

In
This
Issue

DISCO DANCE MUSIC

WHERE THE BEAT

MEETS THE STREET

08120

880495RE ENLYMONTD O
MONTY GREENLY

MAR 83
03 10
UCY

3740 ELM

LONG BEACH CA 90807

NEWSPAPER

Billboard

87th
YEAR

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

June 19, 1982 • \$3 (U.S.)

RADIO USING MORE PROMO TO SET IMAGE

By LEO SACKS

NEW YORK—Building a radio station's image is increasingly dependent on a productive working relationship between programming and promotion staffs, a Billboard survey of top program directors reveals.

Station promotion is also discussed in coverage of last week's Broadcast Promotion Assn. conference in San Francisco, beginning on page 21.

"As more stations compete for the same audience with the same programming, the listener will look for differences that are real and beneficial."

(Continued on page 20)

RECORD TURNOUT

CES Takes Hard Look At Upcoming Software

By LAURA FOTI and JIM McCULLAUGH

CHICAGO—It was software rather than the usual hardware which starred at the Consumer Electronics Show here June 6-9, which drew a record 60,000 attendees.

The event has evolved greatly since the days when audio was the main attraction. The emphasis shifted to video a couple of years ago when both manufacturers and retailers of all sorts began pegging their future to the video revolution, and has now shifted even more dramatically to the software played on videodisk and cassette players, to video games particularly, and soon—computer software.

In fact, this CES witnessed a number of videocassette suppliers and the major film studios making strong moves into video games (separate story, page 4). Also notable was Atari's new link to filmdom's George Lucas ("Star Wars") for game development.

Companies are now rushing to become multi-format software suppliers. The lines are blurring between video entertainment and video game suppliers, as well as between video games and computer software. Even traditional electronics hardware manufacturers are getting into the act on the other end. One

(Continued on page 10)

Sponsorship Seen Vital To Rock Tours

By SAM SUTHERLAND

LOS ANGELES—Faced with the spiralling costs and declining profitability of touring, an increasing number of contemporary rock acts are actively seeking commercial sponsors for future tours.

In fact, the trickle of recent link-ups between established rock draws and major advertisers could become a flood, according to a Billboard survey of top business and personal managers, promoters, accounting firms and attorneys.

In the process, promotional marriages once deemed unacceptable are now expected to become a

common fixture in tour financing.

At the core of the scenario is widespread alarm over declining profitability for major concert treks for proven live attractions, which led such heavyweights as the Rolling Stones, Rod Stewart and Blondie, among others, to seek a bottom line balm via a Madison Ave. liaison.

Notes Dave Bloom, a partner in the Century City branch of the largest financial services firm with entertainment clientele, Ernst & Whinney, "Groups used to go out without a lot of financial pre-

(Continued on page 48)

—Inside Billboard—

• **RCA RAISES** album prices 4% from July 1, bringing its \$8.98 product to the highest level in the industry. In line with the boost, accounts can, from June 17-24, buy with an additional 30 days' dating. The price adjustment doesn't include midlines. Page 6.

• **RETAILERS TESTING** the CBS one-sided, 99-cent single tell of indifferent consumer response to the concept, apparently because the titles involved are not sufficiently popular in themselves. Page 70.

• **BLACK RETAILERS** and wholesalers must develop stronger relationships with black-owned banks, and organize more cooperative operations nationally. These and other key issues were discussed at the Black Music Assn. convention in New Orleans. Page 3.

• **INDEPENDENT DISTRIBUTORS** and manufacturers tackled the thorny question of payments at the annual NAIRD conference in Philadelphia. Promotion and artist development were among other topics. Page 3.

• **RECORD POOLS** are consolidating services while building stronger distributor, retail and radio ties to support label promotion campaigns. The new links are paying off for all concerned. Spotlight on Dance/Disco, opposite page 36.

• **URBAN CONTEMPORARY** as a radio format continues to generate controversy in the black community, and nowhere was this more evident than at the Black Music Assn. conference in New Orleans. The debate was often vehement. Page 3.



"The skipped beat deep in the heart of the U.S.A." GREG COPELAND. *Revenge Will Come*. GHS 2010. Produced by Jackson Browne. On Geffen Records & Cassettes. Manufactured exclusively by Warner Bros. Records Inc. (Advertisement)



MAYDAY... Sometimes revenge is the best release of all... and this is one of those times. **REVENGE**... rock and roll getting everything you've ever done to it and getting it good! Listen to **REVENGE**... you deserve it! Produced by Don Silver and Ben Wisch for The Empire Project, Inc. **MAYDAY**... **REVENGE**, SP-6-4900. On A & M Records and Cassettes. (Advertisement)



© 1982 EMI AMERICA RECORDS, a division of Capitol Records, Inc. All Rights Reserved.



FEATURES:
"ROCK THIS TOWN"
& "STRAY CAT STRUT"
PRODUCED BY STRAY CATS,
HEIN HOVEN & DAVE EDMUNDS.

built for

speed

ORIGINAL MOTION PICTURE SCORE

ROCKY III

CONTAINS THE HITS

"EYE OF THE TIGER"

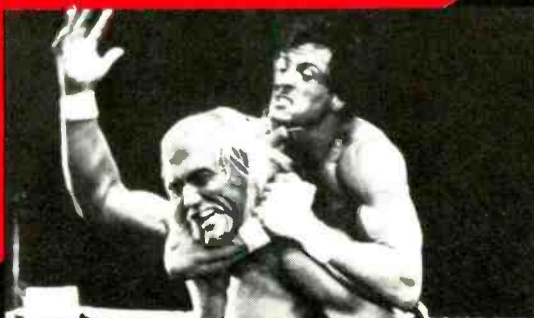
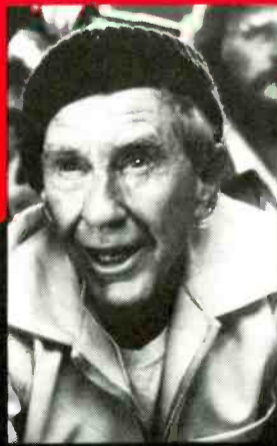
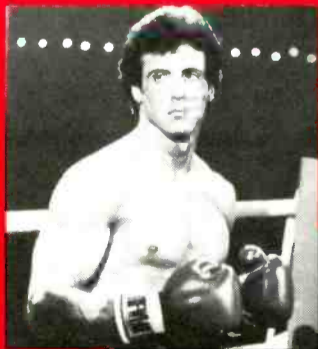
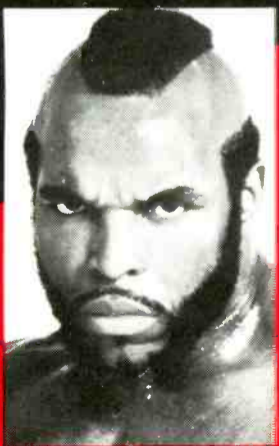
AND

"TAKE YOU BACK"

MUSIC BY **BILL CONTI**



AVAILABLE NOW!



BPA Spotlights Cable Radio's Growth Potential

By DOUGLAS E. HALL

SAN FRANCISCO—"The beginning of a brave, new world," in which a host of audio services, including a black-box system that will override over-the-air signals in a home tuner, will be the environment in which radio will operate in the next eight years.

This prediction was made by Kenn Donnellon, former vice president of Katz Communications and now an independent consultant to companies in the communications industry, at a session on "From Here To 1990" during the Broadcast Promotion Assn. Seminar here Tuesday (8).

Donnellon told Billboard after his address that it is too early to specifically gauge the impact that these new cable radio developments might have on over-the-air, but he is sure that there will be further audience fragmentation. He is also confident, mainly because of out-of-home listening, that radio will continue as a viable medium.

Possibly the most intriguing audio alternative he raised was a black-box system, which would carry either imported radio signals or cable operator-originated audio programming. These mostly-music services would override local radio signals that could otherwise be tuned in on a home radio.

Donnellon suggested that there might be legal problems to blocking out local stations, and he also suggested that cable operators could use side bands on the tv channels for audio transmission. In either case, the home FM hi fi system would be attached to the cable system along with the tv set. Donnellon said reception of audio cable would be superior to over-the-air broadcast.

Eventually, Donnellon feels that tv sets will be improved with quality stereo sound so that the sets could adequately carry both audio and video programming.

(Continued on page 21)



HAPPY DAY—Nick Heyward, center, lead singer/songwriter for Haircut One Hundred, celebrates his 21st birthday at a party following the group's sold out appearance at the Roxy in Los Angeles. Sharing the festivities are actor Timothy Hutton and Arista president Clive Davis.

150 FIRMS REPRESENTED

Small Indie Label Woes Aired At NAIRD Confab

PHILADELPHIA—More than 200 people from 150 member companies of the National Assn. of Independent Record Distributors and Manufacturers gathered here June 3-6 to exchange views on ways to improve the market penetration and saleability of catalog and esoteric product.

The annual confab at the Philadelphia Centre Hotel was seen as the most productive meet in the non-profit trade association's 10-year history by convention organizer Jerry Richman of Richman Bros. Records, Pennsauken, N.J.

Last year's event was significant in that it drew several major front-line independent distributors for the first time. And while several of these suppliers were absent from the 1982 proceedings, Richman eagerly noted the presence of a representative from Pickwick in Minneapolis.

Richman, the newly elected chairman of the 11-member NAIRD board of directors, moderated the event's liveliest panel, a discussion which focused on problems that

regularly beset distributors.

"It was the first time in history that manufacturers came out in force to hear about our problems," he said. "Manufacturers generally are the most arrogant group in the world. But I have to give them credit. They took the time to listen."

Clayton Pasternack of Action Music Sales in Cleveland agreed that the panel did a lot of good. "NAIRD is still the best place for people to learn about the rudiments of the record business," he noted. "Indies are still the lifeblood of the industry, and NAIRD will always take on a workshop atmosphere. And with more people looking to start labels, I'm always happy to sit down and talk about inventory problems, payment and promotion. I think the labels took these topics to heart."

Traditionally, the payment issue has been a sticky subject for the NAIRD member companies. Some manufacturers, such as Jean-Pierre Weiller of Europa Records in New York, asserted that distributors are

(Continued on page 10)

BMA MEET Retail Financial Strategies, Radio Direction Are Focus

NEW ORLEANS—Black record retailers and wholesalers looking to improve the health of their businesses should develop stronger relationships with black-owned banks, seek advice and assistance from the Minority Business Development Agency, and organize more cooperative operations nationally.

These suggestions were outlined by St. Louis wholesaler Ted Hudson during the two retail and wholesale workshops at the Black Music Assn. conference in New Orleans June 3-6.

Hudson also distributed a draft questionnaire asking what services retailers and wholesalers needed from the BMA, and seeking in return specific information about each individual business.

In his remarks at the first seminar, June 4, Hudson noted, "It takes money to make money. You need credit or other people's money to grow as a business. Black banks nationally are ignorant of the amount of business black retailers do. They are interested in getting involved, but we need to supply them with specific information about the nature of the black merchandiser. Nothing of the kind currently exists."

Some retailers present protested that black banks, just as white-controlled banks, are reluctant to loan money to entertainment related businesses. (Continued on page 51)

NEW ORLEANS—The urban contemporary format and the programming of records by white acts on black radio were vehemently debated topics at three principal sessions at the Black Music Assn. conference in New Orleans June 3-6.

Also debated: the responsibilities of black-owned stations to black listeners, and job security for air personalities.

Most of the panelists at the two-part meeting tagged "The Survival of Black Radio" June 4, and at the Black

'Grass Roots' Thrust Pleases Meet Attendees

By NELSON GEORGE

NEW ORLEANS—The general consensus of those who attended the fourth Black Music Assn. conference was that the New Orleans event was the most substantive since the first, held in Philadelphia. In particular, the announcement of an election for six new members of the board of directors (Billboard, June 12) was seen as a very positive move.

Nevertheless, the organizational problems which have dogged the BMA since its inception persist, with chapter development, better inter-organization communications and

(Continued on page 42)

Radio Advisory Council (BRAC) seminar the next day, spoke with great emotion, offering the attitude that black radio is vital not just to black music, but to the health of black America overall.

"The Survival Of Black Radio" was divided into segments, with longtime members of black radio ("The Survivors") and younger radio people ("The Emerging Force") participating.

Moderator Brute Bailey, program director of New Orleans' WYLD-FM, set the tone with his opening statement at the "The Survivors" panel. Speaking with obvious conviction, Bailey chastized programmers for playing records with "destructive messages."

For example, Bailey cited St. Tropez' "Femmes Fatales" as "a pretty nice record" that "promotes the kill-

(Continued on page 27)

DISKS SEIZED

Queens Grand Jury In 'Dance' Piracy Probe

By LEO SACKS

NEW YORK—A Queens County grand jury will hear evidence beginning this week about the manufacture, sale and distribution of pirated dance music compilations following raids on four metropolitan area dealers and a retailer distributor suspected of marketing illicit 12-inch product.

The raids, conducted by the office of Queens District Attorney John J. Santucci (Billboard, June 12), netted quantities of an allegedly 'pirated' disk known as "Horizon One" and "Horizon Plate One." Over 1,100 Horizon jackets and 900 finished Horizon disks, in addition to the record's master tape, were seized at Rota Distribution/Nilkan Enterprises in Brooklyn.

An undetermined number of disks were also seized at two Wiz stores on Main Street and Jamaica Ave. in Queens. Detectives of the District Attorney's Economic Crime Unit also raided the 163rd St. Shopping Center and Nicholas Novelty Sales, part of the Original Peoples Flea Market, in the borough.

In a deposition filed in Queens County last week by Frederick Michael Kaufman, an independent investigator for the RIAA, the agent said that Mel Cheren, president of West End Records, supplied him

with a list of locations where his associates had purchased the allegedly pirated recording. Upon examination of the Horizon disks, Kaufman said that the marking "DC" in the matrix of the record led him to the lacquer manufacturer, Dick Charles of Dick Charles Recording here.

Kaufman, according to his affidavit, visited Charles on or about May 7 and was told the matrix number

(Continued on page 15)

IFPI TARGETS 100 ACTS FOR PIRACY FUND

By MIKE HENNESSEY

LISBON — Approximately 100 major recording acts will be sent pirate copies of their own recordings in a mailing organized by the International Federation of Producers of Phonograms and Videograms (IFPI). It's part of the Federation's drive to raise \$300,000 for antipiracy activities, looking to persuade those artists to contribute.

The decision to invite financial support in this manner was taken at the IFPI council meeting held in this Portuguese capital June 2-3. It follows the initiative launched at MIDEM '82 by IFPI president Neshu Ertegun.

Meanwhile, the IFPI antipiracy budget for 1983 is being boosted to \$1 million, from \$700,000, the additional funds being earmarked for an intensification of the campaign in the Middle East countries of Saudi

(Continued on page 15)

DG To Debut New 90-Minute Tape-Only Line

By IS HOROWITZ

NEW YORK — Deutsche Grammophon will introduce a series of low-cost 90-minute cassettes next month aimed directly at the personal stereo market.

Promotion of the classical tapes, which will not have disk counterparts, will offer them as an alternative to home dubbers seeking diverse programming.

One of the promotion pieces offered dealers will note that it would cost consumers "\$50 or \$60 to assemble the recorded material to duplicate each cassette program," says Alison Ames, DG chief.

List price of the cassettes, to carry the logo DG Doubletime Tapes, is \$7.98. They are scheduled to move out to dealers in mid-July.

Seven cassettes will be offered in the first release. Of these, six will be devoted to individual composers—Bach, Beethoven, Mozart, Chopin, Tchaikovsky and Johann Strauss. In each case, familiar excerpts or complete movements from longer works will be featured, in addition to short selections.

The seventh cassette is a compilation of most of the titles on two catalog albums, "Great Film Classics."

All cassettes include Dolby noise suppression, and will be duplicated in the U.S. Normally, DG cassettes are imported.

Ames, who developed the marketing program, says domestic duplication will offer great flexibility in meeting demand for titles that break out and for adding new tapes to the line. She says many additional cassette-only programs can be developed as needed from the pool of DG recordings.

In This Issue

CLASSIFIED MART.....	60, 61
COMMENTARY.....	16
COUNTRY.....	41
GOSPEL.....	31
INTERNATIONAL.....	53
PRO EQUIPMENT & SERVICES.....	37
RADIO.....	20
RETAILING.....	18
VENUES.....	46
VIDEO.....	32

FEATURES	
Chartbeat.....	10
Executive Turntable.....	4
Industry Events.....	12
Inside Track.....	70
Lifelines.....	68
New LP & Tape Releases.....	18
New On The Charts.....	28, 43, 50
Rock'n'Rolling.....	10
Stock Market Quotations.....	9
The Rhythm & The Blues.....	12
Vox Jox.....	29
YesterHits.....	28

CHARTS	
Hot 100.....	64
Top LPs & Tape.....	67, 69
Bubbling Under.....	68
Soul Singles, LPs.....	50, 51
Country Singles, LPs.....	43, 44
Singles Radio Action.....	24, 25, 26, 27
Rock Albums/Top Tracks.....	28
Adult Contemporary Singles.....	30
Chart Breakouts.....	20
Boxscore.....	47
Hits Of The World.....	56
Videocassette Sales, Rentals.....	32, 35
Disco/Dance Top 80.....	49
Inspirational LPs.....	31

REVIEWS	
Album Reviews.....	58
Singles Reviews.....	63

WFMT Breaks Ground With CD Broadcast

By JIM McCULLAUGH
And ALAN PENCHANSKY

CHICAGO—Classical music station WFMT here became what is believed to be the first station in the world to broadcast music using the Philips/Sony digital audio disk as source material.

The broadcast took place Tues. (8) evening between 8:30 and 10 p.m., one day before the close of the nearby Consumer Electronics Show where at least a dozen hi fi manufacturers had Compact Disc players on display and where PolyGram exhibited CD software.

The station utilized an early production model of a Sony Compact Disc player through the cooperation of A. Suzuki, the firm's CD head, Marc Finer and Scott Lacky, both with Sony Corp. of America, helped with the setup.

Program source material was a classical sampler disk loaned by PolyGram.

Rich Warren and Larry Rock, both producers for WFMT, gave listeners Compact Disc explanations and descriptions prior to and during the broadcast, which featured no commercial advertising. Warren, also the audio editor for WFMT, was responsible for organizing the event.

Three days earlier, the station broadcast source material taken from Sony's home digital audio processor and matching Betamax videotape recorder in another "ultimate technology" broadcast.

While WFMT's transmission is still conventional analog, participants agreed to the CD broadcast because the station is acknowledged to be one of the most high-tech.

(Continued on page 70)

HARDWARE AT CES

Compact Disc Software Is No Nearer U.S. Market

CHICAGO—Varied label repertoire in the Compact Disc configuration seems unlikely to appear until well into 1983. This was evident at last week's Consumer Electronics Show here, where CD player manufacturers said that the ball rested in the software makers' court.

The system's launch with imported European and Japanese product is not entirely ruled out, but given today's overall economic climate, participation from U.S. labels is clearly a crucial issue.

Executives of Philips and PolyGram here insisted a breakthrough in signing a major U.S. label was expected before year's end. CBS Records is known to be furthest away

from adoption, while some key WEA executives have hinted production could begin in the U.S. in 1983.

Almost a dozen hardware manufacturers showed the machines here, and most players were finished models with all circuitry in-boarded. Past CES exhibits have used hidden black box outboard digital circuits.

Philips' three-cents royalty demand, one obstacle to U.S. cooperation, is unwavering, executives here seemed to indicate.

"The music cassette was given away free and the American record companies also want the Compact Disc free," PolyGram's Hans Gout,

(Continued on page 70)



TWO GENERATIONS—At left, Boyd Matson of NBC-TV's "Today" show, interviews composer and Boston Pops conductor John Williams and son Joseph Williams, himself a recording artist via a newly released solo debut LP. The elder Williams' latest film score is for Steven Spielberg's "E. T."

Pirates Keep Up With The Trade

Some Are Now Duplicating Anti-Counterfeiting Devices

By SAM SUTHERLAND

LOS ANGELES — Audio and video software pirates aren't just trying to duplicate records, tapes and videocassettes—they're already attempting to replicate recent anti-counterfeit devices as well.

That's just one of the findings from the first nine months of intensive market surveillance conducted by Warner Communications as reviewed by Antony Muxlow, a consultant to the WCI Record Group's anti-counterfeit program.

Muxlow notes that WCI recognized the need to police any anti-counterfeiting measures even before settling on its current device, a special "retro-reflective" sticker now af-

fixed to all WCI label records and tapes as well as WCI Home Video products. And while actual screening of U.S. accounts is a comparatively recent project expected to continue for some time, even preliminary findings from its investigation into WCI product as it's carried in dealer bins support the Recording Industry Assn. of America contention that counterfeiting is again on the rise (Billboard, June 12).

According to Muxlow, key piracy trends and problems include:

- Recent deliveries of suspect import product, now being tested to determine whether they're true counterfeits.

- Evidence that counterfeiters are

exploiting the legitimate trade's retreat from 8-track merchandise, "filling the void" in Muxlow's estimation as supplies of legally manufactured tapes diminish.

- Greater quantities of pirate cassettes and 8-tracks seized in recent raids, a possible indication that counterfeiters are keeping pace with the shifting share of market for tapes vs. disks.

- Indications that many audio software pirates are moving rapidly into videocassette counterfeiting, attracted by the more lucrative profit potential and comparative ease of establishing pirate manufacturing sites.

Overall, such developments argue that pirates are increasingly sophisticated in their production and distribution of illicit merchandise.

Muxlow stresses that WCI's surveillance has been restricted only to its own records and tapes, and further caution that conclusive findings await a longer period of active market surveillance. But given that WCI is the only corporate major with a comprehensive system for encoding its software to deter pirates, the veteran executive says he expects WCI's efforts will require continuous revisions of its antipiracy measures to prevent counterfeiters, bootleggers and other pirates from making further gains.

A former director of WEA's U.K. arm, Muxlow says his own background has been concentrated in the distribution and, a factor influencing his selection two years ago as a key figure in the anti-counterfeit

(Continued on page 15)

Executive Turntable

Record Companies

Sharon Heyward appointed manager of black music product management for RCA Records in New York. She has been with the label since 1976, serving most recently as a black music field representative. . . . Marvin Gleicher named Midwest regional promotion manager for PolyGram Records in New York. He was associate national album promotion director for Elektra/Asylum. . . .



Heyward



Gleicher



Feig



Price

At De-Lite Records in New York, Marty Feig upped to executive vice president and general manager; Tony Valor promoted to executive vice president of a&r; Stan Price named senior vice president of promotion; Tom Barresi appointed vice president of special projects; and Judy Crosley named comptroller. Feig was vice president of business affairs; Price was vice president of promotion; Crosley was chief accountant; and Valor and Barresi have been with the firm for less than a year.

Vyto Lazauskas named district manager for Capitol Records in Minneapolis, succeeding Joe McFadden, who was recently appointed manager of national marketing for the label. Previously, Lazauskas was district manager for Capitol in Miami. . . . At Arista Records in New York, Joyce Johnsen upped to associate director of production; Ray Jenns named manager of inventory control; and Jess Auerbach appointed manager of pre-production. Johnsen was production manager; Auerbach was coordinator of pre-production; and Jenns held a similar post at GEC.

Susan Koscis upped to director of press information for CBS Masterworks in New York. She was manager of press information. . . . Rick Peoples joins PolyGram Records in Nashville as assistant of country a&r. He was working as a songwriter and performer. . . . Demetra Mavis named executive vice president of national promotion and marketing for Eastern Records in East Orange, N.J. She was working as an independent promoter.

Publishing

Joining Manna Music in Burbank are Lynn Keesecker as director of song development and writer relations; Don Low as post-production coordinator; Jennifer Leonard as account representative; and Stephanie Medina as publicity staffer. Keesecker was director of Crosswalk; Low was program analyst for management services at World Vision; Leonard was with U.S. video; and Medina is a student.

Related Fields

Nicholas P. Santrizos appointed president of the home video division of Thorn-EMI Video Programming Enterprises in New York. He was vice president of the firm. . . . Susan Senk upped from manager of international marketing to vice president of creative services for Vestron Video in Stamford, Conn. . . . Ronald Means upped to vice president of marketing and sales for James B. Lansing Sound in Northridge, Calif. He has been with the firm for three years. Also at JBL, Ken Lopez has been promoted to national sales manager. He has been Western regional sales manager.

At Paramount Home Video in Chicago: Tim Clott upped to vice president of sales and administration; Hollace Brown named vice president of advertising and sales promotion; Deborah Kovac promoted to national accounts manager; Sandra Forney named manager of creative affairs; and LaRae Petrovich appointed director of operations. All have been with Paramount serving in various capacities except Petrovich, who was with Pacific Video. At Paramount's television and video distribution division, Bob Borish named director of accounting. He has been with the firm since 1980.

At Rogers & Cowan in Los Angeles, Sandy Friedman named executive vice president of the firm's music division and Sarah McMullen has been appointed publicity director. In the company's New York office, Joe Dera upped to senior vice president. . . . Walter Neidel appointed manager of satellite network operations for Video Corp. of America/Teletronics in New York. He was operations manager.

Kathryn DeMerit upped to national sales director for Audio Plus Video International in Northvale, N.J. She was Eastern regional sales manager. . . . Jerome Smith named director of digital development for Cerwin-Vega in Arleta, Calif. He was a consultant.



SOUL CHAT—Soul Train's Don Cornelius, right, interviews Jeffrey Osborne during a recent taping session, where the A&M recording act performed his first solo single.

Movie, Video Giants Join Game Supremacy Battle

By JIM McCULLAUGH

CHICAGO—The movie and video industry jumped squarely on the video game bandwagon at last week's Consumer Electronics Show here, with 20th Century Fox, MCA, Paramount and Thorn-EMI all announcing aggressive movement into that field.

Each hopes to capitalize on this exploding area, as latest figures indicate that 55 million video game cartridges will be sold in 1982, up from 30 million last year. Video game hardware unit sales are projected at eight million units for 1982, nearly double the figure of a year ago. Each

also provides powerful distribution channels for game software.

20th Century Fox Film Corp. has formed Fox Video Games Inc., and will market product under the name of "20th Century Fox Games Of The Century." All initially will be developed, produced and marketed to be compatible with the Atari VCS home game system. Company will base in Saratoga, Calif., with Frank O'Connell, former Mattel Electronic executive, as president.

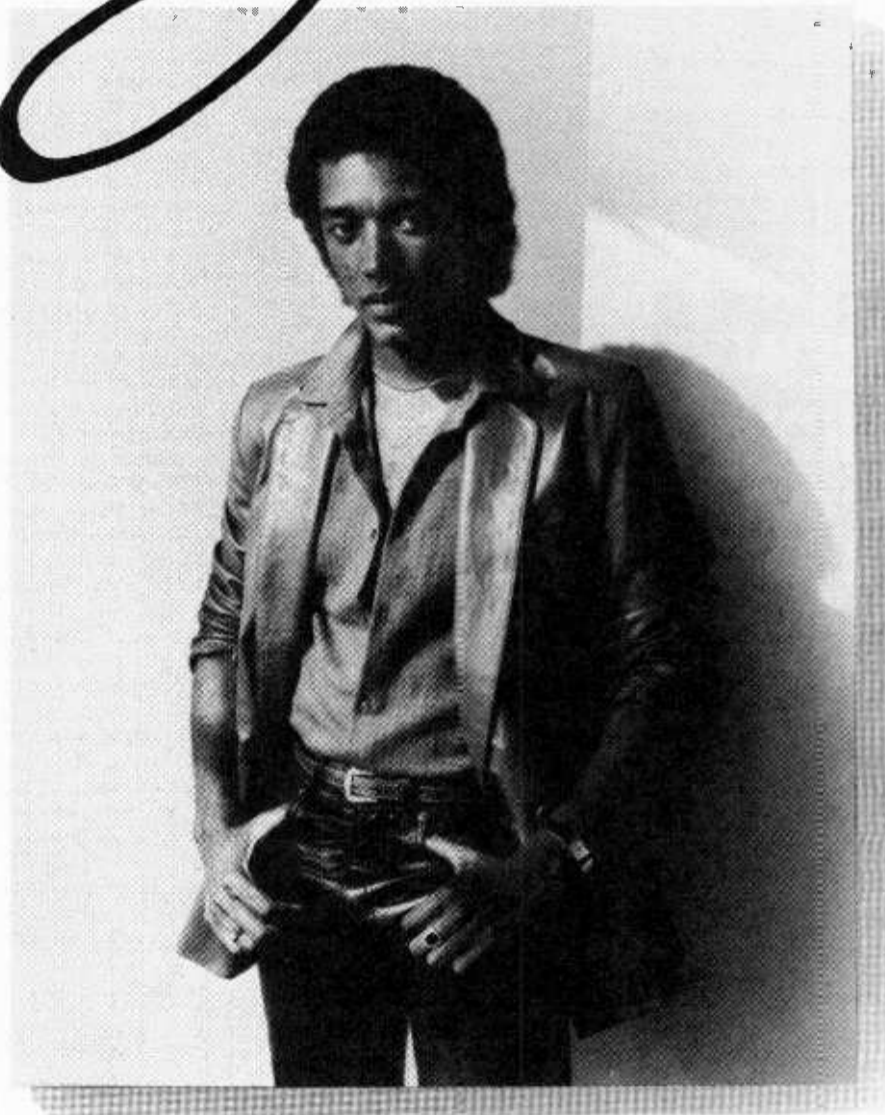
Among the first four cartridges from Fox are "Beany Bopper." "Fast

(Continued on page 68)

XXXX

WILLIAM MORRIS AGENCY
IS PLEASED TO ANNOUNCE
WORLDWIDE REPRESENTATION OF


O'Byrne



NEW YORK/BEVERLY HILLS/NASHVILLE/LONDON/ROME/SYDNEY/MUNICH
Talent Agency/1350 Avenue of the Americas, New York/151 El Camino Drive, Beverly Hills



DIRECTION:
cps
corporation

PUBLIC RELATIONS:

THE GROUP

Soviet-U.S. Royalty \$\$ Increase

VAAP Official, Visiting States, Wants Continued Growth

By IS HOROWITZ

NEW YORK—Although amounts are still relatively small, royalties paid for the performance of U.S. music in the Soviet Union are growing at an annual rate of 30% or more.

At the same time, performance income moving in the opposite direction for U.S. performances of Russian music is also on the increase, a trend Yuri Rudakov, deputy chairman of the Soviet copyright authority, VAAP, is seeking to accelerate.

Here on a visit last week to meet with rights groups and music publishers, Rudakov said that VAAP collections transferred to ASCAP totaled \$65,000 in 1979, up from \$48,000 the prior year. Figures for 1980, shortly to be assembled, are expected to show a similar advance.

In the case of BMI, a 1980 tally of

\$27,000 was available. Rudakov noted earlier transfers to BMI of \$23,000 for 1979, and \$20,000 for 1978.

In 1980, 1,776 separate ASCAP titles received performances in the Soviet Union, said the VAAP executive, while 431 selections controlled by BMI were performed.

At or near the top in total number of performances of U.S. music is Stevie Wonder's "Sir Duke," said Rudakov, a not surprising statistic in view of the popularity of Ellington compositions generally in the Soviet Union.

ASCAP payments to VAAP came to approximately \$90,000 in 1979, with additional funds paid by ASCAP to G. Schirmer, up to that time the exclusive licensee of Soviet music in the Western Hemisphere.

The deal with Schirmer, inked in

1974, has worked well with respect to serious music, said Rudakov, but its scope covering all music set objectives he admits were much too high for both parties. In translation, his comment was, "We bit off more than we could chew."

This has now been adjusted and a new contract with Schirmer signed last September awards the domestic publisher exclusive representation for serious music only, in the U.S., Canada and Mexico.

VAAP will now be seeking deals with other publishers for light music as part of the organization's stepped-up drive to increase the penetration of Soviet music abroad.

Rudakov says he will be relying to a considerable extent on the Copyright Service Bureau, the New York-based mechanical and performance rights organization, to make such contacts. The Bureau, which invited Rudakov and his colleagues, Yulia Gaidakova, deputy director of VAAP's music and drama department, to the States, numbers many artists and producers among its clients.

Under a recent agreement, the Bureau's catalog will be represented both for mechanical and performance uses by VAAP.

VAAP was established in 1973 and became a signatory of the Universal Copyright Convention in May of that year. At first it recognized no foreign copyrights prior to that time, but this has since been modified by a series of special agreements with rights groups in various countries.

In the case of U.S. repertoire, pre-1973 copyrights are recognized at 10% of the full rate for royalty purposes, says Rudakov. VAAP is anxious to raise this to a full 100%, but adds that ASCAP claims legal problems, in particular technical differences between the UCC and Berne Convention. Should these be overcome, royalty volume would rise substantially.

A full royalty is now called for on pre-1973 material in reciprocal pacts with many foreign rights organizations, including SACEM in France, PRS in the U.K., Gema in Germany, and SIAE in Italy, said Rudakov.

In all, VAAP collected about \$50 million in 1981, of which some \$30 million derived from music uses.

Live performances of music are carefully logged, he claims, with regional reps monitoring local usage and their salaries, in part, based on the amounts they collect. These incentives are very effective, he indicates.



NIPPER WELCOMES DONNA—Jerry Bradley, right, division vice president, RCA records Nashville operations, and Joe Galante, division vice president marketing, RCA Records, Nashville, welcome Donna Fargo to the label by presenting her with a model of Nipper, RCA's mascot. Fargo's first single on her new label is due for release this month.

DECISION EXPECTED

Court Mulls Viddape Case

WASHINGTON—After postponing judicial action for the second time Monday (7), the U.S. Supreme Court is expected to decide this week whether to review last October's Federal Appeals Court ruling making home video taping a violation of copyright.

Sony and others have taken the case to the Supreme Court, but the court has apparently not found time

in its schedule (cases are called up by number) to review or let stand.

Both houses of Congress have pending legislation that would exempt video and audio home taping, and officials of both sides of the aisle are also waiting to see if the court grants certiorari, thus calling up records of a lower court for review.

JUNE 19, 1982, BILLBOARD

**KING KAROL'S NEW
LOW PRICE POLICY!**
WHOLESALE AND EXPORT ONLY!!
**WE HAVE MORE DIFFERENT RECORDS & TAPES
THAN ANY OTHER DEALER IN THE WORLD!**
NEW • OLD • POPULAR • CLASSICAL • OPERA
**YOU NAME IT — WE HAVE IT
IN ANY QUANTITY!**

- ✓ Our prices based on service and availability are **LOWEST IN THE INDUSTRY!**
- ✓ We ship anywhere in the world!
- ✓ You can **PICK-UP EVERYDAY OF THE YEAR** (we are always open — 9 AM to 9 PM)!
- ✓ We deliver **ANYWHERE IN MANHATTAN!**

All \$7⁹⁸ list—Now \$4⁷⁵ All Prices COD / FOB NYC
All \$8⁹⁸ list—Now \$5⁵⁰ MINIMUM ORDER \$100⁰⁰
Singles \$1⁰⁰ Each 10% Deposit with order on All COD's.



**KING KAROL
RECORDS**
OVER 30 YEARS OF SERVICE & INTEGRITY

126 WEST 42nd STREET
(Between B'way & 6th Ave.)
NEW YORK CITY 10036
PHONE: (212) 354-7684
TELEX KING UR 236601

RCA, A&M Hike Prices

LOS ANGELES—RCA & A&M & Associated labels will increase album prices 4%, effective July 1. The price adjustment does not involve \$5.98 midlines, prices of which were raised several months ago.

In line with the boost, accounts are being told that from June 17-24, they can buy with an additional 30 days' dating. Excluded from extended billing are 45s, 12-inch singles, A&M albums and new releases.

The 4% hike will take RCA-distributed \$8.98 product to the highest level in the industry. Chain retailers will pay about \$5.26 for albums, while sub-distributors will be charged \$5.15.

Chartbeat

U.K. Hits Score In U.S.; Raydio Off; Ants Sprayed

By PAUL GREIN

LOS ANGELES—Both of the top two records in the U.S. this week are former No. 1 British hits, Paul McCartney & Stevie Wonder's "Ebony & Ivory" (Columbia) holds at No. 1 for the sixth straight week, while the Human League's "Don't You Want Me" (A&M/Virgin) moves up a notch to number two. The latter record first hit No. 1 in Britain more than six months ago.

Meanwhile, another former British No. 1, Soft Cell's "Tainted Love" (Sire), finally cracks the American top 20 this week, more than nine months after topping the U.K. chart.

This is the first time both of the top two American singles have been No. 1 British hits since January, 1981, when Blondie's "The Tide Is High" and John Lennon's "Starting Over" were one and two.

The only other time in the '80s that British toppers have held both of the top two American spots was in April, 1980, when Pink Floyd's "Another Brick In The Wall" was backed, in turn, by the Spinners' "Working My Way Back To You" and Blondie's "Call Me."

The best showing for British toppers in recent years was in March, 1979, when they monopolized the top three spots on the U.S. chart. Gloria Gaynor's "I Will Survive" was backed by Rod Stewart's "Do

Ya Think I'm Sexy" and the Bee Gees' "Tragedy," all platinum hits.

By holding at No. 1 Stateside for six weeks, "Ebony & Ivory" becomes the longest-running No. 1 hit by any of the ex-Beatles. In fact, its longevity is matched by only two Beatles hits: "I Want To Hold Your Hand," which had seven weeks at No. 1 in 1964, and "Hey Jude," on top for nine weeks in 1968.

And by moving up to number two, "Don't You Want Me" becomes A&M's second number two hit in two months by a freshman act in the new music vein. The A&M/Virgin hit follows the Go-Go's "We Got The Beat" on A&M-distributed I.R.S.

★ ★ ★

Ladies Man: Ray Parker Jr.'s "The Other Woman" (Arista) holds at number four this week, tying the number four peak of Raydio's "A Woman Needs Love" from a year ago as Parker's highest-charting U.S. hit to date.

Parker is the first artist so far in the '80s to clinch top five singles both solo and as part of a group. Lindsey Buckingham is the only other act in this decade to have scored top 10 singles both solo and in a group, with "Trouble" on his
(Continued on page 68)

RECORD PRESSING PLANT

All or Part—Located in Allentown, Penn.

- Manual Record Presses
 - Electric Upright Extruders
 - Plating Equipment (Slow and High Speed)
 - Cryovac Packaging Equipment
 - Letterset Printing Presses and Type
- And Much More!

Contact: Mr. Neil Vance
c/o Monarch Record Mfg. Corp.
9545 San Fernando Road
Sun Valley, CA 91352
Telephone: (213) 767-8833



WEA INTERNATIONAL SALUTES
Ph.D.
"I WON'T LET YOU DOWN"

SINGLE SALES OF OVER ONE MILLION COPIES

- WEA AUSTRALIA #5
- WEA AUSTRIA #1
- WEA BELGIUM #1 (PLATINUM)
- WEA FILIPACCHI, FRANCE #1 (GOLD)
- WEA GERMANY #14
- WEA IRELAND #2
- WEA ITALY #1
- WEA NETHERLANDS #1 (GOLD)
- MUSIKVERTRIEB, SWITZERLAND #1
- WEA U.K. #3

**AND NOW IN THE U.S.
ON ATLANTIC RECORDS AND TAPES**





Air Supply

The Musical Success Story Of The 80's.

**Now And Forever.
A Triumphant New Peak
In Popular Music.**

Air Supply. Six consecutive top 5 singles. Back-to-back platinum LPs. An unsurpassed achievement in this decade.

Their new album, Now And Forever, AL 9587 sets new standards of excellence. It's a dazzling collection of songs, highlighted by the soaring melodies and breathtaking vocal harmonies that have enchanted Air Supply's millions of fans. Featuring the first single, "Even The Nights Are Better." AS 0692

Featuring the first single,
"Even The Nights Are Better." AS 0692

ARISTA

© 1982 Arista Records, Inc.

Produced by Harry Maslin

ON TOUR:

June 15	Knoxville, Tenn.	July 3	Poplar Creek (Chicago)	July 17	Pittsburgh, Pa.	31	Providence, R.I.	Aug. 27	Hershey, Pa.
19	Portland, Ore.	4	Evansville, Ind.	19 & 20	Holmdel, N.J.	Aug. 1	Saratoga Springs, N.Y.	28	Detroit, Mich.
20	Seattle, Wash.	6	Dubuque, Iowa	21	Columbia, Md.	10	Milwaukee, Wisc.	30	St. Paul, Minn.
22 & 23	Vancouver, Canada	7	Springfield, Ill.	22	NYC, N.Y.	11	Green Bay, Wisc.	Sept. 14-16	Greek Theatre, LA
25	Lethbridge	10	Lansing, Mich.	24	Erie, Pa.	12	La Crosse, Wisc.	18	Concord Pavilion, Ca.
27	Edmonton	11	Toledo, Ohio	25	Binghamton, N.Y.	13	Madison, Wisc.		
28	Saskatoon	12	Saginaw, Mich.	26	Philadelphia, Pa.	15	Peoria, Ill.		
29	Regina	14	Huntington, W. Va.	27	Toronto	16	Des Moines, Iowa		
30	Winnipeg	15	Columbus, Ohio	29	Montreal	24	Indianapolis, Ind.		
July 2	Rockford, Ill.	16	Cleveland, Ohio	30	Hartford, Ct.	26	Wheeling, W. Va.		

Market Quotations

As of closing, June 9, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
9/16	13/16	Altec Corporation	-	24	9/16	1/2	9/16	+ 1/16
38%	26%	ABC	6	660	36	35	35%	- 1/2
35%	25%	American Can	8	205	27 1/2	27	27	- 1/2
6%	3%	Armstrong	5	14	6 1/2	6 1/2	6 1/2	Unch.
47 1/2	36	CBS	7	710	36 1/2	36 1/2	36 1/2	Unch.
71 1/2	41 1/2	Columbia Pictures	14	281	71 1/2	71 1/2	71 1/2	+ 1/2
8 1/2	5	Craig Corporation	22	49	6 1/2	6	6 1/2	+ 1/2
58 1/2	47	Disney, Walt	16	1624	53 1/2	52 1/2	53 1/2	- 1/2
4	2 1/2	Electrosound Group	-	-	-	-	2 1/2	Unch.
6 1/2	3 1/2	Filmways, Inc.	-	139	5 1/2	5 1/2	5 1/2	+ 1/2
17	12 1/2	Gulf + Western	4	1083	13 1/2	12 1/2	13 1/2	- 1/2
15 1/2	10 1/2	Handelman	7	11	12 1/2	12 1/2	12 1/2	+ 1/2
6 1/2	2 1/2	Integrity Entertainment	4	16	2 1/2	2 1/2	2 1/2	- 1/2
7	4 1/2	K-tel	9	7	4 1/2	4 1/2	4 1/2	Unch.
59	36	Matsushita Electronics	9	7	42 1/2	41 1/2	42 1/2	- 1/2
59 1/2	38	MCA	15	2062	59 1/2	56 1/2	57 1/2	- 1/2
57 1/2	48 1/2	3M	9	1128	50 1/2	49 1/2	49 1/2	- 1/2
65 1/2	49	Motorola	11	1541	58	56 1/2	57 1/2	Unch.
40 1/2	30	North American Phillips	5	328	35 1/2	35	35	- 1/2
10 1/2	6 1/2	Orox Corporation	-	9	7 1/2	7 1/2	7 1/2	+ 1/2
16 1/2	10 1/2	Pioneer Electronics	10	N/A	-	-	12 1/2	Unch.
23 1/2	16 1/2	RCA	9	5616	18 1/2	17 1/2	17 1/2	- 1/2
18	12	Sony	10	9082	13 1/2	13	13	- 1/2
54 1/2	22 1/2	Storer Broadcasting	15	314	29	28 1/2	29	+ 1/2
3 1/2	2 1/2	Superscope	-	2	2 1/2	2 1/2	2 1/2	- 1/2
34 1/2	27 1/2	Taft Broadcasting	8	485	29 1/2	28 1/2	28 1/2	- 1/2
63 1/2	45 1/2	Warner Communications	12	4037	47 1/2	46 1/2	46 1/2	- 1/2

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Abkco	-	1/2	1 1/2	Kustom Elec.	-	1 1/2	1 1/2
Certron Corp.	-	1/2	1 1/2	Recoton	5	2 1/2	3 1/2
Data Packaging	-	6	6 1/2	Reeves			
Josephson Int'l	23	8 1/2	8 1/2	Comm.	130	30	30 1/2
Koss Corp.	23	4 1/2	4 1/2	Schwartz Brothers	10	2	2 1/2

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

ASCAP Sets Young Composer Grants

NEW YORK—Fifteen U.S. composers of serious music are recipients of ASCAP Foundation Grants to Young Composers. A total of \$9,500 is being distributed by the Foundation to these composers to help them continue their studies. The Foundation was established in 1979.

Any individual under 30 years of age who is either a citizen or permanent resident of the U.S. is eligible to receive a grant except members or officers of the ASCAP Foundations.

Requests for information on next year's grants should be made to Martin Bookspan, director of the Foundation, at ASCAP's New York offices at One Lincoln Plaza. Funding for the program derives from the ASCAP Foundation's Jack and Amy Norworth Memorial Fund.

HOUSE & FULL RECORDING STUDIO SAN FERNANDO VALLEY

Fantastic tri-level beauty nestled south of the blvd. in Woodland Hills. It has everything: large LR w/FP. Spacious MB w/FP & private bath. Huge additional closet & sundeck off MB. Beautiful fenced 18' x 36' pool w/flagstone decking. An 8' spa in its own hideaway. Orange & grapefruit trees abound in the lush backyard. Also located on the premises is a magnificent, new, professional 24-track recording studio & office. This property is for the discriminating buyer. Ideal for producer, lyricist, composer, performer or others in the music business. We invite inquiries from qualified buyers only. All appointments made through:

JERRY WEISLOW & ASSOCIATES

Ask for Chuck Grant.....(213) 996-7770

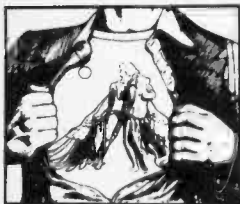


reunion arena

19,200 SEATS

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

ATTENTION



MERCHANDISERS

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

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

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

full color
8 track or cassette
SEPARATIONS
from your album cover film

\$55.00
2 1/2 day service
(overnight service
\$20.00 additional)

Lee Myles Associates, Inc.
160 East 56th Street Dept. Y
NYC, NY 10022 Tel: 758-3232

Supplying the graphic needs of the record industry since 1952.

ACCORDING TO BPI OFFICIAL

U.K. Piracy Rate World's Lowest

By MIKE HENNESSEY

LONDON—Britain has the lowest level of audio piracy of any country, according to Tony Hoffman, coordinator of the British Phonographic Industry's antipiracy unit. That level is put at less than five percent of the U.K. retail market.

Hoffman was speaking at the annual meeting of the BPI June 7, and reviewing the 10-year history of its antipiracy campaign.

'Nine' Takes Top Honors At Tony Awards

NEW YORK—"Nine," Broadway's musical interpretation of Fellini's "8 1/2," was the big winner in the Tony awards' musical category last week. The awards show was held at the Imperial Theatre here Sunday (6), and nationally telecast on CBS.

CBS Records is hoping to secure rights to cut the cast album of the show (story below).

"Nine," directed by Tommy Tune, nudged out "Dreamgirls," the big favorite, for the prestigious best musical kudos.

Although "Dreamgirls" won the most Tonys, six, "Nine" copped the most coveted, for best score (Maury Yeston), direction, costumes and outstanding featured actress in a musical, as well as best musical.

"Dreamgirls," cast album of which on Geffen Records is currently charting strongly, won for best book of a musical, best actor and actress (Ben Harney and Jennifer Holliday), outstanding featured actor (Cleavant Derricks) and outstanding choreography and lighting.

"Nine" and "Dreamgirls" eclipsed rivals "Joseph And The Amazing Technicolor Dreamcoat" and "Pump Boys And Dinettes," as well as the long-closed "Merrily We Roll Along" and "The First," in what was the culmination of a largely lackluster season for musicals on Broadway.

CBS Mulling Deal For 'Nine' Cast Album

NEW YORK—CBS Records is reportedly close to a deal to market the Broadway cast album of "Nine," winner of this year's Tony awards as best musical and score.

A source at the label says there's "serious consideration" being given to a "Nine" cast as a number of executives at the label are dropping by the 46th St. Theatre to see the show.

The Tommy Tune-directed hit has music and lyrics by Maury Yeston, who originally conceived the idea of a musicalized version of Fellini's classic film, "8 1/2."

The label is releasing next month the cast album of "Pump Boys & Dinettes," which was nominated for a Tony as best musical, only to lose out to "Nine."

In a flurry of soundtrack activity, CBS is also marketing this month the soundtracks of "Tron" from Walt Disney Productions and Woody Allen's "A Midsummer's Sex." "Tron" features two cuts by CBS act Journey and original music by Wendy Carlos, also a CBS attraction, with the London Philharmonic Orchestra. "A Midsummer's Sex" is composed of classical music drawn from the CBS catalog.

In a conference room whose walls were lined with illicit product and photographs of pirate duplication plants, Hoffman recalled that by invoking what had become known as Anton Pillar orders, the antipiracy unit had had considerable success in curtailing the activities of pirates and obtaining substantial amounts of damages.

In addition to fighting piracy, the unit had also taken action against bootleggers and parallel importers with notable success. Hoffman noted that a current development in bootlegging was the so-called "rare" album by a major act which was offered at two or three times the nor-

mal price of an album and was invariably poorly recorded. Dedicated fans often bought these albums believing them to be collectors items when in fact the tracks were all available, well-recorded, on legitimate records.

Hoffman said the cost of the antipiracy unit during its 10 years of operation had been 1.2 million pounds (\$2.2 million), representing a mere 0.04% of retail sales in that decade (2.8 billion pounds, or \$5.1 billion).

At the end of Hoffman's address, he and his colleagues in the antipiracy unit—William Hood, the chief

(Continued on page 54)

Thorogood Getting Boost Via EMI America Tie

NEW YORK—"We decided it was time to do something different for George," states Marian Leighton, a principal of Rounder Records in noting the signing of George Thorogood and the Destroyers to a worldwide deal with EMI America.

The arrangement, limited for the time being to new Thorogood product, was made in association with Rounder-Destroyer Corp. and follows years in which the hit artist was publicly content to remain under modest label circumstances.

"We felt we needed access to a distribution network that would give us the market penetration we were looking for," explains Leighton. "In that sense, the Indies failed us. But I realize it's harder to sell records now than it was at the time of George's initial release."

Thorogood, who recorded three albums for Rounder, including a gold title, "Move It On Over," will appear on EMI America with an

album, "Bad To The Bone," on July 26, preceded by a 7-inch and 12-inch single. Thorogood's group opened 16 dates for the Rolling Stones on their 1981 American tour and performed with the group in Rotterdam, Paris and Lyon this month.

Gary Gersh, Rounder's national director of talent, feels EMI America will also help Thorogood to further his personality on video with promotional clips for the new album. According to Leighton, the label will sink between \$50,000-\$75,000 to produce a trailer in London, where Thorogood performed at Dingwall's June 7-8. Thorogood has returned to the U.S., where he plans to tour through December.

Jim Mazza, president of EMI America, says that most of the label's 35 wholly-owned companies worldwide called his office to express their enthusiasm over the signing.
LEO SACKS

JUNE 19, 1982, BILLBOARD

DANGEROUS ROCK COMING SOON.



Rock'n'Rolling

Joining Nina Hagen On Her Stairway To Heaven

By ROMAN KOZAK

NEW YORK—Interviewing Nina Hagen, the East German turned Western new wave rocker, is not quite like talking to anyone else.

We met her recently at her East Side duplex apartment prior to an appearance at the Ritz, and she received us in her kitchen, dressed in what looked like a white paper diaper, a black Valkyrie bra, and a leather cap that hid what was left of her cropped red hair. She rolled and smoked a joint, not offering a toke. We didn't ask.

Instead, business-oriented as always, we wanted to know about tours, managers, recording plans and such. But she didn't want to talk about that much. Instead, she spoke about Jesus and being the fifth Buddha, smiling once in a while to let it be known that she knew that we knew that she was putting us on a



little bit. And who wants to argue with a star in her own home.

And yes, Hagen is a star, maybe not in the U.S., where she is considered as just another punk whom radio won't touch. But in Europe, Hagen is another story; she sells gold. And she likes what she's doing.

"I said to God, please God, let me be Buddha, I want to become Buddha. I've talked to God a couple of times, the Lord, you see. I know the Lord, a little bit, but enough to know that he is totally right."

Hagen says God is her manager, but He does not return our phone calls. However, the office of Bennett Glotzer, her 'Babylon manager' does, and they tell us that Hagen is currently in Europe for a promotional visit, doing television shows. In July, she will be doing U.S. club dates to further support her "Nunsexmonkrock" LP on Columbia Records. In August, she will be back playing dates in Europe.

Glotzer, incidentally, also manages Frank Zappa.

★ ★ ★

Heavy metal and r&b usually don't mix, but they do at Plateau Records, a production company that, say principals Eddie O'Loughlin and Lou DiBiase, has placed such black acts as Carol Douglas, Sharon Brown and a new act Trilark with various labels while also representing in the U.S. the English Bronze label, and working with such acts as Uriah Heep and Danny Lane.

O'Loughlin and DiBiase were executives at Midsong Records, and then formed Plateau which was distributed as a label by the late Infinity Records.

(Continued on page 68)

Woes Besetting Small Indies Are Aired At NAIRD Convention

• Continued from page 3

openly condescending in their payment approach.

Richman, for his part, feels he is doing a small manufacturer "a favor" by giving the label shelf space in his warehouse and a listing in his catalog. "We're getting the product out there. There's nothing more we can do," he said. "Ninety-eight percent of the NAIRD catalog is fringe product. Some of it is better than the rest. But it's mathematically unsound for a label to expect me to pay for product I haven't sold in 60 days. I'm not in the finance business."

Pasternack added that he has become more selective in the lines he carries. "I can't stock everything," he stated. "I'm not the bank. Some labels just don't generate enough dollars. And I can only pay as well as I am paid or as well as the product sells."

Jim Terr, president of Blue Canyon Records in San Francisco, said he understood the payment problems of the distributor. "I recognize that your chance of getting paid is better with a steady product flow," he said. "That's my understanding of the way the game is played. I get the impression that nobody's rolling in money, so it's obvious the distributor is selective about who he pays first."

The distributors' panel was also noteworthy in calling attention to the flow of pre-release information. Duncan Browne of Rounder Distribution said that bios, photos, record jackets and release schedules are the best tools to educate salespeople and accounts.

Browne, who suggested that NAIRD labels jointly pay for a promotion person to work new releases in each market, said that labels could help themselves by servicing radio stations with promotional records. He added that retail operators with one or three stores are more

likely to expose new disks than major chains are, noting that in-store play is often "bought" with 400 pieces of "clean, free" merchandise at a major record account.

Addressing the trend among many artists to market their album when they perform, Richard Ferris of Square Deal Records in San Luis Obispo, Calif., said he wasn't opposed to the idea "as long as the local retail price isn't undercut." He thought that a good compromise was to let the dealer merchandise the disks themselves. Ferris also suggested that labels notify dealers when they delete specific titles and advised manufacturers to invest in heavier shrink wrap to combat the problem of shopworn merchandise.

At a panel on artist development, Jerry Jaffe, vice president of the rock music department for PolyGram Records, told the convention that the industry's "complete dependence on radio has killed the record business" and urged indie acts to build local followings so that their releases can break even on the strength of regional support.

Keynoter Stan Marshall, president of Bainbridge Enterprises in Los Angeles and a former vice president of sales for Elektra, argued that problems such as cash flow and returns "stem from a drive to sell volume, not records."

"I still subscribe to the theory that marketing records is instinctive," he told the gathering. "Because we're locked into radio as our prime means of exposing our records, we must follow our product, not lead it. Know the abilities of the stations that play your record. Know the number and nature of the accounts affected by that station. Know that in certain markets, almost all of the sales are made by chains with distant buying points. Know how long it will take to get your product to a certain locale so that you'll still have

airplay by the time the stock arrives. Know when you should advertise or run a display promotion. And know when to just lay out."

He suggested that when a record breaks in a new market, "calling an account or a distributor should be considered on the basis of the 'one dime' theory. If you had only one dime, who would you call? Who, besides yourself, will benefit most from what has just occurred. Be prepared to act, rather than react. That's market knowledge."

The executive noted that market knowledge can also help in the realm of collections. "If you know the market you can avoid nasty bits of business like forcing too much into the marketplace. It's your inventory. You have to protect it. A wise man once said, 'Every record has a home.' Well, if you don't treat volume with respect, 'home' will always be your address. Avoid the lure of overshipping and you not only reduce your financial risk but also create more excitement. Everyone pays when they need additional product. But to achieve this calculated imbalance, you must know the market."

Stating that the future of music "is in the hands of companies like ours," Marshall concluded, "I think the majors are great for big business, but I never thought of music as big business. By our nature as independents, I think we care more for the music we present. We don't have to be victims of volume. We have the spirit to test our instincts constantly. I'm sure we're all in the right line of work."

The 1983 confab will be held in Chicago, probably at the Blackstone Hotel, according to Richman, who also said the participation of related companies, such as custom pressers, was a significant new trend.

LEO SACKS

Bank Files Suit Vs. Four Freshman

LOS ANGELES—Security Pacific National Bank is suing the Four Freshmen, a partnership of John Ken Albers and Robert Lee Flanagan, alleging they owe \$32,630.95 on a promissory note which they backed with personal guarantees.

The local Superior Court suit charges defendants signed the note May 6, 1981, in which they borrowed \$33,000 to be repaid Sept. 7, 1981. Interest was 1.5% over the bank's prime. The suit also seeks \$3,980.49, claimed to be legal fees involved in carrying out the suit.

JUNE 19, 1982, BILLBOARD

After laying down the tracks, lay down and relax

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


Le Parc
hôtel de luxe

733 N. West Knoll • West Hollywood, CA 90069 (213) 855-8888
Toll-Free: U.S. (800) 421-4666 • Calif. (800) 252-2152

RECORD TURNOUT

Hard Look At Software At CES

• Continued from page 1

case in point: Panasonic with home computers.

The ties between the laser optical videodisk camp and both games and computers was also strengthened at the Show. North American Philips demonstrated ways the disk player can be used with a home computer system for educational and other purposes; and Optical Programming Associates, developers of original software for the format, have introduced new interactive game titles.

Videodisk software companies now seem much more intent on investing money on new programming, after having spent millions on hardware development.

Manufacturers, also, seem to be approaching the market with the philosophy that the excitement generated by one single "hot" title, in any category, is a much more valuable marketing tool for the category as a whole than the excitement generated by a new technological development. In other words, it's not a video game machine that captures the imagination and pocketbooks of consumers, but "Space Invaders" or "PacMan."

The independent video software suppliers had what seemed to be a most successful show, largely on the basis of their hit titles. Pacific Arts' exhibit space was off the beaten

path, but still heavily trafficked as distributors, retailers and others came to hear the latest from the company that gave them "Elephant Parts." Vestron Video announced plans to bring out Pia Zadora's "Butterfly" as well as "Benji," and Thorn EMI launched both video games and computer software lines, as well as a 90-minute tape of the hot act the Go-Go's. Wizard Video was flooded by show attendees anxious to see what was new from the "Texas Chainsaw Massacre" company as the cult horror video area continues to flourish. Action at the X-rated suppliers was also furious as one, Select/Essex Video, announced plans to make their product available on laser videodisks.

Another trend that continued strongly was the introduction of video hardware from traditional audio manufacturers. Only a dwindling number of major names in the hi fi field can count themselves exclusively in that business anymore. Jensen was one new example with advanced audio/video components.

There was also a greater number of hi fi manufacturers with Compact Disc players. While U.S. label software commitment is unclear at this point (separate story, page 5) most studio manufacturers will be integrating a CD player into their line.

The audiophile records mart continues strong as most of the specialty labels on hand reported record sales of disks and cassettes to attendees.

Record dealers, too, were on hand in sizable numbers as they are positioning themselves for multiformat software.

Said Stan Lewis, of Stan's Records, Shreveport, La., "We've added video games and intend to add more lines. It's helping to take up the slack from reduced record sales."

SAN FRANCISCO FLATS WITH RECORDING STUDIO

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

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

JOE COCKER SHEFFIELD STEEL

IL 9750



Sheffield Steel.
The extraordinary new album from Joe Cocker.
On Island Records and Cassettes.



Produced by Chris Blackwell and Felix Siskin
Recorded at Compass Point Studios, Nassau, Bahamas

The Rhythm & The Blues Black Radio Comes To The Aid Of Miss. Town

By NELSON GEORGE

NEW ORLEANS—Mound Bayou, Miss. was about to die, its life lines cut by government policies and bad luck, when black radio came to the rescue.

Founded in the reconstruction era by freed slaves, Mound Bayou was one of the first predominantly black communities in this country. It has never been a particularly prosperous city, but throughout the turmoil surrounding black America over the last century, it has remained a stable community.

But when the Reagan administration began its deep cuts in the CETA and VISTA programs, small Mound Bayou was hit hard. Over half of the city's employees were paid via these programs and, with



the cuts, have had to be released. As you can imagine, city services were severely impaired.

Adding to the woes of Mayor Earl Lucas was the award of \$59,000 by the Mississippi Supreme Court to a woman injured in a fall outside Mound Bayou's city hall in 1978. When the interest and court cost were added to the judgment, the bill came to over \$120,000.

Three months ago, a judge froze Mound Bayou's assets in order to pay for the judgment. As a result, town officials were prevented from paying bills with the \$49,000 the city had in the bank.

At that point, approximately a month ago, Mound Bayou was about to declare bankruptcy with debts of \$209,000.

A week before Mound Bayou took that step, general manager Chuck Scruggs of Memphis' WDIA heard about the situation and began a "Save Mound Bayou" fund raising drive. With the aid of other black radio stations and some national broadcasts (e.g. Bob Law's "Night Talk" call-in program over the National Black Network), WDIA was in seven days able to bring in \$120,000 in individual contributions. Some gave 50 cents, some \$1,000, but all of it was appreciated by the citizens of Mound Bayou.

The city isn't healthy now, by any

(Continued on page 51)

Solleveld Named IFPI President

LISBON—Coen Solleveld, former president of PolyGram, has been appointed president of the International Federation of Producers of Phonograms and Videograms (IFPI) for a three-year term. The appointment was officially announced at the Federation board meeting here May 31-June 1.

Solleveld succeeds Nesuhi Ertegun, president of WEA International, whose term has been characterized by an intensification of the international record industry's fight against record and tape piracy.

Solleveld paid tribute to his predecessor's dedication to the antipiracy cause in his inaugural speech, noting that Ertegun had put a tremendous amount of time and energy into the campaign.

The IFPI board has been increased from 12 members to 15 with the election of Takami Shobochi of Nippon Columbia, who is president of the Japanese Phonograph Record Assn.; Richard Busch, vice president of PolyGram Record Operations; and Stephan von Friedberg, managing director of Ariola Austria.

Anders Holmstedt, EMI managing director for Scandinavia, was appointed chairman of the council in succession to Francois Minchin.



KEEPER CAPER—Celebrating the release of Keeper's upcoming debut self-titled RCA album are, from left, Keeper's bassist and vocalist Marc Levine, producer Bob Gaudio, manager Tim Goodwin and RCA's Barry Oslander.

'Mixed Signals' At UCLA Fest Pros & Cons Of Visual Music Examined In Seminars

By CARY DARLING

LOS ANGELES—It was decidedly a case of mixed signals at the first International Visual Music Festival held at the UCLA campus here June 4-6. Warner Communications senior vice president Stan Cornyn gave what some termed a "sobering" analysis of the video music industry while others, such as producer/director Ron Hays and Disneyland/Buena Vista Records' president Gary Krisel were somewhat more optimistic.

Conceived by UCLA students

Bradley Friedman and David Temianka, the three-day festival was meant to air the current problems in video music as well as showcasing mainstream and alternative music videos. It was estimated by the organizers that approximately 2,000 persons attended.

Stan Cornyn's keynote address echoed the feelings he has expressed elsewhere about original video music programming, namely at the International Audio/Video Tape and Disk Assn. (ITA) convention last March. (Billboard, March 13). "Superman" outsold Rod Stewart 10 to



HEAVENLY HAWKINS—Following his concert at Carnegie Hall in support of his album, "Imagine Heaven," Edwin Hawkins, left, chats with PolyGram executives Tommy Young, Mike Kidd and Jenny Myers.

BMA's 'Grass Roots' Push Pleases Confab Attendees

• Continued from page 3

more participation by black radio personnel seen by many association members as crucial to future growth.

Within a few weeks, BMA members will receive ballots with 10 nominees for six available spots on the organization's board of directors. This is the first time the general membership has been asked to vote on any subject by the board.

Among the nominees are: promotion executives Everett Smith of Atlantic, Hank Caldwell of WEA, Vernon Slaughter of Columbia, Bill Staton of Elektra, Philadelphia retailer King James, Young Black Programmers' Coalition president Randy Sterling, gospel air personality Irene Ware, and Jack Gibson, publisher of the "Jack The Rapper" tip sheet. The final nominee is still to be confirmed.

The new board members should be in place by early August. Their election will bring the board to 21 members, who will then elect a new BMA president from their number.

It is hoped by many inside the BMA that this election of more "grass roots" industries (promotion men, retailers, DJs) will increase identification with the association among the general membership.

During the New Orleans convention, the panel discussions saw the 300-plus paid registrants debate with fervor a wide range of issues affecting black music. As one participant commented, "Anybody who attended every session got a good deal of information about attitudes in the

industry, and some practical ways of applying that information."

However, the conference suffered when sessions ran anywhere from a half hour to two hours behind schedule. The overtime charges incurred by the association cut substantially into its profit on the conference, sources reported.

Atlantic's Everett Smith, a BMA executive council member and a backstage force at the conference, said, "Overall, those who contributed to organizing this event had to feel we had a good to excellent success. Those who took time to come and attend the sessions had to go away with the impression that the BMA is a viable institution."

To Smith, the conference reflected a need for the association to improve itself in two areas. "The whole guts of the BMA is the area of chapter development. Though we got response in New Orleans from local radio and retail people, we have to go out and build a foundation around the country so that people feel part of what we're trying to do all year around."

One of the conference's best attended sessions was executive director George Ware's workshop on chapter development.

Smith also felt the BMA newsletter, Innervations, must be published more regularly. "It is a tool that could have been used at the conference and during the year to pass out information. The BMA will not be able to solve all the problems of blacks in this industry. But what it can do is supply the tools, the information, that can lead to sound judgments and concrete action."

New Orleans proved so hospitable to this year's conference that several BMA officers expressed hope that the next year's event can be held in the South, perhaps back in New Orleans. Atlanta, Birmingham and Jackson were other cities mentioned.

As the number of sessions devoted to black radio suggest, the BMA made a concerted effort to appeal to black radio and the participation of black radio personnel was apparent.

One radio air personality felt the BMA still had to better define its value to black radio. "They had a plan they wanted to lay out for retailers here and they did it," he said. "I think the BMA has to say we want to help with job security or promote the growth of black-owned stations or help small stations get serviced better; the bottom line issues."

Industry Events

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

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

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

July 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.

Europa Label Moves To N.Y.

NEW YORK — Progressive jazz and contemporary music recorded in Europe is being released here on the independent Europa Records label.

The two-year-old label, which until recently was based in Orlando, Fla., has moved to New York, and "closer to reality," says Jean Pierre Weiller, founder and president. Before coming to the U.S., Weiller was label manager in the international department of Phonogram France.

Most recent releases by Europa, which is distributed by 18 independent distributors around the country, are "D.C. Al Coda" by National Health, and "Sangam" by Don Cherry and Latif Khan. Previously, the label has released LPs by Stephane Grappelli, Hopper & Alan Gowen, John Greaves, Chet Baker, Mike Westbrook, and Sugar Blue.

Weiller says that the label acquires its masters via an office it has in Paris, and he expects to be releasing about 12 albums a year, within the same genre. "There are enough people doing punk and heavy metal," he says.

IT'S GOING TO BE A BEACH BOYS SUMMER!



NEW!

SUNSHINE DREAM (SVBB-12220)

THE TWO-RECORD SET FEATURING 24 BEACH BOYS CLASSICS

Good Vibrations • Wouldn't It Be Nice • God Only Knows • Sloop John B • Heroes And Villains • Darlin' • I Can Hear Music • Wild Honey • Friends • Do It Again • Bluebirds Over The Mountain • Caroline No • *and the smash of Summer '81, The Beach Boys Medley plus 11 more*



ENDLESS SUMMER (SVBB-11307)

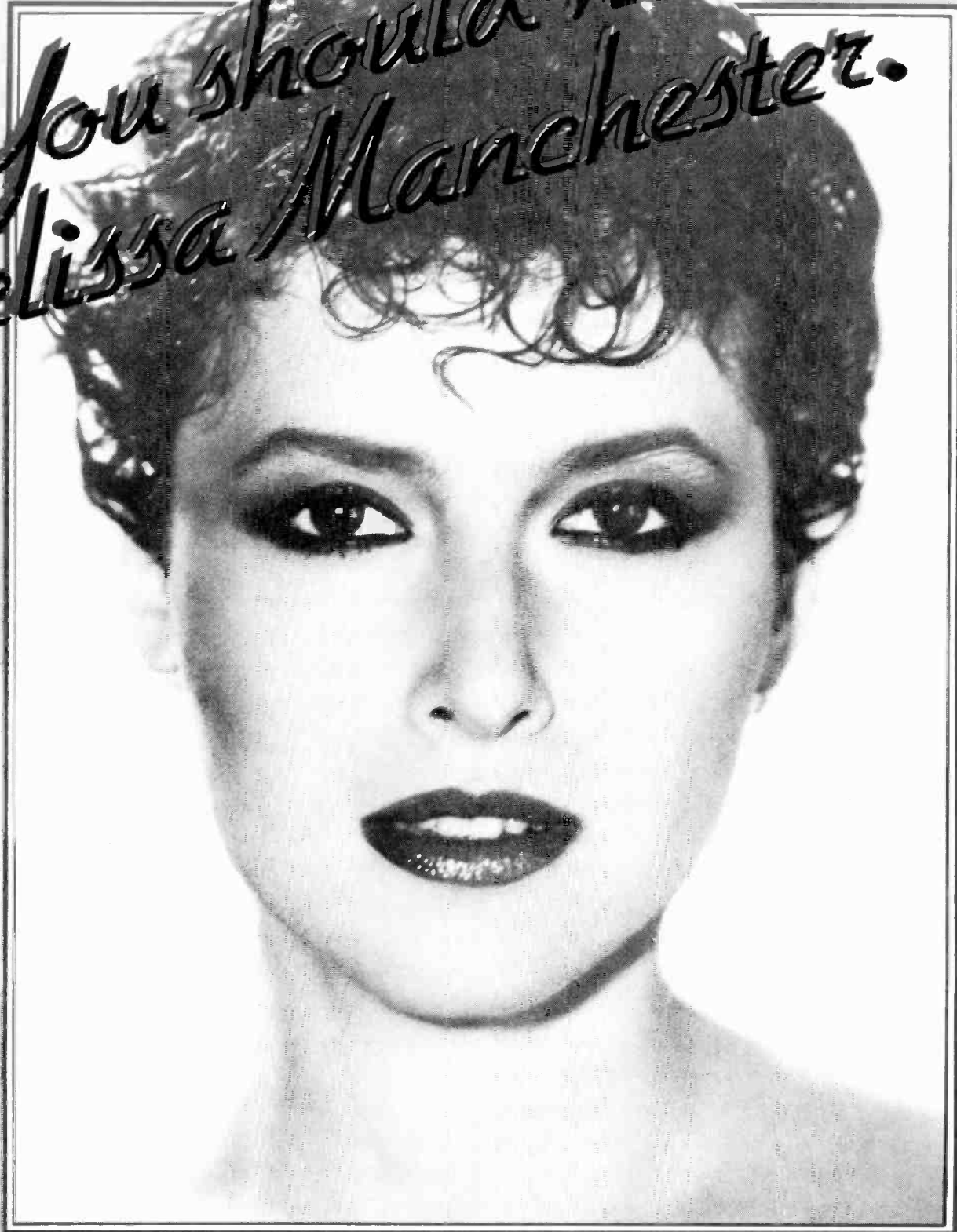


SPIRIT OF AMERICA (SVBB-11384)

CATCH A WAVE OF SUMMER SALES WITH THE DEFINITIVE BEACH BOYS COLLECTION ON CAPITOL RECORDS AND CASSETTES



*You should hear
Melissa Manchester.*



Produced by Arif Mardin

For the past decade you've been hearing Melissa Manchester—alot. But you've never heard her quite like this before.

This is Melissa Manchester at her very best: Hot, sizzling, brimming with life, energy and talent.

Her new single, "You Should Hear How She Talks About You", is the talk of charts, as people are calling to request it again and again. AS 0676

And her new album, Hey Ricky, has even more Manchester magic with soaring renditions of "Race To The End" (The Theme from Chariots Of Fire), "Slowly," and an all-new recording of her classic, "Come In From The Rain."

Melissa Manchester.
Her exceptional new album is Hey Ricky. You should hear it.

AL 9574

ARISTA

© 1982 Arista Records, Inc.

General News

ActiVision: It's All In The Game Firm's Jim Levy Draws Parallels With Disk Business

By JIM McCULLAUGH

LOS ANGELES—Chances are, if you are in the music business, you've never heard of David Crane, Larry Kaplan, Bob Whitehead, Alan Miller or Steve Cartwright.

You may be familiar, though, with some of their hit product: "Laser Blast," "Kaboom," "Star-Master," "Chopper Command" and "Barnstorming."

All are senior designers with ActiVision, one of the fastest growing video game firms, and it might not be too far-fetched to think of them as hit songwriters for a new generation of computer-oriented youngsters.

The Mountain View, Calif.-headquartered firm has a president and chief operating officer who came from the music business, Jim Levy, once corporate vice president with GRT Corp. and responsible for their Music Tapes division.

"We even have," says Levy, "the equivalent of a vice president of a&r, Tom Lopez, only we call him vice president, editorial development. But in essence, he serves as an a&r man, finding and developing talent and then marrying the artistic process with the business side.

"Writing a game," he continues, "is close to the whole concept of songwriting and composing. Then you get involved later on with the

ink and paper people for packaging. There are a lot of similarities between the record business and what we do."

While it's not uncommon in the video game business to have freelance independents write game programs and sell them to larger firms, ActiVision's policy is to keep everything in-house. The company maintains 13 programmers.

"You need pretty high-powered computer and development equipment," says Levy, "for this type of thing and all that tends to be in-house. But if you recall, the early days of the record business had most of the major labels with in-house recording studios. That's similar to what we have here. Maybe someday we might have more freelance independent games writers with their own facilities. Also, this is not yet such a well developed art form that it's easy to go out on your own. You need to rely on a team effort."

Levy adds that his programmers are "coming from all over" with background primarily in the micro-computer area. "And they all have an element, of course, of being avid games players."

Length of time for writing video games can vary enormously, adds the ActiVision head—anywhere from six weeks to 1½ years, depending on the level and complexity.

A hit game can produce big numbers. The average video game cartridge sells for \$15, thus a million unit seller can gross \$15-\$20 million for the manufacturer.

"There have been three titles thus far," Levy points out, "that have been monsters or platinum, Atari's 'Space Invaders,' 'Asteroids' and 'Pac Man.' The first two are at the three million mark while the final figures on 'Pac Man' are not in yet. We have one platinum title, 'Laserblast,' and six or seven 'gold' titles."

Levy adds that his programmers are "well rewarded for their efforts." Copyright laws protecting games are getting stronger, he adds, although nothing like an ASCAP or BMI is on the horizon for programmers—yet.

The life cycles of games are also similar to records, claims Levy, with hot product going through the same kinds of peaks and sustaining the six

to nine months the way an LP does.

"The rhythm seems the same," he adds. ActiVision's release schedule for 1982 will be two games per quarter

"Of course," continues Levy, "we don't have the equivalent to radio or touring for exposure. We have to rely much more heavily on media advertisement, in-store material and promotions."

While Levy agrees that video games distribution is spreading rapidly to free-standing record retailers, he analyzes: "Ultimately what's important to understand conceptually is not that record stores will be distributing video games, but that the philosophy underlying record distribution underlies video game distribution. And basically we've structured our company along those lines. We've had a certain advantage in that we understand software-type retailing. The product has a high volatility and experiences multiple unit sales. Other games manufacturers don't quite have the same background or understanding.

(Continued on page 70)



DARIN'S DAY—Seen at the podium is Nina Cassotto, mother of Bobby Darin, recalling the late singer's career during a recent ceremony posthumously conferring a star on Hollywood's Walk of Fame. Ceremonies were held in front of the old Hollywood Palace, where Darin often performed, and near Capitol Records, where he maintained offices. Surrounding her are, from left: David Gershenson, Darin's publicist; Dodd Darin, the late vocalist's son; Bill Hertz, Walk of Fame chairman; Bill Welsh, president of the Hollywood Chamber of Commerce, and Dick Clark, a long-time friend.

IFPI Targets Acts For Piracy \$ Federation Sends Artists Counterfeits Of Own Work

• Continued from page 3

Arabia, the United Arab Emirates, Bahrain and Kuwait and also in Singapore and Nigeria.

The IFPI council decided that, in future, antipiracy activity would be concentrated in areas where there is no national group of the Federation, though it will continue to give direct financial assistance to the campaigns being waged by national groups in Italy, Greece, India, Portugal and Latin America.

In reports from various territories around the world, the council heard that the most recent effective antipiracy campaign was in Thailand, where piracy has been virtually eliminated, with the result that sales of international repertoire have increased by 500% in the last six months.

In Singapore, it was reported, police now have the authority to arrest without a warrant any person found in possession of pirated product in a public place and to seize machinery as evidence of illegal manufacture.

It was noted with approval that, increasingly, authors' societies and music publishers are joining in the fight against piracy at national level, and it was agreed to continue to invite publishers and collection societies to support the antipiracy cause.

On the home taping issue, the council noted with concern the nature of the Swedish Government's proposals for a levy on audio and video software because, of the \$20 million the levy was expected to raise in one year, only \$1.3 million was intended to be allocated to authors, artists and producers.

IFPI has sent a telex message to the director general of the World Intellectual Property Organization in Geneva urging him to convene a worldwide forum on the problem of private copying and the need for legislation to provide adequate protection and remuneration for right owners in respect of this new use of their works.

On the question of the mechanical royalty rate negotiated with BIEM, it was recalled that talks, which had at one time seemed to be progressing satisfactorily, had broken down in March. The meeting agreed that the Federation should send a telex to BIEM headquarters in Paris reasserting IFPI's determination that a new standard contract should take effect retroactively from Jan. 1, 1982 and calling for the earliest top level meeting to break the deadlock.

JUNE 19, 1982, BILLBOARD

'Dance' Piracy Probe In Queens

• Continued from page 3

for the lacquer was ordered by Bill Kamarra of Rota Distribution. Kamarra then instructed Charles to deliver the finished lacquer to an individual identified as "Dave" at Video Disc Tech Labs here.

In subsequent conversations with Cheren, Kaufman said that Kamarra specifically mentioned the Horizon disk to the record executive and suggested, "It's selling so big, somebody smart should try to license it." The field investigator was further informed by Cheren that he received a call from a distributor looking to purchase 10,000 copies of the Horizon disk. When Cheren informed the caller that West End was not the manufacturer, the distributor, according to the court papers, "apologized and indicated that he meant to call Rota Distribution."

Last month, Kaufman said that he went to Rota's office on Church Ave. in Brooklyn and purchased two copies of the Horizon record for \$2.50 each. While on the premises, the agent observed that boxes used to store and ship record albums were visible from the front of the store and that the individual behind the counter said the disk was "really hot."

The investigator added that after purchasing copies of the Horizon records at the aforementioned retail outlets, where the disks were openly displayed, he went back to Rota on May 19. There he observed approximately 32 boxes bearing the PRI Record Pressing insignia in the front and rear of the store and on the left side of the selling counter.

A source close to the investigation said that Assistant District Attorney Michael A. Hammerman is looking into the involvement of New York City retailers that specialize in dance music product. But he declined to say whether indictments on grand larceny counts are expected.

Pirates Copy Anti-Counterfeiting Devices

• Continued from page 4

program being conducted under the supervision of Record Group senior vice president Stan Cornyn. Muxlow's involvement began while still with WEA overseas, and brought him into the WCI project two years ago, prior to the corporation's decision to use the 3M sticker system first tested in October, 1980, and expanded to include all records and tapes from WCI labels last fall.

WCI's videocassettes have since stickered with the small blue and white security devices, which can be scanned with a special verifier light supplied to dealers as well as to its own field investigators. When illuminated, the corporate WCI "W" logo, which appears blue under conventional light, reverses to white, verifying the product as a legitimate disk or cassette.

"We have found all kinds of funny material out there," Muxlow claims. "We went into stores originally to see whether there were any counterfeit audio records or tapes. We also took a small look at video, although there is already a separate effort underway through WCI

Home Video."

As reported earlier, initial scans by WCI personnel as well as some law enforcement raids turned up counterfeit product on which pirates had simply photographed legitimate packages, with the security sticker thus glaringly fake.

More alarming, however, were products carrying a more convincing replica: "Counterfeits have appeared this year that are Canadian in origin, and manufactured on cassette. These Canadian counterfeits carry a die-cut sticker to duplicate the device we use."

While those bogus stickers are unable to respond correctly under a verifier's light, dealers or consumers without that mechanism may thus be deceived.

That level of deception isn't confined to the U.S. Muxlow expresses greater concern over video piracy abroad, a problem he characterizes as "enormous," and notes that similar die-cut replicas of the WCI security sticker have been detected there.

He's understandably reluctant to provide a detailed blueprint for WCI's antipiracy methods, saying

that the need to stay ahead of pirates requires not only maintaining security for current systems, but continuing investigations to ancillary or alternative approaches. But Muxlow does note field surveillance has included both overt store visits, "in which our investigators identify themselves to the dealer and then check the bins," and covert, undercover operations.

He won't say precisely how many accounts have been penetrated, but claims the list of stores visited comprises a representative sample. As for the number of employees involved, here too Muxlow cites security as the reason for his refusal to specify the size of its investigating force, saying only that the commitment is "enough." Surveillance has also extended beyond traditional record/tape outlets, going "wherever we suspect counterfeit product to be."

Muxlow also frankly admits that pirates may receive aid from within legitimate ranks. Apart from the potential lure of lower wholesale prices for retailers facing increasingly slim profit margins, the WCI consultant

suggests that security at even the most efficient, carefully monitored legitimate pressers and duplicators can still be circumvented. But he's quick to add that WCI has received significant support, either through tips or general offers of aid from retailers, distributors and pressers.

He also credits many legitimate businesses in those areas with attempting to keep close tabs on any suspect product.

CBS Pacts With U.K. Bulldog Label

NEW YORK—CBS Special Products and Jeff Kruger's Bulldog Records of the U.K. have made a reciprocal deal on an individual and selected basis for the release of album product.

The CBS wing will market product from Bulldog in the U.S. and other territories not represented by Bulldog, while Bulldog will draw from CBS product for release in the British Isles, republic of Ireland and other British Commonwealth markets.

Billboard®



Founded 1894

The International Newsweekly Of Music & Home Entertainment

©Copyright 1982 by Billboard Publications, Inc.

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

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

Associate Publisher: Thomas Noonan (L.A.)

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

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

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

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

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

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

Director of Sales, Worldwide: Miles T. Killoch (N.Y.)

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

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

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

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

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

BILLBOARD PUBLICATIONS, INC.

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

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

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

SUBSCRIBER SERVICE

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



Vol. 94 No. 24

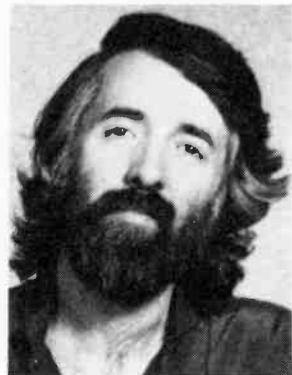
Commentary

Help Wanted . . . From Radio

By JOHN McEUEEN

All of us in this business are concerned about record sales and concert attendance being down. Fingers are pointed in many directions, and most of the reasons given have some validity. They are known to all—home taping, bootlegs, faceless bands, etc.

We all need to remember that good talent in front of a live audience creates interest in the recorded product. And, by getting airplay the artist increases his power to attract audiences, because listeners want to see the people who make the music.



McEuen: "You find out many people didn't even know that it was your record they heard."

From my point of view—I've been in a band that has enjoyed moderate success for 15 years—it's hard to beat the exhilaration of hearing one of your own cuts on the air. You know that thousands of people are listening and that they may even like it enough to come and see you.

But it's also hard to overcome the letdown when the song starts and ends with no

identification of the artist as the jock goes right to news or commercial.

There are no overnight successes. Many of us spend years learning what we do to finally get the music to the stage where some music director or program director might say, "Let's try this cut." Then we wait out the charts to see how far it goes.

With new product, the usual plan is to go out on the road to promote it. Leave the families (if they haven't already left us because of the biz), eat lousy food, drive 300-500 or more miles a day, etc., so we can stimulate sales and possibly get more airplay.

Then you find out many people didn't even know that it was your record they heard.

This is not unique with our band. I've talked to other artists and managers, and it happens to many of them. Unfortunately, it makes it much more difficult for artists to break out when listeners can't relate to who is playing.

I remember when stations told who they were going to play, and gave some small bits of information about the artist, the song, or the writer—something that helped it come alive.

Hugh Cherry. Casey Kasem. Biff Collie. Murray the K—all

gave records more depth than just the groove. They made you feel that you should listen.

I've heard the term "faceless bands" a lot. Well, if the records were named it would be easier to put faces to them. If listeners were given something to relate to maybe they'd realize they were hearing a record by a group that should be bought—not just some tape of "current music" the station gets each week from Los Angeles.

How many times have you taken someone to a performance and heard them say, "Oh, I didn't know that was their song?"

It takes a lot of people, talent, money, luck and time to get that disk to the stations so that it might get played. If those lucky enough to get airplay don't get credit for their work they better not give up their day jobs.

I believe it would help all of us if it was mandatory for stations to identify all the product they air. Then those free records they get (that cost a lot of effort and money to make) would give the artist the "free" advertising needed to survive in this business. The business was best when the audience was more aware of who they were listening to.

'If those lucky enough to get airplay don't get credit for their work they better not give up their day jobs'

Maybe one reason for the surge in the popularity of country and of the longevity of the country artist is that people tuning in country music are more aware of who they are listening to. The first time I heard "Somebody's Knockin'" I was told who the artist was. The second time I was told where she was from. Country radio has always brought the artist closer to the listener.

So, radio, help us all out. Talk over the intros and outros if you need to sell more time, but please include who's playing in the rap, so maybe listeners will go out and buy the record, or come see the group.

John McEuen, a longtime member of the Dirt Band, also plays occasional solo gigs.

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:

The video picture does need resolving, but Chaz Austin's view of the suggested course of action, in his recent commentary (May 8), is not supported by the evidence or our view of the logic. He suggests that home video is a "dumping ground for studios" and cites as evidence the distribution of such titles as "Silence Of The North" and "Animalympics," which he claims have "no demand."

I can only presume that he is referring to his own store, and that he has made only a negligible effort, if any, to promote these items, since they are active renters in most of our stores. "Silence Of The North" did not even play in many markets theatrically, and is an excellent family film. Consumer demand for the movie on a home rental basis has been strong for just these reasons, and dealers can earn an excellent return from its rental. "Animalympics" has a large repeating audience.

Austin goes on to say that "WHV gave us that short-lived 'rental only' scheme," which Nickelodeon is "proud" to have helped defeat. I'm confused how to relate his comments to the facts. WHV introduced a rental plan in Texas which Nickelodeon couldn't have helped "defeat" since it was not offered to it. WHV adjusted the plan in January, 1982, and released it to rave reviews from retailers throughout the nation.

The plan's success, in fact, when viewed with the surcharge systems it sought to replace, is evidence that WHV foresaw the very result Nickelodeon now decries as "scaring away customers," the surcharge taken to its logical conclusion.

Customers have made the rental decision, and continue to make it thousands of times daily throughout the world. It is only a very few isolated retailers who view rentals as a passing fad fueled by surcharges, and fail to recognize the positive impact on their bottom line that progressive programs such as WHV's provide.

Ron Berger
President, National Video
Portland, Ore.

Dear Sir:

As an observer and advocate of the Chicago music scene, I was delighted that WNUR-FM's sponsorship of the Jam's appearance here merited front-page coverage in Billboard (May 29). WNUR is rightfully acknowledged as one of the finest college radio stations, and a vital exponent of new music in the nation's second largest marketplace.

Reporter Leo Sacks, however, neglected to mention, amid comments from the music directors at WLUP-FM and WMET-FM, that Chicago does, in fact, boast a full-power commercial album-rocker that supported the Jam from the beginning, WXRT-FM.

WXRT may not expose the volume of new music that WNUR does. But few Chicagoans and radio observers throughout the country would deny that its relative open-mindedness to new music is a precious resource in the current state of radio.

Cary Baker
Chicago

Dear Sir:

The past few years have seen a powerful decline in the quality of Top 40 music. I cite the sudden rise in popularity of black/soul music. Now, soul is fine, but I don't think Top 40 is the place to be inundated with this sound. And I don't think it would be nearly so bad if songs such as Kool and the Gang's "Get Down On It" weren't so blatantly insulting to one's intelligence.

In my opinion, today's popular music is searching for an identity—"soul searching," if you will. And soul music has a firm hold on the future of popular music. Let's hope it improves.

Unless songwriters and artists start caring again about their music, why should the public? Purchasing a record is like placing a stamp of approval on that brand of music. Conversely, by ignoring that product, the public has the power to be just as insulting to the artist as the artist is to the public.

Will Barton
Los Angeles

Dear Sir:

In response to the Billboard article on demonic messages (May 15), I can say I've seen more good than bad done by groups like the Beatles. Such "secret messages," as Ms. Wiffley accuses certain groups of performing, are only as important as the publicity given.

What youngster intentionally plays a record backward, even if he has the equipment necessary for unraveling backward masking? Is it really blasphemy against Jesus Christ, or is it frustrated religious fanaticism to believe intelligent people might fall under Satan's cloak after hearing a Rolling Stones cut.

Book burning has always been a sign of fanatical dictatorship. Can we let this possible censorship really happen in the face of the 21st century?

Boobie Barrett
Atlanta

Dear Sir:

A short article in the April 24 issue states that the recent licensing of 35 Warner movies to RCA's CED videodisk system is the first time Warner product has gone to videodisk.

This is not so. I have both "Deliverance" and "Fleetwood Mac" on Laserdisc. Both of them are excellent examples of the sound and picture superiority of the laser system over any other current home video system.

Jack Frost
Sumas, Wash.

Dear Sir:

With American music sounding like an endless barrage of Foreigner and Pat Benatar sound-alikes, it seems odd that radio programmers are reluctant to add fresh import artists like Soft Cell, Kim Larsen, and Orchestral Maneuvers. The only way to stem the flood of imports is not through censorship but by offering a product that is as good, or better.

Phillip Watson
New York City

WENDY CARLOS SCORES WITH THE SOUNDTRACK OF

TRON

THE MOVIE THAT MAKES THE FANTASY OF VIDEO GAMES REAL!

Speeding light cycles. Flying antigravity recognizers. Glowing cestas. This is the world of "TRON," where video game battles are very real matters of life and death!

Amplifying the film's spectacular special effects is a score by synthesizer genius Wendy Carlos, who has worked with a 200-piece ensemble and synthesized it to create her most compelling work since *Switched-On Bach* and *Clockwork Orange*.

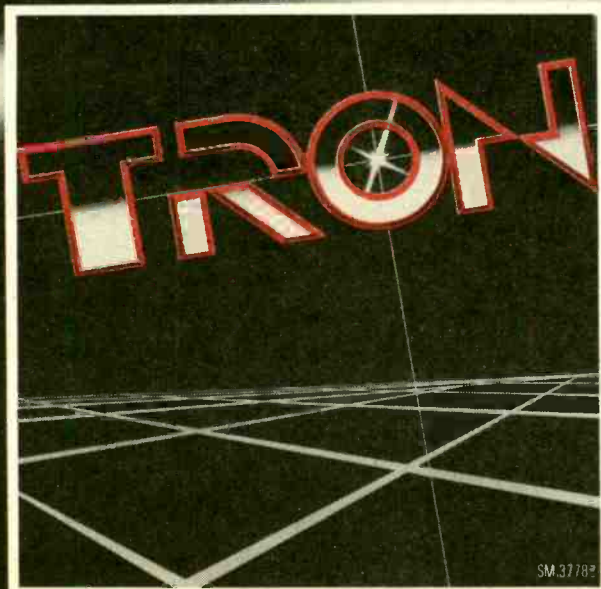
Also adding their power to the sound of "TRON" is superstar group, Journey. Journey's awesome performance of two brand-new songs, "Only Solutions" and "1999," is unforgettable.

Together with Wendy Carlos, they have given "TRON" an audio identity as unique as its visual identity!

**"TRON" OPENS AT 1,000 THEATERS
NATIONWIDE ON JULY 9TH. LAUNCHED BY
AN ASTRONOMICAL 15 MILLION DOLLAR
ADVERTISING BUDGET!**

TWO NEW JOURNEY CUTS!

INCLUDES



AVAILABLE FOR ORDERS NOW.
"TRON" ORIGINAL SOUNDTRACK
FEATURING THE MUSIC
OF WENDY CARLOS AND JOURNEY.
ON CBS RECORDS AND TAPES.

Retailing

Harmony Hut Stresses Service

Chain Finds Good Salesmanship Is Vital In Hard Times

NEW YORK—It may sound like Salesmanship 101, but at the 25-unit Harmony Hut chain, "Customer Service In the '80s" is considered a theme to be reckoned with.

According to Clyde McElvene, general merchandising, the retailer has gone to the point of stressing this concept at a continuing series of sales training seminars held individually for store managers, assistant store managers, the merchandiser manager of records and tapes and his counterpart in musical instruments and audio equipment.

With limited consumer discretionary income these days and the "distractions" of other home entertain-

ment services, McElvene feels it's gotten down "the knowledgeable, enterprising salesman who can get the customer to inspect and then buy a record. When a customer walks into one of our stores, he's got to be made to feel he's the most important human face on earth."

"You can put the right product in, know your competition and have the best displays, but, more than ever, the customer is looking for service as he decides to spend his money. This is particularly so when times are rough and he's got less to spend."

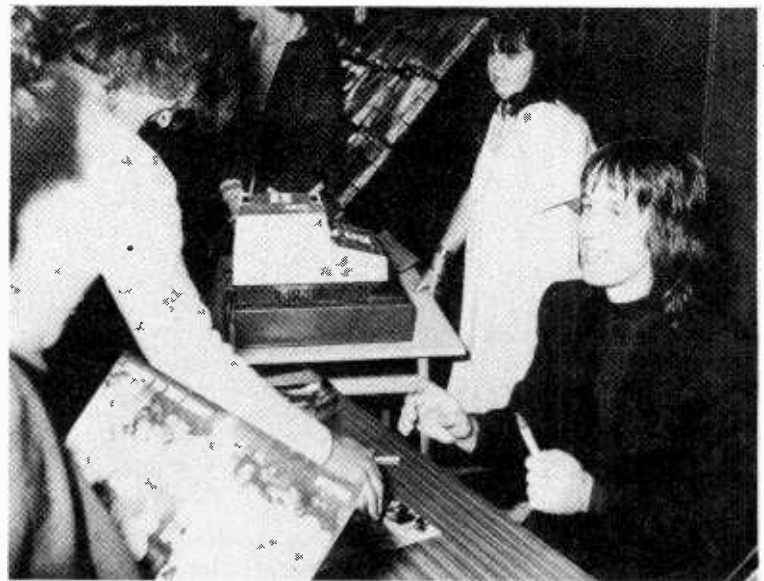
And McElvene contends that the recording industry has greater opportunities than ever to interest consumers in a diversity of sounds.

Instead of "panicking," the 14-year retail veteran suggests, the industry should realize that the average music fan is listening to more types of music and McElvene points to recent "Hooked On" successes as indicating that so-called "marginal" releases can, if seen as a whole, create an important sales base for retailers.

As for good salesmanship, McElvene says Harmony Hut is out to increase the average purchase of recordings.

"In April, we did \$125,000 in single sales, averaging about two 45s each among 60,000 customers. By trying to up that average to three records, we can do more than \$60,000 in additional business. But, nothing is going to happen unless the salesmanship is there. The customers will refuse to buy if no one pays attention to him."

Harmony Hut completed the first round of seminars in March, April and May and plans to start a new series later this year. Each is a day-long affair held at Harmony Hut's headquarters in Lanham, Md.



VIRGIN DATE—Todd Rundgren interrupts his one-man tour of Britain to sign copies of "Swing To The Right," his latest Bearsville album, at Virgin's flagship retail store in London.

Camelot Fights Home Taping Via 'Trade-In'

NEW YORK—The 130-store Camelot/Grapevine chain has a partial answer to the dilemma of home taping via a current (May 25-June 21) prerecorded cassette promotion, "Get Your Music Movin' This Summer."

While the promotion offers 12 top-selling cassettes at a \$6.99 special, the consumer has a chance to get an additional dollar off these items, plus any other cassette selling at \$5.99 or more, if he or she brings in a blank cassette, 8-track or reel-to-reel tape "in any condition," according to Paul Burnett, director of media production and communications.

The trade-in offer is part of the chain's overall cassette campaign, which is stressing local radio and in-store merchandising. The line being used to lure trade-in traffic is "Trade In & Tune Up Your Tunes."

Burnett admits the idea got off to a "slow start," but the addition of a two by five foot in-store streamer has gotten things rolling. "We were pleasantly surprised during the second week, when we got an average of 10 to 12 trade-ins per store."

(Continued on opposite page)

'Gift' Display Set By NARM

NEW YORK—Retailers can obtain free of charge a group of merchandising display pieces for NARM's "Gift Of Music" campaign.

The material, generic in nature and for use throughout the year, includes a silver, blue and white one foot square flat, a matching border strip and die-cut logo and slogan piece. Also offered with the new pieces are two previous items: the white paper banner with the red and black "Gift Of Music" logo and slogan and the matching title strip.

Retailers may order their flats, border strips, die-cut logo and slogan pieces, paper banners and title strips by using the order form distributed with the latest NARM "Sounding Board" publication, or by calling Jane Gallo at (609) 795-5555.

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

- BLOODSTONE**
We Go A Long Way Back
LP Trneck FZ 38115No List
CA FZT 38115No List
- BOHANNON**
Bohannon Fever
LP Phase II FZ 38113No List
CA FZT 38113No List
- COLD CHISEL**
Circus Animals
LP Elektra E160119
- DEADLY ERNEST & THE HONKY-TONK HEROES**
The Modern Sound Of Deadly Ernest & The Honky-Tonk Heroes
LP Wheeler 82
- DENSON, RICHARD, & THE PALISADE STARZZ**
Palativity Versus Ppukkanegativity
LP Faze Quaddrattack 001\$4.80
- FLIPPER**
Album Generic Flipper
LP Subterranean SUB25
- FORBERT, STEVE**
Steve Forbert
LP Nemperor ARZ 37434No List
CA AZT 37434No List
- GANG OF FOUR**
Songs Of The Free
LP Warner Bros. 236831
- GAP BAND**
IV
LP Total Experience TE13001\$8.98
- HAWKS**
30 Seconds Over Otho
LP Columbia ARC 38058
CA ACT 38058
- LAGRENE, BIRELI**
Routes To Django
LP Antilles AN 1002
- LATE BRONZE AGE**
Isles Of Langerhan
LP Landslide 1006
- LOGGINS, & MESSINA**
The Best Of Friends
LP Columbia Audiophile HC 44388No List
- LYNN, CHERYL**
Instant Love
LP Columbia FC 38057
CA FCT 38057
- MANGIONE, CHUCK**
Love Notes
LP Columbia FC 38101No List
CA FCT 38101No List
- McCLAIN, CHARLY**
Too Good To Hurry
LP Epic FE 38064No List
8T FEA 38064No List
CA FET 38064No List
- MIGHTY FIRE**
Mighty Fire
LP Elektra E1-60104
- MONEY, EDDIE**
No Control
LP Wolfgang/Columbia FC 37960No List
8T FCA 37960No List
CA FCT 37960No List
- NELSON, WILLIE, & WEBB PIERCE**
In The Jailhouse Now
LP Columbia PC 38095No List
- NERVOUS GENDER**
Music From Hell
LP Subterranean SU821

- NEWTON-JOHN, OLIVIA**
Physical
LP MCA audiophile MCA-16011\$16.98
- PIERCE, WEBB**, see Willie Nelson
- RE O SPEEDWAGON**
Good Trouble
LP Epic FE 38100No List
8T FEA 38100No List
CA FET 38100No List
- ROBBINS, MARTY**
Come Back To Me
LP Columbia FC 37995No List
CA FCT 37995No List
- SANDFORD, CHAS**
Parallax View
LP Elektra E160110
- SIDE EFFECT**
All Aboard
LP Elektra E1-60049
- SMITH, LESLIE**
Heartache
LP Elektra E1-60108
- SMITH, O.C.**
Love Changes
LP Motown 6019ML
- SPYRO GYRA**
Catching The Sun
LP MCA audiophile MCA-16010\$16.98
- STEELY DAN**
Gauche
LP MCA audiophile MCA-16009\$16.98
- SUPERIOR MOVEMENT**
The Key To Your Heart
LP Chycago Int'l FZ 38098No List
CA FZT 38098No List
- VANDROSS, LUTHER**
Never Too Much
LP Epic audiophile HE 47451No List

JAZZ

- BAKER, CHET**
Rendez-vous
LP Europa JP2005
- COOK, JUNIOR**
Something's Cookin'
LP Muse MR5218\$8.98
- CRUSADERS**
Street Life
LP Crusaders audiophile CRP-16000\$16.98
- DAVIS, EDDIE**, see Sonny Stitt
- DI MEOLA, AL**
Electric Rendezvous
LP Columbia audiophile HC 47654No List
- EDISON, HARRY**, see Sonny Stitt
- GREENE, RICHARD**
Blue Rondo
LP Sierra SR 8710
- JAMES, BOB**
Hands Down
LP Columbia FC 38067
CA FCT 38067
- LAINÉ, CLEO, & DUDLEY MOORE**
Smilin' Through
LP Finesse FW 38091No List
CA FWT 38091No List
- McCORKLE, SUSANNAH**
The Music Of Harry Warren
LP Inner City IC1141
- MOORE, DUDLEY**, see Cleo Laine
- O'DAY, ANITA**
Live At The City—The Second Set
LP Emily ER 42181
- STITT, SONNY, HARRY EDISON, & EDDIE DAVIS**
Sonny, Sweets & Jaws
LP Who's Who In Jazz WWLP21022
- TYNER, McCOY**
Looking Out
LP Columbia FC 38053No List
CA FCT 38053No List
- WINSTON, GEORGE**
Winter Into Spring
LP Windhal Hill C-1019\$8.98

GOSPEL

- HARRIS, LARNELLE**
Touch Me Lord
LP Impact R3779
- STEVENS, RAY**
Turn Your Radio On
LP Priority PU 38075No List
CA PUT 38075No List

THEATRE/FILMS/TV

- GREASE 2**
Soundtrack
LP RSO 13803

CLASSICAL

- PERGOLESİ, GIOVANNI BATTISTA**
Flute Concerto No. 1 In G Major; Flute Concerto No. 2 In D Major; Bach: Suite No. 2 In B Minor
Rampal, Stuttgart Chamber Orch., Munchinger
LP London Treasury STS 15561\$5.98
CA STS5 15561\$5.98
- PUCCHINI, GIACOMO**
Tosca (Highlights)
Ricciarelli, Carreras, Raimondi, Berlin Philh., Karajan
LP DG 2537 058\$10.98
CA 3306 058\$10.98
- PURCELL, HENRY**
Theatre Music, Vol. 6
Academy of Ancient Music, Hogwood
LP L'Oiseau-Lyre DSLO 590\$10.98
- RAVEL, MAURICE**
Bolero; Chabrier: Espana; Liszt: Hungarian Rhapsody No. 2; Enesco: Roumanian Rhapsody No. 1
London Philh. Orch., Black
LP London Treasury STS 15560\$5.98
CA STS5 15560\$5.98
- RIMSKY-KORSAKOV, NIKOLAI**
Symphony No. 2 "Antar"; Russian Easter Festival Overture, Op. 36
Rotterdam Philh. Orch., Zinman
LP Philips digital 9500 971\$12.98
CA 7300 971\$12.98
- ROSSINI, GIOACCHINO**
The Barber Of Seville (Highlights)
Berganza, Alva, Frey, London Symph. Orch., Abbado
LP DG 2537 010\$10.98
CA 3306 010\$10.98
- SAINT-SAENS, CAMILLE**
Phaeton, Op. 39; Le Rouet d'Omphale, Op. 31; Danse Macabre, La Jeunesse d'Hercule, Op. 50; Marche Heroique, Op. 34
Philharmonia Orch., Dutoit
LP London CS 7204\$10.98
- STRAUSS, RICHARD**
Der Rosenkavalier (Highlights)
Streich, Seefried, Schech, Boehm, Fischer-Dieskau, Dresden State Opera Chorus & Orch., Boehm
LP DG 2537 013\$10.98
- STRAVINSKY, IGOR**
Symphony In Three Movements; Symphony In C
London Symph. Orch., Davis
LP Philips Sequences 6527 127\$6.98
CA 7311 127\$6.98
- TCHAIKOVSKY, PETER ILYITCH**
Symphony No. 5 In E Minor (Op. 64)
New Philharmonia Orch., Stokowski
LP London Treasury STS 15559\$5.98
CA STS5 15559\$5.98

(Continued on page 61)

JUNE 19, 1982, BILLBOARD

INCENTIVES OFFERED

Pizza Staff Gets Slice Of Promo Pie

LOS ANGELES—To rev up summer business, Licorice Pizza corraled seven major record/tape suppliers for an all-day sales promotion at a local hotel May 19, with management personnel from all its 31 stores attending.

Highlighting the all-day affair was a series of individual vendor presentations, many of which offered individual incentive contests for employees. Lee Cohen, the 31-store chain's marketing chief, estimates the value of merchandise prizes and cash overall at \$10,000. The 31 stores are broken down by size and sales potential into three classifications, in which most of the prizes will be distributed.

The stores' founder, Jim Greenwood, is personally contributing \$1,000 for each one of the best stores in a given category showing the greatest overall sales surge during the five-week program.

Top employee incentive is a CBS-sponsored trip for two to London for the store which pro-

vides the most effective "Annie" soundtrack display.

The customer, too, is involved. KROQ-FM here is awarding 10 CBS albums daily to the lucky entry pulled from a box of store entries. In a cross-merchandising program with CBS and the Jack LaLanne health spas, Pizza customers can fill out entry blanks in the stores for free and special discount memberships to the health centers, while the LaLanne locations will offer their members \$1 discount coupons on preselected albums featured at the record/tape stores the month of June.

Greenwood and Cohen have decided to stage similar chain-wide programs with vendors several times per year, following the excitement ignited by the all-day event. Capitol, CBS, RCA/A&M, Pickwick, PolyGram, WEA and MCA also had booths set up in the hotel, at which they conferred personally with store personnel. The day started with a panel, wherein vendor reps auditioned new product coming this summer.

JOHN SIPPTEL

Singles Sales Help Twitty Bird Fly

NASHVILLE—Although he has opened a large tourist complex—Twitty City—in suburban Hendersonville, Conway Twitty will keep his lucrative record store operation on Nashville's Music Row.

Linda Farmer, spokesperson for Conway's Twitty Bird Record Shop, says the store stocks more than 10,000 albums—most of them country, but with a smattering of gospel, pop and rock titles. There is also a small section of folios from major country artists.

The singles department—which covers virtually all current country releases and a strong holding of chart oldies—is a particularly strong segment of the operation. One collector, Farmer reports, recently bought 100 different titles. Singles are tagged at \$1.99 each.

Farmer says the store also oper-

ates a thriving mail-order business, generated by its annual mailing of free record catalogs to the more than 30,000 potential customers who have added their names to the list at the urging of prominent signs at the record counter.

Mail-order prices correspond to in-store prices, Farmer says. They are \$8.98 for frontline albums and \$4.98 and up for cutouts.

Because its location ensures it heavy tourist traffic, the store is light on specials and promotions. This month it will offer three Conway Twitty cutouts for \$10.98 during the International Country Music Fan Fair activities. And Twitty will also be in the store for autographing sessions.

Originally built to house an Ernest Tubbs Record Shop and serve as home base for Tubbs' "Mid-

night Jamboree" live radio show, the store still has a small stage for performances. Farmer notes, however, that store management decided to quit using the stage for live shows because the practice lured more "people who just wanted to hang around" than it did real customers.

Another attraction recently discontinued was the display of a freeplay jukebox programmed with the top 100 country songs. Farmer says the jukebox was dropped in favor of more in-store record play.

While record albums continue to be the store's mainstay, Farmer reports that cassette sales are edging upward and have moved ahead of 8-tracks. But "a lot of 8-tracks" are still sold, Farmer adds, primarily to "the older set."

Connecticut Dealers Find Storm Aids Weekend \$

By IRV LICHMAN

NEW YORK—The Connecticut retail/wholesale scene weathered a severe rainstorm that dumped as much as 10 inches of rain along the shore and southern part of the state during the weekend of June 5-6.

In fact, the trade reported good business over that weekend, a consequence, many noted, of the inability of residents to take advantage of beach areas or other outdoor activities.

"We're okay," comments Mindy Peterman, tape buyer at Cutler's in New Haven, which bore the brunt of much of the storm. Peterman said Saturday store traffic was good (the unit is closed on Sunday), although the store suffered a severe flood from a leaking roof.

The three Al Franklin Music World stores remained open, and according to Dennis Ydice, store manager of the Hartford unit, "The retail trade here generally looks kindly on lesser summer rains, yet even the weekend torrent still brought out record buyers."

Notes Keith Kendall, store manager of the three-store chain in Greenwich, "It's a beach town and you ordinarily don't see anyone here

on a sunny day. We did a lot of business."

One Stop Music in Hartford was "dealing with the storm, but that's about it," according to Dot Maurice, album buyer.

Maurice says she didn't know of any Caldor retail units that were shuttered over the weekend, of which One Stop Music services about 75 in the Connecticut, New Jersey, New York and Massachusetts markets. "We're bone dry," she notes, adding that the wholesaler's warehouse was part of about a five mile area not seriously affected by the storm.

Two major branch distributors in Hartford, CBS and WEA, reported little impact from the storm, claiming, too, reports of good business over the weekend.

Phil Balsam, manager of the CBS branch, says his home was flooded up to the stores, but, fortunately, the water began to recede Saturday night. "My wife does charity work and she was able to conduct a rummage sale on Saturday and Sunday. It was crowded."

WEA's sales manager, Mike Fontecchio, termed weekend business "excellent."

AT VIDEO CASSETTES UNLIMITED

Pough's Sales Growth Continues

By ED HARRISON

LOS ANGELES—For now, John Pough is only kidding when he says that the next move for his Video Cassettes Unlimited in Santa Ana, Calif. will have to be the entire shopping center in which his store is now located.

Two months ago, Pough moved to his third location within the same center since opening Video Cassettes Unlimited in 1978, this time from a 1,000 square foot location to a 3,000 foot store, the largest in the shopping center.

In 1981, Pough and his partner

Robot Records Sued For Debts

LOS ANGELES—Kaplan & Kaplan, a local collection agency, has filed suit against Robot Record Corp., also known as VIP Records and Freeway Records, claiming defendants owe \$32,806.97.

In a Superior Court complaint, plaintiff claims the retail record store operation borrowed \$29,460 Sept. 30, 1980, payable at \$500 monthly at 10%. The complaint states the defendants paid \$3,500 through April 30, 1981. The suit seeks legal fees of \$1,830.

wife registered a 239% growth rate with gross sales placed at \$700,000. And the way 1982 is shaping up, he is confident of surpassing last year's revenues.

According to Pough, Video Cassettes Unlimited stocks 2,000 titles, making it the largest in the Los Angeles area.

With the majority of videocassettes selling for \$70-\$75, a \$15 increase over last year, coupled with an uncertain economy, Pough has seen his rentals versus sales ratio jump from 15 to one to 45 to one. "People just aren't buying movies," he says. "This year our rentals are a lot higher while sales have fallen off."

Evenly divided among Beta and VHS formats, the rental change is \$3.50 per day. Unlike many other video dealers, Pough has shied away from the establishment of membership clubs. Explains Pough: "When I first got into this a lot of stores were into club memberships and later folded."

Instead, he credits his thriving business and steady clientele to a monthly newsletter highlighting new releases which is sent out to 6,000 active customers. For the past year, Pough has had a computer, tied into the cash register, which al-

lows him to reach those customers with repeat business.

Pough estimates that 70% of his rentals are in the VHS format although that figure is subject to fluctuation. In the case of "Star Wars," he's stocking 25 copies in VHS and seven in Beta. For non-popular titles, it's usually one copy in each format.

X-rated films have decreased to about 30% of his rental business. "Four years ago it was higher because they were the only thing available," surmises Pough.

Although he was initially opposed to the idea, Pough is now renting hardware, specifically Beta machines for \$5.95 per day during the week and slightly higher prices on weekends.

He is not however in the business of selling hardware. "I dropped hardware two years ago," he explains, "and it was the best move. You make more on pre-recorded tape. The cost of flooring is too prohibitive. You make more on sales tax than you do in profit."

Pough does stock blank tape and accessories including stabilizers and equalizers stating "it's like candy at the theatre. It's good bread and butter."

The only videodisks in the store are the CED laser disks that are for sale only. Pough claims that the average laser videodisk customer usually purchases three disks at a time.

Like other video dealers in the rental business, Pough is faced with the problem of customers who rent a tape, duplicate it at home and then return their inferior copy, keeping the original.

However, in store all tapes are kept behind the counter in numbered library bookcases out of the reach of customers.

Looking ahead to the future, Pough believes that within five years the videocassette business will exceed both cable and theatre.

Houston Dealers Sell KSRR Items

LOS ANGELES—Eleven Sound Warehouse stores in Houston are carrying a line of "97 FM Rocks" merchandise introduced by KSRR-FM. Texas Tapes & Records, with one store in the city, is also participating in the program, which offers posters and key chains, mugs, baseball caps, T-shirts and jerseys.

Third Street Thriving Via Unconventional Approach

By SAM SUTHERLAND

LOS ANGELES—In an age when the typical mainstream record and tape dealer strives for greater store space and vivid merchandising and decor to boost sales, Philadelphia dealer Jerry Gordon sounds initially like a true iconoclast: in recapping the history of Third Street Jazz, the specialty outlet he founded nine years ago, Gordon points out he avoids large displays and bulky fixtures, and admits he doesn't even know the exact footage of his modest two-story store.

"Our store isn't that attractive compared with bigger chain retail outlets," Gordon says unabashedly. "There's records everywhere when you walk in, crammed into practically every corner."

Gordon's candor isn't that of a commercial suicide, though. In fact, Third Street is widely cited by distributors and labels as Philadelphia's premier jazz outlet, and one of the better specialists in that field in the country.

"If we operated like a conventional dealer, we'd be out of business," contends Gordon, who places much greater emphasis on amassing the widest inventory possible and maintaining a clerical staff knowledgeable enough to make reliable recommendations to the store's customers.

As for the relative lack of in-store merchandising aids, he points to the inventory goal as the key: "The space we do have here is utilized very well, and allows us to maintain a very large inventory. All the walls have record racks, so we can carry every single jazz album we feel there may be any interest in."

One sidelight to that mission is Gordon's belief that even relatively unknown but respected musicians should be represented fully. "As long as it's an artist people are familiar with, we try and carry their entire catalog, not just a selection of their better known titles. So we now stock about 100 Ellington albums, between 45 and 50 different Sun Ra

LPs, perhaps 40 different Count Basie titles, 15 Albert Ayler albums."

Gordon adds that the store has made a similar commitment to its separate rock, blues and new wave department, given its own floor after he decided to buttress his originally all-jazz operation a few years after opening.

It's that depth of inventory that Gordon feels remains the province of smaller retail entrepreneurs, one guaranteeing their importance to collectors and enthusiasts. "We're the only people who'll make the effort to find a lot of these records," says the jazz buff turned merchant. "Take the albums on the old Bethlehem label, which are all cutouts at this point. We treat them as if they were new albums, but a chain with 60 stores simply can't perform."

In fact, he believes cutouts are a major cornerstone for the handful of successful shops like Third Street Jazz. Apart from allowing a higher margin for profit, their availability

(Continued on page 36)

Camelot Offers Tape 'Trade-In'

• Continued from opposite page

Burnett notes that consumers can bring in as many blank tapes as they choose, but can only apply one tape toward the purchase of each cassette.

"This trade-in also requires high salesmanship on the part of clerks and managers," explains Burnett.

"We expect them to approach customers looking at cassettes and make sure they know about the offer." The executive is uncertain if the campaign will continue beyond the June 21 cut-off, since the retailer has some other promotions planned at that time.

And what do the stores do with the blank tape trade-ins? "We throw them away," Burnett says.



BROADWAY BEAT—Surveying the "Turned On Broadway" display at Sam Goody's are the album's arranger/conductor Luther Henderson, left, and Thomas Z. Shepard of Red Seal/RCA Records.

PDs Acknowledge Need For Stronger Ties With Promo Staffs

• Continued from page 1

cial," says David Martin, WCLR-FM Chicago's p.d. "And a good product and marketing team will give any station a strong tactical edge."

Like many programmers, Sunny Joe White, the WXKS-FM Boston p.d., uses cash giveaways to lure listeners. "Radio always thinks that people are looking for a new home, especially new stations," he says. "But you have to give people a good reason to switch." White, whose "Miss Kiss" contest offers \$1,000 just for tuning in, says the station's contests must have a broad enough appeal to attract new listeners. Otherwise, he asserts, "Why put them on the air? Cash means more to most people than free records. So do video units. You've got to be open-minded."

Noting that the station will spend about \$1 million this year in its quest for new listeners, White recognizes that it takes "a good marketing team to ensure that your format is positively perceived. Our tv ads are designed to build ratings—the medium

works best when there's a reason to use it. An image commercial isn't necessarily an image builder.

"Selling the contemporary radio concept isn't easy," he adds. "It's so hard to define. Top 40 is 'a negative' in a lot of people's minds, so listeners have to be motivated to try something new. A station with a specific sound has a target audience to build an image around. We don't want to attach a label to our sound. We're promoting 'better music, less commercials.' Years ago, WABC was known as 'Music Radio.' They didn't say what *kind*. It was just music."

Don Kelly, program manager for WRKS-FM New York, says that the station's television spots deliberately avoid the use of music. "We don't like to tie the image of the station to a particular sound," he states. "We like to emphasize that we're contemporary radio, and because our playlist is varied, we thought that people would get the wrong idea of what they would hear by selecting a particular sound. So we decided to promote the idea of quantity, that 'no-

body gives more music.'"

Kelly, whose "Kiss Card" campaign is buoyed by a promotional budget of \$200,000 in cash and prizes through next spring, feels that "radio is one of the poorest users of tv in America. Usually a station will attack a problem that doesn't exist, or promote a contest that only 10%-15% of the audience really cares about. A lot of ad agencies are *too* creative and obscure the message. Note the difference between the station that delivers 'more non-stop music' and the one with 'more commercial-free hours.' The latter approach encourages the trial listener."

At WYNY-FM New York, where television ads represent 95% of the station's promotion budget, Pete Salant, director of operations and programming, admits the percentage is "unorthodox as hell for a format like ours that utilizes a jukebox presentation. But we've done our homework and determined that our listeners watch prime time tv. We think it's the most effective way to reinforce our call letters and draw new listeners."

He explains that he spends "zero dollars" in on-air promotion because his listeners prefer a minimum of talk. Accordingly, Salant says the station has used its air talent to develop an overall personality in the market. "The idea is to create enthusiasm in the least amount of time," he says. "In a seven-second introduction to a song, the goal is to be interesting, entertaining, warm and human. When it's done right, it can be devastating."

Not all program directors, however, believe in the necessity of a promotion person. One such executive is Tom Bigby of KFI Los Angeles, whose 50,000-watt clear channel covers 28 Western states and Hawaii. "Image building isn't done overnight," he states. "You build it over a period of years. Every minute of programming comes out of my office, and I'm not about to turn several minutes of the hour over to somebody else. If your product is the best in the market, word of mouth is the best advertising in the world. Your audience will find you."

Bigby, who has spent over \$75,000 this year to promote cash giveaways on the air, believes in the strength of the dollar bill. "We use cash to turn our cums into quarter hours," he explains. "That's the programming goal for the rest of our lives."

The impact of television advertising is a hot point of contention among many p.d.'s; it underscores the difficulty of building an image for a station that programs a variety of contemporary sounds. Some broadcasters see tv ad campaigns as the key to commercial success. Others view the medium as a waste of money when they can advertise on their own stations.

Martin of WCLR maintains that "stations don't realize the potential of their own air time when it comes to imparting meaningful imagery. Radio is still a good theatrical outlet, and the kinds of promotions that a station generates in the market with its talent can be very significant. I only wish programmers and promotion managers were as sensitive to 30 seconds of their own air time as they are to 30 seconds of prime time."

The degree of fractionalization in a market is a major reason why a station must "deliver" on its commercial promise, according to KSRR-FM Houston program director Alan Sneed. "A listener has ex-



FOREIGNER AT FORUM—Following a recent sold-out Foreigner concert at the Los Angeles Forum, group member Rick Wills, right, chats with KLOS program director Tommy Hedges and Atlantic's Judy Libow.

Washington Roundup Kaplan Refutes NAB Charges

By BILL HOLLAND

WASHINGTON — Sis Kaplan, president of the National Radio Broadcasters Assn., responded quickly this week to criticism from the chief of the radio board of the National Assn. of Broadcasters that NRBA's recently publicized proposal to Congress to adopt some form of a contract fee arrangement for long-term radio license would "hold commercial broadcasters hostage" and was merely "a pipe dream."

In response to a quote from Cullie M. Tarleton, NAB's radio board chairman that appeared in the press, Kaplan issued a nine-point open letter in the weekly NRBA Monday Morning Memo, a newsletter that goes out to the organization's 1,800 members.

NRBA officials added that 9,000 copies of the newsletter were printed for this issue, and that they will be mailed out to "every commercial radio station in the country."

Kaplan, in the open letter, refutes the NAB charges that the proposal, which entails extended license periods for 40 or 50 years, on a contractual basis, in exchange for a fixed 1% of gross revenues to be used to support noncommercial public radio, would hold commercial broadcasters hostage.

"The impact of television advertising is a hot point of contention among many p.d.'s; it underscores the difficulty of building an image for a station that programs a variety of contemporary sounds. Some broadcasters see tv ad campaigns as the key to commercial success. Others view the medium as a waste of money when they can advertise on their own stations."

Expectations that must be met," he argues. "It's a 24-hour commitment. Our tv spots and outdoor campaigns emphasize that the station 'rocks,' and our programming thrust is always uptempo. The few downtempo songs we play are by groups that are acceptable to our core audience, such as Pink Floyd or Journey. Target your core, but not to the exclusion of potential new listeners."

"Decide what you are, execute it on the air, then tell the marketplace," advises Joel Raab, WHK Cleveland's p.d. "FM stations can go out and promote themselves at concerts, but AMers have to show that people need us for more than music. And the air talent is the best way to make that known. We make sure that our people participate in happening events, such as Saturday's (12) 'Health and Fitness' exposition with Richard Simmons at the Terminal Tower. At the same time, a sample 20 minutes has got to feature a great song, a good laugh, and a piece of information that you haven't heard before."

"Today I want to set forth some very simple facts about NRBA's efforts towards securing real legislative deregulation, about the so-called public radio trade-off and about who is really pursuing a 'pipe dream,'" the letter begins.

Kaplan first made clear that the NRBA favors the deregulation already passed by the Senate in the Senator Cannon bill, as well as those still stuck in the House telecommunications committee, but makes it clear that because of the opposition from subcommittee chairman, Tim Wirth, and the House Commerce Committee Chairman, Rep. John Dingell to both the Senate bill and the House bills, "the passage of a deregulation bill in the House is extremely unlikely."

She adds further, however, that Wirth does favor, and "has indicated possible support" for a plan similar to that proposed by the NRBA, first publicized last month (Billboard, May 15).

"The NRBA does not endorse this plan to the exclusion of other possible avenues of legislative relief," she wrote, "but feels it would be irresponsible not to pursue any meaningful proposal... Given the political realities, rejecting this plan out of hand and instead relying totally on bills that may be unattainable would be in our view 'chasing a pipe dream,'" the NRBA president added.

In the 475-plus word letter, Kaplan stated that "opportunity to achieve legislation will never be better" and warned that "we may not get it again" if radio broadcasters break ranks.

Kaplan also wrote, by way of warning, that the Cannon bill's license fees, unlike those in the NRBA proposal, "can be raised by Congress as time goes along just as income tax rates have risen over the years."

The NAB snip comes on the heels of that organization's opposition to the plan because, according to insiders, a 1% of the gross revenues plan could seriously cut into the profits of big tv stations and the networks.

As an NRBA official explained: "We're just talking about radio. But they're concerned that the idea might catch on four or five years down the road and be applied to television."

Survey For Week Ending 6/19/82

Billboard Chart Breakouts

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

- ★ 33 FLEETWOOD MAC
Hold Me, Warner Bros. 7-29966
- ★ 69 DARYL HALL & JOHN OATES
Your Imagination, RCA 13252
- ★ 83 DEODATO
Happy Hour, Warner Bros. 7-29984
- ★ 65 GEORGE STRAIT
Fool Hearted Memory, MCA 52066
- ★ 69 MOE BANDY
She's Not Really Cheatin' (She's Just Gettin' Even),
Columbia 18-02966
- ★ 72 EDDIE RAVEN
She's Playing Hard To Forget, Elektra 47469
- ★ 70 RAY PARKER JR.
Let Me Go, Arista 0695
- ★ 81 DAYTON
Hot Fun In The Summertime, Liberty 1468
- ★ 84 RICHARD DIMPLES FIELDS
Taking Applications, Boardwalk 7-11-143
- ★ 85 SADANE
One Minute From Love, Warner Bros. 7-29985
- ★ 36 LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA
Hooked On Swing, RCA 13219
- ★ 38 B.J. THOMAS
But Love Me, MCA 52053

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

'BLACK-BOX' SYSTEM

Growing Market For Cable Radio Detailed

• Continued from page 3

The key to all of this is just what consumers might be willing to pay for this added audio service. He cited a major study now underway in the Northeast, but he said he was not at liberty to disclose details. He did say that this is not the survey taken a few months back by the Sterling Manhattan Cable System in Manhattan.

Donnellon also raised the prospect of the development of "Super" radio stations along the lines Ted Turner used for his tv station in Atlanta. This concept might be described as "if you can't beat 'em, join 'em," and depends on a station aggressively getting its signal on as many cable systems as possible and then selling its time on the basis that it is a near-national medium. This is what Turner did, and Donnellon cites KAAZ Little Rock as an example of a radio station moving in this direction.

Further complicating the picture, Donnellon explained, is the use of over-the-air radio and/or cable system-originated audio programming that is used as background to various cable teletext channels.

If there turns out to be a reluctance on the part of cable subscribers to pay for audio services, a survey by Benton & Bowles, the New York ad agency, shows that 63% of cable subscribers are willing to accept advertising on cable if it will re-

duce the cost of cable services. Further, this study, which was quoted by Donnellon, found that only 25% said they subscribed to cable to escape over-the-air tv commercials.

Donnellon also cited a study by another agency, Ogilvy & Mather, which shows that 61% of the country will be wired for cable by 1990. Donnellon thinks the penetration will be more like 70% (current penetration is now 30%). He also noted that among the 1.6 million homes being bid on for cable service since 1980, 1.2 million went for two-way cable that was first introduced as QUBE by Warner Communications in Columbus, Ohio, several years ago.

Donnellon sees the increased fragmentation making promotional activities all the more important. He sees promotion evolving into "integrated marketing." He also thinks radio is in a good position to make this move, better than tv, because radio, as a medium, has had to promote itself to target audiences while tv has taken a broad appeal approach. Because of the development of cable, Donnellon illustrated with statistics that tv is already being hit with fragmentation.

Coverage of the Broadcast Promotion Assn. conference in San Francisco was written and coordinated by Douglas E. Hall, Billboard's radio editor, with Jack McDonough, the magazine's Bay Area correspondent.

Session Puts Spotlight On Focus Group Research

SAN FRANCISCO—Focus groups can give a station guidance in programming and promotion, but "you cannot leave the fate of your station in the hands of 40 or 50 people."

So said Jeff Smulyan, general manager of WENS Indianapolis, during a session on focus groups at the BPA seminar Wednesday (9). And fellow panelists Betsy Bucken, promotion director of WCBS-FM New York, and Dianne DeArmond, vice president of advertising and marketing for Viacom International, voiced agreement. The panel also agreed that such research must be placed in the hands of professionals.

"Research that is not controlled is dangerous. You will make decisions that will be worse than your gut feelings," said DeArmond. Bucken recalled, "The first time that I observed a focus group, I thought, 'where did they get these people? I don't know what they're talking about.' But after viewing a couple of focus groups and hearing listeners' perceptions reinforced again and again, you quickly realize that when you're so close to your station, you can become biased and lose your objectivity."

DeArmond advised promotion directors to "be fully involved in the research from the beginning to end and the music that's played on your station. It's extremely important to know the musical tastes of your listeners, to know your station's profile."

Smulyan said that "perception is everything. We've found that sta-

tions which have been hard rockers can play the same music as us, but they are still perceived as hard rockers." Smulyan's station runs an A/C format. Bucken agreed that perception changed slowly and said that from her station's focus groups she learned that "FM is definitely in the music business. Listeners do not want a lot of clutter. The music is the star. The 25-34 year olds don't care about AM radio and I think some of them don't even know AM radio exists."

Bucken said the station had been concerned over the use of the term "solid gold." "At one time, the term truly meant oldies, but today, it has taken on a different meaning due, in a large part, to the tv show 'Solid Gold' which presents the top contemporary hits each week. We subsequently dropped 'solid gold' on air and in all our audience promotions."

Bucken said the station learned that "television is the only effective advertising medium for us to reach our listeners. A major portion of the CBS-FM audience lives and works on Long Island and in New Jersey. Those people rarely come into Manhattan. They do not have the opportunity to see subway posters or bus cards." She noted that radio stations are spending about \$80 million a year in tv advertising so "obviously there's a lot of clutter in the marketplace."

Bucken summed up the session commenting, "We've come a long way, 10 years ago we did belt buckles and T-shirts. Now we've really become marketing people."

Urge Strong Radio-Retail Ties
Stations Get More Exposure Via Merchandise Links

SAN FRANCISCO—"To date, AOR has been the bastion of retail merchandising," said Steve Stockman, promotion director of WAAF-FM Worcester, Mass. in the early moments of his BPA address on "Retailing Radio: Promoting For Profit."

"Rock groups and football teams, for instance, have found that they sometimes can make as much or more on merchandising their items as they can on the actual sale of tickets themselves.

"So steal ideas from the AORs. Steal ideas from anyone who has developed them, because you'll find you can adapt them for your own format.

"Rock bands and AOR stations do rock T-shirts. So if you have an adult contemporary, do a shirt like a Lacoste, with your logo or call letters inscribed where the alligator would be. Tote bags can become flight bags or shopping bags. Many rock stations have had great luck with con-

cert guides. For another station that can be a theater guide or a sports guide."

Stockman noted that at WAAF he does campaigns in summer and fall, with the more active summer campaigns focusing on T-shirts, license plates and "rock maps," such as a map of the Worcester area, with clubs and theaters marked, which sells at \$1.07—the station's dial spot. Since gas stations now charge for maps, he recommended it as a practical and economic retail item for many formats.

Stockman cited two reasons for a station putting energy into retail programs. The first is "person exposure. We're all very peer conscious. Fashion designers make a killing based on that fact. So if a few hundred people suddenly show up wearing your station's shirt, other people will wonder why they don't have one. And every person wearing the shirt is a walking billboard."

The corollary is "retail exposure.

An average small store will have 1,000 people a day coming through. If you're in a 25-store chain, that's 25,000 impressions per day."

Stockman strongly recommended dealing with chains rather than single outlets, so that the promotion director doesn't get totally bogged down in overseeing the retailing effort. "A 25-store chain will give you very heavy traffic and you deal with only one sales office."

Stockman emphasized that while such retailing efforts can make substantial money for a station, they are often worth doing even for a small profit—but that they should not be undertaken on a "break-even" basis, "because then you always end up losing money."

The reasons for not just giving an item away? "You want to make sure it has a value to the person who gets it"; it avoids competition with retail; and it balances special giveaways.

The big decision, noted Stockman (Continued on page 22)

AOR Roundtable Says Promos Must Include More Than Music

SAN FRANCISCO—Promotions for AOR stations must reach beyond music activities, participants agreed during a BPA roundtable discussion Monday.

"We've got to give away more than tickets to concerts and records," said Kim Reis of WPLF New York, who led the session.

Steve Stockman of WAAF Worcester, Mass. agreed, suggesting that "we're moving away from rock concerts and tying in with movie ticket giveaways." He cited polls taken at high schools in his area where he found that movie attendance was much higher and more frequent than rock concert attendance. Steve Gaspar of KLOS Los Angeles also concurred with this logic, but complained that film companies are often not cooperative.

Stockman made the point that "promotions are getting more and more important as stations sound more and more alike." Reis said, "We have to take our lead from what is happening in programming. We've got no-frills radio today with a tightening of playlists. There's been lots of music research which tends to eliminate a lot of those extra image cuts. It's hard to keep a fresh approach with the umpteenth Rolling Stones promotion. The only thing left to is give away a night of love with Mick Jagger."

Margie Poole of KZEW Dallas led her annual "ZEW World," which she noted was attended by 25,000. "I sold 10,000 T-shirts in 10 days," she added. "This is really a serious party. It's a lot of work. We rent the Dallas Convention Center and our clients are given booths. This year we added name entertainment and had a dunking booth for charity with the DJs getting dunked. But we've done it for five years and I'm getting bored with it." The station broadcasts a series of remotes from the event each year.

Marie Ludici of WYSP Philadelphia told how her station is getting involved with sports. Tying in with the Philadelphia Phillies baseball team, the station is planning a fireworks display after one of the games. "We're asking listeners to bring their radios to the stadium. We

will play special music and cue tones will set off the fireworks." The finale will include the station's call letters lit up in fireworks.

Stockman said that his station had convinced Coca-Cola to spend \$40,000 on a fireworks display. Gaspar told of his station's activities handing out free decals and T-shirts at concerts even when the concerts are sponsored by his competition, KMET Los Angeles.

"If they don't like it, that's tough," said Gaspar. "The promoters of these concerts have said I can't do this; I've said, 'why not?' You have to reach out for creative ways when promoters won't cooperate. We handed out KLOS Who T-shirts for the Who concert. Two months later,

it appeared that KLOS had brought the Who to L.A."

Reis complained that "the cost of quality tv production is really beyond most radio stations. They can't afford to do tv every quarter." Poole said that KZEW used one spot for three years.

Discussing focus groups to measure the effectiveness of tv spots, Reis warned that they can be dominated by one strong personality in the group. "One question we want answered is, 'will the viewer try our station on the basis of this spot?'"

Poole, noting that KZEW had just started using focus groups, said, "We have to try to figure out how to get answers without leading the audience."

Sales Promo Session Covers Gamut

SAN FRANCISCO—Promotions ranging from a listener who had himself baked in dough to the creation of an imaginary 43-game winning streak for the then on-strike San Diego Padres were discussed at a session on "useable radio sales promotions" during the BPA convention.

The man who baked himself was one of several outrageous stunts explained by Steve Fisch of KRLY Houston for his "outrageous" contest, which he's been conducting for three years. The winner was not the man who sweated inside the dough as a friend baked him with a blow torch, but another who pushed a ping pong ball up a hill with his nose and tongue, with four bikini-clad models strapped to his side.

The ping pong ball pusher won a pound of gold, and the station got national press coverage, including People magazine and the "PM Magazine" tv show.

Paul Palmer of KFMB AM-FM San Diego discussed promotions for both of his stations—the FM is known as B-100—which included fantasy baseball when the major league teams were on strike last year. To kick off the imaginary games, the AM adult contemporary station, which carries play-by-play of the

Padres, gave out free beer, soda, hot dogs and peanuts in the team stadium parking lot, as Jerry Coleman (who does play-by-play) created an imaginary game in which the then-poor performing Padres won. Palmer had a number of tie-ins, such as Miller for the beer and Pepsi for the soda. It was a profitable promotion. "We made \$6,000 selling T-shirts," Palmer noted.

The Padres also played a role in a B-100 promotion known as "Baseball, Beach Boys and B-100" (Billboard, May 29). The Beach Boys were hired for an after game concert with tickets being sold by the station. B-100 took a financial risk of \$175,000 selling tickets for \$6.50 each. "But we were sold out a week before the concert, 52,000 attended and we netted \$26,000 on a \$41,000 gross," Palmer explained.

Another promotion, tied in with the San Diego Chargers football team, got the station in the record business. The AM's morning team, Hudson and Bauer, wrote four songs that were given a limited pressing of 5,000 disks. The disks were pressed for 50 cents and sold for \$2 through the local Wherehouse record shops. The songs were written and first played on the station as the Chargers

(Continued on page 22)

A/C ACTION *Session Keys On Size And Scope Of Format's Promotion Contests*

SAN FRANCISCO—Differing attitudes on how to run an effective contest campaign dominated an amiable and animated BPA session on promotion of adult contemporary formats.

Attendees also focused on how to hold on to your morning listeners once they get into the office: how to best promote news and personality aspects of a station; how the Arbitron methodology switch (requiring listeners to identify a station specifically by call letter) will affect promotions; and how to best cope with changing a station over from top 40 to A/C—a situation more than a few of the sessioners said they were facing.

Moderator Bert Gould of WPIX-FM New York sounded a key theme with his introductory comment that “yesterday’s top 40 is today’s adult contemporary,” and another speaker added later that “these days, adult contemporary can mean an awful lot of different things.”

Gould did note, however, that in contrast to sessions on news/talk and AOR, “we won’t be talking about phone lines and rock’n’roll jello-jumps.”

Most of the back-and-forth on contests and games was sparked off by Tony Novia’s description of a \$250,000 giveaway recently sponsored by WHYI-FM (Y100) Ft. Lauderdale in conjunction with Burger King, since many in the session seemed a little awe-struck that any station would have such largesse to distribute. Novia explained that contest rules provided for a payout over a protracted number of years, and that with the bulk of the funds continuing to earn interest, the cost to the station was minimal.

The biggest bone of contention boiled down to whether it is more shrewd to give away a lot of smaller prizes, thereby making winners of many more listeners, or whether to go for the sex appeal (and press coverage) of the big giveaway. Mac Lindsay of CFCN Calgary put it most succinctly: “I’d rather give away \$1,000 to 250 people—or \$250 to 1,000 people—than give a quarter million to one person.”

Novia responded to discussion by asking, “Would you rather have a shot at a quarter million or a movie ticket?” Shelley Safian of WDBO

Orlando said that was a loaded “apples and oranges” question since the odds would vary so wildly on such prizes, while Nancy Newhouse of WICC Bridgeport suggested that “the perfect mix is a superwinner, where all the small winners get a shot at the big prize.” Gary Chomyn of CFRN Edmonton argued that “the sex appeal of a contest is all in the wordology. You’re in the hot medium. You can make a contest sound as exciting as you want to.”

Larry Chiles of WLAP-AM-FM Lexington, Ky., in explaining his station’s “Write Your Own Ticket” promo, warned against “giving away prizes that people really don’t care to win,” and other speakers cited the possible problems of an already-wealthy person winning a big cash prize or of the ear-to-the-speaker little old lady listener who constantly wins all the little ones.

One of the most well-received suggestions for garnering more office listeners came from CFCN’s Arnold, who outlined an “office trivia” game in which workers at one office compete against those from another, with the radio host popping crazy questions. Other speakers described promos that involved blitzing downtown offices with champagne and carnations, while Dave Milburn of

KLOO-AM-FM Corvallis, Ore. told of his success with a 25-minute “business salute” program, done in conjunction with the local Chamber of Commerce, with every third program originating live from the site of the business.

Almost all of the attendees bewailed the proposed Arbitron change, which would negate the current heavy promotional trend toward identifying stations by dial position rather than letters. “This,” said Gould, “will change the face of radio promotion whether we like it or not.”

Direct Mail Cited As Solid Promotion Tool

SAN FRANCISCO—What might have been a run-of-the-mill BPA presentation on promoting radio in various media—newspapers, outdoor, transit—was enlivened by a new approach of using direct mail and, according to a direct mail proponent, reaching Arbitron diary keepers at a cost of \$95 to \$185 per keeper.

Jack McCoy, who founded Ram Research several years ago, is now representing Unidyne Direct Mail which now owns Ram.

McCoy, speaking at the Tuesday (8) session entitled “So You Can’t Afford Tv,” advised that his company’s research had indicated that the very people who will take the time to keep diaries will also read the material mailed out by Unidyne. McCoy readily admits that half of the people who receive the mailings will throw them away, but he adds, “These people are not the diary keepers.”

And he’s apparently right. Jan Hamlin of KEX Portland, Ore. said from the audience. “We’ve never seen such response. In the first two weeks, we received 200 phone calls, 50 of them were from new listeners. And we received 300 letters.” She explained that the station mailed 193,000 folders at a cost of \$40,000, plus art work. Cathy Bee of WHK Cleveland said a similar campaign by her station “went well.”

McCoy claimed that 92% of the stations that have used his service have increased their Arbitron ratings.

The Unidyne mailer is a four-color coated stock folder, which McCoy describes as a position paper for the station. It is also tied in with a contest and tells the listeners when to tune in the station to win prizes. McCoy also recommends that stations sell coupon space to local advertisers to offset the cost of the mailer, but Hamlin said her station was unable to sell such coupons.

McCoy said that the service has been offered for 14 months and has been sold to more than 70 stations. McCoy added that the service was particularly needed because the longer and longer Arbitron rating periods have made this longer use of tv prohibitive because of the cost.

Oakland Tribune marketing director Jim Rowley, who served as moderator, spoke on the use of newspapers, Don Dwyer, senior president of the TDI Winston Network, discussed transit ads and Frank Sanchez, vice president of Gannett Outdoor Advertising, discussed that field.

New LP & Tape Releases, p.18



BELLAMY COUNTDOWN—The Bellamy Brothers receive a recording of the “Weekly Country Music Countdown” segment on which they appeared as the feature artists. Pictured from left are, Howard Bellamy; Rochelle Friedman of the United Stations; David Bellamy; and Ed Salamon of the United Stations.

TV Emphasis Irks PDs At B’cast Promo Assn. Meet

SAN FRANCISCO—Radio promotion directors who attended this year’s Broadcast Promotion Assn. seminar were disappointed and often angry with an organization they see giving the lion’s share of attention to television and cable.

A number of radio attendees grouched that the BPA convention planners had cut two radio sessions. Some even threatened to go home early before the event closed Wednesday (9) night with its traditional awards banquet.

Lance Webster, a former BPA board member who left a position with PBS to become the organization’s first full-time executive coordinator, noted that the organization had planned two radio workshops in every meeting period when it was anticipated that 400 radio promotion people would attend.

“Two weeks ago,” Webster explained, “radio enrollment was under 100. Partly for that reason and partly because we needed more room for tv and cable, we cut radio. Radio attendance was around 150 among a total convention turnout of about 1,200.

Some say that radio promotion people are being wooed away by expanded attention to promotion at the upcoming National Assn. of Broadcasters radio programming conference in New Orleans Aug. 29 to Sept. 1.

Webster said that he and presi-

dent-elect Ann Coleman of WAVE-TV Louisville are committed to improve radio attendance when the BPA gathers next year in New Orleans. He set 300 radio attendance as a target for next year.

But some radio promotion people here are not sure the BPA is going to get another chance. One radio attendee working for a better BPA radio program is Berg Gould of WPIX New York, who before participating in a workshop on sales promotions (see separate story) said, “I’ve heard a lot of comments about our radio sessions. I’ve been on the board (of the BPA) for four days. I raised a lot of questions last year. I wrote a nasty letter and I got on the board. Radio people need to make their voice heard if they are going to continue to be a part of the BPA.”

Asked about NAB’s involvement in promotion seminars, Webster said that while he expects the BPA to run the best seminars, “We are happy to have NAB or other organizations such as the Radio Advertising Bureau run sessions on promotions. I’m sure some of our people will be involved in the NAB meeting. All of this benefits our field. This is not a matter of competition.”

Part of Webster’s plan to boost radio attendance next year is to get National Public Radio involved. “We’ll be seeking out public radio panelists and having panels on public radio,” he says.

Merchandise Tie-Ins Offer Greater Station Exposure

• Continued from page 21

man, is deciding what to sell. “Look for items with proven sales records. And design them very carefully. Take your time with it. If you don’t like it now, you’ll hate it a year from now when it’s in the hands of consumers.”

Once you’ve got an item, said Stockman, the biggest problems are “how to price it and how to distribute it.” He noted that “retail speaks a whole other language from radio” and that many retail outlets like to sell an item for double its wholesale price. Other negotiable areas are whether to let items on consignment, and who pays delivery costs from the supplier the station has chosen.

Stockman advised having a store’s advertising manager present for meetings with the store’s buyer. “The advertising manager will understand the promotional value of the air exposure you’re offering.” WAAF usually deals with six chains on a promotion and will give “one free announcement per day during the time the item is in all the stores of the chain. This is important. Sometimes chains will have the item only in selected stores and the consumer will be confused.”

As a final note, Stockman confirmed that such promotions can be a good general sales tool for selling airtime. “You can use it to prove to retail that radio is a good ad buy.”

SURVEY DETAILS INCREASE

Station Promo Budgets Rise

SAN FRANCISCO—Radio promotion budgets have been increased by 20% in the past year at 23% of the stations surveyed by the BPA, according to a study released at the organization’s seminar here Wednesday (9).

The study, conducted by the Center for Communication at San Diego State Univ., also showed that 51% of the stations had increased promotion expenditures by at least 11%. The study found that 58% of the stations have budgets under \$50,000, while 69% of the stations were under this figure in 1976 when this research was last conducted.

The findings were presented by Dr. Hayes L. Anderson of San Diego’s department of telecommunications and film and John Witherspoon, director of the Center for Communication and a lecturer at the San Diego institution.

They explained that in major markets those surveyed feel they have adequate budgets to do the job, while in smaller markets, the reverse is true. They also noted that budgets

are generally set and controlled by station managers with 59.8% preparing these budgets and 61.7% administering them.

In the salary area, in many salary grades women were found to be reaching a par with male colleagues, but it was noted that while only 2% of the males earn under \$10,000, 6% of the women earn under this figure at radio stations. Since 1976 many more promotion people have moved into or above the \$35,000 salary range, while “a small but significant percentage” indicated earnings of more than \$50,000.

Women have become more numerous in this field with their numbers of 25% in 1976 increasing to 35% now. In 1976, 52% of the respondents were under 35 years of age while the current survey shows 70% under that age. Only 7% were found to be over 45. The survey also shows that 50% of the promotion directors have been in their jobs for three years or less and 11% have been in the field for 11 or more years.

When he plays it...
He lays it

On the Line



EARLY U.S. BONDS

Featuring "Out Of Work" On EMI America.

Produced by Bruce Springsteen & Miami Steve.

Management: John Apostol, Apostol Enterprises, Ltd.



© 1982 EMI AMERICA RECORDS, a division of Capitol Records, Inc. All Rights Reserved.

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts™

Based on station playlists through Tuesday (6/1/82)

PRIME MOVERS-NATIONAL

- TOTO—Rosanna (Columbia)
- JUICE NEWTON—Love's Been A Little Bit Hard On Me (Capitol)
- WILLIE NELSON—Always On My Mind (Columbia)

★ **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

- AIR SUPPLY—Even The Nights Are Better (Arista)
- EYE TO EYE—Nice Girls (Warner Bros.)
- SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)

- ★ CHEAP TRICK—If You Want My Love 36-32
- AIR SUPPLY—Even The Nights Are Better
- QUARTERFLASH—Right Kind Of Love
- DARYL HALL AND JOHN OATES—Your Imagination A
- POINT BLANK—Don't Look Down A
- REO SPEEDWAGON—Keep The Fire Burnin' B
- STEVIE WONDER—Do I Do B
- HAIRCUT ONE HUNDRED—Love Plus One B
- LARRY ELGART AND HIS MANHATTAN SWING ORCH.—Hooked On Swing B
- DR. HOOK—Loveline B
- GREG KIHN—Happy Man X
- FRANKIE MILLER—To Dream The Dream X

- KFXM-AM—San Bernardino**
 (Jason McQueen—MD)
 ★★ THE HUMAN LEAGUE—Don't You Want Me 1-1
 ★★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 4-3
 ★ QUEEN—Body Language 8-6
 ★ SOFT CELL—Tainted Love 15-13
 ★ FRANK ZAPPA—Valley Girls 29-22
 ● DARYL HALL AND JOHN OATES—Your Imagination
 ● THE JAM—A Town Called Malice
 ● REO SPEEDWAGON—Keep The Fire Burnin' A
 ● THE ROLLING STONES—Going To A Go Go B
 ● CHEAP TRICK—If You Want My Love X
 ● THOMPSON TWINS—In The Name Of Love X
 ● GENESIS—Paperlate B
 ● SURVIVOR—Eye Of The Tiger (Theme From Rocky III) X
 ● SLOW CHILDREN—President Am I X
 ● LAURA BRANIGAN—Gloria X
 ● AMBROSIA—How Can You Leave Me X
 ● THE WAITRESSES—I Know What Boys Like X

- KCBN-AM—Beno**
 (Jim O'Neil—MD)
 ★★ TOTO—Rosanna 3-1
 ★★ .38 SPECIAL—Caught Up In You 12-5
 ★★ MELISSA MANCHESTER—You Should Hear How She Talks 15-7
 ★ JOHN COUGAR—Hurts So Good 18-12
 ★ FOREIGNER—Break It Up 20-13
 ● FLEETWOOD MAC—Hold Me A
 ● DARYL HALL AND JOHN OATES—Your Imagination A
 ● REO SPEEDWAGON—Keep The Fire Burnin' A
 ● GARY U.S. BONDS—Out Of Work A
 ● SURVIVOR—Eye Of The Tiger (Theme From Rocky III) B
 ● CHICAGO—Hard To Say I'm Sorry B
 ● THE ROLLING STONES—Going To A Go Go B
 ● GLENN FREY—I Found Somebody B
 ● OLIVIA NEWTON-JOHN—Landslide X
 ● AIR SUPPLY—Even The Nights Are Better X
 ● THE REDDINGS—(Sittin' On) The Dock Of The Bay X

- KFMB-FM—San Diego**
 (Glen McCartney—MD)
 ★★ SOFT CELL—Tainted Love 3-2
 ★★ TOTO—Rosanna 4-3
 ★★ JOHN COUGAR—Hurts So Good 7-6
 ★★ THE MOTELS—Only The Lonely 8-7
 ★ .38 SPECIAL—Caught Up In You 15-11
 ★ A FLOCK OF SEAGULLS—I Ran A
 ● SURVIVOR—Eye Of The Tiger (Theme From Rocky III) A
 ● FLEETWOOD MAC—Hold Me A
 ● REO SPEEDWAGON—Keep The Fire Burnin' X
 ● RAINBOW—Stone Cold X
 ● THE STEVE MILLER BAND—Abracadabra X
 ● THE J. GEILS BAND—Angel In Blue X
 ● MEN AT WORK—Who Can It Be X
 ● GREG KIHN—Testify X
 ● PAUL McCARTNEY—Ballroom Dancing X
 ● ASIA—Only Time Will Tell X
 ● ELTON JOHN—Ball And Chain X
 ● ELTON JOHN—Dear John X

- KSFM-FM—Sacramento**
 (Mark Preston—MD)
 ★★ SOFT CELL—Tainted Love 28-19
 ★★ KARLA BONOFF—Personally 30-23
 ★★ PATRICE RUSHEN—Forget Me Not 22-15
 ★★ ONE WAY—Cutie Pie 21-16
 ★★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 23-17
 ● HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say A
 ● .38 SPECIAL—Caught Up In You
 ● STEVIE WONDER—Do I Do A
 ● HEART—This Man Is Mine A
 ● FLEETWOOD MAC—Hold Me A
 ● THE MOTELS—Only The Lonely B
 ● ALABAMA—Take Me Down B
 ● LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing B

- KRQQ-FM—Tucson**
 (Zapoleon/Hart—MD)
 ● PAUL McCARTNEY—Ballroom Dancing
 ● ALABAMA—Take Me Down
 ● HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say A
 ● FLEETWOOD MAC—Hold Me A
 ● LESLIE PEARL—If The Love Fits Wear It A
 ● GLENN FREY—I Found Somebody X
 ● KANSAS—Play The Game X
 ● THE STEVE MILLER BAND—Abracadabra X
 ● JOHN AND VANGELIS—I'll Find My Way Home X
 ● EYE TO EYE—Nice Girls X
 ● REO SPEEDWAGON—Keep The Fire Burnin' X
 ● JOURNEY—Still They Ride X
 ● THE ROLLING STONES—Going To A Go Go X
 ● GRAHAM PARKER—Temporary Beauty X

- KTKM-AM—Tucson**
 (Bobby Rivers—MD)
 ★★ KARLA BONOFF—Personally 13-8
 ★★ NEIL DIAMOND—Be Mine Tonight 14-10
 ★★ ALABAMA—Take Me Down 23-15
 ★★ GLENN FREY—I Found Somebody 26-20
 ★★ DENICIE WILLIAMS—It's Gonna Take A Miracle 30-23
 ● THE REDDINGS—(Sittin' On) The Dock Of The Bay
 ● DR. HOOK—Loveline
 ● DARYL HALL AND JOHN OATES—Your Imagination A
 ● AIR SUPPLY—Even The Nights Are Better B
 ● CHICAGO—Hard To Say I'm Sorry B
 ● LARRY LEE—Don't Talk X
 ● MANHATTAN TRANSFER—Route 66 X

- KJRA-AM—Seattle**
 (Benjamin Hill—MD)
 ● AIR SUPPLY—Even The Nights Are Better A
 ● CHICAGO—Hard To Say I'm Sorry A
 ● DR. HOOK—Loveline A

- KPLZ-FM—Seattle**
 (Greg Cook—MD)
 ★★ RONNIE MILSAP—Any Day Now 8-3
 ★★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 14-10
 ★★ JEFF LORBER—It's A Fact 17-13
 ★★ DENICIE WILLIAMS—It's Gonna Take A Miracle 19-14
 ★ TOTO—Rosanna 24-19
 ● FLEETWOOD MAC—Hold Me A
 ● THE REDDINGS—(Sittin' On) The Dock Of The Bay B
 ● CHICAGO—Hard To Say I'm Sorry B
 ● LESLIE PEARL—If The Love Fits Wear It B
 ● HERB ALPERT—Route 101 B

- KYYX-FM—Seattle**
 (Evin Ichijama—MD)
 ★★ TOTO—Rosanna 1-1
 ★★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 4-2
 ★★ RONNIE MILSAP—Any Day Now 19-11
 ● HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say 18-12
 ● SOFT CELL—Tainted Love/Where Did Our Love Go 20-13
 ● RICK SPRINGFIELD—What Kind Of Fool Am I B
 ● AIR SUPPLY—Even The Nights Are Better B
 ● RED SPEEDWAGON—Keep The Fire Burnin' B
 ● SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) B
 ● FLEETWOOD MAC—Hold Me A
 ● THE STEVE MILLER BAND—Abracadabra A
 ● JOURNEY—Still They Ride A
 ● THE ROLLING STONES—Going To A Go Go A
 ● CHICAGO—Hard To Say I'm Sorry A
 ● CHEAP TRICK—If You Want My Love A
 ● LESLIE PEARL—If The Love Fits Wear It A
 ● GLENN FREY—I Found Somebody X
 ● GENESIS—Paperlate X
 ● GARY U.S. BONDS—Out Of Work X
 ● THE MONROES—What Do All The People Know X
 ● DIONNE WARWICK AND JOHNNY MATSIS—Friends In Love X

- KEZR-FM—San Jose**
 (Bob Harlow—MD)
 ★★ SOFT CELL—Tainted Love/Where Did Our Love Go 7-4
 ★★ EYE TO EYE—Nice Girls 19-9
 ★★ RONNIE MILSAP—Any Day Now 12-10
 ★★ BLONDIE—Island Of Lost Souls 15-11

- KRLC-AM—Lewiston**
 (Steve MacKellie—MD)
 ★★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 1-1
 ★★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 6-3
 ★★ STEVIE NICKS—After The Glitter Fades 12-6
 ★★ NEIL DIAMOND—Be Mine Tonight 15-7
 ★★ THE OAK RIDGE BOYS—So Fine 18-12
 ★★ HERB ALPERT—Route 101 A
 ● GREG KIHN—Happy Man X
 ● RICK SPRINGFIELD—What Kind Of Fool Am I A
 ● BILL LA BOUNTY—Never Gonna Look Back A
 ● FLEETWOOD MAC—Hold Me A

BREAKOUTS-NATIONAL

- FLEETWOOD MAC—Hold Me (Warner Bros.)
- DARYL HALL AND JOHN OATES—Your Imagination (RCA)
- GREG GUIDRY—Into My Love (Columbia)

- ★ KANSAS—Play The Game Tonight 18-14
- FLEETWOOD MAC—Hold Me
- DARYL HALL AND JOHN OATES—Your Imagination A
- FRANKIE MILLER—To Dream The Dream A
- REO SPEEDWAGON—Keep The Fire Burnin' A
- BILLY JOEL—Hot In The City A
- BOW WOW WOW—I Want Candy A
- MARSHALL CRENSHAW—Someday, Someway X
- HAIRCUT ONE HUNDRED—Love Plus One X
- JON AND VANGELIS—I'll Find My Way Home X
- CHEAP TRICK—If You Want My Love X
- DEDATO—Happy Hour X
- CHICAGO—Hard To Say I'm Sorry B
- GLENN FREY—I Found Somebody B
- GENESIS—Paperlate B
- MELISSA MANCHESTER—You Should Hear How She Talks B
- PATRICE RUSHEN—Forget Me Not B

- KJRB-AM—Spokane**
 (Brian Gregory—MD)
 ★★ WILLIE NELSON—Always On My Mind 7-4
 ★★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 8-5
 ★ PAUL McCARTNEY—Ballroom Dancing 19-15
 ★ ALABAMA—Take Me Down 21-17
 ★ THE STEVE MILLER BAND—Abracadabra 24-18
 ● EYE TO EYE—Nice Girls
 ● GLENN FREY—I Found Somebody
 ● AIR SUPPLY—Even The Nights Are Better A
 ● THE ROLLING STONES—Going To A Go Go A
 ● BLONDIE—Island Of Lost Souls B
 ● SOFT CELL—Tainted Love B
 ● JOURNEY—Still They Ride B
 ● REO SPEEDWAGON—Keep The Fire Burnin' B
 ● ALDO NOVA—Fantasy X
 ● QUEEN—Body Language X
 ● .38 SPECIAL—Caught Up In You X
 ● VAN HALEN—Dancing In The Street X
 ● CHEAP TRICK—If You Want My Love X
 ● MEN AT WORK—Who Can It Be X
 ● SURVIVOR—Eye Of The Tiger (Theme From Rocky III) X
 ● FLEETWOOD MAC—Hold Me A

- KTAC-AM—Tacoma**
 (Bruce Cannon—MD)
 ★★ CAROLE KING—One To One 8-5
 ★★ EDDIE RABBITT—I Don't Know Where To Start 12-7
 ★★ KARLA BONOFF—Personally 14-9
 ★★ NEIL DIAMOND—Be Mine Tonight 26-22
 ★★ MELISSA MANCHESTER—You Should Hear How She Talks 29-26
 ● HERB ALPERT—Route 101 A
 ● THE REDDINGS—(Sittin' On) The Dock Of The Bay A
 ● LESLIE PEARL—If The Love Fits Wear It B
 ● BARBARA MANDRELL—Til You're Gone B
 ● AIR SUPPLY—Even The Nights Are Better B
 ● ALLEN QUINN AND THE ORPHANS—Tomorrow X
 ● DEDATO—Happy Hour X
 ● B.J. THOMAS—But Love Me X
 ● ROSANNE CASH—Ain't No Money X
 ● BILL LA BOUNTY—Never Gonna Look Back X
 ● FLEETWOOD MAC—Hold Me X

- WRQ-FM—Detroit**
 (Deena Rimmer—MD)
 ★★ SOUL SONIC FORCE—Planet Rock 17-7
 ★★ SKYY—When You Touch Me 15-11
 ★★ THE TIME—Girl 16-13
 ★★ JEFFREY OSBORNE—I Really Don't Need No Light 28-21
 ● THE WHISPERS—Emergency
 ● DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I'm Telling You I'm Not Going A
 ● ELECTRONIC PHUNK—Shock A
 ● THE OAK RIDGE BOYS—So Fine B

- WNCI-FM—Columbus**
 (Steve Edwards—MD)
 ★★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 12-8
 ★★ ALABAMA—Take Me Down 17-13
 ★★ MELISSA MANCHESTER—You Should Hear How She Talks 19-14
 ★ HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say 20-15
 ● NEIL DIAMOND—Be Mine Tonight
 ● JOURNEY—Still They Ride
 ● CHICAGO—Hard To Say I'm Sorry A

- WXGT-FM—Columbus**
 (Teri Nutter—MD)
 ★★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 15-10
 ★★ JOHN COUGAR—Hurts So Good 19-14
 ★★ WILLIE NELSON—Always On My Mind 17-12
 ★★ .38 SPECIAL—Caught Up In You 24-19
 ★★ HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say 25-21
 ● AIR SUPPLY—Even The Nights Are Better
 ● THE ROLLING STONES—Going To A Go Go
 ● LOVERBOY—When It's Over X
 ● QUEEN—Body Language X
 ● VAN HALEN—Dancing In The Street X
 ● REO SPEEDWAGON—Keep The Fire Burnin' X

- WKRC-FM—Cincinnati**
 (Tony Galluzzo—MD)
 ★★ LOVERBOY—When It's Over 1-1
 ★★ ASIA—Heat Of The Moment 3-2
 ★★ TOTO—Rosanna 9-6
 ★★ THE HUMAN LEAGUE—Don't You Want Me 15-8
 ● ELTON JOHN—Empty Garden 14-11
 ● THE MOTELS—Only The Lonely
 ● FLEETWOOD MAC—Hold Me

- WKJ-FM—Louisville**
 (Dave McCann—MD)
 ★★ WILLIE NELSON—Always On My Mind 9-3
 ★★ RONNIE MILSAP—Any Day Now 19-12
 ★★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 16-11
 ● ALABAMA—Take Me Down 20-17
 ● KARLA BONOFF—Personally 21-18
 ● AIR SUPPLY—Even The Nights Are Better
 ● FLEETWOOD MAC—Hold Me
 ● HEART—This Man Is Mine A
 ● JOURNEY—Still They Ride B
 ● EDDIE RABBITT—I Don't Know Where To Start X
 ● BERTIE HIGGINS—Just Another Day In Paradise X
 ● THE HUMAN LEAGUE—Don't You Want Me
 ● NEIL DIAMOND—Be Mine Tonight X

- WBZZ-FM—Pittsburgh**
 (Chuck Tyler—MD)
 ★★ SOFT CELL—Tainted Love/Where Did Our Love Go 2-1
 ★★ THE HUMAN LEAGUE—Don't You Want Me 8-3
 ★★ ASIA—Heat Of The Moment 10-6
 ★★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 13-8
 ★★ DAZZ BAND—Let It 19-11
 ● EYE TO EYE—Nice Girls
 ● FLEETWOOD MAC—Hold Me
 ● .38 SPECIAL—Caught Up In You A
 ● THE ROLLING STONES—Going To A Go Go X
 ● THE MOTELS—Only The Lonely X
 ● GLENN FREY—I Found Somebody X

- WFFM-FM—Pittsburgh**
 (Ray Cresswell—MD)
 ★★ RAY PARKER JR.—The Other Woman 23-10
 ★★ RONNIE MILSAP—Any Day Now 20-14
 ★★ BERTIE HIGGINS—Just Another Day In Paradise 22-15
 ● NEIL DIAMOND—Be Mine Tonight 24-17
 ● STEVIE NICKS—After The Glitter Fades 27-19
 ● GLENN FREY—I Found Somebody
 ● FLEETWOOD MAC—Hold Me
 ● LARRY LEE—Don't Talk A
 ● HERB ALPERT—Route 101 A
 ● MARSHALL CRENSHAW—Someday, Someway A
 ● POINTER SISTERS—American Music A
 ● EYE TO EYE—Nice Girls A
 ● DR. HOOK—Loveline X
 ● RICK BOWLES—Too Good To Turn Back Now X
 ● HEART—This Man Is Mine X
 ● ALABAMA—Take Me Down X
 ● OLIVIA NEWTON-JOHN—Landslide X
 ● FULLMOON FEATURING NEIL LARSEN AND BUZZ FEITEN—Phantom Of The Foot Lights X
 ● THE STEVE MILLER BAND—Abracadabra B

(Continued on next page)

Pacific Southwest Region

★ PRIME MOVERS

- JUICE NEWTON—Love's Been A Little Bit Hard On Me (Capitol)
- JOHN COUGAR—Hurts So Good (Riva/Mercury)
- LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing (RCA)

● TOP ADD ONS

- AIR SUPPLY—Even The Nights Are Better (Arista)
- THE GAP BAND—Early In The Morning (Total Experience)
- GARY U.S. BONDS—Out Of Work (EMI-America)

● BREAKOUTS

- FLEETWOOD MAC—Hold Me (Warner Bros.)
- DARYL HALL AND JOHN OATES—Your Imagination (RCA)

KFI-AM—Los Angeles

- (Roger Collins—MD)
 ● THE GAP BAND—Early In The Morning
 ● STEVIE WONDER—Do I Do
 ● GARY U.S. BONDS—Out Of Work A
 ● AIR SUPPLY—Even The Nights Are Better A
 ● GLENN FREY—I Found Somebody A
 ● LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing A
 ● DEDATO—Happy Hour A
 ● KANSAS—Play The Game Tonight B
 ● JOURNEY—Still They Ride B
 ● RICK SPRINGFIELD—What Kind Of Fool Am I X
 ● CHICAGO—Hard To Say I'm Sorry X
 ● BUCKNER AND GARCIA—Do The Donkey Kong X
 ● CHEAP TRICK—If You Want My Love X
 ● OLIVIA NEWTON-JOHN—Landslide X
 ● SURVIVOR—Eye Of The Tiger (Theme From Rocky III) X
 ● VAN HALEN—Dancing In The Street X
 ● THE OAK RIDGE BOYS—So Fine X
 ● STEVIE NICKS—After The Glitter Fades X
 ● ALABAMA—Take Me Down X
 ● QUARTERFLASH—Right Kind Of Love X
 ● EYE TO EYE—Nice Girls X
 ● FOREIGNER—Break It Up X

KRTH-FM—Los Angeles

- (David Grossman—MD)
 ★★ FRANK ZAPPA—Valley Girls 14-7
 ★★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing 17-10
 ★ HEART—This Man Is Mine 18-11
 ★ STEVIE WONDER—Do I Do 22-16
 ★ THE STEVE MILLER BAND—Abracadabra 30-25
 ● GARY U.S. BONDS—Out Of Work
 ● FLEETWOOD MAC—Hold Me
 ● HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say B
 ● AIR SUPPLY—Even The Nights Are Better B
 ● CHICAGO—Hard To Say I'm Sorry B
 ● GLENN FREY—I Found Somebody B
 ● MELISSA MANCHESTER—You Should Hear How She Talks A
 ● DARYL HALL AND JOHN OATES—Your Imagination A
 ● RICK SPRINGFIELD—What Kind Of Fool Am I X
 ● LESLIE PEARL—If The Love Fits Wear It X

KRLA-AM—Los Angeles

- (Rick Stancatto—MD)
 ★★ PATRICE RUSHEN—Forget Me Not 10-8
 ★★ THE GAP BAND—Early In The Morning 23-12
 ★★ WILLIE NELSON—Always On My Mind 25-14
 ★★ RICK JAMES—Dance Wit' Me 26-23
 ● QUARTERFLASH—Right Kind Of Love A
 ● VAN HALEN—Dancing In The Street A
 ● GARY U.S. BONDS—Out Of Work X
 ● THE STEVE MILLER BAND—Abracadabra X
 ● BLONDIE—Island Of Lost Souls X
 ● NEIL DIAMOND—Be Mine Tonight X
 ● STEVIE WONDER—Do I Do X
 ● GLENN FREY—I Found Somebody X
 ● THE J. GEILS BAND—Angel In Blue X
 ● EYE TO EYE—Nice Girls X
 ● ALABAMA—Take Me Down X
 ● LESLIE PEARL—If The Love Fits Wear It X
 ● HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
 ● HEART—This Man Is Mine X
 ● JUICE NEWTON—Love's Been A Little Bit Hard On Me B

KZZP-FM—Mesa

- (Steve Goddard—MD)
 ★★ JOHN COUGAR—Hurts So Good 14-10
 ★★ LOVERBOY—When It's Over 18-14
 ★★ RONNIE MILSAP—Any Day Now 20-17
 ★★ HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say 21-18
 ● KARLA BONOFF—Personally 25-22
 ● AIR SUPPLY—Even The Nights Are Better
 ● FLEETWOOD MAC—Hold Me
 ● REO SPEEDWAGON—Keep The Fire Burnin' X
 ● THE J. GEILS BAND—Angel In Blue X
 ● THE STEVE MILLER BAND—Abracadabra X
 ● RICK SPRINGFIELD—What Kind Of Fool Am I B
 ● GLENN FREY—I Found Somebody B

KOPA-AM—Phoenix

- (Chaz Kelley—MD)
 ★★ KOOL AND THE GANG—Get Down On It 12-8
 ★★ LITTLE RIVER BAND—Man On Your Mind 13-10
 ★★ TOTO—Rosanna 4-3
 ★★ THE HUMAN LEAGUE—Don't You Want Me 5-4
 ● GREG GUIDRY—Goin' Down 9-7
 ● STEVIE NICKS—After The Glitter Fades
 ● DENICIE WILLIAMS—It's Gonna Take A Miracle
 ● AIR SUPPLY—Even The Nights Are Better A
 ● PATRICE RUSHEN—Forget Me Not A
 ● FLEETWOOD MAC—Hold Me A
 ● KARLA BONOFF—Personally B
 ● GLENN FREY—I Found Somebody B
 ● HEART—This Man Is Mine B
 ● RICK SPRINGFIELD—What Kind Of Fool Am I B

KCPX-FM—Salt Lake City

- (Gary Waldron—MD)
 ★★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 8-5
 ★★ JOHN COUGAR—Hurts So Good 14-11
 ★★ THE MOTELS—Only The Lonely 18-15
 ★★ SOFT CELL—Tainted Love 29-26

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

Billboard Singles Radio Action

Playlist Prime Movers **★**
Playlist Top Add Ons **●**

Based on station playlists through Tuesday (6/1/82)

Continued from opposite page

- STEVIE WONDER—Do I Do B
- IRENE CARA—My Baby B
- CHICAGO—Hard To Say I'm Sorry B
- GENESIS—Paperlate B
- DARYL HALL AND JOHN OATES—Your Imagination B
- AIR SUPPLY—Even The Nights Are Better B
- ELTON JOHN—Princess L

WXKX-FM—Pittsburgh

- (Clark Ingram—MD)
- ★ ★ TOTO—Rosanna 1-1
 - ★ ★ JOURNEY—Still They Ride 6-4
 - ★ FRANKIE MILLER AND THE STEVE MILLER BAND—Without You (Not Another Lonely Night) 8-6
 - ★ NORMAN SILENT—Hang On In 11-8
 - ★ ASIA—Sole Survivor 14-12
 - ★ SAMMY HAGSE—Only One Way To Rock
 - FLEETWOOD MAC—Hold Me
 - SCOTTPYRONS—No One Like You B
 - CHICAGO—Hard To Say I'm Sorry A
 - PAUL McCARTNEY—Here Today X
 - THE MOTELS—Only The Lonely X
 - ASIA—Here Comes The Feeling X
 - THE MONROES—What Do All The People Know X
 - THRILLS—You Don't Remember Me X

WKWV-FM—Wheeling

- (Ned Ferris—MD)
- CHICAGO—Hard To Say I'm Sorry A
 - GLENN FREY—Found Somebody A
 - THE OAK RIDGE BOYS—So Fine A
 - IRENE CARA—My Baby A
 - BILL CHAMPLIN—Sara A

Southwest Region

★ PRIME MOVERS

- TOTO—Rosanna (Columbia)
- SOFT CELL—Tainted Love/Where Did Our Love Go (Sire)
- RONNIE MILSAP—Any Day Now (RCA)

● TOP ADD ONS

- AIR SUPPLY—Even The Nights Are Better (Arista)
 - THE STEVE MILLER BAND—Abracadabra (Capitol)
 - THE ROLLING STONES—Going To A Go Go (Rolling Stones)
- BREAKOUTS
- FLEETWOOD MAC—Hold Me (Warner Bros.)
 - DARYL HALL AND JOHN OATES—Your Imagination (RCA)

KHFI-FM—Austin

- (Ed Volkman—MD)
- ★ ★ SOFT CELL—Tainted Love/Where Did Our Love Go 16-10
 - ★ ★ EYE TO EYE—Nice Girls 21-16
 - ★ ★ AIR SUPPLY—Even The Nights Are Better A
 - ★ CHICAGO—Hard To Say I'm Sorry A
 - ★ MELISSA MANCHESTER—You Should Hear How She Talks A
 - ★ PATRICE RUSHEN—Forget Me Not A
 - ★ RAINBOW—Stone Cold X
 - ★ NEIL DIAMOND—Be Mine Tonight X
 - ★ VAN HALEN—Dancing In The Street X
 - ★ QUARTERFLASH—Right Kind Of Fool Am I X
 - ★ RICK SPRINGFIELD—What Kind Of Fool Am I X
 - ★ THE REDDINGS—Sittin' On The Dock Of The Bay X
 - ★ GLENN FREY—I Found Somebody X
 - ★ STEVIE WONDER—Do I Do X
 - ★ DAZZ BAND—Let It Whip X
 - ★ BLONDIE—Island Of Lost Souls X

WFMF-FM—Baton Rouge

- (Wayne Watkins—MD)
- ★ ★ QUEEN—Body Language 22-14
 - ★ ★ SOFT CELL—Tainted Love/Where Did Our Love Go 24-18
 - ★ ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 7-3
 - ★ ★ RONNIE MILSAP—Any Day Now 13-7
 - ★ ★ RED SPEEDWAGON—Keep The Fire Burnin' 30-26
 - FLEETWOOD MAC—Hold Me
 - RICK SPRINGFIELD—What Kind Of Fool Am I
 - AIR SUPPLY—Even The Nights Are Better A
 - DAZZ BAND—Let It Whip A

KVIL-FM—Dallas

- (Denise, Chuck Rhodes—MD)
- ★ ★ DENICIE WILLIAMS—It's Gonna Take A Miracle 12-5
 - ★ ★ SHEENA EASTON—When He Shines 16-6
 - ★ ★ DIORNE WARWICK AND JOHNNY MATHIS—Friends In Love 13-8
 - ★ ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 17-9
 - ★ ★ RONNIE MILSAP—Any Day Now 19-10
 - ★ ★ KARLA BONOFF—Personally B
 - ★ STEVIE WONDER—Do I Do B
 - ★ EDDIE RABBITT—I Don't Know Where To Start B
 - ★ ALABAMA—Take Me Down B
 - ★ CHICAGO—Hard To Say I'm Sorry B
 - ★ LARRY ELGART AND HIS MANHATTAN SWING ORCH.—Hooked On Swing B
 - ★ MELISSA MANCHESTER—You Should Hear How She Talks X
 - LESLIE PEARL—If The Love Fits Wear It X

KLVU-FM—Dallas

- (Rivers/Morgan—MD)
- ★ ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 1-1
 - ★ ★ RONNIE MILSAP—Any Day Now 2-2
 - ★ ★ KARLA BONOFF—Personally 10-5
 - ★ ★ NEIL DIAMOND—Be Mine Tonight 13-3
 - ★ ★ MICHAEL MURPHEY—What's Forever For 23-17
 - CHICAGO—Hard To Say I'm Sorry
 - AIR SUPPLY—Even The Nights Are Better
 - HERB ALPERT—Route 101 A
 - MELANIE—Any Way That You Want Me A

KINT-FM—El Paso

- (Patty Zibbe—MD)
- ★ ★ KARLA BONOFF—Personally 14-11
 - ★ ★ RICK SPRINGFIELD—What Kind Of Fool Am I 21-16
 - ★ ★ THE STEVE MILLER BAND—Abracadabra 10-9
 - ★ ★ SOFT CELL—Tainted Love/Where Did Our Love Go 12-10
 - ★ AMBROSIA—How Can You Leave Me 27-23
 - ★ ★ DARYL HALL AND JOHN OATES—Your Imagination
 - ★ ★ THE OAK RIDGE BOYS—So Fine
 - ★ STEVIE WONDER—Do I Do B
 - ★ MELISSA MANCHESTER—You Should Hear How She Talks B
 - ★ THE MONROES—What Do All The People Know B
 - ★ SPLIT ENZ—Six Months In A Leaky Boat B
 - ★ FRANKIE MILLER—To Dream The Dream B
 - ★ THE REDDINGS—(Sittin' On) The Dock Of The Bay A

- GLENN FREY—I Found Somebody A
- FLEETWOOD MAC—Hold Me A

KEGL-FM— Ft. Worth

- (Bill Hayes—MD)
- ● FLEETWOOD MAC—Hold Me
 - ● CHEAP TRICK—If You Want My Love B
 - ● RED SPEEDWAGON—Keep The Fire Burnin' B
 - ● CHICAGO—Hard To Say I'm Sorry B
 - ● THE ROLLING STONES—Going To A Go Go X
 - ● THE J. GEILS BAND—Angel In Blue X
 - ● QUARTERFLASH—Right Kind Of Love X
 - ● STEVIE WONDER—Front Line X

KILE-AM—Gavelston

- (Scott Taylor—MD)
- ★ ★ TOTO—Rosanna 6-1
 - ★ ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 9-4
 - ★ JOHN COUGAR—Hurts So Good 8-5
 - ★ ★ LITTLE RIVER BAND—Man On Your Mind 14-9
 - ★ ★ 38 SPECIAL—Caught Up In You 17-13
 - ● GLENN FREY—I Found Somebody
 - ● BLONDIE—Island Of Lost Souls
 - ● THE ROLLING STONES—Going To A Go Go A
 - ● STEVIE WONDER—Do I Do A
 - ● DARYL HALL AND JOHN OATES—Your Imagination A
 - ● FRANKIE MILLER—To Dream The Dream X
 - ● RAINBOW—Stone Cold X
 - ● VAN HALEN—Dancing In The Street X
 - ● BOW WOW WOW—I Want Candy X
 - ● ALABAMA—Take Me Down B
 - ● DEDDATO—Happy Hour B
 - ● SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) B
 - ● DR. HOOK—Loveline B

KFMK-FM—Houston

- (Jerry Steele—MD)
- ★ ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 10-7
 - ★ ★ NEIL DIAMOND—Be Mine Tonight 15-11
 - ★ ★ ROBERTA FLACK—Making Love 19-15
 - ★ ★ ALABAMA—Take Me Down 23-18
 - ★ ★ EDDIE RABBITT—I Don't Know Where To Start 26-23
 - ★ CHICAGO—Hard To Say I'm Sorry B

KVOL-AM—Lafayette

- (Phil Rankin—MD)
- ★ ★ QUEEN—Body Language 7-6
 - ★ ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 9-8
 - ★ ★ STEVIE NICKS—After The Glitter Fades 19-14
 - ★ ★ ALABAMA—Take Me Down 26-23
 - ★ ★ BERTIE HIGGINS—Just Another Day In Paradise 29-26
 - ● QUARTERFLASH—Right Kind Of Love A
 - ● THE ROLLING STONES—Going To A Go Go A
 - ● OLIVIA NEWTON-JOHN—Landslide A
 - ● DARYL HALL AND JOHN OATES—Imagination A
 - ● LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing A
 - ● HAIRCUT ONE HUNDRED—Love Plus One A
 - ● GENESIS—Paperlate X
 - ● A FLOCK OF SEAGULLS—I Ran X
 - ● CHEAP TRICK—If You Want My Love X
 - ● THE GAP BAND—Early In The Morning X
 - ● DR. HOOK—Loveline X
 - ● AMBROSIA—How Can You Leave Me X
 - ● BOW WOW WOW—I Want Candy X
 - ● DIORNE WARWICK AND JOHNNY MATHIS—Friends In Love X
 - ● NEIL DIAMOND—Be Mine Tonight X
 - ● PATRICE RUSHEN—Forget Me Not X
 - ● MELISSA MANCHESTER—You Should Hear How She Talks A
 - ● LESLIE PEARL—If The Love Fits Wear It X
 - ● DEDDATO—Happy Hour X
 - ● FLEETWOOD MAC—Hold Me A

KBFM-FM—McAllen-Brownsville

- (Steve Owens—MD)
- ★ ★ TOTO—Rosanna 2-1
 - ★ ★ JOHN COUGAR—Hurts So Good 11-5
 - ★ ★ QUEEN—Body Language 12-6
 - ★ ★ 38 SPECIAL—Caught Up In You 13-9
 - ★ ★ KANSAS—Play The Game Tonight 16-10
 - ● GLENN FREY—I Found Somebody
 - ● CHICAGO—Hard To Say I'm Sorry A
 - ● RICK SPRINGFIELD—What Kind Of Fool Am I A
 - ● BLONDIE—Island Of Lost Souls X
 - ● JOHN SCHNEIDER—Dreamin' X
 - ● SURVIVOR—Eye Of The Tiger (Theme From Rocky III) X
 - ● NEIL DIAMOND—Be Mine Tonight X
 - ● VAN HALEN—Dancing In The Street X
 - ● AIR SUPPLY—Even The Nights Are Better X
 - ● HAIRCUT ONE HUNDRED—Love Plus One X
 - ● RED SPEEDWAGON—Keep The Fire Burnin' X

WEZB-FM—New Orleans

- (Jerry Loestean—MD)
- ★ ★ DAZZ BAND—Let It Whip 7-3
 - ★ ★ SOFT CELL—Tainted Love/Where Did Our Love Go 9-5
 - ★ ★ TOTO—Rosanna 12-9
 - ★ ★ THE STEVE MILLER BAND—Abracadabra 23-15
 - ★ ★ RED SPEEDWAGON—Keep The Fire Burnin' 25-20
 - ● FLEETWOOD MAC—Hold Me
 - ● EYE TO EYE—Nice Girls
 - ● ASIA—Heat Of The Moment B
 - ● STEVIE NICKS—After The Glitter Fades B
 - ● GLENN FREY—I Found Somebody B
 - ● JOHN COUGAR—Hurts So Good A
 - ● THE ROLLING STONES—Going To A Go Go X

WTIX-AM—New Orleans

- (Gary Franklin—MD)
- ★ ★ THE HUMAN LEAGUE—Don't You Want Me 2-1
 - ★ ★ TOTO—Rosanna 12-6
 - ★ ★ JOHN COUGAR—Hurts So Good 13-8
 - ★ ★ HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say 14-10
 - ★ ★ THE MOTELS—Only The Lonely 32-18
 - ● THE STEVE MILLER BAND—Abracadabra
 - ● THE ROLLING STONES—Going To A Go Go
 - ● RICK SPRINGFIELD—What Kind Of Fool Am I B
 - ● DAZZ BAND—Let It Whip B
 - ● GARY U.S. BONDS—Out Of Work B
 - ● THE OAK RIDGE BOYS—So Fine B
 - ● MELISSA MANCHESTER—You Should Hear How She Talks B
 - ● AIR SUPPLY—Even The Nights Are Better A
 - ● HEART—This Man Is Mine A
 - ● KIM WILDE—Kids In America A
 - ● LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X
 - ● JOHN SCHNEIDER—Dreamin' X

WQVE-FM—New Orleans

- (Chris Bryan—MD)
- ★ ★ LITTLE RIVER BAND—Man On Your Mind 21-1
 - ★ ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 8-2
 - ★ ★ TOTO—Rosanna 12-3
 - ★ ★ KARLA BONOFF—Personally 9-6
 - ● AIR SUPPLY—Even The Nights Are Better
 - ● FLEETWOOD MAC—Hold Me
 - ● THE ROLLING STONES—Going To A Go Go A
 - ● THE STEVE MILLER BAND—Abracadabra A
 - ● RICK SPRINGFIELD—What Kind Of Fool Am I B

- STEVIE WONDER—Do I Do B
- CHICAGO—Hard To Say I'm Sorry B

KOFM-FM—Oklahoma

- (Chuck Morgan—MD)
- ★ ★ TOTO—Rosanna 5-2
 - ★ ★ ALABAMA—Take Me Down 14-10
 - ★ ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 16-11
 - ★ ★ THE J. GEILS BAND—Angel In Blue 19-14
 - ★ ★ NEIL DIAMOND—Be Mine Tonight 20-16
 - ● FLEETWOOD MAC—Hold Me
 - ● RED SPEEDWAGON—Keep The Fire Burnin' A
 - ● AIR SUPPLY—Even The Nights Are Better A
 - ● STEVIE NICKS—After The Glitter Fades A
 - ● THE STEVE MILLER BAND—Abracadabra A
 - ● EYE TO EYE—Nice Girls X
 - ● OLIVIA NEWTON-JOHN—Landslide X
 - ● LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X
 - ● RAINBOW—Stone Cold X
 - ● LESLIE PEARL—If The Love Fits Wear It X
 - ● DIORNE WARWICK AND JOHNNY MATHIS—Friends In Love X
 - ● RICK SPRINGFIELD—What Kind Of Fool Am I B
 - ● GLENN FREY—I Found Somebody B
 - ● BLONDIE—Island Of Lost Souls B

KTSA-AM—San Antonio

- (Charlie Brown—MD)
- ★ ★ THE HUMAN LEAGUE—Don't You Want Me 22-14
 - ★ ★ AIR SUPPLY—Even The Nights Are Better 27-23
 - ★ ★ CONWAY TWITTY—The Clown 13-9
 - ★ ★ TOTO—Rosanna 16-12
 - ★ ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 20-16
 - ● ALABAMA—Mountain Music
 - ● WAYLON AND WILLIE—Just To Satisfy You
 - ● ROBERTA FLACK—Making Love X
 - ● LITTLE RIVER BAND—Man On Your Mind X
 - ● QUEEN—Body Language X
 - ● PETE WILCOX—The King X
 - ● JOURNEY—Still They Ride B

KEEL-AM—Shreveport

- (Tom Kenny—MD)
- ★ ★ TOTO—Rosanna 6-2
 - ★ ★ RONNIE MILSAP—Any Day Now 13-5
 - ★ ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 18-8
 - ★ ★ KARLA BONOFF—Personally 23-15
 - ● ALABAMA—Take Me Down 24-17
 - ● DENICIE WILLIAMS—It's Gonna Take A Miracle
 - ● ASIA—Heat Of The Moment X
 - ● HAIRCUT ONE HUNDRED—Love Plus One X

Midwest Region

★ PRIME MOVERS

- JOHN COUGAR—Hurts So Good (RCA/Mercury)
- WILLIE NELSON—Always On My Mind (Columbia)
- JUICE NEWTON—Love's Been A Little Bit Hard On Me (Capitol)

● TOP ADD ONS

- AIR SUPPLY—Even The Nights Are Better (Arista)
 - SOFT CELL—Tainted Love/Where Did Our Love Go (Sire)
 - RICK SPRINGFIELD—What Kind Of Fool Am I (RCA)
- BREAKOUTS
- FLEETWOOD MAC—Hold Me (Warner Bros.)

KFYR-AM—Bismarck

- (Dan Brannan—MD)
- ★ ★ RONNIE MILSAP—Any Day Now 8-5
 - ★ ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 10-7
 - ★ ★ ASIA—Heat Of The Moment 12-9
 - ★ ★ JOHN COUGAR—Hurts So Good 15-12
 - ★ ★ ALABAMA—Take Me Down 17-13
 - ● RED SPEEDWAGON—Keep The Fire Burnin' A
 - ● HEART—This Man Is Mine A
 - ● ROBERTA FLACK—Making Love A
 - ● FLEETWOOD MAC—Hold Me A
 - ● LOVERBOY—When It's Over B
 - ● JOURNEY—Still They Ride B
 - ● JON AND VANGELIS—I'll Find My Way Home B
 - ● DARYL HALL AND JOHN OATES—Your Imagination X
 - ● THE ROLLING STONES—Going To A Go Go X
 - ● GARY U.S. BONDS—Out Of Work X
 - ● AIR SUPPLY—Even The Nights Are Better X
 - ● RICK SPRINGFIELD—What Kind Of Fool Am I X
 - ● THE MOTELS—Only The Lonely X
 - ● AMBROSIA—How Can You Leave Me X
 - ● NEIL DIAMOND—Be Mine Tonight X
 - ● 38 SPECIAL—Caught Up In You X

WLS-AM—Chicago

- (Dave Denver—MD)
- ★ ★ WILLIE NELSON—Always On My Mind 28-10
 - ★ ★ JOHN COUGAR—Hurts So Good 29-19
 - ★ ★ 38 SPECIAL—Caught Up In You 23-21
 - ★ ★ KANSAS—Play The Game Tonight 38-28
 - ★ ★ JOURNEY—Still They Ride 41-32
 - ● SURVIVOR—Eye Of The Tiger (Theme From Rocky III) B
 - ● RICK SPRINGFIELD—What Kind Of Fool Am I A
 - ● RED SPEEDWAGON—Keep The Fire Burnin' X
 - ● CHICAGO—Hard To Say I'm Sorry X
 - ● THE ROLLING STONES—Going To A Go Go X

WLS-FM—Chicago

- (Dave Denver—MD)
- ★ ★ THE MOTELS—Only The Lonely 19-16
 - ★ ★ JOHN COUGAR—Hurts So Good 29-19
 - ★ ★ 38 SPECIAL—Caught Up In You 23-21
 - ★ ★ KANSAS—Play The Game Tonight 38-28
 - ★ ★ JOURNEY—Still They Ride 41-32
 - ● RICK SPRINGFIELD—What Kind Of Fool Am I A
 - ● THE STEVE MILLER BAND—Abracadabra A
 - ● CHEAP TRICK—If You Want My Love X
 - ● RED SPEEDWAGON—Keep The Fire Burnin' X

KIOA-AM—Des Moines

- (A.W. Panzha—MD)
- ★ ★ KARLA BONOFF—Personally 13-9
 - ★ ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 16-10
 - ★ ★ HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say 19-14
 - ★ ★ JOHN COUGAR—Hurts So Good 22-17
 - ★ ★ BERTIE HIGGINS—Just Another Day In Paradise 20-18
 - ● AIR SUPPLY—Even The Nights Are Better A
 - ● RICK SPRINGFIELD—What Kind Of Fool Am I A
 - ● LAURA BRANNAN—Gloria A
 - ● FLEETWOOD MAC—Hold Me A

- LARRY LEE—Don't Talk X
- THE GAP BAND—Early In The Morning X
- GLENN FREY—I Found Somebody X
- CHICAGO—Hard To Say I'm Sorry X
- GARY U.S. BONDS—Out Of Work X
- HEART—This Man Is Mine B
- THE MOTELS—Only The Lonely B
- JON AND VANGELIS—I'll Find My Way Home B

WIKS-FM—Indianapolis

- (Jay Stevens—MD)
- ★ ★ JOHN COUGAR—Hurts So Good 1-1
 - ★ ★ KANSAS—Play The Game Tonight 2-2
 - ★ ★ LE ROUX—The Last Safe Place On Earth 13-10
 - ● SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 24-11
 - ● RICK SPRINGFIELD—I Get Excited 17-12
 - ● ASIA—Only Time Will Tell
 - ● FLEETWOOD MAC—Hold Me
 - ● RICK SPRINGFIELD—What Kind Of Fool Am I A
 - ● GARY U.S. BONDS—Out Of Work A
 - ● THE SHERBS—We Ride Tonight A
 - ● RED SPEEDWAGON—Keep The Fire Burnin' B
 - ● STEVIE NICKS—After The Glitter Fades B
 - ● GLENN FREY—I Found Somebody B
 - ● SOFT CELL—Tainted Love B
 - ● GLENN FREY—I Found Somebody B
 - ● EYE TO EYE—Nice Girls X
 - ● DEDDATO—Happy Hour X
 - ● AMBROSIA—How Can You Leave Me X

KBEQ-FM—Kansas City

- (Maja Britton—MD)
- ★ ★ WILLIE NELSON—Always On My Mind 10-7
 - ★ ★ LOVERBOY—When It's Over 14-10
 - ★ ★ KARLA BONOFF—Personally 20-16
 - ★ ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 33-23
 - ★ ★ MELISSA MANCHESTER—You Should Hear How She Talks 28-24
 - ● FLEETWOOD MAC—Hold Me
 - ● THE ROLLING STONES—Going To A Go Go A
 - ● GLENN FREY—I Found Somebody A
 - ● GARY U.S. BONDS—Out Of Work A
 - ● AIR SUPPLY—Even The Nights Are Better B
 - ● RED SPEEDWAGON—Keep The Fire Burnin' B
 - ● KIM WILDE—Kids In America X
 - ● CHICAGO—Hard To Say I'm Sorry X
 - ● THE J. GEILS BAND—Angel In Blue X
 - ● JOURNEY—Still They Ride X
 - ● EYE TO EYE—Nice Girls X
 - ● NEIL DIAMOND—Be Mine Tonight X

WISM-AM—Madison

- (Barb Starr—MD)
- ★ ★ ALABAMA—Take Me Down 30-16
 - ★ ★ NEIL DIAMOND—Be Mine Tonight 28-19
 - ★ ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 13-5
 - ★ ★ RICK SPRINGFIELD—Don't Talk To Strangers 27-21
 - ● LESLIE PEARL—If The Love Fits Wear It
 - ● AIR SUPPLY—Even The Nights Are Better
 - ● GLENN FREY—I Found Somebody A

WZEE-FM—Madison

- (Matt Hudson—MD)
- ★ ★ ASIA—Heat Of The Moment 5-3
 - ★ ★ JOHN COUGAR—Hurts So Good 13-8
 - ★ ★ 38 SPECIAL—Caught Up In You 14-11
 - ★ ★ JOURNEY—Still They Ride 18-13
 - ★ ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 21-14
 - ● RICK SPRINGFIELD—What Kind Of Fool Am I
 - ● FLEETWOOD MAC—Hold Me
 - ● AIR SUPPLY—Even The Nights Are Better A
 - ● GENESIS—Paperlate A
 - ● RED SPEEDWAGON—Keep The Fire Burnin' B
 - ● SURVIVOR—Eye Of The Tiger (Theme From Rocky III) B
 - ● ALDO NOVA—Fantasy B
 - ● GARY U.S. BONDS—Out Of Work B
 - ● THE STEVE MILLER BAND—Abracadabra B
 - ● THE ROLLING STONES—Going To A Go Go X
 - ● GLENN FREY—I Found Somebody X
 - ● DEDDATO—Happy Hour X
 - ● BLONDIE—Island Of Lost Souls X

WZUU-FM—Milwaukee

- (Bill Sharron—MD)
- ● MANHATTAN TRANSFER—Route 66

KDWB-AM—Minneapolis

- (Karen Anderson—MD)
- ★ ★ RONNIE MILSAP—Any Day Now 11-8
 - ★ ★ NEIL DIAMOND—Be Mine Tonight 13-9
 - ★ ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 17-11
 - ★ ★ 38 SPECIAL—Caught Up In You 16-12
 - ★ ★ JOHN COUGAR—Hurts So Good 18-14
 - ● SOFT CELL—Tainted Love/Where Did Our Love Go
 - ● HEART—This Man Is Mine
 - ● AIR SUPPLY—Even The Nights Are Better A
 - ● MICO—Big Band Medley X
 - ● CHICAGO—Hard To Say I'm Sorry X
 - ● ALABAMA—Take Me Down X

WLOL-FM—Minneapolis

- (Phil Huston—MD)
- ★ ★ THE HUMAN LEAGUE—Don't You Want Me 1-1
 - ★ ★ JOHN COUGAR—Hurts So Good 7-3
 - ★ ★ ASIA—Heat Of The Moment 11-6
 - ★ ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 13-7
 - ● SOFT CELL—Tainted Love 15-9
 - ● FRANKIE MILLER—To Dream The Dream
 - ● FLEETWOOD MAC—Hold Me
 - ● QUARTERFLASH—Right Kind Of Love A
 - ● LARRY ELGART AND HIS MANHATTAN SWING ORCH.—Hooked On Swing A
 - ● THE STEVE MILLER BAND—Abracadabra B
 - ● SURVIVOR—Eye Of The Tiger (Theme From Rocky III) B
 - ● RED SPEEDWAGON—Keep The Fire Burnin' B
 - ● THE PINUPS—Song On The Radio B
 - ● GARY U.S. BONDS—Out Of Work X
 - ● THE MOTELS—Only The Lonely X
 - ● LAURA BRANNAN—Gloria X
 - ● MELISSA MANCHESTER—You Should Hear How She Talks X
 - ● QUEEN—Body Language X
 - ● PATRICE RUSHEN—Forget Me Not X
 - ● BUCKNER AND GARCIA—Do The Donkey Kong X

WOW-AM—Omaha

- (Michael Shane—MD)
- ★ ★ WILLIE NELSON—Always On My Mind 7-3
 - ★ ★ RAY PARKER JR.—The Other Woman 11-7
 - ★ ★ KARLA BONOFF—Personally 13-8
 - ★ ★ ALABAMA—Take Me Down 14-10
 - ★ ★ HEART—This Man Is Mine 15-11
 - ● AIR SUPPLY—Even The Nights Are Better
 - ● RICK SPRINGFIELD—What Kind Of Fool Am I
 - ● GLENN FREY—I Found Somebody A
 - ● KANSAS—Play The Game Tonight A

KXOK-AM—St. Louis

- (Lee Douglas—MD)
- ★ ★ PAUL DAVIS—65 Love Affair 3-1
 - ★ ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 17-11
 - ★ ★ NEIL DIAMOND—Be Mine Tonight 15-12

- ★ ★ THE HUMAN LEAGUE—Don't You Want Me 2-1
- ★ ★ RICK SPRINGFIELD—Don't Talk To Strangers 3-3
- ★ ★ JUICE NEWTON

Billboard Singles Radio Action

Based on station playlists through Tuesday (6/1/82)

Playlist Prime Movers

Playlist Top Add Ons

Continued from previous page

WFEA-AM - Manchester

- **(Keith Lemire - MD)**
- ★ **WILLIE NELSON** - Always On My Mind 4-1
- ★ **TOTO** - Rosanna 9-2
- ★ **JOHN COUGAR** - Hurts So Good 7-4
- ★ **JUICE NEWTON** - Love's Been A Little Bit Hard On Me 10-6
- ★ **RONNIE MILSAP** - Any Day Now 15-8
- **DENECIE WILLIAMS** - It's Gonna Take A Miracle
- **THE ROLLING STONES** - Going To A Go Go
- **RICK SPRINGFIELD** - What Kind Of Fool Am I A
- **REO SPEEDWAGON** - Keep The Fire Burnin' A
- **FLEETWOOD MAC** - Hold Me A
- **AIR SUPPLY** - Even The Nights Are Better A
- **GARY U.S. BONDS** - Out Of Work A
- **JOHN AND VANGELIS** - I'll Find My Way Home X
- **JOURNEY** - Still They Ride X
- **MELISSA MANCHESTER** - You Should Hear How She Talks X
- **DEODATO** - Happy Hour X
- **ASIA** - Heat Of The Moment X
- **CHEER** - Murphy's Law X
- **THE STEVE MILLER BAND** - Abracadabra B
- **GLENN FREY** - I Found Somebody B
- **SOFT CELL** - Tainted Love/Where Did Our Love Go B
- **LESLIE PEARL** - If The Love Fits Wear It B
- **BLONDIE** - Island Of Lost Souls B

WKCI-FM - New Haven

- **(Danny Lyons - MD)**
- ★ **TOTO** - Rosanna 9-3
- ★ **STEVIE WONDER** - Do I Do 26-20
- ★ **RONNIE MILSAP** - Any Day Now 15-10
- ★ **STEVIE NICKS** - After The Glitter Fades 22-17
- **Alabama** - Take Me Down 27-21
- **ROBERTA FLACK** - Making Love
- **THE HUMAN LEAGUE** - Don't You Want Me
- **CHICAGO** - Hard To Say I'm Sorry A
- **DARYL HALL AND JOHN OATES** - Your Imagination A
- **AIR SUPPLY** - Even The Nights Are Better A
- **OLIVIA NEWTON-JOHN** - Landslide A

WKTU-FM - New York City

- **(Michael Ellis - MD)**
- ★ **THE HUMAN LEAGUE** - Don't You Want Me 3-2
- ★ **IMAGINATION** - Just An Illusion 11-5
- ★ **ANGELA CLEMMONS** - Give Me Just A Little More Time 21-15
- ★ **SINAMON** - Thanks To You 23-18
- ★ **DAZZ BAND** - Let It Whip 25-20
- **DREAMCAMELS FEATURING JENNIFER HOLLIDAY** - And I'm Telling You I'm Not Going
- **JUNIOR** - Too Late

WNBC-AM - New York City

- **(Lyndon Abell - MD)**
- ★ **CHARLENE** - I've Never Been To Me 5-2
- ★ **RICK SPRINGFIELD** - Don't Talk To Strangers 6-3
- ★ **JOHN DENVER** - Shanghai Balloons 13-10
- ★ **NEIL DIAMOND** - Be Mine Tonight 23-17
- ★ **TOTO** - Rosanna 20-18
- **CHICAGO** - Hard To Say I'm Sorry
- **JUICE NEWTON** - Love's Been A Little Bit Hard On Me

WPJB-FM - Providence

- **(Todd Chase - MD)**
- ★ **ROBERTA FLACK** - Making Love 21-12
- ★ **WILLIE NELSON** - Always On My Mind 23-13
- ★ **SOFT CELL** - Tainted Love 24-14
- ★ **JOAN JETT AND BLACKHEARTS** - Crimson And Clover 26-16
- **OLIVIA NEWTON-JOHN** - Landslide A
- **RONNIE MILSAP** - Any Day Now A
- **FLEETWOOD MAC** - Hold Me A
- **THE STEVE MILLER BAND** - Abracadabra A
- **AIR SUPPLY** - I Found Somebody B
- **LARRY ELGART AND HIS MANHATTAN SWING ORCH.** - Hooked On Swing X
- **THE FOUR TOPS** - Back To School Again X
- **HAIRCUT ONE HUNDRED** - Love Plus One X
- **THE MONROES** - What Do All The People Know X
- **BOW WOW WOW** - I Want Candy X

WPRO-AM - Providence

- **(Gary Berkowitz - MD)**
- ★ **TOTO** - Rosanna 14-9
- ★ **JOHN COUGAR** - Hurts So Good 20-10
- ★ **JUICE NEWTON** - Love's Been A Little Bit Hard On Me 10-7
- ★ **DENECIE WILLIAMS** - It's Gonna Take A Miracle 11-8
- ★ **SOFT CELL** - Tainted Love/Where Did Our Love Go 18-13
- **.38 SPECIAL** - Caught Up In You
- **THE STEVE MILLER BAND** - Abracadabra
- **MECO** - Big Band Medley A
- **AIR SUPPLY** - Even The Nights Are Better B
- **BLONDIE** - Island Of Lost Souls B
- **HUEY LEWIS AND THE NEWS** - Hope You Love Me Like You Say B
- **THE MOTELS** - Only The Lonely B

WHFM-FM - Rochester

- **(Aimee Peck - MD)**
- ★ **THE HUMAN LEAGUE** - Don't You Want Me 12-6
- ★ **LOVERBOY** - When It's Over 17-13
- ★ **QUEEN** - Body Language 18-14
- ★ **.38 SPECIAL** - Caught Up In You 24-19
- ★ **JOHN COUGAR** - Hurts So Good 34-25
- **THE STEVE MILLER BAND** - Abracadabra
- **FLEETWOOD MAC** - Hold Me
- **AIR SUPPLY** - I Found Somebody A
- **GLENN FREY** - Even The Nights Are Better A
- **DARYL HALL AND JOHN OATES** - Your Imagination A
- **GARY U.S. BONDS** - Out Of Work A
- **QUARTERFLASH** - Right Kind Of Love A
- **VAN HALEN** - Dancing In The Street X
- **PATRICE RUSHEN** - Forget Me Not X
- **BLONDIE** - Island Of Lost Souls X
- **BOW WOW WOW** - I Want Candy X
- **DR. HOOK** - Loveline X
- **LESLIE PEARL** - If The Love Fits Wear It X
- **REO SPEEDWAGON** - Keep The Fire Burnin' B
- **RICK SPRINGFIELD** - What Kind Of Fool Am I B
- **SURVIVOR** - Eye Of The Tiger (The Theme From Rocky III) B

WBBF-AM - Rochester

- **(Mike Vickers - MD)**
- ★ **JUICE NEWTON** - Love's Been A Little Bit Hard On Me 6-3
- ★ **DENECIE WILLIAMS** - It's Gonna Take A Miracle 7-4
- **KARLA BONOFF** - Personally A
- **TOTO** - Rosanna B
- **STEVIE WONDER** - Do I Do B

WPST-FM - Trenton

- **(Tom Taylor - MD)**
- ★ **JUICE NEWTON** - Love's Been A Little Bit Hard On Me 20-12
- ★ **SURVIVOR** - Eye Of The Tiger (The Theme From Rocky III) 34-13
- ★ **JOURNEY** - Still They Ride 16-10
- ★ **HEART** - This Man Is Mine 25-21
- **REO SPEEDWAGON** - Keep The Fire Burnin' B
- **THE ROLLING STONES** - Going To A Go Go B
- **AIR SUPPLY** - Even The Nights Are Better B
- **GARY U.S. BONDS** - Out Of Work B
- **MARSHALL CRENSHAW** - Someday, Someway B

WRCC-FM - Utica/Rome

- **(Jim Reitz - MD)**
- ★ **VAN HALEN** - Dancing In The Streets 22-17
- ★ **JOAN JETT AND THE BLACKHEARTS** - Crimson And Clover 4-3
- ★ **QUEEN** - Body Language 6-4
- ★ **JOHN COUGAR** - Hurts So Good 7-5
- **CHEAP TRICK** - If You Want My Love
- **FLEETWOOD MAC** - Hold Me
- **GENESIS** - Paperlate B
- **REO SPEEDWAGON** - Keep The Fire Burnin' B
- **ELTON JOHN** - Empty Garden B
- **SURVIVOR** - Eye Of The Tiger (The Theme From Rocky III) B
- **BOW WOW WOW** - I Want Candy A
- **EYE TO EYE** - Nice Girls A

WFTQ-AM - Worcester

- **(Gary Nolan - MD)**
- **AIR SUPPLY** - Even The Nights Are Better A

Mid-Atlantic Region

PRIME MOVERS

- **WILLIE NELSON** - Always On My Mind (Columbia)
- **TOTO** - Rosanna (Columbia)
- **DENECIE WILLIAMS** - It's Gonna Take A Miracle (Arc/Columbia)

TOP ADD ONS

- **JOURNEY** - Still They Ride (Columbia)
- **KANSAS** - Play The Game Tonight (Kirschner)
- **RICK JAMES** - Dance Wit' Me (Gordy)
- **FLEETWOOD MAC** - Hold Me (Warner Bros.)
- **DARYL HALL AND JOHN OATES** - Your Imagination (RCA)

WAEB-AM - Allentown

- **(Jefferson Ward - MD)**
- ★ **HUEY LEWIS AND THE NEWS** - Hope You Love Me Like You Say 14-6
- ★ **ALABAMA** - Take Me Down 27-21
- ★ **HEART** - This Man Is Mine 22-15
- ★ **NEIL DIAMOND** - Be Mine Tonight 23-17
- ★ **PAUL McCARTNEY** - Here Today 26-19
- **GLENN FREY** - I Found Somebody
- **FLEETWOOD MAC** - Hold Me
- **MARSHALL CRENSHAW** - Someday, Someway X
- **JOHN AND VANGELIS** - I'll Find My Way Home X
- **GARY U.S. BONDS** - Out Of Work X
- **JOURNEY** - Open Arms X
- **EDDIE RABBITT** - I Don't Know Where To Start X
- **FRANKIE AND THE KNOCKOUTS** - Without You (Not Another Lonely Night) X

WFBG-AM - Altoona

- **(Tony Booth - MD)**
- ★ **SOFT CELL** - Tainted Love/Where Did Our Love Go 20-15
- ★ **KANSAS** - Play The Game Tonight 27-20
- ★ **KARLA BONOFF** - Personally 26-22
- ★ **HUEY LEWIS AND THE NEWS** - Hope You Love Me Like You Say 29-24
- **AIR SUPPLY** - Even The Nights Are Better 30-25
- **FLEETWOOD MAC** - Hold Me
- **REO SPEEDWAGON** - Keep The Fire Burnin' B
- **GLENN FREY** - I Found Somebody B
- **JOURNEY** - Still They Ride A
- **DAZZ BAND** - Let It Whip A
- **MARSHALL CRENSHAW** - Someday, Someway A
- **QUARTERFLASH** - Right Kind Of Love A
- **APRIL WINE** - Enough Is Enough A
- **DARYL HALL AND JOHN OATES** - Your Imagination A
- **FRANKIE MILLER** - UO Dream The Dream A
- **CHICAGO** - Hard To Say I'm Sorry A
- **GENESIS** - Paperlate A
- **LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA** - Hooked On Swing X
- **THE ROLLING STONES** - Going To A Go Go X
- **CHEAP TRICK** - If You Want My Love X
- **PATRICE RUSHEN** - Forget Me Not X
- **DR. HOOK** - Loveline X
- **RICK SPRINGFIELD** - What Kind Of Fool Am I X
- **SURVIVOR** - Eye Of The Tiger (The Theme From Rocky III) X
- **STEVIE NICKS** - After The Glitter Fades X
- **EYE TO EYE** - Nice Girls X
- **SHAKIN' STEVENS** - You Drive Me Crazy X
- **LESLIE PEARL** - If The Love Fits Wear It X

WYRE-AM - Annapolis

- **(Chuck Bradley - MD)**
- ★ **DENECIE WILLIAMS** - It's Gonna Take A Miracle 14-9
- ★ **ALABAMA** - Take Me Down 22-13
- ★ **THE POLICE** - Secret Journey 24-21
- ★ **THE REDDINGS** - (Sittin' On) The Dock Of The Bay 28-22
- **DARYL HALL AND JOHN OATES** - Your Imagination
- **HEART** - This Man Is Mine B
- **JEFFREY OSBORNE** - I Really Don't Need No Light B
- **GENESIS** - Paperlate B
- **AIR SUPPLY** - Even The Nights Are Better A
- **CHICAGO** - Hard To Say I'm Sorry A
- **OLIVIA NEWTON-JOHN** - Landslide A
- **FLEETWOOD MAC** - Hold Me A
- **TOTO** - Rosanna A
- **GLENN FREY** - I Found Somebody

WCAO-AM - Baltimore

- **(Scott Richards - MD)**
- ★ **TOTO** - Rosanna 12-6
- ★ **STEVIE WONDER** - Do I Do 21-13
- ★ **DENECIE WILLIAMS** - It's Gonna Take A Miracle 5-4
- ★ **JUICE NEWTON** - Love's Been A Little Bit Hard On Me 6-5
- **KARLA BONOFF** - Personally 9-8
- **GARY U.S. BONDS** - Out Of Work
- **FLEETWOOD MAC** - Hold Me
- **GLENN FREY** - I Found Somebody A
- **DARYL HALL AND JOHN OATES** - Your Imagination A
- **AIR SUPPLY** - Even The Nights Are Better B
- **RICK SPRINGFIELD** - Don't Talk To Strangers X
- **DR. HOOK** - Loveline X
- **CHICAGO** - Hard To Say I'm Sorry X

WBSB-FM - Baltimore

- **(Jan Jeffrey - MD)**
- ★ **PAUL McCARTNEY AND STEVIE WONDER** - Ebony And Ivory 1-1

THE HUMAN LEAGUE - Don't You Want Me 4-2

- ★ **TOTO** - Rosanna 20-7
- ★ **LOVERBOY** - When It's Over 13-8
- ★ **QUEEN** - Body Language 19-9
- **AIR SUPPLY** - Even The Nights Are Better
- **DARYL HALL AND JOHN OATES** - Your Imagination
- **SOFT CELL** - Tainted Love/Where Did Our Love Go B
- **THE STEVE MILLER BAND** - Abracadabra B
- **KANSAS** - Play The Game Tonight B
- **RICK SPRINGFIELD** - What Kind Of Fool Am I B
- **FLEETWOOD MAC** - Hold Me A
- **HEART** - This Man Is Mine A
- **THE ROLLING STONES** - Going To A Go Go X
- **VAN HALEN** - Dancing In The Street X
- **THE MOTELS** - Only The Lonely X
- **DEODATO** - Happy Hour X
- **GLENN FREY** - I Found Somebody X

WFBR-AM - Baltimore

- **(Andy Szulcinski - MD)**
- ★ **WILLIE NELSON** - Always On My Mind 1-1
- ★ **PAUL McCARTNEY AND STEVIE WONDER** - Ebony And Ivory 2-2
- ★ **JUICE NEWTON** - Love's Been A Little Bit Hard On Me 8-4
- ★ **THE REDDINGS** - (Sittin' On) The Dock Of The Bay 16-13
- **TOTO** - Rosanna
- **FLEETWOOD MAC** - Hold Me
- **HERB ALPERT** - Route 101 A
- **THE OAK RIDGE BOYS** - So Fine X
- **GLENN FREY** - I Found Somebody X
- **THE STEVE MILLER BAND** - Abracadabra B
- **AIR SUPPLY** - Even The Nights Are Better B
- **CHICAGO** - Hard To Say I'm Sorry B
- **LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA** - Hooked On Swing B

WQRK-FM - Norfolk

- **(Bruce Garaway - MD)**
- ★ **ELTON JOHN** - Empty Garden 10-5
- ★ **RONNIE MILSAP** - Any Day Now 14-11
- ★ **DENECIE WILLIAMS** - It's Gonna Take A Miracle 18-14
- **TOTO** - Rosanna 20-15
- **ALABAMA** - Take Me Down 21-17
- **STEVIE WONDER** - Do I Do B
- **AIR SUPPLY** - Even The Nights Are Better B
- **GLENN FREY** - I Found Somebody A
- **CHICAGO** - Hard To Say I'm Sorry X
- **STEVIE NICKS** - After The Glitter Fades X
- **FLEETWOOD MAC** - Hold Me A

WCAU-FM - Philadelphia

- **(Elaine Delcattio - MD)**
- ★ **DENECIE WILLIAMS** - It's Gonna Take A Miracle 37-15
- ★ **RICK JAMES** - Dance Wit' Me 27-18
- ★ **STEVIE WONDER** - Do I Do 52-28
- ★ **HUEY LEWIS AND THE NEWS** - Hope You Love Me Like You Say 41-31
- **JOURNEY** - Still They Ride
- **KANSAS** - Play The Game Tonight
- **THE J. GEILS BAND** - Angel In Blue A
- **.38 SPECIAL** - Caught Up In You A
- **THE WAITRESSES** - I Know What Boys Like X
- **LESLIE PEARL** - If The Love Fits Wear It X
- **THE MOTELS** - Only The Lonely X
- **DEODATO** - Happy Hour X
- **SURVIVOR** - Eye Of The Tiger (The Theme From Rocky III) B
- **RICK SPRINGFIELD** - What Kind Of Fool Am I B
- **THE STEVE MILLER BAND** - Abracadabra B
- **THE ROLLING STONES** - Going To A Go Go X
- **AIR SUPPLY** - Even The Nights Are Better X
- **GLENN FREY** - I Found Somebody X
- **CHICAGO** - Hard To Say I'm Sorry X
- **RICK MILLER** - To Dream The Dream X
- **RICK BOWLES** - Too Good To Turn Back Now X
- **FLEETWOOD MAC** - Hold Me X

WIFI-FM - Philadelphia

- **(Don Cannon/Verna McKay - MD's)**
- ★ **WILLIE NELSON** - Always On My Mind 13-8
- ★ **DAZZ BAND** - Let It Whip 22-15
- ★ **PATRICE RUSHEN** - Forget Me Not 10-7
- ★ **QUEEN** - Body Language 12-9
- ★ **JUICE NEWTON** - Love's Been A Little Hard On Me 16-12
- **STEVIE WONDER** - Do I Do
- **JOURNEY** - Still They Ride
- **GLENN FREY** - I Found Somebody A
- **AIR SUPPLY** - Even The Nights Are Better A
- **EYE TO EYE** - Nice Girls A
- **THE OAK RIDGE BOYS** - So Fine A
- **FOREIGNER** - Break It Up X
- **HEART** - This Man Is Mine X
- **LESLIE PEARL** - If The Love Fits Wear It X
- **THE J. GEILS BAND** - Angel In Blue X
- **BLONDIE** - Island Of Lost Souls X
- **NEIL DIAMOND** - Be Mine Tonight X
- **GENESIS** - Paperlate X
- **BOW WOW WOW** - I Want Candy X
- **CHICAGO** - Hard To Say I'm Sorry X
- **GARY U.S. BONDS** - Out Of Work X
- **OLIVIA NEWTON-JOHN** - Landslide X
- **REO SPEEDWAGON** - Keep The Fire Burnin' X
- **THE ROLLING STONES** - Going To A Go Go X
- **KARLA BONOFF** - Personally B
- **RICK SPRINGFIELD** - What Kind Of Fool Am I B
- **THE STEVE MILLER BAND** - Abracadabra B

WRVQ-FM - Richmond

- **(Bill Thomas - MD)**
- ★ **RAY PARKER JR.** - The Other Woman 20-10
- ★ **THE MOTELS** - Only The Lonely 23-15
- ★ **TOTO** - Rosanna 5-2
- ★ **EYE TO EYE** - Nice Girls 11-5
- ★ **HEART** - This Man Is Mine 25-20
- **QUARTERFLASH** - Right Kind Of Love
- **JOHN COUGAR** - Hurts So Good
- **SOFT CELL** - Tainted Love/Where Did Our Love Go B
- **THE ROLLING STONES** - Going To A Go Go B
- **GENESIS** - Paperlate B
- **SURVIVOR** - Eye Of The Tiger (The Theme From Rocky III) A

WPGC-FM - Washington, D.C.

- **(Bruce Kelly - MD)**
- ★ **WILLIE NELSON** - Always On My Mind 2-1
- ★ **TOMMY TUNIONE** - 867-5309/Jenny 5-3
- ★ **THE HUMAN LEAGUE** - Don't You Want Me 10-5
- ★ **SOFT CELL** - Tainted Love/Where Did Our Love Go 18-12
- **FLEETWOOD MAC** - Hold Me
- **PATRICE RUSHEN** - Forget Me Not
- **REO SPEEDWAGON** - Keep The Fire Burnin' A
- **AIR SUPPLY** - Even The Nights Are Better A
- **FRANK BARBER ORCHESTRA** - Hooked On Big Bands A

WRQX-FM - Washington, D.C.

- **(Frank Holler - MD)**
- ★ **TOTO** - Rosanna 7-2
- ★ **JOHN COUGAR** - Hurts So Good 19-16
- ★ **ASIA** - Heat Of The Moment 10-7
- ★ **THE HUMAN LEAGUE** - Don't You Want Me 11-8
- ★ **JOURNEY** - Still They Ride 18-15
- ★ **REO SPEEDWAGON** - Keep The Fire Burnin'
- ★ **.38 SPECIAL** - Caught Up In You X
- ★ **JOAN JETT AND THE BLACKHEARTS** - Crimson And Clover X
- ★ **LOVERBOY** - When It's Over X
- ★ **THE POLICE** - Secret Journey X

WQXA-FM - York

- **(Dan Steele - MD)**
- ★ **THE HUMAN LEAGUE** - Don't You Want Me 9-3
- ★ **JOHN COUGAR** - Hurts So Good 19-13
- ★ **.38 SPECIAL** - Caught Up In You 21-15
- ★ **SOFT CELL** - Tainted Love 26-17
- ★ **WILLIE NELSON** - Always On My Mind 28-23
- ★ **AIR SUPPLY** - Even The Nights Are Better A
- ★ **THE ROLLING STONES** - Going To A Go Go A
- ★ **REO SPEEDWAGON** - Keep The Fire Burnin' A
- ★ **CHICAGO** - Hard To Say I'm Sorry A
- ★ **GLENN FREY** - I Found Somebody A
- ★ **GARY U.S. BONDS** - Out Of Work A
- ★ **THE MOTELS** - Only The Lonely B
- ★ **KARLA BONOFF** - Personally B
- ★ **THE STEVE MILLER BAND** - Abracadabra B
- ★ **JOURNEY** - Still They Ride B
- ★ **LOVERBOY** - When It's Over X
- ★ **NEIL DIAMOND** - Be Mine Tonight X
- ★ **OLIVIA NEWTON-JOHN** - Landslide X
- ★ **VAN HALEN** - Dancing In The Street X
- ★ **LESLIE PEARL** - If The Love Fits Wear It X
- ★ **JON AND VANGELIS** - I'll Find My Way Home X

Southeast Region

PRIME MOVERS

- **TOTO** - Rosanna (Columbia)
- **JUICE NEWTON** - Love's Been A Little Bit Hard On Me (Capitol)
- **DAZZ BAND** - Let It Whip (Motown)

TOP ADD ONS

- **STEVIE WONDER** - Do I Do (Tamla)
- **SURVIVOR** - Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)
- **EYE TO EYE** - Nice Girls (Warner Bros.)

BREAKOUTS

- **FLEETWOOD MAC** - Hold Me (Warner Bros.)
- **DARYL HALL AND JOHN OATES** - Your Imagination (RCA)
- **GREG GUDRY** - Into My Love (Columbia)

WANS-FM - Anderson

- **(Sam Church - MD)**
- ★ **TOTO** - Rosanna 3-1
- ★ **THE HUMAN LEAGUE** - Don't You Want Me 6-2
- ★ **JOHN COUGAR** - Hurts So Good 18-8
- ★ **.38 SPECIAL** - Caught Up In You 15-9
- ★ **KANSAS** - Play The Game Tonight 16-11
- **WILLIE NELSON** - Always On My Mind
- **GARY U.S. BONDS** - Out Of Work
- **QUARTERFLASH** - Right Kind Of Love A
- **REO SPEEDWAGON** - Keep The Fire Burnin' A
- **DARYL HALL AND JOHN OATES** - Your Imagination A
- **GENESIS** - Personally A
- **SURVIVOR** - Eye Of The Tiger (The Theme From Rocky III) B
- **RICK SPRINGFIELD** - What Kind Of Fool Am I B
- **THE STEVE MILL**

Radio Singles

Continued from opposite page

- ★ ★ **TOTO**—Rosanna 2-2
- ★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 8-5
- ★ **JOAN JETT AND THE BLACKHEARTS**—Grimson And Clover 9-7
- ★ **JOHN COUGAR**—Hurts So Good 11-9
- ★ **THE MOTELS**—Only The Lonely B
- ★ **RICK SPRINGFIELD**—What Kind Of Fool Am I B
- ★ **SOFT CELL**—Tainted Love/Where Did Our Love Go B
- ★ **FOREIGNER**—Break It Up B
- ★ **RED SPEEDWAGON**—Keep The Fire Burnin' A
- ★ **THE ROLLING STONES**—Going To A Go Go A
- ★ **QUARTERFLASH**—Right Kind Of Love A
- ★ **GARY U.S. BONDS**—Out Of Work A
- ★ **SHAKIN' STEVENS**—You Drive Me Crazy A

KLAZ-FM—Little Rock

(Rhonda Kurtis—MD)

- ★ ★ **TOTO**—Rosanna 12-6
- ★ **ROBERTA FLACK**—Making Love 18-13
- ★ **ALABAMA**—Take Me Down 1-1
- ★ **BARBARA MANDRELL**—Till You're Gone 6-3
- ★ **DON WILLIAMS**—Listen To The Radio 15-11
- ★ **DENICE WILLIAMS**—It's Gonna Take A Miracle
- ★ **FLEETWOOD MAC**—Hold Me
- ★ **ROSANNE CASH**—Ain't No Money B
- ★ **AIR SUPPLY**—Even The Nights Are Better B
- ★ **CHICAGO**—Hard To Say I'm Sorry B
- ★ **DOLLY PARTON**—Heartbreak Express X
- ★ **NEIL DIAMOND**—Be Mine Tonight X
- ★ **THE OAK RIDGE BOYS**—So Fine X
- ★ **RICK SPRINGFIELD**—What Kind Of Fool Am I X
- ★ **GLENN FREY**—I Found Somebody X

WHBQ-AM—Memphis

(Charles Duval—MD)

- ★ ★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 7-2
- ★ **RONNIE MILSAP**—Any Day Now 9-5
- ★ **MELISSA MANCHESTER**—You Should Hear How She Talks 14-6
- ★ **STEVIE WOODS**—Fly Away 12-7
- ★ **LESLIE PEARL**—If The Love Fits Wear It 20-14
- ★ **GREG GUILDY**—Into My Love
- ★ **STEVIE NICKS**—After The Glitter Fades
- ★ **CHICAGO**—Hard To Say I'm Sorry B
- ★ **EDDIE RABBITT**—I Don't Know Where To Start B
- ★ **AIR SUPPLY**—Even The Nights Are Better B
- ★ **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say X
- ★ **BLONDIE**—Island Of Lost Souls X
- ★ **SHAKIN' STEVENS**—You Drive Me Crazy X

WMC-FM (FM-100)—Memphis

(Tom Prestigiacomo—MD)

- ★ ★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 9-6
- ★ ★ **STEVIE NICKS**—After The Glitter Fades 10-7
- ★ **RONNIE MILSAP**—Any Day Now 11-8
- ★ **JOURNEY**—Still They Ride 19-14
- ★ **DAZZ BAND**—Let It Whip 23-16
- ★ **STEVIE WONDER**—Do I Do
- ★ **FLEETWOOD MAC**—Hold Me
- ★ **RICK SPRINGFIELD**—What Kind Of Fool Am I A
- ★ **GARY U.S. BONDS**—Out Of Work X
- ★ **THE ROLLING STONES**—Going To A Go Go X

WHYI-FM—Miami

(Colleen Cassidy—MD)

- ★ ★ **SOUL SONIC FORCE**—Planet Rock 16-8
- ★ **DAZZ BAND**—Let It Whip 18-11
- ★ **DENICE WILLIAMS**—It's Gonna Take A Miracle 9-5
- ★ **ALDO NOVA**—Fantasy 11-7
- ★ **TOTO**—Rosanna 20-14
- ★ **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III)
- ★ **FLEETWOOD MAC**—Hold Me
- ★ **LOVERBOY**—When It's Over B
- ★ **AIR SUPPLY**—Even The Nights Are Better B
- ★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me B
- ★ **JOURNEY**—Still They Ride B
- ★ **DREAMGIRLS FEATURING JENNIFER HOLLIDAY**—And I'm Telling You I'm Not Going A
- ★ **ONE WAY**—Cutie Pie A
- ★ **RED SPEEDWAGON**—Keep The Fire Burnin' X
- ★ **HAIKUT ONE HUNDRED**—Love Plus One X
- ★ **FOREIGNER**—Break It Up X
- ★ **KIM WILDE**—Kids In America X
- ★ **KARLA BONHOFF**—Personally X

WINZ-FM—Miami

(Johnny Dolan—MD)

- ★ ★ **WILLIE NELSON**—Always On My Mind 5-3
- ★ **TOTO**—Rosanna 8-4
- ★ **ASIA**—Heat Of The Moment 10-8
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 11-10
- ★ **DAZZ BAND**—Let It Whip 13-12
- ★ **JOHN COUGAR**—Hurts So Good B
- ★ **ONE WAY**—Cutie Pie B
- ★ **PAUL McCARTNEY**—Tug Of War B
- ★ **KIM WILDE**—Kids In America X
- ★ **MISSING PERSONS**—Words X
- ★ **THE GAP BAND**—Early In The Morning X

WHHY-FM—Montgomery

(Neil Harrison—MD)

- ★ ★ **ALABAMA**—Take Me Down 16-11
- ★ **STEVIE NICKS**—After The Glitter Fades 18-12
- ★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 14-8
- ★ **THE MOTELS**—Only The Lonely 19-15
- ★ **LOVERBOY**—When It's Over 24-18
- ★ **AIR SUPPLY**—Even The Nights Are Better
- ★ **FLEETWOOD MAC**—Hold Me
- ★ **OLIVIA NEWTON-JOHNS**—Landslide A
- ★ **SOFT CELL**—Tainted Love/Where Did Our Love Go X
- ★ **KANSAS**—Play The Game Tonight X
- ★ **RICK SPRINGFIELD**—What Kind Of Fool Am I X
- ★ **GLENN FREY**—I Found Somebody X
- ★ **JOURNEY**—Still They Ride X
- ★ **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) X
- ★ **CHICAGO**—Hard To Say I'm Sorry B
- ★ **MEN AT WORK**—Who Can It Be B
- ★ **DENICE WILLIAMS**—It's Gonna Take A Miracle B
- ★ **THE OAK RIDGE BOYS**—So Fine D

WSGA-AM—Savannah

(Ron Fredricks—PD)

- ★ ★ **LITTLE RIVER BAND**—Man On Your Mind 11-8
- ★ **DAZZ BAND**—Let It Whip 13-9
- ★ **THE HUMAN LEAGUE**—Don't You Want Me 16-12
- ★ **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say 17-13
- ★ **RONNIE MILSAP**—Any Day Now 20-14
- ★ **FLEETWOOD MAC**—Hold Me
- ★ **GLENN FREY**—I Found Somebody

WRBQ-FM—Tampa

(Pat McKay—MD)

- ★ **TOTO**—Rosanna A
- ★ **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) A
- ★ **THE BASTARDS**—So Long Baby Goodbye A
- ★ **FLEETWOOD MAC**—Hold Me A
- ★ **THE ROLLING STONES**—Going To A Go Go A

Radio

BMA Puts Spotlight On Format Direction

Continued from page 3

ing of two people." Said Bailey, "We have people in our community out of work and desperate. Their favorite dj comes on and says, 'That's bad.'" He concluded that "any program director or music director who plays that record should go into the bathroom and wash the blood off his hands."

George Woods, talk show host on Philadelphia's WDAS-AM, stated "that black radio's position of just playing records and not dealing with issues causes many of the problems in our community today."

"Often we concern ourselves with what records we're gonna play, how we're gonna sound, how slick we're gonna be, and that's the extent of our involvement with the community."

From the floor came the question of whether the urban contemporary format was a threat to black radio and would it affect black radio's commitment to black public service broadcast.

Scotty Andrews, program director of V103 Atlanta, responded by outlining his station's approach to urban contemporary. "We are a black station that goes under the urban contemporary banner to try and

have mass appeal." In the Atlanta market, Andrews said, there are 40 stations, eight of which, including V103, have 1,000 watt FM signals. He targets his station to be in the top six and for the last four years V103 has been anywhere from one to four.

Andrews said his programming style had to be guided by the racial and demographic breakdown of Atlanta. His station reaches 44 Georgia counties, two of which Fulton and Dekalb, have 80% black populations. The rest are predominantly white. So while most of the public service programming is aimed at black listeners, Andrews "reaches outside to those two areas during ratings periods" to solidify V103's presence in the market. "Urban contemporary in no way has to threaten black radio," said Andrews.

E. Rodney Jones, program director of WYLD-AM New Orleans, noted that there was some hypocrisy in attacks by some retailers on black stations for playing records by white acts. Jones said, "If a white record in your shop is selling better than some records by blacks, you're not going to just stop selling it."

At the next panel, "The Emerging Force," the debate over black-owned radio's social responsibilities and the

urban contemporary format continued to bubble.

Bob Law, host of the "Night Talk" program on the National Black Network and chairman of the Black Radio Advisory Council, spoke at length about black-owned radio. He felt the challenge was not necessarily the acquisition of more stations by blacks, but "once you have a station, what are you going to do with it?" Law claimed that most of the 400 black-owned stations "aren't saying anything of value to the black community. We need news you can use. Not just more black ownership, but conscious black ownership."

Law criticized those "who say to black radio, 'Give us more talk and public service programming.' Yet when the music station comes on, they listen to it 24 hours a day." He also spoke with some disdain for black record promotion men who "beg you to play white music on their station" when white stations won't play black music.

Barry Richards, program director of WAIL New Orleans, took issue with Law. "Black stations play records by a Paul McCartney, an Olivia Newton-John, a Queen, because the audience wants to hear those records," said Richards.

"At our station, we play a sound. If a record fits what I think our audience wants, we play it. The 12 to 24 audience really isn't that interested in the race of the performer as long as it is a good record. Nobody beats anybody in the head to play those records."

Richards asserted that urban contemporary was an "outgrowth of top 40 radio" and that is why it has done well in major urban markets like New York, Washington D.C. and Atlanta. He said his station is involved with both New Orleans' black and white communities.

Jerry Mason, general manager of KYDE Pine Bluff, Arkansas, challenged Richards on the roots of urban contemporary, and said it's "basically a black format."

But most of Mason's talk focused on research as a tool in programming black radio. "A station must be reflective of what the community is about," said Mason, and research is the tool to find out what an area needed. His station at Pine Bluff plays contemporary black music. Yet when he consulted for a station in Asheville, N.C., his research told

him to use a different approach. "They had been using an urban contemporary format, but our research showed us that an older r&b sound, Jerry Butler, B.B. King and Albert King, fitted that area better."

Jim Maddox, general manager of KYOK Houston, a pioneer in the urban contemporary format, said, "This is one of the best times in history to be in black radio because of the music's universal appeal. Urban contemporary radio doesn't sound like old black radio, but it doesn't need to."

The Black Radio Advisory Council seminar produced four proposals for further action: plans to set up a meeting with members of the National Assn. of Black Owned and Operated Broadcasters; to hold a council conference; to outline a certification process for black air personalities; and to meet with the unions who represent blacks in radio.

Dwight Ellis, vice president of minority and special services at the National Assn. of Broadcasters, and Bob Law moderated the seminar.

All the proposals offered were spurred by the concern of those present about job security and increased pay for radio personalities, and the involvement of black owners in their stations.

The consensus was that the pay scale for black radio people was below the industry average and that broadcast unions (eg: AFTRA) were not doing enough to protect the positions of black radio announcers. The idea of developing a new radio union was raised from the floor, and BRAC promised to explore that possibility.

There was also a sentiment that BRAC should become more independent of the BMA and more of an aggressive advocacy group, something the BMA's trade association charter inhibits.

Dean Burrows of the Howard University School of Communications invited BRAC to have its first conference in February, 1983 at Howard as part of that university's annual communications conference.

Pierre Sutton, president of Inner City Broadcasting and the National Assn. of Black Owned Broadcasters, suggested that BRAC send representatives to NABOB's yearly conference in September.

NELSON GEORGE

Out Of The Box

HOT 100/AC

MILWAUKEE—Reaganomics can only help the new Gary U.S. Bonds single, "Out Of Work," from his EMI America LP, "On The Line," says WKTI-FM program director B.J. Hunter. "There's an unbelievable timeliness in the record," he notes. "This is a town that knows the frustration of unemployment. The Boss has always been a favorite here, and we broke 'This Little Girl' last year. Any station that isn't on this one is really missing the boat." Another single he feels strongly about is "Stone Cold" by Rainbow (PolyGram), which he says sounds like a cross between Foreigner and Bad Company ("How can you go wrong," he asks facetiously), and "Let It Whip" by the Dazz Band (Motown). "It's the perfect followup to Kool's 'Get Down On It' for us. It adds a great flavor to a format in a town that won't admit it likes black music."

AOR

RENO—"I'm real tough on the major acts these days," admits KOZZ-FM music director Bruce Van Dyke. "Let Me Go" and "Twenty Flight Rock," two songs from the new Rolling Stones LP, "Still Life" (Rolling Stones), have a good amount of appeal, he notes. "Their popularity never seems to fade. They can't do anything wrong." In contrast, he says that while he's added "Hold Me," the new Fleetwood Mac single (Warner Bros.), the tune "hasn't hit me yet. It's not an instant smash, but it could start to grow on me the way the Glenn Frey song has." The tune, "I Found Somebody" (Elektra), is "well crafted and memorable. I think it stands a great shot at crossover play." Van Dyke adds that he has "no problems" with the new Squeeze record, "Sweets For Strangers" (A&M). The single, "Black Coffee In Bed," may not be his favorite track (he likes "I Can't Hold On" and "Out Of Touch"), but the programmer thinks the album features some of the best hooks he's heard in a some time.

BLACK/URBAN

DURHAM—Doc Holidae, the music director for WDUR-AM, says that it's good to see August Darnell in the forefront of contemporary music once again. "I always thought he was ahead of his time as a member of the Savannah Band," says the programmer, who has added "I'm A Wonderful Thing, Baby," by Kid Creole and the Coconuts (Ze/Sire). "It's a lifestyle song—very tough." The new Deodato record, "Happy Hour" (Warner Bros.), sounds like a lift from a Kool and the Gang LP, he adds. "He's copped the vocal and instrumental style to a tee. I guess he decided to use some of the gold magic for himself." (Deodato is the Gang's producer.) Noting the impact of "And I'm Telling You I'm Not Going" by Jennifer Holiday from the "Dreamgirls" cast album (Geffen), the broadcaster says that "her emotion and intensity are such that if she doesn't burn herself out, we'll be hearing a lot from her down the road." Finally, Holidae likes "Here's To You," a cut from the new self-titled WHC album by William Hart, the former singer for the Delfonics. "It takes me right back to 1967."

COUNTRY

PORTLAND—"I'm turning into a big George Strait fan," says Mark Andrews, KWJJ's music director, noting the impact of the singer's new MCA single, "Fool Hearted Memory." "Now that the urban cowboy sound has come and gone, we've swung back to a more traditional approach with clean, tight production. 'Fool Hearted Memory' fits like a glove for us because Strait is helping to keep country music country." Andrews adds that Waylon's new RCA single, "Women Do Know How To Carry On," sounds like a "good summertime fun song. Lyrically, the title probably speaks for itself, and the fact that it's a smoker as far as tempo is concerned certainly makes it attractive." He also anticipates great phone response to "Fraulein" by Joe Sun (Elektra). "It captures the flavor of the old, but also fits in well with what's out today."

www.americanradiohistory.com



INTERNATIONAL FESTIVAL—Master of ceremonies Dan Ingram, left, and Bob Fitzsimmons, right, confer with Gerald M. Goldberg, president of the International Radio Festival, prior to the group's first annual awards presentation in New York. The ceremony, which honors excellence in radio programming, advertising and promotion, was attended by several hundred.

Rock Albums & Top Tracks

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

Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	3	8	JOHN COUGAR —American Fool, Riva/Mercury (Polygram) WEEKS AT #1: 1
2	1	12	ASIA—Asia, Geffen
3	5	7	.38 SPECIAL—Special Forces, A&M
4	7	4	KANSAS—Vinyl Confessions, Kirshner
5	4	8	VAN HALEN—Diver Down, Warner Bros.
6	2	12	SCORPIONS—Blackout, Mercury
7	6	8	RAINBOW—Straight Between The Eyes, Mercury (Polygram)
8	8	9	THE MOTELS—All Four One, Capitol
9	10	5	QUEEN—Hot Space, Elektra
10	NEW ENTRY		THE ROLLING STONES—Still Life, Rolling Stones Records
11	9	9	TOTO—Toto IV, Columbia
12	20	2	SURVIVOR—Eye Of The Tiger, Scotti Bros.
13	12	3	HEART—Private Audition, Epic
14	NEW ENTRY		REO SPEEDWAGON—Keep The Fire Burning, Epic (12-inch)
15	15	4	CHEAP TRICK—One On One, Epic (CBS)
16	11	7	PAUL McCARTNEY—Tug Of War, Columbia
17	16	2	GLENN FREY—No Fun Aloud, Elektra/Asylum
18	NEW ENTRY		GENESIS—Three Sides Live, Atlantic
19	NEW ENTRY		THE ALAN PARSONS PROJECT—Eye In The Sky, Arista
20	18	11	GREG KIHN—Kihntinued, Beserkley
21	31	3	THE STEVE MILLER BAND—Abracadabra, Capitol
22	27	5	A FLOCK OF SEAGULLS—A Flock Of Seagulls, Jive/Arista
23	25	4	707—Megaforce, Boardwalk
24	30	5	FRANKIE MILLER BAND—Standing On The Edge, MSS/Capitol
25	NEW ENTRY		JOHN WAITE—Ignition, Chrysalis
26	14	20	ALDO NOVA—Aldo Nova, Portrait
27	13	13	HUMAN LEAGUE—Dare, A&M
28	21	9	JETHRO TULL—Broad Sword & The Beast, Chrysalis
29	29	6	THE SHERBS—Defying Gravity, Atco
30	NEW ENTRY		GARY U.S. BONDS—On The Line, EMI-America
31	NEW ENTRY		APRIL WINE—Enough Is Enough, Capitol (12-inch)
32	44	3	THE CLASH—Combat Rock, Epic
33	22	5	ELTON JOHN—Jump Up, Geffen
34	28	4	THE MONROES—The Monroes, Alfa
35	17	10	FRANKE & THE KNOCKOUTS—Below The Belt, Millennium
36	23	31	LOVERBOY—Get Lucky, Columbia
37	32	2	AXE—Offering, Atco
38	46	2	SQUEEZE—Sweets From The Stranger, A&M
39	34	17	HUEY LEWIS AND THE NEWS—Picture This, Chrysalis
40	NEW ENTRY		BOW WOW WOW—The Last Of The Mohicans, RCA
41	NEW ENTRY		HAIRCUT ONE HUNDRED—Pelican West, Arista
42	41	3	FRANK ZAPPA—A Ship Arriving Too Late To Save A Drowning Witch, Barking Pumpkin
43	38	2	MARSHALL CRENSHAW—Marshall Crenshaw, Warner Bros.
44	33	21	SOFT CELL—Non-Stop Erotic Cabaret, Sire
45	37	8	DAVE EDMUNDS—D.E. 7th, Columbia
46	36	2	AMBROSIA—Road Island, Warner Bros.
47	48	27	JOAN JETT—I Love Rock N' Roll, Boardwalk
48	39	14	DUKE JUPITER—Duke Jupiter I, Coast To Coast
49	NEW ENTRY		PETE TOWNSHEND—Face Dances II, Atco
50	43	35	POLICE—Ghost In The Machine, A&M

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	4	8	JOHN COUGAR —Hurts So Good, Riva/Mercury (Polygram) WEEKS AT #1: 1
2	2	8	.38 SPECIAL—Caught Up In You, A&M
3	5	7	VAN HALEN—Dancing In The Streets, Warner Bros.
4	3	12	SCORPIONS—No One Like You, Mercury
5	6	11	RAINBOW—Stone Cold, Mercury
6	11	2	GENESIS—Paperlate, Atlantic
7	17	2	THE ROLLING STONES—Going To A Go Go, Rolling Stones (Atlantic)
8	7	7	KANSAS—Play The Game Tonight, Kirshner (Epic)
9	10	8	THE MOTELS—Only The Lonely, Capitol
10	1	12	ASIA—Heat Of The Moment, Geffen
11	8	10	TOTO—Rosanna, Columbia
12	20	2	SURVIVOR—Eye Of The Tiger (The Theme From Rocky III), Scotti Bros.
13	NEW ENTRY		REO SPEEDWAGON—Keep The Fire Burning, Epic
14	23	3	THE CLASH—Should I Stay Or Should I Go?, Epic
15	NEW ENTRY		FRANK ZAPPA—Valley Girls, Barking Pumpkin
16	16	4	CHEAP TRICK—If You Want My Love, Epic (CBS)
17	15	3	HEART—Cities Burning, Epic
18	9	12	HUMAN LEAGUE—Don't You Want Me, A&M
19	19	7	VAN HALEN—Where Have All The Good Times Gone, Warner Bros.
20	29	8	ASIA—Only Time Will Tell, Geffen
21	14	3	THE STEVE MILLER BAND—Abacadabra, Capitol
22	39	4	QUEEN—Put Out The Fire, Elektra
23	27	4	707—Megaforce, Boardwalk (12 inch)
24	18	19	ALDO NOVA—Fantasy, Portrait
25	12	12	ASIA—Sole Survivor, Geffen
26	49	5	SQUEEZE—Black Coffee In Bed, A&M
27	26	4	THE MOTELS—Mission Of Mercy, Capitol
28	NEW ENTRY		JOHN WAITE—Change, Chrysalis
29	41	7	JETHRO TULL—Fallin' On Hard Times, Chrysalis
30	NEW ENTRY		FLEETWOOD MAC—Hold Me, Warner Bros.
31	NEW ENTRY		GLENN FREY—Party Town, Elektra/Asylum
32	21	22	LOVERBOY—When It's Over, Columbia
33	56	7	HAIRCUT 100—Love Plus One, Arista
34	28	6	PAUL McCARTNEY—Ballroom Dancing, Columbia
35	51	3	THE MONROES—What Do All The People Know, Alfa
36	NEW ENTRY		AXE—Rock And Roll Party In—The Streets, Atco
37	13	11	GREG KIHN—Testify, Beserkley
38	37	6	BOW WOW WOW—I Want Candy, RCA
39	33	5	HEART—This Man Is Mine, Epic (12 inch)
40	NEW ENTRY		VAN HALEN—Little Guitars, Warner Bros.
41	NEW ENTRY		GARY U.S. BONDS—Out Of Work, EMI-America
42	32	20	JOAN JETT—Crimson And Clover, Boardwalk
43	43	6	A FLOCK OF SEAGULLS—I Ran, Arista
44	47	11	ASIA—Wildest Dreams, Geffen
45	31	3	THE SHERBS—We Ride Tonight, Atco
46	22	2	VAN HALEN—Secrets, Warner Bros.
47	NEW ENTRY		SCORPIONS—Can't Live Without You, Mercury
48	40	4	QUEEN—Calling All Girls, Elektra
49	50	4	PAUL McCARTNEY—The Pound Is Sinking, Columbia
50	24	3	.38 SPECIAL—Chain Lightning, A&M
51	42	2	VAN HALEN—Full Bug, Warner Bros.
52	36	13	DAVID BOWIE—Cat People Putting Out Fire, Backstreet
53	54	7	QUEEN—Body Language, Elektra
54	57	9	THE JAM—A Town Called Malice, Polydor
55	58	9	KIM WILDE—Kids In America, EMI-America
56	NEW ENTRY		KANSAS—Chasing Shadows, Kirshner
57	NEW ENTRY		QUEEN—Life Is Real, Elektra
58	NEW ENTRY		TOTO—Lovers In The Night, Columbia
59	NEW ENTRY		JON ANDERSON—Olympia, Atlantic
60	NEW ENTRY		A FLOCK OF SEAGULLS—Space-Age Love Songs, Jive/Arista

Top Adds

1	THE ROLLING STONES—Still Life—Rolling Stones Records
2	FLEETWOOD MAC—Hold Me—Warner Bros. (12-inch)
3	SURVIVOR—Eye Of The Tiger—Scotti Bros.
4	THE STEVE MILLER BAND—Abracadabra—Capitol
5	EDDIE MONEY—No Control—Columbia (EP)
6	APRIL WINE—Enough Is Enough—Capitol (12-inch)
7	THE ALAN PARSONS PROJECT—Eye In The Sky—Arista
8	JOHN WAITE—Ignition—Chrysalis
9	DAVID JOHANSEN—Live It Up—Blue Sky
10	GLENN FREY—No Fun Aloud—Elektra/Asylum

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

Radio

New On The Charts



KIM WILDE

“Kids In America”—★

Although Kim Wilde is just 20 years old, she's already firmly entrenched in the international rock scene. Despite the fact that she has never toured, the British artist has amassed 16 gold and two silver records in a dozen countries. Her self-titled American album debut contains two of her biggest international hits—“Kids In America” and “Chequered Love”—which reportedly have combined sales of 4.5 million copies.

Born in Chiswick, England, Wilde comes from a musical background. Her father Marty was a successful singer in the '50s and her brother Ricky is a songwriter/producer. In fact, Wilde launched her recording career while singing vocals on several of her brother's demos for Mickie Most's Rak label. Most dropped by the studio during the session, heard “Kids In America” and decided to cut the song as Wilde's debut single.

For more information about Wilde, contact EMI America Records, 1370 Ave. of the Americas, New York, N.Y. 10019; (212) 757-7470.

This feature is designed to spotlight acts making their debut on Billboard's Hot 100 and Top LPs and Tape chart. For newcomers on the soul and country charts, see pages 50 and 43.

Cost Causes WKNO To Drop ‘Prairie’ Show

MEMPHIS—WKNO-FM here is being forced to cancel one of its most popular radio shows in June. The public radio variety show, “A Prairie Home Companion,” is currently broadcast live from the 850-seat World Theatre in St. Paul, Minn. over 183 PBS stations, reaching all major markets.

“The price of the show went up to \$2,500 a year and we don't have the funding for it,” says Debi Robertson, the station's assistant public information officer. “It will have to be dropped if we don't get an underwriter. The people who have heard about it are very upset. It has a cult following here.”

The key to the show's success is its host, Garrison Keillor. A 20-year veteran in radio, Keillor has created a unique blend of music, humor, harmony and home-style entertainment that has been tagged an “intellectual Grand Ole Opry.”

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

- Candy Man, Sammy Davis Jr., MGM
- Song Sung Blue, Neil Diamond, Universal
- Outa-Space, Billy Preston, A&M
- Nice To Be With You, Gallery, Sussex
- I'll Take You There, Staple Singers, Stax
- Troglydyte (Cave Man), Jimmy Castor Bunch, RCA
- Lean On Me, Bill Withers, Sussex
- (Last Night) I Didn't Get To Sleep At All, 5th Dimension, Bell
- Oh Girl, Chi-Lites, Brunswick
- Too Late To Turn Back Now, Cornelius Brothers & Sister Rose, UA

POP SINGLES—20 Years Ago

- I Can't Stop Loving You, Ray Charles, ABC
- The Stripper, David Rose & Orchestra, MGM
- Palaisades Park, Freddy Cannon, Swan
- It Keeps Right On A-Hurtin', Johnny Tillotson, Cadence
- Stranger On The Shore, Mr. Acker Bilk, Atco
- The Man Who Shot Liberty Valance, Gene Pitney, Musicor
- Playboy, Marvelettes, Tamla
- Cincy's Birthday, Johnny Crawford, Del-Fi
- That's Old Fashioned, Everly Brothers, WB
- Second Hand Love, Connie Francis, MGM

TOP LPs—10 Years Ago

- Exile On Main St., Rolling Stones, Rolling Stones
- Thick As A Brick, Jethro Tull, Reprise
- First Take, Roberta Flack, Atlantic
- Joplin In Concert, Janis Joplin, Columbia
- A Lonely Man, Chi-Lites, Brunswick
- Roberta Flack & Donny Hathaway, Atlantic
- History Of Eric Clapton, Atco
- Manassas, Stephen Stills, Atlantic
- Harvest, Neil Young, Reprise
- Live In Concert With Edmonton Symphony Orchestra, Procol Harum, A&M

TOP LPs—20 Years Ago

- Modern Sounds In Country & Western Music, Ray Charles, ABC
- West Side Story, Soundtrack, Columbia
- Breakfast At Tiffany's, Henry Mancini, RCA
- Stranger On The Shore, Mr. Acker Bilk, Atco
- Blue Hawaii, Elvis Presley, RCA
- West Side Story, Original Cast, Columbia
- College Concert, Kingston Trio, Capitol
- Your Twist Party, Chubby Checker, Parkway
- No Strings, Original Cast, Capitol
- Do In' The Twist At The Peppermint Lounge, Joey Dee & Starlites, Roulette

COUNTRY SINGLES—10 Years Ago

- That's Why I Love You Like I Do, Sonny James, Capitol
- Kate, Johnny Cash & Tennessee Three, Columbia
- Eleven Roses, Hank Williams Jr., MGM
- Made In Japan, Buck Owens & Buckaroos, Capitol
- I've Found Someone Of My Own, Cal Smith, Decca
- Lonesome Lonesome/That's What Leaving's About, Ray Price, Columbia
- Happiest Girl In The Whole U.S.A., Donna Fargo, Dot
- Reach Out Your Hand, Tammy Wynette, Epic
- (Lost Her Love) On Our Last Date, Conway Twitty, Decca
- Lost Forever In Your Kiss, Porter Wagoner & Dolly Parton, RCA

SOUL SINGLES—10 Years Ago

- Lean On Me, Bill Withers, Sussex
- Woman's Gotta Have It, Bobby Womack, UA
- Outa-Space, Billy Preston, A&M
- I'll Take You There, Staple Singers, Stax
- Troglydyte (Cave Man), Jimmy Castor Bunch, RCA
- I Wanna Be Where You Are, Michael Jackson, Motown
- You're The Man (Part 1), Marvin Gaye, Tamla
- I've Been Lonely For So Long, Frederick Knight, Stax
- If Loving You Is Wrong I Don't Want To Be Right, Luther Ingram, Koko
- Oh Girl, Chi-Lites, Brunswick

Radio

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 14, **Dr. Hook**, The Hot Ones, RKO, one hour.

June 14, **East Coast Rock—Part 2**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

June 14, **Van Halen**, part one, Inner-view, Inner-view Network, one hour.

June 14, **Johnny Mathis**, The Music Makers, Narwood, one hour.

June 14, **Ray Stevens**, Country Closeup, Narwood, one hour.

June 18-19, **Toto**, Off The Record, Westwood One, one hour.

June 18-19, **Earl Klugh**, Special Edition, Westwood One, one hour.

June 18-19, **Jimi Hendrix**, Rock And Roll Never Forgets, Westwood One, one hour.

June 18-19, **Rock Year 1976**, The Rock Years: Portrait Of An Era, Westwood One, one hour.

June 18-19, **Gary Morris**, Live From Gilley's, Westwood One, one hour.

June 18-19, **Greg Kihn Band**, Point Blank, In Concert, Westwood One, one hour.

June 18-20, **Paul McCartney Today**, The Source, NBC, 90 minutes.

June 18-20, **Moe Bandy** and **Joe Stampley**, Weekly Country Music Countdown, United Stations, three hours.

June 19, **Quarterflash**, Yes, Supergroups, ABC Rock Radio Network, two hours.

June 19, **Roger Miller**, Silver Eagle, ABC Entertainment Network, 90 minutes.

June 19, **Hubert Laws**, **John Klemmer**, **Baya**, Jazz Alive, NPR, two hours.

June 19, **Jerry Lee Lewis**, Country Sessions, NBC, one hour.

June 19, **the Midnight Hour**, Weekly Music Magazine, RKO Radioshows, three hours.

June 19-20, **the Association**, **George Harrison**, **Gene Pitney**, Soundtrack of the 60s, Watermark, three hours.

June 20, **Genesis**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

June 20, **Sheena Easton**, **Juice Newton**, **Kim Carnes**, Spotlight Special, ABC Contemporary Network, 90 minutes.

June 20, **Jethro Tull** with **Ian Anderson**, BBC Rock Hour, London Wavelength, one hour.

June 21, **Pete Townshend**, **Mick Jones**, **Lou Reed**, Inside Track, DIR Broadcasting, 90 minutes.

June 21, **Van Halen**, part two, Inner-view, Inner-view Network, one hour.

June 21, **The Producers: Jimmy Iovine**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

June 21, **T.G. Sheppard**, Musicstars, RKO Radioshows, one hour.

June 21, **Rosanne Cash**, Country Closeup, Narwood, one hour.

June 21, **Sammy Kaye**, Music Makers, Narwood, one hour.

June 25-26, **Rainbow**, Off The Record, Westwood One, one hour.

June 25-26, **Patrice Rushen**, Special Edition, Westwood One, one hour.

June 25-26, **Rock Year 1977**, The Rock Years: Portrait Of An Era, Westwood One, one hour.

June 25-26, **Ray Price**, Live From Gilley's, Westwood One, one hour.

June 25-26, **the Temptations**, Budweiser Concert Hour, Westwood One, one hour.

June 25-27, **Asia**, the Source, NBC, two hours.

June 25-27, **Willie Nelson**, Weekly Country Music Countdown, United Stations, three hours.

June 26, **Don Williams**, Silver Eagle, ABC Entertainment Network, 90 minutes.

June 26, **Bellamy Brothers**, Country Sessions, NBC, one hour.

June 26, **Harold Land**, **Bobby Hutcherson**, **Charles Tolliver**, Jazz Alive, NPR, two hours.

June 26, **Remembering 1968**, Weekly Music Magazine, RKO Radioshows, three hours.

June 26-27, **Mary Wells**, **Pete Best**, Soundtrack Of the 60s, Watermark, three hours.

June 27, **Dave Edmunds**, **Dwight Twilley**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

June 27, **Nick Lowe**, BBC Rock Hour, London Wavelength, one hour.

June 28, **Smokey Robinson**, the Hot Ones, RKO Radioshows, one hour.

Vox Jox Country Format Out At KAYO

NEW YORK—The latest country station to bite the dust in the wake of the departing urban cowboy is KAYO Seattle. A country station for years, KAYO had switched to news/talk, then converted back to country last July. Its new format will be a syndicated format similar to Drake-Chenault's "Hitparade." Sources say that the station opted for the new Drake-Chenault format first, but found that it was on hold in the city. Insiders speculate that Golden West is holding the option.

In the interim period, KAYO is using a gold country format which does not focus upon the air personalities. Gone from the station is general manager **Bill Walker**, who plans to put together his own station or stations. Acting g.m. is president **Jim Torrey**. Also already exited from the station is morning man **Hal Murray** and evening DJ **Bob Kelly**.

Dean Goss joins KRTH Los Angeles as the new morning drive man. Formerly at KGB San Diego, Goss was selected from more than 450 other air personalities who entered KRTH's national talent search, launched when the station's morning team of **London & Engelman** left for KWST, KRTH's competitor. Meanwhile, at KWST, **Bobby Ocean** has left the station.

Richard Greener named vice president/general manager of WAOK Atlanta. He was sales manager. Also at WAOK, **Charlotte Neighbors** is named executive director. She has been at the station for 12 years.

Dave Lange named operations manager of WSHE-WSRF Ft. Lauderdale, replacing **Neil Mirsky**, who recently resigned. Lange was program director at WDVE Pittsburgh. . . . **Tim Montgomery** named general

manager at WYYS Cincinnati. He was acting g.m. . . . **Tim Baxter** upped to p.d. at WQAM Miami. He had been interim p.d. since the departure of **Dan Halyburton** last October . . . **Frank Cody** named director of affiliate relations/program development at NBC's Source. He had been a consultant for the network for about a year.

Mike Wade moves to the morning slot on WPIX New York. The station's complete lineup is **Alfredo Santos**, middays; **Bumper Morgan**, afternoon drive; **Mark Simone**, evenings; and **Dennis Quinn**, overnights. . . . **Lee DeYoung** named to the newly created post of assistant to the general manager of WBBM-FM Chicago. He has been with the station since 1976, serving as an air personality, music director and program director. . . . **Jane Norris** joins Blair Video Enterprises in New York as director of promotion and marketing. She held a similar post at WCOZ Boston, a station in the John Blair and Co. fold. . . . **Jeff Pollack Communications** will be consulting for WRXL Richmond, Va. starting July 1.

Jennifer E. Lear upped to general manager of WZZD Philadelphia. She was station manager. . . . **Adriane Gaines** named acting general manager of KATZ and WZEN St. Louis. She is director of corporate administration for Unity Broadcasting Network. . . . **Robert Hensky** has resigned as general manager of KUDL Kansas City to pursue other interests. **Ross Reagan**, the station's operations manager and Shamrock Corp. p.d., is acting general manager. . . . **Richard Greener** appointed vice president and general manager

(Continued on page 30)

National Programming ABC 'Talkradio' Net Campaign Set

NEW YORK—Klein & Los Angeles based production company, has developed a marketing and promotion campaign for ABC's new satellite-delivered, full-format **Talkradio Network**. The campaign, with the theme "Direct Connection," includes theme music for both network and local affiliates, tv spots and a sales presentation. ABC's made it official: **Ruth Meyer**, program director for the ABC Entertainment Network, is also wearing the p.d. hat for the new **Direction Network**. **KEZL** San Diego has signed up for this network and **KIHK** Davenport, Iowa, has signed up for the **ABC Rock Radio Network**.

"The Dick Clark National Music Survey" countdown is marking its first anniversary on **Mutual Broadcasting**. The show, carried on 570 Mutual affiliates, is heard by 2.6 million listeners, according to the latest RADAR report. Mutual has added 50 stations to its lineup this year including **KSON** San Diego, **WGBS** Miami and **WAKR** and **WAEZ** Akron. . . . **Westwood One's** new monthly newsletter has expanded circulation to record labels, artist managers, advertisers and ad agencies.

Narwood Productions' "Minding Your Business," a 90-second series



GLOBAL CULT—Members of Blue Oyster Cult make a guest appearance at WPLJ New York on Global Satellite Network's "Rockline." From left are guitarist Donald "Buck Dharma" Roeser, keyboardist Alan Lanier and show producer Cindy Tollin.

BILLBOARD RADIO JOB MART

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

WE ACCEPT ALL MAJOR CREDIT CARDS



ADDRESS ALL ADS: JEFF SERRETTE
Billboard Job Mart, 1515 Broadway, New York, N.Y. 10036. Phone: (212) 764-7386 (local) or (800) 223-7524 (Out of State). Use any major credit card when calling in your advertisement.

PAYMENT MUST ACCOMPANY ORDER

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

POSITION AVAILABLE

PROFESSIONAL WANTED

Unless you are a true honest to god air personality with expertise in AOR/TOP TRACKS radio, don't bother to send a tape to

DAVE FORMAN
Director of Programming
KEZY
1190 East Ball Road
Anaheim, CA 92805

HOT NUMBER

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

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

SERVICES

ELECTRIC WEENIE™

For Free Samples of Radio's most popular DJ Personality gag service in World Radio, write:

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

POOR (announcer's name)'S ALMANAC

Your own staff of writers and researchers do it all for you. Concise stories, timely quotes, celebrity profiles, meaningful facts, sports anecdotes, fresh, relevant material. For a Free Sample—

P.A.N.A.
P.O. Box 85152
San Diego, CA 92138

EMBROIDERED EMBLEMS

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

FIREBALL MGMT.
P.O. Box 588
Freeport, NY 11520
(416) 223-1244

SONGWRITERS

If it's GOOD we can get it listened to in Nashville & Muscle Shoals. Full critique \$5.95 per song—send tape with lyrics to:

SOUTHEASTERN SONG BROKERS
P.O. Box 1516
Decatur, ALA 35602

INSIDE COUNTRY

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

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

RADIO PERSONNEL NEEDED

If you are currently employed, but thinking of improving your position "in the future," or if you are "in between" and looking **NATIONAL** can help. We specialize in radio personnel placement. For confidential details write:

NATIONAL BROADCAST TALENT COORDINATORS
Dept. L, P.O. Box 20551
Birmingham, AL 35218
(205) 822-9144

JOB MART CLASSIFIED ADVERTISING DOESN'T COST, IT PAYS.

Radio

Vox Jox

• Continued from page 29

of WAOK Atlanta. He was the general sales manager. . . . William M. Cloutier named general manager of KJJY Des Moines. He was station manager.

★ ★ ★

Best wishes to John Paul Weber, who is retiring from the airwaves at WIP Philadelphia after 45 years with the station. Weber has been a news man at WIP for more than 30 years. . . . Elena Metro Newton named promotion/public relation director at KBRQ-AM-FM Denver. . . . Tom Edwards is the new afternoon drive personality and production director at KWMT Ft. Dodge, Iowa. Also at the station, Kevin Whipple named evening personality. Both had worked part time at the station.

★ ★ ★

Lawrence Webster named p.d. at WDST Woodstock, N.Y. She was traffic manager, copywriter and public service coordinator. Joan Siefert is the new morning co-anchor at WBT Charlotte working with news director Scott White. She was part of the morning team at WQDR Raleigh, working with her husband, Tom Gongaware, who recently received Billboard's "Air Personality Of The Year" award for medium markets.

★ ★ ★

Terry David Mulligan is the new morning man at CFOX Vancouver. He has done stints at CKRD, CHUM, CFUN and CKLG-AM-FM. **Woody Floe** joins WKSU Cleveland as the new morn-



Mulligan

JUNE 19, 1982, BILLBOARD



ASIA ROLLS—Asia vocalist John Wetton, right, tapes a segment of the Rolling Stone Productions' "Guest DJ" show. Interviewing Wetton is John McGhan, the show's director.

ing man. The station's lineup includes Steve Cherry, middays; Dennis Cannon, afternoon drive; Bon McGee, evenings; and Jim Szymanski, overnights.

★ ★ ★

Format Changes: WZIP Daytona Beach recently dropped its country format in favor of a solid gold/adult contemporary formula. The new daytime lineup is John Barret, 6 to 10 a.m.; Jack Stevens, 10 a.m. to 2 p.m.; and Steve Ocean, 2 to 6 p.m.

KRVN Lexington, Neb. a 50kw outlet, has expanded its programming to 24-hours a day. The station offers a midnight to 5 a.m. trucker-oriented country music show, with road alerts and special trucking features provided by the JOC Radio Trucker Network. Producer and host of the show is J. D. Cannon.

Good buddy Scott Miller, host of the WWVA Wheeling, W. Va. all-night show, recently went on the road for a few shows. Scott recently greeted truckers from the Mid-America Trucking Show in Louisville, where participants saw a spe-

cial viewing of the "Jamboree In The Hills '81" show produced by the Don Kirshner Entertainment Corp. Then, Scott traveled to Pittsburgh for its second annual salute to truckers.

★ ★ ★

Award Time: Dick Purtan, morning man at CKLW Windsor, Canada, recently picked up his second television Emmy for the "Dick Purtan Comedy Special." The show, which originally aired in December '81 in Detroit, was voted the best entertainment show. . . . KIKK-AM-FM Houston/Pasadena recently took statewide news honors from the Texas Associated Press for the second year in a row. First-place winner for investigative reporting went to Steve Coleman for his five-part series, "Subsidence: Our Sinking City," while Mark Berman was awarded first place for sportscasting for the second year in a row. Honorable mention in the best feature category went to Chuck Wolf for his 10-part series entitled "Urban Cowboy: One Year Later."

Goodphone Commentaries

Survival At Culture's Expense

By SUSAN WILHITE

NASHVILLE — The American public is so socially and personally aware that we are at a standoff. With the cultural and media boom in the '60s followed by a generation "finding" themselves with E.S.T., ecology, Zen, sex, women's lib, and Jesus, our scrutiny of ourselves has become overwhelming.

From the viewpoint of the artist, now more than ever, one must be at the right place at the right time, and God help you if you don't have the talent to create more than a flash. As the media, we have annointed ourselves important to help insure the industry of life. In our PR, we have taught the public to watch carefully for and get behind any new public figure, and become actively involved with their popularity. But in our collective watchfulness, we are so quick to embrace, and then place on a pedestal, all new cultural waves, that we hasten to forget those who had just gotten started.

Well, actually, that's just evolution. The strongest and most adaptable will survive. But does survival need to be so harsh on culture? Enter a harsher reality—the declining economy. With this element comes an industry increasingly pressured by lower album and concert ticket sales, and the easiest cutbacks are, sadly, in personnel and promotion of new artists. Not only are good people (as well as the unnecessary)

being laid off at the labels—but young, talented people are not being trained. The new artist, if given a chance, must be an immediate hit if that career is to exist at all. To make matters worse, radio, one of the most important means of music exposure, has found that the economy forces an evolution. And it didn't help that the industry had been so unstable as to allow the "shipped platinum" syndrome to have the devastating effect that it did.

The parents of this "care free" generation gave their offspring everything and more than they had had in the Depression years. So now we learn the importance of passing down knowledge and experiences as well as learning never to expect that the best is here to stay. Now the masses are learning the meaning of the word "budget" and with it, the phrase "disposable income."

Combine the over-observed and misunderstood economy, and we have a squeezed entertainment industry. Radio management is businessmen, generally small businessmen at that, and on the whole not in the least bit interested with long-term investment in the industry. After several years of sagging profit margins, they are panicking, and in their gasp for air, they will and are grasping for anything to float. Though finding research a bouyant salvation, and one that has pointed toward the need for music in radio, lately the group has been away from

the music industry, almost a show of disgust over betrayal.

But then, in that the tool has become the entire industry, we have indeed gotten away from the essence of radio—feeling.

So with radio becoming increasingly lackluster (i.e., robot-jocks, traffic reports, boring promotions, weather updates, thoroughly researched new cuts and reliance on the ever-safe oldies), the record industry is having to turn from its former ally, and move to new forms of exposure. In the long run, this is really healthy, in that close reliance on anything out of one's direct control is almost bad business, except that sometimes it is necessary. No longer are all the apples in the radio basket, but now spread among college stations, and most notably, cable.

Down the road, radio will become increasingly aware of what good taste and the labels can offer, like timely promotions, and frankly, much of the excitement. (What it comes down to is the choice between excitement and money—why not both?) In the end, we will have a much more balanced system of music exposure (and possibly new forms of entertainment), and radio will have gone through its second identity crisis since television.

Susan Wilhite, professionally known as "Charley," is music assistant/research at WMAK Nashville.

Billboard®

Survey For Week Ending 6/19/82

TOP 50

Adult Contemporary

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

These are 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	3	7	ANY DAY NOW Ronnie Milsap, RCA 13216 (Intersong, ASCAP)
2	2	14	ALWAYS ON MY MIND Willie Nelson, Columbia 18-02741 (Screen Gems-EMI/Rose Bridge, BMI)
3	1	11	EBONY & IVORY Paul McCartney & Stevie Wonder, Columbia 18-02860 (MPL, ASCAP)
4	5	5	BE MINE TONIGHT Neil Diamond, Columbia 18-02928 (Stonebridge, ASCAP)
5	5	9	FRIENDS IN LOVE Dionne Warwick And Johnny Mathis, Arista 0673 (Garden Rake/Foster Frees/ JSH, ASCAP)
6	6	6	LOVE'S BEEN A LITTLE BIT HARD ON ME Juice Newton, Capitol 5120 (Bobby Goldsboro/House Of Gold, ASCAP/BMI)
8	8	8	IT'S GONNA TAKE A MIRACLE Deniece Williams, ARC/Columbia 18-02812 (Vogue BMI)
10	9	9	PERSONALLY Karla Bonoff, Columbia 18-02805 (Tree/Five Of A Kind, BMI)
9	9	10	I DON'T KNOW WHERE TO START Eddie Rabbitt, Elektra 47435 (Briarpatch/Debdave, BMI)
14	5	10	TAKE ME DOWN Alabama, RCA 13210 (Chinnichap/Careers/Irving/Down 'N' Dixie, BMI)
12	8	8	JUST ANOTHER DAY IN PARADISE Bertie Higgins, Kat Family 5-02839 (Epic) (Gen-Lee/Chappell/Brother Bills/Rose King, ASCAP/Lowery, BMI)
12	7	15	MAKING LOVE Roberta Flack, Atlantic 4005 (20th Century Fox/New Hidden Valley, ASCAP/ Broozertoones/Fox Fanfare/Carol Bayer Sayer, BMI)
13	11	12	RUN FOR THE ROSES Dan Fogelberg, FullMoon/Epic 14-02821 (Hickory Grove/April, ASCAP)
14	13	11	WHEN HE SHINES Sheena Easton, EMI-America 8113 (WB, ASCAP)
24	2	2	EVEN THE NIGHTS ARE BETTER Air Supply, Arista 0692 (Hall-Clement/Welk, BMI)
16	15	11	WAKE UP LITTLE SUSIE Simon And Garfunkel, Warner Bros. 50063 (House Of Bryant, BMI)
19	6	6	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU Melissa Manchester, Arista 0676 (Snow/Warner-Tamerlane, BMI)
18	16	16	SHANGHAI BREEZES John Denver, RCA 13071 (Cherry Lane, BMI)
21	4	4	BIG BAND MEDLEY Meco, Arista 0686 (Not Listed)
20	17	13	I'VE NEVER BEEN TO ME Charlene, Motown 1611 (Stone Diamond, BMI)
34	2	2	HARD TO SAY I'M SORRY Chicago, Full Moon/Warner Bros. 7-29979 (Double Virgo, ASCAP/Foster Freeze, BMI)
25	4	4	NEVER GONNA LOOK BACK Bill La Bounty, Warner/Curb 50065 (Captain Crystal/ATV/Mann & Weil, BMI/ Eliza M., ASCAP)
23	23	7	FLY AWAY Stevie Woods, Cotillion 4700 (Irving/Woolnough/Foster/Frees/Unichappell/ Begonia Melodies, BMI)
24	28	5	DON'T TALK Larry Lee, Columbia 18-20740 (Chappell, ASCAP/Sue's, BMI)
27	6	6	TIL YOU'RE GONE Barbara Mandrell, MCA 52038 (Rick Hall, ASCAP)
26	26	6	MAN ON YOUR MIND Little River Band, Capitol 5061 (Screen Gems-EMI, BMI)
29	5	5	ROSANNA Toto, Columbia 18-02811 (Hudmar, ASCAP)
30	5	5	DREAMIN' John Schneider, Scotti Bros. 5-02889 (Epic) (Warner-Tamerlane, BMI)
37	2	2	IF THE LOVE FITS WEAR IT Leslie Pearl, RCA 13235 (Michael O'Connor, BMI/O'Connor, ASCAP)
39	2	2	THE DOCK OF THE BAY The Reddings, Believe In A Dream 5-02836 (Epic) (Irving, BMI)
31	18	13	EMPTY GARDEN Elton John, Geffen 50049 (Warner Bros.) (Intersong, ASCAP)
36	2	2	DO I DO Stevie Wonder, Tamla 1612 (Motown) (Jobete/Black Bull, ASCAP)
33	33	3	THE OTHER WOMAN Ray Parker, Jr. Arista 0669 (Raydiola, ASCAP)
34	22	7	ROUTE 66 Manhattan Transfer, Atlantic 4034 (London Town, ASCAP)
35	20	16	'65 LOVE AFFAIR Paul Davis, Arista 0661 (Web IV, BMI)
36	NEW ENTRY	NEW ENTRY	HOOKED ON SWING Larry Elgart And His Manhattan Swing Orchestra, RCA 13219 (ASCAP/BMI)
37	31	10	ONE TO ONE Carole King, Atlantic 4026 (Elorac, ASCAP/Mann & Weil, BMI)
38	NEW ENTRY	NEW ENTRY	BUT LOVE ME B.J. Thomas, MCA 52053 (212/Sound Of Noland, BMI)
39	32	9	FINALLY T.G. Sheppard, Warner/Curb 50041 (Meadowgreen, ASCAP)
40	35	26	CHARIOTS OF FIRE Vangelis, Polydor 2189 (Polygram) (Spheric B.V./WB, ASCAP)
41	38	14	LET'S HANG ON Barry Manilow, Arista 0675 (Seasons Four/Saturday Screen Gems-EMI, BMI)
42	41	13	BABY STEP BACK Gordon Lightfoot, Warner Bros. 50012 (Moose, CAPAC)
43	NEW ENTRY	NEW ENTRY	I'LL FIND MY WAY HOME Jon And Vangelis, Polydor 2205 (Polygram) (WB/Toughknot/Spheric B.V., ASCAP)
44	40	14	GOIN' DOWN Greg Gudry, Columbia 18-02691 (World Song, ASCAP)
45	NEW ENTRY	NEW ENTRY	LOVELINE Dr. Hook, Casablanca 2351 (Polygram) (Deb Dave/Briarpatch, BMI)
46	43	8	DID IT IN A MINUTE Darryl Hall & John Oates, RCA 13065 (Fust Buzza/Hot Cha/Six Continents, BMI)
47	42	6	OLD FASHIONED LOVE Smokey Robinson, Tamla 1615 (Motown) (Chardax, BMI)
48	45	19	ON THE WAY TO THE SKY Neil Diamond, Columbia 18-02712 (Stonebridge, ASCAP/Unichappell/Begonia Melodies, BMI)
49	46	8	DON'T TALK TO STRANGERS Rick Springfield, RCA 13070 (Robie Porter, BMI)
50	44	13	BEECHWOOD 4-5789 Carpenters, A&M 2405 (Stone Agate, BMI/Jobete, ASCAP)

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

REBA RAMBO & DONY McGUIRE

Flexibility Is Key For Hot Duo

By CARTER MOODY

NASHVILLE—A combination of songwriting, recording and performing is keeping the husband and wife team of Reba Rambo and Dony McGuire active, with projects underway by them as a duo, individually and with other artists.

While Rambo has met with some success as a solo artist, apart from her work with the Rambo family group, and McGuire has gained acclaim as a producer, they consider songwriting their most important and fruitful venture. They fill nearly all the tracks of their albums with their own compositions and many songs are also written specifically for other gospel artists.

The couple's most successful collaboration so far is "The Lord's Prayer," a concept album, which received Grammy and Dove Awards for best contemporary gospel album of 1980. Rambo and McGuire wrote the songs and performed on the record with B.J. Thomas, Walter and Tramaine Hawkins, Andrae Crouch, Cynthia Clawson and the Archers.

Another concept album, "Messiah, Bright Morning Star," is now in the works for a Christmas release, and Rambo and McGuire are completing work with her parents, Buck and Dottie Rambo, on the Rambos' "Memories Made New" album to be out by August.

Commenting on the pair's writing,

McGuire says, "Lots of writers only work from their own experiences. But I think a truly professional writer is able to take from other people's experiences, too, and we try to do that."

"Our partnership is very well balanced," Rambo explains. "I tend to get too flowery with lyrics sometimes, and Dony can step in and make improvements there. At the same time, he can have a set of great lyrics and need me to help put a melody to it."

Their output is about 80 songs per year now, garnering more of their income than record sales or concerts. This activity has inspired them to start writing a type of how-to book on the craft of songwriting, especially gospel songs. McGuire says they've not made any plans with a book publisher yet, and may spend up to two years on the book.

The "Messiah" album, she explains, has been written along the idea of creating a record for Christmas that will have more than the traditional birth-of-Christ themes in it. The 15 new songs will follow the stages of Christ's life from birth to crucifixion. Two songs were composed with Bill and Gloria Gaither, but the rest are Rambo-McGuire pieces. Unlike "The Lord's Prayer," the "Messiah" has only one outside vocalist—11 year-old Scotty Williamson, who sings on one track.

In addition to writing a few of the songs on the upcoming Rambos' "Memories" LP, McGuire produced the disk, one side of which will boast 22 songs, part of them in medley form. Most are tunes made popular in the past by the Rambos, with whom Reba Rambo performed from age 13 until 1977.

Increasingly, the two are trying their pens at secular songwriting in both pop and country styles. Prior to writing secular music, Rambo has sometimes used contemporary pop songs in her concerts, partly as a ploy to win over audiences that might be skeptical of the more overt gospel material. One set of shows aboard the Queen Elizabeth II featured almost nothing but secular songs.

"You've got to win people over with music first in any show," she emphasizes. "And if you can't go on

MUSICal' Meets Sets

NASHVILLE—Three U.S. conferences are scheduled this fall by MUSICal'/America, of Newbury Park, Calif., featuring 10 major gospel music publishers, reading sessions and performances.

Dates for the conferences are: MUSICal'/Southeast, in Atlanta, Aug. 26-28, at the Hilton Inn Northwest; MUSICal'/Midwest, Cincinnati, Sept. 9-11, Hilton Inn; and MUSICal'/Mid-America, Sept. 23-25, Kansas City, Sheraton Royal.

Cooperating publishers include Beckenhourst, Brentwood, Covenant. Fine Arts, Glorysound, Lexicon, Lillenas, New Benson, Re'Generation and Sparrow.

Costs include preregistration at \$95, spouses \$75, with late registration costing \$105 and \$85. At-the-door prices are \$110 and \$90.

The upcoming conferences were planned following the success of the MusicCalifornia convention, which attracted 767 registrants this spring, up 100 from last year, plus 75 exhibitors and 804 performers.

stage grinning from ear to ear, you shouldn't go on at all. People don't want condemnation crammed down their throat, they want to feel great."

Rambo and McGuire have been known to diversify the formats of concerts within minutes to appeal to certain audiences. This flexibility with concerts, like their experimentation with forms of songwriting, is part of an approach that they believe can help make gospel music a big segment of the popular music market. Both agree that it's easier for an established secular artist to succeed with gospel than for a gospel artist to appeal to the masses, and still maintain credibility. It is this "tightrope," as Rambo terms it, that they hope to traverse together.

Priority Album Promo Set

NASHVILLE—Priority Records will launch a promotional campaign starting June 21 to increase the visibility of 14 of its albums in both Christian bookstores and regular record stores.

The four-week campaign, called "Make Gospel Music Priority This Summer," features these albums: "Purified," Ben Moore; "Carman," Carman; "David And The Giants," David and the Giants; "Matters Of The Heart," Bob Bennett; "Waiting For The Rain," James Vincent; "Turn Your Radio On," Ray Stevens; "A Believer Sings The Truth," "Precious Memories" and "The Gospel Road," Johnny Cash; "Changing Times," Mighty Clouds of Joy; "Country Gospel," the Statler Brothers; "Country Gospel Classics," various artists; "Old Fashioned ... Gospel Quartet Music," the Oak Ridge Boys; and "Mahalia Jackson's Greatest Hits," Mahalia Jackson.

Point-of-purchase aids include bin header cards, Priority generic floor display bins, rack divider cards and posters.

Ads will be placed in trade and consumer publications June

Heartland Boosts LP

NASHVILLE—Heartland Records is promoting its debut gospel album, "Prodigal," at Christian bookstores and coffee houses via mass distribution of a Soundsheet preview. The six-minute-play flexible disk simulates a radio broadcast during which the album is introduced by "DJs," the members of Prodigal are mentioned and excerpts from the songs are played.

David Brown, vice president and general manager of the Altamonte Springs, Fla. label, says 3,000 copies of the disk will be sent to stores and concert venues in 25 markets as soon as the albums have been distributed. "We don't want people looking for the album before it's out there," he explains. Official release date for the album is July 1.

In addition to the Soundsheets marked for giveaways and bag stuffers, Brown says the disk will also appear in the July issue of "Contemporary Christian Music."

If the promotion is counted a success in the original 25 markets, Brown adds, it will be extended to others. **EDWARD MORRIS**

Lorenz Sets New Arm

By EDWARD MORRIS

NASHVILLE—The Lorenz Corp. of Dayton, Ohio has established Lorenz Creative Services Corp. here to oversee the activities of its various Nashville-based companies involved in gospel music. Heading LCSC is Elwyn Raymer, executive vice president of Triangle Records, a Lorenz label.

Under the LCSC umbrella are Nineteenth Street Productions, for record projects; Green Hills Productions, for theater and film projects; Triune, Timespann and Nova Press, for publishing; and Master Series, for church concert promotion. (Details about Green Hills and Master Series appeared in Billboard June 5.)

While not a label itself, Nine-

teenth Street Productions has record production deals with such artists as Cynthia Clawson, Bob Bailey, Ragan Courtney, Tina English and the Norman Luboff Choir. Raymer says the company will take its artists to major labels and will use the free-lance services of top producers.

Skip Sorelle has been named to direct the three publishing companies and manage the new LCSC demo studio. In-house writers are Raymond Brown, Bob Bailey and a third one to be announced. Additionally, Cynthia Clawson, Ragan Courtney, Tina English, George Gagliardi and Buryl Red are signed to the publishing division as exclusive writers.

It has not been announced whether Triangle will continue as an active label. Triangle recently severed its distribution ties with the Benson Co., and several sources have confirmed that its chief artist, Cynthia Clawson, is shopping for a new label deal.

through August, and radio commercials are scheduled to run on gospel stations in 20 major markets.

This Week			Last Week			Weeks on Chart			Title, Artist, Label & Number		
1	3	39	★	3	39	AMAZING GRACE B.J. Thomas, Myrrh MSB 6675	WEEKS AT #1 1	21	33	30	HOLM, SHEPPARD, JOHNSON Holm, Sheppard, Johnson, Greentree R3583
2	7	30		7	30	JONI'S SONG Joni Eareckson, Word WSB 8856		22	34	77	FAVORITES Evie Tournquist, Word WSD 8845
3	6	64		6	64	PRIORITY The Imperials, Day Spring DST 4017		23	35	5	AMY GRANT IN CONCERT, VOLUME II Amy Grant, Myrrh MSB 6677
4	5	114		5	114	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004		24	19	14	HE IS JEHOVAH Kenneth Copeland, KCP SLP-1010
5	1	21		1	21	I SAW THE LORD Dallas Holm, Benson R3723		25	25	30	PRaise V Maranatha Singers, Maranatha MM 0076 A
6	8	21		8	21	THE BEST OF PRAISE Maranatha Singers, Maranatha (Word) MM0083A		26	26	14	ANTSHILLVANIA Candle, Birdwing BWR 2030
7	10	47		10	47	KIDS PRAISE ALBUM Maranatha MM0068		27	31	77	ARE YOU READY? David Meece, Myrrh MSB 6652
8	11	77		11	77	BEST OF B.J. THOMAS B.J. Thomas Myrrh/Word MSB 6653		28	38	56	HEY, I'M A BELIEVER Dallas Holm & Praise, Greentree R3441
9	9	114		9	114	MUSIC MACHINE Candle, Birdwing BWR 2004		29	36	114	FORGIVEN Don Francisco, New Pax NP 33042
10	4	21		4	21	UNFALLING LOVE Evie Tournquist, Word WSB-8867		30	30	35	JUST PIANO ... PRAISE II Dino, Light LS 5790
11	17	39		17	39	HEARTS OF FIRE Sweet Comfort Band, Light LS 5794		31	37	95	NEVER ALONE Amy Grant, Myrrh MSB 6645 (Word)
12	12	30		12	30	THE KEITH GREEN COLLECTION Keith Green, Sparrow SPR 1055		32	39	47	JUST PIANO ... PRAISE Dino, Light L3-5727
13	18	9		18	9	BLESS THE LORD WHO REIGNS IN BEAUTY The Bill Gaither Trio, Word WSB 8870		33	40	26	FOREVER Tim Sheppard, Greentree R3572
14	22	90		22	90	IN HIS TIME, PRAISE IV Maranatha Singers, Maranatha MM0064 (Word)		34	16	18	TOWN TO TOWN Phil Kaegy, Sparrow SPR 1053
15	23	47		23	47	AMY GRANT IN CONCERT, VOLUME I Amy Grant, Myrrh MSB 6668		35	13	47	SOLDIERS OF THE LIGHT Andrus/Blackwood & Co., Greentree R3738
16	24	114		24	114	ONE MORE SONG FOR YOU The Imperials, Dayspring DST 4015		36	20	26	NEVER SAY DIE Petra, Starsong SSR0032
17	32	9		32	9	EXALTATION Ron Huff, Paragon PR 33101		37	27	14	IT MUST BE LOVE The Latinos, Word WSB 8862
18	21	43		21	43	DON'T GIVE IN Leon Patillo, Myrrh MSB 6662 (Word)		38	14	43	REJOICE 2nd Chapter of Acts, Sparrow SPR 1050
19	28	114		28	114	MY FATHER'S EYES Amy Grant, Myrrh MSB 6625		39	15	21	THE TRAVELER Don Francisco, New Pax NP 33106
20	2	21		2	21	THE VERY BEST OF THE IMPERIALS The Imperials, Day Spring DST-4025		40	29	18	ANIMALS & OTHER CRITTERS Candle, Birdwing BWR 2031

JUNE 19, 1982, BILLBOARD

Talent Set For World's Fair

NASHVILLE—Traditional gospel music will be spotlighted at the World's Fair as a major part of the event's continuing "Folklife Festival." The festival is designed to display the various forms of Appalachian folk art and will be accessible to fairgoers as part of the gate ticket cost.

Gospel artists slated to perform include Willie Wykle Band, the Full Gospel Singers, the Primitive Quartet, God Gospel, the Shelton Family, the Rev. Leon Pinson, the Five Blind Boys Of Alabama, St. Joseph's House Of Prayer, Heavenly Echoes, Boyd Rivers, the Spiritual Jubilee Singers and the Dean Family.

In addition to gospel the festival will feature bluegrass, old time, country and blues.

Sparrow Pacts Christian Artists

CANOGA PARK, Calif.—Sparrow Distribution has contracted to distribute the Christian Artists Ministries label, Christian Artists Records, according to Sparrow president Billy Ray Hearn.

Included in the agreement is the handling of all the label's records, tapes, print-and-accompaniment tapes and orchestrations.

Christian Artists titles scheduled to be shipped this month are "Come Bless The Lord," "Come Praise And Bless The Lord," "Come Trust The Lord," "Sing It With Love," "The Sky Shall Unfold," "Praise The Lord" and "And There Was Light." All these feature the Continental Singers and Orchestra.

Hearn says orders can be placed for these albums through Sparrow's field reps or directly through company headquarters in Canoga Park. Continental Ministries is headed by Cam Florida.

Videocassette Action Is Rental

Paramount, UCLA Study Shows High Rental To Sale

By JIM McCULLAUGH

CHICAGO—The videocassette business remains primarily a rental business, although sales have picked up and should accelerate when pricing drops. The sales picture for the videodisk appears bright.

This was the consensus of a video software panel here last week during the CES.

Paramount's Bob Klingensmith emphasized just how strong videocassette rental is at retail by revealing highlights of a just finished national survey his studio did in conjunction with the U.C.L.A. Graduate School Of Management.

645 stores were interviewed last April. The percentage of rentals to sales was 83% to 13%—6 to 1.

Other highlights revealed that 'A' titles averaged 10 rental turns during the first month, eight the second, six

the third and five the fourth. The first six months usually sees 30 turns, while at the end of the year it's 50 turns.

'B' titles turn eight times the first month, six times the second, four times the third, and three times the fourth. The first six months sees 20 turns and 30 for the first year.

Classic titles turn four times the first month, three times the second, two times the third, and two times the fourth. In six months they have a rent turn of 11 and 16 for the year.

Klingensmith suggested that one reason 'B' titles do so well as home video rental product is that they appeal more to the demographics, offering something the young movie going crowd might not find that attractive.

Other study highlights suggested that each store had an average of 182 rental customers a year and that

each customer rented an average of 6.4 titles per month.

National Video's Ron Berger said his mushrooming franchising concept sees "virtually" no sales of prerecorded software. There is a sales market but current price levels, he suggested, make rental the most logical form of distribution.

Even the hot video game area is seeing cartridge rental, added Berger, even though pricing is lower. Many consumers are "testing a game for a night before making a purchasing decision."

He added that millions of record albums are sold each year because the price point of LPs is the \$10 range. He predicted that the videodisk will be major sales item because of lower price points and predicted that the disk would be a big item by Christmas.

Frank Barnako, VSDA president and chief of his own Video Place chain in Washington, D.C., said he has not had that much disk or game rental action yet but that CED disk sales have begun to pick up.

He put Atari and Intellivision in three of his stores last February and has done well with them, he claims.

"But it's like the movie business," he said, "with hits." He also added that moves a lot of blank videotape.

Trends in blank videotape, according to John Dale, Fuji Photo Film USA Inc., suggest that the VCR consumer tends to buy less blank tape after owning the hardware for one year because of the proliferation of rental videocassette titles. But blank videotape sales continue to skyrocket as Dale cited late industry figures indicating unit growth for this year will be 36% going up to 38,000,000. He denied any "glut" situation in the market contending that manufacturers have increased production and now have inventory in the U.S. He even noted that there are still some spot shortages.

Another trend Dale notes is consumers gravitating to higher grade videotape. They might buy price initially but as time goes along they become more quality conscious. High-grade blank videotape is experiencing solid growth.

The jury is still out on eight hour lengths as that product has yet to penetrate the retail marketplace.

"There's good movement in high grade," reinforced Barnako, adding "there's no indication that the hunger will subside. We are moving lots of it."

On the studio side, both Bud O'Shea, group vice president, 20th Century Fox Video, and Klingensmith reiterated they have no real format allegiance and will continue to make their software programming on all viable formats.

Vestron Video head Jon Peisinger, reiterated that there is a strong role for the independent video software supplier adding that his firm plans to be in the disk business in the not too distant future.

CBS Israel Sets Vid Marketing Arm

TEL AVIV—CBS Israel has set up a separate video marketing division here to cope with its increasing corporate trade in this area of the home entertainment industry.

In addition to distributing the MGM/CBS catalogs, the company has signed an exclusive distribution deal with the VCL company of London. The new marketing division is headed up by Amir Dror.

RCA's Boss Predicts Coming Of 'Vid Age'

CHICAGO—Spearheaded by video-oriented products and seemingly undaunted by the flat world economic picture, the consumer electronics industry is projecting remarkable growth in the next 10 years.

Retailers attending the Consumer Electronics Show here last week heard almost mind-boggling projections during an opening industry outlook presented by William E. Boss, RCA executive and vice president of the Electronic Industries Assn./Consumer Electronics Group.

Example: "1981's \$9.2 million retail sales dollars for video products will grow 60% to \$15.2 billion by 1985 and nearly triple by 1990 to \$26.3 million."

The "video age" will be a period, he suggested, characterized by the continuous introduction of new products and services.

"In recent years," he said, "we've added the VCR to the video product grouping, then cameras, videodisk and videocassettes, video games and computer monitors. Other additions to the robust future of the consumer electronics industry, through the decade of the '80s, will be the number of video sources available to U.S. television households."

"During the present economic downturn, the video industry has avoided the decline in the general economy by maintaining a record sales pace. It can be expected, in these rather difficult economic times, that the newer consumer electronics products will feel a certain amount of postponability in the marketplace until the public regains its confidence. Nevertheless, the short term signs for the economy point to an uptrending as we move into the second half and that is the most encouraging element."

U.S. factory sales of major consumer electronics products rose to a record \$11.4 billion in 1982, up from \$10.8 billion in 1980.

Here's how different categories break out:

- Total sales to dealer of color tv receivers in 1982 will be 11,400,000 units, up from 11,157,000 in 1981.

- Monochrome tv receiver sales will be 5,300,000 in 1982, compared to 1981's 5,541,000 (one of the few down categories).

- VCR sales will be two million units in 1982, up from 1,361,000 last year.

- Color video camera sales will be 350,000 units, up from 190,000 units last year.

- Videodisk player sales are projected at 250,000-350,000 units, up from 157,000 for 1981.

- Projection tv sales are predicted to be 118,000 units in 1982, compared to 122,000 for 1981.

- Blank and prerecorded videotape sales will be 38,000,000 units in 1982, up from 28,000,000 for 1981.

- Prerecorded videotapes sales will be 6,500,000 in 1982, up from 5,500,000 in 1981.

- Videodisk software sales will be 5-7 million units in 1982, up from three million for 1981.

- Video game hardware sales will be 8 million units in 1982, up from four million for 1981.

- Video game cartridges will go to 55,000,000 units sales in 1982, up from 30,000,000 for 1981.

- Personal computers will go to two million units in 1982, up from 500,000 for 1981.

On the audio side:

- Portable audio tape equipment will reach unit sales of 22,000,000 in 1982, up from 20,043,000 for 1981.

- Audio compact and component system sales will reach 3,200,000 units in 1982, up from 2,939,000 in 1981.

- Auto sound equipment will reach 1,400,000 unit sales in 1982, up from 1,248,000 for 1981.

- Separate audio components, reflecting the flat hi fi industry, will reach unit sales level in 1982 of 1,200,000, down from the previous year's 1,308,000.

JIM McCULLAUGH

Paramount Home Video To Include New Midprice Line

CHICAGO—Paramount Home Video is moving aggressively, with special distribution, marketing and pricing plans introduced here at the Consumer Electronics Show.

The company will begin this month to distribute its own titles on CED videodisk. RCA SelectaVision will ship disks to Paramount, which in turn will distribute disks to its 28 distributors in the U.S. and Canada. Titles affected include "Apocalypse Now," "Saturday Night Fever" and 18 others.

There is also a new mid-priced line from Paramount, containing seven titles from \$29.95 to \$44.95 on videocassette. The "Paramount Gateway Video" titles are scheduled for shipment in July and are made possible by budget packaging and the lower price of blank cassettes.

The new titles are "Star Trek: Space Seed," "Bug," "Captain Kronos, Vampire Hunter," "I Married A Monster From Outer Space," "Real Life," "The Big Bus" and "Targets."

In addition, Paramount is lowering surcharges on 62 titles, effective Sept. 1. The reductions range from \$3 to \$20. For example, "Little Darlings" and "American Gigolo" will go from \$79.95 to \$59.95; "Harold & Maude" will go from \$62.95 to

\$59.95. Prices on the regular line will range from \$49.95 to \$84.95.

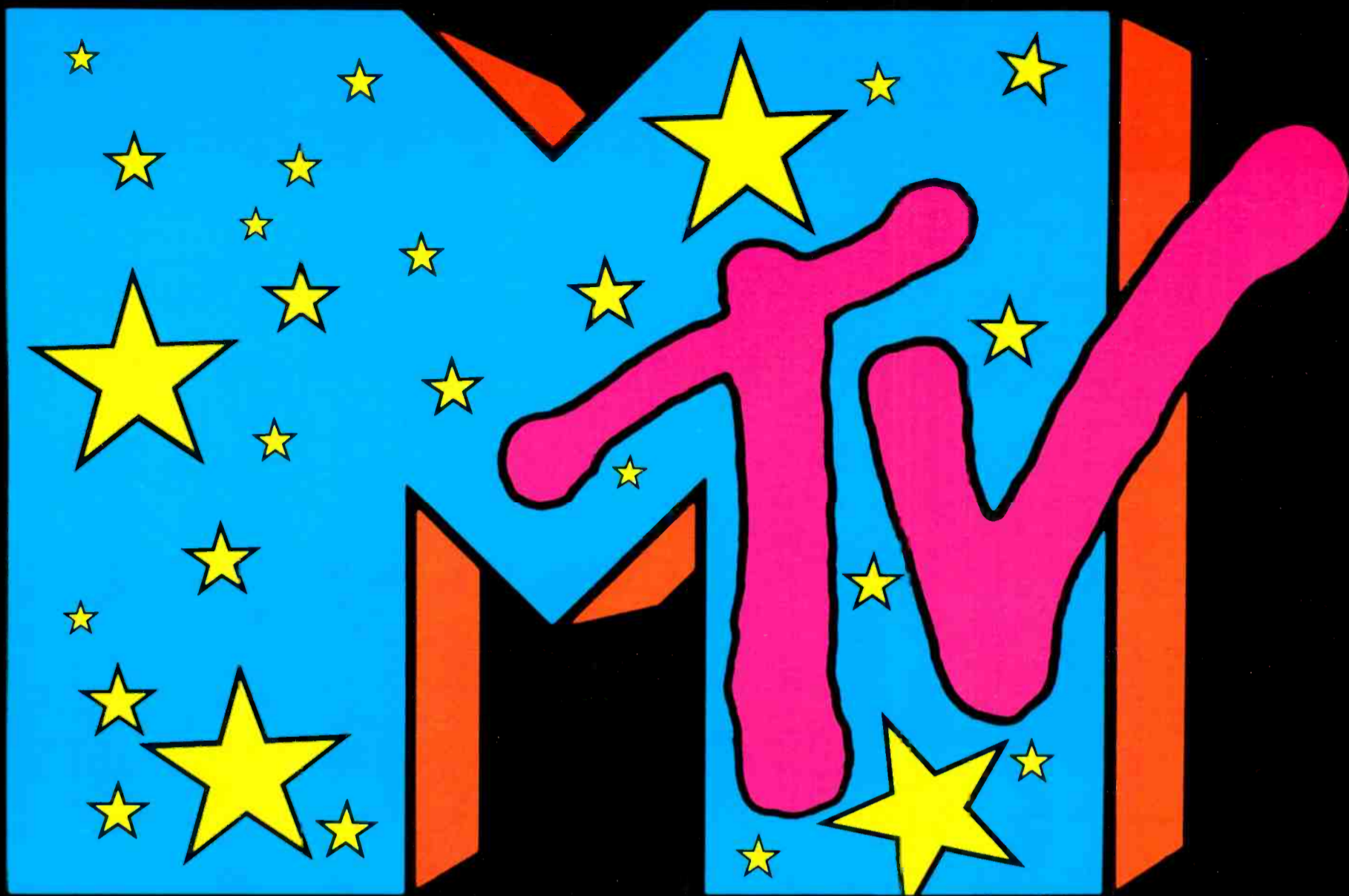
A market development fund has been set up for dealers. This allocates money not only for advertising but for catalogs, trade fairs and the like. Paramount will pay up to 50% of such expenses, beginning August 7. "We don't want to restrict the use of these funds," says Hollace Brown, vice president advertising and sales promotion. "It's important to the promotion of the whole business, and we're looking for dealers' suggestions."

Paramount will allow a one-time stock balancing of old inventory for its dealers, "to clean up buying mistakes according to vice president/general manager Richard Childs. "A limited percentage of titles can be exchanged one-for-one," he explains.

Childs adds that Paramount has altered its distribution timetable. "Previously, Los Angeles distributors had a \$1 advantage over other areas. Now we're offering prepaid surface shipping." Paramount's Canadian duplicator will begin dropshipping to Canadian distributors Aug. 1, thereby losing Canadian duty and dominion taxes and reducing prices for the Canadian marketplace.

LAURA FOTI

Billboard		Survey For Week Ending 6/19/82	
Videocassette Top 25 Rentals			
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	6	3	ARTHUR Orion Pictures, Warner Home Video 72020
2	4	3	STRIPES Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10600
3	NEW ENTRY		STAR WARS 20th Century Fox Video 1130
4	8	3	TIME BANDITS Paramount Pictures, Paramount Home Video 2310
5	5	8	SUPERMAN II D.C. Comics, Warner Home Video 61120
6	9	13	CANNONBALL RUN Vestron VA-6001
7	3	5	THE FRENCH LIEUTENANT'S WOMAN Juniper Films, 20th Century-Fox Video 4586
8	13	11	FOR YOUR EYES ONLY 20th Century-Fox Video
9	16	3	BODY HEAT The Ladd Co., Warner Home Video 70005
10	12	17	AN AMERICAN WEREWOLF IN LONDON Universal City Studios Inc., MCA Distributing Corp. MCA 77004
11	2	17	CLASH OF THE TITANS MGM/CBS Home Video 700074
12	1	13	FORT APACHE, THE BRONX Vestron VA-6000
13	7	5	HALLOWEEN II Media Home Entertainment 77005
14	NEW ENTRY		ON GOLDEN POND 20th Century Fox Video 9037
15	18	5	PRINCE OF THE CITY Orion Pictures, Warner Home Video OR 72021
16	10	5	ONLY WHEN I LAUGH Columbia Pictures Inc., Columbia Pictures Home Entertainment 10462
17	11	11	RICHARD PRYOR LIVE IN CONCERT Vestron VA-4000
18	14	17	ATLANTIC CITY Paramount Pictures, Paramount Home Video 1460
19	15	5	EXCALIBUR Orion Pictures, Warner Home Video OR 72018
20	17	11	CONTINENTAL DIVIDE Universal City Studios Inc., MCA Distributing Corp. 71001
21	19	9	THE HOWLING 20th Century-Fox Video 4075
22	20	9	STIR CRAZY Columbia Pictures Industries Inc., Columbia Pictures Home Ent., 10248E
23	21	15	TEXAS CHAINSAW MASSACRE Wizard Video 034
24	22	9	SCANNERS 20th Century-Fox Video 4073
25	23	2	MOMMIE DEAREST Paramount Pictures, Paramount Home Video 1263



MUSIC TELEVISION™

“Thanks Billboard”



MTV

A bold venture in expanding
the sounds of music to
the visual dimensions of
TV --- 24 hours a day,
including fusion, in
stereo, of radio and video.

1981

Billboard's Trendsetter Awards Winner

MTV: Music Television for its bold venture
in fusing the sounds of contemporary music with
the visual dimensions of television.

 Warner Amex Satellite Entertainment Company

www.americanradiohistory.com

©1982 Warner Amex Satellite Entertainment Company

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.

ABSENCE OF MALICE
Paul Newman, Sally Field
Beta Columbia Pictures BE10005\$89.95
VHS VH10005\$89.95

AIDA
Maria Chiara, Fiorenza Cossotto, Nicola Martinucci, Giuseppe Scandola, Anton Ludagno
LV Pioneer Artists PA-82-017\$59.95

AMERICA LIVE IN CENTRAL PARK
LV Pioneer Artists PA-82-013\$24.95

THE BEST OF KENNY EVERETT VIDEO SHOW
Beta & VHS Thorn EMI Video 319\$64.95

THE BURNING
Brian Matthews, Leah Ayres, Brian Backer
Beta & VHS Thorn EMI Video 903\$59.95

BUSHIDO BLADE
James Earl Jones, Frank Converse, Richard Boone, Sonny Chiba
Beta & VHS Thorn EMI Video 615\$69.95

CACTUS FLOWER
Goldie Hawn, Ingrid Bergman
Beta Columbia Pictures BE10121E\$64.95
VHS VH10121E\$64.95

CAT PEOPLE
Simone Simone, Kent Smith, Tom Conway, Jane Randolph
Beta & VHS Nostalgia Merchant 8047...\$59.95

JAMES DEAN—THE FIRST AMERICAN TEENAGER
Elizabeth Taylor, Natalie Wood, Sal Mineo

Beta & VHS VidAmerica R-891\$59.95

EDWARD & MRS. SIMPSON
Edward Fox, Cynthia Harris
Volume I & II
Beta & VHS Thorn EMI Video
302-303 (2)\$129.95

KENNY EVERETT, see "The Best Of Kenny Everett Video Show"

FLASH & FIRECAT
Richard Kiel
Beta & VHS Independent United Dists...\$49.95

THE FUNNIER SIDE OF EASTERN CANADA
Steve Martin
Beta & VHS Independent United Dists...\$49.95

GATOR BAIT
Claudia Jennings
Beta & VHS Independent United Dists...\$49.95

GO-GO'S, see "Totally Go-Go's"
LV Pioneer Artists PA-82-0101\$29.95

THE GRATEFUL DEAD/DEAD AHEAD
LV Pioneer Artists PA-82-0101\$29.95

HEY ABBOTT
Abbott, Costello
Beta & VHS VidAmerica R-892\$59.95

HIGH NOON
Gary Cooper, Grace Kelly, Thomas Mitchell, Katy Jurado, Lloyd Bridges
Beta & VHS Nostalgia Merchant 0047...\$59.95

I REMEMBER MAMA
Irene Dunne, Barbara Bel Geddes, Oscar Homolka, Philip Dorn
Beta & VHS Nostalgia Merchant 8075...\$59.95

KARATE WARRIORS
Sonny Chiba
Beta & VHS Independent United Dists...\$49.95

KITTY FOYLE
Ginger Rogers, Dennis Morgan, James Craig
Beta & VHS Nostalgia Merchant 8076...\$59.95
Beta & VHS VidAmerica R-893\$54.95

THE LAST DETAIL
Jack Nicholson
Beta Columbia Pictures BE10357\$69.95
VHS VH10357\$69.95

MAGIC
Anthony Hopkins, Ann-Margret, Ed Lauter, Burgess Meredith
Beta & VHS Blay Video

NAKED CIVIL SERVANT
John Hurt
Beta & VHS Thorn EMI Video 306\$69.95

A NIGHT AT THE MOVIES (NEWSREEL, CARTOONS, COMING ATTRACTIONS, FEATURE)
1954 (Feature: Dial M For Murder)
Beta & VHS Warner Home Video 11156\$70.00
1955 (Feature: Battle Cry)
Beta & VHS Warner Home Video
11153 A/B (2)\$70.00
1956 (Feature: The Wrong Man)
Beta & VHS Warner Home Video 11155\$70.00
1957 (Feature: The Prince & The Showgirl)
Beta & VHS Warner Home 11154\$70.00
1958 (Feature: Auntie Mame)
Beta & VHS Warner Home Video
11152 A/B (2)\$70.00

THE NIGHT PORTER
Dirk Bogarde, Charlotte Rampling
Beta & VHS Blay Video

99 & 44/100% DEAD
Edmond O'Brien, Bradford Dillman, Richard Harris, Chuck Connors
Beta & VHS 20th Century-Fox Video\$59.95

THE NORMAN CONQUESTS
Tom Conti, Penelope Keith, Richard Briers
Table Manners
Beta & VHS Thorn EMI Video 321\$69.95
Living Together
Beta & VHS Thorn EMI Video 322\$69.95
Round & Round The Garden
Beta & VHS Thorn EMI Video 323\$69.95

ON THE RIGHT TRACK
Gary Coleman, Maureen Stapleton, Norman Fell, Lisa Eilbacher
Beta & VHS 20th Century-Fox Video\$49.95

THE PIED PIPER/CINDERELLA
Beta & VHS Thorn EMI Video 320\$49.95

SATURDAY NIGHT LIVE (1975)
Richard Pryor, John Belushi, Laraine Newman, Gil Scott-Heron
Beta & VHS Warner Home Video 29003\$50.00

SATURDAY NIGHT LIVE (1978)
Steve Martin, Dan Aykroyd, Laraine Martin, Gilda Radner, Blues Brothers, King Tut
Beta & VHS Warner Home Video 29002\$50.00

SON OF MONTE CRISTO
Louis Hayward, Joan Bennett, George Sanders
Beta & VHS Nostalgia Merchant 3606...\$59.95

SPACE SEED
Ricardo Montalban
Beta & VHS Paramount Home Video\$29.95

STAGE DOOR
Katharine Hepburn, Ginger Rogers, Adolph Menjou, Lucille Ball, Eve Arden
Beta & VHS Nostalgia Merchant 8078...\$59.95

A SUMMER IN SAINT TROPEZ
Beta & VHS Thorn EMI Video 402\$69.95

SUMMER SOLSTICE
Henry Fonda, Myrna Loy
Beta & VHS Thorn EMI Video 613\$69.95

THE THING
Kenneth Tobey, Margaret Sheriden, James Arness
Beta & VHS Nostalgia Merchant 8034...\$59.95

THIS IS ELVIS
Beta & VHS Warner Home Video 11173\$70.00

THE HITS KEEP COMING.



COLUMBIA PICTURES  **HOME ENTERTAINMENT**

A DIVISION OF COLUMBIA PICTURES INDUSTRIES, INC. 2901 WEST ALAMEDA AVENUE, BURBANK, CA 91505 (213)954-4950

©1988 COLUMBIA PICTURES INDUSTRIES INC. ALL RIGHTS RESERVED

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.

'Mixed Signals' At UCLA Fest Pros & Cons Of Visual Music Examined For 3 Days

• Continued from page 12

Dada' copycat originality. There's what I call premature negotiation. The unions, publishers and film producers negotiate endlessly. Then, there's the music video itself, which is too much form and too little content. No one buys records because the artist used great mikes."

Still, Cornyn wasn't totally pessimistic. He cited upcoming Tom Waits and Emmylou Harris video music projects from WCI acts as sustaining his faith in the form. "Classical music has a good chance," he added. "A major artist signed to us for a music video. I can't say who it is

other than to say he is the dancer of our time."

He suggested that more artists get involved in video music projects from the beginning and think of the visuals when writing songs.

At the artists and directors panel—which included Music Image head Ron Hays, Synopsis Video's Denise Gallant, music/video artist Toni Basil and Daniel Sofer of D.S. Video Music Hays disagreed with Cornyn. He claims his "Odyssey" LaserDisc has sold 8,000 copies with little promotion and that others could do better with more promotion. "Video music has been overlooked because of categorical confusion," he maintained. "It has often been called the independent film, psychedelia, video art and now visual music. There was a limited amount of places where you could see it and the fact of its sheer diversity overwhelmed people."

More sparks were generated at the Music Television Executives panel which included concert promoter Jim Rissmiller of Wolf & Rissmiller, attorney Don Bierderman of Mitchell, Silberberg & Knupp, Disneyland/Buena Vista Records' president Gary Krisel, RCA SelectaVision's Richard Klinger, Warner Bros. tv and film director Jo Bergman, EMI video department director Bob Hart, video director Scott Sternberg and feature films production manager Leon Chooluck.

Rissmiller felt too much emphasis was being placed on the cost of video music. "There's too much talk about money. The networks are obsolete. The cable companies have installed

a network mentality. Everybody's worried about the buck."

Klinger responded, "we have to find the marketplace before we can justify the expense."

"That response is dangerous," said Rissmiller. "Everyone looks at profit or no profit. Nobody looks in between. The record companies may not be making as big a profit now but they're getting by. Just because you give an artist more creativity doesn't necessarily mean you'll lose a lot of money."

"I've never heard of a promoter who wasn't interested in money," replied Bob Hart. "If you are interested in helping new acts, why don't you put on free shows?"

Still, the tone was upbeat at the panel as everyone agreed that video music can sell records and perhaps become a commercial form in its own right. "We had the 'Mickey Mouse Disco' record which sold 300,000 units. Then, we broke with the videotape on tv and film, sales reached two million and now three million," offered Disney/Buena Vista's Gary Krisel. Disney is launching its own cable channel later this year through which the company plans to experiment with video music.

Other events at the festival included: a tribute to Walt Disney Studios, discussion on animation, a student and independent video competition, discussion of video and computer graphics, and screenings of the Archives of Music Preservation broadcast history reel of film and video clips of vintage commercials and recording artists.

Video Dealers: 'Give Us Standardized Packaging'

CHICAGO—Video software dealers want standard packaging dimensions for videocassette software to cope with displaying the increasing number of titles being released.

That message was served on manufacturers here last week at a meeting of the Video Software Dealers Assn. held during the Consumer Electronics Show.

"We don't need a box bigger than the cassette," Arthur Morowitz, New York Video Shack president and VSDA board member declared.

Not all manufacturers are at fault, added Morowitz. Certain suppliers like Paramount and Columbia were praised for their small packaging. Other firms, though, according to Morowitz, have been deliberately making their packaging larger in order to "get more attention."

Morowitz encouraged dealers not to succumb to those sorts of pressures by limiting each supplier display space and make it in proportion to the total amount of display space available and the total amount of cassettes carried.

Displaying cassettes via spine like a library does not sell cassettes. The bottom line, according to the Video Shack head, is displaying the fronts of cassettes, capitalizing on those graphics.

Here's the Morowitz formula:

"Divide the total display area by the total number of cassettes to be displayed. Then multiply that figure times the number of titles from a given manufacturer. This will give you the amount of display area you should devote to that particular manufacturer's cassettes. In this way the manufacturers with the smallest, most efficient packaging will get

more titles displayed and help us sell more."

In other VSDA updates:

• The trade group will do a joint venture pilot research program with the A.C. Nielsen Co. in Chicago in order to gather information on sales and rentals of cassettes. The information will be disseminated to VSDA members. If successful, it will be expanded.

• Plans are being formulated for the first VSDA convention, set for Dallas Aug. 29-31. It will be heavily education and business-oriented. VSDA may also conduct a programming oriented conference later in the year as well.

• Membership is now at 200 dealers. VSDA, according to president Frank Barnarko, who also runs the Video Palace in Washington D.C., says he hopes to begin adding many new members per month.

• Regional meetings will continue.

Joe Cohen, executive vice president of VSDA, summarized VSDA activities to date. Among those are the regional meetings; a bank card program for savings to members on credit costs; and a recent "positive" summit meeting among film studio representatives and the VSDA board.

VSDA also plans a monthly newsletter and has set up an 800 toll free number in an effort to squelch illegal activity spotted by VSDA members.

VSDA also takes a strong position against the Mathias amendment and the Edwards bill.

VSDA is a division of NARM but acts on a totally independent basis. NARM bases in Cherry Hill, N.J.

Philips Plans Computer Thrust For Videodisk

CHICAGO—The videodisk: it's not just for entertainment any more.

North American Philips, a manufacturer of the LaserVision disk system, will expand its marketing and will position its product as a \$750 peripheral to be sold through home computer retailers. John Messerschmitt, vice president of the company, points out that the informational capacities of the disk are only just being realized, and that they represent an important area for the disk's future. The company has developed a number of sophisticated non-consumer applications of the disk, on display at NAP's hotel suite.

"There's a lot of overlap between consumer applications and educational/professional applications," Messerschmitt believes. "Apple has sold a million of its home computers at \$2,000 to \$3,000 apiece. So we have to rethink our perception of what the consumer is willing to spend for a product he sees as beneficial to himself and his children."

He adds, "We're changing our thinking constantly about the disk's potential. As the product was developed in Europe, it was seen as a movie player, but in the U.S. that's a less needed piece of machinery because of cable and free TV. Who needs a movie player?"

"So we've reassessed our market. We know that the player price is not important; this is not a price-sensitive market. Our player is more expensive than the CED system, but we're not after the same market. Our disks cost the same as CED disks and are indestructible, so over a period of a year or so the price differential becomes very small."

Messerschmitt emphasizes the fact that he does not see RCA's CED disk format as a competitor of LaserVision. "Their product is differently oriented," he says. "Our dealers are beginning to set up the players in their showrooms interfaced with an Apple computer. You can take a simple game and make it a reinforced learning process." Future machines will have even more capabilities.

TDK Relocates

NEW YORK—Audio and video blank tape supplier TDK Electronics is moving from Garden City, N.Y. to a larger facility in the Hempstead Harbor Industrial Park. The company's new address is 12 Harbor Park Drive, Port Washington, N.Y. 11050. Phone is (516) 625-0100.

Videocassette Top 40

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

These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

TITLE
Copyright Owner, Distributor, Catalog Number

This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number	WEEKS AT #1
1	3	3	ON GOLDEN POND 20th Century Fox Video 9037	1
2	4	10	THE FRENCH LIEUTENANT'S WOMAN Juniper Films, 20th Century-Fox Video 4586	
3	1	6	STRIPES Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10600	
4	5	5	JANE FONDA'S WORKOUT KVC-RCA, Karl Video Corporation 042	
5	23	2	NEIGHBORS Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10445	
6	2	6	TIME BANDITS Paramount Pictures, Paramount Home Video 2310	
7	8	23	CLASH OF THE TITANS MGM/CBS Home Video 700074	
8	16	2	DRAGONSLAYER Paramount Pictures, Paramount Home Video 1367	
9	6	9	HALLOWEEN II Universal City Studios, Inc., MCA Distributing Corporation 77005	
10	7	12	AEROBICISE Paramount Pictures, Paramount Home Video	
11	18	3	GHOST STORY Universal City Studios, Inc. MCA Distributing Corp. 77000	
12	12	15	RICHARD PRYOR LIVE IN CONCERT Vestron VA-4000	
13	10	6	MODERN PROBLEMS 20th Century-Fox Video 1129	
14	9	4	ROCKY II 20th Century Fox Video 4565	
15	15	12	DUMBO Walt Disney Home Video 24	
16	13	11	ONLY WHEN I LAUGH Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10462	
17	14	17	FORT APACHE, THE BRONX (ITA) Vestron VA-6000	
18	19	3	SO FINE Warner Brothers Pictures, Warner Home Video 11143	
19	20	17	CANNONBALL RUN (ITA) Vestron VA-6001	
20	17	4	CAMELOT Warner Brothers Pictures, Warner Home Video 11084	
21	11	32	ATLANTIC CITY Paramount Pictures, Paramount Home Video 1460	
22	21	13	THE HOWLING 20th Century-Fox Video 4075	
23	24	16	LORD OF THE RINGS Thorn 605 (EMI)	
24	22	27	AN AMERICAN WEREWOLF IN LONDON (ITA) Universal City Studios Inc., MCA Distributing Corporation 77004	
25	29	19	TEXAS CHAINSAW MASSACRE (ITA) Wizard Video 034	
26	25	17	CONTINENTAL DIVIDE Universal City Studios, Inc., MCA Distributing Corporation 71001	
27	35	35	STIR CRAZY (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10248E	
28	NEW ENTRY		BOB & CAROL & TED & ALICE Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10027	
29	27	4	7TH VOYAGE OF SINBAD Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10477	
30	28	5	GALLIPOLI Paramount Pictures, Paramount Home Video 1504	
31	37	8	FRIDAY THE 13TH II (ITA) Paramount Pictures, Paramount Home Video 1457	
32	34	16	ONE FLEW OVER THE CUCKOOS NEST Thorn 604 (EMI)	
33	NEW ENTRY		HARDCORE Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10250	
34	32	21	PATERNITY (ITA) Paramount Pictures, Paramount Home Video 1401	
35	NEW ENTRY		LOONEY LOONEY LOONEY BUGS BUNNY MOVIE Warner Brothers Pictures, Warner Home Video 11142	
36	30	13	SCANNERS 20th Century-Fox Video 4073	
37	36	31	KRAMER VS. KRAMER (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10355	
38	26	26	APOCALYPSE NOW (ITA) Paramount Pictures, Paramount Home Video 2306	
39	31	27	FOUR SEASONS ● (ITA) Universal City Studios Inc., MCA Distributing Corporation 77003	
40	33	21	MOMMIE DEAREST (ITA) Paramount Pictures, Paramount Home Video 1263	

● 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).

Third Street Avoids Conventional Look

• Continued from page 19

in his bins aids in building a shop's reputation as a magnet for enthusiasts.

"The area we're located in is near the bridge to New Jersey, still in downtown Philadelphia but not in Center City, so we're not really a walk-in store," Gordon notes. "We're at a crossroads of sorts as a result. 'People who shop here come here specifically because if they're looking for a particular album, we may be the only place that carries it. It's the depth of catalog that draws customers.'"

He believes his staff of seven clerks also affords an edge, too: "Most are jazz buffs, although not all of the clerks, since we do sell rock and blues. So we try to find clerks with strength in several areas whenever we can. As a result, they can make recommendations to customers, and our clientele seems to respect that advice."

The two-story format enables Third Street to concentrate instore airplay, its major selling tool other than direct personnel interaction, by genre. In the jazz area, that means the customer hears only jazz titles throughout the business days.

Like his jazz retailing peers in other cities, Gordon admits his orientation forces him to deal with a

much wider array of vendors in order to secure the mix of frontline goods, imports, cutouts and other rare merchandise he carries. That spread helps lure in a clientele that Gordon says represents a virtual

cross-section of buyers from the metropolitan area.

Overall, Gordon says his business has maintained throughout the recession, while his profit margins have improved annually.



JAZZ DOCTORS—Cleo Laine beams as husband John Dankworth has his academic garb adjusted by Richard Bobblitt, dean of Berklee College of Music, which awarded the vocalist and her partner, the composer, bandleader and sax stylist, with honorary degrees as Doctors of Music recently. That's Berklee president and founder Lee Berk at right, enjoying the ceremony.

MORE THAN 100 TITLES

U.K. Charly Flourishing With U.S. Reissue Disks

LONDON—Charly Music, which has been establishing a substantial catalog of jazz reissues from the BYG, Vee Jay and Stan Kenton repertoire, is now reissuing a number of masters from the Bethlehem catalog licensed from Salsoul in the U.S.

Says Charly director Joop Visser: "We now have more than 100 titles in our catalog and we are finding a marked interest in reissue repertoire, with particular emphasis, naturally, on product which has not been available for some time."

First batch of Bethlehem releases includes "East Coasting" by Charles Mingus, "The Jeep Is Jumping" by Duke Ellington, "The Book Cooks" by Booker Ervin, "Lulu's Back In Town" by Mel Torme with the Marty Paich band and "Stanley The Steamer" with Stan Levey, Frank Rosolino and Dexter Gordon. Other releases in the initial batch of 10 include albums by Herbie Nichols,

Conte Candoli, Zoot Sims, Jimmy Knepper with Bill Evans, and Howard McGhee.

In a projected second release batch, Visser is combining pairs of 10-inch albums into single 12-inch albums, coupling Pete Brown and Jonah Jones, Stan Levey and Red Mitchell, Chris Connor and Carmen McRae and two 10-inch albums by Ruby Braff. Also planned is the double album, "Mel Torme At The Crescendo" and albums by Charlie Mariano and Red Mitchell.

Future releases planned by Visser include an LP by Phil Woods and his European Rhythm Machine from the Cardin label and, from the BYG catalog, an Archie Shepp album and a double LP by Cecil Taylor.

Visser has scored unexpected success with a Nina Simone reissue on EP, originally recorded in 1957. Within six weeks of release the EP has reportedly sold 40,000 copies.

Palo Alto Label Sets Concerts

PALO ALTO, Calif.—For the second year in a row the Palo Alto Jazz label will sponsor a series of eight free outdoor concerts during the summer months at the Palo Alto Square business complex.

The principal concerts shows in the Concert in the Square series (Fridays, 5-7 p.m.) headline Richie Cole's Alto Madness (July 30) and the Full Faith & Credit Big Band, with Madeline Eastman and Paul Robertson (May 28, Aug. 20 and

Oct. 1). The Palo Alto Jazz label was originally founded as a vehicle for the Full Faith & Credit band and has since gone on to become a full-scale independent jazz label marketing imports, reissues and original acts.

The series began May 7 with the Paul Robertson Quintet. Other dates: July 9, Larry Vuckovich Trio and Tee Carson with Mary Stallings; Sept. 10, Bruce Forman Trio and Madeline Eastman Trio; and June 18, to be announced.

Herman Heads Aurex Festival

TOKYO—The Woody Herman Orchestra will top the bill at the third Aurex Jazz Festival Aug. 31-Sept. 5 and covering a total of seven Japanese cities.

The success of the previous two Aurex Festivals, held in Tokyo, Osaka and Yokohama, has encouraged the organizers to add four venues this year at Fukuoka, Sapporo, Hiroshima and Nagoya.

Other attractions this fall will be

the Dave Brubeck Quartet, the Jaco Pastorius big band and the AJF '82 All-Star Jam featuring such artists as Tommy Flanagan on piano, Dexter Gordon on tenor sax, J.J. Johnson and Kai Winding on trombone and Clark Terry on trumpet.

Surprisingly, no female vocalists augment this year's lineup despite the success of Nancy Wilson and Eloise Laws last year.

REORGANIZING GROUP

Anthony Taking May Band On Road

LOS ANGELES—Once again, the big band of Billy May makes a comeback.

Originally organized in 1951 by the round composer-arranger who came out of the Charlie Barnet and Glenn Miller orchestras of the 1940s, the band toured several years and made scores of records for Capitol under May's guidance.

Then, in 1955-56, the late tenor saxophonist took over, even though the heyday of the big bands was ended.

Donahue later abandoned the group and took a steady job in Nevada with a small combo. Singer Frankie Lester then obtained rights to May's fat catalog, renowned for its "slurping" saxophones and hard-biting brass.

Bandleader Ray Anthony, in time, acquired rights to May's book and name. Now he has contracted with Los Angeles saxophonist Pat

Longo—an alumnus of the Harry James orchestra—to once again reorganize and go out on the road performing May's 30-year-old book.

There are several "ghost" bands roaming the nation's highways. Larry O'Brien leads the Glenn Miller orchestra, Buddy Morrow fronts the Tommy Dorsey unit, Lee Castle conducts the Jimmy Dorsey band and Mercer Ellington guides the Duke Ellington ensemble.

So now there is another, but it's not precisely a "ghost" band, for May lives in Suburban Tarzana and remains active composing and arranging for television shows and motion pictures. He's amused by the continued interest in his dance music, but wants no part of constant traveling.

Anthony, meanwhile, maintains his own dance band for occasional gigs and recording sessions.

DAVE DEXTER JR.

Soviet Artists Play India Fest

MOSCOW—Soviet jazz talent, already strongly established in many Western territories, is now making a determined breakthrough in the East, with notable representation in the Jazz Yetra '82 international festival staged in Bombay, India.

A trio comprising Alexei Kuznetsov (guitar), Tomaz Kurashvili (bass) and Dato Djaparadze (percussion) presented an original composition, "Moscow—Tbilisi," a reference to the fact that Kuznetsov is a Moscovite, while the other musicians are from the Georgian center of Tbilisi.

Melodiya's "house" jazz band, led by Gheorgi Garanyan, was, in fact, the first Soviet act to play the Indian festival, making the trek in 1980, and later releasing a "Concert In Bombay" album.

The Jazz Yetra participation followed Soviet jazz tours in Western Europe by the Melodiya band, solo pianist Leonid Tchizhik and the Vitatcheslav Ganelin Trio (Billboard, Oct. 31, 1981).

Hancock, Peterson For Wein Concerts

LOS ANGELES—A series of five jazz concerts is booked for the 18,000-seat Hollywood Bowl this summer.

Produced by George Wein, the schedule begins July 7 with Oscar Peterson and Herbie Hancock. Peterson will perform solo. Hancock will offer his trio. On Aug. 4, Benny Goodman and Stan Getz share the bandstand. On Aug. 11, John McLaughlin, his guitar, his band and the French duo of Katia and Marielle Labeque will be the attractions.

The Modern Jazz Quartet and Hubert Laws team up for the Sept. 1 spot, the season concluding Sept. 8 with Carmen McRae, Mel Torme and Joe Williams singing along with pianist Ellis Larkins and Bill Berry's Los Angeles big band.

All are Wednesday night dates.

Billboard® Best Selling Jazz LPs

Survey For Week Ending 6/19/82

★	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	WEEKS AT #1	★	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	5	3	5	OFFRAMP Pat Metheny Group ECM ECM 1 1216 (Warner Bros.)	1	★	35	3	3	FANDANGO Herb Alpert. A&M SP-3731
							27	27	7	URBAN BUSHMAN The Art Ensemble Of Chicago. ECM ECM-2-1211 (Warner Bros.)
☆	6	5	5	WE WANT MILES Miles Davis. Columbia C2 38005			28	24	42	FREE TIME Spyro Gyra. MCA MCA
	3	3	58	THE DUDE ▲ Quincy Jones. A&M SP 3721			29	25	13	THE GLORY OF ALBERTA HUNTER Alberta Hunter. Columbia, FC 3765
★	4	12	12	IT'S A FACT Jeff Lorber. Arista AL 9583			30	28	19	CHARIOTS OF FIRE Ernie Watts. QWest QWS 3637 (Warner Bros.)
	5	1	43	BREAKIN' AWAY ● Al Jarreau. Warner Bros. BSK 3576			31	33	83	WINLIGHT ▲ Grover Washington Jr. Elektra 6E-305
	6	2	18	MYSTICAL ADVENTURE Jean Luc Ponty Atlantic SD 19333			32	32	5	KEYSTONE BOP Freddie Hubbard. Fantasy F-9615
	7	7	28	COME MORNING Grover Washington Jr., Elektra SE 562			33	30	12	EARLAND'S JAM Charles Earland. Columbia FC 37573
	8	8	30	THE GEORGE BENSON COLLECTION ● George Benson Warner Bros. ZHW 3577			34	29	30	SOMETHING ABOUT YOU Angela Bofill. Arista AL 9576
★	10	12	12	TELECOMMUNICATION Azymuth, Milestone M-9101 (Fantasy)			35	31	39	REFLECTIONS Gil Scott-Heron. Arista AL 9566
☆	12	7	7	FATHERS AND SONS Fathers And Sons. Columbia FC 37972			36	36	12	DAN SIEGEL Dan Siegel. Elektra E1-60037
	11	11	20	SLEEPWALK Larry Carlton Warner Bros. BSK 3635			37	37	31	A LADY AND HER MUSIC Lena Horne. QWest QWS 3597 (Warner Bros.)
★	13	9	9	HOLLYWOOD Maynard Ferguson. Columbia FC 37713			38	39	9	NIGHTS IN BRAZIL Judy Roberts. Inner City IC 1138
	13	14	20	WYNTON MARSALIS Wynton Marsalis Columbia FC37574			39	41	19	SILK Fuse One. CTI 9006
	14	9	20	OBJECTS OF DESIRE Michael Franks Warner Bros. BSK 3648			40	40	5	THIRD PLANE Ron Carter, Herbie Hancock, Tony Williams. Milestone M-9105 (Fantasy)
	15	15	15	RIO Lee Ritenour Musician E1-60024 (Elektra)			41	44	15	RISE LIKE THE WIND Freddie Hubbard. Musician E1- 60029 (Elektra)
	16	16	19	ELECTRIC RENDEZVOUS Al DiMeola. Columbia FC 37654			42	NEW ENTRY		THELONIOUS MONK MEMORIAL ALBUM Thelonious Monk. Milestone M 47064 (Fantasy)
★	19	7	7	OF HUMAN FEELINGS Ornette Coleman. Antilles AN 2001 (Island)			43	43	37	SOLID GROUND Ronnie Laws. Liberty LO 51087
☆	34	3	3	LITE ME UP Herbie Hancock. Columbia FC 37928			44	45	48	THE MAN WITH THE HORN Miles Davis. Columbia FC 36790
	19	17	16	DREAM ON George Duke. Epic FE 37532			45	NEW ENTRY		FREE & EASY Phil Upchurch. JAM 007
	20	20	11	DESTINY'S DANCE Chico Freeman. Contemporary 14008			46	46	53	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays. ECM 1-1190 (Warner Bros.)
☆	26	7	7	BROTHERLY LOVE The Heath Brothers. Antilles AN 10003 (Island)			47	47	3	SUPER STRINGS Ron Carter. Milestone M-9100 (Fantasy)
	22	22	33	CRAZY FOR YOU Earl Klugh. Liberty LT 51113			48	48	15	BLUE HORIZON Eric Gale Musician E1-60022 (Elektra)
	23	23	7	NO PROBLEM Sonny Rollins. Milestone M-9104 (Fantasy)			49	42	31	EVERY HOME SHOULD HAVE ONE Patti Austin. QWest QWS 3591 (Warner Bros.)
	24	21	18	WEATHER REPORT Weather Report. ARC/Columbia FC 37616			50	50	41	SIGN OF THE TIMES ● Bob James. Columbia FC 37495
	25	18	15	LIVE AT THE SAVOY Ramsey Lewis. Columbia FC 37687						

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

★ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

A B I L L B O A R D S P O T L I G H T



WHERE THE BEAT

MEETS THE STREET

D I S C O

Dance MUSIC

THE MUSIC STEPS BEYOND DISCO:

WHERE THE BEAT MEETS THE STREET

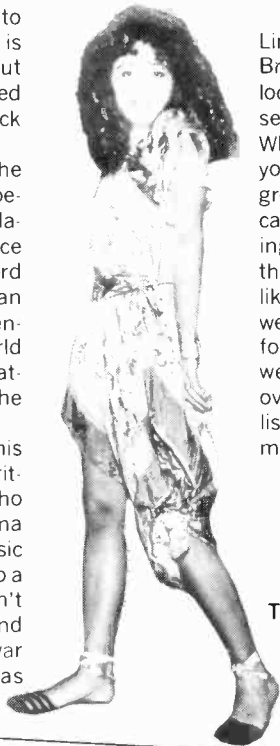
By BRIAN CHIN

Flashback to late 1979: "Disco is dead" is a much-used slogan, as major-label disco departments fold and the recently-hot New York and European producers find it impossible to sell masters. Disco music itself is found overly commercialized, but somehow entirely uncommercial. It is widely predicted and, in some places stated as fact, that new wave and rock will replace disco in the dance clubs.

In mid-1982, it's both easy and difficult to relate to the instability and ill morale that characterized the "crash" period of three years ago. To be sure, there remains a fundamental tension between rock'n'roll and disco, but "dance music," the rather jargonistic term coined to put the word "disco" to rest, now rings truer than ever. In place of an uneasy coexistence is a true fusion not merely coincidental, but essential to the music America and the world dances to. Producers and marketers of dance music all attest to the open and experimental atmosphere buoying the club scene of summer 1982.

The biggest buzz among fans and music people this summer surrounds the increasing accomplishment of British black and techno-pop artists. Junior Giscombe, who cracked the U.S. top 30 with the much-acclaimed "Mama Used To Say," reports that the close-knit London music community is well aware that "we've opened up minds to a different sound, texture and feel." He continues, "I didn't realize the standard I had set" with his arresting lyrics and Spectroesque production. "What you hear is a tug-of-war between (producer) Bob Carter and myself to get our ideas in. I was aiming for a rock'n'roll track with r&b overtones." He adds, perceptively, "I don't hear people in America fighting, searching for different sounds, different ways of getting there. In England, we had the disco boom, with all the American records. Companies wouldn't sign us if we did records that sounded like that. So we had to write songs like 'Mama,' and Linx's 'You're Lying' and Imagination's 'Illusion.' We can get a good groove now (in the studio), but why not start on the top with lyrics and work down?"

Both Chas Jankel and Central



Teena Marie

Line's Linton Beckles call the current British explosion the culmination of a local style known as jazz-funk. "You'd see on car stickers, 'Jazz-Funk Is Where It's At,?'" Jankel recalls. "But you couldn't really dance to it. The groove wasn't as strong. So groups became more aware of what was happening in America and interpreting it in their own way." Beckles adds, "It was like wildfire—in 1978 and 1979, there were 10 major new groups." While forerunners such as Kokomo and AWB were "pop-funk" groups with cross-over leanings, "We're trying to establish something from the hearts and minds of blacks in England, how they

feel about music and life. It's a very recent development: we're grown up enough to know our own direction. I wouldn't call it an 'invasion,' it's more a conversion, a link-up, a worldwide bridging." Hence, the philosophical "Walking Into Sunshine" came of a "spiritual approach to writing," and its central metaphor was an intentionally "ambiguous term to relate to . . . achievement is walking into sunshine." Jankel's "Questionnaire" album is also a rare success: a dance-oriented album that also establishes a clear, engaging artist persona.

Ironically, the electronic Eurodisco sound, called cold, anti-human and mechanical three years ago, has become the rage in dance-rock. Jankel calls the music of New Ro-

(Continued on page DD-8)

Brian Chin is a Billboard contributor in New York specializing in black and dance music, and author of the "Dance Trax" column.

A Billboard Spotlight

JUNE 19, 1982, BILLBOARD

DISCO Dance MUSIC

POOLS SERVICE CLOSER TIES TO LABEL PROMOTION

After years of turmoil, disco/dance record pools are finally beginning to emerge as a strong and truly viable force on America's dance music scene. The change, though much-needed, did not come easy. The his-

By RADCLIFFE JOE

tory of the pools has been scarred by years of infighting, ego-tripping and in many cases, a lamentably unprofessional approach to doing business.

The lean years of the dance music business, from 1979 to about mid-1981, have changed this. A gloomy economic climate, industry overkill, and changing public tastes, pushed the multi-billion dollar dance music industry to the brink of extinction in this country, and threatened to sweep away the pools which had been formed to function as a clearing house for promotional dance records from labels to deejays.

Almost overnight pool operators awoke to the stark realization that there was more, much more to their business than just one endless song and dance show. They saw, like the rest of the industry was seeing, that they would have to tailor their operations to meet the changing trends or fade into oblivion like the hula hoop and the steam engine.

In 1979 there were an estimated 125 record pools in the U.S. servicing close to 10,000 deejays. Today, the number of pools have been halved, and their member deejays substantially reduced.

The looming recession of the late 1970s brought the first grey clouds to the bedazzling silver lining of the disco industry. All was not well with the economy of the country; disposable income for entertainment was growing harder to come by. The public, faced with hard choices, opted to spend less on the gaudy dance halls of the land (after all, John Travolta and the "Saturday Night Fever" crew had gone on to other things anyway).

(Continued on page DD-7)

Radcliffe Joe is Billboard's Venues Editor in New York and author of the Billboard book, This Business Of Disco.



Change



Skyy



Soft Cell



Rick James



Human League

B-52's



THE STRENGTH OF THE RFC GROUP.

RFC/ATLANTIC

CHANGE

"Sharing Your Love" SD 19342

includes single

"Hard Times" 4063

REG MUNDY BAND

GINO SOCCIO

"Face to Face" SD 19358

includes single

"It's Alright" 4052

SUZY Q

"Get On Up And Do It Again" SD 19328

TOMORROW'S EDITION



RFC/QUALITY:

David Christie
T.C. Curtis
Felix & Jarvis
Front Line Orchestra
Herley Johnson
Messiah
Jimmy Ross
Karen Silver
Tracy Weber



RFC/PROMOTIONS:

B B & Q Band
Duran Duran
The Fleshtones
The Go-Go's
Human League
The Jacksons
Chas. Jankel
Grace Jones
Kraftwerk
Lene Lovich
Yoko Ono
The Police
Visage



THE RFC GROUP, OUR STRENGTH IS THE MUSIC.

DJs ADVANCE DANCE BY EXPLORING FORMAT FRONTIERS

A Billboard Spotlight

If the DJs in New York's Rockpool, Mark Josephson comments, "Their special brilliance is that they're genuinely avant-garde. They're really searching for new music." It's a description that comfortably fits more and more American DJs this year. The evolution of the music they work with and of the followers that crowd their dance floors has lit a fire under all of them that has returned vitality and no small amount of controversy to their circle. DJs are once again certain that they are exploring new musical territory and advancing their profession in the booth and at the studio board.

Possibly, it is the avant outside of high-saturation. New York who are best acquainted with the ebbs and flows of recent years. Boston DJ and NEDJA pool head Cosmo Wyatt sums up his 10-year career as a series of changes and resurgences. "Fresh out of Brooklyn" in 1974, his style was "distinctly underground. I wanted to give (Boston) what they were missing. About 1975, you heard a lot of new DJs; most were formerly dancers who wanted to control the action. That was a fun period."

Since then, the most difficult periods were those of musical confusion: "Things started to slow a bit in 1977; it needed to get fresh again;" and in 1979, he heard himself

criticized. "They said, 'Cosmo's messing up disco, he's playing too much funk.'" But now it's more important, possibly harder, too, to satisfy the crowd rather than the professional audience. "Today's crowds are much more picky. They want more diversity: if they're at one tempo too long, they get a little antsy."

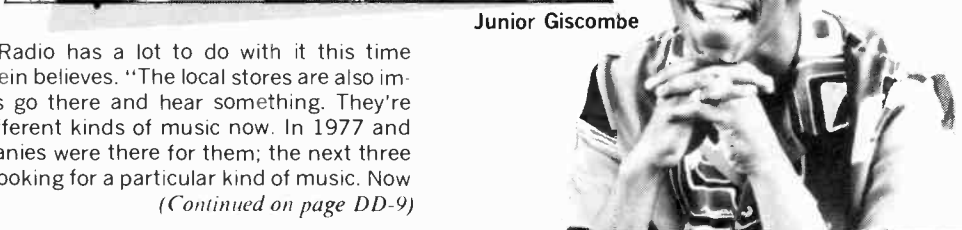
Although the crash of disco and rock takeover did not occur as observers thought it might, DJs unanimously report rock and "fusion" play up significantly. Pool directors also report regular flow of rock into members' bins. Judy Weinstein of New York's For the Record puts rock at 20% of the



Central Line



Imagination



Junior Giscombe

pool's intake. "Radio has a lot to do with it this time around," Weinstein believes. "The local stores are also important; the DJs go there and hear something. They're searching for different kinds of music now. In 1977 and 1978, the companies were there for them; the next three years they were looking for a particular kind of music. Now

(Continued on page DD-9)

ENDLESS MUSIC

NEW YORK OFFICE:

(212) 947-1853

PROMOTIONS / PRODUCTIONS

Rusty Garner, President

LOS ANGELES OFFICE:

(213) 760-1979

MORE TOP SELLING AND CHARTED RECORDS IN 1981-1982 THAN ANYONE!



WHEN IT'S GOT TO BE A HIT.

ENDLESS MUSIC PROMOTIONS. THE SURE THING.

CURRENT AND HOT!

STANDING ON THE TOP—The Temptations

• STREET CORNER—Ashford and Simpson—Capitol

• VIDEO GAMES—Ronnie Jones—Handshake

DO I DO—Stevie Wonder—Tamla

• CAN'T SHAKE YOUR LOVE—Syreeta—Motown

• STRANGE LOVE—Debra Dejean—Handshake

• DANCE WITH ME—Rick James—Motown

COMING SOON: THE DEBBIE JACOBS RECORD YOU'VE BEEN WAITING FOR...

New from the Importe/12 Group:

TANTRA

The legend grows with "MA-CUM-BA," the hot new single from the most acclaimed new group of the year! A special 12" from the forthcoming "Tantra II" album, destined to become a classic!

Produced by Celso Valli and Antonio Coco for Katmandu Productions. Edited by Raul A. Rodriguez for Importe/12. (MP-315.)

Importe/12



MIDNIGHT POWERS

"Dance, It's My Life" power-packed 9:10 vocal on a high-quality Maxi 33 12" backed with the instrumental version. Produced by Masaharu Yoshioka for Early Bird Productions. (MP-316.)

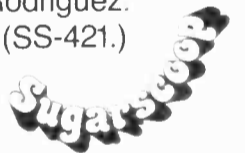
Importe/12



Plastic Bertrand

"Stop Ou Encore", the French street rap record that's sweeping the cities with the summer sound of sales! Special 3-cut Sugar Scoop 12". Produced by Lou for RKM. Mix by Raul A. Rodriguez.

(SS-421.)



RISQUÉ

New Extended American Versions of "The Girls Are Back In Town" and the new worldwide smash, "Starlight." Produced by Coen Bais and John Tilly. Extended American Edits by Casey Jones.

(MP-317.) **Importe/12**



Importe/12

Importe/12 Records Division, Sugar Scoop, Inc., 600 Third Avenue, New York, NY 10016 U.S.A. Telephone 212/687-2318, Telex 421231 ("HRF"). Distributed by:

California

Record Distributors, Inc.
Los Angeles (213) 737-1682
Music People, Inc.
Oakland (415) 653-5811

Colorado

Sound Video Ltd.
Denver (303) 629-1960

Connecticut

Aquarius Distributors
East Hartford (203) 278-4061
Nu Music
Bridgeport (203) 333-1436

Florida

MJS Entertainment
Miami (305) 592-6085

Georgia

Tara Distributing
Atlanta (404) 875-8271

Hawaii

Music Craft of Hawaii
Honolulu (808) 841-6219

Illinois

Vashone Distributing
Chicago (312) 486-5854

Maryland

The Zamoiski Company
Baltimore (301) 644-2900

New York

MJS Entertainment
Long Island City (212) 784-0360
Win Records
Long Island City (212) 786-7667

Stratford Distributors

New Hyde Park (516) 352-4200
Import-O-Disc
Plainview (516) 694-4545

Texas

Downbeat Distributing
Houston (713) 523-2642

DANCEABLE ROCK GENERATES FIRST BEVY OF CROSSOVER STARS

By CARY DARLING

While media pundits shouted loudly the death of both disco and punk three years ago, something strange was happening. People were still dancing but not just to what had been stereotyped as disco. Punk was being used as a springboard for all kinds of musical permutations. Electronic music, reggae, r&b, salsa, funk, neo-jazz—all now huddling uncomfortably under the banner of "new music"—shortened the seemingly insurmountable distance between "disco" and "new wave." Rock with disco overtones (or is it disco with rock overtones?) has produced its first bevy of crossover stars with Prince, Human League, Splitz Enz, the Clash, Soft Cell, Talking Heads, Adam & the Ants, Blondie, the Go-Go's, the Tom Tom Club, XTC, the Police, the B-52's, Devo and the Motels.

The scene has also produced some seeming contradictions. Germany's Kraftwerk getting massive r&b and dance play for their very European sound. Los Angeles' new music KROQ-FM plays Junior's "Mama Used To Say" and Jean Knight's 1971 classic, "Mr. Big Stuff." Further left on the dial, Inner City Broadcasting's KUTE-FM is giving exposure to the Thompson Twins, Haircut 100 and A Flock Of Seagulls. "New Music," through the discos and AOR/urban contemporary stations which program it, is giving exposure to new bands, spurring renewed interest in 12-inch singles and EPs, and providing crossover material for more mainstream AOR, r&b and standard disco outlets.

"There's a higher percentage of good records coming out of this scene," comments Mark Josephson, head of the New York-based Rockpool, a disco DJ pool for rock-oriented DJs. "When the research of the major station shows this is what people want, this is what they'll start playing. They have no musical integrity. For them, the Human

League is going out on a limb and sampling the waters. But, it's all for the good."

"I keep getting phone calls from clubs saying they're changing to new music," states Ed Steinberg, head of Soft Focus Productions which runs the RockAmerica video pool. "Last year, they were either going to new wave or country. This year, it's just new wave. Last year, I serviced 12 to 15 clubs. Now, I have over 100 and expect to double that in six months."

The new music scene, in addition to breaking many of the acts already mentioned, also has a solid core of second level bands: Duran Duran, Stray Cats, Altered Images, Bow Wow Wow, Spandau Ballet, Waitresses, Classix Nouveaux, Icehouse, Missing Persons, Kid Creole & the Coconuts, ABC, Funkapolitan, Pete Shelley, Visage, Romeo Void, Ultravox, Depeche

(Continued on page DD-21)

Daryl Hall & John Oates



DISCO
TAMBE
MUSIC

Tom Tom Club: Tina Weymouth



& Chris Frantz



Queen

Chas Jankel

Cary Darling is a Billboard contributor in Los Angeles specializing in rock and video, and author of the "Music Monitor" column.

important RECORD DISTRIBUTORS, INC.

NO DOUBT ABOUT IT! THE BEST 12" DANCE RECORDS TODAY STILL ORIGINATE IN ENGLAND—SURPRISING? JUST CHECK THESE CURRENT DANCE SMASHES FROM BILLBOARD'S OWN DISCO TOP 80 CHART.

- ★ Thompson Twins—In The Name Of Love
- ★ Human League—Don't You Want Me
- ★ Imagination—Just An Illusion
- ★ Tom Tom Club—The Genius Of Love
- ★ Haircut 100—Love Plus One

ALL THESE, AND MANY MORE, WERE AVAILABLE MONTHS EARLIER AS IMPORT 12" RECORDS, AND ALL WERE IMPORTED INTO AMERICA FIRST BY IMPORTANT RECORDS. AND WHAT IS IMPORTANT UP TO TODAY IN DANCE RECORDS? READ ON...

Yazoo—Situation
Imagination—Music And Lights
Culture Club—White Boy
ABC—The Look Of Love
Altered Images—Pinky Blue (Dancemix)
Haircut 100—Fantastic Day
Soft Cell—Torch

Ray Parker Jr.—The Other Woman—(remix)
Whispers—Emergency (remix)
Temptations/Rick James—Standin' On Top (remix)
Rick James—Dance With Me
Yellow Magic Orchestra—Technodelic (lp)
Shakatak—Nightbirds (lp)

IF YOU OWN A RECORD STORE, YOU NEED THESE RECORDS. TURN YOUR CUSTOMERS ON TO THE NEWEST BEATS BEFORE THEY'RE RELEASED HERE.

IMPORTANT RECORDS—THE BEST DANCE RECORDS AT THE LOWEST PRICES WITH THE FASTEST SERVICE! SHALL WE DANCE?

important RECORD DISTRIBUTORS, INC.

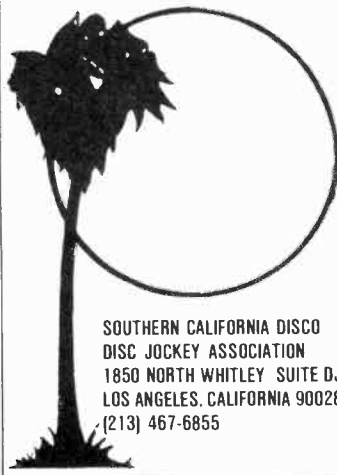
Los Angeles (213) 644-9783
Austin (512) 454-1417

N.Y. (212) 995-9200
Atlanta (404) 872-6364

t.o.p. 25

THE
LEADING
DISC JOCKEY
ASSOCIATION
IN
THE
NORTHWEST

PROGRESSIVE
PROFESSIONALS



SOUTHERN CALIFORNIA DISCO
DISC JOCKEY ASSOCIATION
1850 NORTH WHITLEY SUITE DJ
LOS ANGELES, CALIFORNIA 90028
(213) 467-6855

HIGH ENERGY QUALITY

Half Speed Mastered
Recordings by
JVC.



RECORDS

TAPES

2354 Market Street, San Francisco, CA
Phone: (415) 861-0476
Telex: 34-317 Moby Dick

CLOSER TIES TO LABEL PROMO

• Continued from page DD-2

At the same time, the record companies were observing, with growing concern, a frightening decline in the sales of records. Dance music records which were never able to translate their popularity in the clubs to sales at the retail shops were the hardest hit. Compounding the problem, disco radio (today known as urban contemporary), was growing in appeal to the labels. As one label executive bluntly put it at the time, "the pools cannot even presume to reach the sort of broad audience that radio can."

So the edict came down from the labels to the pools, "cut your membership by from 33 1/3% to 50% because that's the figure by which we are going to cut your promotional records."

Pool operators were in a tizzy. For the most part they were non-profit operations, functioning, if not then, on a slender margin of profit. To cut their memberships by up to 50% would put many in the red, and some out of business. The small pools with from 25 to 50 members were hardest hit. Many, like desert nomads, faded like specters. The remaining ones were forced to bring all their entrepreneurial skills into play in their efforts to remain solvent.

Among the pioneers of viable change in pool operations in this country is the International Disco Record Center, based in New York. The IDRC, once one of the largest pools in the U.S., saw its membership dwindle from a formidable 300 to about 100 under the chopping block of the record labels and the general malaise of the dance music industry.

However, pool head Eddie Rivera did not despair. To counter the cuts and the overall negativism facing the pools, he embarked on an expansion plan that took his operation from being little more than a clearing house for promotional records to an organization that began working closely with the labels in promoting their products to wholesale and retail outlets, and the public in general.

Espousing the theory that if you can't lick 'em, join 'em, the IDRC also moved to work more closely with such local radio stations as WKRS-FM and WKTU-FM on a number of community-oriented projects that also carried subliminal messages of music promotions to the people whom they addressed. Among these were a street cleaning crusade in blighted neighborhoods and a drug eradication campaign in the schools.

Working closely with city agencies and participating radio stations and sound equipment companies, the IDRC offered to provide free street concerts to blighted city areas coordinating and effecting community cleanups. This program which has been running for the past two summers has been very successful.

Also enjoying success has been the IDRC's participation in a city-sponsored drug education program aimed at city public schools. Working with radio station WKRS-FM and a number of popular dance music artists, the IDRC has been promoting, through music and lectures, an anti-drug campaign in the schools.

One of the IDRC's long-running programs has been its limousine tours, which it runs in conjunction with local radio stations and concert promoters. This project takes the hottest dance music performers on chauffeured limousine tours of the hottest clubs in the city. The artists appear, shake hands, promote their records, foster some goodwill, and even do an occasional

impromptu concert. The program has been a hit with deejays, club operators, audiences and artists alike.

Recently the IDRC launched an eight-week training program for deejays from clubs around the city. The program, aimed at upgrading the skills and earning power of the spinners, is being offered free of

charge, and is concentrating on instructing participants in the use and service of their sound and light systems, mixing and selection of music played, and audience psychology.

At the end of the program, which is being co-sponsored by AST (Continued on page DD-9)



The Three Words That Mean Success . . .

Sound Unlimited Systems
We make music magic.

- Nightclubs
- Discotheques
- Theatres
- Complete Entertainment Complexes
- Mobile Sound & Lighting Systems

Creators of more than three hundred entertainment landmarks worldwide since 1974.

Representing over forty manufacturers of professional sound and lighting components, modular systems, special effects, and complete environmental packages at cost-effective prices.

For more information, contact us today and get acquainted with *THE* company concerned with your success:

Call Mon-Fri 10am-6pm (213) 506-8216 or (213) 877-4915

6315 Laurel Canyon Boulevard • North Hollywood, California 91606

THE BEAT MEETS THE STREET

• Continued from page DD-2

mantic techno-pop acts Human League and Spandau Ballet "a producers' dream. It's very synthetic. Live, the drummer would have to play along with a rhythm box. If he lost time with that, the whole thing would collapse." American admirers of the style, nevertheless, are unanimously calling Human League's "Don't You Want Me" a pivotal record in the genre. The acceptability of this and other once-radical sounds does not escape American producers.

"You have to be aware of what people want," says Arthur Baker, the producer of recent cuts by Michelle Wallace, Northend, Ritz and Glory. His latest hit, "Planet Rock," by Afrika Bambaataa and Soul Sonic Force, is a rap based on a Kraftwerk rhythm, which blasted off immediately upon release. "It wasn't even a gamble—we knew it would sell," Baker says: 50,000 copies went out the first week, to blacks, who approached it as a B-beat; to rock fans of Euro-pop; to

devotees of uptempo European disco. Baker, who has formed his own labels, Streetwise and Partytime, notes, "I'm into synthesizers right now. The options are limitless. It cuts costs and gives you more ultimate control, but it doesn't sound made up. It still has a human feel."

Eric Matthew's recent productions, recorded in a studio located in his own garage, have included Sinnzmon's "Thanks to You," co-produced by Darryl Payne; Tracy Weber's "Sure Shot," co-produced by Gary Turnier, and his own "Genius Rap," by Dr. Jekyll and Mr. Hyde. He calls his records "highly polished street records. Personally, I listen to the news for enjoyment and mix that with the dance music stations here to get the pulse of the public. Musically, I have influences from 1960s pop and the zaniness of later Beatles albums. I try to catch someone who doesn't normally buy records: that whole market out from the nucleus, who only buy a record of it's a big hit." Matthew, too, plays most of his music alone.

Darryl Payne, Matthew's occasional co-producer, observes a renewed interest in percussive electronic sounds and "a definite speeding up of the tempo" currently. "Producers are using a lot more sounds and a lot less instruments: the 'Forget Me Nots' and 'Don't Make Me Wait' tracks are really empty, but there's a sophistication people can get into." He also notes "a little more sophistication... (in that) songs are more than grooves that pump away. There are lots of songs with great messages."

Indeed, stresses Matthew, "They key word is emotion. You have to touch people with experiences. That's a real record: everyone should relate to it if the words are right." Geraldine Hunt, co-writer and co-producer (with her son, Freddie James) of Cheri's club r&b smash, "Murphy's Law," agrees vigorously: "I cannot accept senseless lyrics. We're living in some rough times; that's why it's getting so 'out there,' and if you don't communicate in a record, it'll get worse.

Music holds us all; music is a part of getting a message through." "Murphy's Law" struck many, obviously, as a song for its time: as fortunes turn politically and socially, Hunt's lyric regards bad luck and personal setback with a wry sense of resilience and tolerance. Bert Reid, whose production of Denroy Morgan's "I'll Do Anything For You" was one of last year's most admired, states, "I'm trying to get back to the sounds I grew up on, when music was more important to people, and years later, it could remind you of how you felt and what you were doing. Now, after a record's out, it holds no weight. People forget them two weeks after the radio stops playing them. He calls his new productions on Morgan and his backup group, the Jamaican Girls "dangerous... risky things. The songs I concentrate on, I want people to remember for the rest of their lives."

An undoubtedly crucial development in the recent few months has been the more fluid exchange of records from disco to rock and back. For independent labels, especially, the crossover pickup is tangibly felt. 99 Records' Bill Bahlman

reports that, eight months following its successful rock club run, the EP by the group ESG is currently selling best in retail outlets catering to the Hispanic, black, gay or roller skating fan. Bahlman, who DJs at Danceteria and the Anvil, calls ESG's work "a minimalist form of funk, with simple but fresh bass lines and percussion... it picks up a crowd. Also, DJs like to work with basic things so they can improvise on top." Now, ironically, New York radio play based on club action is likely to have more impact on the record's sales than the token AOR play the record got locally.

Similarly, 415 Records' Christopher Knab credits the "immense" assistance of DJs and pools in the heavy sales—70,000 currently—of Romeo Void's "Never Say Never" EP. "It was a different sound for them, more liked by DJs because (it was) big and fat, more danceable and more meaty than their first album." The company continues to pursue diverse new wave material, but this experience moved 415 to prepare a club mix of an upcoming Translators release. "Radio's still not such a big deal. When we take

(Continued on page DD-20)

A Billboard Spotlight

JUNE 19, 1982, BILLBOARD

FOR THOSE WHO DANCE TO A DIFFERENT DRUMMER!

SIX BIG RECORDS from CACHALOT

- BIG SIX: MALARIA! YOUR TURN TO RUN
- BIG FIVE: HOME SERVICE ONLY MEN FALL IN LOVE
- BIG FOUR: COMATEENS GHOSTS
- BIG THREE: BURUNDI BLACK BURUNDI BLACK
- BIG TWO: DIE HAUSFRAUEN SUBURBAN INCEST
- BIG ONE: MEDIUM MEDIUM HUNGRY SO ANGRY

CACHALOT RECORDS
55 MERCER STREET, NEW YORK, NY 10013

Tel. 212-925-5971



"A Whale of a Label!"

Distributed by Jem Records, Inc.

WE'RE PROUD OF OUR PAST...



MARYHARTMANMARYHARTMANYOUARETHESTARSPRITOF SUNSHINESPEAKWELL CANTYOU FEELITMAGICLOVEDISODANCEHOTSHOTOIN THEBESTICANEVERYBODYGETDANCIN' WORKTHATBODYGIVEYOURBODYUPTOTHEMUSICPEOPLECOMEDANCEWHENYOU TOUCHMEKIND OFLIFEISITALLLOVERMYFACEHEARTBEATHEARBEATRAPLET'SGODANCIN'NOFRILLS SERIOUSSERIUSSPACEPARTYTIME

and the beat goes on and on...

- DON'T MAKE ME WAIT..... PEECH BOYS
- HARD TIMES..... AL McCALL
- MUSIC TURNS ME ON..... SPARQUE
- KEEP ON DANCING' (PHASE II)..... FORRCE

future releases

- LET ME FEEL YOUR HEARTBEAT..... GLASS
- TOUCH YOUR LIFE..... GEORGE AND GLEN MILLER
- SEARCHIN' FOR SOME LOVIN'..... DEBBIE TRUSTY
- RIDE OF THE RHYTHM..... CUZZ
- FAITH..... HOLLIS SINGERS
- DO IT TO THE MUSIC..... FRESH
- I GET LIFTED..... SWEET MUSIC

for foreign licensing information contact:

WEST END MUSIC INDUSTRIES, INC.
250 WEST 57th STREET, SUITE 1924, NEW YORK, N.Y. 10107 • 212-757-0695



LITELAB® entertainment lighting & controls playing to full houses at **DANCE CLUBS**

ACROSS THE NATION!

- in New York at: BONDS CLUB "A" MELONS NEW YORK, NEW YORK STUDIO 54 THE ICE PALACE THE SAINT XENON
- Los Angeles: CIRCUS FANTASIA STUDIO ONE
- Buffalo: LE CLUB PLAYBOY CLUB
- Beverly Hills: CHEZ MOI
- Palm Springs: ZELDAS
- Philadelphia: SECOND STORY
- Washington D.C.: PIER 9

Contact your sales office for free brochures
NEW YORK (212) 675-4357
LOS ANGELES (213) 936-6206
BUFFALO (716) 856-4300



CLOSER TIES TO LABEL PROMO

• Continued from page DD-7

Sound Systems of New York, the IDRC will encourage club operators to hire the newly-trained spinners by offering special discounts on new equipment and service contracts.

For The Record, one of the most prestigious pools in the country, has been stressing unity and professionalism, and through Judith Weinstein, its president, has been sponsoring forums that bring together a broad cross-section of industry executives in the creation of an ongoing dialogue aimed at strengthening the industry in general and the pools in particular, and ensuring their continued viability.

In San Francisco, the originally non-profit Bay Area Disco Deejays Assn. (BADDA) has incorporated its operation under California State laws, and in the process has shifted emphasis to a profit-oriented corporation.

According to Nick Lygizos, current board member and past president of BADDA, the articles of incorporation allow the pool to work closely with participating labels on the promotion of artists and records, produce concerts and work more closely with area retailers and radio stations.

Under the new charter, the pool will also seek to expand its membership from its current 75 to 100 deejays. This is in response to a resurgence in dance music in smaller California towns such as San Jose and Sacramento.

In Los Angeles, the Southern California Disco Deejays Assn. (SCDDA) has trimmed its membership down to 100 from its original

150, and president A.J. Miller says: "We've tightened our belt and our efforts at reorganization are working."

Referring to the treacherous period of the late 1970s, when the whole dance music industry seemed in danger of annihilation, Miller says. "We feel the worst is over. We are still having some difficulty convincing record label executives that we are working for and not against them. However, our members are once more receiving a steady stream of album product, and retail support and a top 40 chart are helping."

In Atlanta, the Dixie Dance Kings Record Pool, considered to be among the most progressive in the country, has instituted a computerized system of running its operation.

According to Dan Miller, president of the Dixie Dance Kings, the computer, believed to be the only one of its kind designed exclusively for use in a record pool, can track the operation's 100 members and ensure that they provide feedback critical to the record companies.

The computer is also used to store permanent data on pool members, participating record companies, radio stations and record stores. The system will also be adapted to other pool-related functions including tracking for radio stations, retailing and promotions, and other areas into which the pool is gradually expanding.

A relatively new aspect of the pool concept is the rock-oriented pool. This spinoff of the original disco pool came into being as dance music tastes began shifting away from conventional disco in the late

1970s. There are two such organizations in the country: the Rockpool in New York, headed by Mark Josephson and Danny Heaps, and the Western Assn. of Rock Deejays (WARD) in San Francisco, headed by Alan Robinson. Like the disco pools, both these organizations are also gearing to meet changing industry trends.

Since its inception, Rockpool's orientation has been to "new wave" music, and its bi-weekly newsletter serves as a street-level barometer of the fortunes of non-AOR rock music.

The pool also works closely with conventional disco pools around the country, servicing them with its newsletter and trying to influence their attitudes to changing dance music trends.

In addition to servicing club and progressive deejays, Rockpool also services 50 radio stations. Originally this was an all-college network, but a growing number of commercial stations is being added.

Another new unique, and viable spinoff of the conventional disco pool is the video pool. Spawned to keep pace with the growing interest and usage of video in clubs, this area is led by a company called RockAmerica Video headed by Ed Steinberg.

At present, RockAmerica services an estimated 60 clubs nationwide, and according to Steinberg, record stores, colleges and even record companies are on the pool's mailing list.

The company is serviced with video clips of both new and established artists from a wide range of labels including Columbia, Epic, Motown, and record company officials have asserted their satisfaction with the way the operation is run, and the benefits they derive from it.

One area that particularly impresses the labels is RockAmerica's tracking system through which Steinberg contacts subscribers for a progress report on a given act.

According to Susan Blond, vice president of press and public information for Epic/Portrait and Associated labels, her company's marketing departments can use RockAmerica's feedback information to formulate strategies for their acts.

One of the newest and most ambitious pools to emerge on the dance music scene is Power, an organization based in New York, and headed by record producer and disco pioneer Doug Riddick. The organization incorporates a pool, a record retail outlet, a club, a production company and a promotional wing. The pool is also closely associated with a club design and construction company.

According to Riddick, the pool's production company will produce and re-mix dance oriented records for the industry. These, as well as danceable records from other sources will be sold to both deejays and the general public through the pool's record retail facility.

Power's promotion facility will help promote and market new dance music releases through radio and retail outlets.

The pool is geared to a minority membership, and according to Riddick, it still strives to provide subscribers with retirement benefits, insurance policies, and special training seminars geared to improving performance skills at all levels of the business.

Says Riddick, "What we are trying to prove is that the record pool in today's changing social and economic climate can be structured to function as a viable business entity."



FORMAT FRONTIERS

• Continued from page DD-4

they're really picking from a variety of music, like they did in the early '70s. 'Go Bang' is almost progressive jazz."

Bronx-based S.U.R.E. record pool president Bobby Davis estimates rock input at an even higher 30 to 40%, serviced to approximately half the pool's members who play 30 to 50% rock. The DJs, Davis remarks, are on the spot because of a highly aware fan. "They hear new, different things on the radio. DJs have to be just as good; people know a good mix. And they have to look for something that's not on the radio so they can program it first." He has also found that the crowd embracing rock most is the Latin clientele. One possible reason: "Music is seasonal. In the winter the tempo is

slower. Later in the spring, the music is up there; people want to dance harder."

Rockpool's Josephson outlines a converse situation for the rock DJ. "In 1979, the pedal we (Josephson and Danny Heaps, now a Geffen a&r person) pushed most often was that you could play both black and white music. There's been an incredible crossover in the Manhattan area," to the point where 11 out of the pool's top 30 recently were black-oriented, though most artists were white. "That's not as strong nationally, but the penetration is increasing. It's the dominant trend of the past two years."

Incidentally, the art of mixing is also becoming more important to rock DJs. Three years ago, Joseph-

(Continued on page DD-18)

MUSICO, Inc.

The Ultimate
in Club
Promotions
and
Retail
Marketing

"The Music Company"

For information contact:
J.G. KNAPP
21 West 58th Street Suite 5E
New York, N.Y. 10019
(212) 980-0097

Bob Caviano Enterprises

THE NUMBER 1 DANCE MUSIC AGENCY
EXCLUSIVELY REPRESENTING

Grace Jones
Gayle Adams
Reg Mundy Band
Tomorrow's Edition
Hurley Johnson
Komiko
Front Line Orch.
Jimmy Ross
Gino Soccio
Vogue
Suzy Q

Capitol Towers 254 West 51 Street NYC 10019 212-245-2058

GROOVE MERCHANTS BALANCE BEAT AND BOTTOM LINE

NEW YORK, FRIDAY AFTERNOON: The exterior of Downtown Records, located in the middle of New York's judicial district, sports a large graphic of a camera, and two window signs say: "Instant Passport Pictures" and "7 Hour Film Developing." A few record covers are hung in the window, but the real clue to the store is buzzing out of a street speaker. What's thumping out of it are records so new that relatively few stores are even stocking them—yet.

Downtown owner Frank Ramos, a 10-year retail veteran, opened the store on December 9, 1980. Ramos and his crew, Cisco Ramos, Joey Gomez, and two others, Glen and "Flea," have built a steady clientele of about 35% DJs and the remainder local employees.

The back counter at Downtown is raised as if it were a DJ booth, and a large banner, "IMPORTS," hangs above. A customer asks for "Just An Illusion" by Imagination. "Sorry," Joe'y Gomez answers. "We're out. We had 140 copies last week, but they're gone."

All the while, he shuffles records on and off the turntable, picking records off the pegboard wall for a knot of t-shirted and suit-jacketed customers around the counter. On the following Friday, the new buzz records are a B-side by Yazoo, on the Mute label from Britain, which sells out in an afternoon, and Patrick Booth's "Dance All Night" on Streetwave. Gomez puts on the latter record and heads nod. He passes out four copies immediately.

The facade of Rock and Soul Electronics is equally unassuming: one passes luggage, cameras and stereo equipment on the way in to the record department. But Rock and Soul is a real landmark, and Friday afternoons look and sound like peak hour at a crowded club. What's selling? "Planet Rock" and "Thanks to You," according to Anthony Lago, who reports store sales to the trades and buys for the store along with Robert Busnach and owner Shirley Bechor.

When her store opened in 1975, Bechor did the Disco-mat two doors away one better by underselling them by 10 to 50 cents. The working class customers who throng the area (near Macy's and Madison Square Garden) got acquainted and continued to jam the store every day after work.

Still, according to Busnach, managing the store would be much easier if record companies communicated more at the retail level. A constant source of frustration is buyer—and store—confusion over whether, and in which format, special long versions of popular records will be released. He rattles off records that are often called for as 12-inch singles and not really performing in album format: Booker T.'s "Don't Stop Your Love;" 'D' Train's "Keep On;" and Shalamar's "A Night To Remember" are top requests, while both the Human League and Imagination imports are sold out.

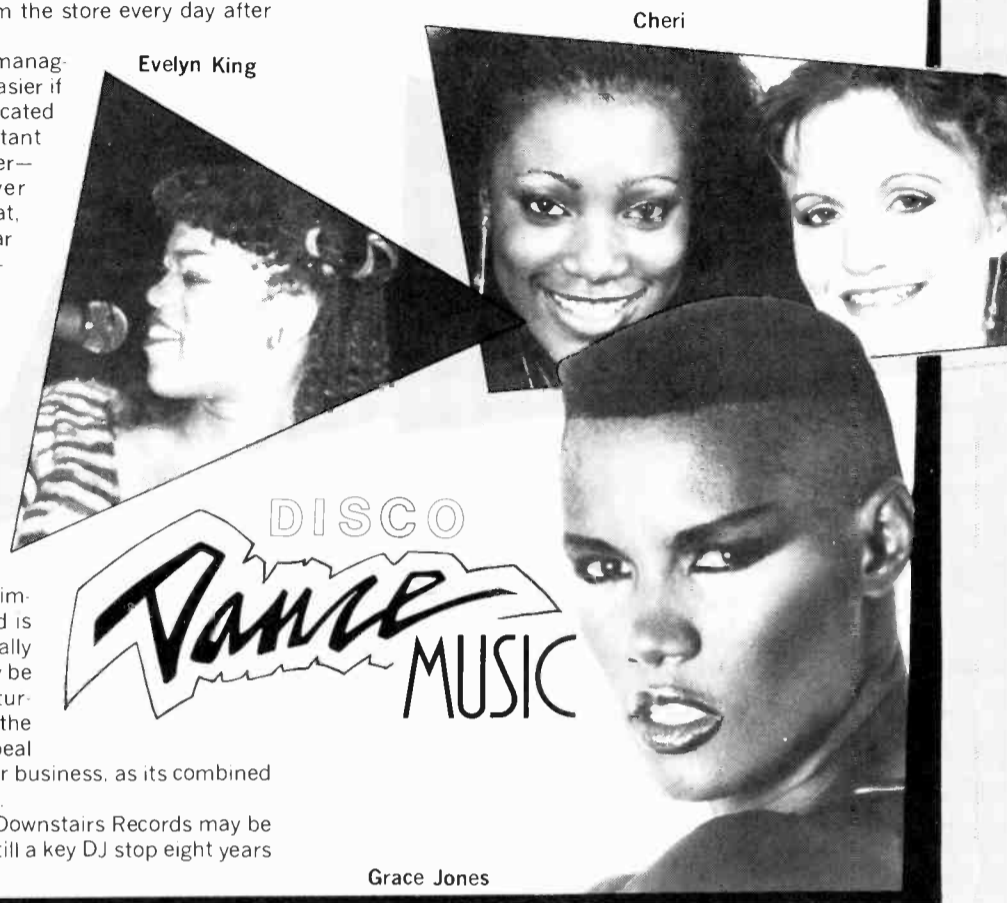
It's doubly hard to deal in imports because if a record is signed and released domestically with no warning, the store may be stuck with expensive, non-returnable foreign pressings. But the wide, often cross-market appeal of foreign music augurs well for business, as its combined appeal makes for strong sales.

More than any one person, Downstairs Records may be the granddaddy of disco. It's still a key DJ stop eight years

after its sales report appeared in Billboard's original coverage of the clubs. John Kulish, Jr., co-owner with Nick deKrechewo, is still enthusiastic: "I swear by dance music. It's always changing, doing new things."

The store's identification with DJs and club cognoscenti began as a result of its well-established oldies business, based in a downstairs subway arcade. The disco obscurities of 1973 and 1974 were never obscure at Downstairs:

(Continued on page DD-23)



Evelyn King

Cheri

Grace Jones

160 Disco reasons to call Meteor!

Meteor's complete line consists of:

- 31 Lighting Controllers
- 19 Light Systems and Displays
- 24 Spotlights and Pinspots
- 11 Helicopters and Scanners
- 18 Strobes
- 2 Projection Systems
- 18 Effects and Attachments
- 12 Disco Mixers and Amplifiers
- 8 Disco Mobile Systems
- 17 Mirror Balls and Motors



Call or write now for a copy of our new Summer '82 price list which features 215 line items exclusively for disco applications.

METEOR

Meteor Light and Sound Company
8000 Madison Pike □ Madison, Alabama 35758
Telephone 205/772-9626. Telex 782401

THINK (ABOUT IT) - JUSTIN Shiff TEES 12-11 (4.98)

BOSTICH - YELLO Shiff TEES 12-10 (5.49)

STIFF RECORDS


STIFF RECORDS · LONDON · NEW YORK · HOME OF THE HITS

BARRY WHITE	"ECSTASY"	#1
LOVE UNLIMITED ORCHESTRA	"MY SWEET SUMMER SUITE"	#1
C.J. & CO.	"DEVIL'S GUN"	#1
EDWIN STARR	"CONTACT"	#1
CERRONE	"SUPERNATURE"	#1
PATRICK HERNANDEZ	"BORN TO BE ALIVE"	#1
GLORIA GAYNOR	"I WILL SURVIVE"	#1
PEACHES & HERB	"SHAKE YOUR GROOVE THING"	#1
JACKIE MOORE	"THIS TIME BABY"	#1
CARRIE LUCAS	"DANCE WITH YOU"	#1
MIKE THEODORE	"HIGH ON MAD MOUNTAIN"	#1
SATURDAY NIGHT BAND	"COME ON DANCE, DANCE"	#1
MUSIQUE	"PUSH PUSH IN THE BUSH"	#1
DESTINATION	"ONE MORE MINUTE"	#1
DYNASTY	"I'VE JUST BEGUN TO LOVE YOU"	#1
ISAAC HAYES	"DON'T LET GO"	#1
BLONDIE	"CALL ME"	#1
ALICIA BRIDGES	"I LOVE THE NIGHT LIFE"	#1
PATRICE RUSHEN	"NEVER GONNA GIVE YOU UP"	#1
STACEY LATISAW	"DYNAMITE"	#1
MADLEEN KANE	"YOU CAN"	#1

**THE LIST GOES ON & ON & ON . . .
DON'T TAKE CHANCES WITH AN ARTIST'S CAREER.
CALL THE COMPANY WITH YEARS OF EXPERIENCE IN PROMOTING DANCE PRODUCT**



8335 Sunset Boulevard., Los Angeles, CA 90069 • Phone (213) 656-0970



Jacki Sorensen's
AEROBIC DANCING

SHAPE UP NOW!




Trim inches off your body and energize yourself with the original Aerobic Dancing program.

REGISTER BY PHONE • CLASSES STARTING

TOLL FREE (800) 423-5918
IN CALIFORNIA CALL
(800) 382-3620

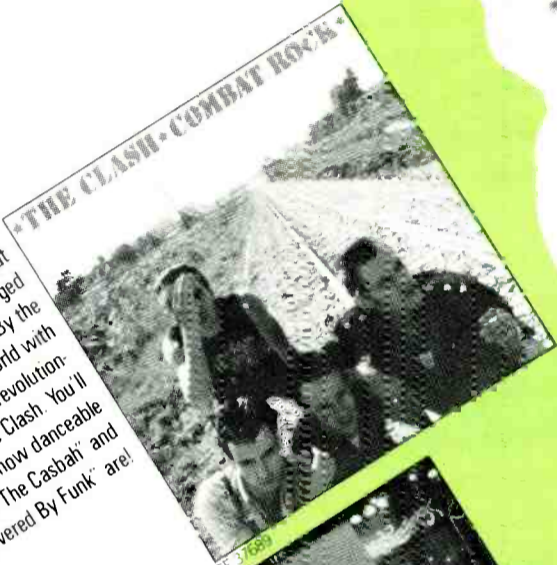
CALL NOW FOR A FIT, TRIM YOU!

Jacki Sorensen

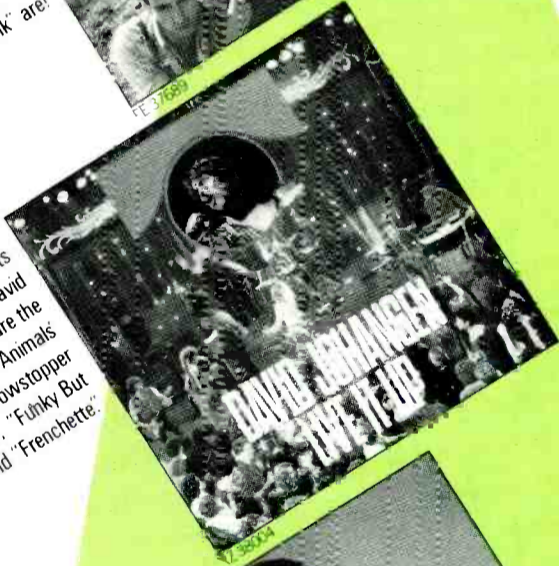




© 1982 Aerobic Dancing, Inc.

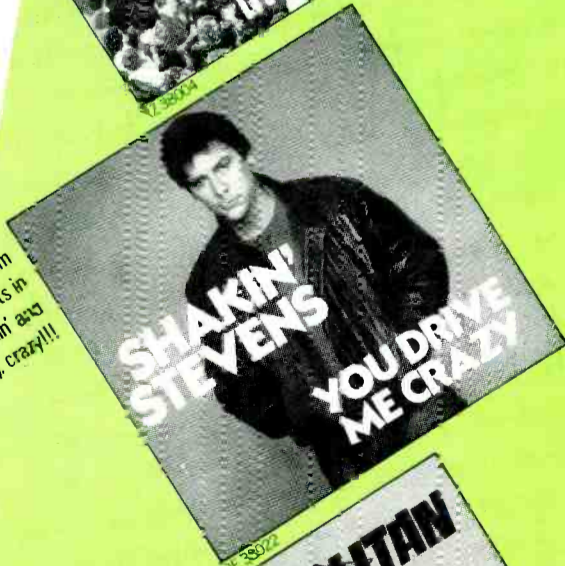
PERFECT PARTY PLATTERS!



THE CLASH - COMBAT ROCK
 Combat Alert. This is "Combat Rock" A weapon of love forged in the heat of the cities. By the band that started the world with "London Calling" and the revolution-ary, "Sandinista!" The Clash. You'll be startled by how danceable cuts like "Rock The Casbah" and "Overpowered By Funk" are!



Hear David's most requested hits recorded live at a wild David Johansen party. Included are the never-before-recorded Animals medley, the famous showstopper "Personality Crisis," "Funky But Chic" and "Frenchette."



Half the songs on this album were consecutive Top-5 hits in England! Get your party shakin' and let it drive you crazy, crazy, crazy!!!



Urban funk from London Town. Produced by August Darnell. *Billboard* said their "... appeal runs the gamut from rock to disco, and should attract attention focused on dance rockers like Soft Cell, Human League and Haircut 100. This group is definitely the more sophisticated..."



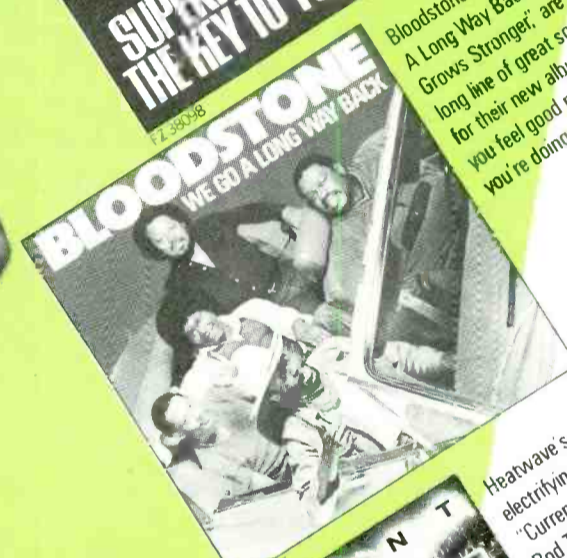


The group that lit up the club scene with "Zulu" * and "The Rhythm Of The Jungle" † is back with more flashy dance music from England! * ZS5 02438 † 14-02808

Superior Movement comes to you from Chicago with the smoothest of harmonies. Perfect for lovers to move to on the dance floor and on the furniture. Their first single, "Wide Shot" is a sure-shot hit! ZS5 02906



Bloodstone's latest hits, "We Go A Long Way Back" * and "My Love Grows Stronger" † are just two in a long line of great songs. Get in line for their new album now! It'll make you feel good no matter what you're doing. * ZS5 02825



Heatwave's as timely and as electrifying as ever on their "Current" album. Former member Rod Temperton, whose recent work with Michael Jackson and George Benson was so hot, wrote five of the tunes! Get it and be the light of the party.



Robert Palmer co-produced ex-Tangerine Dreamer) Baumann's first work to feature vocals, drums and guitars, as well as synthesizers. "Repeat Repeat" features "Daytime Logic," * a sound argument for round the clock dancing. Repeat, a sound... * 489 02970

Great mixers for every party! On Epic, Portrait, Blue Sky, Chycago International, Pavillion and T-Neck Records and Tapes.

The following is a list of service and supply companies of dance/disco equipment. Abbreviations identifying company functions at the end of each listing, where supplied, are (M) Manufacturer; (I) Importer; (W) Wholesaler; and (P) Package Designer/Installer.

A

A A L (AMERICAN ACOUSTICS LABS), 629 W Cermak Rd., Chicago, Ill. 60616-1897. Tel: (312) 243-1310 VP Loyd L. Ivey, Sales Mgr., James E. Straus. (M)

A R SYSTEMS DESIGN INC., 9477 Greenback Ln., Folsom, Calif. 95630. Tel: (916) 988 8551 Pres. Robert J. Bird; Sales Mgr. Mark E. Engebretson. (M)
A K G ACOUSTICS INC., 77 Selleck St., Stamford, Conn. 06902. Tel: (203) 348-2121. VP: S. Richard Ravich, Sales Mgr. Peter Wellikoff. (I)
A-L-S INDS. INC., 1942 W. Artesia Blvd., Torrance, Calif. 90504. Tel: (213) 532-9262.
A S T SOUND, 11 Ave. of the Americas, New York, N.Y. 10013. Tel: (212) 925-8149. Pres. Richard Grobarcik; Sales Mgr. Michael Kramer. (M, W, P)
A T S CORP., PO Box 606, Avon, Mass. 02322. Tel: (617) 583 4000. Pres.: Rick Mansur; Sales Mgr.: Steve Baker

A V C SYSTEMS INC., 1517 E. Lake St., Minneapolis, Minn. 55407. Tel: (612) 729-8305
ACCURATE SOUND CO., 3515 Edison Way, Menlo Park, Calif. 94025. Tel: (415) 365 2843.
ACCUSOUND, 180 Midway Rd., Decatur, Ga. 30030. Tel: (404) 371-0744.
ACOUSTIC CONTROL CORP., 7949 Woodley, Van Nuys, Calif. 91406. Tel: (213) 997-6631
ACUTEX INT'L INC., 10890 Lee Hwy., Fairfax, Va. 22030. Tel: (703) 273 7500. TWX: (710) 833 0363. Pres.: Ken K. Kanzer, Nat'l Sales Mgr., Al Davis.
ADCOM, 9 Jules Ln., New Brunswick, N.J. 08901. Tel: (201) 828-8590. Pres. Newton Chann; Sales Mgr. Robert Ain. (M, I)

ADVANCED LIGHT & SOUND INC., 1348 Motor Circle, Dallas, Tex. 75207. Tel: (214) 631-3111 Pres. Mike Lewis; Sales Mgr. John Brous. (M, W, P)
ADVENT CORP., 345 Heritage, Portsmouth, N.H. 03801. Tel: (603) 431 1840. Telex: 931479. Pres.: A. Trustman; Sales Mgr.: T. Friel
AKAI AMERICA LTD., 800 W. Artesia Blvd., Compton, Calif. 90220. Tel: (213) 537 3880. VP: C.E. Phillips, Adv. Mgr. Robert G. Cuskey Jr.
ALEMIC INC., 45 Foley St., Santa Rosa, Calif. 95401. Tel: (707) 523-2611.
ALIBI INC., 1667 S. Isabella Rd., Mount Pleasant, Mich. 48858. Tel: (517) 772-2931.

ALLEN & HEATH BREMELL USA LTD., 652 Glenbrook Rd., Stamford, Conn. 06906. Tel: (203) 964-1488. Pres.: Neil Hauser; Sales Mgr.: Chuck Augustowski. (M, I)
ALLISON ACOUSTICS INC., 7 Tech Circle, Natick, Mass. 01760. Tel: (617) 237-2670. Telex: 948448.

ALTEC CORP., ALTEC-LANSING SOUND PRODS. DIV., 1515 S. Manchester Ave., Anaheim, Calif. 92803. Tel: (714) 774-2900. Telex: 655415. Pres.: W. F. Fowler; VP Consumer Sales: Gary Rilling
Branch: Oklahoma City, Okla., 10500 W. Reno Ave. Zip 73126. Tel: (405) 354-5311 Plant Mgr.: Jack Slentz.
ALTMAN STAGE LIGHTING, 57 Alexander, Yonkers, N.Y. 10701. Tel: (914) 476-7987.
AMBASSADOR ENTS. INC., 4609 E. Princess Anne Rd., Norfolk, Va. 23502. Tel: (804) 855-3085. TWX: (710) 881-1230.
AMERICAN LASER CORP., 1832 S. 3850 West, Salt Lake City, Utah 84403. Tel: (801) 972-1311.
AMPEX CORP., 401 Broadway, Redwood City, Calif. 94663. Tel: (415) 367-2901. Pres.: A.H. Hausman; Sales Mgr.: W. Scullion. (M)

AMPHION SOUND & LIGHTING, 6103 Aletha, Houston, Tex. 77081. Tel: (713) 774-6030.
AMPRO/SCULLY, 2693 Philmont Ave., Huntingdon Valley, Pa. 19006. Tel: (215) 947 7000.
ANIMATED DISPLAY CREATORS INC., 450 NW 71, Miami, Fla. 33150. Tel: (305) 757 5778. Pres. Van A. Oikon; Sales Mgr. I. Adrian. (M)
ANTECH LABS INC., 8144 Big Bend, St. Louis, Mo. 63119. Tel: (314) 962-5656.
PAT APPLESON STUDIOS INC., 1000 NW 159 Dr., Miami, Fla. 33169. Tel: (305) 625-4435. Pres. Pat Appleson; Sales Mgr. Rich Rudner. (M, W, P)
SAM ASH MUSIC CORP., 124 Fullton Ave., Hemstead, N.Y. 11500. Tel: (212) 347 7757. Pres. & Sales Mgr. Jerry Ash, Exec. VP & Adv. Mgr. Paul Ash
ASHLY AUDIO, 100 Fernwood Ave., Rochester, N.Y. 14621. Tel: (716) 544-5191. Pres. Bill Thompson; Sales Mgr. Gregory Green. (M)
ASTATIC CORP., Harbor & Jackson Sts., Conneaut, Ohio 44030. Tel: (216) 593-1111. Pres.: Michael Chait; Audio & Dist'r Div. Mgr. Lee Heinonen.
ASTRAL VIDEO COMMUNICATIONS INC., 8949 Sunset Blvd., Suite 201, Los Angeles, Calif. 90069. Tel: (213) 275-3088
ATARI INC., 1265 Borregas Ave., Sunnyvale, Calif. 94086. Tel: (408) 745-2000.
ATLANTIC STAGE EQUIP., 1326 Central Ave., Charlotte, N.C. 28205. Tel: (704) 375 1438. Pres. James H. Joyner, Sales Mgrs. Rick Hutchins, Pete Raby. (P)
AUDIO & DESIGN (Audio & Design Rec'g Inc.), PO Box 786, Brentwood, Wash. 98310. Tel: (206) 275-5009. WATS (800) 426-6170. Pres. Michael J. Beville, Sales Mgr. Nigel Branwell. (M, I, W)
AUDIO DYNAMICS CORP. (ADC), Pickett District Rd., New Milford, Conn. 06776. Tel: (203) 355 2671
AUDIO INNOVATIONS, 164 Belle Terre Dr., La Place, La. 70068. Tel: (504) 652 2079
AUDIO INNOVATORS INC., 216 Blvd. of the Allies, Pittsburgh, Pa. 15222. Tel: (412) 471 6220
AUDIO INT'L INC., PO Box 477, Monticello Rd., Albany, Ky. 42602. Tel: (606) 387 6656
AUDIO LITE CORP. INC., 701 Graham, Emporia, Kan. 66801. Tel: (316) 342 3345. Pres. Terry W. Maxfield. (M, P)
AUDIO RESEARCH CORP., 6801 Shingle Creek Pkwy., Minneapolis, Minn. 55430. Tel: (612) 566-7570. Pres.: William Johnson
AUDIO TECHNICAL SVCS. LTD., 239 Mill St. NE, Vienna, Va. 22180. Tel: (703) 938 5115
AUDIO TECHNOLOGY, 1169 Tower Rd., Schaumburg, Ill. 60195. Tel: (312) 885 0066. Pres. & Adv. Mgr. JB Hildebrandt; Sales Mgr.: Bill Griffiths
AUDIO UNLIMITED OF NORTH AMERICA INC., 11 Battleground Court, Greensboro, N.C. 27408. Tel: (919) 274 4682
AUDIOARTS ENG'G (div. of Wheatstone Corp.), 5 Collins Rd., Bethany, Conn. 06525. Tel: (203) 393 0887. Pres. & Sales Mgr.: Gary Snow. (M)
AUDIO-TECHNICA US INC., 1221 Commerce Dr., Stow, Ohio 44224. Tel: (216) 686-2600. Pres. Jon R. Kelly; Sales Mgr. Charles E. Winkler. (M)
AUDIOTRONICS INC., 3750 Old Getwell Rd., Memphis, Tenn. 38118. Tel: (901) 362 1350
AUDIO-VIDEO DESIGNS, 4904 S. Staples, Corpus Christi, Tex. 78404. Tel: (512) 992 3201
AURATONE CORP., PO Box 698, Coronado, Calif. 92118. Tel: (714) 297 2820
AVIO CORP., 10 Tripps Ln., East Providence, R.I. 02914. Tel: (401) 438-5400.
AXCENT LIGHTING & SOUND, 34 Chatham Terr., Yonkers, N.Y. 10710. Tel: (914) 963 5590. Pres. Chuck Fazzino; Sales Mgr. Anthony Maffucci. (M, W, P)

B

B G W SYSTEMS, 13130 S. Yukon Ave., Hawthorne, Calif. 90250. Tel: (213) 973 8090. Pres. Brian Wachner; Sales Mgr. Irwin Laskey. (M, I)
B M L ELECTRONICS INC., 5307 N. Ravenswood, Chicago, Ill. 60640. Tel: (312) 271 7755
B S R (USA) LTD., Rt. 303 Blauvelt, N.Y. 10913. Tel: (914) 358-6060.
BANG & OLUFSEN OF AMERICA INC., 515 Busse Rd., Elk Grove Village, Ill. 60007. Tel: (312) 640-0660.
BAY STAGE LIGHTING CO. INC., 310 S. MacDill Ave., Tampa, Fla. 33609. Tel: (813) 876 5361
BELL & HOWELL CO., Audio Visual Sales Div., 7100 McCormick, Lincolnwood, Ill. 60465. Tel: (312) 673 3300.
BESTER THEATRICAL PROD'NS LTD., 92 Field St., West Babylon, N.Y. 11704. Tel: (516) 293-9010
Branch: East Meadow, N.Y., 386 Newbridge Ave. Tel: (516) 794 3953
BEXLEY ART THEATRE & VIDEO, PO Box 09639, 2484 E. Main St., Columbus, Ohio 43209. Tel: (614) 235-2342. Sales Mgr. Denis R. Young. (W)
BEYER DYNAMIC INC., 5 05 Burns Ave., Hicksville, N.Y. 11801. Tel: (516) 935-8000. Gen. Mgr. Paul Murphy; Sales Mgr. Tom Bensen. (M)
BIG DUDES MUSIC CITY, 3817 Broadway, Kansas City, Mo. 64111. Tel: (816) 931 4638
BIAMP SYSTEMS INC., 11000 SW 11 Ave., Beaverton, Ore. 97075. Tel: (503) 641 6767. Pres. & Sales Mgr. Conrad E. Sundholm. (M)
BLACKSTONE AUDIO-VISUAL, 2100 Kramer Ln., Austin, Tex. 78758. Tel: (512) 835 5900. Pres. Lowell R. Fowler; Sales Mgr. Richard Bellevue. (M, W, P)
BOGEN DIV./LEAR SIEGLER INC., Box 500, Paramus, N.J. 07652. Tel: (201) 343 5700. Pres. John H. Ochtera; Sales Dir. Edward P. Draney. (M)
BOSE CORP., 100 The Mountain Rd., Framingham, Mass. 01701. Tel: (617) 879 7330. Pres.: Dr. A.G. Bose; Sales Mgr. Paul Olean. (M)
BOWLING ENTS. INC., 104 S. Main St., Fond du Lac, Wis. 54935. Tel: (414) 923 2351
BOZAK INC., 587 Connecticut Ave., Norwalk, Conn. 06854. Tel: (203) 838-6521.
BROADCAST ELECTRONICS INC., 4100 N. 24 St., Quincy, Ill. 62301. Tel: (217) 224 9600
BUHL INC., 84 Wagaraw Rd., Hawthorne, N.J. 07506. Tel: (201) 423 2800
CHARLES BURKE INT'L, 329 Wetherly Dr., Beverly Hills, Calif. 90211. Tel: (213) 550-1100

C

C C I ELECTRONIC CONTROL INC., 141 Fifth Ave., New York, N.Y. 10010. Tel: (212) 473-0515
C G M INDS., 13794 Westheimer, Houston, Tex. 77082. Tel: (713) 496-0380. Pres. Guy Michel. (M, W)
C S PROD'NS, 8950 Lamont, Skokie, Ill. 60077. Tel: (312) 674-5359. Pres. & Sales Mgr. Carey S. Weiman. (M, W, P)
CALIFONE INT'L INC., 5922 Bowcroft St., Los Angeles, Calif. 90016. Tel: (213) 870-9631. Cable: CALINTEL. Telex: 664313
CAPRON LIGHTING & SOUND CO. INC., 278 West St., Needham, Mass. 02194. Tel: (617) 444-8850. Pres.: James L. Warwick; Sales Mgr.: Frank Bossio. (M, P)
CARVIN MFG. CO., 1155 Industrial Ave., Escondido, Calif. 92025. Tel: (714) 747-1710

The Music Mixer That'll Make You Dance for Joy from UREI

The experts who design and install discos know UREI's superb signal processing equipment and power amplifiers. When they determined an industry wide need for a full featured and reliable mixer/preamplifier, they came to UREI with their needs. Based on those needs, we've developed an all new mixer/preamplifier that will make you want to dance for joy!

The UREI Model 1620 is designed for operator convenience with all controls laid out in a familiar and logical pattern. The 1620 can be either rack mounted or custom mounted in your own console. Inputs have been planned for outstanding flexibility. All mix controls are smooth, reliable conductive plastic pots. There are two mix controls dedicated to stereo phono inputs. Three additional controls are switchable to any of five stereo line inputs and stereo phonos or mics with optional input modules. A sixth control is for mic and is also switchable to any of the five line inputs. With this flexibility, the 1620 is ideal for discos, clubs, background music systems with paging or even small broadcast studios.

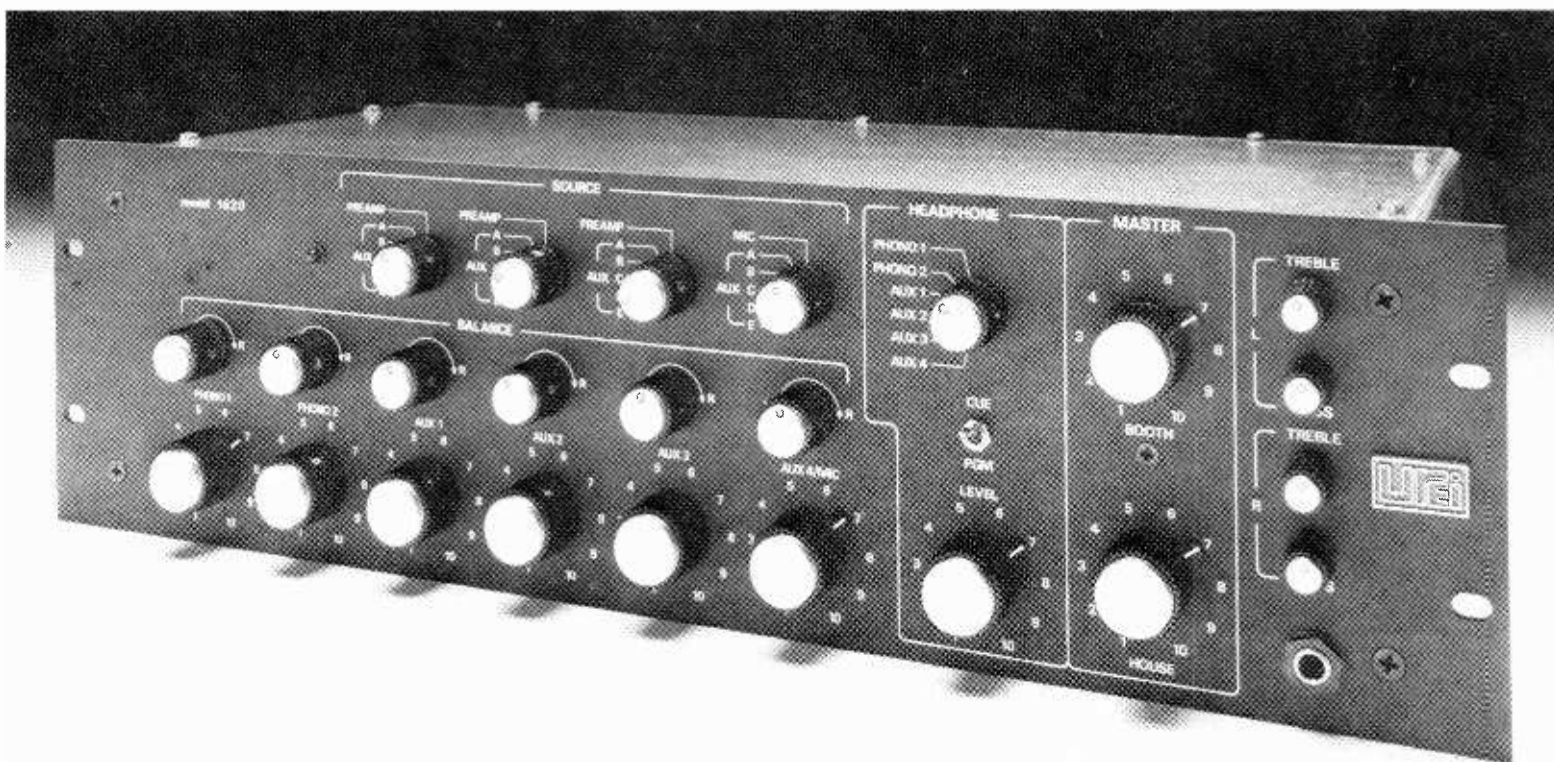
Separate output controls are provided for the house and booth. Independent bass and treble controls are furnished for left and right channels. The headphones have their own level control, input selector and cue/program switch.

The UREI 1620 features true transformer coupled, balanced outputs capable of +24 dBm into 600 ohms. Ground problems are effectively eliminated even when feeding single-ended power amplifiers located some distance from the mixer. Three tape outputs let you record multiple copies of your program and an effects loop is available for signal processing. An isolated mono output is also provided to drive light controllers.

The 1620 is built to give you reliable service night after night. The same kind of quality that has made UREI a studio standard for years. Once you've seen all the flexibility the 1620 offers and the operator convenience it provides, you'll never want to "make do" with any other mixer/preamplifier.

To get your hands on a UREI 1620 (and the complete line of UREI signal processors and amplifiers) see any authorized UREI dealer, or for more information call or write UREI.

Urei From One Pro to Another
 United Recording Electronics Industries
 8460 San Fernando Road, Sun Valley, California 91352
 Worldwide: Gotham Export Corporation, New York
 Canada: Gould Marketing, Montreal



CELESTION INDUSTRIES INC., PO Box 521 Holliston Mass 01746 Tel (617) 429 6706 VP Mktg Robert E Shapiro Sales Mgr William G McGrane (M I)

CERWIN-VEGA INC., 12250 Montague St, Arleta Calif 91331 Tel (213) 896 0777 TWX (910) 496 1589

CETEC BROADCAST GROUP, 1110 Mark Ave., Carpinteria Calif 93013 Tel (805) 684 7686 Telex 658461

CETEC GAUSS, 9130 Glenoaks Blvd Sun Valley Calif 91352 Tel (213) 875 1900 Pres W M Fujii Sales Mgr Bob Taylor (M)

CHAMPION LIGHTING CO. INC., 450 W 78 St Hialeah Fla 33010 Tel (305) 885 4781

CHIC LIGHTING CORP., 1550 Wantagh Ave Wantagh N Y 11793 Tel (516) 826 3320

CINEMA CONCEPTS INC., Berlin Tpk Newington Conn 06111 Tel (203) 661 1251

CITY LIGHTS INC., 1232 Ninth St NW Washington D C 20001 Tel (202) 289 1090 Pres Neil Fletell Sales Mgr Bill Bourdette (W P)

COLECO INDS. INC., 945 Asylum Ave Hartford Conn 06105 Tel (203) 278 1802 Pres Arnold C Greenberg Sales Mgr Marvin Berger (M)

COLORTRAN INC., 1015 Chestnut St Burbank Calif 91506 Tel (213) 843 1200 Pres Kenneth Boyd Sales Mgr Marvyn M Rimmer (M)

COMMUNITY LIGHT & SOUND, 5701 Grays Ave Philadelphia Pa 19143 Tel (215) 727 0900 Pres Bruce Howze Sales Mgr Thomas C Walter (M)

COMTECH CO. INC., 28 Dunlop Rd Huntington N Y 11743 Tel (516) 673 5440 Pres B A Brinder Sales Mgr D Rosenberg (M P)

CONCERT LIGHTING CO., 175 Freight St Waterbury Conn 06702 Tel (203) 573 1517

CREATIVE FLOORS INC., 82 Washington St Bloomfield N J 07003 Tel (201) 748 2756 Pres G Ferricola Sales Mgr Jerry Ferricola (W P)

CREATIVE STAGE LIGHTING CO. INC., PO Box 51 Rt 28 N. Johnsburg N Y 12844 Pres George B Stodnick III Sales Mgr Robert J Munley (W P)

CROSSROADS AUDIO INC., 4535 McKinney Ave Dallas Tex 75205 Tel (214) 578 0600

CROWN INDS. INC., 338 Grove St Newark N J 07103 Tel (201) 371 1700 Pres William Loebner Sales Mgr David Frank (M)

CROWN INT'L INC., 1718 W Mishawaka Rd Elkhart Ind 46517 Tel (219) 294 5571 Pres Max W Schofield Sales Mgr James S Beattie (M)

CUSTOM AUDIO, 528 S Pineapple Ave Sarasota Fla 33577 Tel (813) 365 9066

CUSTOM DESIGNED LIGHTING & SOUND, 3383 E Layton Ave Cudahy Wis 53110 Tel (414) 744 0782 Pres & Sales Mgr Mark A Burmek (M P)

CUSTOM LIGHT & SOUND INC., 520 E Main St Durham N C 27701 Tel (919) 688 6114 Pres Bob Phelps Sales Mgr Stephen Brown (M P)

D

dbx INC., 71 Chapel St Newton Mass 02459 Tel (617) 964 4710 Pres David Blackmer Prof Prods Sales Mgr David Roubesh (M)

DATA DISPLAY SYSTEMS, 350 E Tioga St Philadelphia Pa 19134 Tel (215) 426 9700

DENON AMERICA INC., 27 Law Dr Fairfield NJ 07006 Tel (201) 575 7810 Pres Takayasu Yoshida Sales Mgr Robert Heblum (M I, W)

DESIGN CONCEPTS, 5365 Polaris Las Vegas Nev 89119 Tel (702) 736 8333

DEZIGN CORP., 3120 Summer Ave Memphis Tenn 38112 Tel (901) 324 5911 Pres Melody W Gilliland Sales Mgr Deborah Pardee (M W)

DIMATRONICS/VARA-LIGHT INC., 171 S Main St Crystal Lake Ill 60014 Tel (815) 455 4400

DIMENSION FIVE STUDIOS INC., 24 N Third St Womelsdorf Pa 19567 Tel (215) 589 2546
Branch: Bala Cynwyd, Pa., Dimension Sound Co 119 Montgomery Ave Zip 19004 Tel (215) 668 8260

DISCO EXPLOSION INC., Hwy 93 S Eau Claire Wis 54701 Tel (715) 834 6360

DISCO LIGHTING SYSTEMS INC., 7354 D NW Eighth St Miami Fla 33133 Tel (305) 264 8391 Pres Michael G Asmar Sales Mgr Aif M Khawand (M W P)

DISCO MOTION LTD., 25 Seabro Ave Amityville N Y 11701 Tel (516) 842 6565

DISCO PARTY PROD'NS, PO Box 905 South Bend Ind 46624 Tel (219) 234 9104

DISCO ONE, 2808 F Barkley Ave Orange Calif 92667 Tel (714) 771 3125

DISC-O-DEK, Depot Pl Unionville Conn 06085 Tel (203) 673 7484

DYMA ENG'G INC., Box 1697 213 Pueblo de San Tans N M 87571 Tel (505) 758 8686 Pres CG Cunningham VP Wiley R Cunningham (M)

DYNACORD ELECTRONICS INC., 6908 Lawton St Philadelphia Pa 19128 Tel (215) 482 4947

DYNAMIC SOUND CO., 2675 N Bronco Cir Las Vegas Nev 89108 Tel (702) 647 6200 Pres & Sales Mgr Dale D Dudley (W P)

E

E K K O R, 2917 N 33 Ave Phoenix Ariz 85017 Tel (602) 278 8804 Pres John Heacock Sales Mgr Jerry McFarland (M)

E S S INC., 9613 Oates Dr Sacramento Calif 95827 Tel (916) 362 4102

E V TAPCO, 609 Cecil St Buchanan Mich 49107 Tel (616) 695 6831 TWX (810) 270 5132 Pres Robert D Pabst VP Mktg Robert E Morrill
Branches: Visalia, Calif., 8234 One Ave Zip 93233 Tel (209) 625 1330 TWX (910) 377 4495 Branch Mgr Dennis Huckle-Redmond, Wash., 3810 148 Ave NE Zip 98052 Tel (206) 881 9555 TWX (910) 449 2594 Plant Mgr Ken Bell

EDCOR, 16782 Hale Ave Irvine Calif 92714 Tel (714) 556 2740 Pres Larry Weston Sales Mgr Jim Morrison

EDMUND SCIENTIFIC CO., 101 E Gloucester Pike Barrington N J 08007 Tel (609) 547 3488

ELCON INDS., 2715 Nakota Royal Oak Mich 48073 Tel (313) 549 1140

ELECTRA DISPLAY, 127 W 27 St New York N Y 10001 Tel (212) 914 1022 Pres Dan Ruderman Sales Mgr Larry Stewart (M I)

ELECTRO CONTROLS INC., 2975 S 300 West Salt Lake City Utah 84115 Tel (801) 487 9861 Telex 388395

ELECTRONIC DESIGNERS INC., 372 Motor Pkwy Hauppauge N Y 11788 Tel (516) 231 3663 Pres George Ippolito Sales Mgr Don Corio (M)

ELECTRONICS CO., 507 E Northern Lights Blvd Anchorage Alaska 99503 Tel (407) 279 1484

ELECTRONICS DIVERSIFIED INC., 1677 NW 217 Hialeah Cir 91233 Tel (305) 645 5553

ELECTRONICS UNLIMITED, 1475 NE 14th St North Miami Fla 33181 Tel (305) 940 3949

ELECTROSONIC SYSTEMS INC., 5723 Edna Ind I Blvd Minneapolis Minn 55435 Tel (612) 845 5747

ELECTRO-VOICE, 600 Cecil St Burbank Mich 49107 Tel (616) 695 6831 Pres Robert Pabst Sales Mgr Robert Cook (M)

EMILAR CORP., 1365 N McCann St Anaheim Calif 92806 Tel (714) 632 8500 WATS (800) 854 7181 Pres Manov Mhaeri Sales Mgr George Meals (M)

EMPIRE SCIENTIFIC CORP., 1055 Stewart Ave Garden City N Y 11530 Tel (516) 222 1400 cable EMPSCO Telex 424477 Pres Harry B Shaper VP Sales Andrew D Segal

ENTERTAINMENT SYSTEMS CORP., INC., 55 Lev Hill Rd Ardmore N J 07821 Tel (201) 347 8440 Pres & Sales Mgr William J Cronheim (M W P)

EPICURE PROD'S INC., 25 Hale St Newburyport Mass 01950 Tel (617) 462 1000

ERCOMA CORP., 2442 Merrick Rd Bellmore N Y 11710 Tel (516) 781 2770 Pres Jerry Greenberg Sales Mgr Melvin Kendrick (M I)

EUMIG (USA) INC., Lake Success Business Park 225 Commuents Dr Great Neck N Y 11020 Tel (516) 466 1515

EXIDY INC., 480 Java Dr Sunnyvale Calif 94086 Tel (415) 734 9410 Telex 357499

F

F & G LIGHTING & SOUND, 1007 N Cunningham Ave Urbana Ill 61801 Tel (217) 328 2656 Pres Michael Frederick Sales Mgr Paul Ellison (W P)

F M PROD'NS, 1275 Minnesota St San Francisco Calif 94107 Tel (415) 647 5600 Pres Thomas Mendenhall Sales Mgr Larry Hitchcock (M P)

F S A CUSTOM SOUND, 8148 Henry Ave Philadelphia Pa 19128 Tel (215) 482 9044 Pres & Sales Mgrs Frank Sesito Steve Dash (W P)

FALK ENG'G, 186 Paul Court Hillsdale N J 07642 Tel (201) 666 9393 Pres James Falk Sales Mgr Linda Bialous (M W P)

FARRALANE ENTS. INC., 66 Commerce Dr Farmingdale N Y 11735 Tel (516) 752 9874 Pres Gene Farrell Sales Mgr

G

Peter Liberatos (M W P)

FIDELITONE CONSUMER PROD'S, 46 23 Crane St Long Island City N Y 11101 Tel (212) 392 6442 Telex 236047

FRAZIER LOUDSPEAKERS, 1930 Valley View Ln Dallas Tex 75234 Tel (214) 241 3441 Pres Jack Frazier Sales Mgr Todd Crane (M)

FURMAN SOUND INC., 30 Rich St Greenbrae Calif 94904 Tel (415) 927 1225 Pres Jim Furman Sales Mgr Diane Poole (M W)

G B L INC., 6347 Warren Dr Norcross Ga 30071 Tel (404) 447 1548

G C ELECTRONICS, 400 S Wyman St Rockford Ill 61101 Tel (815) 968 9661 Cable GCELECT Telex 257318 Pres Wayne Timpe Sales Mgr Owen Jackson

G L I/INTEGRATED SOUND SYSTEMS INC., 2950 Northern Blvd Long Island City N Y 11101 Tel (212) 729 8400 Pres Marvin Flaks Gen Mgr Norm Weiland Sales Mgr Paul Friedman (M)

GALAXY STAGE LIGHTING, 5421 Santa Monica Blvd Hollywood Calif 90029 Tel (213) 454 9283

J. GAUDIO CO., 3080 S Federal Blvd Denver Colo 80236 Tel (303) 762 0594

GEM SOUND CORP., 1225 Broadway Rm 505 New York N Y 10001 Tel (212) 689 6246

GEMINI SPEAKER SYSTEMS CORP., 1221 38 St Brooklyn N Y 11218 Tel (212) 851 6300 Pres Isaac Cabasso Sales Mgrs Alan Cabasso Jozy Setton (M I)

GENERAL AUDIO, 313 S Congress Austin Tex 78704 Tel (512) 477 1122

GOLDEN TAPES, 336 Foothill Rd Beverly Hills Calif 90210 Tel (213) 550 0659

GOTHAM AUDIO CORP., 711 Washington St New York N Y

10014 Tel (212) 741 7411 Pres Stephen F Temmer VP Russell O Hamm (I)

D. GOTTLIEB & CO., 165 W Lake St Northlake Ill 60164 Tel (312) 562 3413

GRADO LABS. INC., 4614 Seventh Ave Brooklyn N Y 11220 Tel (212) 135 5340 Pres Joseph F Grado Sales Mgr Rosalind Krueger (M)

GRAEBAR PROD'NS INC., 920 Broadway New York N Y 10010 Tel (212) 477 5595 Pres Barry Lederer (M P)

GREAT AMERICAN MARKET, 21133 Costanzo Woodland Hills Calif 91364 Tel (213) 883 8162 TWX (910) 494 1233

GREMLIN INDS., 8401 Aero Dr San Diego Calif 92123 Tel (714) 277 8200 TWX (910) 331 1621

GRUEN LIGHTING CO., PO Box 2959 Van Nuys Calif 91404 Tel (213) 653 0593

{Continued on page DD-16}



Serious disc jockeys don't spin without us.

What sets serious disc jockeys apart from all the rest? **DANCE MUSIC REPORT**. To professional disc jockeys who know that being on top means staying on top of the newest music, it's the bible.

DANCE MUSIC REPORT is the industry's most sought after newsletter for dance music professionals. Professionals at the forefront of the business who actively influence radio air play and record sales.

When you read **DANCE MUSIC REPORT** you'll see

why over 10,000 dance music professionals turn to it for comprehensive coverage of the latest imports, the most accurate top 80 music chart with beats-per-minute, record reviews, new releases, industry news and more.

Find out Why **DANCE MUSIC REPORT**'s popularity and impact on the industry is helping to break new records when radio stations won't. See why more and more disc jockeys, club owners, retailers and active record buyers are turning to **DANCE MUSIC REPORT**.

It's the one publication that dance music professionals turn to for the news and information they need to stay on top.

To subscribe or advertise, call: (212) 570-9500. Or write: **DANCE MUSIC REPORT**, 223 East 85th St., New York, N.Y. 10028.



DANCE/DISCO EQUIPMENT SHOWCASE

Continued from page DD-15

H

H M ELECTRONICS INC., 6151 Fairmount Ave., San Diego, Calif. 92120. Tel: (714) 280-6050.

HARMAN KARDON INC., 240 Crossways Park, Woodbury, N.Y. 11797. Tel: (516) 496-3406.

HARRISON SYSTEMS INC., PO Box 22964, Nashville, Tenn. 37202. Tel: (615) 834-1184.

HARTLEY PRODS. CORP., PO Box 316, 620 Island Rd., Ramsey, N.J. 07446. Tel: (201) 327-4443. Pres. & Adv. Mgr.: Richard Schmetterer.

HEAR NOW INC., PO Box 2008, River Grove, Ill. 60171. Tel: (312) 685-6434. Pres.: Jeanne F. Held; Sales Mgr.: Nicol Maxwell. (W)

HEATH CO., Benton Harbor, Mich. 49022. Tel: (616) 982-3200. Pres.: William E. Johnson; Sales Mgr.: Dave Allwies. (M)

HEAVY CUSTOM SOUND & LIGHT INC., 2075 86 St., Brooklyn, N.Y. 11214. Tel: (212) 946-9000. Pres.: Richard C. Coscia; Sales Mgr.: Elena S. LaSorella. (P)

HEIL SOUND LTD., 2 Heil Ind'l Blvd., Marissa, Ill. 62257. Tel: (618) 295-3000.

HENRI'S MUSIC CO., 500 S. Military Ave., Green Bay, Wis. 54303. Tel: (414) 494-4724.

HERALD ELECTRONICS, 6611 Lincoln Ave., Lincolnwood, Ill. 60645. Tel: (312) 675-1100. Pres.: Charles Kellner; Sales Mgr.: Hank Katz. (M, I)

HIGH-END AUDIO REPS., 6628 W. Irving Park Rd., Chicago, Ill. 60634. Tel: (312) 685-6435.

HITACHI SALES CORP. OF AMERICA, 401 W. Artesia Blvd., Compton, Calif. 90220. Tel: (213) 774-5151.

HOWELL ELECTRONICS INC., 2873 Pershing Dr., El Paso, Tex. 79903. Tel: (915) 566-3968.

I

IMMEDIA ELECTRONICS, 11 Catherine St., Worcester, Mass. 01605. Tel: (617) 791-3366. Pres. & Sales Mgr.: Jerry Kopyan. (M)

INFINITY SYSTEMS, 7930 Deering Ave., Canoga Park, Calif. 91304. Tel: (213) 883-4800

INTEGRATED SOUND SYSTEMS INC., see GLI

INTERFACE ELECTRONICS, 6710 Alder, Houston, Tex. 77081. Tel: (713) 660-0100. Pres.: Louis Stevenson. Sales Mgr.: Rich

Avery. (M)

INTERNATIONAL ELECTRO-MAGNETICS INC., 350 N. Eric Dr., Palatine, Ill. 60067. Tel: (312) 358-4622. Pres.: John Pretto; Sales Mgr.: Tony Pretto.

INTERNATIONAL VIDEO CORP., 455 W. Maude, Sunnyvale, Calif. 94086. Tel: (408) 738-3900.

INTERSCIENCE TECHNOLOGY, 23801 Ladrillo St., Woodland Hills, Calif. 91367. Tel: (213) 703-8643. TWX: (910) 494-5974.

INTERSTATE THEATRICAL LIGHTING & SUPPLY, 1421 Fourth Ave. S., Nashville, Tenn. 37210. Tel: (615) 259-4696.

ION DRIVE LASERS, 8743 Washington Blvd., Culver City, Calif. 90230. Tel: (213) 558-0878. Pres.: Richard Merlin; Sales Mgr.: Alan Lambert. (M, P)

J

JANBRIDGE, INC., 7815 Oxford Ave., Philadelphia, Pa. 19111. Tel: (215) 745-9202.

JORDAN-WATTS USA, 4716 S. Mission Rd., Fallbrook, Calif. 92028. Tel: (714) 723-9505.

JULIANA'S SOUND SERVS. INC., 115 E. 69 St., New York, N.Y. 10021. Tel: (212) 879-8550. Telex: 127259.

K

K L H RESEARCH & DEVELOPMENT CORP., 7945 Deering Ave., Canoga Park, Calif. 91304. Tel: (213) 992-0418. Nat'l Sales Mgr.: Rick Gibson.

KELSO IMPORTS INC., 1633 Broadway, New York, N.Y. 10019. Tel: (212) 265-2500.

KENROY LIGHTING CORP., 77 Schmitt Blvd., Farmingdale, N.Y. 11735. Tel: (212) 895-8528. Branch: Jacksonville, Fla., 6807 Stuart Ln S Zip 32205. Tel: (904) 786-9241. Telex: 56370.

KENWOOD ELECTRONICS INC., 1315 E. Watsoncenter Rd., Carson, Calif. 90745. Tel: (213) 518-1700. Pres.: Alan K. Komatsu; Sr. VP: Y. Nakase. Branches: Bensenville, Ill., 1141 N. Tower Ln Zip: 60106. Tel: (312) 766-2674. VP & Gen. Mgr.: H. Tada-Securus, N.J., 75 Seaview Dr Zip: 07094 Tel: (201) 863-5600. Sr. VP & Gen. Mgr. Bill Kasuga, VP PR: Henry Akiya

KINETIC ARTISTRY INC., 7216 Carroll Ave., Takoma Park, Md. 20912. Tel: (301) 270-6666. Pres.: Eric Sepler; Sales Mgr.: Dennis Degen. (W, P)

KINETIC AUDIO INT'L LTD., 6628 W. Irving Park Rd., Chicago, Ill. 60634. Tel: (312) 685-6609. Pres.: T.R. Karson; Sales Mgr.: J.F. Kolb. (M)

KLARK-TEKNIK, 262-A Eastern Pkwy., Farmingdale, N.Y. 11735. Tel: (516) 249-3660. Pres.: Jack Kelly. (I)

KLIEGL BROS., 32-32 48 Ave., Long Island City, N.Y. 11101. Tel: (212) 786-7474. Pres.: John H. Kliegl II. Sales Mgr.: Michael F. Connell. (M)

KLIPSCH & ASSOCs. INC., PO Box 688, Hope, Ark. 71801. Tel: (501) 777-6751. Pres.: Paul W. Klipsch; Sales Mgr.: Chuck Mulhearn. (M, I)

KOHN ELECTRONICS, 5630 Laurel St., New Orleans, La. 70115. Tel: (504) 897-2154. Pres.: Terrence A. Kohn. (M, P)

KOSS CORP., 4129 N. Port Washington Ave., Milwaukee, Wis. 53212. Tel: (414) 964-5000. Cable: STEREOPHONE. Telex: 269473.

KUSTOM ACOUSTICS INC., 6628 W. Irving Park Rd., Chicago, Ill. 60634. Tel: (312) 685-6609. Pres.: T.R. Karson; Sales Mgr.: J.F. Kolb. (M)

L

LA LIGHTING & SOUND SALES, 30314 Euclid Ave., Euclid, Ohio 44117. Tel: (216) 943-6500.

JAMES B. LANSING SOUND INC., 8500 Balboa Blvd., Northridge, Calif. 91329. Tel: (213) 893-8411. Pres.: Jerry Kalov; VP Mktg. & Sales Prof. Div.: Ronald H. Means. (M)

LASER MEDIA INC., 2046 Armacost Ave., Los Angeles, Calif. 90025. Tel: (213) 820-3750.

LASER PRESENTATIONS INC., 1392 King Ave., Columbus, Ohio 43212. Tel: (614) 486-5291. Pres. & Sales Mgr.: Russell J. Rauch. (M)

LASER SYSTEMS DEVELOPMENT CORP., 17 E. Bijou, Colorado Springs, Colo. 80903. Tel: (303) 635-0994.

LASERTRONICS, 799 Broadway, New York, N.Y. 10003. Tel: (212) 473-7414.

LASERVISION PRODS INC., 72-1 Shawnee Ave., Yonkers, N.Y. 10710. Tel: (914) 961-5671. Pres.: Ron Alpert; Sales Mgrs. Mildred Alpert, Adam Hart. (M, W, P)

LASERWORKS CO., PO Box 2408, Orange, Calif. 92669. Tel: (714) 832-2686. Pres.: Selwyn Lissack. (M)

LATEC INT'L LIGHTING & SOUND, 170 Eileen Way, Syosset, N.Y. 11791. Tel: (516) 921-9070. Telex: 645147.

LAUDERDALE ELECTRONIC LABS, 16 SW 13 St., Fort Lauderdale, Fla. 33315. Tel: (305) 764-7755. Pres.: F.S. Tibbells. Sales Mgr.: Russ Novak. (M, W)

M

M B T DIST., PO Box 31053, Charleston, S.C. 29407. Tel: (803) 747-6509. Pres.: E. Toporek; Sales Mgr.: Mike Gennaro. (W)

M C DISCO PRODS., 175 Calvert Dr., Cupertino, Calif. 95014. Tel: (408) 252-6453. Owner/Operator: Michael J. Love. (M)

M C I INC., 1400 W. Commercial Blvd., Fort Lauderdale, Fla. 33309. Tel: (305) 491-0825. Telex: 514362

M C P/DAVISOUND, PO Box 521, 1504 Sunset Blvd., Newberry, S.C. 29108. Tel: (803) 276-6395. Pres.: Hayne Davis; Sales Mgr.: Polly Davis. (M)

M G M STAGE EQUIP. INC. (Metro Lights Inc.), 750 10 Ave., New York, N.Y. 10019. Tel: (212) 757-1220. Pres. & Sales Mgr.: John Ransom. (I, W, P)

M X R INNOVATIONS INC., 740 Driving Park Ave., Rochester, N.Y. 14613. Tel: (716) 254-2910. Telex: 978451 Pres. Keith Barr; Sales Mgr.: Pete Beverage.

MAGNAVOX CONSUMER ELECTRONICS CO., PO Box 6950, 140 & Straw Plains Pike, Knoxville, Tenn. 37914. Tel: (615) 521-4316.

MAGNETAN INC., 1645 Ninth St., White Bear Lake, Minn. 55110. Tel: (612) 426-1645. Pres.: James Winey.

BOB MAKAROWSKI, AUDIO CONSULTANT, 301 E. 85 St., New York, N.Y. 10028. Tel: (212) 628-1648. Pres.: Bob Makarowski; Sales Mgr.: Philip Silverstein. (P)

DARREL MAND ENTS. INC., 1108 S. 10 St., Sheboygan, Wis. 53081. Tel: (414) 452-4017.

MARANTZ CO. INC., 20525 Nordhoff St., Chatsworth, Calif. 91311. Tel: (213) 998-9333. Pres.: Joseph S. Tushinsky; Sales Mgr.: Ronald Costa. (M)

ALLAN MARKOFF THEATERVISION INC., 61 North St., Middletown, N.Y. 10940. Tel: (914) 343-0766. Cable: VIDEO. TWX: (510) 260-8719

MASTRONIX SYSTEMS INC., 5200 N. 51 Blvd., Milwaukee Wis. 53218. Tel: (414) 463-2440. Pres.: Thomas M. Mustaj; Sales Mgr.: Randal G. Schmidt. (M, W)

MAVERICK SOUNDS ENG'G, PO Box 921, Danville, Calif. 94526; 50 Coll Court, San Ramon, Calif. 94583. Tel: (415) 829-7646. Pres. & Sales Mgr.: Keith Johnson. (M, P)

MCDONALD ASSOCs., 43 Meadowview Dr., Louisville, Ky. 40220. Tel: (502) 456-6337. Pres.: Harold McDonald; Sales Mgr.: Ken Kittinger. (M, W, P)

MCINTOSH LAB, INC., 2 Chambers St., Binghamton, N.Y. 13903-9990. Tel: (607) 723-3512. Pres.: Gordon J. Gow. (M)

McKAY DYMEX CO., PO Box 5000, 111 S. College Ave., Claremont, Calif. 91711. Tel: (714) 621-6711. TWX: (910) 581-4990. Chm: George McKay Jr.; Pres.: Joseph Priske.

McMARTIN INDS., 4500 S. 76 St., Omaha, Neb. 68127. Tel: (402) 331-2000.

MECHANICAL MIRROR WORKS INC., 41 Madison Ave., New York, N.Y. 10010. Tel: (212) 889-3036.

MESA ELECTRONICS SALES LTD., 2940 Malmo Dr., Arlington Heights, Ill. 60005. Tel: (312) 437-6500. Pres.: Mark L. Goldberg; Sales Mgr.: M. Sue Goldberg. (I)

MICHAELS PRODS INC., 1523 S. Summit Ave., Sioux Falls, S.D. 57105. Tel: (605) 336-3988. Pres. Jon Michaels; Sales Mgr.: Michael Donnelly. (W, P)

MICRO-TRAK CORP., 620 Race St., Holyoke, Mass. 01040. Tel:

Presenting
SIGHTS SOUNDS & THOUGHTS
S.E.D.A. SUNERGY T.T.A.

Performance Is Our Strength
Music Is Our Guide



We honor the following pioneers for their instrumental contributions to our Record Pool, now in its sixth year:

George Cadenas	Bob Lombardi
Frank Collins	Jorge Martinez
Bob Eckenwiler	Theo Roca
Frankie Hollywood	David Rubenstein
Bill Kelly	Scott Talarico
Robbie Leslie	Bob Viteritti



Florida's new Record Company shines bright with the premier release:

Viola Willis' "Stormy Weather" SNG 0001

Our Next Release:

Margaret Reynolds 12"



Specialists in

ARTIST BOOKINGS & RECORD PROMOTIONS

Initial Projects:

Viola Willis	"Stormy Weather"
Modern Romance	V. Willis (Sunergy)
	"I'm Gonna Miss Ya"
	A. Broomfield (Mountain)

7300 Biscayne Blvd. • Suite 205 • Miami, Fla. 33138

Phones: (305) 757-5726 757-1917

MUSIC SERVICE LIGHTING

"RECOGNIZED NAME BRAND EQUIP."
SALES & DESIGN

UL LISTED • PROFESSIONAL GRADE
FIXTURES, CONTROLLERS,
ATOMIC GLOBES, FOGGERS,
TUBELITE WALL MODULES
plus much more!

1-(216) 867-1575

327 S. Miller Rd., Akron, OH 44313

(Dance Detroit)

22750 WOODWARD AVE SUITE #305
FERNDALE, MICHIGAN 48220
(313) 541-4323 (313) 541-4324

SPECIAL THANKS

to our trade reporters,
Duane Bradley, Steve Nader,
and Ken Collier; our radio
stations, WGPR-FM,
WLBS-FM, and WDZZ-FM;
our fifty flawless disc
jockeys; and all of the
industry people at the record
companies for keeping
Dance Detroit the best
in the Midwest!

Keep Dancin'
Steve Nader
Pool Director

OUR 6TH YEAR IN DANCE/DISCO
TD RECORD DISTRIBUTING

STORES Write or call for
our wholesale catalogue

COLLECTORS Send \$2.50
for our 40 page listing of
older 12" singles [to
cover printing & mailing]

IF YOU CAN DANCE
TO IT WE CAN GET IT
FOR YOU!!

2737 S. PACIFIC AVE.
SAN PEDRO, CA 90731
(213) 519-7393

KID CREOLE AND THE COCONUTS
ze/sire records

WAS (NOT WAS)
Sweet Pea Atkinson

CRISTINA
ze/island records

THE WAITRESSES
ze/polydor records

alan vega
ze/celluloid records

ron rogers **JOHN CALE**

212-245-7233
154 WEST 57 STREET, NEW YORK, N.Y. 10019

(413) 536-3551. Pres. & Adv. Mgr.: William E. Stacy; Sales Mgr.: Alan Newhouse.
MIDWAY MFG. CO., 10750 Grand Ave., Franklin Park, Ill. 60131. Tel: (312) 451-1360.
MILLER & KREISEL SOUND CORP., 10391 Jefferson Blvd., Culver City, Calif. 90230. Tel: (213) 204-2854. Pres.: Ken Kreisel; Sales Mgr.: Stephen Smith. (M)
MINEROFF ELECTRONICS INC., 946 Downing Rd., Valley Stream, N.Y. 11580. Tel: (516) 825-4702. Pres.: Sam Mineroff; Sales Mgr.: N. Sapin. (M, I, W)
MITSUBISHI ELECTRIC SALES AMERICA INC., 3010 E. Victoria St., Compton, Calif. 90221. Tel: (213) 537-7132.
 Branch: **Lincwood, Ill.**, 7045 N. Ridgeway Ave. Zip: 60645. Tel: (312) 973-2000.
MODTRONICS, 2031 E. Via Burton, Anaheim, Calif. 92806. Tel: (714) 535-0291.
MOLE-RICHARDSON CO., 937 N. Sycamore Ave., Hollywood, Calif. 90038. Tel: (213) 851-0111.
KEITH MONKS AUDIO, 652 Glenbrook Rd., Stamford, Conn. 06906. Tel: (203) 348-4969. Pres.: Keith Monks; Sales Mgr.: Richard Chivers. (I)
MOUNTAIN ELECTRONICS, Box 193, Manchester Center, Vt. 05255. Tel: (802) 362-1329. Pres.: Barry A. Brown. (M, W, P)
MULTIPHASE CORP., 1501 Broadway, New York, N.Y. 10036. Tel: (212) 921-8265.
MURA CORP., 177 Cantigue Rock Rd., Westbury, N.Y. 11590. Tel: (516) 935-3640. Telex: 967879.
MURREY & SONS CO. INC., 14150 S. Figueroa St., Los Angeles, Calif. 90061. Tel: (213) 323-1752.
THE MUSIC SERV., 327 S. Miller Rd., Akron, Ohio 44313. Tel: (216) 867-1575. Pres. & Sales Mgr.: Wayne Helmstedter. (M, W, P)

N

N E C AMERICA INC., 130 Martin Ln., Elk Grove Village, Ill. 60007. Tel: (312) 640-3792
N E I, 934 NE 25 Ave., Portland, Ore. 97232. Tel: (503) 232-4445. Pres. & Sales Mgr.: H.C. (Bud) Garrison. (M)
N T PROD'NS & N T DIST'N CORP., 154 N. Lee Court, Hazleton, Pa. 18201. Tel: (717) 454-9786. Pres.: Norman Tarantino. Sales Mgrs.: Thom Greco, James Portanova. (M, P)
NAGRA MAGNETIC REC'RS INC., 19 W. 44 St., New York, N.Y. 10036. Tel: (212) 840-0999.
NAKAMICHI USA CORP., 1101 Colorado Ave., Santa Monica, Calif. 90401. Tel: (213) 451-5901. Cable: NAKREI. Telex: 652429. Pres.: Niro Nakamichi; Exec. VP & Gen. Mgr.: Kat sura Izumi.
 Branch: **Carle Place, N.Y.**, 220 Westbury Ave. Zip: 11514. Tel: (516) 333-5440. Gen. Mgr.: C. Isaac
NAMIKI USA, Century Plaza, 15 Essex Rd., Paramus, N.J. 07652. Tel: (201) 368-8310.
NEO-RAY PRODS. INC., 537 Johnson Ave., Brooklyn, N.Y. 11237. Tel: (212) 456-7400. Pres.: Leon Conn. Sales Mgr.: Mitch Conn. (M)
RUPERT NEVE INC., Berkshire Ind'l Park, Bethel, Conn. 06801. Tel: (203) 744-6230. Telex: 969638
 Branch: **Hollywood, Calif.**, 7533 Sunset Blvd. Zip: 90046. Tel: (213) 874-8124.
NEW ENGLAND STAGE LIGHTING CO., 105 Thronton St., Revere, Mass. 02151. Tel: (617) 284-4286
NEWTH LIGHTING CO., 552 Swaggettown Rd., Scotia, N.Y. 12302. Tel: (518) 399-4411. Pres.: Bernard Morris. (M, W)
NIKKO AUDIO, 320 Oser Ave., Hauppauge, N.Y. 11788. Tel: (516) 231-8181. Pres.: Tak Shindo. Sales Mgrs.: Joseph Greco (Eastern Reg'l), Thomas Donohus (Western Reg'l) (M)
NORTH AMERICAN DISCO, 5700 Chopin St., Detroit, Mich. 48210. Tel: (313) 361-5146. Pres.: Ron W. Hapanowicz. (M, W)

O

OHM ACOUSTICS CORP., 241 Taaffe Pl., Brooklyn, N.Y. 11205. Tel: (212) 783-1111.
OLESEN THEATRICAL SUPPLY & LIGHTING, 1535 Ivar Ave., Hollywood, Calif. 90068. Tel: (213) 461-4631
ONE CALL VIDEO, 40-48 Smith St., Middletown, N.Y. 10940. Tel: (914) 383-2100. WATS: (800) 431-5645. Pres.: James Taylor. Sales Mgr.: Robert Smith. (W)
ONKYO USA CORP., 42-07 20 Ave., Long Island City, N.Y. 11105.
OPAMP LABS INC., 1033 N. Sycamore Ave., Los Angeles, Calif. 90038. Tel: (213) 934-3566. Pres.: B. Losmandy. Sales Mgr.: I. Losmandy. (M)
OPTICAL RADIATION CORP., 1300 Optical Dr., Azusa, Calif. 91702. Tel: (213) 969-3344
OPTONICA DIV., SHARP ELECTRONICS, 10 Keystone Pl., Paramus, N.J. 07652. Tel: (201) 265-5600.
ORBAN ASSOCS. INC., 645 Bryant St., San Francisco, Calif. 94107. Tel: (415) 957-1067. Pres.: John Delantoni. Sales Mgr.: Sid Goldstein. (M)
ORTOFON/SME, 122 Dupont St., Plainview, N.Y. 11803. Tel: (516) 349-9180. Pres.: Henry A. Roed Jr., Mktg. Dir.: Colin Evans. (M, I)
OTARI CORP., 2 Davis Dr., Belmont, Calif. 94002. Tel: (415) 592-8311
OXFORD SPEAKER CO., 4237 W. 42 Pl., Chicago, Ill. 60632. Tel: (312) 927-3715. TWX: (910) 221-5029
OZONE AUDIO-VIDEO, PO Box 201, West Orange, N.J. 07052. Tel: (212) 969-2832. Pres. & Sales Mgr.: Larry Ozone. (M, W, P)

P

PACKAGED LIGHTING SYSTEMS INC., PO Box 285, Grant St., Walden, N.Y. 12586. Tel: (914) 778-3515. Pres.: Lillian Hilzen. Sales Mgr.: Hy Hilzen. (M)
PANASONIC CO. (DIV. OF MATSUSHITA ELECTRIC CORP. OF AMERICA), 1 Panasonic Way, Secaucus, N.J. 07094. Tel: (201) 348-7000.
 Branches: **Beverly Hills, Calif.**, Panasonic West. 8383 Wilshire Blvd. Zip: 90211. Tel: (213) 655-1111. **Cerritos, Calif.**, 17605 "A" Fabrica Way. Zip: 90701. **Duluth, Ga.**, Panasonic Atlanta I Meca Way. Zip: 30136. Tel: (404) 923-9700. **Honolulu, Hawaii**, Panasonic Hawaii. PO Box 774. Zip: 96808. Tel: (808) 847-5361. **Arlington Heights, Ill.**, Panasonic Chicago. 425 E. Algonquin Rd. Zip: 60005. Tel: (312) 364-7900. **Baltimore, Md.**, Panasonic Baltimore. 11 Azar Court. Zip: 21227. Tel: (301) 247-4300. **Westwood, Mass.**, Panasonic Boston. 75 University Ave. Zip: 02090. Tel: (617) 326-4000. **Carolina, P.R.**, Panasonic Sales Co. Victoria Ind'l Park. Ave. 65 de Infanteria KM 9.7. Zip: 00630. Tel: (809) 769-4320. **Irving, Tex.**, Panasonic Dallas. 1825 Walnut Hill Ln. Zip: 75062. Tel: (214) 258-6400.
PAOLI HIGH FIDELITY CONSULTANTS INC., PO Box 876, Paoli, Pa. 19301. Tel: (215) 644-7083
PARASOUND INC., 680 Beach St., No. 414, San Francisco, Calif. 94109. Tel: (415) 673-4544. Telex: 278725
PASO SOUND PRODS. INC., 14 First St., Pelham, N.Y. 10803. Tel: (914) 738-4800. Pres.: Paul Mastrangelo. Sales Mgr.: Anthony Sgueglia. (M, I)
PEAVEY ELECTRONICS, 711 A St., Meridian, Miss. 39301. Tel: (601) 483-5365. Pres.: Hartley Peavey. VP: Melia Peavey. (M)
PEERLESS AUDIO MFG., 40 Jylek Dr., Leominster, Mass. 01453. Tel: (617) 537-6001.
PFANSTIEHL, 3300 Washington St., Waukegan, Ill. 60085. Tel: (312) 623-1360. Pres.: Merle R. Nelson; Adv. Mgr.: Robert B. Wight
PHASE LINEAR CORP., 20121 48 Ave. W., Lynnwood, Wash. 98036. Tel: (206) 774-3571. Cable: PHASE SEATTLE. TWX: (910) 449-2851
PHOEBUS CO. INC., 145 Bluxome St., San Francisco, Calif. 94107. Tel: (415) 543-7626.
PLASMATRONICS INC., 2460 Alamo SE, Suite 101, Albuquerque, N.M. 87106. Tel: (505) 843-9430
POLYDAX SPEAKER CORP., 2 Park Ave., New York, N.Y. 10016. Tel: (212) 684-4442. Pres.: Charles Legorju. Sales Mgr.: Serge F. Ferre. (M, I)
POSTHORN REC'GS, 142 W. 26 St., New York, N.Y. 10001. Tel: (212) 242-3737. Pres. & Sales Mgr.: Jerry Bruck. (I)
PRECISION ELECTRONICS INC./GROMMES-PRECISION, 9101 King St., Franklin Park, Ill. 60131. Tel: (312) 678-5350

Pres.: William S. Gromes; Sales Mgr.: C. Robert Franzen.
PRECISION INTEGRATED INDS. INC., 512 SE 32 St., Fort Lauderdale, Fla. 33316. Tel: (305) 522-3738. Pres.: Robert Perez; Sales Mgr.: Richard J. Blanco. (M, W)
PRODUCTION ARTS LIGHTING INC., 636 11 Ave., New York, N.Y. 10036. Tel: (212) 489-0312. Pres.: Peter Forward; Sales Mgr.: Wayne Lawrence. (M, W)
PROFESSIONAL AUDIO SYSTEMS, 1214 W. 252 St., Harbor City, Calif. 90710. Tel: (213) 534-3570. Pres.: Larry Doran; Sales Mgr.: Marilyn Doran.
PROFESSIONAL AUDIO VIDEO SERVS., 3117 Gilham Rd., Kansas City, Mo. 64109. Tel: (816) 931-5070.
PROFESSIONAL SOUND LABS INC., 110 N. Franklin St., Hempstead, N.Y. 11550. Tel: (516) 486-6182.
PULSE TECHNIQUES INC., 151 W. Clinton Ave., Bergenfield, N.J. 07621. Tel: (201) 385-1232. Sales Mgr.: E.R. Shenk. (M)
PYLE INDS. INC., 501 Center St., Huntington, Ind. 46750. Tel: (219) 356-1200.

Q

Q S C AUDIO PRODS. INC., 1926 Placentia, Costa Mesa, Calif. 92627. Tel: (714) 645-2540. Pres., Sales & Adv. Mgr.: Barry Andrews.
QUALITY SOUND ENT. INC., 833 Bragg Blvd., Fayetteville, N.C. 28301. Tel: (919) 483-1212. Pres.: Mark N. Lynch; Sales Mgr.: George Koerber. (M, P)
QUANTUM AUDIO LABS INC., 1905 Riverside Dr., Glendale, Calif. 91201. Tel: (213) 841-0970. Pres.: Pat Pritchett; Sales Mgr.: Andrew C. Thompson. (M)
QUANTUM PROD'NS INC., 509 Madison Ave., Suite 712, New York, N.Y. 10022. Tel: (212) 421-0138.
QUASAR CO., 9401 W. Grand Ave., Franklin Park, Ill. 60131. Tel: (312) 451-1200/2235.

R

R C A COMMERCIAL COMMUNICATIONS SYSTEMS DIV., Front & Cooper Sts., Camden, N.J. 08102. Tel: (609) 338-3000.
RADIO SHACK DIV., TANDY CORP., 1 Tandy Center, Fort Worth, Tex. 76102. Tel: (817) 350-3011. Cable: AMATAYAMA. Telex: 758253. 758263. Pres.: John Roach, Exec. VP Mdsq.: B. Appel.
RAMKO RESEARCH INC., 11355-A Folsom Blvd., Rancho Cordova, Calif. 95670. Tel: (916) 635-3600. Pres.: Ray Kohfeld; Sales Mgr.: Jack M. Ducart.
RAMTEK CORP., 2211 Lawson Ln., Santa Clara, Calif. 95050. Tel: (408) 988-2211.
RANDALL INSTRUMENTS INC., 1132 Duryea, Irvine, Calif. 92714. Tel: (714) 556-1030. Pres.: D.D. Randall; Sales Mgr.: C.R. Widener. (M)

RECOTON CORP., 46-23 Crane St., Long Island City, N.Y. 11101. Tel: (212) 392-6442.
ROCK-OLA MFG. CORP., 800 N. Kedzie Ave., Chicago, Ill. 60651. Tel: (312) 638-7600.
ROCTRONICS ENTERTAINMENT LIGHTING INC., Roctronics Park, Pembroke, Mass. 02359. Tel: (617) 826-8888. Pres.: Dr. Richard Iacobucci. (M, W, P)
WILLIAM RODERICK ASSOCS., 1539 McAllister, San Francisco, Calif. 94115. Tel: (415) 563-0150. Pres. & Sales Mgr.: William P. Roderick. (M, P)
JOSEF ROISMAN & CO., 24800 Town, Southfield, Mich. 48075. Tel: (313) 352-2262.
ROLAND CORP. US, 2401 Saybrook Ave., Los Angeles, Calif. 90040. Tel: (213) 685-5141. Pres.: Thomas L. Beckmen. (M, I, W)
ROSCO LABS, 36 Bush Ave., Port Chester, N.Y. 10573. Tel: (914) 762-1111.

(Continued on page DD-22)

BC GIVES YOU MORE...

"(xtra) SPECIAL"

DÓLETTE McDONALD

BC 4015



"BURNING HOT"

(Remix)

BROOKLYN EXPRESS

BC 4014



Photo: Dominique

"EASY LIFE"

NEW PARADISE

BC 4016

"SOMEWHERE BEYOND"

HI VOLTAGE

OW 004



207 Dahill Road, Brooklyn, N.Y. 11218 • 212 851-8338 • Telex: 225985

EXPLORE FORMAT FRONTIERS

• Continued from page DD-9

son says, "most of our DJs were actually anti-mix; they used no cue-phone and jammed records together. Now that they've been doing it under primitive conditions for a long time, their job satisfaction makes them want to do it more professionally," some to the point of experimenting with three turntables. One standing difference, however, is a quicker pacing of the music. "Rock DJs choose shorter mixes, so you hear about 12 songs or three, four, five sets an hour in a rock club." The effect is a fairly even presentation of black and white music, even if they are played in shifts.

Individually, DJs often point out the more eclectic tastes of a younger, emerging crowd of club-goers who may not be acquainted with disco's boom era. John "Jelly-

bean" Benitez, who plays to a largely upper-teen crowd at the Fun House, says, "They're into anything really danceable and different. I don't know what to call it, but the 'English sound' is up, and straight uptempo rock is down. It was all in a set when I first introduced it, but now I mix it up. Part of it is that the kids are young and open-minded, not really aware of the 'other' disco." Because of the 11-hour shift he plays, "I'm in and out of a peak all night. Now I sometimes let the record end, play a sound effect and go into another trip." Because of their age, he guesses, his crowd is more heavily tuned into radio, therefore, "they aren't crazy about hearing things in heavy radio rotation. They already listen to radio constantly."

Richie Rivera, a DJ and studio mixer who developed a largely gay

following in the 1970s, agrees that the young audience is defining its own club experience. "I don't really go for a different energy curve. But the songs that everybody wants to hear, the peaks of the evening, are not always 140 bpm anymore, like 'Forget Me Nots.' 'Glad To Know You' wasn't all that fast, either." As an individual, "I appreciate a crowd that's a little bit younger. You can play (Marlena Shaw's) 'Touch Me In the Morning' and it means nothing to them, but if you put on 'Planet Rock' or 'In The Name Of Love,' they peak to death. I've always wanted to play the current stuff and not rely on the oldies." The favored sound of the new group is heavily electronic; "not so la-di-da, with a slight rock edge—not a Led Zeppelin guitar, but a coarser rhythm."

As a DJ who continues to play for a predominantly upper-demogra-

phic gay crowd, Boston's Danae Jacovidis counts on the musical fusion to keep his music fresh. "The music is fabulous. Three years ago, the Thompson Twins would have been too far out. I still can't play an hour of ESG, but during the peak, I'm able to play more rock than ever before and it doesn't stop the flow. Even (Roni Griffith's) 'The Best Part of Breakin' Up' has a rock flavor, and funk has lightened up a lot. Everyone's taken a little bit from here and there and it's easier to play a variety. It all sounds like dance music. They don't dance frantically all night, but I can go from Angela Clemmons to Peggy Lee singing 'Fever' to 'Tainted Love' and keep a full floor."

On the other hand, some DJs, like John Terry of Fort Lauderdale's Button Club, saw their repertoire and DJ style totally transformed. Disco and new wave had been separated into different nights, but with his new integrated program, Terry's biggest change is that "mixing

beat-to-beat has gone out the window. I let things run out and it doesn't move anybody off the dance floor." Selection of material is more crucial to the program: "Every third song should be recognizable to the audience. I used to play 40 or 50 minutes of new material at a time, but the audience is looking for hits now. I'm always on my way from one kind of sound to another—'bridge' records are important because you just can't jump from 'D' Train to Devo." His new style raises two provocative ideas: "You don't have to trick the floor into dancing with a mix. More and more, I'm just looking for the right song. I'm not afraid to play a new record just for their ears. Besides, a lot of people request songs but don't dance to them." And looking over his shoulder: "Mixing held us back a little, when we were always looking for that perfect mix and you'd hear the same one in different clubs." Looser formatting, he says, is changing the art.

AM

**GENERAL ARTISTS MANAGEMENT
and Consultants**
ENTERTAINMENT BROKERS
ONE LINCOLN ROAD BUILDING • SUITE 204
MIAMI BEACH, FLORIDA 33139
TELEPHONE 305-673-0999

Exclusively Representing:

MARY WILSON

"ORIGINAL DREAM GIRL"



T-CONNECTION
IMAGINATION
GAYLE ADAMS
CYNTHIA MANLEY
JEAN CARNE
THE FLIRTS

ANITA WARD
KELLY MARIE
BARBARA MASON
FREDA PAYNE
JOCELYN BROWN
MARLENA SHAW

Additional Artists Upon Request

305-673-0999

WE'RE DANCIN'

NEO records

BOBBY DAVENPORT

"Ride The Night"/

"Gimme A Break"

12"

[New] **E.B.H.**

"Time Has Come
Today"

12"

AIM records

[New]

BARRY BEAM

[EP]

[New]

**DANGEROUS
CLUB**

12"

**MANHATTAN FORMULA
Records**

VOYAGE

"Let's Get Started"

[imp. 12"]

[New]

KAT MANDU

"Super Lady"

[imp. 12"]

Order Now. Available thru:

NU MUSIC DISTRIBUTING

Call (203) 333-1436, Samp Mortar Sta.,
P.O. Box 1534, Fairfield, CT. 06430
TELEX: 643596

**MANUFACTURERS
AND
DISTRIBUTORS**

Write or call for free catalog

**FARRALAN
Enterprises,
Inc.**

66 Commerce Drive
Farmingdale, N.Y. 11735, USA
516-752-9824
TELEX: 221618 FARRA UR

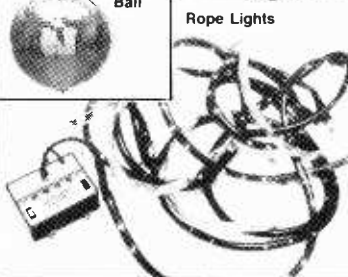


Mirror
Ball

F-301



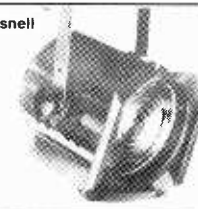
Rope Lights



Helicopter
Beacon



Fresnel



• MIRROR EFFECTS
• PIN SPOTS
• RAIN LITES

• HELICOPTERS
• SPEAKERS
• MIXERS
• ROPE LIGHTS

• THEATER LIGHTS
• CONTROLLERS
• NEON

Installations through authorized dealers worldwide include
CRAZY HORSE—CHILE / CLUB HIPPOPOTAMUS—MEXICO
SCARAMOUCHE—MEXICO / COMMERCIAL CENTER—VENEZUELA
SALTY DOG—NEW YORK / LA CASCADA—PANAMA
DISCOTECH ESTRAMBURGO—PANAMA / TRADEWINDS—
NEW JERSEY

eat dance music

**servicing the
progressive
NORTHWEST**

1405 BOYLSTON AVE. 98122
206-329-5381 W-F 12-5

OMAP

Our Mid-Atlantic
Pool

Frank Edwards,
Director

35 Members

1601 7th Street, N.W.
Washington, D.C.

20001

(202)745-7013



DANCE MUSIC REPORT

Your information source for
the Southeast, Tracking Radio,
Retail & Club action.
Published Bi-Weekly/One
Year Subscription \$26.

Name _____

Company _____

Address _____

City/State/Zip _____

Send remittance to:
DIXIE DANCE KINGS
4361 Old Mabry Lane
Roswell, GA 30075

Ad rates on request, (404) 992-5918

Best Selection
Mobile & Club DJs

**NEW ENGLAND
DJ ASSOCIATION**

WIDEST RANGE
OF MUSIC &
PRICES

DISCO R'n'B OLDIES ROCK

25 Huntington Avenue
Boston, MA 02116
(617) 247-1144

COSMO WYATT—DIRECTOR

MDA

**MIDWESTERN DANCE
ASSOCIATION**

Main Professional Building
104 West Fourth

Suite 304

Royal Oak, Michigan 48067
(313) 399-3273-74

Larry Sanders
Lee Eckinger
Dawn Porter

Emerging in many places along with the new music is an entirely new medium, spawning a new set of attendant concerns. "We intersperse video with DJ music and live sets," says Susan Gearhart, a DJ and VJ (video jockey) at Washington, D.C.'s 930 Club. "We use it as a segue, or if a group is appearing soon, we show their video frequently so that people can start associating a name with the song. That slips by an AOR radio, but video provides immediate identification." At the 930, the video's initial image is freeze-framed before the tape is run, and "you really have to segue directly, come in with no pause. People really love it—they clap and cheer a good video." Suzanne Shelton, who has played video for two years at Chicago's Neo agrees, "People enjoy seeing bands present themselves on video, just as they enjoy a stage performance." Floor response, such as it is, is a more subtle variable in VJing: "When the dance floor is empty, everybody knows it. (By comparison,) you can see heads lower if they don't want to look at a video. I've lost dance floors to a video when they want to stand and watch, or vice versa." Both Neo and the 930 rely primarily on the RockAmerica service for music videos, supplementing programs with such non-music material as image tapes ("if

this were the '60s, you'd call them psychedelic") produced by students. But the production and sound quality of music video is a sticky problem right now, just as the seven-inch single had been inadequate for disco play years ago. "I could look at Chas Jankel's 'Questionnaire' video or Human League's 'Don't You Want Me' four times a night. But some are only interesting once or twice. Some are terribly made, just performances. There aren't that many talented video directors." In addition, sound itself is lacking in the often third-generation tapes supplied to clubs. Still, Shelton is positive, VJing is "absolutely, definitely an art," one that only budget limitations prevent her from exploring further. "I'd like to use video monitors as a source of light, as ambient video," Gearhart adds. Neo's clientele, Shelton concludes, wouldn't leave if video were discontinued, but "they'd be a little less entertained."

Similarly, time and technology have changed the art of studio mixing. Pavilion head John Luongo calls the mixing of years past "two-dimensional, with just a little definition. It's gained depth, like a 3-D visual. It's my hologram." Here, too, rock is an influence—"a big-room drum sound, and raw energy." Tee Scott, one of the busiest

studio and radio DJ consultants of recent months, with credits such as Junior's "Mama Used To Say," Stone's "Time" and Brooklyn Express' "Sixty-Nine," the latter two Scott co-productions, says that his radio experience has taught him "you can't make a record too long—most records are not playing on the radio longer than five or six minutes. I design them so they can be played with and extended by club DJs, but straightforwardly enough so that a listener doesn't find it too far out."

Shep Pettibone, a relative newcomer whose radio "custom mixes" and remix work on Skyy's "Let's Celebrate" and Sinnamon's "Thanks to You" impressed many, remarks, "It's hard to go from a radio tape to a club; I program tapes especially for radio. The difference is that you can create a real atmosphere in an hour on the radio, while in the club, it would take eight or nine." The Sinnamon mix involved "studying the record, knowing it as well as the producer." His extensive use of digital delay altered the original master's sound considerably, raising a familiar problem: "a lot of

Credits: Editor, Earl Paige; Assistant Editor, Ed Ochs; Photo Coordination, Brian Chin; Cover art & design; Kim Bucknam; Listings by Bob Hudoba and Directory Central staff.

DISCO DANCE MUSIC

producers aren't pleased with that, but when the engineer and I come in, we hear it in a completely different way."

Overall, the perspective of the DJ is more and more complex in 1982. Locating the roots of his audience's rock-fusion interest in the cross-overs of 1979 and earlier (including

the Rolling Stones' "Miss You" and M's "Pop Muzik"), Tee Scott reflects that the solo productions he's reading are meant to include the rock and disco attributes that have "a magnetic draw. I have a great interest in cult-like, captivating groove records like 'Love is the Mes-

(Continued on page DD-23)

CICCO PRODUCTIONS 25 W. 38th St.
New York, N.Y. 10018
TEL: (212) 391-8040 TELEX: 237702 CICCOUR

UNBEATABLE PRICES ON ITALIAN IMPORTS
How Low Can We Go? Telephone Us: We Will Let You Know!!

IMPORT LP's	IMPORT 12"	DOMESTIC LP's
TOM HOOKER MR. DISCO/MEDLEY FULLTIME SPRING/MEDLEY TRAKS/LONG TRAIN RUNNIN' GINGER BAKER/FROM HUMAN ORANGES FUNK MACHINE/DANCE ON THE GROOVE AND DO THE FUNK FULLTIME SPECIAL KEITH EMERSON/HONKY RAINBOW TEAM SELECTION STUDIO 54 VOL. 1's/1-2-3-4 THE MERCENARIES/I AM NOT RUSSIAN	ELECTRIC WORKER MASTER PIECE/WAIT FOR THE END TO FADE B.B. BAND/ALL NIGHT LONG ALIEN/VIDEO GAMES ELECTRIC MIND/SWIMMING UP CLOCKSSWAKE UP WALKING/LEONARD WASHINGTON THE ONE MAN BAND/MISSIS FI LONG TRAIN RUNNIN'/TRAKS DER BAHNOF BOSS MAN/STEEL MIND METAL MOMENTS	KASSO/KASSO

NEW JUNE SUMMER RELEASE DOMESTIC 12"
LIMO RECORDS presents J.P. GOODWIN/KITTY KARSLILE/WALLET WOMAN
We Export to All Countries • UPS—Same Day Service

SOUTH FLORIDA STREET JOCKEYS

"WE BREAK THE HITS"
13116 N.W. 7th Avenue
N. Miami, Fla. 33168
Telephone: (305) 687-3761
FRANKIE "HOLLYWOOD"
Director

**THE BLACK RECORD POOL
IN SOUTH FLORIDA!**

MEGATONE RECORDS

PATRICK COWLEY FEATURING **Sylvester** (DO YOU WANNA FUNK!) 12 INCH MT-102

Paul Parker (RIGHT ON TARGET/PUSHIN TOO HARD) 12 INCH MT-101

PATRICK COWLEY M-1002 MEGATRON MAN L.P.

DISTRIBUTED BY:
SUNSHINE - New York
MJS - Florida & Atlanta
JDC - Los Angeles
TARA - Georgia
MUSICRAFT - Hawaii
HOUSE - Kansas
DOWNBEAT - Houston
UNIVERSAL - Philadelphia
VASHONE - Chicago
and growing everywhere

(415) 621-7475
Marty Blecman
TELEX-69-6182
Fishbach & Fishbach

MEGATONE RECORDS
470 CASTRO ST. SUITE 3209, SAN FRANCISCO, CA. 94114

1981 OSCAR WINNER BEST DESIGN & REALISATION • FRANCE

The leader in the entertainment lighting industry since the days of "Saturday Night Fever", Litelab® is proud to be associated with some of the most innovative club owners and designers in the world.

Reginald Leger and Didier Sallly were award winners in 1980 for "Krypton" and again in 1981 for "La Scala". Both times the lighting equipment manufacturer specified was Litelab® Corporation.

With over 8,500 discotheques and entertainment facilities successfully completed, Litelab® is able to offer you the most extensive line of specialty lighting components, systems and custom fabrication capabilities available today.

RECEIVING RAVE REVIEWS ABROAD!

in Paris at: KRYPTON
LA SCALA
APOCALYPSE
Cannes: STUDIO CIRCUS
Nice: SUPERSTAR
London: LA VALBONNE
SKINDLES
Brussels: MANHATTAN
Montreal: CLUB 1234
Rio De Janeiro: HIPPOPOTAMUS
Caracas: CITY HALL
Tel Aviv: COLOSSEUM
Capetown: XANADU
Bopthusawana: SUN CITY
Hong Kong: DISCO, DISCO
MANHATTAN
TAIPAN CLUB

Available through agents worldwide:
CLEMENCON SCENIQUE - St Denis France
ATLUX LIMITED - Edinburgh, Scotland
BELLALITE - Växjö, Sweden
FUTURO CERCANO - Mexico City, Mexico
Nuñez, Santiago de Chile
WAVE INTERNATIONAL - Beirut, Lebanon
DAVID MORRIS INT'L - Capetown, S. Africa
RANK ELECTRONICS ASIA LTD - Kowloon, China
LIVE MUSIC SYSTEMS PARTY LTD - E. Sidney, NSW 2011
ONTARIO & EAST:
contact Mike Bereece (716) 856-4300
MANITOBA & WEST:
contact Peter Zopp (213) 936-6206

Litelab®
corporation

THE BEAT MEETS THE STREET

• Continued from page DD-8

our little polls of stores, we know people are hearing it at the club."

Stiff's "Bostich" EP, by Yello, is another record that experienced renewed sales when it broke in black clubs, according to Stiff dance promotion representative Stephan Patrie: "We felt we had lost the record when we noticed that blacks were into it. We serviced all the black pools and clubs, especially in New York. It was not a substantial seller until they crossed it. Now we're back-ordered (and) trying to get it out as quickly as possible." "The lessons of disco in making records have permeated all of pop music," observes Eric Dufaire, owner of

New York's two-year-old Cachalot Records. "We're taking advantage of the openness of the club scene to make a more varied, more colorful dance floor."

"I hope record companies realize that they have to put more time in to break a group," remarks Arista associate director, AOR promotion Robyn Kravitz. Clubs and college radio, key springboards for AOR and top 40, "help a lot, but the progress takes a lot longer," when acts such as Pete Shelley and Haricot One Hundred are worked at a variety of levels, not all related.

As a group, independent promoters also find workloads and opportunities widening. "I'm listening to different types of music that did not exist a year ago," comments Musico's J.G. Knapp, a former DJ and pool director. "We haven't had to change our strategy," Endless Music's Rusty Garner reports, "but there are a lot more avenues for a record. We don't say 'We can promote this for you in the South.'" This more even coverage, attributable to acceptance of more varied music, can spur longer club and sales life. "It's a healthy market: a club record still gets immediate reaction," according to L.A.-based Tom Hayden. Increasingly, the independent promoter may be in demand not only for dance club promotion but for work in other venues where music is presented, such as lounges or stand-up bars. Provocative 2's Marc Paul Simon recently computerized his company files to allow for specialization and cross-indexing of information: "Rather than blanket coverage, there's more focus, more thought."

Other individualized approaches help define details in the dance marketplace. Mike Wilkinson's Disconet subscription service, whose clientele has demanded high-tempo music since its 1977 inception, has recently added a higher proportion of rock and r&b material to the program mix. Wilkinson explains: "The amount of high-tempo music really dried up, and people are demanding a wider variety of music in most places. There are some died-in-the-wool disco places,

but we'd be doing a disservice to people who make and play records if we didn't challenge subscribers. Disconet has always an exploratory way of getting out music." In its own way, Began Cekic's BC/One Way operation serves a specialized market with popular street hits that suggest vintage, often out-of-print disco classics. These club-tailored records, Cekic says, have five to six-month sales lives through club play exclusively.

At the same time, Will Smith, president of San Francisco's Moby Dick Records, firmly asserts, "I'm not embarrassed to say we're putting out disco. The label, almost single-handedly, holds the torch for peak-tempo pop-disco material. "DJs tell us, if it weren't for our music, there'd be no high energy on the dance floor. I don't feel limited." Part of Moby Dick's strong showing is its overseas popularity: the first Boystown Gang release was a pop hit in Europe. "It was successful because of what it said: it's emotional, nostalgic—the words make it positive."

More typically, though, dance music specialists look upon the variety of musical and market choices with some pleasure, while expressing caution at the prospect of a tide of "fusion" music. "For us, black music is mainstream," is president Prelude Marvin Schlachter's assessment of his label's preeminent position in crossing dance hits r&b and sometimes pop. "What is happening to dance music is what happens to music in general: when it gains acceptability, music becomes more refined and melodic." Prelude had been among the first labels to license British product at the outset of the explosion last summer.

Other well-established indies also are optimistic that dance music has again become a radio-accessible form: West End's Mel Cheren states, "Producers have been producing with more originality and personality. That's what we look for. The same people who dance are the people at home. The right song hits them and sells." Cheren's partner, Ed Kushins, adds that "In the last 18 months, records have had

DISCO TANCE MUSIC

much longer lives. Our Stone record was still selling strong in its 17th week out, even though it was already over in New York." Outside of the city, he explains, "Programmers use a record when they're good and ready. Sales happen later (but) fiscally and production-wise, that's better for the company."

The 12-inch single format, too, enjoyed a breakthrough this year as a characteristic item at black retail nationally, rooted in the success of rap in 12-inch form and followed through by marketing efforts such as Polygram's initial release of "Mama Used To Say" in 12-inch only, ultimately selling 300,000 copies at \$5.98. According to Profile Records president Cory Robbins, the popularity of the 12-inch nationally has been catching up with its New York strength, so that the label now sells about 40% of its 12-inch output in New York, compared to 60% formerly. This despite a number of inherent difficulties, including, according to Profile vice president Steven Plotnicki, the fact that "there's no way to market them through posters or television, and they all have the same cover—customers have to look for it or ask for it on the basis of radio play." Robbins adds, "People have to really want that record to buy it. They look at every 12-inch on a store wall. Even the most unattractive packaging doesn't matter if they want that song. It all comes down to what's on the record. You can't fool people into spending four dollars."

But, to a person, the marketers of dance music are confident that buyers will be seduced by this year's fresh model. Polygram rock and club promotion manager Loren Chaidez states, "Diversity is what's making us strong: our international acts like Central Line, Junior and Level 42, and American bands that hit every market like Kool & the Gang and Gap Band. Now, with Visage, the Waitresses and the Jam,

we're crossing into another field, one to really work." Atlantic dance music director Rafael Torres applauds the "newness" in music coming from abroad, observing that "it updates traditions, it doesn't destroy them. In America, we halt artistry; everyone's been milking old tracks. There's more artistic freedom in Europe because audiences accept it more. People are fusing together, and so is music."

Therefore, it's a challenge for both independent and major-distributed labels to find and push good new music. "I feel like the job of record company a&r has tripled in magnitude after three years," remarks Pavillion president John Luongo. "I'm intrigued by England because there's more study there, by a new generation. Great new ideas might not otherwise come out. I look for things that are a little bit out, a bit harder to swallow initially. Ultimately, you enjoy it more. Soundalikes are a big woe—not conducive to buying records."

RFC president Ray Caviano likens the current vitality of the street scene to the early 1970s rise of disco. "It's tied into the necessity of breaking new rock'n'roll acts, with AOR so stagnant. 'Don't You Want Me' incorporated everything rock'n'roll was looking for and picks up where Eurodisco was looking for a place to go." Still, he notes, "There's a continuance of the classic black sound that may not change radically. 'D' Train and Shalamar are steadfast in everything that's great and wholesome in the traditional r&b sound. That balance is important to illustrate. For labels to jump in faster (for fusion material) would be dangerous." Such a bandwagon approach, Caviano suggests, could sink the movement again. But for the moment, "this all affirms that where the industry said it was dead, in all practical reality, people did not stop dancing. All that is behind us." Billboard

BEGGARS BANQUET

Dancing from the U.K.

MORRISSEY MULLEN

Life On The Wire
No. 1. Disco LP U.K.!
Top 50 LP U.K.!
Jazz Funk Dance Smash
Hot For Radio Adds

SEX, SWEAT & BLOOD

The New Dancability
LP Charted U.K.!
The Cream Of U.K. White
Funk Ministry/Medium
Medium/Dance/23Skidoo/
Lora Logic/etc.

AND FREEEZ — SOUTHERN FREEEZ

New Freeez—One
To One (12")

Modern English—Life In
The Gladhouse (12")

Slipstream—Jazz Funk
Compilation

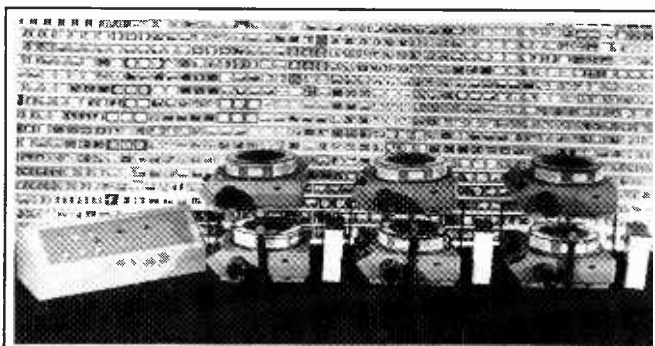
DEL-BYZANTEENS—Lies
to Live By From N.Y.
to U.K.

All free,
hot and moving
now!

Licensees, d.j.s
call
London 370-6175
8 Hogarth Road
London, SW5.

PROJECT THE RIGHT IMAGE

If you need to spruce up your dance floor image, let our imagination and expertise work for you. "Atmospheres," an easy-to-install multi-image slide presentation, creates an environment that will dazzle your dancers. "Atmospheres" features reliable new Kodak projectors. An animation mode that follows any musical format. State-of-the-art computer technology. Triple matched screens up to 6' x 27". And an incredible library of over 10,000 images custom-tailored to fit any theme. Watch as your walls are transformed into breath-taking landscapes, high-voltage neons, galaxies exploding to the beat of the music, montages of Hollywood greats. "Atmospheres" takes you from sports to sex to sunsets. Your imagination is the only limit. "Atmospheres" can be designed to fit any budget. For information on how you can project the right image, call collect (512) 835-5900.



BLACKSTONE
AUDIO-VISUAL

2100 Kramer Lane, Austin, Texas 78758

Quality Engineering of Sound, Lighting and Multi-Image Systems
for the Entertainment Industry.



DIRECTOR: LOUIS POSSENTI — Mike Mayberry, Frankie Hollywood, Bill Kelly, Scott Blackwell, Pete Russo, Bob Barea, John Terry, Rick Alonso, Bob Miro, Jay Gelfand, Ray Lenehan, Mario Dejesus, Octavio Machado, Billy Swann, Bill Hallquist, Rich McVay, Aldo Hernandez, George Svrcek, Mike Garcia, Carlos Menendez, Jovanny Arrendondo, Pete Denis, Joel Hernandez, Carlos Nodal, Doug MacDuff, John Devir, Mike Clausi, Sue Quinby, Cliff Good, Chuck Pate, Rusty Norris, Joe Modonia, Larry Bache, E.J. Cabrera, Louis PosSENTI, Michael Denoe, Martin Lyden, Tony Williams, Mark Johnson, Make Demchak, Randy Boes, Humberto Fleites, Mark Watts, Robert Quesada, Eddie Bednar, Leo Vazquez, Frank Walsh, Bob Rosenberg, Russel Watson, Eddie Lemmens, Manny Gambino, Al Fuentes, Mark Karp, Luis Castillo, Dave Nevins, Sonny Stein, Norberto Morales, Pedro Diaz, Steve Young, Jose Clay, Alfredo Rohaidy, Bob Passaretti, Nancy Pollack, Randy Self, Tony Gonzalez, Jaimie Marzol, Jose Figueroa, Frank Diaz, Steve Malinowski, Luis "Rattlesnake" Martinez, Jose Solana, Rich Brondi, Nick Russell, Ken Noack, John Mena, Alber Mangoli, Jim McCormack, Dave Pirro, Tony Slomp, Steve Devecht, Mike Schwabrow, Victor Devanzo, Amado Diaz, Michael Lombana, Ed Taylor, Felix China, Jerry King, David Thomas, Rich Weinman, Don McMillon, J.J. Soul, Chille Trevino, Gary Mann, Randy Smith, Gary Schutte, Shahin Alipanah, Margret Ann Ronayne, Y-100-Music Director, I-95 - Johnny Doan, Carey Leva, Don Everett, Ben Ehrlich, Bob Birthison, Dan Ingraham, Gindy Nemo.

VINYL MANIA

(212) 691-1720

NEW AND USED RECORDS

A FULL LINE OF IMPORT AND DOMESTIC TWELVE-INCHES AND ALBUMS

30 CARMINE ST. IN THE VILLAGE
NEAR BLEECKER ST. & AVENUE OF THE AMERICAS

HIGHEST PRICES FOR YOUR OLD RECORDS

GENERATES FIRST BEVY OF STARS

• Continued from page DD-6

Mode, Was (Not Was), Laurie Anderson, Gang Of Four, Pigbag among others—many of which have been able to tour to capacity houses with little radio airplay.

All this action on the dance floor has caused a resurgence of interest in 12-inch singles and EPs. This has been caused by a lack of fidelity and profit on seven-inch singles while a 12-inch LP demands more material from the artist and more money from the consumer. "Why spend \$7 for an album when you can pay \$4 for a 12-inch? The consumer doesn't want useless junk," notes Tom Silverman, editor of Dance Music Report and head of Tommy Boy Records. "Warner Bros. didn't put out a 12-inch on Tom Tom Club's 'Genius Of Love,' yet the import 12-inch apparently sold 100,000 copies. 'Rapper's Delight' was a huge hit as a 12-inch."

"New wave 12-inchers aren't as popular as the four-track EP," voices Amy Liebowitz Anderson, vice-president of Nu-Music Distributing. "The greatest thing to develop has been the four-track EP. There's a beauty in putting out a record for \$4.98 or \$5.98 list so the public can hear a new act and not pay a lot of money." Bow Wow Wow, Romeo Void, Oingo Boingo, Wall of Voodoo, the B-52's, Devo, Pretenders and Missing Persons have charted with EPs.

However, there are dark clouds on the rock dance horizon: Gay clubs, an integral part of the dance music scene, have shown some reluctance in programming rock; many of the new club hits have a

similar sound which could easily become as much a cliché as the "thump" of mainstream disco or the guitar solo in rock; the hidden assumption that if an act is British, it's superior; and the perhaps subconscious racism of a rock audience which put down disco rhythms as practiced by Chic, Sylvester or Donna Summer yet embraces Spandau Ballet or Gang Of Four.

"Racism is too light a word to use," says Dance Music Report's Silverman. "Black radio is more willing to play rock than AOR is. Whites however are increasingly listening to urban contemporary stations. This is happening in New Orleans, Houston, Florida, all over. Urban contemporary is the progressive radio of the '80s. In New York, it's not WPLJ-FM or WNEW-FM which dominate the ratings but WBLS-FM and WKTU-FM."

"Our perception is warped in Manhattan because black music gets play," adds Mark Josephson of Rockpool. "But I think more people are getting into black music so there's no need to be despairing."

"With the Fleshtones' 'Roman Gods,' we did a remix that has had great crossover in black clubs," says I.R.S. Records' Robynne Modiano, who is in charge of club and video promotion. "The Go-Go's did really well and are still being played in black clubs. It's the gay clubs which are hard to break."

"I can't really say why that is except that there is an audience for high energy disco," reasons Silverman. "Maybe gays feel that high energy disco is their music."

"It's more than a kind of music.

It's a way of dancing and socializing. But lots of gays attend rock clubs. I don't see any reason why it shouldn't crossover," notes Josephson.

Much of the new music falls into two camps: electronic and neo-funk. To the uninitiated, Orchestral Manoeuvres In The Dark, Depeche Mode, Our Daughter's Wedding and YMO may all sound similar while on the other end of the spectrum Modern Romance, Spandau Ballet, Funkapolitan, Blue Rondo A La Turk, Haircut 100, ABC, Ultravox, Duran Duran, Classix Nouveaux, and the Thompson Twins may seem to be mining the same vein. "There is that danger of becoming formula and there are formula records out there," admits Josephson. "However, I think that the progression commercially has been a reflection of an improvement aesthetically. It hasn't reached that point yet that disco reached. There are faces here with the music. A lot of new wave bands sell themselves by touring. This is real important."

"New music is not a sound," clarifies Ed Steinberg of Soft Focus. "It's not punk. It's not new wave. What's new wave anyway? New music is more of a general age group. New music changes constantly. As soon as it gets backed into a corner, it changes."

"When people want to dance everything from Haircut 100 to punk will be played," comments Amy Liebowitz Anderson of Nu-Music Distributing. "What is happening is that music is becoming more regionalized. There are more small, local labels and what sells in Boston

doesn't necessarily sell in L.A.," New York's the dB's, Boston's Mission Of Burma and L.A.'s Missing Persons are named as regional acts which have yet to breakthrough nationwide.

As for the reverence for Britain, some of this is natural. After all, since 1963, Britain has been the breeding ground for many musical movements be it glitter, punk, new romantic, futurist, new tribalism or new psychedelia.

"Right now, it's true that an English artist has an edge," notes I.R.S.'s Robynne Modiano. "But I don't think this will be true all the time. When people pick up something British, they think it's going to be the Human League. If the Whisky puts on its marquee the Idiots from England, people will go. American rock though is just as valid."

"There's always a certain amount of people who want to be in on imports—no matter where it comes from," adds Anderson. "Now in Europe, they like American product. American hardcore punk sells in Europe. When Our Daughter's Wedding played in New York, they said they were from San Francisco and when they played San Francisco, they said they were from New York. Actually, the members come from both places. Anyway, people are always looking for what the other guy is doing."

"A lot of American acts had to go to England to make it," says Silverman. "An English record has a charisma about it. In Europe, it's

(Continued on page DD-23)

J. STARZ
PRODUCTIONS
 15 REYNOLDS PL.
 GREENWICH, CT. 06830

- INDEPENDENT RECORD PROMOTION
- CLUB CONSULTATION
- SOUND & LIGHT DESIGN

JOEY STARZ—President

(Music Director TWIN FACES EAST, Darien, CT.)
 (203) 531-9265, 348-8080

HAS THIS HAPPENED TO YOU?

A customer calls and says he has a wall that he doesn't know what to do with, and you perhaps suggest light projection, plain mirrors, light strips, etc. (All old and passe' now).

You could have simply said:

"Welcome to the wonderful world of **TILE LITE**" ... black glass, clear and bronze mirror units that give the complete "color spectrum" **infinity deep** from one light source through laser beam technology ... transforming any surface into a color and light show of rich dimensions and infinitely good taste.

Dealers and Customers may order a sample kit today — \$20.00. (refunded on first order). You gotta see it to believe it!

C.G.M. INDUSTRIES
 (Div. of Tile Lite Corp.)
 13974 Westheimer
 Houston, Texas 77077
 (713) 497-0304

FOR THE RECORD

920 Broadway Suite 502, New York, N.Y. 10010 212 598-4177

MORE THAN A RECORD POOL ...

contact
Judy Weinstein

UR
 urban rock records
 NEW YORK, N.Y.

"Present"
Cousin Ice
 featuring the 12" single
-CATCH YOUR GLOW-

Contact:
 Ira Cossin
 Keith Carlos
 Marc Puts
 Anna Ferenc
 212 246-7516

Distributed by
 National Distribution Network
 212-977-4166

Magical Music Corporation

HOLLYWOOD & VINE, HOLLYWOOD, CA 90028 (213) 854-0700

MAGICIANS
 MAKING
 MAGICAL
 MUSIC

MICRO-MAN
 KIM DORELL
 06-101-752

SOON
 MOVIN' ON
 OC-1763
 THE ENLICHERS

DANCE/DISCO EQUIPMENT SHOWCASE

• Continued from page DD-17

(914) 937-1300 Telex: 131472
Branch: Hollywood, Calif., 1135 N. Highland Ave. Zip: 90038
Tel: (213) 462-2233 Telex: 691123
ROSNER CUSTOM SOUND INC., 1138 31 Ave., Long Island City,
N.Y. 11106 Tel: (212) 726-5600 Pres. & Sales Mgr.: Alex
Rosner. (M, P)
ROWE INT'L INC., 75 Troy Hills Rd., Whippany, N.J. 07981. Tel:
(201) 887-0400 Telex: 136412
ROXTER CORP., 10 11 40 Ave., Long Island City, N.Y. 11101. Tel:
(212) 392-5060
RUSSCO ELECTRONICS MFG. INC., 5690 E. Shields Ave., Fresno,
Calif. 93727 Tel: (209) 291-5591 Pres.: Russell C. Friend;
Sales Mgr.: Barbara Gaudin. (M, W)
J. R. RUSSELL SYSTEMS, 1045 E. Camelback Rd., Phoenix, Ariz.
85014 Tel: (602) 266-6918 Pres.: J.R. Russell; Sales Mgr.:
John Ravert. (M, W, P)
RYSTL ELECTRONICS CORP., 328 NW 170 St., North Miami
Beach, Fla. 33169 Tel: (305) 652-3838 Pres.: David Riemer;
Sales Mgr.: Joe Coster. (M, I)

S

S C R DIGITROL INC., 901 N. Lake St., Burbank, Calif. 91502
Tel: (213) 841-4661
S O S PHOTO GINE OPTICS INC., 315 W. 43 St., New York, N.Y.
10036 Tel: (212) 974-4600
SALVADOR STAGE EQUIP., 13800 E. Eight Mile Rd., Detroit,
Mich. 48205 Tel: (313) 839-2777 Pres.: John Salvador;
Sales Mgr.: Sal Urso. (M, P)
SANYO ELECTRIC INC., 1200 W. Artesia Blvd., Compton, Calif.
90220 Tel: (213) 537-5830
SAPAN ENG'G CO., PO Box 511, Old Chelsea Sta., New York, N.Y.
10113 Tel: (212) 889-6675 Pres.: Edith Sapan; Sales Mgr.:
Robin Eisenstein. (M, W, P)
KEW SCHAFFER GROUP INC., 330 W. 42 St., New York, N.Y.
10036 Tel: (212) 695-1107 Pres.: Ken Schaffer; Sales Mgr.:
Marc Silag. (M, P)
SCIENTIFIC AUDIO ELECTRONICS, 701 E. Macy St., Los Angeles,
Calif. 90012 Tel: (213) 489-7600 Pres.: Morris Kessler;
Sales Mgr.: Joe Trentalange. (M, I)
SEE FACTOR INC., 3711 30 St., Long Island City, N.Y.
11101 Tel: (212) 784-4200 TWX: (710) 582-3030
Branch: Hollywood, Calif., 8248 Mannix. Zip: 90046. Tel:
(213) 469-7214
SENNHEISER ELECTRONIC CORP., 10 W. 37 St., New York, N.Y.
10018 Tel: (212) 239-0190 Pres.: Thomas Schilling; Sales
Mgr.: Toay Ludisco. (M)
SENSATIONS INT'L, 1167 N. 1500 West, Salt Lake City, Utah
84116 Tel: (801) 328-3072
SHURE BROS. INC., 222 Hartley Ave., Evanston, Ill. 60204 Tel:
(312) 866-2200 Cable: SHUREMICRO. Telex: 724381
Branch: Culver City, Calif., Marshank Sales, 3940 Higuera St.
Zip: 90240 Tel: (213) 559-2591
SKIRPAN LIGHTING SYSTEMS, 1104 W. Chestnut St., Burbank,

Calif. 91506 Tel: (213) 840-7000
SMITHALL ELECTRONICS INC., 2001 Vine St., Cincinnati, Ohio
45210 Tel: (513) 381-2828 Pres.: George C. Smith; Sales
Mgr.: Mark Schoeny. (M, I, P)
GEORGE R. SNELL ASSOCS. INC., 155 US Rt. 22, Eastbound,
Springfield, N.J. 07081 Tel: (201) 467-2666 Pres.: George R.
Snell; Sales Mgr.: Suzi S. Reed. (M)
SONIC RESEARCH INC., 27 Sugar Hollow Rd., Danbury, Conn.
06810 Tel: (203) 792-8822
SONIC SYSTEMS INC., 137 Rowayton Ave., Rowayton, Conn.
06853 Tel: (203) 838-8427 Pres.: Carl Erca; Sales Mgr.:
John Karamon. (M)
SONY CORP. OF AMERICA, 9 W. 57 St., New York, N.Y. 10019.
Tel: (212) 371-5800
Local branch: 47-47 Van Dam St., Long Island City 11101.
Tel: 361-8600
SOPHISTASOUND ENVIRONMENTS, 1550 E. Dublin-Granville
Rd., Columbus, Ohio 43229 Tel: (614) 885-0422
SOUND CHAMBER ENTERTAINMENT SYSTEMS, 12041 Burbank
Blvd., North Hollywood, Calif. 91607. Tel: (213) 761-1454
THE SOUND INVESTMENT, 82 Herbert St., Framingham, Mass.
01701 Tel: (617) 872-6200 Pres.: Robert A. Fay; Sales Mgr.:
Rebecca Canter. (M, P)
SOUND & LIGHT CO. INC., 1169 Tower Rd., Schaumburg, Ill.
60195 Tel: (312) 885-2341
SOUND PROMOS, 2643 Grandview St., San Diego, Calif. 92110
Tel: (714) 275-1194 Pres.: Dean S. Atkinson; Sales Mgr.:
Bruce Mauber. (M, W, P)
SOUND SOURCE, Blakely St., Cuthbert, Ga. 31740. Tel: (912)
732-3714 Pres.: Ernest A. Settles; Adv. Mgr.: Truman V. Low.
SOUND SPECTRUM ENTERTAINMENT SERVS. INC., 501 Char-
mont Ave., Folcroft, Pa. 19032 Tel: (215) 461-5656
SOUND TECH SYSTEMS INC., 165 Fieldcrest Ave., Edison, N.J.
08817 Tel: (201) 225-2803 Pres.: Richard Beda. (I)
SOUND UNLIMITED SYSTEMS, 6315 Laurel Canyon Blvd., North
Hollywood, Calif. 91606 Tel: (213) 506-8216, 877-4915
Pres. & Sales Mgr.: Edward King. (M, W, P)
SOUND WORKSHOP PROFESSIONAL AUDIO PRODS. INC., 1324
Mctor Pkwy., Hauppauge, N.Y. 11787 Tel: (516) 582-6210
SOUNDCRAFTSMEN, 2200 S. Ritchey St., Santa Ana, Calif.
92705 Tel: (714) 556-6191 Pres.: Rod Bell; Sales Mgr.:
Roger Hagemeyer. (M)
SOUNDS DYNAMIC, Executive Blvd., Rockville, Md. 20852 Tel:
(301) 468-5700
SOUNDS UNLIMITED, 3301 Forest Dr., Richmond, Ind. 47374
Tel: (317) 935-1538
SOUNDSTAGE, 1908 N. Henderson, Dallas, Tex. 75206 Tel:
(214) 827-8100
SOUNDTECH INC., 10515 Miller Rd., Oakton, Va. 22124. Tel:
(703) 938-0850 Pres.: Evan McConnell; Sales Mgr.: Dale
Hockman. (M, P)
SOUNDTEQUE INT'L, 2507 Davie Blvd., Fort Lauderdale, Fla.
33312 Tel: (305) 462-1122 Pres.: Bob Lawson; Sales Mgr.:
Bob Lawson. Mike Ciacio. (M, P)
SOUTH WIND ENTERTAINMENT CORP., 106 W. Amelia St., Or-
lando, Fla. 32801 Tel: (305) 422-0300 Pres.: Michael Or-
lando; Sales Mgr.: Mark Spincelli. (M, P)

SOUTHERN LIGHTS INC., 3050 SE Monroe St., Stuart, Fla.
33494 Tel: (305) 286-3737
SOUTHWEST TECHNICAL PRODS. CORP., 219 W. Rhapsody, San
Antonio, Tex. 78216 Tel: (512) 344-0241
SPEAKERLAB INC., 735 N. Northlake Way, Seattle, Wash. 98103.
Tel: (206) 633-5020
SPECK ELECTRONICS, 12455 Branford, Arleta, Calif. 91331 Tel:
(213) 897-4188
SPECTRA SONICS, 3750 Airport Rd., Ogden, Utah 84403 Tel:
(801) 392-7531 Pres.: William G. Dilley; Sales Mgr.: Gregory
Dilley. (M)
STAGE EQUIP. & LIGHTING INC., PO Box F, 12231 NE 13 Court,
Miami, Fla. 33161 Tel: (305) 891-2010 Pres.: Vivian Gill;
Sales Mgr.: Michael L. Grosz. (M, W)
STAGE LIGHTING DIST. CORP., 346 W. 44 St., New York, N.Y.
10036 Tel: (212) 489-1370 Pres.: Robert Riccardelli; Sales
Mgr.: Howard Wienreich, Bruce McFarlane. (W)
Branch: Hollywood, Calif., 1653 N. Argyle Ave. Zip: 90028
Tel: (213) 466-8324
STAMBOULI BROS. (USA) CORP., 3424 Empire State Bldg., 350
Fifth Ave., New York, N.Y. 10018 Tel: (212) 279-4466 Telex:
422441
STANTON MAGNETICS INC., 200 Terminal Dr., Plainview, N.Y.
11803 Tel: (516) 349-0200 TWX: (510) 221-1845 Pres.:
Walter O. Stanton; Sales Mgr.: Pete Bidwell
STERLING HI-FIDELITY INC., 22 20 Ave., Long Island City,
N.Y. 11101 Tel: (212) 361-8989 Pres.: L. Silver; VP: R. Sil-
ver.
STILLWATER GROUP INDS., 10920 Indian Trail, Suite 109, Dal-
las, Tex. 75229 Tel: (214) 241-6261
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, Ohio
43697 Tel: (419) 248-3741 Pres.: N. E. Alexander; Sales
Mgr.: Robert Konz. (M)
STUDER REVEX AMERICA INC., 1425 Elm Hill Pike, Nashville,
Tenn. 37210 Tel: (615) 254-5651 Pres.: Bruno Hochstras-
ser; Nat'l Sales Mgr.: Barry D. Evans
Branches: Van Nuys, Calif., 14046 Burbank Blvd. Zip: 91401.
Tel: (213) 780-4234 Mgr.: Bill Van Doren—New York, N.Y.,
155 Ave. of the Americas. Zip: 10013. Tel: (212) 255-4462.
Mgr.: Fred Layn.
SUNN MUSICAL EQUIP. CO., 19350 SW 89 Ave., Tualatin, Ore.
97062 Tel: (503) 638-6551 Pres.: Larry J. Lynn; Sales Mgr.:
Gene Fresco. (M)
SUNSHINE LIGHTING CO., 6907 W. North Ave., Wauwatosa, Wis.
53213 Tel: (414) 476-6666 Pres. & Sales Mgr.: Donald A.
Horvath. (M, W)
SUPEREX ELECTRONICS CORP., 151 Ludlow St., Yonkers, N.Y.
10705 Tel: (914) 965-6906
SUPERIOR ELECTRIC CO., 383 Middle St., Bristol, Conn. 06010
Tel: (203) 582-9561
SWITCHCRAFT INC., 5555 N. Elston Ave., Chicago, Ill. 60630
Tel: (312) 792-2700 Pres.: William C. Jones; Sales & Mktg.
Dir.: Edmund F. Larabee. (M)
SWIVELER CO. INC., 33 Rt. 304, Nanuet, N.Y. 10954 Tel: (914)
623-3471. Telex: 131501.

T

TJ'S HAWAII INC., 2417-C Roundtop Dr., Honolulu, Hawaii.
96822 Tel: (808) 947-1448 Pres.: R. Roundtree; Sales Mgr.:
T.J. Johnson. (M, W, P)
TAITO AMERICA CORP., 1256 Estes Ave., Elk Grove Village, Ill.
60007 Tel: (312) 981-1000
TANBERG OF AMERICA INC., Labriola Court, Armonk, N.Y.
10504 Tel: (914) 273-9150 Pres.: Tor Sivertsen; Sales Mgr.:
Joel Rosenblatt. (M)
TAPCO, see E V/Tappco
TAPE-ATHON CORP., 502 S. Isis, Inglewood, Calif. 90301 Tel:
(213) 776-6933 Pres.: Lee Tate; Sales Mgr.: Blair Hunicutt
TEAC CORP. OF AMERICA, 7733 Telegraph Rd., Montebello,
Calif. 90640 Tel: (213) 726-0303 Pres.: Norio Tamura; VP
Sales & Mktg.: Barry Goldman; Tascam Sales Mgr.: Bill
Mohrhoff. (M)
TEATRONICS INC., 101 "D" Suburban Rd., San Luis Obispo,
Calif. 93401 Tel: (805) 544-3555 Pres.: Roger S. Volk; Sales
Mgr.: Kathryn E. Mooney. (M)
TELEDYNE ACOUSTIC RESEARCH, 10 American Dr., Norwood,
Mass. 02062 Tel: (617) 769-4200 Pres.: Ron Fone; Sales
Mgr.: Ron Falkenstein. (M)
TELEX COMMUNICATIONS INC., 9600 Aldrich Ave. S., Min-
neapolis, Minn. 55420 Tel: (612) 884-4051 Sales Mgr.: Don
Mereen. (M)

THEATRE TECHNIQUES INC., 60 Cornolly Pkwy., Hamden, Conn.
06514 Tel: (203) 281-6111
THOMSON-CSF BROADCAST, 37 Brownhouse Rd., Stamford,
Conn. 06902 Tel: (203) 327-7730
3M CO., 3M Center, Bldg. 223-5E, St. Paul, Minn. 55144. Tel:
(612) 733-1110
TIMES SQUARE THEATRICAL & STUDIO SUPPLY, 318 W. 47 St.,
New York, N.Y. 10036 Tel: (212) 489-1370 Pres.: Robert Hil-
zen. (M, W)
TIVOLI INDS., 1513 E. St. Gertrude Pl., Santa Ana, Calif. 92705
Tel: (714) 957-6101 Pres.: Ben. B. George; Sales Mgr.: Ste-
ven P. Nelson. (M)
TOLLEDO THEATRE SUPPLY CO., PO Box 1007, 1016 Summit St.,
Toledo, Ohio 43697 Tel: (419) 241-7711 Pres.: B.H. Brock-
way; Sales Mgr.: Robert Brockway. (M, W)
TOSHIBA AMERICA, 82 Totowa Rd., Wayne, N.J. 07470 Tel:
(201) 628-3000
TOTAL ENTERTAINMENT CORP., 4423 Tujunga Ave., Studio City,
Calif. 91602 Tel: (213) 769-0852 Pres.: Ian Marsh. (P)
TOWARDS 2000, 10719 Burbank Blvd., North Hollywood, Calif.
91601 Tel: (213) 769-5622 Pres. & Sales Mgr.: Mark Row-
lands. (P)
TRIPP LITE, 500 N. Orleans, Chicago, Ill. 60610 Tel: (312) 329-
1777 Sales Mgr.: Priscilla Wymann. (M)

U

U A R PROFESSIONAL SYSTEMS, 8535 Fairhaven, San Antonio,
Tex. 78229 Tel: (512) 690-8888 Pres. & Sales Mgr.: Robert
H. Bruce. (W, P)
U R E I (United Rec'g Electronics Inds.), 8460 San Fernando Rd.,
Sun Valley, Calif. 91352 Tel: (213) 767-1000 Pres.: Brad
Plunkett; Sales Mgr.: Garry Margolis. (M)
U S BILLIARDS INC., 243 Dixon Ave., Amityville, N.Y. 11701 Tel:
(516) 842-4242 Pres.: Albert Simon; Sales Mgr.: Len Schnel-
ler. (M)
U S JVC CORP., 41 Slater Dr., Elmwood Park, N.J. 07407 Tel:
(201) 794-3900
Branches: Compton, Calif., 1011 W. Artesia Blvd., Zip: 90220
Tel: (213) 537-6020—Elk Grove Village, Ill., 2250 Lively Blvd
Zip: 60097 Tel: (312) 364-9300—Houston, Tex., 3400 S.
Loop E. Zip: 77021 Tel: (713) 741-3741
U S PIONEER ELECTRONICS CORP., 75 Oxford Dr., Moonachie,
N.J. 07074 Tel: (201) 440-8100
Branches: Hawthorne, Calif., PO Box 404, 4880 Rosecrans
Ave. Zip: 90250—Elk Grove Village, Ill., 737 Fargo Ave. Zip:
60007 Tel: (312) 593-2960—Irving, Tex., 1875 Walnut Hill
Ln. Zip: 75062 Tel: (214) 258-0206
UMICORD, 89 Frost St., Westbury, N.Y. 11590 Tel: (516) 333-
9100, WATS (800) 645-3188 Pres.: Frank Meshowski. (W)
UNIVERSAL ENERGY SYSTEMS, 3195 Plainfield Rd., Dayton,
Ohio 45432 Tel: (513) 253-3001 Cable: ENERGY Telex:
288250

V

V J ELECTRONICS INC., 913 W. 223 St., Torrance, Calif. 90502
Tel: (213) 533-5980 (M, P)
VARA-LIGHT INC., see Dimatronics/Vara-Light Inc.
VENTURE LINE INC., 3731 E. LaSalle, Tempe, Ariz. 85282 Tel:
(602) 243-6289
VERTAS ELECTRONICS CORP., 22 Grand Ave., Farmingdale, N.Y.
11735 Tel: (516) 694-5393 Pres.: Warren S. Rosenthal;
Sales Mgr.: George Fannin. (I)
VIDEO TAPE NETWORK INC., 115 E. 62 St., New York, N.Y.
10021 Tel: (212) 759-8735
VISION SOUND PROFESSIONAL AUDIO INC., 110 Grand Ave.,
Englewood, N.J. 07631 Tel: (201) 871-4101; WATS: (800)
526-4710 Pres.: Michael A. Salafia; Sales Mgr.: Peter Hoag-
land. (P)
VISUAL EFFECTS INC., 3639 Dyre Ave., Bronx, N.Y. 10466 Tel:
(212) 324-0011
VUE-MORE MFG. CORP., 184 Franklin Ave., Nutley, N.J. 07110
Tel: (201) 235-0660 Pres.: S.S. Mahlab; Sales Mgr.: Frank
Azzolini. (M, W)

W

WALD SOUND INC., 11131 Dora, Sun Valley, Calif. 91352 Tel:
(213) 875-0480
WAVELENGTH INC., 11505 W. Jefferson Blvd., Culver City, Calif.
90230 Tel: (213) 390-9801 Telex: 181997
WHITAKER BROS. ENTS. INC., 218 Rte. 13, Bristol, Pa. 19007.
Tel: (215) 785-1595
WHITE INSTRUMENTS INC., 5408 Hwy. 290 W., Austin, Tex.
78735 Tel: (512) 892-0752
WIDE LITE CORP., 2300 Interstate S. 35 & Redwood Rd., San
Marcos, Tex. 78666 Tel: (512) 392-5821
WILDER ENG'G PRODS. INC., 1913 Pickwick, Glenview, Ill.
60025 Tel: (312) 724-5060 Pres. & Sales Mgr.: Jim Ham-
mond. (M)
WORLD OF SOUND & LIGHT INC., 615 W. Jefferson St.,
Plymouth, Ind. 46563 Tel: (219) 936-6000
WORLD WIDE DIST. INC., 2732 W. Fullerton Ave., Chicago, Ill.
60647 Tel: (312) 384-2300
WRENCO INC., 401 W. Irving Park Rd., Itasca, Ill. 60143 Tel:
(312) 773-1446 Pres.: Wayne Rengmen. (M, I, W)

Y

YAMAHA INT'L CORP., PO Box 6600, Buena Park, Calif. 90620.
Tel: (714) 522-9011.

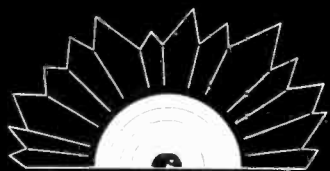
WE MAKE THE "PLANET ROCK"...

With the most up to date 12" product in the country—
call the toll free Sunshine Hotlines

1-800-223-6331 or 1-212-265-3530

and stay ahead of your competition with
orders shipped on the day of release

Call For
Free
Catalogue



Wholesale
Only

Sunshine Record Distributors, Inc.
747 Tenth Avenue, N.Y.N.Y. 10019

Thanks A Million!

The Albany, New York Assoc. of DJs would like to
thank all of the record companies that have been
servicing our 25 DJs.

An efficient and effective means of promotion —
reaching a market of over 1,000,000 people for the cost
of only 25 pieces of product.



albany, new york
association of
disc jockeys

Director, Tom Lewis
8 Kaatskill Way P.O. Box 500 D
Ballston Spa, New York 12020
518/587-0889

Litelab

MANUFACTURERS & DESIGNERS OF ENTERTAINMENT LIGHTING

CONTROLS
UL-listed • 2 - 128 ch capacity
• music sensitivity • spin • chase • cross-fade
• dimming • lite-painting • automatic or manual control

CHASERS • RAINLITES • PINSPOTS • MAGNALITES
UL-listed • long life • low-voltage or line voltage • accent, spot or flood lights

XANADU™ TUBELIGHT
Shangri-lites • Moonglo curtains • single or four circuit • round, rectangular & fluted
• clear, amber, red, blue & green • flexible or rigid • 4'-24' • fire-rated Lexan™ tube

MICROLITE™ • MOTIONLITE™
unique electric signs can be a new source of revenue • portable or permanent installation
• messages, graphics, even custom logos can be easily programmed in sequence to run
automatically for hours, can be edited in seconds

STROBES • OSCILLATORS • BEACONS • SPINNERS •
SYNCHROLITES • PERIACTOIDS • CONFETTI CANNONS
special effects and hardware add to the excitement of music & light coordination

DANCE FLOORS • WALL PANELS
Litelab, the original manufacturer of dance floor lighting, still offering the highest quality
at an affordable price.

As designers
and manufacturers of
specialty lighting equipment, Litelab
corporation can accommodate your
lighting needs in ways that
others cannot:

CUSTOM FABRICATION OF FIXTURES
CUSTOM CONFIGURATIONS OF
XANADU™ TUBELIGHT
CUSTOM PROGRAMMING OF CONTROLS,
MICROLITE™ & MOTIONLITE™
IN-STOCK EQUIPMENT, READY TO BE SHIPPED
WITHIN ONE WEEK OF YOUR ORDER.
FIXTURES — in jet black and matte white
PRE-PROGRAMMED CONTROL SYSTEMS
MOTIONLITE™ & MICROLITE™ SIGNS
ACCESSORIES, STROBES & MOST EFFECTS
230 PRIMARY VOLTAGE EQUIPMENT
AVAILABLE FOR EXPORT MARKETS
A ONE-YEAR WARRANTY ON PARTS & LABOR*
IN-HOUSE SERVICE TECHNICIAN /
TROUBLE-SHOOTER
*consult factory for details

Free catalogues and specifications
available through your sales office or
overseas agent.

NEW YORK • SALES HEADQUARTERS
76 Ninth Ave. New York, N.Y. 10011
(212) 675-4357 Telex 237358 LITE UR
BUFFALO • FACTORY & SALES
251 Elm St. Buffalo, N.Y. 14203
(716) 856-4300 Telex 64-6854 WIG BUF
LOS ANGELES • SALES
5200 Venice Blvd. Los Angeles, CA 90019
(213) 936-6206 Telex 215447 LITE UR

Litelab®
corporation

FORMAT FRONTIERS

• Continued from page DD-19

sage' and 'Don't Make Me Wait.' (In a mix) I try to put that in records that don't have it and I'm building that 'draw' into the ones I'm doing from the ground up." His first production ventures "took a while" to occur, but "it moved at the pace I wanted it to. Laying down tracks, using studio equipment and learning the industry all help. Now I pay attention to who plays what kind of rhythms and sounds so when I go in, I can put exactly what I want on the tape."

Possibly, a philosophical widening of interests may even extend the dance club to non-dance music, according to Rockpool's Josephson, who is encouraging DJs to "play unconventional records you don't dance to. A lot of the psychedelic music is not obviously danceable, but we'd like people to listen to it. We don't want DJs to get too limited about their music, now that there's a lot of preprogrammed formula music, with everyone trying to make records as danceable as possible." Josephson cites two other new developments in rock DJing: a hard-core radical movement, featuring acts such as Black Flag and the Circle Jerks, and a British disco-punk contingent.

In the words of Francois Kevorkian, a well-versed DJ, mixer and a&r person at Prelude Records, there may even be an opportunity at this point to reform the traditions of disco entirely to free it of formula and convention and establish a greater devotion to evolution. "My

main musical influences are extremely remote from disco," he says. "We're discovering a whole area of rock, unknown to disco people—there are even cult records by Joy Division and Magazine that are in close parallel to records like 'Weekend' and 'Free Man.' I'd like to see a more global, more universal approach. That requires a commitment; it's not what you do for security. We have to keep a spirit of frontier. I don't feel like a gambler. I'm a believer. I'm very serious about trying to break new styles—not just going two bpm less." **BRIAN CHIN**

Billboard

FIRST BEVY OF STARS

• Continued from page DD-21

the same with American stuff. It has little to do with the music."

Whatever its origins, it appears that the new round of dance music—freed from the media hype surrounding disco and punk—is here to stay. Says Josephson, who is co-sponsoring a New Music Seminar in New York in July with Silverman and others, "The number of clubs going rock is increasing. Some cities can't support many high chic clubs but the number of clubs in the suburbs is going up. There are more pools, such as WARD (Western Assn. of Rock DJs) in San Francisco and various disco pools have rock departments." **Billboard**

BOTTOM LINE

• Continued from page DD-10

"DJs knew we'd have at least one or two copies of every single out, just for our singles section." When long mixes made the seven-inch single obsolete, Downstairs continued locating and stocking in-demand 12-inch disks just as reliably. "Most of what I do all day is tracking down records," Kulish says. Since the store is not large enough to deal directly with companies, he stays in close contact with one-stops and distributors, paying an extra 30 or so cents to get new releases in quickly, beating the chain stores and ensuring that enthusiasts will check Downstairs first for new product.

At the front counter, Yvonne Turner and Michael Robinson alternate at the turntable and cash register. The music in the store flows almost as subtly as a DJ's program, as customers audition records in "sets" of Eurodisco, reggae, funk and rock fusion.

Klein & M.B.O.'s "Dirty Talk" seems to be a hot newcomer, as are the new Lime 12-inch and two British records by Linda Taylor and Slimline. "'Time Warp' is definitely the toughest import we ever had to find," Turner remarks. "People asked for it for a whole year." (It was in stock for something like the better part of a week before selling out.) Robinson, a former DJ, hands a second copy to a buyer, grinning a bit and asking aloud, "Are we only selling one per customer?"

Up until about a year and a half ago, it was still possible, in hindsight, to do something original and unique in retailing dance music, even after eight years of high-saturation disco culture. What Charles Grappone and his crew, including his wife Debbie and brother Richie, DJs Jose Bonilla and John Pagano and indie promo man Chris Nelson, have created is emblematic of new fusions and alliances in dance music. Located at the junction of the

gay west Village, the working class ethnic south Village and at the north end of the downtown dance belt, Vinyl Mania has cataloged an enormous selection of out of print, import and collectors' 12-inches.

The great beauty of Vinyl Mania is its centrality. In the older of its two storefronts, rock'n'roll records and memorabilia are sold, while next door, Human League, Boystown Gang and ESG may all be among the top sellers. On Saturday mornings, the store is regularly visited by patrons of Paradise Garage, who leave the club and pick up the most intensely worked new records on the way home.

Grappone shows little patience for hype and promotion. Pointing to an import copy of "Cat People," he remarks, "We've sold 150 copies of that. That's a lot for a store this size. That's why I can't report records that aren't selling (to the trades)." At his level, he's saying, hype is just bad business in a field that is actually developing quite enviously. Downtown's Ramos adds: "It's not easy. We're one of the youngest stores out there. There's not a lot of credit, so we can't keep a lot of inventory. (But) we buy every day. When we like something, we make it big. Nobody else sells records like that. We heard Yazoo over the phone and ordered 150. We're very concerned with records."

This, in essence, is what makes retail so fascinating at the moment, and moves it closer to an a&r or programming function in light of its pass-along influence on DJs, for it's here that the trends that affect the record business bottom line are felt first and most concretely. The specialist stores rate close attention because of their strategic position and their success in drawing sales from an increasingly selective consumer group. **BRIAN CHIN**

Billboard

FIREWORKS PRODUCTIONS
PRESENTS
PRISMA
A UNIQUE NEW DISCO SYSTEM FOR ALL AGES
RESTAURANTS, CLUBS, CABARETS, DISCOS
The most sophisticated system on the market
Designs, Electronics and Installations

For information or demonstration, contact:
Rhett Firé: (212) 620-3173 • (212) 242-0492

Reviewed in April 10th BILLBOARD Magazine

DOWNSTAIRS
THE DISCO SOURCE

HOT & NEW
12" SINGLES—Kid Creole & Coconuts; Patrice Rushen; Klein & M.B.O.; Vanessa; The Limit; Kongas Mike Anthony; Voyage; Nona Hendrix, Discoteque, Slimline; The Clocks; Lisa; Queen Samantha; Level 42; B.B. Band; Imagination; Angie; Superior Movement; Valentine Bros.; Ritchie Family; Sparque (new); Al McCall; Quick; Decoupage; Mystery Hot Plate 4; Space; Aneica; Flirts; Divine; Kelly Marie; Ronnie Jones; B.B.C.S.A.; Fonda Rae; Tina Fabrik; Dinosaurs; Salsoul Orch.; Linda Clifford; Thompson Twins; Human League; Soft Cell (new); Temptations; Ronnie Griffiths; Dollette McDonald; Hi Voltage; Angela Clemmons; Candela; Abba (Lay); Ministry; Time Bandits; Kinkana; Justin; Dolly Dots; Tantra; Sinnamon; Video; Yello (Bostich); Gap Band; Fantastic Aileems; Carrie Lucas; Karin Young; E.S.G.; Herbie Hancock Electric Minds; David Bowie; G-Feel Gwen Guthrie; Risque (new); Time Warp.
LPs—Lime; Kiss Mix; Disco Circus (B2); Cerrone 8; Voyage; Telex; Soft Cell.

'NEW RECORDS DAILY'
Singles 1929-1980, over 100,000 titles in stock, send \$1.25 for catalog. Master Charge & Visa. Call us for new imports.
DOWNSTAIRS RECORDS
20 West 43rd St. New York N.Y.
10036 212/ 354-4884

#1 IN DISCO & OLDIES SINCE 1970.
AFTER YOU'VE TRIED THE REST TRY THE BEST.

WE SHIP UPS WITHIN 24 hrs

DANCE DISCO
Where the beat meets the Street

skyDisc
101-32 DUPONT ST.
PLAINVIEW, NY 11803
Tel. 800-645-7184
Telex 645-578

Import Disco 12"—When It's Hot, Give SKYDISC a Shot!

FREE TEE! Free with your two-year subscription.

Find out why professional disc jockeys by the thousands turn to DMR for the latest imports, the most accurate top 80 dance music chart with BPM listings, on-target record reviews and more.

1 year-25 issues U.S. \$35. Canada/Mexico \$40. International \$80.	2 Years-50 issues U.S. \$65. Canada/Mexico \$75. International \$150.
--	--

All orders paid in U.S. dollars.

Please include your name, address, zip code and occupation on a separate sheet of paper. For two-year subscribers, include shirt size: small, medium or large.

DANCE MUSIC REPORT
223 East 85th St., New York, N.Y. 10028 (212) 570-9500

DENNIS WHEELER 6 W. 57th St, NEW YORK NY 10019 (212) 489-7400

Wheeler Promotion Marketing
THOMPSON TWINS - HAIRCUT 100 - A FLOCK OF SEAGULLS - CANDELA - JEFF LORBER

Records Are Made To Be Broken.



And dance clubs are breaking them. Breaking a startling array of music—a lot of it brand new—that wouldn't get a fair hearing anywhere else. Across the floor acceptance has come to mean across the board, as acts like the Tom Tom Club, Soft Cell and Kraftwerk have gone straight from the clubs to heavy radio and retail action. Warner Bros. salutes the vitality and courage of the dance clubs. Thanks for keeping the music new.

Here are some of the artists who can vouch for the sales clout of dance outlets:

TOM TOM CLUB

Two Hit Singles, a Gold Album.

KRAFTWERK

R&B Chart Success for the Album *Computer World* and the Singles "Pocket Calculator" and "Numbers."

SOFT CELL

"Tainted Love" Top 20 Pop Hit.

B-52's

"Mesopotamia" and the whole 'Party' started at the Dance Clubs.

Artists currently stirring up the dance works:

LAURIE ANDERSON BSK 3674

The album *Big Science* featuring "Let X=X/It Tango" and "From The Air."

DEPECHE MODE SRK 3642

The album *Speak & Spell* featuring "Just Can't Get Enough" and "Dreaming Of Me."

LARRY GRAHAM BSK 3668

The album *Sooner or Later* featuring "Sooner or Later."

KID CREOLE & THE COCONUTS SRK 3681

The album *Wise Guy* featuring "I'm a Wonderful Thing, Baby."

THE CAGE featuring

NONA HENDRIX 12" 0-29969

"Do What Ya Wanna Do."



On Warner Bros. and Sire Records & Tapes.



X FACTOR—Los Angeles-headquartered group X finishes up its debut LP for Elektra/Asylum at Cherokee Recording Studios. Shown, left to right, are Clay Rose, X's staff sound engineer; producer Ray Manzarek; guitarist Billy Zoom; group bassist/vocalist John Doe; drummer D.J. Bonebrake; and lead singer Exene.

NAMM EXHIBITORS POLLED

Dealers Key On Sound Equipment

By RUSSELL SHAW

ATLANTA—With an eye toward establishing complete service for their customers, more music instrument dealers are carrying sophisticated sound equipment such as mixing boards, equalizers and speakers. This trend is documented by an informal canvas of manufacturers exhibiting at the NAMM International Music and Sound Expo recently concluded here.

States David G. Oren, marketing

Musicians, Studio File Suit Over LP Cover Photo

LOS ANGELES—Six local studio musicians and the Wilder Bros. Recording Studio here want in excess of \$1 million damages because they claim they were libelled when their picture was used without authorization on a Dead Kennedys' album cover.

In a Superior Court complaint, Walter, Warner and George Weidler, Linda Wright, John Zarro and Alan Breneman and the brothers' studio allege the punk rock act, IRS Inc., and Faulty Products used a photos of all defendants except George Weidler, on the cover of "Fresh Fruit For Rotting Vegetables."

The suit claims that the plaintiffs, who record under the Pseudonym, "The Sound of Sunshine," asked for a correction of the matter in June, 1981. Because the defendants failed to disassociate plaintiffs from the cover photo, the suit claims the cover indicates the studio musicians are performers on the album. The cover picture shows the plaintiffs with skull and crossbones superimposed on their instruments.

The complaint contends the contents of the album are "offensive, utterly distasteful and morally repugnant." The plaintiffs claim their professional reputations have been damaged and that the studio has lost business because of the alleged association.

manager for Tascam-Teac Production Products, "Musical instrument retailers are realizing that our products can be a growth factor in their business. We are educating them to the fact that adding our type of product is not like adding another guitar line. You can't think of making a partial commitment, like maybe one or two pieces. Music instrument dealers have to be a business man and must want to grow and become involved with us."

Ronald Means, vice president of marketing and sales for the Professional Division of JBL, provides another perspective. "The guy out there is not only selling guitars to the musician, but attempting to service him in all areas of his career needs. It is to his advantage to offer an 'all under one roof concept' if he qualifies."

"It started with customs electronics," offers Charlie Winkler, national sales manager of Professional Products for Audio-Technica. "Now for our microphone products an instrument retailer has over 20 of our lines to choose from."

"The only remaining m.i. dealers holding out against substantial sound equipment cataloging are the 'mom-and-pop' piano and organ stores," according to one manufacturer. "These merchants tend to be older and more conservative. They see all the high/tech stuff and immediately think of rock'n'roll, which in their minds will attract a demographic that they don't want," he continued. However, other manufacturers are reporting a softening of resistance in this area.

Getting into relatively expensive sound reinforcement lines ordinarily requires a substantial investment of capital. In turn, several investment bankers were in attendance at NAMM. Both Borg-Warner Acceptance Corp. and Westinghouse Credit Corporation offer such aid to qualified retailers. The lenders received a number of inquiries wishing to initiate or expand their inventory. "There is money available to the qualified store owner," stated Borg-Warner's Terry Hogue.

The mood of most sound equipment exhibitors at the 18,000-attendee convention was positive. Those who did not write a substan-

tial amount of new orders reported tangible sales inroads. A few, however expressed chagrin that the timing of the NAMM program overlapped the Consumer Electronics Show in Chicago. A representative of one company exhibiting at both shows complained of various logistical problems pertaining to staffing and availability of display material and hoped that the NAMM and CES conventions would not overlap again.

Sony Develops New Lathe

TOKYO—The Sony Corp.'s newly developed High Expression Mastering equipment has been used to cut six CBS/Sony albums due for domestic release this month.

The new machine takes between two and three hours to cut just one side of a LP and is claimed to be considerably more accurate than conventional models.

To defeat vibration and rumble the High Expression Mastering lathe rests on a 540 lb floating granite base, and all parts of its turntable and cutting head are also made to float using compressed air.

Cutting accuracy has been increased too as both pitch and groove depth are computer controlled, and at 230 lbs the unit's turntable is about twice the weight of conventional ones.

Lion Share Studio Sues M&M Label

LOS ANGELES—Lion Share Recording Studios here claims it is owed \$34,898.96 in a law suit filed in Superior Court locally against M&M Records.

The filing states that the defendant label, operated by Mike Lushka and Mike Roshkind at the time when the alleged indebtedness was accrued, was charged from \$60 to \$110 hourly plus supplies. In two different time periods in 1981, the defendants reportedly ran up studio billings of \$17,449.48 and \$16,668.53. The plaintiff claims \$780.95 is due for supplies.

Lushka recently left his post as marketing chief for the label.

Fast Forward Digital Audio: Ready To Roll?

The AES sponsored a digital summit meeting recently in Rye, N.Y. Billboard columnist Martin Polon was there and filed this analysis.

The audio industry is contemplating the adoption of digital audio recording and playback from manufacturers including JVC, Mitsubishi, Sony, Soundstream, 3M, Telefunken (and others yet to come). Time and much negotiation has brought answers to the questions of which frequency to use for mixing and processing; and what format to use for digital mastering. This commonality is available now to all recording and broadcast users of digital audio.

As of June, 1982, there are in excess of 60 locations worldwide equipped to record audio in a digital format for professional use. Several broadcasters, especially the pioneering BBC, whose PCM audio transmission services have been in use

since 1972, have digital audio facilities. Previously, there were four de facto standards in effect. The original 50 kHz and 50.4 kHz sampling rates still exist in some digital recorders and the Soundstream home player.

The 48 kHz sampling rate is the new "agreed upon" rate suggested by the AES Digital Audio Committee and accepted by most professional manufacturers and Soundstream. Then there is the 44.1 kHz rate adopted by Sony and Philips for their CAD (Compact Audio Disc) digital disc, and also in use by JVC, Matsushita and Sony among others for PCM (pulse code modulation) encoders that allow videocassette recorders of 1/2-in. and 3/4-in. to record digital audio. Lastly, the 32 kHz standard adopted by the EBU (European Broadcasting Union) is used for long distance audio trans-

(Continued on page 40)

LENCO... THE LEADER IN SOFT POLY BOXES

With our new increased production capacity, the leader in CØ audio cassettes is now the leader in soft poly audio cassette boxes.

In addition to our increased production, Lenco soft poly boxes feature:

- Double-latch closure
- One-piece construction with molded hinge
- Translucent appearance with visual clarity
- Hub locks

Reduce order turnaround from our L.A. warehouse.

Call us for details...call the leader.

LENCO

P.O. Box 160/Waverly, NE 68462/(402) 786-7488

Studio Track

At Studio 55, L.A.: Richard Perry working on a solo LP with June Pointer as well as a new Pointer Sisters LP, Gabe Veltri and Bill Schnee engineering; Richard Gotterher working on the

Go-Go's LP with engineer Thom Panunzio; and Humberto Gatica finished mixing Chicago with producer David Foster. Sparrow Records' Phil Keagy self-producing

with Bob Cotton new Sparro Records LP at Pacific Entertainment Studios, L.A., Cotton engineering.

* * *

Joseph McSorley producing/engineering Araty at Veritable Recording, Philadelphia. E.A.R.S., East Orange, N.J., action: engineer Andy Wallace working with the Shakes; You lay-

ing tracks for Empire Records; and Irwin Levine tracking overdubs for a new album.

Central Sound Studios, Auburndale, Fla.: Several members of Ricky Skaggs' road band recording tracks with Sugartree Records Clifford Russell, Carl Chambers producing, Lynn Walls engineering.

Ardent, Memphis, activity: Brian Robertson producing himself for WEA, Robert Jackson and William C. Brown III engineering; DeGarmo & Key mixing live tapes from recent performances, Dana Kay and Ed DeGarmo engineering; Allen Jones producing Ebonee Webb for Capitol, Joe Hardy at the console; and Bill Ham producing the mixing of a new Point Blank single, Terry Manning engineering.

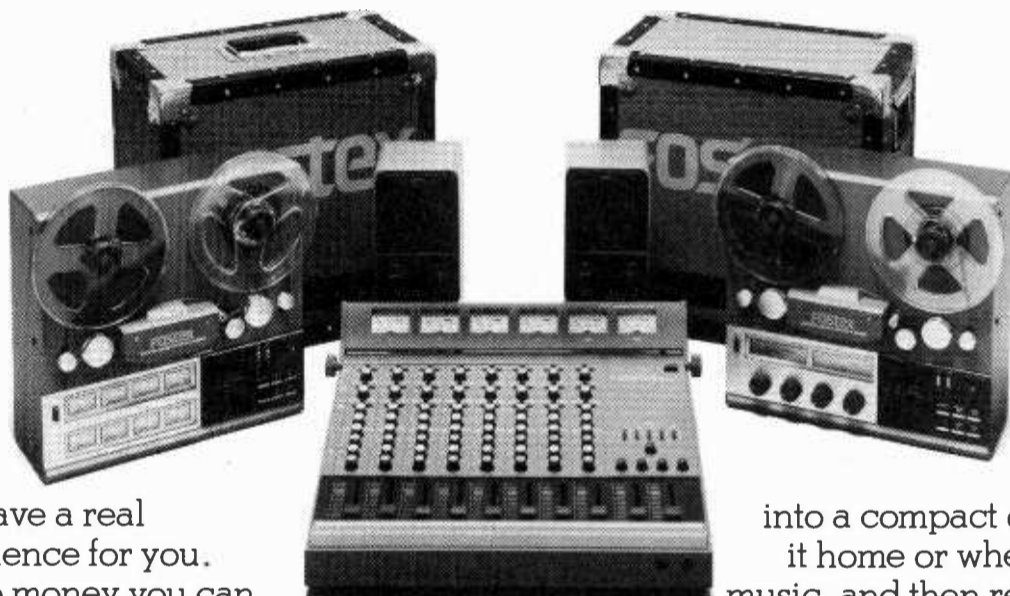
Automatt, San Francisco: Joan Jett and the Blackhearts overdubbing, Kenny Laguna producing, Leslie Ann Jones engineering, Wayne Lewis assisting; Narada Michael Walden producing Stacy Lattisaw, Dave Frazer engineering, Maureen Dronney assisting; and Holly Near working on a new project for Redwood Records, Leslie Ann Jones and Ernie Sanes producing and engineering, Elisa Romano assisting.

Russian Hill activity, San Francisco: David Kahne producing/engineering Red Rockers for 415 Records, Sam Lehmer assisting; the Tubes' Bill Spooner producing tracks for Alex Guinness, Jack Leahy engineering, Sam Lehmer assisting; and jazz pianist Jessica Williams in with Eddie Harris on sax recording a new LP for Clean Cuts Records, Jack Heyrman producing, Richard Greene engineering, Marnie Moore assisting.

Soundshop, Nashville: Buddy Killen producing Billy "Crash" Craddock and Australian artist Kamahl; and Jerry Crutchfield producing Mike Campbell for CBS.

Heavenly Recording Studios, Sacramento: Ray Elsie producing Avalon, Larry Lauzon, engineering; Larry Lauzon engineering the Kent Fitzgerald Trio; and Julie Fadness engineering an album project for Love's Creation, David Peel engineering.

We'll give you 48 hours of 8-track recording for about \$3 an hour.*



Participating Fostex dealers have a real hands-on experience for you.

For very little money you can check out a Fostex Personal Multitrack system for a couple of days.

Included is a Model A-8 1/4" 8-track recorder, a Model A-2 mixdown machine, the Model 350 mixer (8x4x2) and a pair of self-powered monitor speakers.

It all comes in heavy-duty flight cases and, because Fostex is really compact and portable,

all of it fits easily into a compact car. You just take it home or wherever you make music, and then really check it out.

We're doing this because we think you'll be amazed at how great Fostex Personal Multitrack makes your music sound. It's easy to use, easy to own, and it could mean the difference between a dream and a record deal.

Your participating Fostex dealer has complete details on how you can take your music to a new high for a new low.

Fostex
PERSONAL MULTITRACK
Check it out!

*Prices, terms, conditions and "Check It Out" times will be determined by individual, participating Fostex dealers.
©1982 Fostex Corporation of America, 15431 Blackburn Avenue, Norwalk, CA 90650.

In Video And Crystal Sound Link In L.A.

LOS ANGELES—Crystal Sound Studio and In Video here have joined forces to offer video services as an inhouse facility of the studio.

The In Video Co. is now based at Crystal's 1014 N. Vine St. location. In the past, In Video has done Keith Richards and Ron Woods' New Barbarians, Donna Summer and Bob Marley & the Wailers while Crystal Sound has been home to Stevie Wonder, Supertramp and REO Speedwagon.

In Video features a Ikegami HL 83 camera and Sony BVU recorders. Crystal also includes disk mastering facilities, mixing room and a recently re-opened studio which includes a new custom, built and designed digital/analog console.

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

Electric Lady
52

Electric Lady Studios

52 West 8th St., N.Y., N.Y. 10011 • (212) 677-6700
Alan Sobot

MEET KOOL AND THE GANG'S GANG.

They're students at the East Harlem Performing Arts School.

Kool and The Gang contributed one thousand dollars to support their school's special program of education. And the Ampex Golden Reel Award made it possible. It's more than just another award. It's a thousand dollars to a charity named by artists receiving the honor.

For Kool and The Gang, *Celebrate* was the album. *House of Music* was the recording studio, and these kids were the winners.

So far over a quarter of a million dollars in Golden Reel contributions have gone to designated charities. For children's diseases. The arts. Environmental associations. The needy.

Our warmest congratulations to Kool and The Gang, House of Music and to all of the other fine recording professionals who've earned the Golden Reel Award.

AMPEX

Ampex Corporation • One of The Signal Companies



Pro Equipment & Services

Fast Forward

• Continued from page 37
mission outside the Western Hemisphere. This matrix of systems could be considered to be further compli-

cated by the satellite transmission of audio and by the gradual arrival of digital video during the 1980's.

The key to the complete profes-

sional acceptance of digital hardware is the use of converters to transform the various digital audio sampling rates from one frequency

to another. It is a given that multitrack digital audio recorders will sample at 48 kHz. The Sony digital multitrack recorder is produced with

48 kHz sampling rates just as the new Studer offering will sample at 50 kHz. The 3M machines in service currently at 50 kHz will be converted down to 48 kHz much as Mitsubishi has converted their multitracks from 50.4 kHz to 48 kHz. Equally obvious is the pulse code modulation (PCM) encoders operating at 44.1 kHz to record digitized audio onto videotape. This same sampling frequency serves for the digital audio disc and has been identified by Sony and Philips as the format (using videotape) to provide stereo mixdowns for mastering. So we have, in effect, narrowed down in practice to two sampling frequencies of 48 kHz and 44.1 kHz for professional use and the two frequencies of either 48 kHz or 44.1 kHz for home use.

The merging of these frequencies for professional use will be the premise of the digital standards converters. Willi Studer is the first manufacturer to show standard frequency converters (SFC), which will take the audio from one unit at one sampling frequency and feed it to another unit at a different sampling frequency tying the digital clocks of both units together in the process.

Neve has premiered a digital recording console, capable of full 90 dB signal to noise specifications, similar to the noise ratings of digital audio recorders. This console offers computer control and automation of the mixing and mixdown process.

The digital Compact Disc is to be introduced to the home marketplace in Japan later in 1982. The Digital Recording Corp./Soundstream's AudioFile System is completing development for home use. By the beginning of 1983, 38 manufacturers will be licensed to build digital audio players for the home using the Compact Disc format. As all of these units will enter the consumer electronics marketplace in the United States, portable digital players will appear for the car and for "Walkman" type use. At this point, Sony has committed its CBS/Sony software arm, Philips has brought in its software arms, and some of the other 38 CAD licensees will provide similar software hooks.

Nevertheless, despite all of the progress and professional recording hardware, digital audio still pivots on the availability of enough software to sustain public acceptance of the players. That the audio world is going digital seems assured at all levels; professional, semi-professional and home systems. But the presence of software libraries will grease the slide of digital audio players in the home. At present, there are no digital audio pressing facilities in the U.S. ready for production. So as close as we are moving to ultimate fidelity and the lack of noise promised by digital, we will have the chicken or egg situation with the software.

Shure Logo Gets New Look

CHICAGO—Shure Brothers, manufacturer of both professional and consumer audio products, has redesigned its company logo.

The new design was created for Shure by Frederick Z. Vallarta Associates, Inc., Chicago.

In other company news, Shure will now occupy a 113,000 sq. ft. manufacturing facility in Lincolnwood, Ill., close to the company's main plant and headquarters in Evanston, Ill.

THE INSIDE STORY

JUNE 19, 1982, BILLBOARD



That's what you need for the long haul, and with our 34 you get what you need. We listen to our owners when we begin a new design.

- Full size 10½ inch reels. Two speeds 15-7½ IPS with Variable Speed Control built-in.
- Full frequency response in Sync mode.
- Fully modular, adjustable and field replaceable electronics.
- Full dual process DX4D dbx* available—monitor decoded playback while recording.
- Full documentation supplied with every Series 30 product, schematics, parts lists, alignment procedures, everything you need is included in the owner's manual.
- At TASCAM we make tools, not toys. After the factory polish is long gone, our inside story will still be going strong. Reliability is always our bottom line. We've made our reputation there the hard way. We earned it. With the all new Series 30 Recorder/Reproducers (32, 34 and 38), we also have some good news for your bottom line. Three decades of experience building all forms of magnetic storage make it possible for TASCAM to offer the impossible, 1985 technology at 1975 prices!

We make the broadest line in the industry. From the MM-20 and the PORTA-STUDIO all the way to the 85-16B and M16, TASCAM means business. Multitrack, Multi-image and much more. Talk to your dealer to get the rest of our inside story.

TASCAM
TEAC Production Products

COPYRIGHT 1982, TEAC CORP. OF AMERICA, 7733 TELEGRAPH ROAD, MONTEBELLO, CA 90640
*dbx® IS THE REGISTERED TRADEMARK OF dbx, INC., NEWTON, MA.

STATLERS, WEST WIN DOUBLE HONORS

Mandrell Tops Music City Fete

By KIP KIRBY

NASHVILLE—Barbara Mandrell, the Statler Brothers and Shelly West emerged as the dominant winners during the live telecast of the 16th annual Music City News Country Awards from Nashville's Grand Ole Opry House Monday (7).

Mandrell picked up her four awards for female artist of the year, musician of the year (beating out Chet Atkins and Roy Clark, among others), country music tv show of the year, and comedy act of the year with her sisters Louise and Irlene Mandrell.

The Statlers, perennial favorites in the fan-voted competition, earned their double honors for vocal group of the year—a category in which the quartet scored over Alabama and the Oak Ridge Boys—and for "Years Ago" as best album of the year.

Marty Robbins, also a longtime fan favorite in these awards, was up for a total of seven nominations. Although he won only one award—male artist of the year—it was a resounding upset in this category, since Robbins (who hasn't had a top 30 single in more than a year) trounced consistent chart heavies Conway Twitty, George Jones, T.G. Sheppard and Don Williams for the honor.

There were other surprises on hand during this year's awards. Shelly West, whose only recordings so far have been in tandem with singing partner David Frizzell, nosed out keen competition from Rosanne Cash, Juice Newton, Terri Gibbs and Sylvia to emerge as this year's most promising female artist. West and Frizzell won in the vocal duet of the year category.

And T.G. Sheppard's career string of more than a dozen solid No. 1 hit singles didn't deter fans from voting him most promising male artist of the year, a twist Sheppard acknowl-

edged gracefully in his acceptance remarks.

Alabama, nominated for three categories, triumphed as band of the year, while the Oak Ridge Boys finally won the group's first Music City News Country Awards trophy when "Elvira" was named best single record of the year.

Ricky Skaggs walked off with bluegrass act of the year honors. The "Hee Haw" Gospel Quartet repeated its 1981 win by toppling its competition to become this year's favorite gospel act.

The 16th annual Music City News Country Awards Show, presented by Jim Owens Entertainment, Inc. in association with Multimedia Program Productions, aired live from the Opry House on 70% of the 120 tv stations who nationally syndicate the yearly event. The Statler Brothers co-hosted the first 60-minute segment (frequently breaking up the packed house with Harold Reid's dry one-liners); Louise Mandrell and Ed Bruce took over capably for the latter half of the show.

Among the show's talent highlights were performances by the Oak Ridge Boys, Frizzell & West, Boxcar Willie, Conway Twitty, T.G. Sheppard and Louise Mandrell, whose emotional rendition of a paraphrased "She Believes In Me," dedicated to her sister Barbara ("who believed in me when even I myself didn't") reduced the older Mandrell to sobs from her audience seat.

In recent years, the Music City News Country Awards Show has evolved into one of the most professionally-produced programs of its kind on tv. This year's production was no exception. The staging was uniformly impressive, the sets colorful and attractive, the pacing quick, and the talent lineup a substantial representation of country's most popular names. Even more impressive perhaps, director Steve Womack and producer Jim Owens

managed to keep the program's energy consistent throughout and once again brought the two-hour show to a finish precisely on schedule. In these days of overinflated tv awards tributes, that in itself qualifies as no small feat.

PolyGram Plans Retail Push For Three Acts

NASHVILLE—New album releases by the Statler Brothers, the Kendalls and Reba McEntire will be the target of a PolyGram Records country marketing push encompassing in-store promotional displays and retail incentive programs running through mid-September.

The Statlers' "The Legend Goes On," the Kendalls' "Stickin' Together" and McEntire's "Unlimited" will be featured in a series of two by two-foot poster cover art reproductions designed for store use, along with smaller trims geared toward retail. The label is utilizing Statlers' signature cards, lapel pins for McEntire and the Statlers, and T-shirts on the Kendalls to be shipped in limited quantities to accounts, country radio and press.

PolyGram's advertising package will include print, radio and tv buys on schedules to be determined according to individual markets. The label's 14 sales branches will be involved in local promotions for such accounts as Handleman, Lieberman and Pickwick.

"Whatever" will be backed with a former No. 1 Statlers' single, "Do You Know You Are My Sunshine," a ploy marketing director Joe Polidoro says is an incentive to give consumers "additional proven value" for their money.

Additionally, the single will be interfaced with a promotional concept video on the song featuring the four Statler Brothers. This represents PolyGram's first foray into country video and will be followed by a performance video on McEntire's current single, "I'm Not That Lonely Yet."

'Bama 'June Jam' Aids Charities

NASHVILLE—More than 30,000 fans attended RCA recording artists Alabama's "First Annual June Jam" concert in Ft. Payne, Ala., June 4. Advance sales accounted for 28,000 tickets. The remainder were sold on the day of the concert.

Local bands opened the concert while a press conference was being held by the headliners. According to Paul Jackson, the Dallas-based producer of the June Jam, almost 300 reporters attended to witness the presentation of plaques of appreciation to the four members of Alabama by Mayor Fred Purdy of Ft. Payne.

Appearing in addition to the local bands were Louise Mandrell and RC Bannon, the Oak Ridge Boys, Janie Fricke and Alabama.

Money raised from the event will benefit local charities. Alabama and its lawyers are still going through requests for the funds, according to Randy Owen, lead singer for the group. Recipients will not be announced until at least mid-June, he added.

www.americanradiohistory.com



STATLERS SUPREME—The Statler Brothers reflect their reaction to hearing themselves named vocal group of the year during the live telecast of the Music City News Country Awards Show from the Grand Ole Opry House. The Statlers' Mercury album, "Years Ago," was also voted best country album of the year.

MCA, Toyota Plan Major Promo Tie-in

NASHVILLE—MCA is launching a major cross-merchandising promotion involving Toyota dealerships and the label's national retail accounts.

The theme for the campaign is "Truckload Of Country," and covers 23 markets with a promotional value of an estimated \$500,000.

In selected markets across the U.S., Toyota dealerships will receive a minimum of 10,000 color posters, featuring the MCA country roster under the "Truckload Of Country" theme. These posters have tear-off strips that entitle the consumer to a \$1-\$2 discount off certain MCA LPs and tapes at participating area retail accounts, as well as an entry blank to register for sweepstakes prizes that include autographed MCA country albums, MCA satin "World's Greatest Country" jackets and a grand prize of a special edition Toyota truck.

MCA is issuing a larger two by three foot display poster for in-store use by accounts, featuring the roster but minus the entry blank and dis-

count coupon. 5,000 of these poster blowups were given away last week at Fan Fair in Nashville.

Covered in the promotion will be a variety of radio spots to be cut by MCA artists against a track of their current single release. In each market, the call letters of the sponsoring radio station will be featured on the posters distributed at the Toyota dealerships. There will be an average of 100 spots per market running between July 12-July 26.

"Our research shows that the Toyota truck buyer fits into the demographic profile of a contemporary country music consumer," notes Bob Schnieders, MCA's West Coast manager of promotion/marketing for the Nashville division. "This promotion ties in two proven entities in an incentive program content aimed at both."

Among the accounts participating in the cross-merchandising effort are Musieland, Woolco, K-mart, Grand Central, Sound Warehouse, Camelot, Waxie Maxie's, the Listening Booth, Fred Meyers and Port O'Call.

'Drumwright' On B'way?

By CARTER MOODY

NASHVILLE—A country musical adaptation of Jesse Hill Ford's play "The Conversion of Buster Drumwright" is being readied for production at Knoxville's Tennessee Theatre from June through November and possible Broadway presentation in 1983.

More than 20 new songs based on the play, which aired on CBS-TV in 1960 to wide critical acclaim, have been composed by Tree International writers Archie Jordan, Nan Gurley, Billy Sprague and Jim Weber.

John Cullum, winner of Tony awards for "Shenandoah" and "On The Twentieth Century," and a popular baritone in Broadway musicals, will play the lead role and direct the musical. Negotiations are underway to sign Stella Parton in a leading role, also. Singer Jim Turner, formerly with Lawrence Welk for over three years as a country singer has been cast in the title role. Alan Moore of Nashville is the arranger for the play's two and one-half hours of music. Lynn Taylor Corbett will develop choreography.

According to Ford, a \$560,000 production budget is being raised by selling 35 shares at \$16,000 each. Knoxville financier-entrepreneur

Dan Culp, described by Ford as being experienced in booking plays in that city, acquired rights to use the Tennessee Theatre and is handling sales of shares there.

Ford explains that Douglas Watson, who starred in the tv version, first interested him in converting the story to a musical. "I pursued the idea after I met Jan Howard, who read the play and recommended I go to Buddy Killen at Tree. After we talked to him for about 20 minutes, he agreed to furnish the music."

Three of the writers, Gurley, Weber and Sprague, are with Tree's Meadowgreen Music, a gospel publishing company, Ford says. The plot of the play involves East Tenn. mountain people, with elements of feud, revenge and forgiveness—"so some gospel elements fit right into it."

A 23-member orchestra will perform in the production, he adds. Roger Sovine, vice president at Tree, says a cast album will be released, although no negotiations with labels have been finalized.

About one-fourth of the \$560,000 budget has been raised. Ford says up to \$725,000 may be acquired "so that we can be prepared for the unexpected."



WELCOMING COMMITTEE—Country music legend Ernest Tubb, right, welcomes Epic recording artist Ricky Skaggs to the Grand Ole Opry as its 61st and youngest member. Skaggs officially joined the Opry on May 15.

Waylon Jennings LP Gets TV Push

NASHVILLE—Waylon Jennings' "Black On Black" LP is being supported through a special 30-second television spot produced by RCA Nashville. The commercial highlights two songs from the album—"Women Do Know How To Carry On" and "Just To Satisfy You." Jen-

nings' recent No. 1 single with Willie Nelson. Jennings himself does the narration overdub on the spot. In addition to the tv campaign, Jennings is also on a major market U.S. tour which is slated to include a one-week engagement July 1-7 in Las Vegas.

POLYGRAM COUNTRY CLUB

SRM-1-4047



Reba McEntire "Unlimited"
 Reba McEntire's hits, like "(You Lift Me) Up To Heaven," "I Can See Forever In Your Eyes," and "Today All Over Again," made music lovers sit up and take notice of her unlimited talent. And with a new assemblage of hits, it's easy to see why "Unlimited" is also the name of Reba's new album.
 Featuring her new single, "I'm Not That Lonely Yet" 76157

SRM-1-4046



The Kendalls "Stickin' Together"
 Radios and fans all across the country are stuck on Royce and Jeannie Kendall. Throughout their successful career, the first father and first daughter of country music have worked their special magic, racking up hit after hit after hit.
 Their new Mercury album is "Stickin' Together," and with cuts like the first single, "Cheater's Prayer," and "Back In The Back Of My Mind," people will be stickin' with The Kendalls.
 "Stickin' Together." Featuring the new single, "Cheater's Prayer." 76115

SRM-1-4048



The Statler Brothers "The Legend Goes On..."
 Three Grammy Awards. Three American Music Awards. Eight Country Music Association Awards. Album of the Year and Vocal Group of the Year, 1982 Music City News Awards. That's the legend of the Statler Brothers. And they're keeping their tradition of excellence going with this superb new album.
 "The Legend Goes On..." Featuring the new single, "Whatever." 76162



Manufactured and Marketed by
PolyGram Records™

 © 1982 PolyGram Records, Inc.

Survey For Week Ending 6/19/82

Billboard® Hot Country LPs™

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

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	13	ALWAYS ON MY MIND Willie Nelson, Columbia FC 37951	40	27	9	THE SURVIVORS Johnny Cash, Jerry Lee Lewis and Carl Perkins, Columbia FC 37961
2	2	14	MOUNTAIN MUSIC Alabama, RCA AHL1 4229	41	42	90	I AM WHAT I AM ● George Jones, Epic JE 36586
3	4	9	HIGH NOTES Hank Williams, Jr., Elektra/Curb E1-60100 (Elektra)	42	43	85	GREATEST HITS ▲ The Oak Ridge Boys, MCA 5150
4	3	33	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193	43	44	5	TAKE ME TO THE COUNTRY Mel McDaniel, Capitol 12208
5	5	15	BLACK ON BLACK Waylon Jennings, RCA AHL1 4247	44	37	18	FEELIN' RIGHT Razzy Bailey, RCA AHL1 4228
6	6	9	HEART BREAK EXPRESS Dolly Parton, RCA AHL 1-4289	45	47	44	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416
7	8	19	SOUTHERN COMFORT Conway Twitty, Elektra E1 60005	46	46	50	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty LDO 1108
8	9	17	BOBBIE SUE Oak Ridge Boys, MCA 5294	48	49	39	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438
9	10	8	LISTEN TO THE RADIO Don Williams, MC 5306	49	52	27	CIMARRON Emmylou Harris, Warner Bros. BSK 3603
10	7	12	WINDOWS The Charlie Daniels Band, Epic FE 37694	50	50	33	DESPERATE DREAMS Eddy Raven, Elektra SE 545
11	13	10	CHARLIE SINGS EVERYBODY'S CHOICE Charlie Pride, RCA AHL1-4287	51	48	49	YEARS AGO The Statler Brothers, Mercury SRM 16002
12	14	32	BIG CITY Merle Haggard, Epic FE 37593	52	NEW ENTRY		SHE'S NOT CHEATIN' (SHE'S JUST GETTIN' EVEN) Moe Bandy, Columbia FC 38009
13	16	4	IN BLACK & WHITE Barbara Mandrell, MCA 5295	53	53	10	WHEN A MAN LOVES A WOMAN Jack Grayson, Koala 15751
14	11	66	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930	54	45	8	IT'S A LONG WAY TO DAYTONA Mel Tillis, Elektra E1-60016
15	15	8	WHEN WE WERE BOYS The Bellamy Brothers, Elektra/Curb E1-60099	55	55	34	LOVIN' HER WAS EASIER Tompall and the Glaser Brothers, Elektra SE 542
16	19	3	QUIET LIES Juice Newton, Capitol ST-12210	56	58	41	THERE'S NO GETTING OVER ME ● Ronnie Milsap, RCA AHL1 4060
17	22	7	INSIDE AND OUT Lee Greenwood, MCA 5305	57	57	164	GREATEST HITS ▲ Waylon Jennings, RCA AAL1-3378
18	12	11	THE DUKES OF HAZZARD Various Artists, Scotti Bros. FZ 37712 (CBS)	58	NEW ENTRY		SOFT TOUCH Tammy Wynette, Epic 37980
19	21	42	THE PRESSURE IS ON ● Hank Williams Jr., Elektra/Curb SE 535	59	59	136	WHISKEY BENT AND HELL BOUND ● Hank Williams Jr., Elektra/Curb GE-237
20	20	20	FINALLY T.G. Sheppard, Warner/Curb BSK 3600	60	60	90	GREATEST HITS ▲ Anne Murray, SMO 12110
21	23	39	GREATEST HITS Willie Nelson, Columbia KC2 37542	61	61	65	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965
22	18	19	THE DAVID FRIZZELL AND SHELLY WEST ALBUM Warner/Viva BSK 3643	62	65	2	RUSSELL SMITH Russell Smith, Capitol ST-12197
23	26	4	NUMBER ONES Conway Twitty, MCA 5318	63	NEW ENTRY		PISTOL PACKIN' MAMA Hoyt Axton, Jeremiah JH-5003
24	24	7	BUSTED John Conlee, MCA 5310	64	NEW ENTRY		JUST SYLVIA Sylvia, RCA AHL-1-4263
25	17	29	STILL THE SAME OLE ME George Jones, Epic FE 37106	65	64	72	ROWDY Hank Williams Jr., Elektra/Curb GE 330
26	25	13	SEASONS OF THE HEART John Denver, PCA AHL1 4256	66	62	136	THE BEST OF EDDIE RABBITT ● Elektra GE 235
27	28	54	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	67	69	88	GREATEST HITS ▲ Ronnie Milsap, RCA AAL1 3772
28	30	106	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644	68	67	215	STARDUST ▲ Willie Nelson, Columbia JC 35305
29	34	4	BROTHERLY LOVE Gary Stewart And Dean Dillon, RCA-AHL-1-4310	69	66	33	GREATEST HITS Charley Pride, RCA AHL1 4151
30	31	43	STEP BY STEP ● Eddie Rabbitt, Elektra SE 532	70	68	56	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555
31	32	87	GREATEST HITS ▲ Kenny Rogers, Liberty LDO 1072	71	72	39	FAMILY TRADITION Hank Williams Jr., Elektra/Curb GE 194
32	29	35	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum SE 541	72	56	16	KIERAN KANE Kieran Kane, Elektra E1 60004
33	33	11	LAST TRAIN TO HEAVEN Boxcar Willie, Main Street ST 73001 (Capitol)	73	63	15	GIVIN' HERSELF AWAY Gail Davies, Warner Bros. BSK 3636
34	36	9	AIN'T GOT NOTHIN' TO LOSE Bobby Bare, Columbia FC 37719	74	51	8	GARY MORRIS Gary Morris, Warner Bros. BSK 3658
35	35	38	STRAIT COUNTRY George Strait, MCA 5248	75	74	17	ME AND MY R.C. Louise Mandrell & R.C. Bannon, RCA AHL1 4059
36	40	3	SOME DAYS IT RAINS ALL NIGHT LONG Terri Gibbs, MCA 5315				
37	38	6	AMAZING GRACE Christy Lane, Liberty 51117				
38	39	65	JUICE ▲ Juice Newton, Capitol ST 12136				
39	41	5	THE MAN WITH THE GOLDEN THUMB Jerry Reed, RCA AHL1-4315				

★ 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).

Nashville Scene

By KIP KIRBY

The Exit/In Rides Again: Or at least, is trying to. The two co-owners of Nashville's Blazing Saddles cowboy disco found after only 90 days that running a premier listening room wasn't exactly up their alley. Thus, once again, the Exit/In lies vacant and dark, its marquee on crowded Elliston Place expectantly awaiting its next line-up of performers, its 6,000-sq. foot club and stage area patiently preparing for audiences that won't be coming. Unless... someone with the knowledge of running a nightly show-spot shows up to take over the Exit's reins.

According to present landlord Wayne Oldham, the Exit/In can be leased on a monthly basis for \$5,000 rent, with an option to purchase at \$150,000 within a year. "I know Nashville needs the Exit/In," says Oldham, "and that's why I'm still trying to find the right people to take it over. But if I can't, then I'll be forced to put in a restaurant instead." The fate of the Exit/In thus lies in the balance. Will it continue to exist as a sorely-needed live music spot for Nashville and a breaking ground for new national acts? Or will it become an eatery? We'll keep you posted... and our fingers crossed.

Everyone knows how important sales promotion is, and one recent example that tied in a Lynchburg, Va. Record Bar retail outlet and radio station WWOD there proves just how effective a coordinated campaign can be. David Allan Coe did a 60-minute visit in-store, highlighted by a live on-air phoner to WWOD from Record Bar. Approximately 400 people came through the store during Coe's hour-long stay, with 60 albums and tapes sold as a result of his in-store appearance.

With the "June Jam" successfully behind them, Alabama plans to launch another "homecoming" of sorts. Alabama has decided to hold a special July 4 concert in Myrtle Beach, S.C. at the Bowery Club, the place where they played so many months when the band was still struggling for recognition. (Obviously no longer a problem for this group!) Ironically, since they'll be performing that night, Alabama won't get a chance

(Continued on page 44)



CONTRACT CONSTRUCTION—Artist Marlow Tackett, second from right, celebrates his signing to RCA Records, Nashville by assisting in the construction of the new site of Music Mill Studio owned by Tackett's producer Harold Shedd. Locking on from left are: Shedd; Donny Canada, Tackett's manager; Jerry Bradley, division vice president, RCA Records, Nashville operation; Tackett and Joe Galante, division vice president, marketing, RCA Records, Nashville.

New On The Charts

LLOYD DAVID FOSTER
"Blue Rendezvous"—★

It sounds like fantasy for an unknown singer to arrive in Nashville for his first trip, be in the studio with a major country producer within a week, and end up with a major

record label contract—but it's reality for MCA singer Lloyd David Foster.

Foster worked for several years as a solo country act in Dallas while working at various delivery jobs during the day. In 1981, a friend offered to pay for a recording session on Foster in a small Texas studio. There, Foster recorded a tune called "Hangin' On," which he pressed in a limited quality and then delivered to local area Texas country stations.

A Dallas DJ who heard the single sent Foster to see independent promotion man Peter Svendsen, who subsequently arranged an audition with Nashville producer Bob Montgomery. Impressed, Montgomery took Foster into the studio and the result was "Blue Rendezvous."

For more information on the 29-year-old artist, contact Peter Svendsen at (817) 641-7875, or Bob Montgomery at House of Gold in Nashville.

This feature is designed to spotlight acts making their debut on Billboard's Hot Country Singles and Hot Country LP charts.



For The Record

NASHVILLE—Producer Jim Ed Norman was incorrectly identified as Jim Ed Brown in a photo with Anne Murray captioned "Winning Pair" (Billboard 6-12).

Chart Fax

Twitty Topper Twice As Nice For E/A

By ROBYN WELLS

NEW YORK—It's two toppers in a row for Elektra as Conway Twitty's "Slow Hand" pushes the Bellamy Brothers' "For All The Wrong Reasons" out of the No. 1 spot. The label also holds down the second position for the second week in a row, as Eddie Rabbitt stays at starred two with "I Don't Know Where To Start."

"Slow Hand" brings Twitty's total of country toppers as a solo artist to 29. Twitty is also the first country artist this year to score three No. 1 tunes, a heady pace considering this is only the 24th week of 1982 chart history. This is the best track record since Buck Owens notched three toppers—"Love's Gonna Live Here," "My Heart Skips A Beat" and "Together Again"—23 weeks into 1964. Owens first hit the top with "Love's Gonna Live Here" in 1963, then remained locked in the premier country position with the tune for 16 weeks.

Twitty's cover of "Slow Hand" also bests the pop position posted by

the Pointer Sisters' original version of the tune, which peaked at two in 1981. Coincidentally, the Pointer Sisters' tune was also in the Elektra fold, via Planet.

A number of country toppers over the past decade have surpassed the original pop versions. Mickey Gilley hit the top in 1980 with a pair of tunes—"True Love Ways" and "Stand By Me." The former song went to 14 for Peter and Gordon in 1965, while the latter number hit number four in 1961 for Ben E. King; 12 in 1965 for Spyder Turner; 20 in 1975 for John Lennon; 61 in 1970 for David & Jimmy Ruffin; and 75 in 1965 for Earl Grant.

The Oak Ridge Boys' 1981 smash, "Elvira," peaked at 72 in 1966 for its composer Dallas Frazier. "If Loving You Is Wrong (I Don't Want To Be Right)" was a country topper for Barbara Mandrell, but stopped at three in 1972 for Luther Ingram and 42 in 1975 for Millie Jackson. "All I Ever Need Is You" was Sonny and Cher's comeback top 10 tune in 1971 and went all the way to the top for

Kenny Rogers and Dottie West in 1979.

"Chantilly Lace" peaked at six for the Big Bopper in 1958 and was a top country tune in 1972 for another rock'n'roller, Jerry Lee Lewis. "He (She) Thinks I Still Care" was a No. 1 country song for George Jones in 1962. Anne Murray in 1974 and Elvis Presley in 1977, but only went to 57 in 1962 for Connie Francis.

Several country toppers over the past decade equalled the showing of the original pop versions. "Heart-break Hotel" surged to the top of both the country and pop charts in 1956 for Elvis Presley, and returned to the country summit in 1979 for Willie Nelson and Leon Russell.

Nelson's 1978 version of "Georgia On My Mind" shot to the top of the country chart, duplicating Ray Charles' pop effort in 1960. And Janis Joplin's posthumous No. 1 ode, "Me And Bobby McGee," was the flip side to Jerry Lee Lewis' 1972 topper, "Would You Take Another Chance On Me."

JUNE 19, 1982 BILLBOARD

Billboard Hot Country Singles

Survey For Week Ending 6/19/82

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer; Publisher; Licensee; Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer; Publisher; Licensee; Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer; Publisher; Licensee; Label & Number (Dist. Label)
1	4	9	SLOW HAND —Conway Twitty (C. Twitty, J. Bowen) M. Clark, J. Bettis; Warner-Tamerlane/Flying Dutchman, BMI, Sweet Harmony, ASCAP; Elektra 77443	35	18	12	FORTY AND FADIN' —Ray Price (J. Mundy, B. Moore, K. Tucker, D. Tucker) R. Pennington; Millstone, ASCAP/Chevis, BMI; Dimension 1031	68	NEW ENTRY	68	SHE'S NOT REALLY CHEATIN' (She's Just Gettin' Even)—Moe Bandy (R. Baker) R. Shaffer; Baray/Wood Hall, BMI; Columbia 18-02966
2	2	11	I DON'T KNOW WHERE TO START —Eddie Rabbitt (D. Malloy) T. Schuyler; Briarpatch, Debdave, BMI; Elektra 47435	47	3	3	I'M NOT THAT LONELY YET —Reba McEntire (J. Kennedy) B. Rice, M.S. Rice; Swallowfork, ASCAP; Mercury 76157 (Polygram)	70	60	6	A PLACE IN THE SUN —Sonny James (K. Stufts, S. James) R. Miller, B. Wells; Jobete, ASCAP; Dimension 1033
3	3	14	TEARS OF THE LONELY —Mickey Gilley (J. E. Norman) W. Holyfield; Welk/Bibo, ASCAP; Epic 14-02774	42	5	5	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	71	79	3	NORTHWIND — Jim and Jesse and Charlie Louvin (J. Capps, J. Louvin, J. Louvin, C. Louvin) D. Pfirmer, C. Quillen; Jack and Bill, ASCAP; Soundwaves 4671 (NSD)
4	11	8	ANY DAY NOW —Ronnie Milsap (R. Milsap, T. Collins) Bacharach, Hillard; Intersong, ASCAP; RCA 13216	38	20	15	YOU'LL BE BACK —The Statler Brothers (J. Kennedy) W. Holyfield, J. Russell; Bibo, BMI/Welk/Sunflower, ASCAP; Mercury 76142	NEW ENTRY	NEW ENTRY	NEW ENTRY	SHE'S PLAYING HARD TO FORGET —Eddie Raven (J. Bowen) K. Steagall, E. Kahane; April, ASCAP/Blackwood, BMI; Elektra 47469
5	6	10	LISTEN TO THE RADIO —Don Williams (D. Williams, G. Funds) F. Knipe; Southwest, BMI; MCA 52037	50	3	3	NOBODY —Sylvia (T. Collins) K. Fleming, D. Morgan; Tom Collins, BMI; RCA 13223	73	63	5	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
6	7	13	RING ON HER FINGER, TIME ON HER HANDS —Lao Greenwood (J. Crutchfield) D. Goodman, M.A. Kennedy, P. Rose; Tree/Love Wheel, BMI; MCA 52026	56	4	4	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.)	74	58	7	FRAGILE, HANDLE WITH CARE —Cristy Lane (R. Oates) D. Huber, R. Kelley; Kevin Lee, BMI; Liberty 1461
7	9	13	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	41	8	8	(Who's Gonna Sing) THE LAST COUNTRY SONG —Billy Parker and Friend (J. Gibson) W.C. Brock Jr.; Hitkit, BMI; Soundwaves 4670 (NSD)	75	90	2	FIRST TIME AROUND —Ronnie Rogers (T. West) R. Rogers; New Keys, BMI; Lifesong 45116
8	8	13	ANOTHER CHANCE —Tammy Wynette (G. Richey) B. Drawdy, J. Taylor, D. Knutson; First Lady/Sylvia's Mother, BMI; Epic 14-02770	48	4	4	IF YOU AIN'T GOT NOTHING (You Ain't Got Nothing To Lose) —Bobby Bare (A. Reynolds) R. Lane, D. Wilson; Tree, BMI/Cross Keys, ASCAP; Columbia 18-02895	76	85	2	PULL MY STRING —Rich Landers (M. Radford) R. Landers; Escrow, BMI; AMI 13053 (NSD)
9	12	9	I DON'T THINK SHE'S IN LOVE ANYMORE —Charley Pride (M. Wilson) K. Robbins; Royalhaven, BMI; RCA 13096	43	44	8	SLIPPIN' AND SLIDIN' —Stephanie Winslow (R. Ruff) Penniman, Bocage, Collins, Smith; Venice; Primero 1003 (Paid)	77	86	2	PEPSI MAN —Bobby Mackey (A. Dimartino, S. Vining) B. Addison; Chatter Box/Sagegrass, ASCAP, BMI; Moon Shine 3007
10	10	11	EVERYTIME YOU CROSS MY MIND (You Break My Heart) —Razzy Bailey (B. Montgomery) J. Slate, D. Morrison, L. Keith; House of Gold, BMI RCA-13084	44	32	10	THE MAN WITH THE GOLDEN THUMB —Jerry Reed (R. Hall) B. McGuire, B. Henderson; Fame, BMI; RCA 13081	78	57	18	YOU NEVER GAVE UP ON ME —Crystal Gayle (A. Reynolds) L. Pearl; Michael O'Connor, BMI; Columbia 18-02718
11	13	8	TIL YOU'RE GONE —Barbara Mandrell (T. Collins) M. Aldridge, T. Brasfield; Rick Hall, ASCAP; MCA 52038	51	4	4	THE ONE THAT GOT AWAY —Mel Tillis (B. Strange) S. Nobles; Sawgrass, BMI; Elektra 47453	79	NEW ENTRY	NEW ENTRY	BLUE RENDEZVOUS —Lloyd David Foster (B. Montgomery) W. Newton, T. Dubois; House Of Gold, BMI; MCA 52061
12	14	10	WOULD YOU CATCH A FALLING STAR —John Anderson (F. Jones, J. Anderson) B. Braddock; Tree, BMI; Warner Bros. 50043	46	26	15	JUST TO SATISFY YOU —Waylon and Willie (C. Moman) W. Jennings, D. Bowman; Irving/Parody, BMI; RCA 13073	80	NEW ENTRY	NEW ENTRY	AFTER THE GLITTER FADES —Stevie Nicks (J. Jovine) S. Nicks; Welsh Witch, BMI; Modern 7045 (Atco)
13	15	7	DON'T WORRY ABOUT ME BABY —Janie Fricke (J. E. Norman) B. Channel, K. Kane, D. Allen; Old Friends/Duchess/Posey, BMI/Cross Keys, ASCAP; Columbia 18-02859	47	34	14	TAKE ME TO THE COUNTRY —Mel McDaniel (L. Rogers) Scaife, Singleton, Rogers; Vogue/Partner, BMI/Bibo/Welk, ASCAP; Capitol 5095	81	62	21	IF YOU'RE THINKING YOU WANT A STRANGER —George Strait (B. Mevis) B. Mevis, D. Wells; Jack and Bill Welk, ASCAP; MCA 51228
14	17	4	TAKE ME DOWN —Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Chinchip/Careers/Irving/Down 'N Dixie, BMI; RCA 13210	48	35	14	I'M GOIN' HURTIN' —Joe Stampley (R. Baker) J. Dickens; Baray/Mullet, BMI; Epic 14-02791	82	NEW ENTRY	NEW ENTRY	PLAY THIS OLD WORKING DAY AWAY —Dean Dillon (E. Kilroy) R. Lane; Tree, BMI; RCA 13208
15	16	9	LOVE'S FOUND YOU AND ME —Ed Bruce (T. West) R. Rogers, E. Bruce; Tree/New Keys, BMI; MCA 52036	49	43	9	I'M SO LONESOME I COULD CRY —Jerry Lee Lewis (J. Kennedy) H. Williams; Rightsong/Fred Rose, BMI; Mercury 76148 (Polygram)	83	NEW ENTRY	NEW ENTRY	WALKIN' AFTER MIDNIGHT —Calamity Jane (B. Sherrill) A. Block, D. Hecht; 4 Star Sales, BMI; Columbia 18-02958
16	19	6	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	50	66	3	OLD FRIENDS — Roger Miller, Willie Nelson (with Ray Price) (W. Nelson, R. Miller, C. Moman) R. Miller; Airbond, BMI; Columbia 18-02681	84	NEW ENTRY	NEW ENTRY	WHAT'S FOREVER FOR —Michael Murphy (J. E. Norman) R. Van Hoy; Tree, BMI; Liberty 1466
17	1	13	FOR ALL THE WRONG REASONS —The Bellamy Brothers (Bellamy, J. Bowen) D. Bellamy; Bellamy/Famous, ASCAP; Elektra/Curb 47431	51	54	5	TONIGHT I'M FEELING YOU ALL OVER AGAIN —Jack Grayson (B. Vaughn, J. Grayson) J. Sun, J. Grayson; Lloyd of Nashville/Hinsdale Music/Plum Creek, BMI; Joe- Wes 81000 (MCA)	85	87	2	SOMETHING TO LOVE FOR AGAIN —Diane Pfiefer (K. Leaning) D. Pfiefer; Strawberry Patch, ASCAP; Capitol 5116
18	21	6	WHEN YOU FALL IN LOVE —Johnny Lee (J.E. Norman) J.S. Sherrill, S. Earle, Sweet Baby, BMI/Music City, Full Moon/Asylum 47444	52	45	16	KANSAS CITY LIGHTS —Steve Wariner (T. Collins) K. Fleming, D.M. Morgan; Tom Collins, BMI; RCA 13072	86	68	22	CRYING MY HEART OUT OVER YOU —Ricky Skaggs (R. Skaggs) C. Butler, L. Certain, G. Stacey, M. Wilken; Cedarwood, BMI; Epic 14-02692
19	22	8	SLOW DOWN —Lacy J. Dalton (B. Sherrill) L.J. Dalton, M. Sherrill, B. Sherrill; Algee, BMI; Columbia 18-02847	53	59	4	RODEO CLOWN —Mac Davis (R. Hall) M. Davis; Songpainter, BMI; Casablanca 2350 (Polygram)	87	NEW ENTRY	NEW ENTRY	KEEPING ME WARM FOR YOU —Brenda Lee (R. Chancy) K. Goehl, J. Christopher; Great Foreign/Skin Deep, ASCAP, BMI; MCA 52060
20	23	8	ASHES TO ASHES —Terri Gibbs (E. Penny) E. Penny, J. McSae; Chiptin, ASCAP; MCA 52040	54	55	6	PARADISE KNIFE AND GUN CLUB —Roy Clark (R. Clark, R. Lay) C. Rains; Unichappell, Bundo, BMI; Churchill 94002 (MCA)	88	NEW ENTRY	NEW ENTRY	FRAULEIN —Joe Sun (B. Fisher) L. Williams; Unart, BMI; Elektra 47467
21	29	3	HONKY TONKIN' —Hank Williams Jr. (J. Bowen) H. Williams, Fred Rose/Hiram/Rightsong, BMI, Elektra/Curb 47462	55	52	16	MOUNTAIN MUSIC —Alabama (H. Shedd, Alabama) R. Owen; Maypop, BMI; RCA 13019	89	65	5	SURVIVOR —Bill Nash (D. Burgess) D. Knutson, E. Burton; Barnwood/First Lady, BMI; Liberty 1463
22	28	4	I DON'T CARE —Ricky Skaggs (Ricky Skaggs) W. Pierce, C. Walker; Cedarwood, BMI; Epic 14-02931	56	82	2	HEAVENLY BODIES —Earl Thomas Conley (M. Larkin, E. T. Conley) E. Lifton, G. Nissen; Blue Moon/Merilark/April, ASCAP; RCA 13246	90	NEW ENTRY	NEW ENTRY	JUST ANOTHER DAY IN PARADISE —Bertie Higgins (S. Limbo) B. Higgins, S. Limbo, C. Jones; Jen-Lee/Chappell/Lowery/Brother Bill/Rose Key/BMI, ASCAP; Kat Family 5-02839 (CBS)
23	25	8	I THINK ABOUT YOUR LOVIN —The Osmonds (R. Hall) D. Trask; Blackwood/Magic Castle, BMI; Elektra/Curb 47438	57	67	3	CHEATER'S PRAYER —The Kendalls (R. Dea, Kendalls) L. Anderson; Old Friends, BMI; Mercury 76155 (Polygram)	91	64	7	EITHER YOU'RE MARRIED OR YOU'RE SINGLE —Margo Smith (B. Fisher) G. Dobbins, T. Rocco; Intersong/Satin Pony, ASCAP; AMI-1304 (NSD)
24	27	4	HEARTBREAK EXPRESS —Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13234	58	46	10	THE GENERAL LEE —Johnny Cash (J. Cash) T. Bresh, J. Cash; Holy Moley/Lodi Lynn/House of Cash, BMI; Scotti Bros. 502803 (Epic)	92	69	10	DEALING WITH THE DEVIL —Merle Haggard (Merle Haggard) S. Shafer, E. Raven; Acuff-Rose, BMI/Milene, ASCAP; MCA 52020
25	5	12	FINALLY —T.G. Sheppard (B. Killen) G. Chapman; Meadowspring, ASCAP; Warner/Curb 50041	59	61	7	HURTIN' FOR YOUR LOVE —Tom Carlisle (G. Kennedy) T. Carlisle; Opa-Lock ASCAP; Door Knob 82176	93	80	7	OVER THIRTY, NOT OVER THE HILL —Conway Twitty (C. Twitty, R. Chancy) B. Jones; Cross Keys, ASCAP; MCA 52032
26	30	7	I JUST CUT MYSELF —Ronnie McDowell (B. Killen) C. Jones, M. Lantrip; This Side Up/Cross Keys, ASCAP; Epic 14-02844	60	49	18	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	94	74	18	BUSTED —John Conlee (B. Logan) H. Howard; Tree, BMI; MCA 52008
27	31	5	OH, GIRL —Con Hunley (S. Dorff) E. Record, Six Continents, BMI; Warner Bros. 50058	61	77	2	I STILL LOVE YOU (AFTER ALL THESE YEARS) —Tommy and The Glaser Brothers (J. Bowen) M. Newbury; Milene, ASCAP; Elektra 47461	95	73	17	DON'T LOOK BACK —Gary Morris (M. Morgan, P. Worley) G. Morris, E. Selzer; G. Morris/Warner Bros., ASCAP/Warner Tamerlane, BMI; Warner Bros. 50017
28	33	4	BORN TO RUN —Emmylou Harris (B. Ahern) P. Kennerley; Rondor (London) Ltd., BMI; Warner Bros. 7-29993	62	70	3	I FALL TO PIECES —Patsy Cline/Jim Reeves (D. Bradley) H. Cochran, H. Howard; Tree, BMI; MCA 52052	96	88	17	SINGLE WOMEN —Dolly Parton (D. Parton, C. Perry) M. O'Donoghue; Lease Loved/Velvet Apple, BMI; RCA 13057
29	24	16	ALWAYS ON MY MIND —Willie Nelson (C. Moman) J. Christopher, W. Thompson, M. James; Screen Gems-EMI/Rose Bridge, BMI; Columbia 18-02741	63	72	3	OUR WEDDING BAND/JUST MARRIED —Louise Mandress & R. C. Bannon (T. Collins) C. Quillen, D. Pfirmer; Jack and Bill, ASCAP/Hall-Clement, BMI; RCA 13095	97	81	11	BROTHERLY LOVE —Gary Stewart & Dean Dillon (E. Kilroy) G. Stewart, D. Dillon; Forrest Hills, Tree, BMI; RCA 13049
30	38	4	AIN'T NO MONEY —Rosanne Cash (R. Crowell) R. Crowell; Coochwell/Granite, ASCAP; Columbia 18-02937	64	71	4	JUST HOOKED ON COUNTRY PART I & II —Albert Coleman's Atlanta Pops (A. Coleman) Medley; Not listed; Epic 14-02938	98	83	18	A LITTLE BIT CRAZY —Eddy Raven (J. Bowen) E. Raven; Milene, ASCAP; Elektra 47413
31	37	3	SO FINE —The Oak Ridge Boys (R. Chancy) J. Otis; Eldorado, BMI; MCA 52065	65	NEW ENTRY	NEW ENTRY	FOOL HEARTED MEMORY —George Strait (B. Mevis) B. Hill, B. Mevis; Make Believe/Welback, ASCAP; MCA 52066	99	75	10	CLOSER TO YOU —Burrto Brothers (M. Lloyd) J. Beland, G. Guibeau; Atlantic, BMI; Curb/CBS 502835 (CBS)
32	39	4	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	66	78	3	THE HIGH COST OF LOVING —Charlie Rose W. Aldridge, T. Brasfield, E. Phillips W. Aldridge, T. Brasfield, ASCAP; Townhouse 1057	100	84	3	SWEET SOUTHERN MOONLIGHT —Harvel Felts (J. Morris) J. Stanley; Famous/Boo, ASCAP; Lobo VII
33	36	5	SOME MEMORIES JUST WON'T DIE —Marty Robbins (B. Montgomery) B. Springfield, House of Gold, BMI; Columbia 18-02854	67	76	2	TALK TO ME LONELINESS —Cindy Hurt (J. B. Barnhill) J. Guiley; Leona, ASCAP; Churchill 94004 (MCA)				
34	40	5	DREAMIN' —John Schneider (T. Scotti, J. D'Andrea) B. Deworzon, T. Ellis; Warner-Tamerlane, BMI; Scotti Bros. 502889 (CBS)	68	53	11	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				

☆ 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

Continued from page 43

to see their own two-hour tv special, "Alabama and Friends," scheduled for a July 4 syndicated air date.

Bruce Springsteen I'm Not Dept: Leon Everette recently attempted—unsuccessfully—to navigate a mid-performance leap into the audience from a five-foot stage. He caught his left foot on the side of the platform, resulting in three hairline fractures and a severe sprain. Although he agreed to see a doctor when the pain became severe, Leon apparently found it difficult to heed the physicians' advice to stay on crutches. At last report, we hear that Leon's back in motion again on both feet, though no more gymnastic feats (f-e-a-t-s) have been sighted by anxious crew members.

Ricky Skaggs became the 61st member of the Grand Ole Opry a couple of weeks ago. Now the Opry is adding as its 62nd (collective) member, western trio Riders In The Sky. The Rounder act makes its first official Opry appearance as regulars on June 19, though they've been frequent guests on the show for some time. Speaking of the Opry—and Opryland—more than 39,850 people attended the theme park's recent "Shower Of Stars" concert series featuring Conway Twitty, Ray Stevens, Bonnie Raitt, Quarterflash, Ricky Skaggs and Reba McEntire. Not bad, especially considering that Conway's appearance came in the midst of a huge rainstorm that drenched the park's facilities and forced the concert inside.

The Bellamy Brothers have a special invitation from tv's "Solid Gold" to fly down to Santo

Domingo for an on-location taping in mid-August. There, the Bellamys will perform their newest single, "Get Into Reggae, Cowboy." (Is that an order, or merely a suggestion?) "Solid Gold" is producing two shows this summer from the Dominican Republic's capital city.

Columbia Records shipped out promotional pairs of dice in packets containing Bobby Bare's "Ain't Got Nothin' To Lose" album cover art to country radio and major local and metropolitan daily newspapers. Why dice? They're "loaded" ones, rolling only sevens and elevens—meaning you're always a winner—and plugging Bare's current LP.

Producer Jim Ed Norman, who's up in Toronto finishing Anne Murray's next album, saw Scene's recent squib about guitarist James Bur-

ton recreating his 1963 licks on Rick Nelson's "It's Up To You" for Johnny Lee's new remake on the song. Jim Ed passed along the word to us that not only did Burton play the same part, he played the exact same guitar as well on the sessions, which were cut in Nashville.

Wayne Newton made a rare non-Vegas appearance at Cowboys', a new 19,000 sq. ft. club outside Nashville. Cowboys' is co-owned by Wayne's brother Jerry, and the date drew full houses for the 1,500-seat venue. Newton performed several country numbers, played banjo, acoustic guitar, fiddle and trumpet, and even sang "Up Against The Wall, Redneck Mothers." He got 5 standing ovations from a crowd that included Tammy Wynette, Ray Stevens, and Sylvia.

NEW STRING ENSEMBLE

NASHVILLE—The A Strings, a new session string ensemble, has been assembled by contractor Shelly Kurland, former leader of the Shelly Kurland Strings. The group is composed of violinists, violists, cellists and bassists from around the U.S., chosen after an extensive three-month audition period. The A Strings feature players from the Los Angeles, London and Denver Symphonies and will be available for studio session work beginning in mid-June.

Wyley Is On The Way

WITH

"JEDEDIAH JONES"

NSD-IE-007



Wyley McPherson

FROM THE SOON TO BE RELEASED ALBUM



Distributed by Nationwide
Sound Distributors, Nashville

discos

clubs

Venues

halls

arenas

DISCO LIVES *Technological Advances Lead Way As Genre Experiences Growth In Europe*

By JERRY GILBERT

LONDON—While the word "disco" has become anathema to most U.S. media people who prefer the term "dance oriented," it has only just gained respectability in many European capitals. Similarly, while America no longer has an annual disco convention, one can look at London, Milan, Munster, Barcelona, Paris, Hilversum and Antwerp and find consolidated expos in established disco capitals that bring not only disco hardware and software but also record companies, artists, and even drink and vending suppliers all under one roof.

The high level of audio and lighting technology that companies such as Litelab, Diversitronics and Richard Long pioneered in New York through clubs like Xenon, Paradise Garage, The Ice Palace and more recently The Underground and Saint, can now be seen in every major city in Europe.

Semantically, the survival program of disco seems to be based on the wrenching of the word away from the style of music and back to the type of environment where it belongs. In that sense, dance-oriented pop is a much more graphic description of the type of music you will hear if you walk into any provincial U.K. disco.

Throughout Europe, patterns have emerged. Britain leads the way, not so much musically but certainly technologically. And as Germany and France started to exploit their own indigenous musical talent, they slowly began to establish a new European base for the genre.

European links have always been strong, both across the English Channel and the Atlantic Ocean. French disco music was exported to the U.S. via the production talents of Alec R. Costandinos and Cerrone, who brought the idea of marathon repetitive rhythm tracks to the U.S. In Germany, the nerve center was Munich, and who could forget the influence of Giorgio Moroder and Pete Bellote as the Munich Machine ground out talent after talent.

Silver Convention, a German-U.S. hybrid, and Donna Summer, had established the connection five years ago, and Boney M carried on the tradition. By the end of the '70s, the labels to look for were Hansa and Ariola (Germany), Carrere and Barclay (France), and Baby (Italy).

With the demise of the so-called disco disk, local talent continues to prosper. In the U.K., London has started to make its mark somewhat

belatedly with home grown disco talent starting to cross over internationally. Also via some new discotheques which aren't basement speakeasys on the one hand, or ritzy membership clubs on the other.

When Peter Stringfellow brought his basic northern English philosophy to London and spent \$1.8 million opening his club on the edge of Covent Garden, many thought him crazy. Disco was supposedly over the hill and how were \$1.8 million worth of chrome fittings and fancy lighting going to recoup the investment?

Earlier this year, Stringfellow met its first rival with the opening of Xenon in Piccadilly, which has become more a theater club. While it is not a "posers paradise," it is drawing an audience that wants total entertainment with bizarre cabaret breaking up the excellent sound and light show provided, interestingly enough, by Germany's two leading operators, Peter Romer and Ralf Bergmann. They had become synonymous with Germany's best electronic-based clubs of the 1980s, notably Dorian Gray at Frankfurt Airport, Trinity in Hamburg, Sunset Street in Dortmund, Cocaine in Gelsenkirchen and Teatrede Tao in Bochum. They have no equal in the U.K.

The triumvirate of notable London clubs was completed last month when the wonderful architecture of the old Camden Theatre was transformed by designer Tony Gottelier to open as the Camden Palace. The concept is different here again, for as a strict rock discotheque in the theatre environment, it most resembles New York's Studio 54 or France's Le Palace—a club where anything goes and futurists mix uneasily with rock executives while Rusty Egan and Steve Strange of Visage fame front the operation.

Meanwhile, the shift of emphasis away from the major record labels has coincided with some notable home grown disco talent in the U.K. Chris Palmer established Groove Records and had an instrumental hit with "Surface Noise" by his own Scratch band. Then along came another instrumental-based band Shakatak, which is now well established on the circuit.

Meanwhile Phonogram championed the cause of Light Of The World and Central Line, while Imagination, Linx and Junior have kept the growing British black funk tradition looking stronger than ever. Small labels currently leading the field include Groove, TMT, Red Bus

and Streetwave.

Across the channel, Paris' nightlife is flourishing at clubs like Le Scala, Le Palace, Martines and 76, and as the season gets underway, plush clubs in the south of France are starting to open. One of the most recent hi-tech clubs to open is The Number One at le Cap d'Agde in Hérault. Record fare includes tracks

(Continued on page 53)

Billboard photo by Raul Melendez

TIPICA ENTERTAINS—The Danceterla club, continuing its policy of unusual entertainment for its audiences recently treated patrons to the Latin dance music sounds of Tipica '73.

See 'Sound' Future For Int'l Club Scene

By BOB RIEDINGER JR.

NEW YORK—The dance music industry at home and abroad will survive despite current economic conditions, according to Richard Long, well-known for his sound equipment design and installation.

But Long, whose Richard Long & Assoc. has been responsible for sound systems in more than 400 nightclubs worldwide, admits that fly-by-nighters and unethical entrepreneurs have hurt the business. "However," he adds, "I've seen no serious loss of interest in clubs, and it is my belief that if a good product is offered, people will beat a path to your door."

Long has worked on some of the largest and most exclusive clubs built, including the Manhattan-based Club A, which he describes as being "similar to Regine's" (on which he also worked) only fancier. Club A's membership fees are tagged at \$500 for the over-30 crowd, and \$200 for the 18 to 29 age group.

Long also completed work on two clubs for the Taj Mahal Hotel Group early this spring. The Indian hotel chain called on Long to design sound for its locations in Bombay and New Delhi, and, says Long, is planning upwards of nine clubs to be connected with its hotel operations.

The Taj Mahal projects join Long's international clients, which include rooms in Barcelona, Brussels and Caracas, as well as a new club in Tel Aviv called the Coliseum, and Long's first overseas assignment, Annabelle's in London.

Currently Long is focusing on

program equalization and "state of the art crossover." A five-band rotary control equalizer of limited boost and cut will soon be offered. The equalizer will "correct the sound" for a disco setting, particularly in the case of rock records which are becoming more common in clubs, and have a "glaringly over-accentuated mid-range compared to the typical disco record," says Long.

For precision sound monitoring, Long and Assoc. has devised a calibrated microphone that is hung, rack-mounted, over the dance floor, enabling the DJ to measure sound pressure within a tenth of a decibel.

This can be pre-set by the DJ, notes Long, so that when volume reaches an undesirable level, a light indicator "will flash in the DJ's face, or a siren will go off."

Long's firm has also designed a new series of AC control strips, whereby the DJ can turn on the entire sound system with one switch, automatically activating the components in proper time sequence.

To hold on to popularity in their markets, clubs often find renovation a necessity, and Long claims that most of those he's worked on, such as New York's Paradise Garage, will update their sound systems.

Long figures his dealings are split evenly between the U.S. and the international markets. The latter, which he entered in 1975, has always been "fairly consistent."

While most of his installations in foreign countries posed few problems, breaking into the new territory

(Continued on page 48)

Ritz Expanding As Competition Grows

By ROMAN KOZAK

NEW YORK—The two-year-old Ritz, now considered the premier showcase club in New York, is expanding its operations, and will in the coming months be doing shows by the Dregs and Steel Pulse at the uptown Beacon Theater.

"It's time to move on; to expand, basically, our buying power," says Jerry Brandt, manager of the Ritz, who adds that it is also looking for a venue to bring the Crazy Horse Saloon show from Paris to New York.

Originally, the Ritz was going to do a show by John Mayall & the Original Bluesbreakers at the Beacon with promoter John Scher on June 19, but that deal fell through. Now Scher is doing the show by himself. He will also be doing Steppenwolf and Bobby and the Midnighters show, at the Beacon in the future.

"Right now it's show-to-show with a handshake," says Brandt, describing his relationship with the Beacon.

Brandt recently challenged promoter Ron Delsener's hegemony over summertime shows at an outdoor, city-owned pier in New York, but now it appears as though these shows will go on as before.

"I was just incensed that, having lived here all my life, someone was getting it for nothing, and not really passing it on to the customer. I figured it out, that paying 300% more rent, you could still keep the same (admission) price. So that incensed me. But also, I believe in competition," says Brandt.

The Ritz faces some new competition itself, now that the Peppermint Lounge has moved downtown to the site of the Electric Circus, a venue with the same capacity as the Ritz (Billboard, May 29).

"Maybe it's better that it brings more people downtown," says Brandt. "I'm sure there will be some evenings that will upset the Ritz, but I think that overall we have proven that we can withstand the barrage. We've hung in there in a very healthy way."

When the Ritz opened, its capacity was 1,000, but now the city has raised it to 1,577, after the Ritz added a fire sprinkler system. Explains Brandt, "There was a law passed that every public place must have a sprinkler system. Now the city can demand something from you, and rightfully so, but they know that if they ask you to do something and it costs you \$150,000, what concessions do they give? Somewhere it says that if you comply, your capacity goes up by one-third, therefore giving people the safety, but allowing you to make your money back."

"I don't think now there is a rock'n'roll club in the world with as many safety features as the Ritz," says Brandt, who adds that the Fire Department crackdown on the clubs

(Continued on page 48)

ROCK FOR SALE!

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

Available in: posters, bumper stickers, decals, tapestries, pins, and more!

Dealer inquiries invited.

For a free catalogue write or call:



CALIFORNIA POSTERS

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

**TOP QUALITY
8X10
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10's
500 - \$45.00 1000 - \$65.00

COLOR PRINTS
1000 - \$311.00

SEND 8x10 PHOTO - CHECK OR M.O.
PRICES INCLUDE TYPESETTING AND FREIGHT
SAMPLES ON REQUEST

ABC PICTURES
1867 E. FLORIDA ST.
SPRINGFIELD, MO. 65803

Venues

Talent In Action

GARY STEWART AND DEAN DILLON

*Sundown, New York
Admission: \$7*

"Both of our careers were sagging and we needed a boost in the arm," is how Dean Dillon candidly explained RCA's decision to pair him up with Gary Stewart, during the duo's debut New York appearance May 6. And if their refreshing 90-minute performance was any indication, both should profit from the repackaging.

The honky tonk singer/songwriters performed both separately and together, appearing onstage seemingly by impulse rather than design. Dillon kicked off the show, setting the evening's mood with the defiant "They'll Never Take Me Alive." Although Dillon was in top vocal form, the more experienced Stewart was clearly the better showman. The delight he takes in entertaining was apparent in his loose knit style of guitar playing and the emotion he packs in his voice, whether singing an old tune like "Cactus And A Rose" or the new, suggestive "Body Shop."

Tanya Tucker, who occasionally cowrites with the duo, made a surprise appearance for a couple of songs midway through the show. Her insistence on audience participation was a ploy not in keeping with the duo's more laid back approach to winning the listeners' approval.

Although Dillon and Stewart were backed by a four-piece band for most of the show, they ended the set with an acoustic performance focusing on some of their yet-to-be recorded collaborations.

ROBYN WELLS

GORDON LIGHTFOOT

*Tenn. Performing Arts Center
Jackson Hall, Nashville
Admission: \$10, \$9*

Having appeared in Nashville several times in the past decade, Gordon Lightfoot might have expected a receptive audience here anyway. But that didn't cause him to cut any corners in his near-sellout June 5 show in the 2,442-seat Jackson Hall of the Tenn. Performing Arts Center, and the two rousing encores of the two-set, 29-song show were fully deserved.

Lightfoot is widely perceived—perhaps unfairly—as an MOR artist because of ballads such as "If You Could Read My Mind." But for years he has worked with a crew of top musicians, and the five-member group proved in this concert—as they often have on record—that they can belt out rock with the same clarity and perfection they render on Lightfoot's other styles. The show ran the gamut, including the punchy "Blackberry Wine," folk-flavored "Don Quixote," country "Cotton Jenny" and his trademark, the thoughtful ballad, exemplified by the new "Heaven Help The Devil."

Most notably on "All The Lovely Ladies," "Song For A Winter's Night" and the tense "Endless Wire," Lightfoot and the band hit stride on that rare territory where music alone builds to a power greater than words. Another high-point was "The Auctioneer," to which the audience clapped in rhythm. The only noticeable omissions from his 18-year repertoire of famous songs were "Ribbon Of Darkness" and "Canadian Railroad Trilogy," and afterwards Lightfoot said tuning problems were the reason.

Acoustically, the quality was mixed. The audience on the main floor of the theatre enjoyed a near-perfect sound balance, while some seated in the mezzanine and loge complained of poor mixing.

Lightfoot says he hopes to release a live double album culled from recent performances, and it's little wonder, because he and the band provide a proper mix of styles from his long career, and his stage presence is entertaining, with most numbers preceded by humor or explanations of the material.

CARTER MOODY

PAUL DAVIS

*Moonshadow Saloon, Atlanta
Tickets: \$7.50*

Atlanta fans of this Arista artist have long been familiar with Davis' reticence to perform live. Thus, his recent headline appearance at the 675-seat Moonshadow Saloon was an event, especially since it was the artist's first concert in three years. It succeeded in attracting a strong crowd of admirers.

Flanked by five musicians, the ponytailed troubador sat with a Wuritzer electric piano at center stage. His 70-minute set began with a rendering of "Ride 'Em Cowboy," an early Davis hit whose title correctly implies a country feel not present in latter-day, more cosmopolitan work. Except for some flat backup vocal har-

monies in the first few bars, treatment was effectively rendered.

The rest of the 14-song set was delivered efficiently and clinically, mixing in several of Davis' more familiar hits with well-chosen album cuts. The three-keyboard setup (which included Davis) was well suited for ballads such as "Sweet Life," "I Go Crazy" and "Cool Night," three studio gems with flashing hints of lushness. Davis was vocally up to the task, reaching a wide range of notes flawlessly.

The pacing of the set was extremely relaxed, but at no point did he lose the crowd's attention. Biggest audience response was for "'65 Love Affair," Davis' current top 10 hit and probably the most rock-oriented of his better-known singles.

Davis should perform more, not only for reasons of needing more name recognition in certain quarters but also for the considerable bank of music within him. With this early May showing a prelude to a two-week tour, he seems to have admitted to himself reluctantly that name recognition is hard to generate from only the studio. Perhaps this shy artist is finally willing to give up some of his privacy for the performing spotlight.

RUSSELL SHAW

THE TOMMY DORSEY BAND

*Conducted By
Buddy Morrow*

*Florentine Gardens,
Los Angeles
Admission: \$10*

For supporters of the big bands, May 27 was a night to cherish, Morrow, his trombone and ensemble startled and delighted Californians with their music.

Offering unbroken 60-minute sets, Morrow not only served up remarkably precise and danceable versions of near-ancient tunes popularized by Dorsey 40 years ago, he wisely worked in downright brilliant arrangements of contemporary pop songs for a capacity audience dominated by a couple of hundred friends of famed West Coast recording engineer/producer Wally Heider, who was celebrating his birthday. Once-renowned bandleaders Artie Shaw and Frankie Carle were among the guests.

Morrow is a truly superb 'bone virtuoso, a soloist who dazzles with his range and tone. And in Leif Pedersen he has a quality singer, adept in delivering vocals once handled by Frank Sinatra, Dick Haymes, Jo Stafford and the Pied Pipers. Instrumental chores are competently performed by Richie Chiaraluce, Ellery Eskelin and Brian Sjoerdinger, reeds; Dennis Tribuzzi, Nelson Starr and Bill Perbetsky, trumpets; Tom Sapienza, piano, and drummer Tom Kasperek. With eight brass (including Morrow), five reeds and three rhythm, the group achieves a fat, rich, exceptionally musical ensemble blend.

Morrow's four trumpeters, in unison, play Bunny Berigan's historic solos on "Marie" and "Song Of India" spiritedly. Morrow fronts with authority and charm, and his musicians' attire and bright red music stands provide a visually attractive bandstand picture.

The ballroom, a Los Angeles favorite during World War II, will be featuring local bands led by Beverly Fleck, Memo Bernabei and Bernie Menaker this summer.

Fleck will be breaking in her new 16-piece aggregation comprised exclusively of female musicians.

DAVE DEXTER JR.

DIANA ROSS

*Wembley Empire Pool, London
Admission: \$36, \$32, \$27, \$23, \$19*

The first of Diana Ross's four London shows was strongly criticized by the national press after the singer kicked one of her monitors off stage and shouted at her orchestra in a fit of temper. With a top ticket of \$36, the audience expected a more professional approach to a common sound balance problem.

Nevertheless, subsequent shows were more successful and, for those who could afford to attend, very much as one might have expected. In a glittering two-hour set June 5, an 8,000 capacity audience was treated to almost 20 classic songs, beautifully sung by a still-beautiful Ross.

Production was predictably lavish, featuring a tight 15-piece backing orchestra, a sophisticated lighting design, a specially built circular stage and, of course, the magnificent costumes and charismatic stagecraft of the singer herself.

Apart from a brief medley of Supremes hits and a few songs from her film performances, most of the set drew on numbers from her solo Motown recordings and those from her latest

"Why Do Fools Fall In Love" LP, released here on Capitol.

Ashford and Simpson material featured strongly and came over well. This included "Ain't No Mountain High Enough," which opened the set, "Remember Me" and "Reach Out And Touch," right through to "It's My House" for "all the ladies in the audience," and "The Boss."

All were warmly executed via a neutral p.a. system which captured and amplified even the most subtle inflections in Ross's powerful delivery and sensitive phrasing.

Recent material showcased included "Upside Down," "I'm Coming Out," and "Why Do Fools Fall In Love," together with a well rendered "Mirror Mirror" and "Work That Body."

But all in all, it was the ballads that came across best and lifted the performance: an impassioned "Endless Love" and "Do You Know Where You're Going To," proving that behind the singer's displays of "superstar" temperament, there is simply a unique artist anxious to give her best performance.

ALEX FOWLER

RICKY SKAGGS

*Roy Acuff Theatre, Nashville
Tickets: \$9*

Patrons of Opryland U.S.A. got an extra fillip for their \$9 admission price to this theme park when Skaggs and his seven-piece group staged two shows for full houses May 14.

Skaggs' career has been well orchestrated in the short time since he released his first Epic album, "Waiting For The Sun To Shine." The Opryland concerts fell between his first No. 1 single, "Crying My Heart Out Over You," and his induction the following evening into the Grand Ole Opry. In Skaggs' case, the smoke signals a genuine fire: he's a first-rate musician on guitar, mandolin, fiddle (which he sometimes flat picks) and his trade mark five-string electric "mandocaster" with double benders. Vocally, he holds enough emotional timbre to satisfy even diehard country aficionados, and at a time when crossover still wields its considerable power, Skaggs' crystalline tones represent a possible stampepe back to the traditional.

There's an invisible line during Skaggs concerts where the band seems to cross over into its own internal white water currents; where the rides and riffs flow effortlessly and the players absorb each other's energy. There were plenty of these moments during Skaggs' hour-plus sets, which included "You May See Me Walkin'," "Don't Get Above Your Raisin'," "Waiting For The Sun To Shine," "Sally Good'Un," and a stirring a cappella solo by Skaggs where his pure shimmering tenor held joy and sorrow in religious purity.

Skaggs is fortunate to have assembled a group of musicians equal to the challenge of performing with him (of special note were guitarist Ray Flack, steel guitarist Bruce Bouton, dobro wiz Jerry Douglas and Bobby Hicks on fiddle). And as a bonus, it should be noted, Skaggs also happens to be a very funny artist onstage, with his ease at handling a conversational audience, there are no dull moments in his show.

KIP KIRBY

ROBERTO CARLOS

*Felt Forum, New York
Admission: \$30*

A day after receiving the Crystal Globe Award from CBS for record sales exceeding five million units outside his home country of Brazil, Roberto Carlos played a half-empty house at the Felt Forum. Facing with aplomb this turn of events—in which bad weather no doubt played a part—Roberto turned it on for his fans and they, in turn, responded enthusiastically.

The Brazilian's repertoire of romantic ballads spanned a wide enough range of tempos to keep his one-man show lively and moving, while his powerful delivery and sexy/sensitive schoolboy charm sustained a performance in which theatrical effects (movement, lighting, etc.) were kept at a minimum. Though his show is carefully programmed, he managed to convey spontaneity by appearing to change his mind about what song he was going to sing or by interrupting his crooning in order to "conduct" the orchestra or to share reminiscences of adolescent romance.

Roberto Carlos is music for lovers. In concert he communicates a sense of complicity with the audience, a "you-and-I-know that these songs are best heard behind closed doors." Though at the Felt Forum he sang mostly in Spanish, with a bit of English thrown in, this sense of intimacy was best revealed when he crooned in his native language.

ENRIQUE FERNANDEZ

Survey For Week Ending 6/19/82

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- NEIL DIAMOND—\$1,274,765, 90,787, \$15, \$12.50, & \$10, Jerry Weintraub-Concerts West, Chicago Stadium, five sellouts, house gross and attendance record, May 28-31, June 1.
- STEVIE WONDER, JACKSON BROWNE, DAN FOGELBERG, LINDA RONSTADT; CROSBY, STILLS & NASH; JOAN BAEZ, GARY U.S. BONDS, TIERRA, CAMILO SESTO, OTHER ACTS—\$731,057, 66,224, \$12.50 & \$5 (churches only), Avalon Attractions/Dick Griffey Prods., Rose Bowl, Pasadena, Calif., "Peace Sunday/We Have A Dream," Peace Sunday Committee benefit, sellout, June 6.
- FOREIGNER, LOVERBOY, QUARTERFLASH, 415—\$558,690, 26,600, \$21 Rock 'n Chair Prods., Calaveras County Fairgrounds, Angels Camp, Calif., "Mountain Aire '82" fest, two sellouts, June 5-6.
- JOURNEY, GREG KIHN BAND—\$448,700, 35,680 (36,030 capacity), \$12.50, John Bauer Concerts, Portland (Ore.) Coliseum, three shows, two sellouts, June 2-4.
- KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR—\$252,740, 17,181, \$15 & \$12.50, C.K. Spurlock/Kountry Shindig, Met Center, Minneapolis, sellout, June 1.
- JOHN DENVER—\$196,807, 13,630 (19,302), \$15, \$12.50, & \$10, Concerts West, Spectrum, Philadelphia, June 5.
- OZZY OSBOURNE, SANTERS—\$183,029 (Canadian-CDN), 14,940, \$12.50 & \$11.50, Concert Prods., Int'l, Maple Leaf Gardens, Toronto, sellout, June 4.
- DAN FOGELBERG—\$141,196, 11,657 (14,269), \$12.50 & \$10.50, Bill Graham Presents, Oakland (Calif.) Coliseum, June 4.
- O'JAYS, CAMEO, ATLANTIC STARR, DAZZ BAND—\$135,080, 13,800, \$10 & \$9, Al Haymon Prods./Dimensions Unlimited, Hampton (Va.) Coliseum, sellout, June 2.
- CLASH, PULSALLAMA—\$126,875, 12,112, \$10.50 & \$9.50, Monarch Entertainment Bureau, Convention Hall, Asbury Park, N.J., three sellouts, May 29-31.
- COMMODORES, JOHN WITHERSPOON—\$123,982, 8,212 (9,000), \$16 & \$15, Feyline Presents, Red Rock Amphitheatre, Denver, June 4.
- O'JAYS, CAMEO, ATLANTIC STARR, BAR-KAYS—\$118,869, 12,000, \$10.50 & \$9.50, Al Haymon Prods./P.H. Enterprises, Municipal Auditorium, Mobile, Ala., sellout, June 4.
- DREGS, OZARK MOUNTAIN DAREDEVILS, DAVID BROMBERG, DAVID GRISMAN QUARTET, ASLEEP AT THE WHEEL, STEVE GOODMAN—\$97,551, 6,499 (9,000), \$16 & \$15, Feyline Presents, Red rock Amphitheatre, Denver, "John McEuen's 2nd Annual Rocky Mountain Opry," June 6.
- O'JAYS, CAMEO, ATLANTIC STARR, ONE WAY—\$96,838, 9,900, \$10 & \$9, Al Haymon Prods./Showdown Prods., Nashville Municipal Auditorium, sellout, June 5.
- WHISPERS, RICHARD "DIMPLES" FIELDS—\$90,135, 5,882, \$16.50, \$14.50 & \$12.50, in-house (RCMH Prods.) promotion, Radio City Music Hall, New York City, sellout, May 27.
- CHARLIE DANIELS BAND, THE PRIDE—\$89,008, 8,802 (13,914), \$10.50, Contemporary Prods., Checkerboard, St. Louis, June 4.
- O'JAYS, CAMEO, ATLANTIC STARR, BAR-KAYS—\$84,890, 7,878 (10,228), \$10 & \$9, Al Haymon Prods./Sun Song Prods., Jacksonville (Fla.) Coliseum, June 6.
- KOOL & THE GANG, SKYY—\$83,097, 7,829 (8,555), \$12.50 & \$9.50, in-house promotion, Concord (Calif.) Pavilion, June 4.
- RODNEY DANGERFIELD, CHANCE LANGTON—\$73,648, 6,378, \$12.50 & \$10.50, Jack Hoffman/Abbie Yo-Yo Prods., Ocean State Performing Arts Center, Providence, R.I., two sellouts, June 4.
- BLACK SABBATH, DOC HOLLIDAY—\$67,159, 7,064 (10,200), \$10.50 & \$9, Monarch Entertainment Bureau, War Memorial Auditorium, Rochester, N.Y., May 21.
- RODNEY DANGERFIELD—\$65,460, 5,456, \$12.50 & \$10.50, Cross Country Concerts, Bushnell Auditorium, Hartford, two sellouts, June 5.
- O'JAYS, CAMEO, ATLANTIC STARR, DAZZ BAND—\$60,516, 6,456 (8,000), \$10 & \$9, Al Haymon Prods./Sun Song Prods., Savannah (Ga.) Civic Center, June 3.
- OZZY OSBOURNE, MAGNUM—\$57,914 (CDN), 5,036 (5,500), \$11.50, Concert Prods., Int'l/Donald K. Donald Prods./Trebleclef, Ottawa (Ont.) Civic Centre, June 2.
- .38 SPECIAL, POINT BLANK, IRON MAIDEN—\$55,839, 7,070 (9,900), \$8.50 & \$7.50, Sound Seventy Prods., Nashville Municipal Auditorium, June 2.
- RAINBOW, UFO, RIOT—\$54,543, 5,629 (7,500), \$10 & \$9, Schon Prods., Met Center, Minneapolis, June 2.
- .38 SPECIAL, POINT BLANK, IRON MAIDEN—\$52,985, 6,461 (9,500), \$8.50 & \$7.50, Sound Seventy Prods., Von Braun Civic Center, Huntsville, Ala., June 5.
- ROBIN WILLIAMS, JOHN SEBASTIAN—\$37,632, 2,946 (3,023), \$13.50 & \$12.50, Pace Concerts, Music Hall, Houston, June 4.
- TEMPTATIONS—\$36,807, 4,033, \$10.50 & \$9.50, Barry Mendelson Presents, Fox Theatre, Atlanta, "Reunion Tour," sellout, June 4.
- ROBIN WILLIAMS, JOHN SEBASTIAN—\$35,754, 2,967 (3,023), \$12.75, \$11.75, & \$10.75, Pace Concerts/Touring Co., Univ. of the Performing Arts, Austin, Texas, June 3.
- SPLIT ENZ, PAYOLA\$—\$32,450 (CDN), 3,245 (4,000), \$10, Concert Prods. Int'l/Donald K. Donald Prods./Trebleclef, Ottawa (Ont.) Civic Centre, June 5.
- CHICAGO—\$31,015, 3,123 (4,424), \$11, \$10, \$9, Sound Seventy Prods., Grand Ole Opry House, Nashville, May 26.
- HANK WILLIAMS, HIGHWAY GHOST—\$29,279, 2,500 (3,500), \$12.75, DiCesare Engler Prods., Stanley Theatre, Pittsburgh, June 4.
- EMMYLOU HARRIS & THE HOT BAND—\$25,229, 2,412 (4,000), \$10.50 & \$9.50, Bill Graham Presents, Warfield Theatre, San Francisco, two shows, June 5-6.
- JAM, RENEGADES—\$22,521, 2,173, \$10.50 & \$9.50, Bill Graham Presents, Warfield Theatre, San Francisco, sellout, June 2.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Patricia Bates in Nashville at 615/748-8120 or Tina Veiders in New York City at 212/764-7314.

Commercial Tour Backing Rises \$ Factor Leads Rock Acts To Seek Corporate Sponsors

• Continued from page 1

planning, but now you have to look at budgeting very carefully."

Among the most critical areas in costing out a tour: travel, lodging, staff salaries and living allowances, which Bloom estimates will comprise as much as 75% of the overhead cost on a typical major tour. "Hotel costs have probably gone up 40% to 50% in the past few years, and salaries have also generally gone up," he notes. "With the fuel crisis in recent years, travel costs have jumped, too—air fares have almost doubled in recent years, with the exception of certain special excursion fares, and in most groups, perhaps half the entourage will fly first class."

Unfortunately, he adds, ticket prices haven't kept pace, and with widening concern over consumer price resistance to sharp increases, aren't likely to.

As a result, the total cost for a major tour may now jump quickly into seven figures. One Ernst & Whinney client that Bloom characterizes as "always very careful about controlling their costs" still wound up with a \$2 million overhead projection for an upcoming trek. "A less conscientious act could spend several times that," he adds.

Thus, the prospect of commercial ties that can yield either free advertising and promotion or outright subsidies amounting to a six- or seven-figure bottom line bonus can no longer be dismissed simply because it may seem potentially problematic to a group's image.

Jay Coleman, president of Rockbill, the marketing company that pioneered corporate linkups with major acts and which has set up the deals with the Rolling Stones and Jovan, Rod Stewart and Sony, and Blondie and Pioneer in the last couple of months, says that at least a dozen acts have approached him for corporate tie-ins recently. A few of these deals are in the wings, he notes.

However, Coleman points out, corporate sponsorship has its limitations. For one thing, he says, most corporate advertising planning is longterm, and while he was able to get the Blondie deal within a relatively short time, most such deals require many months' lead-in time, something that is usually not planned for by music acts.

Also, he points out, the economy is bad for everybody, and that means all budgets get cut down so the money is not always available. However, he does note that major corpo-

See 'Sound' Future For Global Club Scene

• Continued from page 46

of India required some special adjustments.

"India is totally isolated," explains Long, "and all of the components we took over, all state-of-the-art, are unheard of there. They don't have the sound technology. We've standardized parts to be kept in a central warehouse in India so they have replacement parts for literally everything. Even though it costs more, it's wiser to do."

With a global overview, Long feels no country is ahead of the others in setting trends or creating the most exotic clubs. "It really depends on the ingenuity of the owner," says Long. "That's where you see the difference."

rations are becoming much more comfortable with contemporary music acts, realizing that it is a very effective way of reaching a young target audience.

Notes Concerts West president Tom Hulett, "There's 50 acts out there now trying to get a deal." Hulett, who recently spent a week-long trip to New York huddling with potential sponsors for upcoming shows with the Steve Miller Band, is no stranger to such tie-ins, having negotiated a promotional link between the Beach Boys and Sunkist several years ago.

He echoes a number of respondents who claim the potential stigma of such partnerships has been largely erased. "We were dealing with Sunkist before the Stones went with Jovan," says Hulett, "but I really think the Stones made these deals legitimate." Still, he sees even earlier precedents that might have fostered such deals earlier on, citing a late '60s commercial campaign enlisting the Jefferson Airplane to plug Levi-Strauss' bluejeans. "I believe the old Levi ads made the Airplane

South Florida Gets Boost From Concert Series

MIAMI—A series of concerts aimed at promoting a positive image for South Florida is being sponsored here by Beach Productions and radio station WAIA-FM.

The concerts are part of a "Miami For Me" campaign that was initiated recently by a private, non-profit organization to combat the negative publicity this part of Florida has been getting in the past several months. According to Jay Friedman, who heads Beach Productions, proceeds from the series will be donated to the "Miami For Me" campaign.

The series began last month with a celebration held at Bogey's Barn. It featured local singer Bobby Caldwell, and broke the attendance record for that facility.

"We are hoping to do two or three concerts a month for about six or seven months," explains Friedman. A number of venues will be utilized for the series.

Kenny Rankin appeared, as part of the series, at the Gusman Cultural Center in downtown Miami, June 1, and Jaco Pastorius and the Peter Graves Atlantian Driftwood Orchestra are also scheduled to perform in the near future. Negotiations are underway with other acts.

Friedman says that facilities such as the Coconut Grove Playhouse, Sunrise Musical Theatre, Dade County Auditorium and the Miami Marine Stadium are under consideration for use.

"We're looking for a wide variety of acts and entertainers," comments Friedman, "and are working closely with such major booking agents as the William Morris Agency, Associated Booking, ICM and other Los Angeles and New York-based firms."

Friedman says that he will use local bands as opening acts and has already scheduled Miami group, Aureus. "We are planning to promote as many concerts and cultural events as possible that will involve the entire South Florida community," Friedman explains.

SARA LANE

what they were, and the band probably got nothing for it beyond the exposure itself."

While allowing that act and product must be carefully matched in such liaisons, Hulett's forecast for a rapid spread in ties is rooted in a sobering contention on tour profitability. Says the Concerts West chief, "Unless you're doing 80% of capacity, plus, throughout a tour, you won't even break even in this economy. So the business is in a very scary time frame for getting artists out onto the road, once you look at the nut."

Right now, Hulett claims typical deals can range from a low of about \$250,000 to \$1 million or more in promotional considerations. "It depends on how far your act wants to go," he says. "If the advertiser wants spots featuring the acts, or asks for a theme song or T-shirts, you can start adding in more numbers," he says.

Attorney Mickey Shapiro of Shapiro & Steinberg is also actively seeking such sponsorships, in his case for the upcoming fall tour by Fleetwood Mac. But Shapiro is more cautious about the potential pitfalls than some advocates. Despite the theoretical commonality of interests, Shapiro expects a shakeout before such ties reach their potential value to advertisers and acts alike.

Shapiro, who says he's huddled with six different major corporations thus far—including an electronics hardware giant, a soft drink bottling company and an auto manufacturer—doesn't agree that Madison Avenue and the music world have mutual goals yet focused. "The ties aren't all terrific, and the problem is twofold," he contends.

"On the one hand, the economic interests of the band and the advertiser are really separate. Basically, the band wants money to defer costs, period. But what the advertiser seeks is much more—to hang out with rock stars, weird as that seems, as well as a legitimate interest in motivating local and regional employees."

New York Raises Drinking Age

NEW YORK—Club owners in the state will have to be a bit more careful about whom they allow in the venues and who they serve following a new law that raises the legal drinking age in New York State from 18 to 19.

The law, signed by Gov. Hugh Carey on Monday (7), repeals a statute in effect since prohibition, which allowed drinking at 18, thus allowing clubs featuring music to cater to a younger audience.

Though the new law affects nearly two million 18-year-olds in the state, it will not go into effect until December. Some venues are expected to be hit harder than others by the new law, with clubs and halls that serve liquor and cater to a younger rock-oriented audience expected to lose the most business. However, not all are pessimistic.

"We are gearing this place for an older crowd, so it won't hurt us too much," says Frank Rocco, promoter at New York's Peppermint Lounge. "I have seen some of the statistics and it really is a good idea. It may hurt business, but I don't want some kid, just 18, who comes here and then kills himself smashing up his car. We might all be better off if it went even higher."

Dance Trax

By BRIAN CHIN

NEW YORK—One symbol of the uncanny self-sufficiency of the dance market has been the resilience of its independent operators, among them mid '70s survivors such as Prelude, West End and Sam, along with their counterparts in new rock, such as Stiff, 99, 415 and Ze.

While most of the success of dance music independents comes through the openness of black radio currently, it's timely at the moment to note the equal persistence of its hardcore contingent. Most European producers wouldn't be caught dead producing Eurodisco of the 1979 model in 1982, but the demand for it remains in a passionate disco audience of mainly upper demographic gays and heterosexuals. Now, their preferences are being met by a small but growing bunch of Los Angeles and San Francisco-based companies, among them Moby Dick, Megatone, Fusion and Neo, whose productions have turned up in dance charts and even, occasionally, pop charts worldwide. Eurodisco has emigrated, apparently, and is now being exported back to Europe. Circuitous, but instructive, too. Point one, which has been well known; disco's underground has developed its own life support system. Point two: even at its most specialized—as in Eurodisco, rap and B-beat—dance music has enough sales clout to merit specialized attention. This has been particularly clear recently in the profusion of rap-overs, remakes, and, to a degree, reissues. Examples are the four competing remakes of Timmy Thomas' "Why Can't We Live Together" which appeared this spring; and the re-release of Cut Glass' "Alive With Love" and "Without Your Love." The record was reissued by Ear Hole, a California label that had been semi-active since 1976; DJs had been searching for the record since 20th Century deleted it in 1979.

★ ★ ★

All of this is by way of introducing an occasional feature of the column that will list re-releases of classic, in-demand dance records. It is well known, especially here in New York, that a young cohort of new DJs is creating a tough collectors' market for the dance hits and cult exotica of yesteryear. They're known to pay upwards of \$30 apiece for rare 12-inchers such as the Cut Glass record before its reissue, while buying out new imports at top dollar. The prices are not really inflated, but supply simply outstrips demand. The current success of the \$5.98 midlines has returned some major-label rarities to availability, most notably in Motown's midline.

Still, despite compilations devoted to even narrower interests such as the soul revival and beach music, their reappearances are as a rule entirely inadvertent, as in the inclusion of Tina Charles' "I'll Go Where Your Music Takes Me" on the Epic "Endless Beach" album. More appropriately, Elektra recently reissued Sparks' "Beat The Clock" in response to popular demand, and Moby Dick and Canada's Rio label have regularly signed and reissued in-demand club records by Yvonne Elliman, Amanda Lear, Disco Circus and Carol Jiani, among others, which had been unavailable for quite some time. In the interest of saner record collecting, we'll be paying particular attention here to listing reissues of older dance records as they occur, and we solicit any "finds" of in-print, commercially available reissues in care of this column.

SPURRED BY COMPETITION

Ritz Expanding Operations

• Continued from page 46

resulted from last year's ill-fated Clash shows at Bonds, where tickets double the capacity were sold.

"Rumors were flying around that I called the Fire Department or Delsener called the Fire Department, but meanwhile it cost me \$150,000. I don't think I would have made that call," he laughs.

The Ritz started out pretty much as a new wave club, but now, says Brandt, the music policy is "everywhere from Pavarotti to Steel Pulse to Gang of Four."

The Ritz also does events, including \$4 video nights on its 30-foot screen. The most successful are the "rock'n'roll against depression" nights, with new bands playing to a \$2 admission crowd.

"There are people out there who can pay \$100 a ticket, and there are those who can't afford \$5 a ticket," says Brandt. "So the premise was that since no one does any business on a Monday night, we instituted the 'rock'n'roll against depression nights,' almost right at the beginning of the Ritz. This enables bands, unsigned bands, known and unknown bands, to work without the pressure of doing business since the star of the evening is the \$2 admission price.

"And it's a great way to sell out a room on a Monday night, which you normally cannot do, unless you have a superstar. You can make a few bucks, keep people happy, and also give new bands exposure to 1,500 people who don't know them," he says, adding that the club gets about 100 tapes a week from bands looking

to play on those nights.

"Tuesdays are 'miniskirt Tuesdays' where girls with miniskirts are let in for free, which hopefully also brings the boys in," says Brandt. Admission is also \$2 that night, with new bands playing as well. A new policy, says Brandt, will be that every four weeks, the best of these "\$300 bands" will be put on as a headliner Saturday night, when admission will be \$6. Normally at the Ritz, it is \$11.

"It may sound mundane, but it's for the people," says Brandt, describing the philosophy and point of view of the Ritz. "The people on the street make the music, and you are just the purveyor. When the ego steps in front of that, you got trouble."

WE BREAK RECORDS!
R&B/DANCE/JAZZ
Baltimore-Washington

MUSIC LIBERATED
STORES

&

NEW MUSIC
PROMOTIONS CO.
3023 Mondawmin Mall
Baltimore, MD 21215
301-523-2330

Ask for Bernie Rabinowitz

• Continued from page 12

means. Industry in the area is still suffering from the recession, and unemployment in the town is over 40%. But WDIA's actions gives it a fighting chance.

Moreover, it has inspired the station to tap its listenership in another fund raising drive. This one revolves around the Lorraine Hotel, the Memphis building where Dr. Martin Luther King, Jr. was assassinated in 1968.

The building is slated for demolition. But some in the civil rights movement have plans to make the site into a library for the fallen leader and the movement. They feel there is no central location for documents and artifacts of that era and that the Lorraine Hotel would be an appropriate place for it.

Members of the WDIA staff were at the Black Music Assn. conference spreading news of their plan and seeking the support of black radio personnel and record executives. At presstime, the BMA had taken no

position on the issue, though many attending at the New Orleans conference expressed their support.

★ ★ ★

If nothing else was accomplished at the fourth BMA conference, it served as a fine place for a number of organizations to introduce themselves to the industry. DLM Inc. of Texas has a concept called Color-Sounds that utilizes black music lyrics to help minority students improve their reading and writing skills. For example, songs like Kool & the Gang's "Celebration" and Stephanie Mills' "Never Knew Love Like This Before" are played in the classroom as teaching aids.

The National Alliance of Third World Journalists, an organization of black, Hispanic, and journalists from other non-Western countries, was also at the BMA to press for the association to condemn the actions of performers who travel to South Africa to perform.

And the Small Independent Record Manufacturers Assn. sent its

president Jimmy Dockett down to press for a fuller representation in the BMA hierarchy for the diminutive black labels that are proliferating as they haven't since the 1960s.

★ ★ ★

Short Stuff: New York's Sight & Sound management recently signed **Freddie James**, formerly with Warner Bros. Records and co-producer of "Murphy's Law," to management. A single, "Don't Turn Your Back On Me," is due for release on Arista. Another client, **Evelyn King**, will headquarter her fan club from Sight & Sounds' offices at 119 West 57 St., New York. King's next album, "Get Loose," will hit the streets in July. ... The Best of Friends, a group of New York businessmen who own the **Leviticus Entertainment** complex and other Manhattan night spots, are celebrating their 14th anniversary this month. Congratulations to TBOF (Charles Perry, Mal Woolfolk, Danny Berry, Tony Cooper, and Harry Felder).

Black Retailers Key On \$ Strategies

• Continued from page 3

Hudson responded that black merchandisers have to be more willing "to put up collateral in exchange for credit, something we have been too reluctant to do. We have to be prepared to show a detailed credit statement and to take out certificates of deposit at a bank. That changes a bank's attitude and gives you bargaining power." Hudson noted that several times in his 25-year record industry career, his house was put up as collateral. "We have to change our attitudes toward the banking industry," he said.

The Dept. of Commerce's Minority Business Development Agency has offered its services to BMA members in a number of technical areas, including inventory and taxes. Hudson pointed out that tax problems destroyed a large percentage of small black businesses. It is anticipated that black retailers will be able to call upon any of the Dept. of Commerce's 100 minority development centers for aid, though details of the BMA and commerce department relationship are still being outlined.

On June 5, the question of cooperative buying by black retailers and wholesalers was the main topic, with most speakers seeing some form of it as vital to improving the credit of small black businesses with major labels.

Eddie Carter, owner of the 10-store Metropolitan Music chain and the first black one-stop in the Chicago area, talked at length about the Metropolitan Record Assn. of Chicago, a 160-member buying cooperative he organized.

"The effect of people working together definitely has made manufacturers aware of how many records mom and pop stores sell as a unit. Fifteen or 20 orders from each of our members is a substantial amount. It shows the manufacturers that eliminating mom and pop stores will mean they will not break records."

Before the co-op could become effective, Carter said, he first had to make a comprehensive list of black retailers in Chicago "which took nine months of work," and deal with suspicion from both retailers and manufacturers about his motives.

Once those initial problems were overcome, Carter said, the MRAC began printing a hit sheet of both religious and popular black music, and advertising in Chicago's print media. The latter lists sales which the MRAC membership is running (new and superstar albums at \$6.59) and the addresses of participating stores.

Carter told of several instances where the co-op gave Chicago's black retailers leverage with the majors.

"They were giving deals to white wholesalers in the area they weren't to us," said Carter. "So we said, as a group, we wouldn't report records on new artists unless that practice changed. We found that it was illegal for a manufacturer to give a price to one one-stop and not others."

"We also found labels shipping records to white wholesalers when they'd tell us it hadn't shipped yet. I bought a record by a major black artist in a white store when blacks were told it wasn't released yet. I flew to that label's main office and told them what was happening on the regional level. Often the home office doesn't know what is going on in the field."

When a major label hands out a discount to a one-stop, Carter said he and other MRAC one-stops "give it back to our retail clients, so they can sell at competitive prices."

Hudson said his experience with co-ops has been good. However, he added that "due to personality and business conflicts, they are not always as effective as we'd like them to be."

Robert Rosenthal, of the U.S. Army Corps of Engineers and an advisor to the Congressional Black caucus' committee on black business, suggested that "regional quasi-cooperatives" could be organized in areas without a number of black merchandisers. Rosenthal has been traveling the country with Hudson, speaking with black retailers about their problems and helping prepare material for the BMA. Rosenthal was instrumental in connecting the association with the Dept. of Commerce.

Tom Silverman of Tommy Boy Records called for stronger links between independent labels and black merchandisers and wholesalers. Both Hudson and Rosenthal stressed that some mechanism must be set up to expedite direct contact between indie labels and black retailers, with the BMA perhaps providing a master list of not only retailers, but indie labels as well.

Carter reported that in some of his Chicago retail outlets, he utilizes video presentations, which he feels "entertains and attracts potential customers" and is on that blacks have



FIELD DAY—Following his first concert appearance at Radio City Music Hall, Richard "Dimples" Field chats with a member of the Whispers, who also appeared on the bill. Flanking Field from left are Norby Walters, his manager Belinda Wilson and Paul Sakowsky.

Billboard®			Survey For Week Ending 6/19/82			Soul 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)	
★	3	13	KEEP IT LIVE Dazz Band, Motown 6004ML	39	39	9	GIVE IT UP Pleasure, RCA AFL1-4209	
	2	1	STEVIE WONDER'S ORIGINAL MUSIQUARIUM I Stevie Wonder, Tamla 6002TL2 (Motown)	40	35	18	YES IT'S YOU LADY Smokey Robinson, Tamla 6001T2 (Motown)	
★	9	3	THROWIN' DOWN Rick James, Gordy 6005GL (Motown)	★	NEW ENTRY		POINT OF PLEASURE Xavier, Liberty LT-51116	
	4	4	STRAIGHT FROM THE HEART Patrice Rushen, Elektra E1-60015	★	49	3	JEFFREY OSBORNE Jeffrey Osborne, A&M SP-4896	
	5	2	REUNION The Temptations, Gordy 6008GL (Motown)	★	51	2	OFFRAMP Pat Metheny Group, ECM ECM-1216 (Warner Bros.)	
★	NEW ENTRY		GAP BAND IV The Gap Band, Total Experience TE-1-3001 (Polygram)	★	NEW ENTRY		NEW DIMENSIONS The Dramatics Capitol ST-12205	
★	7	13	BRILLIANCE Atlantic Starr, A&M SP-4883	★	NEW ENTRY		I'M THE ONE Roberta Flack, Atlantic SD 19354	
	8	8	WHO'S FOOLIN' WHO One Way, MCA MCA 5279	★	46	14	YOU'VE GOT THE POWER Third World, Columbia FC 37744	
	9	6	THE OTHER WOMAN Ray Parker, Jr., Arista AL 9590	★	47	60	STREET SONGS ▲ Rick James, Gordy GB-1002M1 (Motown)	
★	10	6	MY FAVORITE PERSON The D'Jays, P.I.R. FZ 37999 (Epic)	★	48	40	THE POET Bobby Womack, Beverly Glen BG 10000	
★	11	6	TUG OF WAR Paul McCartney, Columbia TC 37462	★	49	3	KEEP IT UP B.T. Express, Coast To Coast FZ 38001 (Epic)	
★	12	3	STREET OPERA Ashford & Simpson, Capitol ST-12207	★	50	2	I'LL DO MY BEST Ritchie Family RCA AFL1-4323	
	13	5	NIECY Deniece Williams, ARC/Columbia FC 37952	★	51	2	SOUP FOR ONE Soundtrack, Mirage WTG 19353 (Atlantic)	
★	15	7	SHARING YOUR LOVE Change, RFC/Atlantic SO 19342	★	52	7	DROP THE BOMB Trouble Funk, Sugar Hill SH 266	
★	16	7	JJ Junior, Mercury SRM-1-4043 (Polygram)	★	53	5	HOT AND NASTY St. Tropez, Destiny DLA-10004	
	16	13	FRIENDS Shalamar, Solar S-28 (Elektra)	★	54	16	PURE AND NATURAL T-Connection, Capitol ST-12191	
	17	17	DOWN HOME Z.Z. Hill, Malaco MAL 7406	★	55	2	STRONGER THAN EVER Rose Royce Epic FE 37939	
	18	18	ALLIGATOR WOMAN Cameo, Chocolate City CCLP 2021 (Polygram)	★	56	2	TRUST ME Jean Carn, Motown 6010ML	
	19	19	MR. LOOK SO GOOD Richard Dimples Fields, Boardwalk NBI-33249	★	57	44	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576	
	20	20	LIVE ON THE SUNSET STRIP Richard Pryor, Warner Bros. BSK 3660	★	58	27	TOM TOM CLUB ● Tom Tom Club, Sire SRK 3628 (Warner Bros.)	
	21	21	ATTITUDES Brass Construction, Liberty LT-51121	★	59	33	CONTROVERSY ● Prince, Warner Bros. BSK 3601	
★	25	5	THE ONE GIVETH THE COUNT TAKETH AWAY William "Bootsy" Collins, Warner Bros. BSK 3667	★	60	29	I AM LOVE Peabo Bryson, Capitol ST-12179	
	23	23	D TRAIN D Train, Prelude PRL 14105	★	61	2	FRIENDS IN LOVE Johnny Mathis Columbia FC 37748	
	24	22	LOVE IS WHERE YOU FIND IT The Whispers, Solar S-27 (Elektra)	★	62	40	NEVER TOO MUCH ● Luther Vandross, Epic FE 37451	
★	27	3	STEAMIN' HOT The Reddings, Believe In A Dream FZ 37974 (Epic)	★	63	9	CARRY ON Bobby Caldwell, Polydor PD-1-6347 (Polygram)	
★	34	5	DREAMGIRLS Original Cast, Geffen GHSP 2007 (Warner Bros.)	★	64	28	COME MORNING Grover Washington, Jr., Elektra SE-562	
	27	14	LADIES OF THE EIGHTIES A Taste Of Honey, Capitol ST-12173	★	65	30	THE GEORGE BENSON COLLECTION ● George Benson, Warner Bros. 2HW 3577	
	28	28	LIVE & OUTRAGEOUS Millie Jackson, Spring SP-1-6735 (Polygram)	★	66	31	NIGHT CRUISIN' ● Bar-Kays, Mercury SRM-1-4028 (Polygram)	
	29	24	DOIN' ALRIGHT O'Bryan, Capitol ST-12192	★	67	8	LOVE ME TENDER B.B. King, MCA MCA 5307	
★	38	14	OUTLAW War, RCA AFL1-4208	★	68	32	WHY DO FOOLS FALL IN LOVE ▲ Diana Ross, RCA AFL1-4153	
	31	32	YOUR WISH IS MY COMMAND Lakeside, Solar S-26 (Elektra)	★	69	43	THE TIME ● The Time, Warner Bros. BSK 3598	
	32	29	THE DUDE ▲ Quincy Jones, A&M SP 3721	★	70	38	IT'S TIME FOR LOVE ● Teddy Pendergrass, P.I.R. TZ 37491 (Epic)	
	33	33	FRIEND IN LOVE Dionne Warwick, Arista AL 9585	★	71	30	LOVE MAGIC LTD, A&M SP 4881	
	34	26	SOMETHING SPECIAL ▲ Kool & The Gang, De-Lite DSR 8502 (Polygram)	★	72	16	DREAM ON George Duke, Epic FE 37532	
★	41	4	LITE ME UP Herbie Hancock, Columbia FC 37928	★	73	13	LOVE CONQUERS ALL Michael Wycoff, RCA NFL1-8004	
	36	36	LOVE HAS FOUND ITS WAY Dennis Brown, A&M SP-4886	★	74	18	A LITTLE LOVE Aurra, Salsoul SA 8551 (RCA)	
	37	37	SKYLINE ● Skiyy, Salsoul SA-8548 (RCA)	★	75	26	7 Con Funk Shun, Mercury SRM-1-4030 (Polygram)	
★	43	3	CONFIDENCE Narada Michael Walden, Atlantic SD 19351					

★ 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).

The hottest book of the year for music publishers . . .



Issue date: July 10, 1982 Ad deadline: June 18, 1982

Take advantage of this major opportunity to deliver your music publishing sales message to top prospects and clients throughout the music industry. Your advertising in Billboard's comprehensive Spotlight on Music Publishing will reach more than 230,000 readers in over 100 countries, including: producers . . . artists . . . songwriters . . . license organizations . . . marketers . . . promoters . . . foreign licensees . . . ad agencies . . . radio stations . . . motion picture producers . . . TV . . . the entire spectrum of decision makers and doers in all disciplines important to the growth of your business.

Your ad will be showcased in an editorial context that commands the highest degree of readership—with special reports and features on all key aspects of Music Publishing in today's critical marketing picture. These include:

THE IMPACT OF NEW TECHNOLOGIES. How new technologies are rapidly spreading the reach of copyrights and what the ramifications are for music publishers worldwide. . . . A look at the developing storm of controversy and concern centered around new delivery systems such as home video, and the attempts of publishers to gain a fair share of the copyright royalty pie. . . .

HOUSES FOR SALE. Review and analysis of concentrated movements during the past year to offer major music publishing houses for sale and the implications of these events for the industry.

EXPANDING ROLE OF THE PUBLISHER. How publishers today are broadening their role to include artist exploitation. The role of contemporary copyrights in filling publisher/writer coffers . . . new ideas and concepts.

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.

PUBLISHING CHARTS. Latest sales charts on pop, country, and black music publishers.

WORLDWIDE DIRECTORY. Detailed listing of Music Publishing Organizations by country around the world—with names, addresses and phone numbers. A complete guide to who's who and how to contact them.

Put your music publishing message in tune with this powerful editorial Spotlight. Contact your Billboard sales rep now to reserve your advertising space.

Billboard® SALES OFFICES

EAST COAST, MIDWEST & CANADA
Mickey Addy, Norm Berkowitz, Ron Carpenter, Richard M. Nusser
212/764-7356

WEST COAST & WESTERN CANADA
Diane Daou, Joe Fleischman
213/859-5316

SOUTH
John McCartney
615/748-8145
TEXAS & OKLAHOMA
Bill Moran
(213)349-2171

UNITED KINGDOM
Peter Mockler, Patrick Campbell
(01)439-9411
FRANCE
Anne-Marie Hounsfield
1-745-1441

ITALY
Germano Ruscitto
28-29-158 or 29-98-105

MEXICO/LATIN AMERICA
Marv Fisher
(905)531-3907

JAPAN
Hugh Nishikawa
(03)498-4641

AUSTRALIA/S.E. ASIA
Geoff Waller
Sydney 4362033

Finnish Sales Increased In '81

HELSINKI—Finnish record and tape sales during 1981 were worth over 10% more than in the previous year, according to figures released here by local IFPI branch Aani-ja Kuvatallennetuottajat Ry.

Album sales were 2,587,360 units, worth \$15.9 million at wholesale prices, while pre-recorded cassette sales, slightly lower than in 1980 at 2,202,107 units, were valued at \$11.6 million wholesale.

Singles sales were 515,830, worth \$900,000, and sales of EPs totalled 80,550, worth \$188,000.

U.K. Pirate Gets Prison Term

LONDON—For the first time in an antipiracy action brought by the British Phonographic Industry, a defendant has gone to prison.

East Londoner Steven Lambert, alleged by the BPI to have been responsible for distributing and manufacturing inlay cards for counterfeit cassettes, was jailed for four months for contempt of court by Mr. Justice Dillon, in an "ex parte" committal action brought by solicitors representing the plaintiffs, CBS U.K., suing on behalf of itself and all other BPI members.

Lambert was jailed for failing to

comply fully with a special order granted to the plaintiffs, to allow them to seize as assets three luxury cars: a Jaguar, a Lotus and a Reliant.

Lambert claimed that he did comply with the order to the best of his ability. But the judge told him: "You pulled the wool over the eyes of the lawyers. You laughed in their faces."

The BPI has recovered over 36,000 cassette inlay cards that were in Lambert's possession, and the action against him in respect of the alleged counterfeit cassettes is continuing.

German Sales Show First Quarter Decline

HAMBURG—Official first quarter figures from the German branch of IFPI here confirm a 7% drop in unit sales for the first three months of 1982, with low-price albums particularly hard hit.

The group's members, who collectively account for over 90% of all West German sales, sold a total of 40.7 million singles, albums and tapes in the period, 2.9 million fewer than in the previous year.

Broken down by categories, the statistics show singles only marginally down at 10.8 million (10.9 million last year). Low-price album sales were 5.7 million (7.6 million), and sales of full-price product 14.5 million (15.6 million). Overall, album sales were 13% down.

An opposite trend emerged in the cassette market, however, where sales of low-price product increased from 5.9 million in the first quarter of 1981 to 6.6 million this year, while full-price tape sales fell from 3.6 million last year to 3.1 million this year. Cassette sales overall were therefore up 2.1%.

The implication is that home taping continues to affect sales patterns markedly, limiting overall volume but leaving the cheapest tapes, which at around \$3 are hardly worth

taping at home, relatively unaffected.

As noted previously (Billboard, June 5), the new-found strength of home-grown German productions is seen as one of the main bright spots in this otherwise gloomy terrain, with local product boosting its share of chart placements from 33% in the first quarter of 1981 to over 50% this year.

Interest in German new wave developments has now spread internationally, and while hardly new wave, the Eurovision Song Contest-winning "Ein Bisschen Frieden" by Nicole has also contributed much to the development of West German music in world markets, selling more than 2.5 million copies around Europe and reaching high chart positions in Britain, Holland, Belgium, Denmark, Sweden, Switzerland, Austria and elsewhere.

The success of the Ralph Siegel/Bernd Meinunger-penned song, which was several weeks at Number One in West Germany, helped hold singles sales to within 1% of last year's results, but could not prevent sales of pop albums dropping 8% during the three month period, while classical product by contrast remained within 0.4% of the 1981 level.

Live Fare Buoying U.K. Industry

LONDON—The vibrancy and color of the current U.K. live music scene, reflected clearly in the number of major international acts touring now or in the coming weeks, is pleasing promoters and record companies alike.

At the outset of her world tour, Diana Ross has just complete four sell-out concerts at London's 8,000 capacity Wembley Empire Pool, and Ry Cooder has recently played a total of eight SRO concerts at the Hammersmith Odeon here.

Jackson Browne will headline at the Glastonbury CND (Campaign for Nuclear Disarmament) festival next month and both AC/DC and Blondie have tours scheduled for this fall. Queen has returned home, too, to play the band's first live dates here in two years.

Meanwhile, Simon & Garfunkel have sold out 75,000 tickets for the massive Wembley Stadium here, and the Rolling Stones will have played to an estimated two million fans by the end of their current European tour.

The Stones tour also ties in with the release of the band's new "Still Life" live album on EMI, and the company will be pushing catalog, too.

To make the most of the event, Decca here has rereleased some of its early Stones material in the form of 17 classic singles such as "Honky

Tonk Woman," "19th Nervous Breakdown" and "Jumping Jack Flash."

Special guests on the Stones tour will be EMI America's J. Geils Band, and Capitol Records here has announced the launch of a \$36,000 promotional spree to accompany the group's live appearances and to push its product, past and present.

Kid Creole and the Coconuts also ride into the U.K. this month on the back of a marketing campaign by Island Records. The group will play a series of 12 sell-out dates here. Notably, its new LP "Tropical Gangsters," jumped 40 places on the U.K. chart last week.

Promoters are understandably pleased with the current situation, which proves their point that staging the right artists in suitable venues

can add up to a huge public demand.

Asgard promotion's Paul Fenn says his company put on 24 shows last year by acts like Carole King, Maze, Emmylou Harris and Van Morrison, and he claims he's "not had a single empty seat."

At the same time, though, he believes that promoters "must give value for money and remember there's strong public resistance to high prices."

Neglect of these two factors, together with the tendency for act managers to play promoters off against each other, has undoubtedly contributed to the recent downfall of a number of promotion companies here.

Last to go under was John Curd's Straight Music, which was compulsorily wound up last month following a petition presented by the Boomtown Rats.

Top U.K. impresario Harvey Goldsmith believes that popular foreign acts will always sell tickets here, simply because of their "rarity value." But he warns that top acts are now pricing themselves out of the market. Seats for the recent Diana Ross shows in London, promoted by ITB, ranged from around \$18 to \$36—and this in a huge venue infamous for its poor acoustics and lack of atmosphere.

See Increase In SACEM Royalties

PARIS—French copyright society SACEM distributed \$35,810,736 in royalties to its members during the 12 months to April this year, 8.8% up on the previous year's total.

The figure, which includes mechanical rights payments, covers rights on foreign compositions for the year, and on French disks for the first half of 1981, as well as film music for the fourth quarter of last year.

Disco's Popularity Persists Through Europe

• Continued from page 46

from Cerrone's eight album "Back Track," Chagrin d'Amour's "Chacun Fait Ce Qui Plait," Carol Jiani's "Mercy," Ennio Morricone's "Chi Mai" and Thierry Pastor's "Coup De Folie." Many of these hits are the result of work done by Katia, France's best known promotion lady.

German clubs and discotheque companies, like their French equivalents, are organized into bodies. If Clemancon is synonymous with excellent club design in France, then companies like Tarm and Floss have done the same in Germany where the leading suppliers are Avitec and Dynacord, and "Der Kommissar" by Falco is the record that's all the rage.

Many parallels can be drawn between the two countries. Both appear to have peaked where disco is concerned, and just as Bernard Chevry saw a shrinkage of his DISCOM exhibition in Paris at the end of 1981, so Manfred Groneck—organizer of the DIFA trade fair in Munster—experienced likewise early in 1982. Groneck now plans to move

base to Stuttgart in recognition of the growing market in Switzerland, but many people believe that a merger with the Frankfurt Music Fair is inevitable.

Last October, Holland staged an exciting convention, and in a specially built disco, showed to club owners and DJs its best acts in an ambience of excellent sound and lighting technology. Heading the roster were acts like the Dolly Dots and Doris D And the Pins, both big names on continental Europe, but yet to establish themselves in England.

A repeat was staged in Antwerp during May featuring a similar "superdisco" and showing acts such as Vanessa, Daniel Sahuleka, Peter Koelewijn, Risque and Babe. Now it looks as if Holland and Belgium, which have traditionally imported much sound, lighting and talent, are ready to step into the big league.

Spain, too, has become a powerful European disco force for two basic reasons. First, it is the leading exporter of effects lighting throughout Europe, and second it attracts a vast number of tourists to its holiday resorts.

In the U.K., for instance, one can

hardly walk into a disco without seeing lighting that originated from Madrid companies Kremesa and Satel, or Barcelona based Eurolux and Xenon.

Hi-tech clubs seem to open by the week, the latest being what they term a "macro-disco" Olympia at Cartagena in Murcia. But then there is Studio 54 and Viva's in Barcelona, Windsor Joy's and Pacha in Madrid. New Tiffany's, Playa de Aro, Chic, Revolution in places such as Marbella, Ibiza and the luxury area of the Costa del Sol (Malaga). Joy's Es-lava in Madrid was the first club to feature a video jockey.

Statistically there are now more than 7,000 venues in Spain split between discotheque, dance halls, and cabaret clubs, with a further 10,000 venues divided between pubs and disco bars.

In September, the massive Sonimag exhibition takes place in Barcelona for the 20th year, with a large percentage set for disco. This, coupled with the fact that Spain is set to enter the European Economic Community (EEC) in 1983, means that Spanish products will probably play an ever increasing role in the success of discotheques throughout Europe.

Philippine Pirates Getting Out-Of-Court Settlements

By CES RODRIGUEZ

MANILA — Philippine record industry association PARI is now opting for out-of-court settlement in piracy actions as an alternative to costly and time-consuming litigation.

The quick results offered by this new tactic are seen as the only way to sustain the long and very expensive campaign against the illicit pirate trade, now in its fifth year. Involved in the deal now being presented to suspected offenders are an unspecified amount of money and a promissory note confirming that pirate activities have been discontinued.

Danny Yson, newly appointed antipiracy director of the PARI, says the scheme marks a second phase in the overall campaign. The first, launched under the leadership of former PARI president James Dy, now chairman of the ASEAN Music Industry Assn., involved a massive information drive, a sustained government crackdown, and a series of legal actions.

The second phase, according to Yson, allows PARI the time and resources to step up its campaign through intensified surveillance of premises believed to be implicated in the illegal trade.

But despite its appearance of compromise, the scheme is applied on a case-by-case basis, and traders whose names turn up frequently in surveillance reports will be denied the new option.

Yson also reveals that PARI has in the past helped to subsidize the cost of government raids. Last year, for example, the Assn. bore the cost of transporting an entire raiding team from Manila during a crackdown on alleged pirates in several cities of the Southern Visayan islands.

Phonogram Rushes LP On Pope's U.K. Visit

LONDON—Phonogram here has rush-released an album of highlights from Pope John Paul II's recent visit to the U.K. The LP will run parallel to the official BBC Records package.

Produced from Independent Local Radio coverage of the event, it will be the first album to break the BBC/BBC Records monopoly on major public events.

A total of seven ILR stations contributed to the recording, which is titled "The Official ILR Recording Of Pope John Paul II Visit To The U.K. 1982" and retails for slightly less than the BBC equivalent at around \$9.00.

ACCORDING TO BPI OFFICIAL

U.K. Piracy Rate World's Lowest

• Continued from page 9

investigator, and legal representative Deryk Cumberland—were presented with gold disks by the BPI, the subject of a resolution which was passed by the meeting. The new system means that companies with an annual turnover in excess of one million pounds (\$1.8 million) will pay a subscription based on a percentage of turnover. Medium category companies will continue to pay a flat fee but it will be increased to 1,500 pounds for Grade C companies and 250 pounds for Grade D companies.

In his report, director general John Deacon reviewed the BPI's campaign for a levy on blank tape, following the Green Paper consultative document published last July, and revealed that the BPI has established an all-party group in the House of Commons which is working on its behalf to "spread the gospel" among fellow MPs.

Deacon condemned the reluctance of certain U.K. companies to make use of the "Home Taping Is Killing Music" logo on LP sleeves.

Referring to the agreement reached with the Mechanical Copyright Protection Society whereby royalty payments will be calculated on the basis of agreed mark-ups on various categories of product, Deacon described the accord as "a major accomplishment." He said: "There now seems a very real hope that this long-running saga will finally come to a peaceful conclusion—a triumph for patience over frustration."

Looking to the future, Deacon hailed the advent of the digital audio disk as "a triumph of modern technology" and saw in the coming of cable and satellite television to the U.K. a great opportunity for the British entertainment industry. "But," he warned, "unless the Government amends the U.K. copyright legislation to ensure that artists, music publishers and record companies receive fair remuneration for their

efforts, it may well find that its attempts to launch this exciting piece of technology successful will be severely frustrated."

Re-elected to the BPI council were Gerry Bron (Bronze Records), Monty Lewis (Pickwick), Tony Morris (Polydor), Maurice Oberstein (CBS) and Monty Presky (Mont Music). Newly elected were Simon Draper (Virgin Records) and Michael Levy (Magnet Records).

Greek Majors Use Singles To Fight Sagging Sales

ATHENS—Singles, long ignored by the Greek record business, are beginning to make a comeback, as companies here seek a way around the persistent economic recession that has eroded disk and tape sales.

Only around a dozen Athens retailers handle 45 r.p.m. singles. For years they have shunned them, saying there was not enough profit to make the trade worthwhile. However, in the last two years several major companies have begun issuing international repertoire on 45s, and can claim some success for the move.

Athens-based Music Box Records, for instance, recently put out an Italian dance single by Claudio Cecchetto called "Ska Chou Chou" (Fonit Cetra). Within a month sales were over 10,000 copies, a figure to make the industry here sit up.

PolyGram Greece has also been intermittently testing the singles field, notably with the Specials'

"Too Much Too Young" (Chrysalis) and "I Don't Like Mondays" (Mercury) by the Boomtown Rats. Resulting sales of 1-4,000 copies are seen as "satisfactory."

The theory behind the policy is that while consumer inclination to spend on pre-recorded music has declined, selective buyers will welcome a smaller, attractive product, and the song they wanted in the first place.

PolyGram has concentrated on non-album singles in order to avoid harming LP sales, and has found a potential market outside the album mainstream.

CBS Greece, too, has climbed on the bandwagon, thanks to a marketing drive initiated by marketing director Miltos Karadsas. But while PolyGram claims buyers prefer British singles, CBS plans to release catalog singles that will do for U.S. repertoire what its rival is doing for U.K. product.

POLYSTAR PolyGram-Young Japan Joint Venture Building On Global Repertoire Base

NEW YORK—Two and a half years after the formation of Polystar Records & Tapes, a joint venture between PolyGram and Young Japan, the company says it has built an international repertoire base with representation of four labels.

In addition, Akio Onodera, managing director who is on a three-week jaunt in the U.S. and London, accompanied by pop international chief Akemu Natsume, says the label is looking to exploit national artists in Southeast Asia.

Under the PolyGram deal, product was initially released on Casablanca, but over the past year, other labels have joined the fold, including three PolyGram-associated com-

panies: Germany's Metronome, highlighted by a heavy metal group, Accept; Holland's Back Door with The Mo featured; and U.K.'s Charisma, featuring Peter Gabriel, Rick Wakeman and Steve Hackett.

In January, Polystar picked up the Island catalog, which for the Japanese market includes the B-52s. Onodera says he'd like to find a home for other major independents, but concedes there are very few available, certainly on the order of Motown, which is handled in Japan by JVC.

Still, its best-selling local act (released on Casablanca) is Alice, with Onodera estimating sales of about two million units over the past several years.

Like many of its counterparts abroad, Alice has also spawned solo albums by its three members. Just marketed is Shinji Tanimura's album, "Jade," while Takao Horiuchi offers "Daybreak." Interestingly, another member, drummer Toru Yazawa, has his own group, Blend, which features English vocalist John Stanley.

Onodera says his Southeast Asia thrust covers Hong Kong, Singapore, Malaysia, the Philippines and Indonesia. While Alice performed successfully on mainland China last year, Onodera points out that he cannot release product there. The group, along with Shinji Tanimura as a solo act, also played Thailand.

Onodera, like others, points to rental shops as causing unit sales decline in Japan. "Membership in the plan only requires a 50 cent fee and 50 to 75 cents to rent an album overnight," he notes. General market trends are centered on AOR sounds, he says, with national acts continuing to provide 70% of sales, with international repertoire at 30%, in-

cluding pop, classical and jazz.

Young Japan maintains its status as a production company making product for other labels. Formed in 1970, it also engages in management, booking, music publishing and radio/tv production. Some 30 acts are now represented.

FRENCH WRITER CHARGES PLAGIARISM

Albert Hit With 'Feelings' Suit

By MICHAEL WAY

PARIS—Brazilian-born singer/songwriter Morris Albert is being sued in a plagiarism case here over his 1974 world hit, "Feelings," in proceedings prompted by the making of a Los Angeles tv ad for mattresses two years later.

Albert is being sued by veteran French writer Louis Gaste, who charges that the RCA title is a "blatant copy" of his own "Pour Toi," written for his wife, French music hall entertainer Line Renaud, back in 1954 and copyrighted two years later. Gaste's lawyer Martine Gade expects judgment in the Paris High Court in September.

"Feelings" is published by Fermata of Brazil, with European rights held by International Melodies in Geneva.

French subpublishing rights are held by Rapanui, the publishing company owned by French singer Nicoletta. A French cover version was written with lyrics by Michel Jourdan entitled "Dis Lui" and recorded by Mike Brant, the singer who committed suicide about five years ago.

Renaud recalls the mattress ad she made in Los Angeles, when she was asked to "hum a tune" during film-

Portugal Introduces New Antipiracy Legislation

LISBON—Major legislation to afford greater protection to phonogram producers, including ratification of the Rome and Geneva conventions, was announced by Portuguese Minister of Culture Francisco Lucas Pires, when he addressed the council meeting of the International Federation of Phonogram and Videogram Producers (IFPI) at the Ritz Hotel here June 2.

Pires gave details of a new copyright code currently in preparation which would include a special chapter covering neighboring rights and antipiracy measures. Pires said that Portugal's European and international participation in the conventions of Rome and Geneva was "a point of honor."

The minister said that other steps had to be taken "in order to respond to the new situations which are emerging in this specialized field"

and this was widely interpreted as an indication that the new legislation would also embrace such matters as record rental and home taping. Many IFPI delegates were optimistic about the possibility of a blank tape levy being introduced as part of the general overhaul of intellectual property protection measures.

Pires said it was important always to stress the importance of the phonogram as a means of cultural promotion, since the phonogram was, along with the book, a support of intellectual works and a vehicle for the transmission of culture.

The council meeting was also addressed by Dr. Antonio Maria Pereira, legal adviser to the Ministry of Culture; Dr. Luis Francisco Rebello, president of the Portuguese Authors' Society (SPA); and Rodrigo Marin, president of the Portuguese National Group of IFPI.

LPs RELEASED SIMULTANEOUSLY

Epic/Sony Sets Iglesias Push

TOKYO—Epic/Sony is releasing three Julio Iglesias albums simultaneously this month as part of a drive to establish the CBS artist as Japan's top-selling international artist by the end of the year.

The three albums, due out June 21, are "El Amor," originally released by King here in 1976, "Emociones" (1978), and "Hey" (1980). Kazuo Ishiyama of the company's international a&r department says initial pressings will be 10,000, 20,000 and 10,000 respectively, but Epic/Sony's immediate target is an aggregate sale of 100,000 units.

While conceding that 25,000 is an unusually good sale for an international album, Ishiyama says: "Eventually we are hoping that 'Emociones' will go to 100,000, as

did the 'De Nina A Mujer' album which we put out on March 21 this year. And the 'Begin The Beguine' single from this album sold 80,000 copies."

First release in the current push was "I Fiesta," which Epic/Sony released last September to test the water, without any major promotional drive. Favorable reaction from AM and FM audiences, particularly among female buyers, prompted the present spate of back catalog releases.

The company has also benefited from the use of "Begin The Beguine" in a tv commercial for mayonnaise, which ran three months from February this year and made Iglesias' name familiar to Japanese viewers.

Leahy, Morrison Bow U.K. Label

LONDON—Even though it has no title and no artist roster, the new label created by the seven-month-old partnership of Dick Leahy and Bryan Morrison was launched last Tuesday (8) through a licensing deal with Polydor which covers all territories except the U.S.A.

The official birth date of the new label was set for June 8 to tie in with the anniversaries of two previous labels with which Leahy was associated—Bell and GTO.

Says Leahy: "It was a coincidence that both Bell and GTO were launched on June 8 and as both went on to be successful ventures for me, I thought I would tempt fate and set the new label for that date also."

Polydor is appointing a fulltime label manager to work with Leahy and Morrison in developing acts signed to the new label.

France delivery of a writ to a defendant's lawyer was authorized, this was not the case in the United States where it had to be handed over personally. The writ had been duly filed through a French consulate to Albert's lawyer in Santa Ana, Calif., William Sheffield, but Miss Gade believed that Albert himself "had disappeared."

Gaste's "Pour Toi," with words by Helene Bourquin and Albert Simonin, gained an international audience when it was sung in the 1956 French film "Le feu aux poudres," which was particularly popular in Latin America. It was as a result of this, Gaste's lawyer comments, that Albert gained access to the title in Brazil.

Line Renaud says at least 14 cover versions of "Pour Toi" have been recorded and lawyer Gade adds that it was filed for copyright in Washington in 1957. Copyright on the title is handled by ASCAP in the United States. No English version is believed to have been made however.

Gaste, widely considered one of France's best writers, has composed numerous titles for his wife, notably "Ma Cabane au Canada," and two successful songs for Yves Montand, "Luna Park" and "Platine Joe."

International

Stones Tour Off To Rousing Start TDK Sponsorship Controversy Follows Band To Holland

By WILLEM HOOS

AMSTERDAM—More than 150,000 Rolling Stones fans paid to see the three Dutch concerts played by the band in Rotterdam's Feyenoord Stadium June 2-5 as part of its two-month, 45-date European tour, which is expected to draw total audiences of up to 2.5 million.

Crowd and media response were alike enthusiastic, but rumblings of the TDK sponsorship dispute (Billboard, May 15) have reached the Dutch industry here. Says Willem Barents, deputy president of local IFPI branch NVPI: "One can understand that TDK hopes to improve its image by sponsoring the Stones tour, but nevertheless I think it is a shame that the band's management agreed to a sponsorship deal with a blank tape manufacturer. It

inevitably creates an extra interest in home taping, and home taping is a very real threat to the music business, particularly at this time of economic recession."

Phonogram Holland took full-page national newspaper ads focusing on 24 Stones back catalog albums and was rewarded with sales of over 20,000 units in the space of a week.

The band's new live album, "Still Life," was also released to coincide with the group's arrival in the country and reportedly sold 30,000 copies in the first three days.

Media coverage was intensive. A lengthy news piece by state-owned broadcast organization NOS in which Mick Jagger took the opportunity to scotch rumors of the imminent folding of the band was transmitted via Eurovision to a number of European countries, while tv organization Veronica aired a one-hour special June 9 on the Rotterdam concerts. ARD (West Germany) and ORTF (France) also covered the dates.

Veronica ran a four-hour radio

special June 4, and other Dutch radio stations KRO, NCRV and TROS carried detailed reports, as did film company Polygoon.

All three concerts began with balloons and ended with fireworks. Support on the 150-minute shows came from George Thorogood and the Destroyers—with whom Mick Jagger played an impromptu set at The Hague's Trojan Horse nightclub—and the J. Geils Band, which will support on all the European dates.

Despite heatwave temperatures, the concerts went off without incident, although there was a scuffle with photographers at the airport, the arrest of unauthorized T-shirt sellers at the stadium, and the collapse of part of the lighting rig, injuring one member of the 130-strong roadcrew.

The Dutch concerts, organized by local agency Mojo Concerts with help from EMI Holland employees, represented the seventh time the band has performed in the Netherlands. The first occasion was in 1964.

PolyGram Exec Resigns From Italian Assn.

MILAN — PolyGram business manager Lidia Cameroni Gallas has resigned her position as vice president of Italian record industry assn. AFI (Associazioni dei Fonografici Italiani), following a disagreement with the organization's president, Guido Rignano.

Rignano is also managing director of record company Ricordi, and the dispute centers on this company's distribution deal with the new record label Sotto La Pioggia, whose first release was an album of the same name by top Italian singer Antonello Venditti.

Because of litigation between PolyGram and Venditti over non-fulfillment of contractual terms, the same distribution agreement had already been turned down by five other leading Italian record companies, says Lidia Gallas.

Ricordi director Diego Ando insists that his company has simply taken on distribution of another label and cannot be accused of stealing an artist, particularly since it encouraged Venditti to give PolyGram first option. "As far as we know, that option has been refused," he says.

Czech Disk Club Sets Changes

PRAGUE—Drastic changes have been announced in the latest edition of the Czechoslovak Record Club, 25 years old this year. Instead of the usual 100 titles, only 26 are offered for subscription; pop has been dropped completely, jazz curtailed, and a number of hitherto prominent overseas companies, including EMI, Decca, ECM and Melodiya, are represented by only one title each.

Reasons for the change lie in the club's development from collector's specialist organization to mass market sales channel. Initially designed as a venue for subscription sales of Supraphon classical and spoken word material, the club's program changed a decade later to embrace pop and jazz, and later still to include repertoire from the two other Czech record companies, Panton and Opus.

At its height, each annual "edition" offered around 100 titles. But sometimes it proved impossible to produce all the promised records in the space of the year. Some were de-

played, subscription periods overlapped, and it was occasionally necessary to drop a year simply to catch up.

Main interest centered on Western pop records under license and available exclusively to club members without ever reaching the open market, which again complicated the problem of new editions. The character of the market changed continually: as the new titles were added to the classical catalog it began to seem more sensible to provide frequent re-issues of in-demand titles than to provide such a quantity of new releases.

Hence the new policy, under which 20 titles from Supraphon, four from Opus and two from Panton are offered to subscribers applying before this year's August 15 deadline. Key titles include Verdi's "Rigoletto" (EMI), Glinka's "Russlan and Ludmilla" (Melodiya), and Vivaldi's "Six Concertos For Recorder" played by jazz flautist Jiri Stivin (Opus).

21 NATIONS PARTICIPATE

Bratislava Fest Has Global Slant

By LUBOMIR DORUZKA

BRATISLAVA—The 17th annual Bratislava Lyre pop song festival this year carried a more marked international flavor than ever before, with a total of 21 nations participating. And after several years of crisis and soul-searching, the event—the only one of its kind in Czechoslovakia—has re-emerged several steps nearer its aim of becoming one of the top East European festivals.

Competing artists in the international section came not only from major Communist states, but also from West Germany, France, Holland, Belgium, Italy, Switzerland, Luxembourg, Denmark and Malta. And significantly, Cuba, Algeria and Vietnam were also among the participating nations, reflecting the growing interest among festival organizers—the same was true of the Dresden Pop Song Festival—in gaining Third World representation at their events, despite the fact that these countries are practically un-

known on the international pop scene.

Indeed, the Gold Lyre award itself was won by Algerian performer Rachid Bahri, while Silver went to Czech star Helena Vondrackova and Bronze to Paul Ives of France, easily the most popular artist with the audience. The international jury was composed of one member from each of the participating countries.

While the quality and scope of the international competition are clearly improving, the non-competitive galas which in the past have formed the backbone of the festival seem to have dwindled in importance. This may partly be due to the difficulty of meeting the demands made by well-known Western stars who expect to be paid their usual level of fee in a Western currency.

Georges Moustaki of France did not appear owing to last minute contractual difficulties, so that in addition to Amanda Lear there were only Toto Cutugno (Italy), Dalmatinski Magazine (Yugoslavia), Jana Bit-

chevskaia (Russia) and Wir (East Germany) from overseas, performing together with Karel Gott, Olympics, Miroslav Zbirka and three other local acts.

In the national contest, the organizers had succeeded in regaining the confidence of top local stars, previously only reluctant participants, and standards were correspondingly higher. Gold went to veteran local team Hana and Petr Ulrych, silver to Miroslav Zbirka, and bronze to Pavel Hammel and the group Modus as equal third.

A major feature of the festival was the six-hour rock show held in a nearby stadium headlined by French violinist Didier Lockwood, East German blues singer Stefan Diestelmann and a joint performance by local star Petra Janu and East German group Express. Part of the new effort to make the Bratislava Lyre attractive to younger audiences, this was the largest rock show seen in Czechoslovakia in recent years.

Canada

Taping Study Calls Levy Impractical

By DAVID FARRELL

OTTAWA—A Federal study paper released this month argues a case for legitimizing home taping activity, but without offering the promise of compensation to creators or copyright owners in either the audio or video fields.

The report, entitled "Audio and Video Home Taping: Impact on Copyright Payments," was commissioned by Consumer & Corporate Affairs, and authored by Jim Keon. The document is one of many dealing with copyright issues to be used as background material for a revised Canadian Copyright Act.

The contents and findings in the study are bound to create a great deal of impassioned discussion within record industry and publishing circles, but so far no official comment has been made. In fact, the document is only just now beginning to circulate and most contacted by Billboard had not read its contents.

Keon writes that the current Copyright Act fails to offer a safeguard to prevent home taping, and concludes that the new legislation should include a clause that allows a levy to be imposed on blank tape when the reduction in Canadian copyright owners' revenues outweighs the costs and problems associated with the collection and distribution of funds from such a scheme.

To impose a levy now would create a bureaucratic nightmare that would eat up its income in operating costs, Keon says, therefore offering no financial benefit to songwriters and composers who are being short-changed at this point.

Keon also notes that the largest royalty and publishing payments are paid out to foreigners, primarily based in the U.S., U.K. and France. He notes that at present none of these countries has a levy system; thus, a levy formula in Canada would result in higher costs to Canadians with the majority of funds generated going abroad.

The rationale for not applying a levy on blank tape immediately is far more complex than the simple reason that collecting the monies and distributing them would be a costly overhead in itself. In one section, Keon writes, "The total impact of the new technology on sales, revenues and profits must be analyzed as the overall welfare of copyright owners and music listeners must be examined and not just the linkage between use and payment."

Continuing, "Before government undertakes to provide rights and

thereby redistribute income to a particular group, there should be firm evidence that this would serve the public interest."

The thinking here is that home taping in itself may not significantly be retarding the sale of prerecorded music, that the exposure of the music through home taping may, in fact, serve to lead consumers to purchase the complete prerecorded tape or record. He also suggests in one section that the open market pitting blank tape against prerecorded cassettes may be serving to create a competitive spirit insofar as quality goes between the two manufacturing sectors.

On video taping, Keon suggests that there is no need to impose a levy at this time since much of the video home taping represents "time-shifting," the practice of taping television programs when the viewer is absent for viewing at a later time. Because the viewership remains intact, in some cases the audience size for a program increasing as a result of home taping, Keon suggests that television stations have been able to increase ad rates on the basis of increased viewership. The increased rates are then reflected in pay-outs to the performing rights agencies, which in turn mean higher payments to copyright owners.

The study is not a policy paper, but purely a research document reflecting the analysis and conclusions of the author. No firm word has been made on just when Canada can expect a final version of its new Copyright Act, but the Secretary of State department has indicated that some sort of document is expected to be completed by this fall.

PolyGram Pacts With Elephant

TORONTO — PolyGram has pacted Elephant Records, the label founded by children's category Juno winners, Sharon, Lois and Bram. Included in the deal are four albums distributed previously by Sefel/Almada: "One Elephant, Deux Elephants," "Smorgasbord," "Singing n' Swoinging" and "In The Schoolyard," plus an album by The Travellers, entitled "Merry-Go-Round."

The children's act is one of the most popular in the country. Consistent touring has helped earn the group sales which are termed substantial.

Boot, Emeralds, Renew K-tel Pact

TORONTO—Boot Records and The Emeralds have renewed an agreement with K-tel Music, following a successful marketing campaign based around the act's recent "Just For You" album, an Ampex Golden Reel award winner. Under the new contract the Emeralds, through Boot, will supply K-tel with three concept albums over the next five years for worldwide distribution.

The first album to be released under the new agreement is entitled "The Bird Dance" and will be released simultaneously in Canada, the U.S., Australia and New Zealand. Releases in these markets is set for May 15; other territories will be the album shortly thereafter.

With television marketing techniques, K-tel is hopeful of creating similar successes with the Emeralds

record. Two previous concept albums they released, "Hooked On Classics" and "Switched On Swing," have sold in the millions.

The signing marks the first time that K-tel has pacted a worldwide deal with a Canadian act. According to K-tel spokesman Bernie Willock, the company is making the move based on the success of the sales of the Emerald album "Just For You," which attained platinum status in this market, the equivalent of 100,000 copies. He adds that K-tel believes the Emeralds brand of pop has universal marketability, whereas recordings of European acts playing the same kind of pop tends to sound "a little too continental in style."

All Emeralds recordings are to be done in Edmonton, home base for the five piece band.

Billboard® Hits Of The World

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

BRITAIN

(Courtesy of Music Week)
As of 6/12/82

SINGLES	
This Week	Last Week
1	1
2	1
3	3
4	5
5	6
6	8
7	7
8	4
9	15
10	19
11	12
12	11
13	14
14	38
15	9
16	10
17	24
18	20
19	13
20	21
21	17
22	29
23	28
24	27
25	22
26	23
27	NEW
28	33
29	34
30	31
31	26
32	25
33	16
34	NEW
35	36
36	18
37	NEW
38	NEW
39	35
40	30
ALBUMS	
1	2
2	NEW
3	1
4	3
5	NEW
6	4

7	7
8	11
9	9
10	6
11	19
12	NEW
13	14
14	12
15	13
16	10
17	18
18	17
19	5
20	8
21	21
22	16
23	15
24	20
25	23
26	31
27	24
28	NEW
29	29
30	NEW
31	22
32	35
33	28
34	26
35	38
36	25
37	NEW
38	32
39	NEW
40	NEW

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 6/9/82

SINGLES	
This Week	Last Week
1	1
2	2
3	3
4	9
5	4
6	5
7	6
8	10
9	7
10	13
11	8
12	14
13	12
14	18
15	16
16	11
17	20

15	15
16	17
17	17
18	19
19	17
20	19
ALBUMS	
1	1
2	2
3	9
4	5
5	4
6	6
7	7
8	10
9	3
10	8

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 6/12/82

SINGLES	
This Week	Last Week
1	1
2	2
3	3
4	4
5	5
6	8
7	10
8	7
9	9
10	6
11	11
12	16
13	12
14	13
15	15
16	23
17	14
18	18
19	19
20	20
21	24
22	NEW
23	26
24	29
25	27
26	22
27	17
28	28
29	25

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.

30	NEW
1	2
2	1
3	3
4	6
5	5
6	NEW
7	4
8	8
9	11
10	7
11	NEW
12	16
13	17
14	12
15	10
16	9
17	20
18	19
19	NEW
20	NEW

JAPAN

(Courtesy Music Labo)
As of 6/3/82

SINGLES	
This Week	Last Week
1	1
2	2
3	6
4	3
5	4
6	7
7	8
8	5
9	9
10	11
11	10
12	19
13	12
14	18
15	13
16	16
17	14

17	17
18	15
19	15
20	NEW
ALBUMS	
1	1
2	2
3	3
4	4
5	5
6	6
7	7
8	8
9	9
10	10
11	NEW
12	14
13	11
14	19
15	12
16	NEW
17	18
18	NEW
19	NEW
20	16

ISRAEL

(Courtesy IBA/Reshet Gimel)
As of 6/04/82

SINGLES	
This Week	Last Week
1	4
2	1
3	2
4	3
5	8
6	10
7	5
8	6
9	NEW
10	NEW
ALBUMS	
1	3
2	4
3	2
4	1
5	9
6	NEW
7	6
8	8
9	NEW
10	NEW

JUNE 19, 1982, BILLBOARD

A FRIENDLY AND WARM "CIAO" FROM GIANNI DAL DELLO AND THE WHOLE FAMILY OF

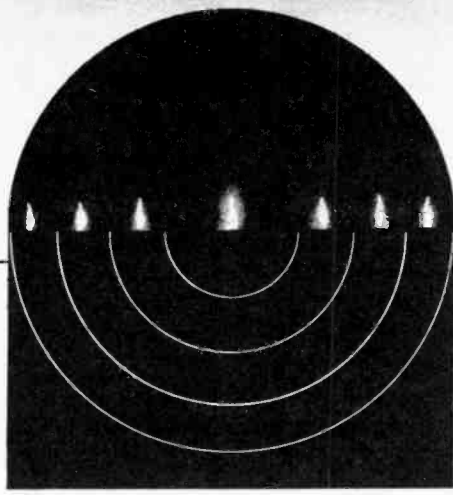


RECORDING STUDIOS MILAN - ITALY

DIVISION OF CGD MESSAGGERIE MUSICAL pa VIA QUINTILIANO, 40 MILAN - ITALY

GINGER BAKER - DA-
RIO BALDAN - GIANNI
BELLA - MARCELLA BELLA - ANGELO
LOREDANA BERTE - PINO CALVI
BERTOLI - MIGUEL BOSE - ADRIANO CELENZA - NIKKA
- IVAN CATTANEO - DON COSTA - RICCARDO FABRIZIO - GIARDINO DEI
NO - CIRO CIRILLO - MAURIZIO FABBRI - SANDRO GIACOB-
COSTA - DRUPI - MAURIZIO FABBRI - SANDRO GIACOB-
FRANCO FANIGLIULO - RICCARDO FABRIZIO - GIARDINO DEI
GLI - WALTER FOINI - SANDRO GIACOB-
BE - LORETTA GOGGI - SANDRO GIACOB-
SEMPLICI - KRISMA - SANDRO GIACOB-
MARIO LAVEZZI - SANDRO GIACOB-
MATAKENA - MATIA BAZAAR - SANDRA
MONDAINI - CLAUDIA MORI - NEWTROLLS
- HEATHER PARISI - POOH - ROBERTO
PULEO - STEFANO PULGA - DONATELLA
RETTORE - RICCHI E POVERI - ROCKETTS
- FRANCO SIMONE - SQUALLOR - GIAN-
NI TOGNI - UMBERTO TOZZI - VIOLA
VALENTINO - ORNELLA VANONI - GIAN-
SITORS - ELISABETTA VIVIANI - VI-
MICHELE ZARRILLO - RENAI-
TO ZERO





MUSIC
AND PERFORMING ARTS
B'NAI B'RITH

HONORS

TONY BENNETT



With the 1982 HUMANITARIAN AWARD

GRAND BALLROOM
SHERATON CENTRE
THURSDAY, JUNE 24, 1982

Cocktails: 6:30 pm
Dinner: 7:30 pm
Dress Optional

Entertainment: Henny Youngman
For Ticket Information Contact
Herb Linsky—247-4422

Spotlight



AIR SUPPLY—Now And Forever. Arista AL9587. Produced by Harry Maslin. Air Supply's first two Arista albums went platinum and yielded, between them, six top five singles. And the first hit from this set, "Even The Nights Are Better" is easily Air Supply's best single since its debut, "Lost In Love." But the lilting melodic grace that makes that track such a treat is missing from many of the cuts, which are marked the the bloated, melodramatic tendencies of past Air Supply hits. Still, there can be no question that this septet has inherited the mantle of the top romantic ballad act in the business—a role previously filled—with more distinction—by Barry Manilow, Bread and the Carpenters.



GENESIS—Three Sides Live. Atlantic SD22000. Produced by Genesis. As the title makes clear, three sides of this double LP contain live material recorded during the band's 1981 tour. The fourth side contains five studio tracks, two of which were recorded back in 1979. The three newer studio cuts are more funky and soulful, closer to Collins' solo efforts, than the earlier material: "Paperlate," the first single even features a horn section in the background. The live sides capture Genesis on stage, rendering perfect Genesis' sometimes quirky English progressive rock.



STEVE MILLER BAND—Abracadabra, Capitol ST-12216. Produced by Steve Miller & Gary Mallaber. Arriving only months after his disappointing "comeback" from a lengthy recording hiatus, Miller's new set corrects nearly all that album's flaws: instead of a rambling clutch of styles and often threadbare material, the veteran guitarist and singer regains his balance on a collection of songs dominated by the writing of his band members, rather than his own originals. Of the latter, the title song's already reaping radio acceptance, but the overall strategy of shifting focus has paid off with fresh energy.

CHER—I Paralyze, The Entertainment Co./Columbia Records FC38096. Produced by David Wolfert. Don't let the punky sun glasses on the cover fool you: this time around Cher stays very much within an Olivia Newton-John/Sheena Easton pop context, with a collection of songs she can easily include in her Las Vegas shows. Cher has her detractors, but her musical ability cannot be denied and she handles the A/C material here with aplomb if not sensitivity.

Best of the 10 here are the title cut, the ironic "Our Love Could Burn Atlanta Down Again," which gets perked up by rhythm guitars and a harmonica break, and the appropriate, "Hank And Lefty Raised My Country Soul."



HOROWITZ AT THE MET—Vladimir Horowitz, piano, RCA ATC1-4260. A powerhouse release, pre-sold via the hoopla generated by the pianist's recent satellite TVer from London and a special label promotion. And as the artist's first digital recording it will attract even more notice. All that aside, the Horowitz magic still captivates, whether via simply phrased melody or supercharged note clusters. This album was recorded live last November before an audience cowed into near total silence, with only the rarest, apologetic cough intruding. Six relatively unfamiliar Scarlatti sonatas, ballades by Chopin and Liszt, a Chopin waltz and Rachmaninoff prelude make up the program.



JOHN WAITE—Ignition, Chrysalis CHR1376. Produced by Neil Geraldo. That John Waite, former lead singer of the Babys, got Ivan Kral, ex-Iggy Pop and Patti Smith guitarist, and the Uptown Horns to take part in his first solo effort, gives an immediate indication that he was not looking for any sort of AOR clone product. Not that this album would be out of place in an AOR or even A/C format. Waite is a fine singer with good range and an ear for a good song. Pat Benatar producer Neil Geraldo puts it all in a glossy pop package, with hard and soft rock elements complementing each other nicely.

THE INDIVIDUALS—Fields, Plexus Records KMH709224. Produced by Gene Holder. As is very evident from this LP, one of the better new pop bands to emerge from the New York scene are the Individuals, a four-man group that plays solid well-structured songs with panache feeling, and a firm sense of the possible. That there are no keyboards or electronics in this band makes it sound almost dated within the new wave context, but radio could use a lot more of this spare and crisp sound.



THE CRUSADERS—Royal Jam, MCA 2-8017. Produced by Joe Sample, Wilton Felder, Stix Hooper. The Crusaders ennobled their profession by spotlighting, in the past, Joe Cocker, Bill Withers, Bobby Womack and Randy Crawford. Here, master of modern blues B.B. King spices the jam with his classic guitar runs and blues-powered vocals, and with the Crusaders backing an earlier "crusader," jazz fashion and blues fusion have rarely had it so together as on "The Thrill Is Gone," "Street Life" and "Never Make A Move Too Soon." Double LP recorded live in London.



ROSANNE CASH—Somewhere In The Stars, Columbia FC37570. Produced by Rodney Crowell. Those who like the raw and explicit emotions of traditional country music will discover little to rejoice over in this literate and restrained album. And that's too bad since it has so much to offer. Cash is the mistress of cool appraisals—an unrelenting journalist of the soul. She is always in control, always at a safe distance, even from the most shattered or shaky relationship she sings about. Crowell's production is spare and deferential to the lyrics—the most moving examples of which are the resigned "Looking For A Corner," the knowing "Down On Love" and the marvelously defiant "It Hasn't Happened Yet."

RONNIE McDOWELL—Love To Burn, Epic 38017. Produced by Buddy Killen. McDowell's distinctive voice is given the reins here, with more upbeat material than on some previous albums and strong playing by musicians. His voice is usually effective by itself, especially on quick-paced tunes, although McDowell and producer Killen seem to be creating a "signature" of Presley-esque backing vocals to drive home hooks. The standouts are "Dangerous," marked by hand-claps, rollicking vocals and guitar picking, the pleasingly simple "Blue Orleans," and the slide guitar-powered "Love To Burn."

MOE BANDY—She's Not Really Cheatin' (She's Just Gettin' Even), Columbia 38009. Produced by Ray Baker. Backed by clean, well-crafted arrangements, Bandy sings traditional country in a straightforward, simple manner. While his vocals—and the material—are lacking in emotional force, the songs are melodic, even imagistic, and good to drink beer by.

DAVID REILLY—Life On Earth, MCA-5280. Produced by Nick Tauber. Reilly has a sassy pop sound that fits right in with the increasingly popular new music sound of acts like Soft Cell. Several of the cuts have light pop touches which should lead to wide airplay. The most immediately accessible track is the buoyant "Wings Over America," the only cut on which Reilly had a collaborator, Derek Austin.

DAVID JOHANSEN—Live It Up, Blue Sky Records ARZ38004. (CBS). Produced by Ron Nevison. The music of David Johansen is never better than when it is performed live; somehow its excitement and drama seemed always diluted on disk. What better way to overcome the problem, than with a live disk including material from both his solo career and from the New York Dolls. This LP is a marvelous introduction to the work of a long underappreciated artist.

SURVIVOR—Eye Of The Tiger, Scotti Bros. (CBS) FZ38062. Produced by Frankie Sullivan and Jim Peterik. With their third album, Survivor settles comfortably into the accessible pop-rock groove exemplified by a plethora of faceless bands. There's plenty of solid airplay fodder here, especially the title track, which doubles as the theme song to "Rocky III."

DEEP PURPLE—Deep Purple In Concert, Portrait Records RZ38050 (CBS). No producer listed. This double LP reissue features live concert material recorded in 1970 and 1972 when Deep Purple was at its peak, its lineup including Ritchie Blackmore, Ian Gillan, Jon Lord, Ian Paice and Roger Glover. With some of the cuts running 20 minutes and more, this LP is a godsend to late night radio DJs who can catch 40 winks and more, while "Space Truckin'" goes on and on. At its best though, this LP can show some of the new heavy metallers just how it's supposed to be done.

KID CREOLE & THE COCONUTS—Wise Guy, Sire/Ze Records SRK3681 (WB). Produced and directed by August Darnell. Among the most inventive pop bands around is Kid Creole & the Coconuts, and this is another semi-concept LP where "Kid Creole & the Coconuts are washed upon the shores of B'Dilli Bay—land of sinners ruled by outcasts where crime is the only passport and RACE MUSIC the only way out," the liner notes read. Which means the LP is a bit more r&b oriented, though the other elements of pop, calypso, rock and disco, which make this band so delightful, are also in evidence.

JOSEPH WILLIAMS—MCA 5316. Produced by Jay Gruska. The son of film scorer John Williams steps out on a solid set of midtempo pop/rock. Williams wrote most of the cuts, many in collaboration with producer Gruska. The tunes, which feature sprightly jazz-tinged arrangements, range from rollicking rhythm numbers to a few tender ballads, notably "Nothing's Lost," a natural for AC programmers.

soul

REVELATION—Handshake FW37746. Produced by Tom Tom 84, Bruce Gray, Dunn Pearson Jr. The opening cut on this quartet's LP is one of the most lilting, high-stepping tracks of the year, with a clean, sleek sound recalling the best of Earth, Wind & Fire. The group shows its versatility on other cuts, which run from soul-drenched ballads to a sublime version of the classic torch song, "Since I Fell For You."

LA. CONNECTION, MCA-5322. Produced by Larry Blackmon. Boosted into contention by producer-writer Blackmon and high-flying Cameo, the eight-man Connection stands a chance to reap recognition with a soul/funk slate highlighted by "Shake It," "Burn Me Up" and "Get It Up." But "up" is definitely the beat for this band from the Cameo collection.

HEATWAVE—Current, Epic FE 38065. Produced by Barry Blue and Johnnie Wilder Jr. Heatwave returns recharged with the songs of Rod Temperton and the vocals of the Wilder Brothers. "Lettin' It Loose" sets the danceable soul pace and, along with "State To State," reflect the best of urban contemporary beat and lyric: upbeat but meaningful. Heatwave breathes excitement into Temperton's dramas, and the group's dedication to good songs will lead them to listeners to listen.

BEAU WILLIAMS—Beau Williams, Capitol ST-12213. Produced by Johnny Pate. Rock'n'soul singer/songwriter Williams possesses natural crossover appeal and "If You're Ready" proves he's ready for business. Williams' greatest assets are his sure, challenging voice and his ability to sing hard or soft with equal authority. Cool, confident, he grooves best on his own "Seems Like I've Met You" on his way to a powerful label debut.

country

ROY CLARK—Live From Austin City Limits, Churchill 9421. Produced by Roy Clark. Widely respected as a versatile instrumentalist and live performer, Clark has culled 13 selections from his appearance on the Public Broadcasting Service program Austin City Limits to put his stage abilities on record. The result is entertaining and the sound quality generally clean, if subdued, with the highlights being the driving guitar ride through "Ghost Riders In The Sky" and the swinging, semi-rap "Tennessee Saturday Night."

jazz

KENNY BARRON—At The Piano, Xanadu 188. Produced by Don Schlitten. The Philadelphia-born pianist offers seven entertaining tracks, without a rhythm section, and his program comes off beautifully. His tunes include three originals along with gems from Monk, Ellington, Green and others. Barron covers the keyboard effortlessly and emulates no one. Recommended: "Star-Crossed Lovers" and "Body & Soul."

COLEMAN HAWKINS—Dutch Treat, Xanadu 189. Reissue produced by Don Schlitten. Recorded on fat 78 r.p.m. wax masters in Holland 1936-38, these 16 near-forgotten efforts by the Bean make a welcome reappearance. There are two takes each of "Swinging In The Groove" and "I Know That You Know" and the Dutch sidemen support Hawkins competently. A classic collection of tenor saxophone masterpieces and despite their age, the sound is acceptable.

WALTER NORRIS—Drifting, Enja ENJA 2044 (PolyGram Classics). Produced by Horst Weber & Matthias Winkelmann. Originally released in Europe in the mid-'70s, this studio duet with bassist George Mraz showcases the under-recorded Norris' piano style. Consistently lyrical yet inventive throughout, Norris boasts a vision almost encyclopedic in its influences, encompassing pop, classical and adventurous jazz elements.

CLAUS OGERMAN—Featuring Jan Akkerman, Jazz Man JAZ5015. Produced by John J. Vis and Ruud Jacobs. Ogerman arranged and conducted the entire LP, comprising eight tracks including music by several classicists. A black-on-dark brown label is illegible, but the Ogerman music overcomes the printing faux pas. Highlights: "Adagio From Concerto de Aranjuez," "Bachianas Brasileiras" and "Pavanne Pour Une Infante Defunte."

THE HAMPTON HAWES MEMORIAL ALBUM—Xanadu 161. Produced by Bob Andrews and Don Schlitten. Fifteen titles recorded by the late Los Angeles pianist pop up on this attractive entry. Shelly Manne and Joe Mondragon accompany Hawes' pyrotechnical keyboard figures in a first rate program made up mainly of attractive evergreens. No doubt about it, Hawes was a monster of the ivories. Excellent annotation is by Pete Welding.

GEORGIE AULD—Homage, Xanadu 190. Reissue produced by Don Schlitten. It's high time a label marketed some of the many memorable masters taped by the young Auld many years back. These 12 titles were cut in 1959 with a combo comprising Howard Roberts, Don Fagerquist, Lou Levy, Mel Lewis, Larry Bunker and Leroy Vinnegar, and all the titles are choice items popularized in the early 1940s by the Benny Goodman sextet with Charlie Christian. Auld is in excellent form with his tenor pipe and most of the tunes are tricky, but eminently humable.

PETER SPRAGUE—The Message Sent On The Wind, Xanadu 193. Produced by Don Schlitten. Backed by Kenny Barron, Barry Altschul and Gene Perla, the young guitar whiz weaves his way through six cuts, impressing particularly on "You'd Be So Nice To Come Home To," a 1943 ballad hit by Cole Porter. Sprague also noodles around with a Bach invention. This is an LP of particular interest to young guitarists, but virtually everyone will enjoy it.

(Continued on page 63)

Billboard's Recommended LPs

pop

STEELY DAN—Gold, MCA MCA-5324. Produced by Gary Katz. Despite a first-rate remastering from digital transfers, this single pocket anthology emerges more a curiosity than the hits concept promised in the title, with only five of its eight cuts representing major singles. Fans of the disbanded duo may still seek it out for its inclusion of their main theme to "FM," as well as for the smooth, almost conceptual flow achieved by the sequencing.

BEACH BOYS—Sunshine Dream, Capitol SVBB-12220. Produced by the Beach Boys, Brian Wilson, Carl Wilson, Dennis Wilson, Al Jardine. A two-disk compilation patterned after the successful "Endless Summer" anthology, this set will need to tie into the veteran group's current tour, since the lone new track, a spliced hits medley, has yet to make an impact. Fans will appreciate the astute mix of familiar hits and chestnut LP tracks, though, and the label gets points for using the original mono mixes on most cuts, rather than inferior rechanneled takes.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Ochs, Sam Sutherland, Robyn Wells, Adam White.



The Queen Collection Goes Royal!

Queen's all-time hits played by the great
Royal Philharmonic Orchestra!

QUEEN MEDLEY • FLASH • PLAY THE GAME • WE ARE THE CHAMPIONS • DON'T STOP ME NOW • LOVE OF MY LIFE • KILLER QUEEN
YOU'RE MY BEST FRIEND • TEO TORRIATTE (LET US CLING TOGETHER) • UNDER PRESSURE • CRAZY LITTLE THING CALLED LOVE • BOHEMIAN RHAPSODY

Contains the hit single
QUEEN MEDLEY

The Royal Philharmonic Orchestra plays the Queen Collection

Conducted by
Louis Clark
with The Royal Choral Society



QUEEN MEDLEY • FLASH • PLAY THE GAME • WE ARE THE CHAMPIONS
DON'T STOP ME NOW • LOVE OF MY LIFE • KILLER QUEEN • YOU'RE MY BEST
FRIEND • TEO TORRIATTE (LET US CLING TOGETHER) • UNDER PRESSURE
CRAZY LITTLE THING CALLED LOVE • BOHEMIAN RHAPSODY

S-37910

MARKETPLACE

Check Type of Ad You Want

- REG. CLASSIFIED: \$1.45 per word—Minimum ad or order \$29.00.
- DISPLAY CLASSIFIED Ad. \$60.00 per inch, 4 insertions \$54.00 per, 26 insertions \$49.00 per, 52 insertions, \$39.00 per. Price discounts based on consecutive issue frequency.
- (JOB) POSITION WANTED: \$25 per inch.
- REVERSE CHARGE: \$6.00 per insertion. (DISPLAY ADS ONLY)
- FOREIGN ADVERTISEMENTS: (Outside the U.S.) Regular \$.75 per word, minimum ad order \$22.00. DISPLAY CLASSIFIED ADS: \$48.00 per inch, \$40.00 if the ad runs 4 or more times.
- BOX NUMBER c/o Billboard, \$5.00 service charge.

ADDRESS ALL ADS: Billboard Classified,
1515 Broadway, New York, N.Y. 10036
Phone: Jeff Serrette 212/764-7388
(800) 223-7524 Toll Free
All major credit cards accepted

Check Heading You Want

- | | |
|--|--|
| <input type="checkbox"/> HOME VIDEO | <input type="checkbox"/> BUSINESS |
| <input type="checkbox"/> HAPPY BIRTHDAY | <input type="checkbox"/> OPPORTUNITIES |
| <input type="checkbox"/> JOBS AVAILABLE | <input type="checkbox"/> REAL ESTATE |
| <input type="checkbox"/> HELP WANTED | <input type="checkbox"/> FOR SALE |
| <input type="checkbox"/> COLLEGES | <input type="checkbox"/> GOLDEN OLDIES |
| <input type="checkbox"/> REHEARSAL SPACE | <input type="checkbox"/> MISCELLANEOUS |
| <input type="checkbox"/> ANNOUNCEMENTS | <input type="checkbox"/> DISTRIBUTING SERVICES |
| <input type="checkbox"/> OTHER | <input type="checkbox"/> (JOB) POSITION WANTED |

PAYMENT MUST ACCOMPANY ORDER

AGENCY DISCOUNTS NOT APPLICABLE ON CLASSIFIED ADS

NAME _____ Credit Card Number: _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

TELEPHONE _____

Amer. Express Diners Club Visa Master Chg. Bank # _____

Expires _____ Signature _____

T-SHIRTS

TEE SHIRTS

LOWEST PRICES IN THE INDUSTRY
CUSTOM PRINTED OR BLANK
QUALITY WORK LOW MINIMUMS
RUSH JOBS OUR SPECIALTY FREE CATALOG
PLYMOUTH MILLS
EMPIRE STATE BLDG. SUITE 3110
350 5TH AVE. N.Y. 10116 (212) 594-0120

TAPES

PROFESSIONAL BLANK TAPE



Custom Cut 8 Track and cassettes.
90 different lengths in one minute increments. Prices start at .85.

- 8-T & Cass. Duplicators
- Low cost Shrink Wrappers
- Tape Players & Recorders
- Recording Supplies

CALL TOLL FREE
1 (800) 237-2252

In Florida call collect (813) 778-4442
BAZZY ELECTRONICS CORP.
3018 Avenue "C" Holmes Beach, Florida 33510
Master Card & Visa Welcome

BLANK AUDIO & VIDEO

CASSETTE—8-TRACK

Direct from manufacturer—below wholesale—any length cassettes—4 different qualities to choose from—bulk and reel master tape from 1/4" to 2".
Cassette duplication available. Call for brochure.

ANDOL AUDIO PRODUCTS, INC.
4212 14th Ave., Brooklyn, N.Y. 11216
Call Toll Free 800-221-6578
N.Y. RES. (212) 435-7322

LOW COST CASSETTES

High-Speed Duplication

Std C-10, C-20, C-60 and C-90 high grade cassettes with or without box. Able to supply any other length at competitive prices. High speed duplication available at lowest prices. Fast Turnaround.

RECORTEC, INC. (415) 962-0220
475 Ellis St. Mt. View, CA 94043

PRODUCT FOR SALE

NOTATION GUIDE, THEORY OUTLINE, music history charts enhance your understanding of music and its performance. For more information, send \$1.00 to: JFO Enterprises, Box 818, Palm Springs, CA 92263.

CHART RECORD SERVICES

THE FASTEST, MOST DEPENDABLE SERVICE IN THE WORLD

Att: INTERNATIONAL RADIO STATIONS, DISCOTHEQUES and PRIVATE COLLECTORS
Subscribe to our AUTOMATIC AIRMAIL SERVICE for 45¢ LP's, and Cassettes from all the charts.

Special Orders Welcome

AIRDISC USA

P.O. Box 835, Amityville, N.Y. 11701

POSTERS

POSTERS

Largest Selection of
Rock Posters

ZAP ENTERPRISES

1251-3 Irolo St.

Los Angeles, Calif. 90006

(213) 732-3781

DEALERS ONLY

RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

PRODUCE YOUR OWN ALBUMS!

12" records from your tapes, album covers of your own design! Pay as you sell plan plus mail order plan. Call:

JSR RECORD MFG. SERVICES

(Toll Free) 800-631-2292

(Also in NJ) 201-870-2843

DEADLINES

FOR

FUTURE ISSUES

JUNE 26TH ISSUE—JUNE 14TH

JULY 3RD ISSUE—JUNE 21ST

JULY 10TH ISSUE—JUNE 28TH

JULY 17TH ISSUE—JULY 5TH

JULY 24TH ISSUE—JULY 12TH

JULY 31ST ISSUE—JULY 19TH

AUG. 7TH ISSUE—JULY 26TH

FOR SALE

JAPANESE LP's & TAPES

Premier Audiophile Pressings

Thousands of titles available including "Chariots of Fire" and the entire Vangelis catalog.

Largest in-stock inventory and quickest turnaround time for all special orders. Rock, Jazz, Soundtracks and Electronics.

Write, Call, or Telex for Catalogue
Hablamos Espanol

Greenworld Distribution

20445 Gramercy Place, Box 2896

Torrance, CA. 90509-2896

Telephone: (213) 533-8075 (CA, AK, HI)

(800) 421-2096 (toll Free)

Telex: (4) 5720103 "GREEN" (ITT System)

EXPORTER & U.S.A. WHOLESALE-ACCESSORIES

7", 12", LP & TAPE. ALL LABELS. BUY ELSEWHERE—PAY MORE.

STRATFORD DIST. INC.

815 SECOND AVENUE

NEW HYDE PARK, NY 11040

NY—212-343-6920, 516-352-4200

800-645-6558 Telex 6852201

BUTTONS

OVER 60,000 DESIGNS!!!

If you want to buy buttons from hucksters who dabble in anything to make a buck, fine. If you want to have the world's largest selection, new designs weekly, 48-hour shipping, full return policy with terms available, then let's talk! 1982 Catalog now out! Patches, Stickers, Keychains too! Dealers only!

BUTTON MASTER, P.O. Box 129

Bridgeport, PA 19405

(215) 277-1966 (In Pa.)

1 (800) 523-1197 (national)

BUTTONS

Custom orders for your promotional needs. Buttons are your low cost mass advertising avenue. Buttons cost as low as 10¢. We are sure that your advertising budget can afford that low price.

Send for samples and catalogue

Rocin' Relix, Inc.

1734 Coney Island Ave

Brooklyn N.Y. 11230

212-645-0818



COUNTRY

LPs • CASSETTES • 8 TRs

ALL MAJOR LABELS & CURRENT HITS

SAME DAY SHIPMENT

FREE TOP 1000 LIST

TOBISCO • 6144 HWY 290 W • AUSTIN TX 78735

CUT-OUTS

8 Track and Cassettes
Our Specialty

If you are a distributor, rack jobber or exporter, contact J S J today. Call or write for free catalog.

J S J DISTRIBUTORS

6620 W. Belmont, Chicago, Ill. 60634

(312) 286-4444

CUT-OUTS

WITH A DIFFERENCE!

Write or call for a current list.

From the

"New Kids on the Block"



MUSIC

3354 GLENDALE BLVD

LOS ANGELES, CA 90039

(213) 665-2828

D.J.S./AUDIOPHILES. NOT IN A RECORD Pool?? Promos, Plates, New Releases, still yours absolutely Free (Guaranteed)! Format changing fast. Complete details, rush \$5 to J.A.M (Promo), P.O.B. #3, Bronx, NY 10463.

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LPs as low as 50¢. Your choice. Write for free listings. Scorpio Music, Box 391-BC, Cornwells Hts., Pa. 19020, USA. Dealers only.

ACOUSTI-DESIGN RECORDING STUDIO for sale. Wired for 24 track with separate living facilities. Great Manhattan location. Call (212) 255-7674 evenings.

REAL ESTATE

ESTATE LIQUIDATION

New 24 track recording studio with 7 bedroom cabin lodge and 3 other houses, brook, bubbling springs, located 1 1/4 hrs. outside NYC in the heart of the Pocono Mountains.

Call:

PAT LABUNSKI

(201) 538-8400

BLOWFLY

Albums, 8-Tracks, and Cassettes now in stock. Thousands of other titles available at budget prices. Call or write for our free giant catalog.

RECORD-WIDE DISTRIBUTORS

1755 Chase Drive

Fenton (St. Louis) MO 63026

(314) 343-7100

WILLIE NELSON

"Diamonds in the Rough"

never-before released album containing the first 13 songs Willie ever wrote & recorded. Available on LP, CA & 8T from:

Delta Records, Box 225

Nacogdoches, TX 75961

(713) 564-2509

call or write for free catalog

THE NUMBER ONE SOURCE FOR

MEXICAN

LPs • CASSETTES • 8 TRs

ALL TOP LABELS & CURRENT HITS

NO JUNK

FREE TOP 1000 LIST

updated monthly write

TOBISCO • 6144-A HWY 290 W • AUSTIN, TX 78735

Classical Masters

42 complete masters, eastern European symphony orchestra. The best composers! Beethoven, Tchaikovsky, Mozart, Strauss Etc. Great for promotional tie-ins. \$25,000.00 cash, firm, takes all, or we will custom manufacture LPs or cassettes to your specs. Call or write today.

(201) 342-4848

Music, P.O. Box 602

Hackensack, NJ 07602

HIGHLY UNUSUAL DISTINCTIVE STAGE/SET APPARATUS WITH UNIQUE NEON BACKDROP. COMPLETELY COLLAPSIBLE AND PORTABLE. MANY DIFFERENT SET-UP CONFIGURATIONS POSSIBLE. SERIOUS INQUIRIES ONLY. WRITE:

BOX 7468, Billboard Publ., Inc.

1515 Broadway

New York, NY 10036

CHINGA CHAVIN'S COUNTRY PORN

The new record album too risqué for your D.J. This is the most outrageous LP ever produced in Nashville.

MANGO PRODUCTIONS

P.O. Box 25, Kendall Park, NJ 08824

(201) 297-6257

Billboard Classified

Here's what
a few people
have to say
about us!

"Besides the quantity of the response to our Help Wanted Classified advertising in Billboard, I was most impressed with the quality of the applicants. Billboard is obviously very well read throughout the business."

BERT BOGASH
Main Street Records

"I have had good responses from lots of people from all parts of the U.S.A. It's good to know that your advertising is read by so many. Keep up the good work."

DANIEL E. SANTIAGO

"We have received a tremendous response Advertising in Billboard does work and we will definitely be doing business in the future."

FRED HOWARD, Howard Enterprises

"Thank you very much for your kindness to take care of our advertisements in Billboard magazine. Considering the results of the advertisement, we shall continue our advertisements in the future."

WOO HYUNG PARK
Seoul Music Pub. Co.

"The response from that placement has been tremendous, and we feel that future placements will be very beneficial. Please be assured that I will contact you in the future for our advertising needs."

REBECCA CROSS, Rebecca Cross Mgmt.

"You made my ad look different, and not only did the 'right' people see it, the self-same 'right' people responded to my ad which is only one day old. Incredible! Jeff, all I can say is, for professional services ads, your paper beats anything in my wildest imagination."

BILL BLACHLY, Fantasia

For Details, Call Jeff Serrette—800-223-7524

or write:

Billboard Classified, 1515 Broadway, New York, N.Y. 10036

MANAGEMENT

HARMONY HUT

A leading retail record/tape/audio chain is now interviewing for management personnel in our North Jersey, Philadelphia and Washington/Baltimore markets. If you currently possess retail management experience and want to consider a challenging career in an entrepreneurial atmosphere we are interested in talking to you. We offer competitive compensation and an excellent benefit package. For immediate consideration, send resume to:

SCHWARTZ BROTHERS
4901 Forbes Blvd.
Lanham, MD 20706
E.O.E.

EMPLOYMENT OPPORTUNITIES

RADIO JOBS!

10,000 radio jobs a year for men and women are listed in the American Radio Job Market weekly paper. Up to 300 openings every week! Disk Jockeys, Newspeople and Program Directors, Engineers, Sales people. Small, medium and major markets, all formats. Many jobs require little or no experience. One week computer list \$6.00. Special Bonus, six consecutive weeks only \$14.95—you save \$21.

AMERICAN RADIO JOB MARKET
6215 Don Gaspar Dept. 2
Las Vegas, Nevada 89108

BUSINESS OPPORTUNITY

NAME OF MAILORDER FIRM who will PAY YOU to buy advertising; allow you several ALL-PROFIT plans & give FREE advice, helpful reports, etc. Just Send \$5.00 to:

JFO Enterprises
P.O. Box 818
Palm Springs, CA 92263

SIMPLE & CLEAR INFO!

That's what one customer said when they read "10 STEPS TO A HOME INCOME BY MAIL!" Short, new report tells all! Only \$2.00 from:

JFO ENTERPRISES
P.O. Box 818
Palm Springs, CA 92263

GIFTS

LOOKING FOR AN UNUSUAL GIFT?

Antique slot machines available for that UNIQUE GIFT. Prices starting at \$1,600 and up. (Can only ship to states where legal.)

Box 7467, Billboard
1515 Broadway
New York, NY 10036

DISTRIBUTING SERVICES

RECORDING TAPE & ACCESSORIES
24-HOUR FREIGHT PAID SERVICE

Largest Selection at Lowest Cost Anywhere
MAXELL • TDK • DISCWASHER • ATARI • MEMOREX • ACTIVISION • SONY • ASTROCADE • FUJI • AMARAY • SCOTCH • IMAGIC • SAVOY • RECOTON • EVEREADY • AUDIO • TECHNICA • BASF • SHURE • DYNASOUND • SOUND GUARD • DURACELL • TRACS • PICKERING • many, many more!
SEND FOR FREE CATALOG
A.I. ROSENTHAL ASSOCIATES
Dept. A, 1035 Louis Dr., Warmminster, Pa. 18974
DEALERS ONLY [215] 441-8900

WANTED TO BUY

WANTED TO BUY

"PARADISE" AND "THE WIZ KID" MOVIE PROMOTIONAL T-SHIRTS. (ANY SIZE) PROMOTIONAL COPIES OF THE RECORD "THEME FROM PARADISE" BY PHOEBE CATES. ALSO THE "PARADISE" SOUNDTRACK ALBUM. PLUS REVIEWS OF THOSE TWO RECORDS. RADIO SPOTS, ON RECORD OR TAPE FOR "PARADISE" MOVIE AND SCREENING PROGRAMS. PRESSKITS, PRESSBOOKS, 6-FOOT LOBBY STANDEE, POSTERS, ANY AND ALL FOREIGN MATERIAL. PRESENT, OR FUTURE ON THE MOVIE "PARADISE" MELISSA LARSON, BOX 90A, (RT. 1) MINDORO, WISCONSIN 54644.

WILL PURCHASE FOR CASH ALL RIGHTS, master tapes of instruments (vocal bg ok), standards, originals or covers, all categories. Quality is definite consideration. Contact: Miller Nevada Ltd., Box 8359, Incline Village, NV 89450. (702) 831-4459.

POSITION WANTED

POSITION WANTED
MKTG./SALES PRO

EXPD WITH NATIONAL DISTRIB. SEEKS GROWTH POSITION IN NYC AREA. WRITE:

Box 7469
Billboard Publ., Inc.
1515 Broadway
New York, NY 10036

HELP WANTED

SOUNDCASTLE
IS EXPANDING

AND NEEDS TOP-FLIGHT MAINTENANCE ENGINEER. PART-TIME/FULL-TIME.

BILL BOTTRELL
(213) 665-5201

ANNOUNCEMENTS

FREE
PROMOTIONAL
ALBUMS

Concert tickets, Stereos, etc. Information, please write:

BARRY PUBLICATIONS
477 82nd Street
Brooklyn, N.Y. 11209

FINANCIAL SERVICES

IMMEDIATE CASH
We Buy Past Due
Accounts Receivable

TOWERS COLLECTION SERVICES, INC.
2 Park Ave. suite 2202 NYC 10016
(212) 696-0505

DANCE NEWSLETTERS

THE WORLD'S BEST DANCE MUSIC ON LP's, 45s, and tapes. Free price list. Telemark Dance Records, Box 55, McLean, VA 22101.

COMEDY MATERIAL

MORE FUNNY FOR YOUR MONEY! FAST, fresh, timeless comedy! Free month's issue: The Security Blanket, Box 723722, Atlanta, Georgia 30339.

DEEJAY SPECIALS! MONTHLY GAGLETTER! Individualized Service! We have it all FREE information package. PETER PATTER, P.O. Box 402-B, Pinedale, CA 93650.

GOLDEN OLDIES
TRADING POST

"WANTED TO BUY," "FOR SALE," "SWAPPING"—
Use the headline that fits your need.

Regular Classified: \$1.00 per word. Minimum \$15.00.
Display Classified: \$45.00 per column inch.

PAYMENT MUST ACCOMPANY ORDER TO:

Billboard Golden Oldies Trading Post
1515 Broadway, New York City 10036

FOR SALE

DISCO 12" SINGLES, 50 EACH—PERFECT condition—many 70's & 80's hits—quantities only. (312) 262-1593.

OLDIE 45'S, RECORDS, TAPES, CATALOGUES \$2.00 DOMESTIC; \$5.00 AIRMAIL; NERT, BOX 268-B, LAWRENCE, MA. 01842.

GOLDEN OLDIES 45'S FOR CONSUMERS and radio stations. Thousands of hard to get titles. Phone orders our specialty. (616) 349-9413 (9:00-6:00 est. M-F). Giant Catalog \$2. Information—Free. Gold Vault, Box 202, Oshtemo, MI 49077.

General News

New LP/Tape Releases

• Continued from page 18

TRIO SONATA

Music For Flute, Oboe & Guitar
LP Boston Int'l BI 1202

VIVALDI, ANTONIO

Concerti For Mandolin & Other Favorites

German String Orch., Behrend
LP CBS Masterworks M 35878 No List
CA MT 35878 No List

VERDI, GIUSEPPE

Un Ballo In Maschera (Highlights)

Ricciarelli, Obraztsova, Domingo, Bruson, LaScala, Abbado
LP DG 2537 059 \$10.98
CA 3306 059 \$10.98

WAGNER, RICHARD

Parsifal (Highlights)

Veizovic, Hofmann, Moll, van Dam, Berlin Philh., Karajan
LP DG digital 2532 033 \$12.98
CA 3302 033 \$12.98

CLASSICAL
COLLECTIONS

DE LARROCHA, ALICIA

Scarlatti/Soler: Sonatas
CA London CS5 7177 \$10.98

FRONTIZEROS CHORUS & ORCH., LOS,
& ARIEL RAMIREZ

The Misa Criolla
LP Philips Sequenza 6527 136 \$6.98
CA 7311 136 \$6.98

MARRINER, NEVILLE, & THE ACADEMY
OF ST. MARTIN-IN-THE-FIELDS

Baroque Concertos; Avison, Manfredini, Albinoni, Handel, Telemann
LP London Treasury STS 15557 \$5.98
CA STS5 15557 \$5.98

SONGWRITERS

NEWSLETTER

SACRAMENTO SONGWRITERS
ASSOCIATION

Produce Award Winning Songs
Associate Producer

ASTERIS
ANDROS, GREECE
(916) 366-3581

SONG-WRITERS-SUPER DEMO TAPES economically—by mail, preview before buying. Also real time duplication. Demo's 1215 N. Concord, Chattanooga, TN 37421.

POEMS & SONGS WANTED. FREE EXAMINATION. Columbine Records, Dept. 8, 6430 Sunset Blvd., Suite 1221, Hollywood, CA 90028.

HOME VIDEO

EVERYTHING'S VIDEOCASSETTES! Features, rockvideo, old television, religious, sports: Catalog \$3.00. amateur, professional adult-video: \$2.00 (sign "Over 21"). Alternative video, 171 Adams, Stockton, California 95204.

BUMPER STICKERS

BUMPER STICKERS CUSTOM-MADE TO your order. Send \$2.00 each to Stickers, Box 0922, Kenosha, Wis. 53141.

MISCELLANEOUS

TALENT FOR SALE
PROFESSIONAL SERVICES
HELP WANTED TAPES

the Marketplace is
open and your best
buy is BILLBOARD

CLASSIFIED
PROFITABLE
ADS

Something to sell or something
to tell, your message gets to
over 200,000 readers weekly.
Don't Miss Another Week!!!

CALL Jeff Serrette (TOLL FREE)
800/223-7524
NOW to place your ad
(Use any major credit card)

CHILDREN'S

SMURFS

All Star Show
LP Starland Music 1022-R \$8.98
BT 1022-T \$8.98
CA 1022-C \$8.98
Smurfing Sing Song
LP Starland Music 1018-R \$8.98
BT 1022-T \$8.98
CA 1022-C \$8.98

MISCELLANEOUS

AEROBIC CELEBRATION

Aerobic Celebration
LP NewPax NP33133 \$7.98
BT NPC33133 \$7.98

SIMMONS, RICHARD

Reach
LP Elektra E 160122F \$10.98

THE SOUTHAMPTON AEROBIC & BODY
TONER EXERCISE PLAN

Dr. Stuart M. Berger
LP RCA CPL1-4333 \$9.98
CACPK1-4333 \$9.98

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

ALBUM SERIES REVIEW

20 Once-Sizzling Acts In
MCA Collectibles LP Line

LOS ANGELES—There's something for everyone in MCA Records' new \$4.98 list Collectibles series shipped to retailers last week.

From an artistic standpoint it is, on the whole, a major success. Masterminded by MCA's Vince Cosgrave and Steve Hoffman, the first release comprises 20 albums, all excavated from the company's vaults and mainly from the old Jack/David Kapp Decca label.

For the super-sophisticated buyer, Mabel Mercer and Marlene Dietrich are represented with individual LPs. Mercer's dating to 1963 and Dietrich's to various sessions in the late 1930s and mid-'40s. No matter that the audience for these venerable ladies is admittedly small; it is to MCA's credit that it once again makes available the work of two once-renowned artists who still are well-remembered by some of us in the music profession.

Ricky Nelson, Tommy Roe and Johnny Burnette are likely to appeal to the burgeoning audience of young married couples, many of whom were in high school when Nelson, Roe and Burnette consistently made the charts with their vinyl output. The Ames Brothers and Gale Storm, with their own albums, are likely to rack up profitable sales, as will titles by the Impressions, Lloyd "Personality" Price and Slim Gaillard's Trio.

The one big commercial dance-band included is Tex Beneke's from the 1960s with Tex, the late Ray Eberle, Marian Hutton and the four Modernaires supplying vocals. Unfortunately, the entire program is built around 1939-42 Glenn Miller charts which also are available from RCA in numerous reissue albums.

A couple of outright novelty items are Eddie Cantor's singing of tunes he popularized on his Chase & Sanborn Sunday night radio show and Milton Brown and his Brownies, a western "swing" band in the Bob Wills mold.

Perhaps the most valuable—and aesthetically laudable—LP of the batch is the one containing 10 memorable ballads sung by Bing Crosby in 1930-31 for Brunswick.

Crosby was revolutionizing the art of pop singing at that time not only on 78 r.p.m. disks, but on his Cremo Cigar program over CBS network radio. Classics like "A Faded Summer Love," "Goodnight Sweetheart," "Sweet And Lovely" and his theme, "Where The Blue Of The Night," are all included, and although the masters are all more than 50 years old, the sound quality is surprisingly good.

Dick Powell, Tony Martin and Deanna Durbin also have albums, but none is as valuable historically or musically as Crosby's gem.

The 1934-35 Dorsey Brothers orchestra was outstanding. Tommy and Jimmy had a pioneering big band in which Glenn Miller played trombone; it is good to have their jazz again available. Red Nichols' Pennies go back to 1926-31 with both Dorseys, Benny Goodman, Gene Krupa, Jack Teagarden, Miff Mole and even composer Harold Arlen all prominently spotted. And to wind up the release, Hoagy Carmichael plays and sings 10 of his own compositions, including "Stardust" and "Rockin' Chair."

All that's lacking in the Collectibles series is informative annotation. Cosgrave says the budget simply won't allow it. But the graphics are generally attractive and at least 10 songs are contained in each LP. Many will be watching this marketing experiment with interest. For this reviewer, at least, MCA Collectibles deserve commercial success.

DAVE DEXTER JR.

Capitol Suing
Former Employee

LOS ANGELES—Capitol Records, through its assigned agent, V. McClure, is seeking \$93,192.77, allegedly due from a onetime employee, Fred Sepanlou.

The local Superior Court complaint contends that Sepanlou, doing business as a retailer, Phil Harris Music, Hollywood, which he subsequently sold, ran up the \$93,192.77 bill.

Sepanlou, before entering the retail business, was an Angel Records executive.

EUROPEANS
KNOW SOMETHING
YOU DON'T
ABOUT

*Nana
Mouskouri*

They know she's an international superstar. They know that her records consistently hit the top of the charts in France, Spain, Greece, and Italy. That she's got millions of fans and she fills the greatest halls of Europe.

Now, isn't it time you got to know Nana Mouskouri. And there's no better introduction than her new album featuring songs by people you already know: Kenny Rogers, John Denver, Kris Kristofferson, Kate McGarrigle, and Bob Dylan. And Nana's incredible voice.

**"Song For Liberty."
Get to know Nana
Mouskouri.**



SRM-1-4049



Manufactured and Marketed by
PolyGram Records™
© 1982 PolyGram Records, Inc.

Donna Summer

Love Is In Control

(Finger On The Trigger)
7-29982

The first single
from the forthcoming album.
Donna Summer
GHS 2005

Produced by
Quincy Jones
for



This is
the
Summer
of
'82



Manufactured exclusively by Warner Bros. Records Inc.
Susan Munao Management Co., Inc.

**THE SHOW,
THE SINGLE, THE STAR**

Dreamgirls just won 6
Tony Awards. “**And I Am
Telling You I’m Not
Going**” sung by
Jennifer Holliday is a hit.

Dreamgirls, the musical
about music and the
business, is an enormous
success. The response
to **Jennifer Holliday**—on
radio, television and
stage—has been over-
whelming.

Dreamgirls, featuring
(GHSP 2007)
Jennifer Holliday singing
“**And I Am Telling You
I’m Not Going**,” is a
(7-29983)
crossover smash—from
soundtrack album to
chart-defying favorite.



DREAMGIRLS



Billboard TOP LPs & TAPE

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

THIS WEEK		LAST WEEK		Weeks on Chart	ARTIST 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	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		
★	☆	★	☆							★	☆	★	☆							★	☆	★	☆							★	☆
1	2	12			ASIA Geffen GHR 2008 (Warner Bros.) WEA			8.98			36	36	11	CHARLENE I've Never Been To Me Motown 6009 ML	IND		8.98			172	2	FRANK ZAPPA Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin FW 38066 (CBS)	CBS								
2	1	6			PAUL McCARTNEY Tug Of War Columbia TC 37462	CBS					37	41	15	ALABAMA Mountain Music RCA AFL1-4229	RCA		8.98	CLP 2		85	4	MARSHALL CRENSHAW Marshall Crenshaw Warner Bros. BSK 3673	WEA		8.98						
3	3	7			VAN HALEN Diver Down Warner Bros. BSK 3677	WEA		8.98			38	40	17	BERTIE HIGGINS Just Another Day In Paradise Kat Family FZ 37901 (Epic)	CBS		8.98			73	73	A TASTE OF HONEY Ladies Of The Eighties Capitol ST-12173	CAP		8.98	SLP 27					
4	4	4			STEVIE WONDER Stevie Wonder's Original Musiquarium I Tamia 60021L2	IND		13.98	SLP 2		39	60	2	HEART Private Audition Epic FE 38049	CBS					74	47	10	SOUNDTRACK Cat People Backstreet BSR 6107 (MCA)	MCA		9.98					
5	6	17			THE HUMAN LEAGUE Dare A&M/Virgin SP-6-4892	RCA		6.98			40	43	4	CHEAP TRICK One On One Epic 38021	CBS					75	21	10	RICHARD PRYOR Live On The Sunset Strip Warner Bros. BSK 3660	WEA		8.98	SLP 20				
6	7	14			WILLIE NELSON Always On My Mind Columbia FC 37951	CBS			CLP 1		41	42	32	THE J. GEILS BAND Freeze-Frame EMI-America 500-17062	CAP		8.98			76	82	6	BOW WOW WOW The Last Of The Mohicans RCA CPL1-4314	RCA		5.98					
7	9	9			TOTO Toto IV Columbia FC 37728	CBS					42	45	9	HAIRCUT ONE HUNDRED Pelican West Arista AL 6600	IND		6.98			77	77	32	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	RCA		8.98					
8	8	18			ALDO NOVA Aldo Z Nova Portrait ARR 37498 (Epic)	CBS					43	56	4	SQUEEZE Sweets From A Stranger A&M SP 4899	RCA		8.98			78	78	13	ATLANTIC STARR Brilliance A&M SP 4883	RCA		8.98	SLP 7				
9	5	13			RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AFL1-4125	RCA		8.98			44	64	2	KANSAS Vinyl Confessions Kirtshner FZ 38002 (Epic)	CBS					79	79	11	CAMEO Alligator Woman Chocolate City CCLP 2021 (Polygram)	POL		8.98	SLP 18				
10	10	36			VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)	POL		8.98			45	99	2	THE CLASH Combat Rock Epic FE 37689	CBS					80	44	15	SIMON AND GARFUNKEL The Concert In Central Park Warner Bros. 28SK 3654	WEA		14.98					
11	11	9			RAY PARKER JR. The Other Woman Arista AL 9590	IND		8.98	SLP 9		46	46	8	DAVE EDMUNDS D. E. 7th Columbia FC 37930	CBS					81	71	7	JUNIOR JI Mercury SRM-1-4043 (Polygram)	POL		8.98	SLP 15				
12	12	32			LOVERBOY Get Lucky Columbia FC 37638	CBS					47	52	4	ASHFORD & SIMPSON Street Opera Capitol ST-12207	CAP		8.98	SLP 12		82	NEW ENTRY	THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599	IND		8.98						
13	13	17			HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR-1340	IND		8.98			48	48	11	FRANKE & THE KNOCKOUTS Below The Belt Millennium BXL1-17763 (RCA)	RCA		8.98			83	83	5	DIONNE WARWICK Friends In Love Arista AL 9585	IND		8.98	SLP 33				
14	25	4			38 SPECIAL Special Forces A&M SP-4888	RCA		8.98			49	50	12	KARLA BONOFF Wild Heart Of The Young Columbia FC 37444	CBS					84	NEW ENTRY	AIR SUPPLY Now And Forever Arista AL 9587	IND		8.98						
15	18	7			JOHN COUGAR American Fool Riva/Mercury RVL-7501 (Polygram)	POL		8.98			50	54	5	PAT METHENY GROUP Off Ramp ECM ECM-1-1216 (Warner Bros.)	WEA		8.98	SLP 43		85	87	6	MELISSA MANCHESTER Hey Ricky Arista AL 9574	IND		8.98					
16	19	8			PATRICE RUSHEN Straight From The Heart Elektra E1-60015	WEA		8.98	SLP 4		51	58	4	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS					86	80	11	GRAHAM PARKER Another Grey Area Arista AL 9589	IND		8.98					
17	17	7			ELTON JOHN Jump Up Geffen GHS 2013 (Warner Bros.)	WEA		8.98			52	39	47	THE GO-GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	RCA		8.98			87	NEW ENTRY	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing RCA AFL1-4343	RCA		8.98						
18	24	12			THE DAZZ BAND Keep It Alive Motown 6004ML	IND		8.98	SLP 1		53	61	4	SOUNDTRACK Annie Columbia JS 38000	CBS					88	88	41	THE ROLLING STONES Tattoo You Rolling Stones Records CDC 16052 (Alco)	WEA		8.98					
19	22	8			JETHRO TULL The Broad Sword And The Beast Chrysalis CHR 1380	IND		8.98			54	37	8	THE TEMPTATIONS Reunion Gordy 6008GL (Motown)	IND		8.98	SLP 5		89	81	14	JOHN DENVER Seasons Of The Heart RCA AFL1-4256	RCA		8.98	CLP 25				
20	20	10			DENICCE WILLIAMS Niecey ARC/Columbia 37952	CBS			SLP 13		55	55	24	THE BLASTERS The Blasters Warner Bros. BSK 3680	WEA		8.98			90	89	41	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	CBS							
21	23	48			FOREIGNER 4 Atlantic SD 16999	WEA		8.98			56	57	20	TOMMY TUTONE Tutone II Columbia ARC 37401	CBS					91	90	36	GENESIS Abacab Atlantic SD 19313	WEA		8.98					
22	26	4			QUEEN Hot Space Elektra E1-60128	WEA		8.98			57	97	2	GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	POL		8.98	SLP 6		92	91	30	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061	CAP		8.98					
23	23	15			JOURNEY Escape Columbia TC 37408	CBS					58	NEW ENTRY	BLONDIE The Hunter Chrysalis 1384	IND		8.98				93	93	10	VARIOUS ARTISTS The Dukes Of Hazard Scotti Bros. FZ 37712 (Epic)	CBS							
24	29	9			THE MOTELS All Four One Capitol ST-12177	CAP		8.98			59	59	7	SPLIT ENZ Time And Tide A&M SP 4894	RCA		8.98			94	84	44	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA		8.98	SLP 57				
25	32	3			RICK JAMES Throwin' Down Gordy 6005 GL (Motown)	IND		8.98	SLP 3		60	72	4	NEIL DIAMOND Z12 Greatest Hits Vol. II Columbia FC 37938	CBS					95	63	35	POLICE Ghost In The Machine A&M SP-3730	RCA		8.98					
26	27	45			STEVIE NICKS Bella Donna Modern Records MR 38139 (Alco)	WEA		8.98			61	67	3	RICHARD SIMMONS Reach Elektra E1-60122	WEA		10.98			96	92	14	THIRD WORLD You've Got The Power Columbia FC 37744	CBS							
27	31	4			JUICE NEWTON Quiet Lies Capitol ST-12210	CAP		8.98	CLP 16		62	62	31	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	CBS					97	94	65	ALABAMA Feels So Right RCA AHL1-3930	RCA		8.98	CLP 14				
28	28	21			SAMMY HAGAR Standing Hampton Geffen GHS-2006 (Warner Bros.)	WEA		8.98			63	53	11	KROKUS One Vice At A Time Arista AL 9591	IND		8.98			98	NEW ENTRY	ROBERTA FLACK I'm The One Atlantic SD 19354	WEA		8.98	SLP 45					
29	16	27			JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NBI-33243	IND		8.98			64	74	5	A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000	IND		6.98			99	95	16	RICHARD DIMPLES FIELDS Mr. Look So Good Boardwalk NBI-33249	IND		8.98	SLP 19				
30	30	7			RAINBOW Straight Between The Eyes Mercury SRM-1-4041 (Polygram)	POL		8.98			65	65	36	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	POL		8.98	SLP 34		100	76	11	GREG KINN BAND Kinninued Beserkley E-160101 (Elektra)	WEA		8.98					
31	35	6			BLUE OYSTER CULT Extraterrestrial Live Columbia KG 37946	CBS					66	66	6	CHANGE Sharing Your Love RCA/Arista SD 19342	WEA		8.98	SLP 14		101	101	5	ERIC CLAPTON Timepieces/Best Of Eric Clapton RSD RX-1-3099 (Polygram)	POL		8.98					
32	34	21			SOFT CELL Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.)	WEA		8.98			67	49	6	THE O'JAYS My Favorite Person P.I.R. FZ 37999 (Epic)	CBS					102	98	18	SHALAMAR Friends Solar S-28 (Elektra)	WEA		8.98	SLP 16				
33	33	11			IRON MAIDEN The Number Of The Beast Capitol ST-12202	CAP		8.98			68	51	12	ONE WAY Who's Foolin' Who MCA MCA 5279	MCA		8.98	SLP 8		103	102	12	THE CHARLIE DANIELS BAND Windows Epic FE 37694	CBS							
34	38	5			ORIGINAL CAST Dreamgirls Geffen GHSP 2007 (Warner Bros.)			8.98	SLP 26		69	68	64	QUINCY JONES The Dude A&M SP-3721	RCA		8.98	SLP 32		104	103	62	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS		8.98					
35	14	13			SCORPIONS Blackout Mercury SRM-1-4039	POL		8.98			70	70	34	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)	WEA		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 19, 1982, BILLBOARD

Closeup

JEAN-MICHEL JARRE—The Concerts In China, Disque Dreyfus FDM 18 110. Produced by Jean-Michel Jarre.

Jean-Michel Jarre's 10-year dream to take his music to China was finally realized last October, when he played to an estimated total of 150,000 people in Peking and Shanghai. In doing so, he became the first Western artist to take live contemporary music to the territory.

"The Concerts In China" is an audio recording of Jarre's dream, and one which subtly attempts to further his aim "to break down the prejudice against the synthesizer and demolish the argument that it is impersonal and cerebral." On this basis, it is possibly his most successful album to date, despite its display of trite electronic gimmickry.

A mysterious oriental ambience pervades the entire recording and fights against both the mediocrity of some material included, and against the contrived production techniques employed.

The 80-minute double LP goes out on French independent label Disques Dreyfus and is licensed through Polydor for most of the world. It will be the first contemporary Western disk to go out in the People's Republic of China, with the production of 100,000 albums and one million cassettes licensed, for free, by Dreyfus. The album remains unreleased in the U.S. Although a deal is currently under negotiation.

Six new compositions feature alongside "interpretations" of Jarre's previous recordings, from "Oxygene," "Equinoxe," and "Magnetic Fields." Although more evocative and atmospheric than these, the new works on "The Concerts In China" are still bound within the restrictive classification of "synthesizer music"—often synonymous with the sci-fi soundtrack or hi-fi demo disk.

Opener is "The Overture," a moody and oppressive piece which almost immediately establishes the album's tone, with an earth-moving bass synthesizer rumbling ominously below a whining and moaning top line.

The Chinese respond with polite, and by Western standards highly reserved, applause before Jarre and his three back-up musicians launch into a new piece, titled "Arpeggiator." Like most of the new compositions, it has a strong oriental flavor, but its repetitive, programmed melody makes it instantly forgettable.

Familiar synthesized waves signal

Rock'n'Rolling

• Continued from page 10

"We work with two blends of music, and we feel comfortable with both," says DiBiase, who stresses that "we are not 10 percenters, who just broker a deal."

"A broker will just do a deal and he's out, but we stay with our acts. We are involved in marketing and promotion, and if there are any problems with an act, we will be the first ones a record company will call," adds his partner.

The most recent accomplishment by Plateau has been a label deal with Epic for its My Disk Records subsidiary. The two partners say they are also thinking of going into personal management.

the start of "Equinoxe IV" before tinkling cymbal-soundalikes begin jumping back and forth from left channel to right. This kind of synthesizer cliché intrigues on first hearing, but irritates before long. On this album, it is unnecessary.

"Fishing Junks At Sunset" is another new composition. Wistful and reflective, it combines Jarre's electronics with the conventional instruments of the Peking Conservatoire Symphony Orchestra. Based on a traditional Chinese melody, the piece is surprisingly successful in marrying the two unlikely partners.

"Orient Express" introduces side three of the package. It begins with a stewardess' in-flight announcement of her aircraft's imminent arrival at Shanghai airport before bursting into a simple 4/4 pop tune. Video game blips and bleeps hurtle forth from all directions on this track and provide the necessary decorative tinsel.

The inclusion of "Magnetic Fields I" and "Magnetic Fields IV" on this side gives it a sombre, introspective feel though. This develops on the latter track into a dark and menacing mood with synthesizers growling and wailing eerily.

"Night In Shanghai" spotlights all three instrumentalists playing tightly in unison. An imaginative musical melodrama, it punctuates Jarre's image-painting sounds with crashing synthesized drums.

A perfect conclusion for the album comes with "Souvenir Of China." This is a montage of audio images and begins with a series of audible snapshots—the Chinese street-market, the harbor, the chanting school children—separated by the sound of a camera motor drive. These gradually melt into a soft musical collage which conjures up unseen visions of China.

ALEX FOWLER

Games Battle

• Continued from page 4

Eddie," "Worm War I" and "Deadly Duck."

MCA, too, has formed a separate video game division and will soon introduce product. Jim Fieldler, MCA Videodisc president, will oversee the area, suggesting that characters and ideas for games could come from Universal film and tv properties. Example: a "Jaws" game.

Paramount Video and Sega Enterprises, a major designer, manufacturer, distributor and operator of commercial amusement games, is establishing a joint activity under the banner of Sega Distribution. At the same time, Coleco has appointed Sega Distribution as a distributor for all Coleco-manufactured home video game cartridges.

Among the first crop of Coleco-distributed games—all compatible with the Atari system—are "Donkey Kong," "Carnival," "Mousetrap," "Venture," "Smurf," "Turbo" and "Zaxxon."

Mel Harris, president of Paramount Video, suggested that a key strategy for them will be to take a proven hit game from the coin-operated segment and market it in the home arena.

Thorn-EMI introduced its line of computer games (Billboard, May 22), now offering more than 20 for U.S. and Canadian distribution. They will be compatible with the Atari and Commodore systems—priced from \$19.95 to \$39.95—and will include such titles as "Submarine Commander" and "The Cube Puzzle."



LEON AND LOGO—Artist Leon Russell poses with a copy of the 1982 "One For The Sun" logo, presented to him by WKDF's Carl P. Mayfield, right. Russell is to be the headliner for the concert which will be on June 26. Shown from left are, Bobby Roberts, Russell's manager; Russell; Dale Franklin Corneliuss, executive director of the Nashville Music Assn.; and Mayfield.

Chartbeat

• Continued from page 6

own and "Sara" with **Fleetwood Mac**.

Several other acts in the '80s have hit the top 10 both with group records and one-shot duets. **Stevie Nicks** followed the aforementioned Fleetwood Mac hit with top 10 duets with **Tom Petty & the Heartbreakers** and **Don Henley** (who has also hit the top 10 in the '80s with two **Eagles** singles).

Likewise, **Lionel Richie** has scored with several **Commodores** hits as well as his duet with **Diana Ross**. And **K.C.** reached the top 10 not only as part of **K.C. & the Sunshine Band** but also in a duet with **Teri DeSario**.

Several other groups have scored top 10 albums in the '80s, while their star members have hit the top 10 on their own. These include **the Jacksons** (**Michael Jackson**), **the Who** (**Peter Dinklage**), **Genesis** (**Phil Collins**) and **Simon & Garfunkel** (**Paul Simon**).

Finally, **Barry Gibb** had a No. 1 album in early 1980 with **the Bee Gees'** "Gold" and followed it with a pair of top 10 duet singles with **Barbra Streisand**.

"A Woman Needs Love" and "The Other Woman" are Arista's highest-charting singles to date by a black artist, topping **Dionne Warwick's** Grammy-winning "I'll Never Love This Way Again," which crested at number five in 1979. Parker's "The Other Woman" album, which holds at number 11 this week, is also Arista's top black LP to date, besting Warwick's 1979 "Dionne" album, which peaked at 12.

★ ★ ★

Ant Alone: The phenomenon of a group leader going out on his own is also reflected on the British chart this week, as **Adam Ant's** "Goody Two Shoes" (CBS) moves up to No. 1. **Adam & the Ants** topped the chart last year with two hits, "Stand And Deliver" and "Prince Charming."

This makes Ant the first artist so far in the '80s to reach No. 1 in the U.K. both solo and in a group. **John Lennon**, **Smokey Robinson**, **Michael Jackson** and **Paul McCartney** have all had No. 1 British hits in the '80s, but their most recent group toppers came years before: **Lennon & McCartney** with **the Beatles'** "Ballad Of John & Yoko" in 1969, **Robinson**

with **the Miracles'** "Tears Of A Clown" in '70 and **Jackson** with **the Jacksons'** "Show You The Way To Go" in '77.

★ ★ ★

Back On Top: **Fleetwood Mac** this week scores the highest-debuting single of its U.S. chart career, as "Hold Me" (Warner) debuts at number 33. The group's previous highest-debuting hit was "Sara," which opened at 45, followed by "Tusk," which bowed at 64.

This is the highest any single has debuted since "Ebony & Ivory" entered at 29 and the highest by a regular, ongoing act since **Kenny Rogers'** "I Don't Need You" popped on at 33 a year ago.

This marks a major comeback for **Fleetwood Mac**, which broke a 10-record string of top 20 hits with its 1980 single, "Sisters Of The Moon," which peaked at a dismal 86. Last year's "Fireflies" also did poorly, peaking at 60. One suspected reason for the revival: the strong showing of solo hits by **Buckingham** and especially **Nicks**.

★ ★ ★

Oldies Galore: Lots of remakes on the current Hot 100. There's **Franke & the Knockouts'** "Without You," **the Motels'** "Only The Lonely," **Rick Springfield's** "What Kind Of Fool Am I" and **Donnie Iris'** "My Girl."

What? They're not? Never mind.

Bubbling Under The HOT 100

- 101—**BIG BAND MEDLEY**, Meco, Arista 0686
- 102—**TOO LATE**, Junior, Mercury 76150 (Polygram)
- 103—**DON'T STOP WHEN YOU'RE HOT**, Larry Graham, Warner Bros. 50056
- 104—**SIX MONTHS IN A LEAKY BOAT**, Split Enz, A&M 2411
- 105—**DO THE DONKEY KONG**, Buckner And Garcia, Columbia 18-02867
- 106—**I RAN, A Flock Of Seagulls**, Jive/Arista 12001
- 107—**PLANET ROCK**, Soul Sonic Force, Tommy Boy 823
- 108—**SOMEDAY, SOMEWAY**, Marshall Crenshaw, Warner Bros. 7-29974
- 109—**FALLEN ON HARD TIMES**, Jethro Tull, Chrysalis 2613
- 110—**SONG ON THE RADIO**, The Pin-Ups, Columbia 18-02737

Lifelines

Births

Boy, **Franklin Leon II**, to **Franklin Leon and Neva Wilkie**, June 2 in Spartanburg, S.C. Father is bass player for **Marshall Tucker**.

★ ★ ★

Girl, **Molly Ann**, to **Fran and J.D. Swing**, May 28 in Marin County, Calif. Father is a sales rep for **RCA Records** in San Francisco.

Marriages

Deborah Allen to **Rafe VanHoy**, May 30 in Nashville. She records for **Capitol**; he writes for **Chappell Music**.

★ ★ ★

James John Wogan Jr. to **Mary Alyce Bondoni**, June 12 in Camillus, N.Y. He is news director of **WMBO-WPIX Auburn**; she is assistant manager of **Record Town** in Camillus.

Deaths

Micki Harris, 42, of apparent heart failure June 10 in Atlanta. She was a member of the **Shirelles**, one of the most successful girl groups of the rock era, via such hits as "Will You Love Me Tomorrow," "Dedicated To The One I Love" and "Soldier Boy." The group formed in high school in Passaic, N.J. in the late '50s, and began recording for **Florence Greenberg** in late 1957. Though without hits in recent years, the **Shirelles** have still been performing as an oldies act, and **Harris** reportedly collapsed after a show at Atlanta's **Hyatt Regency Hotel**.

★ ★ ★

Leon T. Rene, 80, songwriter and record company executive, of coronary complications, May 30 in Los Angeles. A member of **ASCAP** since 1940, he composed "Rockin' Robin," "When It's Sleepy Time Down South," "When The Swallows Come Back To Capistrano," "Someone's Rockin' My Dreamboat," "I Lost My Sugar In Salt Lake City," "Gloria" and "I Sold My Heart To The Junkman," among others. At one time, he owned the **Exclusive and Class** labels and operated his own publishing firm. Survivors include his widow, **Irma**.

For The Record

NEW YORK—It is the French-owned **Celluloid Records**, not **Carriere Records**, which is working on a new national independent distribution network (**Billboard**, June 5).

Bubbling Under The Top LPs

- 201—**GANG OF FOUR**, Songs Of The Free, Warner Bros. BSK 1-23683
- 202—**D TRAIN**, D Train, Prelude PRL 14105
- 203—**JOHN ANDERSON**, Animation, Atlantic SD 19355
- 204—**RIOT**, Restless Breed, Elektra E1-60134
- 205—**LEE GREENWOOD**, Inside And Out, MCA 5305
- 206—**PETE SHELLEY**, Homosapien, Arista AL 6602
- 207—**THE RITCHIE FAMILY**, I'll Do My Best, RCA AFL1-4323
- 208—**GEORGE JONES**, Still The Same Ole Me, Epic FE 37106
- 209—**AXE**, Offering, Atlantic SD 38-148
- 210—**SHAKIN' STEVENS**—You Drive Me Crazy, Epic ARE 38022

TOP LPs & TAPE

POSITION 106-200

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

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
105	112	2	THE MARSHALL TUCKER BAND Tuckerized Warner Bros. BSK 3684	WEA		8.98	
104	113	2	RY COODER The Slide Area Warner Bros. BSK 3651	WEA		8.98	
107	107	34	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	MCA	▲	8.98	
108	108	39	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	RCA	▲	8.98	
109	86	14	WAR Outlaw RCA AFL1 4208	RCA		8.98	SLP 30
110	69	10	TALKING HEADS The Name Of This Band Is The Talking Heads Sire 2SR 3590 (Warner Bros.)	WEA		12.98	
111	117	3	THE CHIPMUNKS Chipmunk Rock RCA AFL1-4304	RCA		8.98	
112	105	29	LOVERBOY Loverboy Columbia FC 36762	CBS	▲		
113	104	67	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	RCA	▲	8.98	
114	106	20	THE WAITRESSES Wasn't Tomorrow Wonderful Polydor PD-1-5346 (Polygram)	POL		8.98	
115	115	4	AMBROSIA Road Island Warner Bros. BSK 3638	WEA		8.98	
116	116	16	BONNIE RAITT Green Light Warner Bros. BSK 3630	WEA		8.98	
117	119	40	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS	●		CLP 21
118	NEW ENTRY		ROXY MUSIC Avalon Warner Bros. 1 23686	WEA		8.98	
119	167	2	RICKY SKAGGS Waitin' For The Sun To Shine Epic FE 37193	CBS			
120	122	7	OZZY OSBOURNE Mr. Crowley Jet 828-37640 (Epic)	CBS			
121	127	4	HERB ALPERT Fandango A&M SP-3731	RCA		8.98	
122	152	4	WILLIAM "BOOTS" COLLINS The One Giveth, The Count Taketh Away Warner Bros. BSK 3667	WEA		8.98	SLP 22
123	129	7	HANK WILLIAMS, JR. High Notes Elektra EI-60100	WEA		8.98	CLP 3
124	136	3	FRANK BARBER ORCHESTRA Hooked On Big Bands Victory 702 (Sugar Hill)	IND		8.98	
125	121	17	SOUNDTRACK Fame RSD RX-1-3080 (Polygram)	POL	▲	8.98	
126	128	4	Laurie Anderson Big Science Warner Bros. BSK 3674	WEA		8.98	
127	109	14	XTC English Settlement Virgin/Epic ARC 37943	CBS			
128	110	87	THE POLICE Zenyatta Mondatta A&M SP 3720	RCA	▲	8.98	
129	140	7	TROUBLE FUNK Drop The Bomb Sugar Hill SH 266	IND		8.98	SLP 52
130	132	10	POINT BLANK On A Roll MCA MCA 5312	MCA		8.98	
131	124	40	LITTLE RIVER BAND Time Exposure Capitol ST 12163	CAP	●	8.98	
132	100	24	TOM TOM CLUB Tom Tom Club Sire SRK 3628 (Warner Bros.)	WEA	●	8.98	SLP 58
133	135	82	NEIL DIAMOND The Jazz Singer Capitol SWAY 12120	CAP	▲	9.98	
134	118	28	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲		
135	134	420	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	▲	8.98	

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
136	123	16	WAYLON JENNINGS Black On Black RCA AHL1-4247	RCA		8.98	CLP 5
137	142	88	KENNY ROGERS Greatest Hits Liberty LDD-1072	CAP	▲	8.98	CLP 31
138	143	3	NARADA MICHAEL WALDEN Confidence Atlantic SD 19351	WEA		8.98	SLP 38
139	130	60	BILLY SQUIER Don't Say No Capitol ST-12146	CAP	▲	8.98	
140	96	11	THE BEATLES Reel Music Capitol SV 12199	CAP	●	9.98	
141	131	31	SKYY Skyline Salsoul SA-8548 (RCA)	RCA	●	8.98	SLP 37
142	120	18	OAK RIDGE BOYS Bobbie Sue MCA MCA-5294	MCA	●	8.98	CLP 8
143	151	6	MISSING PERSONS Missing Persons Capitol DLP 15001	CAP		4.98	
144	144	4	JANE OLIVOR In Concert Columbia FC 37938	CBS			
145	141	9	DOLLY PARTON Heartbreak Express RCA AHL1 4289	RCA		8.98	CLP 6
146	147	80	REO SPEEDWAGON Hi Infidelity Epic FE 36844	CBS	▲		
147	148	7	JOHNNY MATHIS Friends In Love Columbia FC 37748	CBS			SLP 61
148	153	3	KIM WILDE Kim Wilde EMI-America ST-17065	CAP		8.98	
149	154	3	DURAN DURAN Rio Capitol ST-12211	CAP		8.98	
150	150	28	AC/DC For Those About To Rock Atlantic SD 11111	WEA	▲	8.98	
151	157	4	HERBIE HANCOCK Lite Me Up Columbia FC 37928	CBS			SLP 35
152	158	60	RICK JAMES Street Songs Gordy GB-1002M1 (Motown)	INO	▲	8.98	SLP 47
153	159	4	BARBARA MANDRELL In Black And White MCA MCA 5295	MCA		8.98	CLP 13
154	163	4	THE REDDINGS Steamin' Hot Believe In A Dream BFZ 37974 (Epic)	CBS			SLP 25
155	NEW ENTRY		.38 SPECIAL Wild Eyed Southern Boys A&M SP 4835	RCA		8.98	
156	156	5	THE JIM CARROLL BAND Dry Dreams Atco SD 38145 (Atlantic)	WEA		8.98	
157	NEW ENTRY		JUICE NEWTON Juice Capitol ST-12136	CAP		8.98	CLP 38
158	126	22	THE WHISPERS Love Is Where You Find It Solar S-27 (Elektra)	WEA		8.98	SLP 24
159	166	4	MILES DAVIS We Want Miles Columbia C2-38005	CBS			
160	160	8	OUTLAWS Los Hombres Malo Arista AL 9584	IND		8.98	
161	161	48	PAT BENATAR Precious Time Chrysalis CHR 1346	IND	▲	8.98	
162	NEW ENTRY		JEFFREY OSBORNE Jeffrey Osborne A&M SP-4896	RCA		8.98	
163	138	13	THE DREGS Industry Standard Arista AL 9588	IND		8.98	
164	75	15	BUCKNER & GARCIA Pac-Man Fever Columbia XRC 37941	CBS	●		
165	165	40	TRIUMPH Allied Forces RCA AFL1 3902	RCA		8.98	
166	111	30	THE CARS Shake It Up Elektra SE-567	WEA	▲	8.98	
167	125	13	THE JAM The Gift Polydor PD-1-6349	POL		8.98	
168	169	27	PAUL DAVID Cool Night Arista AL 9578	IND		8.98	

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
169	149	27	CAROL HENSEL Carol Hensel's Exercise And Dance Program-Volume 2 Vintage VNI 7733 (Mirus)	IND		8.98	
170	171	54	AIR SUPPLY The One That You Love Arista AL 9551	IND	▲	8.98	
171	146	14	VARIOUS ARTISTS The Secret Policeman's Other Ball Island ILPS 9698 (Warner Bros.)	WEA		8.98	
172	176	10	BOBBY CALDWELL Carry On Polydor PD 16347	POL		8.98	SLP 63
173	173	5	SPARKS Angst In My Pants Atlantic SD 19347	WEA		8.98	
174	174	3	SOUNDTRACK Victor/Victoria Mercury MG-1-5407 (Polygram)	POL		8.98	
175	137	20	LE ROUX Last Safe Place RCA AFL1-4195	RCA		8.98	
176	155	97	DARYL HALL & JOHN OATES Voices RCA AOL1-3646	RCA	▲	8.98	
177	175	5	MOTOR HEAD Iron Fist Mercury SRM-1-4042	POL		8.98	
178	180	8	DON WILLIAMS Listen To The Radio MCA MCA 5306	MCA		8.98	CLP 9
179	NEW ENTRY		SOUNDTRACK Grease 2 RSD RS-1-3803 (Polygram)	POL		8.98	
180	170	19	DONNIE IRIS King Kool MCA MCA-5237	MCA		8.98	
181	168	50	KENNY ROGERS Share Your Love Liberty LDD-1108	CAP	▲	8.98	CLP 46
182	190	2	SOUNDTRACK Conan The Barbarian MCA MCA 6108	MCA		8.98	
183	139	11	O'BRYAN Doin' Alright Capitol ST-12192	CAP		8.98	SLP 22
184	181	18	THE B-52'S Mesopotamia Warner Bros. Mini 3641	WEA		5.99	
185	182	8	THE BEATLES Beatles 1962-66 Capitol SKBO 3403	CAP		14.98	
186	177	31	ROD STEWART Tonight I'm Yours Warner Bros. BSK 3602	WEA	▲	8.98	
187	NEW ENTRY		EYE TO EYE Eye To Eye Warner Bros. BSK 3570	WEA		8.98	
188	114	5	BRASS CONSTRUCTION Attitudes Liberty LT-51121	CAP		8.98	SLP 21
189	178	30	CAROL HENSEL Carol Hensel's Exercise And Dance Program Vintage VNI 7713 (Mirus)	IND		8.98	
190	NEW ENTRY		THE MONROES The Monroes Alfa AAE-15015	IND		8.98	
191	162	13	JEFF LORBER It's A Fact Arista AL 9583	IND		8.98	
192	184	3	NINA HAGEN Nunsexmonkrock Columbia ARC 38008	CBS			
193	186	8	THE BEATLES Beatles 1967-70 Capitol SKBO 3404	CAP		14.98	
194	133	9	LOU ANN BARTON Old Enough Asylum EL-60032 (Elektra)	WEA		8.98	
195	199	2	SOUNDTRACK Soup For One Mirage WTC 19353 (Atlantic)	WEA		8.98	SLP 57
196	189	5	GIRLSCHOOL Hit And Run Sire US 18	INO			
197	145	33	DIANA ROSS Why Do Fools Fall In Love RCA AFL1 4153	RCA	▲	8.98	SLP 68
198	164	6	PLEASURE Give It Up RCA AFL1-4209	RCA		8.98	SLP 39
199	194	20	PRISM Small Change Capitol ST-12184	CAP		8.98	
200	183	17	MIKE POST Television Theme Songs Elektra EI-60028	WEA		6.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	150
Air Supply	170, 84
Alabama	37, 97
Aldo Nova	8
Alan Parsons Project	2
Herb Alpert	121
Ambrosia	115
Laurie Anderson	126
Ashford & Simpson	47
Asia	1
Atlantic Starr	78
B-52's	184
Lou Ann Barton	194
Beatles	140, 185, 193
Pat Benatar	161
Blasters	55
Blondie	58
Blue Oyster Cult	31
Karla Bonoff	49
Bow Wow Wow	76
Brass Construction	188
Buckner & Garcia	164
Bobby Caldwell	172
Cameo	79
Cars	166

Change	66
Charlene	36
Charlie Daniels Band	103
Cheap Trick	40
Chipmunks	111
Eric Clapton	101
Clash	45
William Bootsy Collins	122
Ry Cooder	106
John Cougar	15
Marshall Crenshaw	72
Miles Davis	159
Paul Davis	168
Dazz Band	18
John Denver	89
Neil Diamond	60, 133
Dregs	163
Duran Duran	149
Sheena Easton	119
Beatie Edmonds	46
Larry Elgart	87
Eye To Eye	187
Richard Dimples Fields	99
Blue Fogelberg	98
A Flock Of Seagulls	64
Dan Fogelberg	90
Jane Fonda	51
Foreigner	21
Frank Barber Orchestra	124
Frankie & The Knockouts	48
Gap Band	57

Genesis	91
Girls School	196
Go-Go's	52
Greg Kihn Band	100
Sammy Hagar	153
Nina Hagen	28
Haircut One Hundred	42
Daryl Hall & John Oates	108, 176
Herbie Hancock	151
Heart	39
Carol Hensel	169, 189
Bertie Higgins	38
Human League	5
Donnie Iris	180
Iron Maiden	33
Jam	167
Rick James	25, 152
Al Jareau	94
Waylon Jennings	136
Jim Carroll Band	156
Joan Jett	29
J.G. Fishback	41
Elton John	17
Quincy Jones	69
Journey	23
Junior	81
Kansas	44
Kool And The Gang	65
Krokus	63
Le Roux	175
Huey Lewis And The News	13

Jeff Lorber	191
Loverboy	12, 112
Melissa Manchester	85
Barbara Mandrell	105
Marshall Tucker Band	105
Johnny Mathis	147
Paul McCartney	2
Missing Persons	143
Monroes	190
Motels	24
Motor Head	177
Willie Nelson	5, 117
Juice Newton	27, 157
Olivia Newton-John	107
Stevie Nicks	26
Marshall Tucker Band	142
O'Jays	183
O'Bryan	167
Jane Olivor	144
One Way	68
Jeffrey Osborne	112
Ozzy Osbourne	62, 104, 120
Outlaws	160
Graham Parker	86
Ray Parker, Jr.	11
Dolly Parton	145
Pat Metheny Group	50
Pink Floyd	135
Pleasure	198
Point Blank	130
Police	95, 128

Mike Post	200
Loverboy	199
Richard Pryor	75
Quarterflash	70
Queen	22
Rainbow	30
Bonnie Raitt	116
Reddings	154
REO Speedwagon	146
Kenny Rogers	137, 181
Rolling Stones	88
Diana Ross	197
Roxy Music	118
Royal Philharmonic Orchestra	77
Patrice Rushen	16
Scorpions	34
Shalamar	102
Richard Simmons	61
Simon And Garfunkel	80
Ricky Skaggs	119
Sky	141
Soft Cell	32
Soundtracks:	
Annie	53
Cat People	74
Conan The Barbarian	182
Dream Girls	35
Scorpions	125
Grease 2	179
Soup For One	195
Victor/Victoria	174
Sparks	173

Split Enz	113
Rick Springfield	9, 113
Squeeze	43
Billy Squier	139
Rod Stewart	186
Barbra Streisand	134
Talking Heads	110
A Taste Of Honey	73
Temptations	54
Third World	96
Tom Tom Club	132
Toto	7
Triumph	165
Trouble Funk	129
Jethro Tull	59
Tommy Tutone	17
Vangellis	10
Van Halen	3
Various Artists	93, 171
Waitresses	114
Narada Michael Walden	138
War	109
Donne Warwick	83
Whispers	158
Kim Wilde	148
Deniece Williams	20
Don Williams	178
Hank Williams, Jr.	123
Stevie Wonder	4
XTC	127



BIG APPLE HIGH—ASCAP writer John Denver is welcomed to the New York area by the organization's William Velez, left, Karen Sherry and John Lo Frumento, following his concert at the Meadowlands in New Jersey.

JURY STILL OUT

Retailers Dubious About One-Sided Single Choices

By ROMAN KOZAK

NEW YORK—It's hard to evaluate the viability of the CBS one-sided, 99-cent single, because store managers at the retail outlets test-marketing the concept say that none of the songs involved is a hit in their locations.

CBS is in the midst of a six-week test with four chains: Record World/TSS in New York, Kemp Mill in Maryland, Record Factory in San Francisco and Music Plus in Los Angeles. (Billboard, May 15).

There are four songs used: "Personally" by Karla Bonoff, "Fool For Your Love" by Jimmy Hall, "Still They Ride" by Journey, and "I Just Want To Satisfy" by the O'Jays.

"Still They Ride" is 30 on Billboard's Hot 100 chart; "Personally" is 32.

"It's a good idea, but people want Paul McCartney and Deniece Williams, not Journey and the O'Jays. You can't compare them," says Mike Greison, store manager at Music Plus' Hollywood outlet. He says he sold "25 or 30" of the singles out of a consignment of 1,000.

"I am selling a few of them, but they are not really blowing out of here," echoes Steve Woods, store manager at a Mill Kemp outlet at the Greenway Shopping Center in Maryland. "People are buying them as collectors' items."

Compact Disc Software Is No Nearer U.S. Market

Continued from page 4

worldwide CD operations head, says. "What they forget is that development has taken many years and several hundreds of million dollars."

Resistance also is believed to center on fear the new technology could rapidly kill-off the analog LP, making pressing operations obsolete.

Gout predicts that pressure for adoption will be brought by artists as their familiarity with the new system grows.

European and Japanese fall '82 launch is said to be on target. A \$100 million PolyGram plant in Hanover has opened and in Japan Compact Disc pressers include CBS/Sony, Denon, Matsushita and Toshiba-EMI.

Gout says negotiations are underway with GEMA, the German rights society. PolyGram is seeking a new mechanical formula for the disk, one it hopes will be adopted worldwide.

The new reduced percentage formula is needed to take into account the product's higher price and huge development costs. PolyGram says it seeks a royalty "comparable with LP in terms of amount."

While U.S. enlistment efforts are ongoing, PolyGram suggests it's willing to go it alone in the U.S. if necessary.

Initial dealer sales will be "very selective," explains Gout, covering both record stores and high fidelity dealers. PolyGram's finished Compact Disc packaging and retail display fixtures were on exhibit here.

Among the completed pop titles made available by PolyGram at CES were "Chariots Of Fire," Abba's "The Visitors" and "Friends Of Mr. Cairo" by Jon & Vangelis. They were pressed at European factories.

"We have enough repertoire for the target group of the first two years," Gout confides. "We know who will be buying the player and they're not people who will be buying punk."

Compact Disc players will be \$750 and up in the initial phase. Some manufacturers here quoted prices up to \$1,500, saying mass manufacture economies are needed to bring down costs.

The new hold-off attitude was evident at Marantz. An executive says the Compact Disc may not be reality for five years. The firm has shown its CD player for two CES runs but did not have the unit on view here.

WFMT B'cast Utilizes CD

Continued from page 4

nology broadcast facilities in the world.

According to Warren, more than \$1 million has been spent on equipment and upgrading. Signal-to-noise ratio off the air is 80 dB, while distortion from the audio console is reportedly better than .008.

During the broadcast, adds Warren, a listener who receives WFMT in Portland via satellite and cable link (the station is heard that way in 38 states) called to remark that he could hear a distinct difference in sound quality. The station also received calls from local Chicago listeners commenting on the quality of the sound.

Inside Track

Expect some realignment of Capitol Records' distribution structure. Within four to six weeks, Capitol's long-time Atlanta area depot will shutter, with the keystone Southern city and that region supplied directly from the Bethlehem, Pa. pressery. The Dallas depot folds then, with Jacksonville, Ill., shipping directly. Under the new setup, the Miami sales office closes with personnel working out of their homes. . . . Houston grapevine has a number of interesting parties dickering to acquire the **Houston Rockets'** professional basketball franchise from the **Malooof** family, with **Elektra/Asylum's** Joe Smith and personal manager Irv Azoff heading one such group.

Onetime GRT regional rep Jim Levy, now topper at **ActiVision**, staggered the imaginations of the CES crowd last week with his "Rumble In The Jungle" soiree in the grand ballroom of the Gold Coast's Ritz Carlton. To create an authentic ambience, cages of birds and simians were interwoven with tropical flora as a backdrop for a carnival, where conventioners played midway games for prizes. The viands matched the decor. More than 1,000 revelled. . . . **CBS Records'** salespersons providing looseleaf "operation manuals," for their accounts.

Sick Call: Track happy to hear that **Stark's Paul David** back okay after medicine cured his illness. Ditto to **Joe Voynow**, **Bib Distributing** boss, back plaguing his staff and good wife, **Carol**, at his longtime Charlotte, N.C. base. . . . **Sylvan glades** are the setting for two retail chain confabs this summer. **The Camelot/Grapevine** crew hies off to Salt Fork State Park near Cambridge, Ohio, for a July 24-27 conclave, their 11th annual. Just prior to that, **Sam Shapiro** will leave Florida to head up the **National Record Mart/Oasis** bash slated for Seven Springs, Pa. from July 18-21.

Crystal Gayle hasn't tied the knot with **Nipper** yet, contrary to what Track's sources held was another coup for **RCA** (Billboard, May 22). While no one's commenting on rumored dollars, **RCA brass** confirm only talks with the vocalist, saying there's no contract as yet in progress. Meanwhile, **Gayle's** reportedly huddling with other labels, notably **Elektra/Asylum**.

Is Russ Solomon readying a major announcement, restructuring his executive staff with the departure of **John Schairer**, his longtime second in command of **Tower Records**? **Stan Gomen** reportedly takes over the 30-plus stores from his job as northern regional chief. Another question: Is **Solomon** mulling some mall outlets?

The **Black Music** luncheon at **Show Industries** in downtown L.A. drew more than 400. **Magic Lady**, **High Inergy**, **Michael Wyckoff**, **D.J. Rogers**, the **McCrarys**, **Steve & Sterling**, **Jeffrey Osbourne**, **Sister Sledge**, **Zoom**, **Ronnie Laws**, **Ray Parker Jr.**, **Bryan**, **L.A. Boppers**, **Side Effect** and **Cheryl Lynn** met many retailers at the soiree, engineered by **Sam Ginsberg** of **City 1-Stop**, the sponsor. Boss **Pat Moreland** couldn't be there as he was in Santa Fe, N.M., attending the opening of the relocated **Candyman Records** store. The combination records/tape/accessories/musical instruments outlet burned to the ground last November. **Owner Matt Schwartzman** reopened in his own new building.

Lionel Hampton snared the 175th star on Hollywood Blvd. Wednesday (14). . . . **WEA Cincinnati manager Terry Cox**, working with **WSAI Radio**, gave away a **Datsun** pickup to the winning consumer in a contest staged with 17 different local retail locations. **WEA** provided up to 140 giveaway albums for listeners during the competition. . . . **Chicago** reorganizing to take a long U.S. road tour. . . . **U.S. District Judge Marion Callister** is considering a suit against **Carole King** brought by property owners near her central Idaho ranch, who want road-blocks she created removed. **King** counters that she is protecting herself from haranguing fans.

Industryite Mike Curb put up the good fight for the

California Republican gubernatorial candidacy, but lost to **George Deukmejian** last week. **Curb** had a decided lead going into the final lap. No word from the composer/producer/performer as to future plans, but **Track** is putting blue chips on his return to the studio early in 1983. . . . Don't try to book **Marie Osmond** for several weeks after June 26. That's when she splices with **Steve Craig**, former **Brigham Young Univ.** basketball guard who's with **Lancaster, Pa.**, in the **Continental Assn.**

Slaughter On Sixth Avenue? **CBS Records Group** president **Walter Yetnikoff** nursing a dislocated shoulder, suffered when he was run down by a bicyclist on the street near **CBS' Manhattan HQ**. . . . **Henry's**, the downtown L.A. hi fi/camera/video outlet, is running a moving sale, with **RCA videodiscs** at 25% off list. . . . There have been hints in recent weeks of disagreement over the fate of **CBS Cable** in the negotiations between **CBS** and **20th Century-Fox**. **Track** hears the cultural cable channel will be deleted from the final marriage of the two when it occurs. Spokespersons for both stress negotiations continue, but various sources say the unprofitable but widely praised channel is out. This would mean **BS/Fox** would lose one of the links that would have made it a total production/distribution company for all acts and formats of video programming.

Hold of a May 29 **U.S. News & World Report** mag and read about **Record Bar** president **Barrie Bergman** in a feature "Modern Tycoons: How They Made It And How They Live." Edited by **JOHN SIPPEL**

Back Track

30 years ago this week: "The Grand Ole Opry" troupe at the Astor Hotel, New York, folded its tent after a month when they failed to draw. . . . **Jack Rael** got **Patti Page** one-nighters in ballrooms at \$1,500 nightly. . . . **Stanley Kramer's** film, "High Noon" got mixed reaction for its unique music, wherein the lyrics recapped the flick's plot. . . . **AFM** sexy **Jimmy Petrillo** copped a plea for name bands, which were making inroads on local band jobs, by telling membership it was big names' fees which were keeping the union afloat. . . . **Songpluggers'** union readying a demand on publishers for a pension plan. . . . **Ivory Joe Hunter** inked with the **Gale Agency**.

20 years ago this week: **Bob and Norm Hausfater** went into racking with **Missouri Disc Co.** . . . **RCA** revived its **Groove** label, while **MGM Records** resurrected its **Cub Records**. . . . **Top Rank International**, the record-releasing co-operative in 60 countries, folded. . . . **Vern Cupples** moved from Pittsburgh to San Francisco for **Decca Records** as branch manager. . . . **Pat Kelleher** named **RCA** promo honcho. . . . **Philips Records** signed the **Springfields**. . . . **Lawrence Welk Jr.** joined **Dot Records** in promotion.

10 years ago this week: **Consumer Electronics Show** was expecting 30,000 additional guests in Chicago. . . . Twenty-five songwriters filed anti-trust litigation against 17 major record firms in Nashville. . . . **Berry Gordy Jr.** moving **Motown** to the Coast. . . . **20th Century-Fox** mulling re-entry into the disk industry. . . . **Sam Phillips** opened a **Tupelo, Miss.**, recording studio. . . . **Barney Ales**, executive prexy of **Motown**, resigned to devote fulltime to his investment portfolio. . . . **Col. Tom Parker** named assistant to Hilton hotel president **Barron Hilton** as well as promo and entertainment consultant. . . . **Jimmy Rushing** died. . . . **Philips** hiked its imports from \$5.98 to \$6.98. . . . **Russ Solomon** reported his **Tower Records** prerecorded tape sales zoomed as he opened up his store fixtures.

NEGOTIATIONS COLLAPSE

Ovation Liquidation Ordered

By ALAN PENCHANSKY

CHICAGO—A Federal bankruptcy court judge has ordered liquidation of financially troubled **Ovation, Inc.** The order came after the collapse of efforts to negotiate with creditors, and when a promised \$2 million loan apparently failed to materialize.

Judge **Thomas James** ordered the Office of the U.S. Trustee for the Northern District of Illinois, Eastern Division, to oversee the liquidation. The Chapter 7 proceeding was brought last summer by a group of independent promotion companies. The **Glenview, Ill.** company's debts

are more than \$2 million.

Arrangements fell through when agreements on pay-back terms could not be reached, and when the loan money was not deposited in an escrow account here. **Ovation** claims it had secured refinancing through a California investment company; and earlier this year, a bailout was envisioned. Approximately 120 creditors' names have been turned over to the court, including banks, pressing plants, album jacket fabricators, studios, publishing companies and the unions.

ActiVision Plays The Game

Continued from page 15

We've added a substantial number of record retailers in the past six months and I think they are going to do quite well with the category."

ActiVision was founded in 1979 and designs, manufactures and markets cartridges compatible with the **Atari Video Computer System** and the **Sears Tele-Games Video Arcade**. Sixteen games are now in release. Net income for the fiscal year ended March 31, 1982 was \$12,918,000, compared with \$744,000 for the preceding year. Revenues for fiscal 1982 were \$65,987,000, up from \$6,226,000 in fiscal 1981.

10 new songs from

REO *Speedwagon*



GOOD TROUBLE

Includes the hit single, "Keep The Fire Burnin'."
On Epic Records and Tapes.

14-02967

See REO Speedwagon on "Entertainment Tonight" June 21 & 22. (Check local listing for time and station.)
National Tour begins July 29.


Produced by Kevin Cronin, Gary Richrath, Kevin Beamish and Alan Gratzner. Management: John Baruck. "Epic,"  are trademarks of CBS Inc. © 1982 CBS Inc.





Photo by Davey Starr

BE SURE TO HEAR
PETE TOWNSHEND'S
EXCLUSIVE INTERVIEW
WITH LISA ROBINSON
ON "THE INSIDE TRACK"
JUNE 23. CONSULT
YOUR LOCAL RADIO STATION
FOR EXACT TIME.

PETE TOWNSHEND "ALL THE BEST COWBOYS HAVE CHINESE EYES"

HIS NEW ALBUM ON ATCO RECORDS AND CASSETTES



A DIVISION OF ATLANTIC RECORDING CORP.

SD 38-149

PRODUCED BY CHRIS THOMAS