility between our music and our Atari business," Droz em-

phasizes. "Music will not suffer. The music people will continue their beautiful job."

Droz says a separate force devoted solely to Atari products will be organized by Mount.

"With recorded music stores increasingly involved with video games, it was only natural for Atari to turn to WEA to help market and distribute these accounts," Michael J. Moore, president of Atari's Domestic Consumer Electronics division, adds.

Mount will liaise with Bill Sobieski, Atari vice president of sales, in establishing the marketing program. Droz says he expects WEA to conduct a series of conferences and training sessions nationwide to speed the program's entry.

JUNE 5, 1982, BILLBOARD

New Piracy Bill Is Now Law With Reagan Signature

By BILL HOLLAND

WASHINGTON—President Reagan has signed into law the Piracy and Counterfeiting Act of 1982 (Billboard, May 22), increasing the penalties for those convicted of audio and video piracy and counterfeiting to a maximum fine of \$250,000 and up to five years in jail.

The White House said that the President signed the bill Monday (24) "late in the evening, at the residence," bringing it into effect at 12:05 p.m. on Tuesday (25).

Rep. Barney Frank (D-Mass.), who introduced the House version of the bill, which went to the President for signature after passage on May 10, said he was "extremely pleased" by the signing, adding that the law can put "tools in the hands of U.S. attorneys so that they can begin to make a serious dent in what has become an increasing crime, threatening the livelihood and the rights of many in the recording and motion picture industries." Frank also stated that the increased penalties should deal more effectively "in an area organized crime has begun to enter."

The new law makes counterfeiting (Continued on page 74)

Court Orders ABC TV To Up ASCAP Payments

By IS HOROWITZ

NEW YORK—The ABC television network has been ordered by the U.S. District Court here to raise its interim music performance fee to ASCAP to \$8.5 million annually.

Less than two months ago the web "voluntarily" upped the interim rate, frozen at \$3.8 million since 1977, to \$5 million a year pending adoption of a court approved rate and retroactive adjustments (Billboard, May 8).

But in an action viewed as a major victory by the performing

rights society, the court rejected the \$5 million figure as inadequate. The fee it imposed is equivalent to that agreed to by the CBS tv net when its antitrust suit against ASCAP foundered after more than 11 years of litigation.

ASCAP also takes comfort in the rejection by the court of claims by ABC that it finds music controlled by BMI more valuable than that in the senior society's repertory pool. Therefore, it ar-

(Continued on page 66)

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Q'S SUPERCHOIR—Quincy Jones, right, checks the score while conducting a special star-studded background group assembled for the upcoming Jones-produced Donna Summer album on Geffen Records. Seen from left are: Stevie Wonder, Brenda Russell, Michael Jackson, Dionne Warwick, Lionel Richie, Christopher Cross, Dara Bernard, Kenny Loggins, Michael McDonald, and James Ingram.

Labels Outline Midline Tactics Use Varied Concepts In Shifting Product To \$5.98 Tag

By IRV LICHTMAN

NEW YORK—Having largely overcome the concern of artists who considered appearing on midline product to be “demeaning,” labels now employ a grab-bag of marketing considerations in transferring regular catalog to the \$5.98 price ticket.

Midlines have become a staple of catalog-rich manufacturers, and thousands have been marketed since CBS launched its “Nice Price” line almost two years ago with 400 albums.

“We want a well-balanced line, with good representation from all categories of music,” contends Jim Lewis, vice president of marketing at PolyGram Records. “With the price point so good, people are willing to experiment with an album as long as they know the artist.”

Lewis says that qualifying albums whose annual sales volume runs between 5,000 and 25,000 copies are nominees for its “Sound Savers” line, which got underway last summer and now totals about 195 albums, with some 25 more due this summer. “We also look for albums deleted from the catalog for many years, including excess stock,” adds Lewis.

At RCA, Jack Chudnoff, vice president of merchandising, claims a certain sales level at regular list price is a factor, but hardly the sole determining one.

Current chart standing and tours provide additional input when dipping into catalog for RCA midlines, Chudnoff explains.

“With the economy the way it is, consumers are buying by price, and

if an album that’s been doing 50,000 a year can generate sales of 250,000, it more than makes up for the loss in lowering the list price.” RCA introduced its “Best Buy” series in July, 1980. The catalog now has about 300 pop albums and 20 more are scheduled for August.

Both Chudnoff and the WEA’s Skid Weiss both recall that some artists at first balked at seeing their product go into a lower-price category.

“Most of the artists in the beginning were very reluctant to join the line,” says Weiss. “In addition to the fact that reduced royalties were involved, they didn’t want their product to be demeaned. That’s why we try to steer away from anything that would classify the product as cheap. We don’t want to lose credibility with dealers, consumers or the artists.”

Chudnoff, too, concedes that certain artists feel that going to a \$5.98 price level is “demeaning,” and admits the label is forced to abide by their wishes, especially when classical artists are involved.

WEA’s Weiss says “flat sales volume” is the main reason WEA transfers albums to its mid-line, tagged “Superstars At Super Value.” It debuted two years ago and now includes more than 240 titles.

“We do it,” explains Weiss, “when the sales have dropped substantially. We realize there has to be some incentive for the dealer to stock and promote and for the consumer to buy.”

“That plateau varies from artist to artist, depending on track record,

demographics and whether they’re still in existence. The Doors are a perfect example; we couldn’t have anticipated what was going to happen with their catalog since they’re no longer around.”

The Doors are second only to AC/DC with the top-selling WEA \$5.98s. They’re followed, more or less in order, by Crosby, Stills, Nash & Young, Yes, Bad Company, the Eagles, Linda Ronstadt, Alice Cooper, the Doobie Brothers, Fleetwood Mac, Devo and Genesis. Five of the top-sellers are on Atlantic and Warner Bros., while three from Elektra/Asylum reflects this label’s more recent introduction into the marketplace. WEA additions are decided by the sales manager at the three labels, in coordination with WEA’s marketing team.

The label that started it all, CBS, says it has no fixed rule as to when an LP is judged appropriate to go to midline. It’s totally a marketing decision, says CBS spokesman, for each individual album. CBS now has 870 midlines.

Artista entered the market with
(Continued on page 74)

Panel Sessions, Workshops For New Music Meet

NEW YORK—The third annual New Music Seminar will be held this year at the Sheraton Centre Hotel, New York, July 19-20.

The two-day event, which will cost \$60 in advance and \$75 at the door, will feature professionals from the established and alternative music business discussing the various issues relating to the new music.

“This year, the seminar will be about taking shots with the right information, and the right expertise. The emphasis will be on getting things done in the U.S.,” says Mark Josephson of Rockpool, a member of this year’s planning committee, which also includes Tom Silverman of Dance Music Report, independent promo man Joel Webber, and independent publicist Nancy Goldstein.

Malcolm McLaren, former manager of the Sex Pistols, and currently manager of Bow Wow Wow and She Sheriff, will deliver the keynote address. The seminar will include for-
(Continued on page 67)

Executive Turntable

Record Companies

Alan Rubens resigns his post as president of WMOT Records in Philadelphia (separate story, page 6). His future plans will be disclosed shortly. . . . Donald L. Kaplan upped to director business affairs of CBS Records International in New York. He was senior attorney, records section, law department for the label. . . . Ron Solleveld named to the newly created position of director of international product management and administration at RCA Records, New York. He was director of creative services for CBS Songs.



Kaplan



Solleveld



Barbis

Dino Barbis joins Atlantic Records in Los Angeles as West Coast regional pop promotion director. He was working at his own production, music publishing and promotion company. . . . Bradley Stark appointed regional black product promotion manager for MCA Records, based in its Baltimore office. He was with Atlantic Records. . . . Cynthia Leu and Debbie Banks named to the newly created posts of press and public information managers for Columbia and Epic/Portrait/Associated labels, respectively in Nashville. Leu was coordinator, press and public information, CBS Nashville; Banks was account executive/publicist for Network Ink.

Tara Dennison named head of publicity and video development at Stiff America in New York. She was with Stiff U.K.’s licensing department. . . . Lynn Nichols appointed product and marketing coordinator for Word Records and Music in Waco. He was head of New Song Records. . . . Mara Freedman named to the newly created position of label liaison director for Platteau Records in New York. She was marketing director for RockAmerica.

Marketing

Former WEA sales rep Terry McGibbon has switched to Pickwick Distribution’s Seattle branch sales force.

Publishing

John Boerner, William Heese and David Shair named vice president of publications, sales and personnel, respectively at Carl Fischer in New York. Boerner was editor and director of publications; Heese was general manager; and Shair was director of personnel administration.

Related Fields

Dave Mount, sales manager of Warner Home Video products for WEA, will also act in that capacity for Atari games and game cartridges (separate story, page 3). . . . Walter M. Hebb joins Pioneer Video in Montvale, N.J., as vice president of commercial business planning and development. He was vice president of strategic planning for Dictaphone. . . . Richard Fried named marketing services manager of Super-scope Marantz in Chatsworth, Calif. He was creative services manager for the beauty products division of Syntex.

Mitchell Ravitz named sales manager of the audio division for Cybernet International in Warren, N.J. He was assistant to the sales manager in the consumer electronics division at Toshiba America. . . . Joe Fusco named technical sales promoter for Sony Tape in New York. He was with Power Communications. . . . Allan D. Schlosser named director of public affairs of the Electronic Industries Assn.’s consumer electronics group in Washington. He was vice president of government affairs for Carl Byoir and Associates.

Patrick Snyder appointed director of editorial services at Kragen and Co. in Los Angeles. He held a similar position at A&M Records. . . . Robert Bukowsky named senior vice president of sales and Michael Koss upped to director of marketing for Koss in Milwaukee. Bukowsky was vice president of marketing and Koss was product manager.

Al Eicher joins the Andre Blay Corp. in Northville, Mich. as senior vice president. He was vice president and general manager of Twentieth Century Fox’s commercial products division. . . . Les D. Sechler appointed sales manager of Tapette’s video division in Huntington Beach, Calif. He was with Total Video Supply Co. . . . Buck Williams joins Frontier Booking International in New York as a booking agent. He was manager of Sea Level and vice president of the Paragon Agency.

Tony Mascia joins Malverne Distributors in New York as a buyer. He was Eastern regional division head of Fantasy Records. . . . Gaynell Toler joins the Rosebud Agency in San Francisco as office manager. She was marketing and promotions coordinator of Paradigm/Airstrip Records.

AGAC Plans Songwriter Seminar

NEW YORK—Opportunities for songwriters in New York will be explored at an AGAC Foundation seminar here Thursday, June 10 in the auditorium of the Lincoln Center Library.

Speakers will include writers Jerry Leiber and Mike Stoller; Chip Taylor, senior vice president of a&r at

PolyGram Records Inc.; Irwin Schuster, creative vice president of Chappell Music; and Ray Caviano, president of RFC Records. Moderator is Jonathan Holtzman, special projects director of AGAC.

The event will take place from 6 to 8 p.m. It’s free and those interested can call AGAC at (212) 757-8833.

German Trade Protests TDK-Stones Tour Link

By WOLFGANG SPAHR

HAMBURG—The German record industry has united in bitter protest against the sponsorship of the Rolling Stones’ European tour by blank tape manufacturer TDK (Billboard, May 15). The group’s plan is described as a “betrayal” of the music business by the German Phonographic Industry Assn. of the local branch of IFPI.

“This betrayal should be seen as such all over the world,” says the statement. “We will fight against the fact that these artists, who owe

us such a great deal, are cooperating with the gravediggers of the music business.”

The proclamation comes at the climax of a campaign against the proposed sponsorship. Record company and pressing plant works councils are considering a protest march, and a boycott has also been discussed.

According to Siegfried Loch, chairman of German IFPI, and Friedrich Schmidt, chairman of
(Continued on page 74)

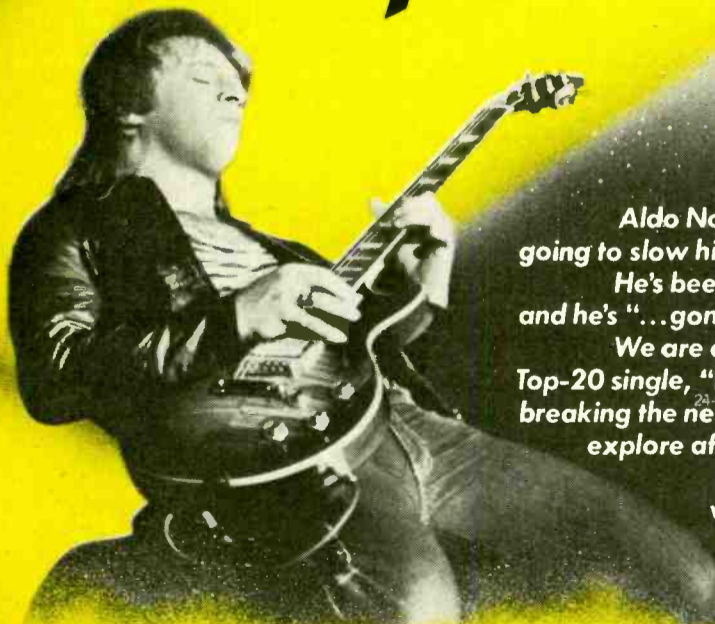
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 Productions Inc. Management: S. Pearlman.

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ALDO NOVA ROCKETS PAST GOLD TOWARDS PLATINUM AND BEYOND!



Aldo Nova's debut album has been certified gold but that's not going to slow him down for a micro-second!

He's been touring his brains out since "Aldo Nova" was first released and he's "...gonna stay on the road till my album goes platinum!"

We are equally committed to making Aldo's dream come true. The Top-20 single, "Fantasy" is just a beginning. We are now gearing up to breaking the new single, "Foolin' Yourself," and there are a lot more tracks to explore after that!

Look for Aldo Nova's platinum fantasy to become reality very soon.



"ALDO NOVA" ON PORTRAIT RECORDS AND TAPES.

ALDO NOVA IN ORBIT:

- | | |
|---|--|
| 6/18* The Hirsch Coliseum, Shreveport, LA | 7/17† Lloyd Noble Arena, Norman, OK |
| 6/20* Kansas Coliseum, Wichita, KS | 7/18† Coliseum, Lubbock, TX |
| 6/22* Civic Auditorium, Omaha, NE | 7/20† Civic Center Plaza, El Paso, TX |
| 6/23* Met. Center, Minneapolis, MN | 7/21† Ector Coliseum, Odessa, TX |
| 3/25** Castle Farms Music Theater, Charlevoix, MI | 7/23† Reunion Arena, Dallas, TX |
| 6/26** Alpine Valley Music Theater, East Troy, WI | 7/24† Convention Center Arena, San Antonio, TX |
| 6/27** Pine Knob, Deerfield, MI | 7/25† TEA, Austin, TX |
| 7/9† Mkt. Square Arena, Indianapolis, IN | 7/27† TBA, Corpus Christi, TX |
| 7/10† Coliseum, Ft. Wayne, IN | 7/28† Coliseum, Houston, TX |
| 7/11† Wings Stadium, Kalamazoo, MI | 7/30† Rapid Parish Coliseum, Alexandria, LA |
| 7/14† Mudd Island Amphitheater, Memphis, TN | 7/31† U.S.U. Assembly Center, Baton Rouge, LA |
| 7/16† Assembly Theater, Tulsa, OK | *w/28 Special. **w/Blue Oyster Cult. |

AND THERE'S MORE TOUR ON THE HORIZON! †w/Saxon and Cheap Trick.



ENZ RUN—Split Enz vocalist Tim Finn, second from right, chats with A&M Records executives during a reception following the New Zealand band's recent concert at Los Angeles' Palladium. Pictured with him are, from left, AOR promotion chief Marko Babineau; president Gil Friesen; Jeff Ayeroff, vice president, creative services, and Harold Childs, senior vice president, marketing/promotion.

Schools Seeking Top Acts As Campus Clout Grows

By CARTER MOODY

NASHVILLE—Large universities with enrollments of 20,000 or more students are consistently booking top national acts, according to a Billboard survey.

At the core of this trend is the fact that many of the large schools are located in major metropolitan markets. However, a growing number of small and medium-sized colleges and universities are making significant and often innovative efforts to attract big name concert entertainers.

Strategies at these schools include the use of concert buying services acting as "middle agents" between schools and booking agencies, regular attendance at regional and national conventions of the National Assn. of Campus Activities (NACA) at which acts, booking agents and concert equipment suppliers exhibit their services; and some experimentation with shows aimed at attracting community citizens as well as students.

Although little-known groups, solo artists and comedy acts are having some success on the university circuit, rock shows remain the staple. Some survey respondents see "new music" artists such as Squeeze, Talking Heads and the B-52s growing in popularity in the industrial North, while standard rock acts like the J. Geils Band and the Grateful Dead do consistently well around the country.

Other subtleties of taste vary with territory. A few country shows are booked in the South, yet rarely elsewhere, a finding confirmed by West Coast booking agent Jim Wagner. Country-rock Alabama and Charlie Daniels are successful in the central part of the nation, and Neil Diamond set an attendance record in the 14,778-seat Hilton Coliseum of Iowa State Univ. in Ames May 17.

NACA marketing services coordinator Rich Mais comments, "Exhibitors at our last convention in

(Continued on page 34)

Rockbill Caters To Club-Goers Publication Is Geared To New And Developing Talent

By ROMAN KOZAK

NEW YORK—New and developing acts will get a fresh avenue of print exposure to the audience most receptive to them—the patrons of rock clubs—through a free music magazine to be distributed via approximately 70 such venues around the U.S.

The publication, which bows in July, is Rockbill Magazine. "We are looking for the 18-25 age group, the people responsible for the music business accepting new talent," says Jay Coleman, publisher of Rockbill, and founder of Rockbill Inc., a marketing firm which brings together rock acts with national advertisers. It was Rockbill which found perfume company Jovan to sponsor the Rolling Stones' U.S. tour last year, and Sony Tape to sponsor Rod Stewart's tour.

"The idea for Rockbill Magazine is to isolate the 18-25 audience with a unique editorial product which will cover up-and-coming talent, with a perspective that is in-depth and directed to this person who is involved with music; for whom it is an integral part of his life style. And these people are the club goers, who wait in line in front of the Ritz at 2:00 a.m. to see Haircut 100," explains Coleman.

Rockbill Magazine is digest-sized (5½ by 8½ inches) and full color, printed on glossy stock. Each month it will have at least 32 pages, says Coleman, but containing no more than 40% advertising. He claims that three record labels have already committed themselves to advertise, as have such national advertisers as Camel cigarettes, Don Cuero Rum, the U.S. Army and Universal Films. A one-time ad page will cost \$19,500.

"We wanted to come out of the box with a big circulation," says Coleman. "And now we are the largest circulation monthly music publication in the country. I know of no other music publication in the U.S. to have a half million circulation. It's

a big book, and with pass-on, we feel our readership will be two or three million.

"We signed up about 70 of the top showcase clubs in the country. We targeted in on the top 30 markets where there is at least one, if not more, showcase club, which continually book talent on a short term basis, with a new act every night or every few nights. In working with these clubs, we got figures on their average monthly attendance. For example, a club like the Ritz will do 35,000 a month. And then, we added up the average monthly capacities of these clubs, which turned out to be better than one million people.

"All of these clubs serve alcoholic beverages, and the audiences are predominantly 18 to 25 years old. So

we allocated a certain amount of circulation per each club, which is about half of their average monthly attendance. As part of our contract the clubs will hand distribute the publication, either as the audience is seated, as they buy their tickets, or the books are on the tables before the audience arrives. But the concept is that they will not be left in piles or racked in a display. They will be personally distributed to people who buy tickets to the club," explains Coleman.

Coleman says Rockbill will pay the clubs a fee for doing this, and to insure compliance, its contract requires the club managers to file monthly affidavits. An independent

(Continued on page 67)

Chartbeat

WEA'S Jazz Score: 91%; Elton & Bernie Get Back

By PAUL GREIN

LOS ANGELES—With Al Jarreau's "Breakin' Away" (Warner) returning to No. 1 on this week's jazz chart, the WEA group of labels has held the No. 1 jazz spot for an impressive 30 weeks in a row and an incredible 91 out of the 100 weeks.

CBS and MCA have each eked out four weeks at No. 1 in this 100-week stretch while Arista/GRP has managed one. All other labels have been shut out.

WEA's top albums in this period, which stretches back to July, 1980, are Grover Washington Jr.'s "Winelight" (Elektra), with 31 weeks at No. 1; George Benson's "Give Me The Night" (Warner/QWest), 17 weeks and Jarreau's "Breakin' Away," 16 weeks.

"Breakin' Away," which won Grammys in both the pop and jazz male vocalist categories, first hit No. 1 on the jazz chart nine months ago. It held the top spot for 15 weeks before being displaced, in turn, by "The George Benson Collection" (Warner), Grover Washington Jr.'s "Come Morning" (Elektra) and Jean Luc-Ponty's "Mystical Adventure" (Atlantic).

WEA's domination of the jazz chart may well continue as the Pat Metheny Group's "Offramp" (ECM/Warner) debuts this week at number five. Metheny's 1981 collaboration with Lyle Mays, "As Falls Wichita So Falls Wichita Falls,"

reached No. 1 last August.

The biggest threat to WEA's supremacy comes from Miles Davis' "We Want Miles" (Columbia), which jumps from number 10 to number six in its second chart week. Davis' "The Man With The Horn" was No. 1 for three weeks last August. CBS' only other album to top the jazz chart in the past 100 weeks is Stanley Clarke & George Duke's "The Clarke/Duke Project" (Epic), which had one week at No. 1 last July.

MCA's two toppers in this period are the Crusaders' "Rhapsody & Blues" and Spyro Gyra's "Free Time," each of which had two weeks at No. 1. Arista/GRP is represented with Tom Browne's 1980 LP "Love Approach," which had one week.

The first No. 1 album of this 100-week span was Al Jarreau's "This Time" (Warner); the only other not already cited was David Sanborn's "Voyeur" (Warner).

★ ★ ★

Perfect Blendship: Elton John's "Empty Garden (Hey, Hey Johnnie)" (Geffen), which holds at number 13 on this week's Hot 100, is the

(Continued on page 66)

Black Steers WMOT Towards 'Youth Appeal'

NEW YORK—Philadelphia's WMOT Records will be looking to issue product with more "youthful appeal" under its new president, Jonathan Black, though it will stay very much an r&b label. Black replaces Alan Rubens, who has resigned.

The new WMOT chief came to the company when it merged with TEC Records last year. He says that the artist roster will remain, with the label still committed to Fat Larry and Brandy Wells. But it is also looking at some young local talent. Next release for WMOT will be a single by Archie Bell.

When Rubens left, so did promo man Reggie Barnes, and, in the interim, Linda Penn took over. But she is also going into independent promotion, though she will be still handling WMOT acts, Black says.

WMOT is currently talking with CBS, with which it has a p&d deal, about how its promotion will be handled in the future, he adds.

Both Black and Rubens say that Rubens' departure was amicable, though it resulted from disagreements with owner Mark Stewart as to future direction. Stewart remains chairman of the company.

ROMAN KOZAK

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As of closing, May 20, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
13/16	9/16	Altec Corporation	—	14	11/16	11/16	11/16	+ 1/16
38%	26%	ABC	6	11	10%	9%	9%	+ 1/8
35%	25%	American Can	6	135	27	26%	26%	Unch.
6%	4	Automatic Radio	5	16	6%	6%	6%	+ 1/8
47 1/2	36%	CBS	7	2266	42%	42%	42%	— 1/4
71 1/2	41%	Columbia Pictures	14	446	70%	69%	69%	— 1/8
7 1/4	5	Craig Corporation	21	12	6 1/2	6%	6%	— 1/2
58 1/4	47	Disney, Walt	17	625	56%	55%	55%	— 1/8
4	2%	Electrosound Group	—	10	27%	27%	2%	Unch.
6%	3%	Filmways, Inc.	—	111	5%	5%	5%	Unch.
17	14	Gulf + Western	3	3328	15	147%	14%	— 1/4
15 1/2	10 1/4	Handleman	7	4	13%	13%	13%	— 1/4
6 1/4	2%	Integrity Entertainment	5	16	3	2%	3	+ 1/2
7	5 1/2	K-tel	4	52	6%	5%	6%	+ 1/4
59	36	Matsushita Electronics	10	463	47%	47	47	— 1/8
56 1/2	38	MCA	14	935	54%	53%	54	+ 1/4
57%	49%	3M	9	1222	52%	52	52%	+ 3/8
65%	49	Motorola	11	1575	62%	61%	61%	— 1/4
40%	30	North American Phillips	4	53	37%	37	37	— 1/2
10%	6%	Orox Corporation	—	42	8%	8%	8%	Unch.
16%	10%	Pioneer Electronics	10	2	12%	12%	12%	Unch.
23 1/2	16%	RCA	10	1253	21%	21%	21%	+ 1/4
18	12	Sony	12	2330	15%	15%	15%	— 1/4
34 1/4	22%	Storer Broadcasting	15	957	30%	29%	30%	— 3/8
3%	2%	Superscope	—	13	3%	3	3	Unch.
34%	27 1/2	Taft Broadcasting	8	20	32%	32%	32%	— 1/8
63 1/4	56 1/2	Warner Communications	12	6781	52	51%	51%	— 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Abcco	—	1/2	1%	Kustom Elec.	100	1 1/2	1%
Cartron Corp.	4100	1	13/16	Recoton	—	2%	3%
Data Packaging	—	6	7	Reeves	—	—	—
Joseph Int'l.	1360	8%	8%	Comm.	2630	32	32 1/2
Koss Corp.	2000	4%	5	Schwartz Brothers	—	2	3%

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.

U.K. Vid Assn. Seeks Stiffer Piracy Penalties

LONDON—Following the recent spate of antipiracy operations, the British Videogram Assn. has issued a new call for stiffer penalties in its submissions to the government's Green Paper on copyright reform.

Revealing that last year more than five million of the 6.7 million prerecorded videocassettes available in British shops were pirated, the association repeats its urgent call for unlimited fines of \$90 per tape and up to two years' imprisonment for convicted pirates.

The submission says: "Jobs in the new industries such as cable tv, satellite tv, broadcasting and home video depend on the elimination of piracy and the passing of modern copyright legislation to ensure that products will exist for cable and for the video industry to make available for home entertainment and education."

The BVA criticizes the government's attitude to home taping, particularly its contention that private copying does not "detrimentally affect any commercial interests," and calls for hardware and software levies.

It also calls for changes in copyright law giving rights owners greater control over the problem of unauthorized videogram rental. "Rental business is the central pillar of the home video business," it says, "yet rental remains a right outside the scope of copyright protection."

There are expected to be 41.7 million rental transactions in the U.K. this year, worth \$150 million, but because of unauthorized rental large sums are being generated which do not find their way to the copyright owners and performers.



CARR HONORED—Vicki Carr receives the best female vocalist award from the Asociacion de Cronistas de Espectaculos at the Spanish Journalists' annual awards ceremony in New York. Presenting the award to Carr for her recording of "Dislupame," is Albert White, editor/publisher of Canales magazine.

FIRST QUARTER REPORT

New Wave Artists Make Sales Gains In Germany

By WOLFGANG SPAHR

HAMBURG—The increasing popularity of the new wave of local rock acts was the only optimistic note sounded by the German Phonographic Industry Assn. report on first quarter unit sales.

Although overall volume was down 7% for the first three months of 1982—40.7 million units sold, compared to 43.6 million for the same period last year—new wave artists increased their market penetration, further fueling label optimism about this burst of German creativity.

Sales for some 22 albums and 20 singles in this genre have reached eight million units, it's reported, and the public is rapidly recognizing such new names as Falco, Ideal, Spider Murphy Gang, Joachim Witt, Herbert Kah, Nicht and UKW.

Main factor in the market's overall decline this quarter is said to be competition from video hardware sales and video software rental. Indications through May are of a similar sales pattern, while label reps are pinning hopes on more concert activity.

(Continued on page 59)

RCA Sets Black Music Month Push

NEW YORK—Twenty-two albums by black artists will receive a special nationwide marketing push by RCA Records and its associated labels in conjunction with "Black Music Month."

The campaign, which starts in June and ends in August, provides 50,000 sales kits for dealers and thousands of display posters. A special sampler disk for in-store play

will also be made available to support new recordings by the Whispers, Shalamar, Cameron, Plush, the Chi-Lites, War, Diana Ross, Odyssey, Chocolate Milk, Pleasure, Michael Wycoff, Merge, Keni Burke, Skyy, Aurra, Instant Funk, the Ritchie Family, Evelyn King, the Salsoul Orchestra, Wynd Chimes, Steven & Sterling, and Fredi Grace & Rhinestone.

Ex-Employee Files Suit Against Capitol

LOS ANGELES—A former Capitol Records duplicating department clerk asks \$5 million damages and wants her job back after she allegedly was discriminated against over a physical handicap and unfairly fired.

In a Superior Court complaint here, Shirley Corbin names Vhaskar Menon (sic); Robert L. Franz, personnel chief; Thomas LaBella, duplicating department manager; Sherel A. Wingard, director, corporate management; Marilyn Peterson, insurance manager and Marion Miriello, her floor supervisor, as defendants.

In her filing, the plaintiff contends that she underwent orthopedic

surgery in mid-1980, returning to work a month later. From the end of 1979 through May 15, 1981, Corbin claims she was not provided with a cart for her heavier loads, but that others in the work force were; ridiculed when she sought aid; and was compelled to take several physical examinations to establish she could carry loads after surgery. In her filing, she states the physician refused to continue the exams after she lifted the required 40 pounds.

After she returned to work in May, 1981 following a two-month pneumonia bout, she alleges Wingard said LaBella didn't want her back in duplicating, so she became a "floater," as no permanent slot

could be found for her. She was laid off after two weeks back at work. She started at \$500 per month and was making \$730 monthly when fired, her complaint states.

Corbin alleges she was terminated January 7, 1982, retroactive to Nov. 13, 1981. She filed a complaint with the California Department of Fair Employment and Housing March 23, 1982.

The plaintiff claims she has lost \$16,000 in medical and dental benefits, vacation periods and retirement benefits. She contends she finds it hard to work because of the mental stress caused by the plaintiffs' actions.

'Wall' Promo Set By MTV

NEW YORK—The latest contest from MTV: Music Television is off the wall—in fact, it's based on "The Wall," the Pink Floyd movie that premieres this summer.

Winner of the contest, which airs June 12-30, will be flown with a friend to London July 13 for the opening of the movie the following day. The two-night stay also includes hotel accommodations, meals and \$300 spending money, as well as a Sony Walkman and complete collection of Pink Floyd cassettes.

The drawing will take place July 4 on MTV, just prior to a showing of the documentary "The Making of 'The Wall'."

Motown Still Ranked As No. 1 Black-Owned Firm

NEW YORK—The most successful black-owned business in the U.S. continues to be Motown Industries. The Los Angeles company is ranked No. 1 in Black Enterprise magazine's newly published top 100 of such businesses for 1981, as it has been since the list was introduced 10 years ago.

Motown secures its placement at the summit on the basis of 1980 sales, however—reported at \$91.7 million—since the firm declined to make 1981 figures available. It employed 215

people in '80. When the Black Enterprise list bowed in 1972, Motown had \$40 million in sales, and 325 staffers. Over the 10-year period, its gross sales are computed at \$592.1 million.

Dick Griffey Productions of Los Angeles, which includes Solar Records and Griffey's concert promotion arm, makes its debut on the Black Enterprise list at number 11, with sales reported at \$40.7 million. It was the highest position of any new entry. The

(Continued on page 45)

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PRODUCER PROFILE

For Moman, The Time Is Now

By ROSE CLAYTON

MEMPHIS—Although Chips Moman is a prolific producer who has been associated with more than 50 gold record and album projects, none of these shiny disks are hanging on the walls of his Nashville studio. "I don't want to be known for what I've done in the past," he says. "I want to be known for what I'm doing now."

Moman has just released an impressive month-long hold on the No. 1 spot of Billboard's Hot Country Singles chart. "Just to Satisfy You," his third No. 1 duet on Waylon Jennings and Willie Nelson, spent two weeks at the summit.

It followed a two-week stint of "Always On My Mind," Moman's first solo project on Nelson. That tune currently occupies the number two slot on the Adult Contemporary chart and is rising at number seven on the Hot 100. The album by the same title twice cap-

tured the No. 1 position on the Hot Country LPs chart.

"Just To Satisfy You" is from Jennings' "Black On Black" RCA album, which held the number three spot on the country LPs chart for 11 consecutive weeks.

Supremacy on these charts, followed by dominion on the r&b and pop charts during his Memphis heyday, brings Moman's trademark for crossover music full circle.

The success of "Always On My Mind," Moman feels, is in Nelson's sensitive interpretation of the song. "I first cut it on Wayne Carson (co-writer of the tune with Johnny Christopher and Mark James)," Moman says. "I loved it then, but Monument never released the record. When Elvis and Brenda Lee did the song, I still loved it."

"Always On My Mind" was pitched to both Merle Haggard

and Nelson when they were together at Nelson's Perdenales studio in Austin, Texas, where much of the album was recorded. Nelson selected the tune and cut it the next day in less than an hour.

As for "Just To Satisfy You," its popularity may be in "the magical combination of Waylon and Willie," Moman says. "They are natural together. They are so opposite, they are perfect." Moman also produced "Luckenbach, Texas," which he co-wrote with Bobby Emmons, and "Mamas Don't Let Your Babies Grow Up To Be Cowboys" on the duo.

In addition to Jennings' and Nelson's current solo albums, Moman has produced a duet album for each of the artist's labels, hopefully, for summer release. Moman also has ready a CBS album on Nelson and Merle Haggard that is due out in July.

(Continued on page 72)

The Rhythm & The Blues

Rap Disks Open Doors For New Breed Of Producers

By NELSON GEORGE

NEW YORK—Rapping, as introduced to those outside the New York area by the Sugar Hill Gang and others in the late 1970s, is at least seven or eight years old. Legendary Harlem rapper Hollywood was packing uptown clubs as early as 1974 with his special form of syncopated patter, well before the style ever reached vinyl. Some thought it wouldn't last on record more than a few months after being unleashed on an unsuspecting world with "Rapper's Delight."

But, to the contrary, rap has become an accepted part of the pop music vocabulary, turning up in the

most unexpected places. Everybody from Blondie to Teena Marie, from the Clash to Lakeside, has taken a crack at it. The most entertaining part of Stevie Wonder's current hit, "Do I Do," is his unnecessarily self-effacing rap.

Aside from its musical impact, rap has had two other noteworthy effects on the black music scene, one apparent now and another that'll be felt over time. Rap music, like other minority music (e.g. punk, avant garde jazz, blues), has been found primarily on black-owned indie labels. Sylvia and Joe Robinson's Sugar Hill operation owes its existence to rap. Veteran record man Bobby Robinson (he produced Wilbert Harrison's "Kansas City" and first recorded Gladys Knight & the Pips) has been making a tidy profit on rap via his Harlem-based Enjoy label for several years.

In the long term, it will be interesting to see how the vision of a generation of youngsters raised on mobile DJ equipment, two turntables and electronic toys like the Casio keyboard and "the beat box" will be reflected on the charts. Joey Robinson, 22, son of the Sugar Hill founders, has already had a couple of charted singles with his West Street Mob, a band he produces and that relies heavily on synthesizers and rap rhythms.

Russell Simmons, Kurtis Blow's manager, just co-produced Jimmy Spicer's funny "The Bubble Bunch" for Mercury, his debut behind the board. Simmons is 24. Africa Bambaata, a Bronx rapper, helped arrange Soul Sonic Force's "Planet Rock," a mix of rap and Kraftwerk that is garnering airplay on the East Coast. Bambaata is also working with several white New York-based white funk bands. Bambaata is 23.

These are just three examples of young people who gained entry to the music business through rap, in the process learning an intuitive

(Continued on page 45)

Grand Jury Indicts Two On Bootlegging Charges

By MAURY ORODENKER

PHILADELPHIA—Two men said by FBI agents to be largest distributors of bootlegged record albums in the Philadelphia area were indicted May 18 by a Federal grand jury. Robert Gibson, of Philadelphia, and Irving L. Kauffman, formerly of nearby Levittown, Pa., and now a resident of Orlando, Fla., were charged with wire fraud, mail fraud and criminal copyright violations. If convicted, they face imprisonment and fines of more than \$300,000 each.

FBI agents said the men were suspected of selling thousands of bootleg albums to stores in this area. The year-long investigation that led to the indictments included purchases by undercover agents of bootlegged records from Critter's Record Store in suburban Bryn Mawr and raids on six other record stores in Northeast Philadelphia and the bordering Bucks and Montgomery counties. More than 3,000 allegedly bootleg albums were seized in the raids on the record shops, FBI agents said.

The records distributed by Gibson and Kauffman were made from surreptitious recordings of rock concerts or from radio broadcasts of those concerts, according to the indictments against the two men.

The owner of Critter's Record Store, Leslie M. Joblin, was the only store owner arrested by FBI agents. He pleaded guilty last month on two counts of copyright violation and agreed to help the FBI in its investigation. Most of the bootlegged albums were made in a pressing plant in Old Saybrook, Conn., FBI agents said. They added that most of the product in this case had been made from concerts by such artists as the Who, Grateful Dead, the Police and the Rolling Stones.

Labels Offering Incentive Plans

• Continued from page 1

currently hot and best-selling catalog titles at 5% off and billing Sept. 10 with two buy-in prior to June 26. The other programs are supportive of Black Music Month. The first features six titles at 5% due Sept. 10 with two buying opportunities before June 26. The other has similar provisions and offers nine titles.

RCA has a cassette-only program, involving 34 major country albums and 28 rock and r&b titles through June 11 with six free on one-hundred purchased.

Almo Music Sues Two Companies

LOS ANGELES—Almo Music Corp. has filed dual suits in Superior Court here, seeking to secure alleged delinquencies from defendants.

The first complaint seeks \$17,055.87 from Ronald Ravitz, doing business as Music of the Month, due since May 1980. The second seeks \$17,369.56 due since January 1980, from St. Louis/Peoria Music, a division of Hansen House Music.



SHIPP SHAPE—John Wesley Shipp, star of the CBS-TV series "Guiding Light," left, watches Bee Gee Maurice Gibb sign his cast. Also photographed by Ashford & Simpson and Judy Collins, the cast will be auctioned off with proceeds going to the T.J. Martell Foundation for Leukemia Research.

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SWALLOW... SUBWAY JAM

ARROW... DOUBLE TROUBLE

SHADOW... RETURN OF THE SHADOW

KITCHENER... AUTHENTICITY

ED WATSON... WHAT YOU SEE IS WHAT YOU GET

BLUE BOY... TIC TAC TOE

ARROW... MAN FROM AFRICA (MOVIE)

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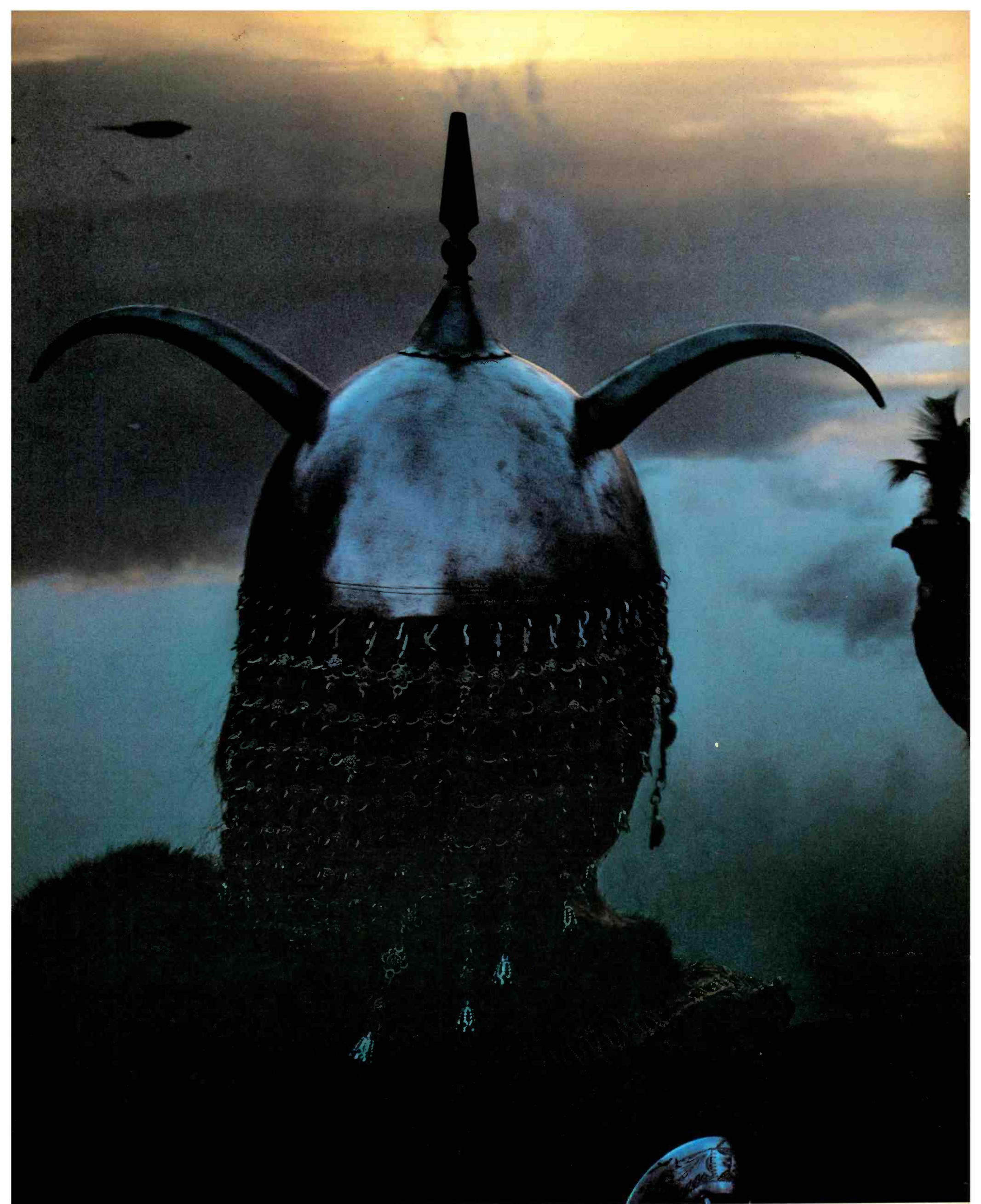


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Industry Events

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

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

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 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 24, Music & Performing Arts Lodge of B'nai B'rith **Humanitarian Award** dinner, honoring **Tony Bennett**, Sheraton Centre Hotel, New York.

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

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

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

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

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

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

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

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

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

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

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

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

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.

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

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



MUSCLE MEN—Producer Barry Beckett, right, enjoys a **Merlin Littlefield** anecdote at the cocktail party that kicked off the fifth annual **Muscle Shoals Records and Producers Seminar**. Other **Muscle Shoals Music Assn.** board members in attendance are, from left, **Jimmy Johnson**, of **Muscle Shoals Sound**, president; **Rusty Jones**, **ASCAP Nashville**, chairman of panels committee; **Littlefield**, **ASCAP Nashville**, director; and **David Johnson** of **Broadway Sound**, vice president.

RCA Details Vid Royalty Plan At Muscle Shoals Conference

By KIP KIRBY

ROGERSVILLE, Ala.—RCA Selectavision took the reins of the video panel session during the fifth annual Muscle Shoals Records & Producers Seminar here May 19-21 by publicly stating its royalty schedule for licensed video music programs.

According to Arnie Holland, director of business affairs for Selectavision, the company is offering 15-20% of actual wholesale receipts as its royalty rate on licensed music-oriented video projects, with no package deductions or across-the-board free goods. Holland also noted that Selectavision generally offers publishers a pro-rated 4% of wholesale with a 4 cents per song penny rate floor for music-oriented video.

"With this structure, publishers are guaranteed not to receive any less than 4 cents per song for Selectavision video disk projects," Holland explained. "And the economics of this industry frankly preclude our paying more. With high manufacturing costs, more profit participants than on audio records, and more songs used on a video disk, we believe our structure is more than fair. The pie is finite—there are only a limited number of ways to divide it."

Holland's remarks came during the seminar's "Video: The Bottom Line" session. Also on the panel were entertainment attorney Gary Gilbert; Leroy Wright, regional manager, Sony Video Communications; David Hall, general manager, Opryland Communications; Terry Woodford, president of Wishbone Studio/Flying Colors Video; and Randy Talmadge, vice president, Jensen/Jensong Music. Lola Scobey of Wishbone/Flying Colors moderated the panel.

Opryland's Hall noted that when Opryland Productions opened in 1974, with a capital investment of \$1.7 million (excluding the Opry House facility), its first-year billings were less than \$500,000. Today, Hall confirmed, the production firm has reached an annual billing gross of \$6 million. "We're firmly committed to the growth of video," said Hall. "When we launch the Nashville Network on cable next year, we expect to lose \$1 million annually for the first four years while we build a strong base of subscribers. We see video programming production as a long-range investment."

Featured panelists on the seminar's first session, "Radio: The Key To Airplay," included moderator **Merlin Littlefield**, associate director,

ASCAP Nashville; **Ralph Carroll**, DJ, **WQLT Muscle Shoals**; **Chris Andrews**, DJ, **WZYP Huntsville**; and **Tom Brasfield** and **Bud McGuire** of **FAME enterprises**. Discussion centered on radio's increasingly narrowed playlists and the continued practice of FM stations to air uninterrupted albums for home taping.

Walter Hofer of **Copyright Service Bureau** in New York argued that simulcasts between radio and MTV are costing the record industry untold monies due to home taping. "The biggest home taping problem we have is from you airing uninterrupted concert and album broadcasts," he asserted from the audience. Hofer also predicted that within five years, radio will be paying royalties to artists for the use of their records.

The final morning of the seminar sessions focused on "Home Taping: What's Being Done," with panelists **Barrie Bergman**, president of the Durham-based **Record Bar** chain; **Rick Blackburn**, senior vice president, **CBS Records Nashville**; lobbyist **Jim Free**; **Bill Lowery**, president, the **Lowery Music Group**; and **Buddy Draper**, executive director, **Muscle Shoals Music Assn.** **Rusty Jones** of **ASCAP** moderated.

NAIRD Sets Confab Plans

PHILADELPHIA—Meeting on the premise that independent labels and distributors have been "holding their own" despite a generally sluggish industry, the National Assn. of Independent Record Distributors & Manufacturers (NAIRD) hosts its 10th annual convention here at the Philadelphia Centre Hotel June 3-6.

In addition to more than 50 exhibitors from the ranks of independent labels, the convention will offer a number of panel topics for discussion, including "Marketing & Advertising On A Shoestring," "Promotional Alternatives," "Overseas Sales," "Entertainment Law," "Artist Development" and "Video."

The **Indies Awards Banquet** will be held Saturday evening (5) at the Philadelphia Centre. They involve a number of music categories determined by a three-round series of nominations and elections.

Rock 'n' Rolling

Clash U.S. Tour Is On; Portrait Has Super Nova

By ROMAN KOZAK

NEW YORK—Joe's been found, but now **Topper's** gone. Yet the U.S. tour by the **Clash** will go on.

For the last few weeks, the British music press and those who care in the U.S. (notably **MTV**) have been buzzing about the mysterious disappearance of **Clash** lead singer **Joe Strummer**, which forced the band to postpone last month's tour of Britain. Rumors were even being floated that **Strummer** disappeared in order to undergo a sex change operation.

But on the eve of the band's American tour, "Joe was found in the early hours of May 18," a **Clash** press statement says, apparently intact in Paris. Two days later, he performed with the rest of the band at the **Locheam Festival** in Holland.

After the band returned to London, drummer **Topper Headon** left, "due to a difference of opinion on the political direction the **Clash** will be taking."

With the American tour beginning over the Memorial Day weekend, and running through June, and

with the rescheduled British dates coming up in July, the **Clash** is going out on tour to support its new "Combat Rock" LP on **Epic** as a trio, using guest drummers.

★ ★ ★

They said she would call at 3:00 p.m., and right on the dot, the phone rang. It was **Juice Newton** calling from a roadside diner somewhere in Arkansas to do a phone interview in conjunction with the release of her new "Quiet Lies" LP on **Capitol Records**.

She says she is on tour, on her way to Nashville, but travelling by bus because she has her dog, **Tom**, half German Shepherd, half Labrador, with her. Motels don't mind dogs too much, she says, and if they do, she pays a deposit.

She says she will be appearing on an Alabama special for **HBO**, will be on the **Today Show** on June 23, and will tour Japan in July.

We ask her what she sees from her phone booth. Truck drivers, she says, "a lot of baseball caps." Has anybody recognized her? No, she says, "I have my hair up."

(Continued on page 72)

Cable Watch

Int'l Piano Competitions Lead Cultural Station Fare

By LAURA FOTI

NEW YORK — Two cultural channels are displaying their competitive natures this month. **Bravo**, a Rainbow Programming Service, and **ARTS**, a service of **Hearst/ABC Video Services**, each have programs on international piano competitions. For **Bravo**, it's the **American International Competition for Pianists**; for **ARTS**, the **Sixth Van Cliburn International Piano Competition**.

Both competitions took place last year, and the taping of each was handled differently. For the **Van Cliburn** competition, held in **Ft. Worth**, a three-part mini-series for cable tv was an afterthought; footage originally had been shot for a **PBS** program. Little of that footage appears in the new three-hour **ARTS** series, which is composed monthly of other parts of the 70 hours of taped material.

Bravo, on the other hand, set out specifically to capture "the thrill of victory and the agony of defeat" with its taping of the **American competition**, held at **Carnegie Hall**. Another goal, according to producer/director **Allan Miller**, was to create interest in American music.

"It was our hope that, because its contemporary (post-1900) piano music, tv coverage would make it better known and understood. A competition like this has an extraordinary ripple effect. People from all over the world try out, so a lot are being exposed to American music."

The **International American Competition** is also held in the areas of voice (1982) and violin (1983). It will be 1984 before the next piano competition.

The **Bravo** program is in two parts, showing how the 12 semi-finalists are narrowed down to three finalists, and then to a single winner. The first emphasizes the competitive nature of the event; the second emphasizes the music and has more footage of actual performance.

"The musicians talk about how their commitment to American music came about, and how it doesn't affect their love of Beethoven," says **Allan Miller**. "I hope that our being there didn't have an effect on the competition; we tried to stay in the background. Everyone involved was on the same side because they were

(Continued on page 72)

Wide Variety Of Music On Cable In June

NEW YORK — June 5 marks the first anniversary of "Night Flight," the rock music-oriented program on **USA Network**. Since **Night Flight's** birth, music on cable has grown by leaps and bounds, including the start-up of a whole 24-hour channel devoted just to music: **Warner/Amex, MTV**.

Even the general interest channels such as **Home Box Office** and **Showtime** have expanded their commitment to music, showing music-oriented movies and commissioning original programming. And the "cultural" channels—**ARTS**, **CBS Cable** and **Bravo**—offer a wide

(Continued on page 63)

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Vol. 94 No. 22

Commentary

The Color Line In Gospel

By JOE BOSTIC

There is an ongoing though subtle campaign to prevent the emergence of black gospel music as a significant factor in the world of popular art. We are witnessing the repulsive spectacle of artistic genocide authored and carried out by four of the most powerful forces in contemporary social and cultural society.

While there is no evidence that they are working in concert, neither is there evidence of disharmony in their individual efforts that effectively hide the light of black gospel under a suppression barrel.

What is so wrong with gospel music performed by black folks that the four powerful "Rs"—racism, religion, radio, and the recording industry—deem its suppression so necessary? The music is neither political, anti-American, nor immoral, until now the only taboos motivating organized campaigns of opposition in the realm of popular art forms. Still, the roadblocks are kept firmly in place by the four Rs.

Racism is the dominating force in the scenario. It is the cloth from which all the rest is cut. Isn't it strange that if the creator, performer or interpreter happens to be black, then the art thus produced has a special category? It becomes B-L-A-C-K art or music.

Religion is a world in which the lines are ever so sharply drawn so far as music is concerned. Example: if such standard hymns as "Amazing Grace," "My Faith Looks Up To Thee," or "Blessed Assurance" are sung by Pat Boone, Barbara Mandrell or George Beverly Shea it is "inspirational" music.

But if the same songs are sung by the Rev. James Cleveland, Shirley Caesar, the Harmonizing Four, or Albertina Walker,

Some of the excuses given by radio for the exclusion of black gospel are lusus, such as, for instance, that black gospel doesn't make money or attract listeners.

Even the most perfunctory look at the demographics in heavily populated urban areas shows that from 35% to as high as 70% or better in Newark, N.J., and Washington, D.C., are black. And a minimum of 80% of that number have a church affiliation or family background that is church-rooted. What's more, they are generally devotees of the music which they have been exposed to virtually since birth.

No black gospel music program in the history of American radio has ever been a red ink operation unless station management wanted it so as an excuse to get it off the air.

In the last several years, just about every major record label has taken a shot at producing black gospel product. But in each instance, the experiment was doomed to fail because of the refusal to engage producers, advisers or consultants who knew what they were doing.

There has been the silly effort to create black gospel in the image they imagine to be "commercial." The resultant product, in almost every case, has been a disaster.

So far as the recording industry is concerned, the black gospel world is composed of Andrae Crouch, the Hawkins Family, the Mighty Clouds of Joy and, just maybe, Shirley Caesar. They are thus limiting themselves to a restricted pool of talent when there is an ocean of performers who could give them product that has impact and appeal.

There is the need for direction from the likes of the people at Savoy and Nashboro, who have produced smash recordings for



Bostic: "Black gospel music is just waiting to break out of its restrictive regimen and really go public."

'Isn't it strange that if the creator or performer happens to be black, the art produced has a special category?'

the O'Neil Twins or Aretha Franklin they become black gospel.

I ran headlong into these unspoken concepts a few months back when I accepted Bill Moran's gracious invitation to attend the Gospel Music Conference sponsored by Billboard. I spent my money to attend because I have a vested interest in gospel music.

Well, I tell you, I felt for all the world like an NAACP observer at a KKK Konklave. Let me add quickly that it was through no fault of Mr. Moran's or of Billboard's. Nobody actually insulted me, mind you, but nobody turned any joyful handsprings either in extending the right hand of fellowship.

We know, of course, about that religious college in South Carolina where racial mixing on a social scale is frowned upon. And remember when Dr. Martin Luther King Jr. observed that 11 o'clock on Sunday morning is "the most segregated hour in America."

Radio solves the black gospel problem by either refusing to program it at all or, in many cases, by programming it at a time of minimal listenership—like after midnight. They make no attempt to sell these ungodly hours to white ministers.

Would you believe that there are "Christian" stations in the New York area without a single black employee? But they feel secure from any civil rights flack since neither the NAACP, Urban League or Urban Coalition utter a peep of protest. Nor does the black clergy, for that matter.

With few exceptions, "Christian" radio and "Christian ministries" are code words meaning white, protestant and conservative, with a tilt to Anglo-Saxon. "Inspirational" recorded and live music means music performed by "Christian" folks,

ages, or for such knowledgeable producers as Dave Clark, Ira

Tucker, the Rev. Lawrence Roberts, Bill Moss, and others of that stature.

The recording industry has a long-established formula for the music performed by black artists. The music is segregated via code designations such as the old r&b, now updated to soul and black contemporary, whatever that is.

Then there is the practice of giving black persons on the record company payroll important-sounding titles while withholding from them participation in policy-making or any genuine authority. It can't be denied that these folks are well paid, get their pictures in the trades and frequent articles in Ebony, Jet and other black publications, so maybe it's a cozy setup.

Black gospel music is just waiting to break out of its restrictive regimen and really go public. Remember, this is the music that gave us the likes of Lou Rawls, Roberta Flack, Chuck Jackson, Aretha Franklin, Donny Hathaway, Sarah Vaughan, and so many others of comparable stature.

So how bad can it be? Especially when one realizes that, in most instances, these artists never stopped singing gospel music. They just forsook the religious subject matter.

If the four R forces will just abandon their obstructionism, something wonderful is certain to happen. The musical stepchild called black gospel is a cinch to explode like a melodic meteor lighting up the sonic sky.

Joe Bostic, whose varied experience includes a 14-year stretch conducting a gospel music show on WLIB in New York, now operates Gotham Distributors, a major gospel music one-stop located in Long Island City, N.Y.

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.

Letters To The Editor

Dear Sir:

It was refreshing to read Rob Balon's column in the April 10 issue. Those of us schooled in research as well as music are constantly perplexed by the lack of sophistication exhibited by the industry in its marketing efforts.

What is particularly disturbing is the misconception of research held by many in the industry. For them, research is the antithesis of creativity rather than its complement. The idea that "a good ear" is all that it takes to be a good producer, program director, etc., has been catered to for too long. To the extent that some company presidents still foster such a position illustrates the ignorance of industry management.

Thank goodness for people like Balon, who advocate a proper use of research, and thank goodness for com-

panies like WCI for getting their hands dirty with research. These represent hopeful signs of maturity in the industry.

Gordon C. Bruner II
GCBI Productions
Denton, Texas

Dear Sir:

The naming of Jeff Sattler of KDKB FM Mesa/Phoenix as Program Director of the Year is further confirmation of the sad state that radio is in currently. I am not singling out Mr. Sattler because you could have just as easily presented the award to any one of the hundreds of other PDs that use playlists from consultants rather than their own creativity and who are more interested in their station's market share than in breaking new records.

Part of the record industry's decline in sales over the past few years, I believe, is not so much from home taping but from program directors not being innovative enough to play anything but safe, homogenized music. If more new music was heard people would be aware that groups such as Missing Persons, XTC, etc. exist and this would add to the sales of groups that could be potential million-unit sellers.

It is truly a shame that many great records will not be heard by the mass audience because program directors insist on playing it safe by using a consultant's formula and tight playlist.

So I congratulate Mr. Sattler and hundreds of other p.d.s for bringing radio and the recording industry to its present sorry state.

Jeff Rocco
Paradise Valley, Ariz.

DAVID JOHANSEN invites you to party!

True partiers (which all Johansen fans are) won't be able to get enough of this record—so make sure you order enough copies!

"Live It Up" takes place at a typically wild Johansen party and was produced by ace Ron Nevison, who has captured David's most exciting LP yet!

The album includes the super melody of Animals hits ("We Gotta Get Out Of This Place/Don't Bring Me Down/ It's My Life") that's already exploding on radio, famous showstopper, "Personality Crisis," "Funky But Chic," "Frenchette," "Melody," "Stranded In The Jungle" and "Reach Out I'll Be There!"

A live concert video excerpted from the **MTV**™ New Year's Eve Special will be released to all markets for in-store, cable and other video outlets and David will further support the album by continuing his cross-country crisscross of club and theater dates.

The summer of '82 is the summer to "Live It Up"! So don't be a party pooper. "Live It Up" now!

DAVID JOHANSEN'S "LIVE IT UP" Played at all the best stations! On Blue Sky Records and Tapes.



Wholesale Hikes Force Dealers Into Variable Pricing On Midlines

• Continued from page 1

and WEA midlines to \$6.98, thus at times bringing the consumer price tag to the \$6 level. This price point, many fear, is much too close to prices for front-line albums.

"Price increases like WEA's are forcing us into variable pricing on midlines, which creates some presentation problems at our locations," comments Jack Eugster, who operates the 400-plus Musicland stores. Eugster says his variable pricing runs between \$4.99 and \$6.49 on midlines, aware that the latter is above the \$5.98 plateau.

"There's an absolute, unacceptable squeeze between cost and list," Eugster explains. "Five years ago, we were paying 45% of list for product, now we're paying 60%."

Roy Imber, whose Elroy Enterprises operates Record World/TSS stores in the Northeast, estimates that midlines account for about 10% of his total album volume. As for product for which he is now paying a higher price, Imber says he's avoiding variable pricing, but is not, in most cases, using the higher priced goods in bulk displays for impulse buying.

Ad dollars from RCA/A&M, CBS and WEA are vital aspects of good midline business at the 23 Strawberries units out of New England, according to Neil Levy. "We've run month-long promotions on radio and in print bringing our shelf-price down from \$4.49 to \$3.99. They've been a substantial part of our business since they first originated. On hot titles, we can sell several thousands." One of the chain's top recent sellers is the CBS midline of Janis Joplin's "Farewell Song," brought into the midline catalog several months ago. Levy says he also does in-store promotion with flyers and bag stuffers.

Although he regards midlines as an "integral" part of his business, Manny Drucker, general manager of

the 52 Recordland stores based in Cleveland, is concerned that WEA's recent wholesale price increase may ignite other label increases to the point where midlines may be competing with front line product at a \$6.98 list. "We may have to go to \$5.49 on WEA instead of \$4.97, although we did buy-in on WEA at the lower \$3.19 (instead of \$3.37) price." Recordland, too, makes use of ad dollars, and Drucker likes WEA's midline tv spots, which are made available on volume purchases with such ad dollars running 3 or 4% of purchases.

Joe Martin, general manager of Turtles, the 23-unit chain based in Nashville, is worried, too, about the WEA increase. He envisions a sepa-

Assistance on this story provided by Roman Kozak in New York, and Paul Grein and Sam Sutherland in Los Angeles.

rate special pricing deal to consumers for WEA. Whereas, consumers can buy midline specials at three-for-\$10, WEA product may prove to be a 3-for-\$11 offer. While Martin says midlines are "certainly an important part of our business, we don't separate them from our regular catalog, so it's hard to tell how they compare. But I'd say midlines are selling as well as always."

At New York's Crazy Eddie's nine record and tape outlets, Burt Goldstein, vice president, hopes further wholesale increases won't spread to the point where consumers have to pay more for a product line he considers having "brought attention to catalog and good dealer margins." Midlines sell at \$4.49 shelf, \$3.99 special at the outlets, which plan an RCA midline promotion on local tv in June. "We get some co-op dollars, but it's never enough," claims Goldstein.

Lou Fogelman, president of SHOW Industries, which owns the Music Plus chain and City One-Stop, says his midline sales have tripled in the past year, to the point they now account for 10% of his business.

"We've put a much stronger emphasis on it in the last six or seven months," he says. "We wanted to do something to generate traffic in our stores. It sure helps you too when there are no hits being sold and no new releases."

"We've even taken midline cassettes out from behind the counter and put them out front for the customer to handle. And we've lowered the price since last year, from \$4.99 to \$3.99, though we've had to go back to \$4.99 on WEA and RCA titles."

Fogelman says Music Plus' midline section is one of the biggest in the store. "Actually it's a store within a store," he says. "We don't separate the titles by (musical) category the way we do all the other product. Each store has a hit rack, racking their hot items."

Fogelman rates CBS No. 1 in terms of service and marketing, though he says the other manufacturers are catching up. But he adds: "We could use more promotional dollars; that's dried up a little bit. We tend not to advertise (if we can't get co-op dollars) because we can't get to sell at \$3.98 and advertise too."

Fogelman prefers print ads over tv. "Selling so many titles definitely lends itself to print," he says.

Michael Reff, vice president at

Everybody's Records in Portland, says that midlines account for 20% of total sales, about the same as last year.

Everybody's stickers all midlines with the tag "Inflation Fighters." That theme is also used in signs hung above the midline rack. The line is also merchandised with bag-stuffers. The chain's regular shelf price is \$4.99 (\$5.55 for WEA). The sale price is \$3.99 or three for \$11.99, with the chain currently favoring the multiple price. When co-op dollars are available, Reff prefers tv ads for the midline.

Reff rates CBS and MCA as the best manufacturers in service and marketing. He knocks WEA only on grounds of pricing: "It actually puts it in another price category so it has to be marketed by itself."

"The midlines still do fairly well, though it isn't quite what it was two years ago," says Jim Grimes, systems vice president of the Pittsburgh-based National Record Mart chain. "It looks as though it has pretty much been milked. There are not as many new releases as there were at first."

Grimes says there is variable price structure for midlines at National Record Mart, with prices from \$4.99 to \$5.69. He says the midlines comprise about 10% of the chain's volume, with no special title outselling the pack. "It's pretty much a gray mass," he says.

Midlines are a bullish proposition for Budget Tapes & Records and its Danjay Music affiliate, claims president Evan Lasky, who boasts his midline sales run between 22 and 25% of overall product sales, and have ever since Budget made an early commitment to the category. "On the basis of percentage of sales, we're probably one of the top chains in the country," says Lasky. "Basically, it's because we never stop merchandising them."

Lasky notes that Budget's franchised stores maintain an ongoing in-store merchandising presence for the midline goods with special colored stickers for both tapes and disks, custom t-shirts and buttons for store personnel, and a special four-color poster, all tied to the "Cheap Thrills" tagline first developed last summer for a midline promotion.

"We always offer a multiple price," adds Lasky, "which we then lower during our two big midline promotions each year." Budget's stores regularly offer "threefer" deals at around \$14, as compared to its non-sale unit shelf of \$5.19. The next big midline push, coming this June, will see the three-unit packages tagged at around \$12.

Store layout also figures into Budget's approach, in that most store affiliates "set up almost a separate store," grouping midline bins together with cutouts, overstocks and "any other goods that will sell at less than front-line prices."

The twice-yearly midline promotion attack yields advantages in Budget's promotional clout, Lasky suggests. "We only go twice a year as far as our midline advertising is concerned, and we do it all at once so we can really make a splash on a chain-wide basis," explains Lasky.

Overall, Lasky feels manufacturers may be at a crossroads in mapping marketing strategies for the \$5.98 list category: "I think the manufacturers are at a plateau where they don't know what to do with them next."



SHAPING UP—Well-toned instructors go through their steps at a "Jazzercise" demonstration at Peaches in Atlanta. The event, to plug MCA's "Jazzercise" album, was organized by MCA's branch manager Carl Michelakos.

BOB KOESTER'S BLUEPRINT

Jazz Mart Avoids Summer Slump Via Specialization

By SAM SUTHERLAND

LOS ANGELES—Most record and tape dealers still brace themselves for the prospect of a summer sales slump, but one Chicago retail veteran has parlayed a unique combination of inventory specialization and locale into a reversal of that scenario.

"Believe it or not, we stock up for summer here," laughs Bob Koester, a 30-year veteran whose career spans manufacturing and retailing. Jazz and blues buffs know Koester's Delmark label as a small but significant home for regional blues and avant-garde jazz, but in recent years it's Koester's ambitious Jazz Record Mart on West Grand Street that's becoming even more renowned: with approximately 3,000 square feet of space devoted exclusively to jazz and blues, Koester contends he now operates the largest all-jazz dealership anywhere.

That concentration in one repertoire explains why "JRM," as the store is dubbed by Koester, has a reputation that's travelled beyond city limits. "That's a unique element here," says Koester. "We're part of a lot of people's summer vacation plans."

His inventory tends to support that claimed distinction, since he estimates his stock includes between 15,000 and 20,000 LP titles at any given moment, including cutouts, used records and collectibles.

"I'm not counting 78s, though," adds Koester, who still carries plenty of the older disk configuration. "We may have nearly as many of those alone."

That scope suggests Koester isn't kidding when he notes that his upbeat summer projections must factor in the ironic downturn in traffic expected during July when Chicago's ambitious free Summerfest concert series is underway. The program's growth has led to snarled traffic downtown, where JRM is situated, but Koester himself is philosophical, noting that the city's second major musical lure, the free jazz festival held in Grant Park around Labor Day, has grown to the point where it now attracts plenty of potential buyers from elsewhere around the country.

Although total product on stock

can reach 100,000 pieces, Koester says JRM's floor space is kept as open and airy as possible. After moving from the store's original 600 square foot locale near by, where the store was first opened in 1962, the prospect of a five-fold space increase (achieved by securing adjacent 700 and 2,300 square foot locations, pouring a new floor, and then refurbishing the combined area) is put to better use maximizing display space.

Thus, typical jazz titles will only have a few copies in the browsing racks. "Rather than have a crowded shop with a lot of depth in the bin, we emphasize the size of the inventory," says Koester. That means his racks, numbering about 30, and shelf space mirror Koester's mission of having the most complete selection available anywhere.

That goal also leads him well beyond the expected regional one-stops and distributors in securing product: apart from extensive imports, Koester will frequently go to other regional distributors in the West, Northeast or elsewhere, as well as buy direct from some labels. If those choices seem daunting ones, Koester is quick to point out that his clientele is dominated by jazz enthusiasts rather than casual crossover fans. He estimates that 50% or more of his sales come from product on independent labels, and his biggest seller, year after year, remains Miles Davis' landmark mid-'50s Columbia LP, "Kind Of Blue."

"We'll order a new Miles album in 100 units, and on a new Weather Report order only five," he explains. "When an older label like Blue Note is no longer available in quantity, it can really hurt us to a degree other stores would never feel."

Specialization enables JRM to erect large special displays, such as the 15 foot Miles Davis piece or the 10 foot Verve Imports display among current wall installations. A large window area is also called into play, and Koester augments his cutouts, collectibles and midline bins with special tables for closeouts, including some 78s priced at five for a dollar.

Price points, in fact, are extremely varied yet competitive with other

(Continued on page 41)

U.K. HMV Chain Plans Expansion

LONDON—Britain's HMV retail chain is setting substantial investment in new and expanded stores, and expects to operate at least 40 outlets by the end of next year. Four new stores will be opened this year.

Speaking at the chain's national conference, managing director James Tyrell pledged \$2.8 million towards expanding and refurbishing outlets nationwide this year and next. And a substantial sum has been allocated for improvements in HMV's video software range, to give it a stronger profile in this market.

HMV's diversification into music-related products will continue, following the introduction this year of own-brand hi-fi accessories. Music folios, T-shirts, and eventually videodisks and home computers will all be added to the range.

Reviewing progress in 1981, Tyrell said two new shops had been opened, and three super-stores relaunched. The company's share of the contemporary music market had increased and overall growth was satisfactory.

Retailing

NARM Bankcard Plan Is A Hit Program's Dollar Value Up 100% In '82 First Quarter

By IRV LICHTMAN

NEW YORK—The National Assn. of Recording Merchandisers says it has a cost-saving hit in its 2½-year-old Bankcard program, providing retail member companies with a low 2.5% discount rate for Visa and MasterCard transactions.

Channelled through the Community Bank in Parkersburg, W. Va., the program in the first quarter of 1982 increased its dollar volume 100%, according to Joe Cohen, NARM executive vice president. The dollar figure for this year's quarter was \$3 million, compared to \$1.5 million in the same period last year.

The 1982 first quarter volume, adds Cohen, represented 150,000 transactions, up 70% from 1981. A 136% gain in total number of stores participating was realized, too, going 148 last year to 350 this year.

Of significance is the increase in the average ticket size. The 1982 first quarter average charge ticket was \$19.42, compared to the 1981 first quarter average of \$16.77. NARM estimates that credit purchasers buy one extra album over cash customers.

Cohen comments that an "interesting residual benefit has occurred to many NARM members who have not signed up for the Bankcard program. They have utilized NARM's attractive 2.5% discount very effectively to negotiate reductions which they pay to the banks currently handling their credit card slips." Cohen says the 2.5% rate is about 1% below prevailing discounts.

Another major cost saver reported by Cohen is the "Gift Of Music" store bag program. This arrangement offers low cost paper and plastic bags for retailers via NARM quantity purchases.

Since the inception of the pro-

gram, Cohen says close to four million bags have been sold to NARM member companies. The bags are available in two sizes, one for LPs and one for tapes and 45s.

Plans for the Store Bag program include a three-point agenda: greater promotion of the concept, the development of custom store bags and the possibility of developing cooperative arrangements with manufacturers.

NARM members interested in further information on the Bankcard or Store Bag programs should contact Joan Chase at NARM, Cherry Hill, N.J. or call (609) 424-7404.

British Chain Hit With Parallel Imports Lawsuit

By NICK ROBERTSHAW

LONDON—U.K. record retailers have again been reminded of the British Phonographic Industry's tough stand on parallel imports by new legal action against 140-store chain, John Menzies.

An ex parte injunction has been levelled against the company in the Scottish Court of Session, restraining it from importing or selling (without prior consent) records to which BPI member firms have U.K. rights.

Menzies denies it has carried

such illegally imported product, and says it will contest the action. The move follows a number of warnings to Menzies by the BPI, which the latter says have gone unheeded. Discussions with other retail chains have persuaded them to stop stocking parallel imports of this type, the BPI adds.

The organization recently published a "Guide On Imports" for the retail trade, spelling out the legal risks in handling such product. The guide lists 20 coun-

(Continued on page 60)

New LP/Tape Releases

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

POPULAR ARTISTS

- ALPERT, HERB
LP Mobile Fidelity audiophile
MFSL 1-053 No List
- AMES BROTHERS
Ames Brothers
LP MCA-1510 \$4.98
- BADE, LISA
Suspicion
LP A&M SP-6-4897 \$6.48
CA CS-6-4897 \$6.98
- BAIO, SCOTT
Scott Baio
LP RCA NFL1-8025 \$6.98
CA NFK1-8025 \$6.98
- BENEKE, TEX, & HIS ORCH. with RAY
EBERLE, MARION HUTTON, & THE
MODERNAIRES
Reunion
LP MCA-1512 \$4.98
- BENSON, GEORGE
The Best
LP A&M SP 3203 \$6.98
CA CS 3203 \$6.48
- BLAND, BOBBY
Intropective Early Years
LP MCA-2-4172 (2) \$8.98
- BLAND, BOBBY, & B.B. KING
Together For The First Time
LP MCA-2-4160 (2) \$8.98
- BROWN, MILTON, & HIS BROWNIES
Pioneer Western Swing Band (1935-
1936)
LP MCA-1509 \$4.98
- BURNETTE, JOHNNY
The Rock & Roll Trio—Listen To Johnny
Burnette!
LP MCA-1513 \$4.98
- CAMERON, RAFAEL
Cameron All The Way
LP Salsoul SA-8553 \$8.98
CA SC-8553 \$8.98
- CANTOR, EDDIE
Memories
LP MCA-1506 \$4.98
- CARMICHAEL, HOAGY
The Stardust Road
LP MCA-1507 \$4.98
- CARNES, KIM
The Best Of
LP A&M SP 3204 \$6.98
CA CS 3204 \$6.98
- CASH, ROSANNE
Somewhere In The Stars
LP Columbia FC 37570 No List
CA FCT 37570 No List
- CHER
I Paralyze
LP Columbia FC 38096 No List
CA FCT 38096 No List
- CHICAGO
Chicago XI
LP Columbia PC 34860 No List
CA PCT 34860 No List
- CLOCKS
Clocks
LP Boulevard ARZ 37981 No List
CA AZT 37981 No List
- COOPER, ALICE
Welcome To My Nightmare
LP Mobile Fidelity audiophile
MFSL 1-063 No List
- COOPER, WILMA LEE
Wilma Lee Cooper
LP Rounder 0143 \$8.98
- CROSBY, BING
Rare 1930—1931 Brunswick
Recordings
LP MCA-1502 \$4.98

- DEEP PURPLE
In Concert
LP Portrait R2 38050 (2) No List
- DIETRICH, MARLENE
Her Complete Decca Recordings
LP MCA-1501 \$4.98
- DOMINGO, PLACIDO
Adoro
LP CBS FM 37284 No List
CA FMT 37284 No List
- DORSEY BROTHERS ORCH.
1934—1935 Decca Sessions
LP MCA-1505 \$4.98
- DORSEY, TOMMY, ORCH., featuring
FRANK SINATRA
The Dorsey/Sinatra Sessions, Vol. 1—
(Feb. 1, 1940—July 17, 1940)
LP RCA CPL2-4334 (2) \$11.98
CA CPK2-4334 \$11.98
The Dorsey/Sinatra Sessions, Vol. 2—
(July 17, 1940—May 28, 1941)
LP RCA CPL2-4335 (2) \$11.98
CA CPK2-4335 \$11.98
The Dorsey/Sinatra Sessions, Vol. 3—
(June 27, 1941—July 2, 1942)
LP RCA CPL2-4336 (2) \$11.98
CA CPK2-4336 \$11.98
- DURBIN, DEANNA
Memories
LP MCA-1514 \$4.98
- EBERLE, RAY, see Tex Beneke
- 805
Stand In Line
LP RCA NFL1-8013 \$6.98
CA NFK1-8013 \$6.98
- EVERETTE, LEON
Maverick
LP RCA AHL1-4347 \$8.98
8T AHS1-4347 \$8.98
CA AHK1-4347 \$8.98
- FLECK, BELA
Natural Bridge
LP Rounder 0146 \$8.98
- A FLOCK OF SEAGULLS
A Flock Of Seagulls
LP Jive / Arista VA 66000
- FORBERT, STEVE
Little Stevie Orbit
LP Nemperor PZ 36595 No List
CA PZT 36595 No List
- GAILLARD, SLIM, TRIO
Dot Sessions
LP MCA-1508 \$4.98
- HALL & OATES
Abandoned Luncheonette
LP Mobile Fidelity audiophile
MFSL 1-069 No List
- HAMMOND, JOHN
Frogs For Snakes
CA Rounder C-3060 \$8.98
- HARLEQUIN
One False Move
LP Columbia ARC 38090 No List
CA ACT 38090 No List
- HARTMAN, DAN
Instant Replay
LP Blue Sky PZ 35641 No List
CA PZT 35641 No List
- HEATWAVE
Current
LP Epic FE 38065 No List
8T FEA 38065 No List
CA FET 38065 No List
- HUTTON, MARION, see Tex Beneke
- IMPRESSIONS
Greatest Hits
LP MCA-1500 \$4.98
- JACKSON, JOE
Night & Day
LP A&M SP 4906 \$8.98
CA CS 4906 \$8.98
- JOHANSEN, DAVID
Live It Up
LP Blue Sky ARZ 38004 No List
CA AZT 38004 No List
- JOHNSON, HOWARD
Keepin' Love New
LP A&M SP 4895 \$8.98
CA CS 4895 \$8.98
- JONES GIRLS
The Jones Girls
LP Philadelphia Int'l PZ 35757 No List
CA PZT 35757 No List

- JONES, QUINCY
The Best
LP A&M SP 3200 \$6.98
CA CS 3200 \$6.98
- KEEPER
Keeper
LP RCA NFL1-8018 \$6.98
CA NFK1-8018 \$6.98
- KING, B. B., see Bobby Bland
- KING, EVELYN
Get Loose
LP RCA AFL1-4337 \$8.98
CA AFK1-4337 \$8.98
- LOFGREN, NILS
The Best of Nils Lofgren
LP A&M SP 3201 \$6.98
CA CS 3201 \$6.98
- LOUVIN BROTHERS
Tragic Songs Of Life
LP Rounder SS 12 \$8.98
- MARTIN, TONY
Tony Martin
LP MCA-1515 \$4.98
- MAYDAY
Revenge
LP A&M SP-6-4900 \$6.98
CA CS-6-4900 \$6.98
- McFADDEN & WHITEHEAD
I Heard It In A Love Song
LP TSOP PZ 36773 No List
CA PZT 36773 No List
- MILSAP, RONNIE
Inside Ronnie Milsap
LP RCA AHL1-4311 \$8.98
8T AHS1-4311 \$8.98
CA AHK1-4311 \$8.98
- NAZARETH
2XS
LP A&M SP 4901 \$8.98
CA CS 4901 \$8.98
- NELSON, RICK
The Decca Years
LP MCA-1517 \$4.98
- NICHOLS, RED, & HIS FIVE PENNIES
(1926—1931) Rarest Brunswick
Masters
LP MCA-1518 \$4.98
- OINGO BOINGO
Nothing To Fear
LP A&M SP 4903 \$8.98
CA CS 4903 \$8.98
- OSARK MOUNTAIN DAREDEVILS
The Best
LP A&M SP 3202 \$6.98
CA CS 3202 \$6.98
- PAYOLA
No Stranger To Danger
LP A&M SP 6-4908 \$6.98
CA CS 6-4908 \$6.98
- PEARL, LESLIE
Words & Music
LP RCA NFL1-8006 \$6.98
CA NFK1-8006 \$6.98
- PENDEGRASS, TEDDY
Teddy
LP Philadelphia Int'l PZ 36003 No List
CA PZT 36003 No List
- PIPER featuring BILLY SQUIER
Can't Wait
LP A&M SP 3195 \$5.98
CA CS 3195 \$5.98
Piper featuring Billy Squier
LP A&M SP 3194 \$5.98
CA CS 3194 \$5.98
- PLUSH
Plush
LP RCA NFL1-8015 \$6.95
CA NFK1-8015 \$6.95
- POINTER SISTERS
So Excited
LP Planet BXL1-4335 \$8.98
CA BXK1-4335 \$8.98
- POWELL, DICK
Love Is On The Air Tonight!
LP MCA-1511 \$4.98
- PRICE, LLOYD
Greatest Hits
LP MCA-1503 \$4.98
- QUEEN
A Night At The Opera
LP Mobile Fidelity audiophile
MFSL 1-067 No List

(Continued on page 27)

For The Record

WASHINGTON—In the report concerning Variety Records filing for Chapter XI reorganization (Billboard, May 29), it was incorrectly stated that federal and state tax departments and employees are among the creditors. In fact, the departments and employees are listed in the brief simply as a matter for notification and not as creditors.

Broad-Based Inventory Is Key To Leisure Landing \$

NEW ORLEANS—"We're a little bit off the beaten track when it comes to popular record retailing," says Pat Berry, a principal of the three-store Leisure Landing record chain here. "Talking Heads outsells Journey, and Scott Hamilton does better than Kiss. In that sense, we're not a very good commercial outlet. But when it comes to catalog merchandise, I think we're pretty successful."

His 5,000 square-foot store, situated on Magazine St. in a residential neighborhood dotted with small businesses, is located near the campus of Tulane University. But store manager Dan Groya resists any attempt to classify the establishment.

With more than 25,000 titles in stock, he says the business philosophy is "to maintain the widest possible variety and selection of product available—from pop to classical to jazz to imports to the music of New Orleans and Louisiana. The idea is

to carry everything we can possibly find—even if there's only one copy—regardless of the musical form."

An \$850,000 inventory insures a steady clientele, Berry asserts. "We've been fighting people who want to think of us as a rock or new wave-oriented store for awhile and now that's beginning to change," he notes. "But our emphasis on imports and rare and out-of-print domestic releases has shaped our image precisely because major labels have shown such little regard for signing and exposing new acts. The most adventurous new music is still imported."

Berry, who displays over 200 current titles on step-downs and on the walls of the store, is an avid r&b collector and publisher of a music magazine called Wavelength, which publishes monthly. Groya notes that "the primary reason the store is the way it is has everything to do with Pat. It's his hobby; the store is his

(Continued on page 66)

JUNE 5, 1982, BILLBOARD

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CES—CHICAGO

Birch Gaining In Ratings Game Seen As Viable Competitor To Arbitron In Many Markets

• Continued from page 3

bitrons in sales presentations to agencies or advertisers.

There are further examples of the pressure under which Arbitron finds itself. The company has a rule that rep firms cannot sell with Arbitron figures unless 80% of their clients are subscribers. Some insiders expect this figure to be lowered, because certain rep station lists will soon not meet the 80% requirement.

Responding to 40 clients who no longer subscribe to Arbitron, Torbet Radio, a prime national rep firm, has been holding a series of breakfast presentations for radio time buyers which provide Tom Birch with a forum to promote his service.

In his presentations, Birch reiterates that he has a better methodology than Arbitron: phone interviews rather than diary keeping. It's "affordable," he says. "We're committed to keeping the costs down."

The importance of keeping costs to radio down is articulated by Glenn Bell, president of Stoner Broadcasting, a 10-station chain. "We've cancelled Arbitron at all 10 stations and we're signing with

Birch. Arbitron's costs are the reason; they're ridiculously expensive."

Pointing to his stations in Des Moines, KSO and KGGO, Glenn explains, "Birch charges us \$660 a month and we get 12 reports. Arbitron asked for \$44,000 a year for two reports."

"Once they lost their competition, they started raising prices. I used to be on the Arbitron advisory council. I was re-elected but I cancelled our subscriptions. It's the only way you can get Arbitron to do anything. They listen, but then do what they want. They're very good talkers. The industry didn't ask for continuous surveys, but we got them. They would like to put two more months in the year, and maybe they will."

Robert Liggett Jr., who heads the six-station Liggett Broadcasting group, says from his Lansing, Mich. home base, "I don't believe anyone's subscribing to Arbitron here. This has gotten terribly out of hand. Our contract was to be five times the price of a year ago."

Liggett dropped Arbitron for WFMK Lansing after the renewal rate jumped from \$6,000 to \$29,000.

He expects other stations in the chain, WLOL Minneapolis, WHNN Flint, WZZR Grand Rapids and WLFF/WZLD Cayce, S.C., to drop the service as the contracts expire.

While the Arbitron revolt is strongest in the small markets—where stations are less dependent upon national ads and therefore less dependent on Arbitron figures being presented to major ad agencies—rumblings are underway in major markets as well.

There have been reports that Arbitron would get the heave at WDRQ Detroit, WMIL Milwaukee, KBPI Denver and KDKB/KDJQ Phoenix and WHDH/WCOZ Boston. But the service is bending a bit with such stations. For example, when Dave Croninger, president and general manager of Blair's Boston combination refused to renew, Arbitron found that Blair could now qualify for a group discount since the company is in the process of acquiring WFLA-AM-FM Tampa.

Although he explains that "we paid \$52,000 for three books (in 1981) and for the same three books for (the next) five years, the contract stipulates we would average \$146,000 a year," Croninger has agreed to this new contract with a mere 10% discount as a group subscriber. "It's difficult to sell time without Arbitron," he explains, which points out that for Birch to overtake Arbitron, it will have to win

(Continued on page 29)



CHAMPS—Don Imus, center, WNBC New York morning drive personality, hoists the Stanley Cup over his head. Looking on are members of the champion New York Islanders hockey team, Bryan Trottier, right, and John Tonnelli, who stopped by to share their trophy with fan Imus.

FOR COUNTRY PROGRAMMERS

Indie Promotion Aids New Act Evaluation

By KIP KIRBY

NASHVILLE—Country radio doesn't view the increasing number of independent operators in record promotion (Billboard, May 29) as a negative factor. Those independents, for their part, bemoan tighter rotation and fewer adds at stations with the format.

A Billboard survey of programmers nationwide finds many who claim that independents help them to identify and evaluate new artists with potential. Some go so far as to admit that—given the abundance of country product currently competing for exposure—they often rely on independents for direction on fledgling acts, "push" product or singles which merit closer attention.

Reflects Curtis King, program director/music director at WKKN Rockford, Ill., "With all the records we get in, it's hard to listen to everything and judge. So promotion guys

can give me valuable information about what's out; they alert me to consider records I might have overlooked."

David Garson, KRZY Albuquerque, agrees: "There's just no way to go through every record that comes in when you're also doing production, administration and airshifts. I try to keep up with all the product, but let's face it, there are times when you get behind. So independents can provide honest information that's useful in helping determine what to look out for."

Ron Norwood of KMPS Seattle, who says he listens to "everything that comes across the desk," notes that what promotion staffers tell him is "not as important as the charts." On the other hand, he adds, "If I'm on the fence about a certain record, a

(Continued on page 49)

Sharp Gets Reagan Okay

WASHINGTON—As expected, FCC Chairman Mark Fowler's choice for replacing outgoing commissioner Abbott Washburn, Steven A. Sharp, has been approved by President Reagan, and the White House announced last week (19) his nomination.

Sharp shares with Chairman Fowler a deregulatory philosophy. In addition to his marketplace point of view, he is also thought of well in conservative circles and is a staunch Reaganite.

Sharp is expected to find resistance to his nomination from Senate Majority Whip Ted Stevens (R-Ark.), of the Commerce Committee which will oversee the nomination confirmation hearing. Stevens wanted the vacancy, which will open June 8, to go to Alaska Public Utilities member Marvin Weatherly.



MILSAP MOMENT—Ronnie Milsap chats with a listener during a recent guest DJ stint on WHN New York.

www.americanradiohistory.com

JUNE 5, 1982, BILLBOARD

Hot 100
Country
Soul
A/C

Survey For Week Ending 6/5/82

Billboard Chart Breakouts™

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- ★ 57 **RICK SPRINGFIELD**
What Kind Of Fool Am I, RCA 13245
- ★ 73 **SURVIVOR**
Eye Of The Tiger, Scotti Bris. 5-02912 (Epic)
- ★ 75 **CHICAGO**
Hard To Say I'm Sorry, Full Moon/Warner Bros. 7-29979
- ★ 44 **HANK WILLIAMS, JR.**
Honky Tonkin', Elektra/Curb 47462
- ★ 58 **THE OAK RIDGE BOYS**
So Fine, MCA 52065
- ★ 63 **REBA McENTIRE**
I'm Not That Lonely Yet, Mercury 76157 (Polygram)
- ★ 47 **STEVIE WONDER**
Do I Do, Tamla 1612 (Motown)
- ★ 50 **THE REDDINGS**
The Dock Of The Bay, Believe In A Dream 5-02836 (Epic)
- ★ 74 **DREAMGIRLS**
And I Am Telling You I'm Not Going, Geffen 7-29983 (Warner Bros.)
- ★ 35 **RAY PARKER, JR.**
The Other Woman, Arista 0669

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

DIR *Presents* JOURNEY SUPERGROUPS IN CONCERT JUNE 5th



THE ALBUM: *Escape*—more than 5 million sold!

THE SINGLES: Three Top Ten singles—*Who's Cryin' Now*,
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THE RADIO SHOW: Recorded exclusively by **DIR**
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Lexington
Louisville
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Shreveport
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- MASSACHUSETTS
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Worcester
- MICHIGAN
Ann Arbor
Flint
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Livonia
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- MISSOURI
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Billings
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Chattanooga
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Appleton
Eau Claire
Milwaukee
Wausau
- WYOMING
Cheyenne
Laramie

Black, Urban Formats Claim Greater Exposure For New Acts

• Continued from page 1

week. The station may add only three to four new singles weekly, but leans heavily on album cuts. "When we get a good album, we go deep into it," he says, "playing as many as four to five cuts."

As for crossover product by white acts, Tamburro feels black programmers "take it on a case by case basis." He says, "Queen's 'Another One Bites The Dust' was such a strong record that you couldn't keep it off. But although their current single, 'Body Language,' is in the same style, it's not nearly as good, and I'm not playing it."

At KUTE-FM in Los Angeles, program director "Lucky" Pierre Gonneau feels there's more interest in being first with new records in black radio than in pop. "You used to find that competitiveness at pop radio, with stations fighting to play the new Beatles hit. But I don't think today anybody really cares if they're first on the new Blondie, whereas black stations definitely want to be the first on the new Smokey Robinson or Stevie Wonder."

KUTE's dance-oriented urban contemporary format consists of 60% black and disco music, he says, and 40% dance-oriented new wave by acts such as Haircut One Hundred, the Go-Go's and Soft Cell. The station airs about 80 titles weekly, Gonneau asserts, though it publishes a playlist of 40. Anywhere from seven to 12 records are added per week.

And the KUTE programmer continues, "The only people who really know the color of the artist are in radio. The average listener couldn't care less. He's not going to stop and say, 'I kind of like this but I wonder if they're black or not.' Progressive black stations definitely expose future hits. Everybody else is playing follow the leader."

According to Mike Roberts, program director of Atlanta's WIGO-AM, "the market dictates your ability to innovate."

"When I was at WCIN in Cincinnati, if a record had in the grooves I went with it. Queen's 'Another One Bites The Dust' and Billy Ocean's 'Nights (Feel Like Getting Down)' were records with that immediate impact. I heard them right away."

Roberts' move to WIGO has altered his philosophy. "Because I'm number three in a three-station market. I can't afford the possible tune-out factor that unfamiliar material can mean," he says.

WIGO adds five records a week and has a playlist of 40 records. "In comparison to other black stations that is small," says Roberts. "Some add as many as 12 to 13 a week."

About airing pop records, Roberts suggests that "you don't play them to attract white listeners. You play them to keep black listeners from turning to pop stations to hear them." The success of the 'urban contemporary' format, in Roberts' view, lies not in its mix of pop and black records, but "its presentation of black music in a non-ethnic setting."

"The music they format may be predominately black, but they surround it with news, public affairs, and announcers that have no ethnic identification like it was a straight general market station."

Marvin Robinson, program director of San Francisco's KSOL-FM,

says: "We're programming according to sound and not necessarily according to race. Some record reps may disagree with that. They'll say, 'why should you play Queen? AOR stations wouldn't do that for us.' But when I start thinking that way, I'm getting into selling records and not programming my station."

Robinson says his reason for adding compatible white records is not to draw in white listeners. "White listeners are not listening to this station to hear the Human League or Rod Stewart. They're listening to hear black product. If you play a crossover record you shouldn't do it to enhance your white listenership, but only because it fits your overall sound."

As for black music stations playing more records by new acts, Robinson says: "You have a lot of young, aggressive programmers now in many major markets who look for the best available product. They're not as impressed with track records as programmers from the old school."

Jeff Harrison, program director of Oakland's KDIA-AM, agrees: "It would be crazy for me to start playing white records for that reason (to draw in white listeners) because they can always go to the competition and get as much white music as they want. If I play a record, it's because its overall appeal is for the audience I have, which is predominantly black."

"But if people are buying a (white) record and calling in to hear it, I'd be crazy not to play it. I won't penalize my audience just because it's a white act."

Eric "Rico" Reed, assistant program director at L.A.'s KJLH-FM, ties the rise in number of new acts on black radio to the economy.

"The economy is forcing a lot of people to start up new independent companies like Sugar Hill and Beverly Glen, and that means more new acts are coming at us. At one time the majors were squeezing out all the new acts. They couldn't get good musicians or the right producer or time at pressing plants. But now it's tight and everybody needs work. Whenever we're in a depression, that's when small businesses start making money."



HOME GIVEAWAY—Columbia's Janie Fricke draws the winning entry in the home giveaway contest sponsored by KIXK-FM Dallas. Looking on is KIXK program director John Walton. Winner of the \$75,000 custom home giveaway was Martha Roan.

As for playing white acts, Reed says simply: "Music has no color. Though that's one sided; I may feel that way but my counterparts on the other side of the fence apparently don't. AOR programmers don't seem to understand that the younger generation like music whether it's white or black."

Tommy Marshall, music director of WKXI in Jackson, Miss., makes this point: "Black programmers, by nature, are more likely to give a new act a shot than their white counterparts; they like to go on their gut feeling."

"But I would still say that it's hard to get new artists on the charts. It helps a great deal if an established name gives that act a seal of approval. For example, Stevie Wonder's name means a lot. So his co-producing and writing Third World's 'Try Jah Love' and his participation in 'Ebony And Ivory' carried a lot of weight. In fact, every person who came to me to get 'Ebony' played kept saying 'Stevie Wonder's on it.' In reality, he's just a high-priced background singer on it; it's basically a Beatles record."

At his deep South station, Marshall plays many blues and r&b standards, along with the current hits. Occasionally, he plays an oldie to cater to his adult audience, but one with charm for younger listeners. One of his hottest records has been Lightnin' Hopkins' "Mr. Charlie, Your Rolling Mill Is Burning Down," which he originally aired when Hopkins died a few months ago.

"Now I can't get it off the air," Marshall says, "the requests are so strong. The retailers here like it because it's moving Hopkins' catalog. Just shows you that listeners' taste is never as narrow as some programmers think."

WKXI adds four records per week and has a playlist of 40 records "which is definitely enough," says Marshall. "We can play up to 12 an hour with our commercial load, so it takes us 3½ hours to go through the entire list. If we expanded it to 50 or more it would mean less exposure per record."

Cal Shields, program director of L.A.'s KACE-FM, says, "There's more of a wait-and-see attitude in pop radio, rather than a programmer feeling in his gut that this is good music and right for his station."

"In the '50s when I was growing up in New York, you'd hear Johnny Mathis followed by the Four Seasons followed by Chubby Checker. There was no segregation. The industry segregated itself by saying this is a white artist and this is a black artist."

"Still," Shields acknowledges, "there are some pop things I can't play because they're a little bit too hard. I personally liked (Joan Jett's) 'I Love Rock 'n' Roll,' but we couldn't add it."

Duane Dancer, program director of Fort Worth's KWOK, concurs that "a programmer's aggressiveness has to be in tune with his particular area."

"We get a wide cross section of black listeners and, in general, black radio is not as fragmented as white, so the whole family hears the same station. As a result you can't be too radical in any direction." Yet Dancer is still surprised by certain records. He recalls, "I never thought I'd play 'Double Dutch Bus,' but that record proved itself."

Pro-Motions KUPL In 'Paradise' Promo

NEW YORK—"Listen At Work, Relax In Paradise," a promotion initiated by **KUPL-FM Portland**, is generating tremendous listener response in the market, according to Joe Ferguson, operations manager for the beautiful music outlet.

Reply cards were sent to 5,500 businesses with 15 or more employees, which made each business eligible for a morning drawing. Winners who responded to their names in 98 minutes scored a catered breakfast of coffee and doughnuts or a buffet lunch for their office. A grand prize drawing June 11 will send an office staff to lunch at Trader Vic's in Portland, and an individual on a trip for two to the Bahamas for eight days at the Paradise Island Resort and Casino with \$1000 cash.

Buoyed by a 90% response rate, Ferguson feels the promotion bodes well for the station's ratings. "It really doesn't take up a lot of air space," he notes. "There's not much superfluous talk, and we're handling it in normal stop sets. The goal was to increase our morning drive and away from home numbers, and while this is our first experience with

direct mail, I can tell you that we'll be doing more promotions like this in the future."

★ ★ ★

When the Seattle Mariners met the Detroit Tigers Tuesday (25) at the Kingdom in Seattle, **KPLZ-FM** air personalities were out in force for a station promotion called "Motown Tribute Night." The salute to the Motor City began one hour prior to game time with a performance by Annie Rose and Thrillers, after which evening jock Tom Reddick sang the National Anthem and morning man Mark Ellis threw out "the first ball." Program director Jeff King was MC.

The station, whose sister, KVI-AM, broadcasts regular season Mariner games, offered coupons worth \$1 off any reserved seat in a joint promotion with Al's Auto Supply stores in Seattle. "The idea," says Ellis, "was to bring people out to the ballpark and give them extra entertainment for their sports dollar." The home team, by the way, pushed past the visitors, 7-6, on a three-run, eight inning rally. Over 12,000 fans were in attendance.

Out Of The Box HOT 100/AC

TOLEDO—"It's Gonna Take A Miracle" by **Deniece Williams** is "the nicest tune I've heard come down the pike in quite some time," says Rick Belcher, program manager for WSPD-AM. The Columbia single "fits the adult contemporary format to a tee," he notes, adding that "it doesn't demand a lot to listen to—you can enjoy a great deal without expanding real energy." In contrast, he feels the new **Juice Newton** single, "Love's Been A Little Bit Hard On Me" (Capitol), "is an immediate attention-grabber. When it comes on the radio, you know it. There's enough bounce for our younger listeners, but it also relates well to the 25-49 base." He's also enthusiastic about "Be Mine Tonight," the new single by **Neil Diamond** (Columbia). "He's clearly demonstrated an ability to grow with his audience. His excellent grasp of contemporary music makes him a genius, certainly an automatic for any A/C station."

AOR

STATE COLLEGE, Pa.—Sheldon Levine, the program-music director for WQWK-FM, says that he gets a lot of requests for funk-oriented material, which is why the station is hot on "Body Language" by **Queen** (Elektra). "It's very danceable," he notes, "and it appeals to people who might not necessarily like the Rick James school of funk." He's also high on "Hurt So Good," one of the station's most requested tracks, by **John Cougar**, from his "American Fool" record for Riva; and **Heart's** new single, "This Man Is Mine" (Epic), which Levine perceives as "mellow than their previous stuff but still rocky enough to build anticipation for their LP." But he says he's most surprised by **Ambrosia's** "Satisfied" from the group's Warner Bros. LP, "Road Island." "People are amazed to learn it's Ambrosia, who established themselves with a softer sound. But this track rocks out, and that's what a college town like this wants to hear."

BLACK/URBAN

ATLANTA—"Flirt" by **Cameo** is going to have a big impact at the club and radio level, predicts Larry Tinsley, program director for WAOK-AM. The cut, taken from the group's "Alligator Woman" LP for Chocolate City, is "very funky, very danceable—typical Cameo." He thinks that "We've Got The Groove" by **A Taste of Honey** (Capitol) is very "easy flowing, a perfect mass appeal" follow-up to their last single, "I'll Try Something New." Tinsley adds that **Steven & Sterling's** debut RCA single, "I'm In Love With You," is "a mellow-type song with a chorus line that will mesmerize your mind." The cut is pulled from the band's "One Magic Night" record, produced by Tito Jackson.

COUNTRY

GREENSBORO, N.C.—"There's so much country product out now that you really have to be careful about what you play," says WTQR-FM program manager Mark Tudor. "And we think we've got the hits." They include "The One That Got Away" (MCA) by **Mel Tillis**—"He's at his best on smooth ballads, and there aren't any negatives about this one, nothing to turn off a passive country listener"; "Ain't No Money" by **Rosanne Cash** (Columbia), which Tudor likes for its lyric repetition, appeal to younger listeners, and upbeat production and guitar-playing by Rodney Crowell; and "She Used To Sing On Sunday" by **Larry Gatlin and the Gatlin Bros.** (Columbia), a tune the programmer says balances nicely with the station's music mix on the strength of its strong beat and flowing harmonies. He adds that "I Fall To Pieces," the electronically reproduced duet by the late singers **Patsy Cline** and **Jim Reeves** on MCA, is "a proven winner by two of the finest singers in any music form. It's hard to believe the vocal blend. Remarkable." **LEO SACKS**

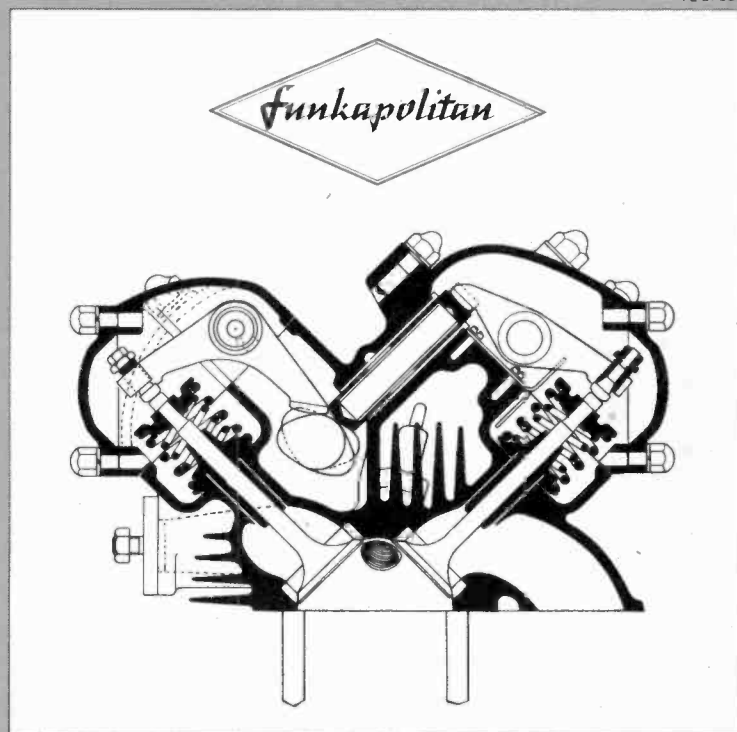
Thanks *Billboard* for writing our ad.

FUNKAPOLITAN—Funkapolitan, Pavillion FZ 37969 (CBS).
Produced by August Darnell. "Run Run Run" is running up the dance charts but the British techno-pop group's appeal runs the gamut from rock to disco, and should attract attention currently focused on dance rockers like Soft Cell, Human League and Haircut 100. This group is definitely the more sophisticated. Kadir Guirey anchors vocals for this latest Euro-funk invader, and the percussive rhythm attack should win over the loose-limbed and light-footed.

The sophisticated funk of Funkapolitan is now in America. Produced by August Darnell (Dr. Buzzard's Original Savannah Band, Kid Creole And The Coconuts), mixed by John Luongo and including their British hit, "As The Time Goes By" and "Run Run Run." On Pavillion Records & Tapes.



FZ 37969



Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (5/18/82)

PRIME MOVERS-NATIONAL

PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory (Columbia)
TOTO—Rosanna (Columbia)
THE HUMAN LEAGUE—Don't You Want Me (A&M)

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

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

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

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

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

ENTRY SYMBOLS—

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

TOP ADD ONS -NATIONAL

SOFT CELL—Tainted Love (Sire)
HEART—This Man Is Mine (Epic)
THE MOTELS—Only The Lonely (Capitol)

- HEART—This Man Is Mine
- STEVIE NICKS—After The Glitter Fades
- THE MOTELS—Only The Lonely A
- NEIL DIAMOND—Be Mine Tonight A
- JOURNEY—Still They Ride A
- BLONDIE—Island Of Lost Souls A
- THE J. GEILS BAND—Angel In Blue X
- DONNIE IRIS—My Girl B
- LOVERBOY—When It's Over B
- DENICÉ WILLIAMS—It's Gonna Take A Miracle B
- ALABAMA—Take Me Down X
- HAIRCUT ONE HUNDRED—Love Plus One X
- SOFT CELL—Tainted Love X
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
- RAINBOW—Stone Cold X
- KIM WILDE—Kids In America X
- .38 SPECIAL—Caught Up In You X

KLUC-FM—Las Vegas

- (Dave Van Stone—MD)
- ★ RAY PARKER, JR.—The Other Woman 14-11
 - ★ JOHN COUGAR—Hurts So Good 17-14
 - ★ FOREIGNER—Break It Up 23-19
 - ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 24-21
 - EYE TO EYE—Nice Girls
 - VAN HALEN—Dancing In The Street
 - JOURNEY—Still They Ride B
 - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say B
 - LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing A
 - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say A
 - THE J. GEILS BAND—Angel In Blue A
 - MANHATTAN TRANSFER—Route 66 X
 - THE STEVE MILLER BAND—Abracadabra X
 - LESLIE PEARL—If The Love Fits Wear It X
 - GLEN FRYE—I Found Someone X

KZZP-FM—Mesa

- (Steve Goddard—MD)
- ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 18-10
 - ★ ROBERTA FLACK—Making Love 26-17
 - ★ JOHN COUGAR—Hurts So Good 25-18
 - ★ LOVERBOY—When It's Over 29-22
 - ★ JOURNEY—Still They Ride 30-25
 - SOFT CELL—Tainted Love
 - RICK SPRINGFIELD—What Kind Of Fool Am I
 - STEVIE NICKS—Do I Do X
 - SURVIVOR—Eye Of The Tiger A
 - HEART—This Man Is Mine B
 - ALABAMA—Take Me Down B
 - KARLA BONOFF—Personally B
 - EYE TO EYE—Nice Girls B
 - STEVIE NICKS—After The Glitter Fades B

KRSP-FM (FM-103)—Salt Lake City

- (Lorraine Windgar—MD)
- ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 14-8
 - ★ JOHN COUGAR—Hurts So Good 18-13
 - ★ KANSAS—Play The Game Tonight 23-17
 - SOFT CELL—Tainted Love A
 - THE STEVE MILLER BAND—Abracadabra A
 - THE J. GEILS BAND—Angel In Blue A
 - JOURNEY—Still They Ride A
 - RAINBOW—Stone Cold X
 - STEVIE NICKS—After The Glitter Fades B
 - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say B
 - DEODATO—Happy Hour X
 - JETHRO TULL—Fallen On Hard Times X
 - SCORPIONS—No One Like You X

KFMB-FM—San Diego

- (Glen McCartney—MD)
- ★ THE HUMAN LEAGUE—Don't You Want Me 2-1
 - SOFT CELL—Tainted Love 4-3
 - ★ TOTO—Rosanna 6-4
 - ★ ASIA—Heat Of The Moment 9-6
 - ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 11-10
 - STEVIE NICKS—After The Glitter Fades
 - GLEN FRYE—I Found Someone
 - THE STEVE MILLER BAND—Abracadabra A
 - JETHRO TULL—Falling On Hard Times A
 - KANSAS—Play The Game Tonight B
 - THE MONROES—What Do All The People Know B
 - HEART—This Man Is Mine B
 - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
 - MEN AT WORK—Who Can It Be X
 - GREG KIHN—Testify X
 - PAUL McCARTNEY—Ballroom Dancing X
 - PAUL McCARTNEY—Take It Away X
 - ASIA—Only Time Will Tell X

KKXX-FM—Bakersfield

- (Squires/Deroe—MD)
- SOFT CELL—Tainted Love 6-1
 - QUARTERFLASH—Right Kind Of Love 26-19
 - JOHN COUGAR—Hurts So Good 11-8
 - LOVERBOY—When It's Over 14-10
 - HEART—This Man Is Mine
 - BLONDIE—Island Of Lost Souls
 - RAINBOW—Stone Cold X
 - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
 - PAUL McCARTNEY—Ballroom Dancing X
 - ELTON JOHN—Ball And Chain X
 - RICK SPRINGFIELD—Calling All Girls X
 - CHICAGO—Hard To Say I'm Sorry A

KGGI (99.1-FM)—Riverside

- (Steve O'Neil—MD)
- DENICE—Body Language 20-14
 - DENICÉ WILLIAMS—It's Gonna Take A Miracle 29-19
 - TOTO—Rosanna 7-4
 - RICHARD DIMPLES FIELDS—If It Ain't One Thing It's Another 10-5
 - SHALAMAR—A Night To Remember 17-15
 - ROBERTA FLACK—Making Love
 - GLEN FRYE—I Found Someone
 - HAIRCUT ONE HUNDRED—Love Plus One B
 - NEIL DIAMOND—Be Mine Tonight B
 - JEFFREY OSBORNE—I Really Don't Need No Light A
 - THE GAP BAND—Early In The Morning A
 - HEART—This Man Is Mine A
 - .38 SPECIAL—Caught Up In You X
 - RONNIE MILSAP—Any Day Now X
 - THE STEVE MILLER BAND—Abracadabra X

KFXM-AM—San Bernardino

- (Jason McQueen—MD)
- ★ THE HUMAN LEAGUE—Don't You Want Me 3-2
 - ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 6-5
 - ★ LOVERBOY—When It's Over 12-8
 - ★ QUEEN—Body Language 17-10

BREAKOUTS-NATIONAL

RICK SPRINGFIELD—What Kind Of Fool Am I (RCA)
CHICAGO—Hard To Say I'm Sorry (Fullmoon/Asylum)
SURVIVOR—Eye Of The Tiger (Scotti Bros.)

- SPARKS—I Predict 16-12
- OLIVIA NEWTON-JOHN—Landslide
- SURVIVOR—Eye Of A Tiger
- JOURNEY—Still They Ride B
- BLONDIE—Island Of Lost Souls B
- A FLOCK OF SEAGULLS—I Ran B
- LURA BRAWN—Gloria A
- AMBROSIA—How Can You Leave Me A
- SLOW CHILDREN—President Am I A
- GRASS ROOTS—Here Comes That Feeling Again X

KRQQ-FM—Tucson

- (Zapalian/Hart—MD's)
- ★ TOTO—Rosanna 2-1
 - ★ THE HUMAN LEAGUE—Don't You Want Me 4-3
 - ★ QUEEN—Body Language 13-10
 - ★ BLONDIE—Island Of Lost Souls 18-11
 - ★ .38 SPECIAL—Caught Up In You 20-12
 - DENICÉ WILLIAMS—It's Gonna Take A Miracle A
 - GLEN FRYE—I Found Someone A
 - THE STEVE MILLER BAND—Abracadabra A
 - KANSAS—Play The Game Tonight A
 - JOAN JETT AND THE BLACKHEARTS—I'll Find My Way Home A
 - ALABAMA—Take Me Down X
 - DEODATO—Happy Hour X
 - BERTIE HIGGINS—Just Another Day In Paradise X
 - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
 - SOFT CELL—Tainted Love B
 - HEART—This Man Is Mine B
 - LOVERBOY—When It's Over B

KGWA-AM—Portland

- (Janice Wojniak—MD)
- ★ DAN FOGELBERG—Run For The Roses 5-3
 - ★ ROBERTA FLACK—Making Love 8-5
 - ★ EDDIE RABBITT—I Don't Know Where To Start 13-10
 - ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 16-11
 - ★ KARLA BONOFF—Personally 18-12
 - ★ RONNIE MILSAP—Any Day Now
 - CHICAGO—Hard To Say I'm Sorry
 - LITTLE RIVER BAND—Man On Your Mind A
 - MELISSA MANCHESTER—You Should Hear How She Talks B
 - TOTO—Rosanna B
 - BERTIE HIGGINS—Just Another Day In Paradise A
 - BILL LA BOUNTY—Never Gonna Look Back A
 - JEFF LORBER—It's A Fact A

KPLZ-FM—Seattle

- (Greg Cook—MD)
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 1-1
 - ★ DAN FOGELBERG—Run For The Roses 2-2
 - ★ SIMON AND GARFUNKEL—Wake Up Little Susie 4-3
 - ★ DONNIE WARWICK AND JOHNNY MATHIS—Friends In Love 7-5
 - ★ SHEENA EASTON—When He Shines 9-6
 - ★ MELISSA MANCHESTER—You Should Hear How She Talks
 - LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing
 - MICHAEL FRANKS—Jealousy A
 - TOTO—Rosanna B
 - ALABAMA—Take Me Down B
 - BILL LA BOUNTY—Never Gonna Look Back B

KYXX-FM—Seattle

- (Elvin Ichijima—MD)
- ★ TOTO—Rosanna 2-1
 - ★ JOHN COUGAR—Hurts So Good 10-6
 - ★ ASIA—Heat Of The Moment 11-8
 - ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 18-9
 - .38 SPECIAL—Caught Up In You 17-13
 - RICK SPRINGFIELD—What Kind Of Fool Am I
 - THE MONROES—What Do All The People Know
 - SURVIVOR—Eye Of The Tiger A
 - ROBERTA FLACK—Making Love A
 - THE J. GEILS BAND—Angel In Blue X
 - ALABAMA—Take Me Down X
 - DONNIE WARWICK AND JOHNNY MATHIS—Friends In Love X
 - BERTIE HIGGINS—Just Another Day In Paradise X
 - EYE TO EYE—Nice Girls X
 - JEFF LORBER—It's A Fact X
 - RAINBOW—Stone Cold X
 - DENICÉ WILLIAMS—It's Gonna Take A Miracle X
 - SOFT CELL—Tainted Love B
 - QUARTERFLASH—Right Kind Of Love B
 - FOREIGNER—Break It Up B
 - BLONDIE—Island Of Lost Souls B

KJRB-AM—Spokane

- (Brian Gregory—MD)
- ★ WILLIE NELSON—Always On My Mind 17-10
 - ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 19-14
 - ★ LITTLE RIVER BAND—Man On Your Mind 10-7
 - ★ RONNIE MILSAP—Any Day Now 22-17
 - ★ HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say 22-22
 - RICK SPRINGFIELD—What Kind Of Fool Am I
 - DAZZ BAND—Let It Whip
 - ALDO NOVA—Fantasy X
 - QUEEN—Body Language X
 - .38 SPECIAL—Caught Up In You X
 - RAINBOW—Stone Cold X
 - VAN HALEN—Dancing In The Street X
 - CHEAP TRICK—If You Want Me Love X
 - MEN AT WORK—Who Can It Be X
 - STEVIE NICKS—After The Glitter Fades XB
 - ALABAMA—Take Me Down B
 - QUARTERFLASH—Right Kind Of Love B
 - THE STEVE MILLER BAND—Abracadabra B
 - SOFT CELL—Tainted Love D
 - SURVIVOR—Eye Of The Tiger D

KCBN-AM—Reno

- (Jim O'Neil—MD)
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 1-1
 - ★ QUEEN—Body Language 20-13
 - ★ MELISSA MANCHESTER—You Should Hear How She Talks 28-21
 - ★ FOREIGNER—Break It Up 34-25
 - STEVIE NICKS—After The Glitter Fades
 - RICK SPRINGFIELD—What Kind Of Fool Am I A
 - THE STEVE MILLER BAND—Abracadabra A
 - BLONDIE—Island Of Lost Souls A
 - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say A
 - KIM WILDE—Kids In America A
 - PATRICE RUSHEN—Forget Me Not A
 - GLEN FRYE—I Found Someone A
 - EYE TO EYE—Nice Girls B
 - JOURNEY—Still They Ride B

KSFM-FM—Sacramento

- (Mark Preston—MD)
- ★ CHARLENE—I've Never Been To Me 5-2
 - ★ WILLIE NELSON—Always On My Mind 9-4
 - ★ THE HUMAN LEAGUE—Don't You Want Me 14-9
 - ★ TOTO—Rosanna 23-14
 - KARLA BONOFF—Personally
 - SOFT CELL—Tainted Love
 - DENICÉ WILLIAMS—It's Gonna Take A Miracle B
 - ONE WAY—Cutie Pie B
 - PATRICE RUSHEN—Forget Me Not B

KRLE-AM—Lewiston

- (Steve MacClevie—MD)
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 1-1
 - ★ DAN FOGELBERG—Run For The Roses 2-2
 - ★ ALABAMA—Take Me Down 8-5
 - ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 13-9

KTAC-AM—Tacoma

- (Bruce Cannon—MD)
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 1-1
 - ★ DAN FOGELBERG—Run For The Roses 14-12
 - ★ DONNIE WARWICK AND JOHNNY MATHIS—Friends In Love 15-13
 - ★ SIMON AND GARFUNKEL—Wake Up Little Susie 16-14
 - ★ EDDIE RABBITT—I Don't Know Where To Start 17-15
 - ★ LEO SAYER—Have You Ever Been In Love A
 - ★ LESLIE PEARL—If The Love Fits Wear It A
 - ★ BILL LA BOUNTY—Never Gonna Look Back A
 - ★ CASH—Ain't No Money Rosanna A
 - ★ BARBARA MANDRELL—Till Your Gone X
 - ★ MELISSA MANCHESTER—You Should Hear How She Talks X

North Central Region

★ PRIME MOVERS

- THE HUMAN LEAGUE—Don't You Want Me (A&M)
- LOVERBOY—When It's Over (Columbia)
- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory (Columbia)

● TOP ADD ONS

- TOTO—Rosanna (Columbia)
- JUICE NEWTON—Love's Been A Little Bit Hard On Me (Capitol)
- MANHATTAN TRANSFER—Route 66 (Atlantic)

BREAKOUTS

- SURVIVOR—Eye Of The Tiger (Scotti Bros.)
- CHICAGO—Hard To Say I'm Sorry (Fullmoon/Asylum)
- GLEN FRYE—I Found Someone (Asylum)

WGCL-FM—Cleveland

- (Tom Jefferies—MD)
- ★ ELTON JOHN—Empty Garden 14-8
 - ★ LOVERBOY—When It's Over 15-9
 - ★ SOFT CELL—Tainted Love 7-3
 - ★ JOHN COUGAR—Hurts So Good 16-12
 - ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 20-16
 - DENICÉ WILLIAMS—It's Gonna Take A Miracle B
 - VAN HALEN—Dancing In The Street B
 - HAIRCUT ONE HUNDRED—Love Plus One B
 - HEART—This Man Is Mine B
 - FOREIGNER—Break It Up A
 - ALABAMA—Take Me Down A
 - JOURNEY—Still They Ride A
 - THE STEVE MILLER BAND—Abracadabra A
 - BLONDIE—Island Of Lost Souls A
 - DONNIE WARWICK AND JOHNNY MATHIS—Friends In Love X
 - RONNIE MILSAP—Any Day Now X
 - THE J. GEILS BAND—Angel In Blue X
 - KIM WILDE—Kids In America X
 - THE MONROES—What Do All The People Know X

CKLW-AM—Detroit

- (Roscoe Trombley—MD)
- ★ THE HUMAN LEAGUE—Don't You Want Me 31-13
 - ★ ROBERTA FLACK—Making Love 29-22
 - TOTO—Rosanna
 - RONNIE MILSAP—Any Day Now B
 - JOHN SCHNEIDER—Dreamin' X
 - STEVIE WONDER—Do I Do X
 - GLEN FRYE—I've Found Somebody A
 - CHICAGO—Hard To Say I'm Sorry A

WKQR-FM—Cincinnati

- (Tony Galluzzi—MD)
- ★ LOVERBOY—When It's Over 3-1
 - ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 5-2
 - ★ ASIA—Heat Of The Moment 11-8
 - ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 12-9
 - ★ GREG GUINERY—Goin' Down 17-13
 - JUICE NEWTON—Love's Been A Little Bit Hard On Me
 - SURVIVOR—Eye Of The Tiger

WZZP-FM—Cleveland

- (Bob McKay—MD)
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 1-1
 - ★ ROBERT FLACK—Making Love 2-2
 - ★ LITTLE RIVER BAND—Man On Your Mind 7-4
 - ★ RAY PARKER JR.—The Other Woman 9-5
 - ★ EDDIE RABBITT—I Don't Know Where To Start 11-8
 - DONNIE WARWICK AND JOHNNY MATHIS—Friends In Love
 - MANHATTAN TRANSFER—Route 66
 - DONNIE IRIS—My Girl X
 - JOHN SCHNEIDER—Dreamin' X
 - SIMON AND GARFUNKEL—Wake Up Little Susie X
 - DENICÉ WILLIAMS—It's Gonna Take A Miracle X
 - ELTON JOHN—Empty Garden X
 - NEIL DIAMOND—Be Mine Tonight B

WDRQ-AM—Detroit

- (Deana Rimmer—MD)
- ★ RICK JAMES—Dance Wit' Me 12-6
 - ★ THE TIME—Girl 23-18

(Continued on next page)

Pacific Southwest Region

★ PRIME MOVERS

- TOTO—Rosanna (Columbia)
- THE HUMAN LEAGUE—Don't You Want Me (A&M)
- PATRICE RUSHEN—Forget Me Not (Elektra)

● TOP ADD ONS

- HAIRCUT ONE HUNDRED—Love's Been A Little Bit Hard On Me (Arista)
- STEVIE NICKS—After The Glitter Fades (Modern)
- HEART—This Man Is Mine (Epic)

BREAKOUTS

- RICK SPRINGFIELD—What Kind Of Fool Am I (RCA)
- FRANK ZAPPA—Valley Girls (Barking Pumpkin)
- GLEN FRYE—I Found Someone (Asylum)

- HEART—This Man Is Mine 25-21
- RICK SPRINGFIELD—What Kind Of Fool Am I
- FRANK ZAPPA—Valley Girls
- STEVIE WONDER—Do I Do B
- BLONDIE—Island Of Lost Souls B
- ALABAMA—Take Me Down B
- LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing A
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say A
- THE J. GEILS BAND—Angel In Blue A
- MANHATTAN TRANSFER—Route 66 X
- THE STEVE MILLER BAND—Abracadabra X
- LESLIE PEARL—If The Love Fits Wear It X
- GLEN FRYE—I Found Someone X

KIMN-AM—Denver

- (Doug Ericson—MD)
- ★ TOTO—Rosanna 5-2
 - ★ THE HUMAN LEAGUE—Don't You Want Me 6-4
 - ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 10-7
 - ★ ASIA—Heat Of The Moment 18-8
 - ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 14-10
 - THE MOTELS—Only The Lonely
 - STEVIE NICKS—After The Glitter Fades
 - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say B
 - KARLA BONOFF—Personally B
 - JOURNEY—Still They Ride A
 - DONNIE IRIS—My Girl X
 - ROBERTA FLACK—Making Love A
 - SOFT CELL—Tainted Love X
 - GREG KIHN—Happy Man X
 - ALABAMA—Take Me Down X
 - NEIL DIAMOND—Be Mine Tonight X
 - BLONDIE—Island Of Lost Souls X

KRLA-AM—Los Angeles

- (Rick Stancato—MD)
- ★ SOFT CELL—Tainted Love 14-5
 - ★ DAZZ BAND—Let It Whip 16-7
 - ★ CHARLENE—I've Never Been To Me 12-8
 - ★ PAUL DAVIS—65 Love Affair 17-14
 - ★ TOTO—Rosanna 25-21
 - THE GAP BAND—Early In The Morning
 - HAIRCUT ONE HUNDRED—Love Plus One
 - WILLIE NELSON—Always On My Mind B
 - NICE GIRLS—Eye To Eye A
 - ALABAMA—Take Me Down A
 - THE STEVE MILLER BAND—Abracadabra A
 - BLONDIE—Island Of Lost Souls X
 - STEVIE WONDER—Do I Do X
 - SHEENA EASTON—When He Shines X
 - HEART—This Man Is Mine X
 - NEIL DIAMOND—Be Mine Tonight X
 - JOHN SCHNEIDER—Dreamin' X
 - ROH STEWART—How Long X
 - JUICE NEWTON—Love's Been A Little Bit Hard On Me X
 - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
 - LESLIE PEARL—If The Love Fits Wear It X
 - RONNIE MILSAP—Any Day Now X
 - QUEEN—Body Language X
 - ELTON JOHN—Empty Garden X

KOPA-FM—Phoenix

- (Chaz Kelley—MD)
- ★ THE HUMAN LEAGUE—Don't You Want Me 10-6
 - ★ TOTO—Rosanna 15-10
 - ★ LITTLE RIVER BAND—Man On Your Mind 19-16
 - ★ SHEENA EASTON—When He Shines 24-21
 - ROBERTA FLACK—Making Love 29-26
 - ALABAMA—Take Me Down
 - HEART—This Man Is Mine
 - NEIL DIAMOND—Be Mine Tonight B
 - KARLA BONOFF—Personally X
 - GLEN FRYE—I Found Someone X

KCPX-FM—Salt Lake City

- (Gary Waldron—MD)
- ★ TOTO—Rosanna 6-2
 - ★ NEIL DIAMOND—Be Mine Tonight 22-18
 - ★ THE MOTELS—Only The Lonely 29-24
 - ★ LESLIE PEARL—If The Love Fits Wear It 31-28
 - ★ THE MONROES—What Do All The People Know 39-36
 - RICK SPRINGFIELD—What Kind Of Fool Am I
 - BONNIE RAITT—If You Want My Love A
 - AMBROSIA—How Can You Leave Me A
 - LE ROUX—The Last Safe Place On Earth A
 - DONNIE WARWICK AND JOHNNY MATHIS—Friends In Love A
 - VAN HALEN—Dancing In The Street X
 - BOW WOW WOW—I Want Candy X
 - SPLIT ENZ—Six Months In A Leaky Boat X
 - STEVIE NICKS—After The Glitter Fades B
 - THE STEVE MILLER BAND—Abracadabra B
 - EYE TO EYE—Nice Girls B
 - SOFT CELL—Tainted Love B
 - O'BRYAN—The Gigolo B
 - SPARKS—I Predict B
 - THE REDDINGS—Sittin' On The Dock Of The Bay B

KOQX-FM—Denver

- (Alan Sledge—MD)
- ★ LITTLE RIVER BAND—Man On Your Mind 15-7
 - ★ RAY PARKER JR.—The Other Woman 16-8
 - ★ FRANKIE AND THE KNOCKOUTS—Without You 8-3
 - ★ TOTO—Rosanna 11-6
 - ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 18-11

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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (5/18/82)

Continued from opposite page

- ★ BLOODSTONE—We Go A Long Way Back 17-14
- ★ STEVIE WONDER—Do I Do 30-20
- ★ THE HUMAN LEAGUE—Don't You Want Me 28-27
- ★ PAUL DAVIS—65 Love Affair 27-23
- JEFFREY OSBORNE—I Really Don't Need No Light
- IMAGINATION—Just An Illusion
- JUNIOR—Too Late A
- CYBROTOM—Cosmic Cars B
- FELIX AND JARVIS—Flamethrower Rap B

WBZZ-FM—Pittsburgh

- (Chuck Tyler—MD)
- ★ SOFT CELL—Tainted Love 8-3
 - ★ THE HUMAN LEAGUE—Don't You Want Me 14-8
 - ★ PAUL DAVIS—65 Love Affair 27-23
 - ★ TOTO—Rosanna 28-24
 - ★ DAZZ BAND—Let It Whip 29-25
 - ★ ROCK SPRINGFIELD—What Kind Of Fool Am I A
 - ★ THE MOTELS—Only The Lonely A
 - ★ LOVERBOY—When It's Over A
 - ★ SURVIVOR—I Found Somebody A
 - ★ KANSAS—Play The Game Tonight X
 - ★ STEVIE NICKS—After The Glitter Fades X
 - ★ THE STEVE MILLER BAND—Abracadabra B
 - ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me B
 - JOHN COUGAR—Hurts So Good B

WXKX-FM—Pittsburgh

- (Clark Ingram—MD)
- ★ ASIA—Heat Of The Moment 1-1
 - ★ TOTO—Rosanna 5-2
 - ★ KANSAS—Play The Game Tonight 11-8
 - ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 15-12
 - ★ JOURNEY—Still They Ride 22-17
 - GENESIS—Paper Late
 - GLEN FREY—I Found Somebody
 - THE STEVE MILLER BAND—Abracadabra B
 - ASIA—Here Comes The Feeling A
 - GREG KINN—Testify X
 - PAUL McCARTNEY—Take It Away X
 - HUEY LEWIS AND THE NEWS—Working For A Living X
 - THE MOTELS—Only The Lonely X
 - QUARTERFLASH—Right Kind Of Love X
 - THE MONROES—What Do All The People Know X

WYYS-FM—Cincinnati

- (Barry James—MD)
- ★ EDDIE RABBITT—I Don't Know Where To Start 13-6
 - ★ ROCK SPRINGFIELD—Don't Talk To Strangers 22-15
 - ★ DAN FOGELBERG—Run For The Roses 2-1
 - ★ SHEENA EASTON—When He Shines 23-17
 - ★ DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love 24-19
 - NEIL DIAMOND—Be Mine Tonight
 - BERTIE HIGGINS—Just Another Day In Paradise
 - ALABAMA—Take Me Down A
 - JUICE NEWTON—Love's Been A Little Bit Hard On Me A
 - T.G. SHEPPARD—Finally A

WNCE-FM—Columbus

- (Steve Edwards—MD)
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 1-1
 - ★ DAN FOGELBERG—Run For The Roses 2-2
 - ★ ROBERTA FLACK—Making Love 3-3
 - ★ SIMON AND GARFUNKEL—Wake Up Little Susie 7-4
 - ★ BERTIE HIGGINS—Just Another Day In Paradise 12-8
 - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say
 - MELISSA MANCHESTER—You Should Hear How She Talks
 - JEFFREY OSBORNE—I Really Don't Need No Light B

WXGT-FM—Columbus

- (Tori Nutter—MD)
- ★ ASIA—Heat Of The Moment 10-6
 - ★ RAY PARKER JR.—The Other Woman 12-8
 - ★ DAN FOGELBERG—Run For The Roses 9-5
 - ★ TOTO—Rosanna 18-13
 - ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 20-15
 - WILLIE NELSON—Always On My Mind
 - VAN HALEN—Dancing In The Street
 - LOVERBOY—When It's Over X
 - QUEEN—Body Language X
 - 38 SPECIAL—Caught Up In You X
 - KANSAS—Play The Game Tonight X
 - JOHN COUGAR—Hurts So Good B

WKJJ-FM—Louisville

- (Dave McCann—MD)
- ★ PAUL McCARTNEY AND STEVIE WONDER—1-1
 - ★ WILLIE NELSON—Always On My Mind 18-11
 - ★ FRANKIE AND THE KNOCKOUTS—Without You Another Lonely Night 11-8
 - ★ LITTLE RIVER BAND—Man On Your Mind 13-9
 - ★ TOTO—Rosanna 15-10
 - THE MOTELS—Only The Lonely
 - ALABAMA—Take Me Down
 - RAY PARKER JR.—The Other Woman B
 - KARLA BONOFF—Personally B
 - EDDIE RABBITT—I Don't Know Where To Start A
 - STEVIE NICKS—After The Glitter Fades X
 - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
 - BERTIE HIGGINS—Just Another Day In Paradise X

Southwest Region

★ PRIME MOVERS

- TOTO—Rosanna (Columbia)
- ELTON JOHN—Empty Garden (Geffen)
- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory (Columbia)

● TOP ADD ONS

- ALABAMA—Take Me Down (RCA)
- STEVIE WONDER—Do I Do (Tamla)
- THE MOTELS—Only The Lonely (Capitol)

BREAKOUTS

- RICK SPRINGFIELD—What Kind Of Fool Am I (RCA)

KBFM-FM—McAllen-Brownsville

- (Steve Owens—MD)
- ★ TOTO—Rosanna 12-2
 - ★ ASIA—Heat Of The Moment 11-5
 - ★ ROBERTA FLACK—Making Love 16-11
 - ★ JOHN COUGAR—Hurts So Good 15-12
 - ★ DONNIE IRIS—My Girl 21-19
 - SOFT CELL—Tainted Love
 - ALABAMA—Take Me Down
 - JOURNEY—Still They Ride A
 - PATRICE RUSHEN—Forget Me Not A

KVIL-FM—Dallas

- (Denise/Chuck Rhodes—MD's)
- ★ ROBERT FLACK—Making Love 8-4
 - ★ ELTON JOHN—Empty Garden 13-9
 - ★ DENICIE WILLIAMS—It's Gonna Take A Miracle 15-12
 - ★ DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love 16-13

KANSAS—Play The Game Tonight

- KARLA BONOFF—Personally
- STEVIE WONDER—Do I Do
- EDDIE RABBITT—I Don't Know Where To Start A
- LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X

KEGL-FM—Ft. Worth

- (Bill Hayes—MD)
- ★ KANSAS—Play The Game Tonight 16-11
 - ★ SCORPIONS—No One Like You 29-18
 - ★ AMBROSIA—How Can You Leave Me 21-16
 - ★ CHUBBY CHECKER—Harder Than Diamond 25-19
 - ★ THE MONROES—What Do All The People Know 26-20
 - QUARTERFLASH—Right Kind Of Love
 - JON AND VANGELIS—I'll Find My Way Home B
 - JOURNEY—Still They Ride B
 - FOREIGNER—Break It Up B
 - THE STEVE MILLER BAND—Abracadabra B
 - THE J. GEILS BAND—Angel In Blue A
 - GREG KINN—Happy Man X
 - SURVIVOR—Eye Of The Tiger A
 - THE MOTELS—Only The Lonely X
 - PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory X
 - A BLOCK OF SEAGULLS—I Ran X
 - SPARKS—I Predict X

KRLY-FM—Houston

- (Steve Harris—MD)
- IMAGINATION—Just An Illusion A
 - JUNIOR—Too Late A
 - LARRY GRIFFIN—Don't Stop When Your Hot A
 - RICH LITTLE—A President's Rap A
 - ATLANTIC STARR—Love Me Down A

WEZB-FM—New Orleans

- (Jerry Loosteau—MD)
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 3-1
 - ★ QUEEN—Body Language 6-4
 - ★ SOFT CELL—Tainted Love 18-13
 - ★ DAZZ BAND—Let It Whip 25-14
 - ★ TOTO—Rosanna 22-17
 - WILLIE NELSON—Always On My Mind
 - LOVERBOY—When It's Over
 - THE MOTELS—Only The Lonely A
 - RICK SPRINGFIELD—What Kind Of Fool Am I A
 - GLEN FREY—I Found Somebody A
 - STEVIE NICKS—After The Glitter Fades X
 - ELTON JOHN—Empty Garden B
 - THE STEVE MILLER BAND—Abracadabra B

WTIX-FM—New Orleans

- (Grey Franklin—MD)
- ★ THE HUMAN LEAGUE—Don't You Want Me 4-2
 - ★ FRANKIE AND THE KNOCKOUTS—Without You 17-9
 - ★ SHEENA EASTON—When He Shines 20-10
 - ★ SHALAMAR—A Night To Remember 21-11
 - ★ HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say 31-21
 - JOURNEY—Still They Ride
 - THE MOTELS—Only The Lonely
 - ALABAMA—Take Me Down A
 - SOFT CELL—Tainted Love A
 - THE J. GEILS BAND—Angel In Blue A
 - JOHN SCHNEIDER—Dreamin' A
 - STEVIE WONDER—Do I Do B
 - JUICE NEWTON—Love's Been A Little Bit Hard On Me B
 - 38 SPECIAL—Caught Up In You B
 - ALDO NOVA—Fantasy B

KEEL-FM—Shreveport

- (Tom Kenny—MD)
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 1-1
 - ★ TOTO—Rosanna 11-6
 - ★ DAN FOGELBERG—Run For The Roses 3-2
 - ★ SIMON AND GARFUNKEL—Wake Up Little Susie 5-3
 - ★ RAY PARKER JR.—The Other Woman 6-4
 - ALABAMA—Take Me Down
 - MELISSA MANCHESTER—You Should Hear How She Talks B
 - HAIRCUT ONE HUNDRED—Love Plus One X
 - LITTLE RIVER BAND—Man On Your Mind X
 - ASIA—Heat Of The Moment X
 - FRANKIE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) X

KHFI-FM—Austin

- (Ed Volkman—MD)
- ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 19-10
 - ★ QUEEN—Body Language 20-11
 - ★ HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say 30-14
 - THE MOTELS—Only The Lonely 22-15
 - 38 SPECIAL—Caught Up In You 24-18
 - SOFT CELL—Tainted Love B
 - ALABAMA—Take Me Down B
 - ROBERTA FLACK—Making Love B
 - RONNIE MILSAP—Any Day Now B
 - NEIL DIAMOND—Be Mine Tonight A
 - JOURNEY—Still They Ride A
 - KARLA BONOFF—Personally A
 - VAN HALEN—Dancing In The Streets A
 - THE J. GEILS BAND—Angel In Blue A
 - STEVIE NICKS—After The Glitter Fades X
 - POINT BLANK—Let Her Go X
 - RAINBOW—Stone Cold X
 - BERTIE HIGGINS—Just Another Day In Paradise X

KLUV-FM—Dallas

- (Rivers/Morgan—MD)
- ★ RONNIE MILSAP—Any Day Now 11-6
 - ★ SHEENA EASTON—When He Shines 15-8
 - ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 16-9
 - NEIL DIAMOND—Be Mine Tonight
 - LARRY LEE—Don't Talk
 - STEVIE WONDER—Do I Do B
 - DOROTHY MOORE—What's Forever For A
 - CHARLIE ROSS—The High Cost Of Loving A

KFMK-FM—Houston

- (Jerry Steele—MD)
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 15-5
 - ★ RONNIE MILSAP—Any Day Now 11-7
 - ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 20-15
 - NEIL DIAMOND—Be Mine Tonight 25-19
 - ROBERTA FLACK—Making Love 30-22
 - EDDIE RABBITT—I Don't Know Where To Start
 - ALABAMA—Take Me Down
 - LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing Z

KBFM-FM—McAllen-Brownsville

- (Steve Owens—MD)
- ★ TOTO—Rosanna 12-2
 - ★ ASIA—Heat Of The Moment 11-5
 - ★ ROBERTA FLACK—Making Love 16-11
 - ★ JOHN COUGAR—Hurts So Good 15-12
 - ★ DONNIE IRIS—My Girl 21-19
 - SOFT CELL—Tainted Love
 - ALABAMA—Take Me Down
 - JOURNEY—Still They Ride A
 - PATRICE RUSHEN—Forget Me Not A

- BLONDIE—Island Of Lost Souls A
- JOHN SCHNEIDER—Dreamin' A
- SURVIVOR—Eye Of The Tiger A
- STEVIE WONDER—Do I Do X
- EYE TO EYE—Nice Girls X
- THE J. GEILS BAND—Angel In Blue X
- DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love X
- DAZZ BAND—Let It Whip X

WQUE-FM—New Orleans

- (Chris Bryan—MD)
- ★ LITTLE RIVER BAND—Man On Your Mind 8-5
 - ★ DAN FOGELBERG—Run For The Roses 9-6
 - ★ EDDIE RABBITT—I Don't Know Where To Start 10-7
 - ★ DONNIE IRIS—My Girl 14-10
 - ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 17-12
 - PATRICE RUSHEN—Forget Me Not
 - ALABAMA—Take Me Down
 - DENICIE WILLIAMS—It's Gonna Take A Miracle B
 - STEVIE NICKS—After The Glitter Fades B
 - BERTIE HIGGINS—Just Another Day In Paradise B
 - QUINCY JONES FEATURING JOHN DENVER—One Hundred Ways B
 - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say A

KOFM-FM—Oklahoma City

- (Chuck Morgan—MD)
- ★ ELTON JOHN—Empty Garden 12-8
 - ★ TOTO—Rosanna 16-10
 - ★ RAY PARKER JR.—The Other Woman 18-13
 - ★ RONNIE MILSAP—Any Day Now 20-16
 - ★ ASIA—Heat Of The Moment 19-14
 - JOHN COUGAR—Hurts So Good
 - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say B
 - THE OAK RIDGE BOYS—So Fine B
 - SOFT CELL—Tainted Love B
 - FRANKIE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) B
 - 38 SPECIAL—Caught Up In You A
 - RICK SPRINGFIELD—What Kind Of Fool Am I A
 - RAINBOW—Stone Cold A
 - LESLIE PEARL—If The Love Fits Wear It A
 - THE MOTELS—Only The Lonely X
 - DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love X
 - VAN HALEN—Dancing In The Street X
 - DIONNE IRIS—My Girl X

WFMF-FM—Baton Rouge

- (Wayne Watkins—MD)
- ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 20-14
 - ★ ALABAMA—Take Me Down 28-22
 - ★ TOTO—Rosanna 3-4
 - ★ 38 SPECIAL—Caught Up In You 25-20
 - ★ STEVIE WONDER—Do I Do 29-24
 - QUEEN—Body Language
 - JOURNEY—Still They Ride
 - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say B
 - ALABAMA—Take Me Down A
 - SOFT CELL—Tainted Love A
 - BLONDIE—Island Of Lost Souls A
 - PAUL McCARTNEY—Here Today LPD

KINT-FM—El Paso

- (Patty Zizzo—MD)
- ★ KANSAS—Play The Game Tonight 10-4
 - ★ TOTO—Rosanna 14-6
 - ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 15-8
 - ★ ROBERTA FLACK—Making Love 16-10
 - ★ RONNIE MILSAP—Any Day Now 18-11
 - RICK SPRINGFIELD—What Kind Of Fool Am I
 - AMBROSIA—How Can You Leave Me
 - CHEAP TRICK—If You Want My Love A
 - EYE TO EYE—Nice Girls A
 - LE ROUX—The Last Safe Place On Earth A
 - SOFT CELL—Tainted Love B
 - VAN HALEN—Dancing In The Street B

KILE-FM—Galveston

- (Scott Taylor—MD)
- ★ JOHN JOHN—Empty Garden 22-8
 - ★ TOTO—Rosanna 20-9
 - ★ FRANKIE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) 9-4
 - ★ ASIA—Heat Of The Moment 10-7
 - ★ JOHN COUGAR—Hurts So Good 23-19
 - RICK SPRINGFIELD—What Kind Of Fool Am I
 - SOFT CELL—Where Did Our Love Go
 - THE J. GEILS BAND—Angel In Blue A
 - THE STEVE MILLER BAND—Abracadabra A
 - THE MONROES—What Do All The People Know A
 - BOW WOW WOW—I Want Candy A
 - SAMMY HAGAR—Piece Of My Heart X
 - DEODATO—Happy Hour X
 - RAINBOW—Stone Cold X
 - FOREIGNER—Break It Up X
 - HEART—This Man Is Mine B
 - QUEEN—Body Language B
 - NEIL DIAMOND—Be Mine Tonight B
 - HUEY LEWIS AND THE NEWS—Hope You Love Like You Say B

KVOL-AM—Lafayette

- (Phil Rankin—MD)
- ★ TOTO—Rosanna 7-2
 - ★ THE HUMAN LEAGUE—Don't You Want Me 11-7
 - ★ ASIA—Heat Of The Moment 13-8
 - ★ RONNIE MILSAP—Any Day Now 25-18
 - ★ HEART—This Man Is Mine 29-21
 - ★ DAZZ BAND—Let It Whip A
 - NEIL DIAMOND—Be Mine Tonight A
 - KARLA BONOFF—Personally A
 - AMBROSIA—How Can You Leave Me A
 - RICK SPRINGFIELD—What Kind Of Fool Am I A
 - BOW WOW WOW—I Want Candy A
 - EYE TO EYE—Nice Girls X
 - SOFT CELL—Tainted Love X
 - STEVIE WONDER—Do I Do B
 - ALABAMA—Take Me Down X
 - DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love X
 - GREG KINN—Happy Man X
 - LE ROUX—The Last Safe Place On Earth X
 - SHAKU STEVENS—You Drive Me Crazy X
 - LESLIE PEARL—If The Love Fits Wear It X
 - SPARKS—I Predict X
 - DENICIE WILLIAMS—It's Gonna Take A Miracle X
 - MELISSA MANCHESTER—You Should Hear How She Talks X

Midwest Region

★ PRIME MOVERS

- TOTO—Rosanna (Columbia)
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover (Boardwalk)
- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory (Columbia)

● TOP ADD ONS

- NEIL DIAMOND—Be Mine Tonight (Columbia)
- KANSAS—Play The Game Tonight (Kirschner)
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say You Do (Chrysalis)

BREAKOUTS

- RICK SPRINGFIELD—What Kind Of Fool Am I (RCA)
- GLEN FRYE—I Found Someone (Asylum)
- SURVIVOR—Eye Of The Tiger (Scotti Bros.)

WLS-AM—Chicago

- (Dave Denver—MD)
- ★ CHARLIE—I've Never Been To Me 10-6
 - ★ TOTO—Rosanna 14-10
 - ★ 38 SPECIAL—Caught Up In You 36-28
 - KANSAS—Play The Game Tonight
 - JOURNEY—Still They Ride B
 - CHEAP TRICK—If You Want My Love X

WLS-FM—Chicago

- (Dave Denver—MD)
- ★ TOTO—Rosanna 14-10
 - ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 29-17
 - ★ THE MOTELS—Only The Lonely 28-24
 - ★ 38 SPECIAL—Caught Up In You 36-28
 - CHEAP TRICK—If You Want My Love A
 - GENESIS—Paper Late A
 - JOHN COUGAR—Hurts So Good B
 - JOURNEY—Still They Ride B

WZUW-FM—Milwaukee

- (Bill Sharron—MD)
- KARLA BONOFF—Personally
 - BERTIE HIGGINS—Just Another Day In Paradise
 - CAROLE KING—One To One A

KDWB-AM—Minneapolis

- (Karen Anderson—MD)
- THE HUMAN LEAGUE—Don't You Want Me
 - JUICE NEWTON—Love's Been A Little Bit Hard On Me
 - NEIL DIAMOND—Be Mine Tonight A
 - THE MOTELS—Only The Lonely X
 - KANSAS—Play The Game Tonight X
 - MECO—Big Band Medley X

KSLO-FM—St. Louis

- (Johnnie King—MD)
- ★ PAUL McCARTNEY & STEVIE WONDER—Ebony And Ivory 1-1
 - ★ TOTO—Rosanna 11-6
 - ★ FOREIGNER—Break It Up 19-10
 - ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 23-12
 - ★ TOMMY TUTONE—867-5309/Jenny 22-17
 - RICK SPRINGFIELD—What Kind Of Fool Am I
 - MANHATTAN TRANSFER—Route 66 X

KSTP-FM (KS-95)—St. Paul

- (Chuck Napp—MD)
- ★ LITTLE RIVER BAND—Man On Your Mind 13-7
 - ★ SHEENA EASTON—When He Shines 12-10
 - ★ ELTON JOHN—Empty Garden 2-2
 - ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 1-1
 - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say
 - NEIL DIAMOND—Be Mine Tonight
 - TOTO—Rosanna B
 - DONNIE IRIS—My Girl B
 - ALABAMA—Take Me Down A
 - THE J. GEILS BAND—Freeze-Frame X
 - BARRY MANILOW—Let's Hang On X

WIKS-FM—Indianapolis

- (Jay Stevens—MD)
- ★ JOHN COUGAR—Hurts So Good 1-1
 - ★ KANSAS—Play The Game Tonight 11-2
 - ★ PAUL McCARTNEY & STEVIE WONDER—Ebony And Ivory 10-6
 - ★ ASIA—Heat Of The Moment 12-8
 - ★ THE HUMAN LEAGUE—Don't You Want Me 15-9
 - SURVIVOR—Eye Of The Tiger
 - FRANKIE AND THE KNOCKOUTS—Without You
 - THE MONROES—What Do All The People Know A
 - DONNIE IRIS—My Girl A
 - THE MOTELS—Only The Lonely B
 - FOREIGNER—Break It Up B
 - RAINBOW—Stone Cold X
 - CHEAP TRICK—If You Want My Love X
 - DEODATO—Happy Hour X
 - AMBROSIA—How Can You Leave Me X
 - GENESIS—Paper Late A

KBEQ-FM—Kansas City

- (Maja Britton—MD)
- ★ THE HUMAN LEAGUE—Don't You Want Me 8-5
 - ★ SHEENA EASTON—When He Shines 14-10
 - ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 20-13
 - ★ LOVERBOY—When It's Over 23-18
 - ★ DONNIE IRIS—My Girl 32-27
 - Van Halen—Dancing In The Street B
 - QUEEN—Body Language B
 - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say B
 - THE MOTELS—Only The Lonely B
 - STEVIE NICKS—After The Glitter Fades B
 - SURVIVOR—Eye Of The Tiger A
 - ALABAMA—Take Me Down A
 - THE STEVE MILLER BAND—Abracadabra A
 - SOFT CELL—Tainted Love A
 - NEIL DIAMOND—Be Mine Tonight A
 - EYE TO EYE—Nice Girls A
 - BLONDIE—Island Of Lost Souls A
 - RICK SPRINGFIELD—What Kind Of Fool Am I A

WISM-AM—Madison

- (Barb Starr—MD)
- ★ DONNIE IRIS—My Girl 20-9
 - ★ T.G. SHEPPARD—Finally 28-25
 - ★ EDDIE RABBITT—I Don't Know Where To Start 13-8
 - ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 23-13
 - ★ MELISSA MANCHESTER—You Should Hear How She Talks 25-14
 - LESLIE PEARL—If The Love Fits Wear It X
 - STEVIE NICKS—After The Glitter Fades X
 - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
 - RAY PARKER JR.—The Other Woman B
 - ALABAMA—Take Me Down B

WZEE-FM—Madison

- (Matt Hudson—MD)
- ★ ASIA—Heat Of The Moment 11-5
 - ★ THE HUMAN LEAGUE—Don't You Want Me 13-9
 - ★ LITTLE RIVER BAND—Man On Your Mind 15-10
 - ★ 38 SPECIAL—Caught Up In You 21-16
 - ★ JOURNEY—Still They Ride 27-23
 - CHICAGO—Hard To Say I'm Sorry

- GLEN FREY—I Found Somebody
- SURVIVOR—Eye Of The Tiger A
- GREG KINN—Happy Man A
- PATRICE RUSHEN—Forget Me Not X
- BLONDIE—Island Of Lost Souls X
- EYE TO EYE—Nice Girls X
- KANSAS—Play The Game Tonight B
- BARRY MANILOW—Let's Hang On B
- RAINBOW—Stone Cold B
- KARLA BONOFF—Personally B

WL0L-FM—Minneapolis

- (Phil Hudson—MD)
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 1-1
 - ★ THE HUMAN LEAGUE—Don't You Want Me 5-2
 - ★ RAY PARKER JR.—The Other Woman

Billboard Singles Radio Action

Playlist Prime Movers
Playlist Top Add Ons

Based on station playlists through Tuesday (5/18/82)

Continued from page 25

- JOHN COUGAR—Hurts So Good X
- DEODATO—Happy Hour X
- EYE TO EYE—Nice Girls X
- RAINBOW—Stone Cold X
- ONE WAY—Cutie Pie B
- THE WAITRESSES—I Know What Boys Like B
- SISTER SLEDGE—All The Man I Need B
- HAIRCUT ONE HUNDRED—Love Plus One B
- VAN HALEN—Dancing In The Street B
- SMOKEY ROBINSON—Old Fashioned Love B
- ASIA—Heat Of The Moment B
- JUICE NEWTON—Love's Been A Little Bit Hard On Me B
- THE J. GEILS BAND—Angel In Blue B

- WTIC-FM—Hartford**
(Rick Donahue—MD)
- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 1-1
 - ★ THE HUMAN LEAGUE—Don't You Want Me 5-3
 - ★ PATRICE RUSHEN—Forget Me Nots 20-15
 - ★ SOFT CELL—Tainted Love 24-18
 - ★ WILLIE NELSON—Always On My Mind 27-20
 - JOHN COUGAR—Hurts So Good
 - ALABAMA—Take Me Down B
 - NEIL DIAMOND—Be Mine Tonight A
 - RICK SPRINGFIELD—What Kind Of Fool Am I A

- WBLI-FM—Long Island**
(Bill Terry—MD)
- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 1-1
 - ★ ELTON JOHN—Empty Garden 8-5
 - ★ DAN FOGELBERG—Run For The Roses 14-10
 - ★ LITTLE RIVER BAND—Man On Your Mind 19-16
 - ★ THE HUMAN LEAGUE—Don't You Want Me 22-17
 - STEVE WONDER—Do I Do
 - SOFT CELL—Tainted Love
 - SHEENA EASTON—When He Shines X
 - DONNIE IRIS—My Girl X
 - RONNIE MILSAP—Any Day Now X
 - RAY PARKER JR.—The Other Woman B
 - JUICE NEWTON—Love's Been A Little Bit Hard On Me B

- WKCI-FM—New Haven**
(Danny Lyons—MD)
- ★ WILLIE NELSON—Always On My Mind 7-4
 - ★ TOTO—Rosanna 15-9
 - ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 11-8
 - ★ LITTLE RIVER BAND—Man On Your Mind 17-14
 - ★ RONNIE MILSAP—Any Day Now 18-15
 - HEART—This Man Is Mine
 - PATRICE RUSHEN—Forget Me Nots
 - RICK SPRINGFIELD—What Kind Of Fool Am I A

- WNBC-AM—New York City**
(Lyndon Abell—MD)
- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 6-2
 - ★ CHARLENE—I've Never Been To Me 12-8
 - ★ PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 1-1
 - ★ BERTIE HIGGINS—Key Largo 3-3
 - ★ GREG GUDRY—Goin' Down 8-5
 - LITTLE RIVER BAND—Man On Your Mind
 - WILLIE NELSON—Always On My Mind

- WHFM-FM—Rochester**
(Nimee Peck—MD)
- ★ TOTO—Rosanna 11-3
 - ★ ASIA—Heat Of The Moment 10-7
 - ★ THE HUMAN LEAGUE—Don't You Want Me 17-14
 - ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 21-16
 - ★ LOVERBOY—When It's Over 25-20
 - KARLA BONOFF—Personally
 - JOHN COUGAR—Hurts So Good
 - BLONDIE—Island Of Lost Souls A
 - PATRICE RUSHEN—Forget Me Nots A
 - DENICIE WILLIAMS—It's Gonna Take A Miracle A
 - BERTIE HIGGINS—Just Another Day In Paradise X
 - EYE TO EYE—Nice Girls X
 - LESLIE PEARL—If The Love Fits Wear It X
 - SHALAMAR—A Night To Remember X
 - THE FOUR TOPS—Back To School Again X
 - ALABAMA—Take Me Down B
 - FOREIGNER—Break It Up B
 - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say B
 - JOURNEY—Still They Ride B
 - NEIL DIAMOND—Be Mine Tonight B

- WRCK-FM—Utica/Rome**
(Jim Reitz—MD)
- ★ ASIA—Heat Of The Moment 2-1
 - ★ TOTO—Rosanna 5-3
 - ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 6-5
 - QUEEN—Body Language 11-7
 - JOHN COUGAR—Hurts So Good 15-10
 - THE STEVE MILLER BAND—Abracadabra B
 - GENESIS—Paper Late
 - VAN HALEN—Dancing In The Street B
 - AMBROSIA—How Can You Leave Me B
 - STEVIE NICKS—After The Glitter Fades B
 - SCORPIONS—No One Like You B
 - GLEN FREY—I Found Somebody A
 - RICK SPRINGFIELD—What Kind Of Fool Am I A

- WFTQ-AM—Worcester**
(Gary Nolan—MD)
- JUICE NEWTON—Love's Been A Little Bit Hard On Me
 - KARLA BONOFF—Personally
 - NEIL DIAMOND—Be Mine Tonight A
 - BERTIE HIGGINS—Just Another Day In Paradise A

- WACZ-AM—Bangor**
(Michael O'Hara—MD)
- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 1-1
 - ★ RAY PARKER JR.—The Other Woman 2-2
 - ★ VANGELIS—Chariots Of Fire 3-3
 - ★ QUEEN—Body Language 13-11
 - ★ JOHN COUGAR—Hurts So Good 18-14
 - RAINBOW—Stone Cold A
 - PATRICE RUSHEN—Forget Me Nots A
 - BLONDIE—Island Of Lost Souls A
 - WILLIE NELSON—Always On My Mind A
 - JON AND VANGELIS—I'll Find My Way Home A
 - STEVIE NICKS—After The Glitter Fades B
 - THE J. GEILS BAND—Angel In Blue B
 - KIM WILDE—Kids In America B

- WIGY-FM—Bath**
(Willie Mitchell—MD)
- ★ ASIA—Heat Of The Moment 3-1
 - ★ TOMMY TUTONE—867-5309/Jenny 2-2
 - ★ TOTO—Rosanna 10-4
 - ★ JOHN COUGAR—Hurts So Good 13-10
 - ★ .38 SPECIAL—Caught Up In You 18-12
 - CHEAP TRICK—If You Want My Love
 - GENESIS—Paper Late
 - THE OUTLAYS—Running A
 - THE STEVE MILLER BAND—Abracadabra A
 - RICK SPRINGFIELD—What Kind Of Fool Am I A
 - HEART—This Man Is Mine X
 - SCORPIONS—No One Like You X
 - ROD STEWART—How Long X
 - GREG KINN—Happy Man X
 - LE ROUX—The Last Safe Place On Earth X
 - SAMMY HAGAR—Piece Of My Heart X
 - VAN HALEN—Dancing In The Street X
 - THE J. GEILS BAND—Angel In Blue X
 - JOURNEY—Still They Ride X
 - THE JOHN HALL BAND—You Sure Fooled Me X
 - QUARTERFLASH—Right Kind Of Love X
 - QUEEN—Body Language X
 - ALDO NOVA—Fantasy X
 - JUICE NEWTON—Love's Been A Little Bit Hard On Me X
 - SHEENA EASTON—When He Shines X

- WTSN-AM—Dover**
(Jim Sebastian—MD)
- ★ PAUL McCARTNEY & STEVE WONDER—Ebony And Ivory 1-1

- ★ WILLIE NELSON—Always On My Mind 9-3
- ★ TOTO—Rosanna 13-4
- ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 12-8
- ★ LITTLE RIVER BAND—Man On Your Mind 15-9
- SPLIT ENZ—Six Months In A Leaky Boat
- ALABAMA—Take Me Down
- THE FOUR TOPS—Back To School Again A
- SOFT CELL—Tainted Love B
- THE STEVE MILLER BAND—Abracadabra B
- HAIRCUT ONE HUNDRED—Love Plus One B
- BLONDIE—Island Of Lost Souls B
- NEIL DIAMOND—Be Mine Tonight B
- PATRICE RUSHEN—Forget Me Nots B
- JON AND VANGELIS—I'll Find My Way Home X
- BOW WOW WOW—I Want Candy X

- WFEA-AM (13FEA)—Manchester**
(Keith Lemire—MD)
- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 1-1
 - ★ WILLIE NELSON—Always On My Mind 7-4
 - ★ JOHN COUGAR—Hurts So Good 13-7
 - ★ TOTO—Rosanna 18-9
 - ★ BONNIE RAITT—Me And The Boys 16-10
 - THE J. GEILS BAND—Angel In Blue B
 - THE MOTELS—Only The Lonely B
 - ALABAMA—Take Me Down B
 - KARLA BONOFF—Personally B
 - THE STEVE MILLER BAND—Abracadabra A
 - QUARTERFLASH—Right Kind Of Love A
 - JON AND VANGELIS—I'll Find My Way Home A
 - GLEN FREY—I Found Someone A
 - SHAKIN' STEVENS—You Drive Me Crazy A
 - CHERI—Murphy's Law A
 - BLONDIE—Island Of Lost Souls X
 - SOFT CELL—Tainted Love X
 - DEODATO—Happy Hour X
 - MELISSA MANCHESTER—You Should Hear How She Talks X
 - JOURNEY—Still They Ride X
 - ASIA—Heat Of The Moment X
 - LESLIE PEARL—If The Love Fits Wear It X
 - FOREIGNER—Break It Up X

- WBBF-AM—Rochester**
(Mike Vickers—MD)
- ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 13-10
 - ROBERTA FLACK—Making Love 14-12
 - DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love B
 - RONNIE MILSAP—Any Day Now A

- WKQX-FM—Washington, D.C.**
(Frank Haller—MD)
- ★ GREG GUDRY—Goin' Down 15-11
 - ★ TOTO—Rosanna 15-11
 - ★ RAY PARKER JR.—The Other Woman 4-2
 - ★ ELTON JOHN—Empty Garden 12-9
 - ★ ASIA—Heat Of The Moment 16-12
 - JOURNEY—Still They Ride
 - JOHN COUGAR—Hurts So Good
 - THE HUMAN LEAGUE—Don't You Want Me B
 - SOFT CELL—Tainted Love A
 - LOVERBOY—When It's Over X
 - THE POLICE—Secret Journey X
 - JOAN JETT AND THE BLACKHEARTS—Crimson And Clover X
 - PRISM—Don't Let Him Know X

- WPST-FM—Trenton**
(Tom Taylor—MD)
- ★ RAY PARKER JR.—The Other Woman 13-3
 - ★ JOHN COUGAR—Hurts So Good 17-10
 - ★ TOTO—Rosanna 11-7
 - ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 20-16
 - .38 SPECIAL—Caught Up In You 22-17
 - GLEN FREY—I Found Someone A
 - JON AND VANGELIS—I'll Find My Way Home A
 - RICK SPRINGFIELD—What Kind Of Fool Am I A
 - SURVIVOR—Eye Of The Tiger A
 - GENESIS—Paper Late A
 - THE J. GEILS BAND—Angel In Blue B
 - QUARTERFLASH—Right Kind Of Love B
 - THE STEVE MILLER BAND—Abracadabra B
 - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say B
 - BOW WOW WOW—I Want Candy B
 - HAIRCUT ONE HUNDRED—Love Plus One B

- WRXQ-FM—Washington, D.C.**
(Frank Haller—MD)
- ★ GREG GUDRY—Goin' Down 15-11
 - ★ TOTO—Rosanna 15-11
 - ★ RAY PARKER JR.—The Other Woman 4-2
 - ★ ELTON JOHN—Empty Garden 12-9
 - ★ ASIA—Heat Of The Moment 16-12
 - JOURNEY—Still They Ride
 - JOHN COUGAR—Hurts So Good
 - THE HUMAN LEAGUE—Don't You Want Me B
 - SOFT CELL—Tainted Love A
 - LOVERBOY—When It's Over X
 - THE POLICE—Secret Journey X
 - JOAN JETT AND THE BLACKHEARTS—Crimson And Clover X
 - PRISM—Don't Let Him Know X

- WABE-AM—Allentown**
(Jefferson Ward—MD)
- ★ RONNIE MILSAP—Any Day Now 25-18
 - ★ HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say 29-21
 - ★ TOTO—Rosanna 12-6
 - ★ WILLIE NELSON—Always On My Mind 15-8
 - ★ MELISSA MANCHESTER—You Should Hear How She Talks 24-16
 - LARRY LEE—Don't Talk A
 - LESLIE PEARL—If The Love Fits Wear It A
 - BLONDIE—Island Of Lost Souls A
 - STEVIE NICKS—After The Glitter Fades A
 - ALABAMA—Take Me Down X
 - SIMON AND GARFUNKEL—Wake Up Little Susie X
 - DAN FOGELBERG—Run For The Roses X
 - OLIVIA NEWTON-JOHN—Make A Move On Me X
 - JOURNEY—Open Arms X
 - QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways X
 - DENICIE WILLIAMS—It's Gonna Take A Miracle B
 - HEART—This Man Is Mine B
 - PAUL McCARTNEY—Here Today B
 - EYE TO EYE—Nice Girls B

- WBSB-FM—Baltimore**
(Rick James/Jan Jeffries—MD's)
- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 1-1
 - ★ RAY PARKER JR.—The Other Woman 2-2
 - ★ THE HUMAN LEAGUE—Don't You Want Me 4-4
 - ★ ASIA—Heat Of The Moment 10-5
 - ★ DAN FOGELBERG—Run For The Roses 19-11
 - RICK SPRINGFIELD—What Kind Of Fool Am I
 - SOFT CELL—Tainted Love
 - VAN HALEN—Dancing In The Street X
 - THE STEVE MILLER BAND—Abracadabra X
 - KANSAS—Play The Game Tonight X
 - THE MOTELS—Only The Lonely X
 - DEODATO—Happy Hour X
 - STEVIE WONDER—Do I Do B
 - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say B
 - KARLA BONOFF—Personally B
 - ALDO NOVA—Fantasy B

- WFBR-AM—Baltimore**
(Andy Szulinski—MD)
- ★ WILLIE NELSON—Always On My Mind 2-1
 - ★ DENICIE WILLIAMS—It's Gonna Take A Miracle 4-3
 - ★ PATRICE RUSHEN—Forget Me Nots 10-6
 - ★ RONNIE MILSAP—Any Day Now 19-11
 - ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 22-13
 - THE OAK RIDGE BOYS—So Fine
 - RICK SPRINGFIELD—What Kind Of Fool Am I
 - ALABAMA—Take Me Down B
 - HEART—This Man Is Mine B
 - MELISSA MANCHESTER—You Should Hear How She Talks B
 - LESLIE PEARL—If The Love Fits Wear It X
 - DAZZ BAND—Let It Whip X
 - CHICAGO—Hard To Say I'm Sorry A

- WCAU-FM—Philadelphia**
(Elaine Del Ciatto—MD)
- RAINBOW—Stone Cold A
 - WILLIE NELSON—Always On My Mind A
 - THE GO GO'S—We Got The Beat A
 - JUICE NEWTON—Love's Been A Little Bit Hard On Me A
 - HEART—This Man Is Mine A
 - VAN HALEN—Dancing In The Street A
 - SPARKS—I Predict A
 - LESLIE PEARL—If The Love Fits Wear It A
 - CAROLE KING—One To One A
 - OLIVIA NEWTON-JOHN—Make A Move On Me X
 - DAN FOGELBERG—Run For The Roses X
 - SHEENA EASTON—When He Shines X
 - DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love X
 - BERTIE HIGGINS—Just Another Day In Paradise X
 - RONNIE MILSAP—Any Day Now X

- WPGC-FM—Washington, D.C.**
(Bruce Kelly—MD)
- ★ WILLIE NELSON—Always On My Mind 4-3
 - ★ QUEEN—Body Language 8-7
 - ★ THE HUMAN LEAGUE—Don't You Want Me 15-12
 - ★ TOTO—Rosanna 19-15
 - ★ SOFT CELL—Tainted Love 29-24
 - RICK SPRINGFIELD—What Kind Of Fool Am I

- ALABAMA—Take Me Down
 - KANSAS—Play The Game Tonight A
- WCAO-AM—Baltimore**
(Scott Richards—MD)
- ★ DONNIE IRIS—My Girl 5-3
 - ★ DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love 8-4
 - ★ DENICIE WILLIAMS—It's Gonna Take A Miracle 11-6
 - ★ PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 8-1
 - ★ LITTLE RIVER BAND—Man On Your Mind 14-10
 - ★ PATRICE RUSHEN—Forget Me Nots X
 - ★ LESLIE PEARL—If The Love Fits Wear It X

- WIFI-FM—Philadelphia**
(Don Cannon/Verna McKay—MD)
- ★ TOTO—Rosanna 9-4
 - ★ ASIA—Heat Of The Moment 11-6
 - ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 14-10
 - ★ QUEEN—Body Language 20-16
 - ★ THE MOTELS—Only The Lonely 07-22
 - DAZZ BAND—Let It Whip
 - SURVIVOR—Eye Of The Tiger
 - RICK SPRINGFIELD—What Kind Of Fool Am I A
 - THE STEVE MILLER BAND—Abracadabra A
 - BOW WOW WOW—I Want Candy A
 - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say B
 - KANSAS—Play The Game Tonight B
 - .38 SPECIAL—Caught Up In You B
 - VAN HALEN—Dancing In The Street B
 - JOHN SCHNEIDER—Dreamin' X
 - FOREIGNER—Break It Up X
 - RONNIE MILSAP—Any Day Now X
 - HEART—This Man Is Mine X
 - RAINBOW—Stone Cold X
 - LESLIE PEARL—If The Love Fits Wear It X
 - THE J. GEILS BAND—Angel In Blue X
 - BLONDIE—Island Of Lost Souls X
 - QUARTERFLASH—Right Kind Of Love X
 - ALABAMA—Take Me Down X
 - NEIL DIAMOND—Be Mine Tonight X
 - DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love X
 - GENESIS—Paper Late A

- WRVQ-FM—Richmond**
(Bill Thomas—MD)
- ★ TOTO—Rosanna 17-10
 - ★ RAINBOW—Stone Cold 25-18
 - ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 10-5
 - ★ LOVERBOY—When It's Over 12-8
 - ★ THE HUMAN LEAGUE—Don't You Want Me 22-15
 - VAN HALEN—Dancing In The Street
 - HEART—This Man Is Mine
 - THE STEVE MILLER BAND—Abracadabra A
 - RICK SPRINGFIELD—What Kind Of Fool Am I A
 - THE MOTELS—Only The Lonely A
 - CHICAGO—Hard To Say I'm Sorry A
 - RAY PARKER JR.—The Other Woman B
 - THE J. GEILS BAND—Angel In Blue B

- WFBG-AM—Altoona**
(Tony Booth—MD)
- ★ .38 SPECIAL—Caught Up In You 18-12
 - ★ RONNIE MILSAP—Any Day Now 25-17
 - ★ ASIA—Heat Of The Moment 14-9
 - ★ RICK SPRINGFIELD—What Kind Of Fool Am I A
 - ★ SURVIVOR—Eye Of The Tiger A
 - ★ KARLA BONOFF—Personally A
 - ★ STEVIE NICKS—After The Glitter Fades A
 - ★ HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say A
 - ★ EYE TO EYE—Nice Girls X
 - ★ SHAKIN' STEVENS—You Drive Me Crazy X
 - ★ BERTIE HIGGINS—Just Another Day In Paradise X
 - ★ DENICIE WILLIAMS—It's Gonna Take A Miracle X
 - ★ ROBERTA FLACK—Making Love X
 - ★ RAINBOW—Stone Cold X
 - ★ SOFT CELL—Tainted Love B
 - ★ THE MOTELS—Only The Lonely B
 - ★ KANSAS—Play The Game Tonight B
 - ★ DEODATO—Happy Hour B

- WYRE-AM—Annapolis**
(Chuck Bradley—MD)
- ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 17-8
 - ★ SHEENA EASTON—When He Shines 22-12
 - ★ RONNIE MILSAP—Any Day Now 11-5
 - ★ PATRICE RUSHEN—Forget Me Nots 26-17
 - ★ NEIL DIAMOND—Be Mine Tonight B
 - ★ DENICIE WILLIAMS—It's Gonna Take A Miracle B
 - ★ LESLIE PEARL—If The Love Fits Wear It B
 - ★ ALABAMA—Take Me Down B
 - ★ THE REDDINGS—Sittin' On The Dock Of The Bay A
 - ★ THE MOTELS—Only The Lonely A
 - ★ THE J. GEILS BAND—Angel In Blue A
 - ★ STEVE WONDER—Do I Do A

- WQXA-FM—York**
(Dan Steele—MD)
- ★ TOTO—Rosanna 14-16
 - ★ CHERI—Murphy's Law 19-14
 - ★ ASIA—Heat Of The Moment 21-15
 - ★ THE HUMAN LEAGUE—Don't You Want Me 24-19
 - LOVERBOY—When It's Over X
 - ROD STEWART—How Long X
 - FOREIGNER—Break It Up X
 - NEIL DIAMOND—Be Mine Tonight X
 - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
 - RICK SPRINGFIELD—What Kind Of Fool Am I A
 - WILLIE NELSON—Always On My Mind A
 - THE MOTELS—Only The Lonely A
 - SOFT CELL—Tainted Love A
 - KARLA BONOFF—Personally A
 - THE STEVE MILLER BAND—Abracadabra A
 - QUEEN—Body Language B
 - ALABAMA—Take Me Down B
 - THE J. GEILS BAND—Angel In Blue B

- WQXX-FM—Birmingham**
(Chris Trane—MD)
- ★ RAY PARKER JR.—The Other Woman 13-9
 - ★ ROBERTA FLACK—Making Love 21-17
 - ★ PAUL McCARTNEY & STEVE WONDER—Ebony And Ivory 1-1
 - ★ T.G. SHEPPARD—Finally 10-7
 - ★ ELTON JOHN—Empty Garden 24-21
 - KANSAS—Play The Game Tonight
 - STEVIE NICKS—After The Glitter Fades
 - KARLA BONOFF—Personally X
 - ALABAMA—Take Me Down X
 - RONNIE MILSAP—Any Day Now B
 - JUICE NEWTON—Love's Been A Little Bit Hard On Me B

- WQXI-FM—Atlanta**
(Jeff Jackson—MD)
- ★ TOTO—Rosanna 7-3
 - ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 17-11
 - ★ LITTLE RIVER BAND—Man On Your Mind 18-14
 - ★ NICE GIRLS—Eye To Eye A
 - ★ ALABAMA—Take Me Down A
 - ★ JOHN COUGAR—Hurts So Good A

- WQXX-FM—Birmingham**
(Lou Simon—MD)
- ★ RAY PARKER JR.—The Other Woman 3-1
 - ★ PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 5-2
 - ★ THE HUMAN LEAGUE—Don't You Want Me 4-3
 - ★ ASIA—Heat Of The Moment 13-9
 - ★ QUEEN—Body Language 18-12
 - DENICIE WILLIAMS—It's Gonna Take A Miracle
 - RICK BOWLES—Too Good To Turn
 - SOFT CELL—Tainted Love
 - HERB ALPERT—Route 101 A
 - CHICAGO—Hard To Say I'm Sorry A
 - BLONDIE—Island Of Lost Souls X
 - THE J. GEILS BAND—Angel In Blue X
 - THE STEVE MILLER BAND—Abracadabra X
 - DONNIE IRIS—My Girl X
 - JOURNEY—Still They Ride X
 - ATLANTIC STARR—Circles X
 - AMBROSIA—How Can You Leave Me X
 - STEVIE NICKS—After The Glitter Fades X
 - ROBERTA FLACK—Making Love B

- WBCY-FM—Charlotte**
(Bob Ragan—MD)
- ★ THE MOTELS—Only The Lonely 8-4
 - ★ EYE TO EYE—Nice Girls 15-6
 - ★ KARLA BONOFF—Personally 12-9
 - ★ STEVIE WONDER—Do I Do 21-16
 - ★ STEVIE NICKS—After The Glitter Fades 23-17
 - SOFT CELL—Tainted Love
 - CHICAGO—Hard To Say I'm Sorry
 - RONNIE MILSAP—Any Day Now A
 - GLEN FREY—I've Found Somebody A
 - RICK BOWLES—Too Good To Turn Back Now A
 - HERB ALPERT—Route 101 A
 - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say B
 - LOVERBOY—When It's Over B
 - JOURNEY—Still They Ride X
 - THE J. GEILS BAND—Angel In Blue X
 - SPLIT ENZ—Six Months In A Leaky Boat X
 - THE STEVE MILLER BAND—Abracadabra X
 - KANSAS—Play The Game Tonight X
 - HEART—This Man Is Mine X

- WHBQ-AM—Memphis**
(Charles Duvall—MD)
- ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 10-7
 - ★ RONNIE MILSAP—Any Day Now 12-9
 - ★ KARLA BONOFF—Personally 17-10
 - ★ MELISSA MANCHESTER—You Should Hear How She Talks 18-14
 - ★ NEIL DIAMOND—Be Mine Tonight 20-17
 - ★ LESLIE PEARL—If The Love Fits Wear It
 - ★ BLONDIE—Island Of Lost Souls
 - ★ SHAKIN' STEVENS—You Drive Me Crazy A
 - ★ MECCO—Big Band Medley A

- WZGC-FM—Atlanta**
(John Young—MD)
- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 2-1
 - ★ ASIA—Heat Of The Moment 7-5
 - ★ TOTO—Rosanna 11-6
 - ★ JOHN COUGAR—Hurts So Good 15-10
 - ★ PATRICE RUSHEN—Forget Me Nots 19-13
 - ★ RICK SPRINGFIELD—What Kind Of Fool Am I
 - ★ CHICAGO—Hard To Say I'm Sorry
 - ★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing A

- WGH-AM—Norfolk**
(Bob Canada—MD)
- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 1-1
 - ★ WILLIE NELSON—Always On My Mind 4-2
 - ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 7-6
 - ★ NEIL DIAMOND—Be Mine Tonight 11-11
 - ★ RONNIE MILSAP—Any Day Now 18-13
 - PATRICE RUSHEN—Forget Me Nots
 - QUARTERFLASH—Right Kind Of Love
 - THE STEVE MILLER BAND—Abracadabra A
 - LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing A
 - ASHFORD AND SIMPSON—Street Corner A
 - WENDY WALDMAN—Heartbeat A

- WRVQ-FM—Richmond**
(Bill Thomas—MD)
- ★ TOTO—Rosanna 17-10
 - ★ RAINBOW—Stone Cold 25-18
 - ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 10-5
 - ★ LOVERBOY—When It's Over 12-8
 - ★ THE HUMAN LEAGUE—Don't You Want Me 22-15
 - VAN HALEN—Dancing In The Street
 - HEART—This Man Is Mine
 - THE STEVE MILLER BAND—Abracadabra A
 - RICK SPRINGFIELD—What Kind Of Fool Am I A
 - THE MOTELS—Only The Lonely A
 - CHICAGO—Hard To Say I'm Sorry A
 - RAY PARKER JR.—The Other Woman B
 - THE J. GEILS BAND—Angel In Blue B

- WFBG-AM—Altoona**
(Tony Booth—MD)
- ★ .38 SPECIAL—Caught Up In You 18-12
 - ★ RONNIE MILSAP—Any Day Now 25-17
 - ★ ASIA—Heat Of The Moment 14-9
 - ★ RICK SPRINGFIELD—What Kind Of Fool Am I A
 - ★ SURVIVOR—Eye Of The Tiger A
 - ★ KARLA BONOFF—Personally A
 - ★ STEVIE NICKS—After The Glitter Fades A
 - ★ HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say A
 - ★ EYE TO EYE—Nice Girls X
 - ★ SHAKIN' STEVENS—You Drive Me Crazy X
 - ★ BERTIE HIGGINS—Just Another Day In Paradise X
 - ★ DENICIE WILLIAMS—It's Gonna Take A Miracle X
 - ★ ROBERTA FLACK—Making Love X
 - ★ RAINBOW—Stone Cold X
 - ★ SOFT CELL—Tainted Love B
 - ★ THE MOTELS—Only The Lonely B
 - ★ KANSAS—Play The Game Tonight B
 - ★ DEODATO—Happy Hour B

- WYRE-AM—Annapolis**
(Chuck Bradley—MD)
- ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 17-8
 - ★ SHEENA EASTON—When He Shines 22-12
 - ★ RONNIE MILSAP—Any Day Now 11-5
 - ★ PATRICE RUSHEN—Forget Me Nots 26-17
 - ★ NEIL DIAMOND—Be Mine Tonight B
 - ★ DENICIE WILLIAMS—It's Gonna Take A Miracle B
 - ★ LESLIE PEARL—If The Love Fits Wear It B
 - ★ ALABAMA—Take Me Down B
 - ★ THE REDDINGS—Sittin' On The Dock Of The Bay A
 - ★ THE MOTELS—Only The Lonely A
 - ★ THE J. GEILS BAND—Angel In Blue A
 - ★ STEVE WONDER—Do I Do A

- WQXI-FM—Atlanta**
(J.J. Jackson—MD)
- ★ TOTO—Rosanna 7-3
 - ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 17-11
 - ★ LITTLE RIVER BAND—Man On Your Mind 18-14
 - ★ NICE GIRLS—Eye To Eye A
 - ★ ALABAMA—Take Me Down A
 - ★ JOHN COUGAR—Hurts So Good A

Radio Singles

Continued from opposite page

- NEIL DIAMOND—Be Mine Tonight A
- STEVE NICKS—After The Glitter Fades X
- DOMINIQUE IRIS—My Girl X
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
- THE MOTELS—Only The Lonely X
- CHICAGO—Hard To Say I'm Sorry A

KLPQ-FM—Little Rock

- PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 1-1
- TOTO—Rosanna 7-3
- THE HUMAN LEAGUE—Don't You Want Me 6-4
- LITTLE RIVER BAND—Man On Your Mind 9-5
- RAINBOW—Stone Cold
- ALABAMA—Take Me Down
- JOURNEY—Still They Ride A
- KARLA BONOFF—Personally B
- THE J. GEELS BAND—Angel In Blue B

WINZ-FM—Miami

- JOHNNY DOLAN—(MD)
- THE HUMAN LEAGUE—Don't You Want Me 5-2
- CHARLENE—I've Never Been To Me 4-3
- WILLIE NELSON—Always On My Mind 9-8
- ASA—Heat Of The Moment 12-11
- PAUL DAVIS—'65 Love Affair 13-10
- JOHN COUGAR—Hurts So Good
- MIAMI WILDE—Kids In America
- MISSING PERSONS—Words X

WHHY-FM—Montgomery

- NEIL DIAMOND—(MD)
- QUEEN—Body Language 19-11
- DAN FOGELBERG—Run For The Roses 18-12
- ASA—Heat Of The Moment 21-15
- ALABAMA—Take Me Down 27-20
- STEVE NICKS—After The Glitter Fades 28-23
- MEN AT WORK—Who Can It Be
- SOFT CELL—Tainted Love
- HEART—This Man Is Mine B
- HUEY LEWIS AND THE NEWS—Hope You Love Like You Say B
- LOVERBOY—When It's Over B
- STEVE WONDER—Do I Do B
- CHICAGO—Hard To Say I'm Sorry A
- KANSAS—Play The Game Tonight A
- THE J. GEELS BAND—Angel In Blue X
- NEIL DIAMOND—Be Mine Tonight X
- DENICE WILLIAMS—It's Gonna Take A Miracle X
- DAZZ BAND—Let It Whip X
- EYE TO EYE—Nice Girls X

WMAK-FM—Nashville

- CHARLEY/PAUL STANLEY—(MD)
- JANICE NEWTON—Love's Been A Little Hard On Me 18-12
- RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another 22-17
- THE HUMAN LEAGUE—Don't You Want Me 6-4
- TOTO—Rosanna 8-6
- THE MOTELS—Only The Lonely 24-19
- DR. HOON—Love Line
- THE OAK RIDGE BOYS—So Fine
- MELISSA MANCHESTER—You Should Hear How She Talks B
- JOHNNY AND VANGELIS—I'll Find My Way Home B
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say B
- STEVE NICKS—After The Glitter Fades B
- HEART—This Man Is Mine B
- LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing A
- WAM WALEN—Dancing In The Street A/N
- SPLIT ERZ—Six Months In A Leaky Boat A/N
- BLOWNIE—Island Of Lost Souls A/N
- JOURNEY—Still They Ride A/N
- NEIL DIAMOND—Be Mine Tonight X
- EYE TO EYE—Nice Girls X
- LESLIE PEARL—If The Love Fits Wear It X
- ASA—Heat Of The Moment X/N
- RAINBOW—Stone Cold X/N
- QUEEN—Body Language X/N
- 38 SPECIAL—Caught Up In You X/N
- LE ROUX—The Last Safe Place On Earth X/N
- KANSAS—Play The Game Tonight X/N
- DAZZ BAND—Let It Whip X/N
- JOHN COUGAR—Hurts So Good X/N
- THE J. GEELS BAND—Angel In Blue X/N
- THE STEVE MILLER BAND—Abracadabra X/N
- THE MONROES—What Do All The People Know X/N

WWKX-FM—Nashville

- JOHN ANTHONY—(MD)
- THE HUMAN LEAGUE—Don't You Want Me 7-4
- LITTLE RIVER BAND—Man On Your Mind 9-5
- ASA—Heat Of The Moment 11-7
- SOFT CELL—Tainted Love 20-17
- 38 SPECIAL—Caught Up In You 30-23
- KARLA BONOFF—Personally
- CHICAGO—Hard To Say I'm Sorry
- EYE TO EYE—Nice Girls B
- THE MOTELS—Only The Lonely B
- KANSAS—Play The Game Tonight B
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say B
- RICK SPRINGFIELD—What Kind Of Fool Am I A
- PATRICE BUSHEN—Forget Me Nots X
- HEART—This Man Is Mine X
- THE J. GEELS BAND—Angel In Blue X
- JOURNEY—Still They Ride X

WSEZ-FM—Winston-Salem

- BOB MAHOONEY—(MD)
- PAUL McCARTNEY & STEVE WONDER—Ebony And Ivory 5-1
- LITTLE RIVER BAND—Man On Your Mind 11-6
- THE HUMAN LEAGUE—Don't You Want Me 14-8
- TOTO—Rosanna 17-11
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 28-21
- RICK SPRINGFIELD—What Kind Of Fool Am I
- JOHN COUGAR—Hurts So Good
- HEART—This Man Is Mine A
- LARRY ELGART & HIS MANHATTAN SWING ORCH.—Hooked On Swing A
- JOHNNY AND VANGELIS—I'll Find My Way Home A
- THE GAP BAND—Early In The Morning A
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say B
- NEIL DIAMOND—Be Mine Tonight B
- THE OAK RIDGE BOYS—So Fine B
- BLOWNIE—Island Of Lost Souls B
- PATRICE BUSHEN—Forget Me Nots B
- KANSAS—Play The Game Tonight B
- STEVE NICKS—After The Glitter Fades B
- RAINBOW—Stone Cold X
- CHENB—Murphy's Law X
- THE FOUR TOPS—Back To School Again X
- WAM WALEN—Dancing In The Street X
- DAZZ BAND—Let It Whip X
- DENICE WILLIAMS AND JOHNNY MATHIS—Friends In Love X
- KARLA BONOFF—Personally X
- LESLIE PEARL—If The Love Fits Wear It X

Radio

Washington Roundup WITS Beats Booze Ban

By BILL HOLLAND

WASHINGTON—It might not be long before radio stations around the country start airing jingles that bop to bourbon and rock to rum.

According to sources at the Commission, the broadcast bureau will not act on the growing number of requests from alcohol abuse organizations and media watchdog groups to ban a hard liquor ad on a Boston station.

One staffer in the bureau made it clear that "stations can accept or reject any ad they want," and that it isn't the function of the FCC "to judge what kind of ads go on the air."

At issue is the recent public reaction from concerned groups to the decision by AM station WITS last month to air commercials for Cossack Vodka, and to broadcast the ads during Boston Red Sox games.

For years, the broadcast code for television and radio of the National Assn. of Broadcasters has forbidden the use of liquor ads on the air. But recently, a U.S. District Court ruled that sections of the code violate anti-trust laws (Billboard, April 3) and the NAB subsequently suspended enforcement of the code for the present time because of "uncertainties created by the Court's opinion." The ruling is under appeal.

WITS calls itself an adult news-talk station, and management has said that charges the liquor ads will be heard by children are exaggerated.

The Distilled Spirits Council of the United States, which represents most of the major producers of hard liquor products in this country, still has a voluntary ethical code against liquor ads on tv and radio. The radio code dates back to 1936.

Bob Sievers of the council told Billboard that he was aware of the Cossack Vodka ads. "There's obviously going to be more development in this sort of thing," he said, but added that the Cossack ads are "the exception to the rule at this time."

Sievers explained that "historically, members have been very conservative in this area," but added that with a voluntary code, "someone might choose to look at the competition and decide to get an edge." The most recent code, he said, was approved by the Institute's board of directors in 1975 and is "all inclusive." Even non-members, he said, realize that liquor is a "sensitive product" to advertise.

Cossack Vodka is a product of a small Massachusetts distillery, M.S. Walker Co. of Somerville.

One-Man Station Gets Ax

WASHINGTON—Simon Geller, the 62-year-old Gloucester, Mass. broadcaster who has run classical music station WVCA-FM single-handedly for 18 years, lost his renewal license case this past week in a closed FCC meeting to a competing applicant promising better public service.

The Commission, in a 4 to 2 vote last Thursday (20), denied Geller the renewal and granted application to Grandbanke Corp., a company that owns two other FM's in the Northeast. Grandbanke is partly owned by prominent Massachusetts past Republican party chairman Josiah Spaulding and members of his family.

Geller is appealing the decision. The ruling, with Commissioners Abbott Washburn and James Quello dissenting, and Anne Jones absent, follows a March 4 decision by the commission to overturn a 1978 decision by an FCC administrative judge to grant renewal up to that date. The initial Grandbanke application dates back to 1975.

The competing applicant charged that Geller failed to comply with FCC news and public service requirements. The Commission, while saying that Geller deserved "preference" for his one-man, 14-hour-a-day operation, found that his past programming record for community service was inadequate.

Geller's lawyers—he was without counsel until this past month—argue that nevertheless his broadcasting format is "tremendously unique" in his community.

James moody, an attorney with the Capital Legal Foundation, which is handling the Geller case, says that they will file a petition for reconsideration. Such a petition will take months for the FCC to process; until that time, Geller will continue his broadcasting operation, which reaches more than 40,000 in the

Gloucester area.

Geller can also appeal that decision, and Moody says "it could be years from now" before the ailing former radio engineer would have to shut down. "In the light of present deregulation," Moody adds, "I think we can present a reconsideration petition that will demonstrate to the Commission that Mr. Geller has the support of the community."

Geller apparently does have the support of many in his community—he lives on contributions from listeners. Last year, he received \$12,000, and so far the FCC has received "hundreds of letters" of support, according to Moody.

Public B'casting Corp. Getting Gov't Funds

WASHINGTON—The Corporation for Public Broadcasting was a beneficiary of Senate resistance to President Reagan's closely-trimmed budget after the Senate Appropriations Committee approved last Tuesday (18) an amendment to restore \$24.4 million to CPB's fiscal 1984 budget.

The week before, the House Appropriations Committee passed the CPB budget without restoring any funds. The amendment now goes to the full Senate, and if it passes there, it will go to House conferees.

One of the main worries of proponents for the amended budget—now at \$130 million—is that the Urgent Supplemental Appropriations Bill, as it is called, also contains a very costly, and very controversial section asking for an additional \$6 billion to aid the sagging housing industry. Sources say that there might be so much resistance to the housing section that the entire bill might not make it through a vote.

Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
☆	1	9	EBONY & IVORY Paul McCartney & Stevie Wonder, Columbia 18-02860 (MPL, ASCAP)
☆	2	12	ALWAYS ON MY MIND Willie Nelson, Columbia 18-02741 (Screen Gems-EMI/Rose Bridge, BMI)
☆	3	10	RUN FOR THE ROSES Dan Fogelberg, FullMoon/Epic 14-02821 (Mickory Grove/April, ASCAP)
☆	4	5	ANY DAY NOW Ronnie Milsap, RCA 13216 (Intersong, ASCAP)
☆	5	9	WAKE UP LITTLE SUSIE Simon And Garfunkel, Warner Bros. 50063 (House Of Bryant, BMI)
☆	6	7	FRIENDS IN LOVE Dionne Warwick And Johnny Mathis, Arista 0673 (Garden Rake/Foster Frees/JSH, ASCAP)
☆	7	13	MAKING LOVE Roberta Flack, Atlantic 4005 (20th Century Fox/New Hidden Valley, ASCAP/Brooker Tones/Fox Fanfare/Carol Bayer Sayer, BMI)
☆	8	4	LOVE'S BEEN A LITTLE BIT HARD ON ME Juice Newton, Capitol 5120 (Bobby Goldsboro/House Of Gold, ASCAP/BMI)
☆	9	8	I DON'T KNOW WHERE TO START Eddie Rabbitt, Elektra 47435 (Briarpatch/Debbave, BMI)
☆	23	3	BE MINE TONIGHT Neil Diamond, Columbia 18-02928 (Stonebridge, ASCAP)
☆	19	6	IT'S GONNA TAKE A MIRACLE Deniece Williams, ARC/Columbia 18-02812 (Vogue BMI)
☆	16	7	PERSONALLY Karla Bonoff, Columbia 18-02805 (Tree/Five Of A Kind, BMI)
☆	13	9	WHEN HE SHINES Sheena Easton, EMI-America 8113 (WB, ASCAP)
☆	15	6	JUST ANOTHER DAY IN PARADISE Bertie Higgins, Kat Family 5-02839 (Epic) (Gen-Lee/Chappell/Brother Bills/Rose King, ASCAP/Lowery, BMI)
☆	15	10	SHANGHAI BREEZES John Denver, RCA 13071 (Cherry Lane, BMI)
☆	16	11	I'VE NEVER BEEN TO ME Charlene, Motown 1611 (Stone Diamond, BMI)
☆	17	14	'65 LOVE AFFAIR Paul Davis, Arista 0661 (Web IV, BMI)
☆	18	11	EMPTY GARDEN Elton John, Geffen 50049 (Warner Bros.) (Intersong, ASCAP)
☆	30	3	TAKE ME DOWN Alabama, RCA 13210 (Chinnichap/Careers/Irving/Down 'N' Dixie, BMI)
☆	20	8	ONE TO ONE Carole King, Atlantic 4026 (Elorac, ASCAP/Mann & Weil, BMI)
☆	21	7	FINALLY T.G. Sheppard, Warner/Curb 50041 (Meadowgreen, ASCAP)
☆	25	5	ROUTE 66 Manhattan Transfer, Atlantic 4034 (London Town, ASCAP)
☆	27	4	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU Melissa Manchester, Arista 0676 (Snow/Warner-Tamerlane, BMI)
☆	24	12	LET'S HANG ON Barry Manilow, Arista 0675 (Seasons Four/Saturday Screen Gems-EMI, BMI)
☆	28	5	FLY AWAY Stevie Woods, Cotillion 4700 (Irving/Woolnough/Faster/Frees/Unichappell/Begonia Melodies, BMI)
☆	35	2	BIG BAND MEDLEY Meco, Arista 0686 (Not Listed)
☆	27	24	CHARIOTS OF FIRE Vangelis, Polydor 2189 (Polygram) (Spheric B.V./WB, ASCAP)
☆	31	4	MAN ON YOUR MIND Little River Band, Capitol 5061 (Screen Gems-EMI, BMI)
☆	33	4	'TIL YOU'RE GONE Barbara Mandrell, MCA 52038 (Rick Hall, ASCAP)
☆	34	3	DON'T TALK Larry Lee, Columbia 18-20740 (Chappell, ASCAP/Sue's, BMI)
☆	36	3	ROSANNA Toto, Columbia 18-02811 (Hudmar, ASCAP)
☆	37	3	DREAMIN' John Schneider, Scotti Bros. 5-02889 (Epic) (Warner-Tamerlane, BMI)
☆	38	2	NEVER GONNA LOOK BACK Bill La Bounty, Warner/Curb 50065 (Captain Crystal/ATV/Mann & Weil, BMI/Eliza M., ASCAP)
☆	34	26	11 BABY STEP BACK Gordon Lightfoot, Warner Bros. 50012 (Moose, CAPAC)
☆	35	21	12 GONN' DOWN Greg Guidry, Columbia 18-02691 (World Song, ASCAP)
☆	37	22	11 THE OTHER WOMAN Ray Parker, Jr. Arista 0669 (Raydiola, ASCAP)
☆	38	32	4 BEECHWOOD 4-5789 Carpenters, A&M 2405 (Stone Gate, BMI/Jobete, ASCAP)
☆	39	29	6 OLD FASHIONED LOVE Smokey Robinson, Tamla 1615 (Motown) (Chardax, BMI)
☆	40	39	16 DID IT IN A MINUTE Daryl Hall & John Oates, RCA 13065 (Fust Buzza/Hot Cha/Six Continents, BMI)
☆	41	40	17 MAKE A MOVE ON ME Olivia Newton-John, MCA 52000 (John Farrar/Snow, BMI)
☆	42	41	6 ON THE WAY TO THE SKY Neil Diamond, Columbia 18-02712 (Stonebridge, ASCAP/Unichappell/Begonia Melodies, BMI)
☆	42	41	6 DON'T TALK TO STRANGERS Rick Springfield, RCA 13070 (Robie Porter, BMI)
☆	43	42	20 ONE HUNDRED WAYS Quincy Jones Featuring James Ingram, A&M 2387 (State Of The Arts/Eliza M. Ritesonian, ASCAP/Kidda/Mr. Melody, BMI)
☆	44	43	25 KEY LARGO Bertie Higgins, Family 9-02524 (Jen-Lee/Chappell, ASCAP/Lowery, BMI)
☆	45	44	13 TEACH ME TONIGHT Al Jarreau, Warner Bros. 50032 (MCA/Cahn/Hub, ASCAP)
☆	46	45	10 THE BEATLES MOVIE MEDLEY The Beatles, Capitol 5100 (Comet/Maclen/Unart, BMI)
☆	47	46	19 MY GUY Sister Sledge, Cotillion 47000 (Atlantic) (Jobete, ASCAP)
☆	48	47	17 THAT GIRL Stevie Wonder, Tamla 1602 (Motown) (Jobete/Black Ball, ASCAP)
☆	49	48	19 OPEN ARMS Journey, Columbia 18-02687 (Weed High Nightmare, BMI)
☆	50	49	16 SLEEPWALK Larry Carlton, Warner Bros. 50019 (Hudson Bay, BMI)

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

National Programming

Industry Facing Syndication 'Fallout'?

NEW YORK—Time sales are slowing down and competition is getting keener in the network/syndication field. After the great flurry of new shows and networks last year, the industry is now facing a fallout.

Latest victim: RKO's three-hour weekly "Country Star Countdown," which will end this summer. RKO Networks president Tom Burchill explains that the show only cleared on 70 stations and 200 were needed to sell it to advertisers.

The show may have been doomed from the beginning. It was conceived to be hosted by Kenny Rogers, but when the deal with Rogers didn't work out, RKO went with rotating country stars. "That was part of the problem," says Burchill.

RKO is also dropping from the RKO Two Network "Ask The Expert," a 90-second feature which was fed 15 times a week and designed to run without sponsor support. "It was costing us a lot of money," Burchill says.

RKO has some bright news, too. After only eight months, the RKO Two Network has 130 affiliates, which puts it right on a corporate target to achieve 200 affiliates by the end of this year.

Tom Bender, program manager for the RKO networks, told the fifth annual Great Lakes Radio Conference, gathered in Mt. Pleasant, Mich., that the challenge facing radio networks today is "to use the technology correctly" and "meet the station's programming need without compromise." Bender was keynote speaker at the conference sponsored by Alpha Epsilon Rho, the national broadcasting society. Margaret Jones, on-air personality for the networks, gave the commencement address for this year's graduation at Caldwell College in Caldwell, N.J.

RKO's "America Overnight" hooked up with Canada's syndicated "Open Line Canada" recently for a two-nation live interview and call-in broadcast. The hookup came about when Eric Tracy, Los Angeles host of "America Overnight," and John Gilbert, host of "Open Line Canada," called each other and fielded questions from each other's show. The idea came from a Canadian listener. "America Overnight" is distributed via satellite.

KMET Los Angeles aired a 10-hour "sneak preview" of TM Programming's "Royalty Of Rock" Saturday (29) from 10 a.m. to 8 p.m. The show was produced for TM by

Mike Harrison of Goodphone Communications. Harrison is also an air personality on the Metromedia outlet. The program, available as a 30-hour or 48-hour package, is scheduled for release Sept. 1. The segment run on KMET featured John Lennon, Paul McCartney, Bob Seger, David Bowie, the Eagles, Steely Dan, Janis Joplin, Jimi Hendrix and Bruce Springsteen.

Denny Somach, one of the partners of Somach-Nelson Productions, is looking for radio stations to simulcast his "Rock'n'Roll Show," a half-hour pilot tv show that will run on five CBS-owned tv stations July 9 or 10. These stations are KNXT Los Angeles, KMOX St. Louis, WCBS New York, WBBM Chicago and WCAU Philadelphia. The pilot features interviews with Asia and AC/DC. The news/magazine feature show is designed for radio in that it has no dead audio as tv often does.

Toby Arnold has signed up 20 more stations for the big band/MOR syndicated format "Unforgettable." Added to the lineup of 60 stations on the format are WSBT South Bend, Ind.; WCCR Urbana, Ill.; KTLK Beaumont, Tex.; WROM Rome, Ga.; KLAQ Denver; WCWA Toledo; WVAI Winchester, Va.; WPTC Macon, Ga.; WRDR Atlantic City; WJQJ Tomahawk, Wis.; WRUF Gainesville, Fla.; WJPA Washington, Pa.; WSOC Charlotte; KOZA Odessa, Tex.;

WINK Ft. Myers, Fla.; KCON Conway, Ariz.; WRJQ Clintonville, Wisc.; KBER Abilene, Tex.; WGVL Greenville, S.C. and WVSI Jupiter, Fla.

London Wavelength, syndicator of BBC rock programming in the U.S., has sold out the "Beatles At The Beeb" series to Budweiser and Coors (for a regional split) and Datsun and Honda. The show aired on the Memorial Day weekend. The company is now working on a special on Jim Morrison of the Doors for the Labor Day weekend.

Mutual Broadcasting cleared the Memorial Day weekend special "Triple," featuring Anne Murray, Ronnie Milsap and Crystal Gayle on 585 stations. The show was hosted by Lee Arnold of Mutual's WHN New York. Mutual has postponed the 12-hour special on the Rolling Stones to the first weekend in October. The network explained that "the discovery of new material, an unexpected collaboration with Rolling Stone member Bill Wyman (with access to Wyman's archives) and a late-breaking exclusive interview with Mick Jagger" delayed the show.

Dick Clark is working on a new series of specials for Mutual. The first, "From Australia With Love," will feature four Australian-born stars: Olivia Newton-John, Rick Springfield, Little River Band and Air Supply. The show is set for airing on Aug. 28-29. The second spe-

cial, scheduled for a Thanksgiving release, will broadcast the results of a national public opinion poll to determine the top 30 hits of all time. A three-hour "Dick Clark Christmas Party" is also planned for December.

Memorial Day weekend programming from NBC's Source included a two-hour special on the Alan Parsons Project, which featured the debut of the group's yet-unreleased album "Eye In The Sky." Interviews with Parsons and Eric Woolfson were also included. . . . CBS featured Jerry Clower, Bobby Bare, Joe Bonnell, Larry Gatlin and Rosanne Cash on a show called "The Subject Is Young People," hosted by Bob Keeshan, who for years has portrayed Capt. Kangaroo on CBS-TV.

Stations See Changes In Ownership

NEW YORK—A number of stations have undergone recent ownership changes, including WXKS-AM-FM Boston; KBEE-AM-FM Modesto, Calif.; KOH and KNEV Reno; and WFOX Gainesville, Ga.

WXKS-AM-FM has been purchased by vice president/general manager Rich Balsbaugh and three chief executives from Congressman Cecil Heftel for \$15 million—\$10 million in cash and \$5 million on terms. Other principal owners are WXKS station manager Arnie Ginsburg, general sales manager Janet Karger and WXKS-FM program director Sonny Joe White. Still in the Heftel Broadcasting fold are KSSK and KULA Honolulu, WLUP Chicago and WIKS Indianapolis.

Meanwhile, McClatchy Broadcasting has divested itself of four stations—KOH, KNEV and KBEE-AM-FM. New owner, pending FCC approval, is Price Broadcasting, which purchased the stations for \$4.5 million. Still under the McClatchy banner are KFBK and KAER Sacramento and KMJ-AM-FM Fresno. Price also owns KROW Reno and KKRD Wichita.

And Shamrock Broadcasting is purchasing WFOX from Radio Athens for more than \$3, pending FCC approval. Shamrock also owns WWW Detroit, KMJC Dallas, KUDL Kansas City, KABL-AM-FM San Francisco. Radio Athens operates WRFD Athens, Ga.



SHOW DEBUT—Barry Manilow kicks off RadioRadio's "Live Coast To Coast" program with host Dave Prince. The live, listener phone-in special is part of the CBS network.

Radio Specials

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

June 4, Mel McDaniel, Live From Gilley's, Westwood One, one hour.

June 4, the Rock Year 1974, The Rock Years, Westwood One, one hour.

June 4-5, the Outlaws, Off The Record, Westwood One, one hour.

June 4-5, the Temptations, part one, Special Edition, Westwood One, one hour.

June 4-5, Rock Year 1974, The Rock Years: Portrait Of An Era, Westwood One, one hour.

June 4-6, Johnny Rivers, Dick Clark's Rock Roll And Remember, United Stations, four hours.

June 4-6, Mickey Gilley, Weekly Country Music Countdown, United Stations, three hours.

June 4-6, Pat Benatar Special Encore, The Source, NBC, two hours.

June 5, Bellamy Brothers, Silver Eagle, ABC Entertainment, 90 minutes.

June 5, Michael Murphey, Country Sessions, NBC, one hour.

June 5, Eddie Jefferson, Richie Cole, Sonny Stitt, Louis Hayes, Frank Stozier, Jazz Alive, NPR, two hours.

June 5, Getting Married, Weekly Music Magazine, RKO Radioshows, three hours.

June 5, Chicago, Star Session, ABC FM Network, 90 minutes.

June 5, Journey, Supergroups, ABC Rock Radio Network, two hours.

June 5-6, Nick Santa Maria, Vinny Carella, Slim Pickens, disciples of Buddy Holly, Soundtrack Of The 60s, Watermark, three hours.

June 6, Loverboy, Best Of The Biscuit, ABC Rock Radio Network, one hour.

June 6, Joe Stampley, Country Star Countdown, RKO Radioshows, three hours.

June 6, Paul McCartney Special, BBC Rock Hour, London Wavelength, one hour.

June 7, Go-Go's, Rockline, Global Satellite Network, 90 minutes.

June 7, Neil Sedaka, Musicstars, RKO, one hour.

June 7, The Greatest Live Albums, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

June 7, ZZ Top, part two, Inner-view, Inner-view Network, one hour.

June 7, Mitch Miller, Music Makers, Narwood, one hour.

June 7, Barbara Mandrell, Country Closeup, Narwood, one hour.

June 11-12, Blue Oyster Cult, Off The Record, Westwood One, one hour.

June 11-12, the Temptations, part two, Special Edition, Westwood One, one hour.

June 11-12, Rock Year 1975, The Rock Years: Portrait Of An Era, Westwood One, one hour.

June 11-13, Gary Morris, Lee Greenwood, Kieran Kane, Weekly Country Music Countdown, United Stations, three hours.

June 12, Tom T. Hall, Silver Eagle, ABC Entertainment, 90 minutes.

June 12, Terri Gibbs, Country Sessions, NBC, one hour.

June 12, David Frishberg, Mark Murphy, Shirley Horn, Jackie Cain, Roy Kral, Jazz Alive, NPR, two hours.

Yesterday's Deejay Heroes: Where Are They Now?

The following is the second in a series of articles in which Rollye Bornstein continues to track down the great rock jocks of the '50s and '60s.

LOS ANGELES — Louisville morning fixture Bill Bailey has left WAKY, but not mornings. He's now resident crustacean at Country 11, WCII (formerly WKLO). Speaking of WKLO, the calls now belong to station in Danville-Lexington, Kentucky which is owned by former WAKY program director, Johnny Randolph. As for the rest of the old WAKY staff, midday man Gary King is programming WJBO in Baton Rouge, Dude Walker is doing 7

p.m. to midnight on WMPS in Memphis, Lee Masters who left the area to manager KLOZ in El Paso, of which he is part owner, is back in town running WAVG-AM (formerly WAVE) which has just become the number one station in the market. Mason Lee Dixon is doing mornings on WFMI in Winchester, Kentucky and Gary Burbank is waking up Cincinnati on WLW.

Over in Cincinnati, Dusty Rhodes, WSAI nitetime legend who left radio to pursue a political career, can still be heard playing the same songs he did in 1966 on a Sunday night oldies show on WKRC.

WSAI's Dick Biondi, who lays claim to nearly every major metropolitan area on his resume, has settled down to the good life, doing mornings at WNMB-FM in North Myrtle Beach South Carolina, and Walt Turner has become a fixture in St. Louis programming first WIL-AM and currently KSD-AM.

As for St. Louis, KXOK evening jock Johnny Rabbitt is still KXOK evening jock Johnny Rabbitt; however, he spent several years pursuing other interests, including a post as local promotion manager for Epic Records, using his own name, Ron Elz. Nick Charles is doing after-

noons at KXOK and Richard Ward Fatherly was last heard from in Kansas City running for political office. Graham Richards, who not only oversaw KXOK but also handled the rest of the Storz chain as national program director back in the '50s, is currently in Lexington, Kentucky. His last position was with WINN in Louisville. WIL's George Michaels, who went on to Philadelphia and New York, is said to be doing television sports for ABC, and Mort Crowley, who came to St. Louis from WLS in Chicago, is still in the area, currently as production director of KSD-AM.

And of WLS, Ron Riley is the coordinator of programming for WCAO in Baltimore, Art Roberts is doing afternoon drive on WBCS in Milwaukee, Clark Weber is doing a morning talk show on WIND, Chuck Buell is doing afternoons at KIMN in Denver and Chuck Knapp is program director at KSTP Minneapolis. Across the street at WCFL, Dan Sorokin the morning man responsible for such contests as "Why I want a chauffeur-driven limousine and seven beautiful girls in ten words or less," campaigns including "Save Rose Bilmer" and "Mary" (Continued on page 31)

Radio

Birch Is Viable Competitor to Arbitron In Many Markets

• Continued from page 20

full support of most of the major ad agencies.

While Arbitron surveys each member of a household, the Birch Report surveys one person, randomly selected, per household, thus giving the latter wider market penetration, according to Birch.

Because responding to a telephone survey takes less time than filling in diaries, Birch claims he gets to measure the "non-cooperators"—those who won't fill out a diary—as well as the "cooperators." This eliminates "literacy bias," he says, while noting that "cooperators" or diary keepers like beautiful music, "non-cooperators" prefer black and contemporary formats.

Arbitron has made some moves to counter the growing Birch influence, insiders point out. In fact, they complain that the company is constantly fine-tuning its methodology. One recent move, a revision in the diaries, would have discouraged listeners from writing down anything but the stations' legal call letters. But the advisory council objected and Arbitron will still count dial positions and mentions of specific shows.

Arbitron had hoped to simplify the diaries to speed up delivery time, which for the spring book has been

cut from 120 days in 1980 to 69 days in '81. The company hopes to get the time down to 52 to 55 days this year.

Arbitron maintains that it is re-

sponsive to radio stations, and cites a move begun by the advisory council to set rates based on a station's coverage of the market instead of the

current system of tying rates to a station's ad rates. The council is studying the matter.

An Arbitron spokesperson says

that "93% of the stations have renewed. The ones who haven't have just been vocal about it. We're not concerned."

Commercial Frequency Ban For Radio Marti

WASHINGTON—Radio Marti, the proposed propaganda radio station to be beamed to Cuba that came under fire at recent House Communications Subcommittee hearings, got its funding authorization last week—but with a very important amendment added.

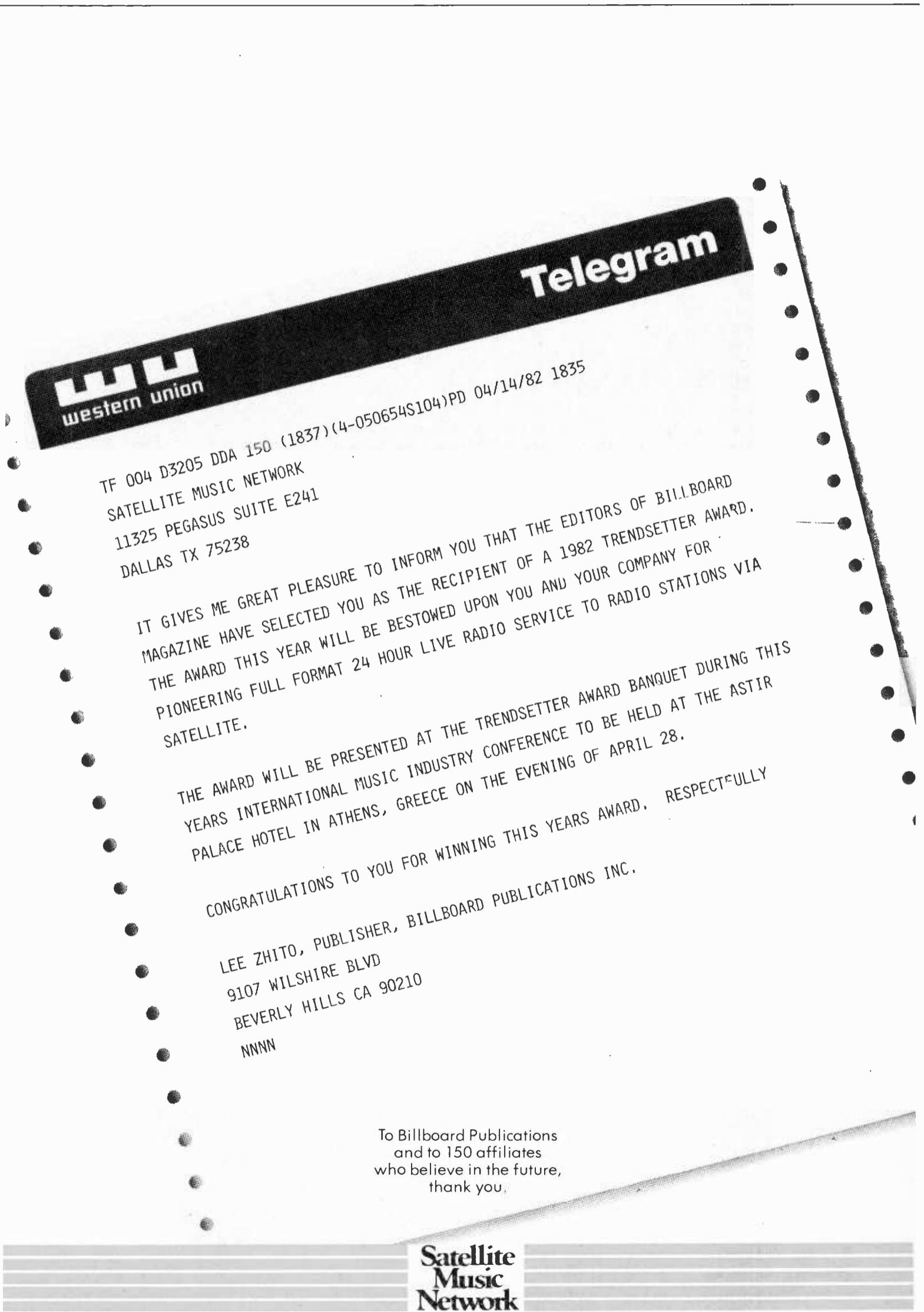
The Radio Marti bill, H.R. 5427, passed with an amendment last Thursday (20) prohibiting the use of a commercial AM radio frequency for the station. The station, if it had operated on AM, would have been the target of Cuban jamming that could disrupt AM service nationwide on the frequency the station broadcast.

There was also criticism on the cost of the Radio Marti plan (Billboard, May 22), but the telecommunications subcommittee was charged only with investigating the station operation plans.

RADAR STUDY CONFIRMS AM DECLINE

NEW YORK—There's more evidence that AM radio faces hard times ahead. Following on the heels of an analysis of Arbitron reports that only 22% of listeners under 25 tune in AM radio (Billboard, May 8), the RADAR 25 study confirms this earlier analysis.

RADAR, an acronym for Radio's All Dimension Audience Research, is issued twice a year by Statistical Research. This latest study shows that among listeners 12 to 24 79% tune in FM. Among listeners 25 to 35 68% listen to FM. Only listeners over 50 show a preference for AM, 58%. Overall the RADAR study shows 61% of the radio audience is tuned to FM, an increase from 59% last fall. All specific demographics have increased their FM listening since last fall, even the 50 plus group, which last fall stood at 60% tuned to AM.



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Rock Albums & Top Tracks

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	10	ASIA—Asia, Geffen	1	4	9	RAINBOW—Stone Cold, Mercury
2	4	5	.38 SPECIAL—Special Forces, A&M	2	5	6	.38 SPECIAL—Caught Up In You, A&M
3	2	10	SCORPIONS—Blackout, Mercury	3	6	6	JOHN COUGAR—Hurts So Good, Riva/Mercury (Polygram)
4	6	6	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)	4	1	10	SCORPIONS—No One Like You, Mercury
5	3	6	VAN HALEN—Diver Down, Warner Bros.	5	8	5	KANSAS—Play The Game Tonight, Kirshner (Epic)
6	13	3	QUEEN—Hot Space, Elektra	6	2	10	ASIA—Heat Of The Moment, Geffen
7	8	7	TOTO—Toto IV, Columbia	7	3	5	VAN HALEN—Dancing In The Streets, Warner Bros.
8	45	2	KANSAS—Vinyl Confessions, Kirshner	8	7	10	HUMAN LEAGUE—Don't You Want Me, A&M
9	5	6	RAINBOW—Straight Between The Eyes, Mercury (Polygram)	9	15	6	THE MOTELS—Only The Lonely, Capitol
10	10	11	HUMAN LEAGUE—Dare, A&M	10	10	10	ASIA—Sole Survivor, Geffen
11	11	7	THE MOTELS—All Four One, Capitol	11	52	2	CHEAP TRICK—If You Want My Love, Epic (CBS)
12	9	18	ALDO NOVA—Aldo Nova, Portrait	12	12	8	TOTO—Rosanna, Columbia
13	12	9	GREG KIHN—Kihntinued, Beserkley	13	14	9	GREG KIHN—Testify, Beserkley
14	18	2	CHEAP TRICK—One On One, Epic (CBS)	14	27	3	ELTON JOHN—Ball And Chain, Geffen (Warner Bros.)
15	7	5	PAUL McCARTNEY—Tug Of War, Columbia	15	21	2	QUEEN—Put Out The Fire, Elektra
16	20	8	FRANKE & THE KNOCKOUTS—Below The Belt, Millennium	16	9	17	ALDO NOVA—Fantasy, Portrait
17	21	3	ELTON JOHN—Jump Up, Geffen	17	16	3	HEART—This Man Is Mine, Epic (12 inch)
18	24	12	DUKE JUPITER—Duke Jupiter I, Coast To Coast	18	41	20	SOFT CELL—Tainted Love, Sire
19	16	20	SAMMY HAGAR—Standing Hampton, Geffen	19	NEW ENTRY		THE STEVE MILLER BAND—Abracadabra, Capitol
20	38	2	THE MONROES—The Monroes, Alfa	20	NEW ENTRY		THE MONROES—What Do All The People Know, Alfa
21	19	7	JETHRO TULL—Broad Sword & The Beast, Chrysalis	21	11	6	THE PLIMSOULS—A Million Miles Away, Shaky City
22	23	33	POLICE—Ghost In The Machine, A&M	22	17	6	ASIA—Only Time Will Tell, Geffen
23	44	3	FLOCK OF SEAGULLS—A Flock Of Seagulls, Jive/Arista	23	18	18	JOAN JETT—Crimson And Clover, Boardwalk
24	36	8	KROKUS—One Vice At A Time, Arista	24	24	20	LOVERBOY—When It's Over, Columbia
25	NEW ENTRY		HEART—Private Audition, Epic	25	32	11	DAVID BOWIE—Cat People Putting Out Fire, Backstreet
26	34	34	GENESIS—Abacab, Atlantic	26	NEW ENTRY		THE CLASH—Should I Stay Or Should I Go?, Epic
27	22	15	HUEY LEWIS AND THE NEWS—Picture This, Chrysalis	27	20	5	JETHRO TULL—Fallin' On Hard Times, Chrysalis
28	28	6	DAVE EDMUNDS—D.E. 7th, Columbia	28	37	3	TOTO—Afraid Of Love, Columbia
29	41	19	SOFT CELL—Non-Stop Erotic Cabaret, Sire	29	39	7	KIM WILDE—Kids In America, EMI-America
30	42	2	707—Megaforce, Boardwalk (12+)	30	NEW ENTRY		HEART—Cities Burning, Epic
31	27	5	BLUE OYSTER CULT—Extraterrestrial Live, Columbia	31	19	5	VAN HALEN—Where Have All The Good Times Gone, Warner Bros.
32	NEW ENTRY		THE STEVE MILLER BAND—Abracadabra, Capitol	32	28	9	ASIA—Wildest Dreams, Geffen
33	17	25	JOAN JETT—I Love Rock N' Roll, Boardwalk	33	49	5	QUEEN—Body Language, Elektra
34	31	7	POINT BLANK—On A Roll, MCA	34	NEW ENTRY		THE SHERBS—We Ride Tonight, Atco
35	NEW ENTRY		FRANK ZAPPA—A Ship Arriving Too Late To Save A Drowning Witch, Barking Pumpkin	35	22	4	PAUL McCARTNEY—Ballroom Dancing, Columbia
36	26	28	CARS—Shake It Up, Elektra	36	33	4	BOW WOW WOW—I Want Candy, RCA
37	43	6	DAVID BOWIE—Cat People Sound-track, Backstreet (MCA)	37	38	2	707—Megaforce, Boardwalk (12 inch)
38	NEW ENTRY		THIN LIZZY—Renegade, Warner Bros.	38	23	2	THE MOTELS—Mission Of Mercy, Capitol
39	33	4	THE SHERBS—Defying Gravity, Atco	39	30	5	HAIRCUT 100—Love Plus One, Arista
40	NEW ENTRY		THE CLASH—Combat Rock, Epic	40	34	11	CHARLIE DANIELS BAND—Still In Saigon, Epic
41	NEW ENTRY		RPM—RPM, Capitol	41	45	2	QUEEN—Calling All Girls, Elektra
42	35	13	GAMMA—3, Elektra	42	48	4	GREG KIHN—Happy Man, Beserkley
43	30	12	RICK SPRINGFIELD—Success Hasn't Spoiled Me Yet, RCA	43	59	3	SQUEEZE—Black Coffee In Bed, A&M
44	40	17	JOHNNY AND THE DISTRACTIONS—Let It Rock, A&M	44	NEW ENTRY		.38 SPECIAL—Chain Lightning, A&M
45	46	4	THE JAM—The Gift, Polydor	45	13	13	TOMMY TUTONE—867-5309/Jenny, Columbia
46	49	3	THE PAUL COLLINS' BEAT—The Kids Are Still The Same, Columbia	46	25	9	LOVERBOY—Take Me To The Top, Columbia
47	14	29	LOVERBOY—Get Lucky, Columbia	47	26	10	BRYAN ADAMS—Fits You Good, A&M
48	29	8	GRAHAM PARKER—Another Grey Area, Arista	48	40	12	HUEY LEWIS AND THE NEWS—Workin' For A Livin', Chrysalis
49	37	27	BRYAN ADAMS—You Want It, You Got It, A&M	49	46	2	PAUL McCARTNEY—The Pound Is Sinking, Columbia
50	50	3	FRANKIE MILLER BAND—Standing On The Edge, MSS/Capitol	50	54	3	RAINBOW—Power, Mercury

Top Adds

1	GENESIS—Paperlate, Atlantic (12")
2	SURVIVOR—Eye Of The Tiger (Theme From Rocky III), Scotti Bros. (12")
3	KANSAS—Vinyl Confessions, Kirshner
4	HEART—Private Audition, Epic
5	707—Megaforce, Boardwalk (12")
6	JOHN WAITE—Ignition, Chrysalis
7	JON ANDERSON—Animation, Atco
8	THE STEVE MILLER BAND—Abracadabra, Capitol
9	GLEN FREY—No Fun Aloud, Elektra
10	RIOT—Restless Breed, Elektra

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

Radio

Vox Jox

Brucie Comes Home

NEW YORK—"Cousin" Brucie Morrow is coming back to the Big Apple airwaves via a monthly program on WCBS-FM. Called "Cousin Brucie's Saturday Party," the show kicks off June 5, airing from 7 to 11 p.m.

CBS and Cousin Brucie have been discussing the show for several months, according to the veteran broadcaster. "They put it to me like this—"Cousin Brucie, New York needs you," he explains. "And they're right. People in their thirties, forties and fifties who grew up listening to Cousin Brucie have nothing like that to listen to now."

The show will be patterned after his program which aired in the '50s and '60s, incorporating oldies and talking to the audience. "My style of broadcasting is very one-to-one," says Cousin Brucie.

Part of the problem with setting up his new show was because of his commitment to his chain of radio stations, which includes WRAN Morristown, N.J.; WALL and WKGL Middletown, N.Y.; and WJJB Poughkeepsie.

Cousin Brucie is enthusiastic about his new venture with CBS. "I hear New York calling me, and I'm quite flattered and quite eager to meet the challenge."

Longtime KMPC DJ Gary Owens will be going against the station's new "Hitparade" format, as Vox Jox speculated (Billboard, May 29). Owens is the new morning man on KPRZ. Meanwhile, Don Geronimo, who was on the air from 7 p.m. to midnight on KPRZ's sister station, KIIS, has left the station. No replacement has been named.

Former KMPC p.d. Tom Straw is joining Lorell Broadcasting in Phoenix as executive vice president and part owner of KXIV, pending FCC approval of the station's sale. Straw will also be handling programming the station's new talk format, in-

corporating Cable News Network-2 and NBC's Talknet.

At KVET in Austin, Bill Mayne takes over as operations director, replacing program director Tom Allen who retains his morning drive spot on sister station KASE. Also in Austin, no replacement has been named for former KOKE-FM p.d. Bob Cole, who has joined WPXK-AM-FM Washington (Billboard, May 15). Operation manager Mike Richardson has absorbed Cole's programming duties, but the station is still looking for a morning personality to replace Cole and his former co-anchor Marti Row, who is leaving the station in mid-June.

Pete Salant is upped to director of operations and programming at WYNY New York. He was manager of programming for the station. Also at WYNY, Paulie joins the staff as the 9 p.m. to 1 a.m. DJ. She was with KHRZ and KWSR Los Angeles. . . . Mike McGann takes over as program director of WTVN Columbus June 14, replacing Mike Scott, who has been at the helm for WGAR Cleveland since January. McGann has been assistant p.d. and midday DJ for WXXK (96KX) Pittsburgh for the past five years. . . . Joe Krause is the new assistant p.d. of WAPP New York. He has been program director of WFBQ Indianapolis for the past two years.

Jon Russell, music director of KRQR San Francisco, has been named assistant program director. Russell joined the station in December, prior to which he was music director and a DJ for KZAP Sacramento. . . . 25-year broadcast veteran Bernie Hayes is the new music director for KATZ St. Louis. Hayes originally joined KATZ in 1965 as the host of an all-night jazz program.

(Continued on page 32)

New On The Charts



A FLOCK OF SEAGULLS

"A Flock Of Seagulls"—★

The latest British group to invade the U.S. charts is A Flock Of Seagulls. Formed in Liverpool in late 1979 by guitarist/vocalist/keyboardist Mike Score, the four-member group has toured with the Psychedelic Furs, Altered Images and Squeeze.

The impetus behind the foursome's recording career is producer Bill Nelson, former leader of Be-Bop Deluxe. Nelson produced "Talking," the single which led to A Flock Of Seagulls' signing to Jive Records. "Telecommunications," the followup release, was a hit in the U.K. and landed on the U.S. dance charts.

Rounding out the group are Frank Maudsley, bass/vocals; Paul Reynolds, lead guitar; and Ali Score, drums. For more information concerning A Flock Of Seagulls, contact Arista Records, 6 W. 57 St., New York, N.Y. 10019; (212) 489-7400.

This feature is designed to spotlight acts making their debut on Billboard's Hot 100 and Top LPs and Tape charts. For newcomers on the soul chart, see page 44.

Radio

On The Trail Of Yesteryear's On-Air Personalities

• Continued from page 28

Poppins Is A Junkie" and stunts such as reading the help wanted ads non-stop for a week when it was announced he'd be relieved of his duties, has landed in a position that was definitely not included in the Chicago Tribune Classifieds. Today, Dan Sorkin is the director of Synanon.

As for the slightly less flamboyant, Jim Staggs who owns two record shops (one in Chicago and one in Miami), Ron Britton is doing afternoon drive on the Satellite Music Network, Joel Sebastian is doing mornings at WMAQ, Kris Eric Stevens is running his own studio in Los Angeles. Program director Ken Draper is also in L.A. The former KFWB p.d. is currently vice president of The Creative Factor, a Hollywood syndication firm. WCFL's Dick Orkin, who along with Jim Runyon and Jane Roberts came up with such classics as Chickenman and the Tooth Fairy, is half of the creative team of Dick and Bert, a Los Angeles ad agency responsible for hundreds of funny spots for several national clients. Deep voiced Jim Runyon died of cancer in Cleveland several years ago and his widow, Jane Roberts, who did all the female voices on Chickenman, has relocated to Los Angeles and is pursuing a voice-over career. Chief engineer Jim Loupas left WCFL in 1976 to form his highly successful consultancy, dealing primarily with the programming aspects of engineering, and Barney Pip, the high voiced night jock, who threatened "I'm gonna turn you into peanut butter" at least once an hour, turned up in Miami in the early '70s playing country records on WWOK, and is still reported to be somewhere in the South. About Ray Smithers we can be more specific. Ray, who programmed and jocked at several Chicago outlets, is currently production director at KMPC in Los Angeles.

Speaking of L.A., it's a well known fact that Los Angeles jocks don't die, they just turn into game show hosts, but of several who didn't: KFWB's Elliot Field is now in Palm Springs; Ted Quillin is in Las Vegas operating Quillin Country, an advertising agency there; Gene Weed is still in Los Angeles, involved with syndication and production; Bill Ballance is in San Diego, syndicating his talk show; and p.d. Chuck Blore has put his creativity to work as a partner in the Chuck Blore-Don Richman agency.

KRLA's Art Laboe is still in town running his record company, Original Sounds Records, which specializes in oldies compilations, Emperor Hudson, who up until last month could be heard in LA on 1090 XPRS (XERB's new calls), is marketing message tapes for telephone answering machines, Dave Hull is back at KRLA sounding better than ever, Reb Foster is also back on a part time basis, and Johnny Hayes never left.

KHJ's Humble Hary is also on KRLA doing evenings. Robert W. Morgan is holding down morning drive on KMPC, Charlie Tuna is doing likewise on KHTZ, Steve Clark is on the air at KUTE, Shadoc

Stevens and Mark Elliot are also in town doing voice overs, and Scotty Brink left a message saying he'd call just as soon as he was somewhere.

Scotty was last in Philadelphia doing mornings, and we're still looking for The Real Don Steele. Impersonators are showing up coast to

coast, but the real article is still missing in action, or non-action, as the case may be.

One last note: Last week we told

you Russ Spooner was last heard on WKY Oklahoma City. True, but dated. He's now in Atlanta doing mornings on WSB-AM.

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PUBLISHING ORGANIZATIONS. Update on activities and developments at ASCAP, BMI, AGAC, NMPA, SESAC.

INTERNATIONAL SCENE. Comprehensive coverage of music publishing in major markets around the world—from Europe, Japan, Latin America.

PRINT MUSIC. Report on the burgeoning print field and how publishers are becoming more conscious of packaging techniques for more effective sales of sheet music, folios, and books.

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For The Record

NEW YORK—A typographical error in the "Looking For Yesterday's Heroes" feature (Billboard, May 29) referred to Continental Radio as "CBS's shortlived attempt at a satellite network." The phrase should have read "CBN's short lived

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Radio

Vox Jox

• Continued from page 30

Among his other industry positions have been stints with ABC and MCA Records and serving as president of Westcott Record Distributors, the first black-owned wholesale record distributor in St. Louis. ... **Rick Belcher** named program manager of WSPD Toledo. He was operations manager at WSGW/WIOG Saginaw.

Don Garrard joins KPRI San Diego in the 1 to 5 p.m. air slot. He was doing morning drive for WBBF Rochester, N.Y. ... **Dan Stevens** (Schwartz) is now at KIKK Houston to work weekends and do music research. He comes from WLAD Danbury, Conn., where he handled afternoon drive.

WFBQ Indianapolis has a new morning team—**Steve Cooper** and **Carey Carlson**. Carlson was doing the evening shift at the station, while Cooper most recently was a talk show host at neighboring WIFE. The team replaces **Mike Griffin**, who moves back to competitor WNAP doing morning drive. Carlson's interim replacement is **Jay Baker**, who has been a part-time DJ at the station.

WPGC-FM Washington morning drive team **Dave Foxx** and **Joe Theismann** appeared recently on NBC's "Today" show. Theismann, who is quarterback of the Washington Redskins, has been a part of the morning crew since January. ... **Michael Foxx** takes over the morning drive shift at KHI Ocean City, Md. He was a weekend DJ at WBSB (B-104) Baltimore. ... **Dewey Martin** joins WDIA Memphis as afternoon drive personality. He was at KUHL Santa Barbara.

Brian Danzis joins WCMB-WSSM Harrisburg, Pa. as vice president and general manager. He was general manager at KWTO Springfield, Mo. ... **Jay Williams** named to the newly-created post of vice president of marketing for Fairbanks Broadcasting. He is also forming his own consulting firm, working with all the Fairbanks stations. Williams was vice president/general manager of WVBF Boston. Succeeding him in that position is the station's general sales manager **Ken Spitzer**. ... **Harvey Pearlman** has been named general manager of WYSP Philadelphia. He was general sales manager at WKTU New York, also an Infinity station.

Applause, Please: **Andy Ockershausen**, executive vice president of WMAL Washington, has been honored as "1982 Man Of The Year" by the Greater Washington Board of Trade. He has been with the station since 1950 and became general manager in 1960.

WJAX Jacksonville is releasing "Arthur On The Road," an album recorded at the city's Cypress Recording Studios. The album features Arthur Prysock. The album will not be sold in record stores; it is being sold only through mail order. For Memorial Day weekend, WCBS-FM rebroadcast the 1981 edition of the New York Top 500. The show is comprised of songs voted as all-time favorites by the station's listeners. The show was originally slated for Thanksgiving Weekend, 1981.

Songs in the top 10 are "In The Still Of The Night," the Five Satins; "Earth Angel," Penguins; "Tonight" ...

Way," Elvis Presley; "Can't Help Falling In Love," Presley; "Since I Don't Have You," Skyliners; "Mack The Knife," Bobby Darin; "Love Me Tender," Presley; "Rock Around The Clock," Bill Haley & The Comets; and "Sixteen Candles," Crests.

Consultancy Moves: **Clark Smidt**, vice president of broadcast operations at Wallace & Washburn, a Boston-based market research firm, has formed his own consultancy firm, specializing in customized enhancement operations for radio, television and cable outlets. Current accounts include a national positioning concept for the Kool Jazz series, WIOF Hartford; WERI-AM-FM Providence; and a recent advertising campaign for WBCN Boston.

WGBS Miami p.d. **Gary Knight** has retained the consultancy services of **Dave Klemm**. ... **KEEL** Shreveport is being consulted by **John Lund**. ... **WHAS** Louisville is being consulted by **Lee Bayley**.

Business Notes: A four-year renewal with pension and welfare contributions by employers at 8½% of gross earnings has been granted to WICC Bridgeport, Conn. The old weekly wage scale of \$202 for those employed at the station less than one year was upped to \$225; for those employed more than two years, the weekly wage went from \$240 to \$275; for those employed more than three years, the scale was increased from \$286 to \$300; and for those employed for more than four years, the wage scale is \$330.

Consultancy Service Planned By Rick Carroll

By PAUL GREIN

LOS ANGELES—Rick Carroll, program director of highly-rated KROQ-FM in Pasadena, plans to open a consultancy service in mid-July, with KROQ as his first client.

While no official announcement is expected until the spring books are delivered, Carroll confirms that he's talking to eight stations in top 30 markets across the country and expects two to fall in line by August 1. He hopes to have six stations on the KROQ format by the end of this year.

Carroll will be joined in Rick Carroll & Associates by Larry Groves, his music director. Both are expected to resign their resident positions at the station when they launch the new company.

Carroll says he'll focus on AOR stations in markets where there are two or three other AORs appealing to a 25-plus demographic and the only way to carve a niche is to aim at the 12-24 demo.

"Why does each major market support three traditional AORs when two of them are doing poorly?" Carroll asks. "(John) Sebastian, (Lee) Abrams and (Jeff) Pollack can compete amongst themselves and then we'll come into their markets with a revolutionary format. That 25-plus audience is going to be listening to the radio less and less as the years go by."

KROQ adopted its present format three years ago and is now one of the top stations in the market, trailing only KMET-FM, KABC-AM and KLOS-FM in the current Birch report on total share.

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

1. Candy Man, Sammy Davis Jr., MGM
2. I'll Take You There, Staple Singers, Stax
3. Oh Girl, Chi-Lites, Brunswick
4. Song Sung Blue, Neil Diamond, Uni
5. Sylvia's Mother, Dr. Hook and Medicine Show, Columbia
6. Nice To Be With You, Gallery, Sussex
7. The First Time Ever I Saw Your Face, Roberta Flack, Atlantic
8. Morning Has Broken, Cat Stevens, A&M
9. Outa Space, Billy Preston, A&M
10. (Last Night) I Didn't Get To Sleep At All, 5th Dimension, Bell

POP SINGLES—20 Years Ago

1. I Can't Stop Loving You, Ray Charles, ABC
2. Stranger On The Shore, Mr. Acker Bilk, Atco
3. Lovers Who Wander, Dion, Laurie
4. Soldier Boy, Shirelles, Scepter
5. The Man Who Shot Liberty Vallance, Gene Pitney, Musicor
6. It Keeps Right On A-Hurtin', Johnny Tillotson, Cadence
7. Second Hand Love, Connie Francis, MGM
8. The One Who Really Loves You, Mary Wells, Motown
9. Palisades Park, Freddy Cannon, Swan
10. Playboy, Marvelettes, Tamla

TOP LPs—10 Years Ago

1. Thick As A Brick, Jethro Tull, Reprise
2. First Take, Roberta Flack, Atlantic
3. Harvest, Neil Young, Reprise
4. Manassas, Stephen Stills, Atlantic
5. Joplin in Concert, Janis Joplin, Columbia
6. Graham Nash/David Crosby, Atlantic
7. A Lonely Man, Chi-Lites, Brunswick
8. History of Eric Clapton, Atco
9. Roberta Flack and Donny Hathaway, Atlantic
10. Exile On Main Street, Rolling Stones, Rolling Stones

TOP LPs—20 Years Ago

1. West Side Story, Soundtrack, Columbia
2. Modern Sounds In Country & Western Music, Ray Charles, ABC
3. Breakfast At Tiffany's, Henry Mancini, RCA
4. Blue Hawaii, Elvis Presley, RCA
5. Your Twist Party, Chubby Checker, Parkway
6. West Side Story, Original Cast, Columbia
7. College Concert, Kingston Trio, Capitol
8. Time Out, Dave Brubeck, Columbia
9. The Sound of Music, Original Cast, Columbia
10. The Twist, Chubby Checker, Parkway

COUNTRY SINGLES—10 Years Ago

1. Happiest Girl In The Whole U.S.A. Donna Fargo, Dot
2. Kat, Johnny Cash & Tennessee Three, Columbia
3. Lonesome Lonesome/That's What Leavins's About, Ray Price, Columbia
4. (Lost Her Love) On Our Last Date, Conway Twitty, Decca
5. Made In Japan, Buck Owens & Buckaroos, Capitol
6. Eleven Roses, Hank Williams, Jr., MGM
7. That's Why I Love You Like I Do, Sonny James, Capitol
8. I've Found Someone Of My Own, Cal Smith, Decca
9. Lost Forever In Your Kiss, Porter Wagoner & Dolly Parton, RCA
10. Grandma Harp/Turnin' Off A Memory, Merle Haggard & Strangers, Capitol

SOUL SINGLES—10 Years Ago

1. Oh Girl, Chi-Lites, Brunswick
2. Woman's Gotta Have It, Bobby Womack, United Artists
3. I'll Take You There, Staple Singers, Stax
4. There It Is (Part 1), James Brown, Polydor
5. Lean On Me, Bill Withers, Sussex
6. Outa Space, Billy Preston, A&M
7. Look What You've Done For Me, Al Green, Hi
8. Just As Long As You Need Me (Part 1) Independents, Wand
9. You're The Man (Part 1), Marvin Gaye, Tamla
10. I've Been Lonely For So Long, Frederick Knight, Stax

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Campus Concert Clout Grows Rock Is Still Top Draw, As Schools Seek Name Talent

• Continued from page 6

Chicago said again and again that student buyers there were more serious about the business than before. This may be a reflection of having to do more with less funds, but booking is good."

Over 1,000 colleges and universities are NACA members, with lecture agencies, film distributors, sound and lighting suppliers, beverage companies, booking agencies and artists comprising 600 associate memberships, many of them exhibiting in tradeshows at the 11 regional and annual national NACA convention.

Mais observes new music increasing in popularity on campuses, but adds that many pop, rock and comedy solo acts find easy bookings because their prices are affordable to university unions and concert committees that usually operate on budgets independent of general funds, and are subsidized only by student activity fees.

Many times, he says, events planners choose from among the available concerts acts who perform in NACA showcases at conventions. Some are recognizable artists, such as Jan & Dean, John Hartford, Bill Monroe and Tom Chapin, and others are talents still unexposed to college audiences.

Harris Goldberg, whose Concert Ideas, Inc., in Woodstock, N.Y., acts as a go-between with colleges and booking agencies, testifies to a 10% increase in the concerts he's arranged for schools over the past year, but expresses concern that Reagan administration proposals to cut federal financial aid programs will lower college enrollments, thereby causing activity fee funds to drop.

"But despite their limitations with facilities and the prices they can pay," he says, "schools offer advantages to touring acts. They have no rent, and for the most part there are no unionized hall staffs. College show tickets run at \$7 and \$8, where as a public-owned hall has to charge \$10 to \$12."

Schools offer other "middle-ground" advantages, too, according to Kenny Kohberger, head of the Premier Talent booking agency in New York. "Schools fill a gap for bands like the Ramones when they don't have an album out but are playing concerts, and they are also good warm-ups for people like the J. Geils Band while they're preparing

for major arena tours."

College shows comprise 30-40% of Premier Talent's business, Kohberger says, and he points out that Talking Heads, the B-52s and other new music bands are popular in New York state, while "straight rock'n'roll" goes over well in New England. He deals directly with large universities, but often arranges the biggest volume of his business with smaller schools through Concert Ideas and other buying services.

Goldberg, operating north of Virginia and east of Ohio, says that he avoids bidding wars between acts but scouts for those most affordable to the 100 or so schools contracting with Concert Ideas. "We constantly survey the record charts to see what's about to break, because if you snooze you lose—if acts get too big, they overlook small schools for the major cities."

He also sees schools everywhere at a "crossroads" point of moving toward more concerts, but he em-

Saudis 'Rescue' Wolf Trap Plans

WASHINGTON—Last month, officials at the Wolf Trap Park's Filene Center, destroyed by fire April 4, decided to go ahead with its planned 12th season and hold the concert activities in a huge fabric and aluminum "instant facility" designed by a Canadian firm.

As it turned out, the problem was that the 45-ton tentlike facility happened to be in Saudi Arabia.

Now the Saudi embassy has come to the rescue and has paid for the moving bill—\$100,000 via a leased Air France 747 cargo-plane—to transport the one-of-a-kind structure from the Arabian desert to the green rolling hills of nearby suburban Virginia. The offer was made through Faisal Alhegelan, the Saudi ambassador to the U.S.

Even if Wolf Trap officials had gathered the funds to transport the huge structure by boat, it might not have arrived at the site until the middle of June.

The facility will house 2,000 in a covered orchestra section, and a natural lawn area beyond will accommodate an additional 4,500.

The National Park Service has estimated the Filene Center rebuilding effort could cost \$17.5 million.

phasizes that they should view concert booking as a business, not as an "ego trip" of outdoing competitors.

Of the largest universities in the country, the Univ. of Colorado at Boulder has one of the best track records, being one of only two colleges to book the Rolling Stones last year. Program council director Bill Charney says the school works closely with Feyline Presents, Inc., of Denver, which helps book acts into the Univ. Events Center arena, seating 7,000, the 60,000-seat stadium, and the nearby Red Rocks amphitheatre.

Since 1969, the program council has received no subsidies—from general funds or activity fees—and since 1977, when the stadium was made available for concerts, the organization has done "really well," Charney says. "The best thing that's helped us is promoters, agencies and artists knowing about our various venues."

For West Chester, Pa., State College, a combination of different entertainment mediums within a single show has worked well. The enrollment is about 6,500, according to Joseph Drabak, co-curricular programs director, and in order for live shows to succeed there they must appeal to vocal citizenry as well as students. An example is the Chinese Magic Circus, which offered cultural experiences for all ages.

In addition to regular rock concerts by the Pretenders and Renaissance in the 1,800-seat theatre and the Outlaws, the 2,900-seat fieldhouse, one show combined a Taj Mahal concert with an opening lecture on blues and the development of black American music. This and other "concert/conversation" shows are sold as a one-ticket package. The program board has generated \$60,000 in the past academic year, and although it is underwritten by an activity fee fund, the group is "expected to break even this year," Drabak says.

Another school off the beaten path of major tours is Ft. Hays, Kan., State College, but is has booked three big acts this year—the J. Geils Band, Hall & Oates and Molly Hatchet, selling out all except the latter in the 7,200-seat Gross Memorial Coliseum. David Brown, concerts director and regional treasurer of NACA, says he has carefully trained the student staff in charge of shows in order to avoid the "consistent complaint" from road crews and booking agents around the country that colleges are often unprepared for top acts.

He cautions colleges that several main mistakes are frequently made in their bookings—including re-booking of acts and booking a show too close to the previous one.

Evans Seeks Jazz For Baby Grand

WILMINGTON, Del.—Another attempt will be made to develop a jazz emporium here as Emzy Evans, proprietor of the downtown Baby Grand Club, goes shopping for national jazz acts. Evans hopes to fill the void left by the departure of major jazz attractions at the Flight Deck, which switched to an all-local-rock policy. The new policy was launched at the Baby Grand May 13, 1982 when the Nat Adderley Quintet played through May 15.

Evans plans to present major jazz acts at least twice a month. Already set for June are Gloria Lynn and the David "Fathead" Newman/Hank Crawford Quintet.



QUARTERFLASH FLASH—Quarterflash member Rindy Ross pulls a switch and photographs concert-goers at one of the band's two recent Nashville concerts at Opryland U.S.A.'s Theater by the Lake. The concerts were included in Opryland's "Spring Shower of Stars" series.

Heavenly Hall Will Be Gospel Showcase

By RADCLIFFE JOE

PHILADELPHIA—What may be the first U.S. concert hall built exclusively to showcase gospel acts is being carved out of an old discotheque here.

Heavenly Hall is being built by businessman Joseph Stafford at a cost estimated to be in the "hundreds of thousands of dollars." It is scheduled to open on Aug. 5, featuring the Five Blinds Boys From Alabama, the Williams Bros., and the Jackson Southernaires.

Stafford, whose aim "was always to have a concert hall dedicated exclusively to gospel music," is also involved in the refurbishing effort of Philadelphia's old Uptown Theatre, of which he is part-owner (Billboard, April 24). As part of the refurbishing effort, Stafford will also book gospel acts into the Uptown, which will also feature jazz, rock, pop and other contemporary concert fare.

Heavenly Hall is a three-floor facility that will incorporate a nursery, a restaurant and a 200-seat concert hall. There will be a membership policy with fees tagged at \$10 for single lifetime memberships, and

\$17.50 for married couples. Children under 12 will be admitted free at all times.

According to Joe Williams, program director of Heavenly Hall, membership will provide concert attendees with preferred seating and free shuttle buses from downtown parking lots, as well as discounts on records. Admission to the concerts will be \$10 per person and will include dinner.

According to Williams, the theater will also feature video and audio recording facilities, and concerts will be taped for possible syndication to tv stations around the country. Heavenly Hall is also arranging with neighborhood hotels for the accommodation of guest artists and out-of-town audiences.

The hall will feature concerts on Thursdays, Fridays and Saturdays. During the week, it will host workshops and seminars in a variety of areas including music industry related topics. Williams plans on working closely with record companies, booking agents, concert promoters and directly with artists to secure entertainers for the venue.

Rogers' South Africa Show Raises New \$\$ Questions

By SUZANNE BRENNER

JOHANNESBURG — Disappointingly low attendance for Kenny Rogers' opening night show at the Sun City Superbowl in Bophuthatswana has left a question mark over the whole future of imported entertainment in the homelands of Southern Africa.

Despite school vacations, the long Easter weekend and a \$40,000 tv-advertising spend, the 7,000-capacity Superbowl was less than half full for the country singer's first performance April 8, causing speculation in the national press that "the Superbowl bubble seems to have burst."

Sun City entertainment general manager Hazel Feldman denied any problems in attracting artists or audiences, saying: "We're very happy with attendance, and while Kenny Rogers himself was initially concerned, he too is very happy now."

She added that Rogers would be invited back, and estimated by the end of his present 10-show run, 35,000 people would have seen him perform. But this implies no better than half-full houses.

Although indigenous and American country music has a large following in South Africa—as is borne out by the 45,000 attendance at this year's annual "Keep It Country" festival—country lovers are unused to paying large sums for their musical fare.

Country is regarded as entertainment for the whole family, and the cost of the 2½-hour drive from Johannesburg to Sun City, plus the cost of the tickets—\$15-\$30 in Kenny Rogers' case—is clearly more than the average fan is prepared to fork out. Further evidence of this is Sun City's acknowledgement that of artists appearing at the Superbowl to date, Glen Campbell was the least viable.

In a newspaper interview here, Sun City executive Peter Bacon said fees offered to artists were based on their Stateside earning capacity, expenses incurred in bringing the show to Bophuthatswana, and likely ticket sales. Very few artists could pack such a large venue for eight or nine shows, he claimed.

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FOUR ACTS ARE SIGNED

Frontier Planning Reggae Push

NEW YORK—Frontier Booking International (FBI), the booking agency whose philosophy of cut-rate extensive tours has helped break the Police, the Go-Go's, and Joan Jett, is now moving into reggae, with the signings of Steel Pulse, Dennis Brown, Black Uhuru, and Third World.

It isn't that the FBI has given up on new wave: it has also just signed Gary Numan, and is working to bring Squeeze to a higher career plateau. But, says Ian Copeland, founder and president, the move into reggae is a natural step, and he cites the Police's early entry and influence in that field.

"Reggae is something we are going to concentrate on with the same energy that we used to break new wave," says Copeland. "Although we consider reggae an integral part of new wave, we will approach it as something apart, but using the same methods, by building their credibility."

Copeland says a number of ways will be used to break the reggae groups. Black Uhuru and Third World were put on some dates on the recent Police tour, thus exposing them to a whole new audience. Elsewhere they will be booked into new wave and non-new wave venues, playing before black and white audiences.

"They already have commitments to black audiences, and in crossing

'Metropolis' Show Gets Portable Version

NEW YORK—The Wizard Roller skating Co. has created a portable version of its successful "Magic At The Metropolis," a choreographed roller skating show first produced at the Metropolis Roller Rink here last October.

The show, which recently made a second appearance at the Metropolis, is produced by Marlo Courtney and Mark Soyka. It features Wizard members Marion Green, Tony Jackson, Pam Mitchell and Gail King, along with Anthony Forde, Tor Jones, Manny Vargas, Dwight Toppin, Christy Todoran, Jeanne Moss and Frances Colon.

According to the show's producers, "Magic" can be tailored for production in almost any facility including auditoriums, universities, and gymnasiums.

The portable version of the show can be economically produced, and versions for both children and adults are available.

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By **ROMAN KOZAK**
them over we don't want to leave that behind," says Copeland. "We want to be very flexible. The emphasis before has been on black radio, but we are making an effort to cross them over, by putting them on Police tours by playing them in a venue that caters to both (blacks and whites), or by playing in one venue, and then going cross town and playing in another. Whatever it takes."

However, adds Copeland, there are some added (if minor) problems with reggae acts. "Sometimes they require special attention," he says.

Talent In Action

1982 JAZZ AND HERITAGE FESTIVAL New Orleans, La. Admission: \$1.50-\$20

Three of the city's most formidable unsigned acts, Lady BJ & Co., the Neville Brothers, and Lil' Queenie and the Percolators, upheld their commercial potential with powerful performances at the 1982 Jazz and Heritage Festival, structured around two consecutive weekends of shows, April 30-May 9, at the Fair Grounds, a 109-year-old race track, and aboard the riverboat President.

The performance by Lady BJ & Co. May 9 was a compelling musical experience, perhaps the highlight of the Festival. BJ is a big-voiced singer in the tradition of Aretha Franklin and Patti LaBelle, but she is very much her own stylist, gritty and imaginative, astonishingly authoritative.

A gospel-oriented vocalist with an accessible pop approach, her original songs were delivered with empathetic support from bassist Elton Heron, pianist Darryl Levine, and drummer Hurley Davidson. Readings of "Jeepers Creepers," "Feel The Fire," and "Best Of Your Heart" were sung without overkill. And the sentiment of "The Greatest Love Of All" was so heartfelt that tears freely flowed as the singer teetered on an emotional brink, raising her young child aloft in her arms at the conclusion. Encores of "We Can Work It Out" and "Dr. Feelgood," during which the band was augmented by a three-piece horn section, affirmed the impression that with the proper exposure, BJ stands to become one of the great popular vocalists of our time.

The Neville Brothers, performing before a hometown crowd of 20,000 under a cloudless blue sky, were awesome May 8. The legendary musical family—Art, Charles, Aaron, Cyril and Ivan (Aaron's son)—took the stage individually, to the accompaniment of an audience chant, and the beat never stopped, from the opening groove of "Hey Pock-A-Way," an infectious slice of New Orleans street funk, through the sizzling finale of "Fire On The Bayou." A powerful backup band and horn section supported the brothers' harmonies on the kinetic "Brother John/Iko Iko" medley, an authentic taste of Crescent City carnival spirit which they followed with the colorful standards "Jambalaya" and "Down By The Riverside."

But it was Ivan Neville who stole the show with three uptempo funk tunes, "One Thing (Say That You Love Me)," "The Time Is Right," and "Dance Your Blues Away," which he will contribute to the group's next LP. Aaron's soulful crooning on "Tell It Like It Is" and "Ariane" cannot be overlooked, yet the contrast between their singing styles was marked. The Nevilles have had a long and curious commercial history, but the younger Neville's tunes are so spirited that he stands to give his uncles an enormous boost.

Lil' Queenie and the Percolators would probably flourish on an independent label, but they deserve major label recognition. Leigh (L.Q.) Harris indulges in some black mannerisms, but musically she's always herself, singing like a band member instead of as a soloist, a '60s figure like Janis Joplin—emotive, raw and spontaneous. The group's May 9 show bounded with energy, from "Young, Single And Free," the opening song, to an encore of "Chain Of Fools." The set was impressive enough to suggest that with

"They may be on a totally vegetarian diet, and the average backstage fare may not be good enough. And, as a rule, there are more of them. With the Police there are only three, but there are certain logistical problems when you are having to move several performers. Most of the managers, too, are less experienced with the American market, so they have different ways of doing things. But none of these are problems that cannot be overcome. We have no formulated plan, we will play it by ear," says Copeland.

the proper production from Dr. John, who's set to produce their next disk, the Percolators are poised for a national breakout.

"The New Orleans Rhythm & Blues" show aboard the President May 5 brought together Allen Toussaint, singers Aaron Neville and Irma Thomas (with arranger Wardell Quezergue leading the band), and pianist James Booker. Toussaint, a perennial Festival headliner, was backed by an 11-piece band fronted by the fiery Gary Brown on tenor sax. Dressed in a white sequined suit, the composer-arranger may not be the best interpreter of his songs, but in a live context it really doesn't matter—the groove is the thing. The audience basked in the sounds of familiar originals like "Southern Nights," "What Do You Want The Girl To Do?," and "It's Fun Time," marched through the aisles in rhythmic procession to "When The Saints Go Marching In," and swayed to an earthy Professor Longhair medley that included a new song, "Thank You, Roy." Several uptempo new songs were also well-received.

The highlight of the show, however, was the Thomas-Neville portion of the program, which paired two of the city's finest contemporary vocalists. Opening with "Fame"—a smoke signal to the industry that there's life in this metropolis yet—the singers rendered their big hits and also sang several passionate duets. Neville sang a reverent version of the sensuous "Mona Lisa" to prerecorded string tracks, while Thomas, the venerable Queen with the business card that says "Music For All Occasions," delivered "It's Raining" and the ever-biting "Without Love."

James Booker, the "Piano Prince," was entrancing as the opening act. Booker is a reveller with many eccentric qualities. And he played them up as a personality and as a music-maker during a 30-minute set. He was a tease on "O'wn The Road," inspired and full of flourishes on Titus Turner's "Grits Ain't Groceries," and meditative on the bluesy "Please Send Me Someone To Love." Another keyboard wizard, Tuts Washington, was a delight in a brief appearance May 9. The affable Washington, going strong at age 76, played with a grand eloquence that evoked the spirit of old-time New Orleans and the late Professor Longhair, on whom Washington was an influence. His music is a treasure that should be documented soon. **LEO SACKS**

French Discos Set Vid Awards

PARIS—French discos have instituted an award for the best videocassettes shown in those venues. The winner for 1981 is Michel Polnareff's "Tam Tam," described as original and of excellent quality.

British group Buggles was awarded a gold cassette as the video group of the year, while producer/performer Cerrone received a prize for the consistently high quality of his videos.

Other winners were Carrere, for its role as a pioneer of the use of video promo clips, the Arabella label for its "assiduity" during the past year, and General Music, in appreciation of the film music written by composer Ennio Morricone.

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **JOURNEY, GREG KIHN BAND**—\$865,833, 73,080, \$12.50 & \$11.50, Jam Prods., Rosemont Horizon, Chicago, four sellouts, May 21-24.
- **NEIL DIAMOND**—\$501,680, 35,987, \$15, \$12.50, & \$10, Jerry Weintraub-Concerts West, St. Paul Civic Center, two sellouts, May 18-19.
- **NEIL DIAMOND**—\$449,230, 33,002, \$13.50, Jerry Weintraub-Concerts West, Riverfront Coliseum, Cincinnati, two sellouts, May 13-14.
- **GRATEFUL DEAD**—\$308,088, 25,500, \$13.50 & \$12, Bill Graham Presents, Greek Theatre, Berkeley, Calif., three sellouts, May 21-23.
- **NEIL DIAMOND**—\$219,407, 17,122, \$15.25 & \$10.25, Jerry Weintraub-Concerts West, Rupp Arena, Lexington, Ky., sellout, May 15.
- **JOURNEY, GREG KIHN BAND**—\$217,548, 19,400, \$12.50 & \$11.50, Jam Prods., Freedom Hall, Louisville, Ky., sellout, May 18.
- **JOURNEY, GREG KIHN BAND**—\$197,945, 18,178, \$11.50 & \$10.50, Jam Prods., Market Square Arena, Indianapolis, sellout, May 19.
- **OZZY OSBOURNE, MAGNUM**—\$136,900, 11,370 (13,000 capacity), \$12.50 & \$10.50, Ron Delsener Prods., Brendan Bryne Meadowlands Arena, E. Rutherford, N.J., May 23.
- **UFLO, ALDO NOVA, STRANGER**—\$128,267, 10,406 (13,933), \$12.50 and \$10, Avalon Attractions, Long Beach (Calif.) Arena, May 21.
- **OAK RIDGE BOYS, BELLAMY BROTHERS**—\$122,324, 10,477 (19,113), \$12.50 & \$11, Cellar Door Prods., Capital Centre, Landover, Md., May 9.
- **JOHN DENVER**—\$105,692, 9,027 (11,000), \$15, \$12.50, & \$10, Jerry Weintraub-Concerts West, Jacksonville (Fla.) Veterans Memorial Coliseum, May 21.
- **BLACK SABBATH, DOC HOLLIDAY**—\$100,247, 11,216 (13,300), \$9.50 & \$8.50, Frank J. Russo, Providence (R.I.) Civic Center, May 18.
- **CAMEO, SISTER SLEDGE, WAR, ONE WAY W/AL HUDSON, DAZZ BAND, L.A. CONNECTION**—\$96,144, 7,623 (18,000), \$12, \$11, & \$10, Feyline Presents/Al Haymon Prods., McNichols Arena, Denver, "Cinco De Mayo Celebration," May 18.
- **JOHN DENVER**—\$94,617, 10,008 (13,475), \$15, \$12.50, & \$10, Jerry Weintraub-Concerts West, Tallahassee-Leon County Civic Center, Tallahassee, Fla., May 20.
- **OZZY OSBOURNE, MAGNUM**—\$91,067, 9,395, \$10.50 & \$9.50, Frank J. Russo, Cumberland County Civic Center, Portland, Maine, sellout, May 22.
- **TEMPTATIONS, KEENAN WAYNANS**—\$79,350, 6,000, \$15, \$13, & \$11, Barry Mendelson Presents, Saenger Theatre, New Orleans, two sellouts, "Reunion Tour," May 23.
- **OAK RIDGE BOYS, GAIL DAVIES**—\$77,701, 6,483 (7,348), \$12.50 & \$10.50, Rock 'n Chair Prods., Fresno (Calif.) Convention Center, May 15.
- **TEMPTATIONS, KEENAN WAYNANS**—\$76,089, 7,999 (9,000), \$11.15 & \$10.15, Barry Mendelson Presents/JAM Prods., Summit, Houston, "Reunion Tour," May 22.
- **CHICAGO**—\$59,314, 4,018 (5,706), \$15.75, Pace Concerts, Arena Theatre, Houston, two shows, May 22.
- **UFO, ALDO NOVA, STRANGERS**—\$57,558, 5,348 (8,500), \$12 & \$10.50, Bill Graham Presents, San Francisco Civic Center, May 16.
- **UFO, ALDO NOVA, STRANGER**—\$57,558, 5,348 (8,500), \$12 & \$10.50, Avalon Attractions/Marc Berman Presents, San Diego Sports Arena, May 18.
- **TOM JONES, GEORGE WALLACE**—\$52,965, 4,542 (9,144), \$12.50 & \$10, Sound Seventy Prods., Von Braun Civic Center, Huntsville, Ala., May 13.
- **CAMEO, SKYY, DAZZ BAND**—\$52,295, 4,390, \$12.50, \$11.50, & \$10.50, Climax Prods./Bijlani Prods., Sacramento (Calif.) Memorial Auditorium, sellout, May 23.
- **CHICAGO**—\$51,732, 3,628 (6,814), \$15 & \$13, Pace Concerts, Music Hall at Fair Park, Dallas, May 23.
- **CHARLIE DANIELS BAND, BONNIE RAITT, JIMMY HALL**—\$51,320, 5,228 (19,012), \$10.75 & \$9.75, Pace Concerts, Reunion Arena, Dallas, May 22.
- **JAM, BOBCATS**—\$48,369 (Canadian-CDN), 4,200 \$13 & \$12, Concert Prods., Int'l Coliseum, Toronto, sellout, May 24.
- **ASIA, CHRIS BLISS**—\$45,137, 4,355 (4,558), \$10.50 & \$9.50, Bill Graham Presents, Warfield Theatre, San Francisco, two shows, May 21-22.
- **RICK SPRINGFIELD, TOM CHAPIN**—\$41,608, \$10, \$9, & \$8, Sound Seventy Prods., Grand Ole Opry House, Nashville, sellout, May 16.
- **ROBIN WILLIAMS, JOHN SEBASTIAN**—\$40,437, 4,172, \$10 & \$9, Brass Ring Prods., Welsh Auditorium, Grand Rapids, Mich., sellout, May 21.
- **DIONNE WARWICK**—\$39,780, 3,802 (4,000), \$12.75, Fantasma Prods., Sunrise Music Theater, Ft. Lauderdale, Fla., May 22.
- **ROBIN WILLIAMS, JOHN SEBASTIAN**—\$37,650, 3,012 (3,402), \$12.50, Brass Ring Prods., Royal Oak (Mich.) Music Theatre, two shows, May 20.
- **DONNIE IRIS, B.E. TAYLOR, INTERMISSION**—\$37,566, 3,853, \$9.75, Di Cesare Engler Prods., Golden Dome, Beaver County Community College, Monaca, Pa., sellout, May 16.
- **UFO, ALDO NOVA, STRANGER**—\$36,037, 3,477 (4,200), \$10.95, \$9.95, & \$8.95, Bill Graham Presents, Sacramento (Calif.) Memorial Auditorium, May 22.
- **JOAN JETT & THE BLACKHEARTS, ANGEL CITY**—\$35,263, 3,709, \$10.50 & \$9.50, Evening Star Prods., Mesa (Ariz.) Amphitheater, sellout, May 7.
- **TEMPTATIONS, KEENAN WAYNANS**—\$35,067, 3,782 (6,000), \$10.50 & \$9.50, Barry Mendelson Presents/JAM Prods., Reunion Arena, Dallas, "Reunion Tour," May 21.
- **DON WILLIAMS, GARY STEWART**—\$34,502, 3,600 (4,500), \$9.50 & \$8.50, Gem Prods., Tucson (Ariz.) Community Center Arena, May 16.
- **WAITRESSES, UNKNOWNNS**—\$31,443, 3,225 (3,600), \$9.75, Avalon Attractions, Perkins Palace, Pasadena, Calif., two shows, May 22.
- **JAM**—\$31,005, 2,800, \$11.50 & \$10.50, Don Law Co., Orpheum Theatre, Boston, sellout, May 20.
- **GORDON LIGHTFOOT**—\$27,500, 2,500, \$11, Fantasma Prods., Bob Carr Auditorium, Orlando, Fla., sellout, May 22.
- **JOHN KAY & STEPPENWOLF, LYDIA TAYLOR**—\$26,971 (CDN), 2,526, \$11.50 & \$10, Concert Prods. Int'l, Massey Hall, Toronto, sellout, May 20.
- **ASIA**—\$26,313, 2,745, \$10 & \$9, Jam Prods., Orpheum Theater, Minneapolis, sellout, May 17.
- **WHISPERS, DIMPLES, CHERRY**—\$24,980, 2,116 (2,839), \$12 & \$10, Festival East, Kleinhans Music Hall, Buffalo, NY, May 20.

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Dance Trax

By BRIAN CHIN

NEW YORK—The radio popularity of specially prepared DJ "hot mixes" never waned with New York listeners, even after "disco radio" turned itself into "urban contemporary." The influence of these special-effect-packed versions is responsible, in some part at least, for wilder studio mixes—witness the Peech Boys and Sinnamon records, both mixed, and the first produced by DJs. (Interest in these mixes has also revived, indirectly, a lively bootleg market, of which we'll say more later.)

In the past, Motown's "Disc-O-Tech" series included some re-edited material, and Handshake recently reissued some of their dance catalog in a partly-remixed double, "Dance The Night Away."

This week, Prelude releases a \$9.98 double album, "Mastermixes," geared specifically to the fans of such reworkings, which includes 12 recent Prelude hits, among them "Love Fever," "Must Be The Music" and "You're The One For Me." All are heavily re-edited by WRKS DJ consultant **Shep Pettibone**; the sleeve prominently features the station's "Kiss" logo, no doubt, to facilitate cross-promotion. West End, we're informed, is also recruiting a local DJ/radio consultant, **Tony Humphries**, to create a medley, in 12-inch format, of that labels' recent hits.

New albums: The long-awaited "Gap Band IV" (Total Experience) is a mostly mellow affair, compared to the group's second and third, but, inevitably, there are two very strong dance followups to the single, "Early In The Morning." "You Dropped A Bomb On Me," a grinding stomper, is their most rockish cut yet, and "Talkin' Back" is a freak song in the style of "Oops" and "Humpin'," with **Charlie Wilson's** histrionic MCing. The **Clash's** "Combat Rock" (Epic) is an easy pick for multi-format club and radio play: fans of their "Magnificent Dance" should find it just as easy to get into "Rock The Casbah." The song, which comments on the banning of pop music in Middle Eastern countries, is their most finessed reggae/funk fusion yet, with bubbling bass and piano, and a big-hit chant chorus. Also try "Should I Stay Or Should I Go," a pop-rock and "Overpowered By Funk," which has a great rhythm track, though it gets a bit wordy.

Pete Shelley's "Homosapien" album is now available in the U.S. on Arista; it's one of the more challenging and engaging electro-wave records around. Shelley's grating, gripping voice threatens to veer off into who-knows-where, and his songwriting and **Martin Rushent's** production seem to span a good three decades of pop and rock style. Best cuts: "Yesterday's Not Here," a feverish "Qu'est-Ce Que C'est Que Ca," and the two moderate import hits, "I Don't Know What It Is," and "Witness The Change."

Bits and pieces: The British invasion of dance music and r&b continues with two key signings: **Slimline's** "If You Can Dance" to Prelude, and **Yazoo's** "Situation" to Sire. "Situation" will be remixed by DJ Francois Kevorkian. Notable 12-inch product: **Cheryl Lynn's** "Instant Love" (Columbia) is an instant charmer; it's **Luther Vandross's** first outside production, with a loose, roomy rhythm track and, of course, terrific singing from Lynn and the chorus. **Jimmy Spicer's** "The Bubble Bunch" (Mercury) is out of the box like a shot at retail, after having been leaked for some time as a tape-in-progress. Its appeal is both pop and soul, pre-school and up.

Other pop stuff: **Deodato's** "Happy Hour" (Warner Bros. promo) is a cheery singalong, with the producer following his Kool productions right into mass-appeal territory. **Paul Parker's** "Right On Target" (Megatone) is a Patrick Cowley production, relatively smooth-textured and vaguely funky, influenced, perhaps, by the laid-back music coming out of Montreal lately. **Laura Branigan's** "Gloria" (Atlantic promo) is clearly her strongest dance side yet, a groove-rocker that she sings with such a throb and bite that early fans were convinced it was **Donna Summer's** new record. (Summer's "Love Is In Control" is scheduled for release on Geffen next week; also coming soon are **Gino Soccio's** "It's Alright" (Atlantic/RFC) and Patrick Cowley's newest, which will feature **Sylvester** on vocals.)

Venues

American Avents Sells Uncle Sam's Club

By BOB RIEDINGER JR.

NEW YORK—After operating for four years under the umbrella of American Avents, its parent company, Uncle Sam's disco, based in

Levittown, N.Y., is changing owners. The club is being bought by Levittown Events, a locally-based corpo-

ration created especially for the purpose of buying the popular nitery. It is currently awaiting approval from (Continued on opposite page)

Billboard

Dance/Disco Top 80

Survey For Week Ending 6/5/82

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
☆	1	11	IN THE NAME OF LOVE—Thompson Twins—Arista (12 inch) CP 712	☆	64	3	DISC CHARGE—Boystown Gang—Moby Dick 241 (LP) all cuts
	2	9	FORGET ME NOTS—Patrice Rushen—Elektra (LP) EI-6015	☆	50	3	JUST AN ILLUSION—Imagination—MCA 13957 (12 inch)
★	3	29	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—A&M (LP) SP4892	★	51	3	DANCE WIT' ME—Rick James—Motown (12 inch*)
☆	4	8	GIVE ME JUST A LITTLE MORE TIME—Angela Clemmons—Portrait (12 inch) 4R9-02753	★	54	3	FEELS GOOD—Electra—Emergency EMDS 6527 (12 inch)
☆	5	9	LET IT WHIP—Dazz Band—Motown (LP/7 inch) 6004ML/1609M		45	31	9 ACT LIKE YOU KNOW—Fat Larry's Band—WMDT (12 inch) 4W902832
	6	10	DON'T MAKE ME WAIT—Peech Boys—West End (12 inch) WES 22140		46	36	21 CENTERFOLD/FLAMETHROWER—J. Geils Band—EMI (LP) SOO 17062
★	11	7	STORMY WEATHER—Viola Wills—Sunergy (12 inch) SNG 0001		47	33	17 SHOW YOU MY LOVE/GO BACK—Goldie Alexander—Arista (12 inch) CP 713
★	9	9	LOVE PLUS ONE—Haircut One Hundred—Arista (LP) AL6600		48	48	5 A PIECE OF THE ACTION/SHOOP SONG—K.I.D.—RFC/Quality 010 (12 inch)
	9	7	MURPHY'S LAW—Cheri—Venture (12 inch) VD 5019		49	47	6 EASE YOUR MIND—Touchdown—Streetwise SWRL 2201 (12 inch)
	10	8	I SPECIALIZE IN LOVE—Sharon Brown—Profile (12 inch) PRO 7006A	★	55	2	DO I DO—Stevie Wonder—Tamla (LP cut) 6002TL2
	11	10	IT'S RIGHT—Michelle Wallace—Emergency (12 inch) EMDS 6524	★	57	2	I WANT CANDY—Bow Wow Wow—RCA (LP cut) CPL1-4314
	12	12	DON'T STOP YOUR LOVE—Booker T—A&M (12 inch*) SP-17188		52	41	14 NATIVE LOVE (Step By Step)—Divine—"D" Records & Visuals (12 inch) OR 717
☆	26	4	THANKS TO YOU—Sinnamon—Becket BKD 508 (12 inch)	★	53	3	COLD LIFE/I'M FALLING/PRYMENTAL—The Ministry—Wax Trax 110072 XA (12 inch)
☆	25	25	KEEP ON/YOU'RE THE ONE FOR ME—D. Train—Prelude PRL 14105 (LP)	★	54	2	COMBAT ROCK—The Clash—Epic (LP) FE 37689
★	15	5	STANDING ON THE TOP—The Temptations featuring Rick James—Gordy 60008GL (LP)	★	58	2	CUTIE PIE—One Way—MCA (LP cut) MCA 5279
★	16	8	I RAN—A Flock Of Seagulls—Jive/Arista (12 inch) JIVE T14	☆	NEW ENTRY		RIGHT ON TARGET—Paul Parker—Megatone (12 inch) MT101
	17	17	TRY JAH LOVE—Third World—Columbia (LP) FC37744		57	59	5 STARCHILD—Level 42—Polydor PDD-520 (12 inch)
☆	27	4	LIVE IT UP—Time Bandits—Columbia 44-022829 (12-inch)		58	60	4 DO WHAT YOU WANNA DO—The Cage with Nona Hendryx—Metropolis 12 WP 6769A (12-inch*)
	19	13	(THE BEST PART OF) BREAKIN' UP—Roni Griffith—Vanguard (12-inch) SPV 54 A	★	59	NEW ENTRY	LOVE YOU MADLY—Candela—Arista (12 inch) CP 715
★	20	5	STREET CORNER—Ashford and Simpson—Capitol 8528 (12 inch)		60	61	25 CAN'T SHAKE YOUR LOVE—Syreeta—Motown 4500 MG (12 inch)
	21	16	RHYTHM OF THE JUNGLE—The Quick—Epic (12 inch) 492809	★	61	NEW ENTRY	SHAKE IT UP, SHAKE IT UP—The Managers—Sunnyview (12 inch) SUN 401
	22	24	RUN RUN RUN—Funkapolitan—Pavillion (12 inch) 429 0276	★	62	NEW ENTRY	THE GIRLS ARE BACK IN TOWN—Risque—Importe/12 (12 inch) MP 317
☆	37	5	I'LL DO MY BEST (FOR YOU BABY)—Ritchie Family—RCA AFL1-4323 (12 inch)		63	66	3 STRANGE LOVE—Debra Dejean—Handshake AS 1421 (12 inch)
☆	30	5	CAT PEOPLE (PUTTING OUT FIRE)—David Bowie—Backstreet/MCA BSR-6107 (LP)		64	67	3 BODY LANGUAGE—Queen—Elektra EI-60128 (LP)
	25	14	DON'T COME CRYING TO ME/LET IT RIDE—Linda Clifford—Capitol (LP) ST 12181		65	65	3 PROMISED YOU A MIRACLE—Simple Minds—Virgin Int. (Import)
	26	21	JUMP SHOUT—Lisa—Moby Dick (12 inch) BTG 1032		66	68	3 GLORIA—Laura Branigan—Atlantic DMD 338 (12 inch*)
★	34	6	FEEL IT DON'T FIGHT IT—Atkins—Warner Bros. WBS 50037		67	NEW ENTRY	I'M A WONDERFUL THING—Kid Creole and The Coconuts—Sire (7 inch) SRE 50069
☆	38	4	EARLY IN THE MORNING—Gap Band—Total Experience PED-701 (12-inch)		68	NEW ENTRY	MUSIC FOR BOYS—The Suburbs—Twin-Tone (12 inch) TTR8217
	29	29	ROMAN GODS/RIDE YOUR PONY—Flestones—IRS (LP) SP 70018		69	NEW ENTRY	VIDEO GAMES—Ronnie Jones—Handshake (12 inch) 4W9 02852
	30	28	A NIGHT TO REMEMBER—Shalamar—Solar/Elektra (LP) S 28		70	NEW ENTRY	I JUST WANNA (SPEND SOME TIME WITH YOU)—Alton Edwards—Columbia (12 inch) 44-02800
☆	43	4	PLANET ROCK—Soul Sonic Force—Tommy Boy TB-823 (12-inch)		71	NEW ENTRY	TOO LATE—Junior—Mercury (LP cut) SRM-1-4043
	32	15	CIRCLES—Atlantic Starr—A&M (LP) SP 4883		72	52	20 THE VISITOR/WHEN ALL IS SAID AND DONE—ABBA—Atlantic (LP) SD 19332
	33	22	YOU GOT THE POWER—War—RCA (12 inch) PD 13062		73	80	7 CRAZY/M TRAIN—Pylon—DB Records (12 inch) DB
	34	23	MESOPOTAMIA/DEEP SLEEP/CAKE—The B-52's—Warner Bros. (MINI LP) MINI 3641		74	69	5 I KNOW YOU GOT ANOTHER—The Reddings—B.I.D./Epic FZ 37974 (LP)
	35	40	ON A JOURNEY—Elektrik Funk—Prelude (12 inch) PRLD622		75	70	14 I COULD BE HAPPY—Altered Images—Epic (LP) FR 37738
★	44	6	PASSION—The Flirts—"O" Records & Visuals OR-716-A		76	32	11 DON'T YOU LOVE IT—Maxine Singleton—Peter Pan (12 inch) TAS-2801F
★	39	8	DON'T TURN YOUR BACK ON ME—Front Line Orchestra—RFC/Quality (12 inch) RFC 012		77	77	4 WITNESS THE CHANGE/HOMOSAPIEN—Pete Shelley—Arista (LP all cuts) AL 6602
★	46	6	THE VERY BEST IN YOU—Change—RFC/Atlantic DMD 324 (LP)		78	35	19 DON'T TURN YOUR BACK ON LOVE—Eloise Whitaker—Destiny (LP/12-inch) DLA 10006/DT 302R
	39	45	THE OTHER WOMAN—Ray Parker Jr.—Arista 9590 (LP)		79	71	5 A DESERT PLACE—The Twins—Siamese SIA 010 (12 inch)
★	49	5	MA-CUM-BA—Tantra—Importe/12 12 MP-315 (12 inch)		80	62	17 BOSTICH—Yello—Stiff (EP) TEES 12-10

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. *non-commercial 12-inch

☆ Superstars are awarded to those products demonstrating the greatest audience response on 15 U.S. regional disco lists. (Prime Movers). ★ Stars are awarded to other products demonstrating significant response.

JUNE 5, 1982, BILLBOARD

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You Give Me Loving—Kelly Marie
You And I—Ronnie Jones
Raving On The Beach—Port-O-Spain
Let's Get Started—Voyage
Are You Mad Enough—Flower
Oh Baby—Aneka
Give It Up—Monica Thornton
Spectacular—Satin & Green
Don't Stop—Claudia Barry & R. Jones
Cold Life / Prymetal—Ministry
Non Stop—Time Fabric
Dance With Me (Remix)—Nite Life Int.

Love Dance—Mystery
I Wanna Dance (Can. Remix)—Kat Mando
Key West/Walkman—Kasso
For Your Love—Discotekk
Over & Over (Remix)—Disco Circus
Space Ranger—Araxis
Mama Told Me—Fantastique
So Close To Heaven—Trix
Puerto Rico (Remix)—Decoupage
Megaton Man—Deadline
Chanson D'Elegance
Stormy Weather—Viola Wills
Can We Fall In Love Again—France Joli
Rock Your World (Can. Remix)—Weeks & Co.
I Wanna Dance With You—Madam
I Want You—Free Style
Desert Place—Twins
Inside Out—Peter Griffin

European Import 12"
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I Specialize In Love (Br. Remix)—Sharon Brown
Muchas Gracias—Chas Jankel & Pack
Standing On The Top—Temptations
Can't Take My Eyes Off You (Phased Remix)—Boystown Gang
Save Your Love For Me / Magic Fly—Space

Torch/Insecure Me—Soft Cells
Lite Me Up—Herbie Hancock (Remix)
Music Man—MSO
Starlight—Risque
Do You Wanna Wanna—Dolly Dots
Native Love—Divine (Dutch Remix)
Shank's Mare Honey—Dance Reaction
Body Language—Queen
Other Woman (Remix)—Raydio
Robot's Systematic—Lectric Workers
Should Have Been You—Gwen Guthrie
Why Can't We Live Together—Kongas
Dirty Talk—Klein & MBO
If You Can Dance—Slimline
Escape From New York (Mix)
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IN SYDNEY

Cold Chisel Stages 'Circus' Shows

SYDNEY—Top Australian rock act Cold Chisel has just spent \$120,000 to present what are considered two of the most spectacular concerts ever seen in this country. Staged during April, the "Circus Animal" shows featured rock and traditional circus acts under a giant Big Top.

Group and management devised the unique shows to coincide with release of Cold Chisel's fifth platinum album, also titled "Circus Animals." Because of the high costs, a loss of \$20,000 was budgeted for, but thanks to WEA tour support and merchandising sales, the actual figure was less than half that.

Each show opened with a real circus, complete with elephants, camels, clowns, acrobats and motorcycle "cage of death" riders. Then Cold Chisel took the stage for a 150-minute set, watched at each performance by over 4,000 fans.

"We installed a full outdoor stage and roof, and used 320 lights," notes

tour manager Mark Pope. "There was no point doing a half-baked production just because we were losing money on it. We all understood the importance of the shows."

Main expense was hire of the Big Top, which cost \$32,500, and brought with it a host of red tape problems. "Everyone from the Fire Brigade to the Royal Society for the Prevention of Cruelty to Animals was there," says manager Rod Willis. "There were so many uniformed people swarming over the site you would have thought Australia Square was burning down. But when it was all over they congratulated us on a professional exercise."

Cold Chisel's performances matched the occasion, with lead singer Jimmy Barnes riding a motorcycle over a tightrope high above the stage. Intended originally as a Sydney-only effort, there is now a chance the spectacular may be repeated in Brisbane.



Billboard photo by Chuck Pulin

PARKER RETURNS—Graham Parker plays the Ritz, one of five New York dates within seven days.

American Avents Sells Uncle Sam's

Continued from opposite page

the State Liquor Authority to finalize the transfer of ownership of the liquor license.

The sale of the club by American Avents reflects the changing nature of the dance club industry, where a mere handful of ambitious entrepreneurs once sought to capitalize on "disco fever" through networks of clubs and disco franchises.

At its peak, American Avents owned and operated over a dozen clubs in a nationwide chain, with many carrying the Uncle Sam's monicker.

In a period of quiet selling, corporate heads Jim and Dick Frazier trimmed the operation to its strongest clubs. Levittown club manager Richard Bedrosian recalls that with the letting go of most of the central Cincinnati office staff, American Avents gave its location independence in operation, although managers continued reporting nightly figures and exchanging promotional ideas.

Momentum to sell the remaining clubs started in September, says Bedrosian. The Fraziers sold the corporation over to Greg Hedgebeth and Dave Watt, both previously associated with the company.

American Avents now holds four clubs located in Detroit, Milwaukee, Orlando, and Buffalo.

According to Bedrosian, Levittown Events is purchasing the club "while American Avents is still showing a good profit." He adds that "the only club hurting was Detroit. But they've done a remodeling job and supposedly are doing well."

For the Levittown club, this is a period of retrenchment. "We're taking a closer look at our competition," says Nick Paccione, president of Levittown Events. In addition to the current emphasis on video, Paccione is looking to develop the catering services and says the idea of a full menu restaurant on the club's lower level is being given serious consideration.

"We know we've got a healthy club," Paccione says, "we're just trying to redefine whatever business we think is there. We plan on being around a long time, and I think there's tremendous untapped potential."

A Letter From a DJ

Hi

I'd like to thank you for all the memorable nights and mornings we've shared together.

Actually, that's what it is all about, sharing. A man in the booth playing records to catch your mood, ride it, and take you even higher. Message or mood, the music brings you to a state of mind where your daily thoughts, problems and inhibitions are put aside and you are free to become completely one with the music.

The music chosen has to be quality in all spheres: sound, mood, and message. This does make it hard. Since you know the older music, the beat, the melody,

and the lyrics, you can relate easily. New music must be placed with songs of the same feeling. This will carry you on an educational journey and such a journey is expansive. Great new music is really made by you, by your reactions. Let us, The Saint DJs know if you want to hear it again or not.

All nights are not great ones; if they were, we would not have a lever to know what a great one was. Regardless, first record to last, for twelve hours or more, we the Booth Staff strive to entertain you and bring you happiness. Your happiness is ours.

Love,
Roy Thode

1952 - 1982

WE LOVE YOU TOO,
ROY THODE

BILLY SMITH KEN CAYRE

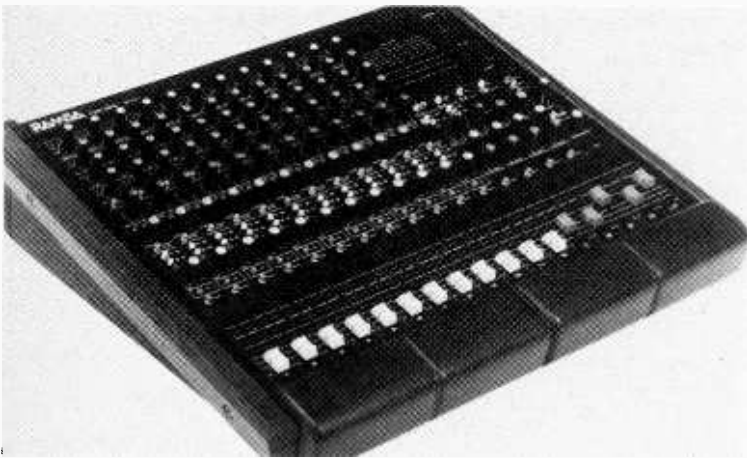


New LP/Tape Releases

Continued from page 19

- | | |
|--|--|
| <p>Hot Space
LP Elektra E1-60128</p> <p>RAWLS, LOU
Sit Down & Talk To Me
LP Philadelphia Int'l PZ36304 No List
CA PZT 36304 No List</p> <p>REAVY, ED
Ed Reavy
LP Rounder 6008 \$8.98</p> <p>REVELATION
Revelation
LP Handshake FW 37746 No List
CA FWT 37746 No List</p> <p>ROE, TOMMY
Greatest Hits
LP MCA-1519 \$4.98</p> <p>ROMANTICS
National Breakout
LP Nemperor PZ36881 No List
CA PZT 36881 No List</p> <p>SALSOUL ORCH.
Heat It Up
LP Salsoul SA-8552 \$8.98
CA SC-8552 \$8.98</p> <p>SHALAMAR
Greatest Hits
LP Solar BXL1-4262 \$8.98
CA BXL1-4262 \$8.98</p> <p>SHO-NUFF
Stand Up For Love
LP Malaco MAL 7407
BT MAL 7407
CA MAL 7407</p> <p>SINATRA, FRANK
Nice 'N' Easy
LP Mobile Fidelity audiophile
MFSL 1-086 No List
(Also see Tommy Dorsey Orch.)</p> <p>SKAGGS, RICKY
Family & Friends
LP Rounder 0151 \$8.98</p> <p>SPRINGFIELD, RICK
Comic Book Heroes
LP Columbia PC 32704 No List
CA PCT 32704 No List</p> <p>SPROUSE, BLAINE
Summertime
LP Rounder 0155 \$8.98</p> <p>SQUIER, BILLY, see Piper</p> <p>STANLEY, MICHAEL, BAND
Ladies' Choice
LP Epic PE 33917 No List
CA PET 33917 No List</p> <p>STORM, GALE
Gale Storm
LP MCA-1504 \$4.98</p> <p>SURVIVOR
Eye Of The Tiger
LP Scotti Brothers FZ 38062 No List
CA FZT 38062 No List</p> <p>VAN DUSER, GUY
Stride Guitar
CA Rounder C-3021 \$8.98
Guy Van Duser
CA Rounder C-3059 \$8.98</p> <p>VARIOUS ARTISTS
60 Years Of Country Music
LP RCA CPL2-4351 (2) \$9.98
BT CPS2-4351 \$9.98
CA CPK2-4351 \$9.98</p> <p>WALSH, STEVE
Schemer-Dreamer
LP Columbia PZ 36320 No List
CA PZT 36320 No List</p> <p>WILLIAMS, ROBERT
Robert Williams
LP A&M SP-4889 \$8.98
CA CS-4889</p> <p>WYND.CHYMES
Arrival
LP RCA NFL1-8021 \$6.98
CA NFK1-8021 \$6.98</p> | <p>MERCER, MABEL
Mabel Mercer
LP MCA-1516 \$4.98</p> <p>MITCHELL, OLLIE
Sunday Band
LP Pausa 7128 \$8.98</p> <p>ORSTED-PEDERSEN, NIELS HENNING,
see Oscar Peterson & Toots Thielemans</p> <p>PASS, JOE, see Oscar Peterson & Toots Thielemans</p> <p>PETERSON, OSCAR, see Dizzy Gillespie</p> <p>PETERSON, OSCAR, JOE PASS, STEPHANE GRAPPELLI, MICKEY ROKER, & NIELS HENNING ORSTED-PEDERSEN
Skol
LP Pablo 2308 232 \$9.98
CA K08 232 \$9.98</p> <p>ROKER, MICKEY, see Oscar Peterson</p> <p>SIMS, ZOOT
The Innocent Years (The Zoot Sims Four)
LP Pablo 2310 872 \$9.98
CA K10 872 \$9.98</p> <p>TERRY, CLARK, see Dizzy Gillespie</p> <p>THIELEMANS, TOOTS, JOE PASS, & NIELS HENNING ORSTED-PEDERSEN
Live In The Netherlands
LP Pablo 2308 233 \$9.98
CA K08 233 \$9.98</p> |
| GOSPEL | |
| <p>BLACKWOOD, R.W.
R.W. Blackwood
LP Choctaw County 111</p> <p>CASH, JOHNNY
A Believer Sings The Truth
LP Priority PU 38074 No List
CA PUT 38074 No List</p> <p>CUA, RICK
Koo'-Ah
LP Refuge 3788</p> <p>JACKSON SOUTHERNAIRES & THE SENSATIONAL NIGHTINGALES
Hymns
LP Malaco MAL 4378
BT MAL 4378
CA MAL 4378</p> <p>SHURLEY, BOB
Inspirational Songs
LP Horizon 5014</p> <p>THIRD DAY
Third Day
LP Tunessmith 6010</p> | |
| THEATRE/FILMS/TV | |
| <p>AIN'T MISBEHAVIN' (THE NEW FATS WALLER MUSICAL SHOW)
Original Cast
LP RCA Red Seal C8L2-2965 (2) \$16.98
BT CBS2-2965 \$16.98
CA CBK2-2965 \$16.98</p> <p>THE TEN COMMANDMENTS
Soundtrack
LP MCA2-4159 (2) \$8.98</p> | |
| CLASSICAL | |
| <p>BACH, JOHANN SEBASTIAN
Double Concerti; Vivaldi: Double Concerti
Stern, Zukerman, Killmer, St. Paul Chamber Orch., Zukerman
LP CBS Masterworks Audiophile
IM 37278 No List</p> <p>BARTOK, BELA
Concerto For Orchestra
Philadelphia Orch., Ormandy
LP RCA Red Seal digital ARC1-4308 \$12.98
CA ARE1-4308 \$12.98</p> <p>DVORAK, ANTONIN
Symphony No. 9 In E Minor, Op. 95 ('From The New World')
Chicago Symp. Orch., Levine
LP RCA Red Seal digital ATC1-4248 \$15.98
CA ATK1-4248 \$15.98</p> <p>MAHLER, GUSTAV
Symphony No. 7 ('Song Of The Night')
Chicago Symp. Orch., Levine
LP RCA Red Seal digital ATC2-4245 (2) \$31.98
CA ATK2-4245 \$31.98</p> <p>SIBELIUS, JEAN
Symphony No. 4, In A Minor, Op. 63
Philadelphia Orch., Ormandy
LP RCA Red Seal ARL1-3978 \$9.98
CA ARK1-3978 \$9.98</p> <p>STRAUSS, RICHARD
Also Sprach Zarathustra, Op. 30
Chicago Symp. Orch., Reiner
LP RCA Red Seal Point-5 ATL1-4286 \$15.98
CA ATK1-4286 \$15.98</p> <p>TCHAIKOVSKY, PETER ILYITCH
Capriccio Italien; Waltz From 'Eugen Onegin'; Rimsky-Korsakov: Capriccio Espagnol; Bridal Procession From 'Le Coq D'Or'
Philadelphia Orch., Ormandy
LP CBS Masterworks Audiophile
HM 46917 No List</p> | |
| JAZZ | |
| <p>BARRON, KENNY
Golden Lotus
LP Muse MR5220 \$8.98</p> <p>BASIE, COUNT
Kansas City (Count Basie 6)
LP Pablo 2310 871 \$9.98
CA K10 871 \$9.98</p> <p>COLE, RICHIE
Alive At The Village Vanguard
LP Muse MR5270 \$8.98</p> <p>GILLESPIE, DIZZY, FREDDIE HUBBARD, CLARK TERRY, OSCAR PETERSON
The Alternate Blues
LP Pablo 2312 136 \$9.98
CA K12 136 \$9.98</p> <p>GOLDBERG, STU
Eye Of The Beholder
LP Pausa 7123 \$8.98</p> <p>GRAPPELLI, STEPHANE, see Oscar Peterson</p> <p>HUBBARD, FREDDIE, see Dizzy Gillespie</p> <p>HUNTER, ALBERTA
Amtrak Blues
LP Columbia PC 36430 No List
CA PCT 36430 No List</p> <p>Remember My Name
LP Columbia PS 35553 No List
CA KST 35553 No List</p> <p>JACKSON, MILT
Ain't But A Few Of Us Left
LP Pablo 2310 873 \$9.98
CA K10 873 \$9.98</p> <p>KENTON, STAN
Kenton Plays Wagner
LP Mobile Fidelity audiophile
MFSL 1-091 No List</p> <p>LOCKWOOD, DIDIER
Fasten Seat Belts
LP Pausa 7125 \$8.98</p> | |
| <p>To get your company's new album and tape (no EP's) releases listed, either send release sheets or else type the information in the above format on your letterhead. Send to Bob Huda, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.</p> | |

New Products



NEW CONSOLE—Ramsa WR-8112 console.

Billboard Sets Studio, Equipment Directory

CINCINNATI—Billboard's Directory Central is now compiling its annual International Recording Equipment & Studio Directory. All pro audio manufacturers and recording and mastering studios are invited to request a free listing in the 1982-83 edition.

Equipment listed will be divided into the following categories: Recording & Monitoring, Special Electronic (outboard type equipment), Video, Professional Film (35mm motion picture) and Tape Equipment & Accessories (professional accessories, i.e. replacement heads, bulk erasers, editing equipment, etc.) Those companies providing studio design and/or construction services will also be listed in this section.

To qualify for a listing, recording studios must have 8 tracks or more, be open to the public and supply the following information: (a) number of recording studios, and, (b) maximum number of tracks on any one recorder (specify for both analog and digital please). Additional "in-house" services such as pressing, disk mastering, high speed audio duplication, studio & location filming (35mm), film dubbing, studio & remote video recording, audio mixing for video and video duplication will also be considered for listing. Those studios offering disk mastering only will also be listed in this section.

The international section of the directory will feature the following countries: Australia, Canada, France, German Federal Republic (West), Italy, Japan, Netherlands, Sweden, Switzerland and the United Kingdom. Categories for international equipment listings are as above. International recording studios must have a recording capacity of 16 tracks or more to qualify and supply the two items of information as outlined above.

To request a listing with the appropriate information on your company letterhead before June 15 to: Rand Ruggenberg, assistant manager of directory services, Billboard Publications Inc., 2160 Patterson St., Cincinnati, Ohio 45214. The publication date of the directory is Oct. 9.

Paitch At Home With Studio Work

By NEAL BRODY

LOS ANGELES—Toto keyboardist/vocalist David Paich is yet another example of a professional musician who's added a 24-track recording studio to his home environment here. It was utilized to a great extent on the group's recently released "Toto IV" LP.

"I don't claim to have an exotic technological setup at the house," explains Paich, "just a 24-track, a Lynn drum machine, my piano and a rather large selection of keyboards. It's more or less a keyboard recording booth, where one person can sit and play and engineer... all at the same time."

He points out: "There's no big mystery or secret, as far as our recording process is concerned. We're just doing simple home recording, like people were doing 15 years ago in their garages. There are certain things that you can only achieve at home with synthesizers and we liked the idea that we could take all our keyboard gear and move it anywhere. Once we set up the exact sound we want, we can take all the time we might need to perfect it. Most of our synthesizer parts are

written out after Steve Porcaro (keyboardist/vocalist) and I figure out what the rhythm tracks are doing and then we orchestrate the synthesizers around them."

Among the vast synthesizer arsenal used by Paich and Porcaro are: the Yamaha CS-80 and the GS-1 digital synthesizers; the Roland Jupiter 8 polyphonic synthesizer-MC 4 and MC 8 microprocessor; and the Polyfusion modular synthesizer. Says Paich, "Steve and I have duplicate set-ups of the CS-80, the GS-1 and the modular units and we use them all."

Discussing work on the LP, Paich adds: "All the pre-production work I did for the LP was mainly done on an 8-track tape machine. For 'Rosanna,' we recorded the different synthesizer parts over 24-tracks and then premixed them all down to just two tracks in stereo which saved us a lot of time later in the final mix, not having to worry about the balance between all the parts."

"We mixed to half-inch two track and I think that's the finest way to reproduce sound I've ever heard, be-

Perry Looks To Client's Future Customer Growth Potential Is Key For Harvey Sound

NEW YORK—When Harvey Sound's Gene Perry thinks of his customers, he thinks of them in the future tense. Perry, manager of the Harvey Professional Audio/Video Division, sees himself as part of a design group, working with studios as they grow and diversify.

"We make it a point to be a part of our customers' operations, know what they're doing and help them," Perry says. "We want to be the one store they think of when they get a 24-track console or make the move to video."

Perry says studio owners often try to save money by looking for products that actually will put constraints on their operations. "We try to teach

our customers they should plan to succeed, not to fail. Rather than looking at what's going to happen in the long run, they think small and try to buy the cheapest possible.

"There's a great market of cross-over products for the pro/consumer market. If the customer understands these products' limitations, fine. But you can't depend on them for a living. Problems are more likely with semipro than with pro equipment. We as a company have set our sights on the future of the home entertainment business."

That future, not surprisingly, involves the deeper combining of audio and video, says Perry. "There's a third part of the mix," he adds:



TESTING, TESTING—Harvey personnel use the store's 24-track studio-showroom to evaluate equipment.

Studio Track

NEW YORK—John Cale has been producing the *Action Memos* at Skyline Studios, with engineer Dave Lichtenstein. Tracks were mixed at Greene St. Recording with engineer Roddy Hui. Cale took time off from his own album to take part in the project.

Frankford/Wayne Mastering Labs has added a Sony PCM 1600 digital system for use in in-house mastering or outside rentals. Room "F" will open July 1 as a complete digital mastering facility, headed by studio owner Tom Steele. The firm recently completed the new Ashford &

Simpson LP, "Street Opera," for Capitol; a single by Haircut 100 for Arista, as well as albums by A Flock of Seagulls and Pete Shelley for the same label; and two other 12-inch singles: "Native Love" by Divine and "Megatron Man" by Patrick Cowley. Engineers are Herb Powers Jr., Tom Coyne and Domenic Romeo.

At Kingdom Sound Studios in Long Island, the Good Rats are working on a new album. Clay Hutchinson is engineering, and co-producing with Richie Cannata.

In Philadelphia, Stevie Wonder has been working with the group Mix on an album at Sigma Sound Studios, for Black Bull Records. Wonder is executive producer for the group and is working with engineer Jim Gallagher. Gallagher has also been busy with Lou Rawls, who is recording an album for CBS Records with producer Thom Bell. A Teddy Pendergrass album for Philadelphia International Records is being mixed by producer Kenneth Gamble and Leon Huff, who are also finishing an LP from PIR's Latti LaBelle. The new album from Pieces of a Dream is being produced by Grover Washington Jr. for G-Man Productions.

Also at Sigma, producers Norman Harris and Leon Baker are recording Micki Farrell for Emerald International Records. Jack Faith is producing Debbie Trusty for Navarro Enterprises. The Wyatt Brothers are being produced by Russ Faith and Pal Rakes.

At Studio 4 in Philly, Mike Shontello is cutting a single for Romantic Records with producer Mario Longo. Joe Nicolo is producing the new wave group Mother May I, and Jerry Burton is producing South Street.

Strawberry Jamm in W. Columbia, S.C. is where Sammy O'Banion is working on an album with producer Buzz Clifford.

Further south, in Florida, Clifford Russell is working with help from the Ricky Skaggs Band on an album on SugarTree Records at Central Sound Studios in Auburndale, Fla. Carl Chambers is producing, Lynn Walls engineering.

The Artisan Recorders mobile unit of Pompano Beach, Fla., recorded RCA group LeRoux at the Agora Ballroom for RKO Radio. Bruce Macomber and Peter Yianilos engineered with assistants Jonathan Akre and John Catalano. Artisan also provided the audio feed for the 33rd concert season of the Ft. Lauderdale Symphony Orchestra. Engineering were Yianilos and Akre.

"digital electronics, from a digital recorder to a computer. We're developing a studio automation package to control all studio operations." The Harvey Master Computer System soon will be housed on the second floor of the store.

"Studio owners now often buy equipment that duplicates itself. Our computerized package, which we've been working on for more than six months, would do it all: synchronization of audio and video tracks, editing, character generation, automation and control of outboard equipment. It could also do all normal business functions, including billing and controlling inventory. It's modular and can be expanded upon as the client expands."

The Harvey Group, parent company to this store and a retail audio store on the other side of West 45th Street, is also involved in the industrial business of computers. "We sell to Motorola, Intel and others," Perry says. "These are serious micro-computers that are never available to the consumer. One of the reasons we haven't come out with a low-end computer is that the gap between a computer product and what we do would be light years."

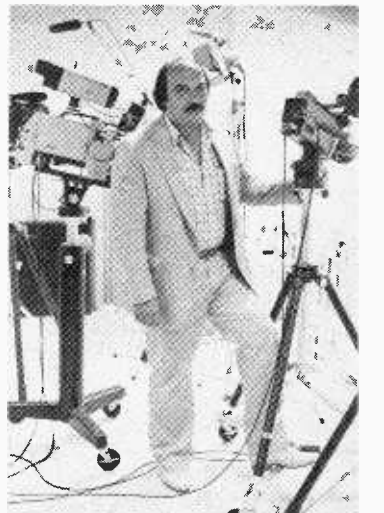
Harvey got out of the pro audio business in 1974 to concentrate on consumer audio. "At that time it was the right thing to do," Perry says. "The retail business was more profitable."

But Harvey got back into the pro field five years later and was so successful that it outgrew its second floor space in only three months. The business is now 25% sound reinforcement, 10-15% video and the remainder studio sound equipment.

To sell that equipment, the salespeople at Harvey demonstrate it in their special studio/showrooms. "Our clients want a place where they can see the equipment in action. The large studios want it brought to them, but we also have a real 24-track studio in operation. It's widely used by our clients to evaluate product." Harvey personnel also evaluate product: "If we haven't tried it, how can we sell it?" Perry asks.

The entire studio was designed in-house, taking into account a low ceiling and other imperfections. A large window makes the studio visible from the selling floor.

"We don't want to just sell boxes, and we don't want to be the cheapest guy in town," Perry says. "That's no claim to fame." LAURA FOTI



VIDEO KNOW-HOW—Gene Perry, manager of Harvey's Professional Audio/Video Division, stands among a collection of video cameras. He sees video as a growing part of the store's business.

Video

As Programming Demands Rise, Black Music Increasingly Visible

By CARY DARLING



FAMILY AFFAIR—Los Angeles' Chaplin Soundstage was turned into a psychedelic shack recently when the original Temptations regrouped to shoot two videos for the "Reunion" album on Motown. Performing above (from left, back row) are: Melvin Franklin, Otis Williams, Dennis Edwards; (from left, front row) David Ruffin, Richard Street and Eddie Kendricks. Seventh member Glenn Leonard is not shown. Attending the taping are fellow Motown stablemates Rick James, who wrote and produced the Temptations' "Standing On The Top" single, and Lionel Richie who are seen below with Kendricks.



VSDA MEET

Industry Problems Muled In L.A.

NEW YORK—Eleven representatives from six video software suppliers met in Los Angeles May 19 with members of the advisory board of the Video Software Dealers Assn. Topics covered included the glut of titles currently on the market, changing inventory practices, piracy, merchandising and statistical information on the industry.

According to VSDA vice president Risa Solomon, "We couldn't discuss pricing or uniform policy because of antitrust laws, but that didn't detract any from the meeting. None of the rental studios were there anyway, so we didn't cover that area."

Studios represented were Paramount, Columbia, MCA, Disney, Nostalgia Merchant and Media Home Entertainment. The VSDA will make minutes of the meeting available to its members, who now number about 200, according to Solomon.

"We talked about why a surcharge on a title should stay on year after year, after a title has ceased to be hot," relates Solomon. "It reaches a point where it hurts sales."

"We also discussed the lack of reliable, relevant information on video software retailing. We need to track trends. The studios agreed to give us their statistical information, and we'll publish it for our members," Solomon says.

On the issue of piracy, it was suggested that the various studios attempt to institute civil cases where necessary to avoid the more time-consuming involvement by the FBI. "We plan to draft a code of ethics that will let retailers and consumers know what is legal as far as the copyright law," Solomon says. "We want it to be posted in stores."

Retailers attending complained about a lack of merchandising aids from suppliers. "We'll be publishing a list of available aids for our members. There are mostly posters available, at a rate of about 50 a month, but these don't work well in a store with floor-to-ceiling shelves. Counter cards get in the way. So we asked for new and better POP materials."

The VSDA is opening an "800" number to gather information on illegal product from around the country. Information will be channeled to the MPAA and RIAA for investigation and eventual prosecution. The number is (800) 251-5259.

The trade group's regional meetings will resume this summer. In the meantime, an open meeting for all interested parties will be held at the Consumer Electronics Show in Chicago on June 4. The location is the Jane Addams Room in McCormick Place. The VSDA's own Convention has been moved up two weeks, and will be held in Dallas at the Fairmont Hotel Aug. 29-31.

LOS ANGELES—Not long ago, the terms "black music" and "video" seemed mutually exclusive. Rock acts were getting most of the video attention from record companies while the outlets for black music videos could be counted on one hand. While rock still commands the lions' share of the video pie, black music is becoming increasingly visible.

Inner City Broadcasting Corp., which runs WBLS-FM New York and KUTE-FM Los Angeles, launches its Apollo Entertainment Network this fall. The Black Entertainment Television network is extending its programming service this summer with a major portion of time being devoted to music. The first week in March saw the national debut of "R&B Express," a weekly, half-hour video program which airs in 420 markets over the Satellite Program Network.

That's not all. Robert Lombard Productions in Los Angeles has produced a 90-minute special dubbed "Sultans Of Soul," hosted by "WKRP In Cincinnati" star Tim Reid, which will feature Patrice Rushen, Kool & the Gang among others. It may become a half-hour series in July. Don Kirshner Productions has produced a two-hour special, "Rhythm'n'Rolls," which features Cameo, Junior, Bobby Womack, A Taste Of Honey and others. As with "Sultans," "Rhythm'n'Rolls" is expected to become a half-hour syndicated show.

Bronze Star Productions in North Hollywood, Calif., is producing a weekly series hosted by Calvin Van P. featuring promotional videos from r&b artists called "Jammin' On The Tube."

"We've seen an increase in outlets for black music," says Len Eband, Polygram's press and artists relations vice president who also coordinates videos. "There are numerous shows for the black music market and most cable companies are open to videos of all persuasions."

"The increase is in proportion to the way video in general is increasing," voices Debbie Newman, CBS Records video operations director. "We've had good success with Third World, Deniece Williams and Earth, Wind & Fire. There has been sort of an explosion in the last six months. I'm much more optimistic now than I was several months ago."

But why should black music have waited until now to get a foothold on video? "The music has become more understandable to a white market," observes Robert Lombard. "The videos are much more creative. It's not just putting the group in front of a camera and shooting any more."

"Cable's no longer a cheap venture with limited channel space and very few black communications companies could get into it," offers Paul McCraven, a marketing consultant with Alexander Associates, an entertainment and communications consulting firm which is working with Inner City Broadcasting. "This is a very risky venture and very expensive. We need a lot of material. The record companies weren't producing much black material but now that we're coming along, they're producing more."

"More and more black music is accepted now," states Tom Lynch, a producer with Don Kirshner Productions. "A lot of black artists are crossing over. Kool & the Gang and

Rick James are major crossover acts who are selling out their tours. It's shallow thinking to overlook them."

"We are doing more black music," confirms John Weaver of the KEEFCO video production firm which is perhaps best known for such pop acts as Blondie and Pat Benatar. "We're now doing Ashford & Simpson for a cassette and disk project. Over the years, we've done relatively few black acts but recently we have done Stevie Wonder, Quincy Jones, Ronnie Laws, the Pointer Sisters and Larry Graham."

The most extensive undertaking in the field of black music video is probably the Apollo Entertainment Network wing of Inner City Broad-

casting. Providing 42 hours worth of programming per week, the venture is allegedly costing nearly \$20 million over a three-year period. The channel is to be used on 250 systems with an estimated number of viewers being between two and three million. "One of the reasons we entered the market is that there is a gap that isn't being served," explains Paul McCraven. "That gap is r&b and urban contemporary programming. The record companies have expressed a need for this."

In addition to using ready made programming, the Apollo Entertainment Network is producing original programming. The legendary

(Continued on page 40)

Billboard® Survey For Week Ending 6/5/82

Videocassette Top 25 Rentals

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These are most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of retailers and wholesalers.

This Week	Last Position	Weeks on Chart	TITLE Copyright owner, Distributor, Catalog Number
1	2	12	FORT APACHE, THE BRONX Vestron VA-6000
2	4	16	CLASH OF THE TITANS MGM/CBS Home Video 700074
3	1	4	THE FRENCH LIEUTENANT'S WOMAN Juniper Films, 20th Century-Fox Video 4586
4	15	2	STRIPES Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10600
5	3	7	SUPERMAN II D.C. Comics, Warner Home Video 61120
6	10	2	ARTHUR Orion Pictures, Warner Home Video 72020
7	12	4	HALLOWEEN II Media Home Entertainment 77005
8	18	2	TIME BANDITS Paramount Pictures, Paramount Home Video 2310
9	7	12	CANNONBALL RUN Vestron VA-6001
10	16	4	ONLY WHEN I LAUGH Columbia Pictures Inc., Columbia Pictures Home Entertainment 10462
11	5	10	RICHARD PRYOR LIVE IN CONCERT Vestron VA-4000
12	9	16	AN AMERICAN WEREWOLF IN LONDON Universal City Studios Inc. MCA Distributing Corp. MCA 77004
13	6	10	FOR YOUR EYES ONLY 20th Century-Fox Video
14	8	16	ATLANTIC CITY Paramount Pictures, Paramount Home Video 1460
15	14	4	EXCALIBUR Orion Pictures, Warner Home Video OR 72018
16	22	2	BODY HEAT The Ladd Co., Warner Home Video 70005
17	11	10	CONTINENTAL DIVIDE Universal City Studios Inc., MCA Distributing Corp. 71001
18	19	4	PRINCE OF THE CITY Orion Pictures, Warner Home Video OR 72021
19	17	8	THE HOWLING 20th Century-Fox Video 4075
20	21	8	STIR CRAZY Columbia Pictures Industries Inc., Columbia Pictures Home Ent. 10248E
21	13	14	TEXAS CHAINSAW MASSACRE Wizard Video 034
22	25	8	SCANNERS 20th Century-Fox Video 4073
23	NEW ENTRY		MOMMIE DEAREST Paramount Pictures, Paramount Home Video 1263
24	24	16	FOUR SEASONS Universal City Studios Inc. MCA Distributing Corp. MCA 77003
25	20	4	TOOL BOX MURDERS VCI 10154

JUNE 5, 1982, BILLBOARD

Videocassette Top 40

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

This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	4	4	STRIPES Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10600
2	5	4	TIME BANDITS Paramount Pictures, Paramount Home Video 2310
3	1	8	THE FRENCH LIEUTENANT'S WOMAN Juniper Films, 20th Century-Fox Video 4586
4	3	9	ONLY WHEN I LAUGH Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10462
5	2	13	RICHARD PRYOR LIVE IN CONCERT Vestron VA-4000
6	7	21	CLASH OF THE TITANS MGM/CBS Home Video 700074
7	11	4	MODERN PROBLEMS 20th Century-Fox Video 1129
8	14	10	AEROBICISE Paramount Pictures, Paramount Home Video
9	13	7	HALLOWEEN II Universal City Studios, Inc., MCA Distributing Corporation 77005
10	6	15	FORT APACHE, THE BRONX (ITA) Vestron VA-6000
11	9	10	DUMBO Walt Disney Home Video 24
12	10	15	CANNONBALL RUN (ITA) Vestron VA-6001
13	17	25	AN AMERICAN WEREWOLF IN LONDON (ITA) Universal City Studios Inc., MCA Distributing Corporation 77004
14	8	11	THE HOWLING 20th Century-Fox Video 4075
15	16	30	ATLANTIC CITY Paramount Pictures, Paramount Home Video 1460
16	21	3	JANE FONDA'S WORKOUT KVC-RCA, Karl Video Corporation 042
17	12	17	TEXAS CHAINSAW MASSACRE (ITA) Wizard Video 034
18	18	15	CONTINENTAL DIVIDE Universal City Studios, Inc., MCA Distributing Corporation 71001
19	30	2	CAMELOT Warner Brothers Pictures, Warner Home Video 11084
20	NEW ENTRY		SO FINE Warner Brothers Pictures, Warner Home Video 11143
21	15	11	SCANNERS 20th Century-Fox Video 4073
22	26	2	ROCKY II 20th Century Fox Video 4565
23	19	19	MOMMIE DEAREST (ITA) Paramount Pictures, Paramount Home Video 1263
24	NEW ENTRY		GHOST STORY Universal City Studios, Inc. MCA Distributing Corp. 77000
25	31	14	LORD OF THE RINGS Thorn 605 (EMI)
26	NEW ENTRY		ON GOLDEN POND 20th Century Fox Video 9037
27	23	24	APOCALYPSE NOW (ITA) Paramount Pictures, Paramount Home Video 2306
28	22	33	STIR CRAZY (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10248E
29	27	14	ONE FLEW OVER THE CUCKOOS NEST Thorn 604 (EMI)
30	28	15	PHYSICAL Universal City Studios Inc., MCA Distributing Corporation 55050
31	34	2	7TH VOYAGE OF SINBAD Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10477
32	20	3	GALLIPOLI Paramount Pictures, Paramount Home Video 1504
33	24	5	GOOD GUYS WEAR BLACK Vestron VA 6002
34	32	3	MICHAEL NESMITH IN "ELEPHANT PARTS" Pacific Arts Video Records 529
35	37	6	HALLOWEEN Media Home, Entertainment M131
36	25	19	PATERNITY (ITA) Paramount Pictures, Paramount Home Video 1401
37	33	25	FOUR SEASONS ● (ITA) Universal City Studios Inc., MCA Distributing Corporation 77003
38	29	6	FRIDAY THE 13TH II (ITA) Paramount Pictures, Paramount Home Video 1457
39	36	5	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA 20th Century Fox Video 4077
40	38	29	KRAMER VS. KRAMER (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10355

● Recording Industry Of America seal for sales of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

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Video

Black Music Visible

• Continued from page 39

Apollo Theatre in Harlem has been renovated with many productions emanating from it. Video disk jockeys will be utilized as on Warner-Amex's MTV. This feature is somewhat ironic as MTV has been heavily criticized in the past for maintaining an AOR slant and avoiding many black acts. With more channels opening, there appears to be less overt hostility towards MTV.

"I'm not concerned with them as far as black music is concerned," says Polygram's Len Eband. "If that's their format, fine. There are other outlets now."

"Record companies have been fighting MTV to get certain acts on and that's why we're here," continues McCraven. "MTV has a laid-back approach which is aimed at teenagers. Our programming is aimed at an older group. We've had 50/50 black and white listenership for WBLS and we should be able to do the same here. Our growth potential is even greater when the inner cities get wired. Then, we will go 24 hours."

"MTV is pop/AOR," says Jim Grossman of Bandera Productions which is producing "R&B Express." "Nightflight" isn't heavily into r&b either. I did a rock show called

'Rocks '82' and my distributor wanted a soul show. Our primary demographic is the same as an r&b radio station."

However, there seem to be some dissenting voices in the "separate but equal" or narrowcasting philosophy which has entered into video programming. "Can you seriously say that Stevie Wonder is just r&b?" asks Motown video department head Nancy Leiviska-Wilde. "I'm offended by that. There are more outlets for black videos but I want to be where the hits are, not just with r&b videos. That's why I like 'America's Top 10.' We send tapes to the Video Music Channel, Rockamerica video pool and Oak Broadcasting's ONTV. They play the hits."

Atlantic Records national video director Ben Hill notes that the success of MTV, with or without black videos, is of importance to those interested in black music videos. "MTV has shown there is a demand for music videos," he notes. "That should be a stimulus to create black music videos. Atlanta, Los Angeles and other cities have large black audiences. If MTV happens, then other forms of music video can work."

So, the outlook for black music videos is apparently quite bright. "Our video budget is colorless," adds Polygram's Eband. "The black music video is just gaining steam. There's a greater awareness that video is useful in presenting all the acts with an image. In fact, some of the more creative videos have been on black acts."

Suit Filed By Hendrix' Father

LOS ANGELES—James A. Hendrix, father of the late Jimi Hendrix and his sole heir, claims Media Home Entertainment, local prerecorded cassette maker, illegally markets videocassettes of two of his son's performances.

In a Federal District Court suit here, the plaintiff charges the defendant with selling "In Concert" and "Popcorn 1969" since approximately June, 1981.

Hendrix wants the court to grant declaratory relief and asks for an injunction, halting Media Home Entertainment's allegedly unauthorized duplication and selling.

He asks an accounting and \$1 million exemplary damages. Another charge made is plagiarism.

U.K. Video Fest June 1-6 Week

LONDON—The second National Independent Video Festival, presented by the Independent Video Assn., will be held here June 1-6 at the Institute of Contemporary Arts. Sponsored mainly by Channel Four—set to make its debut on U.K. screens this fall—the festival will include debates on video performance, production, funding, copyright and the media monopoly.

A special feature each evening will be a "slow scan video communication experiment" between the ICA and Brown's Univ. in the U.S.

Pocketbook Pitch Ups Sales 3000%

LOS ANGELES—A small insert in a regular local daily newspaper print ad on rentals offering a free \$3.95 pocketbook on tv movies for buying two Maxell blank videotapes has increased Big Ben's sales pace on the product by 3000%.

Vice president of special merchandise Godfrey Dickey engineered the premium offering with Maxell. The blank tape manufacturer supplies a cache of 11,000 movie synopses tomes.

"I think this is the age of premiums in moving blank video tapes," Dickey avers. "I am constantly trying to come up with perti-

nent premium items that can be offered with a multi-purchase of tape."

The book is offered to customers who purchased two T-120VHS blanks for \$12.49 each or two L-500 Betas for \$10.99 each.

Bearing out his contention that premium offers perk blank video movement is the current Maxell three-pack of VHS-T-120s for \$57, with the tri-pack plastic wrapped in a six-pack plastic home library unit. While the offer is veritably new, Dickey reports a strong boost in volume from the offer.

National Video Topping 100 Mark

LOS ANGELES — National Video, the publicly-held video specialty franchise concept based in Portland, Ore., has topped the 100 affiliate mark in an eight-store negotiation with Video Source.

Video Source, a new corporate entity in Houston, has committed to opening five National Video stores there within 60 days. An additional three will be opened within five months.

Video Source, a group of private Houston investors, has appointed Dan Rochin, onetime president of National Video before its base was moved from here to Oregon, as its president. Rochin is coordinating the opening of the eight retail locations.

The eight-store package is the largest single deal yet in National Video's history.

New Video Releases

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

ALADDIN & THE WONDERFUL LAMP (ANIMATED)

Beta & VHS Media Home Entertainment
M317.....\$49.95

BUTTERFLY

Stacy Keach, Orson Welles, Edward Albert, James Franciscus, Lois Nettleton, Stuart Whitman, Pia Zadora
Beta Vestron Video VB6007.....No List
VHS VA 6007.....No List

CHASE, CHARLEY, FESTIVAL (VOL. 1)

Beta & VHS Video Dimensions.....\$39.95

THE CLUTCHING HAND

Jack Mulha!!
Beta & VHS Video Dimensions (3).....\$109.95

DON'T GO IN THE HOUSE

Dan Grimaldi, Robert Osth, Ruth Dardick
Beta & VHS Media Home Entertainment
M191.....\$54.95

EVERGREEN

Jessie Matthews
Beta & VHS Video Dimensions.....\$39.95

FEMMES DE PARIS

Robert Dhery, Collette Brosset
Beta & VHS Video Dimensions.....\$49.95

GLEN OR GLENDA

Lyle Talbot, Bela Lugosi
Beta & VHS Video Dimensions.....\$39.95

GRAND ILLUSION

Jean Gabin, Erich Von Stroheim
Beta & VHS Video Dimensions.....\$39.95

GRIZZLY

Christopher George, Andrew Prine, Richard Jaeckel
Beta & VHS Media Home Entertainment
M189.....\$54.95

JOHNNY GOT HIS GUN

Timothy Bottoms, Tony Geary, Marsha Hunt, Jason Robards, David Soul, Donald Sutherland, Diane Varsi
Beta & VHS Media Home Entertainment
M190.....\$54.95

NFL FILMS

Cincinnati Bengals/"Stripes"
Beta & VHS NFL Films Video.....\$34.95

Dallas Cowboys/"Star-Spangled Cowboys"
Beta & VHS NFL Films Video.....\$34.95

Miami Dolphins
Beta & VHS NFL Films Video.....\$34.95

New York Giants/"A Giant Step"
Beta & VHS NFL Films Video.....\$34.95

New York Jets/"Talk Of The Town"
Beta & VHS NFL Films Video.....\$34.95

San Diego Chargers/"Cliffhangers, Comebacks, & Character"
Beta & VHS NFL Films Video.....\$34.95

San Francisco 49ers/"A Very Special Team"
Beta & VHS NFL Films Video.....\$34.95

RIDE IN THE WHIRLWIND

Jack Nicholson, Millie Perkins, Cameron Mitchell
Beta & VHS Media Home Entertainment
M170.....\$39.95

SEXTETTE

Mae West, Ringo Starr, George Hamilton, Dom DeLuise
Beta & VHS Media Home Entertainment
M188.....\$54.95

THE SHOOTING

Jack Nicholson, Millie Perkins, Warren Oates
Beta & VHS Media Home Entertainment
M169.....\$39.95

SILENT SCREAM

Rebecca Balding, Cameron Mitchell, Avery Schreiber, Yvonne De Carlo
Beta & VHS Media Home Entertainment
M192.....\$54.95

STAR WARS

Carrie Fisher, Mark Hamill, Harrison Ford, Alec Guinness, Anthony Daniels, Peter Mayhew, David Prowse
Beta 2 & VHS 20th Century-Fox Video.....Rental

SUDDEN DEATH

Robert Conrad, Felton Perry
Beta & VHS Media Home Entertainment
M152.....\$49.95

SWAN LAKE (ANIMATED)

Beta & VHS Media Home Entertainment
M318.....\$49.95

TEXAS TERROR

John Wayne
Beta & VHS Video Dimensions.....\$39.95

THE THREE AGES

Buster Keaton
Beta & VHS Video Dimensions.....\$39.95

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.

Jazz



Billboard photo by Chuck Pulin

ANNIVERSARY PARTY—Nona Hendryx performs at Danceteria's second anniversary party in New York.

NEW LABEL

Island's Antilles Roster Reveals Pure Jazz Line

LOS ANGELES—This winter saw jazz loyalists heartened by news that at least two new major jazz lines were being readied, Island's Antilles jazz roster and Bruce Lundvall's new Musician label under the aegis of Elektra/Asylum.

The latter has thus far garnered the greater share of trade attention, largely because the former CBS Records top executive launched Musician with a bang, shipping eight titles in an opening release that commercially insured its more adventurous projects through some canny crossover sets.

If Antilles' launch has been lower-keyed, it now appears both deliberate and arguably shrewd. As promised when Island first unveiled plans for what was then called Black and Gold, and since has been wedded to the Antilles logo first developed as a mid-'70s budget catalog, Island's Ron Goldstein, who serves as executive producer for these jazz albums, is determined to build a pure jazz line, no quarter given to fusion strategies and nary a rock or pop come-on in sight.

In that goal, Goldstein and Antilles are closest in spirit to such brave recent ventures as Arista's Novus line and A&M's original blueprint for Horizon: masters chosen on the strength of their art, not their commercial portfolio, with pressings and packaging attesting to a premium approach.

Ornette Coleman's "Of Human Feelings" is a fitting place to start, given Coleman's almost monolithic stature among other musicians despite his frustrating inaccessibility to the public. Actually cut three years ago, this self-produced digital project is still up-to-the-minute in its synthesis of strong, funk-edged rhythms and swirling, harmonically skew solo lines. Why Coleman is so often typecast as an obscurantist is even tougher to fathom here than in his superb A&M/Horizon triumph, "Dancing In Your Head," for these new songs have warmth, wit and some infectious melodic motifs amid their intricate but usually spontaneous arrangements.

Suggesting an opposite pole is "Brotherly Love" by the Heath Brothers, who teamed with keyboard player Stanley Cowell and guitarist Tony Purrone for a typically seductive, richly melodic exercise in open-hearted jazz. Both sax stylist Jimmy Heath and bassist Percy Heath adhere to the old maxim that the song's the thing, and while they provide some savvy pop touches in Cowell's synthesizers, some of the rhythm playing and

Jimmy's occasional use of r&b changes, this isn't calculation.

Joanne Brackeen's "Special Identity" is a trio date with bassist Eddie Gomez and drummer Jack DeJohnette offering fresh evidence that Brackeen is among the most arresting acoustic pianists extant. Like her strong late '70s sides for CBS' Tappan Zee, among others, this project showcases a sharp-eared balance between solid composition and fleet improvisation, highlighted by a clarity that renders her most convoluted passages still gripping.

"Old Songs For The New Depression" actually offers more new Ben Sidran originals than chestnuts, but pianist Sidran brings such an affably hip vocal presence to his readings that their underlying sense of classicism justifies the title. With Richie Cole on alto and Wonderlove's Bobby Malach on tenor sax, Sidran's self-produced ruminations—again revealing his vocal debt to King Pleasure and Mose Allison—argue that this really is "captured music, not manufactured music," as he contends in the liner.

The second stanza's most familiar music comes on "Birds Of A Feather" by the Phil Woods Quartet. The alto sax stylist brings his usual balancing act of furious, slightly rasped uptempo excursions and sensuous balladic lyricism to some choice standards and two new originals, including an homage to the late Bill Evans.

In the past, few would have segues from Woods' post-bop traditionalism to Henry Threadgill's work on the same instrument, but the first Antilles set by Air, Threadgill's dauting trio with drummer Steve McCall and bassist Frederic Hopkins, but the passing of time now buttresses Air's underlying melodic gifts and the glints of whimsy more than the group's more avant-garde use of rhythm and harmony. "80° Below '82" is another nice argument against the dour stereotypes too often attached to jazz' latter-day pioneers.

There's also a winning warmth, and even flashes of traditional ensemble equations, on "Six Compositions" by the Anthony Braxton Quartet. Braxton's battery of different reeds and pianist Anthony Davis' sprawling references are far less intimidating than the leader's now familiar penchant for titles that look more like wiring diagrams or schematics for a halfback sweep.

Finally, Antilles offers newcomer Bireli Lagrene, whose "Routes To Django" is reviewed in the regular review pages of this issue.

SAM SUTHERLAND

Specialization Buoy Jazz Mart

• Continued from page 18

full-service record and tape outlets. JRM shelf-prices its \$8.98 list titles at \$7.39, its \$9.98s at \$8.49, and higher-priced multiples and imports in the \$12 to \$14 list range at \$9.49. Midlines fetch \$4.79, with some lower list budget goods at \$3.49, although Koester says the latter category is diminishing. Cutouts are generally priced at \$2.99 and \$3.99, but some can be had for \$1.99, \$1.88 or, as in a recent sale, just 99 cents.

JRM also maintains a direct mail service, with a four-page catalog updated and mailed periodically. Live free concerts held instore, autograph sessions and film screenings are used as promotions, garnering periodic press coverage from national as well as local print media.

Meanwhile, his next priority is to take JRM beyond its current concentration in disks. Until now, tapes have been handled only in small quantities, requiring customers to seek help from clerks. Now Koester is scouting the right tape fixtures for what he envisions as a major expansion, based on his conviction that the cassette's growth now impacts substantially on jazz sales. And, after holding out against blank tape in sympathy against illicit copying, he's concluded that most of his customers aren't among those taping off the air or bicycling copies among friends.

If all that loving care for a minority genre seems lavish in the extreme, Koester says time is on his side: "The future is in catalog business, whether in pop, rock or jazz. Nobody's going to regularly sell five million copies of a title anymore, so it will become a whole new kind of music."

Jazz, he concludes, will be among the areas to benefit most, and he points to a sizeable influx of new buyers from a range of different demographics as auguring a solid future.

'History' Vid Out In Italy

MILAN—Jazz has made an entry into the Italian video music market through a "Jazz History" series put together here by producer Lino Patruno.

He spent months researching in order to get "authentic and meaningful" video material for a 10-item videocassette package.

Patruno is well-known here as a jazz guitarist and bassist and as a cabaret entertainer. He has previously mixed jazz and video in some highly rated television programs here, featuring international jazz veterans.

Some of the visiting musicians were recorded here by Carosello, the label including several of the resultant albums in its "Jazz From Italy" series. Among those involved were tenor saxists Eddie Miller and Bud Freeman and trumpet players Jimmy McPartland and Billy Butterfield.

Patruno's earlier recordings with U.S. musicians also include a "live" LP with pianist Teddy Wilson, also on Carosello, and out in the U.S. on the Classic Jazz outlet, and with Joe Venuti. One of the two Italian-produced Durium albums with the late swing violinist is available in the U.S. via Vanguard.

www.americanradiohistory.com

New Cable Network Will Program From New York

NEW YORK—Although there is not a single major jazz radio station in this city, many still consider it the center of the jazz world. Therefore, when Cable Jazz Network begins its 24-hour-a-day stereo transmission this summer, programming will come from New York.

Final negotiations with the Telecast Corp. of Richmond, Va. are taking place this week for arrangements to bring the station into as many as 15 million homes. Signals will be sent via satellite from Richmond, with the tapes coming from New York.

"There's no need for live material," explains Ken Gilbert, director of marketing for CJN and former publisher of the Washington, D.C. publication Jazz Washington. "What we want is timeless material.

We won't have ads, news or weather. It will be free-form with different segments overlaid, such as a two-hour special on Billie Holiday or on Depression jazz. Announcer intrusion will be minimal."

The service will be provided on a subscription basis and will be made available to cable franchises through audio subcarriers of the Cable Net I. Operators currently receiving Cable Net I programming will need minor modifications of their existing system to receive CJN programming.

Gilbert says the network is trying to sign on top MSOs (multiple system operators) now. The MSOs will be charged a "minimal" price per subscription, he explains. They can use the music as background to text shown on the tv screen.

Survey For Week Ending 6/5/82							
Billboard® Best Selling Jazz LPs™							
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	2	41	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576	★	35	5	BROTHERLY LOVE The Heath Brothers, Antilles AN 10003 (Island)
2	1	16	MYSTICAL ADVENTURE Jean-Luc Ponty Atlantic SD 19333	★	31	5	URBAN BUSHMAN The Art Ensemble Of Chicago, ECM ECM-2-1211 (Warner Bros.)
★	4	56	THE DUDE ▲ Quincy Jones, A&M SP-3721	★	28	19	CHARIOTS OF FIRE Ernie Watts, QWest QWS 3637 (Warner Bros.)
★	5	10	IT'S A FACT Jeff Lorber, Arista AL 9583	★	29	20	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576
★	NEW ENTRY		OFFRAMP Pat Metheny Group, ECM ECM-1 1216 (Warner Bros.)	★	30	32	10 EARLAND'S JAM Charles Earland, Columbia FC 37573
★	10	3	WE WANT MILES Miles Davis, Columbia C2-38005	★	31	22	37 REFLECTIONS Gil Scott-Heron, Arista AL 9566
★	7	3	26 COME MORNING Grover Washington Jr., Elektra SE-562	★	39	3	KEYSTONE BOP Freddie Hubbard, Fantasy F-9615
★	8	6	28 THE GEORGE BENSON COLLECTION ● George Benson, Warner Bros. 2HW 3577	★	33	33	81 WHELIGHT ▲ Grover Washington Jr. Elektra 6E-305
★	9	7	18 OBJECTS OF DESIRE Michael Franks Warner Bros. BSK 3648	★	NEW ENTRY		1 LITE ME UP Herbie Hancock, Columbia FC 37928
★	10	12	10 TELECOMMUNICATION Azymuth, Milestone M-9101 (Fantasy)	★	NEW ENTRY		1 FANDANGO Herb Alpert, A&M SP-3731
★	13	18	SLEEPWALK Larry Carlton, Warner Bros. BSK 3635	★	36	30	10 DAN SIEGEL Dan Siegel, Elektra E1-60037
★	21	5	5 FATHERS AND SONS Fathers And Sons, Columbia FC 37972	★	37	28	29 A LADY AND HER MUSIC Lena Horne, QWest 2QW 3597 (Warner Bros.)
★	15	7	7 HOLLYWOOD Maynard Ferguson, Columbia FC 37713	★	38	38	18 ECHOES OF AN ERA Various Artists, Elektra E1-60021
★	14	18	18 WYNTON MARSALIS Wynton Marsalis, Columbia FC37574	★	39	42	7 NIGHTS IN BRAZIL Judy Roberts, Inner City IC 1138
★	15	11	13 RIO Lee Ritenour, Musician E1-60024 (Elektra)	★	40	44	3 THIRD PLANE Ron Carter, Herbie Hancock, Tony Williams, Milestone M-9105 (Fantasy)
★	16	8	17 ELECTRIC RENDEZVOUS Al DiMeola, Columbia FC 37654	★	41	34	17 SILK Fuse One, CTI 9006
★	17	9	14 DREAM ON George Duke, Epic FE 37532	★	42	40	29 EVERY HOME SHOULD HAVE ONE Patti Austin, QWest QWS 3591 (Warner Bros.)
★	18	13	13 LIVE AT THE SAVOY Ramsey Lewis, Columbia FC 37687	★	43	43	35 SOLO GROUND Ronnie Laws, Liberty LO 51087
★	26	5	5 OF HUMAN FEELINGS Ornette Coleman, Antilles AN 2001 (Island)	★	44	46	13 RIDE LIKE THE WIND Freddie Hubbard, Musician E1-60029 (Elektra)
★	23	9	9 DESTINY'S DANCE Chico Freeman, Contemporary 14008	★	45	45	46 THE MAN WITH THE HORN Miles Davis, Columbia FC 36790
★	21	17	16 WEATHER REPORT Weather Report, ARC/Columbia FC 37616	★	46	37	51 AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)
★	22	16	31 CRAZY FOR YOU Earl Klugh, Liberty LT 51113	★	47	NEW ENTRY	
★	27	5	5 NO PROBLEM Sonny Rollins, Milestone M-9104 (Fantasy)	★	48	36	13 SUPER STRINGS Ron Carter, Milestone M-9100 (Fantasy)
★	24	24	40 FREE TIME Spyro Gyra, MCA MCA	★	48	36	13 BLUE HORIZON Eric Gale, Musician E1-60022 (Elektra)
★	24	40	40 THE GLORY OF ALBERTA HUNTER Alberta Hunter, Columbia, FC 3765	★	49	29	9 A CLASSY PAIR Ella Fitzgerald With Count Basie & The Orchestra, Pablo 2312-132 (RCA)
★	25	11	11 HUNTER	★	50	50	39 SIGN OF THE TIMES ● Bob James, Columbia FC 37495

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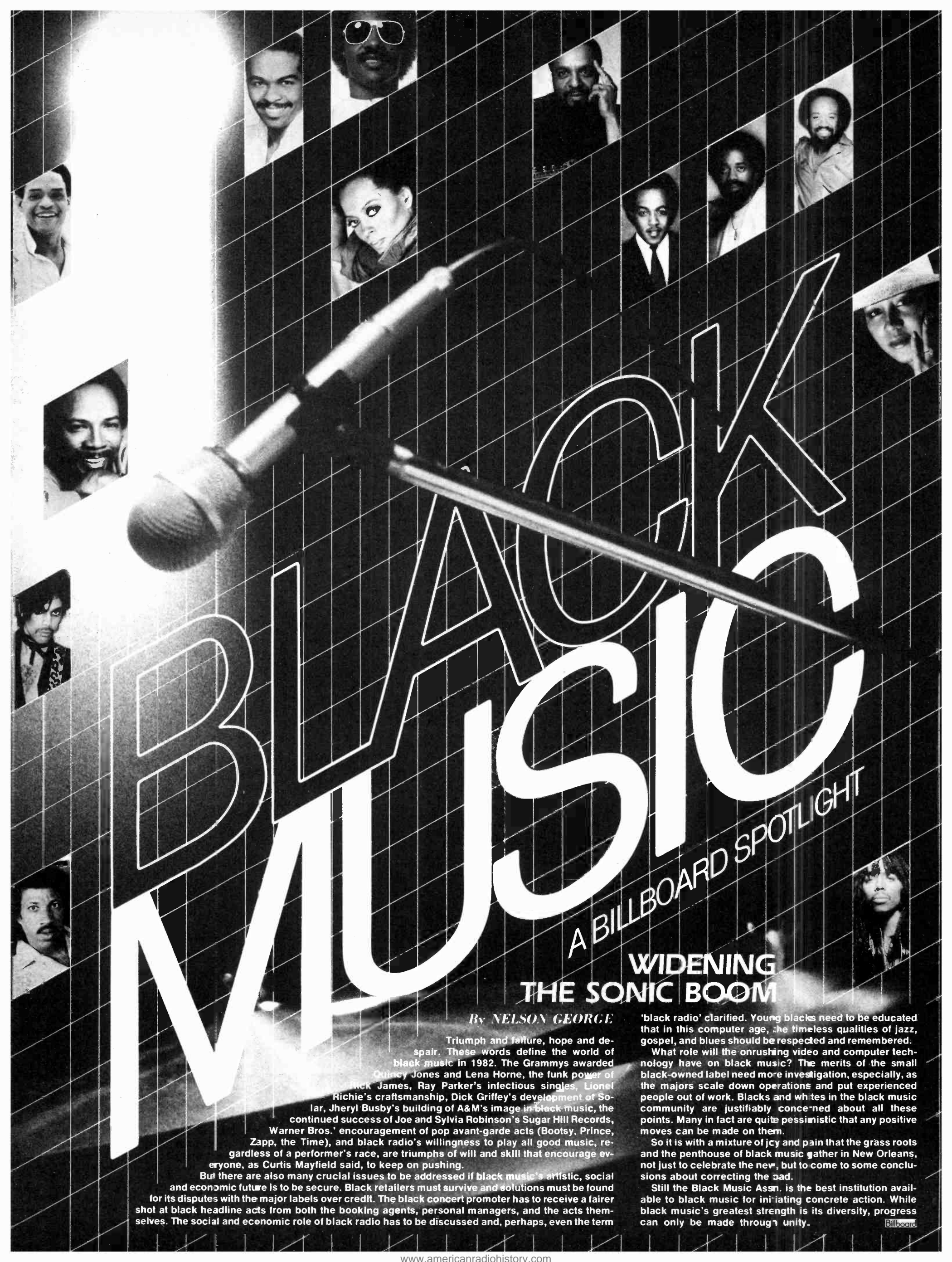
★ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ☆ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

LOUIS ARMSTRONG • ROY AYERS • PEARL BAILEY • BAR-KAYS • BROOK BENTON • CHUCK BERRY • KURTIS BLOW • PATTI BROOKS • BIG BILL BROONZY • CLIFFORD BROWN • JAMES BROWN • RANDY BROWN • RUTH BROWN • LEON BRYANT • JERRY BUTLER • BOBBY CALDWELL • CAMEO • CENTRAL LINE • COFFEE • CON FUNK SHUN • COUNT BASIE • DON COVAY • CROWN HEIGHTS • DAMITA JO • SAMMY DAVIS, JR. • DELEGATION • FATS DOMINO • BILLY ECKSTINE • ROY ELDRIDGE • DUKE ELLINGTON • ART FARMER • FATBACK • ELLA FITZGERALD • THE FOUR TOPS • GAP BAND • ERROLL GARNER • GLORIA GAYNOR • DIZZY GILLESPIE • GOODIE • LIONEL HAMPTON • PETER HARRISON • RICHIE HAVENS • COLEMAN HAWKINS • EDWIN HAWKINS • ISAAC HAYES • BOBBY HEBB • JOHNNY HODGES • BILLIE HOLIDAY • HELEN HUMES • CLAY HUNT • IVORY JOE HUNTER • LATOYA JACKSON • MILLIE JACKSON • JONESES • BUSTA JONES • JUNIOR • RAHSAAN ROLAND KIRK • KOOL & THE GANG • LEVEL 42 • JOE LIGGINS • LIPPS, INC. • LITTLE RICHARD • MANTRA • HUGH MASEKELA • ALTON McCLAIN & DESTINY • McSWEET • BROWNIE McGHEE • CLYDE McPHATTER • BUDDY MILES • WES MONTGOMERY • JAMES MOODY • OHIO PLAYERS • CHARLIE PARKER • PARLIAMENT • PEACHES & HERB • PENGUINS • OSCAR PETERSON • ESTHER PHILLIPS • WINTLEY PHIPPS • PLATTERS • ARTHUR PRY SOCK • LOU RAWLS • RAY GOODMAN & BROWN • ROBERT WINTER & FALL • JOE SIMON • NINA SIMONE • SKY'S THE LIMIT • JIMMY SPICER • SST • STARPOINT • DONNA SUMMER • JOE TEX • SISTER ROSETTA THARPE • BIG MAMA THORNTON • SARAH VAUGHAN • EDDIE "CLEANHEAD" VINSON • DINAH WASHINGTON • ALBERTINA WALKER • BEN WEBSTER • ROBERT WHITFIELD • JOE WILLIAMS • YARBROUGH & PEOPLES • LESTER YOUNG • ZOOM • AND MORE • LOUIS ARMSTRONG • ROY AYERS • PEARL BAILEY • BAR-KAYS • BROOK BENTON • CHUCK BERRY • KURTIS BLOW • PATTI BROOKS • BIG BILL BROONZY • CLIFFORD BROWN • JAMES BROWN • RANDY BROWN • RUTH BROWN • LEON BRYANT • JERRY BUTLER • BOBBY CALDWELL • CAMEO • CENTRAL LINE • COFFEE • CON FUNK SHUN • COUNT BASIE • DON COVAY • CROWN HEIGHTS • DAMITA JO • SAMMY DAVIS, JR. • DELEGATION • FATS DOMINO • BILLY ECKSTINE • ROY ELDRIDGE • DUKE ELLINGTON • ART FARMER • FATBACK • ELLA FITZGERALD • THE FOUR TOPS • GAP BAND • ERROLL GARNER • GLORIA GAYNOR • DIZZY GILLESPIE • GOODIE • LIONEL HAMPTON • PETER HARRISON • RICHIE HAVENS • COLEMAN HAWKINS • EDWIN HAWKINS • ISAAC HAYES • BOBBY HEBB • JOHNNY HODGES • BILLIE HOLIDAY • HELEN HUMES • CLAY HUNT • IVORY JOE HUNTER • LATOYA JACKSON • MILLIE JACKSON • JONESES • BUSTA JONES • JUNIOR • RAHSAAN ROLAND KIRK • KOOL & THE GANG • LEVEL 42 • JOE LIGGINS • LIPPS, INC. • LITTLE RICHARD • MANTRA • HUGH MASEKELA • ALTON McCLAIN & DESTINY • McSWEET • BROWNIE McGHEE • CLYDE McPHATTER • BUDDY MILES • WES MONTGOMERY • JAMES MOODY • OHIO PLAYERS • CHARLIE PARKER • PARLIAMENT • PEACHES & HERB • PENGUINS • OSCAR PETERSON • ESTHER PHILLIPS • WINTLEY PHIPPS • PLATTERS • ARTHUR PRY SOCK • LOU RAWLS • RAY GOODMAN & BROWN • ROBERT WINTER & FALL • JOE SIMON • NINA SIMONE • SKY'S THE LIMIT • JIMMY SPICER • SST • STARPOINT • DONNA SUMMER • JOE TEX • SISTER ROSETTA THARPE • BIG MAMA THORNTON • SARAH VAUGHAN • EDDIE "CLEANHEAD" VINSON • DINAH WASHINGTON • ALBERTINA WALKER • BEN WEBSTER • ROBERT WHITFIELD • JOE WILLIAMS • YARBROUGH & PEOPLES • LESTER YOUNG • ZOOM • AND MORE • LOUIS ARMSTRONG • ROY AYERS • PEARL BAILEY • BAR-KAYS • BROOK BENTON • CHUCK BERRY • KURTIS BLOW • PATTI BROOKS • BIG BILL BROONZY • CLIFFORD BROWN • JAMES BROWN • RANDY BROWN • RUTH BROWN • LEON BRYANT • JERRY BUTLER • BOBBY CALDWELL • CAMEO • CENTRAL LINE • COFFEE • CON FUNK SHUN • COUNT BASIE • DON COVAY • CROWN HEIGHTS • DAMITA JO • SAMMY DAVIS, JR. • DELEGATION • FATS DOMINO • BILLY ECKSTINE • ROY ELDRIDGE • DUKE ELLINGTON • ART FARMER • FATBACK • ELLA FITZGERALD • THE FOUR TOPS • GAP BAND • ERROLL GARNER • GLORIA GAYNOR • DIZZY GILLESPIE • GOODIE • LIONEL HAMPTON • PETER HARRISON • RICHIE HAVENS • COLEMAN HAWKINS • EDWIN HAWKINS • ISAAC HAYES • BOBBY HEBB • JOHNNY HODGES • BILLIE HOLIDAY • HELEN HUMES • CLAY HUNT • IVORY JOE HUNTER • LATOYA JACKSON • MILLIE JACKSON • THE JONESES • BUSTA JONES • JUNIOR • RAHSAAN ROLAND KIRK • KOOL & THE GANG • LEVEL 42 • JOE LIGGINS • LIPPS, INC. • LITTLE RICHARD • MANTRA • HUGH MASEKELA • ALTON McCLAIN & DESTINY • McSWEET • BROWNIE McGHEE • CLYDE McPHATTER • BUDDY MILES • WES MONTGOMERY • JAMES MOODY • OHIO PLAYERS • CHARLIE PARKER • PARLIAMENT • PEACHES & HERB • PENGUINS • OSCAR PETERSON • ESTHER PHILLIPS • WINTLEY PHIPPS • P

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BLACK MUSIC

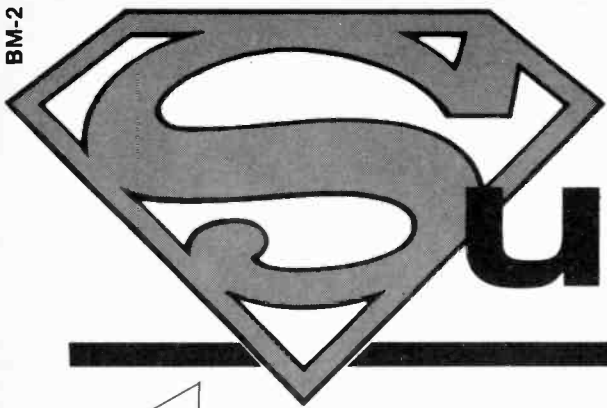
A BILLBOARD SPOTLIGHT
WIDENING
THE SONIC BOOM

By NELSON GEORGE

Triumph and failure, hope and despair. These words define the world of black music in 1982. The Grammys awarded Quincy Jones and Lena Horne, the funk power of James Brown, the infectious singles of Lionel Richie's craftsmanship, Dick Griffey's development of Solar, Jheryl Busby's building of A&M's image in black music, the continued success of Joe and Sylvia Robinson's Sugar Hill Records, Warner Bros.' encouragement of pop avant-garde acts (Bootsy, Prince, Zapp, the Time), and black radio's willingness to play all good music, regardless of a performer's race, are triumphs of will and skill that encourage everyone, as Curtis Mayfield said, to keep on pushing. But there are also many crucial issues to be addressed if black music's artistic, social and economic future is to be secure. Black retailers must survive and solutions must be found for its disputes with the major labels over credit. The black concert promoter has to receive a fairer shot at black headline acts from both the booking agents, personal managers, and the acts themselves. The social and economic role of black radio has to be discussed and, perhaps, even the term

'black radio' clarified. Young blacks need to be educated that in this computer age, the timeless qualities of jazz, gospel, and blues should be respected and remembered. What role will the onrushing video and computer technology have on black music? The merits of the small black-owned label need more investigation, especially, as the majors scale down operations and put experienced people out of work. Blacks and whites in the black music community are justifiably concerned about all these points. Many in fact are quite pessimistic that any positive moves can be made on them. So it is with a mixture of joy and pain that the grass roots and the penthouse of black music gather in New Orleans, not just to celebrate the new, but to come to some conclusions about correcting the sad. Still the Black Music Assn. is the best institution available to black music for initiating concrete action. While black music's greatest strength is its diversity, progress can only be made through unity.

Billboard



MUCH MORE THAN the JUST THE MUSIC Superstar

By **VERNON GIBBS**

S

uperstar!

It may be one of the most frequently misused of the music industry's accolades, since in a business full of stars there are few genuine superstars. A superstar has recognizability that goes beyond the instant celebrity

flash of the latest hit record maker. A superstar has a track record that would allow him or her to retire right now and still leave behind a history of unforgettable hits; a superstar is an artist whose records have actually changed the music of his or her time and forever altered the way music is listened to.

With such criteria, it's easy to see why the list of currently active and surviving superstars must be limited to a few: Diana Ross, Stevie Wonder, Smokey Robinson, George Benson, Rick James, Donna Summer, James Brown, Sly Stone, Aretha Franklin, Lionel Richie, George Clinton, Maurice White, Johnny Mathis, Michael Jackson, Marvin Gaye, and Quincy Jones. While there might be little argument with those who are listed, there may be some from fans of those who aren't. But to generations of people for whom black music provided some relief, anyone delivering the word may have seemed worthy of superstar status, especially if their names are currently thought of as representing the exceptional, like Duke Ellington or Bessie Smith, or whether in spite of their contributions, they are now only footnotes to history, like Jimmie Lunceford or Louis Jordan.

It is in the light of their musical legacy that the history of the black superstar must first be considered. It was not until the Sixties when the word superstar first came into popular use that the expanded opportunities of a growing marketplace first allowed the black superstar to be felt outside of music and to move into the realm of social influence that had long been dominated by political activists like Martin Luther King Jr. and Adam Clayton Powell Jr., writers like W.E.B. Dubois

Vernon Gibbs is a freelance writer based in New York.

MICHAEL JACKSON: The most talented young performer in the idiom and still growing. **MAURICE WHITE:** At its best, White's Earth, Wind & Fire is a musical marriage of Third World rhythms, pop melodies and quirky lyrics that sound like no one else. **GEORGE BENSON:** A smooth, flexible voice and trademark jazz guitar have



made him a consistent seller. **SLY STONE:** He revolutionized black pop with his innovations, arrogance, and by leading one of dance music's finest bands. **MILES DAVIS:** Since the 1940s he has been in the vanguard of jazz music, molding the music and the musicians he discovers to meet his demanding taste. **BOB MARLEY:** Simply the greatest songwriter and bandleader produced by reggae music. **RICHARD PRYOR:** Through his genius Pryor synthesized the gifts of Moms Mabley, Pigmeat Markum, Stepin Fetchit and Lenny Bruce into a comic style that is truly his own.

and Langston Hughes and sports figures like Joe Louis and Jackie Robinson. That is not to say that until the Sixties, the black superstar had no social influence; their popularity drew other talented people into their ranks and gave the world a song, but it was not until the Sixties that the black superstar found the means to move outside of only making music.

Superstars of the past, some of whom are still active, include Duke Ellington, Count Basie, Charlie Parker, Billie Holiday, Louis Armstrong, Chuck Berry, Little Richard, Fats Domino, Bessie Smith, Nat "King" Cole, Miles Davis, John Coltrane, Lester Young, Otis Redding, Jackie Wilson, Muddy Waters, Sam Cooke, Bobby Bland, Jimi Hendrix, B.B. King, the Platters, the Temptations, Bob Marley . . . the list could go on and on, but there can be little doubt that in terms of influence these are some of the crucial artists.

With the political changes of the Sixties, the black superstar began to evolve. The sound business practices developed by people like Duke Ellington and Count Basie which have kept their organizations running were taken a step further by James Brown, who in spite of the financial difficulties he eventually encountered, established a fairly efficient money machine that allowed him to sink "nine million dollars" into two radio stations he purchased. Even though Brown says he "wouldn't do it again," he also says that he expanded beyond the safe and familiar confines of a business he knew well into something he knew nothing about because he "wanted to give something back to the people. I felt I had a responsibility as a human being and as a black man to give something back to the people since I had made all my money off them." The stations were intended to be profit-making enterprises, not philanthropies or tax shelters, but whatever they cost him at the time they added to his mystique and to the aura that his legend began to generate. By the time he walked the streets of Washington trying to calm things down after the assassination of Dr. Martin Luther King Jr., Brown had parlayed a personal feeling for a kind of music and lyrics no one else was providing ("Say It Loud, I'm Black And I'm Proud") into an empire that had real social intent. He continues to have ac-



LENA HORNE: Not just a legend, this beautiful lady is a survivor and still a darn good singer. **HARRY BELAFONTE:** Though few remember it now, Belafonte helped establish the crossover potential of black performers in 1950s. **JOHNNY MATHIS:** A cool, confident singer and one of pop's finest song interpreters.

GEORGE WARE Executive Director Black Music Association

"The themes of black people, because of the peculiar condition of black music, have always been universal. The themes of black music: love, justice, hope, belief in miracles, appeal to the highest aspirations of human interest. Black artists who succumb to the mythology that they need to change the emotional, lyrical, and rhythmic content often lose their black constituency, their listeners, and are left dependent on the general market without any bottom line support. . .

"Black music is stronger than ever. Given the proper emphasis in radio promotion, black radio and general market, and support at the marketing and merchandising level, black music would outsell all other types of music combined."

cess to the corridors of power even today, as his recent meeting with Vice-President Bush to discuss youth jobs might indicate.

While no other black superstar has attained that kind of heralded attention, many others have followed who in one way or another match Brown's fervor but spend their energy differently. Their growth usually follows a certain pattern. Foremost is the establishment of a formidable track record of hits that finances a viable organization capable of maintaining the superstar lifestyle and even status, should the hits stop coming. Next, in no particular order, is the production, writing for, or even management of other recording acts; the ownership of related enterprises such as radio stations and recording studios; ventures into film, television specials or new types of performance venues; expansion into ownership of unrelated businesses such as real estate or franchises and lastly visible political activity.

While none of the people we listed earlier actively pursue all these areas, it's interesting to note that

(Continued on page BM-14)



**BLACK
MUSIC**

THE STRONG SURVIVE

Congratulations

To All Our Friends

At The Fourth Annual

Black Music Association Conference

In our unity,

we will find new strength

Best Wishes from

The Artists On The Boardwalk

RICHARD "DIMPLES" FIELDS

TIERRA

CURTIS MAYFIELD

LONNIE JORDAN



CBS RECORDS

TO TUNE IN TO TWO GREAT

SUMMER JAM

June is Black Music Month. And CBS Records has the albums people will be partying to all summer long. A national consumer advertising campaign, multi-radio spots for R&B stations and extensive point-of-purchase materials have been created to emphasize our "Summer Jam" theme and highlight our hottest releases. Artists included in our program are Deniece Williams, The O'Jays, Third World, Rose Royce, Cheryl Lynn, Johnny Mathis (with Dionne Warwick* on his new hit single) and lots more.

A FESTIVAL OF SOUL. ON CBS RECORDS AND TAPES.

*Appears courtesy of Arista Records, Inc.



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INVITES YOU SUMMER PROGRAMS.

JAZZ JAZZ JAZZ

Jazz will be everywhere this summer and CBS artists will be leading the way. We're supporting our acts with a multi-spot radio campaign and consumer print ads including two-page spreads in the national and New York Kool Jazz Festival programs. And also with a special two-record sampler featuring 16 artists for in-store play plus special "Jazz Jazz Jazz" point-of-purchase.

One of our hottest releases is sure to be Chuck Mangione's first album for Columbia. Plus there's new music from Miles Davis, Herbie Hancock, McCoy Tyner and Bob James to name a few. **JAZZ THAT LEADS THE WAY. ON CBS RECORDS AND TAPES.**



* Available soon.

Little Credit For Hitbreakers:

BLACK RETAILERS FIGHT INDUSTRY DOUBLE STANDARDS

A Billboard Spotlight

JUNE 5, 1982 BILLBOARD

A Saturday afternoon on a major thoroughfare in a black inner city neighborhood. Though the street is active on this hot summer day, it has definitely seen better days. There were once furniture stores, shoe stores, banks, a movie house, and other small businesses up and down it, providing jobs and entertainment for the young, shopping for their parents, and a tax base that kept the city government interested in providing services.

Today, 15 years after the riots and the mismanaged "Great Society" programs, and a decade of neglect, most of the area's vitality is gone. The movie theater is now a church as are several other storefronts. Weekend flea markets fill the space that once housed a six days a week department store. The banks moved out and local residents have to utilize a check cashing establishment. There are plenty of empty storefronts, some of which the dispossessed use for shelter.

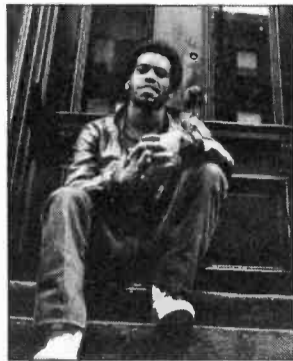
In contrast to the decay surrounding it, there is one busy store blasting music onto the street. It might be Teddy Pendergrass or Rev. James Cleveland or B.B. King. In the window are bright color promotional displays of the stylishly dressed Peabo Bryson or Deniece Williams' winsome smile. Inside the small room is overflowing with records, local charts, autographed pictures, and flyers for local clubs and concerts.

Behind the counter is the owner, a black male anywhere from his early 30s to early 40s, who has been selling records much of his adult life. Streetwise, opinionated, slightly cynical, mentally tough; most established black retailers are respected in the community, because their stores are institutions, gathering places for young people buying disco 12-inchers, churchgoers seeking gospel, and jazz fans checking out the latest re-issues. Often these stores are basically one-man operations, with some hired help, or they utilize members of the family to run the business.

The interaction between owner and customer is crucial both to his profit—and to the record industry in general. Un-

like the huge retail chains who offer volume and no personal contact, the best black retailers advise and cajole customers. If the customer heard a song he liked on radio or at a club, they often don't know its name. They'll sing a bit or hum the melody, so the retailer has to know his stock if he wants the sale.

In the process of finding that record, the retailer often plays other records, inciting a multiple purchase. In this way, along with his sidewalk speaker, that small retailer builds word of



B.B. KING: As a singer he is quite good, but as a guitarist he is one of the most influential players of the last 25 years. **KURTIS BLOW:** Of all the rappers Blow has been able to best adapt the street energy of rap to the demands of contemporary radio.



KOOL & THE GANG: A skilled band that has shown durability in the wake of changing public tastes. **ANDRAE CROUCH:** A fine singer and songwriter who stretches the borders of gospel with every album.

mouth, starting a buzz that since the golden days of rhythm & blues in the 1950s has created thousands of hits.

That was a broad picture of the geographical and sociological atmosphere surrounding many of the nation's so-called mom & pop black retailers. In an age of computer chips and Betamaxes the preceding scene may sound old fashioned. And in stores so small and in neighborhood's so economically destitute, this form of retailing sounds like it may not survive the 1980s.

Maybe.

No one knows for sure.

What is clear, however, is that black retailing is at a crucial period in its history, one full of danger for the small black retailer, just as it is for small entrepreneurs of every color and every industry. Ted Hudson, owner of Hudson's One Stop in St. Louis, echoed the sentiments of many, when he says, "Reaganomics hasn't been anything but theories and a lot of politicians' words for me so far."

Elliot Lee, associate editor of Black Enterprise, the respected black business magazine, sketches a bleak picture of black business in general. "Blacks in retail from the mom & pop neighborhood store to larger black consumer-oriented stores will experience a lot of difficulty in the coming decade," he says.

"The black consumer market is being exploited more successfully by white businesses than ever before and unless black businessmen are prepared to compete they'll lose out. With government so deeply in debt they are competing with small businesses

(Continued on page BM-12)



RADIO DOWNPLAYS BLACKNESS:

URBAN IMAGE BLENDS AUDIENCES

By DONNA L. HALPER

Radio people try to find convenient labels for every format, but one thing is true—whether you call it "black" or "disco" or "dance music" or "urban," it is a format that is winning large shares in many diverse markets, including some that lack a large black population.

In New York City, the three urban stations combined have over a 15% share of the market. In Memphis, another city with a sizeable black population, WHRK has a 16.7; in Fresno, KYNO-FM is on top with a 9.7; in Washington DC, two black stations—one of which, WKYS-FM was at one time called disco, the other of which is Howard University's WHUR and plays not only contemporary black music but also jazz—have a combined share of 14.3.

And then there is Boston, a city with a very small black population, yet urban WKYS-FM (KISS 108) not only gets 6's and 7's in the ratings but is No. 1 in 18-34 women during many dayparts, and No. 1 18-49 women at night. Is everything looking positive for black radio? While on the surface, it might seem so, some areas of controversy exist and some problems remain.

One problem is affecting all of radio, not just black, but it is still a critical one; as audiences shift to FM, the giant AM stations of yesteryear are finding it increasingly difficult to survive. Where WVON in Chicago was once the dominant black station, by the late '70s, there were several black FMs and WVON lost the majority of its audience. WANT in Richmond has been hurt by the arrival of WPLZ-FM, which, although in a town 30 miles from Richmond and currently using an automated black format from TM, has risen dramatically to 8's and 9's in the Richmond book. And many black AM stations are daytimers, making it even more difficult to bring in revenue.

There is a bright side to the situation, however. Kal Rudman, publisher of the Friday Morning Quarterback and long

an active participant in all aspects of the music industry, notes, "In the past, many black stations were not owned or operated by blacks. This is no longer the case. Where once, black owners could only afford to purchase AM daytimers with

SHALAMAR: A squeaky-clean trio of Los Angeles young people who have replaced the Jacksons as black pop's teen idols. **PATRICE RUSHEN:** A jazz refugee who has captured the pop beat and blended the best of both worlds into a persuasive, pulsing panache for the '80s. **LUTHER VANDROSS:** A velvet-voiced singer who developed impeccable technique as a background and jingle singer.



DENIECE WILLIAMS: Her voice is a marvelous, soaring instrument that, with the right song, is as magical as any recording today.



Donna L. Halper is a freelance writer and music consultant based in Boston.

“where do we go from here”

abkco music inc. ©

bobby womack

abkco

in preparation...

“sam cooke, the man and his music”

abkco theater productions

“if you think you’re lonely now”

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Revert To '60s Packaging:

TOURING TALENT SACRIFICES LUXURY FOR LIVELIHOOD

A

gents, artists, promoters and managers all agree that in the past year, due to the economic downturn, touring has become more difficult than any time in recent memory.

"It's the worst I've ever seen it," says nine-year veteran promoter W.G. Garrison. Garrison, who does most of his concerts in southern markets like Atlanta, Houston and Baton Rouge, says that he's not speaking just for his region but for the entire country.

"Normally I do 150 to 200 dates per year and usually by this time of the year, I would already have done 80. So far I've done three and I lost money on one of them. A lot of acts have called who want to work, but it just doesn't make sense economically. I know I can make money on the superstars like Rick James or the Jacksons, but it's got to be timed right. Not even superstar acts can expect to follow each other into the same markets and both expect to do well."

Most of the people spoken to agree that superstar acts like Earth, Wind & Fire and the Commodores can go out and make money with a 40- or 50-city tour, but for the rest that kind of tour is a thing of the past.

"The term touring doesn't exist anymore," according to Bob Schwaid, head of Sight and Sound management who handles Evelyn King, Cheri and Vicki D. among others. "Most acts only take a few dates at a time, except for the superstars. For acts that are in the building stage a lengthy tour just doesn't make sense, the dates just aren't there."

Agent Norby Walters, who books some of the biggest black acts in the business including Rick James and the Commodores, agrees that long tours are no longer common.

"Most agencies are advising their artists not to go out and do any long-term touring because the marketplace will not support it, so as a result they jump out and do anywhere from four to six dates out of home base."

X-rated singer Millie Jackson concurs, "No matter what they tell you honey, most of them are only working weekends."

Almost unanimously, everyone believes that black music consumers are just as interested in catching their favorites in

performance, but that the economy has hit hardest at those who make up the majority of the market. While some artists resist it the view that packaging is the only thing that will get the audience out is gaining currency since even a number one record is no guarantee of a full house.

"What we have to do now more than ever is go back to what was the initial major packaging concept of 20 years ago in bus tours where four or five acts will go out together and keep expenses down by everybody sharing a lot of the expenses,"



FRANKIE BEVERLY & MAZE: They received a riotous reception to their first London performances and climbed to the number three position in U.K. black music polls behind EW&F and Kool & the Gang.

Norby Walters says, revealing his game plan for the next year. "Packaging is the only answer in all of music today, without it the people just won't come."

Garrison, who as a promoter might be expected to resist any movement to curtail the frequency of acts coming into his market, offered the same suggestion.

"I think more acts of the same caliber should get together

VIRGIL ROBERTS
Executive Vice President
Solar Records

"Black music has always been reflective of the life and times of black people. It is a living dynamic art form. As times have changed, the music has changed. But the roots—the lives and souls of black people—have remained constant. As our music has been made available to other racial and ethnic groups, they have come to embrace it because the music is reflective of the human conditions. It would be incorrect to assume that acceptance by other racial or ethnic groups means that black music has strayed from its roots. . .

"Tremendous progress has been made. We have more talented creative and executive caliber blacks involved and creating black music than ever before. Black music in all its varied forms—gospel, jazz, rhythm & blues—is the most accepted music in the world."

to keep so many groups off the road. I'm in this business to make money and I know I can do that with that kind of package, if all I'm gonna do is break even with one or two hit acts, I'd rather keep my money in the bank or put it into some C.D.s"

Most people agree that while packaging is important, just the simple act of putting chart groups together is not a cure-all. The recent Prince/Time tour is a good example of that. Business was just as good when there were two acts on the show as when a third, Roger, was added. Eventually Roger was dropped since people who came to see Prince, were just as interested in the Time and weren't any more interested in the show because of Roger. As Millie Jackson put it, "It still has to be the right kind of combination, the artists have to be compatible with each other.

(Continued on page BM-12)



RADIO IMAGE

• Continued from page BM-6

Cleveland radio is somewhat different from Boston, although like Boston, there has long been a black daytimer in the market. Cleveland has been dominated for many years by album-rock giant WMMS. Now, an urban station has become a major factor in the market. Programmed by Bobby Magic, whose background includes three years at what was once Cleveland's leading top 40 station WIXY, WDMT has risen to a 7.2 share in the latest Arbitron and is rapidly closing in on WMMS. "It's really not surprising to me," says Magic. "I believe that WDMT will knock WMMS out of the No. 1 position ultimately. Urban radio is definitely what's happening in Cleveland." Magic sees no problem calling his format urban instead of black. "To most people, a black station is one that plays no white music. WDMT plays whatever is relevant to Cleveland. Our music tends to be about 60% black, but that varies from week to week. I keep a close eye on what's selling—there are a lot of record stores in this market and people actively buy records. When I was in top 40, we played a wide variety of music, black and white. Nobody objected. So why set up boundaries now? I'm not afraid to go by my gut feeling—if a record fits WDMT's sound, it gets played. I want to have a listenable station, and to me, that means a station that reflects the needs of my market. That's why our numbers keep going up."

WDMT's staff is evenly balanced—half black, half white, including several women. "I believe in mass-appeal radio," Magic adds. "Whether the artist is Rod Stewart—who, by the way, does very well with our audience—or a more traditional black act like Cameo or Shalamar—we should play what the audience wants." Evidently Bobby Magic's knowledge of what Cleveland wants is paying off, and he has just been named Group PD for Beasley Broadcasting, which owns several other urban stations besides WDMT.

"It's too bad we have to use any labels at all," observes Sunny Joe White, PD of Boston's highly successful KISS 108-FM. "Urban can be a polite way of saying 'black,' I suppose, but to me, any station that is heavily involved with the core city audience is urban. WBCN here in Boston is a respected album-rock station, yet they are totally involved with the lifestyle of the city. To my mind, they could also be called urban. KISS 108 has evolved from its initial image as a disco station into a station that today plays up to 70% soul/r&b/disco and the rest rock, pop, and whatever is selling in Boston. Our music varies from week to week. Some weeks, mainly black music is selling here so we play more of that. 70% of our announcing staff is white, the rest is black. While I am black and want to do whatever I can to help young black announcers moving up, I do not like quota systems of any kind. I refuse to hire a certain num-

BRUCE WEBB
Owner, Webb's Department Store
Philadelphia, PA.

"You can't depend on the major labels to help you with advertising, not if you're black and want to stay in business. It has been a problem since I entered the business and it still is a problem, despite all the lip service given it over the years. A couple of black stores get made into Uncle Toms and are given a little bit so the companies can say, 'Hey, look at what we did for this guy'. But until we get some black executives who can do something and get ourselves together as a group we're not going to get the advertising and credit we deserve."

ber of blacks or a certain number of whites. If a white announcer left, I would replace that person with the most qualified announcer I could find, be that person black, white or Hispanic. Currently, I feel we have an excellent staff and I'm very pleased with it."

Why, if KISS 108 plays up to 70% black music, does it avoid calling itself black? "It's a marketing problem, unfortunately. Many advertising agencies still have a very erroneous idea based on out-dated information about the black audience. Some agencies still seem to believe there is no black middle class and they know very little about the buying habits of today's black consumer. So stations call themselves urban to make themselves more attractive to those agencies which would never buy a black station. Such stereotypical thinking forces even black stations to downplay their blackness in order to compete for the advertising dollars. Right or wrong, urban is a more acceptable term to many agency people. It also has become a self-fulfilling prophecy in some markets—certain black stations that are in fact doing well and could demand top dollar for spots are reticent to do so because there is still a poor image of black radio." And, this in turn seems to lead to another problem. "Many black programmers never learn formats or how to play the ratings game. I was very fortunate that someone taught me the basic techniques that are usually associated with top 40 radio but which are really applicable to any format. Black PDs need to know what Arbitron wants and how to make their stations compatible with current ratings methodology. Even during my years in black radio, I learned a lot from PDs at pop music stations. I think aspiring young black PDs today should acquire this knowledge of formats, no matter who they have to learn it from."

What about black disk jockeys? Have the new urban formats made it easier for them to be hired? "Actually," White

says, "the success of urban radio has given black announcers much larger audiences. But discrimination still exists in other formats. I can recall how each time I would apply at a top 40 station—and I grew up listening to top 40, even though I also love black music—I would be told I didn't sound mass-appeal enough. Yet I sound the same on the air now that I did then and my daypart has some of the highest ratings in Boston. So what does that tell you?" Another black PD, who asked to speak anonymously because 'our management doesn't like us to speak to the trade publications', recalled his own attempts to find airwork at several Eastern top 40 stations. "I'm sure they had good reasons for not hiring me, although I still feel I'm a good mass-appeal jock, but they kept seeming very surprised that I would want to work anywhere but a black station. There was this unspoken belief that all blacks love only funk and disco. My advice to any young black announcer today is don't limit yourself. Learn about all kinds of music, be able to relate to every type of audience. But it's still a lot easier for black announcers to get hired by black stations than by white stations. . ."

Bob Hamilton, publisher of the Hamilton Report, is one of urban radio's most vocal supporters. "There is often a real communication gap. White promotion people deal only with white stations, black promoters deal with black stations—yes there are some exceptions, but overall there is a real failure to exchange information. What makes urban radio so important is that it combines so many diverse influences and lifestyles. It's a melting pot—blacks, whites, Hispanics, Jamaicans can all learn from each other. The reason the urban format is winning is because it is fresh and exciting. Oldies are killing us—people want to hear something interesting on the radio. While the term urban has now become a cliché, what it stands for is very important: each market is different, and urban radio means listening to the needs of your particular audience, not just by doing call-out research but on a very personal level. Urban radio is hit-oriented radio. It's creative and alive, and it isn't afraid to take chances on records. So the listeners respond well to it. Some of the best programmers today, black and white both, are committed to urban radio."

Bill Haywood, vice president of black music marketing for Polygram, concurs with Hamilton's enthusiasm. "Urban radio is definitely good for black music. It exposes black product to white listeners who might otherwise not hear it unless it crossed pop. In the seven years I've worked for Polygram, I've seen many changes, both in black radio and the way those of us at record companies promote to black programmers. Today's PDs are more knowledgeable, and they have much stricter criteria for adding records. With the economy being so bad, consumers are much slower to react and that makes it harder for us to break new acts. It's still easier to break a new artist in the Southeast, for example—black stations in Florida, Georgia and Virginia are willing to give us airplay based on the

(Continued on page BM-14)

TOURING TALENT

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There are a lot of promoters who try to put a show together just by looking at the charts and trying to get the people with hits, you can't always do it like that because in my case, for instance, a promoter would be foolish to have a group open up for me that would draw a lot of kids when he knows the kind of show I do."

A hit single is still the best leverage for getting work and even a group with a track record like Chic had to play smaller halls and shorten their tour since they didn't have a hit. But top charting acts do not automatically go on the road anymore. For superstars like Diana Ross or the Jacksons it may be a matter of choice; they don't really need to hit the road every time they get a new smash. For new and building performers it also comes down to dollars but in a different way.

"For the money they are being offered, a marginal act simply can't go on the road with a band. The only way to make any money is by singing to the tracks and that's no way to build a career," is the opinion of Bob Schward.

"We've been getting a lot of calls," says Hubert Eaves III leader of D Train, whose top 10 single "You're The One For Me" has put them in the category of one of those bands to come out of the box with a big single but have yet to prove themselves on the road. "A lot of people wanted to book us but nobody wanted to pay us any money."

Strangely enough, Millie Jackson who might be expected to be on the side of the artists backed the promoters. "You have to have nerves of steel to be a promoter today and I can understand why a lot of promoters would be reluctant to pay a new or developing act a lot of money, even with a big hit. A No. 1 record doesn't mean anything, it only means you can sell records not necessarily concert tickets. Nobody is gonna pay to see a one record act."

Eaves says that his experience bears this out. While his group only had one single out, the offers coming in were not enough to cover taking a band out. Now that they have an album, the offers at least allow them to break even and maybe make a small profit. He is willing to take dates like that rather than not work at all. Norby Walters says that if more groups took that attitude a lot more of them would be working and the black promoter would be more financially stable.

"The promoter is the last frontier of dangerous entrepreneurs; he's willing to invest anywhere from \$20,000 to as much as \$150,000 for a one-night stand and he's shooting dice with all that money hopefully to make only a 10 or 15% return. The fact that an act is selling some records does not mean that the act has that much worth in any particular marketplace, so what I have to try and do is develop a reasonable price for the artist so that the promoter will not lose money. The managers of many new and even 'established' acts are not in tune with what the real dollar value is, they pick prices out of the thin air because they have a hit record and they think magical things are supposed to happen. They tell us to go get the dates and when we come back with a realistic price they tell us it's too cheap. The point is that the promoter is in a one-night business, the manager and artist are in a long term business and should look at a tour as part of a marketing plan in the total development of the artist and if the artist can go out there and break even . . . that's additional investment in the development of the artist."

NORBY WALTERS

President
Norby Walters Associates

"As an industry, I believe the business of music has peaked, and although it may not plummet to obscurity, it definitely will have to change its format. As a result, black music, which has been making strong moves, has been hurt, and since the black consumer is basically on the lower end of the economic ladder, we will have to strive very hard to maintain at least an equitable position in the marketplace. This will take diligence and vigilance by those who are in the right positions. . . . Although business is generally soft, and I don't think it's going to be easy, I believe that black music should hold its own in terms of overall sales. . . ."

"With economics being difficult and unemployment high, the logistics of touring must be dealt with much more realistically than in the past. The major problem is management that doesn't know how to bring the bottom line into proper focus—they refuse to understand that everything is part of the puzzle, and their piece must fit—or get shut out."

"The problem you have in r&b music is a much more unrealistic attitude than in rock 'n' roll. The rock 'n' roll bands are willing to work for \$1,000 a night on a first record and nine of them will pile into a van and go four to a room and they understand that what they're doing is developing their career. It's not about luxury the first time out; they feel they'd rather not have the luxury the first time out and build for the future. In the r&b world we have to bang the promoters over the head to get these unrealistic prices for acts out of the box and as a result America only has a handful of black promoters who are

BILL HAYWOOD

Sr. Vice President, Black Music Marketing
Polygram Records

"Black music is the backbone of the music industry in the U.S. today. It seems to be less affected by variables in the economy than any other forms of music. Although it is commercial, it often represents feelings, thoughts and frustrations of the people who create it. The music will continue to be fresh and will always be unique. . . ."

"The major problem is the lack of broad, open acceptance by all segments of society based on feelings that are racist in their nature. The reluctance of the major racks to purchase black product in its early stage of development; the negative feelings promoted by those who fear broad acceptance of this music; the stigmas and myths that are often assigned to people who have appreciation for our music continue to impede its growth and marketability. . . ."

"Black music has not gained more wider acceptance in 1982 than it had 20 years ago. In some areas, it has regressed. The future of black music is dependent on the persistence of the people who create and promote it."

economically strong. A lot of artists don't go out as a result . . . they don't make a lot of friends, they don't meet a lot of radio stations, they don't do a lot of in-stores so that their album sales may be 100,000 less than if they had gone out. By the time the next album comes out they want even more money and they're still unproven. A lot more artists would do a lot more touring and be a lot further along in their careers if they had the proper attitude from jump street, and would cut down on the early luxuries. The r&b artist is just not willing to get down, he is coming out of a low economic situation and feels that because he has this record, he should jump into luxury time. If an act would get out there on their first record and work for \$1500 a night six days a week, we could book them in 100 markets. But they want to only work four days and get \$3000 a night and they can't get it. Why is it that a band that was battling for \$1500 a week a year ago, suddenly can't make it on \$10,000 a week once they have a hit record. I don't understand it, where does it all go?"

Most observers state it goes into unnecessary expenditures and the non superstars who want to make it are learning to cut back.

"Some artists carry a lot of extra people on payroll and run up exorbitant travel, hotel and related bills," is how agent Steve Ellis describes it. "Whether you're making \$3,000 or \$300,000 per night, your budget must be structured according to what you're making, not what the group thinks they ought to have. Cost effective is the vital word for the '80s, when you start to make \$10-\$15,000 a night then you can add those backup singers or lighting effects. A lot of artists have been smart enough to reduce equipment, travel methods and even personnel. Contract riders have been modified and sometimes because of that, I can get more money for the artist."

Everyone agrees that there is plenty of room for modification in touring practices and artist demands.

"We just can't give those guarantees that we used to," explains W.G. Garrison, "and most groups aren't willing to work for smaller guarantees against a percentage. They want to win, but the promoter has got to win too. They have to cut back on their demands or they will break us."

"When there were a lot of dollars out there, there was a lot of waste," is the surprising opinion of Randy Muller who produces and manages Skyy and Brass Construction. "I think it was great when the cutbacks came because it got all the crap out of the way. The people who knew this was a business all along will survive, the people who were just along for the ride got pushed out of the way. You have to get efficient people to go on the road, you have to get people who can do two jobs. You have to get rid of the hangers on and double up in hotel rooms and forget about the fancy suites. You have to get washable costumes to save on dry cleaning bills, you have to use fabric that will last. What use is an outfit that you can only wear once or twice? We take the business side very seriously."

Frankie Beverly, who says his band Maze is working as much this year, says it's because he has a similar if not as austere philosophy. "A lot of acts waste money by going overboard on the big sets because they think that because other bands have it, they must have it too. There is a medium that fits you, no matter how much you're making and that's what you should strive for. I think we play the kind of music that touches the inside of people, so we don't have to put a lot of money into sets. If you follow trends you will suffer but we do very well, it's not that we're smarter, it's the music."

It does come back to the music as veteran artists like Jerry Butler, Millie Jackson and the Dells whose music has touched audiences in the past continue to make money from personal appearances even without current hits while newer acts with possibly as many charted records are finding it difficult. The veterans, having survived their slumps even while the economy was better, have learned the importance of cost effectiveness and packaging that the hard realities of the current market have forced on the "hot" acts long before their time.

VERNON GIBBS Billboard

RETAILERS FIGHT

• Continued from page BM-6

in the credit market, a market that has never been receptive to helping black business in the first place. Many of the loans black business received in the past were due to government guarantees and now Reagan is planning to cut back on those programs.

"Another problem is the cost of doing business in the inner city. Insurance, security, and the cost of crime, all raise prices up, putting black business in a less competitive position vis-a-vis whites."

Lee sees two positive trends in black business that can be beneficial to blacks in the music industry. "Blacks in high-tech industries are prospering, and capturing a good number of government contracts. The sale of consumer technology (eg. video games, tape machines, stereos) will be important for blacks to get involved in selling."

"More and more black businesses are trying to compete head up with white businesses in 'crossover' areas where they can attract both white and black customers." Hudson is an advocate of that approach. Three of his marginal retail stores in black areas were closed in favor of three new stores where Hudson will serve an integrated clientele.

The Black Music Assn. and the National Assn. of Record Manufacturers have for the last two years sponsored seminars on selling black music under the banner "Black Music Is Green." These discussions have emphasized increased merchandising sophistication and awareness of industry trends in promoting black music. Black retailers have supported and encouraged this effort. The BMA conference will focus on the subject of expanding the market for black music.

Yet there is one key issue that black retailers feel has to be addressed and solved if they are to survive the '80s.

Blacks still don't feel they get the help they deserve from the major labels. "There is a dual system of credit. One for blacks and one for whites," says Hudson, who has been involved in retailing since 1958. "No matter how long you're in business you have to battle the companies just like the black star who has to prove himself to the pop market with each record."

"Yet we sell what we buy because we know what our market will take. We're not like a Peaches or Jimmy's Music World who have left the companies with thousands in debts. Still whites have unlimited amounts of credit and we, stable businesses that help make hits, are being squeezed tighter and tighter. There won't be more than 50 black-owned retail outlets in two years if it keeps up. They have black executives with lots of titles making several hundred thousand dollars a year. Yet almost none of the major companies have these blacks in positions to give you what you need when you need it."

TED HUDSON

Owner, Ted's One Stop, Inc.
St. Louis, MO.

"The best thing that I see happening in black music today is more unity and cohesiveness among black retailers. We're beginning to see the only way to have expansion and greater competitiveness in the marketplace is to work together in cooperative situations. This is the only way we're going to get our piece of the American dream and gain respect as small businessmen. Remember, every one of the major corporations in this country started as small businesses just like ours."

This bitterness is widespread among the black retail community and growing. Something must be done, they say. A black record producer who works often for the majors, predicts that the situation will soon improve. "They (the majors) will not let them die because they are needed so badly," he says optimistically. "They do a better job of selling records than anybody else out there. Sooner or later the industry will have to face this reality and help them. Time and time again I've seen them make hits. They certainly helped me make my money. Before the folks downtown know what's happening these dudes have made it a hit. They have got to be treated fairly than the bigger stores."

But will they be?

In an era when the record industry fights for its own survival, can it afford to alienate and not support the black retailer? These are questions that must be answered soon, not with words, but with a comprehensive understanding of the role and problems of the black retailer. Until then the people who sell black music will have to continue to complain, feeling they are at war with the very companies that thrive on their dedication and skill.

NELSON GEORGE Billboard



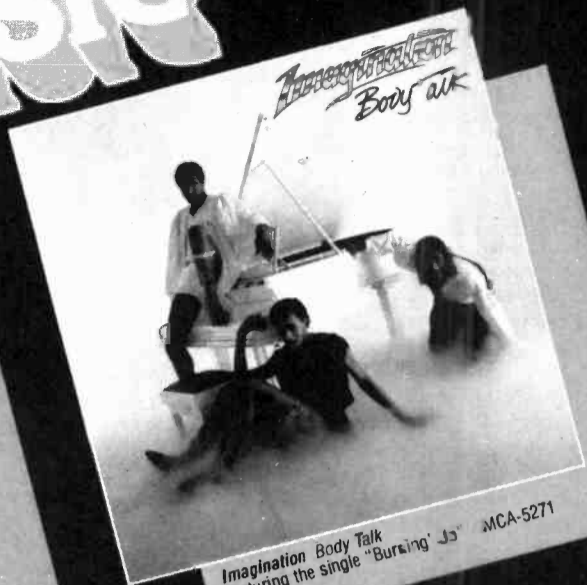
MCA'S SPOTLIGHT ON BLACK MUSIC



Bobby Bland Here We Go Again MCA-5297



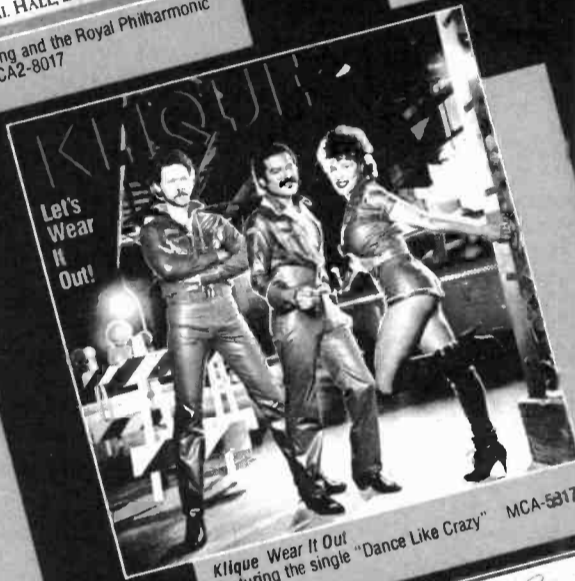
The Crusaders with B. B. King and the Royal Philharmonic Orchestra. Royal Jam MCA2-8017



Imagination Body Talk featuring the single "Burning' Js" MCA-5271



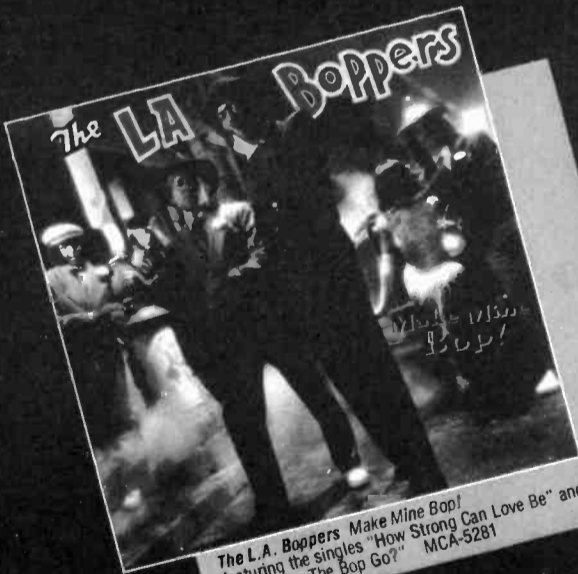
B. B. King Love Me Tender featuring the single "One Of Those Nights" MCA-5307



Klique Wear It Out featuring the single "Dance Like Crazy" MCA-5317



Geri Logan Come and Get It featuring the single "I Can't Stop The Rain" MCA-5298



The L.A. Boppers Make Mine Bop! featuring the singles "How Strong Can Love Be" and "Where Do The Bop Go?" MCA-5281



L.A. Connection featuring the single "Burn Me Up" MCA-5322



One Way Who's Foolin' Who featuring the singles "Cutie Pie" and "Who's Foolin' Who" MCA-5279



Bill Summers & Summers Heat The Box featuring the singles "At The Concert" and "I am The Box" MCA-5266

Congratulations to the B.M.A.
We're proud to be a part of it.



MCA RECORDS

RADIO IMAGE

• Continued from page BM-11

sound of a record than waiting for it to start selling. And we have to be very careful when we try to cross an act pop—if we are getting a large enough reaction from our key black stations, we then make that decision. Take Junior, for example. We started 'Mama Used to Say' black, but the sales response indicated it could cross. Now everyone is buying it, including whites in totally upper-class white neighborhoods. Where some top 40s still have a quota as to how many black records they will add, urban and black stations are the best place for us to start black product."

Both Haywood, who is black, and Lenny Bronstein, who is white and who formerly was the national promotion director for A&M Records before opening his own independent promotion company, agree on one thing. "If there is one stereotype that has taken far too long to die," Bronstein says, "it's that whites don't want to hear black music and vice versa. I promote mainly to album rock stations these days and it's almost impossible to get any airplay on a black artist. Oh, a few will play a Stevie Wonder, but the idea of adding a black progressive artist like a Rick James is almost unheard of. A select few album stations, such as WBCN in Boston and KTIM in San Rafael, program black and r&b as a regular part of their music, but most album stations avoid black artists totally, even those not hurt by the 'disco backlash.' I'd like to see more album stations play Prince, for example, but they won't because they believe the typical white 17-year-old hates black music. I felt very bad when Prince was booted off the stage at the Rolling Stones concert—I'm sure some programmers took that as proof of the stereotype. Yet there are plenty of whites at Rick James concerts. If the music mixes well with your format, you should play it."

Jack Gibson, known for his music tipsheet, Jack the Rapper, has spent many years involved with all aspects of black music, including a time as vice president of Stax Records. Unlike some who regard the current state of black radio as much improved, he comments, "Things really aren't that much better for the black musician. Most white stations still won't play black music except for Stevie Wonder or Diana Ross (who are perceived as white artists). I feel that black stations should not play any white records. Everytime they do, they take airplay away from a black artist who needs it and couldn't get it anywhere else but in black radio. I can accept Teena Marie, who is white, because she works for a black-owned and operated company, Motown. But other than that, black radio should be for black music. I've been accused by some of being a reverse racist, but the truth is I'm not anti-white; I'm just pro-black." Concurring is Keith Hudson, who owns a one-stop in St. Louis. In a recent letter to Billboard, he remarked, "If

OSCAR FIELDS Vice President, Special Markets Elektra/Asylum Records

"The most positive strength (in black music today) is that we are making black music that can encompass all forms of radio—any format can play black music if they choose to. The only real negatives are the lack of acceptance at white radio and record companies that don't treat their black music with the same attention that they give to their contemporary product. I feel that it's a must that black music crosses to maximize sales—the more people that are exposed, the more it will strengthen its identity. Black music artists should be accepted on the merits of the music and not color. I feel the same about white artists—it should be the music that determines if it should be played."

the (current trend toward urban radio) continues, I have to wonder what need the ruling powers will have for blacks. Why would a general manager hire a . . . black-sounding brother when he can have an urban contemporary-sounding white guy? Or why would a white vice president of promotion need black promotion reps if there are no more black stations left to service?"

"That's not the point," says Rudman. "Urban radio is doing more to spread black music, black slang and black culture than any other force today. Every time another urban station gets double-digit numbers, it benefits countless black musicians who might never have been heard otherwise. All radio stations are actually in the marketing business, not the music business. They must market themselves in whatever way is necessary to get good ratings. What does it matter if a station calls itself black or urban so long as it contributes to helping black artists cross over to pop audiences?"

So the discussion continues, and while not everything in black radio is as it should be, most people in it believe in it strongly and expect it to continue to grow, whether it is called urban or not. But one question remains unanswered. One music director says it best. "If urban is just another trend, as was disco, where do we go from here? Soon there will be a new phase. I wonder what it will be." Perhaps next year at this time, we will look back at urban as just another step along the path of black radio's evolution. Billboard

Credits: Editor, Earl Paige; Assistant Editor, Ed Ochs; Lead article by Nelson George, a Billboard contributor in New York and author of "The Rhythm & The Blues" column; Cover art & design; J. Daniel Chapman.

THE SUPERSTAR

• Continued from page BM-2

many of them are involved in two or more of these activities and superstardom itself, while a rare category can be further categorized.

THE INCANDESCENT SUPERSTAR—Diana Ross has this all to herself. She more than any of the others is a national media figure, as much at home on the cover of People as on the cover of Ebony. Unlike the transitory and fleeting fame that accompanies some of the other denizens of the world she inhabits, Diana's place is based on a solid record of achievement starting from the time the Supremes became "America's Sweethearts," and on into her well-planned solo and movie career. At present she has taken another big step by starting to produce her own records. The platinum success of "Why Do Fools Fall In Love," sparked by two top 10 singles, means she made the right decision. She has presently taken over the management of several new acts while she prepares to produce and star in a movie about Josephine Baker. Though Donna Summer could conceivably join her in this category, Diana's growth is the best example of the evolution of the black superstar propelled by the forces of the Sixties and her own alacrity into mega-stardom. Michael Jackson could also compete in this league, but he has to make himself more accessible to the media.

THE CONTROVERSIAL—Sly Stone and George Clinton reaped the benefits of the foundations of funk, laid down by James Brown. Their stadium-filling capabilities was the next step in the evolution of the black superstar as they provided the same kind of spectacle for young blacks that rock bands were providing for young whites. Their continuum is now joined by Rick James who seems as eager to duplicate their lifestyles. It is unfortunate that like Jimi Hendrix, these artists could eventually be remembered more for the controversy surrounding their tenure than for the vitality with which they filled critical junctures of music history.

THE CREATIVE—Difficult as it may seem to become a superstar while remaining in a group, Maurice White and Lionel Richie have both done it. White has firmly controlled Earth, Wind & Fire from their inception and his creation of ARC Records and subsequent launching of the Emotions and Deniece Williams while keeping his own group at the top, is a tribute to his expertise as a record man. In partnership with his management company, White owns his own recording studio as well as the complex containing it and the company's offices.

Lionel Richie, in the more democratic enclaves of the Commodores, has created such classic pop records that they literally stand apart from the group's work and even before his recent writing and production success with Kenny Rogers and Diana Ross, had already established a clear identity.

THE UNEXPECTED—It's always a pleasure to observe talent rise to the top based purely on ability, which is why it is so satisfying to savor the success of George Benson, Al Jarreau and Quincy Jones. All three have honed their craft in the crucible of black classical music (jazz) and have remained faithful to the rigid discipline its practice requires even though their greatest public acclaim has come from combining their studied technique with the immediacy of currently popular forms. Of the three, Quincy Jones seems most intent on expansion as his Qwest label brings under his control the imaginativeness he has been dispensing for years.

THE LEGENDARY—Aretha Franklin made her mark in the Sixties and the reverberations can still be felt. Marvin Gaye recorded monumental works and even though he has been quiet for the past few years, the possibility of his coming up with another masterpiece remains undiminished. Stevie Wonder made the transition from a child superstar to a young giant totally in control of his own destiny, and even if he had stopped recording when he turned 21, he would still be a legend. Instead, his output has been the most consistently brilliant of his peers. Stevie's growth from a singer of hits to a pioneering creator of a unique sound is inspiration enough in itself as it represents a triumph over obstacles. But just as with his music Stevie is constantly seeking new challenges. His purchase of KJLH, real estate, the establishment of his own label and studio, and his active involvement in the movement to make Dr. Martin Luther King's birthday a holiday may seem to some like just another extension of what James Brown imagined as the new vistas for black superstars. But his decision to remain with Motown, where he has daily contact with Smokey Robinson and Berry Gordy who through their creation of the most successful black business in the U.S. can be considered the ultimate in the evolution of the black superstar, means that Stevie understands the importance of this.

It says more for him than all his songs. Billboard

A Billboard Spotlight
JUNE 5, 1982 BILLBOARD

RED ROOSTER



RECORDS

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"Hard Times"

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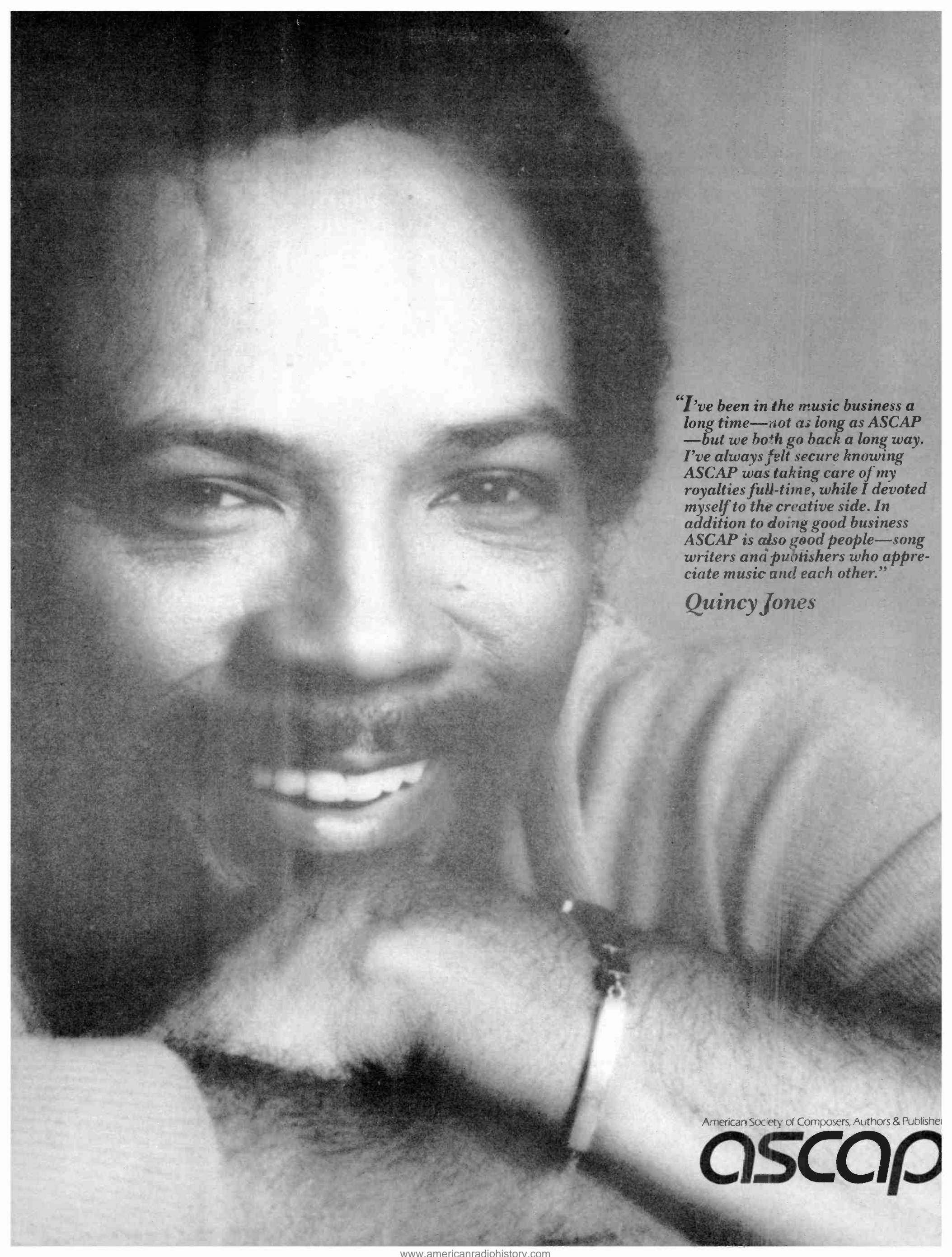
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A black and white close-up portrait of Quincy Jones. He is smiling warmly, showing his teeth. He has a mustache and is wearing a watch on his left wrist. The background is out of focus.

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Billboard® Hot Soul Singles

Survey For Week Ending 6/5/82

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
★	1	13	LET IT WHIP—Dazz Band (R. Andrews) R. Andrews, H. Chandler; Ujima/Macavacal, ASCAP; Motown 1609	35	29	9	TAKE A LICKIN' AND KEEP ON KICKIN'—William "Bootsy" Collins (W. Collins) W. Collins; Stretchin' Out, ASCAP; Warner Bros. 50044	68	74	4	FEMMES FATALES—St. Tropez (A. J. Cervantes, L. Rinder, W. M. Lewis) A. J. Cervantes; De Mote, BMI; Destiny 2010
★	2	12	THE OTHER WOMAN—Ray Parker Jr. (R. Parker, Jr.) R. Parker Jr.; Raydiola, ASCAP; Arista 0669	36	21	13	I'LL TRY SOMETHING NEW—A Taste Of Honey (A. McKay) W. Robinson; Jobete, ASCAP; Capitol 5099	69	75	4	IN THE NAME OF LOVE—The Thompson Twins (S. Lillywhite) T. Bailey, Thompson Twins; Point/ATV; Arista 0671
★	6	7	EARLY IN THE MORNING—The Gap Band (L. Simmons) L. Simmons, C. Wilson, R. Taylor; Total Experience, BMI; Total Experience 8201 (Polygram)	37	36	8	A LITTLE LOVE—Aurra (S. Washington) I. Ivory, S. Young, C. Jones, S. Washington, R. Jackson; Lucky Three/Red Aurra, BMI; Salsoul 7-7023 (RCA)	70	80	3	SHE'S WRAPPED TO TIGHT—Edwin Birdson (E. Birdsong) E. Birdsong; Edwin Birdsong, ASCAP; Salsoul 7-7024 (RCA)
★	4	13	FORGET ME NOTS—Patrice Rushen (C. Mims, Jr., P. Rushen) P. Rushen, F. Washington, T. McFadden; Baby Fingers, ASCAP/Freddie Dee, BMI; Elektra 47427	38	22	20	THAT GIRL—Steve Wonder (S. Wonder) S. Wonder; Jobete/Black Bull, ASCAP; Tania 1602 (Motown)	71	78	4	I DON'T NEED YOUR LOVE—Sequence (J. Robinson Jr., C. Cook) J. Robinson Jr., C. Cook, A. Brown; Sugar Hill, BMI; Sugar Hill 783
★	5	13	MURPHY'S LAW—Cheri (F. James, G. Hunt) G. Hunt, D. Joseph; Hygroton/Lapressor/PRO/Paddle, BMI; Venture 149	39	32	11	I KNOW YOU GOT ANOTHER—The Reddings (R. Timmons, Jr.) D. Reddings, M. Lockett, O. Redding III; Dexotis/Band of Angels/BMI; Believe In A Dream 5-02767 (Epic)	72	73	4	I THINK YOU'RE OUT OF THIS WORLD—Lonnie Jordan (L. Jordan) S. Buckner, J. Goldstein, L. L. Jordan; Far Out/L.A.I.M./River Jordan, ASCAP; Boardwalk 7-11141
★	6	11	IT'S GONNA TAKE A MIRACLE—Deniece Williams (T. Bell) T. Randazzo, B. Weinstein, L. Stallman; Vogue, BMI; ARC/Columbia 18-02812	40	48	4	THIS GIFT OF LIFE/9 TIMES OUT OF 10—Teddy Pendergrass (K. Gamble, L. Huff) K. Gamble, L. Huff; Mighty Three, BMI; P.I.R. 5-02856 (Epic)	73	73	4	AND I'M TELLING YOU I'M NOT GOING—Jennifer Holiday (D. Foster) T. Egan, H. Krüger; Dreamgirls, ASCAP/Dreamettes, BMI; Geffen 7-29983 (Warner Bros.)
★	7	10	WE GO A LONG WAY BACK—Bloodstone (McKinley Jackson) C. Love, Triple Tree, BMI; T-Neck 5-02825 (Epic)	41	44	9	LADY'S CHOICE—Shotgun (S.A. Love, W. Talbert) R. Moore, T. Steels, R. Sebastian, G. Ingram, L. Austin, E. Lattimore; Front Wheel/Funk Rock, BMI; Montage 1214	74	86	2	SHOW ME WHERE YOU'RE COMING FROM—Carrie Lucas (L.F. Sylvers III) J. Gallo, K. Spencer, W. Potts, Jr.; Silver Sounds/Spectrum VII, ASCAP; Solar 48010 (Elektra)
★	8	7	STANDING ON THE TOP—The Temptations Featuring Rick James (R. James) R. James; Jobete/Stone City, ASCAP; Gordy 1616 (Motown)	42	45	6	KEEP DANCIN'—R.J.'s Latest Arrival (R.J. Rice) R.J. Rice, G. Baxter; Arrival, BMI; Zoo York 9-2737 (CBS)	75	81	3	I JUST WANNA—Aton Edwards (M. Khan) A. Edwards, C. Cameron; Colgems-EMI, ASCAP; Columbia 18-02796
★	10	8	EBONY & IVORY—Paul McCartney & Stevie Wonder (G. Martin) McCartney; MPL, ASCAP; Columbia 18-02860	43	51	5	I'LL DO MY BEST—Ritchie Family (Fred Petrus) M. Malavasi, G. Salerni, A. Thornton; Little Macho/Fonzworth, ASCAP; RCA 13092	76	84	2	I'M A WONDERFUL THING, BABY—Kid Creole And The Cocoonz (A. Darnell) P. Schott, A. Darnell; Schott In The Dark, ASCAP/Perennial August/Cri Cri, BMI; Sire 50069 (Warner Bros.)
★	11	8	STREET CORNER—Ashford & Simpson (M. Ashford, V. Simpson) M. Ashford, V. Simpson; Nick-O-Val, ASCAP; Capitol 5109	44	47	6	DANCE LIKE CRAZY—Klique (Cooper, Fuller, Piate, Isaac, Suthers) I. Suthers, M.V. Cooper, G. Jackson; George/Bee Germaine/BMI; MCA 52035	77	85	2	ONE HELLO—Randy Crawford (T. Lipuma) M. Hamisch, C.B. Sager; 20th Century Fox, ASCAP; Warner Bros. 7-29998
★	14	4	DANCE WIT' ME—Rick James (R. James) R. James; Jobete/Stone City, ASCAP; Gordy 1619 (Motown)	45	50	7	MOONEY'S TOO TIGHT—The Valentine Brothers (Valentine Brothers, S. Bethel, B. Lyle) J. Valentine, W. Valentine; Stan/Flo, BMI; Bridge 1982	78	87	2	DE TING CONTINUES—Kleeer (D. King, Kleeer) M. Durham, W. Cunningham, R. Lee Jr., P. Crutchfield, T. Dolphin, E. Rohbaugh; Groove Good/Darab, BMI/Souls, ASCAP; Atlantic 4046
★	12	12	JUST BE YOURSELF—Cameo (L. Blackmon) C. Singleton, B. Blackmon, T. Jenkins; All Seeing Eye, BMI; Chocolate City 3231 (Polygram)	46	46	9	LIVE IT UP—The Dramatics (R. Banks) R. Banks, R. Johnson; Dramatica/R. Banks, BMI; Capitol 5103	79	89	2	DIDN'T WE DO IT—Billy Always (W. Mitchell) B. Always, W. Mitchell, B. Müller; Poppa Willie/Always/Tender Tunes and Loaded Lyrics, BMI; Waylo 114 (Peter Pan)
★	19	5	CUTIE PIE—One Way (ADK, Irene Perkins, Al Perkins) A. Hudson, D. Robinson, G. Green, J. Meadows, T. Morgan, G. Hudson, T. Dudley; Duchess/MCA/Perk's, BMI; MCA 52049	47	49	8	GIRL/STICK—The Time (M. Day, J. Starr) not listed; Tionna; Warner Bros. 50039	80	83	4	I CAN GET YOU OVER—W.A.G.B. Band (G. Adams, W. Brathwaite) W. Brathwaite; Capo/W.A.B., ASCAP/Sil-Es, BMI; Street Sounds 1
★	14	9	CIRCLES—Atlantic Starr (J.A. Carmichael) D. Lewis, W. Lewis; Almo/Jodaway, ASCAP; A&M 2392	48	59	5	MAKE THE LIVING WORTHWHILE—Gene Chandler (Gene Chandler, Sonny Sanders) J. Levine, L. Simon; Gaetana/Ensign/Lachand, BMI; Chi-Sound 1001	81	82	3	ROCK SHOCK—B.B.C.S.&A. (G. R. Turnier, B.B.C.S.&A.) A. Booth, K. Christian, R. Butler; Mideb/Joga, ASCAP; Sam 12346
★	15	11	I JUST WANT TO SATISFY—The O'Jays (K. Gamble, G. Womack) K. Gamble, C. Womack, L. Womack; Mighty Three, BMI; P.I.R. 02834 (Epic)	49	49	8	THE DOCK OF THE BAY—The Reddings (R. Timmons, Reddings) O. Redding, S. Cropper; Irving, BMI; Believe In A Dream 5-02836 (Epic)	82	90	2	BEFORE THE NIGHT IS OVER—Leslie Smith And Merry Clayton (P. Buentia, R. Chudacoff) S. E. Ball, E. M. Baker, M. Otwell, Freebo; Smilin' Eyes/Hollywood Alistar, BMI; Elektra 47451
★	17	9	THE VERY BEST IN YOU—Change (J.F. Petrus) H. Smith, M. Malavasi; Little Macho/WB/Different Strokes/GS/EuroAmc ric, ASCAP; RFC/Atlantic 4027	50	65	3	STILL WATER—O'Bryan (D. Cornelius, R. Kersey) W. Robinson, Jr., F. Wilson; Jobete/Stone Agate, ASCAP/BMI; Capitol 5117	83	90	2	INSTANT LOVE—Cheryl Lynn (L. Vandross) L. Vandross; M. Miller; April/Uncle Ronnie's/Sunset Burgundy, BMI; Columbia 18-02905
★	24	5	I REALLY DON'T NEED NO LIGHT—Jeffrey Osborne (George Duke) D. H. Wolinski, J. Osborne; Overdue/WB/Almo/March 9, ASCAP; A&M 2410	51	52	9	LITE ME UP—Herbie Hancock (H. Hancock) R. Temperton; Rodsongs/PRS/Almo, ASCAP; Columbia 18-02824	84	91	19	LOVE YOU MADLY—Candela (A. Boyyan, A. Boyyan, E. Toon, Jr.) E. Toon, Jr.; Grandma Rosalee, BMI; Arista 0682
★	20	8	OLD FASHIONED LOVE—Smokey Robinson (G. Tobin) G. Goetzman, M. Piccirillo; Chardax, BMI; Tania 1615 (Motown)	52	52	9	HELP SAVE THIS FRANTIC HEART OF MINE—Freda Grace & Rhinestone (E. Howard, K.K. Rawls, R. Harris) E. Howard, F. Grace, K. Rawls; Virginia C, ASCAP; RCA 13099	85	92	11	JUST AN ILLUSION—Imagination (T. Swain) Jolley, Swain, John, Ingram; MCA, ASCAP; MCA 52067
★	19	13	A NIGHT TO REMEMBER—Shalamar (L. Sylvers III, Shalamar) D. Meyers, C. Sylvers III, M. Beard; Silver Sounds/Spectrum VII/Satellite III, ASCAP; Solar 48005 (Elektra)	53	61	6	JAMAICA—Bobby Caldwell (B. Caldwell) B. Caldwell; Bobby Caldwell/Happy Stepchild, BMI; Polydor 2202 (Polygram)	86	97	13	TRY JAH LOVE—Third World (S. Wonder) S. Wonder, M.A. McCully; Jobete/Black Bull, ASCAP; Columbia 18-02744
★	33	4	TOO LATE—Junior (B. Carter) J. Giscombe, B. Carter; Junior/Sam, PRS; Mercury 76150 (Polygram)	54	55	8	LOVE HAS FOUND ITS WAY—Dennis Brown (Joe Gibbs, Willie Lindo) D. Brown, Y. Brown; Irving/Joe Gibbs, BMI; A&M 2407	87	100	6	OUTLAW—War (J. Goldstein, L. Jordan) S. Allen, H. Brown, J. Goldstein, R. Hamilton, L. Jordan, L. Oskar, L. Rabb, H. Scott; Far Out, ASCAP/Mihwaukee, BMI; RCA 13238
★	25	6	SOUP FOR ONE—Chic (N. Rodgers, B. Edwards) B. Edwards, N. Rodgers; Chic/Warner-Tamerlane, BMI; Mirage 4032	55	60	5	LOVE HAS FOUND ITS WAY—Dennis Brown (Joe Gibbs, Willie Lindo) D. Brown, Y. Brown; Irving/Joe Gibbs, BMI; A&M 2407	88	90	12	THANG—Video (Not Listed) T. Jones III, D. Witherspoon Jr.; Funtown/Shindler/Mannish Kidd, BMI; Houston Connection 71474 (CBS)
★	26	5	DON'T STOP WHEN YOU'RE HOT—Larry Graham (Larry Graham) Graham-O-Tunes, BMI; Warner Bros. 50068	56	70	4	BODY LANGUAGE—Queen (Queen, Mack) F. Mercury; Queen, BMI; Elektra 47452	89	91	11	TAKE SOME TIME OUT—The Salsoul Orchestra (P. Adams, S. Lucas) S. Lucas; Lucky Three, BMI; Salsoul 7-7026 (RCA)
★	23	13	CAN YOU SEE THE LIGHT—Brass Construction (R. Muller) R. Muller; One To One, ASCAP; Liberty 1453	57	57	8	I SPECIALIZE IN LOVE—Sharon Brown (E. O'Laughlin) Golden, Scher; Next Plateau, ASCAP/STM, BMI; Profile 5006	90	92	11	MUST BE THE MUSIC—Secret Weapon (C.A. Poik) M. Blackmon, J. Prister; Trumar/Smootie, BMI; Prelude 8036
★	31	6	YOU'RE #1—Marada Michael Walden (not listed) M. M. Walden, R. Jackson, B.C. Bianchi, F. Martin, A. Willis; Gratitude Sky, ASCAP/Irving/Baby Shoes, BMI; Atlantic 4037	58	66	4	FEELIN' LUCKY LATELY—High Fashion (J. Petrus, M. Malavasi) Romani, Malavasi, Thornton; Little Macho, ASCAP; Capitol 5104	91	93	8	WHERE DO WE GO FROM HERE—Bobby Womack (B. Womack) B. Womack, J. Ford; Ashtray/MI-Alma/MI-Alma, ASCAP; Beverly Glen 2001
★	27	8	FRIENDS IN LOVE—Dionne Warwick and Johnny Mathis (J. Graydon) J. Graydon, B. Champlin, D. Foster; Garden Rake/Foster Frees/ISM, ASCAP; Arista 0673	59	64	5	DO IT TO THE MAX—Xavier (Terry Phillips) T. Phillips, R. Harris, A. Little, E. Smith; Terry Phillips, ASCAP; Liberty 1464	92	94	7	IF I HAD MY WISH TONIGHT—David Lasley (D. Lasley) R. Goodrum, D. Loggins; Chappell/Ironside, ASCAP; EMI-America 8111
★	26	16	LET'S CELEBRATE—Skiyy (R. Muller, S. Roberts) T. McConnell; Alligator, ASCAP; Salsoul 7020 (RCA)	60	69	4	ALL THE MAN I NEED—Sister Sledge (Sister Sledge) D. Pitchford, M. Gore; Fifth Of March/Body Electric/Warner-Tamerlane, BMI; Cotillion 47007 (Atlantic)	93	94	7	SIXTH STREET—Mighty Fire (M. Bolton) M. Bolton; Arcturus II, ASCAP; Elektra 47426
★	27	13	SENDING MY LOVE—Pleasure (R. Wright, Pleasure) D. Hepburn, R. Wright; 360/IPM, ASCAP; RCA 13067	61	67	5	DO WHAT YOU WANNA DO—Starpoin (Lionel Job) K. Adeyeno, E. Phillips; Harrindur/Lcyndiana/Ensign, BMI; Chocolate City 3232 (Polygram)	94	95	11	DON'T MAKE ME WAIT—Peech Boys (L. De Benedictus) Peech Boys, R. B. Fowler; Peech Boys/Dez Bee, BMI; West End 1240
★	34	6	EMERGENCY—Whispers (L. Sylvers) K. Spencer, M. Beard, W. Shelby; Spectrum VII/Silver Sounds, ASCAP; Solar 48000 (Elektra)	62	62	5	FIRST IMPRESSIONS—High Energy (Offie E. Brown) S. Lorber, J. Silbar, J. Slate; Bobby Goldsboro, ASCAP/House Of Gold, BMI; Gordy 1613 (Motown)	95	97	13	GET DOWN ON IT—Kool & The Gang (E. Deodato, Kool & The Gang) R. Bell, J. Taylor, Kool & The Gang; Delightful/Second Decade, BMI; De-Lite 818 (Polygram)
★	29	30	MAKING LOVE—Roberta Flack (C.B. Seger, B. Bachrach, B. Roberts) B. Bachrach, C.B. Seger; 20th Century-Fox/New Hiden Valley; ASCAP, Begonia Melodies/Fedora, BMI; Atlantic 4005	63	63	5	HEY FELLAS—Trouble Funk (Trouble Funk) R. Reed, T. Fisher, R. Nixon; Sugar Hill, BMI; Sugar Hill 575	96	98	9	IT'S GOOD TO BE THE QUEEN—Sylvia (Sylvia) M. Brooks, P. Wingfield; Island, BMI/Acree, ASCAP; Sugar Hill 781
★	43	3	KEEP ON—"D" Train (H. Eaves III) H. Eaves III, J. Williams; Trumar/Huemar/Jawil, BMI; Prelude 8049	64	71	3	THANKS TO YOU—Sinnamon (D. Payne, E. Matthew) E. Matthew, D. Payne, K. Diamond; Amber Puss/Darryl Payne/Eric Matthew/ Keith Diamond, BMI; Becket 45-11	97	99	7	STAY WITH ME TONIGHT—Richard Jon Smith (C. Calder, L. Naiff) R.J. Smith, M. Denne; MCPS/Biem Zomba, BMI; Jive/Arista 101
★	38	7	CHEATING IN THE NEXT ROOM—Z Z Hill (T. Couch, W. Stephenson) G. Jackson, R. Miller; Muscle Shoals Sound, BMI; Malaco 2079	65	72	5	HEART TO HEART—Ronnie Dyson (Bobby Eli) E. Kelley, C. Williams; Interworld Groove Tunes/Friday's Child/Unart, BMI; Cotillion 47005 (Atlantic)	100	68	6	SHOW YOU MY LOVE—Goldie Alexander (T. Green) K. Dyson; Scade, BMI; Arista 0601
★	37	6	SOMETHING ABOUT THAT WOMAN—Lakeside (Lakeside) Lakeside; Spectrum VII/Circle L, ASCAP; Solar 48009 (Elektra)	66	77	3	WIDE SHOT—Superior Movement (D. Burnside, M.G. White) D. Burnside; We Are Starbound/Burnt Out, BMI; C.I.M. 5-02906 (Epic)				
★	33	18	IF IT AIN'T ONE THING IT'S ANOTHER—Richard "Dimples" Fields (R. Fields, R. Wilson) R. Fields, B. Wilson; On The Boardwalk/Dat Richfield Kat, BMI/Song Can Sing, ASCAP; Boardwalk 71139	67	77	3	WIDE SHOT—Superior Movement (D. Burnside, M.G. White) D. Burnside; We Are Starbound/Burnt Out, BMI; C.I.M. 5-02906 (Epic)				
★	34	35	WORK THAT BODY—Diana Ross (D. Ross) P. Jabara, D. Ross, R. Chew; Songs Of Manhattan Island/Olga/Ray-Han/ Koppelman-Bandier/Rossville, BMI; RCA 13201	68	77	3	WIDE SHOT—Superior Movement (D. Burnside, M.G. White) D. Burnside; We Are Starbound/Burnt Out, BMI; C.I.M. 5-02906 (Epic)				

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New On The Charts

HIGH FASHION "Feelin' Lucky Lately"—★

High Fashion is a New York-based trio brought to the attention of Capitol Records by producer Jacques Fred Petrus. Group members are Alyson Williams, Melisa Morgan and Eric McClinton.

Williams is a graduate of the Record Industry Training Program, a record industry faction of the Institute of New Cinema Artists program in New York. Morgan is a student at Julliard. And McClinton has recorded with Gladys Knight, Jimi Hendrix, George Duke and Flora Purim. He also fronted a Motown group called Eric and the Vikings.

Gaining experience via various studio sessions, the trio came into contact with producers Petrus and Mauro Malavasi. Authored by the pair, "Feelin' Lucky" is the latest in a line of hits which have successfully adapted the dance-oriented sound pioneered several years ago by Chic. Among the first to do this was another act associated with Petrus, Change, currently hot with "The Very Best In You" for RFC/Atlantic. Petrus also produced the Ritchie Family's "I'll Do My Best," now charting; Malavasi was co-writer.

High Fashion's debut album is due from Capitol in mid-June.

For more information concerning High Fashion, contact Petrus at Little Macho Music, 233 W. 26th St., New York, N.Y. 10001; (212) 620-4688.

High Fashion

www.americanradiohistory.com

The Rhythm & The Blues

• Continued from page 10

sense of arranging and not to be intimidated by studio technology. As time goes by, and the legion of others like them, will lose their taste for straight material. But not the musical and business knowledge they've acquired.

★ ★ ★

Simon Frith's "Sound Effects: Youth, Leisure, and the Politics of Rock 'n' Roll" (Pantheon, 294 pages, paperback) examines the relationship between contemporary music and the attitudes of young whites with uncommon insight. His observations on the relationship between white record buyers and black music are telling, illustrating white rock's deep and ongoing dependence on black inspiration, and the barriers that deny most black performers the economic benefits of their innovations.

★ ★ ★

Short Stuff: The Isley Brothers have just finished recording an al-

bum on **Bloodstone** for their T-Neck label and are now cutting an LP of their own in Los Angeles... Harmony Books is publishing the British tome "Encyclopedia of Black Music" later this year. The volume is basically a history of black pop music with some jazz entries... **Change**, about to embark on a national tour, did a showcase at New York's SIR studio recently and were quite impressive, leaning heavily on music from the new "Sharing Your Love" and last year's "Miracles." Music from the first LP, "Glow Of Love," was done in medley form, skillfully downplaying the absence of **Luther Vandross'** lead voice... **Joan Scott**, former assistant to KDAY program director **J.J. Johnson**, is moving to a top promotion spot at a major Los Angeles-based label... **Barbara Mason** has written and produced an album for Lioness Productions of Philadelphia... **Melvin Van Peebles'** song "Apple Stretching," from his Broadway musical "Waltz Of The Stroke Stork" is being re-

corded by **Grace Jones** for an upcoming mini-album... **Kool & the Gang** manager **Buzz Willis** has signed some former members of **Machine** for management... **Peabo Bryson** wrote and produced "Tell Me What's On Your Mind" on the RCA debut album of **Fredi Grace** and **Rhinstone**, "Get On Your Mark"... **Wintley Phipps**, not **Philip Winley**, records for **Lecton Records**. Our column last week was in error... **Sam Moore** has split with partner **Dave Prater** and is now being managed by **Joyce McRae**... Noted background singer **Fonzi Thornton** is suddenly a hot songwriter. The **Ritchie Family's** "I'll Do My Best," High Society's "Feeling Lucky Lately," and several songs on the current **Change LP** have been totally or partially composed by **Thornton**... Last, but hardly least, **Dave Clark** last week celebrated his 44th year in the record business by getting **Z.Z. Hill** played on New York's **WBLS** and **KRYS**. The Malaco promotion head is one of the industry's real gentlemen and a walking history book of black music.

Motown Is Top Black Company

• Continued from page 9

seven-year-old company reports a staff of 93.

The only other entertainment-based enterprise in the top 20 is Philadelphia International Records, ranked at number 18 (down from 11 in 1980) with sales reported at \$25 million. Employees numbered 150, it says.

Overall, Black Enterprise's editors note that black entertainment concerns "showed distinctively weaker growth rates" compared to 1980.

Elsewhere on the magazine's list, Inner City Broadcasting of New York, N.Y. slips from 17 to 20, on sales of \$22 million. The company is profiled in the issue in which the top 100 appears (June), its growth documented from 1972 sales of \$1.3 million, with 32 employees, to 1981's \$22 million, with 200 employees. The company owns seven radio stations in the U.S., including **WBLS** New York.

Radio stations are also part of the holdings of Broadcast Enterprises National of Philadelphia, whose top 100 ranking slips from 35 to 46 on sales reported at \$14 million; and of **Earl G. Graves** of New York, N.Y., whose ranking on the list improves from 77 to 73 on sales of \$8.5 million. **Graves** publishes **Black Enterprise**.

The July issue of the magazine will profile **Solar Records**, it says.

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Salutes the BMA

Survey For Week Ending 6/5/82

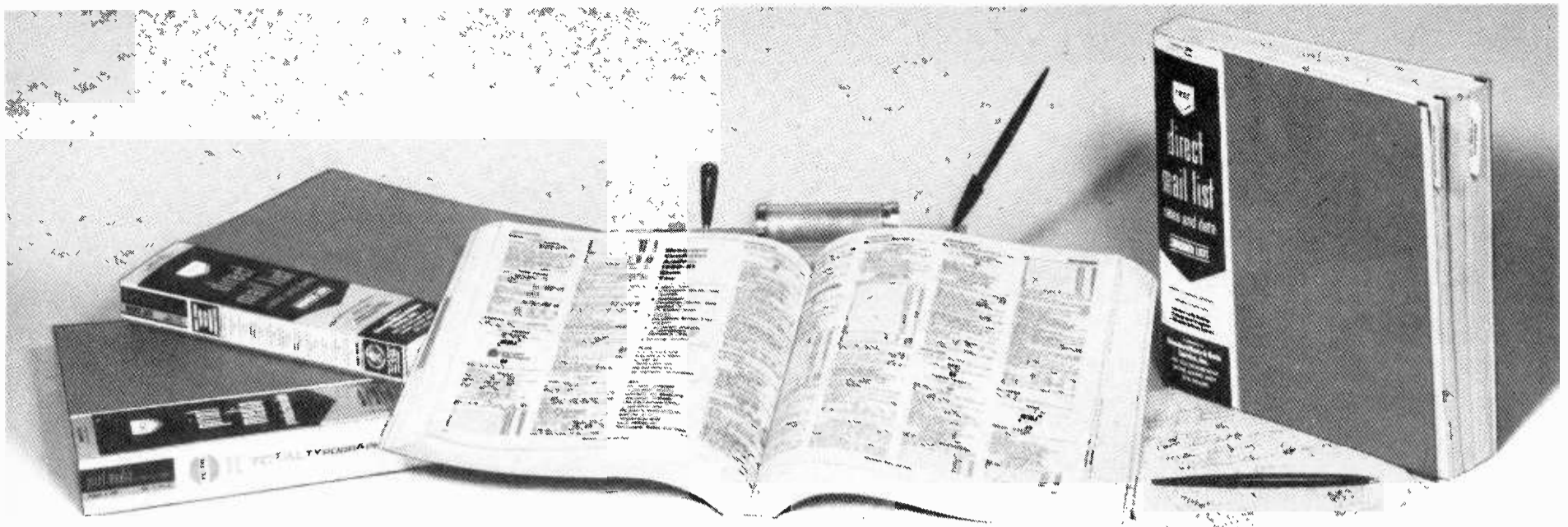
Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆	10	2	STEVIE WONDER'S ORIGINAL MUSIQUARIUM I Stevie Wonder, Tamla 6002TL2 (Motown)	☆	NEW ENTRY		STEAMIN' HOT The Reddings, Believe In A Dream FZ 37974 (Epic)
☆	2	6	REUNION The Temptations, Gordy 6008GL (Motown)	☆	44	4	LOVE HAS FOUND ITS WAY Dennis Brown, A&M SP-4886
	3	1	THE OTHER WOMAN Ray Parker, Jr., Arista AL 9590		41	35	TOM TOM CLUB Tom Tom Club, Sire SRK 3628 (Warner Bros.)
☆	4	7	STRAIGHT FROM THE HEART Patrice Rushen, Elektra E1-60015	☆	42	29	OUTLAW War, RCA AFL1-4208
☆	5	8	NIECY Deniece Williams, ARC/Columbia FC 37952	☆	50	3	DREAMGIRLS Original Cast, Geffen GHSP 2007 (Warner Bros.)
☆	7	11	KEEP IT LIVE Dazz Band, Motown 6004ML		44	36	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576
	7	3	BRILLIANCE Atlantic Starr, A&M SP-4883		45	45	CONTROVERSY ● Prince, Warner Bros. BSK 3601
☆	9	11	WHO'S FOOLIN' WHO One Way, MCA MCA 5279	☆	55	2	LITE ME UP Herbie Hancock, Columbia FC 37928
	9	8	FRIENDS Shalamar, Solar S-28 (Elektra)		47	40	NEVER TOO MUCH ● Luther Vandross, Epic FE 37451
	10	6	ALLIGATOR WOMAN Cameo, Chocolate City CCLP 2021 (Polygram)		48	43	NIGHT CRUISIN' ● Bar-Kays, Mercury SRM-1-4028 (Polygram)
☆	14	4	MY FAVORITE PERSON The O'Jays, P.I.R. FZ 37999 (Epic)		49	48	WHY DO FOOLS FALL IN LOVE ▲ Diana Ross, RCA AFL1-4153
	12	11	MR. LOOK SO GOOD Richard Dimples Fields, Boardwalk NBI-33249		50	49	COME MORNING Grover Washington, Jr., Elektra 5E-562
☆	17	4	TUG OF WAR Paul McCartney, Columbia TC 37462		51	54	PURE AND NATURAL T-Connection, Capitol ST-12191
☆	16	6	LADIES OF THE EIGHTIES A Taste Of Honey, Capitol ST-12173		52	41	CARRY ON Bobby Caldwell, Polydor PD-1-6347 (Polygram)
☆	18	5	SHARING YOUR LOVE Change, RFC/Atlantic SD 19342		53	56	STREET SONGS ▲ Rick James, Gordy G8-1002M1 (Motown)
	16	12	LOVE IS WHERE YOU FIND IT The Whispers, Solar S-27 (Elektra)		54	38	DREAM ON George Duke, Epic FE 37532
☆	20	5	JJ Junior, Mercury SRM-1-4043 (Polygram)	☆	NEW ENTRY		OFFRAMP Pat Metheny Group, ECM ECM-1-1216 (Warner Bros.)
	18	19	DOWN HOME Z.Z. Hill, Malaco MAL 7406		56	46	THE GEORGE BENSON COLLECTION ● George Benson, Warner Bros. 2HW 3577
	19	15	THE DUDE ▲ Quincy Jones, A&M SP 3721		57	57	LOVE ME TENDER B.B. King, MCA MCA 5307
☆	NEW ENTRY		THROWIN' DOWN Rick James, Gordy 6005GL (Motown)	☆	NEW ENTRY		CONFIDENCE Narada Michael Walden, Atlantic SD 19351
☆	24	6	ATTITUDES Brass Construction, Liberty LT-51121	☆	NEW ENTRY		HOT AND NASTY St. Tropez, Destiny DLA-10004
	22	13	LIVE ON THE SUNSET STRIP Richard Pryor, Warner Bros. BSK 3660	☆	NEW ENTRY		KEEP IT UP B.T. Express, Coast To Coast FZ 38001 (Epic)
☆	27	7	D TRAIN D Train, Prelude PRL 14105		61	47	LOVE MAGIC LTD, A&M SP-4881
	24	21	DOIN' ALRIGHT D'Bryan, Capitol ST-12192		62	51	A LITTLE LOVE Aurra, Salsoul SA 8551 (RCA)
	25	23	SOMETHING SPECIAL ▲ Kool & The Gang, De-Lite DSR 8502 (Polygram)		63	52	IT'S TIME FOR LOVE ● Teddy Pendergrass, P.L.R. TZ 37491 (Epic)
	26	22	POINT OF PLEASURE Xavier, Liberty LT-51116		64	61	LOVE CONQUERS ALL Michael Wycoff, RCA NFL1-8004
☆	37	3	THE ONE GIVETH THE COUNT TAKETH AWAY William "Bootsy" Collins, Warner Bros. BSK 3667		65	60	PLAYING HARD TO GET Vernon Burch, Spector SW 70005 (Capitol)
	28	26	SKYLINE ● Skiy, Salsoul SA-8548 (RCA)		66	66	7 Con Funk Shun, Mercury SRM-1-4030 (Polygram)
	29	28	YES IT'S YOU LADY Smokey Robinson, Tamla 6001T2 (Motown)		67	58	THE TIME ● The Time, Warner Bros. BSK 3598
	30	30	GIVE IT UP Pleasure, RCA AFL1 4209		68	59	ME AND YOU The Chi-Lites, 20th Century/Chisound T-635 (RCA)
	31	25	LIVE & OUTRAGEOUS Millie Jackson, Spring SP-1-6735 (Polygram)		69	69	IT'S A FACT Jeff Lorber, Arista AL 9583
	32	32	YOUR WISH IS MY COMMAND Lakeside, Solar S-26 (Elektra)		70	70	EARLAND'S JAM Charles Earland, Columbia FC 37573
	33	33	YOU'VE GOT THE POWER Third World, Columbia FC 37744		71	67	JAM THE BOX Bill Summers And Summers Heat, MCA MCA-5266
	34	34	THE POET Bobby Womack, Beverly Glen BG 10000		72	63	QUESTIONNAIRE Chas Jankel, A&M SP-6-4885
☆	NEW ENTRY		STREET OPERA Ashford & Simpson, Capitol ST-12207		73	53	STARS ON LONG PLAY III Stars On, Radio Records RR 19349 (Atlantic)
	36	31	I AM LOVE Peabo Bryson, Capitol ST-12179		74	64	SATURDAY SATURDAY NIGHT Zoom, Polydor PD-16434 (Polygram)
☆	42	5	FRIEND IN LOVE Dionne Warwick, Arista AL 9585		75	65	THE SISTERS Sister Sledge, Cotillion SD 5231 (Atlantic)
	38	39	DROP THE BOMB Trouble Funk, Sugar Hill SH 266				

☆ 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 to 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

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CLASSICAL MUSIC

Entering Pop Consciousness: Major Label Repertoire Remains Broad and Bold

By IS HOROWITZ

From the variety and sheer number of new titles being readied for release before year's end, classical labels seem to have weathered recent industry vicissitudes as well, or perhaps better, than those working other musical genres.

Even in those few cases where recording budget trimming is acknowledged, the effect on release patterns will not be felt for some time. There is enough in the can to keep new albums heading toward market in accustomed numbers.

Expect more attention to be given midline product, recycling recordings that have already paid for themselves or been written off. There will probably be somewhat fewer opera recordings as more comptroller scrutiny is given high-budget projects.

Digital has now become the normal technology for nearly all new major recordings. Fewer and fewer new catalog additions will appear in the analog mode.

The Mahler-Bruckner concentration is finally relaxing, as most integral cycles have run their course or are nearing the finish line. And if there is another composer cycle about to capture label and consumer favor, it has not yet surfaced.

Crossovers will still be eagerly sought, both for the profit they bring to classical divisions and the wherewithal they provide for projects that are artistically valid but unlikely to realize much of a return on their own.

At RCA Records, Red Seal chief Thomas Shepard, says that he will be somewhat more selective in new releases, but that some 70 top line and 40 Gold Seal midlines will still have been released by the label for the year come the end of December. Add to these a couple of dozen imported Erato packages, and the volume becomes quite substantial.

There will be three packages by Vladimir Horowitz in coming months—two tied to events that can only increase promotional impact. In May comes a taping (the first in digital for the artist) of the pianist's televised concert at the Metropolitan Opera House last fall featuring works by Chopin, Scarlatti, Liszt and Rachmaninoff. A catalog release will be offered to tie in with an upcoming televised concert (satellite, of course) from London, and in the fall a Horowitz package will present works from his 1978-79 concerts.

Conductor James Levine remains an RCA recording stalwart. His Mahler Seventh with the Chicago Symphony has just been released, but his completion of the cycle will not come before 1983. There's still a Second and Eighth needed. In June, Levine will be heard in the Dvorak "New World" and in the fall in a Mozart package coupling the 40th and 41st Symphonies.

More is due from Eugene Ormandy and the Philadelphia Orchestra, and Eduardo Mata and the Dallas. A sound spectacular with the latter team will group the Richard Strauss tone poems "Don Juan" and "Death & Transfiguration."

Plenty of Emanuel Ax is promised among featured soloist albums upcoming on Red Seal. There is a Schumann solo set due, as well as a pair of Mozart piano concertos with Pinchas Zukerman and the St. Paul Chamber Orchestra in support. Violinist Dylana Jenson is joined by pianist Samuel Sanders in a pair of Brahms sonatas (Nos. 1 and 3).

More Brahms in the chamber music area will come in a version of the Sextets by the Cleveland Quartet with Pinchas Zukerman and Bernard Greenhouse as guest artists. Shepard hopes to have ready for release in the fall a package of the late Beethoven Quartets with the Cleveland. The Guarneri Quartet



Seiji Ozawa leads performance of Mahler Eighth Symphony

has a coupling of Borodin and Dohnanyi works on the boards.

Special items due from Red Seal include a Tomita realization of Grofe's "Grand Canyon Suite," more Names Galway and a "popular" program by soprano Leontyne Price. Two more volumes of Thomas Stockham's digital reconstructions of vintage Caruso recordings will be released this year, leaving only three to go in the 13 volume series begun in 1975.

There's no cutting back at CBS Records, stresses Joseph Dash, head of Masterworks. More than 90 first line albums will have been added to the catalog by the end of 1982, he promises, plus 40 to 50 midlines, largely in the label's Great Performances series. Odyssey remains in a holding pattern.

Opera continues to figure in CBS plans with the Puccini series it is engaged in due for a relatively rare addition, "La Rondine," this directed by Lorin Maazel. Jacques Chailley is the conductor of a new "Turco in Italia" by Rossini.

An album of Wagner overtures will come from Maazel, as will a set of Ravel orchestral works. Contributions from Zubin Mehta and the New York Philharmonic will include Strauss's "Ein Heldenleben." Mozart symphonies are due from Rafael Kubelik and the Bavarian Radio, and Michael Tilson Thomas will be heard in a traversal of Ives' Second Symphony with the Concertgebouw.

Guitarist John Williams adds to his growing CBS catalog with a Bach program, and Isaac Stern will join Pinchas Zukerman in a set of Bach and Vivaldi double concertos.

CBS' Green Label, described by Dash as a kind of a "a&r shelter for classical artists doing pop material, and pop artists doing classical," continues at an even brisker pace.

With one giant crossover hit already garnered on this label (with John Denver), Placido Domingo has an all Spanish collection of Latin American popular material slated. New Claude Bolling performance are being set, and some of the jazz pianist's older recordings will be transferred to the Green Label from Masterworks, informs Dash. The label will also be host to a new Jean-Pierre Rampal album of Japanese melodies, these with Koto accompaniment.

The active PolyGram Classics catalog comprises about 5,000 albums, some 4,200 of which are classics. This is probably more than can be processed efficiently through normal distribution pipelines, and with still more material bidding for exposure, has led the company to create its "special imports" division for product of somewhat limited appeal.

There are more than 400 of these slower moving items now in special imports, but the number is due to swell to 1,000 or even 1,500 by the end of the year. Some of this accretion will come from new titles, and some from transfers from current catalog of titles whose sales momentum has lagged and which otherwise would be deleted.

At least 80 new packages are due this year from Deutsche Grammophon, plus about 20 on Archive, informs Allison Ames, label head.

The Berlin Philharmonic, which celebrates its 100th anniversary in 1982, is naturally slated for major attention, with a

restrospective limited edition of more than 30 LPs packaged in five or six boxes. Recordings, among them some from the earliest days of the art conducted by Artur Nikisch, through to the present, will be included.

The edition is due in late summer and, if plans materialize, a U.S. tour by the orchestra under Herbert von Karajan next fall will ice the promotional cake.

Ever new product by Karajan and the Berlin Philharmonic continues, with the team's Bruckner cycle to be completed in the fall, and one or two additional entries in his Mahler survey to come. Works previously unrecorded by Karajan, but due this season, are Nielsen's Fourth Symphony, and a coupling of Prokofiev's "Classical Symphony" and Grieg's "Holberg Suite."

Lots of Leonard Bernstein is being prepared for release, with a variety of orchestras. Now that the conductor is exclusively in the DG stable.

A Daniel Barenboim entry to be aimed at the larger market is a Tchaikovsky package with the Chicago Symphony featuring the "1812 Overture." Another "New Year's Concert" will come from Vienna led by Lorin Maazel, and the conductor helms the Berlin Philharmonic in tapings of Dvorak's Eighth Symphony and Rachmaninoff's Third.

On the opera front, a Karajan-directed performance of "Turandot" will be a season highlight for DG, with Placido Domingo and Katia Ricciarelli in starring roles. This spring the company is recording live concert performances of "Falstaff" by Carlo Maria Giulini and the Los Angeles Symphony, with Renato Bruson in the title role, a project made economically feasible by a recent change in musician union rules. The same soloists will also be featured in a new Aida" come the fall, this conducted by Claudio Abbado at La Scala.

Last November Rudolf Serkin recorded for DG the first in a projected series of all the Mozart piano concertos with Abbado and the London Symphony. The first fruit of this association will be issued in the fall, an LP holding one late and one middle period concerto.

The Elgar Violin Concerto is due from Itzhak Perlman, with Barenboim and the Chicago, and DG's work with the young pianist Kristian Zimerman continues with the conventional concerto coupling of the Grieg and Schumann, supported by Karajan and the Berlin Philharmonic.

Midlines are also being given special attention at London Records. New releases of the \$6.98 Jubilee series are due out in July and September, in all numbering some 50 entries for the year. Mainline repertoire and top artists are the rationale behind the line, says Richard Rollefson, London's chief executive. The recordings date back about 10 to 12 years.

Stereo Treasury, at a \$5.98 list, will get more attention this year, too, says Rollefson. More basic repertoire will be stressed. It was becoming somewhat esoteric," he comments. About 30 titles will be the year's budget.

London's main stress, however, remains with top line prod-
(Continued on page C-2)

Is Horowitz is Billboard's Executive Editor, Commentary Editor and Classical Editor in New York.

Art In Search Of Adventure: Specialist Labels Showcase One-of-a-Kind Approach

A Billboard Spotlight



Harpsichordist Gustav Leonhardt on Pro Arte.



Leonard Slatkin, music director and conductor of the St. Louis Symphony Orchestra.



Joao Carlos Martins recorded "The Well Tempered Clavier" when he was 25. At age 41, in 1981, Martins recorded it digitally for Arabesque.

By IRV LICHTMAN

Specialist labels, by temperament, shy away from warhorse repertoire, providing instead a showcase for composers and artists whose craft might otherwise go unexposed.

Often they are owned and operated by the talent them-

Irv Lichtman is Billboard's News Editor and Music Publishing Editor in New York.



Sequoia Quartet with bassist Julius Levine in recording session.

selves; often they require an infusion of private, institutional and governmental dollars to keep the product flowing.

Yet, modestly structured as they are, they are in the recording business and like their major label counterparts must deal with the realities of the classical marketplace, although their "one-of-a-kind" approach to repertoire gives these companies an edge that comes from non-conformity.

Today's economics notwithstanding, they do survive, with many keeping in tune with today's high-tech demands of the classical buyer, while indicating they are prepared to deal with tomorrow's advances in sound reproduction.

"Business has been good for us," claims Roy Christensen, former first cellist with the Cincinnati Symphony Orchestra who formed his Nashville-based Gasparo label in 1974 as an outlet for his own recording projects, but expanded to other artists in 1977. "We're not dependent on an advertising blitz on a here-today-and-gone-tomorrow basis, nor do we have pop or 1812 Overture-type product. We have a more dedicated clientele." The label basically records chamber and solo repertoire music.

Gasparo, with a 28 LP-only catalog, employs three channels of distribution. Christensen has sales reps on the East and

West Coasts for sales to audio outlets, deals directly with some 100 record retail outlets and works from a computerized direct-mail list.

Christensen, whose only other employee is his wife, says an average sale of 1,500 is his breakeven point. He says the growth of catalog into performances by others than himself has given the label a sales lift, following a "slow start." "New product helps sell older goods," he notes.

By the end of this year, Gasparo will have a catalog of 40 albums. Among noteworthy newcomers, Christensen cites the Schoenberg Woodwind Quintet, Op. 26 by the Oberlin College Quintet (campus classical ensembles are a major source of product), Englebert Humperdinck String Quartet performed by the Philarte Quartet and Bartok piano music performed by Phillip Evans.

Interestingly, the company has been offering CX decoding over the past three months, with Christensen claiming a "good response" from dealers. The CBS noise-reduction system, he adds, will be "tremendously" beneficial to better quality broadcasting of classical music.

At In Sync Labs, sporting a line of 90 audiophile cassettes listing at \$17.98, owner Alan Silver is "hopeful" about the future, but there's a big "if" in his point of view. "We're coming through a painful change in the structure of the recording business. It's tough for small companies to sell to dealers on a consignment basis. It was OK for big manufacturers with hit product and a large cash-flow, but now they're hurting, too. We've got to do it the European way, with 30 to 60 day payment and no excuses by dealers on the order of 'yes, we do owe you money because we just found your product in our warehouse.'

"There are too few dealer outlets, so we're doing direct mail. That's good because it's a cash business. We use two major dealer distributors, Euroclass in New York and Kinnara in Chicago, who can extend to dealers the credit they need."

Silver says he's moving away from "sporadic" releases to a continuity of two or three releases a month. He estimates that he averages about 20,000 to 25,000 sales a year of his catalog and believes the "more titles you have, the less of each you have to sell." (Continued on page C-6)

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Label Repertoire

Continued from page C-1

uct, with approximately 100 titles targeted for the year.

Biggest promotional guns will probably be leveled at the massive Pavarotti public when the tenor's movie "Yes, Giorgio," opens in late September. But the assault begins some six weeks earlier when the soundtrack album will be released. There will be a single from the album, as well, a pop love song penned by John Williams.

London's affair with opera continues unabated. Bellini's "Sonnambula," originally pencilled in for last year, is due this spring. Pavarotti and Joan Sutherland star. A new "Marriage of Figaro" comes this summer, directed by Sir Georg Solti. And in the fall, Boito's "Mefistofele," with Pavarotti, Mirella Freni, Sherrill Milnes and Nicolai Ghiaurov. Janacek's "The Cunning Little Vixen" will be next in Charles Mackerras' integral look at the Czech composer's operatic output.

Solti and the Chicago have a "Damnation of Faust" due in June, to be followed by Haydn's "Creation." Their Bruckner and Mahler cycles will not have any new entries this year, but are expected to resume in 1983. Charles Dutoit will continue with the Montreal Symphony with a popular Ravel package (including "Bolero" of course), and a complete "Three-Cornered Hat" by Falla. Dutoit and the Montreal will also back violinist Kyung-Wha Chung in a familiar coupling—the Tchaikovsky and Mendelssohn Concertos.

Vladimir Askenazy maintains a hectic pace for London as performer with baton and at the keyboard. He takes his first crack at Beethoven symphony recordings with the Fifth and Sixth; the Philharmonia is the orchestra. And he directs the Concertgebouw in the Rachmaninoff Symphonies Nos. 2 and 3, and also in the Sibelius Seventh. As pianist and conductor Ashkenazy continues his Mozart piano concertos series with the Philharmonia, and there will also be solo Rachmaninoff and Chopin recordings among his bounteous 1982 output.

On Oiseau-Lyre Christopher Hogwood and the Academy of Ancient Music continue their Mozart symphony series. New volumes will be issued in the spring and fall. A single LP coupling two of the symphonies will be released at a special \$6.98 price to promote the series, informs Rollefson. Mozart symphonies also receive attention from Nikolaus Harnoncourt on Telefunken.

In line with the PolyGram Classics posture on more specialist repertoire, much of future Telefunken, Argo and Oiseau-Lyre titles will go into the new special imports line.

PolyGram Classics' remaining wing, Philips Records, will be courting the crossover market this year in a number of ways, but it is setting particular store on a series of disks featuring Zamfir, pipes of Pan virtuoso. The artist has literally sold millions of disks in European markets and even a fraction of such

retail action here would provide welcome grosses. Arrangements of familiar Mozart, Bach and Vivaldi will be among his varied repertoire.

The Boston Pops under John Williams continues to aim at a broad-based audience with a May release of "Pops Around the World," a digital production presenting a wide range of overtures, from Glinka's "Ruslan and Ludmila" to Bernstein's "Candide." Two more Pops albums will be recorded this spring.

Nancy Zannini, head of Philips, points to the Rossini opera "Mose" as the label's big stage work for the fall. It is part of the series led by conductor Claudio Scimone.

Edo De Waart leads the San Francisco Symphony, in their first collaboration for the label under a new contract, in a Mahler Fourth, with Margaret Price, due in the fall, and in a Ravel/Debussy package featuring the former's "Sheherazade" and the latter's "La Danseuse elue," both with Elly Ameling as soloist.

A Bruckner Eighth comes from Haitink and the Concertgebouw in May, and from the Pittsburgh Orchestra and Andre Previn a Tchaikovsky Fourth to follow last month's "Carnival of the Animals" and Ravel's "Ma Mere L'Oye." Other orchestral LPs on Philips include three more of Mozart "name" symphonies by Neville Marriner and the St. Martin-in-the-Fields Academy.

Violinist Gidon Kremer, who has excited much favorable comment during U.S. appearances this past season, had a Beethoven Concerto out last month, with Marriner and the St. Martin Academy as collaborators. Now exclusive with Philips, Kremer is on a recording sabbatical, so there will be a delay before new titles are issued, Zannini ruefully admits.

Philips is preparing for release in August a new "Das Lied von der Erde" with Jessye Norman and Jon Vickers as soloists and the London Symphony under the direction of Colin Davis. The Beaux Arts Trio has its third Beethoven album slated for the fall, and Schubert by Claudio Arrau will work to swell the pianist's already enormous catalog.

This spring also marks Philips' belated entry into the burgeoning early instruments field. A debut pair of recordings by Capella Clementina, of Cologne, presents a collection of early baroque viola concertos, and concerti grossi by Telemann and Hurlbusch.

Angel's output for the year will total more than 70 albums, says general manager Renny Martini, plus another 75 on the company's new Red Line mid-price series (\$6.49). The latter will hew very close to the standard repertoire pool and will occasionally include material little more than a year old, moved over from the Angel catalog. Seraphim releases will be "very light" this year, with perhaps no more than 16 or 18 turned out to market. "We'll be examining them more carefully," says Martini.

While opera on Angel may not be as bountiful as in past years, some choice items are nevertheless due. There will be a

"Lohengrin" in the fall conducted by Karajan. Riccardo Muti will direct Gluck's "Orfeo." And on the light side there will be a "Perichole" under the baton of Michel Plasson.

Upcoming Angel orchestral titles will include heavy representation by Muti and the Philadelphia Orchestra. From this source there will be a "Scheherazade," Tchaikovsky's "Mantfred" Symphony, a Franck D Minor Symphony, and a Ravel program with "Bolero" and the "Daphnis et Chloe" Suite No. 2.

Klaus Tennstedt also figures high in Angel's orchestral plans and, with the London Philharmonic, he will be heard in coming months in Bruckner's Fourth, and Strauss' "Death and Transfiguration" and Four Last Songs, the latter with soprano Lucia Popp.

Among instrumentalists from whom disks are yet due in 1982, Martini mentions Itzhak Perlman in the Prokofiev Violin Concertos, Nos. 1 and 2, and a set of trios by the "Bach Family," Soviet pianist Yuri Egorov in a Schumann disk coupling "Carnaval" and "Papillons," and guitarist Angel Romero performing works by Torroba and Tedesco with the English Chamber Orchestra.

No more crossovers for Perlman this year to augment his jazz series with Andre Previn. But jazz violinist Stephane Grapelli appears on an Angel platter, not with Yehudi Menuhin this time around, on an album called "Evergreens."

Most of Nonesuch Records 30 plus titles to be issued this year fall into the label's premium digital category. In all, total numbers are pretty much what they have been over the past two years, and the repertory range remains broad, notes Keith Holzman, vice president in charge.

In the lighter vein, Nonesuch has an album of French and Argentinian tangos performed in the style of the 1920s by piano accordion, violin and bass. At the opposite pole is a Bach B Minor Mass directed by Joshua Rifkin with single voices handling the choral lines, a version supported by musical findings.

Virgil Thomson's opera, "Four Saints in Three Acts," with text by Gertrude Stein is scheduled for end of summer release. There will be an "Italienisches Liederbuch," the Hugo Wolf song cycle, sung by Elly Ameling and Tom Krause. The Beethoven Septet will be performed by the Boston Symphony Chamber Players; Igor Kipnis will be heard in an album of Handel harpsichord music; and Paul Jacobs and Ursula Oppens will join in a four-hand piano version of Stravinsky's "Petrushka."

Seymour Solomon, president of Vanguard Records, projects some 25 new titles this year, but is placing great stress on cassettes with more than 100 due, mostly of back catalog from the label's extensive lists.

Vanguard's newest orchestral affiliation, with the Houston under Sergiu Comissiona, is the subject of two LPs recorded this month and to be released before the end of the year.

(Continued on page C-5)

MUTI



DSCX-3920



DS-37777



DS-37776



DS-37789

TENNSTEDT



DS-37808



DSB-3902



SZB-3899



SZB-3908

Angel Records
A Sensational
Tradition of
Great Artists..
Superb
Performances..
Dazzling
Sound!



PERLMAN



DS-37471



DS-37799



DS-37770

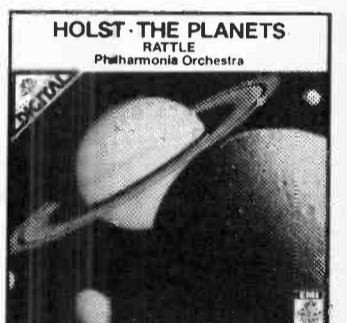


SZ-37630

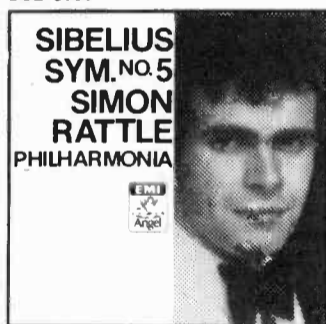
RATTLE



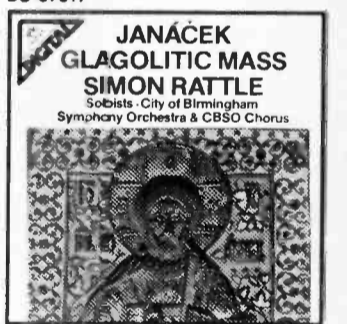
DSB-3909



DS-37817



DS-37883



DS-37847

plus a galaxy of the world's greatest stars for '82!



DS-37773



DS-37337



DS-37816



DS-37860



ZDX-3915



DSBX-3919



DS-37880



S-37819



S-37794



DS-37333



S-37909



DSB-3907

By DONNA L. HALPER

Classical Radio Audiences Prefer Timeless 'Oldies'

At one time, it was assumed that classical music stations could only prosper in large urban centers such as New York or Boston or Los Angeles. But this is far from true today. Whatever city you live in, from Tallahassee (WFSU-FM) to Denver (KVOD-FM) chances are there is at least one station that plays large amounts of classical music.

In some cities, there are several commercial classical stations as well as several college stations; of the 264 National Public Radio Stations across the country, the vast majority program classical music. And while classical stations may not garner the large ratings of their rock music counterparts—in fact, many classical outlets do not even subscribe to any ratings services—the fact remains that a classical format is a viable one. Many of the commercial classical stations report that they are doing better than ever financially.

Who listens to classical radio? Managers at classical stations are quick to point out their "typical listener." Robert Conrad, vice president and program manager of Cleveland's WCLV-FM, notes that "research has shown the typical classical listener to be college-educated, in a professional or executive position, making a salary well above \$30,000 a year. And where it was once true that the majority of our audience was male, today more women are listening." That potential audience of highly educated and financially successful adults is especially desirable to advertisers, and it helps to explain why an ad agency would pay \$140 for a minute commercial on WFMT-FM in Chicago. "Despite the lack of ratings, our audience has proven itself time after time to be made up of people with money to spend, people who want a quality product," concurs Rich Marschner, general sales manager of WFMT. "Business has been excellent for us despite the economy because we can deliver a specific group of people. And this isn't just true in Chicago—I've spent 14 years in classical radio, and it was just as much a reality when I worked in Denver."

Quality is a definite issue to the classical listener, be it in the matter of what material possessions he or she buys or what type of programming he or she expects from a classical station. Robert Conrad of WCLV-FM says, "Classical music and classical radio are a major part of our listeners' lives. They are not casual about it. They know what they like and what they want to hear. And they let us know. A classical audience tends



Crossover artist Plácido Domingo at WHN microphone, New York City.

to be very loyal and very knowledgeable." "Talking about commercials," says David MacNeill, station manager of Boston's commercial classical station, WCRB-FM, "our listeners are very vocal—if they think a commercial is too loud or too sexist or whatever, they will get in touch. And they offer just as much reaction when it comes to the music—they are constantly calling to ask us questions about what we play or to tell us what they'd like to hear."

Whether or not the claim that classical music listeners are wealthier or better educated is true or just a sales tool, one thing is evident—the classical audience is fiercely devoted to its music. Even in a time when donations to charities and the arts are generally down, the stations which do fund-raising for their local symphony orchestras report some major success stories. In Philadelphia, this year's marathon to support the Philadelphia Orchestra, an annual event of station WFLN-AM (FM), raised over \$340,000. WFMT-FM raised over \$500,000 during its marathon for the Chicago Symphony. "There can be little doubt," says WCRB-FM's David MacNeill, whose station has been involved in numerous benefits for the arts in Boston, "that a classical audience is the best when it comes to fund-raising."

Another truism about the classical audience is that it is very musically aware. "We have a good relationship with retail," WCLV-FM's Robert Conrad states. "There are several stores such as the Music Box and Peaches which have excellent classical selections, and these stores do well because the classical listener does buy and collect records. Even some of the rock-oriented stores have begun to expand their classical sections because of this." At the Harvard Coop, which has probably the largest and most complete classical department in New England, head record buyer Linda Stelling says, "We have over 130,000 titles; about 50% of our total store inventory is classical, and 35% of our record sales are classical."

For the record companies, the marketing and merchandising of classical product presents some unique problems. Unlike popular music stations, which even with 'tight playlists' will play a new song several times a day, classical stations do not usually have any regular rotation for new records and a new album may only receive one play every two months. Lee Smith is national classical sales director for Angel Records. He has worked with both pop and classical stations during his career and is very familiar with these circumstances. "The name artists are very easy to promote—they just about sell themselves. But it takes a lot longer to develop new classical artists. There are few 'overnight' hits in classical. Bear in mind that in the classical end of this business, a major success is a record that sells 20,000 copies in a six month period. Perhaps 80% of our business comes from catalog sales—that is, the older titles. It takes a while to convince a classical music fan to buy a record by a new or unknown artist—most of the albums in our catalog are drawn from an international roster of well-known artists. But like any record company, we realize it is imperative to develop new artists. On the positive side, classical stations tend to be very liberal about giving a new artist a chance."

How then does a company break a new artist? Chip Walsh is the Boston-area accounts manager for Angel, and he explains, "The stores really play a big part. The Harvard Coop, for example, will play a record in-store and even recommend it to customers if they like it. So we try to generate excitement at the retail level. We do some things you might associate with rock music, but it is just as effective with classical: we have artists make in-store appearances, we coordinate concert ticket giveaways with the stores and key radio stations, we put up

(Continued on page C-7)

Donna L. Halper is a Boston-based freelance writer and music consultant.

A Billboard Spotlight

JUNE 5, 1982, BILLBOARD

Pierre Verany Saphir Nimbus Dynamic Merlin Classics for Pleasure EMI UK Mirror Music Claves Hyperion Intercord

BRILLY CORP

D I S T R I B U T E S
S U C C E S S E S

Brilly Corp. Top 40 Classical Releases

(selected from 1981/82 releases)

- | | |
|---|---|
| 1 MONTEVERDI Sacred Vocal Music
Hyperion 66021 D | 21 MOZART Piano Concertos 26 & 27
Classics for Pleasure 40357 |
| 2 BEETHOVEN The Nine Symphonies
EMI UK SLS 5239 D | 22 ELGAR Bavarian Highlands
EMI UK ASD 4061 |
| 3 MOZART Symphonies 35 & 41
Intercord 160.835 D | 23 VERDI La Traviata (in English)
EMI UK SLS 5216 |
| 4 THE HOLLYWOOD STRING QUARTET
EMI UK RLS 765 | 24 GUILLAUME DE MACHAUT
Mass of Notre Dame
Mirror Music 0007a |
| 5 MADRIGALS & WEDDING SONGS FOR DIANA
Hyperion 66019 | 25 LUIGINI Ballet Egyptien
EMI UK ESD 7115 |
| 6 BEETHOVEN Violin Concerto
EMI UK ASD 4059 D | 26 REICHA Flute Quartets op. 98
Intercord 160.833 D |
| 7 MOZART The Magic Flute
EMI UK SLS 5223 D | 27 BLISS Morning Heroes
EMI UK ESD 7133 |
| 8 MILHAUD Le Boeuf sur le Toit
Pierre Verany 9811 | 28 HANDEL Saul
EMI UK SLS 5200 |
| 9 LAST OF THE TROUBADOURS
Nimbus 45008 | 29 PAGANINI Quarters 10-13
Nimbus 4017/18 |
| 10 WAGNER Ring excerpts
EMI UK ASD 3985 D | 30 FAURE Orchestra Music
EMI UK SLS 5219 |
| 11 ELGAR Symphony no. 2
Classics for Pleasure 40350 | 31 SCHUBERT Vocal & Choral Music
EMI UK SLS 5220 |
| 12 THE YOUNG ELISABETH SCHWARZKOPF
EMI UK RLS 763 | 32 IMAGES GALANTES DE LA RENAISSANCE
Pierre Verany 4791 |
| 13 CABARET WITH THE EQUALE BRASS
Nimbus 45014 | 33 TELEMANN Fantasies for Violin
Intercord 180.838 |
| 14 LOEWE Ballad Cycles
Claves 8106 | 34 FRANCK Chamber Music vol. 1
Dynamic 4012/13 |
| 15 MOZART Flute Concertos
EMI UK ASD 4056 | 35 VICTORIA DE LOS ANGELES Recital
Classics for Pleasure 40366 |
| 16 POULENC Les Biches
EMI UK ASD 4067 D | 36 LISZT Orchestral Music vols. 1 & 2
EMI UK SLS 5235/6 |
| 17 BEETHOVEN Piano Sonatas vol. 4
EMI UK RLS 758 | 37 ELGAR Starlight Express
EMI UK ESDW 711 |
| 18 HERBERT VON KARAJAN & THE
PHILHARMONIA
Classics for Pleasure 40368 | 38 BACH Orchestral Suites 3 & 4
Merlin 78901 |
| 19 ANTON RUBINSTEIN Piano Sonatas
Hyperion 66017 D | 39 DOWLAND String Music
Hyperion 66010 D |
| 20 PROKOFIEV Peter & the Wolf
EMI UK ESD 7114 | 40 EQUALE BRASS QUINTET
Nimbus 45010 (D digital release) |



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Label Repertoire

• Continued from page C-2

These are a Debussy coupling of "Nocturnes" and "La Mer," and a Ravel disk including the "Daphnis et Chloe Suite No. 2" and "La Valse." Later this summer the Houston will record "Petrushka" and the Cesar Franck Symphony in D Minor.

Comissiona, this time with the Baltimore Symphony, will direct another Ravel album scheduled for August release. Here, pianist Leon Fleisher performs the Concerto in D for Left Hand. Through a licensing deal with Academy Records Vanguard will be releasing a number of recordings by Marriner and the St. Martins-in-the-Field Orchestra. First to market will be a pair of Weber symphonies.

On the chamber music side there will be an Alban Berg record pairing the Opus 3 Quartet and the Lyric Suite played by the Galimir Quarter. Through the Academy tie there will also be a complete set of the Bartok Quartets played by the Lindsay Quartet.

Telarc Records has had an impact on the audiophile market and on the trade itself far greater than one might expect in view of its relatively modest release schedule. As in recent years, the number of albums it will issue in 1982 is not expected to top a dozen, according to Bob Woods, executive vice president.

"La Mer" is the principal work on an all-Debussy Telarc disk with the St. Louis Symphony under Leonard Slatkin in May, a month which also sees the same forces in a popular all-Russian program featuring such chestnuts as Gliere's "Sabre Dance" and Glinka's "Russlan and Ludmila" Overture.

Also coming in May is a "specialty" album which Woods describes as useful for "demonstration, test and equipment alignment." Both classical and pop selections are included in the two-record package which will list at \$24.95.

Telarc also has sessions planned this spring that will produce a number of records before the end of year. Among these are a "Symphonie Fantastique" with Maazel and the Cleveland Orchestra; a Poulenc album by Robert Shaw and the Atlanta Symphony coupling the "Gloria" with the Concerto for Organ, Strings and Tympani; and another with the Atlanta forces, this conducted by Louis Lane, an all Copland set including "Appalachian Spring," "Rodeo," and "Fanfare for the Common Man."

Tioch Productions is a company in a hurry. Activated just a year ago, it put out to market 50 albums in 1981, through a distribution pact with Arista Records, and this year is proceeding at a rate that will see its fledgling catalog expand by an additional 100 titles.

Its 14 Eurodisc albums due in May includes the first product coming from a deal between the Germany company and Melodiya. Jim Frey, who heads Tioch with Scott Mame, points to an album conducted by Gennady Rozhdestvensky of Bach Transcriptions by Mahler, Schoenberg and Webern. Violinist Gidon Kremer, now exclusive with Philips, will have a Eurodisc package of the six Ysaye solo sonatas; and Emil Gilels plays Prokofiev's Sonata No. 8.

There will be an additional 36 Eurodisc albums before the end of the year, most notably the second in the label's digital traversal of Wagner's "Ring," "Die Walkure," conducted by Marek Janowski; and a Bach B Minor Mass in digital led by Peter Schreier.

Tioch's midline label, Stolat (\$5.98) will come out with some 14 new albums by year's end, including a first recording of a Karl Weigl quartet by the Chester String Quartet, and a program of Soler pieces played by harpsichordist Elizabeth Chojnacka.

The new company is placing great stress on its third in-house label, Tioch Digital Records, claiming excellent response to its first release earlier this year. The disks carry a suggested list of \$8.98.

A highlight of the digital's line June release of three albums will be a collection of Sousa marches played by the Eastman Wind Ensemble under Donald Hunsberger, six of which are rescued from manuscript, having never been recorded before, according to Frey. Four more LPs will come before December, among them a Christmas orchestral disk, another "Four Seasons" and a Gershwin album.

New affiliations for the Moss Music Group include a pact with the Tokyo String Quartet, with plans to record a major portion of the chamber music of Brahms, plus works by other composers. First out this year will be a pair of Brahms quartets, Schubert's "Death and the Maiden," and a relative rarity, Respighi's "Il Tramonto," with Renata Scotto as collaborator. Also on the chamber music side, the label will present its first product with a trio composed of Jaime Laredo, Joseph Kalichstein and Sharon Robinson, pairing the two trios by Mendelssohn on a single disk.

Marvin Saines, Moss Music executive vice president, says that the next items due in its recently announced series with the Xalapba Symphony under Herrera de la Fuente is a program of Mexican works, to be followed shortly by an opera aria album featuring Sherrill Milnes.

Other orchestral product scheduled include the Mahler 5th and 6th Symphonies with Harold Farberman and the London Symphony Orchestra, a "Dances of the Opera" album with Erich Kunzel and the Cincinnati Orchestra, and a Mendelssohn Third Symphony with David Zinman and the Rochester Philharmonic.

Initial Moss Music items coming from the label's deal with Melodiya, are four digital LPs this year by Soviet pianist Sviatoslav Richter. Schubert, Chopin and Schumann will be represented.

And Saines singles out an album licensed from RCA Records that should be of special appeal to collectors. This

(Continued on page C-7)

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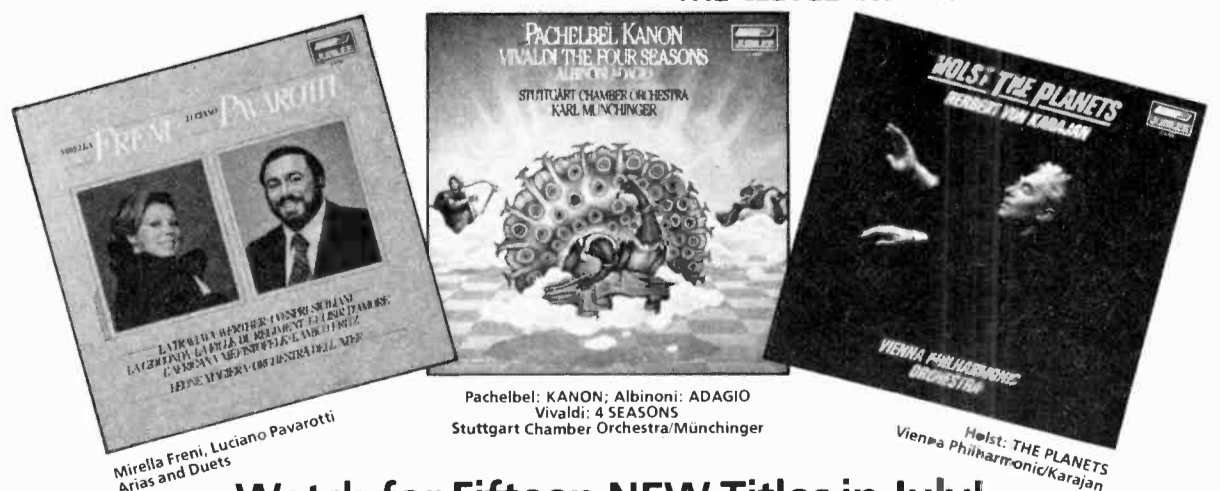


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Vienna Philharmonic/Karajan
- Bach: BRANDENBURG CONCERTOS (Complete)
Stuttgart Chamber Orchestra/Munchinger
- Vivaldi: 4 SEASONS
Stuttgart Chamber Orchestra/Munchinger
- Pachelbel: KANON/Albinoni: ADAGIO — Hickox
- Berlioz: SYMPHONIE FANTASTIQUE
Vienna Philharmonic/Monteux
- Tchaikovsky: NUTCRACKER (Complete)
Suisse Romande/Ansermet
- Beethoven: SYMPHONY NO. 9
London Symphony/Stokowski
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C-6 Specialist Labels

• Continued from page C-4

Silver says he will draw more extensively from the master lode of Connoisseur Society, a label he formerly operated that has already been the source of much In Sync Lab product. He adds that he'll release "virtually" all of Connoisseur's catalog of some 190 masters, excepting product whose licensing deals have run their course.

In another move, some 40 titles will be double-inventory, since he's adding the new Dolby C noise-reduction system in addition to their availability on Dolby B.

Despite concern that it relies entirely on funding for its recording projects, Composers Recordings Inc. feels it can survive the crunch. Its background as a 30-year-old label originally established by BMI that is yet to delete any catalog (now 375 LPs strong) suggests this is so. "We consider ourselves very basic to the music world; we're the only ones not doing re-runs," says label chief Carter Harman.

While it seeks direct sell to dealers, the company recently mapped out a direct-mail service, with a six-times-a-year mailing to a list of 10,000 names. "Our target is to reach 50,000," notes Harman. This distribution route already accounts for 25% of annual sales and "it's improving all the time." In addition,

new product is announced by direct mail to a list of 2,000 "interested" dealers, libraries and individuals.

National sales are handled by rep Larry Sockell, although orders within New York City, the label's homebase, are filled by its staffers, which numbers 11, seven of whom are parttime.

By winter, the company hopes to introduce a line of chromium dioxide cassettes, coupling the most well-received works in the catalog. Its already developing a cassette sampler Like LP product, list will be \$8.98. Although there are no digitals among the LPs, Harman claims "we're the ultimate in analog," with recordings on 1/2-inch, two track tape at 30 i.p.s.

Harman expresses concern over funding of the non-profit label, adding a positive note in that many of its composer contributors who teach (and that's most of them) are receiving some funding from their colleges and universities. However, a chief source of funding, the Martha Baird Rockefeller Fund For Music is going out of business this summer, a development that will have a "very bad effect." Small amounts of money still flow from the New York State Council and the National Endowment For The Arts. "In terms of funding, it's getting harder and harder," sighs Harman.

A highlight release coming in August, Harman reports, are two recordings of works by Elliot Carter, including the new "Syringa."

The owner of 16-year-old Crystal Records, based in Sedro Woolley, about 70 miles north of Seattle, is a working musician (oboe) who finds time to make personal dealers calls around the country.

With a catalog of 130 albums plus the recently acquired Poseidon catalog of 18 albums once owned by composer Alan Hovhaness, Peter Christ says he finds a "big difference in dealer attitudes about classics. Some recognize that while chamber music is not top 40, it keeps selling. Others are annoyed that some of my product has been sitting around for a year, so I have to point to other product that's selling and point to similar product from major classical labels that isn't moving so fast either."

The Poseidon titles have given Crystal a symphonic base it didn't have with its traditional output of mostly woodwind and brass repertoire, with occasional string works.

Though Crystal uses several distributors, it found that a bigger roll-call at one time didn't pay off. "They just didn't pay their bills or do work for us," Christ explains.

Like other modest classical entities, Christ uses direct-mail sale, a process implemented by print advertising—"I see more of my ads running than any other small label"—that's directed at both retail and direct-mail response. He's got a list of about 10,000 names.

Christ, whose only other staffer is vice president Carol Cunningham, says his product can be found in about 600 stores, 300 of which he claims have "damn good" product fill.

Here is how Christ evaluates sales success—best-selling: 14,000; good: 4,000-6,000; not so good: 1,500; poor: up to a 1,000.

For futures, Christ is planning to introduce a cassette line later this year and go digital before 1982 comes to a close. "I just want to figure out how I can do digitals, keep the quality high and yet keep the price of our recordings reasonable."

Christ says he's gotten funding for about 12 albums. "I guess I should be looking for more."

Chamber music is the basic repertoire of Laurel Records of Los Angeles, although the company is about to debut its first jazz album, "Ruth Olay Sings Jazz With The Red Mitchell Trio," a concept that owner and former film music composer Herschel Burke Gilbert categorizes as "chamber."

"We either make the first recording of a work or the first stereo version of a work done originally in mono," says Gilbert of the nine-year-old non-profit, tax-exempt label with a catalog of 24 \$8.98 list titles.

Interestingly, there is only one cassette in the catalog, a recording of "Harp Of The Ancient Temples," which Gilbert cites as the company's best-seller so far, with 5,000 LPs and 3,000 cassettes sold to date.

Gilbert distributes his product through his Consortium Records wholesaling unit, which also includes GSC Records, which specializes in the music of Paul Hindemith and of which Gilbert is a partner.

A Billboard Spotlight

JUNE 5, 1982, BILLBOARD



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GERSHWIN: Rhapsody in Blue / ADDINSELL: Warsaw Concerto
Patrick Thomas / Melbourne Symphony / Goodman
6527 092 ☉ 7311 092 ☐

VERDI: Overtures
New Philharmonia Orchestra / Markevitch
6527 078 ☉ 7311 078 ☐

BACH: Violin Concertos, BWV 1041 & 1042
HAYDN: Violin Concerto in C,
Artur Grumiaux / ECO / Leppard
6527 120 ☉ 7311 120 ☐

BRAHMS: Symphony No. 1
Vienna Symphony Orchestra / Sawallisch
6527 130 ☉ 7311 130 ☐

"REGINA CAELI", GREGORIAN CHANT
Benedictine Monks
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Although he admits the grant picture is clouded, Gilbert says he is "holding his own" with governmental grants and those from colleges and universities. With college grants, he returns 20% of the sale of product involved with the school.

Among new product Gilbert considers of major importance is the first recording of Shostakovich's viola sonatas performed by Milton Thomas. Thomas' wife, Yukiko Kamei, along with pianist Erna Vallecillo, is heard on Ernest Bloch's first two violin sonatas, while another Bloch entry is his String Quartet, performed by the Pro Arte Quartet of the Univ. of Wisconsin. And also in the works are five albums performed by the Western Arts Trio of the Univ. of Wyoming.

Gilbert, who has just made a deal for Japanese distribution with Eastern Pacific of Japan, says sales of 1,100 to 1,200 per title are his breakeven point. He's also using a new pressing compound from Santa Ana's Vitek called Quiex, which he claims is comparable to Teldec vinyl in quality.

Leonarda Productions is named after a 17th century women composer, although the non-salaried president of the company, Marnie Hall, adds that 20th century music by both men and women are part of the label's product mix.

"I guess it's always been bleak as far as survival is concerned," says the freelance violinist, "but since government funding of recording companies in the '70s, people are beginning to realize we need funding, so it's starting to catch on a little."

Leonarda has a catalog of 10 albums, with five more waiting in the wings for release in August. Funded by Arkansas State College is a recording of the label namesake's "Mass" for chorus, three strings and organ. Albums retail at \$8.98, with distribution through about 275 retailers and "limited" mailings. **Billboard**

Label Repertoire

• Continued from page C-5

presents Serge Koussevitzky and the Boston Symphony in vintage performances of Vivaldi, C.P.E. Bach and Arthur Foote.

The two major keyboard series set into motion by Arabesque Records continue with the release of a set of the Chopin Waltzes by Arthur Lima, and a Bach set including the "Italian Concerto" by Joao Carlos Martins, both in August. In all there may be as many as 20 disks in the Chopin project, and 24 in the Bach, the latter planned for completion by 1985, the 300th anniversary of the composer's birth.

Vintage Gilbert & Sullivan, as performed on disk by the D'Oyly Carte as far back as the 1930s, has been a specialty of Arabesque. But the source, the EMI vaults, is about dry and a set of "Patience" and "The Gondoliers" due in August will be the last in the label's series.

While Sine Qua Non Productions has a major cassette-only drive in the works this year (Billboard, March 20), it is proceeding at its normal pace in the release of new product on disk, both analog and digital.

Joan Grow, president, calls special attention to a digital recording due of Beethoven's "Archduke" Trio by the Borok / Frank / Parnas Trio, and a performance of the Opus 5 Piano Sonata of Brahms by Paul Schenley. At least 10 more imported Chandos titles will be added to the import catalog, she adds. **Billboard**

Classical Radio

• Continued from page C-4

posters . . . things like that. And sometimes we benefit by a classical artist doing something on tv that calls attention to that artist's records. In fact, RCA Records did us a favor in a way with their 'Hooked on Classics'—it may not be great classical music, but it created interest among some people who might otherwise have never thought about classical music."

Classical radio in the past may have been stereotyped as serious, stodgy, even pedantic. It's an image some stations work hard to eradicate. Some stations do record giveaways, others have trivia contests, and many boast at least one announcer who is known for his or her personality as much as for knowledge of music. "We are not a college station and we don't want to sound like educators," WCRB-FM's David MacNeill says. "Our announcers aren't scripted—we encourage them to be friendly, warm and human. We also try to be sensitive to the needs of our market. We play a lot of music by female artists, for example, and we put emphasis on women in the performing arts; this has helped us get many more female listeners. We also play a lot of local area music. And our announcers are allowed to choose their own music so we have the freedom to really reflect the classical music tastes of greater Boston." Lois Baum, assistant program director at WFMT-FM notes that it too makes a concerted effort to relate directly to its audience. "We use no jingles or taped commercials, for example. All spots are read live—we feel this makes the message much more personal. And we devote a great deal more time to live music now. Since we've recently moved to our new studios, we have the capacity now for many more Chicago-area musicians to come in and perform. And while most of our day to day programming is planned out about six weeks in advance, our morning show is always the announcer's choice." **Billboard**

Credits: Editor, Earl Paige; assistant Editor, Ed Ochs; Design, Miriam King; Cover Illustrations from Graphic Trade Symbols By German Designers, Dover Publica-

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General News

BROADWAY REVIEW

**Despite A Talented Cast,
'After High School' Fails**

NEW YORK—A cast of talented, personable, energetic and courageous performers are the saving aspects of "Is There Life After High School," a bland and often tedious little musical that made a much delayed arrival at the Ethel Barrymore Theatre May 7.

The show, co-produced by Clive Davis of Arista Records, does have some pretty music in it. But there is a sameness to its soft-rock format that

underscores the ho-hum nature of the entire production. Craig Carnelia, who wrote the music and lyrics for "Is There Life After High School," also contributed songs to "Working," a Broadway musical adaptation of Studs Terkel's book, and also a failure when it was presented a few years ago.

It is unfortunate that "Is There Life After High School" does not work considering that the concept, based on a book by Ralph Keyes lends itself to innovative, entertaining and even exciting treatment. However, the book of the show by Jeffrey Kindley, is disjointed, lacking in inspiration, and relies too heavily on sophomoric jokes to hold its audience.

Not helping this ill-conceived production is the almost total absence of choreographed dances. The closest the show comes to a dance sequence is with a number titled "Thousands Of Trumpets," which heralds the start of the senior prom.

The show features Harry Groener, Raymond Baker, Cynthia Carle, Alma Cuervo, Sandy Faison, Philp Hoffman, Jim Widdoes, Maureen Silliman and David Patrick Kelly as a group of high school students meeting at a class reunion after being separated for many years.

At the meeting they try to capture the joys and sorrows of life during high school, as well as relate some of the triumphs and disappointments of their present-day existence.

Unfortunately there is no real emotion in the production. The cast ill-advisedly talks at the audience instead of interacting among themselves. And it is only when they sing (and there are some excellent singing voices here) that a spark of excitement shines through this otherwise pallid production.

RADCLIFFE JOE

**Wilson Firm
Sues SESAC**

NEW YORK—Marty Wilson Productions claims in U.S. District court here breach of contract against SESAC over a deal involving years-back, jazz-oriented masters.

According to the complaint against the performance rights group, the plaintiff acquired rights for international distribution of 30 albums, to which SESAC had no commercial rights but were made for transcription use only.

The action says the deal called for plaintiff's payment of \$27,000 over a five year period, starting June 1, 1978, for rights to lease the masters in Germany, Eire, Austria, Switzerland, France, England, Finland, Norway, Denmark and Sweden. The deal included an option for another five years, at the same amount, starting after May 31, 1983. The complaint contends a number of deals were made after SESAC agreed to the arrangements.

An appending exhibit "A" lists performances by Coleman Hawkins, Stan Freeman, Don Redman, Marian McPartland, Bobby Hackett, Skitch Henderson featuring Andy Williams, Steve Lawrence, among others.

New Watson Office

NASHVILLE—MCA artist Gene Watson and partner Larry Booth have opened a Nashville office for their publishing company, Booth and Watson Music. The Nashville representative is Dave Lindsey.

JUNE 5, 1982; BILLBOARD

New Firms Boost Talent, Venues Lorenz, Miller Will Book Churches, Produce Theater

By EDWARD MORRIS

NASHVILLE—Publisher Steve Lorenz and talent manager and booker Linda Miller have formed two companies to promote gospel music and its performers. Master Series will book talent into churches on a concert-series plan and simultaneously assist the churches in financing and promoting the concerts. Green Hills Productions is a theater and film production firm that will feature Christian artists and themes.

Lorenz, who heads the Lorenz Corp. in Dayton, Ohio, will finance the projects, while Miller, president of Linda Miller & Assocs. and Limited Edition Talent, Nashville, will handle the developmental and organizational duties.

Describing herself as a "broker" for the Master Series venture, Miller says her initial aim is to form a circuit of 20 to 30 churches "no more than 150 to 200 miles apart," each of which will commit to sponsoring at least four concerts each season. Artists selected to work the circuit will be those who have not yet developed the drawing power to fill secular venues via a ticketed-concert setup. Additional circuits will be arranged as demand dictates, Miller notes.

"I want to start something at that wonderful mid-level between ticketed concerts and free-will offerings," she explains. By constructing the circuits in relatively compact geographical areas, Miller adds, "we can cut down on the outrageous cost of travel."

Miller's roster for the 1982-83 season consists of acts from such major booking agencies as FAME, Blanton/Harrell, Dharma, Dan Brock Assocs., Splendor, New Direction, the Malcolm Greenwood Agency and Zack Glickman & Assocs. The acts are Ariel, Bob Bailey, Brown Bannister, Scott Wesley Brown, Steve Camp, Pete Carlson, Carman, Cruse Family, Cynthia Clawson, Jamie Owens Collins, Ragan Courtney, Dion, Tina English, Farrell & Farrell, Don Francisco, Hale & Wilder, Nielson & Young, Tim Shepard and John & Vickijo Witty.

To launch the service, Miller says she will present the idea at upcoming denominational conferences, including those for the Southern Baptists and the Nazarene Laymen. She will also make a presentation at the Christian Artists Seminar in August.

Besides working with churches individually on financing, booking and promotion, Miller says she will hold regional two-day seminars for all participants on "the 1's, 2's and 3's of setting up a series." Once a season has been concluded, there will be a follow-up session for the churches to evaluate the past series and plan for the next.

Asserting that she has "a multitude of ways" for churches to finance a series, Miller says she will concentrate on such methods as dinner-theater concerts, the sale of season tickets and patron underwriting.

Participating churches will be guaranteed exclusive concert rights in their region to the artists in return for their agreement to promote the series to the whole community and not just to members. Miller says she believes this going outside the church is essential to the artists' development and visibility.

"I'm going to become the talent coordinating staff at these churches," Miller maintains. "I'm going to become a part of them." In addition to planning finances, Miller says she will provide each

church a complete promotional campaign and advise it on the right mix of artists for its series.

Artists, whose services will be sold by their bookers to Master Series, will be guaranteed their regular concert fee and will be allowed to sell records on-site.

Miller says she will not disband her Limited Edition Talent agency, which now books Cynthia Clawson, Ragan Courtney, Nielson & Young and Tina English. "We will probably farm out booking on these artists to other agencies, though," she adds. Linda Miller & Assocs. will continue to manage Clawson, Courtney and Nielson & Young.

The first project for Green Hills Productions is a musical comedy, "Lovely Moon Lady." Written by Ragan Courtney and Raymond Brown, the play is about a missionary to China in the 1800s who, according to Miller, "gave her life to combat world hunger."

Now being cast, the play will premiere next spring at the Tennessee Performing Arts Center in Nashville. If the response warrants, Miller says, the play will go on national tour. "Negotiations are underway for the play to be filmed," Miller reports, "and there will also be a cast album."

"We're hoping to raise public consciousness about world hunger with this production," says Miller. "Part of the money will go to hunger relief.

Lee Adds Black Gospel Wing

NASHVILLE — Buddy Lee Attractions, a major booking agency for country music talent, has added a division to specialize in the booking of black gospel acts. Tommy Spann Jr. heads the new operation.

Tony Conway, a spokesman for Buddy Lee, reports that the agency now has exclusive booking for Jimmy Jones, Albertina Walker, Solomon Burke, Mildred Clark, The Pilgrim Jubilee Singers, the Rev. Cleophus Robinson, Leontine Dupree and the Brooklyn All Stars.

Asserting that there is a growing demand for black gospel, Conway adds, "We're getting into this because we don't think there's a true professional agency representing these acts."

As to venues for the acts, Conway says the agency will be working for spots on cable and syndicated television, as well as at auditoriums, gospel festivals and fairs. "A lot of r&b promoters," he notes, "are booking gospel acts into colleges—and we'll be working with them."

Conway says that the gospel performers will sometimes be packaged with secular acts. "We're going to try to do some 10-to-15 day tours with four or five acts in the package," he explains.

The Buddy Lee agency is sponsoring the June 20 Nashville concert honoring DJ Hoss Allen for his 30

Sam Lovullo Named To GMA Board

NASHVILLE—Sam Lovullo, producer of the syndicated tv program "Hee Haw," has been named to the Gospel Music Assn. board of directors in Nashville, and also has been appointed to chair the GMA's television committee.

Lovullo is currently a vice president of the Country Music Assn.

We're investigating several organizations to contribute to. We may align ourselves with one or with a group of them."

If the church-circuit effort pays off, Miller says, she may establish a college concert circuit along the same lines. Debra Rhodes has been named managing director of Master Series and executive assistant for Green Hill Productions. Carol Lindstrom, who oversees the successful concert program for Coral Ridge Presbyterian Church in Ft. Lauderdale, will act as staff consultant for Master Series.

McBee Promotions Works Gospel 45s

NASHVILLE—Tom McBee Promotions here has extended its services to seeking airplay for gospel singles. The firm's basic function is promoting country music on radio.

Bob Mitchell, who has been named director of gospel promotions, says he is working with approximately 100 stations that report to Contemporary Christian Music magazine. "We're leaning toward contemporary gospel," he says, "because that's where we see the breakthrough coming."

Mitchell says he is currently promoting the Jimmy Edwards single, "Mother Dear Mother" on Hardys Records.

years of broadcasting black gospel music. Most of the newly signed acts will appear there. Conway says the event will be filmed with any eye toward turning it into a tv special. "We have a couple of potential buyers already interested," he says.

According to Conway, the acts will be priced in the \$1,500 to \$10,000 range.

EDWARD MORRIS

CONCERT WILL HONOR ALLEN

NASHVILLE—More than 20 major black gospel acts are scheduled to appear in concert at the Municipal Auditorium here, June 20, in honor of Bill "Hoss" Allen, long-time gospel DJ for WLAC-AM, Nashville.

Called the "Diamond Gospel Jubilee—The Hoss Man's 30th Anniversary," the event will feature performances by the Rev. Cleophus Robinson, the Rev. Solomon Burke, Albertina Walker, Sister Josephine James, the 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. Others are to be announced.

Tickets for the event are \$5 in advance and \$6.50 at the door.

Allen launched his popular late-night gospel show in 1949, and except for a few years spent at Chess Records and at a Nashville television station, has been at the helm ever since.

Word Expanding Songwriting Staffs

NASHVILLE—Word Music Inc. is engaging in an expansion of its songwriting staffs in both Los Angeles and Nashville, in order to guide more efficiently the creative talent behind the Word corporation's recording projects.

Speaking for the Nashville branch, professional manager Bubba Smith says the office is involved in a "major push" to sign writers. "We want to establish a small core of Nashville writers to work on specific projects instead of selecting material from a large number of writers."

The L.A. office, he explains, is hiring new writers partly because of difficulty in getting writers there to collaborate unless they work in the same office.

In Nashville, Word has hired two staff writers, Niles Borop, formerly an Acuff/Rose Music writer, and

David Baroni, whose credits include the song "Soldier Of The Light," and top gospel single and album of the same name by Andrus, Blackwood & Co. Two new writers Smith says will work exclusively for Word are Dawn Rodgers who has had songs cut by Debby Boone, Amy Grant and Sandi Patti, and Tricia Walker.

The L.A. staff includes Leon Patisillo, formerly of the jazz/rock group Santana, singer/songwriter Randy Stonehill, John Fowler and Michael and Stormie Omartian.

On the question of how the use of in-house material will affect the use of material by outside writers, Smith comments, "My priorities, and most of my time, are spent with our writers, but we'll always have an open-door policy toward outside material."

Survey For Week Ending 6/5/82

Billboard® Best Selling Spiritual LPs

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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	1	53	IS MY LIVING IN VAIN? The Clark Sisters, New Birth 7056G	18	27	105	TRAMINE (WORD) Tramaine Hawkins, Light LS-5760
2	3	36	WHERE IS YOUR FAITH James Cleveland & The Southern California Community Choir, Savoy SGL 7066	19	15	58	20th ANNIVERSARY ALBUM James Cleveland & the World's Greatest Choirs, Savoy SGL 7059
3	11	62	CLOUDBURST The Mighty Clouds Of Joy, Myrrh MSB 6663	20	16	176	LOVE ALIVE II Walter Hawkins & The Love Center Choir, Light LS-5735
4	17	18	I CAN GO WITH GOD IN PRAYER Albertina Walker, Savoy SL-14600	21	21	22	LOOK TO JESUS Patrick Henderson, Newpax NP 33096
5	4	22	WHEN ALL GOD'S CHILDREN GET TOGETHER Minister Keith Pringle Savoy SGL-14656	22	32	10	I'M BLESSED The 4th of May, Savoy 14629
6	7	27	GO Shirley Caesar, Myrrh MSB 6665	23	5	36	SAINTS HOLD ON Sensational Nightingales, Malaco MAL 4373
7	19	18	LORD, I NEED A MIRACLE RIGHT NOW Solomon Burke, Savoy SL 14660	24	26	14	BRINGING IN THE SHEAVES Rev. Maceo Woods, SGL-7074
8	33	14	DOUGLAS MILLER & THE TEXAS SOUTHEAST CHOIR (Copic) W/MATTIE M. CLARKE (Recorded Live), Pearl PL- 16002	25	30	27	JAMES CLEVELAND & THE METRO MASS CHOIR LIVE Savoy SGL 7067
9	14	74	THE LORD IS MY LIGHT New Jerusalem Baptist Church Choir, Savoy SGL 7050	26	13	22	I MADE A STEP Inez Andrews, Savoy SL 14638
10	10	18	HIGHER PLAIN Al Green, Myrrh MSB 6674	27	24	40	YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME Charles Fold, Savoy SGL 7061
11	23	62	TRUE VICTORY Keith Pringle, Savoy SCL 7053	28	25	14	HE'LL GIVE YOU PEACE IN THE MIDST OF A STORM The O'Neal Twins, Savoy SGL- 14619
12	35	45	BE ENCOURAGED Florida Mass Choir, Savoy 9064	29	28	10	I LOVE JESUS MORE TODAY Trinity All Nations Combined Trinity, Savoy SL 14599
13	12	27	EDWIN HAWKINS LIVE W/OAKLAND SYMPHONY ORCHESTRA (Askey) Myrrh MSB 6691	30	29	74	A PRAYING SPIRIT James Cleveland & The Cornerstone Choir, Savoy 7046
14	9	70	THE LORD WILL MAKE A WAY Al Green, Myrrh 6661	31	2	14	TOUCH OF CLASS Jackson Southnairnes, Malaco MAL 4375
15	6	31	INTRODUCING THE WINANS The Winans, Light LS 5792	32	34	27	DON'T GIVE UP Andrae Crouch, Warner Bros. BSK 3513
16	8	62	THE HAWKINS FAMILY LIVE Light LS 5770	33	31	10	I FOUND A CURE Rev. Isaac Douglas & The Savannah Mass Choir, Savoy SGL-7068
17	18	139	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL-7035	34			LET ME HAVE A DREAM Billy Davis Jr., Savoy SL 14661
				35			I'M A SOLDIER IN THE ARMY OF THE LORD Clarence Fountain & The Original 5 Blind Boys of Alabama Peace International PE 1000

Country

Indie Promo Helps Programmers Identify New Acts With Potential

• Continued from page 20

promotion person may be able to sway me over."

Says Norwood, "One of the most successful records we've played in a long time was 'Out Of The Blue' by John Scott Sherrill on Portrait. I had indies call me on the record, so I did some research and it turned out to be a big record for us. If no one had called me on it, I doubt I'd have paid attention to it."

Program and music directors are quick to defend the importance of what they term "intelligent promotion," and they cite examples of indies turning them onto product they might otherwise have overlooked. WKKN's King says it was an indie who initially turned him on to Bertie Higgins' "Key Largo," which did well for his station. Cathy Hahn, M.D., at Los Angeles' KLAC, recalls indies turning her toward Edgel Groves' "Footprints In The Sand," which then drew strong listener response in the market.

The same experience occurred on "Footprints In The Sand" for Jack Weston at KBOX Dallas/Ft. Worth. "The effect of what indies tell you is basically psychological," he explains. "It tends to bring mental recall, and trigger your mind when you do see the record. I really believe that a good independent can get you to listen to his product with a more open ear."

Indie promotion man Alan Young of Alan Young Promotions in L.A. says he has noticed some frustration on radio's part by the flood of phone

calls most programmers are now subjected to. "There are so many good artists now with the potential for top 10 records," says Young, "that it's tougher to convince a station to go on something new."

Speedy Perez, m.d. at Austin's KOKE, had been out of active radio for several years prior to returning to air work recently. He reports, "It's mind boggling how many country promotion people there are now. You can't be rude to these guys and say, 'hey, your record is awful,' but you know, our goal has to be generating ratings. Theirs is generating airplay, and sometimes we can't see eye to eye."

Does a repetition of calls on the same piece of product reduce the record's overall promotion effectiveness? No, comments KBOX's Weston, "but it sure gets boring sometimes to get a string of calls on one single. We used to get three to four calls on a record—now we get seven or eight."

John Marks, m.d. at WSAI-AM/FM Cincinnati, mentions the difficulty of listening to too much promotion on the same record: "When I get that many people calling me for the same artist, I begin to stop and wonder, why does this act need so much help, anyway?"

Joel Raab, program director at Cleveland's WHK, agrees. "More damage can be done when too many people working the same record call in a row. I tend to feel a record must be less credible if it has to have five or six people working it. Especially if

it isn't moving well. I think you expect more with that kind of promotion behind it."

Occasionally, dense promotion ploys can backfire. KRZY's David Garson cites the current case involving Roy Clark's new single, "Paradise Knife And Gun Club."

"I decided not to play this record, even though I was logging in eight calls a day promoting it," he explains. "Then the promotion people started putting heavy pressure on and at one point, it actually got nasty. It's okay for promotion to be healthy and aggressive, but when it turns into hype and pressure on a station, it's detrimental."

Programmers are adamant that indies alone cannot support a major label release if the record company itself isn't actively involved with its promotion. Garson points to Lee Greenwood's MCA debut, "It Turns Me Inside Out," which his station never played during its chart climb. "I had a few calls from indies on the record, but nothing from MCA itself. We figured if the label wasn't committed to the single, it probably wouldn't amount to much," he recalls with regret. "As a result, we missed out on a great record."

Radio generally seems understanding of the rough road indies must travel when competing for restricted playlist positions.

"Overall, I think independents often do a better job of promoting a record because they're hungrier," says KOKE's Perez. "The label guys get their checks anyway, and they have a high product load each week to push. The country indies are more serious about the records they're working." Adds Steve Wilmes, m.d. at Indianapolis' WIRE, "There's more excitement from indies. They get more involved."

Sums up Dene Hallam, p.d. at WHN in New York, "There are some very good records that get lost by the majors. An indie can help keep that from happening. If there's an independent that I respect working a particular record, that often will be the tie-breaker that gets the record added."

News-breaks

• NASHVILLE — A seven-hour national telethon conducted by the Arthritis Foundation will originate from the Tennessee Performing Arts Center on Memorial Day. Performers set to appear include Mickey Gilley, Loretta Lynn, Bobby Goldsboro, Ray Stevens, Faron Young, Brenda Lee, Mal McDaniel, Tommy Cash, Con Hunley, Rex Allen Jr., Sylvia, Lee Greenwood, Earl Thomas Conley, Mel Tillis and Razy Bailey. The telethon, which will reach a potential audience of 27.1 million through cable and satellite networks, is believed to be the first produced in its entirety by a non-profit health association from Nashville.

• NASHVILLE—The 20th Annual Colorado Country Music Festival & Trade Convention will be held in Denver June 21-26, hosted by the Johnny Dollar Co. of Nashville. The Johnny Dollar Showcase will feature 13 acts on Friday of the convention week, with an awards banquet scheduled Saturday.



GATLIN PRODUCTION—Singer/songwriter Larry Gatlin looks over charts with artist Dottie West. West originally encouraged Gatlin to move to Nashville as a songwriter at the beginning of his career, so he is returning the favor by producing West's upcoming Liberty album.

BOOK REVIEW

Photo Fare Lifts New Tome

"Country Music: A Look At The Men Who've Made It," by Marina Nickerson and Cynthia Farah. CM Publishing, El Paso, 76 pp. \$8.95.

There are more titles about country music these days than you can fit in a three-minute song. There are books that analyze it, categorize it, editorialize on it, eulogize it. Then there are also a fair share of books which bemoan country's slickened sophistication, newfound urbanity and generic mutation through the dreaded influence of crossover.

This glossy soft cover edition does neither. It merely offers a stunning and personal collection of black-and-white photographs on 38 male artists who dominate (or have dominated) the upper echelon of country's hierarchy. And accompanying the photos are segments of quotes from each artist, quotes so honest and incisive that at times they seem to capture much more than the surface persona.

One of Larry Gatlin's comments about why he cuts only his own material, for example: "Performing another person's songs or asking somebody to write with you would be like asking somebody to help you make love to your wife. I mean, there are some things you know how to do by yourself."

Or Johnny Duncan's poignant quote (which is paired with a grainily luminescent portrait of the singer): "My wife ran off with a truck driver. She left me, not holding the bag, but holding three baby girls. We packed up and moved from Nashville back to Texas. While I

was tending the farm and bringing up my daughters, the Dolly Partons and the Kenny Rogers of the industry were out working their tails off. . . . I've had at least 15 Top 10 songs, and people probably know the tunes, but they wonder who the hell Johnny Duncan is."

Three years in the creative making, this book is the combined effort of two talented Texas women: Marina Nickerson, vice president of Emery Advertising and country music critic for the "El Paso Times," and Cynthia Farah, a freelance photographer whose lens seems to have an uncannily effective way of melding image and essence.

The authors have brought to life a fascinating collection of sensitive egos captured on paper. It's a book which offers capsulized views and freeze-frame photographic glimpses of country's top male artists. And by its well-edited brevity, it leaves you wishing for more, something that can't be said for every book about country music. Now dare we expect the obvious companion sequel, "Country Music: A Look At The Women Who've Made It"?

KIP KIRBY

For The Record

NASHVILLE — Diana Trask should have been credited as the writer of the Osmonds' current single, "I Think About Your Lovin'," not Rick Hall, as reported last week (Billboard, May 29).



TELEPHONE EXPRESS—Singer/songwriter Dolly Parton phones radio stations, retail outlets, and writers in support of her new RCA album, "Heart-break Express" during her recent stay in Nashville.

CMF Elects Jerry Bradley

NASHVILLE—Jerry Bradley of RCA Records is the new president of the Country Music Foundation following the organization's election of officers and trustees in its first quarterly meeting.

The new vice presidents are: Irving Waugh of Bill Hudson and Associates; Bob Kirsch of the Welk Music Group; Rick Blackburn of CBS Records; Roy Horton of the Peer-Southern Organization; Emmylou Harris; Brenda Lee; Ralph Emery and Pee Wee King.

The new secretary is Brad McCuen and Joe Talbot of Joe Talbot and Associates is treasurer.

The new trustees are: Frank Jones, of Warner Brothers Records (he is also chairman of the board for

the Foundation); J. William Denny of Cedarwood Publishing Co.; Richard Frank of Barksdale, Whalley, Gilbert, Frank & Milom; Jim Fogle-song of MCA Records; Frances Preston of Broadcast Music Inc.; Wesley Rose of Acuff-Rose Publishing; Grelun Landon, Connie B. Gay and Joe Talbot.

Director of the Foundation is Bill Ivey; legal counsel is Mike Milom.

During the meeting, the trustees and officers discussed the Foundation's acquisition of artifacts from CBS Recording Studio (which is shutting its Nashville operation at the end of this month) and from WSM radio studio. Equipment from these facilities may be incorporated into Foundation exhibits reconstructing the studios.



TWITTY CITY—Singer Conway Twitty, right, greets Epic artist Ronnie McDowell at the opening of Twitty City May 6. The \$3.5 million, 9-acre complex is located outside Nashville in nearby Hendersonville, Tenn. and will be a tourist attraction for Twitty fans.

Billboard Hot Country Singles

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee; Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee; Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee; Label & Number (Dist. Label)
1	2	10	FINALLY—T.G. Sheppard (G. Chapman) B. Killen; Meadowgreen, ASCAP; Warner/Curb 50041	35	52	2	I DON'T CARE—Ricky Skaggs (Ricky Skaggs) W. Pierce, C. Walker; Cedarwood, BMI; Epic 14-02931	70	44	9	BROTHERLY LOVE—Gary Stewart & Dean Dillon (E. Kilroy) G. Stewart, D. Dillon; Forrest Hills, Tree, BMI; RCA 13049
2	5	11	FOR ALL THE WRONG REASONS—The Bellamy Brothers (Bellamys, J. Bowen) D. Bellamy; Bellamy/Famous, ASCAP; Elektra/Curb 47431	36	45	5	I JUST CUT MYSELF—Ronnie McDowell (B. Killen) C. Jones, M. Lantrip; This Side Up/Cross Keys, ASCAP; Epic 14-02844	71	69	5	OVER THIRTY, NOT OVER THE HILL—Conway Twitty (C. Twitty, R. Chancey) B. Jones; Cross Keys, ASCAP; MCA 52032
3	3	13	YOU'LL BE BACK—The Statler Brothers (J. Kennedy) W. Holyfield, J. Russell; Bibo, BMI/Welk/Sunflower, ASCAP; Mercury 76142	37	51	3	OH, GIRL—Con Hunley (S. Dorff) E. Nucard, Six Continents, BMI; Warner Bros. 50058	72	88	2	RODEO CLOWN—Mac Davis (R. Hall) M. Davis; Songpainter, BMI; Casablanca 2350 (Polygram)
4	4	12	TEARS OF THE LONELY—Mickey Gilley (J. E. Norman) W. Holyfield; Welk/Bibo, ASCAP; Epic 14-02774	38	16	16	YOU NEVER GAVE UP ON ME—Crystal Gayle (A. Reynolds) L. Pearl; Michael O'Connor, BMI; Columbia 18-02718	73	85	2	I'M GONNA HIRE A WINO TO DECORATE OUR HOME—David Frizzell (S. Garrett, S. Dorff) D. Blackwell; Peso/Wallet, BMI; Viva 50063 (Warner Bros.)
5	6	9	I DON'T KNOW WHERE TO START—Eddie Rabbitt (D. Malloy) T. Schuyler; Briarpatch, Debbave, BMI; Elektra 47435	39	53	2	HEARTBREAK EXPRESS—Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13234	74	25	15	SINGLE WOMEN—Dolly Parton (D. Parton, G. Perry) M. O'Donoghue; Lease Loved/Velvet Apple, BMI; RCA 13057
6	14	7	SLOW HAND—Conway Twitty (C. Twitty, J. Bowen) M. Clark, J. Bettis; Warner-Tamerlane/Flying Dutchman, BMI, Sweet Harmony, ASCAP; Elektra 47443	40	40	8	CLOSER TO YOU—Burrito Brothers (M. Lloyd) J. Beland, G. Guibeau; Atlantic, BMI; Curb/CBS 502835 (CBS)	75	NEW ENTRY	NEW ENTRY	NOBODY—Sylvia (T. Collins) R. Fleming, D. Morgan; Tom Collins, BMI; RCA 13223
7	8	8	LISTEN TO THE RADIO—Don Williams (D. Williams, G. Fundis) F. Keipe; Southwest, BMI; MCA 52037	41	56	3	SOME MEMORIES JUST WON'T DIE—Marty Robbins (B. Montgomery) B. Springfield, House of Gold, BMI; Columbia 18-02854	76	83	2	JUST HOOKED ON COUNTRY PART I & II—Albert Coleman's Atlanta Pops (A. Coleman) Mudley; Not listed; Epic 14-02938
8	10	11	RING ON HER FINGER, TIME ON HER HANDS—Lee Greenwood (J. Crutchfield) D. Goodman, M.A. Kennedy, P. Rose; Tree/Love Wheel, BMI; MCA 52026	42	60	2	BORN TO RUN—Emmylou Harris (B. Ahern) P. Kennerley; Rondor (London) Ltd., BMI; Warner Bros. 7-29993	77	78	3	AIN'T NO COUNTRY MUSIC ON THIS JUKEBOX—Earl Scruggs & Tom T. Hall (R. Scruggs, J. Thompson) T.T. Hall; Hallnote, BMI; Columbia 18-02858
9	11	11	ANOTHER CHANCE—Tammy Wynette (G. Ritchey) B. Brady, J. Taylor, D. Knutson; First Lady, Sylvia, Mother/BMI; Epic 14-02770	43	48	7	I'M SO LONESOME I COULD CRY—Jerry Lee Lewis (J. Kennedy) H. Williams; Rightsong/Fred Rose, BMI; Mercury 76148 (Polygram)	78	79	3	IF I COULD GET YOU INTO MY LIFE—Gene Cotton (G. Cotton) G. Cotton; Kneel, ASCAP; Knoll 5002
10	12	12	TAKE ME TO THE COUNTRY—Mel McDaniel (L. Rogers) Scaife, Singleton, Rogers; Vogue/Partner, BMI/Bibo/Welk, ASCAP; Capitol 5095	44	47	6	HONKY TONKIN'—Hank Williams Jr. (J. Bowen) H. Williams, Fred Rose/Hiram/Rightsong, BMI, Elektra/Curb 47462	79	80	3	A STEP IN THE RIGHT DIRECTION—Judy Taylor (B. Logan) R. Grossman; Tree, BMI; Warner Bros. 50061
11	13	11	JUST GIVE ME WHAT YOU THINK IS FAIR—Leon Everette (R. Dean, L. Everette) R. Gosdin, V.L. Haywood, J. Twill; Window/BMI; RCA 13079	45	37	19	(Who's Gonna Sing) THE LAST COUNTRY SONG—Bobby Parker and Friend (J. Gibson) W.C. Brock Jr.; NMAH, BMI; Soundwaves 4670 (NSD)	80	NEW ENTRY	NEW ENTRY	I FALL TO PIECES—Patsy Cline/Jim Reeves (O. Bradley) H. Cochran, H. Howard; Tree, BMI; MCA 52052
12	1	13	JUST TO SATISFY YOU—Waylon & Willie (C. Moman) W. Jennings, D. Bowman; Irving/Parody, BMI; RCA 13073	46	37	19	IF YOU'RE THINKING YOU WANT A STRANGER—George Strait (B. Mevis) B. Mevis, D. Walls; Jack and Bill Welk, ASCAP; MCA 51228	81	NEW ENTRY	NEW ENTRY	OUR WEDDING BAND/JUST MARRIED—Louise Mandress & R.C. Bannon (T. Collins) C. Quillen, D. Pfrimmer; Jack and Bill, ASCAP/Hall-Clement, BMI; RCA 13095
13	17	9	EVERYTIME YOU CROSS MY MIND (You Break My Heart)—Razzy Bailey (B. Montgomery) J. State, D. Morrison, L. Keith; House of Gold, BMI RCA-13084	47	50	6	SLIPIN' AND SLIDIN'—Stephanie Winslow (R. Ruff) Penniman, Bocage, Collins, Smith; Venice; Primero 1003 (Paid)	82	82	2	AFTER TONIGHT—Deborah Allen (S. Gibson) Seals-Setzer/Diamond; Warner-Tamerlane/Face The Music/Warner/Diamond Mine, BMI/ASCAP; Capitol 5110
14	21	6	ANY DAY NOW—Ronnie Milsap (R. Milsap, T. Collins) Becharach, Hillard; Intersong, ASCAP; RCA 13216	48	68	2	SHE USED TO SING ON SUNDAY—Larry Gatlin and the Gatlin Bros. Band (L. Gatlin, S. Gatlin, R. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 18-02910	83	42	10	WHEN YOU FIND HER, KEEP HER—The Wright Brothers (M. Garvin, C. Waters, T. Shapiro) B. Killen; Tree/O'Lyric, BMI; Warner Bros. 50033
15	20	7	I DON'T THINK SHE'S IN LOVE ANYMORE—Charley Pride (H. Wilson) K. Robbins; Royalhaven, BMI; RCA 13096	49	63	3	DREAMIN'—John Schneider (T. Scotti, J. D'Andrea) B. Devorzon, T. Ellis; Warner-Tamerlane, BMI; Scotti Bros. 502889 (CBS)	84	NEW ENTRY	NEW ENTRY	CHEATER'S PRAYER—The Kendalls (R. Dea, Kendalls) L. Anderson; Old Friends, BMI; Mercury 76155 (Polygram)
16	18	6	TIL YOU'RE GONE—Barbara Mandrell (T. Collins) W. Aldridge, T. Brassfield; Rick Hall, ASCAP; MCA 52038	50	66	3	LOVE'S BEEN A LITTLE BIT HARD ON ME—Juice Newton (R. Landis, O. Young) G. Burr; Bobby Goldsboro/House of Gold, ASCAP/BMI; Capitol 5120	85	NEW ENTRY	NEW ENTRY	NORTHWIND—Jim and Jesse and Charlie Louvin (J. Capps, J. Louvin, J. Louvin, C. Louvin) D. Pfrimmer, C. Quillen; Jack and Bill, ASCAP; Soundwaves 4671 (NSD)
17	7	14	ALWAYS ON MY MIND—Willie Nelson (C. Moman) J. Christopher, W. Thompson, M. James; Screen Gems-EMI/Rose Bridge, BMI; Columbia 18-02741	51	55	5	AIN'T GOT NO MONEY—Rosanne Cash (R. Crowell) R. Crowell; Coolwell/Granite, ASCAP; Columbia 18-02937	86	NEW ENTRY	NEW ENTRY	OLD FRIENDS—Roger Miller, Willie Nelson (with Ray Price) (W. Nelson, R. Miller, C. Moman) R. Miller; Airhound, BMI; Columbia 18-02681
18	19	12	I'M GOIN' HURTIN'—Joe Stampley (R. Baker) J. Dickens; Baray/Mullet, BMI; Epic 14-02791	52	55	5	FRAGILE, HANDLE WITH CARE—Cristy Lane (R. Oates) D. Huber, R. Kelley; Kevin Lee, BMI; Liberty 1461	87	NEW ENTRY	NEW ENTRY	SWEET SOUTHERN MOONLIGHT—Marvel Felts (J. Morris) J. Stanley; Famous/Boo, ASCAP; Lobo VIII
19	23	10	FORTY AND FADIN'—Ray Price (J. Mundy, B. Moore, K. Tucker, D. Tucker) R. Pennington; Millstone, ASCAP/Chevis, BMI; Dimension 1031	53	41	16	A LITTLE BIT CRAZY—Eddy Raven (J. Bowen) E. Raven; Milene, ASCAP; Elektra 47413	88	58	18	SAME OLE ME—George Jones (B. Sherrill) P. Overstreet; Silvertime, BMI; Epic 14-02696
20	26	8	WOULD YOU CATCH A FALLING STAR—John Anderson (F. Jones, J. Anderson) B. Braddock; Tree, BMI; Warner Bros. 50043	54	49	8	DEALING WITH THE DEVIL—Merle Haggard (Merle Haggard) S. Shafer, E. Raven; Acuff-Rose, BMI/Milene, ASCAP; MCA 52020	89	90	2	PLAY ANOTHER GETTIN' DRUNK & TAKE SOMEBODY HOME SONG—Roy Head (E. Kilroy) G. Soule; Halgo, BMI; NSD 129
21	24	7	LOVE'S FOUND YOU AND ME—Ed Bruce (T. West) R. Rogers, E. Bruce; Tree/Now Keys, BMI; MCA 52036	55	28	16	BUSTED—John Conlee (B. Logan) H. Howard; Tree, BMI; MCA 52008	90	NEW ENTRY	NEW ENTRY	THE HIGH COST OF LOVING—Charlie Ross (W. Aldridge) C. Ross, W. Aldridge, T. Brassfield, E. Phillips; Rick Hall, ASCAP; Townhouse 1057
22	15	14	KANSAS CITY LIGHTS—Steve Wariner (T. Collins) K. Fleming, D.W. Morgan; Tom Collins, BMI; RCA 13072	56	39	15	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	91	61	6	CHEATIN' STATE OF MIND—Bandana (S. Cornelius, M. Daniel) J. Fox, L. Wilson, J. Van Dyke; Stan Cornelius, ASCAP/Louisville, SESAC; Warner Bros. 50045
23	29	5	DON'T WORRY ABOUT ME BABY—Janie Fricke (J. E. Norman) B. Chappel, K. Kane, D. Allen; Old Friends/Duchess/Posey, BMI/Cross Keys, ASCAP; Columbia 18-02859	57	62	4	PARADISE AND GUN CLUB—Roy Clark; (R. Clark, R. Lay) C. Rains; Unichappell, Bundo, BMI; Churchill 94002 (MCA)	92	77	4	NATALIE/WHY DIDN'T I THINK OF THAT—Dave Rowland (James Stroud) Not listed; Not listed; Elektra-47442
24	33	4	ARE THE GOOD TIMES REALLY OVER (I Wished A Buck Was Still Silver)—Merle Haggard (M. Haggard, L. Talley) M. Haggard, Shade Tree, BMI; Epic 14-2894	58	57	20	SO FINE—The Oak Ridge Boys (R. Chancey) J. Otis; Eldorado, BMI; MCA 52065	93	89	3	CRIME IN THE SHEETS—Shylo (L. Roberts) R. Scaife, J. Hayes, D. Singleton; Vogue/Partner, BMI; Mercury 76151 (Polygram)
25	31	4	WHEN YOU FALL IN LOVE—Johnny Lee (J.E. Norman) J.S. Sherrill, S. Earle, Sweet Baby, BMI/Music City, Full Moon/Asylum 47444	59	57	20	CRYING MY HEART OUT OVER YOU—Ricky Skaggs (R. Skaggs) C. Butler, L. Certain, G. Stacey, M. Wilken; Cedarwood, BMI; Epic 14-02692	94	43	17	ROUND THE CLOCK LOVIN'—Gail Davies (G. Davies) R. Bourke, K.T. Oain; Chappell, ASCAP/Tri-Chappell, SESAC; Warner Bros. 50004
26	27	8	THE GENERAL LEE—Johnny Cash (J. Cash) T. Bresh, J. Cash; Holy Moley/Jodi Lynn/House of Cash, BMI; Scotti Bros. 502803 (Epic)	60	72	2	IF YOU AIN'T GOT NOTHING (You Ain't Got Nothing To Lose)—Bobby Bare (A. Reynolds) R. Lane, D. Wilson; Tree, BMI/Cross Keys, ASCAP; Columbia 18-02895	95	54	9	EVERYONE KNOWS I'M YOURS—Corbin/Hanner Band (T. West) D. Hanner; Sabal, ABC, Alfa 7022
27	30	6	ASHES TO ASHES—Terri Gibbs (E. Penny) E. Penny, J. McBe; Chaplin, ASCAP; MCA 52040	61	74	3	TONIGHT I'M FEELING YOU ALL OVER AGAIN—Jack Grayson (B. Vaughn, J. Grayson) J. Sun, J. Grayson; Lloyd of Nashville/Hinsdale Music/Plum Creek, BMI; Joe-Wee 81000 (MCA)	96	59	20	A COUNTRY BOY CAN SURVIVE—Hank Williams Jr. (J. Bowen) H. Williams Jr.; Bocephus, BMI; Elektra/Curb 47257
28	32	6	SLOW DOWN—Lacy J. Dalton (B. Sherrill) L.J. Dalton, M. Sherrill, B. Sherrill; Algee, BMI; Columbia 18-02847	62	65	4	A PLACE IN THE SUN—Sonny James (K. Stults, S. James) R. Miller, B. Wells; None listed; Dimension 1033	97	64	8	ALL MY LOVIN'—Mundo Earwood (M. Tillis, J. Darrell) P. McCartney, J. Lennon; Maclean, BMI; Primero 1002 (Paid)
29	9	16	SPEAK SOFTLY (You're Talking To My Heart)—Gene Watson (R. Reeder, G. Watson) S.P. Spurgin, J.D. Mendenhall; Booth and Watson, BMI; MCA 52009	63	NEW ENTRY	NEW ENTRY	I'M NOT THAT LONELY YET—Reba McEntire (J. Kennedy) B. Rice, M.S. Rice; Swallowfork, ASCAP; Mercury 76157 (Polygram)	98	76	5	BEAUTIFUL BABY—Paul Overstreet (R. Hoffkins) P. Overstreet, E. Stevens; Debbave/Briarpatch, BMI; RCA 13042
30	36	6	I THINK ABOUT YOUR LOVIN'—The Osmonds (R. Hall) D. Trask; Blackwood/Magic Castle, BMI; Elektra/Curb 47438	64	67	5	EITHER YOU'RE MARRIED OR YOU'RE SINGLE—Margo Smith (B. Fisher) G. Dobbins, T. Bocco; Intersong/Satin Pony, ASCAP; AMI-1304 (MSD)	99	81	14	I FEEL IT WITH YOU—Kieran Kane (J. Bowen) K. Kane, R. Kane; Cross Keys/Litton, ASCAP; Elektra 47415
31	38	2	TAKE ME DOWN—Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Chinnichap/Careers/Irving/Down 'N Dixie, BMI; RCA 13210	65	75	2	THE ONE THAT GOT AWAY—Mel Tillis (B. Strange) S. Nobles; Sawgrass, BMI; Elektra 47453	100	84	18	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
32	34	9	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	66	71	3	WHERE THE SUN DON'T SHINE—Ray Stevens (B. Montgomery, R. Stevens) D. Gilmore, M. Leath, R. Sharp; Talladium, ASCAP, Gee Sharp, BMI; RCA 13207				
33	35	8	THE MAN WITH THE GOLDEN THUMB—Jerry Reed (R. Hall) B. McGuire, B. Henderson; Fame, BMI; RCA 13081	67	70	5	HURTIN' FOR YOUR LOVE—Tom Carlisle (G. Kennedy) T. Carlisle; Opa-Lock, ASCAP; Door Knob 82176				
34	22	14	MOUNTAIN MUSIC—Alabama (H. Shedd, Alabama) R. Owen; Maypop, BMI; RCA 13019	68	73	3	SURVIVOR—Bill Nash (D. Burgess) D. Knutson, E. Burton; Barnwood/First Lady, BMI; Liberty 1463				
				69	46	15	SOMEDAY SOON—Moe Bandy (R. Baker) L. Tyson; Warner Bros., ASCAP; Columbia 18-02735				

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

Nashville Scene

By KIP KIRBY

Mickey Gilley has announced plans for his second annual 4th of July Picnic slated for July 3-4 at the new Gilley's Rodeo Building in Pasadena, Texas. Though last year's inaugural event failed to attract the hoped-for crowds, the talent lineup was impressive; and Gilley expects this year to start the ball rolling. So far, no acts have been announced other than Gilley and partner Johnny Lee, who will also be appearing at Gilley's itself for a week prior to the holiday picnic.

Deborah Allen called in to report that she's off to Los Angeles to begin cutting with producer Charlie Calello, whose credits include all the arrangements for Juice Newton's most recent two LPs. Deborah will fly back to Nashville to be a

presenter June 7 on the annual Music City News Country Awards telecast.

Dottie West's long career will come full circle in mid-June, when she releases her 33rd album, entitled "Full Circle." The title is a reference to the fact that Dottie's producer for the project is Larry Gatlin—a singer she discovered in Texas years ago and encouraged to move to Nashville to pursue songwriting. In July, West will appear in the leading role as Mona in a Midwest tour of "Best Little Whorehouse In Texas," a part she reportedly was offered on Broadway but turned down due to previous road and concert appearances.

The nightly syndicated tv feature "En-

tertainment Tonight" may be missing out on one of its best bets by not syndicating the local Nashville feed reporter Elaine Ganick does nightly from here. Ganick's personality profiles on such artists as Johnny Lee, Razzy Bailey, Hank Williams Jr., Charlie Daniels and Ricky Skaggs are a creative addition to the national segments—and with her firsthand knowledge of the Nashville music industry and on-camera presence, she gives viewers a closer look at the acts behind the records.

The Oak Ridge Boys' annual "Stars For Children" benefit in Dallas on June 18 will feature Alabama, Con Hunley, Loretta Lynn and Sylvia (plus the Oaks) at the 19,000-seat Reunion

Arena. The concert officially sold out May 15, giving an idea of the drawing power of this lineup.

Ray Griff, who's returned to performing after a lengthy recording hiatus, sent singing telegrams to music directors of radio stations in 37 markets. The promotion was to call attention to his new single, "Things That Songs Are Made Of." Why 37 markets? Griff says the stations were selected on the basis of availability of singing telegram service in each area. "There were many stations we had hoped to send the telegram to, but we couldn't find service in their areas."

When he's not in the studio or working on

Monument Records projects, harmonica whiz Charlie McCoy coaches a girls' little league softball team, which is now tied for first place in its division. . . . And from WKHK-FM in New York comes this tidbit. Seems on-air personality Tim Byrd got a call one night from someone at CBS News requesting more Waylon Jennings records for anchorman Dan Rather. When he learned that Rather is a country buff, Byrd sent him a station T-shirt . . . and (we presume) played more Waylon Jennings!

A recent visitor in Scene's offices was Doug Clifford, former Creedence Clearwater Revival drummer who was in Nashville visiting friends

(Continued on page 52)

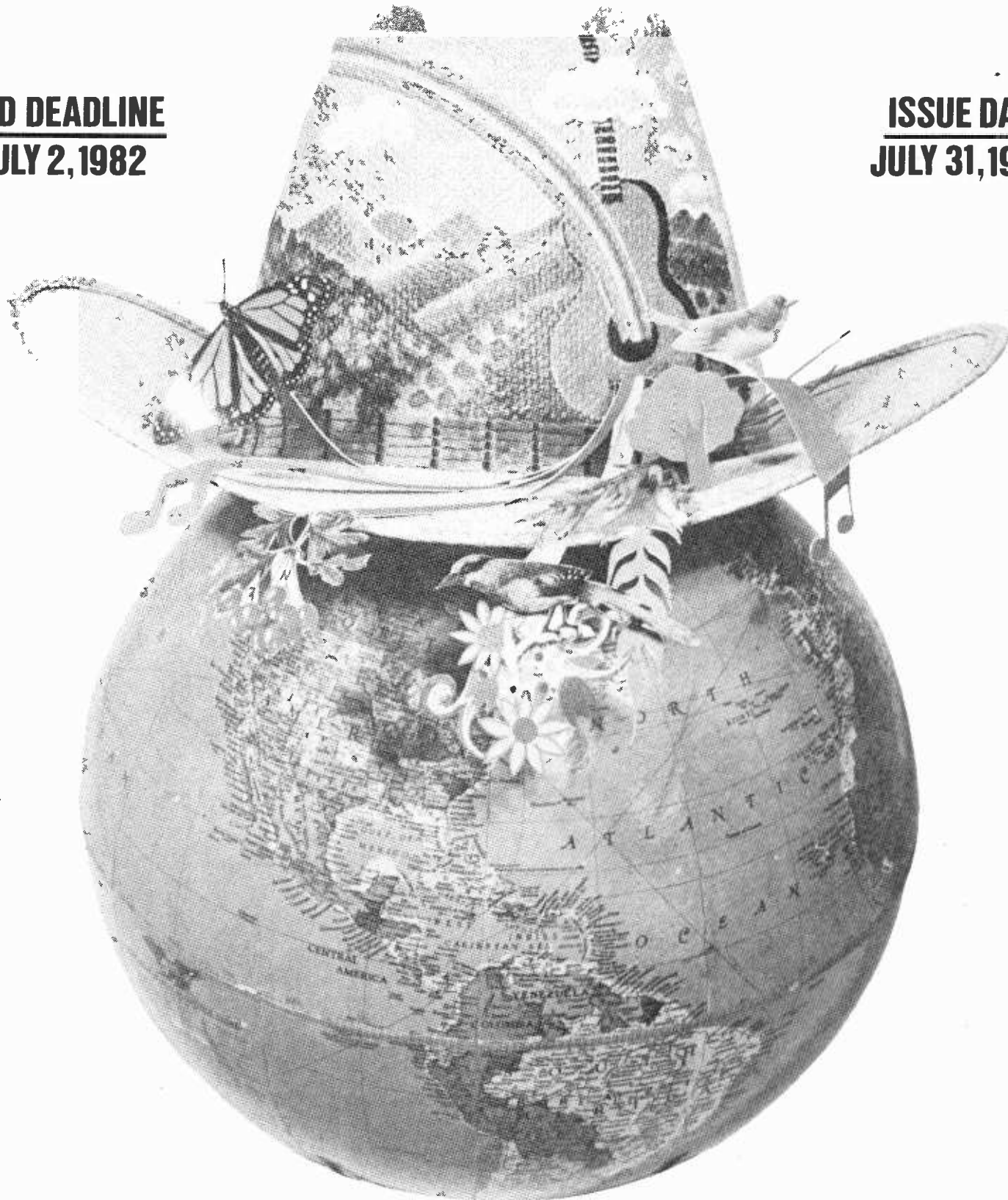
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Country Music

SOURCE BOOK/1982-83

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Country

Nashville Scene

• Continued from page 50

and checking out possible contacts for both label and publishing contracts. Doug refuted rumors of any imminent Creedence reunion, noting that all four members have since gone their separate musical ways. (John Fogerty is living a reclusive existence with his family up in Oregon, and may or may not be working on a tour de force solo album on which he plays all the instruments.)

Singer **Moe Bandy** was one of the people caught by surprise at Braniff Airlines' sudden bankruptcy filing. Bandy did a concert May 9 at Billy Bob's Texas for Braniff, which then paid the performer with several thousand dollars' worth of its airline tickets. Not a week later, Braniff folded, leaving Bandy (to quote his former duet single with **Joe Stampley**) "holding the bag."

Stevie Nicks' latest single, "After The Glitter Fades," is being shipped both pop and country, according to Nicks' label, Modern Records, which is distributed through Atco. If the single (her fourth from "Bella Donna") should click country, it wouldn't be as much of a surprise as some might think: Stevie's grandfather, A.J. Nicks, dabbled in country music as an artist himself.

With the last of their RCA showcase tour finished, **Gary Stewart** and **Dean Dillon** are back to writing again. Dillon has headed down to the Ba-

hamas to try his pen and guitar with **Hank Cochran**. ... Speaking of RCA, the label managed to capture the spotlight at the recent Muscle Shoals Records & Producers Seminar, where they headlined both **Jerry Reed** and **Earl Thomas Conley** on successive nights.

T.G. Sheppard, **Larry Gatlin** and his brothers **Steve** and **Rudy**, and **Conway Twitty** have acquired part ownership of the Stockyard Restaurant in Nashville, which includes a popular nightclub for country showcases. Producer **Buddy Killen** (who produces T.G. Sheppard) remains as a principal owner.

Rodney Crowell has been tapped to produce **Sissy Spacek's** first LP project for Atlantic. ... **Gail Davies** is on tour with the **Oak Ridge Boys** through the Northwest U.S. ... And speaking of the **Oaks**, the active quartet surprised **Oakland A's** manager **Billy Martin** with a birthday cake during a recent match with the Yankees. The Oaks sang the National Anthem, a Happy Birthday to Martin, and threw out the first pitch prior to doing a sellout engagement at the Concord Pavilion in Oakland. Their concert at the Pavilion broke a previous one-day house attendance record set by the Beach Boys in 1981.

Stattler Brother Lew DeWitt will be rejoining the group June 7 when the quartet co-hosts the "Music City News Country Awards Show" at the Grand Ole Opry. He will continue with the **Stattlers'** live concerts and television appearances following his recuperation for a stomach ailment. The **Stattlers** will appear on a special MCA tv program entitled "The Best Little Special In Texas." The world premiere festivities in Austin



Chart Fax

T.G. 'Finally' Has 10 Toppers; 1st For Chapman

By ROBYN WELLS

NEW YORK—"Finally" becomes **T.G. Sheppard's** sixth topper in a row and tenth No. 1 tune since he first hit the country summit in 1975 with "Devil In The Bottle." Sheppard's current string of chart-toppers began in October, 1980 with "Do You Wanna Go To Heaven."

Eight of Sheppard's toppers have carried the Warner Bros. label. His first two—"Devil In The Bottle" and "Tryin' To Beat The Morning Home"—were on Melodyland, Motown's short-lived country venture.

"Finally" is also the first No. 1 country single for songwriter **Gary Chapman**. Chapman, who records for Lamb & Lion, has written a number of successful gospel songs, including **Amy Grant's** "My Father's Eyes."

Double Package: There's a number of tunes on this week's chart which represent interesting collaborations. First is "I Fall To Pieces," the second posthumous pairing of **Patsy Cline** and **Jim Reeves**. The song was Cline's first chart-topper, hitting the summit in 1961. The tune was not a previous single release for Reeves.

Another collaboration is that of **Roger Miller**, **Willie Nelson** and **Ray Price** on "Old Friends." Nelson is also represented on the chart with

Parton Sets First U.S. Tour Since '79

NASHVILLE—Dolly Parton begins her first major American tour since 1979 in July, with 46 concerts in 31 cities scheduled through October, including appearances in major venues and state fairs.

This is her first tour since making her motion picture debut and platinum album, "Nine To Five," and it will come in the wake of the release of her new film, "The Best Little Whorehouse in Texas." to be re-

leased in July. Scheduled among the 46 concerts are shows at the World's Fair in Knoxville, July 17; the Omni in Atlanta, July 24; Iowa State Fair in Des Moines, Aug. 17; Canadian National Exhibition in Toronto, Ont., Aug. 20; Ohio State Fair in Columbus, Aug. 21; Kemper Arena in Kansas City, Aug. 24; Reunion Arena in Dallas, Oct. 1; and the Summit in Houston, Oct. 2.

his two recent toppers, "Always On My Mind" and "Just To Satisfy You," the latter a duet with **Waylon Jennings**. And Price has a current top 20 single, "Forty And Fading." Meanwhile, banjo virtuoso **Earl Scruggs** and stellar songwriter **Tom T. Hall** appeared to have stalled at 77 with their first duet, "Ain't No Country Music On This Jukebox." Among the other duos currently represented on the chart are **Gary Stewart** and **Dean Dillon** and **Louise Mandrell** and **R.C. Bannon**.

Revival: The **Oak Ridge Boys** are at it again. They scored their first pop hit with a '60s remake called "Elvira," so now they've reached back to 1959 for the **Fiestas'** No. 1 tune, "So Fine." The song bows this week at superstar 58.

But **Hank Williams Jr.** has the highest debut of the week with "Honky Tonkin'" entering at superstar 44. The song was written by **Hank Williams Sr.**, but was not originally released as a single.

New Juice: **Juice Newton** enters the album chart this week at superstar 36 with her latest Capitol offering, "Quiet Lies." Her previous LP, "Juice," is still in the top 30. The album first charted March 28, 1981 and has spent 34 weeks in the top 10 to date.

for the debut of "Best Little Whorehouse In Texas" will also be taped as part of the show.

When **Johnny Lee's** new album comes out this summer, pay attention to a cut called "It's Up To You," formerly a hit back in 1963 for **Rick Nelson**. Guitarist **James Burton** is playing on Lee's version, which is interesting since he also played on the original session for Nelson. Lee is produced by **Jim Ed Norman**, who has recently finished up co-producing a solo album on former Eagle member **Glenn Frey**.

Hank Williams Jr. slated to visit **David Letterman's** late-night talk show June 9 in New York. He'll also guest DJ on WHN-AM that afternoon. ... **Tompall & the Glaser Brothers** have been chosen top country group in Holland by readers of that country's magazine, "Country Gazette."

As **Terri Gibbs** puts it, "some days it rains all night long." **Eddy Raven** and his band were driving to a club date in Oklahoma a couple of weeks ago when their bus driver spotted a tornado straight ahead about a half mile from the bus. They pulled over and watched the twister narrowly miss them in its path. Then they continued—right into a rough rainstorm which blinded their vision so much they couldn't see to stop for a frightened deer which ploughed directly across the road and was killed. Raven notified the game authorities and the bus continued to its destination, where it then got stuck in sand and had to be pried loose by two four-wheel drive vehicles. ... Who said life on the road was easy?

Talent Set At Waterloo

STANHOPE, N.J.—Bluegrass and country music will have a substantial share of the spotlight in this season's Waterloo Music Festival here, which stretches from May through Oct. Most of the event's fare is classical.

The bluegrass segment will be a festival in its own right, occupying the weekend of Aug. 20-22. Scheduled to perform on anywhere from one to three of those days are **Mac Wiseman**, **Don Reno** and the **Tennessee Cutups**, the **Lewis Family**, **Bill Harrell** and the **Virginians**, **Joe Val** and the **New England Bluegrass Boys**, **Del McCoury** and the **Dixie Pals** and **Walt Michael**, **Tom McCreesh** and **Co.**

Also the **Johnson Mountain Boys**, **Louie Setzer** and the **Appalachian Mountain Boys**, **Rich Rainey** and the **Bluegrass Cousins**, the **Sykes Boys**, the **Lost World String Band**, the **John Herald Band**, the **High Street Boys**, the **Mill Creek Cloggers** and the **Seldom Scene**.

Three-day passes to the bluegrass festival are \$28 each, while two-day tickets are tagged at \$18 each.

RCA artist **Charley Pride** will present concerts at Waterloo, Aug. 7, and **Warner Bros.' Emmylou Harris** is scheduled for two concerts on Aug. 28. Tickets are \$10 and \$12 for **Pride** and \$8 and \$10 for **Harris**.

Additional information is available from Waterloo Foundation For The Arts, Stanhope, N.J. 07874.

CBS Issuing Nelson Repros

NASHVILLE—CBS is issuing 13,000 reproductions of a "Musician Player & Listener" color cover on **Willie Nelson** for distribution nationally to radio, press and record merchandisers. The label is sending cover samples to its branches, with 2,000 posters slated for distribution at the National Assn. of Music Merchandisers convention in Atlanta. Another 5,000 posters are slated for **Computer Pak**, an independent company which warehouses CBS point-of-purchase materials for field use to merchandisers.

Billboard

Survey For Week Ending 6/5/82

Hot Country LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆	2	12	MOUNTAIN MUSIC ▲ Alabama, RCA AHL1 4229	40	35	48	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty LOO 1108
2	1	11	ALWAYS ON MY MIND ● Willie Nelson, Columbia FC 37951	☆	63	2	BROTHERLY LOVE Gary Stewart And Dean Dillon, RCA-AHL-1-4310
☆	4	31	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193	☆	54	2	NUMBER ONES Conway Twitty, MCA 5318
☆	7	7	HIGH NOTES Hank Williams, Jr., Elektra/Curb E1-60100 (Elektra)	☆	43	88	I AM WHAT I AM ● George Jones, Epic JE 36586
5	3	13	BLACK ON BLACK Waylon Jennings, RCA AHL1 4247	☆	50	7	AIN'T GOT NOthin' TO LOSE Bobby Bare, Columbia FC 37719
6	6	15	BOBBIE SUE ● Oak Ridge Boys, MCA 5294	☆	45	43	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438
☆	8	10	WINDOWS The Charlie Daniels Band, Epic FE 37694	☆	46	42	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416
☆	10	7	HEART BREAK EXPRESS Dolly Parton, RCA AHL 1-4289	☆	55	3	TAKE ME TO THE COUNTRY Mel McDaniel, Capitol 12208
9	9	17	SOUTHERN COMFORT Conway Twitty, Elektra EI 60005	☆	48	49	AMAZING GRACE Christy Lane, Liberty 51117
10	11	64	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930	☆	49	37	DESPERATE DREAMS Eddy Raven, Elektra 5E 545
11	12	6	LISTEN TO THE RADIO Don Williams, MC 5306	☆	NEW ENTRY	NEW ENTRY	SOME DAYS IT RAINS ALL NIGHT LONG Terri Gibbs, MCA 5315
☆	14	9	THE DUKES OF HAZZARD Various Artists, Scotti Bros. FZ 37112 (CBS)	☆	67	3	THE MAN WITH THE GOLDEN THUMB Jerry Reed, RCA AHL1-4315
13	5	18	FINALLY T.G. Sheppard, Warner/Curb BSK 3600	☆	52	48	KIERAN KANE Kieran Kane, Elektra EI 60004
14	13	17	THE DAVID FRIZZELL AND SHELLY WEST ALBUM Warner/Viva BSK 3643	☆	53	42	GIVIN' HERSELF AWAY Gail Davies, Warner Bros. BSK 3636
15	15	8	CHARLIE SINGS EVERYBODY'S CHOICE Charlie Pride, RCA AHL1-4287	☆	54	44	GREATEST HITS ▲ Waylon Jennings, RCA AHL1-3378
☆	19	30	BIG CITY Merle Haggard, Epic FE 37593	☆	55	41	WHEN A MAN LOVES A WOMAN Jack Grayson, Koala 15751
17	16	27	STILL THE SAME OLE ME George Jones, Epic FE 37106	☆	56	52	CIMARRON Emmylou Harris, Warner Bros. BSK 3603
18	18	11	SEASONS OF THE HEART John Denver, PCA AHL1 4256	☆	57	59	THERE'S NO GETTING OVER ME ● Ronnie Milsap, RCA AHL1 4060
☆	20	6	WHEN WE WERE BOYS The Bellamy Brothers, Elektra/Curb E1-60099	☆	61	32	LOVIN' HER WAS EASIER Tompall and the Glaser Brothers, Elektra 5E 542
20	21	37	GREATEST HITS Willie Nelson, Columbia KC2 37542	☆	59	62	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
21	22	40	THE PRESSURE IS ON ● Hank Williams Jr., Elektra/Curb 5E 535	☆	60	58	HORIZON ▲ Eddie Rabbitt, Elektra 6E-276
☆	46	2	IN BLACK & WHITE Barbara Mandrell, MCA 5295	☆	61	60	THE BEST OF EDDIE RABBITT ● Elektra 6E 235
23	23	5	BUSTED John Conlee, MCA 5310	☆	62	56	GREATEST HITS ▲ Anne Murray, Capitol SOO 12110
☆	28	5	INSIDE AND OUT Lee Greenwood, MCA 5305	☆	63	45	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965
25	25	7	THE SURVIVORS Johnny Cash, Jerry Lee Lewis and Carl Perkins, Columbia FC 37961	☆	64	64	BLUEGRASS SPECTACULAR The Osborne Bros., RCA AHL 14324
26	17	16	FEELIN' RIGHT Razzy Bailey, RCA AHL1 4228	☆	65	66	GREATEST HITS Charley Pride, RCA AHL1 4151
27	24	52	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	☆	66	51	ROWDY Hank Williams Jr., Elektra/Curb 6E 330
28	26	104	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644	☆	67	70	STARDUST ▲ Willie Nelson, Columbia JC 35305
29	30	63	JUICE ▲ Juice Newton, Capitol ST 12136	☆	68	69	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555
☆	31	33	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum 5E 541	☆	69	53	GREATEST HITS ▲ Ronnie Milsap, RCA AHL1 3772
☆	33	41	STEP BY STEP ● Eddie Rabbitt, Elektra 5E 532	☆	70	57	THE NEW SOUTH Hank Williams, Jr., Elektra/Curb 5E-539
32	29	85	GREATEST HITS ▲ Kenny Rogers, Liberty LOO 1072	☆	71	65	ONE TO ONE Ed Bruce, MCA 4910
33	27	47	YEARS AGO The Statler Brothers, Mercury SRM 16002	☆	72	71	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E 194
34	34	36	STRAIT COUNTRY George Strait, MCA 5248	☆	73	68	LIVE Tanya Tucker, MCA 5299
35	36	9	LAST TRAIN TO HEAVEN Boxcar Willie, Main Street ST 73001 (Capitol)	☆	74	73	ESPECIALLY FOR YOU Don Williams, MCA 5210
☆	NEW ENTRY	NEW ENTRY	QUIET LIES Juice Newton, Capitol ST-12210	☆	75	75	ME AND MY R.C. Louise Mandrell & R.C. Bannon, RCA AHL1 4059
37	32	83	GREATEST HITS ▲ The Oak Ridge Boys, MCA 5150				
38	39	6	ITS A LONG WAY TO DAYTONA Mel Tillis, Elektra E1-60016				
39	40	6	GARY MORRIS Gary Morris, Warner Bros. BSK 3658				

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IMIC '82: The Challenge Of Change

Timmer Keys On New Technology

"There will always be music," said Jan Timmer, executive vice president of PolyGram, "but the thing of which we have to make sure is that the music people listen to is music that has been sold to them by our industry."

Making a keynote speech on the opening day of IMIC, titled "The New Technology: Fueling The Growing Home Entertainment Industry," Timmer outlined the role of technology in the entertainment industry from the cylinder to the Compact Disc.

He said progress in technology had brought quality, mobility and a great deal of turnover to the music industry. There had, of course, been disadvantages, too. "There are those," Timmer said, "who are concerned about the home taping problem and who blame the hardware industry on the grounds that if it had not invented the cassette recorder then there would be no home taping problem."

"I'm afraid this is very single minded thinking because you can't have the blessings of technology without trying to cope also with the unpleasant aspects. I would, however, suggest, that the influence of technology has been positive and stimulating and the negative aspects, which we all recognize, are not of greater importance than the beneficial elements."

Pointing out that he was making a maiden speech in a field that was new to him after a long career in the hardware industry, Timmer reviewed technological developments in the record industry since the advent of the gramophone in 1887.

In 1920 came radio, in 1947 the reel-to-reel tape recorder, in 1950 television, in 1958 stereo sound, in 1963 the cassette recorder and in 1967 the video cassette recorder. On the sound carrier front there had been the 78 rpm record with a playing time of one minute in 1887; this was increased to three minutes in 1901 and to 4½ minutes in 1903.

"In 1904 we had two times 4½ minutes—and then came a long gap before the next sound carrier development, the 33 rpm microgroove record in 1948, followed by the 45 rpm seven-inch record in 1949.

"The invention of the long playing record by Peter Goldmark of CBS was a very significant development," Timmer said, "not only because it brought improved quality and a longer playing time but also because it made culture more digestible in bringing down the weight of Beethoven's 5th Symphony from one kilogram to 200 grams."

Acknowledging that one of the major problems in technology was the conflict of configurations, Timmer said that lack of standardization was no new problem in the hardware industry—there had been a problem of this kind from the time the phonograph was invented.

Timmer reviewed the growth of the world sound carrier market since 1955 and noted that there had been relative stagnation in the singles market; stability in the LP market in some countries and a decline in others. Cassette sales, however, had increased dramatically over the last seven years.

Timmer outlined the penetration of record players and cassette players in Western Europe since 1965, and pointed out that whereas the penetration of record players had remained static at 61% since 1980, the penetration of cassette players had increased since that year from 116% to 135%.

Timmer said that although many people saw television as a medium which competed with the record industry, figures for the penetration degree of television equipment in Western Europe since 1955 compared with unit LP sales over the same period showed no evidence of record sales suffering as a result of the growing tv audience.

However, Timmer acknowledged that the 1980s had brought a video revolution with a large number of video options open to the public—VCR, pay-tv, cable tv, satellite broadcasting, video games and home computers.

"In the home entertainment field," Timmer said, "all kinds of developments are competing for the consumer's time and the record industry finds itself in an era of increasing competition. I see the competition being much more a matter of available time than available money. The time factor, in my view, is going to be the biggest constraint."

Producing graphs showing the projected growth of the video cassette recorder market in the U.S., Japan and Western Europe up to 1986 and the projected degree of penetration of hardware, Timmer said:

"It should not be forgotten that the real take-off of this expensive new medium took place when the world economy was in a recession. Where did people get the money from? Remember, too, that the boom took place despite the conflict of three different configurations."

Timmer said he did not doubt that the video boom had had a depressing effect on the audio and music industries, yet even with the phenomenal VCR sales figures, the degree of video hardware penetration projected for 1986 was still relatively low. Although he acknowledged that the development of the VCR had been so rapid and explosive that it had made the job of



Jan Timmer

Asher Foresees Bright Future



Dick Asher

As West Germany and Japan regained their economic health even after defeat in World War II because of their great national resources, so will the record business win through "because all the gloomy forecasts in the world won't reduce the public's interest in music."

So said Dick Asher, deputy president and chief operating officer, CBS Records Group, in his IMIC keynote speech,

titled "The Record Industry: Forecast Of The Miraculous Recovery," an upbeat, rallying-call of an address initially reported in Billboard, May 8.

Record industry resources, in terms of talented people, experience, technological expertise and excellent manufacturing facilities around the world, were cited by Asher. But he added: "Most important, we have music, which in a way is more valuable than oil fields or copper mines, because it is eternally renewable. Nobody ever read an article about the music industry's problems and said: 'Gee, I guess I'm tired of listening to music.'"

As for the industry's contention with competing technologies, he said firmly: "There's always been some new, improved way of recording sound. In the late 1940s and early 1950s, there were the long-playing record and the 45 r.p.m. single. For a while, business suffered as people were trying to make up their minds. But by the mid-1950s, record sales were bigger than ever."

"Today it's clear that disks are losing some of their pre-eminence to tape cassette. Whether CX, with its improved sound quality, will affect this process remains to be seen. On the horizon, we see PCM disks, microcassettes and who knows what else. The 8-track and the 45 r.p.m. single seem to be on the way out."

"At present, this is impacting on our sales. But neither would seem to be critical in the long term. History tells us that each period of technological uncertainty in our business has been followed by new peaks in sales, because the new technology makes music sound better, or makes it easily accessible—and the public responds."

Home taping, he acceded, was a terrible problem, which could get worse before it gets better. "But there are hopeful signs. First, taping is to some degree rooted in economics. Surveys show the primary purpose of home taping is to save money. Worldwide economic recovery should ease the problem."

"Our research shows growing awareness by consumers that taping from a record he's not bought is wrong. And people still feel a pride of ownership in records that a home-made tape can't give them."

Asher said a "significant portion" of the public would never become serious tapers, because it was too much trouble. "The best solutions to home dubbing could come from new technology itself. Maybe tape recorders that don't record copyrighted material will emerge. Possibly PCM disks will help, because they are small and very portable and could be more attractive to the consumer than tapes."

Home video and video games, he accepted, meant some money which might have gone into records and tapes instead went to home computers, video playback hardware or game cartridges.

"But video games don't compete directly with records, any more than books do. You can listen to music while you play. The game business is like the music business: it depends on the hits. Pac-Man and Space Invaders are the game business equivalent of 'Saturday Night Fever,' a phenomenon that comes only rarely. The degree of popularity of games will wane."

positioning the video disk in the market an extremely difficult one, he felt sure that success would ultimately come for the configuration.

Timmer pointed out that it had taken television a relatively long time to catch on from the point of its invention, exciting though the medium was.

"We had black and white tv in 1950 and Japan followed three years later. That was about the last time that Japan followed other people. We have been following them ever since! And today we have laser vision, the CED system of RCA and the VHD system of Matsushita. Although the take-off of this new medium has been plagued by many marketing and technological deficiencies, I am still of the opinion that for this new medium, no matter which one will win, there will be a place in the entertainment market of the future."

Timmer concluded his keynote address by warning that the entertainment field was no longer the exclusive domain of the music industry or the hardware industry. "Other people have become interested in getting into the home entertainment sector—the financial world, the space industry, for example—so the record industry must meet the challenge and stay on top. It cannot stay behind."



Astir Palace Hotel, Athens, Greece—site of Billboard's International Music Industry Conference (IMIC '82) April 26-29.

Asher said there was much evidence that people won't build video libraries in the way they build record libraries. "Home video won't kill us, any more than television killed radio. The demand for music remains and so will we."

But he admitted the demand for music had peaked a couple of years ago. Now, he said, "we're in a leaderless time, with no super-superstar and no real trend."

Compounding this problem was the overall U.S. radio programming policy, which "means some very viable forms of music, such as jazz, have almost disappeared from American radio, with new kinds rarely getting a chance."

But there were clear signs that the industry is coming to grips with the problem of "somewhat dull" music. There is, he said, "a blurring of format lines, a broadening of music. We see John Denver making an album with Placido Domingo, and a symphony orchestra making a dance record."

Said Asher: "There will be a new trend, and before long we'll all be laughing at the absurdity of some of the statements now being made to the effect that pop or rock has come to an end."

The Need For Dialog

"The Challenge of Change" was the theme of this year's IMIC, and while it was evident in almost all aspects of the Conference, nowhere was change so pronounced as in the head-on confrontation between the forces of software and hardware.

Mind you, hardware is no newcomer to IMIC. As a matter of fact, the hardware industry has been responsible for some of the more memorable sessions at past conferences. For example IMIC attendees were able to see their first demonstration of the Philips Videocassette system, hear for the first time what the Moog Synthesizer can accomplish, have Ray Dolby demonstrate his noise reduction system.

Then there was the time at the Majorca IMIC when Motorola's Oscar Kusisto in conjunction with RCA introduced the "Q-8" quad tape cartridge system and demonstrated it in playback equipped automobiles that circled the rotunda at the Conference Palace. They saw and heard Sony Corp. chairman Akio Morita at the Montreux IMIC put in a fervent pitch for the SQ matrix disk system which he personally demonstrated.

These are but a few instances that come to mind when technological innovations had been unveiled at IMIC. Actually, almost every conference featured the debut of something new. In the past, each innovation was warmly received by members of the software industry. Each was seen as something that promised expanding opportunities and greater profit.

This year we saw a change. When the Compact Disc was introduced, the many advantages it offers were overshadowed by the deep concern that nothing was being done to make the Compact disc dub-proof. The software camp insisted that home taping was threatening the life of the record business and wanted to know what hardware was going to do about it.

The change in attitude was significant. No longer were innovations viewed with wide-eyed wonder, but were being studied from the vantage point of self survival.

Yes, software and hardware had been at many IMIC's before. Now, for the first time, rather than merely view the goodies hardware has brought for the enjoyment of all, software called for a dialog between both sides.

There is a definite need for representatives from both sides to meet, to share their views and express the needs that confront each. Times, indeed, have changed—changes that demand that software and hardware work in concert with one another.

Dialog is the answer.



Lee Zhito, Billboard publisher, welcoming attendees at Billboard's 12th IMIC.

Presidents' Panel Puts Spotlight On Compact Disc



Jan Timmer



Bob Summer



Bruce Lundvall



Monti Lueftner



Peter Kirsten

The unsettling effect on the software industry caused by the emergence of the Compact Disc and consideration of the record industry's tactics in the face of worldwide economic recession were prime concerns of the presidents' panel at IMIC.

Involved in spirited debate were Chris Wright, co-chairman of Chrysalis Records, and Mike Stewart, president of CBS Songs, as co-chairman, alongside: Peter Kirsten, president of Global Music Group, Germany; Monti Lueftner president of Ariola Records Group, Germany; Jan Timmer, executive vice president of PolyGram Group; Bruce Lundvall, senior vice president of Elektra/Asylum; and Bob Summer, president of RCA Records.

Lueftner launched the substantive debate on the challenge of the Compact Disc by asserting the record and hardware industries should get together to try and find a device by which it would be impossible to home tape from the new Compact Disc player.

And he added: "It's possible that the new system's manufacturers don't like to hear that, because they always want to make the most sophisticated equipment. If we knew that the new equipment could be ready by the end of this year, including an anti-dubbing device, then that's what all of us want."

He added he believed the first buyers of the Compact Disc would care less about home taping than about simply getting the best out of their equipment.

Replying to a Chris Wright query about whether the record industry has any control over how the hardware people can avoid home taping, Timmer said he'd consulted engineers about the possibility of an anti-dubbing system, but there were scant hopes, though discussions will go on. He also believed that initial buyers would be people with an appreciation of good music, not an abiding interest in home taping.

Timmer did, however, add that he was prepared to set up a dialog between the hardware and software "sides" to see what



Chris Wright, co-chairman



Mike Stewart, co-chairman

could be done.

Summer, too, took a conciliatory tone. He said that though the record industry was psychologically damaged by the home taping threats, "no one at this conference has asked whether the new development is an advance in the way music is being brought to the public."

Timmer, champion of industry dialog, said the Compact Disc could become a multi-purpose carrier, suitable for cars as an example. Its "sheer convenience" could well eliminate the basic desire for home taping.

A cautionary note came from Lundvall. "It's all right to be getting good sound. But you'll find, certainly from Warner research, that only 3% of consumers will not tape from what they consider inferior quality disks." And he injected the matter of price: the digital disk was not yet portable, and is expensive.

Lundvall said the point-of-sale impact now enjoyed by the visually-exciting LPs would be lost with the Compact Disc.

"Right now, the consumer has portability and exceptionally high standards of sound quality: the excitement of going into the store and getting something visually good."

But Timmer defended the Compact Disc in that scratching, a main "urge to home tape," will disappear.

Replying to a comment by Jean-Claude Pellerin, Aquarius Unidans international coordinator, that the public attitude could be brought round to accepting the Compact Disc, Timmer said such a change would be difficult. He stuck to the hardware-software dialog as the best bet. "We must be careful not to go too far in polarizing views. We must start the talk and stop daydreaming."

Said Wright: "I'd ask the developers of this system, even at this late stage, to find out if they can exercise any kind of control in order to prevent it from becoming another factor that destroys our industry, and to re-consider the 3% royalty they are asking."

Stewart said the hardware manufacturers had a right to get money, but not from software. "They talk about spending \$400 million, but we spend billions every year." However he supported Timmer's call for a dialog.

Summer returned to the "raw material" of the industry, the creative artists, as the source of the answer to the problems. He said the industry should not await the emergence of another Beatles or Elvis Presley but should commit efforts to develop artists on a less lofty level if necessary. "The industry can still be prosperous and successful, with the great amount of energy we still possess, to make great records."

As the presidential panel turned to problems of economic recession, Timmer noted that the dramatic development of other home entertainment media had affected records as well, and

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Audio Session Points Up Hardware-Software Schism

The "Audio Strikes Back" session featured much audio—often of an argumentative nature—and more striking back (between the hardware and software sectors of the industry).

RCA president Bob Summer, who deftly chaired the panel, set the apocalyptic tone by noting that the record industry needs new creative and technological avenues to enhance its future: "If we don't associate ourselves with these new opportunities, there's a serious risk of being left behind."

The battleground was set as Michael Schulhof of the Sony Corp. board of directors contrasted the new compact digital disk developed by Sony and Philips against the present LP ("the weakest part of the audio chain"). Frequency range, durability and size were just three of the CD's plus-points related by Schulhof, who feels that conversion to CDs shouldn't present any major problems since many record companies have already begun mastering with digital equipment. "24-channel equipment is now becoming available, giving studios the full digital capability they expect and giving the artists the creative flexibility they expect."

The last audio innovation came more than 20 years ago when Philips introduced the compact cassette, advised Robert Huber, Philips' manager of Compact Disc operations. With the CD, "we're talking real innovation," he stressed.

There will be a systems approach to the CD introduction. Software and hardware will be marketed at the same time—and the market plan is right on target. Mastering of the first repertoire has started in Europe and Japan, and by next August, compact disks can be produced in large quantities.

These facts came from Hans Gout, senior director, compact disc, PolyGram Record Operations International, who also gave the demographic profile projection for the first generation of CD-player owners: 1. hi-fi freaks (those into machines and knobs), 2. sound freaks (who will buy for the speaker/sound quality), and, 3. status seekers (monied individuals wanting to show off the latest invention). They will be male, over-25, over-average income, with an above-average interest in music.

Gout expects this year's production of CDs in Europe to reach about 400,000, with a dramatic increase next year to three million. He predicts a consumer price of \$15-17 for the disks—and he takes a realistic approach about the system's launch: "It'll take off slowly. We'll see a slow start, then the movement will gain momentum. When the hardware comes down in price,



Left to right on the "Audio Strikes Back" panel: Bruce Lundvall, Michael Schulhof, Pat Hurley, Jerry Moss, Hans Gout, Robert Huber, Bob Summer.

the system will take off more rapidly."

With a bow to the retailer, Gout demonstrated the all-important packaging for the compact disk—durable, anti-pilferage (hopefully), good display, easy storage and convenient to handle. It's a small plastic box that pops open with room enough to accommodate a booklet of up to 24 pages (liner notes extraordinaire!).

Gout maintained that if the hardware industry is making such an effort, then "the least the trade can do is the same."

Decibels followed declarations as Bert Gall, Philips product manager for the compact disc, demonstrated the sound of the CD. The remarkable quality—booming low end and crystal clear high end with a complete absence of the hiss, rumble and surface noise often associated with LPs—drew applause from the IMIC attendees, especially for Abba's "One Of Us."

The theme of improved sound quality received a variation when Patrick Hurley, vice president operations, CBS International, remarked, "Those who read the Jim McCullaugh and Alan Penchansky articles in Billboard know that CBS has launched its CX process. This practically eliminates surface noise."

Summer brought the issues back down to basics in introducing Jerry Moss, chairman of A&M Records: "Hardware manufacturers must be reliant on the record companies and ultimately on the artists to continue the excitement that's going to warrant this investment. If audio is going to strike back, it's going to take the record companies and the artists to create the ex-

citement that makes for a growing industry."

Moss vented his feelings in blunt terms, stating, "I'm beginning to feel like the ghost of the American audio industry. I still have number one records, but I'm selling less of them than ever before. And I have you guys (the hardware representatives on the panel) to thank for that."

Moss expressed fear and loathing in lost wages. Referring to the hardware sector, he said, "I fear what they are going to come up with next to confuse and confound the consumer. And loathing in seeing the erosion of sales and excitement happening in the traditional area of the business because of: one, the confusion of the consumer about what and when to buy in a recessionary period; two, the so-called hardware technological breakthroughs without any safeguards for the creative area of our industry (a reference to home taping); and, three, people are still buying the songs, but the machinery gets the headlines."

Moss termed the audio digital disk demonstration an "impressive display," but challenged the hardware contingent with, "Can you promise us on the software side that the next model of this machine isn't going to have a button that will have a cassette recorder on it that'll have even greater quality for home taping? Or even two cassette recorders. Why can't we have a chip in this machine that stops home taping?"

Raising a theme that was to be sounded often at IMIC '82, Moss put the hardware/software battle in simplistic terms: "It's them against us—and the creative area is losing the fight."

The momentum was carried further by Bruce Lundvall, who agreed with Dick Asher's earlier prediction that the music industry is on the threshold of a recovery. The senior vice president Elektra/Asylum Records and president, Elektra/Musical Records agreed with Moss that "the real catalyst for our future growth, as always, will come not from scientists, but from the musicians. We've been talking about carrier systems, but I'd like to talk not about carriers, but about the message that's being carried—and that message is music."

Lundvall gave a plug for independent labels and jazz music, two of his favorite topics, and he raised another favorite theme: artist development. "Much of the belt tightening that we've experienced in the last two years was healthy, but in the course of scaling down all of our operations, artist development went out

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IMIC '82: The Challenge Of Change

Talent Panel Finds Industry Is Healthy

"The industry is healthy—very healthy." That was the confident verdict of round-table debaters on the subject "Translating Talent Into Sales."

Reporting back on the discussion, Marcus Bicknell, managing director, A&M Records, Europe, chairman of this panel, said that though economic statistics for 1981 showed people were spending less, the dollar value of record sales in 10 European territories dipped by just 1%, even though the dollar rose against most European currencies last year.

More specifically, five countries showed turnover exceeding \$100 million. In local value terms, only Holland showed a decrease, while France rose 12%, Italy soared by 27% and Spain had a rise of 8%. West Germany dipped by 4% in local value terms, but rose 1% in dollar terms.

So the financial wheels, said Bicknell, are turning properly in talent-selling terms. He noted an advantage in Europe in that radio stations are not tied to ratings. In contrast to the U.S., where ratings figures dominate the record product chosen, obviously a great handicap to record companies, in France, West Germany, Holland and Austria radio programmers "show initiative and variety." The U.K.'s Radio 1 network was also in the forefront of inventiveness.

But, noted Bicknell, major U.S. record companies are starting to feel their radio problems are being met head-on, as evidenced by the recent breakthrough of British artists in the U.S. market. For example, he said, KROQ in Los Angeles has hit number three spot in the ratings, playing what the network thinks should be played. "An extraordinary performance," reckoned his round-table members.

He said that, at a time when the industry senses a financial problem, it was imperative that investments in artist development continued. U.S. majors who cut back in this area were "cutting their own throats."

The European rock movement is also a healthy boost for the overall record business, round-tables agreed. Though West German young fans are said to be bored with what the international industry is "ramming down their throats," they still want to get involved, and the new European music is helping along that trend. (Continued on page 58)

Home Dubbing Debate Keys On Legislation

"Remarkable steps" have been taken in the U.S. towards finding solutions to the home taping problem which besets today's music industry and the action there could well provide prototype legislation suited to adoption in other countries.

That was the claim of Leonard Feist, president, National Music Publishers Assn., who chaired a round table debate on "Advance In Combating Home Dubbing" at IMIC. But in reporting back to attendees, he also spoke of "the great force and vigor" with which the manufacturers and distributors of blank tape and hardware were opposing legislation centered on providing royalties on their product ranges.

Said Feist: "Our adversaries seem to gloss over the fact that they make very large profits from the sales of their equipment, and yet they accuse the copyright owners of greed in seeking a royalty."

Studies started in the U.S. on the impact of home taping on the recording and publishing industries in 1978, when the Copyright Royalty Tribunal, at the request of the late chairman of the Senate Copyright Committee, made a study, followed by investigations by RIAA, then CBS, said Feist.

"Next came a court decision which precipitated the entire legislative matter somewhat before we'd anticipated. The U.S. Court of Appeal, in a case brought by Universal Pictures against Sony, ruled that manufacturers, distributors and, indeed, even the person in his own home, were accessories to copyright infringement, contributory infringers."

As a result, bills were introduced into Congress making home taping of video material illegal. Then came an industry coalition with audio industry areas. The joint audio/video bills hold the person who does the taping in his own home is free of liability for his own infringement, and provide for a royalty on the equipment and the raw, blank tape. They provide that the rate of the royalty shall be established by the Copyright Royalty Tribunal, as would its distribution, unless the parties involved agree on a distribution basis.

Earlier, Feist had said that in March this year CISAC circulated a report on home taping in 34 countries which revealed that 22 now had, in progress, legislation at one or another stage for the establishment of a royalty or similar solution to the home taping problem. There had been a similar study a year earlier by IFPI.

Feist saw an international "coalition" between CISAC and IFPI as a way of solving the home dubbing menace. He said: "CISAC is including a home taping session in its Rome Congress in October and might be well guided in inviting IFPI to participate in a joint congress, to co-ordinate world efforts, disseminate information and lead us all towards a speedier solution to this devastating problem."



An IMIC innovation; seven roundtable discussions on a wide variety of topics with a concluding report from each table chairman.

David Calls For Input From Creative Sector

Hal David's life—avocation, vocation and present position as president of ASCAP—all began with a song, a phrase he's fond of using. It applied equally well to his roundtable, "New Technology Challenges The Creative Sector."

David praised previous panel comments by Jerry Moss and Bruce Lundvall "reminding us that music is the heart of our business. And if music is the heart, it's the songwriter that makes the heart beat."

He was quick to join the fast-developing hardware/software IMIC fray: "When someone mentions home taping as an acceptable byproduct of technology, it makes me shudder. There is such a thing as copyright. If that copyright is not respected, the people who write and publish the music of the world may well be left out in the cold. And if we're left out in the cold, can the exponents of technology be far behind?"

Referring to the IMIC demonstration of the compact disk, David reminded the audience that "they had to use music. In a changing world, not everything changes."

The ASCAP chief, a veteran award-winning lyricist, decried the lack of songwriters at IMIC. "How can you make any important decisions about music without doing it in concert with the people who create it?"

Terming the absence a "glaring oversight," David urged, "We must make sure that from now on there is a total involvement of all the sectors that make up this industry, including the songwriters."

The roundtable defined "creative sector" as the key element responsible for giving life to new ideas, turning them into new products, and getting them into the marketplace. The prime movers are the writers, artists, publishers, record companies, producers and promotion people.

The challenge of change will have to be met by these creators, advised David. Writers will have to shift gears from a market where sound was king to where sight will be queen. Songwriters will have to ditch their traditional approach to publishers, managers and record producers when looking for ways to get their material recorded. Now the video producer will be in a key position to help the writer. Posed David: "The writer of the '70s relied heavily on the skill of the sound engineer to get a hit; the writer of the '80s may have to rely on the skill of a film director to get a hit."

Publishers may need to create new departments with music people capable of handling the production, packaging and promotion of audio/video demos and records. David believes that copyright owners have nothing to fear and everything to gain from the new vehicles of music. "Producers, publishers and managers will be scouting new talent in clubs and will be in- (Continued on page 58)

Imports Problem Continues

Record companies selling product in Common Market countries must resign themselves to the fact that, under the Treaty of Rome, free flow of legitimate product within the EEC area cannot be impeded.

This was the conclusion expressed by Pierre-Jean Goemaere, president of Inelco Benelux, who chaired the roundtable discussion on: "Putting A Rein On Parallel Imports."

Reporting to the full assembly after the roundtable session, Goemaere said the problem of parallel imports was a multi-faceted one.

First of all, there were parallel imports in Europe from the United States and Canada; then there were parallel imports from non-EEC European countries into Common Market territories. Then there were parallel imports among EEC countries.

"The problem is not such a major one for the multinationals," Goemaere said, "because they can control the product flow among their own subsidiaries. It is, however, a big problem for the independent companies, especially when they have signed licensing deals for heavy advances. After all, it's easy to make a shipment of product to another country to get rid of your excess inventory and get your advance money back—but that doesn't help the licensee in the country you're shipping to." Noting that only about 20 countries in the world had legisla- (Continued on page 56)

Session Says Video Aids Disk Business

Home video becomes an ally for the recording industry because "as the music industry matures, it becomes essential to complement the investment and people we already have in place." That's the view of Noel Gimbel, who spearheaded his roundtable "Home Video Market: Is It For You?"

The answer was a resounding "yes," and Gimbel, president of Sound Video Unlimited, also noted the potentialities of non-home video: The record manufacturer can use video as a promotion tool to achieve greater access to their acts. Concerts can be taped and used on cable tv or in the home video market for additional exposure. Also, as a cross-merchandising tool, it can be utilized in the retail stores with tv screens flashing footage of key acts, pegged to product in stock.

"Retailers gain exposure to a new demographic and get him interested in the music in order for him to buy the album," Gimbel explained, defining the demographic of a VCR owner as a "pretty well-to-do, over-30 consumer."

"Here's the chance to reach this individual who has additional dollars to spend. Perhaps he hasn't been in a record store for five to ten years. He may buy a record, an accessory item, he may just buy the video item. But it gives this record dealer another added profit margin and another different product line to carry. And it gives him the chance to be able to sell this new consumer."

Noting that his roundtable also included facets from manufacturing, production and distribution, Gimbel observed that each group found video to be a complementary business. It provides another product line for distributors to carry. "If you're servicing a present record store today, it becomes one more item for him to order. If he's ordering 10 or 100 different titles, he orders one more title, it becomes a videocassette. All of this is merely stocking—the same as adding another label."

Video also provides an additional business profit source from a production standpoint. "In addition to making entertainment spots and commercials, eventually we're going to sell a whole special programming for cable and home video," stated Gimbel, who also pointed out that it becomes another source of newsworthy information.

"If you take everything combined in all the different fields I've covered—retail, distribution, manufacturing and publications—each one of us here has a vested interest to see that video survives and that we are in it."

Cable Seen As Threat To Intellectual Property Rights

The emergence of cable television is a serious threat to the protection of intellectual property rights, rivalling home taping as a worldwide menace.

That was the opinion consensus of the round-table panel debating: "The Intellectual Property Rights: How Are They Being Safeguarded?," chaired by Vincent Candilora, vice president, SESAC Inc., who said cable tv would "grow into a monster" if appropriate legislation was not passed quickly, especially in the U.S.

He said that U.S. laws effective since 1978 were inadequate in that they dealt with cable tv only on re-transmission rights, leaving the problem of home taping wide open. He added that the record industry now had an opportunity to press for legislation on home taping that "might reduce some of the negative effects cable tv will have."

That was vital, he said, because "the recording industry, the equipment manufacturers, the broadcasters, all use basically the same raw material . . . and that's the copyrighted musical composition."

Candilora pondered the situation in large parts of the world, including the Middle East, where intellectual property rights have little or no protection. And in Greece and Turkey, where there are copyright laws but they are inadequately enforced. Or in Cyprus, where copyright laws apply only to domestic Cypriot recordings. The Middle East, his panel acceded, is an "open field" for piracy.

But they figured the most practicable way to rectify, gradually at least, this situation was to try to educate the various governments about the real meaning of theft of intellectual property rights.

However, said Candilora, then Western executives found themselves up against political ideologies. The attitude of socialist governments was basically that cassette piracy provided inexpensive music for the people. And Islamic countries, on the other hand, hold that all intellectual property is the public domain and so not subject to control.

Said Candilora: "Some headway has been made in convincing governments that the first thing they should do is protect their own local talent, and from Arabic talent, perhaps they can get around to protecting international product."

IMIC '82 coverage by Gerry Wood, Editor-in-Chief; Mike Hennessey, international editorial director; Peter Jones, international editor; and John Carr, Greece correspondent.

IMIC '82: The Challenge Of Change

Publishers Key On 'Job Sharing' Role

While the music publisher's key task remains the most efficient representation of his authors, his role in today's music industry constantly changes and expands to take in new technical developments, most requiring more and more music.

And he has to be particularly vigilant in protecting and improving the financial status of owners of intellectual property, said Michael Karnstedt, managing director of Peer Musikverlag, Germany, who headed up a publishers' panel which dealt briskly and informatively with the topic: "The Changing Role Of The Music Publisher Today."

He cited the "not very satisfactory" contractual situation existing between IFPI and BIEM in Europe. "An 8% rate is still common, and it is the publishers' opinion that copyright owners must achieve a better economic situation and ensure that, in a critical financial situation, artists don't get less."

But a problem, in Germany, was that some record companies had up to 25 different price categories.

That kind of complex price structuring made it difficult to work out investment risks, and he insisted a copyright was not a merchandise line over which to bargain or haggle. He looked, too, for improvements, a changing role, in the areas of sub-publishing.

"But today the publisher has already become effective as production man. Many are now very active in this field. New technologies require more music. We have to go into production and place our music via a sound carrier. We've already taken over, to a great extent, the a&r tasks of the industry, simply because the writers contact us first. So there is a job-sharing situation between the record industry and the publishers.

"We're happy with this. Our cooperation with the record industry is excellent, couldn't be better. We produce an optimum showcase for our product. We do the talent scouting, the production, the video clips, finance freelance promoters, support the touring business."

The publisher attitude was that the song promotes the artist, said Karnstedt. "Analyse the German national production charts, and you'll see that, of these domestic releases, 75% derive directly or indirectly from publishers or their independent production companies. That shows how active we are."

Publishers would continue to work with record companies over the common problem of blank tapes. Said Karnstedt: "On contemporary serious music, where income from record sales is next to nothing, where performance income is all, we have the new technical systems, offering more prospects, and I'm sure they'll be to the benefit of us all."

He ended: "We're confident. But if the music publisher doesn't continue all his efforts, the copyright situation in the year 2000 will be a real question mark, and that would mean a fatal structure crisis. But we're confident, because in the end, it is all about the music."

Peter Kirsten, president Global Music group, talked specifically about the blank tape situation in Germany and about the campaign, industry-wide, he launched last year and which is

now embraced all areas of the music and culturally creative sectors.

He and his associates had to fight against the opposition of the blank tape manufacturers as a levy on software was sought, and also against the feeling "why make those millionaires in the pop industry even richer?" Problems over collection or distribution of a levy were being ironed out and he looked to a new law in late June to offer "real protection."

There were now some 90,000 people working in the general music industry in Germany. It was vital to have the film and video people linked with the music men. The aim was to enlist big-name artists to help "educate" the public about the blank-tape menaces. It had to be an all-out joining of forces.

Claude Pascal, general manager, Claude Pascal Editions Musicales, France, talked of the publishers' role in video copyright. He wanted a song standard used in a video commercial, specifically linked to that product worldwide, to be regarded as a "combination" with adapted contracts to prevent the manufacturers of the product later using a music "link" of their own.

And Arne Bendiksen, director, Arne Bendiksen A/S, Norway, projected the idea of a copyright data bank for European territories, a centralized bank into which queries, copyright availability and so on could be fed, from comparatively "inexpensive" in-office equipment. He undertook to make initial contacts, maybe with airlines who had invested in massive computers. "The aim is better control over our material and do things which some copyright societies don't do properly."

Willem van Kooten, managing director, NADA, Holland, dug into the creative a&r roles of the publisher, his own company linked with the successful CNR label. "The future is bright for the publisher who has good a&r, good promotion, good staff. But we have to watch satellite television, cable tv and other new developments very closely.

"There are great records being made in Europe, in Holland, Scandinavia, Germany, Italy and so on. In Sweden, numbers one and two in the charts have been domestic. We should push this product all over the world."

And Karnstedt repeated: "We're confident amid all our changing roles. It all rests on the music."

IFPI's Attard Seeks Middle East Strategy



David Attard

Until a few months ago, record and tape piracy in the Middle East and Mediterranean territories virtually went unchallenged, according to David Attard, IFPI legal advisor for these regions, in his IMIC address on the anti-piracy progress there now.

The main problem was adopting a uniform IFPI strategy in the face of the diversity of political, cultural,

economic, legal and social factors in these countries. But today the fight was being won, he stressed.

Given time, resources and industry-wide cooperation, "we'll win back these wealthy markets from the pirates."

In Greece, Turkey and Cyprus, the pirate product is mostly locally manufactured. In the Middle East, with Egypt, Saudi Arabia and Gulf States like Kuwait and the United Arab Emirates as key territories, it comes in from the Far East, particularly Singapore.

While some piracy in the Middle East zone is through organized crime, generally involving other big-scale illegal activities, the great majority of pirates were "simple traders involved because of the easy and huge profits and the lack of challenge from the legitimate industry."

But the IFPI battle had to take into account the political realities of such a volatile region, where governments ranged from Western-style democracies to hard-line military rule. Then; again, Turkey had copyright law, but lacked enforcement, whereas a state like Kuwait had no copyright law, though IFPI had gained "considerable" protection there.

In the Western-type democracies, antipiracy campaigns could generally be pursued through political and legal remedies provided in the constitutions.

But, said Attard, a different approach was needed in the Arab States. "Appeals by the legitimate industry based simply on self-interest aren't effective and can be negative if antipiracy is seen to be a pretext for protecting the rights of multinational companies."

He said Greece remained the most important market in the area he covered for two reasons: it has an active legitimate record industry which is threatened by piracy; and the country is now in the European Economic Community and therefore presents a risk that piracy may spread to other common market members.

He estimated the pirate sector in Greece was "probably well over 60%" at present, a tragedy because of the country's great

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EEC Cooperation Is Overbury's Objective

"The home entertainment industry has had more than its fair share of troubles in the evolution of a true Common Market—and the troubles are not over yet."

This was the frank appraisal of the impact of the Common Market on the music business made by H. Colin Overbury, principal administrator of the Competition Section of the EEC's Directorate General in Brussels.



Colin Overbury

Overbury was addressing the IMIC audience on the third day of the Conference on the subject: "The Common Market And The Home Entertainment Industry."

Conflict arose because, whereas the idea of the Common Market was to remove barriers limiting the free flow of goods among EEC countries, the music industry had traditionally depended on exclusivity within national boundaries, and the cultural and linguistic differences in Europe still tended to subsist according to those national boundaries.

Overbury defined the Common Market as existing "because the countries of Europe which form the EEC have decided to share the same marketplace in which goods, services, capital and labor all have the same freedom of movement where trade takes place unfettered by national barriers and where competition is not distorted.

"To that end, member states have agreed to coordinate their economic activities and to subordinate their individual interests to the collective benefit. That means that when there is a conflict between national law and community law, community law will prevail in cases which affect trade among member states."

Overbury said that one major area of conflict was that of parallel imports. Although the record industry had been in the habit of granting exclusive licenses on a territory by territory basis, any attempt to use such exclusivity to prevent the free passage of goods from one EEC member state to another was a breach of the Treaty of Rome.

"With the benefit of protection afforded by trademark and copyright law, the proprietor of a piece of copyright product can maximize the profit due from his work in a number of ways, one of which is to grant exclusive rights to different distributors in different markets," Overbury said. "Article 36 of the Treaty of Rome recognizes the need for the protection of industrial and commercial property—which includes copyright and trademarks—but prohibits the use of such rights to restrict trade between member states because of the concept of the single common market in those states."

Overbury said the European Court of Justice, the supreme legal authority in Europe, had defined the situation as follows:

"The proprietor of an industrial or commercial property right protected by the law of a member state cannot rely on that law to prevent the importation of a product which has been lawfully marketed in another member state by the proprietor himself or with his consent. When that happens, the exclusive right is exhausted and the product, whether it is a literary or artistic work, may freely circulate without restriction."

The principle has two effects, Overbury noted. Firstly shipments from member states where the product was marketed by, or with the consent of, the proprietor to other member states, cannot be prevented;

Secondly, although an exclusive representation can be guaranteed on direct shipments to another member state, competition at a secondary or wholesale level cannot be prevented. Furthermore, although an exclusive dealer can be compelled broadly to confine his activity to a particular area, the obligation is not binding on other dealers supplied by the exclusive dealer.

Overbury pointed out, however, that the principle does not apply to imports originating from non-EEC states. "This was established in 1976 in the EMI-CBS case and more recently in the Polydor/Harlequin case," Overbury said. "The rights vested in copyright and trademark may properly be exercised to exclude movement of goods covered by the same rights in the market in a third country."

Identifying the basis of the mechanical royalty agreement between the IFPI and BIEM as another area that was at odds with the principle of a Common Market, Overbury said that idea of basing a mechanical royalty rate on a retail price which might be different at the point of destination from that at the point of manufacture tended to split the Market in conflict with Article 85.

"If some way could be found to calculate the royalty on a basis which is a little less related to national markets than to a Common Market, the problem might be resolved," Overbury said.

Referring to the attempt by GEMA to claim a differential mechanical royalty on product imported from the U.K., Overbury noted:

"GEMA did not get much comfort from the Court of Justice which rather drily observed that: 'The existence of a disparity between national laws which is capable of distorting competi-

(Continued on page 58)

Imports Problem Continues

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tion which recognized the idea of copyright in a sound recording, Goemaere said that the United Kingdom had good protection, as the recent Polydor/Harlequin case had shown, but this did not appear to apply in the rest of Europe.

There was a hope that more might be done to stem the parallel import flow by stronger action from the mechanical copyright societies. Some of them applied their regulations very strictly and some had a stamp system to collect mechanical royalties on imported product.

"Some societies, on the other hand, are weak, and we, the record companies, certainly want to see copyright societies stronger. We need much better control over what is coming in from the U.S.A. and Canada."

Acknowledging that the possibility of licensors no longer asking for advances for their product was a highly remote one since they had to finance their recordings, Goemaere said the best way of protection for the independent licensee was good understanding with the licensing company and with other licensees in neighboring territories on a "live and let live" basis. Release dates should be simultaneous throughout Europe and the records should be in stock with all licensees in advance of the set date.

There should also be general agreement on which price category any given album would be placed in. "We cannot have agreement on prices, but at least we could agree on category," Goemaere said. "If we release a particular album in the full-price category in one country and in the mid-budget category in a neighboring country, this will immediately encourage some smart dealer to export his overstocks to the high price country."

Goemaere said the parallel imports issue was being aggravated by the fact that the small dealer was disappearing and the chain stores, wholesalers and rack jobbers were taking an increasing share of the business.

"There is no easy solution to the parallel import problem," Goemaere concluded. "The imports can only be curbed by a good understanding among those who are exploiting the same catalogs, the same repertoire, and it should be made clear that parallel imports are detrimental to all concerned."

IMIC '82: The Challenge Of Change



The IMIC roundtable chairmen deliver their conclusions. Left to right: Hal David, Stig Anderson, Leonard Feist, Noel Gimbel, Pierre Jean Goemaere, Vincent Candilora, Marcus Bicknell.



Hans Gout



Jacques Ferrari, vice president, CBS International, poses a question from the floor.



Robert Huber



Noel Gimbel



Stressing the long musical heritage of Greece, Constantine Kyriazis, president of the National Organization of Greece, welcomes the IMIC delegates.



A Greek serenade at the Trendsetter Awards banquet.



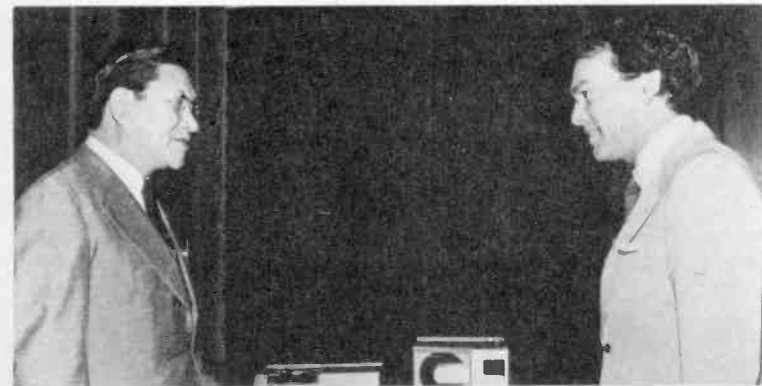
Jean Claude Pellarin has a question.



Bert Gall displays the Philips compact disk and player.



Stig Anderson



Norio Ohga and Michael Schulhof frame and discuss the Philips and Sony compact disk players at the Philips/Sony hospitality suite.



Vincent Candilora

PUBLISHERS' PANEL



Michael Kamstedt, upper left, chairs the publisher's panel that included Claude Pascal, upper right; Arne Bendiksen, lower left; Willem Van Kooten, lower right; and Peter Kirsten (photo on page 54)



Guests at the welcoming IMIC reception hosted by the Greek National Tourist Office and the Astir Palace Hotel, include, left to right, Ichiro Asatsuma, managing director of Pacific Music Publishing, Japan; Mike Stewart, president of CBS Songs; Sal Chiantia, chairman of the National Music Publishers Assn.; and Hal David, president of ASCAP.



At the opening reception, left to right, Michael von Winterfeldt, senior director, special projects, CBS International, France; and Jerry Moss, chairman, A&M Records.



Pat Hurley demonstrates the CBS CX system at the company's hospitality room.

JUNE 5, 1982. BILLBOARD

IMIC '82: The Challenge Of Change

Presidents' Panel Puts Spotlight On Compact Disc System Potential

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reckoned it would be a couple of years before the industry comes out of recession.

Lundvall noted: "The record industry is not down. It's flat." He was pessimistic about an upsurge in sales, even if the recession ended soon. He pointed to American radio as a restricting influence on industry growth. And added that the record industry grew through the tastes of young people, and the independent labels represent what a lot of young people now prefer.

"Because they're afraid that American radio won't play their music, the record manufacturers have shied away from supporting the music that could very well provide the future vitality for our industry."

Throughout Europe, he claimed, new rock bands emerged on the charts without radio back-up. "If we keep our focus on the vital innovative music for young people, we can overcome that fear that radio won't play our music."

Leuftner wondered whether, once the recession went away, consumers would buy records again or go for some other forms of home entertainment. And he cited research carried out last year by West German newspaper Bild Zeitung, which found that the motive behind most home taping was the need or desire to save money. Therefore he believed the remedy lay in higher consumer purchasing power.

And Kirsten pointed out that the recession had had its effect on the music publishing world, too, though an overall healthier marketplace in the future would similarly benefit the publishers.

Then Sal Chiantia, chairman of the National Music Publishers' Assn., U.S., spoke of debate which stressed that recession, home video competition and home taping had all damaged the record industry.

To the hardware industry, he said: "We'd be more convinced of your sincerity if you said 'we're willing to pay you a royalty on hardware,' rather than our having to go to Congress to fight for it, and having you before us at Congress opposing that royalty."

Timmer, after applause for Chiantia, reminded delegates that he, too, was in the software business now, but added: "These past few IMIC days have been illuminating because I've found out first-hand how bitter the feelings are."

Timmer, who had earlier delivered a keynote speech on "The

New Technology: Fuelling The Growing Home Entertainment Industry," repeated his willingness to try to reconcile the hardware and software camps.

Stewart said the burden of showing goodwill now lay with the hardware industry. "If Sony and Philips came before Congress and said 'we have no objection' to the levy then the whole issue would be over."

Jean-Claude Pellerin, talking of the "big cancer" home taping problem in Germany, said the record industry should long ago have invested in public education about the rights of artists and added that it was high time now to launch such a campaign on a professional level. "It's extra urgent because there is now a grass-roots 'music for the people' movement in so many countries, totally ignoring artists' rights."

And Chris Wright said the record industry was in agreement that it should sit down with governments and get them to understand what is at stake. Hardware modifications were, he said, all very well but were "like bolting the stable door after the horse has gone."

On the radio topic, Summer argued that slanting music in efforts to gain early radio play works against successful artist development. And Luftner cited German trends where sales of 20,000-30,000 were often achieved without airplay, because "it's the consumers, not radio, who create the trends."

He said: "We should watch more closely just what those consumer demands are."

Lundvall referred to developments in the U.S. in recent months where there has been "a surprising proliferation" of gimmicky recordings such as medleys, or non-artist "exercise" albums, whereas artists are used as if they're expected to satisfy the needs of radio programmers. "There is a long-range danger for aspects of artist development," he said.

Wright cited one benefit of the geographic smallness of the U.K., in that the music press could be circulated much more quickly than it could in the U.S., so lessening dependence on radio for promotion. Derek Chinnery, head of BBC Radio I, stressed the network definitely depended on sales information for its airplay content.

It was agreed that representatives of the hardware industry should be invited to future IMIC conferences so the proposed hardware-software dialog could become more substantial.

TRENDSETTERS



Left to right: Leonard Feist, Danielle Feuillerat, Jaap Eggermont, and Les Garland.

Billboard's Trendsetter Awards, citing major and successful innovations in the field of music and home entertainment, were presented at a banquet emceed by Leonard Feist, president of the National Music Publishers Assn. Nominated by Billboard's international editorial staff, only five Trendsetter Awards were presented this year: Jean-Michel Jarre and his manager, Francis Dreyfus, for their historic venture in setting up the first pop concert tour in the People's Republic of China; Jaap Eggermont, the Dutch producer who took the segue medley technique to new heights with the "Stars On 45" series which has sold nearly five million units and sparked an international production trend; Satellite Music Network—the U.S. operation that has pioneered a full-format, 24-hour live radio service to stations via satellite; and Warner Amex's MTV (Music Television) for its "bold venture in fusing the sounds of contemporary music with the visual dimensions of television in a 24-hour service." Danielle Feuillerat, assistant to Dreyfus, accepted the awards for Dreyfus and Jarre; Eggermont personally accepted his own award; while Les Garland, vice president, programming for MTV, accepted the award for MTV.

Talent Panel Finds Industry Is Healthy

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Also the French-Italian "romantic wave," typified by artists of the Julio Iglesias style, represented a real breakthrough in that European artists are scoring successes in Britain and the U.S. and recording in their native languages.

But there are, Bicknell said, marketplaces around the world where it's felt not enough effort is made, and he cited the Far East, Hong Kong and the Philippines. The Middle East, too, he reckoned was "untapped." "Those guys out there are taking our dollars for petrol, so why can't we sell our records to them?"

The panel agreed that very strong management was vital in developing an artist, when the decisions made are positive and influence the artist's career. "We feel very sorry for those artists who make their own decisions and hire a puppet to run their affairs."

Finally, the panel passed a resolution: "We don't feel, as a selection of record industry talent people, that the hardware industry is an ally. And we propose, in lieu of our paying a license fee for the use of the new carriers, that the producers and disseminators of the carriers should be paying us a premium for our talent contribution and as a compensation for future home taping."

Audio Session Keys On Hardware-Software Rift

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the window. That was a big mistake. At a time when so many opportunities lie before us, we have to renew our efforts to nurture artists in all fields of music." Linking the promises of the past with the potentialities of the future, Lundvall concluded, "By taking the necessary risks with new artists and new technologies judiciously, we can turn an industry that's holding its own into one that's at the very cutting edge of the home entertainment revolution."

As Summer started to close the session, Asher rose and asked for a question and answer period. Request granted, the questions and answers flew like arrows—and, in some cases, like darts. When it evolved quickly into a hardware versus software confrontation, Timmer confessed, "I was a bit surprised at the sort of 'them and us' atmosphere. . . . With all the respect I have for the creative and music industry that I now join, the music industry should realize that its tremendous growth in the last 25 years wouldn't have been possible without all the efforts of the hardware people." Timmer called for a "great and growing interdependence" between the two sectors.

David Seeks Creative Sector Input

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creasingly concerned about the impact of an artist in a live performance. The decision-makers may no longer be content with judging the abilities of an artist only from an audio tape."

New artists, without getting opportunities for exposure on radio, can now break through on such video outlets as Warner-

Amex's MTV. Meanwhile, predicted David, the use of music outside of the house, via such devices as the Sony Walkman, may even surpass the music heard at home.

The video explosion will benefit the established songwriters as well as the newcomers, concluded David. "The big standards will survive and grow stronger as they are showcased by both new and established artists. The sales of movies, Broadway musicals, operas, ballets, concerts and revues on video will create more opportunities for songwriters, publishers and artists."

What about the retail beat? David sees music stores developing audio/video listening/viewing rooms to preview new LPs, with dance clubs and movie theaters becoming more important as promotional venues for new music. "Television—the major networks, cable and satellites—will be using music for entertainment as well as for advertising, and the day may soon come when your neighborhood club will feature video jukeboxes."

Music creators can discover the opportunities for their music through the American Society of Composers, Authors and Publishers, other performing rights organizations, the NMPA, NARAS, RIAA, etc. "We all joined forces to act on the home taping problem only after it became a disaster. Now that we're together, let's stay together and work for the benefit of the whole industry—not just individual sectors, as we may have done in the past."

"Although the direction of the music business may be altered by the new technologies, there will never be a substitute for a great song," David concluded. "That was true in the days of Victor Herbert. It's true today, and will still be true tomorrow."

Middle East Strategy

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musical heritage, but a problem created mainly through antiquated copyright law. But now IFPI's plan is to encourage the new Greek government to pass legislation recognizing the rights of phonogram producers and to set up an anti-piracy team, including retired police officers, in Athens.

Said Attard: "Despite the weak legislation, a Greek court has equated that selling illegal cassettes is receiving and dealing in stolen property." He said help given by Greek police overall made him optimistic that "we can clean up Greece."

Turkey's unstable political situation has long been a key hang-up in fighting the pirates, Attard said. But now the few legitimate dealers, "though initially hesitant and cautious," have formed a national group and signed a public statement openly declaring their commitment to fighting piracy.

www.americanradiohistory.com

Overbury's Objective

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tion between Member States cannot justify Member States giving legal protection to the practices of a private body which are incompatible with the rules concerning free movement of goods."

Overbury said he and his colleagues in the Competition Section of the Directorate General were not happy with the present method of mechanical royalty calculation and were hoping that the new contract between the IFPI and BIEM would involve a new formula.

Referring to the question of dumping, when deleted albums or overstocks from third countries were brought into the Common Market at prices which undercut locally pressed versions, Overbury said that it was open to any manufacturer to complain to the Commission if he considered the export price to the Community is less than the normal price in the country of origin and that he has been injured or threatened by the imported product.

Asked by Pierre-Jean Goemaere, president of Inelco, Benelux, whether it was required in licensing contracts involving EEC countries to include a provision making it clear that parallel imports and exports of legitimately marketed product between EEC countries could not be prevented, Overbury said:

"No. You do not explicitly have to tell your exclusive licensee that exports cannot be prevented. What you cannot do is tell him that he may not export to other EEC countries. Regulation 67 goes a long way to protect exclusive licensing arrangements without offending the principle of a single marketplace within the EEC."

In response to a question from Graham Churchill, commercial operations controller of the U.K. Mechanical Copyright Protection Society, on the circulation of records imported into Holland from Canada, Overbury said:

"The EMI-CBS decision showed that products from third countries which conflict with the rights afforded to the proprietor can be prevented from circulating within the EEC."



AUSTRALIAN ARMATRADNG—Joan Armatradng chats with DJ George Moore of station 2SM Sydney during her recent sold-out Australian tour.

U.K. Indie Chief Opposes Gallup Chart Data Plan

LONDON—Opposition to the new Gallup chart data collection system due to be introduced in the U.K. next year (Billboard, May 15) has come from Iain McNay of independent Cherry Red Records, who will make a bid for election to the British Phonographic Industry council at its annual general meeting this Monday, June 7, despite his earlier criticisms of the body.

"While I respect much of the BPI's work, especially in the antipiracy field," says McNay, "I feel that a truly independent voice is needed on the council."

He will stand on four radical proposals, but is particularly concerned about the U.K. chart research move to Gallup next year (Billboard, May 15).

Says McNay: "Anyone attempting to influence the current British Market Research Bureau survey would have to reach almost 1,000 outlets to ensure coverage of the 750-strong BMRB panel of chart return shops."

"But the new Gallup system can

be penetrated simply, with only 350 proposed chart shops, all identifiable by their in-store electronic data collection equipment."

McNay feels that under the new system it will be easier, for those able to afford it, to swamp the Gallup return shops.

"It's criminal that certain shops can benefit from being chart dealers," he says, "and I'm surprised ordinary shops haven't taken legal action on the grounds that they're being unfairly discriminated against."

A more radical view in McNay's manifesto is the belief that the BPI, through Phonographic Performance Limited (PPL), should not limit airplay needletime. He proposes that national pop/rock network Radio 1 should be allowed unrestricted needletime without paying more than under the current arrangement.

"This would mean radio could devote more time to specialist music and I'm certain the whole industry would sell more product as a result."

Seek Changes In Saries Awards South African Labels Want To 'Internationalize' Fete

By SUZANNE BRENNER

JOHANNESBURG—The future of the Saries, South Africa's only music awards, hangs in the balance following a meeting called by record industry majors here with representatives of the South African Broadcast Corp.

Though secrecy surrounds the outcome, record companies are known to be keen for changes in the format and content of the annual awards ceremony. Topics raised included "internationalization" and the introduction of tv coverage, according to informed sources.

Inaugurated 17 years ago by the South African recording industry, the awards honor the achievements of South African artists in the light music field. Administration and presentation are now in the hands of State-owned Springbok Radio—itself under the auspices of the SABC—but industry majors have continued to contribute financially.

Votes determining the "most popular" artists in various categories have in the past been a combination of listener response and the views of a panel of judges, but this method has caused dissatisfaction in that the Saries lean more toward the public than to the industry and artists.

A further bone of contention is that Springbok Radio is no longer considered a hit-breaking station. Says WEA managing director Derek Hannan: "I think times change, and Springbok Radio has changed dramatically over the years. When we started it was a very powerful medium for breaking and selling records, but now that is no longer true. Kids are listening to Radio 5 instead."

Hannan goes on: "As matters stand, there is no commercial gain in winning a Saries award. Obviously it is good for the artists and good for the industry to be able to stand up on stage and accept an award, but there has to be something else. We've got to change: the Saries have to be updated and Radio 5 is an ideal medium."

Pietie Lotriet, head of both Springbok Radio and the state-owned music-only Radio 5, accepts the argument that the latter does more for the industry and would be better suited for the Saries, but dismisses the possibility of a change: "I can't transfer what belongs to one station to another."

Further complicating the issue,

New Wave German Sales Rise Genre's Strong Showing Buys Soft Market Picture

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tivity to boost product sales—and looking to retail to take greater risks in stocking.

The small labels that started the new wave trend, however, are disappointed because, as often happens with new styles, they now find themselves priced out of the market for new up-and-coming bands. Says one label executive: "The industry is buying up all the new acts with big guarantees, and leaving us with the other groups who are only copying the really innovative and successful ones."

The danger is that as the financial power of the industry is brought to bear, the creative impulse fuelling new wave developments will die out, although the majors will do their best to avoid this. Deutsche Grammophon has a policy of long-term development for new artists; EMI has achieved its present chart strength by building up a new a&r department; Teldec is combining the strength of established artists like Udo Lindenberg with the energy and adventure of new bands like UKW and Falco. CBS is reaping the rewards for its pioneering role with Nina Hagen and Spliff, and likewise Metronome for its efforts with the Brain and Reflektor labels. Every company between Hamburg and Munich is giving a chance to youth and supporting the musical renaissance.

The roots of the movement lie in economic and political conditions, just like those of the punk movement in Britain. But whereas punk and British new wave music were marked by pessimism and negativity, the German acts take a more positive, almost happy line in their songs.

Industry observers here counsel moderation on the part of the record companies, who should have learned last year's lesson that the policy of releasing as much as possible in the hope that something will stick is damaging to all.

They also claim that retailers cannot cope with the quantities of product offered, nor discriminate between good and bad, and customers will lose their willingness to buy if confronted by too many obvious flops. This autumn, German companies are expected to release at least 120 new wave albums alone.

Leading figures in the movement have already achieved national and international success. Munich-based

group the Spider Murphy Gang has reached gold with the single "Skandal Im Sperrbezirk," over 750,000 units sold, and platinum with the "Dolce Vita" album, which has sold 700,000 copies and stayed nearly a year on the German charts.

Berlin group Ideal, meanwhile, has released product in all major European territories, playing live shows in Austria, France, Holland and Belgium with great success.

Greece Facing Increased Parallel Repertoire Woes

ATHENS—Increased use of tv advertising here has brought in its wake friction between record companies over releases of parallel repertoire.

EMI Greece and Minos Matsas, for example, recently had a confrontation over the simultaneous release of material by local star Stelios Kazantzidis, who is represented in the catalogs of both labels.

In March this year, Minos Matsas was compelled to halt a tv advertis-

ing campaign for a Kazantzidis compilation when EMI launched another Kazantzidis album, without benefit of tv merchandising, at about the same time.

The result was that potential buyers responding to the Minos Matsas ads were often given the EMI release in the stores, though EMI denies any intention to undercut its rival. In fact, most observers believe the Minos Matsas disk gained the sales edge anyway, a tribute to the power of the small screen.

But no immediate remedy for the general problem is in sight, particularly since many local artists switch labels freely.

Marketing of K-tel compilations has also touched a raw nerve at the expense of the label's distributor, CBS Greece, which has had to fight hard for sales as other companies—whose artists have appeared on K-tel compilations—fight back with aggressive marketing counter-measures.

CBS sees this response as an over-reaction, given the sluggish state of the market, and indeed there is an industry-wide feeling that if hesitation about tv advertising can be overcome, and something more than mere compilations be promoted, then the parallel repertoire problem could well evaporate.

French Firm Compiles Chart

PARIS—In the absence of a national sales chart here, so many radio stations, clubs and other organizations have come up with their own that they produce a confusion worse than no chart at all.

But now a Strasbourg-based company called Societe Media Control has come to the aid of retailers, who sorely miss a reliable guide, and the public at large. Modelled on a similar but unconnected West German operation, SMC monitors airplays on Radio Luxembourg, Europe, France Inter and Radio Monte Carlo and bases its charts on the results.

London Musicians Union Seeks Synthesizer Ban

LONDON—A motion urging the Musicians' Union here to proscribe and prohibit the use of all synthesizers and electronic devices simulating musical instruments, in both live and recorded work, was passed May 20 by the union's Central London branch.

If adopted as official MU policy, this seemingly Luddite motion would inevitably have a tremendous impact, and record industry reaction has been one of surprise.

Says Chrysalis a&r director Roy Eldridge: "The proposal is utterly unrealistic. It would mean ruling out half the records in the charts. I just can't see it happening in reality."

One question being asked is why it has taken the MU so long to come up with this motion, when synthesizers have been in use a decade or more. Assistant secretary Stan Hibbert says the precipitating factor was Barry Manilow's recent U.K. concert tour, when synthesizers were used to simulate the artist's recorded arrangements instead of a

sizable band of conventional instruments.

Hibbert also points out that the decision of one branch does not necessarily reflect the view of the Musicians' Union as a whole. In fact, the influential arrangers, composers and copyists section of the union had only a few days previously adopted a resolution expressing a stance contrary to that of the Central London members.

This earlier ACC motion will be considered by the union's executive committee, while the Central London motion will first go through the London District Council, which has power to adopt, amend or reject. If adopted, it will go forward for consideration by the executive committee in August this year, but Hibbert stresses: "Each branch has its own views. The ruling executive committee is not obliged to automatically endorse such branch decisions. In any event, it is far too early for synth players to plan mass emigration, particularly as most of them are themselves MU members whose interests must be considered."



HAPPY FEET—A&M Canada's Montreal branch stages a professional dance demonstration at the Alexi's Nilhon Plaza. The label held several such exhibitions to promote "The Hotel Orchestra Swings Digital," an album of big band hits from the '30s.

New Pop Music TVer Using Label Vid Clips

By DAVID FARRELL

TORONTO—MTV-TV, a multi-lingual station operating out of this city, is producing a new one-hour pop music program utilizing video footage supplied by record labels.

The show, "Metro Music," will be transmitted through the entire southern Ontario region, and is expected to attract an audience of 2.5 million. It's an extension and expansion of a 26-week series of 30-minute shows, aired earlier. The new version, apart from being twice the length, will feature more international and local coverage of lifestyle and trends. It'll air two nights weekly, Thursdays and Saturdays, in prime time.

Producer Vince Alexander says the show will go on location. "What we are doing is still relatively new in Canada.

"In this city now we have CITY-TV, owned by the CHUM radio people, which produces a fairly comprehensive and slick pop feature

program, 'The New Music.' Outside of this, there are less than a dozen pop music television shows which are making use of record company promo tapes. Music video doesn't play a major part in television programming at this point, but I really think this is going to develop with the introduction of First Choice, Canada's new national pay-tv network, and the regional pay television networks which come on stream in April of '83."

Alexander says he wants to maximize the show's interviews that are done in-house and on location to recoup costs and exchange them for other segments done by other cable and network programs.

The new series of "Metro Music" airs mid-June. Sponsorship for the program has been sought from youth-oriented product clients, such as beer and soft drink companies. The producer says reaction has been favorable.

New FM Outlet In Calgary To Air Varied Rock Fare

TORONTO—Calgary finally has its first progressive rock station on the FM band and the record industry in Canada is keeping its fingers crossed that it will create a demand for a broad cross-section of up-and-coming rock acts that have yet to achieve top 40 appeal.

CKIK-FM officially started broadcasting April 15. According to program director Andy Forsyth, the mandate of the new FM is to offer the western city's audience a cross section of progressive rock, and he explains that he is targeting his format to sit in between the old progressive FM style and the more streamlined and conventional AOR sound of today.

"I guess the real difference here is that the on-air staff is going to have more of an opportunity to select its own musical selections than your typical, AOR-formatted station," he says. The musical content will not be restricted purely to rock and pop, however. Under the station's "promise of performance" to the Canadian Radio, Television and Telecommunications Commission, CKIK-FM is obligated to offer a half-hour of classical music and one hour of jazz weekly.

Forsyth indicates that both of these specialty-type programs will be introduced shortly and will be inset somewhere on weekend schedules.

In view of the fact that Calgary is currently one of the largest record buying markets in the country (in part explained by the ongoing wealth brought by the oil boom), record companies have been quick to offer a hand in launching promotions to kick off the station's debut.

CBS Records, for instance, cooped a deal with a car dealership whereby the public gets to guess the number of cassettes that are jammed into a Ford Mustang. The person who comes closest in guessing the number of cassettes in the vehicle wins the car and tapes. The McDonald's hamburger chain kicked in a contest which offers the winner a trip anywhere in North America, and a local chain of five and dime stores is offering a similar kind of prize, only the winner gets to see a rock show anywhere on the continent.

Among local promotions that the FM is initiating is a series of live broadcasts from local clubs in the city.

Aussie TV Offering More Music Labels Find Doors Open For Film, Videotape Clips

By GLENN A. BAKER

SYDNEY—Australian television exposure for all forms of popular music, already the envy of many overseas music industries, has been virtually doubled this year, allaying record company fears that the networks would eventually tire of their benevolence.

There are now at least eight regular national weekly or daily rock programs, including "Countdown" (one hour), "Sounds" (three hours), "Nitemoves" (two hours), "Rock Around The World" (one hour), "WROK" (five half-hours), "Rock Arena" (45 minutes), "Video Disc" (five short slots) and "After Dark" (90 minutes). In addition, the 90-minute "Stereo Home Box Office" goes out once a month, as do simulcasted specials in prime time, such as "Kiss: The Inner Sanctum," "From Russia With Elton" and "The Last Waltz."

Many cities broadcast their own local rock shows, such as "Music Express" in Adelaide and "Studio One" in Brisbane, and on top of all this there is also substantial rock content in a wide variety of children's shows, early morning programs, current affairs forums and "Tonight" shows. A good quality film or video clip can expect to be screened at least 15 times before the song featured reaches peak sales.

The man behind much of this small screen activity is Mushroom Records boss Michael Gudinski, who also heads the Wired Productions production facility. Gudinski was responsible for a remarkable coup in persuading Channel Ten here to air his teen-format "WROK" show immediately before the eve-

ning news, and the same network also carries his "Nitemoves" and "Stereo Home Box Office" productions.

Mushroom Records has a long association with Festival Records, whose chief executive Allan Hely holds a high post in Channel Ten's management, both being Rupert Murdoch-owned companies. But Gudinski insists: "The airtime wasn't just handed to me on a plate: I had to prove myself first."

He adds: "I'd always hoped one of the networks would become heavily committed to rock, and obviously I'm very excited now that it has happened. In this country the visual aspects of rock are as important as the

musical ones. Australian kids have become used to seeing great clips with every chart hit, and now they are developing a taste for whole concerts and material that is a bit out of the ordinary."

The upsurge of small screen exposure has increased competition within the tv rock field. With three million viewers weekly, "Countdown," now in its seventh year on the government-owned ABC network, demands and receives first-run rights on every new promo clip. Other shows now accept this preferential treatment by the record industry and instead compete for second-run rights, while most adult-oriented shows have to look beyond the record companies for a constant supply of new material.

"I wouldn't like to rely on the record industry here for all my footage," Gudinski admits. "We gather everything we can from all over the world."

For the record companies, the situation could hardly be better. Says Festival national promotion man Gill Roberts: "This year I have not had a single piece of film or videotape that I have not been able to place on at least one television show. From our point of view the situation is incredible."

And EMI promotions manager Russell Thomas observes: "Television support is the main reason why this country is the melting pot of international rock trends. It heightens awareness of new acts and is responsible for the freshness of the Australian charts."

While weekly and daily rock shows are deemed teenage entertainment, the new and popular phenomenon of FM simulcasting is reaching right into the heart of adult prime time, with every commercial FM station and a number of public broadcasters getting into the act.

So too are the blank tape manufacturers. Scotch Tape has become virtually synonymous with prime time simulcasting. Says Cherie Romaro, program director of Sydney's 2DAY-FM: "3M is the only company willing to put up the money required to offset the huge costs involved. I agree entirely with the record industry's fight against home taping, though, and I would willingly use another sponsor, if there were one."

FM simulcasts typically lose around \$30,000 for the station concerned, the sum being written off against promotional budgets.

BASCA Official Answers Charge

LONDON—Marilyn Worsley, secretary of the British Academy Of Songwriters and Authors, has replied to Labour MP Leslie Huckfield's allegations that she "covered up" his correspondence accusing the Academy of failing to represent its members' best interests (Billboard, May 29).

Worsley writes: "I find it difficult to equate your ardour for songwriters' interests with your apparent determination to exempt a considerable number of music users from paying an equitable fee for the use of the fruits of writers' and composers' creativity, which in itself appears to be a denial of all egalitarian principles and practice."

Irish Net Issues Compilation Album

DUBLIN—As part of a policy of maximizing the commercial potential of its programs, Radio Telefis Eireann here has released a 16-track compilation album based on its successful RTE 2 television series "Non Stop Pop," hosted by Gerry Ryan.

Unlike other RTE album releases, the compilation includes, besides Irish bands such as the Crack, U2, Rosetta Stone and the Bogey Boys, international acts like Tight Fit, Imagination, UB40, Depeche Mode and Shakin' Stevens. It is being distributed by CBS.

The series itself is one of RTE's most ambitious and fast-moving pop shows, using three stages, a live audience, and featuring 69 bands in

the space of nine weeks. Because of its success, the series has been extended for a further six weeks.

Meanwhile, RTE's Radio 2 has just begun airing the first series here devoted exclusively to black artists. Titled "Young, Gifted and Black," the hour-long show is broadcast once a week.

Presented by Billboard's Irish correspondent Ken Stewart, it includes Album of the Week features, and interviews with visiting artists. Local record companies have welcomed the series, saying that sales of many black artists are not what they should be, and that, apart from pop hits, much black music receives too little exposure on air.

SCOTTISH COURT ENJOINS RETAILER

BPI Continues Fight On Imports

• Continued from page 19

tries from which records cannot be imported without risk of infringement, including the U.S., Canada, Japan, Australia and most Scandinavian and Far Eastern territories.

In its explanation of copyright, the guide emphasizes the dual nature of the clearances necessary. The stamp affixed to imported disks by the Mechanical Copyright Protection Society covers only the royalty payable to musical copyright owners—usually the publisher or writer.

But this alone does not ensure the record is a legal import, since a second copyright—in the sound recording—is also involved, which is owned or exclusively licensed by the U.K. record company with the right to im-

sue the disk in Britain. Nothing on the record sleeve indicates whether the importer has had permission to import it.

"Normally," says the BPI, "importation permissions will not be granted, and therefore a record can be an infringing copyright even where MCPS stamps are affixed."

Even records manufactured within the EEC may infringe copyright when imported, if they were unlawfully made, or had been circulating without the copyright owners' permission. Records made in breach of a license agreement within the EEC are counterfeits, though there may be no way to distinguish them from legitimate pressings.

classified as illegal, since in law their position is no different than for a normal release.

Legal adviser Patrick Isherwood warns: "Any dealers who find themselves holding stocks of illegal parallel imports should contact the BPI and offer to deliver them up. If they fail to do this they must expect action to be taken against them."

But dealers have complained that the BPI guide offers too little positive guidance: it spells out the law, but does not explain how dealers can be sure to avoid breaking it. News that the MCPS stamp does not guarantee legality has come as a surprise to many retailers. The implication is that the only safe course is to stock direct from U.K. sources.

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BRITAIN

(Courtesy of Music Week) As of 5/29/82

Table with columns: This Week, Last Week, Song Title, Artist. Includes entries like 'HOUSE OF FUN', 'GOODY TWO SHOES', 'ONLY YOU', etc.

Table with columns: This Week, Last Week, Song Title, Artist. Includes entries like 'DIAMOND, Spandau Ballet', 'WE ARE... THE LEAGUE', 'PEARLS', etc.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 5/31/82

Table with columns: This Week, Last Week, Song Title, Artist. Includes entries like 'EIN BISSCHEN FRIEDEN', 'DA DA DA ICH LIEB DICH', etc.

Table with columns: This Week, Last Week, Song Title, Artist. Includes entries like 'ARCHITECTURE AND MORALITY', 'HOT SPACE', etc.

JAPAN

(Courtesy Music Labo) As of 5/31/82

Table with columns: This Week, Last Week, Song Title, Artist. Includes entries like 'NAGISA NO BALCONY', 'HARAJUKU KISS', etc.

Table with columns: This Week, Last Week, Song Title, Artist. Includes entries like 'TUG OF WAR', 'KANSUIGYO', etc.

AUSTRALIA

(Courtesy Kent Music Report) As of 5/31/82

Table with columns: This Week, Last Week, Song Title, Artist. Includes entries like 'I LOVE ROCK'N'ROLL', 'MICKY', etc.

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.

Table with columns: This Week, Last Week, Song Title, Artist. Includes entries like 'HAVE YOU EVER BEEN IN LOVE', 'BODY AND SOUL', etc.

ITALY

(Courtesy Germano Ruscolto) As of 5/26/82

Table with columns: This Week, Last Week, Song Title, Artist. Includes entries like 'LA VOCE DEL PADRONE', 'COCCIANTE', etc.

Table with columns: This Week, Last Week, Song Title, Artist. Includes entries like 'LA VOCE DEL PADRONE', 'COCCIANTE', etc.

NETHERLANDS

(Courtesy Stichting Nederlandse) As of 5/29/82

Table with columns: This Week, Last Week, Song Title, Artist. Includes entries like 'EIN BISSCHEN FRIEDEN', 'BEETJE VREDE', etc.

Table with columns: This Week, Last Week, Song Title, Artist. Includes entries like 'BABY MAKES HER BLUE JEANS', 'ROSA'NA', etc.

ISRAEL

(Courtesy Israel Broadcasting Authority) As of 5/21/82

Table with columns: This Week, Last Week, Song Title, Artist. Includes entries like 'BLUE EYES', 'NIGHT BIRDS', etc.

TCHAIKOVSKY PANEL NAMED

MOSCOW—Young musicians from more than 40 different countries have applied to participate in the seventh International Tchaikovsky Competition, an event started in 1958 and now rated one of the most prestigious in the classical music world.

At a meeting of the organizers here, it was announced that judging panels at the contest, June 10-July 10, will be headed by Otar Taktakishvili (composer), Irina Arkhipova (singer), Leonid Kogan (violinist) and Daniel Shafran (cellist).

JUNE 5, 1982, BILLBOARD

Billboard's
Survey For Week Ending 6/5/82

Top Album Picks

Number of LPs reviewed this week **31** Last week **48**

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GAP BAND—IV, Total Experience TE13001 (PolyGram). Produced by Lonnie Simmons. The Gap Band follows its platinum, top 20 pop LP "III" with its maiden effort for Simmons' new Total Experience label. The highlight is the top three r&b smash "Early In The Morning" which has much of the same funky percolating energy of last year's "Burn Rubber On Me," a No. 1 r&b hit. There are also several classy ballads for balance, including the reflective "Season's No Reason To Change." Expect immediate black and pop retail action.

ROBERTA FLACK—I'm The One, Atlantic SD19354. Produced by Ralph MacDonald, William Eaton, Roberta Flack, William Salter, Burt Bacharach, Carole Bayer Sager. Flack's "Making Love" is the sleeper pop/black/AC hit of the spring; it has succeeded on the strength of Flack's remarkable vocal, which mixes strength and vulnerability in equal measure. That subtle intensity (it's not for nothing that an early Flack album was called "Quiet Fire") is evident throughout this mostly mellow set of ballads. A couple of cuts have a gentle samba beat.

ORIGINAL MOTION PICTURE SOUNDTRACK—Grease 2, RSO 13803, (PolyGram). Produced by Louis St. Louis. The original "Grease" is one of the best-selling albums of all time; the only question is, can this followup make it without John Travolta and Olivia Newton-John? The soundtrack is a similar mix of peppy party tunes ("Who's That Guy" recalls "Summer Nights") and pretty ballads ("We'll Be Together" has some of the AC appeal of "Hopelessly Devoted To You"). The first single, the Four Tops' "Back To School Again," is already on the Hot 100. Don't hold your breath waiting for "Grease 3."

DURAN DURAN—Rio, Capitol ST12211. Produced by Colin Thurston. The breakout success of the Motels proves Capitol can deliver on an act in the new music realm. And for its part, this five-man group has turned in an album that's catchy, melodic and accessible. Most of the tunes are bright and sassy pop, but there are also some softer ballads, most notably "Lonely In Your Nightmare." All songs were written and arranged by the group, which has been one of the standouts on the British rock scene for the past few years.

GEORGE WINSTON—Winter Into Spring, Windham Hill C-1019. Produced by George Winston and William Ackerman. Winston's grass roots success on his last LP has carried this tiny record label to broad retail penetration and some surprising radio adds, so it's heartening to report that the pianist's followup finds his muse very much still aboard: this is serenely lyrical solo piano music that advances the impressionistic slant of "Autumn" while showing Winston's growth as a player. And with audiophile mastering and pressing, the new set's \$9.98 will look like a bargain when properly merchandised. Windham Hill's tough-to-pigeonhole music has made some inroads at a/c and pop, not just jazz, so this new set could offer some intriguing crossovers.



STYLISTICS—1982, Philadelphia International FZ37955. Produced by Joseph Jefferson, Dexter Wansel, Kenneth Gamble, Joel Bryant, Russell Thompkins, Raymond Johnson, Cynthia Biggs. Latest from the classic soul group is again dominated by pretty ballads featuring the thrilling falsetto of Russell Thompkins. While slow romantic tunes predominate, there are also some peppy rhythm numbers. "Call On Me" is the standout in this category, with a punch and drive recalling recent hits by the Spinners. Like that group, the Stylistics are one of the staples of the genre of male vocal groups.



THOMAS DOLBY—The Golden Age Of Wireless, Harvest ST-12203 (Capitol). Produced by Thomas Morgan Dolby Robertson. Built around the synthesizers and songwriting of producer Dolby, this solo debut initially fits squarely within the latest wave of British techno-pop bands. But as a large supporting crew of more recognizable peers like XTC's Andy Partridge, Lene Lovich and Bruce Woolley suggest through their very presence, Dolby has more range and musical subtlety than many of his rivals. If the icier timbres and jaded world view are generic givens, the flashes of upbeat pop verve and Dolby's astute arrangements set him apart.

CHAS SANDFORD—Parallax View, Elektra E160110. Produced by Chas Sandford. Debut album from this L.A. rocker features highly melodic, accessible tunes that should appeal to both pop and rock stations. Sandford wrote all the tunes

(one, the rollicking "Desperate Times" was a collaboration) in addition to producing the LP. Sandford is in the Petty tradition of a male rocker with a strong sense of pop melody. Excellent support from a three-man backup band.

FLIPPER—Album Generic Flipper, Subterranean Records SUB25. Produced by Flipper, Gary Krizan and Chris. Unlike many of the new music California bands, Flipper doesn't play fast and rowdy. Rather this four-man band plays a powerful post Velvet Underground rock that is as primal as a heart-beat. Beyond that, Flipper has the ability to stand pop music conventions on their head, creating a unique aural presence. It is music with a point of view and with a depth and texture that belies its minimalist structure. You are going to hear more from Flipper.

BIRELI LAGRENE—Routes To Django, Antilles AN 1002 (Island). Produced by Jan Jankeje. This 1979 live recording offers the U.S. debut for a startling young gypsy guitarist whose assimilation of the late Django Reinhardt's seminar guitar swing augurs quite a future. Only 13 when this date was taped, Lagrene's technical mastery is already mature beyond his years, and while his grasp of his idol's style is exact, there are already glimmers of an imposing compositional skill. An added market factor that could reap broad attention here is the quiet but steady resurgence of Django's effervescent approach via such folk-based stylists as David Grisman.



WET PICNIC—Balls Up, Unicorn UNIC-9504. Produced by Gus Santaolalla. The work of a transplanted Argentinian duo, this five song debut benefits from sly wit and flashes of more genuine musical sophistication than many of their new rock and techno-pop peers. If the vocals too often lapse into the sort of spoken asides that are becoming clichés in the genre, the lyrics almost make up for it, especially on "She Don't Care" and the risqué "He Believes."

ANNETTE, Prima Donna P-5101. Produced by Michael Delario. A new rock quintet built around vocalist Annette Genovese offers glimpses of potential while generally falling prey to some of the more precious quirks of synthesizer rock. Genovese's otherwise strong voice proves least convincing when she's trying for theatrics, and the band's fondness for stop-and-go time changes and synthesized rhythmic punctuation are more derivative than distinctive. Rock historians take note: included is yet another rock update on "You Keep Me Hanging On."



pop

COLD CHISEL—Circus Animals, Elektra E160119. Produced by Mark Opitz, Cold Chisel. This Australian quintet plays hard driving yet melodic and literate rock on its second U.S. release. Americans will be reminded of Bob Seger but this group definitely rocks on its own terms. AOR radio should spotlight "Forever Now," "You Got Nothing I Want," "When The War Is Over" and "Letter To Allan."

PETER BAUMANN—Repeat Repeat, Portrait ARR38059. Produced by Robert Palmer and Peter Baumann. With his third solo album, former Tangerine Dreamer Baumann moves into the progressive music mainstream. The tunes are danceable and the lyrics are sharp and clever, especially on songs like "Decadance" and "Playland Pleasure."

THE LATE BRONZE AGE—Isles Of Langerhan, Landslide 1006. Produced by Eddy Offord and the Late Bronze Age. Led by former Hampton Grease Band frontman Hampton B. Coles, this four-piece band should carve their own niche in innovative rock. Fusing rock, blues, country, swing and progressive jazz, the quartet creates a fresh, original sound. Not all of the cuts are airplay fodder, but several tunes are catchy and programmable, including "Invest In/Real Estate" and "Celtic Annoyance." This is the group's first outing with producer Offord, who has worked with Yes, Emerson, Lake and Palmer and the Dregs.

SHAKIN' STEVENS—You Drive Me Crazy, Epic ARE38022. Various producers. In many parts of the world this LP could be sold as a "greatest hits" package, but few of Stevens' multi-million disk sales have come in the U.S. Consequently such international hits as "You Drive Me Crazy," "Green Door," "It's Raining," and "This Old House," are unknown to American audiences. But they give the best entry into Stevens' rockabilly-made-pretty music. Or else fans can find last year's "Get Shakin'" LP which contains no less than eight of the same songs as "You Drive Me Crazy."

GANG OF FOUR—Songs Of The Free, Warner Bros. 236831. Produced by Mike Howlett with Jon King and Andrew Gil. The departure of Dave Allen and the addition of Sara Lee and two backing vocalists has brought the Gang of Four a feminine voice, while the music has become less cluttered, more electronic, and more commercially accessible. Now it goes right

along with Human League and Soft Cell. Lyrically the band has become more sardonic, and perhaps sad, as it turns its view inward, and sees that "It Is Not Enough."

NERVOUS GENDER—Music From Hell, Subterranean Records SUB21. Produced by Nervous Gender. "Electronic music with testicles. High-tech passioned humor. Travelogues from civilization's rotten underbelly," is the way the Berkeley-based Subterranean Records describes this release. That is as good a description as any for this droning, jumbled, and by turns inspired and boring LP. More music and fewer effects would have improved the balance.

CHELSEA—Evacuate, I. R. S. SP 70603 (A&M). Produced by Harry T. Murlowski. The American debut for this British quartet taps the key elements of mid-'70s punk and new wave—vocal snarl, jackhammer rhythm guitars and relentless 4/4 tempi, usually fast—while nodding to broader rock tastes with a penchant for tidy underlying guitar hooks. Titles like "Evacuate" and "War Across The Nation" hint at the caustic vantage point that prevails.

soul

SIDE EFFECT—All Aboard, Elektra E1-60049. Produced by Augie Johnson. Producer-founder Johnson aims to break the group this time around, and lead singer Miki Howard has the voice and vitality to drive home "I'm Likin' What You Do To Me" and "Music Is My Way Of Life." It's when the group relaxes its bebop affect in favor of tightly-woven harmonies that Side Effect really takes off. A consistency of songs, energy and performance should spark this spirited group to new heights.

MIGHTY FIRE—Mighty Fire, E1-60104. Produced by Mel Bolton. Writer/guitarist/producer Bolton, a Motown sound graduate, fires up some danceable soul on "You Satisfy Me" and "Just A Little Bit," propelled by Perry Peyton's strong r&b vocals. Though love themes abound, Bolton and the band take a more direct, upbeat approach than most, and the result is a mature effort with enough drive and intensity to make a definite impression on the charts. Dance action could make the difference.

LESLIE SMITH—Heartache, Elektra EL-60108. Produced by Peter Bunetta and Rick Chudacoff. Smith possesses a crystal-clear voice and an easy style that's a natural for the pop-soul role he stars in on "It's Something" and a revival of "I'm On The Outside Looking In." Smith is generating airplay with his duet with Merry Clayton, "Before The Night Is Over," and aided by Ned Doheny, Norton Buffalo and a tasty combination of musicians, the smooth singer is breaking in fast on a quality level.

country

DEADLY ERNEST & THE HONKY-TONK HEROES—The Modern Sound Of Deadly Ernest & The Honky-Tonk Heroes, Wheeler 82. Produced by Bo Deadly. This is mainstream western swing and, stylistically, free of delightful surprises. But the picking is first-rate, the harmonies are tight and the lyrics original and often droll. Standouts are "Let's Call It Even (Or Call It Quits)" and "Rock It Bilty," a sincere, if predictable, tribute to the giants of Sun Records.

gospel

LARNELLE HARRIS—Touch Me Lord, Impact R3779. Produced by Greg Nelson. This 1980 Dove Award winner of the contemporary black gospel album of the year returns with a solid collection of well-performed material. The general tempo here is up-beat, but some low-keyed ballads are included. Harris' vocal power is best exhibited in the former, especially on "I'm Satisfied," "Livin' Inside Your Love" and "Don't Let The Rapture Pass You By." His often rapid-fire singing condenses the lyrics for greater impact, and he gets excellent support on drums, bass, percussion, keyboards and from backing singers.

jazz

JUNIOR COOK—Something's Cookin', Muse MR5218. Produced by Cedar Walton. The one-time tenor star of the Horace Silver band steps out on his own with six tunes, backed by producer Walton at the piano, Buster Williams, bass, and Billy Higgins, drums. It's a rhythmic romp with "Detour Ahead" and "Heavy Blue" as standouts. The album was taped last June 12. Cook's prowess is well showcased.

SONNY STITT/HARRY EDISON/EDDIE DAVIS—Sonny, Sweets & Jaws, Who's Who In Jazz WWLP21022. Produced by Robert W. Schachner. There's an abundance of good blowing on these six titles, five of them laudable standards. The LP was taped at Bubba's in Florida and reflects the spontaneity of the playing. A three-man rhythm section accompanies. Edison and Davis are particularly effective, perhaps because they have worked together for so many years.

MAL WALDRON QUARTET—What It Is, Enja ENJA 4010 (PolyGram Classics). Produced by Horst Weber and Matthias Winkelmann. With Clifford Jordan on tenor sax and a rhythm section of Cecil McBee (bass) and Dannie Richmond (drums), the veteran pianist offers a strong set of muscular acoustic jazz. His bebop inflections remain evident throughout, especially on the sly "Charlie Parker's Last Supper," while the

side-long title cut is a textbook example of how to turn a deceptively simple riff into a rounded, satisfying epic.

RUBY BRAFF—Very Sinatra, Finesse FW 37988. Produced by Ken Glancy. Vic Dickenson's burry, humorous "bone on "New York, New York" gives this entry the spark that sets it apart from all the other albums this month. Braff plays his usual inventive cornet and Bucky Pizzarelli's tasty guitar is an immense plus. The 11 tracks include three medleys, all identified with the Hoboken baritone.

CHET BAKER—Rendez-vous, Europa JP2005. Produced by Philippe Gaviglio. Working with four rhythm musicians, trumpeter Baker produces the typical quite lyrical jazz record for which he's become associated with for more than 25 years. Guitarist Jean Paul Florens contributes two originals in this London recording. The six other cuts are ballad standards with Baker offering a quiet vocal here and there. A bit unusual is his subtle scatting on Florens' "Blues For Ingle."

SUSANNAH McCORKLE—The Music Of Harry Warren, Inner City IC1141. Produced by Chris Ellis. Although she makes her records in England, McCorkle is an American who last year impressed with her LP of Johnny Mercer lyrics. Fifteen melodies by the late Warren are offered and despite the meager accompaniment, Susannah sells them all well, oldies from the 1930s as well as less archaic Warren hits. Keith Ingham's pretty pianistics are an additional attraction. Annotation is by the producer.

RICHARD GREENE—Blue Rondo, Sierra SR 8710. Produced by Richard Greene. His combination of bluegrass training and a rock sensibility made Greene a pioneer in offbeat violin settings while with such '60s and '70s ensembles as Seatrain and Muleskinner. Here Greene's eclecticism is ably buttressed by an equally atypical ensemble—two violins, viola, mandolin, guitar and rhythm section—and strong material, including a slippery rendition of Dave Brubeck's "Blue Rondo A La Turk." Jazz fans already enamored of David Grisman and Andy Statman (featured here) will welcome this swinging sleeper.

classical

BEETHOVEN: CONCERTO NO. 4; MOZART: CONCERTO NO. 25—Fleisher, piano, Cleveland Orchestra, Szell, CBS MY-37762. More exceptional value at mid-price. Szell's mastery of the classical period's repertoire was second to none, and his partnership with the brilliant Leon Fleisher is a matter of legend. There is more than a full hour of superb work here.

TRIO SONATA—Music For Flute, Oboe & Guitar, Boston International BI 1202. Produced by Wayne Wadhams. Guitarist Gary Kessler, flutist Anton Kuskin and oboist Donald Bender, teamed since 1975, have refined their ensemble interplay to make this collection of familiar classical and baroque transcriptions more than a novelty. The combination itself proves hauntingly appropriate as applied to Telemann, Vivaldi, Villa-Lobos, Satie, Bach and Haydn.

MAHLER: SYMPHONY NO. 2—Mathis, Soffel, London Philharmonic Choir & Orchestra, Tennstedt, Angel DSB-3916. Mahler's use of two sopranos, chorus and off-stage brass makes this one of the repertoire's biggest canvases, and interest in digital versions runs high. Tennstedt does not command forces as powerful as those heard on the recent Grammy-winning Solti edition, nor does he conduct with as much intensity. These sonics, however, are more natural than London's, and there may be some who find Tennstedt's less urgent statement preferable.

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 Felti, Paul Grein, Douglas E. Hall, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Ochs, Sam Sutherland, Robyn Wells, Adam White.

Yamaha Debuts New Tape Line

NEW YORK—The high-end blank audio tape field has a new entry, as Yamaha Electronics Corp. launches a new line under the Yamaha name. Only Yamaha audio specialty dealers will be authorized to carry the tapes.

There are four formulations: metal alloy, super ferric oxide "extended," super ferric oxide and normal-bias ferric oxide. All are available in 60- and 90-minute configurations.

Prices for the C90 tapes are \$9.03 for metal, \$6.97 for super ferric oxide "extended," \$6.20 for super ferric oxide and \$4.90 for ferric oxide.

General News

Wide Variety Of Music Planned For Cable TV In June

• Continued from page 15

range of jazz, classical, opera and ballet.

The first weekend in June, Night Flight has scheduled the "London Rock & Roll Show," with Mick Jagger, Bo Diddley and Little Richard (4). The following night, the show wishes itself a happy first birthday and celebrates by beginning two hours earlier than usual. Programming includes Cliff Richard and Cheap Trick concerts, as well as the second in the "Discovery Of The Week" series and "New Wave Theatre." This week's "Discovery" is Visitor, an unsigned band.

The following weekend, Night Flight airs "New York Dance Stand," taped at the Peppermint Lounge, and Clarence "Gatemouth" Brown taped at Billy Bob's in Texas (11). "The Celebration Continues," "Discovery Of The Week," "New Wave Theatre" and Randy Newman in concert (12) round out the weekend.

A concert by Life Span is paired with the Who performing songs from "Face Dances" on the June 18 edition of Night Flight. On the 19th, Chick Corea and Gary Burton play together. The Boomtown Rats are also spotlighted (25), as well as the Maze (26). Also on the 26th: "Discovery Of The Week," "Live From The Lone Star Cafe" and interviews with the members of Rainbow and "New Wave Theatre."

And in the area of rock, Music Television features concerts and films on weekends and begins the month with Greg Kihn in concert at the Country Club in Los Angeles (5). The next evening, members of Journey are interviewed as part of the "Profiles In Rock" series.

Huey Lewis and the News are shown in concert on the 12th, the Electric Light Orchestra on the 13th and Squeeze on the 19th. Loverboy writer/guitarist Paul Dean is profiled on June 20. The month closes out with a pair of MTV exclusives. On June 26, Hall & Oates are shown in concert from the Hampton Coliseum in Hampton Roads, Va. A new segment of the interview show "Line Notes" airs the 27th.

MTV's little sister, children's channel Nickelodeon, has made music part of its mix as well. The channel will premiere a Split Enz concert taped during the group's Australian tour (11).

Music movies are busting out all over HBO's Cinemax service in June. There's "Quadrophenia" (7), "The Kids Are Alright" (1), "The Jazz Singer" (5), "The Music Man" (6) and "Rock For Kampuchea" (8). HBO itself has two music specials: Mac Davis in concert (9) and "Gotta Dance, Gotta Sing," with classic songs from the movies (11).

In the cultural arena, ARTS has planned a month filled with music. Besides a series on the sixth Van Cliburn International Piano Competition (see CableWatch), there's a wide assortment. "A Meeting Of The Spirits" showcases guitarists Larry Coryell (jazz), John McLaughlin (rock) and Paco De Lucia (classical). The show airs June 2.

In addition, ARTS has "Adam And Eve," a ballet starring Rudolf Nureyev and Daniela Malusardi (7); George Solti conducting the Chicago Symphony Orchestra in rehearsal and performance of various works (13); a documentary on Leos Janacek featuring a performance of his operas (14); and two segments of "L.A. Jazz." On June 7 Leonard Feather hosts Carmen McRae, while on June 14 the Freddie Hubbard

Quintet and Milcho Leviev are featured.

Bravo's two-part series on Bach's six Brandenburg Concertos can be

seen this month. The program was taped at the 92nd Street YMHA in New York. Program 1, Concertos 1, 3 and 4, airs the 11th, while the re-

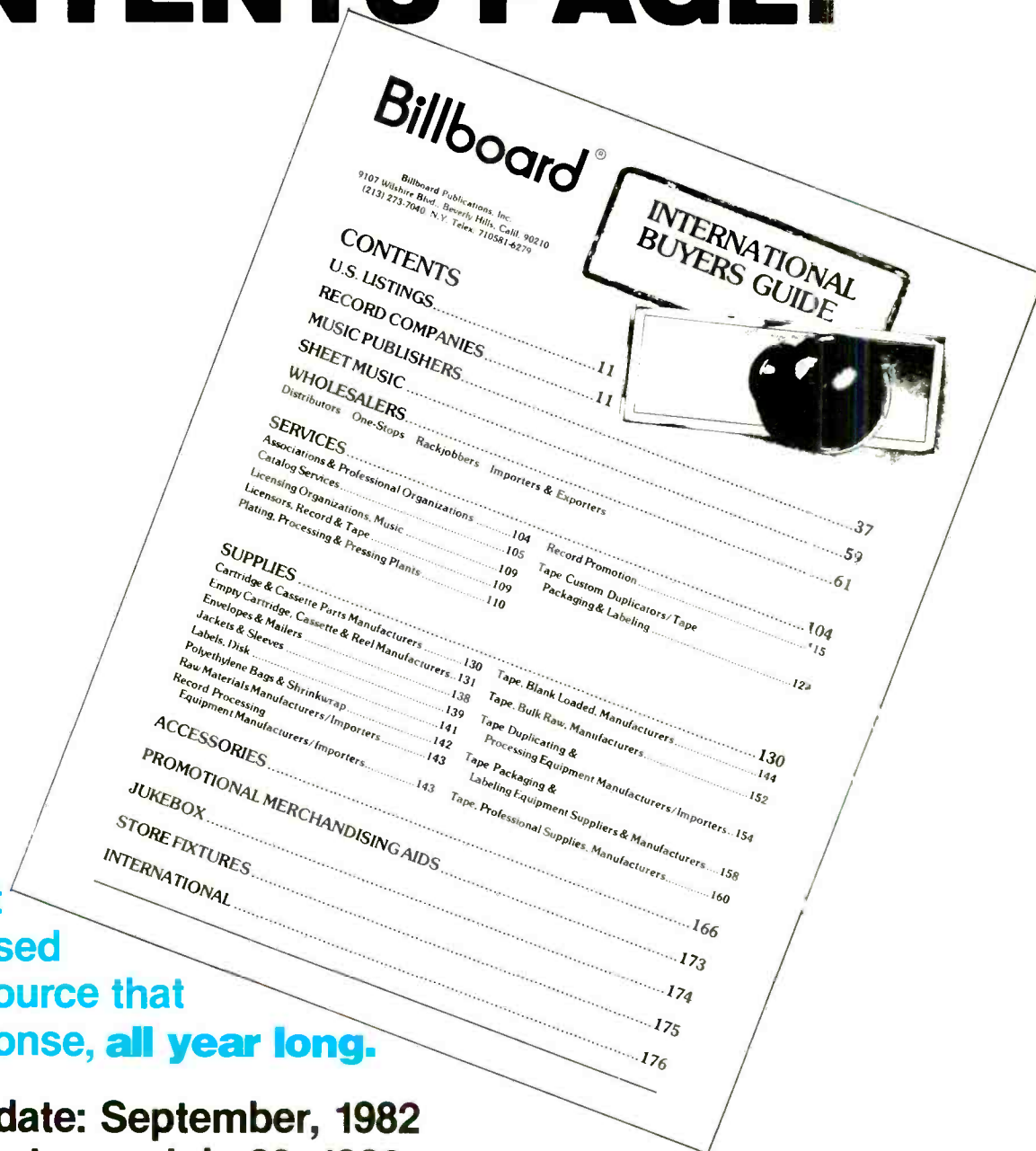
maining three can be seen on the 27th.

Also this month, Bravo has a showing of the Bolshoi Ballet in Pro-

kofiev's "Roméo And Juliet," taped in Moscow (20), and Verdi's "Nabucco" taped in Verona (13).

LAURA FOTI

WHAT'S THE INTERNATIONAL BUYERS GUIDE ALL ABOUT? CHECK THE 1982-83 CONTENTS PAGE:



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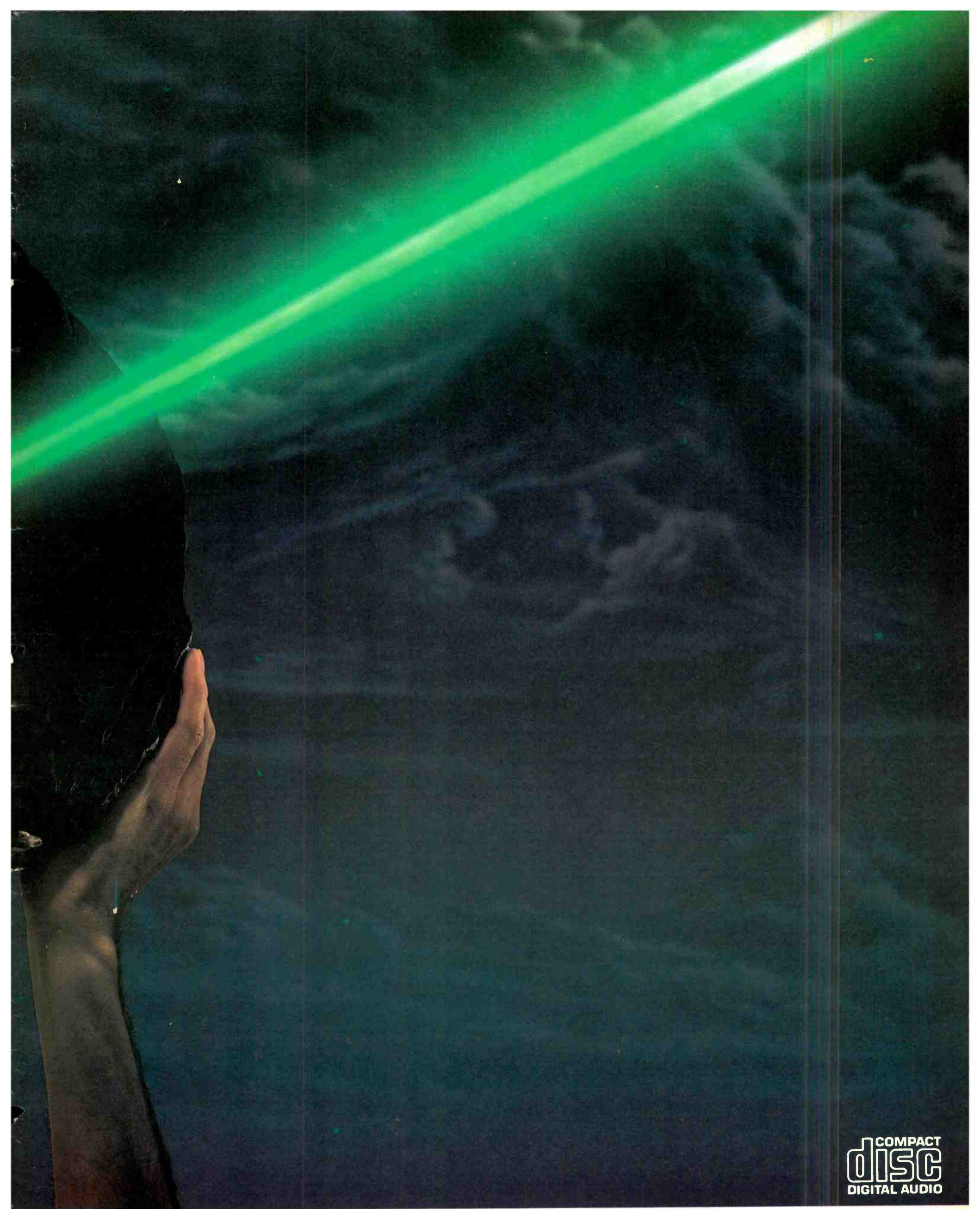
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TURNING JAPANESE—Paul Simon and Art Garfunkel arrive at the Osaka train station. The duo recently toured Japan, with stadium dates in Osaka and other cities, performing together for the first time since their reunion concert at Central Park last year.

PERFORMANCE FEES

Court Orders ABC TV To Up ASCAP Payments

• Continued from page 3

gued, ASCAP should receive less in performance fees than BMI. Under a current agreement, ABC pays BMI \$5.3 million a year.

The decision on the ABC rate is expected to exert some precedential pressure on the NBC tv network, which is also feuding with ASCAP over an adjustment in its interim performance fee schedule. The rights society is asking for \$8.5 million annually, while NBC would like to hold its interim rate at the locked-in \$4.48 million level as a final decree is pursued in the court.

Under the opinion handed down

last Wednesday (26), District Judge Edmund L. Palmieri orders ABC to pay ASCAP \$666,666.66 a month (\$8 million on an annualized basis) for the period Sept. 11, 1981 through Dec. 31 of that year. For the period beginning Jan. 1, 1982 the monthly fee is increased to \$708,333.33 a month, or the equivalent of \$8.5 million a year.

In denying the relevancy of ABC's payment to BMI as a guide, the opinion states: "BMI has had a long association with the broadcasting industry which itself created BMI in 1939 for the express purpose of competing with ASCAP. Additionally, there appear to be important differences between ASCAP and BMI with respect to their management and control."

Judge Palmieri's opinion also takes note of "... serious inflationary processes resulting in the substantial decline of the real value of the payments made to ASCAP by ABC. Their loss in real value has constituted a serious detriment to ASCAP and its members requiring remedial action."

Blind Pig Pacts Set

NEW YORK—Blind Pig Records has pacted with Bill Wyman and Ripple Records for the release of Buddy Guy and Junior Wells' album, "Drinkin' TNT 'N' Smokin' Dynamite," in the U.S. and Canada. The album was recorded at the Montreux Jazz Festival.

Rhino Expands Into Book Publishing

LOS ANGELES—Rhino Records, the label operation spun off the West Los Angeles retail outlet, is expanding into book publishing with an upcoming discography of Frank Zappa, "Zappalog."

Written in Germany by Norbert Obermanns, the text is being published here with both English and German used for different sections of the tome. Included are listings of Zappa and Mothers of Invention recordings, outside productions by the composer/guitarist/producer, compositions and unreleased recordings, bootlegs and live cassettes taken from Zappa concerts now circulating among fans. Also included is a filmography.

BMA Will Focus On Black Radio's Growth Potential

• Continued from page 3

Will We Be Alive in 1985?" session will convene with two panels. The first will consist of black radio veterans such as talk show host George Woods of Philadelphia's WDAS-AM; operations manager of Chicago's WJPC, Jerry Boulding; program director of WYLD-AM New Orleans, E. Rodney Jones; program director of Z-103 Atlanta, Scotty Andrews; and moderator Bruce Bailey, program director of New Orleans' WYLD-FM.

The second panel will be chaired

by Randy Sterling, president of the Young Black Radio Programmers Coalition and air personality on Galveston's KGBC. Speaking will be general manager Jim Maddox of Houston's KYOK; news director Carole Carper of Los Angeles' KGFJ; general manager Jerry Mason of Pine Bluff, Ark.'s KYDE; and National Black Network talk show host Bob Law.

A luncheon examining the "The Charts" will hear from Al Wellington, president of the Wellington Group; managing editor Winky Sims of the Jack the Rapper tip

• Continued from page 6

singer's 20th single to crack the top 15.

Elton first made the top 15 with "Your Song" in 1971, encored with 16 consecutive hits from "Rocket Man" in '72 to "Sorry Seems To Be The Hardest Word" in '76 and then made it back with "Mama Can't Buy You Love" in '79, "Little Jeannie" in '80 and now this tribute to the late **John Lennon**.

Of Elton's 20 top 15 hits, this is the 17th which he cowrote with **Bernie Taupin**. The three exceptions are **Lennon & McCartney's** "Lucy In The Sky With Diamonds," a No. 1 for Elton in 1975, **Bell & James'** "Mama Can't Buy You Love" and **Elton & Gary Osbourne's** "Little Jeannie."

Except for "Lucy," John & Taupin cowrote every Elton single from "Border Song" in '70 to "Ego" in '78. On "Grow Some Funk Of Your Own" in '76 they had a third co-writer, **Davey Johnstone**; on that year's No. 1 smash "Don't Go Breaking My Heart" they wrote under the pseudonyms Orson & Blanche.

"Empty Garden" is the highest an Elton & Bernie collaboration has climbed since "Sorry Seems To Be The Hardest Word" 5½ years ago. The followup, "Bite Your Lip (Get up and dance!)," peaked at 28; "Ego" crested at 34.

We at Chartbeat are glad to see these two pros back in the top 15 where they belong.

★ ★ ★

Fab Five: Paul McCartney & Stevie Wonder's "Ebony & Ivory" (Columbia) holds at No. 1 on the pop chart for the fourth straight week, becoming one of the five biggest hits ever by an ex-Beatle. **Wings'** "Silly Love Songs" and **John Lennon's** "Starting Over" each had five weeks at No. 1; **George Harrison's** "My Sweet Lord" and McCartney's "My Love" also had four.

"Ebony & Ivory" is also the biggest hit Wonder has ever been associated with. His 1963 smash "Fingertips" had three weeks at No. 1, as did 1977's "Sir Duke."

★ ★ ★

Toto Torrid: **Toto** this week scores its first top 10 single since "Hold The Line" in January, 1979 as "Rosanna" (Columbia) leaps six points to number 10. The group's "Toto IV" album also moves impressively, jumping eight points to number 11. This will almost certainly surpass the group's debut album, which peaked at number nine in February, 1979.

In short, this is a major comeback for a group that has been consistently downgraded by the critics and underestimated by most of the industry.

Chartbeat

★ ★ ★

Big Guns: The two biggest names in the booming exercise field are back-to-back on this week's pop album chart. **Richard Simmons'** "Reach" (Elektra) muscles onto the chart at number 80, pulling within one point of **Jane Fonda's** "Workout Record" (Columbia), which vaults 17 notches to number 79.

While not as well-known a media figure, **Carol Hensel** is also holding her own. Both of her "Exercise & Dance Program" LPs on Vintage move up this week, to 132 and 149.

And **Kathy Smith** hangs in at 200 with "Aerobic Fitness" on Muscletone.

The message is clear: Phys Ed Won't Fizz Out.

★ ★ ★

Pretty Woman: Last week the top 10 had a major shake-up; this week

it's in need of a major wake-up, as every album in the top 10 stays in the same position as before.

Van Halen's "Diver Down" (Warner) holds at number four, the highest the group has climbed in its four-year chart career. The group's 1978 debut album hit 19, '79's "Van Halen II" and '80's "Women And Children First" both peaked at six and last year's "Fair Warning" crested at five.

Do we detect an upward curve?

★ ★ ★

U.K. Watch: **Madness** prevails in Britain this week as the Stiff group's "House Of Fun" single and "Complete Madness" LP take top chart honors. It's the first U.K. No. 1 for Madness, which first hit the top 10 in 1979 with "One Step Beyond" and first went top five in '80 with "My Girl."

Broad-Based Inventory Is Key To Leisure Landing \$

• Continued from page 19

record collection. He treats the merchandise the way an entrepreneur treats his business. And our selection is what keeps us in business."

Groya says a current goal is to attract a broader cross-section of r&b record buyers. "The market for black product is naturally competitive in New Orleans," he states. "We'll do a big business on the new Gap Band release, but not as much as we should. A lot of black record buyers, and whites who buy black product, tend to shop at neighborhood stores. So we're starting to concentrate our advertising and market-

ing thrust on black-oriented stations like WYLD-FM and WAIL-FM." Most of the store's commercial rock advertisements are heard on WRNO-FM.

Berry, the 29-year-old son of veteran industry merchandiser George Berry, notes the irony of the time he spends tracking down Japanese imports of out-of-print r&b releases. "Atlantic is sitting on a goldmine if they ever decide to open their vaults and reissue their '60s soul records at \$5.98," he opines. "I'm getting \$10-\$15 a shot per import and people down the street think I'm ripping them off. It's a crazy situation."



SPARKS IGNITE—Following a set at the Whiskey A Go Go in Los Angeles, Sparks' Ron Mael, left, greets KLOS's music director Ruth Pinedo and program director Tommy Hodges.

Discussions of the problems of the air personality, a panel on networking, the second career development seminar, and another black retail seminar comprise the early morning working sessions.

The panel "Black Artistry/Black Black Music" will have two parts. The authors of the book "Roots Of Soul," Dr. Ivory L. Toldson and Dr. Alfred B. Paster, will discuss the psychology of black expressiveness. That will be followed by discussion of what motivates black creativity, featuring Rev. James Cleveland, founder and president of the Gospel

Music Workshop; Warner Bros. recording artist William "Bootsy" Collins; and A&M recording artist Johnny "Guitar" Watson, among others.

Thursday evening, New Orleans' Neville Brothers, popular bluesman Z.Z. Hill and Sam Moore (formerly of Sam & Dave) will entertain. A special showcase for Bahamian music, hosted by the Bahamas Musicians and Entertainers Union, is being given Friday evening in hopes that those in the American black music business will see and hear its commercial potential.

Billboard's
Survey For Week Ending 6/5/82

Number of singles reviewed
this week **48** Last week **73**

Top Single Picks

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THE STEVE MILLER BAND—Abracadabra (3:34); producers: Steve Miller, Gary Mallaber; writer: Steve Miller; publisher: Sailor, ASCAP; Capitol 5126. Miller's first album in years reaped disappointing sales late last year, but this initial single from its forthcoming sequel argues that the "Gangster Of Love" may just score another comeback. Like several of his most-aired past hits, this track mixes sly lyric, soulful vocal and Miller's guitar wizardry to appeal to both pop and AOR, with the latter already jumping on it via late adds.

GENESIS—Paperlate (3:15); producer: Genesis; writers: Banks, Collins, Rutherford; publisher: Pun, ASCAP; Atlantic 4053. Their new "Three Sides Live" album will feature a forth side of new studio material, from which this first single has been pulled. The title's wordplay may be teasingly vague, but Phil Collins' ripe vocal and thundering vocals are straightforward pop/rock lures, as is the flashy horn section that punctuates throughout.

CHICAGO—Hard To Say I'm Sorry (3:42); producer: David Foster; writers: Peter Cetera, David Foster; publisher: Double Virgo, ASCAP/Foster Freeze, BMI; Full Moon 7-29979. Their first single via Irv Azoff's Warner-distributed label casts Chicago in a stately pop ballad given even more of an orchestral sweep than usual, thanks to low register synthesizer textures buttressing the predictably smooth lead and harmony vocals. Credit producer Foster with keeping their sonic signature intact while downplaying their once focal horn arrangements. Radio's quest for softer pop fare should give this momentum, too.

CHEAP TRICK—If You Want My Love (3:35); producer: Roy Thomas Baker; writer: R. Neilsen; publisher: Adults/Screen Gems-EMI, BMI; Epic 14-02968. While their new album restores the raucous hard rock edge that made the quartet a platinum force, its first single plumbs Cheap Trick's more romantic side. Robin Zander's vocal is anything but timid, though, delivered with a rasp that should prevent any AOR defections, while Rick Nielsen's massed acoustic and electric guitars add widescreen scale.

recommended

NEIL LARSEN & BUZZ FEITEN—Phantom Of The Footlights (4:12); producer: Tommy LiPuma; writers: Buzz Feiten, Sal Bernardi; publisher: Buzz Feiten, BMI/Easy Money, ASCAP; Full Moon 7-29990.

JAY FERGUSON—I Come Alive (3:35); producers: Jay Ferguson, Michael Verdick; writers: J. Ferguson, J. DeShannon; publisher: Painless/Sailors Dancing, BMI; Capitol 5130.

DURAN DURAN—Hungry Like The Wolf (3:23); producer: Colin Thurston; writer: Duran Duran; publisher: Tritac, Harvest 5134.

HAWKS—(If We Just) Stick Together (3:08); producer: John Ryan; writer: D. Steen; publisher: Junior Wild, ASCAP; Columbia 18-02955.



recommended

JERRY BUTLER—All The Way (3:36); producer: Freddie Perren; writers: Keni St. James, Freddie Perren; publisher: Pen, BMI; Vibes, ASCAP; Fountain 82-400.

JUICY—Don't Cha Wanna (3:58); producer: not listed; writers: K. Barnes, W. Staton, J. Barnes, A. Bragdon, J. Tucker; publisher: Tricky Track, BMI; Arista 0689.

GENERAL CAINE—Girls (3:52); producer: Mitch McDowell; writer: M. McDowell; publisher: Interior/Irving, BMI; Tabu 02947.

JOYCE FAISON—Thanks To The Fool (3:00); producer: Jim Porter; writers: M. Adair, L. Adair; publisher: Jima-Jo, BMI; Erect 108.

MIKE AND BRENDA SUTTON—Don't Hold Back (3:50); producer: Mike and Brenda Sutton; writers: Mike and Brenda Sutton; publisher: Colgems/Mibren, ASCAP; Sam 82-5028.



BRENDA LEE—Keeping Me Warm For You (3:56); producer: Ron Chancey; writers: Kermit Goell-John Christopher; publisher: Great Foreign Songs, ASCAP/Skin Deep, BMI. MCA 52060. With this ballad, Lee shows flashes of the driving belt-it-out vocal style which first catapulted her onto the charts almost three decades ago. The simplicity of the song makes a strong showcase for Lee's powerful singing.

MOE BANDY—She's Not Really Cheatin' (She's Just Gettin' Even) (2:42); producer: Ray Baker; writer: R. Shaffer; publishers: Baray/Wood Hall/BMI. Columbia 02966. It's a simple cheat-and-get-even story, and gets appropriately simple treatment from Bandy, whose short-phrased, clipped sing-

ing punctuates the wry irony in the lyrics. The music is clean, with three descending notes on a steel guitar to hook the listener.

EDDY RAVEN—She's Playing Hard To Forget (2:22); producer: Jimmy Bowen; writers: Keith Stegall & Elroy Kahanek; publishers: April/ASCAP/Blackwood/BMI. Elektra 47469. The "moved out last Monday mornin'" opening line sets the tone for this tastefully-performed break-up song. Electric and acoustic guitars blend in an incessant, melancholy background rhythm, and Raven's plaintive vocals effectively tell the story.

TERRY GREGORY—I'm Takin' A Heart Break (2:58); producer: Mark Sherrill; writers: Mark Sherrill, Linda Kimball, Josh Whitmore; publishers: Easy Listening/ASCAP/Algee/BMI/Al Galico. Handshake 02959. Even though the lyrics of this fresh, pop-styled tune project a theme of heartbreaks tied to love, Gregory's high-gear singing has the firmness of survival in it. Up-lifting guitars, rhythm and harmony vocals contribute to this impression.

JOE SUN—Fraulein (3:10); producer: Brian Fisher; writer: Lawton Williams; publisher: Unart, BMI. Elektra 47467. Bobby Helms took this tune to No. 1 in 1957. Sun—who has a loyal European following—gives the song more of a honkytonk reading framed by clearly-defined pedal steel, and a narrative insert.

recommended

CHANTILLY—Stumblin' In (3:19); producers: Larry Morton, Steve Bledsoe; writers: M. Chapman, N. Chinn; publisher: Chinnichap, BMI. Jaroco 51282.

DEWAYNE ORENDER—Memory Number One (3:09); producer: Dwayne Orender; writers: Wayne P. Walker, Max Powell; publisher: Cedarwood, BMI. Jed 681.

STEVE MANTELLI—Just Like A Couple Of Kids (2:22); producer: Robert Jenkins; writers: D. Graham, D. Jackson; publishers: Onhisown/Robchris, BMI. Picap 0007.

BUFFALO AND BRANDY—Under the Influence Of You (2:49); producer: Jim Willimason; writers: B.J. Johann, Fred Goodman; publishers: Am-Li, Burning River, Sip-N-Sol, ASCAP/BMI. KM 2004.

TONY MCGILL—I Just Love A Starry Night (2:09); producer: Glen Sutton; writer: Glen Sutton; publisher: Rodeo Cowboy, BMI. NSD 126.

SHARON SMITH—Cross My Heart (2:37); producers: George Ewing, Zak Meadows; writer: Alberta Mullins; publisher: Ten a C, ASCAP. Ten a C 1002.

RUSSELL SMITH—What I Learned From Loving You (4:01);

producers: Barry Beckett, Jimmy Johnson; writers: R. Smith, J. Brown; publishers: WB/Russell Smith, ASCAP. Capitol 5124.



TERRI HEART—Dark Side Of The Moon (2:30); producer: Brien Fisher; writers: Michael Kosser, Robert John Jones; publishers: Blue Lake/Terrace, ASCAP. AMI 1306. There's a refreshing early Olivia Newton-John feel to Heart's Australian-cut debut single. Fisher's production is right on the mark, with sparkling harmonies and a lead guitar that recalls "Let Me Be There."

LLOYD DAVID FOSTER—Blue Rendezvous (2:36); Producer: Bob Montgomery; writers: Wood Newton-Tim DuBois; publisher: House of Gold, BMI. MCA 52061. Texas-born Foster debuts with a relaxed country arrangement illustrating plenty of potential. Doubletracked vocals and bright instrumentation give the extra punch.



AILEEN QUINN AND THE ORPHANS—Tomorrow (2:21); producer: Ralph Burns; writers: Charles Strouse, Martin Char-nin; publisher: Edwin H. Morris/Charles Strouse, ASCAP; Columbia 18-02951. Vocally, newcomer Quinn can't come close to Andrea McArdle's pure, powerful reading of the original Broadway cast's version. But several years of free tv plugs and the no-expense-spared ad blitz for the costly Columbia Pictures screen treatment amount to a pre-sell that shouldn't be ignored—like the movie itself, this is aimed at an older adult audience that could evince demand.

recommended

RONNIE ROGERS—First Time Around (3:43); producer: Tommy West; writer: Ronnie Rogers; publisher: New Keys, BMI; Lifelong 451:6.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100.



WINNERS WORKOUT—Diana Ross and RCA's Joe Mansfield greet contest winners from 20 cities throughout the U.S. at a reception hosted by RCA Records at Caesars Palace. The winners had entered radio contests based on the theme of Ross's current single, "Work That Body."

Rockbill Caters To Club-Goers

Continued from page 6
national review service will also monitor the distribution.

"It's an added feature for the club, and it's a way for them to class up their environment, and to say to their public that the club knows what kind of music they like," says Coleman. In the New York area, the venues include the Bottom Line, My Father's Place, North Stage, Paramount Theatre, the Peppermint Lounge, Ritz, and Trax; in Los Angeles, the Country Club, Dillons, Golden Bear, and Whiskey.

Under the direction of editor Stuart Matranga, the magazine will feature cover stories on upcoming new acts, news columns from the U.S. and Britain, club profiles, artist features, and record reviews. The first cover story will be on Squeeze.

New Music Meet

Continued from page 4
mal panels, workshops, and "user oriented" mini-panels covering aspects of retail, distribution and marketing, album and college radio, talent and booking, management, a&r, press, promotion, clubs & DJs, production, video and sound.

Some of the panel moderators will be Ian Copeland of FBI (talent booking); Marty Scott of JEM Records (distribution and marketing); Jerry Jaffe of PolyGram (album radio promotion); Ed Steinberg of Rock America and Soft Focus (video); Barry Mayo of WRKS-FM New York (urban contemporary radio); Juggy Gayles of Juggernaut Promotions (urban contemporary & club promotions); Andy Schwartz of the New York Rocker (press); and Bill Hard of Friday Morning Quarterback Album Report (album radio).

Act-ivities

Hancock Hooking Up For Houston

NEW YORK—Herbie Hancock, who is representing the Apple Computer Co. at the National Computer Conference in Houston next week, has hooked up nearly a dozen keyboard instruments into his Apple computer. Says the musician, "One of my ideal dreams is to be a one-man orchestra live."

The Rolling Stones are expected to attend the Montreux Jazz Festival this year in Switzerland. They'll be in the area, for one, and have also let it be known that they're interested in signing the group **Double Trouble**, with guitarist **Ray Vaughan**, who'll be performing at the festival July 17. ... **The Strangers** is the name of the late Harry Chapin's backup band, now doing concerts on their own.

The latest in a lengthening list of artists appearing on daytime soap operas: **Chic**, who will be seen in ABC-TV's "All My Children" May 7 and 8. ... The first Soviet pop band to sing in English, **Carnaval**, may appear on Los Angeles' Posh Boy label, if negotiations work out. ... **Denis Chase**, who was Rona Barrett's production assistant, is going solo as a rock singer. He did an invitation-only showcase at the Copacabana in New York recently.

The Chieftains, who will open for the Rolling Stones when the Stones play Ireland in July, are scheduled to do a two-week tour of the People's Republic of China next year. ...

John Elefante is the new lead singer for Kansas. ... **Rick Springfield** is SRO for four concerts at Carnegie Hall, New York, in June. ... **Steve Miller**, who for a long time managed himself, has just signed a deal with Management Three/Concerts West, which will be putting him on a summer tour of the U.S., and then on to Europe (other management deals below).

Teddy Pendergrass has been transferred from the Thomas Jefferson Univ. Hospital in Philadelphia to the McGhee Rehabilitation Center there, for physical rehabilitation. The singer, currently charting with "This Gift Of Life," was injured in a March 18 auto accident. Doctors are still evaluating his condition.

Disk Deals: **O.C. Smith** to Motown. ... **Scott Baio**, **Donna Fargo** and **Leslie Pearl** to RCA. ... **Rick Bowles** to PolyGram. ... **Spittin' Image** to MCA. ... **First Class**, featuring ex-members of Cameo, to Epic. ... **Jerri Kelly** to Carrere for the U.S. ... **Chico Freeman** to Elektra/Musician. ... **Detroit's Rhythm Method** to Transcity. ... **Barbara Meislin** to Stash. ... **Bobby Springfield** to Kat Family.

Gary Numan to Frontier Booking International. ... **The Dramatics** to the Steve Ellis Agency. ... **A La Carte** to Jacobs & Associates Management. ... **Jailbait** to Media Concepts Inc. for management. ... **Sollee Street** to Robin Jennifer's R.J.

Management. ... **Wendy Holcombe** to South Side Management. ... **Donny Osmond** to Jim Morey of Katz-Gallin-Morey for management.

Lou Ann Barton to Miles Lourie for management. ... **Candy Apple** to Alan Lcrber for production. ... **Chuck Hammer** to Ames Media Productions for management. ... **Messenger** to Sounds International Inc. for production. ... **Slim Whitman**, **Margo Smith** and **Billy Joe Shaver** to Top Billing International for booking. ... **Sue Powell** to Preferred Artist Management.

George Strait and **Emmylou Harris** to ASCAP. ... **Ronnie Rogers** to Solid Gold Entertainment for bookings. ... **Leon Everette** to Shorty Lavender Talent for booking. ... **Cairo Management** (a division of Britain's Pyramid Group) to Ed Kleinman's Fast Forward. Latter will represent in the U.S. such acts as the **Members**, **Stuart Adamson** (formerly of the Skids), **Wesley Magoo-gan** (of the English Beat), **Pauline Black** (ex-Selector) and **Revenge**.

ROMAN KOZAK

For The Record

NEW YORK—An article in the May 29 issue of Billboard incorrectly stated the Jam's concert booking agency. It is the International Talent Group, based here.

Billboard HOT 100

Chart Bound

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(SITTIN' ON THE) DOCK OF THE BAY—The Reddings
Believe In A Dream, 5-02836 (Epic)
SIX MONTHS IN A LEAKY BOAT—Split Enz
A&M 2411
SEE TOP SINGLES PICKS REVIEW, Page 67

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)			
1	9	9	EBONY & IVORY—Paul McCartney & Stevie Wonder (G. Martin), P. McCartney, Columbia 18-02860 MPL/HL	39	7	7	ONLY THE LONELY—The Motels (Val Garay), M. Davis, Capitol 5114 WBM	67	74	5	HOOKED ON BIG BANDS—The Frank Barber Orchestra (Terry Brown), not listed, Victory 1001 (Sugar Hill)			
2	14	2	DON'T TALK TO STRANGERS—Rick Springfield (Keith Olsen), R. Springfield, RCA 13070 CLM	42	4	BREAK IT UP—Foreigner (Robert John "Mutt" Lange, Mick Jones), Atlantic 4044 WBM	81	3	IF THE LOVE FITS WEAR IT—Leslie Pearl (L. Pearl), L. Pearl, P. Redrow, RCA 13235	3	HAPPY MAN—Greg Kihn Band (Matthew King Kaufman), Kihn, Wright, Bessley 47463 (Elektra)			
3	3	14	I'VE NEVER BEEN TO ME—Charlene (Ron Miller, Berry Gordy & Don Costa), R. Miller, K. Hirsch, Motown 1611 CPP	36	36	I DON'T KNOW WHERE TO START—Eddie Rabbitt (D. Malloy), T. Schuyler, Elektra 47435 CPP	77	3	RIGHT KIND OF LOVE—Quarterflash (John Boylan), M. Ross, Geffen 7-2994 (Warner Bros.) WBM					
4	4	20	867-5309/JENNY—Tommy Tutone (Chuck Plotkin, Tutone, Keller), A. Call, J. Keller, Columbia 18-02646 CHA-HL	43	6	FORGET ME NOTS—Patrice Rushen (Charles Mims Jr., P. Rushen), P. Rushen, Fred Washington, T. McFadden, Elektra 47427 WBM	82	2	BACK TO SCHOOL AGAIN—The Four Tops (Louis St. Louis), L. St. Louis, H. Greenfield, RSO 1069 (Polygram)					
5	12	5	THE OTHER WOMAN—Ray Parker Jr. (Ray Parker Jr.), R. Parker Jr., Arista 0669 WBM	40	8	FRIENDS IN LOVE—Dionne Warwick and Johnny Mathis (J. Graydon), J. Graydon, B. Champin, D. Foster, Arista 0673 CPP	71	72	HOW LONG—Rod Stewart (Rod Stewart), P. Carrack, Warner Bros. 50051 MCA					
7	14	5	DON'T YOU WANT ME—The Human League (Martin Rushent & The Human League), Callis, Oakley, Wright, A&M/Virgin 2357 CHA-HL	41	9	MURPHY'S LAW—Cheri (F. James, G. Hunt), G. Hunt, D. Joseph, Venture 5019 WBM	72	49	NEW ENTRY	7	EYE OF THE TIGER—Survivor (Jim Peterik, Frankie Sullivan), F. Sullivan, J. Peterik, Scotti Bros. 5-02912 (Epic)			
8	14	5	ALWAYS ON MY MIND—Willie Nelson (Chips Moman), J. Christopher, W. Thompson, M. James, Columbia 18-02741 CPP	45	6	PERSONALLY—Katie Bonoff (Kenny Edwards), P. Kelly, Columbia 18-02805 CPP	80	2	74	2	WHAT DO ALL THE PEOPLE KNOW—The Monroes (Bruce Botnik), B. Monroe, Alfa 7119			
11	8	5	HEAT OF THE MOMENT—Asia (Mike Stone), Wetton, Downes, Geffen 50040 (Warner Bros.) WBM	48	4	AFTER THE GLITTER FADES—Stevie Nicks (Jimmy Iovine), S. Nicks, Modern 7405 (Atlantic) WBM	83	2	75	NEW ENTRY	2	HARD TO SAY I'M SORRY—Chicago (David Foster), P. Cetera, D. Foster, Full Moon/Warner Bros. 7-29979		
9	6	15	'65 LOVE AFFAIR—Paul Davis (Ed Seay & Paul Davis), P. Davis, Arista 0661 CLM	46	7	STONE COLD—Rainbow (Roger Glover), Blackmore, Glover, Turner, Mercury 76146 (Polygram) CLM	87	2	76	NEW ENTRY	2	DANCE WIT' ME—Rick James (Rick James), R. James, Gordy 1619 (Motown) CPP		
16	8	5	ROSANNA—Toto (Toto), D. Paich, Columbia 18-02811 CLM	53	4	HOPE YOU LOVE ME LIKE YOU SAY YOU DO—Huey Lewis And The News (Huey Lewis And The News), M. Duke, Chrysalis 2604 CPP/ALM	85	2	77	NEW ENTRY	2	I FOUND SOMEBODY—Glenn Frey (Glenn Frey, Allen Blazek, Jim Ed Norman), G. Frey, J. Tempchin, Asylum 47466 (Elektra) WBM		
17	6	5	CRIMSON AND CLOVER—Joan Jett & The Blackhearts (Ritchie Cordell, Kenny Laguna), T. James, P. Lucia, Boardwalk 7-11-144 WBM	44	9	A NIGHT TO REMEMBER—Shalamar (L. Sylvers III, Shalamar), D. Meyers, C. Sylvers, M. Beard, Solar 48005 (Elektra) CPP	88	2	78	NEW ENTRY	2	I WANT CANDY—Bow Wow Wow (Kenny Laguna), Goldstein, Feldman, Gottehrer, Berns, RCA 13204		
15	10	5	IT'S GONNA TAKE A MIRACLE—Deniece Williams (Thom Bell, Deniece Williams), T. Randazzo, B. Weinstein, L. Stallman, ARC/Columbia 18-02812 CLM	52	2	DO I DO—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 1612 (Motown) CPP	87	2	79	NEW ENTRY	2	THE LAST SAFE PLACE ON EARTH—Le Roux (Loon Media), J. Pollard, RCA 13224 CPP		
13	13	12	EMPTY GARDEN—Elton John (Chris Thomas), E. John, B. Taupin, Geffen 50049 (Warner Bros.) CHA-HL	51	4	THIS MAN IS MINE—Heart (Connie, Howie), A. Wilson, S. Ennis, M. Wilson, Epic 14-02925 WBM	88	2	80	NEW ENTRY	2	CUTIE PIE—One Way (ADK, Irene Perkins, Al Perkins), A. Hudson, D. Roberson, J. Meadows, T. Morgan, G. Hudson, T. Dudley, MCA 52049		
14	14	10	MAN ON YOUR MIND—Little River Band (Not Listed), G. Shorrock, K. Tothurst, Capitol 5061 WBM	47	10	15	GET DOWN ON IT—Kool & The Gang (Eumir Deodato & Kool & The Gang), R. Bell, J. Taylor, Kool & The Gang, De-Lite 816 (Polygram) WBM	81	NEW ENTRY	2	IF YOU WANT MY LOVE—Cheap Trick (Roy Thomas Baker), R. Nielsen, Epic 14-02968 CPP			
15	9	12	DID IT IN A MINUTE—Daryl Hall & John Oates (Daryl Hall & John Oates), D. Hall, S. Allen, J. Allen, RCA 13065 HL	50	6	JUST ANOTHER DAY IN PARADISE—Bertie Higgins (Sonny Limbo & Scott MacLellan), B. Higgins, S. Limbo, C. Jones, Kat Family 5-02839 (Epic) CPP	86	2	82	NEW ENTRY	2	ROUTE 66—Manhattan Transfer (Snuff Garrett), B. Troup, Atlantic 4034		
19	14	5	MAKING LOVE—Roberta Flack (Burt Bacharach & Carole Bayer Sager), C. Bayer Sager, B. Bacharach, B. Roberts, Atlantic 4005 HL	58	3	STILL THEY RIDE—Journey (Mike Stone), S. Perry, M. Schon, J. Cain, Columbia 18-02883 CPP	84	2	83	NEW ENTRY	2	HOOKED ON SWING—Larry Elgart & His Manhattan Swing Orchestra (Larry Elgart), not listed, RCA 13219		
21	6	5	BODY LANGUAGE—Queen (Queen, Mack), F. Mercury, Elektra 47452 CPP	59	3	DANCING IN THE STREET—Van Halen (Ted Templeman), S. Stevenson, I.J. Hunter, M. Gaye, Warner Bros. 7-2998 CPP	84	2	84	NEW ENTRY	2	THE VERY BEST IN YOU—Change (Jacques Fred Petrus, Mauro Malavasi), H. Smith, M. Malavasi, RFC/Atlantic 4027		
26	5	5	LOVE'S BEEN A LITTLE BIT HARD ON ME—Juice Newton (Richard Landis), G. Burr, Capitol 5120 CPP	61	3	BE MINE TONIGHT—Neil Diamond (Neil Diamond), M. Diamond, Columbia 18-02928 CLM	86	47	85	NEW ENTRY	10	STREET CORNER—Ashford & Simpson (N. Ashford, V. Simpson), N. Ashford, V. Simpson, Capitol 5109		
24	7	5	LET IT WHIP—Dazz Band (Reggie Andrews), R. Andrews, M. Chancier, Motown 1609 CPP	70	3	ANGEL IN BLUE—The J. Geils Band (Seth Justman), S. Justman, EMI-America 8100 WBM	86	10	86	NEW ENTRY	10	IF IT AIN'T ONE THING IT'S ANOTHER—Richard Dimples Fields (R. Fields, B. Wilson), R. Fields, B. Wilson, Boardwalk 010 CLM		
29	7	5	HURTS SO GOOD—John Cougar (John Cougar Mellencamp, Don Gehman), G.M. Green, Riva 209 (Polygram) WBM	53	12	26	CHARIOTS OF FIRE—Vangelis (Vangelis), Vangelis, Polydor 2189 (Polygram) WBM	87	NEW ENTRY	2	SOUP FOR ONE—Chic (M. Rodgers, B. Edwards), B. Edwards, M. Rodgers, Mirage 4032 (Atlantic) WBM			
21	18	10	RUN FOR THE ROSES—Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg, Full Moon/Epic 14-02821 CLM/APB	66	2	ISLAND OF LOST SOULS—Blondie (Mike Chapman), D. Harry, C. Stein, Chrysalis 2603 CLM	88	NEW ENTRY	2	I REALLY DON'T NEED NO LIGHT—Jeffrey Osborne (George Duke), D. H. Wolinski, J. Osborne, A&M 2410				
22	22	11	STILL IN SAIGON—The Charlie Daniels Band (John Boylan), D. Daley, Epic 14-02828 B-P/CPP	65	4	DREAMIN'—John Schneider (Tony Scotti, John D'Andrea), B. DeVorzon, T. Ellis, Scotti Bros. 5-02889 (Epic) WBM	89	NEW ENTRY	2	91	60	8	HOW CAN YOU LOVE ME—Ambrosia (James Guthrie), P. Pack, Puerta, Warner Bros. 7-29996 WBM	
23	23	11	FANTASY—Aldo Nova (Aldo Nova), A. Nova, Portrait 24-02799 (Epic) CLM	75	2	ABRACADABRA—The Steve Miller Band (Steve Miller, Gary Mallaber), S. Miller, Capitol 9785 WBM	90	NEW ENTRY	2	92	20	11	PAPERLATE—Genesis (Genesis), Banks, Collins, Rutherford, Atlantic 4053 WBM	
31	6	5	CAUGHT UP IN YOU—38 Special (Rodney Mills), D. Barnes, J. Carisi, J. Peterik, A&M 2412 WBM	NEW ENTRY	4	WHAT KIND OF FOOL AM I—Rick Springfield (Keith Olsen), R. Springfield, RCA 13245 WBM	91	60	8	93	37	18	OLD FASHIONED LOVE—Smokey Robinson (G. Tobin), G. Gotszman, M. Piccirilli, Tamla 1615 (Motown) CPP	
25	25	11	MY GIRL—Donnie Iris (Mark Avsec), M. Avsec, D. Iris, MCA 52031 CPP	68	4	LOVE PLUS ONE—Maircut One Hundred (Bob Sargeant), N. Heyward, Arista 0676 WBM	92	20	11	94	38	11	THE BEATLES MOVIE MEDLEY—The Beatles (George Martin, Phil Spector), J. Lennon, P. McCartney, Capitol 5100 CLM	
28	10	5	WITHOUT YOU—Frankie And The Knockouts (Peter Solley), F. Preville, B. Levinsohn, W. Eworthy, Millennium 13105 (RCA) CLM	64	3	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU—Melissa Manchester (Arif Mardin), T. Snow, D. Pitchford, Arista 0676 WBM	93	37	18	95	54	16	I LOVE ROCK N' ROLL—Joan Jett & The Blackhearts (Ritchie Cordell & Kenny Laguna), J. Hooker, A. Merrill, Boardwalk 7-11-135 WBM	
27	27	10	WAKE UP LITTLE SUSIE—Simon And Garfunkel (Paul Simon, Art Garfunkel, Phil Ramone, Ray Hale), B. Bryant, F. Bryant, Warner Bros. 50053 HL	79	3	NICE GIRLS—Eye To Eye (G. Katz), J. Marshall, D. Burg, Warner Bros. 50050 WBM	94	38	11	96	55	19	CIRCLES—Atlantic Starr (James Anthony Carmichael), D. Lewis, W. Lewis, A&M 2392 CPP/ALM	
30	9	5	WHEN IT'S OVER—Loverboy (B. Fairbairn, P. Dean), P. Dean, M. Reno, Columbia 18-02814 CLM	71	3	I'LL FIND MY WAY HOME—Jon And Vangelis (Vangelis), Vangelis, Anderson, Polydor 2205 (Polygram) WBM	95	54	16	97	57	14	FREEZE-FRAME—The J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8108 CPP	
33	21	5	TAINTED LOVE—Soft Cell (Mike Thorne), E.C. Cobb, Sire 49855 (Warner Bros.) CLM	62	5	I KNOW WHAT BOYS LIKE—The Waitresses (Kurt Munkacski, Chris Butler), C. Butler, Polydor 2196 (Polygram) CPP	96	55	19	98	63	8	WE GOT THE BEAT—Go-Go's (Richard Gottehrer & Rob Freeman), C. Caffey, I.R.S. 9903 (A&M) CPP	
32	10	5	WHEN HE SHINES—Sheena Easton (Christopher Neil), D. Bugatti, F. Palmer, EMI-America 8113 WBM	69	4	I PREDICT—Sparks (Mack), R. Mael, R. Mael, Atlantic 4030 CLM/APB	97	57	14	99	73	4	SHANGHAI BREEZES—John Denver (John Denver & Barry Wyckoff), J. Denver, RCA 13071 CLM	
34	6	5	ANY DAY NOW—Ronnie Milsap (Ronnie Milsap, Tom Collins), Bacharach, Hillard, RCA 13216 CHA/HL	78	3	KIDS IN AMERICA—Kim Wilde (Ricky Wilde), R. Wilde, K. Wilde, EMI-America 8110 WBM	98	63	8	100	89	8	THE VISITORS—Abba (Benny Andersson, B. Ulvaeus), B. Anderson, B. Ulvaeus, Atlantic 4031 IMM/HL	
35	5	5	PLAY THE GAME TONIGHT—Kansas (Kansas, Ken Scott), K. Livgren, P. Ehart, R. Williams, C.B. Frazier, D. Flower, Kirshner 5-02903 (Epic) CLM/APB	76	3	EARLY IN THE MORNING—The Gap Band (L. Simmons), L. Simmons, C. Wilson, R. Taylor, Total Experience 8201 (Polygram) CPP	99	73	4	100	89	8	PIECE OF MY HEART—Sammy Hagar (Keith Olsen), B. Berns, J. Ragovoy, Geffen 50059 (Warner Bros.) WBM	
56	3	5	TAKE ME DOWN—Alabama (Harold Shedd, Alabama), J.P. Pennington, M. Gray, RCA 13210 CPP/ALM	66	7	5	STANDING ON THE TOP—The Temptations Featuring Rick James (R. James), R. James, Gordy 1616 (Motown) WBM	99	73	4	100	89	8	CAT PEOPLE (Putting Out Fire)—David Bowie (Giorgio Moroder), D. Bowie, C. Moroder, Backstreet/MCA 52024 MCA

JUNE 5, 1982, BILLBOARD

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

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HOT 100 A-Z—(Publisher-Licensee)

Abbracadabra (Savior, ASCAP)..... 56	Crimson And Clover (Big Seven, BMI)..... 11	Fantasy (ATV, BMI)..... 23	Forget Me Nots (Baby Fingers, ASCAP/Freddy, BMI)..... 37	Freeze-Frame (Central City, ASCAP)..... 95	Friends In Love (Garden Rake/Foster Fries/JSH, ASCAP)..... 38	Get Down On It (Delightful/Second Decade, BMI)..... 47	Happy Man (Rye Boy/Well Received, ASCAP)..... 69	Hard To Say I'm Sorry (Double Virgo, ASCAP/Foster Freeze, BMI)..... 75	If It Ain't One Thing It's Another (On The Boardwalk/Dat Hansa France, ASCAP)..... 8	Hooked On Big Bands (Not Listed)..... 87	Hooked On Swing (ASCAP/BMI)..... 63	Dreamin' (Warner-Tamerlane, BMI)..... 55	Hope You Love Me Like You Say You Do (Iring, BMI)..... 43	If The Love Fits Wear It (Michael O'Connor, BMI/O'Connor, ASCAP)..... 68	If You Want My Love (Adult/Screen Gems-EMI, BMI)..... 81	I'll Find My Way Home (WB/ Toughknott/Sherco, BV, ASCAP)..... 36	Island Of Lost Souls (Monster Island/Rare Blue, ASCAP)..... 54	It's Gonna Take A Miracle (Vogue, BMI)..... 62	I've Never Been To Me (Stone Diamond, BMI)..... 93	Just Another Day In Paradise (Gen-Lee/Chappell/Brother Bill's Rose Key, ASCAP/Lowery, BMI)..... 48	Kids In America (Finchley, ASCAP)..... 64	Last Safe Place On Earth, The (Screen Gems, BMI)..... 79	Let It Whip (Ujima/Macavacalac, ASCAP)..... 78	Love Plus One (Bryan Morrison, ASCAP)..... 58	Love's Been A Little Bit Hard On Me (Bobby Goldsboro/House Of God, ASCAP/BMI)..... 86	Making Love (Brozer Toones/Fox Fanfare, BMI/New Hidden Valley/20th Century Fox, ASCAP)..... 16	Man On Your Mind (Screen Gems-EMI, BMI)..... 14	Murphy's Law (Hydroton/Lopressor, PRO/Paddle, BMI)..... 39	My Girl (Bema/Ameg, ASCAP)..... 25	Nice Girls (Intersong, ASCAP)..... 60	Night To Remember, A (Silver Sounds/Spectrum VII/Satellite III, ASCAP)..... 44	Old Fashioned Love (Chardax, BMI)..... 91	Only The Lonely (Clean Sheets, BMI)..... 34	Other Woman, The (Raydio, ASCAP)..... 49	Paperlate (Pun, ASCAP)..... 90	Personally (Tree/Five Of A Kind, BMI)..... 40	Piece Of My Heart (Web IV/Unichappell, BMI)..... 19	Play The Game Tonight (Don Kirshner/Blackwood/Fitty Grand, BMI)..... 58	Right Kind Of Love (Narrow Dide/Bonnie Bee Good/WB, ASCAP)..... 70	Rosanna (Hudmar, ASCAP)..... 10	Route 66 (Londontown, ASCAP)..... 82	Run For The Roses (Hickory Grove/April, ASCAP)..... 21	Shanghai Breezes (Cherry Lane, ASCAP)..... 97	Soup For One (Chick/Warner-Tamerlane, BMI)..... 87	Standing On The Top (Jobete/Stone City, ASCAP)..... 66	Still In Saigon (Dreene/Dan Daley, BMI)..... 22	Still They Ride (High Noon, BMI)..... 30	Stone Cold (Thames Talent, ASCAP/Lyon France, BMI)..... 42	Street Corner (Nick-O-Va!, ASCAP)..... 85	Tainted Love (Equinox, BMI)..... 29	Take Me Down (Chinchip/Careers/Iring/Down 'N' Dixie, BMI)..... 33	This Man Is Mine (Strange Euphoria/Sheer/Know, ASCAP)..... 46	Very Best In You, The (Little Macho/WB, ASCAP)..... 84	Visitors, The (Countless, BMI)..... 98	Wake Up Little Susie (House Of Bryant, BMI)..... 27	We Got The Beat (Daddy-On)..... 96	What Do All The People Know (Dode/Mam/Nineteen-Eighty, ASCAP)..... 74	What Kind Of Fool Am I (Robie Porter, BMI)..... 57	When He Shines (WB, ASCAP)..... 30	When It's Over (Blackwood/Dean, BMI/April/Duke Reno, ASCAP)..... 28	Without You (Bright Smile/Knockout/Kid, ASCAP/Big Teeth/Blake and Blue, BMI)..... 26	65 Love Affair (WB IV, BMI)..... 9	867-5309/Jenny (New Daddy/Unichappell/Tutone/Keller, BMI)..... 4
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Compiled by the Music Popularity Chart Dept. of Billboard from national retail store and one-stop sales reports, and radio airplay reports.

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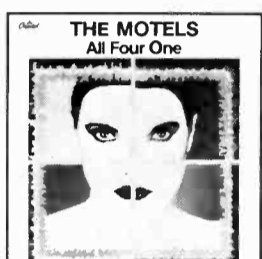
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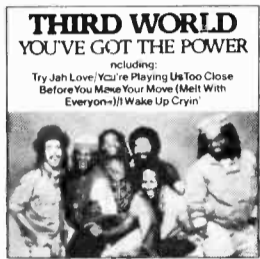
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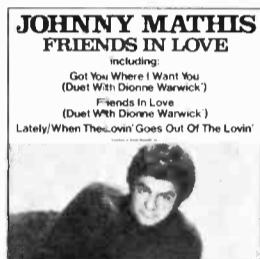
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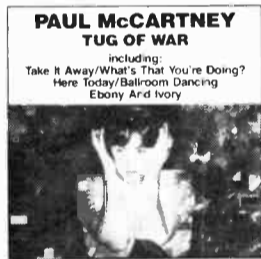
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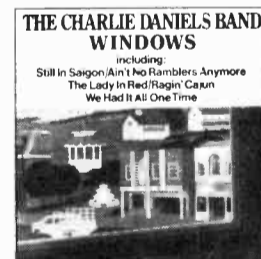
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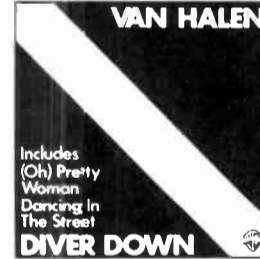
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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	THIS WEEK			Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	THIS WEEK			Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart																
			ARTIST	Title	Label, No. (Dist. Label)						Dist. Co.	RIAA Symbols	ARTIST			Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	ARTIST	Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols							
☆	1	4	PAUL McCARTNEY	Tug Of War	Columbia TC 37462						☆	38	9	IRON MAIDEN	The Number Of The Beast	Capitol ST-12202	CAP	8.98				71	71	5	JUNIOR	JJ	Mercury SRM-1-4043 (Polygram)	POL	8.98		
	2	11	RICK SPRINGFIELD	Success Hasn't Spoiled Me Yet	RCA AFL1-4125	8.98					☆	41	6	THE TEMPTATIONS	Reunion	Gordy 6008GL (Motown)	IND	8.98					72	72	32	QUARTERFLASH	Quarterflash	Geffen GHS 2003 (Warner Bros.)	WEA	8.98	
☆	3	10	ASIA	Asia	Geffen GHR 2008 (Warner Bros.)	WEA	8.98				☆	42	9	CHARLENE	I've Never Been To Me	Motown 5009 ML	IND	8.98					73	73	7	A TASTE OF HONEY	Ladies of The Eighties	Capitol ST-12173	CAP	8.98	SLP 14
☆	4	5	VAN HALEN	Diver Down	Warner Bros. BSK 3677	WEA	8.98				☆	90	2	JUICE NEWTON	Quiet Lies	Capitol ST-12210	CAP	8.98				☆	82	4	CHANGE	Sharing Your Love	RFC/Atlantic SD 19342	WEA	8.98		
☆	5	2	STEVIE WONDER	Stevie Wonder's Original Musiquarium I	Tamla 6002TL2	IND	13.98				☆	44	19	SOFT CELL	Non-Stop Erotic Cabaret	Sire SRK-3647 (Warner Bros.)	WEA	8.98				☆	88	2	SOUNDTRACK	Annie	Columbia JS 38000	CBS			
	6	34	VANGELIS	Chariots Of Fire	Polydor PD 1-6335 (Polygram)	POL	8.98	▲			☆	50	4	BLUE OYSTER CULT	Extra Terrestrial Lives	Columbia KG 37946	CBS					76	39	12	JOHN DENVER	Seasons Of The Heart	RCA AFL1-4256	RCA	8.98	CLP 18	
☆	7	15	THE HUMAN LEAGUE	Dare	A&M/Virgin SP-6 4892	RCA	6.98				☆	51	3	ORIGINAL CAST	Dream Girls	Geffen GHS 2207 (Warner Bros.)	WEA	8.98				77	75	30	HOOKED ON CLASSICS	The Royal Philharmonic Orchestra Conducted by Louis Clark	RCA AFL1-4194	RCA	8.98		
☆	8	16	ALDO NOVA	Aldo Nova	Portrait ARR 37498 (Epic)	CBS					☆	47	15	BERTIE HIGGINS	Just Another Day In Paradise	Kat Family FZ 37901 (Epic)	CBS	8.98					78	35	9	THE BEATLES	Reel Music	Capitol SV 12199	CAP	9.98	
☆	9	12	WILLIE NELSON	Always On My Mind	Columbia FC 37951	CBS			CLP 2		☆	44	45	13	SIMON AND GARFUNKEL	The Concert In Central Park	Warner Bros. 2BSK 3654	WEA	14.98				☆	96	2	JANE FONDA	Jane Fonda's Workout Record	Columbia CX2-38054	CBS		
	10	11	SCORPIONS	Blackout	Mercury SRM-1-4039	PDL	8.98				☆	45	52	13	ALABAMA	Mountain Music	RCA AFL1-4229	RCA	8.98	CLP 1		☆	NEW ENTRY	RICHARD SIMMONS	Reach	Elektra EI-60128	WEA	8.98			
☆	19	7	TOTO	Toto IV	Columbia FC 37728	CBS					☆	46	NEW ENTRY	RICK JAMES	Throwin' Down	Gordy 6005 GL (Motown)	IND	8.98				☆	81	84	9	GRAHAM PARKER	Another Grey Area	Arista AL 9589	IND	8.98	
	12	30	LOVERBOY	Get Lucky	Columbia FC 37638	CBS		▲				47	49	8	SOUNDTRACK	Cat People	Backstreet BSR 6107 (MCA)	MCA	9.98				82	76	60	OZZY OSBOURNE	Blizzard Of Ozz	Jet JZ 36812 (Epic)	CBS	8.98	
☆	15	7	RAY PARKER JR.	The Other Woman	Arista AL 9590	IND	8.98		SLP 3			48	48	34	KOOL & THE GANG	Something Special	De-Lite DSR 8502 (Polygram)	POL	8.98	SLP 25		☆	152	2	NEIL DIAMOND	12 Greatest Hits Vol. II	Columbia FC 37938	CBS			
☆	14	15	HUEY LEWIS AND THE NEWS	Picture This	Chrysalis CHR-1340	IND	8.98				☆	49	53	4	THE O'JAYS	My Favorite Person	P.I.R. FZ 37999 (Epic)	CBS					84	87	42	AL JARREAU	Breakin' Away	Warner Bros. BSK 3576	WEA	8.98	SLP 44
	15	44	JOURNEY	Escape	Columbia TC 37408	CBS		▲				50	56	6	DAVE EDMUNDS	D. E. 7th	Columbia FC 37930	CBS					85	86	28	SHEENA EASTON	You Could Have Been With Me	EMI America SW-17061	CAP	8.98	
	16	25	JOAN JETT AND THE BLACKHEARTS	I Love Rock 'N' Roll	Boardwalk NB1-33243	IND	8.98	▲				51	54	10	KARLA BONOFF	Wild Heart Of The Young	Columbia FC 37444	CBS					86	89	12	WAR	Outlaw	RCA AFL1-4208	RCA	8.98	SLP 42
	17	45	THE GO-GO'S	Beauty And The Beat	I.R.S. SP-70021 (A&M)	RCA	8.98	▲				52	55	10	ONE WAY	Who's Foolin' Who	MCA MCA 5279	MCA	8.98				87	107	2	SQUEEZE	Sweets From A Stranger	A&M SP 4899	RCA	8.98	
	18	30	THE J. GEILS BAND	Freeze-Frame	EMI America SDO-17062	CAP	8.98	▲			☆	53	57	9	KROKUS	One Vice At A Time	Arista AL 9591	IND	8.98				88	69	39	THE ROLLING STONES	Tattoo You	Rolling Stones Records COC 16052 (A&M)	WEA	8.98	
☆	22	5	ELTON JOHN	Jump Up	Geffen GHS 2013 (Warner Bros.)	WEA	8.98					54	61	9	FRANKE & THE KNOCKOUTS	Below The Belt	Millennium BXL1-17763 (RCA)	RCA	8.98				☆	128	3	A FLOCK OF SEAGULLS	A Flock Of Seagulls	Jive/Arista VA 66000	IND	6.98	
	20	18	TOMMY TUTONE	Tutone II	Columbia ARC 37401	CBS						55	46	22	THE BLASTERS	The Blasters	Warner Bros. BSK 3680	WEA	8.98				☆	101	4	BOW WOW WOW	The Last Of The Mohicans	RCA CPL1-4314	RCA	5.98	
☆	21	8	RICHARD PRYOR	Live On The Sunset Strip	Warner Bros. BSK 3660	WEA	8.98					56	18	11	ATLANTIC STARR	Brilliance	A&M SP 4883	RCA	8.98	SLP 7		☆	99	3	DIONNE WARWICK	Friends In Love	Arista AL 9585	IND	8.98		
☆	25	6	PATRICE RUSHEN	Straight From The Heart	Elektra EI-60015	WEA	8.98					57	23	9	CAMEO	Alligator Woman	Chocolate City CCLP 2021 (Polygram)	POL	8.98	SLP 10		92	95	65	RICK SPRINGFIELD	Working Class Dog	RCA AFL1-3697	RCA	8.98		
☆	27	8	DENICE WILLIAMS	Necy	ARC/Columbia 37952	CBS						58	79	7	HAIRCUT ONE HUNDRED	Pelican West	Arista AL 6600	IND	6.98				93	93	18	THE WAITRESSES	Wasn't Tomorrow Wonderful	Polydor PD 1-6346 (Polygram)	POL	8.98	
	24	13	BUCKNER & GARCIA	Pac-Man Fever	Columbia XRC 37941	CBS		●				59	85	3	PAT METHENY GROUP	Off Ramp	ECM ECM-1-1216 (Warner Bros.)	WEA	8.98			☆	102	4	MELISSA MANCHESTER	Hey Ricky	Arista AL 9574	IND	8.98		
☆	28	6	JETHRO TULL	The Broad Sword And The Beast	Chrysalis CHR 1380	IND	8.98					60	64	39	OAN FOGELBERG	The Innocent Age	Full Moon/Epic KE2 37393	CBS					95	81	14	RICHARD DIMPLES FIELDS	Mr. Look So Good	Boardwalk NB1-3249	IND	8.98	SLP 12
☆	30	46	FOREIGNER	4	Atlantic SD 16999	WEA	8.98	▲				61	62	34	GENESIS	Abacab	Atlantic SD 19313	WEA	8.98				96	67	22	TOM TOM CLUB	Tom Tom Club	Sire SRK 3628 (Warner Bros.)	WEA	8.98	SLP 41
☆	36	5	JOHN COUGAR	American Fool	Riva/Mercury RVL 7501 (Polygram)	POL	8.98					62	65	12	THIRD WORLD	You've Got The Power	Columbia FC 37744	CBS					97	97	63	ALABAMA	Feels So Right	RCA AFL1-3930	RCA	8.98	CLP 10
	28	43	STEVIE NICKS	Bella Donna	Modern Records MR 38139 (A&M)	WEA	8.98	▲				63	66	33	POLICE	Ghost In The Machine	A&M SP 3730	RCA	8.98				98	43	16	SHALAMAR	Friends	Solar S-28 (Elektra)	WEA	8.98	SLP 9
☆	34	10	THE DAZZ BAND	Keep It Alive	Motown 6004ML	IND	8.98				☆	80	2	CHEAP TRICK	One To One	Epic 38021	CBS					☆	140	2	MARSHALL CRENSHAW	Marshall Crenshaw	Warner Bros. BSK 3673	WEA	8.98		
☆	32	19	SAMMY HAGAR	Standing Hampton	Geffen GHS 2006 (Warner Bros.)	WEA	8.98					66	26	10	THE CHARLIE DANIELS BAND	Windows	Epic FE 37694	CBS					100	58	32	OLIVIA NEWTON-JOHN	Physical	MCA MCA-5229	MCA	8.98	
☆	59	2	QUEEN	Hot Space	Elektra EI-60128	WEA	8.98				☆	74	29	OZZY OSBOURNE	Diary Of A Madman	Jet FZ 37492 (Epic)	CBS					☆	108	8	VARIOUS ARTISTS	The Dukes Of Hazzard	Scotti Bros. FZ 37712 (Epic)	CBS			
☆	37	7	THE MOTELS	All Four One	Capitol ST-12177	CAP	8.98					68	68	62	QUINCY JONES	The Dude	A&M SP-3721	RCA	8.98	SLP 19		102	104	37	DARYL HALL AND JOHN GATES	Private Eyes	RCA AFL1-4028	RCA	8.98		
	33	9	GREG KIHN BAND	Kihntuned	Beserkley E-160101 (Elektra)	WEA	8.98					69	31	8	TALKING HEADS	The Name Of This Band Is The Talking Heads	Sire ZSR 3590 (Warner Bros.)	WEA	12.98				103	103	28	THE CARS	Shake It Up	Elektra 5E-567	WEA	8.98	
☆	78	2	.38 SPECIAL	Special Forces	A&M SP-4888	RCA	8.98				☆	70	77	5	SPLIT ENZ	Time And Tide	A&M SP 4894	RCA	8.98				104	60	25	PAUL DAVIS	Con't Night	Arista AL 9578	IND	8.98	
☆	40	5	RAINBOW	Straight Between The Eyes	Mercury SRM-1-4041 (Polygram)	POL	8.98																								

* Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

JUNE 5, 1982, BILLBOARD

Cable Watch

• Continued from page 15

all involved in promoting American music."

Curtis Davis, executive producer of the series on the Van Cliburn competition and director of programming services for ARTS, says he does not feel that the presence of cameras had an effect on that competition.

"The competition alone is so intense that it foreshadows all else," Davis asserts. "It's apparent when you see the show that the reactions are spontaneous. The musicians pay no attention to the camera. It may heighten the pressure a little, but the judges are for more of a glaring eye."

Davis explains that the competition had been covered live on PBS, so that only a tiny part of the footage taped appeared on that show. Producer Mitchell Johnson retained the rights for that material, and he began to talk to ARTS about developing a show.

"The more we looked at it, the more we felt it could be used with a fresh approach," says Davis. "PBS had capitalized on the suspense. But after the fact, we didn't have to do that. There was so much color, so many comments by the competitors, so much fine performance. We found we could recapture the whole drama and say something about the

nature of young artists and the risks they take." (All Van Cliburn competitors must be no more than 30.)

The first segment, airing June 6, sets the scene for the Van Cliburn competition, telling about Ft. Worth, the competitors, the judges and a history of the competition itself. Twelve semi-finalists are chosen.

In the second segment, airing June 13, these 12 are shown performing with the Tokyo String Quartet as part of the competition. Each competitor also had to learn a piece by Leonard Bernstein commissioned specifically for the competition and designed to explore the piano's range.

The final segment, June 20, shows the Concerto Round, during which the contestants appear with the Ft. Worth Symphony. Davis and Johnson chose to focus on two artists, neither of whom was the winner. Winner Andre-Michel Schub is also shown (he has since been signed to a recording contract by Moss Music Group).

The Van Cliburn competition is held every four years. In the meantime, Davis is working on another competitive project for ARTS: the taping of the International Dance Competition next month in Mississippi.

Moman Comes Full Circle With Consecutive Hit Skein

• Continued from page 10

During the past 11 months, in fact, Moman has produced eight albums, partly in his studio and partly in Nelson's studio, which Moman helped design and build.

The swift production of the projects was facilitated by the precision of Moman's rhythm section, composed of Johnny Christopher, Gene Chrisman, Tommy Cogbill, Bobby Emmons, Mike Leech, Bobby Wood and Reggie Young.

The primo group has worked with Moman since he first assembled them at his American Studio in Memphis. Between November '67 and January '71, their creative forces, headed by Moman and other members of the American Productions Group, charted 122 records. Eight of their 10 gold records from that period came in '69 alone.

Moman's team recorded 36 tunes in 12 days for two albums on Elvis Presley. The sessions yielded "In The Ghetto," Presley's first hit in seven years, and "Suspicious Minds," the No. 1 single most associated with Presley's great comeback in Las Vegas.

Other artists with memorable hits from that era include Neil Diamond, O.V. Wright, Joe Simon, William Bell, Sandy Posey and B.J. Thomas.

"I really don't think our music has changed much," says Moman. "Some people say they can tell a difference, and I guess technically it's better; but, it still has some of the Memphis funk in it. That's just our style."

Although they all now reside and record in Nashville, Moman admits that their approach, which earned them the reputation of being rather unconventional, is still the same.

"We still don't write charts," Moman says. "We use the number system for chord changes that we first used in Memphis." Moman adds that he values the input of his musicians and tries to stay tuned in to what they are feeling.

Although he plays guitar on both the Jennings and Nelson albums, Moman does not feature himself a musician. Jerry Wexler, however, credits Moman with being instrumental in the sound he was able to get on his Wilson Pickett and Aretha Franklin classics that Moman picked on in Muscle Shoals because of "the licks he could think up."

Moman has also written numerous hits, like "Do Right Woman," originally released by Aretha Franklin and now on Nelson's "Always On My Mind" album; "The Dark End Of The Street," which he originally recorded on James Carr; and B.J. Thomas' Grammy-winning ("Hey Won't You Play) Another Somebody Done Somebody Wrong Song," (co-written with Larry Butler).

To Moman, however, "writing is only a hobby, I'm a producer," he says, "That's what I love."

Rock 'n' Rolling

• Continued from page 15

"He is the kind of artist that in January, when the record came out, AOR radio didn't have enough of," says Lennie Petze, vice president and general manager of Portrait Records, describing the out-of-the-box success of Aldo Nova's debut album, which, currently at number eight on Billboard's charts, is the most successful album Portrait has had.

"I think I touched a common point with the audience," says Nova. "I'm only 25, so I'm still a kid myself. What's on the radio, I bought myself. I bought Billy Squier, Pat Benatar and Foreigner, and when I write songs I write the kind of songs I like to hear. It's a link I have with the other kids out there."

Nova was a writer for ATV Music in Montreal when he was discovered by Blue Oyster Cult manager Sandy Pearlman, and brought to Portrait Records.

"A lot of thought and strategy

went into this," says Petze. "The LP was finished in July, but we waited until January, when Aldo got together the band he wanted, and we could get the video made with the band."

A special collectors' 12-inch disk was pressed up for the CBS sales force, and posters and mobiles were sent out. The first 300,000 orders on the LP were discounted down to an equivalent of \$7.98 list, and fully guaranteed in terms of returns. Nova himself went out on the road, booked by ATI, opening first for Hall & Oates, then Sammy Hagar and now for UFO and Blue Oyster Cult this summer, until October.

"I live in an American Tourister bag; I don't have a home," says Nova. "The only way to get in touch with me is through the management office. I like it that way. I have no other commitments."

In addition to his tour, Nova is doing radio and press interviews, but no more in-stores. "It's dan-

gerous," he says. "I don't know why, maybe it's the video I have on MTV, but there were 1,200 people there at a store in Spokane, all girls. It was really crazy. It almost got to the point. ... It's not good to get too close to people."

Nova says he doesn't want to be a teen idol, per se, and he is not interested in being in the movies or tv (he turned down a Merv Griffith appearance, he says). Instead, he wants to do what he is doing for the next few years, write songs, and then produce others. But he says, he knows the value of image, and he doesn't mind being an act that appeals to a female audience. The boys will like him too, he adds, because of how well he can play.

"If you attract the women, the guys will be there automatically," he says.

★ ★ ★

Jackson Browne and Linda Ronstadt aren't just doing one benefit for nuclear disarmament at the Rose Bowl June 6 (Billboard, May 22). They are also coming to New York where, with James Taylor, they will do two benefits Wednesday and Thursday (9-10) at the Nassau Coliseum, for the June 12 Rally Committee, another anti-nuke group.

On June 12, the three artists, as well as others including Peter, Paul & Mary, Rita Marley and Third World, are expected to take part in rallies scheduled at the United Nations and Central Park.

Pride To Headline Hunter Mt. Festival

HUNTER, N.Y. — Charley Pride will headline the fifth annual Hunter Mountain Country Music Festival here July 29-Aug. 1, along with concert performances by Bobby Bare, Cedar Creek, Bill Anderson, Dave Rowland, Charly McClain, Janie Fricke and Porter Wagoner.

Lifelines

Births

Girl, Anja, to Annie Steur-Schilder and Joep Steur, May 1 in Amsterdam. Mother is lead singer of Dutch pop band BZN.

★ ★ ★

Girl, Francine, to George and Mary Cucuzzella, April 19 in Montreal. Father is president of Unidisc/Matra Records; mother is the head of Montreal Disco Pool.

★ ★ ★

Boy, Ian Anthony, to Didi Anthony Ross and Brian Ross, April 2 in Los Angeles. Father is president of Starborn Records, distributed by Pickwick International.

★ ★ ★

Girl, Shelley Marie, to Dusty and John Tevis, April 15 in Cleveland. Father is president of Energy Talent Agency.

★ ★ ★

Girl, Courtney Elizabeth, to Bob and Debbie Macken, March 9 in New York. Father is owner of Cracken Productions and the Thematic Music Services.

Marriages

Windy Barnes, singer with Wonderlove, to Farid Zarif, Stevie Wonder's former security guard, April 21 in Los Angeles.

★ ★ ★

Melba Williams, controller for Stevie Wonder's Black Bull Music, to Brainard Simpson, April 30 in Palos Verdes, Calif.

★ ★ ★

Richard Bliss, manager of Cactus Music Store, to Lori Kelly May 8, in Oneonta, N.Y.

Deaths

George Gray, 65, National Assn. of Broadcasters' director of special projects for government relations, April 23 of an aneurysm. A veteran of 35 years in broadcasting, he joined the NAB staff in 1976. Survivors include his wife Marian and sons George Jr., Andrew and John.

★ ★ ★

Roy Thode, veteran disco DJ, of an apparent heart attack, May 21 in New York. During his 12-year career, Thode spun at the Ice Palace clubs on Fire Island and in Manhattan, as well as at Studio 54, the Flamingo and the Saint. Thode was honored several times at Billboard's Disco Forums.

★ ★ ★

Norman Ravis, 63, of a heart attack, April 26 in Las Vegas. He was head of Peerless Albums and had worked at Global Albums and Modern Albums. Survivors include his wife and four children.

★ ★ ★

Piet Van Egmond, 70, in Den Helder, Holland recently. For many years the first organist of the Amsterdam Concertgebouw Orchestra, Van Egmond enjoyed an international reputation, especially for his church music, and was instrumental in popularizing classical organ works here through his radio performances on AVRO and NCRV.

★ ★ ★

William Howard "Monk" Montgomery, 60, bass player and brother of Wes and Buddy Montgomery, of cancer, May 20 in Las Vegas. He worked with the Lionel Hampton, Georgie Auld and Art Farmer bands and later became the founder of the Las Vegas Jazz Society.

Bubbling Under The HOT 100

- 101—(SITTIN ON THE) DOCK OF THE BAY, The Reddings, Believe In A Dream 5-02836 (Epic)
- 102—DON'T STOP WHEN YOU'RE HOT, Larry Graham, Warner Bros. 50056
- 103—DO THE DONKEY KONG, Buckner and Garcia, Columbia 18-02867
- 104—HARDER THAN DIAMOND, Chubby Checker, MCA 52043
- 105—SIX MONTHS IN A LEAKY BOAT, Split Enz, A&M 2411
- 106—SLOW DOWN, Lacy J. Dalton, Columbia 18-02847
- 107—NO ONE LIKE YOU, Scorpions, Mercury 76153 (Polygram)
- 108—LOVELINE, Dr. Hook, Casablanca 2351 (Polygram)
- 109—ME AND THE BOYS, Bonnie Raitt, Warner Bros. 7-29992
- 110—ONE HELLO, Randy Crawford, Warner Bros. 7-29998

Bubbling Under The Top LPs

- 201—THE MARSHALL TUCKER BAND, Tuckerized, Warner Bros. BSK 3684
- 202—RY COODER, The Slide Area, Warner Bros. BSK 3651
- 203—EYE TO EYE, Eye To Eye, Warner Bros. BSK3570
- 204—RICKY SKAGGS, Waitin' For The Sun To Shine, Epic FE37193
- 205—LEE GREENWOOD, Inside And Out, MCA 5305
- 206—THE SHERBS, Defying Gravity, Atco SD-38-146 (Atlantic)
- 207—THE CLASH, Combat Rock, Epic FE 37689
- 208—SOUNDTRACK, Soup For One, Mirage WTG 19353 (Atlantic)
- 209—JOHNNY CASH, JERRY LEE LEWIS, CARL PERKINS, Survivors, Columbia FC 37961
- 210—ROSE ROYCE, Stronger Than Ever, Epic FE 37939

Superconcerts Suit Seeks \$\$ From Total Experience

LOS ANGELES—Superconcerts' Leonard William Crooks, Alvin Franklin, Craig Thompson and Don Kamlarger want \$4.5 million from Total Experience Productions, Hollywood, claiming the defendants didn't deliver two acts for a Gary, Ind. gig last year.

The Superior Court complaint, naming Lonnie Simmons, Don Alexander and Al White defendants, claims Franklin contacted White about a Sept. 7, 1981, Gilroy Stadium concert featuring Yarbrough & Peoples and the Gap Band. The plaintiffs put up a \$3,500 advance and Aug. 20 received an alleged confirming letter indicating it would be a \$35,000 gig.

When the plaintiffs hit financial snags, they claimed White and

Franklin conferred daily, with Rory Flynn transferring \$14,000 from his account to TEP Sept. 4 through Alexander, who said the "show is on." Another \$5,000 was dispatched, making a total of \$20,000 allegedly collected by the defendants.

TEP cancelled the appearance, the complaint states, causing the Gary location officials to impound ticket money, which thwarted the plaintiffs' attempt to cover themselves with insurance. It is also claimed that irate ticket buyers endangered the lives of the plaintiffs when the gig was called off. The plaintiffs also contend they lost face over the cancellation which affected their future ability to stage events.

The filing also alleges Superconcerts spent \$385,856.65 in concert-related activities.

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
105	109	27	LOVERBOY Loverboy Columbia JC 36762	CBS				136	106	7	DOLLY PARTON Heartbreak Express RCA AHL-4289	RCA		8.98	
106	63	12	XTC English Settlement Virgin/Epic ARC 37943	CBS				137	145	2	HERB ALPERT Fandango A&M SP-3731	RCA		8.98	
107	70	18	LE ROUX Last Safe Place RCA AFL-4195	RCA		8.98		138	138	8	POINT BLANK On A Roll MCA MCA 5312	MCA		8.98	
108	120	3	TIMEPIECES Best Of Eric Clapton RSO RX 1-3099 (Polygram)	POL		8.98		139	129	6	OUTLAWS Los Hombres Malo Arista AL 9584	IND		8.98	
109	113	38	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2-37542	CBS			CLP 20	140	139	26	AC/DC For Those About To Rock Atlantic SD 11111	WEA		8.98	
110	112	85	THE POLICE Zenyatta Mondatta A&M SP 3720	RCA		8.98		141	150	2	Laurie Anderson Big Science Warner Bros. BSK 3674	WEA		8.98	
111	94	26	BARBRA STREISAND Memories Columbia TC 37678	CBS				142	141	86	KENNY ROGERS Greatest Hits Liberty L00-1072	CAP		8.98	CLP 32
112	91	29	SKYY Skyline Salsoul SA 8548 (RCA)	RCA		8.98	SLP 28	143	132	7	XAVIER Point Of Pleasure Liberty LT-51116	CAP		8.98	
113	100	16	OAK RIDGE BOYS Bobbie Sue MCA MCA 5294	MCA		8.98	CLP 6	144	83	18	PRISM Small Change Capitol ST-12184	CAP		8.98	
114	114	3	BRASS CONSTRUCTION Attitudes Liberty LT-51121	CAP		8.98		145	131	46	PAT BENATAR Precious Time Chrysalis CHR 1346	IND		8.98	
115	110	14	WAYLON JENNINGS Black On Black RCA AHL-4247	RCA		8.98	CLP 5	146	136	31	DIANA ROSS Why Do Fools Fall In Love RCA AFL-4153	RCA		8.98	SLP 49
116	115	14	BONNIE RAITT Green Light Warner Bros. BSK 3630	WEA		8.98		147	147	78	REO SPEEDWAGON Hi Infidelity Epic FE 36844	CBS		8.98	
117	117	11	THE DREGS Industry Standard Arista AL 9588	IND		8.98		148	157	5	TROUBLE FUNK Drop The Bomb Sugar Hill SH 266			8.98	
118	118	15	SOUNDTRACK Fame RSO RX-1-3080 (Polygram)	POL		8.98		149	168	25	CAROL HENSEL Carol Hensel's Exercise And Dance Program-Volume 2 Vintage VNI 7733 (Mirus)	IND		8.98	
119	116	20	THE WHISPERS Love Is Where You Find It Solar S-27 (Elektra)	WEA		8.98	SLP 16	150	NEW ENTRY		NARADA MICHAEL WALDEN Confidence Atlantic SD 19351	WEA		8.98	
120	98	9	O'BRYAN Do'n' Alright Capitol ST-12192	CAP		8.98		151	125	48	KENNY ROGERS Share Your Love Liberty L00-1108	CAP		8.98	CLP 40
121	121	80	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	CAP		9.98		152	127	52	AIR SUPPLY The One That You Love Arista AL 9551	IND		8.98	
122	122	5	OZZY OSBOURNE Mr. Crowley Jet 828-37640 (Epic)	CBS				153	160	2	JANE OLIVOR In Concert Columbia FC 37938	CBS			
123	134	2	AMBROSIA Road Island Warner Bros. BSK 3638	WEA		8.98		154	162	5	JOHNNY MATHIS Friends In Love Columbia FC 37748	CBS			
124	124	38	LITTLE RIVER BAND Time Exposure Capitol ST 12163	CAP		8.98		155	153	6	THE BEATLES Beatles 1962-66 Capitol SKBO 3403	CAP		14.98	
125	126	26	GROVER WASHINGTON JR. Come Morning Elektra 5E-562	WEA		8.98	SLP 50	156	146	6	THE BEATLES Beatles 1967-70 Capitol SKBO 3404	CAP		14.98	
126	92	11	THE JAM The Gift Polydor PD-1-6349	POL		8.98		157	155	31	PRINCE Controversy Warner Bros. BSK 3601	WEA		8.98	SLP 45
127	NEW ENTRY		THE CHIPMUNKS Chipmunk Rock RCA AFL-4304	RCA		8.98		158	156	95	DARYL HALL & JOHN OATES Voices RCA AQL-1-3646	RCA		8.98	
128	111	29	ROD STEWART Tonight I'm Yours Warner Bros. BSK-3602	WEA		8.98		159	130	16	SMOKEY ROBINSON Yes Its You Lady Tama 600112 (Motown)	IND		8.98	SLP 29
129	105	12	VARIOUS ARTISTS The Secret Policeman's Other Ball Island ILPS 9698 (Warner Bros.)	WEA		8.98		160	158	17	DONNIE IRIS King Kool MCA MCA 5237	MCA		8.98	
130	123	58	BILLY SQUIER Don't Say No Capitol ST-12146	CAP		8.98		161	167	4	MISSING PERSONS Missing Persons Capitol DLP 15001	CAP		4.98	
131	143	5	HANK WILLIAMS, JR. High Notes Elektra EL-60100	WEA		8.98		162	171	3	THE JIM CARROLL BAND Dry Dreams Atco SD 38145 (Atlantic)	WEA		8.98	
132	133	28	CAROL HENSEL Carol Hensel's Exercise And Dance Program Vintage VNI 7713 (Mirus)	IND		8.98		163	NEW ENTRY		FRANK BARBER ORCHESTRA Hooked On Big Bands Victory 800 (Sugar Hill)	IND		8.98	
133	119	11	JEFF LORBER It's A Fact Arista AL 9583	IND		8.98	SLP 69	164	NEW ENTRY		DURAN DURAN Rio Capitol ST-12211	CAP		8.98	
134	142	7	LOU ANN BARTON Old Enough Asylum EL 69034 (Elektra)	WEA		8.98		165	165	4	PLEASURE Give It Up RCA AFL-4209	RCA		8.98	
135	135	418	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP		8.98		166	169	38	TRIUMPH Allied Forces RCA AFL-1-3902	RCA		8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	140
Air Supply	152, 190
Alabama	45, 97
Aldo Nova	8
Herb Alpert	137
Ambrosia	123
Laurie Anderson	141
Ashtford & Simpson	58
Asia	3
Atlantic Starr	56
Aura	195
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Lou Ann Barton	134
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Pat Benatar	145
Blazers	145
Blue Oyster Cult	41
Karla Bonoff	51
Bow Wow Wow	90
Brass Construction	114
Buckner & Garcia	24
Bobby Caldwell	178
Cameo	57
Cars	103
Change	74
Charlene	38

Charlie Daniels Band	66
Cheap Trick	85
Chipmunks	127
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William Bootsyt Collins	167
John Cougar	27
Marshall Crenshaw	176
Miles Davis	104
Paul Davis	104
Dazz Band	29
John Denver	76
Nell Diamond	83, 121
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Duran Duran	164
Sheena Easton	85
Dave Edmunds	50
Maynard Ferguson	186
Richard Dimples Fields	95
A Flock Of Seagulls	84
Dan Fogelberg	61
Jane Fonda	79
Foreigner	26
Frank Barber Orchestra	163
Frankie & The Knockouts	54
Gamma	188
Genesis	62
Girls School	107
Go-Go's	17
Greg Kihn Band	33
Sammy Hagar	133
Nina Hagen	185

Haircut One Hundred	59
Daryl Hall & John Oates	102, 158
Herbie Hancock	169
Carol Hensel	132, 149
Bertie Higgins	43
Hummer League	7
Donnie Iris	160
Iron Maiden	36
Millie Jackson	194
Jam	126
Rick James	46, 170
Chas Jankel	197
Al Jarreau	84
Waylon Jennings	115
Jim Carroll Band	162
Joan Jett	16
J. Geils Band	18
Elton John	19
Quincy Jones	68
Journey	15, 187
Junior	71
B. B. King	191
Carole King	181
Kool And The Gang	48
Gamma	53
Lakeside	192
Huey Lewis And The News	14
Little River Band	124
Jeff Lorber	133
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Melissa Manchester	94
Barbara Mandrell	171
Paul McCartney	154
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Motor Head	174
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Olivia Newton-John	100
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O'Bryan	120
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Mike Oldfield	198
Jane Olivior	153
One Way	52
Ozzy Osbourne	67, 82, 122
Outlaws	52
Robert Palmer	184
Graham Parker	81
Ray Parker Jr.	13
Dolly Parton	136
Pat Metheny Group	60
Luciano Pavarotti	196
Pink Floyd	135
Pleasure	165
Point Blank	138
Police	64, 110
Mike Post	172
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Prism	144
Richard Pryor	21
Quarterflash	72
Queen	31
Rainbow	35
Bonnie Raitt	116
Reddings	173
REO Speedwagon	147
Smokey Robinson	159
Toto	142, 151
Rolling Stones	88, 189
Diana Ross	146
Royal Philharmonic Orchestra	77
Patrice Rushen	22
Scorpions	10
Shalamar	98
T. G. Sheppard	193
Richard Simmons	80
Simon And Garfunkel	44
Sky	112
Kathy Smith	200
Soft Cell	40

Squeeze	87
Billy Squier	130
Stars On	179
Rod Stewart	128
Barbra Streisand	111
Talking Heads	69
A Taste Of Honey	73
Temptations	37
Third World	63
Tom Tom Club	96
Toto	151
Triumph	166
Trouble Funk	148
Jeffro Tull	25
Tommy Tutone	20
Vanells	6
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Narada Michael Walden	150
War	86
Dionne Warwick	91
Grover Washington Jr.	125
Whispers	119
Kim Wilde	168
Deniece Williams	23
Don Williams	180
Hank Williams Jr.	131
Stevie Wonder	5
Xavler	143
XTC	106
Rick Springfield	2, 92

JUNE 5, 1982, BILLBOARD

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.

PENALTIES INCREASED

Piracy Act Becomes Law With President's Signature

• Continued from page 3

and piracy a felony for a first offense rather than simply a misdemeanor. Which industry witnesses had testified was a very small risk in light of the billion dollar a year profits being raked off from the record and movie industries.

Record, tape and movie piracy grew to epidemic proportions during the last decade. By 1980, the Department of Justice and the Attorney General published an FBI report that ranked piracy and counterfeiting among the top three "most troublesome" white collar crimes. In 1978, the FBI seized more than \$150 million in equipment and product in 23 raids in five states alone.

Until President Reagan signed the new bill, the federal criminal code—Title 18—did not contain any copyright infringement provision nor penalties. The Copyright Act, however, contained lighter penalties—\$25,000 and one year in jail for a first offense, or both, and a fine of \$50,000, two years in jail, or both, for repeat offenders, no matter how large the operation. Often violators were handed out even lighter sentences, according to testimony on the Hill last year.

The Senate version of the bill passed in December by a voice vote. The Senate bill was introduced in February, 1981 by Sen. Strom Thurmond (R-SC).

MAIL-ORDER CAMPAIGN

Biograph's Caplin Protests Smithsonian Growth Plan

NEW YORK—Plans by the non-profit Smithsonian Collection of Recordings to increase the mail-order base for its six-volume "Classic Jazz" package have been met with protest by a label contributor to the series.

Arnold Caplin, president of Biograph Records, has complained in a written response to a letter from Cynthia A. Hightower, director of the recording program of the Smithsonian Institution, who notes a desire to "increase the public's awareness of our efforts and the availability of our recordings."

Caplin's response says, "In essence, the Smithsonian Collection has become a direct competitor to the small independent record companies who have struggled for years to survive without the benefit of federal funds and Congressional appropriations. There are ethical ques-

tions involved here."

According to the Smithsonian, its plans are to market early this summer the \$38.98 package—its first recording project, dating from 1973—to mailing lists other than subscribers to its Smithsonian Magazine. That subscriber list totals two million, although about 10% receive the catalog of recordings.

Although the Smithsonian negotiates a royalty rate on many masters it receives from labels, Caplin contends that his label's contribution—a Scott Joplin piano roll selection—was donated without cost.

"At a time when small business is increasingly becoming more endangered," Caplin replies to Hightower, "it has become ironic that they have to compete with federally funded agencies who in addition have access to a great variety of resources unavailable to a private company."

Hightower's letter, also mailed to 16 other manufacturers involved with recorded selections on the package, maintains "... because of the marketing techniques that we employ, less than 1% of the American public is even aware of the existence of this collection of recordings. As can be expected, we would very much like to improve upon this, and increase the public's awareness of our efforts and the availability of our recordings."

She maintains that the package is "... essentially a primer or introduction to the music, and is designed to stimulate the listener to develop his or her interests further through the fine recordings made available through yourselves and other recording companies."

A spokesman for the Smithsonian says as of last week, no other label registered any complaints. In addition to the jazz collection, the Smithsonian also offers "deluxe" recordings of classical, show and folk music.

In speaking of his letter, Caplin explains that "90% of the time I don't see anything wrong with what the Government attempts to do in this area."

Scher To Address B'nai B'rith Lodge

NEW YORK—John Scher, the rock promoter, will be guest speaker at the June 7 meeting here of music & performing arts lodge of B'nai B'rith. Site is the Sutton Place Synagogue starting at 6 p.m.

Inside Track

Big \$\$\$\$\$\$: In U.S. News And World Report, Warner Communications' Steve Ross and MCA's Sid Sheinberg rank three and four, respectively, among the U.S. top-paid business executives. Ross, according to the weekly, got \$350,000 salary in 1981 and his bonuses totalled \$1,604,136 for a cumulative \$1,954,136. Sheinberg's salary is listed as \$330,000, with bonuses of \$1,382,918, for an aggregate \$1,712,918. Down around number 40 was CBS Inc. president, Tom Wyman, who totalled \$855,076 from salary of \$404,808 and bonuses of \$450,268. Forbes, in a recent feature, listed Ross' "stock gains" at \$19,421,143. In this listing of U.S. folk, Ross placed numero uno.

Sick Call: Paul David, founder/president of Stark Record Service, N. Canton, Ohio, in the hospital for diagnostic tests. Track wishes the father of the Camelot/Grapevine chain quick recovery. ... Kids Stuff brass huddling next week at the Fort Lauderdale HQ. Watch for more acquisitions from American Greeting Cards for the kidiskery. ... The Assn. of Independent Music Publishers, L.A., will really open a can of worms at their next meeting, when they discuss the practice of some labels of limiting the budget of acts for song mechanicals. ... Bert Bogash of Main Street Records taking a tv flyer, experimenting with 30-second tv spots in Cleveland and Kansas City for his Boxcar Willie album.

Latest Integrity Stock Rumor: Lou Kwiker attempting to put together an employee buyout program for Marcia Hartstone's controlling stock shares in the 130-plus store chain. ... MusiCable bows the first known tv song demo program Sunday (6) over Channel 10 of Theta Cable, L.A. at 9:30 p.m. According to Jim Lloyd of MusiCable, the Orange, Calif. firm, known as Take Two Productions, will audition any songs sent them and, the song is found acceptable, will air the instrumental tape back of computer generated lyrics and graphics for \$295.

Jay Jacobs of Music Jungle stores out of Knoxville reports a disk rental store has opened near one of his outlets there. Anybody else know of any other U.S. rental stores? ... Freddie Love, RCA/A&M branch chief in St. Louis, dazzled Track with a three-color stamp, which RCA circulated more than two decades ago. It's a commemorative-style stamp, with the Nipper logo centered and lettering reading: "The Joyful Gift That Keeps On Giving." ... PolyGram's vice president of contemporary a&r Michael Hoppe doing it right. He's been teething on a road trip across the U.S. interviewing accounts as to how he can best perform in his new slot.

The Supreme Court is likely to decide this week whether to hear Sony's challenge of a federal appeals court ruling last October that manufacturers and distributors of VCRs can be held liable for copyright infringement. As for pending legislation that would exempt home taping of audio and video from copyright infringement and, possibly, add a royalty fee to blank tape and hardware, publishers and songwriters met with members of Congress last week at a little publicized soiree in the nation's capitol.

Track commends Stark Records' Lou Garrett for his graphic editorial in the firm's current house organ. He decries the absence of some important acts from the ail-

ing marketplace, listing those who have not had a studio album released in more than two years: Jackson Browne, Christopher Cross, Michael Jackson, Kenny Loggins, Eddie Money, Boz Scaggs, Linda Ronstadt, Bad Company, Boston, the Eagles, Fleetwood Mac, REO Speedwagon, Supertramp and Pink Floyd.

Rumors persist amid station denials that KSFO San Francisco will be the next Golden West Broadcasting outlet to switch to Drake-Chenault's new "Hitparade" format. Golden West's KMPC Los Angeles changed over to the oldies format May 17 (Billboard, May 22). ... The NAIRD meet this weekend (3-6) may see new alignments for distribution, with Important Records and the French-owned Carrere label working to set up a new system of national distribution. Other indie labels are talking about the possibility of banding together to sell as a block, forcing the traditional regional distributors to come up with payments regularly and on time.

Edited by JOHN SIPPEL

Back Track

30 years ago this week: Manager Jim Halsey talked MCA into trying to book Hank Thompson through the Midwest, the first such c&w junket in years. ... Doris Day nixed a daily tv show on CBS when the web demanded she do it live. ... Arrangers Bill Finegan and Ed Sauter formed a big band. ... Art Satherley resigned as Columbia Records' country a&r boss with Don Law replacing. ... Alan "Moondog" Freed was in Gotham City lining up gigs for Ohio park ballrooms, where he emceed.

20 years ago this week: Wilma Cozart Fine and Harold Lawrence packing for a Moscow stay, where the Mercury duo will record Byron Janis with the Moscow Philharmonic. ... Leonard and Phil Chess filed an FCC application to buy WHFC, Cicero, Ill. ... Indie distribut Joe Martin and Mel Herman went into rackjobbing. ... George Albert sold Apollo Records, with Morty Palitz taking over as managing director and Johnny Desmond, vice president. ... Gordon Bossin hosting separate parties for personnel of radio stations he serves in Detroit. ... Teddy Rosenberg rejoined Columbia Records as L.A. branch manager, after a stint with Sammy Ricklin's Pep Distributing there, replacing Dave Wynshaw, headed for the New York branch.

10 years ago this week: Mercury Records celebrated its 25th anniversary. ... 67% of persons buying records shop for price, a Mass Retailing Institute survey showed. ... The Rank Organization opened four rock theatres in London. ... Pat Boone and Irv Kessler opened a "Jesus music" center in L.A. ... Ed Khoury named boss of Merco Enterprises, Capitol Records' campus rackjobbing wing. ... Al Bramy named manager of Eric-Mainland, San Francisco distributorship. ... Sales chief Dennis Lavinthal added promo director responsibility at ABC Records when Barry Gross and Marty Kupps departed.

Labels Outline Midline Tactics Use Varied Concepts In Shifting Product To \$5.98 Tag

• Continued from page 4

\$5.98 product in September, 1980. There have been three major packages of releases, totalling about 85 titles. According to Gordon Bossin, sales chief of Arista, "at least the top 25 of those 85 are selling at two-and-a-half to three times what they did when they were full-price catalog titles." Examples include the Monkees' "Greatest Hits," the Alan Parsons Project, Barry Manilow, the Outlaws, Al Stewart, the Kinks, Melissa Manchester, the Muppet Show and Rodney Dangerfield.

Assistance on this story provided by Paul Grein and Sam Sutherland in Los Angeles, and Laura Foti and Roman Kozak in New York.

"Midline product needs to be merchandised," Bossin asserts. "The first chains to carry midlines realized that just to put it in a bin didn't generate any sales. We do special in-store promotions with a given chain." The promotions include signs to call attention to the product.

What's appropriate for release in the midline category? "We're continuing to delve into our Bell and Amy catalogs to see what would do well. But our catalog is not so deep that we can continue to pull titles from it—we're too young a company." Bossin notes that soundtracks seem to do well at the \$5.98 price point.

"To decide if a product is right for release as a midline, we look at the current sales pattern, the 12-month history of the title, even the inventory level that we have—all determine when the time is right."

MCA Distributing utilizes an extensive research and review procedure in screening titles for assignment to its seven different pricing codes, representing six different price points. As a major with a long-standing involvement in lower priced goods, MCA has spread its pricing spectrum to the trade's most ambitious variable pricing strategy, with list prices at \$3.98, \$4.98, \$5.98, \$7.98, \$8.98 and \$9.98, depending on code.

"It's really based on our computer runs," explains Sam Passamano, ex-

ecutive vice president. "We have a committee of label and distribution executives, and every quarter we review product on the basis of royalties and sales to see how titles are performing." Passamano notes that sales histories of a given title may be traced back as much as several years to give a profile of its market life.

Typically, a title which still shows sell-through—returns not exceeding about 20%—can remain at its current price point. Sales volume, too, is a factor, of course. Passamano says that volume thresholds would thus determine whether a title is reduced to MCA's \$5.98 Platinum Plus line, or slipped into the lower \$3.98 Midline series.

Passamano thus proves a strong advocate of variable pricing, and of the budget price concept in general, claiming sales of approximately \$75 million in the total category since 1974. He reports returns range from seven to nine percent in MCA's budget lines, which include its Past Performance, Collectibles and Jazz Heritage series in addition to Midline and Platinum Plus goods.

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San Diego	May 30-June 5
Orlando	June 4-13
Philadelphia	June 6-13
Pittsburgh	June 13-20
Atlanta	June 21-27
Hampton, Va.	June 24-27
New York	June 25-July 4
Minneapolis/ St. Paul	July 12-18
Cincinnati	July 12-17
Seattle	July 30-Aug. 6
Milwaukee	Aug. 11-15
Newport, R.I.	Aug. 21-22
Chicago	Aug. 30-Sept. 5
Detroit	Sept. 1-6
New Orleans	Sept. 15-19
Houston	Sept. 16-19
Dallas/ Ft. Worth	Sept. 23-26
San Francisco	Nov. 6-12
Los Angeles	Nov. 6-10

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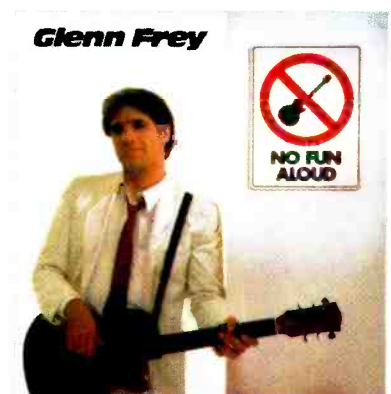
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Glenn Frey

His debut solo album, *No Fun Aloud*.
Contains the single, "I Found Somebody"
On Asylum Records & Cassettes

Produced by Glenn Frey, Allan Blazek & Jim Ed Norman.
Direction: Irving Azoff & Front Line Management
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