

## AOR Nears Crucial Crossroads Demographics, Ad Pressures May Force Fragmentation

By DOUGLAS E. HALL

NEW YORK—AOR radio is heading towards a fork in the road which seems likely to fragment the format. The reasons: severe pressures from an audience that's growing older and turning away, in large part, from the music which is AOR's staple diet; and pressures from radio advertisers who are urging the format to pursue older listeners.

Station after station nationwide is abandoning what's come to be known as "chainsaw" rock, to fash-

ion instead formats with appeal to women and older demographics. Nevertheless, there are those who would draw the wagons into a circle and fight for harder rock to the last man.

AOR is faced with these facts: the number of 18- to 24-year-olds is diminishing each year (the nation's median age today is 31), and advertisers want the 25-to-54 age group (it's the most requested ad buy).

In addressing the latter problem, Michael Picozzi of WYSP-FM Philadelphia speaks for many of the programmers surveyed by Billboard: "Many times a label rep will say, 'Forget about the ratings and play this record; it's good music.' But when the station sales manager calls to ask why he didn't get the buy, he's told that the station doesn't have the ratings. It's an interesting dichotomy."

The ratings game is not being played too well by AOR these days. A look at some 40 stations in the top 20 markets shows half of them down in Arbitron ratings over the past year. Another 25% are flat, and 25% show some gains.

The grandfather of AOR, San Francisco's KSAN-FM, is now playing country, while others—including the same city's KSFY-FM and WWWW-FM Detroit—have dropped AOR. Among those for whom the format is losing: WCOZ-FM Boston, down from 12.6 to 4.7; WLLZ-FM Detroit, down from 9.2 to 4.7; WMET-FM Chicago, down from 4.0 to 2.3; WNEW-FM New York, down from 3.0 to 2.5; KZEW-

(Continued on page 65)

## Gotham Retail Lowballing Personal Stereo

By JIM McCULLAUGH & LAURA FOTI

NEW YORK—Although the personal stereo market continues its upward climb, the proliferation of suppliers and some reported "grey" market activity has led to fiery, cut-throat price competition.

Nowhere does this seem more prevalent than the Manhattan area

(Continued on page 12)

## Neil Bogart's Death Mourned By Industry

By SAM SUTHERLAND

LOS ANGELES—More than 1,000 gathered here at Hillside Memorial Chapel Tuesday (11) to mourn the death of Neil Bogart, one of this era's most exciting and successful recording industry entrepreneurs.

His death of cancer at the age of 39 came during one of many career peaks, making Bogart among the few trade leaders in recent years to die while at the height of activity. That factor only partially explained the turnout, which included senior executives from virtually every major U.S. record label; a long list of top publishers, managers and agents; state government officials and myriad recording artists, including both former associates and long-time friends.

Bogart's death came Saturday (8) morning at Cedars-Sinai Medical Center here, where the Boardwalk Entertainment founder and chairman had been hospitalized during the past month in the final stages of a long but unpublicized battle with the disease. He had undergone surgery for removal of a kidney during

the summer of 1981.

A colorful and sometimes controversial figure, Bogart had devoted more than two decades to the music and later film, tv and theatrical sectors. Eorn Neil Bogatz in Brooklyn as the son of a postal clerk, Bogart's early years saw him perform professionally as a dancer, singer (as Neil Scott, his widest known effort was a 1961 single, "Bobby"), actor and ad

(Continued on page 68)

## Chains Hike WEA, RCA Midline Price

By JOHN SIPPEL

LOS ANGELES—A growing majority of U.S. record/tape/accessories retail chains are two-tiering ticket prices on \$5.98 midline albums in the first such backlash against wholesale price boosts from WEA and RCA.

"We are treating WEA and RCA midrange product like it was \$6.98,"

(Continued on page 78)

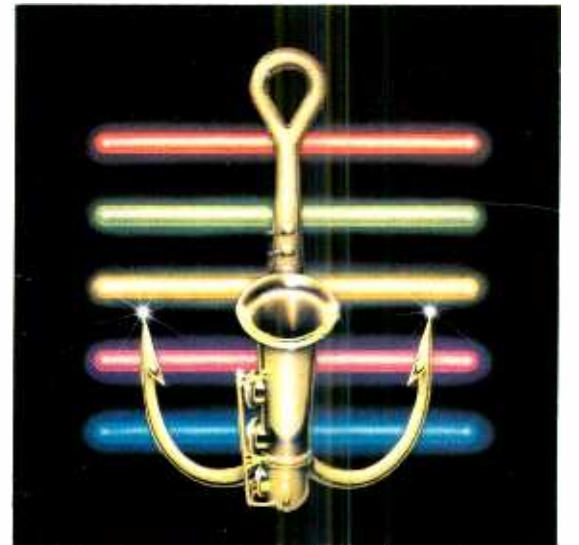


Melodic, hard-driving rock with seductively gritty vocals are what AXE is all about on "OFFERING" SD 38-148, their first release on ATCO Records. This AXE definitely has its chops down! On ATCO Records and Cassettes.

(Advertisement)

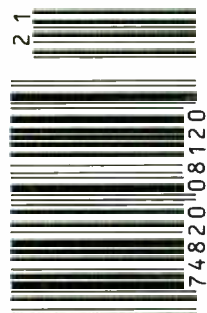
## -Inside Billboard-

- **VIDEO GAMES** from Thorn-EMI will be available in the U.S. before Christmas. The British company plans a line of 20 Atari-compatible games, to be supported by aggressive consumer and trade advertising. Page 68.
- **RECORD RETAILERS** considering the move into video might study the experience of Chicago's Rolling Stone stores, where video software now accounts for 20% of gross volume. The lion's share of that is rental. Page 16.
- **RADIO'S HOLD** on its audience can slip away in the '80s as new video technologies take hold, says RKO Radio Networks chief Tom Burchill. This and other issues were debated by programmers at a recent seminar. Page 20.
- **BLACK MUSIC'S** sound is changing significantly as a result of technological innovations, particularly synthesizers, according to a survey of record producers. Some express reservations about this development. Page 55.
- **COMPUTER RADIO?** A contemporary Christian music station in Santa Ana, Calif. is using a computer-assisted program of its own making to shape the station's daily playlist. Page 20.
- **PIRACY PENALTIES** have been toughened for those convicted of dealing in illegal records, tapes and movies. New legislation was passed May 10 by the House of Representatives, and it's now heading for President Reagan's desk. Page 3.
- **TWENTY CITIES** across the U.S. will play host to the Kool Jazz Festival this year, in a new game plan which replaces the r&b-oriented Kool Super Nights format. Page 4.



The Real Thing! "HOOKED ON SWING" (PB 13219) is the contemporary big band dance hit by the legendary master LARRY ELGART & HIS MANHATTAN SWING ORCHESTRA. Both the single and the album are from the original hitmakers RCA and K-tel, producers of the mega-platinum "Hooked On Classics." The original "Hooked on Swing" get it from RCA Records (AFL1-4343).

(Advertisement)



CHIC, DEBORAH HARRY, TEDDY PENDERGRASS,  
CARLY SIMON, SISTER SLEDGE, FONZI THORNTON.  
ALL IN ONE ALBUM!

# SOUP FOR ONE

WTG 19353

THE ORIGINAL MOTION PICTURE SOUNDTRACK.  
ON MIRAGE RECORDS AND CASSETTES.

Distributed by Atlantic Recording Corp.  
© 1982 Atlantic Recording Corp. A Warner Communications Co.

Produced by Nile Rodgers and Bernard Edwards for the CHIC Organization Ltd





# Juice Newton



**Last year she sang her way to stardom with  
three Top 10 singles from the platinum album *Juice*.  
The success story continues...**

## *Quiet Lies* (ST-12210)

**the new album featuring the single  
"LOVE'S BEEN A LITTLE BIT HARD ON ME" (B-5120)**

Produced by Richard Landis for Outlandis Productions  
Management: Stage Right Ltd.



© 1982 CAPITOL RECORDS, INC.



## House Okays New Antipiracy Bill

### Legislation, With Harsher Penalties, Set For Reagan

WASHINGTON—The House of Representatives passed legislation Monday (10) to increase dramatically the penalties for those convicted of piracy and/or counterfeiting of records, tapes and movies. Maximum penalties are now a \$250,000 fine and five years in jail.

In forgoing the handclap for boxing gloves, the House by voice vote sent along the legislation, already passed by the Senate last December, to President Reagan for his signature. House sources say the White House should receive and prepare the bill for signing within a month.

"The bill passed easily, without a whisper of opposition," according to Bruce Lehman, counsel on the House subcommittee who has worked on the bill through subcom-

By BILL HOLLAND

mittee hearings and Judiciary Committee passage last May.

Called the Piracy and Counterfeiting Act, the bill bypassed House-Senate conference sessions because, as written, the House version was the same as that of the Senate. It will make both piracy and counterfeiting a felony instead of the misdemeanor it is under the current statute. An individual could face the maximum penalty if found guilty of illegally manufacturing or distributing within a 180-day time period more than 1,000 records or tapes, or more than 65 copies of a movie. The penalties for lesser amounts of counterfeited or pirated goods—more than 100 copies but less than 1,000 records or

tapes, and more than seven but less than 65 movie copies—will range from a \$25,000 fine or one year in jail, or both, to the maximum fine of \$250,000 and two years in jail. A repeat offender, even if caught trafficking a smaller amount of merchandise, could draw the maximum penalty.

The stiffer penalties eliminating the present small fine and misdemeanor classification of the crime should discourage pirates and counterfeiters who found relatively slight penalties "just the price of doing business," as Rep. Robert W. Kastenmeier (D-Wisc.), chairman of the subcommittee on courts, civil liberties and the administration of justice, had told subcommittee members during the markup session in March.

Stan Gortikov, president of the Recording Industry Assn. of America (RIAA), told Billboard he is "elated by the news" of the President-bound bill. "It certainly is a recognition of need," he said, "and an affirmation that copyrighted works need all the protection they can get."

Gortikov added that the legislation should serve as "a welcome tool to the FBI and in investigatory and prosecution activities" and that he is "looking forward to the President signing the bill."

Joel Schoenfeld, director of the RIAA's antipiracy division, said that the bill's passage indicates that "Congress is sending a clear message to counterfeiters and pirates that they intend to put them out of business and put them in jail."

The President is mandated by law to sign a bill passed by the Congress within 10 days of its arrival at the White House.

#### IMIC '82

Full coverage of Billboard's International Music Industry Conference, held recently in Athens, will be published in Billboard's June 5 issue.

## FOR MUSIC PROGRAMMING

### MIP-TV Opens New Markets

By NICK ROBERTSHAW

CANNES—Bernard Chevy's MIP-TV, least frenetic and most international of the three major "markets" he organizes every year in this pricy Riviera resort, is showing signs of overlapping with its companion events, MIDEM and VIDCOM.

The promised intermeshing of broadcast, cable, satellite, video and audio is now a reality for the major multinational entertainment entities. And judging from the MIP-TV marketplace, nowhere are the effects more marked, the opportunities more apparent, than in the music sector.

One example illustrates the argument. British company BBJ International was at MIP-TV to sell its "History Of Rock" project. Based on a magazine part-work, the concept extends to a series of 30 double albums, and a tv series intended both for broadcast and home video. Launch dates have been firmed for the U.S., France and Italy, and in all more than 30 countries are lined up

for multi-media releases.

New markets for music programming are opening up at a dramatic rate. By far the biggest is U.S. cable. CBS Cable, with 4.5 million subscribers, was at MIP-TV for the first time this year. Said president Richard Cox: "The production opportunities for cable are going to be enormous."

"One of the main areas we are looking at is music programming, and also dance productions, possibly involving co-production deals, which is going to be the trend due to economic circumstances." CBS Cable recently bought five Gilbert & Sullivan operettas produced in England by Brent Walker and available there on videocassette.

Equally active is ABC ARTS, the cultural network with eight million subscribers which uses 60% European programming and delighted French communications minister Georges Fillioud at MIP-TV by an-

(Continued on page 61)

## Sony To Boost Its Beta Format Will Distribute Prerecorded Software With Hardware

NEW YORK—The Beta format should receive a shot in the arm this summer when its parent Sony begins distributing prerecorded video software through its hardware distribution channels.

Sony, according to John O'Donnell, national manager, video software operations, will not move into

original production or programming, but "will do everything possible to encourage quality software production and bolster the consumer demand."

Initially, the product mix will be movies from the major film studio video wings and not exclusive to Sony. Eventually, though, Sony en-

visions distributing other types of programming—music, how to, children's, documentaries, etc.—perhaps some on an exclusive basis.

"There are hundreds of organizations out there," O'Donnell adds, "with good programs for the home video market and we intend to work with them to make their programs available. By putting our marketing and distribution power firmly behind software, as well as hardware, we expect to create a lot of consumer demand for programming."

O'Donnell also suggests that the price of non-movie videocassette software will be reduced in the future—\$34-\$39 and then moving to \$24-\$29. Sony's own tape manufacturing, duplication and distribution resources is a key factor that should lower prices of non-movie software it distributes.

In addition to distributing non-movie product to its hardware distribution network, Sony may also distribute to other types of outlets.

Sony does not plan to put restrictions on its distributed software product (sale vs. rental, for example). An added incentive also will be favorable billing terms to its distributors and dealers.

JIM McCULLAUGH

## Peaches Creditors Payoff Estimated At 44% Of Total

By JOHN SIPPEL

LOS ANGELES—Creditors in the Peaches/Nehi bankruptcy action here could possibly pocket \$7,689,000 or 43.9% of the amount of the total claims of \$17,500,000 if all outstanding five-year notes are fulfilled.

The analysis by creditors' committee counsel Irving Sulmeyer approximates an earlier estimate (Billboard, April 17) of payoff to vendors.

Total amount of the 12% notes from four entities would raise \$6,201,674, according to Sulmeyer's estimates. Recently appointed trustee David Gill is said to be hold-

ing a note from United Records & Tapes, Hialeah Gardens, Fla., for \$2,169,638.25, plus an additional note for \$375,000 for the Norfolk, Va., store. The Alan Wolk firm has not yet paid for the Virginia outlet because of a hassle with the landlord. Once the disagreement is ameliorated, Sulmeyer expects the estate to receive approximately \$500,000 of which \$125,000 is cash and the remainder in note form. After the Norfolk controversy is settled, Gill should have \$564,000, plus \$150,000 from the landlord, plus \$125,000 cash from United, totalling \$839,000.

(Continued on page 16)

## For Bogart, Life Was Music

Neil Bogart was a super record executive with great ears and a disarming faith that the recording business was only the next few hit acts away from renewed prosperity.

Bogart certainly did his part to instill an optimistic view of the industry. For almost 20 years, hits and careers flowed lavishly from his associations with Cameo-Parkway, Buddah, Casablanca and, most recently, Boardwalk.

Supported by a rare "feel" of what the market demanded at any given point in time, Bogart could claim fantastic success. Yet because he was always willing to "take the shot" full tilt, his few failures were spectacular as well. Even then, Bogart had sufficient confidence in his abilities to shake off failure and go on cheerfully to the next project—usually something that set the industry on its heels. One passenger on a flight with Bogart remembers the gallows-humor when his deal with Warner Bros. distribution of his Casablanca label was turning sour. But Bogart knew—as anyone who was aware of his talents should have known—that the

charts were going to hear from him again.

One also recalls a 1971 "Christmas In August" party hosted by Bogart at his home in Englewood, N.J. With Styrofoam snowballs flying about, Bogart made it all seem like the holiday season. This was characteristic of a man who could make sense even when the time of year wasn't on his side.

The tragic irony was that time was not on Bogart's side. He died at an age when the promise of his future could outdistance his past triumphs. He was gifted with unbounded positive energy and loving charity for his fellow man. "Bogey" will be sorely missed.



## The Neil Bogart Touch Lit Charts Throughout Career

By PAUL GREIN

LOS ANGELES—Boardwalk was the only record company in the business to earn three RIAA certifications in April. Neil Bogart, the label's founder and chairman, died May 8.

On one level that sad irony makes Bogart's untimely death all the more poignant. But at least there's some comfort in the fact that this quintessential record man lived to see his latest venture achieve success. Bogart went out the way he'd probably have wanted to—with the biggest record of the year. The tragedy is that the year was decades too soon.

With its seven weeks at No. 1, Joan Jett & the Blackhearts' "I Love Rock 'n' Roll" is the biggest hit of Bogart's career. The spartan rock anthem also brought him full circle to his first No. 1, ? & the Mysterians' 1966 garage rock smash, "96 Tears," on Cameo.

What makes Bogart's career so extraordinary is that he scored No. 1 hits at all four labels he headed. At Buddah, he made No. 1 with the Lemon Pipers' "Green Tambourine" in 1968 and Gladys Knight & the Pips' "Midnight Train To Georgia" in '73.

Two other Buddah-distributed hits also reached the top: Bill Withers' "Lean On Me" on Sussex in '72 and the Stories' "Brother Louie" on Kama Sutra in '73. And Curtis Mayfield notched a No. 1 album in '72 with "Superfly" on Buddah-distributed Curtom.

At Casablanca, Bogart achieved four No. 1 singles and three No. 1 albums with Donna Summer, plus another No. 1 single with Meco on Millennium. Casablanca had two more No. 1 hits in the first half of 1980, just as Bogart left the company: the Captain & Tennille's "Do That To Me One More Time" and Lipps Inc.'s "Funkytown."

For all his hits, Bogart also had some memorable misses in his career, most spectacularly "Here's Johnny ... Magic Moments From

The Tonight Show." Designed to be the Christmas gift item of 1974, the album almost sank the then-fledgling Casablanca.

But by the next Christmas, the label was well on its way. In December, 1975, Kiss cracked the top 10 for the first time with its smash double album "Alive!" The following month Donna Summer made her

(Continued on page 78)

## In This Issue

CLASSICAL	61
CLASSIFIED MART	58, 59
COMMENTARY	14
COUNTRY	50
INTERNATIONAL	60
JAZZ	49
PRO EQUIPMENT & SERVICES	43
PUBLISHING	60
RADIO	20
RETAILING	16
VENUES	38
VIDEO	47

FEATURES	
Chartbeat	6
Executive Turntable	4
Industry Events	10
Inside Track	78
Lifelines	68
New LP & Tape Releases	18
New On The Charts	32, 54
Rock 'n' Rolling	12
Stock Market Quotations	10
The Rhythm & The Blues	10
Vox Jox	32
YesterHits	32

CHARTS	
Hot 100	72
Top LPs & Tape	75, 77
Bubbling Under	64
Soul Singles, LPs	54, 55
Country Singles, LPs	51, 52
Radio Singles	
Actions	26, 28, 30
Rock Albums/Top Tracks	34
Adult Contemporary Singles	36
Chart Breakouts	20
Boxscore	42
Hits Of The World	62
Inspirational	56
Videocassette Sales	48
Disco/Dance Top 80	40
Classical LPs	61
Jazz	49
Latin LPs	62
Videocassette Rental	47

REVIEWS	
Album Reviews	66
Singles Reviews	70

MAY 22, 1982, BILLBOARD



## KOOL SHOWS 20 U.S. Cities Are Targeted In Expanded Festival Plans

By RADCLIFFE JOE

NEW YORK—The Kool Jazz Festival is expanding this year, and will play an estimated 20 cities across the U.S., featuring many prominent acts in 120 nights of music.

The new event, thought to be the first of its kind, replaces the Kool Super Nights, a series of r&b-oriented concerts previously held in several cities. According to George Wein, producer of the festival, the Super Nights series was phased out under mutual agreement of the Brown & Williamson Tobacco Co., sponsors of the Kool events, and the Wein organization. "We felt that the series did not represent the image we wanted to portray," says Wein.

The expanded Kool Jazz Festival

will not affect such other Wein-produced festivals as the Playboy Jazz Festival, the just-concluded New Orleans Jazz & Heritage Festival, the Boston Globe Jazz Festival, the Long Island Jazz Festival, sponsored by the New York State Government, and the Baltimore Jazz Festival.

This year, Wein will also produce a number of jazz festivals abroad. Among them are three in Japan, one in London, and one in Nice, France.

The Japan concerts are being sponsored by Swing Journal of Japan, The Toshiba Corp., and Budweiser/Newport. They will be held in Tokyo, Beppu, and Madacao Heights.

The London Jazz Festival, sponsored by Capital Radio, will be held July 17, 18, 24 and 25; the Nice festival, sponsored by the Grande Parade du Jazz, will be held July 10 through 20.

Wein emphasizes that the 20-city American series is not a roadshow, but a unique production especially designed for each city.

In addition to Brown & Williamson, the main sponsor, there will be a

(Continued on page 38)

## Major Concert, Rally Against Nuclear Arms

LOS ANGELES—Two major promoters, three radio stations and a coalition of religious and environmental groups are teaming for a major concert and rally for nuclear disarmament slated for Pasadena's Rose Bowl on June 6.

Tied to a week long of similar pacifist events dubbed "Seven Days In June" and expected to take place in New York and Bonn, West Germany, as well as here, the Rose Bowl "Peace Sunday" is expected to feature performing artists including Gary U.S. Bonds, Jackson Browne, Donovan, Dan Fogelberg, Graham Nash, Linda Ronstadt, Timothy B. Schmit, Gil Scott-Heron, Camilio Sesto, Stephen Stills, Taj Mahal, Tierra, Stevie Wonder and Jesse Colin Young.

Avalon Productions and Dick Griffey Productions are co-producing the event, slated to start at 1 p.m. and run until dusk, with KMET-FM, KJLH-FM and KACE-FM all participating. Sponsors include the Alliance For Survival, Church Women United, the Interfaith Committee for Year of Shalom, Southern Calif. Ecumenical Council, Southern Christian Leadership Conference, the Gathering, and the Spanish Speaking Apostolate of the Roman Catholic Archdiocese.

The Rose Bowl rally and planned rallies in United Nations Plaza and Central Park in New York City, as well as a demonstration in Bonn, are all being timed to coincide with the scheduled second U.N. special session on disarmament.

Accordingly, Peace Sunday will include plans for 14 speakers, including major political and religious leaders as well as celebrities.

## Juno Awards Get Bigger TV Audience

TORONTO—Canadian viewing figures for last month's televised Juno Awards show indicate that more than two million people tuned in—close to one million higher than the previous year's statistic.

According to figures supplied by the Canadian Broadcasting Corp. to the Canadian Academy of Recording Arts and Sciences (which staged the April 14 event), a total of 2.8 million viewers watched the 60-minute production.

According to Academy spokesman Brian Robertson, the increase in ratings and audience profile (62% under 34 years of age) reinforces the wisdom of the show's move up to an earlier time slot.

## Executive Turntable

### Record Companies

**Aart Dalhuisen** is appointed president of Phonogram International and executive vice president of PolyGram Record Operations in Baarn, Holland. He has been with the company since 1977, serving most recently as executive vice president. . . . At WEA International, **Keith Bruce** upped to senior vice president/director of Asia-Pacific operations, based in Burbank; **James Caradine** is promoted to senior vice president of operations, based in New York; and **Ken Cooper** is appointed senior vice president/treasurer, based in Burbank. Bruce has been co-managing director of Warner-Pioneer in Japan for six years; Caradine was vice president of operations; and Cooper was vice president/treasurer for WEA International.



Dalhuisen

**Melvin Gould** named vice president of manufacturing for CBS Records in New York. He was assistant to the senior vice president of operations manu-



Bruce



Caradine



Cooper



Gould

facturing for the label. . . . **Danny Heaps** joins the a&r staff of Geffen Records in New York. He was co-president and founder of Rockpool Promotions. . . . At Capitol Records in Hollywood, **Fran Rogers** upped to director of international operations administration and **Carole Johnson** appointed supervisor of international operations administration. Rogers was manager of the international division; Johnson was senior accounting clerk of the international division. . . . **Dovida Lazer** appointed assistant to the general manager at Main Street Records in New York. She was studio manager at Secret Sound. . . . **Bob Frost** named national promotion director for Profile Records in New York. He has held similar positions at CBS, Warner Bros. and Polydor.

### Publishing

**David Landau** joins Screen Gems/Columbia/EMI Music in Los Angeles as professional manager. He was with JEN Productions. . . . **Glenda Herro** named advertising manager for Hal Leonard Publishing in Milwaukee. She has been with the firm since 1974. . . . **Colleen Peterson** appointed professional manager of Hat Band Music in Nashville. She was a backup vocalist for the Charlie Daniels Band.

### Related Fields

**Hobart C. Kreidler** named chairman of the board and chief executive officer of Pioneer Video in Montvale, N.J. He was president and chief executive officer of Dictaphone Corp. . . . **Lisa Kennedy** appointed writer/publicity coordinator and **Barbara Walsh** named media buyer/administrative assistant to the president at Network Ink in Nashville. Kennedy was a talk show host and nightly weather anchor at WCFT-TV Tuscaloosa; Walsh was assistant to the president of Service Publishing Systems. . . . **Noel Newbolt** named director of artist development and production and **Chrissie Harwood** appointed director of artist relations and publicity at Gary Borman Management and Productions in Sherman Oaks, Calif. Newbolt was production assistant with Tommy Lipuma for 15 years; Harwood worked in the music industry in Europe.

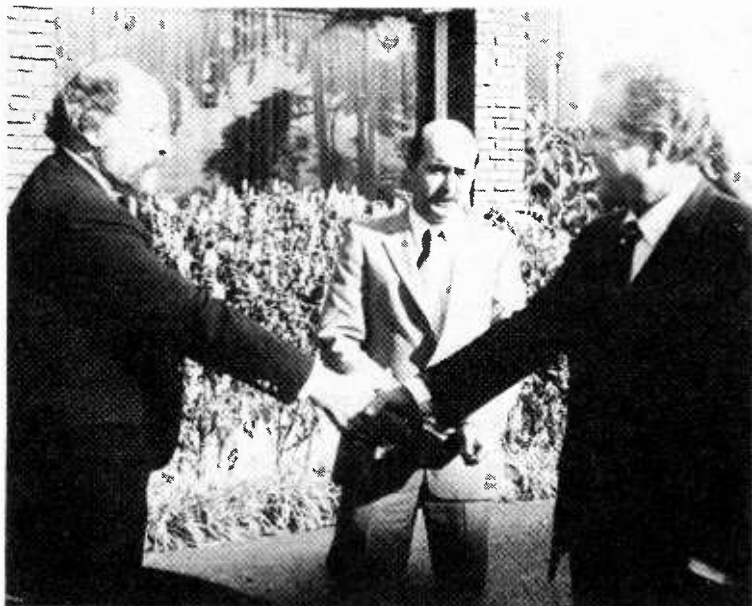
**George Barmaksezian** appointed national service manager at James B. Lansing Sound in Northridge, Calif. He joined the firm in 1966, serving most recently as department head. . . . **Mark Israel** named director of marketing for Loran Audio Cassettes in Warren, Pa. He was assistant marketing manager and national accounts manager for Fuji Tape. Also at Loran, **Stephen Baker** named Eastern regional sales manager. He was with Advent.

**Dan DiStefano** named creative services director for Interstellar Media in Los Angeles. He was director of development at Pierre Cossette Productions. . . . **Debra Wells** joins Fox/Lorber Associates as director of International Sales. She was coordinator of international sales for WNET-TV, a PBS station.



**BOTTOM LINE LORBER**—Jeff Lorber, left, takes a break between sets during a recent two-night engagement at the Bottom Line in New York. Discussing Lorber's latest Arista release are, from left, Jeff Backer and Mike Bone of Arista promotion and Kenny Gorelick, saxophonist with Lorber's group.

Billboard (ISSN 0006-2510) Vol. 94 No. 20 is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$125.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.



**COSTA RICA OPENING**—The President of Costa Rica, Rodrigo Carazo, right, greets Allen Davis, president of CBS Records International, at the opening ceremonies for the company's new recording studio complex in that country. Center is Eduardo Soto, managing director of CBS Records Costa Rica. Walter Yetnikoff and Dick Asher, president and deputy president respectively of CBS Records Group, were among those also in attendance.

## Gaff Suing Stewart For \$5 Million & Commission

LOS ANGELES—William A. "Billy" Gaff is suing Roderick "Rod" Stewart for \$5 million in damages and his 15% commission share of allegedly unpaid fees due him since their March 3, 1982 management breakup.

Gaff, Stewart's manager since "around 1969," alleges Swartz and Swartz and Glaspell & Stein issued a check for \$272,079.79 to Carolwood Ltd., Stewart's totally owned firm, in violation of an order by Gaff that he

personally approve checks over \$500.

Gaff in his Superior Court filing contends that the defendants, who include the accounting firm, Jerry B. Swartz and Glaspell Management, urged Wold Entertainment, Hastings, Clayton, Tucker and American Talent International to divert funds due Gaff and his Gaff Music to themselves. Gaff's filing also alleges that the defendants also encouraged Lloyd's Of London, who insured some cancelled Stewart gigs, to circumvent him and payoff the defendants directly. Gaff estimates such moneys in excess of \$500,000.

Gaff, whose commission escalated from 5% in 1969 to 10% in 1972 and 15% in 1977, claims he was unfairly terminated. He claims he lent money and made advances to Stewart without interest, paid expenses of personnel rendering other than managerial assistance, paid Stewart's expenses where not necessary and from time to time skipped commissions.

Gaff claims he is being shorted on deals and monies collected prior to March 3 and also wants his cut on deals consummated after his termination on which he originated.

Gaff also claims that his Riva Music publishing deal with Stewart for 38 of his songs (expiring Dec. 31, 1983), including "Tonight's The Night," "Hot Legs" and "The Killing of Georgie," should continue through the period of the pact.

## NARAS Sets Lundvall Fete

NEW YORK—The New York Chapter of NARAS, the recording academy, is giving a testimonial dinner here May 25 for Bruce Lundvall, senior vice president of Elektra Records. The tribute to Lundvall, who will receive a NARAS Governors' award, will benefit the Jim Koulovaris Scholarship Fund. As owner of Jim & Andy's, a musician's bar in New York, Koulovaris had befriended many artists down through the years.

The site of the dinner is the Greene Street restaurant at 101 Greene St. For further information, interested parties can call (212) 755-1535.



# COMBAT READY

A weapon of love, forged in the heat of the cities  
by The Clash. All new. All formats are arming now  
to provide air support for "Combat Rock."

## ★THE CLASH★ COMBAT ROCK★



## COMBAT COAST TO COAST

The intercontinental Clash experience,  
including never-before-visited Clash strongholds  
in the heart of America, with more dates to come.

5/29-31 Convention Hall, Asbury Park, NJ  
6/2 The Fox, Atlanta, GA  
6/4 The Warehouse, New Orleans, LA  
6/5 Hofheinz Pavillion, Houston, TX  
6/6 Brungo Bowl, Dallas, TX  
6/8-9 Coliseum, Austin, TX  
6/12 Golden Hall, San Diego, CA  
6/15, 17-19 Hollywood Palladium, Los Angeles, CA  
6/20 Country Bowl, Santa Barbara, CA  
6/22 Civic Auditorium, San Francisco, CA  
6/26 Karasdale Arena, Vancouver, CN  
6/28 Maxbell Arena, Calgary, CN  
6/29 Kinsman Fieldhouse, Edmonton, CN

## ★THE CLASH★ COMBAT ROCK★

ON EPIC RECORDS AND TAPES

Epic

Made by The Clash. Mastered by Cymbal Kings. Epic Records is a Division of Sony Music Entertainment.

© 1999 Epic Records



# Chartbeat

## Stars Come Out At Last; Humans In Major Leagues

By PAUL GREIN

LOS ANGELES — Paul McCartney's "Tug Of War" (Columbia) vaults to number three this week, looking to become the first No. 1 album by an act with a prior history of hitting No. 1 since the Rolling Stones' "Tattoo You" last fall.

So slow has product flow been from the industry's biggest stars that for six solid months the No. 1 spot has been monopolized by acts that had never previously topped the chart. These include two acts on their debut albums (the Go-Go's and Asia), another with his first hit album (Vangelis) and three more that had reached the top 10 before, but had never gone all the way (Foreigner, AC/DC and the J. Geils Band).

### For The Record

LOS ANGELES—RCA is in second place for most RIAA certifications by an individual label so far this year, not MCA, as a typographical error had it in last week's issue. For the first four months of 1982, Columbia's out front with 11 certifications, followed by RCA with eight, Warner with seven and MCA with six.

This tendency for the No. 1 spot to be dominated by breakthrough acts rather than by entrenched veterans began last year. Of the 11 albums to top the chart in 1981, only three were by acts that had previously hit No. 1: John Lennon, the Moody Blues and the Stones.

By contrast, of the 12 albums to reach No. 1 in 1980, seven were by acts that had been there before—Donna Summer, the Bee Gees, Pink Floyd, Billy Joel, the Stones, Barbra Streisand and Lennon. And of the 11 albums to hit No. 1 in 1979, six were by repeaters—Streisand, Rod Stewart, the Bee Gees, Summer, Led Zepelin and the Eagles.

But that's nothing compared to 1977, when only one act made it to No. 1 who hadn't been there before—Barry Manilow. And his album, "Barry Manilow Live," was No. 1 for just one week. During the other 51 weeks of the year, the top spot was held by acts that had already reached that level—Stevie Wonder, the Eagles, Wings, Streisand, Fleetwood Mac and Linda Ronstadt.

Now Streisand and Ronstadt are off making movies, the Eagles and Fleetwood Mac are busy making

(Continued on page 63)

## Campuses Getting Vid Concerts

### New Net Will Simulcast Pay-Per-View Performances

By LAURA FOTI

NEW YORK—After more than a year of study and development, the Campus Entertainment Network, based here, is getting set to launch. Premier date will be Sept. 24 or 25 for a pay-per-view musical performance, transmitted by satellite to colleges around the country, with the act yet to be announced.

CEN has been negotiating with different acts and has already received verbal commitments from 71 colleges to receive the first show, regardless of which act is signed up, according to a company spokesman.

The CEN concept is to provide colleges in secondary and tertiary markets with a "live" performance on large-screen television. By signing on with CEN, an act would theoretically be able to reach an audience he or she would not ordinarily reach by touring.

Says CEN's Bruce Brandwin, "We'll concentrate on the small markets where the major groups don't stop." He adds that revenues accrued from the pay-per-view performance would, in effect, be "gravy"—extra money from a whole new audience. "This is not a replacement of live touring. It's meant to augment it."

After four or six concerts in the first year (the 1982-83 college year), CEN plans to branch out and supply educational, theatrical, sports and other programming through its net-

work. The company will also distribute its own productions via pay tv, videocassette and videodisk, foreign and domestic syndication. "We will represent to any act a complete operation for production, distribution and marketing, with on-campus promotion," claims Brandwin.

The cost to the colleges is practically nil. They receive a satellite dish, projector and screen from CEN, as well as a portion of the gate. (Ticket prices are expected to be \$5.) They must supply the auditorium and security.

"If we're successful, it will revolutionize the way Broadway shows are put together," Brandwin says. "It's tough to finance for Broadway. This would increase the box office dramatically. It wouldn't replace live theater, but would augment those revenues."

CEN is teamed with Oak Media Development Corp. in this venture. Oak is supplying managerial and fi-

ancial backing as well as the technology that makes it all possible.

If a participating school chooses not to receive a particular event, it can be blacked out, notes Bill Kornreich of CEN, enabling a group still to tour colleges of its choice.

A package of information sent to colleges includes the promise, "We will choose from the following artists for your 1982-83 super shows: Billy Joel, David Bowie, Rolling Stones, Simon & Garfunkel, the Police, Van Morrison, Diana Ross, Tom Petty and the Heartbreakers, Jackson Browne, Blondie, and so on."

Manager Bill Gerber of Lookout Management (Devo, Tom Petty, the Cars, Joni Mitchell and Neil Young) says, "I think it's a terrific concept. It's a way of gaining extra revenue without blowing out the primary markets. With acts that tour infrequently, you can do incredible extravaganzas."



PROMOTION POINT—WEA president Henry Droz, right, discusses promotion with Atlantic's Sal Uterano, left, and Larry Yasgar, during a recent strategy session between the label and distribution network in New York.

### Topics Set For Fifth Muscle Shoals Seminar

By KIP KIRBY

NASHVILLE—The fifth annual Muscle Shoals Records and Producers Seminar takes place Wednesday through Friday (19-21) at Joe Wheeler State Park in Rogersville, Ala. with three days of panels and events focusing on key issues facing the recording industry.

Discussion topics for this year's gathering cover three main areas: "Radio: The Key To Airplay," "Video: The Bottom Line," and "Home Taping: What's Being Done." A half-hour film spotlighting past musical activity in the Muscle Shoals community will be shown on Friday morning.

As in past years, the seminar will feature the usual round of sponsored hospitality suites and social functions.

The Copyright Service Bureau is hosting a cocktail reception for registrants Wednesday evening. RCA sponsors an outdoor barbecue Thursday night with a performance by Jerry Reed (whose current album was cut at Fame Studios in Muscle Shoals). The closing night's banquet and concert by Earl Thomas Conley will be underwritten by Capitol Records and Tree International.

Hospitality suites will be conducted by Fame, Muscle Shoals Sound, Wishbone/Flying Colors, Broadway Sound, Malaco Records, Sunburst Records, ASCAP and BMI.

Sports events at this year's seminar will include basketball, tennis and golf tournaments sponsored by Jensing/Jensong Music and Beckett Productions.

According to Buddy Draper, executive director of the Muscle Shoals Music Assn., prepaid registration now stands at 250, with another 50-75 attendees expected by the start of the seminar.

### RCA Planning New Wings In Latin America

By MARV FISHER

MEXICO CITY—RCA Records is increasing its Latin America activities, planning to open branches in Chile and Portugal, and a joint venture in Venezuela.

The moves are intended to provide a stronger foothold for RCA in the region, with an emphasis on developing local talent, then launching it internationally. The plan was discussed during April meetings with the company's leading record executives.

Herb Schlosser, chief of RCA's home entertainment division, comments, "We've always had these ideas on the drawing board, and we intend implementing more in a similar vein the next decade."

Schlosser points out that video potential is a large factor in the decision to expand in Latin America. WEA has already set firm plans for the sale and rental of its video product here.

It was RCA's entry into joint video ventures in the U.K., France and West Germany which prompted the company to take a more serious look at Latin America, says Schlosser. "If we are to succeed in video," he continues, "we must have the product, and in this instance it will be homegrown artists."

Buddy McCloskey is Latin Ameri-

(Continued on page 63)

## 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 \$7<sup>98</sup> list—Now \$4<sup>75</sup> All Prices COD/FOB NYC  
All \$8<sup>98</sup> list—Now \$5<sup>50</sup> MINIMUM ORDER \$100<sup>00</sup>  
Singles \$1<sup>00</sup> 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

full color  
8 track or cassette  
**SEPARATIONS**  
from your album cover film  
**\$55.00**  
2½ 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.

## MUSIC BUSINESS WANTED

I am a successful entrepreneur with a strong music background looking for an active or silent participation in an established music business in the NYC area. I prefer publishing, production, management or record Co. I know I can help you.

**TURN INTO \$**

and will invest the time, cash, contacts, business expertise and musical know-how to prove it. All replies will be answered and kept strictly confidential.

Box 904, Billboard

1515 Broadway, New York, NY 10036



# FOR QUINCY JONES, FIVE GRAMMYS AND A SCOTTY MADE IT A VERY GOOD YEAR.

As producer or artist, there's no doubt Quincy Jones is a winner.

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

It's his outstanding work on "The Dude" that's made Quincy Jones our latest Scotty winner.

We're proud of our association with the album. Its platinum status proves it's a winner. And congratulations are due not only to Quincy, but to engineer Bruce Svedien and Westlake Studios.

A Scotty Award recognizes more than sales success. It recognizes the artistry that accounted for those sales.

Only six a year are awarded to super achievers in any category of music. Just to qualify, you have to go gold or platinum by RIAA standards. And you have to master on Scotch® Recording Tape. For all that, Quincy Jones deserves a lot of credit.

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

We'll also award a \$5,000 music scholarship to a promising new artist chosen by the top Scotty winner.

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

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



Geoffrey McWilliams,  
MD Poster Child for  
Los Angeles.



Magnetic A/V Products Division/3M

Scotch is a registered trademark of 3M © 3M Company, 1982.

3M hears you.

**3M**



## NARM Plans Indie Distrib Meet Brochure Would 'Definitively Identify' Group's Value

By IRV LICHTMAN

NEW YORK—A number of projects and goals, including an Independent Distributors Conference planned for the fall, were initiated by the 1982-83 NARM independent distributors advisory committee meeting here May 6.

Agreeing that promoting greater sales at this level of the industry requires the attraction of smaller, promising labels and artists, the

committee okayed the development of a brochure that would "definitively identify" the value of independent distributors.

The brochure would describe the various marketing, sales and promotion functions performed by independent distributors, and would contain information culled from a NARM statistical survey due shortly. Also, the brochure will list

independent distributors and the geographical areas they cover.

The meeting of 10 major distributors, helmed by Jim Schwartz, chairman, also called for the opening up of communications on the following basis: the importance of sharing information on regional successes, and the exchange of information on all types of product compatible with selling to record and tapes outlets.

Another factor in increased communication stressed by the committee was that of independent labels. This would involve these labels at future advisory meetings and the development of a model contract by NARM counsel to serve as a guide in the mutual commitment between manufacturer and distributor.

The conference would be a first for this segment of NARM's membership and would focus on separate educational sessions for distributors' middle management people to meet with their counterparts from other companies, and concentrate on their own specific areas of marketing, promotions, sales and buying.

"We independent distributors must enhance our own image," said Schwartz after the meeting. "We must transform the term by which the industry has identified us—The Street People—from a negative to a positive. 'Street people' means we know what's going on in the music world; we live with it every day in

(Continued on page 66)



**SOPHISTICATED CELEBRATION**—"Sophisticated Ladies" New York cast members Maurice Hines and Phyllis Hyman appear during the birthday celebration for the late Duke Ellington. A similar party was staged in Los Angeles by the show's West Coast cast.

AS CROWDS GROW

## See Increased Security For Country Concerts

By CARTER MOODY

NASHVILLE—Security at country concerts has grown in tandem with the increased booking of country acts into major arenas, but the performers themselves still do not exert much control over the type or size of crowd management teams used at shows. Whereas many rock acts hire their own security services or specify their preferences in rider contracts, most country artists surveyed by Billboard usually leave this matter to facility managers and/or promoters.

The exceptions are crossover acts Kenny Rogers and Charlie Daniels, who appeal to much more than country audiences. Their two organizations work directly with building staffs and promoters before concerts to organize the size and type of security.

Now more than ever, venues holding concerts are requiring certain numbers of police or peer-group guards per thousand patrons. Some cities and states have passed stricter laws governing crowd control, and studies by social psychologists have been commissioned. The results of these moves—frequent front-door searches, bans on festival shows, and increases in the size of security groups—affect country concerts in major venues the same as rock shows.

But some in the country field indi-

cate that even large crowds pose no serious problems. Keith Fowler, promoter for Alabama, Conway Twitty, Loretta Lynn and Merle Haggard, asserts, "Some building managers and city godfathers have overreacted," referring to the nationwide move toward stricter controls following 11 deaths at the December, 1979 Who concert in Cincinnati's Riverfront Coliseum.

Larry Smith, pilot for Hank Williams Jr.'s tour group, observes that, "Many people think of country crowds as being rowdy. Well, they do like to indulge and enjoy themselves, but they're there to hear music, and we've never had serious problems with fights or anything."

Fowler and Smith, plus spokespersons for the Oak Ridge Boys and Waylon Jennings, all describe the private security teams for these acts as consisting of small groups of

(Continued on page 50)

## B'nai B'rith To Honor Tony Bennett

NEW YORK—Singer Tony Bennett is the recipient of the 1982 Humanitarian Award of the music and performing arts lodge of B'nai B'rith. Bennett will accept the award at a dinner Thursday, June 24, in the Grand Ballroom of the Sheraton Centre Hotel here.

# LIGHT THEIR FIRE.



### SCRIPTO ANNOUNCES STAR LIGHTS.<sup>®</sup> THE NEW ROCK AND ROLL LIGHTER.

Now you can stock the biggest rock groups in a brand new way. Star Lights. The terrific new disposable butane lighters by Scripto.

Your customers will want to build an entire collection of these great-looking personalized rock lighters.

You'll build additional sales with an exciting impulse item that doesn't compete with one other thing you sell.

To order Star Lights, call Paradise Creations,  
1-800-423-2098;  
in California,  
call collect,  
1-213-765-5105.  
Star Lights.  
It's like music  
to your ears.




Scripto



---

---



*To dream the impossible dream,  
to fight the unbeatable foe,  
To bare with unbearable sorrow,  
to run where the brave dare not go.*

*This is my quest,  
to follow that star.*



*It Was A Privilege  
To Know His Love.*



*Joyce*



---

---

## Picture Disks Regaining Modest Retail Foothold

LOS ANGELES—A late '70s commercial boomerang has quietly resurfaced as a viable retail commodity: the picture disk, which went from boom to bust in the space of two years after its sudden elevation from promotional freebie to premium-priced retail product, has weathered the stigma of over-exposure to regain a foothold among dealers who cater to collectors and to more fanatical followers of major acts.

"We were naive, a couple of guys who'd wandered into the manufacturing end after we'd gotten favorable calls about our earliest promo disks," admits Mark Hartley, one-half of the Fitzgerald-Hartley management combine which spun off its own Pic Disc, Inc., division to press the customized records after rediscovering the basic pressing process and using it for eye-catching promotional LPs and later singles.

Hartley and partner Larry Fitzgerald now concede their inexperience and a combination of manufacturing gremlins and unrealistic marketing goals turned their unexpected windfall into an equally unforeseen albatross: The rapid proliferation of disks, coupled with the switch from truly limited editions of commercially unavailable promo goods to picture disk LPs pressed in large volume for legitimate labels led to a quick turnaround, accelerated by the onset of a softening economy.

Consider, then, Pic Disc's report that its business has not only survived but now shows signs of enduring profitability. Part of the solution to that mystery rests with a redirection

of the company's output to but-tress income through numerous overseas deals calling for the export of the colored or, more recently, unconventionally shaped disks, as well as other ancillary markets, including direct tv deals.

"Everyone is looking for alternative ways to sell records in this economy," explains Hartley of the picture disk's survival. "Well, Larry, Bal Patterson, who oversees the development of new disks for us and I sat down and discussed how we could work in this area in the future, and we hit on a number of possibilities."

Among them:

- Sales at concerts by the featured act, where audiences would already be predisposed toward the artist and the array of other merchandise sold.

- Development of special collectible disks on which the actual recording, as well as the design, is unique.

- Refinement of the shaped record—or Trick Disc, as coined by the firm—as an added novelty wrinkle.

- A return to carefully limited quantities to restore the collectible aspect of the disks and zero in on its strongest audience rather than risk a glut.

- Restriction to already successful acts where a realistic sales base can be projected.

"We're at that point where we'll talk a label out of pressing on some items, or actively push them to reduce their order," explains Hartley of what he feels is the key to sales. "It has to be a truly limited quantity—if a label thinks it can sell 50,000, then press only 30,000."

Improvement in playback quality, once significantly poorer than a conventional black vinyl pressing, is claimed to bring the modern picture disk "up to 95 or 96% of regular records."

Hartley says they now advise labels to pre-solicit accounts before even placing a pressing order, then pro-rate downward. And while the list price and manufacturer's share of the dollars will vary according to an act's original contract, Hartley now sees the area as viable "gravy" for regular revenues.

To foreign labels, private artist companies like Frank Zappa's Barking Pumpkin label and occasional promotional orders, the firm now adds regionally sold titles on certain

(Continued on page 16)

## Market Quotations

As of closing, May 13, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
13/16	9/16	Altec Corporation	—	—	—	—	—	Unch.
38%	26%	ABC	6	608	36%	36	36%	— 1/4
35%	25%	American Can	6	469	27%	27%	27%	— 1/4
6%	4	Automatic Radio	5	38	6%	6%	6%	— 1/4
47 1/2	36%	CBS	7	77	44 1/2	44	44%	+ 1/4
71 1/2	41%	Columbia Pictures	14	321	71	70	70%	— 1/4
7 1/4	5	Craig Corporation	21	7	6 1/4	6 1/4	6 1/4	— 1/4
58 1/4	47	Disney, Walt	17	2308	56%	55%	56%	+ 1/4
4	2%	Electrosound Group	—	—	—	—	3	Unch.
6%	3%	Filmways, Inc.	—	45	5%	5%	5%	— 1/4
17	14	Gulf + Western	4	1214	15 1/2	15	15	— 1/4
15 1/2	10%	Handleman	7	1	13%	13%	13%	Unch.
6 1/4	2%	Integrity Entertainment	3	7	3	2%	2%	Unch.
7	5 1/2	K-tel	4	22	6 1/4	6 1/4	6 1/4	+ 1/4
59	36	Matsushita Electronics	10	16	49	49	49	+ 1/4
56	38	MCA	14	8	56%	55	55%	— 1/4
57%	49%	3M	9	1562	55%	55	55%	— 1/4
65%	49	Motorola	11	787	62	60%	61 1/4	+ 1/4
40%	30	North American Phillips	4	18	39	38%	38%	Unch.
10%	6%	Orrox Corporation	—	42	8%	8%	8%	Unch.
16%	10%	Pioneer Electronics	10	—	—	—	12%	Unch.
23%	16 1/4	RCA	9	1205	20%	19%	20	— 1/4
18	12	Sony	12	5121	15%	15 1/2	15%	— 1/4
32	22%	Storer Broadcasting	15	1034	32%	31%	31%	— 1/4
3%	2%	Superscope	—	19	3%	3%	3%	Unch.
34%	27%	Taft Broadcasting	9	172	39%	33	39%	+ 1%
63 1/4	50%	Warner Communications	13	7684	54%	52%	53	— 1%

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Abkco	—	1/4	1%	Kustom Elec.	250	1%	1%
Certron Corp.	680	1 1/4	1 5/16	Recoton	—	2%	3%
Data Packaging	220	6%	7 1/4	Reeves	—	—	—
Joseph Int'l.	320	8%	8%	Comm.	1230	33	33 1/4
Koss Corp.	490	5	5%	Schwartz Brothers	—	2	3%

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

## Tax Bite Cuts Into MCA 12% First Quarter Gain

LOS ANGELES—The continued financial recovery of its recording and music publishing sector contributed to a 12% increase in first quarter operating income for MCA, Inc., according to the first quarter earnings report for the Universal City, Calif. entertainment conglomerate.

Despite that growth, however, an estimated higher annual income tax rate eroded nearly the entire hike. Revenues for the quarter which ended March 31 totalled \$325,424,000 as compared to \$339,890,000 for the same quarter a year ago, and net income was \$24,287,000 or \$1.02 per share, compared to \$24,186,000 or \$1.01 per share during first quarter, 1981.

For its records and music publish-

ing ventures, including MCA Records and MCA Distributing, the company reported gross revenues of \$45,500,000, comparable to \$42,408,000 during the same period in '81. Operating income for the division reached \$8,259,000, compared to \$6,811,000 for first quarter 1981.

Other sectors credited with aiding MCA's overall revenue picture are its filmed entertainment, retail and mail order and book publishing divisions. But those gains were largely neutralized by ongoing losses for MCA's Columbia Savings & Loan activities in Colorado and a rise in the corporation's effective tax rate from 20.1% a year ago to 27% for the quarter just ended.

## The Rhythm & The Blues Jones Wrapping Summer; See Tie With Spielberg

By NELSON GEORGE

LOS ANGELES—While in California recently, this reporter had a chance to spend several hours at Westlake Studio watching Quincy Jones and engineer Bruce Swedien mix tracks for the much-anticipated Donna Summer album for Geffen Records.

One favorite was "Living In America," written by Jones, his frequent collaborator Rod Temperton, and writer/producer David Foster. The lyric is a patriotic, though not uncritical, look at the U.S.A., while the music features a strong, rocking groove, and a couple of unexpected production touches (e.g., a break with marching band drums and a chorus of kiddies singing the hook). Jazz fans will be surprised, and impressed, by Summer's interpretation of the Billy Strayhorn's "Lush Life," as she displays a heretofore unknown sensitivity and range on a melodically complex song. The album's single is "Finger

On The Trigger," a lively dance song with some passionate singing. The 12-inch and album version of "Trigger" will have the same mix.

(Continued on page 55)

## Moss Marketing New \$1.98 EP

NEW YORK—The Moss Music Group has marketed a \$1.98 EP by seven-year-old Jadrien Steele, featured on the ABC soap-opera, "Ryan's Hope," and the new Broadway musical, "Nine."

His first recording, the performer's key side is "Grandma We Love You" plus "When Grandpa Smiles At Me," "Look For The Silver Lining" and "I Want A Girl."

The EP is a rarity for the classically-oriented label. Several years ago, the firm issued a single by the popular English choral group, the King's Singers.

## Industry Events

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

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

May 25, Testimonial dinner for **Bruce Lundvall** benefiting the scholarship fund of the New York Chapter of **NARAS**, to be held at 101 Greene Street in Manhattan.

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

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

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

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

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

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

June 6-10, **Broadcast Promotion Assn.** 26th annual seminar, St. Francis Hotel, San Francisco, Calif.

June 7-13, **Country Music Fanfair**, Tenn. State Fairground, Nashville.

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

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

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

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

Aug. 1-3 **Gospel Radio 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. 12-15, **National Radio Broadcasters Assn.** annual convention, MGM Grand Hotel, Reno, Nev.

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

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

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

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

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

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

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

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

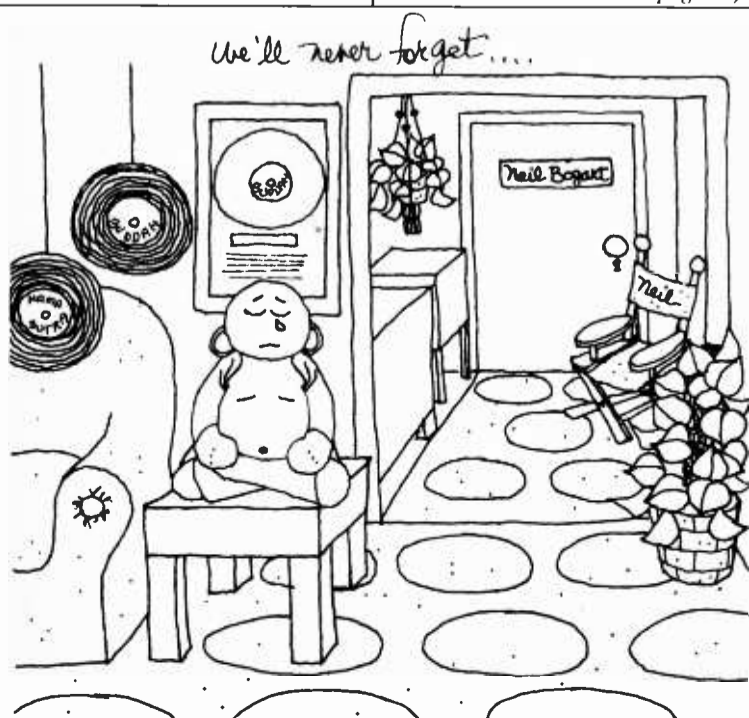
Nov. 18-20, **Amusement & Music Operators Assn. (AMOA)**, Hyatt Regency, Chicago.



reunion arena

19,200 SEATS

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







WE HOLD YOU DEAR  
NANCY & BRUCE



# Personal Stereo Spurs Retail War

## New York Mart Hit By 'Cutthroat' Price Competition

• Continued from page 1

where branded and off-branded merchandise is selling for rock bottom pricing.

It's not unusual, for example, to see the Sony Walkman II for \$89 at numerous mid-town electronics/cameras/gifts stores. Original suggested list on the unit was \$150.

Such was the price of the Walkman II last week at Grand Central Cameras during a "four days only sale." At the same outlet the Sony Walkman I was going for \$59; the Toshiba KTS-1 FM stereo cassette player at \$69; and the Nippon FS-885 at \$99.

The Toshiba KTS-1 was being offered at The Wiz for \$78.88, while the Panasonic RQ-J9 stereo cassette player was offered at \$78.88 and the Unisef TU-5 FM stereo cassette player was \$44.88.

Mibro Co. was offering the Sony Walkman II even cheaper—\$87.90 while the Walkman I was \$59.90 and

the Walkman III was \$99. Other examples there were the Toshiba KTS-1 at \$69.90, and the Toshiba KT-R1 at \$99.90.

Yet another example: Wiloughby's was selling the Toshiba KTS-1 for \$79.90.

A Sony spokesman confirms that there is some "grey" market activity in the Manhattan area—goods moving to dealers via other than a manufacturer's established distribution set-up. He likens it to the fiercely competitive camera market in Gotham.

"But I think New York is the worst case for that. That's not the picture nationwide. I don't see how dealers are making any kind of profit on certain product. We know what the wholesale prices are. It's lamentable that a product like the Walkman II has to be used as a loss leader, traffic builder."

One drawback for the purchaser of that type of merchandise is that

there is no U.S. warranty card available. The Sony spokesman is also quick to point out that not all Manhattan personal stereo retailers engage in that type of activity—but some do. "This is the biggest market, of course," he adds, "and the competition tough."

The number of personal stereo suppliers has expanded and manufacturers have also widened their individual selections. But Sony doesn't feel that this product category is experiencing any "dumping" yet. Sony, granddaddy of the personal stereo phenomenon, reports that it is backordered on some models, such as the FM Walkman.

Of course, intense Manhattan competition is also affecting merchandise that might not be discounted ordinarily. Another factor forcing downward pricing pressure is inventory clearing for new generation, spring introductions.

The problem is exacerbated by unauthorized exporting to the U.S. by distributors in Hong Kong and elsewhere, according to another major personal stereo manufacturer, who prefers anonymity. "The devaluation of the yen vs. the dollar makes importing directly lucrative," the company spokesman says. "The same thing is happening with cameras and other products that are hot. Anything they can make a buck on, they bring in."

The merchandise, he adds, is coming from "many sources. Any Japanese dealer or distributor with any volume can make a fast buck by shipping to the U.S. There's no overhead and no warranty cards to worry about." He points out, "The dealer who carries this stuff is not servicing his customers."

In fact, this manufacturer claims to be working with the New York City Department of Consumer Affairs. "They're trying to crack down," he explains. Much of the equipment being sold was not meant for the American market and actually has Japanese writing on it, he observes. It is sometimes sold without headphones or other accessories in an attempt by the dealer to make extra profits by selling these separately, he further claims.

"It hurts everybody except the guy who's making the quick money," he adds. "Our reputation is hurt; distribution is taken out our hands. And the dealers and consumers also lose. Our reps are doing their best to trace back and find out where it's coming from."

Meanwhile, the product category remains a sizzling one. "Sales are not on the wane," says Mike Racz, advertising director for Manhattan's Harvey Sound. "In fact, it's bigger than ever. This is a real product category and not just for kids anymore."

"There are a lot of choices now," he adds, "and competition is heavy but I still think consumers are getting good value. Sony continues to sell very strongly. There's no dumping affecting us. We've stayed with better brands and are not taking the off-brand stuff."

Harvey carries Sony, Panasonic and Aiwa and is adding Micro Fidelity's Mi-Fi internally amped speakers for \$80.

He is also enthusiastic about personal stereo ancillary equipment such as mini speakers and new types of lightweight headphones.

Pre-recorded and blank audio cassette sales are also expected to gain as a result of the activity.

Industry estimates put 1982 personal stereo sales at \$300 million.

# Rock 'n' Rolling

## An MTV 'House Party'; Spencer Drate Covers Up

By ROMAN KOZAK

MT. CLEMENS, Mich.—It cost about as much as a fully catered music business "press" party in New York, but it was a lot more fun, and it gave one 15-year-old kid here a thrill of a lifetime, even if he did make a few enemies.

The idea and execution came from MTV, the Warner Amex 24-hour cable music network, and it was a simple promotion. Any one of MTV's four million subscribers could send in a post card or more, and if he or she won a draw, MTV would throw a party at his or her house. In addition, MTV would give the winner a widescreen tv set, a stereo system, a year's supply of Pepsi, and \$300 to clean the carpets afterwards.

MTV spots for the "House Party" contest began to run in March, and by the time the April 16 draw came around, there were 70,000 entries. When the name was picked, MTV turned out to be as much of a winner as the winner. The demographics were perfect.

Father is a service manager at J.C. Penney and a ham radio operator. Mother is a housewife. Little sister, 8, already programs the family home computer; and the winner, Rob Kettenberg, watches MTV at least four hours a day. His favorite band is Rush. They all live in a "Mary Hartman" suburb, 20 miles from Detroit. In other words, the typical MTV family.

"We gave them everything they wanted in terms of the party. They asked if they could invite 200 people, and we said, sure," says John Sykes, director of promotion for

MTV, who had 20 people working to get the party right. Production, prizes and all, the event cost about \$25,000, he said.

To prevent neighborhood complaints, the Kettenbergs invited everyone on their block to their party. To further prevent trouble, MTV hired 10 security guards, including some local off-duty cops, who did their jobs so well that even MTV personalities Martha Quinn and J.J. Jackson had trouble getting into the party without the right passes.

A tent was set up in the back yard, and the guests, mostly 15 years old and younger, got all the chicken, sausages and cold cuts they could eat, and all the Pepsi they could drink. If adults wanted anything

(Continued on page 65)

## Caedmon Offering 'Alkan' LP Deal

NEW YORK—Citing British pianist Ronald Smith's three-album set, "The Alkan Project: Etudes Op. 39," as the "dark horse" of a recent release, Caedmon Records is making both the LP and cassette versions available to dealers under a special program.

Eight sets of the LP version will be available by "the box" for \$76, a 5% savings to dealers, while the cassette version goes for \$56, including free-freight and special promotion materials.

Alkan was a 19th century composer whose works are rarely heard on recordings.

MAY 22, 1982, BILLBOARD



# 275

LESS THAN 10 . . . \$2.85 EA.

**PLANET ROCK—SOUL SONIC FORCE**  
**BACK IN TIME—BKLYN, EXPRESS**  
**GENUIS RAP—DR. JEKYL**  
**I SPECIALIZE IN LOVE—SHARON BROWN**  
**FALL INTO A TRANCE—JIMMY ROSS**  
**BODY SHAKE—T.C. CURTIS**  
**DON'T TURN YOUR BACK—FRONT LINE ORCH.**  
**FUNK BOX—SUGARHILL GANG**  
**IT'S GOOD TO BE QUEEN—SYLVIA**  
**FLASH TO THE BEAT—GRANDMASTER FLASH**  
**HOOED ON BIG BANDS—FRANK BARBER ORCH.**  
**IT TURNS ME ON—SPARQUE**  
**CAN YOU REALLY SEE ME—SOUND TROUP**  
**MURPHY'S LAW—CHERI**  
**OVER LIKE A FAT RAT—FONDARAE**  
**IN THE NAME OF LOVE—THOMPSON TWINS**  
**ROCK SHOCK—B.B.C.S. & A.**  
**DON'T TURN YOUR BACK ON LOVE—ELOISE WHITTAKER**  
**BEST PART OF BREAKIN UP—RONI GRIFFITH**  
**FEEL ALRIGHT—KOMIKO**  
**JUNGLE FEVER—KINKINA**  
**LOVE YOU MADLY—CANDELA**  
**FOLLOW ME—BRUNI PAGAN**  
**"THROW DOWN"—SOUL SONIC FORCE**  
**FEELS GOOD—TARA BUTHER**  
**EARLY IN THE MORNING—GAP BAND**  
**STREET CORNER—ASHFORD & SIMPSON**

WE ALSO OFFER THE COMPLETE CATALOGS OF MAJOR LABELS—ALBUMS (\$8.98 LIST)—\$5.40—ORDERS SHIPPED SAME DAY UPS. MINIMUM ORDER \$50.00. TERMS: C.O.D. CASH OR CERTIFIED CHECK. DEALERS ONLY. OFFER EXPIRES JUNE 30, 1982.

## TAPE KING INC.

220 West 19th Street, New York, NY 10011

(212) 675-0800

TOLL FREE: 800-221-7938, 7939

EXPORTING TO ALL COUNTRIES • Our TELEX: 237891  
 (Some Quantities Limited—Prices Subject to Manufacturer's Change)

We Catalog all labels on LP's and Tapes. Orders shipped same day.

### FORECLOSURE

### AUCTION

By Order of the Small Business Administration  
 Records—Tapes—Metal Shelving  
 Display Units—Inventory  
 & Office Equip.

Assets of

**RACK ENTERPRISES, INC.**  
 1570 Brown Ave., Cookeville, Tn.

**WEDNESDAY, MAY 26th, 11:00 CDT**

This equipment was involved in a modern record & tape distribution center with most equipment being in good clean condition and the inventory is fresh product. Also to be offered for sale will be Rack Enterprises Customer Master List on Computer Printout in alphabetical sequence.

For additional information contact

**FURROW AUCTION**  
 REAL ESTATE BROKERS • INDUSTRIAL AUCTIONEERS  
 BOX 2007 • KNOXVILLE, TN. 37901 • PH. 615/546-3206

### 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) 698-5100 and see what Primo really means. Satisfied customers include CBS, Paramount Pictures, Sam Ash, Southside Johnny, Jim Stoleman and Meat Loaf.

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

### 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.

### WHY PAY MORE?

## 24 TRACK RECORDING

As Low As

# \$24<sup>00</sup>

Per Hour

**(201) 863-4080**

Only 5 minutes from Lincoln Tunnel



**I SHOT THE SHERIFF**

**AFTER MIDNIGHT**

**WONDERFUL TONIGHT**

**SWING LOW SWEET CHARIOT**

**BEST OF ERIC CLAPTON**

**LAY A**

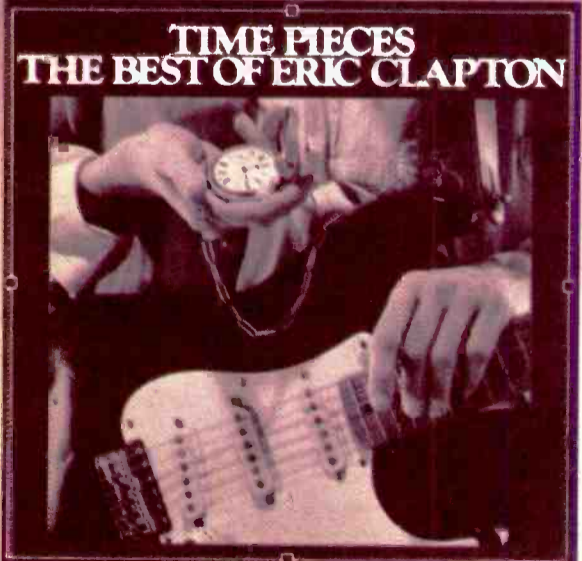
**LAY DOWN SALLY**

**PROMISES**

**WILLIE AND THE HAND JIVE**

PREVIOUSLY UNAVAILABLE ON AN ALBUM  
**KNOCKIN' ON HEAVEN'S DOOR**

LIVE VERSION  
**COCAINE**



RX-1-3099



Manufactured and Marketed by  
**PolyGram Records™**  
\*\*\*\*\*  
© 1982 PolyGram Records, Inc.



# 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 Zito (L.A.) Editor-in-Chief: Gerry Wood (N.Y.)

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

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

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

Offices: Cincinnati—2160 Patterson St., 45214 Ohio, 513 381-6450. Los Angeles—9107 Wilshire Blvd., 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.

Int'l 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—Juul Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg. 015 241953; Canada—David Farrell, Box 201, Station M, Toronto M6S 4T3. 519 925 2982; Czechoslovakia—Dr. Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08; Denmark—Knud Orsted, 22 Tjoernevej, DK-3070 Snekersten. 02-22-26-72; Finland—Kari Helopaitio, SF-01860 Perttula. 27-18-36; France—Michael Way (Chief Correspondent), 12 Rue du Faubourg Poissonniere, 75010 Paris. 01-246 8749. Henry Kahn, 16 Rue Clauzel, 75009 Paris. 878-4290; Greece—John Carr, Kaisarias 26-28, Athens 610; Holland—Willem Hoos, Bilderdijklaan 28, Hilversum. 035-43137; Hungary—Paul Gyongy, Orlovtca 3/b, 1026 Budapest 11. Tel: 167-456; Ireland—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72; Israel—Benny Dudkevitch, P.O. Box 7750, 92 428 Jerusalem; Italy—Vittorio Castelli, Via Ramazzotti 20, 21047 Saronno (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 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 Rubinsten 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 Matuschek (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 Zito, Billboard Operations; John B. Babcock, Product Development; Mary C. McGoldrick, Personnel; Ann Haire, Circulation; Michael Feirstein, Legal. Secretary: Ernest Lorch. Corporate Manager: Robert Lewis, General Manager of Publishers Graphics.

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

The company also publishes in New York: Art & Antiques, American Artist, Interiors, Photo Weekly, Watson-Guptill Publications, Amphoth, 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. 20

## Commentary

# Restoring The Creative Link

By HAROLD CHILDS

There is much talk attributing a good deal of the record industry's slump to the boring state of contemporary music. Some of the loudest complainers are radio programmers who lament the weak and stagnant product coming from the record companies.

Radio, quite simply, has forgotten that it too is an absolutely essential link in the unbreakable chain of creating, presenting and selling the new musical excitement necessary to keep our industry going and growing.

Radio does not think it needs the record companies, but rather that record companies need them. Radio has perfected fractionalized formats which appeal not only to the roughly 20% of their audience which actively buys records, but more importantly to radio, also appeal to the 80% of the audience which represents passive listeners.

Any artist that does not fall neatly within one of these sanitized formats has little chance of breaking through. Has radio ever wondered why 80% of its listeners are passive?

Given current radio attitudes, it has fallen to retail, video, and the dance clubs to take the initiative and become the leaders in breaking new music. That is where the new music is happening. But the movement cannot come close to realizing its potential without strong radio support. It will take all of us to make it happen big.

A great lesson can be learned by looking back at the birth of album radio, which was appropriately known as progressive radio. What an exceptional, exciting and moving force AOR was for the record industry (yes, for both radio and record companies)! The music was vital. It touched a broad chord in its audience. It stood for something.

Radio people were doing something they believed in, not something that was passively researched. It was a true adventure in which all of us participated. Audiences responded. Consumers bought records in unprecedented numbers. More than that, consumers were excited about records.



Childs: "Has radio ever wondered why 80% of its listeners are passive?"

In the larger perspective, it is quickly evident that we have a mutual interest in revitalizing and maintaining that kind of atmosphere in the industry. What is good for one of us is good for the other; what is necessary to survival for one is necessary to survival for the other.

If one needs any more proof, look at prime-time network television. Their research shows people are watching, but who among us would have trouble seeing that unimaginative, imitative policies have turned prime-time tv into a quagmire. At some time down the line, it has got to come back to haunt executives so concerned with overnight ratings they cannot see the forest for the trees.

## 'It has fallen to retail, video & dance clubs to lead in breaking new music'

None of this is complicated or difficult to understand. It is simply the priority given short-term considerations over long-range objectives. We must work together as partners joined inextricably in the music "chain" to turn this around.

Theory has it that the first few years of each decade are spent in a search for new musical forces which will provide the next major musical thrust. Nearly two years of this decade are gone. Let's open our eyes . . . and our ears.

Let's embark on the next great adventure in the tradition of what made this industry great—allowing and encouraging new musical forces to break through. Radio cannot do it without us, and we certainly cannot do it without radio.

Radio must face the stark reality that research did not predict Elvis, Stevie Wonder, the English invasion, disco, or any other of the musical forces which have kept radio and record companies exciting and viable over the years.

In the final analysis, statistics cannot tell us what to do. Our hearts and our ears will have to tell us to take that chance, to believe in the music.

Does all of this sound unscientific? Look at history.

Harold Childs is senior vice president, sales/promotion, A&M Records.

## Facing Up To Home Taping

By CRAIG CARTER

The current debate over blank tape is a farce. The reasons for the rise of blank tape and the fall of album and prerecorded tape sales are obvious and inescapable.

1) The average album costs between \$6 and \$9 for a single disk. Five years ago the price was between \$4 and \$5. Then, a person with a \$20 bill could go into a store and buy five albums, some of which were by new and still-to-be-established artists. Now that \$20 buys two albums, and chances are none is by a new act.

### 'A cover as creative as a generic piece of cardboard'

2) The sound quality of a good blank tape surpasses that of the prerecorded kind. One can record two albums on a 90-minute cassette for half the price of an inferior prerecorded tape.

3) It used to be that people would buy an album and also tape it for use in the car, or to preserve the LP. Now they no longer can afford to, so they only tape the record, not buy it.

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:

As the owner of a small retail record business, I certainly appreciate Don Levine's commentary (April 17) concerning the NARM convention.

We struggle daily with such problems as shrinking co-op dollars, extremely slow service from the distribution centers, and the lack of attention from manufacturers' sales representatives. Levine was correct in stating that the suggested solutions to these problems are always "manufacturer oriented."

No one aside from the retailers seems to care about retailer-oriented solutions. Certainly manufacturers should see that to help solve retailers' problems is to help themselves.

No manufacturer, however, seems concerned with viewing these problems from the retailers' perspective. For example, when we can't get prompt shipment on a hot product from the distribution center, we are forced to hurriedly order from our one-stop, only to find that the one-stop itself hasn't received its shipment. Yet, when we voice a complaint to the manufacturer, our complaint goes unheeded.

Another problem exists in the area of returns. While the manufacturers allow us a much appreciated 18-22% return privilege, they will process return authorizations only two or three times a year. Such a practice so clearly inhibits retail success that we sometimes

wonder if the manufacturers are really interested in selling their product.

While we applaud NARM's "Give the Gift of Music" campaign, we do not find that program by itself to be enough of an incentive to pay for a membership in NARM. If NARM were geared more toward aiding the small retail business, we would try very hard to budget money for membership. Perhaps what we need is an alternative organization—one that is clearly more retail oriented.

Sarah Jane Lunsford, President  
Records 'N Things  
Knoxville, Tenn.



DEAR BOGEY,



HERE'S TO SOMEONE WE LOVED,  
CHERISHED AND SHARED WITH.

YOU WILL ALWAYS BE WITH US, AS  
YOU ALWAYS HAVE.



WE LOVE YOU,  
JEFF AND CARRIE

WE SUPPORT THE NEIL BOGART CANCER FOUNDATION



## Vid Volume Up For Stone Stores Rental Plays Key Role In Boosting Chicago Chain \$\$

By ALAN PENCHANSKY

CHICAGO—There isn't any mass gathering on Chicago's Rolling Stones. The two large record stores report 20% of gross volume in video product today, and they've become important in the video software retail structure here.

"The record business is a little on the downgrade; you've got to change with the times," explains Harry Rohalla, Rolling Stone owner. "All over the country I'd say the record business is down by about 40%. We're only down about 10% because we carry everything, imports, 45s, T-shirts.

"The record business is on a downgrade because the prices have gone up tremendously."

Rohalla opened the first Rolling Stone in 1971 and the second was opened two years later. They have been a leading rock music retail force in Chicago. Rohalla said record inventories have been cut back to support the video expansion and the stores' combined video-cassette stock is valued at almost \$90,000.

The stores share advertising, promotion, business logo and supplies but have separate ownership. Rohalla's outlet is at 7300 W. Irving

Park; the Loop outlet is owned by Dennis Newman. The video diversification was launched three years ago, notes Rohalla.

"It takes time to get into the video business," Rohalla confides. "It takes quite a few years to get established. Now if you wanted a full catalog it would take a hell of an inventory to start up."

Rental is the lion's share of business. "Most stores don't carry the inventory we have and most don't carry the Warners rental program," Rohalla says.

Rohalla says diversification would be much harder if the stores were starting from zero today. The large full-service video stores are a major competitive force today.

"To get my inventory and get established takes quite a few years. It's a growing business and it's getting very competitive. If I went into video 100% I'd have to go with advertising and equipment and service and I don't think I could."

The stores depend on heavy traffic flow and continue to attract many rock music buffs. "We carry everything," Rohalla confides. "There's a lot of atmosphere and people meet

here; people like to come here."

The dealer says teen customers tell their parents about the video selection. Most video transactions are with adults, he notes.

The Rolling Stones are among a small number of stores offering Warner rental titles. According to Rohalla, the majority of dealers here have boycotted the program and Sound Video Unlimited doesn't offer it. Rohalla buys direct from WEA here; everything else is through Sound Video.

Rohalla carries Hitachi VCRs but has no intention of going heavily into hardware. Other video products are BHS and Beta blanks, accessories and games and game machines.

"The games move very well but it's usually the cartridges that really sell," Rohalla says. "Everybody footballs the machines." Rohalla carries Atari, Intellivision and Odyssey.

Rental is \$3 overnight, \$5 and \$7 for two and three days' viewing, respectively. Rohalla says customer security deposits generally take the form of credit card charge slip for

(Continued on page 47)

## Peaches Creditor Payoff Estimated

• Continued from page 3

The other major notes will be: Bromo Distributing, \$1,486,000; Five-Star Entertainment, the Vince Mauch-Dave Nesta partnership, \$1,750,000; Neil Heiman, \$252,848 and Tom Heiman, \$168,188.

In his late April letter, Sulmeyer states that Citibank's secured claim will probably top its anticipated \$2.5 million because of accruing interest, costs and attorneys' fees. Already Gill and the New York bank are arguing over an additional \$300,000 claimed by the estate's largest creditor. In addition to \$100,000 already paid, Sulmeyer expects cash payments of \$1,748,213 from the following sale proceeds: United,

\$723,212.75; Bromo, \$605,000, and Five-Star Entertainment, \$420,000.

If the above total were subtracted from Citibank's estimated indebtedness, a \$951,787 balance would remain. If the Neil Heiman Tacoma/Seattle sale finalizes, Citibank might receive another \$84,284, leaving a balance of \$867,503 due Citibank, Sulmeyer states. If the Tom Heiman Omaha sale transpires, an additional \$56,063 would be realized. And if the Overland, Kan., site is acquired by Bromo, another \$100,000 would be forthcoming, bringing the balance to \$711,440.

United, according to Sulmeyer, did not exercise its option to acquire stores in Fort Lauderdale or Richmond, which have appraised values

of \$500,000 and \$650,000, respectively. There is \$450,000 owed on Richmond. United has offered to purchase both Peaches outlets for 25% cash down and the balance at 12% over five years.

Sulmeyer states he has advised the committee to turn down such a proposal because it is a term and not a cash option, as has been the estate's practice. If both outlets were bought for cash, it would put another \$700,000 into the estate till, which if paid to Citibank would reduce the delinquency to \$11,400.

Sulmeyer tells the creditors' committee that Neste and Mauch have not exercised their option to buy 51.5% interest in the Frasier, Mich., stores appraised at \$535,000. If the store were sold, its 51.5% share would yield \$275,525, of which \$100,000 would probably go to a claim from Federal Sign. This amount would pay off Citibank and leave a \$164,085 balance.

Sulmeyer's letter indicates speculation exists over what will happen to property in the Lake Arrowhead, Calif. area. Sulmeyer predicts a possible yield of \$400,000 from a home and a lot holding there.

Trustee Gill might recover some monies from the assets of the Jefferson Blvd. Nehi/Peaches base here, tax refunds, preference claims, monies paid to vendors for goods never shipped, the recovery of furniture allegedly removed from the Arrowhead home and royalty fees from United.

United has a deal, wherein if new Peaches stores in states which such locations are already operating are opened, a 1% gross sales license fee would be exacted, with one half such revenue accruing to the creditors. If stores are opened in new states, United agrees to pay ¼% of the gross to the estate.

Sulmeyer concludes by noting the estate faces \$250,000 in tax and labor priority claims and administrative fees of \$500,000, which when deducted from estimated accumulated principal would leave approximately \$7,689,000.

SOUL & GOSPEL

## Cutouts Central For Birdel's Of Brooklyn

By NELSON GEORGE

NEW YORK—Can cutouts substitute for sales of hit product? For retailer Joe Long, at least, this aspect of his business is booming.

Says the 25-year owner of Birdel's Record Store in Brooklyn, "As long as there are establishments selling cutouts, I—and a lot of other retailers—will always stay in business. In fact, I find that selling them has made my business stronger, to such a degree that I don't need the latest hit records to survive.

"The labels are always deleting records from their catalogs, some not more than a year or two old, for which there is still a market, both among secular and gospel buyers." As evidence he cites Al Green's "Still In Love" album, which he recently purchased several hundred copies of at \$1.25 apiece. "I retailed them at \$3.99 and sold every last one. Could have sold them at \$6.49 and achieved the same thing," he says.

"But I'm interested in generating a volume business. So when people come in the store, they can buy several cutout albums and maybe have money left over for a single."

In his centrally located Bedford-

Stuyvesant store, Long finds it easy to move deleted albums by veteran soul stars like Green, Ray Charles, Curtis Mayfield, Candi Staton, and Roberta Flack.

Long emphasizes what cutouts he has available through his own window displays and in-store flyers. "Whatever employee is behind the register is also aware to let customers know what we have in stock. If someone buys the new O'Jays single, we let them know about the classic O'Jays albums we have in the bins."

Long's store is well known for its selection of gospel material and he is constantly "amazed" at what records gospel labels choose to delete. "Sometimes I wonder if they know what the hell is going on. They often cut out records I know there is still a big audience for. I just pick them up and make a profit."

Nor is Long impressed with the efforts of the major labels to enter the gospel market. "They're trying to push artists like Andrae Crouch and Edwin Hawkins who have moved away from the real gospel audience and are trying to be pop stars. In doing that, they are losing their core audience."



Billboard photo by Chuck Pulin

**MOTORHEAD IN-STORE—Motorhead's Lemmy greets Brooklyn fans at Zig Zag Records during the group's only New York in-store visit.**

## Picture Disks Regaining Modest Retail Foothold

• Continued from page 10

acts, direct marketed tv packages and special orders for film companies.

Recent and upcoming examples include a numbered edition of seven-inch singles by the Go-Go's for I.R.S., an Iron Maiden picture disk for Capitol, and a tv screen shaped disk for Buckner and Garcia's "Pac Man Fever," just commissioned by Columbia.

Then there's an offbeat, retail-inspired spinoff via the Record Bar chain, where special projects director Tom Roos notes that a custom label, College Town, has proven the potential for truly specialized picture disks. "College Town got started when someone here did a picture disk on their own for a college team in Georgia," says Roos. "He wound up selling in five figures, and while there'll never be a gold record for a picture disk, if you keep your costs down and sell intelligently, you can make money."

Three more commemorative picture disks have been released, in each case honoring a top ranked sports team from the Univ. of North Carolina (basketball), Clemson Univ. (football) and Indiana Univ. (basketball).

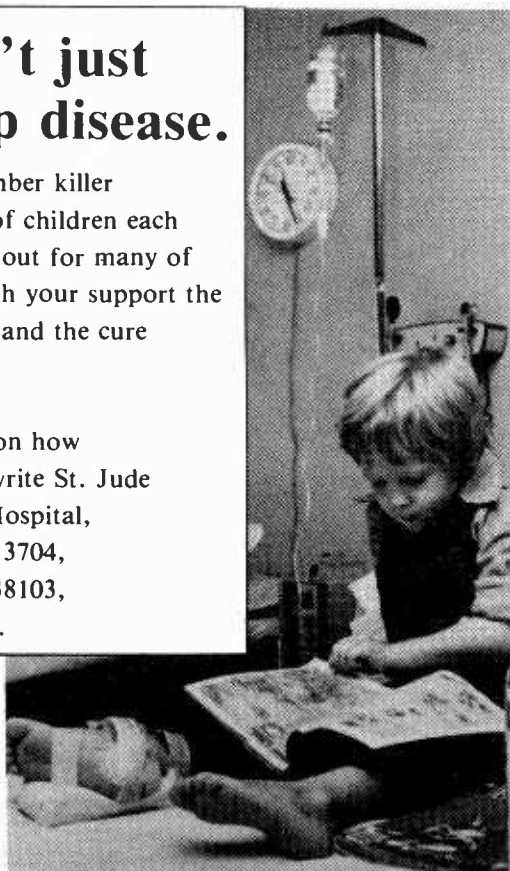
The collectible hook does tend to keep the disks in smaller chains and independent stores, but one chain that does stock the disks in every outlet, Turtle's based in Atlanta, is run by a very bullish fan of the special records, Al Levinson. "I'm partial because I collect them," admits Levinson, who's created a permanent display in his Buford Highway location where his personal collection of around 400 disks is showcased.

"We do find we can sell them, so long as they're in a limited edition," says Levinson. "If you know it's here today but gone tomorrow, they'll move." Levinson also handles imported picture disks, and says they complement his stores' other oldies and collectibles.

## Cancer isn't just a grown-up disease.

Cancer is the number killer disease of thousands of children each year. Time is running out for many of these children, but with your support the research can continue and the cure will be found.

For information on how you can help, please write St. Jude Children's Research Hospital, 505 N. Parkway, Box 3704, Memphis, Tennessee 38103, or call 1-800-238-9100.





# Introducing TDK AD-X. The normal bias tape with Super Avilyn technology.

New TDK AD-X is the first normal bias audio cassette to use TDK's Avilyn magnetic particle—based on the renowned Super Avilyn formulation that has kept TDK the leader in audio and videotape technology.

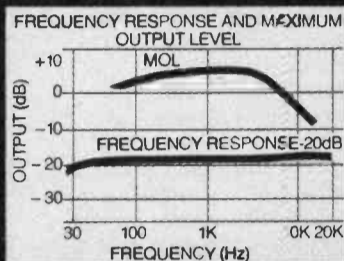
The Avilyn advantage offered in AD-X is demonstrably clear. You now can record and play back—in the normal bias/EQ position with complete compatibility for any cassette deck over a wider dynamic range and with far less distortion. Even at higher recording levels, the increased headroom in

new AD-X can easily handle strong signal input without over-saturation.

When you hear the brilliant playback resulting from the higher

MOL and lower bias noise you won't believe that your deck can "improve" so much.

The new AD-X has truly versatile applications. Its higher sensitivity makes it ideal for all-round home entertainment use and also suitable for any cassette player.



Avilyn magnetic particle achieves higher saturation and lower noise.

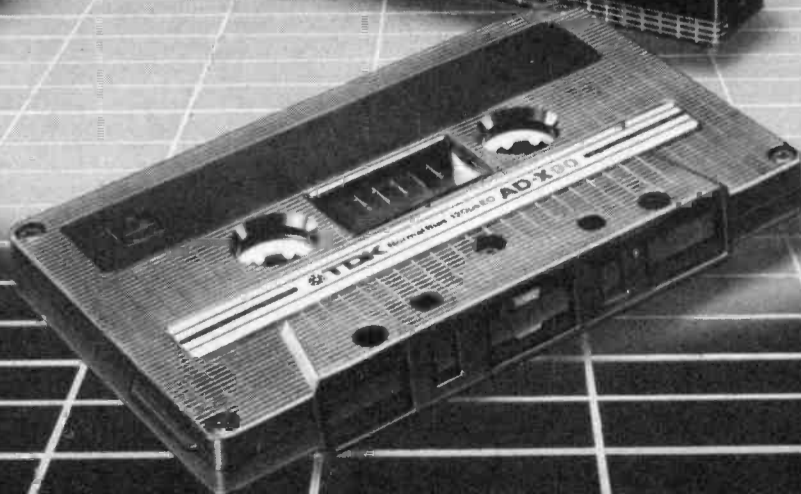


Record at higher levels with far less distortion.

To ensure years of reliable use, AD-X is housed in TDK's Laboratory Standard Mechanism, and protected by TDK's lifetime warranty. With its distinctive packaging, you won't miss it.

So for high quality recordings in the normal bias/EQ position, snap in the new TDK AD-X. You'll discover that the Avilyn advantage means superior overall performance for you.

**TDK**  
THE MACHINE FOR YOUR MACHINE





## J&R's Jazz Mart Is Prospering Outlet's 'Segregated Product' Approach Draws Buyers

By SAM SUTHERLAND

LOS ANGELES—While other full-line record and tape dealers may look to fusion and crossover jazz to lead the genre's sales in their stores, J&R Music's New York retail operation spurs jazz buyer Debbie Morgan to counter that familiar trend with reports of top volume for acoustic mainstream stylists and hungry demand for titles on little-known labels.

The delirium of an over-worked retailer? Hardly. For aficionados, Morgan is in the enviable position of not merely overseeing J&R's jazz sales, but having her own store to devote entirely to the field.

"I think it's a very different view of the market," says Morgan of the sales picture that emerges from her vantage point at J&R's Jazz Mart. Confirming that the pop and r&b-tinged fusion stars that normally top the jazz LP charts are "not at all" the automatic leaders at J&R, she cracks, "It's always a kick when I call in my list to Billboard, because my number one seller may not even be on anybody's checklist."

Morgan manages J&R's jazz outlet in its current 1,500 sq. ft. location at 33 Park Row, upstairs from the firm's separate classical store. The urban dealership was among the first to experiment with such a radical segregation of product when it set up separate store operations along these lines in the mid '70s; jazz was moved into its own store, then on Nassau Street, in 1976.

That approach essentially revives the specialization once common to record dealers, but with the added

contemporary twist of creating several different types of outlets that together comprise all the product areas merchandised in a single location by conventional full-line retailers.

Morgan says the move back to the same financial district block as J&R's other locations has only enhanced the Jazz Mart's lustre as a magnet for Big Apple jazz buffs: "That gives us more space than we had when we were around the corner. Also, we stocked some top pop titles when we were on Nassau, mostly as a convenience for our customers, but now we don't have any conventional pop here at all—just jazz, which means we have that much more space to work with."

That enables Morgan to approach stocking with a simple mission, one shared by a handful of top dealers elsewhere in the country and certain to appeal to hardcore jazz customers: "Inventory here is basically anything I can get my hands on. Every title that a label has, we'll try and stock. We may only carry one of a given item if it's really obscure, but we try to have them all."

That makes a hard estimate of the title list "really impossible," although when pressed Morgan figures J&R's selection averages 15,000 titles. "I'm not even talking about cutouts," she adds. "That's a whole other area."

In fact, the store's approximately 125 browsing bins—many of them "the extra deep ones, 36 inches deep, so that I can barely reach the back myself"—are divided up into some

sizeable commitments to vintage and traditional jazz (20 bins), imports (23) and cutouts (25).

With an entire floorplan built around jazz, it's hardly surprising that jazz manufacturers invariably mention J&R as one of their top accounts; for starters, available display space is accordingly generous, and the battle for instore airplay common in full-line accounts simply doesn't exist.

Morgan notes that the stairwell connecting the Jazz Mart with the classical store downstairs allows displays on both sides for its entire length. Customers entering the store find a stepup display at the top of

(Continued on page 49)



SYLVIA FANS—RCA artist Sylvia recently appeared to sign pictures and albums for over 200 fans at the Wal-Mart store in Shawnee, Okla. Sylvia's new album, entitled "Just Sylvia," will be released this month.

## New LP/Tape Releases

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

### POPULAR ARTISTS

#### ARTIMUS PYLE BAND

A. P. B.  
LP MCA 5313 .....\$8.98  
CA MCAC 5313 .....\$8.98

#### BANDY, MOE

She's Not Really Cheatin' (She's Just Gettin' Even)  
LP Columbia FC 38009  
8T FCA 38009  
CA FCT 38009

#### BAUMANN, PETER

Repeat Repeat  
LP Portrait ARR 38059  
CA ART 38059

#### BLUEGRASS CARDINALS

Where Rainbows Touch Down  
LPCM CMH-6259 .....\$7.98  
CAC-6259 .....\$7.98

#### CLASH, THE

Combat Rock  
LP Epic FE 37689  
8T FEA 37689  
CA FET 37689

#### ENO, BRIAN

Ambient #4 On Land  
LP Editions EG Edged 20

#### FENDER, BECKY

Heaven's City Limits  
LP Rainbow Sound R-5064

#### FIREWORKS

Sightseeing At Night  
LP MCA 5314 .....\$8.98  
CA MCAC 5314 .....\$8.98

#### GARCIA, ENRIQUE BERRO, see Anthony Phillips

#### GIBBS, TERRI

Some Days It Rains All Night Long  
LP MCA 5315 .....\$8.98  
CA MCAC 5315 .....\$8.98

#### GRIFFIN, BILLY

Be With Me  
LP Columbia FC 37745  
CA FCT 3745

#### HEART

Private Audition  
LP Epic FE 38049  
8T FEA 38049  
CA FET 38049

#### JORDAN, LONNIE

The Affair  
LP Boardwalk NB1-33245 .....\$8.98

#### KANSAS

Vinyl Confessions  
LP Kirshner FZ 38002  
8T FZA 38002  
CA FZT 38002

#### KLIQUE

Let's Wear It Out  
LP MCA 5317 .....\$8.98  
CA MCAC 5317 .....\$8.98

#### LOGAN, GERI

Come & Get It  
LP MCA 5298 .....\$8.98  
CA MCAC 5298 .....\$8.98

#### MANDRELL, BARBARA

In Black & White  
LP MCA 5295 .....\$8.98  
8T MCAT 5295 .....\$8.98  
CA MCAC 5295 .....\$8.98

#### MAPHIS, JOE

Flat-Picking Spectacular  
LPCM CMH-9030 (2) .....\$11.98  
8T 8-9030 .....\$11.98  
CAC-9030 .....\$11.98

#### MCDOWELL, RONNIE

Love To Burn  
LP Epic FE 38017  
8T FEA 38017  
CA FET 38017

#### PHILLIPS, ANTHONY, & ENRIQUE BERRO GARCIA

Private Parts & Pieces III: Antiques  
LP PVC PVC 8908 .....\$8.98

#### QUICK, THE

One Light In A Blackout  
LP Epic FE 37989  
CA FET 37989

#### SAXON

Strong Arm Of The Law  
LP Carrere ARZ 37679  
CA AZT 37679

#### STEVENS, SHAKIN'

You Drive Me Crazy  
LP Epic ARE 38022  
CA AET 38022

#### STEWART, BARON

In Temperature Rising  
LP MCA 5311 .....\$8.98  
CA MCAC 5311 .....\$8.98

#### STYLISTICS

1982  
LP Philadelphia Int'l FZ 37955  
CA FZT 37955

#### TAYLOR, HOUND DOG, & THE

HOUSEROCKERS  
Genuine Houserocking Music  
LP Alligator AL4747 .....\$8.98

#### TELEX

Sex  
LP PVC PVC 8910 .....\$8.98

#### STONEMANS

First Family Of Country Music  
LPCM CMH-9029 (2) .....\$11.98  
8T 8-9029 .....\$11.98  
CAC-9029 .....\$11.98

#### TRAVIS, MERLE, see Max Wiseman

#### TWITTY, CONWAY

Number Ones  
LP MCA 5318 .....\$8.98  
8T MCAT 5318 .....\$8.98  
CA MCAC 5318 .....\$8.98

#### WISEMAN, MAC, & MERLE

TRAVIS  
The Clayton McMichen Story  
LPCM CMH-9028 (2) .....\$11.98  
8T 8-9028 .....\$11.98  
CAC-9028 .....\$11.98

### JAZZ

ANDREWS, ERNIE, see Capp/  
Pierce Orch.

#### BRAND, DOLLAR

Good News From Africa  
LP enja 2048 .....\$9.98

#### BRUBECK, DAVIE/PAUL

DESMOND  
Dave Brubeck / Paul Desmond  
LP Fantasy F-24727 .....\$8.98

#### CAPP/PIERCE ORCH. featuring

ERNIE ANDREWS  
Juggernaut Strikes Again!  
LP Concord Jazz CJ-183 .....\$8.98

#### CLOONEY, ROSEMARY

Sings The Music Of Cole Porter  
LP Concord Jazz CJ-185 .....\$8.98

#### CONCORD JAZZ ALL STARS

At The Northsea Festival, Vol. 1  
LP Concord Jazz CJ-182 .....\$8.98

#### DESMOND, PAUL,

see Dave Brubeck

#### FARMER, ART, with JOE

HENDERSON  
Yama  
LP CTI CTI 9000 .....\$8.98

#### FLANAGAN, TOMMY

Confirmation  
LP enja 4014 .....\$9.98

#### GALPER, HAL, QUINTET

Speak With A Single Voice  
LP enja 4006 .....\$9.98

#### HENDERSON, JOE, see Art Farmer

#### HOGGARD, JAY

Mystic Winds, Tropic Breezes  
LP India Navigation IN 1049 .....\$8.98

#### JONES, BOBBY

Hill Country Suite  
LP enja 2046 .....\$9.98

#### NORRIS, WALTER

Drifting  
LP enja 2044 .....\$9.98

#### SCOFIELD, JOHN

Shinola  
LP enja digital 4004 .....\$9.98

#### TAYLOR, MARTIN

Skye Boat  
LP Concord Jazz CJ-184 .....\$8.98

#### TEDESCO, TOMMY, QUINTET

My Desiree  
LP Discovery DS851 .....\$8.98

#### UPCHURCH, PHIL

Free & Easy  
LP Jazz America Mktg. JAM 007

#### WALDRON, MAL, QUARTET

What It Is  
LP enja 4010 .....\$9.98

#### WOOD, JOHN

Westwood  
LP Los Angeles LAPR 1009

### RELIGIOUS & GOSPEL

#### CARD, MICHAEL

First Light  
LP Milk & Honey 1038

#### DIXON, JESSY

Satisfied  
LP Light 5797

### THEATRE/FILMS/TV

#### CONAN THE BARBARIAN

Soundtrack  
LP MCA 6108 .....\$9.98  
CA MCAC 6108 .....\$9.98

#### DREAMGIRLS

Original Broadway Cast  
LP Geffen GHSP 2007

#### JOSEPH & THE AMAZING

TECHNICOLOR DREAMCOAT  
Original Cast  
LP Chrysalis CHR 1387 .....\$8.98

#### VICTOR/VICTORIA

Original Soundtrack  
LP MGM MG15407

### CLASSICAL

#### BEETHOVEN, LUDWIG VAN

Piano Concerto No. 4; Mozart:  
Piano Concerto No. 25  
Fleisher, Cleveland Orch., Szell  
LP CBS Great Performances MY 37762  
CA MYT 37762

#### GROFE, FERDE

Grand Canyon & Mississippi  
Suites  
Kostelanetz, New York Philh.,  
Bernstein  
LP CBS Great Performances MY 37759  
CA MYT 37759

#### HAYDN, FRANZ JOSEPH

Symphony No. 94 In G Major;  
Symphony No. 93 In D Major  
Cleveland Orch., Szell  
LP CBS Great Performances MY 37761  
CA MYT 37761

#### MENDELSSOHN, FELIX

Symphony No. 4 In A Major; "A  
Midsummer Night's Dream"  
Incidental Music  
Cleveland Orch., Szell  
LP CBS Great Performances MY 37760  
CA MYT 37760

## Cat's Uses Prime Location To Buoy Cross Promotions

By EDWARD MORRIS

NASHVILLE—The West End Ave. Cat's Records & Tapes store here is using its main thoroughfare location and its proximity to Vanderbilt University as a magnet for cross promotions. It is also serving as a testing ground for the five other retail stores in the chain owned by Music City Records Distributors.

Currently, the store is conducting cross promotions that involve RCA and CBS products.

The "Sweet Smell Of Success" contest is a tie with Rick Springfield's "Success Hasn't Spoiled Me Yet" LP. The promotion features the giveaway of an RCA Videodisk player and three videodisks as first prize and two tickets to a Springfield concert as second prize.

Keith-Simmons Co., an RCA video wholesaler, provided the player and disks, as well as part of the advertising budget. Each radio spot about the promotion mentions the Springfield album, Cat's and eight area RCA video retailers where contest participants can sign up for the drawing.

A second RCA tie-in links the Louise Mandrell/R.C. Bannon album, "Me And My R.C.," with RC Cola. Bottles of the cola, stocked in the Cat's store, carry neck hangers which offer a dollar off on the LP.

The CBS promotion of five Epic albums spotlights the giveaway of a complete stereo system and involves not only Cat's but other record stores in the middle-Tennessee area which buy from Music City Record Distributors. Called the "Music City Stereo Jackpot," the promotion links

the label, the stores, Audio Systems (who provided the prize at cost) and WWKX-FM, Nashville.

To hype the sales of Beatles product, the store recently had a special display of rare Beatles memorabilia by seven local collectors. In addition to the exhibit, there was constant in-store play of old and new Beatles music. Most Beatles albums were priced at \$6.99. "Reel Music" was tagged at \$7.99, and Paul McCartney's "Tug Of War" was set at a sales price of \$5.99.

Robert Diehl, advertising manager for the chain, reports that the promotion upped sales considerably. He says that 87 of the McCartney albums were sold during the weekend of the exhibit.

So far, the West End store is the only one in the chain to sell prerecorded videotapes. Chain owner Hutch Carlock says, "They're definitely a plus factor. We're still in the process of analyzing their importance to a store. We've done quite a lot of business so far." About once every other month, he adds, at the discretion of the manager, rental tapes are marked to half-price. A hot title which would normally rent for three days for \$15 is cut to \$7.50.

Adding to the store's visibility is a large lighted and freestanding sign near street edge on which each sale and promotion is trumpeted.

The Cat's chain is made up of two stores in Knoxville, one in Oak Ridge, one in Chattanooga (Jack's Music Shop) and two in Nashville. A third Nashville store is planned for the Rivergate Shopping Center area, Carlock says.



Neil Bogart was given so much

He knew how to share

This was a fortunate man

We'll remember

Irv and Ettie



## NO 'MORE MUSIC'

## WABC's Changeover Is Emotional Affair

NEW YORK—To the strains of John Lennon's "Imagine" with Ron Lundy fighting back the tears and Dan Ingram wisecracking, the legendary "More Music" WABC-AM came to an end at noon Monday (10).

Lundy and Ingram, who co-hosted a special 9 a.m. to noon final show, did tv interviews as a 36-minute montage of the top music of the past 20 years played over the air. When that was over, Lundy and Ingram said their last on-air comments as WABC jocks; both are moving over the ABC's new Superadio satellite-delivered contemporary full-format network.

Lundy has been with the station for 17 years, while Ingram recently celebrated his 20th anniversary there. It was an emotional time, those last minutes, as the Lennon record played. Rick Sklar, vice president of ABC Radio programming who was p.d. of WABC in its heyday and is now putting together Super-

radio, was in the studio, crowded with ABC staffers and press. He hugged both Lundy and Ingram as for the final time a Pams 1961 jingle sang "WABC" and Sklar joked how Bill Meeks, former president of Pams, worked out the chime tone at the jingle's end.

A new chapter of the talk format started with a new jingle singing "WABC Talk Radio" which segued into the network news. The first show featured Lundy and Ingram being interviewed by new midday talk host Art Athens about their roles in Superadio.

Actually the regular music format came to a quiet end at 9:39 p.m. Sunday (9) with the playing of Stevie Wonder's "Superstition." What music was played after that was not from any regular playlist, but was a final nostalgic tribute to WABC's long reign as the nation's top station. It once had a listenership of six million.

(Continued on page 36)



**KEYNOTE ADDRESS**—Tom Burchill, president of RKO Radio Networks, addresses a gathering of radio programmers at the Billboard "Technology In Radio Programming seminar."



Billboard photos by Chuck Pulin

**TECHNICAL TALK**—United Stations programming vice president Ed Salamon, left, chats with Andy Economos, president of Radio Computing Services, during a break in the one-day "Technology in Radio Programming" seminar sponsored by Billboard and the Billboard Information Network. Charles W. Warfield Jr., general manager of WBSL-FM New York, looks on.

## Burchill: Beware Video Inroads

### RKO Chief Cites Competition From New Technologies

By DOUGLAS E. HALL

WHITE PLAINS, N.Y.—As new technologies emerge, radio's chief competition is video, according to Tom Burchill, president of RKO Radio Networks, speaking at Billboard's "Technology In Radio Programming" seminar. The May 6 event here was attended by leading programmers.

Keynote speaker Burchill professed concern that "the ears are getting smaller," i.e. people are devoting more time to visual pursuits. He pointed to such new television developments as 200-channel cable systems (the capacity of the new system in Denver), Direct Broadcast Satellites (satellite to home reception), video games, wider access and new uses for home computers, electronic newspapers and magazines, and video phones.

But programming is the key to counteracting all this, in Burchill's view. He characterized networks as offering stations the opportunity to stand out and "sound better or different" by using network programming.

He noted that RKO alone will offer 4,000 to 5,000 hours in long-form specials this year, and he credited the capacity of satellites to permit

networks to offer simultaneously several programming clocks. He noted the two overnight shows being offered by RKO as a "primitive example of where the business is going."

Burchill went on to cite "shrinking radio station profits" as prompting stations to take advantage of in-

creased network services. "There will be more new associations and partnerships" to develop new services, he said. "RKO looked at Watermark before ABC bought it. People are staking out new turf," he advised.

During a luncheon address, Andy Economos (Continued on page 34)

## Calif. Station Utilizing Computerized Daily Playlist

NASHVILLE — KYMS-FM, Santa Ana, Calif., which recently celebrated its seventh anniversary as a contemporary Christian music station, is using a self-developed, computer-assisted program to make up its daily playlist.

Says Arnie McClatchey, owner and general manager of the station, "We've taken the selection completely out of the hands of the disk jockeys. If we hadn't, each one would be going through a hundred albums and playing personal preferences."

To achieve the desired uniformity, McClatchey says, the station's computer prints out an hour-by-hour playlist for each day. The result, according to McClatchey, is a tempo and emphasis mix that is consistent with the image the station wants to present.

While the playlist has no maximum or minimum number of songs on it, McClatchey estimates that 16 to 17 selections are played each hour for 12 hours a day. Those programmed for the noon to 6 p.m. slot are replayed on the station's midnight to 6 a.m. segment. KYMS thus programs music for a total of 18 hours of its 24-hour broadcast day.

The station presently uses five different jocks. It has no training program for them, as such, McClatchey acknowledges, but he says he tries to hire those who are experienced and aware of the nature of Christian broadcasting.

Ranked third in the Orange County market last year, KYMS has its largest listenership among the 24-34 age group. "We're after the 25-49 audience," McClatchey says, noting that surveys show the listeners are now divided almost evenly between men and women.

In spite of its Christian format and

the historic reluctance of secular advertisers to use such stations, McClatchey says that a "good deal" of the commercials on KYMS are from secular sources. He adds that the station carries some national ads, but "not a whole lot."

One of the station's top attractions is its live Saturday night broadcasts from Calvary Chapel in Costa Mesa. McClatchey says that as far as he can tell it's the only such program in the Los Angeles area to be broadcast on a consistent basis.

On hand to help the station celebrate its seventh anniversary were recording artists Michelle Pillar, Scott Wesley Brown and Ken Pennell, from Sparrow Records; Eric Nelson, Karen Lafferty and Tommy Coomes, from Maranatha! Music; and Bob Bennett, from Priority Records. EDWARD MORRIS

## Midway Sets Ad Campaign

CHICAGO—Midway Division of Bally Corp., manufacturers of the video game Pac-Man, has agreed to license a syndicated ad campaign to promote radio stations in tv commercials, outdoor and print ads.

Applied Marketing Services, a Detroit-based marketing firm specializing in syndicated packages for radio stations, will handle the sales to stations. Creative Technology, a video production facility headquartered in Akron, will execute the technical aspects of video animation and customization for the radio stations. Applied Marketing and Creative Technology have joint ventured the syndication.

The campaign will feature both Pac-Man and Midway's newest entry, Ms. Pac-Man, in the campaigns.

MAY 22, 1982, BILLBOARD

Country Hot 100  
Soul  
A/C

Survey For Week Ending 5/22/82

## 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.

69

ALABAMA

Take Me Down, RCA 13210

66

CON HUNLEY

Oh, Girl, Warner Bros. 50058

59

"D" TRAIN

Keep On, Prelude 8049

74

O'BRYAN

Still Water, Capitol 5117

33

NEIL DIAMOND

Be Mine Tonight, Columbia 18-02928

37

ALABAMA

Take Me Down, RCA 13210

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

## UNITED NET IS DELAYED

NEW YORK—Denying that United Stations is quitting the satellite full-format race, Frank Murphy, vice president of marketing for the fledgling program producer, confirmed reports that United's planned network is in trouble with a terse "We've run into internal and external technical difficulties, which will force us to postpone our June 1 start."

Murphy refused to elaborate, but he insisted "We're in good shape. Why do you think we hired Terry Hourigan? We've got another four hour show we're about to announce." Hourigan is director of network development (Billboard, May 15).

The eight-month-old company already distributes the three-hour "Weekly Country Music Countdown" to 200 stations and the four-hour "Dick Clark's Rock, Roll And Remember" to 130 stations.



# MAGINATION

IF ONE WORD COULD  
CAPTURE THE SPIRIT OF  
NEIL BOGART  
THAT WORD IS IMAGINATION  
IT SPARKED HIS DRIVE  
AND LIT HIS WAY



HIS LIGHT WILL BE MISSED  
BY THE FAMILY WHO LOVED HIM  
ON THE BOARDWALK





SHANNON SHIFT—Del Shannon, right, discusses his Network album, "Drop Down And Get Me," with Penny Blondi of KRLA-FM Los Angeles.

## PERSONALITY PROFILE

# Renee Rides High At 'BLS

NEW YORK—Ten years in the competitive New York market can be considered a remarkable accomplishment, even more so when the individual involved has spent all that time on one station.

Lamar Renee is celebrating her 10th anniversary at the Big Apple's powerful Inner City Broadcasting outlet, WBLS-FM. She has seen it go from a leading black-oriented station to one which attracts as many whites.

"WBLS has had a large effect on the presentation of black music," she says, looking back on her tenure there. "Black radio had been stereotyped with one image. We established the urban and sophisticated style that is now used around the country. We broke the shackles that had restrained black radio for so long."

While program director Frankie Crocker gets much of the credit for WBLS's rise, Renee notes, "Every station is a collection of individuals who contribute their personality and style. When people listen on the radio they have to enjoy the people they hear."

Prior to joining WBLS in 1972, Renee had worked at Boston tele-

vision stations WHDH and WGBH, attended Boston University, and had a weekly program on WBUR-FM. The latter was a show called "Drum" which taught basic reading and writing skills and was picked up for a time by the Westinghouse station, WBZ-TV.

Renee, currently holding down WBLS's midnight to 6 a.m. slot, is proud that "at WBLS we have shown that blacks can appeal, not just to blacks, but to the broad general market."

She also notes that WBLS "pioneered the homogeneous radio staff, with many ethnic groups represented on the air. Other stations, such as WKTU and WRKS in this market, have imitated WBLS, trying to achieve a similar chemistry."

Despite her pride in aiding WBLS's rise and the growth of the black owned Inner City Broadcasting Renee sometimes feels "this has been a tender trap. I've been comfortable here and perhaps haven't expanded my horizons enough." She sees herself getting involved with cable in the near future and "bracing myself for some new endeavors." **NELSON GEORGE**

## Washington Roundup

# House Group Finds Flaws In Anti-Castro Radio Plan

By BILL HOLLAND

WASHINGTON—The House Subcommittee on Telecommunications took a close look at the Administration plan to launch an anti-Castro, pro-American radio station in Florida and found the proposal expensive and perhaps even counterproductive by causing massive Cuban radio interference to American radio stations.

At the hearings May 10, the subcommittee members found the Administration request for \$10 million to build and operate the station to be out of line with current budget cuts throughout the government.

Radio Marti, as the station is to be called, would operate on the 1040 AM frequency. While Cuban interference problems are unacceptable now, the subcommittee members and broadcast experts said, Cuban counterprogramming on the proposed 1040 frequency could cause massive and destructive interference nationwide.

National Association of Broadcasters executive vice president and general manager John B. Summers pointed out that if Radio Marti "were to operate on 1610 or 530 kHz its signal could be received by AM radios in Cuba . . . and there would be no harm to U.S. commercial stations since none now operate" on those frequencies.

National Radio Broadcasters Association President Sis Kaplan testified that Radio Marti's aims could be fulfilled without such a large budget by utilizing existing radio stations and transmitters, including broadcasting over the frequency used by the Voice of America—1160 kHz.

Administration officials replied to the subcommittee that the VOA is not mandated to be a propaganda station. They are also asking for funds for studios in D.C., Miami and New York, two new transmitters that would cost \$2 million, and a staff of 160 government-hired employees to

run the proposed station.

Subcommittee member Thomas J. Tauke (R-Iowa), whose Des Moines clear-channel station WHO broadcasts on 1040 kHz, expressed his concern that Cuban efforts to counter Radio Marti's transmission could completely wipe out the station's nighttime service.

## House Group Acts On Lottery

WASHINGTON—The House Telecommunications Subcommittee marked up a broadcast technical amendment bill May 5 largely based on FCC Track One proposals that also contain a section that revises the new and controversial lottery system for selecting broadcast license applicants that the FCC found unworkable in its original form.

The lottery section, with compromise language worked out between commission and subcommittee staffers, now permits the FCC to consider applicant qualifications after a lottery selection. Those not making the lottery selection would not have to be considered, thereby easing the caseload at the commission.

The section also has compromise language concerning women and minority preference assignment; rather than a specific requirement-to-assign, there will be a general directive to assure diversification of media ownership. The bill, H.R. 5008, now moves to the House Commerce Committee.

The earlier lottery proposal, passed by Congress and signed by the President last Aug. 31, stymied the FCC to such a degree that it simply refused to move ahead with implementation (Billboard, March 6) because of "unsolvable problems" in the qualifying process.

## Jazz Festival Gets Increased Radio Coverage

NEW ORLEANS—Radio coverage of the Jazz and Heritage Festival, which concluded here May 9, was the most thorough in the event's 13-year history, according to associate producer Anna Zimmerman.

Air personalities from 15 stations in the market broadcast live from the Fair Ground's Race Track, site of the Louisiana Heritage Fair. Some of the stations featured musical highlights; other conducted interviews with the musicians and members of the audience.

The stations represented a healthy cross section of formats, ranging from top 40, rock, country, black, news/talk and adult contemporary. AM participants were WBOK, WNNR, WWL, WTIX, WGSO, WWIW and WSHO. FMers included WAIL, WRNO, WNOE, WQUE, WEZB, WWOZ, WYLD and WBYU.

WGSO-AM/WQUE-FM, meanwhile are conducting an amateur photo contest in conjunction with the festival's producers and Kodak Inc. Listeners are invited to submit color and/or black and white photos from this year's festival. Prizes include a \$500 projector and 10 Kodak pocket cameras. **LEO SACKS**

## 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.

May 17, the **Motels**, Rockline, Global Satellite Network, 90 minutes.

May 17, **Elton John**, The Hot Ones, RKO One, one hour.

May 17, **Blue Oyster Cult**, Inner-View, Inner-View Network, one hour.

May 17, The Sound Of San Francisco, part two, Continuous History Of Rock and Roll, Rolling Stone Productions, one hour.

May 17, **Patti Page**, Music Makers, Narwood Productions, one hour.

May 17, **Peter Wolf, Ric Ocasek, Billy Squier**, Inside Track, DIR Broadcasting, 90-minutes.

May 17, **Tommy Tutone**, Captured Live, RKO Two, one hour.

May 21, **Quincy Jones**, part two, Special Edition, Westwood One, one hour.

May 21, **Tommy Tutone**, In Concert, Westwood One, one hour.

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

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

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

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

May 21, **Franke And The Knockouts**, The Source, NBC, one hour.

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

May 21-23, the **Righteous Brothers**, Dick Clark's Rock Roll And Remember, United Stations, four hours.

May 22, **New Faces Show**, Country Sessions, NBC, one hour.

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

May 22, **Tribute To Chano Puzo** featuring **Dizzy Gillespie, Paquito D'Rivera, Cecil Payne** and **Daniel Ponce**, Jazz Alive, NPR, two hours.

May 22, **Frizzell & West**, Silver Eagle, ABC Entertainment, one hour.

May 22, **Hall & Oates**, Star Session, ABC FM Network, 90-minutes.

May 22, the **Monkees**, Solid Gold Saturday Night, RKO Two, five hours.

May 22-23, **Rob Grill, Mars Bonfire**, Sound-track Of The 60s, Watermark, three hours.

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

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

May 23, **Sylvia**, Country Star Countdown, RKO Two, three hours.

May 24, **Franke And The Knockouts**, Captured Live, RKO Two, one hour.

May 24, **Kansas**, Rockline, Global Satellite Network, 90 minutes.

May 24, **Asia**, Inner-view, Inner-view Network, one hour.

May 24, **Jonah Jones**, Music Makers, Narwood Productions, one hour.

May 24, **Bill Anderson**, Country Closeup, Narwood Productions, one hour.

May 24, **A Memorial Day Special—A Tribute To All Rockers Who Have Died**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

May 24-25, **Cliff Richard**, Musicstars, RKO Two, one hour.

May 28, **Con Funk Shun**, Special Edition, Westwood One, one hour.

May 28, **Rock Year 1973**, The Rock Years: Portrait Of An Era, Westwood One, one hour.

May 28, **Stevie Nicks**, Off The Record, Westwood One, one hour.

May 28, **Moe Bandy**, Live From Gilley's, Westwood One, one hour.

May 28, **Alan Parsons**, The Source, NBC, two hours.

May 28-30, **Triple**, featuring **Crystal Gayle, Ronnie Milsap, Anne Murray**, Mutual Broadcasting, three hours.

May 28-30, **Ronnie Milsap**, Weekly Country Music Countdown, United Stations, three hours.

May 28-30, **Elton John**, Dick Clark's Rock Roll And Remember, United Stations, four hours.

May 29, **George Jones, George Strait**, Silver Eagle, ABC Entertainment, one hour.

May 29, **George Shearing, John Coates Jr.**, Jazz Alive, NPR, two hours.

## National Programming

# ABC Net Cancels Supper Club

NEW YORK—"Steve Dahl's Supper Club" has been cancelled from the ABC Rock Radio Network because it was "determined that the format of the show was not suited for the method of distribution," says a spokesman. The show was taped, transferred to disk, then shipped to stations, a process that took three to four weeks.

"We had complaints from stations because the show was not topical," explains the spokesman. "It was a logistical nightmare and the shows were not fresh."

Shows of this type will be an important part of the ABC networks once its satellite system is operable about 18 months from now, the spokesman says. "We'll continue with the 'King Biscuit Flower Hour' and other programming that's been very successful on that network."

Dahl continues in his afternoon slot at ABC's WLS-FM Chicago. "He's a great guy and a wonderful talent. He's still a very important

radio talent, both for ABC and the industry," the spokesman says.

★ ★ ★

WKTK-FM Baltimore is the first station to sign up for ABC's new Superadio satellite-delivered full-format contemporary network. The service is due to debut July 1. . . . ABC's Direction Network has added "Minding Your Own Business," a five-part series within regularly scheduled newscasts. . . . **Henry Kavett** has been promoted to director of information and public relations for ABC Radio. He moves up from manager.

★ ★ ★

Mutual Broadcasting is planning a 12-hour special called "The Rolling Stones, Past And Present." The show, originally targeted for a Labor Day airing, has been rescheduled for a Sept. 23-26 release to coincide with a new album and film the group is planning. The show will be available for airing in a 12-hour block, two six-hour blocks or four three-hour

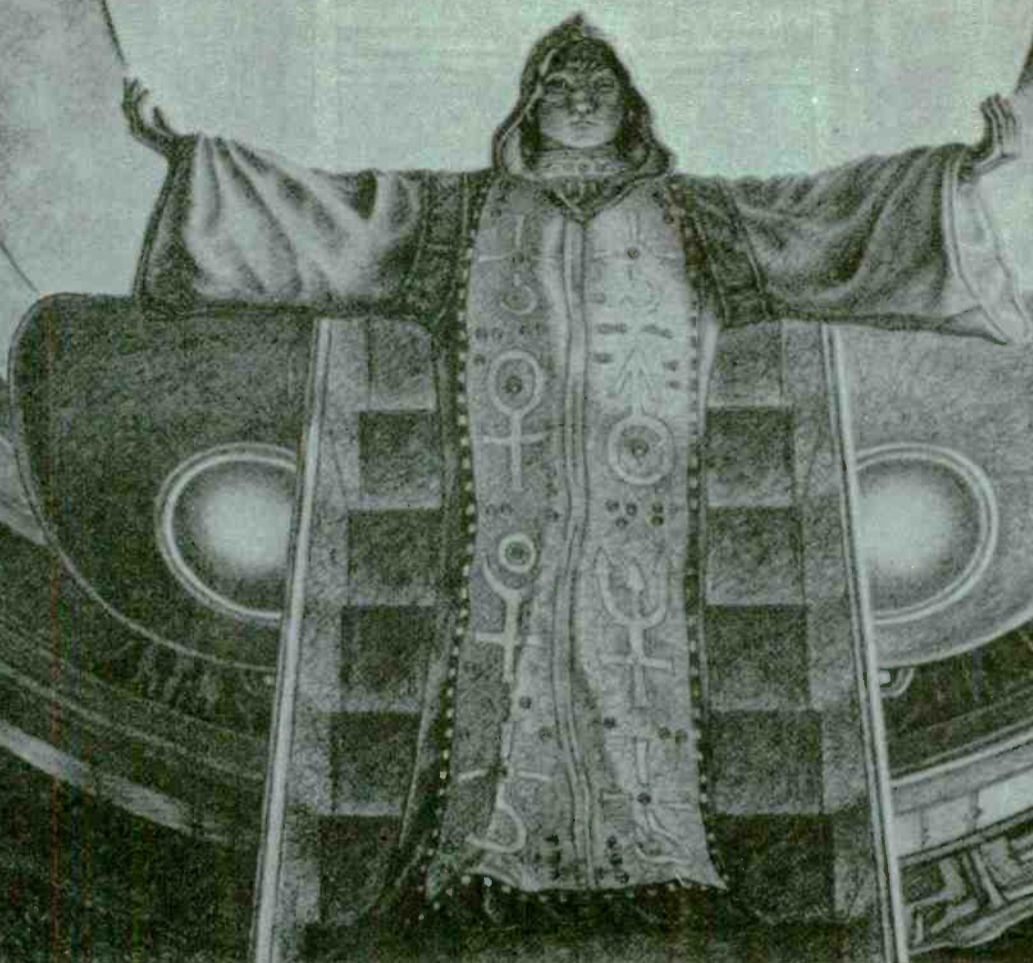
blocks. Mutual expects to develop a weekly AOR show from this effort. Mutual also has in the works two country music specials: "Triple" featuring **Crystal Gayle, Ronnie Milsap** and **Anne Murray** will air on Memorial Day and **Willie Nelson** and **Merle Haggard** will be the featured artists in a July 4 show. More than 545 stations have cleared "Triple." **WHN-AM DJ Lee Arnold** is host of the Independence Day show. "The Dick Clark National Music Survey," the three-hour weekly countdown produced by Clark for Mutual, has added **WYNY** to its list of stations clearing the show.

★ ★ ★

Last December Somer Broadcasting of Mexico City bought "The Beatles: The Days In Their Lives" 24-hour special from TM Programming. The show did so well, Somer has decided to buy all the TM specials, which include programs on **Elvis Presley, Woodstock** as well as several rock anthologies.



# LIVE ON EARTH... AND BEYOND.



**The new live Blue Öyster Cult album is out of this world.**

All the Cult classics are here. From "(Don't Fear) The Reaper" to "Burnin' For You"...from "Joan Crawford" to "Godzilla"...from the spectacular live version of "Veteran Of The

Psychic Wars" to the surprise guitar duel between Buck Dharma and Robbie Krieger of The Doors on "Roadhouse Blues."

Ever the price is from another world... an entire 80-minute

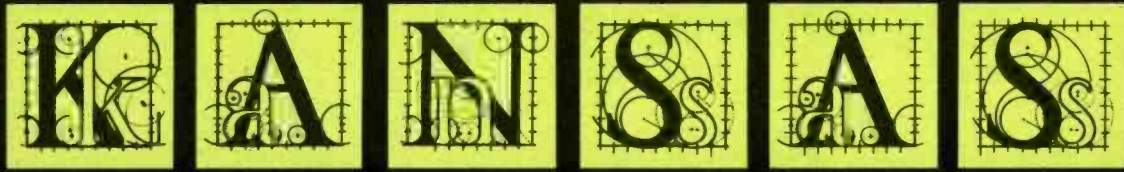
BÖC concert on two records for the price of a single album.

**BLUE ÖYSTER CULT.**  
"EXTRATERRESTRIAL LIVE." THE COSMIC BARGAIN. ON COLUMBIA RECORDS AND TAPES.





© 1982 Corn & Blood, Inc.



"VINYL CONFESIONS"



A Division of  
GDM KIRSHNER ENTERTAINMENT CORP

Produced by KANSAS - and Ken Scott. Management: The Carr Company, Budd Carr. Distributed by CBS Records. © 1982 CBS Inc.





**KANSAS GIVES ROCK AND ROLL THE THIRD DEGREE. "VINYL CONFESSIONS" A NEW ROCK ALBUM. FEATURING THE SINGLE, "PLAY THE GAME TONIGHT." ON KIRSHNER RECORDS AND TAPES.**



# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (5/11/82)

## PRIME MOVERS-NATIONAL

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

- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say You Do (Chrysalis)
- JUICE NEWTON—Love's Been A Little Hard On Me (Capitol)
- STEVIE NICKS—After The Glitter Fades (Modern)

- JOHN COUGAR—Hurts So Good X
  - THE POLICE—Secret Journey X
  - DOWNIE IRIS—My Girl X
- KLUC-FM—Las Vegas**  
(Dave Van Stone—MD)
- TOTO—Rosanna 19-10
  - FRANKE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) 17-13
  - ASIA—Heat Of The Moment 20-16
  - RAY PARKER JR.—The Other Woman 21-17
  - QUEEN—Body Language 22-18
  - HEART—This Man Is Mine
  - KARLA BONOFF—Personally
  - SIMON AND GARFUNKEL—Wake Up Little Susie X

- THE HUMAN LEAGUE—Don't You Want Me 16-7
- ELTON JOHN—Empty Garden 20-14
- GENESIS—Man On The Corner 22-16
- SOFT CELL—Tainted Love
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say
- STEVIE NICKS—After The Glitter Fades X
- BERTIE HIGGINS—Just Another Day In Paradise X
- JOHN COUGAR—Hurts So Good X
- KARLA BONOFF—Personally X
- HEART—This Man Is Mine X
- JUICE NEWTON—Love's Been A Little Hard On Me B
- 38 SPECIAL—Caught Up In You B
- QUEEN—Body Language B

## BREAKOUTS-NATIONAL

- ALABAMA—Take Me Down (RCA)
- JOURNEY—Still They Ride (Columbia)
- QUARTERFLASH—Right Kind Of Love (Geffen)

- JEFF LORBER—It's A Fact X
  - RICK SPRINGFIELD—Don't Talk To Strangers X
  - LYNDA SEALS—I'm Gonna Make You Love Me X
  - ALESSI—Put Away Your Love X
  - STARS ON—Stars On 45 III X
  - JOHN SCHNEIDER—Dreamin' X
  - SMOKEY ROBINSON—Old Fashion Love X
- KGW-AM—Portland**  
(Janice Wojniak—MD)
- GORDON LIGHTFOOT—Baby Step Back 6-3
  - STEVIE WOODS—Just Can't Win 'Em All 9-7
  - SHEENA EASTON—When He Shines 13-11
  - ROBERTA FLACK—Making Love 18-12
  - EDDIE RABBITT—I Don't Know Where To Start 20-18
  - JUICE NEWTON—Love's Been A Little Hard On Me B

- DAN FOGELBERG—Run For The Roses 8-2
  - BERTIE HIGGINS—Just Another Day In Paradise 22-12
  - RONNIE MILSAP—Any Day Now 28-23
  - JUICE NEWTON—Love's Been A Little Hard On Me 29-24
  - TOTO—Rosanna 30-25
  - NEIL DIAMOND—Be Mine Tonight A
  - HEART—This Man Is Mine A
  - PATRICE RUSHEN—Forget Me Nots A
  - LARRY LEE—Don't Talk X
  - ALABAMA—Take Me Down X
  - MELISSA MANCHESTER—You Should Hear How She Talks B
  - DON WILLIAMS—Listen To The Radio B
- KTLZ-FM—Seattle**  
(Jeff Ing—MD)
- ROBERTA FLACK—Making Love 8-3
  - SIMON AND GARFUNKEL—Wake Up Little Susie 14-4
  - DAN FOGELBERG—Run For The Roses 16-5
  - DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love 17-12
  - CAROLE KING—One To One 27-23
  - JOHN AND VANGELIS—I'll Find My Way Home B
  - JUICE NEWTON—Love's Been A Little Hard On Me B
  - HEART—This Man Is Mine B
  - NEIL DIAMOND—Be Mine Tonight A
  - DENICE WILLIAMS—It's Gonna Take A Miracle A
  - LARRY LEE—Don't Talk A
  - JOHN MARTYN (DUKE)—I Couldn't Love You More A

## North Central Region

### ★ PRIME MOVERS

- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory (Columbia)
- RICK SPRINGFIELD—Don't Talk To Strangers (RCA)
- TOMMY TUTONE—867-5309/Jenny (Columbia)

### ● TOP ADD ONS

- JUICE NEWTON—Love's Been A Little Hard On Me (Capitol)
- JOHN COUGAR—Hurts So Good (Riva/Mercury)
- PATRICE RUSHEN—Forget Me Nots (Elektra)

### ● BREAKOUTS

- NEIL DIAMOND—Be Mine Tonight (Columbia)
- RICHIE FAMILY—I'm Back Again (RCA)

## Pacific Southwest Region

### ★ PRIME MOVERS

- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory (Columbia)
- RAY PARKER JR.—The Other Woman (Arista)
- TOTO—Rosanna (Columbia)

### ● TOP ADD ONS

- KANSAS—Play The Game Tonight (Kirschner)
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say You Do (Chrysalis)
- PATRICE RUSHEN—Forget Me Nots (Elektra)

### ● BREAKOUTS

- ALABAMA—Take Me Down (RCA)
- EYE TO EYE—Nice Girls (Warner Bros.)
- QUARTERFLASH—Right Kind Of Love (Geffen)

## KIMN-AM—Denver

- (Doug Ericson—MD)
- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 2-1
  - RICK SPRINGFIELD—Don't Talk To Strangers 3-2
  - WILLIE NELSON—Always On My Mind 8-6
  - THE HUMAN LEAGUE—Don't You Want Me 12-9
  - TOTO—Rosanna 21-12
  - KANSAS—Play The Game Tonight
  - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say
  - ROBERTA FLACK—Making Love A
  - GREG KINN—Happy Man A
  - JOHN COUGAR—Hurts So Good B
  - ASIA—Heat Of The Moment B
  - SIMON AND GARFUNKEL—Wake Up Little Susie B
  - QUEEN—Body Language B
  - DONNIE IRIS—My Girl X
  - 38 SPECIAL—Caught Up In You X
  - SHEENA EASTON—When He Shines X
  - LOVERBOY—When It's Over X
  - RONNIE MILSAP—Any Day Now X
  - KARLA BONOFF—Personally X

## KRLA-AM—Los Angeles

- (Nick Stancato—MD)
- DENICE WILLIAMS—It's Gonna Take A Miracle 11-4
  - RICK SPRINGFIELD—Don't Talk To Strangers 14-8
  - CHARLENE—I've Never Been To Me 17-12
  - ATLANTIC STARR—Circles 25-22
  - CHERI—Murphy's Law 26-23
  - DAZZ BAND—Let It Whip
  - DONNIE IRIS—My Girl A
  - JOHN SCHNEIDER—Dreamin' A
  - ROD STEWART—How Long A
  - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say A
  - HEART—This Man Is Mine A
  - TOTO—Rosanna B
  - THE MOTELS—Only The Lonely B
  - SHEENA EASTON—When He Shines X
  - SIMON AND GARFUNKEL—Wake Up Little Susie A
  - JUICE NEWTON—Love's Been A Little Hard On Me X
  - KARLA BONOFF—Personally X
  - RONNIE MILSAP—Any Day Now X
  - QUEEN—Body Language X
  - JOAN JETT AND THE BLACKHEARTS—Crimson And Clover X
  - SHALAMAR—A Night To Remember X
  - DARYL HALL AND JOHN OATES—Did It In A Minute X
  - WILLIE NELSON—Always On My Mind X
  - ALDO NOVA—Fantasy X
  - JOHN DENVER—Shanghai Breezes X

## KOPA-FM—Phoenix

- (Chaz Kelley—MD)
- WILLIE NELSON—Always On My Mind 11-4
  - THE BEATLES—The Beatles Movie Medley 13-8
  - RAY PARKER JR.—The Other Woman 16-11
  - THE HUMAN LEAGUE—Don't You Want Me 17-12
  - TOTO—Rosanna 26-19
  - ROBERTA FLACK—Making Love
  - RONNIE MILSAP—Any Day Now B
  - JUICE NEWTON—Love's Been A Little Hard On Me B

## KCPX-FM—Salt Lake City

- (Gary Waldron—MD)
- RAY PARKER JR.—The Other Woman 5-2
  - ROBERTA FLACK—Making Love 3-3
  - THE HUMAN LEAGUE—Don't You Want Me 7-4
  - CHARLENE—I've Never Been To Me 8-5
  - QUEEN—Body Language B
  - KIM WILDE—Kids In America B
  - JOHN COUGAR—Hurts So Good B
  - DONNIE IRIS—My Girl B
  - MICHAEL SMOTHERMAN—Crazy In Love A
  - JOURNEY—Still They Ride A
  - KANSAS—Play The Game A
  - HAIRCUT ONE HUNDRED—Love Plus One A
  - THE J. GEILS BAND—Angel In Love A
  - BOW WOW WOW—I Don't Want To Be A Punk A
  - PETER DINKEL—I Don't Want To Be A Punk A
  - JOHN COUGAR—Hurts So Good A
  - ELTON JOHN—Ball And Chain A
  - LESLIE PEARL—If Love Fits Wear It A
  - ELTON JOHN—If Love Fits Wear It A
  - THE FOUR TOPS—Back To School Again B
  - SHALAMAR—A Night To Remember B
  - PATTI AUSTIN—Baby Come To Me B
  - ATLANTIC STARR—Circles B
  - SHAKIN' STEVENS—You Drive Me Crazy B
  - STEVIE WOODS—Fly Away B
  - STRANGER—Jackie's So Bad B

## KOAO-AM—Denver

- (Alan Sledge—MD)
- GREG GUDROY—Goin' Down 13-9
  - FRANKE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) 15-10
  - WILLIE NELSON—Always On My Mind 11-8
  - JOHN DENVER—Shanghai Breezes 17-14
  - LITTLE RIVER BAND—Man On Your Mind 24-20
  - KARLA BONOFF—Personally
  - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say
  - JUICE NEWTON—Love's Been A Little Hard On Me B
  - ASIA—Heat Of The Moment B
  - ROBERTA FLACK—Making Love A
  - KIM WILDE—Kids In America A
  - KANSAS—Play The Game Tonight X
  - DENICE WILLIAMS—It's Gonna Take A Miracle X
  - RAINBOW—Stone Cold X
  - 38 SPECIAL—Caught Up In You X
  - JUICE NEWTON—Love's Been A Little Hard On Me X
  - RONNIE MILSAP—Any Day Now X
  - LOVERBOY—When It's Over X

## TOP ADD ONS-NATIONAL

- JOHN COUGAR—Hurts So Good X
  - THE POLICE—Secret Journey X
  - DOWNIE IRIS—My Girl X
- KLUC-FM—Las Vegas**  
(Dave Van Stone—MD)
- TOTO—Rosanna 19-10
  - FRANKE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) 17-13
  - ASIA—Heat Of The Moment 20-16
  - RAY PARKER JR.—The Other Woman 21-17
  - QUEEN—Body Language 22-18
  - HEART—This Man Is Mine
  - KARLA BONOFF—Personally
  - SIMON AND GARFUNKEL—Wake Up Little Susie X

## KZZP-FM—Mesa

- (Steve Goldard—MD)
- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 15-7
  - TOTO—Rosanna 18-10
  - WILLIE NELSON—Always On My Mind 18-10
  - ASIA—Heat Of The Moment 10-5
  - QUEEN—Body Language 25-20
  - LOVERBOY—When It's Over
  - EYE TO EYE—Nice Girls
  - HEART—This Man Is Mine A
  - JOURNEY—Still They Ride A
  - ROBERTA FLACK—Making Love B
  - RONNIE MILSAP—Any Day Now B
  - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say B

## KRSP-FM—Salt Lake City

- (Lorraine Windgar—MD)
- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 4-1
  - ASIA—Heat Of The Moment 12-6
  - THE HUMAN LEAGUE—Don't You Want Me 11-7
  - TOTO—Rosanna 17-13
  - JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 23-18
  - HEART—This Man Is Mine
  - FOREIGNER—Break It Up
  - POINT BLANK—Let Her Go X
  - THE MOTELS—Only The Lonely X
  - RAINBOW—Stone Cold X
  - SCORPIONS—No One Like You X
  - GREG KINN—Happy Man X
  - KANSAS—Play The Game Tonight B
  - VAN HALEN—Dancing In The Street B

## KFMB-FM—San Diego

- (Glen McCartney—MD)
- TOTO—Rosanna 17-8
  - THE HUMAN LEAGUE—Don't You Want Me 6-3
  - ELTON JOHN—Empty Garden 12-9
  - ASIA—Heat Of The Moment 14-10
  - JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 16-13
  - 38 SPECIAL—Caught Up In You
  - KANSAS—Play The Game Tonight
  - THE CHARLIE DANIELS BAND—Still In Saigon B
  - LOVERBOY—When It's Over B
  - THE MOTELS—Only The Lonely B
  - QUEEN—Body Language X
  - HEART—This Man Is Mine X
  - DONNIE IRIS—My Girl X
  - ASIA—Only Time Will Tell X

## KKXX-FM—Bakersfield

- (Doug DeRoo—MD)
- TOTO—Rosanna 10-6
  - QUEEN—Body Language 13-8
  - SOFT CELL—Tainted Love 23-13
  - JOHN COUGAR—Hurts So Good 25-17
  - QUARTERFLASH—Right Kind Of Love
  - THE J. GEILS BAND—Angel In Blue
  - CHUBBY CHECKER—Harder Than Diamond A
  - VAN HALEN—Dancing In The Street A
  - MELISSA MANCHESTER—You Should Hear How She Talks X
  - FOREIGNER—Break It Up X
  - PRISM—Turn On Your Radar X
  - HAIRCUT ONE HUNDRED—Love Plus One X
  - ELTON JOHN—Ball And Chain L
  - PAUL McCARTNEY—Ballroom Dancing L
  - THE J. GEILS BAND—Freeze-Frame L
  - RICK SPRINGFIELD—Calling All Girls L

## KGGI-FM (99.1-FM)—Riverside

- (Steve O'Neil—MD)
- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 7-1
  - THE HUMAN LEAGUE—Don't You Want Me 8-5
  - PATRICE RUSHEN—Forget Me Nots 10-8
  - RAY PARKER JR.—The Other Woman 16-13
  - RICHARD DIMPLES FIELDS—If It Ain't One Thing It's Another 17-15
  - FOREIGNER—Break It Up
  - DENICE WILLIAMS—It's Gonna Take A Miracle
  - HAIRCUT ONE HUNDRED—Love Plus One A
  - ATLANTIC STARR—Circles B
  - KARLA BONOFF—Personally B
  - CHERI—Murphy's Law X
  - MELISSA MANCHESTER—You Should Hear How She Talks X
  - THE MOTELS—Only The Lonely X
  - THE FOUR TOPS—Back To School Again X

## KFXM-AM—San Bernardino

- (Jason McQueen—MD)
- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 3-1
  - JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 17-9
  - TOTO—Rosanna 5-3
  - THE HUMAN LEAGUE—Don't You Want Me 9-5
  - ASIA—Heat Of The Moment 11-7
  - VAN HALEN—Dancing In The Street
  - QUARTERFLASH—Right Kind Of Love
  - KANSAS—Play The Game Tonight B
  - FOREIGNER—Break It Up B
  - JOHN COUGAR—Hurts So Good B
  - ROD STEWART—How Long B
  - A FLOCK OF SEAGULLS—I Ran A
  - MISSING PERSONS—Words X
  - FRANKIE BLEU—Just For You X
  - BOW WOW WOW—I Want Candy X
  - SAMMY HAGAR—Piece Of My Heart X
  - DAVID BOWIE—Cat People (Putting Out Fire) X
  - SOFT CELL—Tainted Love X
  - PRISM—Turn On Your Radar X

## KRQO-FM—Tucson

- (Zappell/Hart—MDs)
- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 1-1
  - TOTO—Rosanna 17-4

## KTKT-AM—Tucson

- (Bobby Rivers—MD)
- DAN FOGELBERG—Run For The Roses 8-2
  - BERTIE HIGGINS—Just Another Day In Paradise 22-12
  - RONNIE MILSAP—Any Day Now 28-23
  - JUICE NEWTON—Love's Been A Little Hard On Me 29-24
  - TOTO—Rosanna 30-25
  - NEIL DIAMOND—Be Mine Tonight A
  - HEART—This Man Is Mine A
  - PATRICE RUSHEN—Forget Me Nots A
  - LARRY LEE—Don't Talk X
  - ALABAMA—Take Me Down X
  - MELISSA MANCHESTER—You Should Hear How She Talks B
  - DON WILLIAMS—Listen To The Radio B

## Pacific Northwest Region

### ★ PRIME MOVERS

- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory (Columbia)
- ASIA—Heat Of The Moment (Geffen)
- THE HUMAN LEAGUE—Don't You Want Me (A&M)

### ● TOP ADD ONS

- STEVIE NICKS—After The Glitter Fades (Modern)
- HEART—This Man Is Mine (Epic)
- CHANGE—The Very Best In You (RCA/Atlantic)

### ● BREAKOUTS

- NEIL DIAMOND—Be Mine Tonight (Columbia)
- JOURNEY—Still They Ride (Columbia)

## KFRC-AM—San Francisco

- (Jim Peterson—MD)
- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 5-1
  - KOOL AND THE GANG—Get Down On It 8-3
  - JUNIOR—Mama Used To Say 9-6
  - DAZZ BAND—Let It Whip 12-7
  - TOTO—Rosanna 33-19
  - THE HUMAN LEAGUE—Don't You Want Me
  - CHANGE—The Very Best In You
  - LOVERBOY—When It's Over B
  - CHERI—Murphy's Law B
  - VAN HALEN—Dancing In The Street B
  - DWIGHT TWILLEY—I'm Back Again B
  - ROBERTA FLACK—Making Love B
  - GREG KINN—Happy Man A
  - THE GAP BAND—Early In The Morning A
  - LARRY GRAHAM—Don't Stop When You're Hot A
  - STEVIE NICKS—After The Glitter Fades A
  - RANDY CRAWFORD—One Hello A
  - JOHN SCHNEIDER—Dreamin' A
  - RAINBOW—Stone Cold A

## KJR-AM—Seattle

- (Benjamin HHI—MD)
- NEIL DIAMOND—Be Mine Tonight A
  - MECO—Big Band Medley A

## KEZR-AM—San Jose

- (Bob Harlow—MD)
- THE HUMAN LEAGUE—Don't You Want Me 5-2
  - ASIA—Heat Of The Moment 8-4
  - JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 10-6
  - FRANKE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) 13-9
  - KARLA BONOFF—Personally 16-10
  - STEVIE NICKS—After The Glitter Fades
  - HEART—This Man Is Mine
  - KANSAS—Play The Game Tonight B
  - SHEENA EASTON—When He Shines B
  - JOURNEY—Still They Ride
  - SOFT CELL—Tainted Love A
  - THE J. GEILS BAND—Angel In Blue A
  - QUARTERFLASH—Right Kind Of Love A
  - ALABAMA—Take Me Down A
  - LESLIE PEARL—If The Love Fits A
  - ALDO NOVA—Fantasy X
  - 38 SPECIAL—Caught Up In You X
  - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
  - RAINBOW—Stone Cold X

## KRLC-AM—Lewiston

- (Steve MacKevie—MD)
- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 1-1
  - ELTON JOHN—Empty Garden 2-2
  - DAN FOGELBERG—Run For The Roses 7-4
  - BERTIE HIGGINS—Just Another Day In Paradise 20-14
  - JUICE NEWTON—Love's Been A Little Hard On Me 28-19
  - JOURNEY—Still They Ride
  - NEIL DIAMOND—Be Mine Tonight
  - MANHATTAN TRANSFER—Route 66 A
  - FRANKIE BLEU—Just For You A
  - JOHN AND VANGELIS—I'll Find My Way Home B
  - HEART—This Man Is Mine B
  - STEVIE NICKS—After The Glitter Fades B
  - THE PAT METHENY GROUP—Are You Going With Me A

## KYYX-FM—Seattle

- (Elvin Ichijima—MD)
- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 1-1
  - TOTO—Rosanna 6-2
  - KARLA BONOFF—Personally 16-11
  - ASIA—Heat Of The Moment 18-13
  - JOHN COUGAR—Hurts So Good 19-15
  - JUICE NEWTON—Love's Been A Little Hard On Me B
  - KANSAS—Play The Game Tonight B
  - HEART—This Man Is Mine B
  - ALDO NOVA—Fantasy B
  - THE MOTELS—Only The Lonely B
  - FOREIGNER—Break It Up A
  - RONNIE MILSAP—Any Day Now A
  - STEVIE NICKS—After The Glitter Fades A
  - BERTIE HIGGINS—Just Another Day In Paradise A
  - QUARTERFLASH—Right Kind Of Love A
  - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
  - JEFF LORBER—It's A Fact X
  - EYE TO EYE—Nice Girls X
  - JOHN AND VANGELIS—I'll Find My Way Home X
  - RAINBOW—Stone Cold X
  - SAMMY HAGAR—Piece Of My Heart X
  - DENICE WILLIAMS—It's Gonna Take A Miracle X

## KJRB-AM—Spokane

- (Brian Greig—MD)
- ASIA—Heat Of The Moment 5-2
  - THE HUMAN LEAGUE—Don't You Want Me 7-4
  - TOTO—Rosanna 19-10
  - FRANKE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) 15-11
  - KARLA BONOFF—Personally 22-10
  - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say A
  - JOHN AND VANGELIS—I'll Find My Way Home A
  - HEART—This Man Is Mine B
  - DONNIE IRIS—My Girl B
  - JOAN JETT AND THE BLACKHEARTS—Crimson And Clover B
  - VAN HALEN—Dancing In The Street A
  - PAUL McCARTNEY—Ballroom Dancing X
  - PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory X
  - ALDO NOVA—Fantasy X
  - QUEEN—Body Language X
  - 38 SPECIAL—Caught Up In You X
  - THE MOTELS—Only The Lonely X
  - KANSAS—Play The Game Tonight X
  - RICK SPRINGFIELD—Calling All Girls X
  - RAINBOW—Stone Cold X

## KCBN-AM—Reno

- (Jim O'Neil—MD)
- CHARLENE—I've Never Been To Me 4-1
  - PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 8-4
  - TOTO—Rosanna 19-13
  - BERTIE HIGGINS—Just Another Day In Paradise 22-16
  - MELISSA MANCHESTER—You Should Hear How She Talks 38-33
  - GREG KINN—Happy Man
  - JUICE NEWTON—Love's Been A Little Hard On Me B
  - HEART—This Man Is Mine B
  - SAMMY HAGAR—Piece Of My Heart B
  - KANSAS—Play The Game Tonight B
  - THE FOUR TOPS—Back To School Again B
  - FOREIGNER—Break It Up A
  - LE ROUX—The Last Safe Place On Earth A
  - BOW WOW WOW—I Want Candy A
  - SOFT CELL—Tainted Love A
  - THE J. GEILS BAND—Angel In Blue A
  - EYE TO EYE—Nice Girls A
  - HAIRCUT ONE HUNDRED—Love Plus One X

## KFSM-FM—Sacramento

- (Mark Preston—MD)
- CHARLENE—I've Never Been To Me 22-11
  - LITTLE RIVER BAND—Man On Your Mind 29-20
  - PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 7-1
  - WILLIE NELSON—Always On My Mind 25-13
  - RAY PARKER JR.—The Other Woman 23-15
  - TOTO—Rosanna
  - SHEENA EASTON—When He Shines
  - JUICE NEWTON—Love's Been A Little Hard On Me A
  - RONNIE MILSAP—Any Day Now A
  - ASIA—Heat Of The Moment B
  - THE HUMAN LEAGUE—Don't You Want Me B
  - SIMON AND GARFUNKEL—Wake Up Little Susie B

## KTAC-AM—Tacoma

- (Bruce Cannon—MD)
- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 6-1
  - CAROLE KING—One To One 17-13
  - THE CARPENTERS—Beechwood 4-5789 18-14
  - ELTON JOHN—Empty Garden 19-15
  - SIMON AND GARFUNKEL—Wake Up Little Susie 22-19
  - NEIL DIAMOND—Be Mine Tonight A

## North Central Region

### ★ PRIME MOVERS

- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory (Columbia)
- RICK SPRINGFIELD—Don't Talk To Strangers (RCA)
- TOMMY TUTONE—867-5309/Jenny (Columbia)

### ● TOP ADD ONS

- JUICE NEWTON—Love's Been A Little Hard On Me (Capitol)
- JOHN COUGAR—Hurts So Good (Riva/Mercury)
- PATRICE RUSHEN—Forget Me Nots (Elektra)

### ● BREAKOUTS

- NEIL DIAMOND—Be Mine Tonight (Columbia)
- RICHIE FAMILY—I'm Back Again (RCA)

## WGCL-FM—Cleveland

- (Jay Stone—MD)
- SOFT CELL—Tainted Love 17-9
  - KIM WILDE—Kids



*Neil was our friend.  
And we loved him very much.*

---

---

*Carole Bayer Sager & Burt Bacharach  
Marcia & Neil Diamond*

Based on station playlists through Tuesday (5/11/82)

● Continued from page 26

- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover B
- RAY PARKER JR.—The Other Woman B
- PAUL DAVIS—65 Love Affair B
- DAZZ Z BAND—Let It Whip A
- JUICE NEWTON—Love's Been A Little Hard On Me A
- DIANA ROSS—Work That Body X
- STEVIE WONDER—Do I Do X
- TOTO—Rosanna X

**WFFM-FM—Pittsburgh**

- (Jay Cresswell—MD)*
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 3-1
  - ★ LITTLE RIVER BAND—Man On Your Mind 16-9
  - ★ CHARLENE—I've Never Been To Me 18-4
  - ★ MELISSA MANCHESTER—You Should Hear How She Talks 26-19
  - ★ JUICE NEWTON—Love's Been A Little Hard On Me 38-20
  - NEIL DIAMOND—Be Mine Tonight
  - RAY PARKER JR.—The Other Woman
  - SHEENA EASTON—When He Shines A
  - BERTIE HIGGINS—Just Another Day In Paradise B
  - ELTON JOHN—Empty Garden 10-4
  - HELEN CARA—My Baby B
  - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say B
  - RICK SPRINGFIELD—Don't Talk To Strangers X
  - LE ROUX—The Last Safe Place On Earth X
  - JIMMY BUFFETT—Where's The Party X
  - BILL CHAMPLIN—Sara A
  - LESLIE PEARL—If The Love Fits, Wear It A
  - BARRY MANLOW—Let's Take All Night A

**WXKX-FM—Pittsburgh**

- (Clark Ingram—MD)*
- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 7-5
  - ★ RAINBOW—Stone Cold 12-9
  - ★ DONNIE IRIS—My Girl 15-10
  - ★ TOTO—Rosanna 16-11
  - ★ KANSAS—Play The Game Tonight 22-15
  - PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory
  - GREG KINN—Testify A
  - THE HUMAN LEAGUE—Don't You Want Me A
  - 38 SPECIAL—Caught Up In You A
  - SAMMY HAGAR—Piece Of My Heart A
  - PAUL McCARTNEY—Take It Easy A
  - HUEY LEWIS AND THE NEWS—Working For A Living A
  - JETHRO TULL—Falling On Hard Times A
  - CHEAP TRICK—If You Want My Love A
  - ASIA—Heat Of The Moment 21-13
  - JOHN COUGAR—Hurts So Good B
  - JOURNEY—Still They Ride B

**WYYS-FM—Cincinnati**

- (Barry James—MD)*
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 3-1
  - ★ ROBERTA FLACK—Making Love 5-3
  - ★ THE BEATLES—The Beatles Movie Medley 17-13
  - ★ STARS ON—Stars On 45 III A
  - ★ EDDIE RABBITT—I Don't Know Where To Start 24-17
  - RICK SPRINGFIELD—Don't Talk To Strangers
  - SHEENA EASTON—When He Shines

**WNCI-FM—Columbus**

- (Steve Edwards—MD)*
- JUICE NEWTON—Love's Been A Little Hard On Me

**WXGT-FM—Columbus**

- (Teri Mutter—MD)*
- ★ TOMMY TUTONE—867-5309/Jenny 9-5
  - ★ FRANKIE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) 13
  - ★ DAN FOGELBERG—Run For The Roses 18-13
  - ★ ASIA—Heat Of The Moment 25-15
  - ★ RAY PARKER JR.—The Other Woman 23-17
  - JOHN COUGAR—Hurts So Good
  - QUEEN—Body Language
  - TOTO—Rosanna B
  - JOAN JETT AND THE BLACKHEARTS—Crimson And Clover B
  - THE ROLLING STONES—Hang Fire X
  - VAN HALEN—Oh Pretty Woman X
  - LOVERBOY—When It's Over X

**WKWK-AM—Wheeling**

- (Al Lawrence—MD)*
- RICK SPRINGFIELD—Don't Talk To Strangers
  - DONNIE IRIS—My Girl

## Southwest Region

★ **PRIME MOVERS**

- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory (Columbia)
- ★ WILLIE NELSON—Always On My Mind (Columbia)
- ★ THE HUMAN LEAGUE—Don't You Want Me (A&M)

● **TOP ADD ONS**

- JUICE NEWTON—Love's Been A Little Hard On Me (Capitol)
- STEVIE NICKS—After The Glitter Fades (Modern)
- KANSAS—Play The Game Tonight (Kirschner)

● **BREAKOUTS**

- ALABAMA—Take Me Down (RCA)
- QUARTERFLASH—Right Kind Of Love (Geffen)
- JOURNEY—Still They Ride (Columbia)

**KRLY-FM—Houston**

- (Steve Harris—MD)*
- STEVIE WONDER—Do I Do A
  - THE TIME—Girl A
  - HERBIE HANCOCK—Getting To The Good Part L
  - HIGH FASHION—Feelin' Lucky Lately A
  - WAR—Cinco de Mayo A

**WEZB-FM—New Orleans**

- (Jerry Loestau—MD)*
- ★ THE HUMAN LEAGUE—Don't You Want Me 11-6
  - ★ QUEEN—Body Language 16-10
  - ★ RAY PARKER JR.—The Other Woman 3-2
  - ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 29-21
  - SOFT CELL—Tainted Love 27-22
  - JUICE NEWTON—Love's Been A Little Hard On Me
  - DAZZ BAND—Let It Whip
  - TOTO—Rosanna B
  - STEVIE WONDER—Do I Do B
  - KELLY MARIE—Feels Like I'm In Love B

**WTIX-AM—New Orleans**

- (Gary Franklin—MD)*
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 1-1
  - ★ TOMMY TUTONE—867-5309/Jenny 7-3
  - ★ THE HUMAN LEAGUE—Don't You Want Me 15-5
  - ★ LITTLE RIVER BAND—Man On Your Mind 13-8
  - ★ DAN FOGELBERG—Run For The Roses 19-11
  - KANSAS—Play The Game Tonight
  - STEVIE NICKS—After The Glitter Fades
  - KARLA BONOFF—Personally A
  - PATRICE RUSHEN—Forget Me Nots A
  - LE ROUX—The Last Safe Place On Earth A
  - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say B
  - ABBA—The Visitors B
  - LOVERBOY—When It's Over B
  - RONNIE MILSAP—Any Day Now B
  - BERTIE HIGGINS—Just Another Day In Paradise X
  - PATTI AUSTIN—Baby Come To Me X

**KEEL-AM—Shreveport**

- (Tom Kenny—MD)*
- ★ WILLIE NELSON—Always On My Mind 1-1
  - ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 6-2
  - ★ DAN FOGELBERG—Run For The Roses 14-6
  - ★ RAY PARKER JR.—The Other Woman 23-13
  - ★ DIONNE WARWICK AND JOHNNY MATHEIS—Friends In Love 29-21
  - JUICE NEWTON—Love's Been A Little Hard On Me
  - KARLA BONOFF—Personally
  - STARS ON—Stars On 45 III A
  - FRANKIE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) A
  - RONNIE MILSAP—Any Day Now B
  - DONNIE IRIS—My Girl B
  - BERTIE HIGGINS—Just Another Day In Paradise X
  - LED ZEPH—Have You Ever Been In Love X
  - LITTLE RIVER BAND—Man On Your Mind X
  - HAIRCUT ONE HUNDRED—Love Plus One X

**KHFI-FM—Austin**

- (Ed Volkman—MD)*
- ★ THE HUMAN LEAGUE—Don't You Want Me 10-5
  - ★ TOTO—Rosanna 14-9
  - ★ ASIA—Heat Of The Moment 22-13
  - ★ JOHN COUGAR—Hurts So Good 27-21
  - HEART—This Man Is Mine A
  - FOREIGNER—Break It Up A
  - RONNIE MILSAP—Any Day Now A
  - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say A
  - ROBERTA FLACK—Making Love A
  - POINT BLANK—Let Her Go X
  - JOE KING CARASCIO AND THE CROWNS—Wanna Get That Feel (Again) X
  - BERTIE HIGGINS—Just Another Day In Paradise X
  - THE FOUR TOPS—Back To School Again X
  - KANSAS—Play The Game Tonight X
  - RICHARD DIMPLES FIELDS—If It Ain't One Thing It's Another X
  - THE MOTELS—Only The Lonely B
  - 38 SPECIAL—Caught Up In You B
  - ALDO NOVA—Fantasy B

**KLVU-FM—Dallas**

- (Rivers/Worgan—MD)*
- ★ WILLIE NELSON—Always On My Mind 3-2
  - ★ DAN FOGELBERG—Run For The Roses 6-3
  - ★ SIMON AND GARFUNKEL—Wake Up Little Susie 15-10
  - EDDIE RABBITT—I Don't Know Where To Start 16-12
  - KARLA BONOFF—Personally 23-18
  - JUICE NEWTON—Love's Been A Little Hard On Me
  - MELISSA MANCHESTER—You Should Hear How She Talks

**KFMK-FM—Houston**

- (Jerry Steele—MD)*
- ★ WILLIE NELSON—Always On My Mind 4-1
  - ★ WYATTON AND WILLIE—Just To Satisfy You 19-12
  - ★ YANAGELIS—Chariots Of Fire 5-3
  - ★ DAN FOGELBERG—Run For The Roses 10-8
  - RONNIE MILSAP—Any Day Now 25-19
  - JUICE NEWTON—Love's Been A Little Hard On Me B
  - NEIL DIAMOND—Be Mine Tonight B

**KBFM-FM—McAllen-Brownsville**

- (Steve Owens—MD)*
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 1-1
  - ★ THE HUMAN LEAGUE—Don't You Want Me 16-7
  - ★ ALDO NOVA—Fantasy 17-10
  - ★ LITTLE RIVER BAND—Man On Your Mind 21-12
  - ★ LOVERBOY—When It's Over 24-14
  - FOREIGNER—Break It Up
  - STEVIE NICKS—After The Glitter Fades
  - WILLIE NELSON—Always On My Mind A
  - DONNIE IRIS—My Girl A
  - DAZZ BAND—Let It Whip A
  - THE MOTELS—Only The Lonely X
  - BERTIE HIGGINS—Just Another Day In Paradise X
  - ROD STEWART—How Long X
  - DENICE WILLIAMS—It's Gonna Take A Miracle X
  - JUICE NEWTON—Love's Been A Little Hard On Me X
  - JOE KING CARASCIO AND THE CROWNS—Wanna Get That Feel (Again) X

**WQUE-FM—New Orleans**

- (Chris Bryan—MD)*
- ★ Paul McCARTNEY AND STEVIE WONDER—Ebony And Ivory 6-1
  - ★ RAY PARKER JR.—The Other Woman 7-4
  - ★ CAROLE KING—One To One 20-14
  - ★ LITTLE RIVER BAND—Man On Your Mind 21-15
  - ★ DAN FOGELBERG—Run For The Roses 22-16
  - HEART—This Man Is Mine
  - NEIL DIAMOND—Be Mine Tonight
  - JUICE NEWTON—Love's Been A Little Hard On Me B
  - TOTO—Rosanna B
  - RONNIE MILSAP—Any Day Now B
  - MIKE POST—Theme From Magnum P.I. X

**KOFM-FM—Oklahoma City**

- (Chuck Morgan—MD)*
- ★ WILLIE NELSON—Always On My Mind 16-8
  - ★ ALDO NOVA—Fantasy 17-9
  - ★ T.E. SHEPPARD—Finally 18-13
  - ★ ELTON JOHN—Empty Garden 20-14
  - ALABAMA—Take Me Down
  - VAN HALEN—Dancing In The Street
  - JOAN JETT AND THE BLACKHEARTS—Crimson And Clover B
  - JUICE NEWTON—Love's Been A Little Hard On Me B
  - EDDIE RABBITT—I Don't Know Where To Start B
  - THE J. GEILS BAND—Angel In Blue A
  - DONNIE IRIS—My Girl X
  - DAVID LASLEY—If I Had My Wish Tonight X
  - FRANKIE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) X
  - SOFT CELL—Tainted Love A

**WFMF-FM—Baton Rouge**

- (Wayne Watkins—MD)*
- ★ RAY PARKER JR.—The Other Woman 1-1
  - ★ THE HUMAN LEAGUE—Don't You Want Me 9-3
  - ★ TOTO—Rosanna 18-12
  - ★ TOMMY TUTONE—867-5309/Jenny 22-15
  - ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 27-19
  - DONNIE IRIS—My Girl
  - 38 SPECIAL—Caught Up In You
  - ROBERTA FLACK—Making Love A
  - ALABAMA—Take Me Down A

**KINT-FM—El Paso**

- (Patty Zizzo—MD)*
- ★ LOVERBOY—When It's Over 9-6
  - ★ ASIA—Heat Of The Moment 15-9
  - ★ JOHN COUGAR—Hurts So Good 19-13
  - ★ KANSAS—Play The Game Tonight 21-16
  - ★ ROBERTA FLACK—Making Love 24-17
  - QUARTERFLASH—Right Kind Of Love
  - JON AND VANGELIS—I'll Find My Way Home
  - TOTO—Rosanna B
  - RONNIE MILSAP—Any Day Now B
  - BERTIE HIGGINS—Just Another Day In Paradise B
  - SHALAMAR—A Night To Remember B
  - THE FOUR TOPS—Back To School Again B
  - SPARKS—I Predict B
  - GREG KINN—Happy Man A
  - ALABAMA—Take Me Down A
  - LESLEY PEARL—If The Love Fits A

**KILE-AM—Galveston**

- (Scott Taylor—MD)*
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 1-1
  - ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 3-2
  - ★ RAY PARKER JR.—The Other Woman 9-5
  - ★ WILLIE NELSON—Always On My Mind 12-7
  - ★ DENICE WILLIAMS—It's Gonna Take A Miracle 17-8
  - ROBERTA FLACK—Making Love
  - STILL THEY RIDE—Journey
  - KARLA BONOFF—Personally B
  - 38 SPECIAL—Caught Up In You B
  - KANSAS—Play The Game Tonight B
  - BERTIE HIGGINS—Just Another Day In Paradise A
  - STEVIE NICKS—After The Glitter Fades A
  - EYE TO EYE—Nice Girls A
  - FOREIGNER—Break It Up X
  - SAMMY HAGAR—Piece Of My Heart X
  - THE MOTELS—Only The Lonely X
  - QUEEN—Body Language X
  - GENESIS—Man On The Corner X
  - RAINBOW—Stone Cold X
  - TROOPER—Only A Fool X
  - THE POLICE—Secret Journey X

**KVOL-AM—Lafayette**

- (Phil Rankin—MD)*
- ★ CHARLENE—I've Never Been To Me 3-1
  - ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 13-4
  - ★ TOTO—Rosanna 15-11
  - ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 16-12
  - QUEEN—Body Language 28-18
  - VAN HALEN—Dancing In The Street A
  - LE ROUX—The Last Safe Place On Earth A
  - PATRICE RUSHEN—Forget Me Nots A
  - RONNIE MILSAP—Any Day Now A
  - SHAKO' STEVENS—You Drive Me Crazy A
  - LESLIE PEARL—If The Love Fits A
  - ROD STEWART—How Long X
  - THE FOUR TOPS—Back To School Again X
  - ALESSI—Put Away Your Love X
  - BERTIE HIGGINS—Just Another Day In Paradise X
  - DEBRA DEJEAN—Strange Love X
  - STEVIE NICKS—After The Glitter Fades X
  - FOREIGNER—Break It Up X
  - SPARKS—I Predict X
  - DENICE WILLIAMS—It's Gonna Take A Miracle X
  - RAINBOW—Stone Cold X
  - MELISSA MANCHESTER—You Should Hear How She Talks X
  - SHEILA—Runner X

**KTSA-AM—San Antonio**

- (Charlie Brown—MD)*
- ★ VANGELIS—Chariots Of Fire 2-1
  - ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 9-3
  - ★ PAUL DAVIS—65 Love Affair 7-6
  - ★ WILLIE NELSON—Always On My Mind 15-10
  - ★ RAY PARKER JR.—The Other Woman 23-17
  - ★ JUICE NEWTON—Love's Been A Little Hard On Me
  - ROBERTA FLACK—Making Love
  - LITTLE RIVER BAND—Man On Your Mind A
  - THE HUMAN LEAGUE—Don't You Want Me A
  - CHARLENE—I've Never Been To Me B
  - TOTO—Rosanna X
  - CONWAY TWITTY—The Clown B

## Midwest Region

★ **PRIME MOVERS**

- ★ FRANKIE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) (Millennium)
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory (Columbia)
- ★ DONNIE IRIS—My Girl (MCA)

● **TOP ADD ONS**

- RONNIE MILSAP—Any Day Now (RCA)
- STEVIE NICKS—After The Glitter Fades (Modern)
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say You Do (Chrysalis)

● **BREAKOUTS**

- CHEAP TRICK—If You Want My Love (Epic)
- JOURNEY—Still They Ride (Columbia)
- PIN-UPS—Song On The Radio (Columbia)

**WLS-AM—Chicago**

- (Dave Denver—MD)*
- ★ FRANKIE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) 33-27
  - ★ DONNIE IRIS—My Girl 42-33
  - ★ ASIA—Heat Of The Moment 14-8
  - ★ THE HUMAN LEAGUE—Don't You Want Me 16-9
  - ★ CHARLENE—I've Never Been To Me 23-12
  - ★ JOURNEY—Still They Ride A
  - ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 27-19
  - KANSAS—Play The Game Tonight A
  - THE MOTELS—Only The Lonely B
  - 38 SPECIAL—Caught Up In You X
  - SCORPIONS—No One Likes You X

**WLS-FM—Chicago**

- (Dave Denver—MD)*
- ★ FRANKIE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) 33-27
  - ★ DONNIE IRIS—My Girl 42-33
  - ★ ASIA—Heat Of The Moment 14-8
  - ★ THE HUMAN LEAGUE—Don't You Want Me 16-9
  - ★ LOVERBOY—When It's Over 29-22
  - ★ JOURNEY—Still They Ride A
  - ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover A
  - KANSAS—Play The Game Tonight A
  - THE MOTELS—Only The Lonely B
  - 38 SPECIAL—Caught Up In You X
  - SCORPIONS—No One Likes You X

**WZUU-FM—Milwaukee**

- (Bill Sharron—MD)*
- RONNIE MILSAP—Any Day Now
  - THE BEATLES—The Beatles Movie Medley X

**KDWB-AM—Minneapolis**

- (Karen Anderson—MD)*
- ★ ELTON JOHN—Empty Garden 11-6
  - ★ THE BOYS BAND—Please Don't Stop Me Baby 15-12
  - ★ LITTLE RIVER BAND—Man On Your Mind 18-13
  - ★ GEORGE BENSON—Never Give Up On A Good Thing 16-14
  - ★ TOTO—Rosanna 21-19
  - DONNIE IRIS—My Girl
  - MELISSA MANCHESTER—You Should Hear How She Talks X
  - DIONNE WARWICK AND JOHNNY MATHEIS—Friends In Love X
  - THE MOTELS—Only The Lonely X

**KSTP-FM—St. Paul**

- (Chuck Napp—MD)*
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 1-1
  - ★ PAUL DAVIS—65 Love Affair 2-2
  - ★ ELTON JOHN—Empty Garden 10-4
  - ★ DAN FOGELBERG—Run For The Roses 9-6
  - ★ SHEENA EASTON—When He Shines 18-14
  - WILLIE NELSON—Always On My Mind
  - STARS ON—Stars On 45 III B
  - JUICE NEWTON—Love's Been A Little Hard On Me X
  - THE J. GEILS BAND—Freeze-Freeze X
  - BARRY MANLOW—Let's Hang On X

**WIKS-FM—Indianapolis**

- (Jay Stevens—MD)*
- ★ LOVERBOY—Take Me To The Top 2-1
  - ★ GENESIS—Man On The Corner 4-2
  - ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 5-3
  - ★ PRISM—Don't Let Him Know 6-4
  - ★ GREG GUDRY—Goin' Down 7-6
  - ★ THE J. GEILS BAND—Angel In Blue A
  - ★ JOURNEY—Still They Ride A
  - HEART—This Man Is Mine A
  - RICK SPRINGFIELD—I Get Excited B
  - JOAN JETT AND THE BLACKHEARTS—Crimson And Clover B
  - LE ROUX—The Last Safe Place On Earth B
  - FOREIGNER—Break It Up X
  - ALDO NOVA—Fantasy X
  - RAINBOW—Stone Cold X
  - SCORPIONS—Can't Live Without A

**KBEQ-FM—Kansas City**

- (Naja Britton—MD)*
- ★ THE HUMAN LEAGUE—Don't You Want Me 14-10
  - ★ SHEENA EASTON—When He Shines 22-16
  - ★ TOTO—Rosanna 23-17
  - ★ WILLIE NELSON—Always On My Mind 24-19
  - ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 31-25
  - DONNIE IRIS—My Girl B
  - 38 SPECIAL—Caught Up In You B
  - QUEEN—Body Language A

**WZEE-FM—Madison**

- (Matt Hodson—MD)*
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 8-1
  - ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 15-7
  - ★ LOVERBOY—When It's Over 14-10
  - ★ TOTO—Rosanna 17-11
  - SOFT CELL—Tainted Love 21-13
  - JOURNEY—Still They Ride
  - CHEAP TRICK—If You Want My Love
  - JUICE NEWTON—Love's Been A Little Hard On Me A
  - VAN HALEN—Dancing In The Street A
  - KANSAS—Play The Game Tonight A
  - HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
  - KARLA BONOFF—Personally X
  - ABBA—The Visitors X
  - JOHN COUGAR—Hurts So Good B
  - FRANKIE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) B
  - 38 SPECIAL—Caught Up In You B

**WLWL-FM—Minneapolis**

- (Phil Huston—MD)*
- ★ THE HUMAN LEAGUE—Don't You Want Me 11-8
  - ★ TOTO—Rosanna 15-10
  - ★ RAY PARKER JR.—The Other Woman 12-9
  - ★ DAN FOGELBERG—Run For The Roses 18-13
  - ★ LITTLE RIVER BAND—Man On Your Mind 21-15
  - PIN-UPS—Song On The Radio
  - 38 SPECIAL—Caught Up In You B
  - JUICE NEWTON—Love's Been A Little Hard On Me B
  - KANSAS—Play The Game Tonight B
  - JOAN JETT AND THE BLACKHEARTS—Crimson And Clover B
  - SHEENA EASTON—When He Shines B
  - CHARLENE—I've Never Been To Me X
  - BARRY MANLOW—Let's Hang On X
  - RONNIE MILSAP—Any Day Now X
  - SOFT CELL—Tainted Love X
  - BOW WOW WOW—I Want Candy X
  - KIM WILDE—Kids In America X
  - SHALAMAR—A Night To Remember X

**WLOL-FM—Minneapolis**

- (Phil Huston—MD)*
- ★ THE HUMAN LEAGUE—Don't You Want Me 11-8
  - ★ TOTO—Rosanna 15-10
  - ★ RAY PARKER JR.—The Other Woman 12-9
  - ★ DAN FOGELBERG—Run For The Roses 18-13
  - ★ LITTLE RIVER BAND—Man On Your Mind 21-15
  - PIN-UPS—Song On The Radio
  - 38 SPECIAL—Caught Up In You B
  - JUICE NEWTON—Love's Been A Little Hard On Me B
  - KANSAS—Play The Game Tonight B
  - JOAN JETT AND THE BLACKHEARTS—Crimson And Clover B
  - SHEENA EASTON—When He Shines B
  - CHARLENE—I've Never Been To Me X
  - BARRY MANLOW—Let's Hang On X
  - RONNIE MILSAP—Any Day Now X
  - SOFT CELL—Tainted Love X
  - BOW WOW WOW—I Want Candy X
  - KIM WILDE—Kids In America X
  - SHALAMAR—A Night To Remember X

**WOW-AM—Omaha**

- (Michael Shane—MD)*
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 1-1
  - ★ CHARLENE—I've Never Been To Me 2-2
  - ★ GREG GUDRY—Goin' Down 4-3
  - ★ RICK SPRINGFIELD—Don't Talk To Strangers 5-4
  - ★ LITTLE RIVER BAND—Man On Your Mind 7-5
  - RONNIE MILSAP—Any Day Now
  - STEVIE NICKS—After The Glitters Fades
  - ALDO NOVA—Fantasy A
  - RAY PARKER JR.—The Other Woman A
  - LOVERBOY—When It's Over A
  - ASIA—Heat Of The Moment X
  - JOHN COUGAR—Hurts So Good X
  - 38 SPECIAL—Caught Up In You X
  - THE CHARLIE DANIELS BAND—Still In Saigon X
  - TOMMY TUTONE—867-5309/Jenny X
  - JOAN JETT AND THE BLACKHEARTS—Crimson And Clover X
  - QUEEN—Body Language X

**KXOK-AM—St. Louis**</



NEIL,

---

ON OUR LIST OF STARS,

---

YOU'RE NUMBER ONE.

---

AMERICAN TALENT INTERNATIONAL, LTD.

---

WE SUPPORT THE NEIL BOGART CANCER FOUNDATION

Based on station playlists through Tuesday (5/11/82)

● Continued from page 28

- ★ **ASIA**—Heat Of The Moment 24-15
- ★ **TOTO**—Rosanna 26-16
- ★ **THE HUMAN LEAGUE**—Don't You Want Me 28-20
- **HEART**—This Man Is Mine
- **JOURNEY**—Still They Ride
- **SOFT CELL**—Tainted Love A
- **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say A
- **BERTIE HIGGINS**—Just Another Day In Paradise A
- **THE MOTELS**—Only The Lonely A
- **STEVIE NICKS**—After The Glitter Fades B
- **KANSAS**—Play The Game Tonight B
- **RAINBOW**—Stone Cold B
- **JUICE NEWTON**—Love's Been A Little Hard On Me B
- **RONNIE MILSAP**—Any Day Now B
- **SHALAMAR**—A Night To Remember X
- **THE FOUR TOPS**—Back To School Again X

**WFTQ-AM—Worcester**

- (Gary Nolan—MD)
- T.G. SHEPPARD—Finally
  - SHEENA EASTON—When He Shines

**WACZ-AM—Bangor**

(Michael O'Hara—MD)

- ★ **PAUL McCARTNEY AND STEVE WONDER**—Ebony And Ivory 7-2
- ★ **ASIA**—Heat Of The Moment 15-8
- ★ **THE HUMAN LEAGUE**—Don't You Want Me 14-7
- ★ **TOTO**—Rosanna 21-15
- ★ **QUEEN**—Body Language 23-16
- **JOURNEY**—Still They Ride
- **KIM WILDE**—Kids In America
- **KARLA BONOFF**—Personality B
- **THE MOTELS**—Only The Lonely B
- **FRANKIE AND THE KNOCKOUTS**—Without You (Not Another Lonely Night) A
- **VAN HALEN**—Dancing In The Street A
- **THE J. GEILS BAND**—Angel In Blue A
- **RONNIE MILSAP**—Any Day Now A
- **THE MONROES**—What Do All The People Know A

**WIGY-FM—Bath**

(Wylie Mitchell—MD)

- ★ **PAUL McCARTNEY AND STEVE WONDER**—Ebony And Ivory 4-1
- ★ **CHARLENE**—I've Never Been To Me 3-3
- ★ **ASIA**—Heat Of The Moment 15-7
- ★ **TOTO**—Rosanna 27-19
- ★ **JOHN COUGAR**—Hurts So Good 28-20
- **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say
- **QUARTERFLASH**—Right Kind Of Love
- **.38 SPECIAL**—Caught Up In You B
- **KANSAS**—Play The Game Tonight B
- **STEVIE NICKS**—After The Glitter Fades B
- **GREG KINN**—Happy Man A
- **HEART**—This Man Is Mine A
- **RAINBOW**—Stone Cold X
- **ROD STEWART**—How Long X
- **THE JOHN HALL BAND**—You Sure Fooled Me X
- **SAMMY HAGAR**—Piece Of My Heart X
- **THE MOTELS**—Only The Lonely X
- **LE ROUX**—The Last Safe Place On Earth X
- **FOREIGNER**—Break It Up X
- **SHEENA EASTON**—When He Shines X
- **SCORPIONS**—No One Like You X
- **JUICE NEWTON**—Love's Been A Little Hard On Me X
- **QUEEN**—Body Language X
- **PRISM**—Turn On Your Radar X
- **ALDO NOVA**—Fantasy X
- **BETTYE LAVETTA**—Right In The Middle X
- **LEO SAYER**—Have You Ever Been In Love X

**WTSN-AM—Dover**

(Jim Sebastian—MD)

- ★ **RAY PARKER JR.**—The Other Woman 8-4
- ★ **SHEENA EASTON**—When He Shines 17-7
- ★ **ELTON JOHN**—Empty Garden 18-9
- ★ **SIMON AND GARFUNKEL**—Wake Up Little Susie 15-10
- **FRANKIE AND THE KNOCKOUTS**—Without You (Not Another Lonely Night) 16-11
- **HEART**—This Man Is Mine
- **THE HUMAN LEAGUE**—Don't You Want Me
- **ASIA**—Heat Of The Moment B
- **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover B
- **.38 SPECIAL**—Caught Up In You B
- **STEVIE NICKS**—After The Glitter Fades B
- **RONNIE MILSAP**—Any Day Now B
- **RAINBOW**—Stone Cold B
- **KANSAS**—Play The Game Tonight B
- **CHARLENE**—I've Never Been To Me B
- **SOFT CELL**—Tainted Love A
- **THE J. GEILS BAND**—Angel In Blue A
- **JOURNEY**—Still They Ride A
- **KARLA BONOFF**—Personality A
- **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say A
- **JON AND VANGELIS**—I'll Find My Way Home A

**WFEA-AM (13FEA)—Manchester**

(Duff Lemire—MD)

- ★ **PAUL McCARTNEY AND STEVE WONDER**—Ebony And Ivory 3-1
- ★ **THE HUMAN LEAGUE**—Don't You Want Me 13-9
- ★ **WILLIE NELSON**—Always On My Mind 17-13
- ★ **ELTON JOHN**—Empty Garden 20-14
- ★ **SIMON AND GARFUNKEL**—Wake Up Little Susie 19-16
- **TOTO**—Rosanna
- **JOURNEY**—Still In Saigon
- **STEVIE NICKS**—After The Glitter Fades A
- **ASIA**—Heat Of The Moment A
- **THE J. GEILS BAND**—Angel In Blue A
- **HEART**—This Man Is Mine A
- **SHEENA EASTON**—When He Shines B
- **DIANA ROSS**—Work That Body B
- **.38 SPECIAL**—Caught Up In You X
- **FOREIGNER**—Break It Up X
- **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say X
- **DIORNE WARWICK AND JOHNNY MATHIS**—Friends In Love X
- **THE MOTELS**—Only The Lonely X
- **LESLIE PEARL**—If The Love Fits Wear It A

**WHEB-AM—Portsmouth**

(Rick Dean—MD)

- ★ **RAY PARKER JR.**—The Other Woman 17-9
- ★ **SHEENA EASTON**—When He Shines 16-10
- ★ **LITTLE RIVER BAND**—Man On Your Mind 18-15
- ★ **DOONIE IRIS**—My Girl 29-22
- ★ **BERTIE HIGGINS**—Just Another Day In Paradise 30-25
- **JOHN COUGAR**—Hurts So Good A
- **ALESSI**—Put Away Your Love A
- **KARLA BONOFF**—Personality A
- **TOTO**—Rosanna B
- **JUICE NEWTON**—Love's Been A Little Hard On Me B
- **ROBERTA FLACK**—Making Love X
- **JOHN DENVER**—Shanghai Breezes X

**WBBF-AM—Rochester**

(Bill Anthony—MD)

- ★ **PAUL McCARTNEY AND STEVE WONDER**—Ebony And Ivory 1-1
- ★ **CHARLENE**—I've Never Been To Me 4-2
- ★ **ELTON JOHN**—Empty Garden 12-7
- ★ **ROBERTA FLACK**—Making Love A

**WPST-FM—Trenton**

(Tom Taylor—MD)

- ★ **ELTON JOHN**—Empty Garden 13-9
- ★ **JOHN COUGAR**—Hurts So Good 26-22
- ★ **TOTO**—Rosanna 19-16
- ★ **.38 SPECIAL**—Caught Up In You 29-25
- ★ **JOURNEY**—Still They Ride 31-27
- **KANSAS**—Play The Game Tonight B
- **JUICE NEWTON**—Love's Been A Little Hard On Me B
- **STEVIE NICKS**—After The Glitter Fades B
- **SCORPIONS**—No One Like You B
- **VAN HALEN**—Dancing In The Street B
- **FOREIGNER**—Break It Up A
- **HEART**—This Man Is Mine A
- **GREG KINN**—Happy Man A
- **KIM WILDE**—Kids In America A

**WRCK-FM—Utica Rome**

(Jim Reitz—MD)

- ★ **ASIA**—Heat Of The Moment 8-3
- ★ **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover 14-10
- ★ **PAUL McCARTNEY AND STEVE WONDER**—Ebony And Ivory 4-2
- ★ **TOTO**—Rosanna 18-12
- ★ **QUEEN**—Body Language 22-15
- **HEART**—This Man Is Mine
- **VAN HALEN**—Dancing In The Streets
- **STEVIE NICKS**—After The Glitter Fades A
- **GREG KINN**—Happy Man A
- **THE MONROES**—What Do All The People Know A
- **FOREIGNER**—Break It Up B
- **.38 SPECIAL**—Caught Up In You B
- **JOURNEY**—Still They Ride
- **KANSAS**—Play The Game Tonight B

## Mid-Atlantic Region

★ PRIME MOVERS

- ★ **DAZZ BAND**—Let It Whip (Motown)
- ★ **DOONIE IRIS**—My Girl (MCA)
- ★ **PAUL McCARTNEY AND STEVE WONDER**—Ebony And Ivory (Columbia)

● TOP ADD ONS

- ★ **JUICE NEWTON**—Love's Been A Little Hard On Me (Capitol)
- ★ **JOHN COUGAR**—Hurts So Good (Riva/Mercury)
- ★ **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say You Do (Chrysalis)

● BREAKOUTS

- ★ **ALABAMA**—Take Me Down (RCA)
- ★ **NEIL DIAMOND**—Be Mine Tonight (Columbia)
- ★ **THE READINGS**—Sitting On The Dock Of The Bay (Bid/Columbia)

**WCAU-FM—Philadelphia**

(Eliane DeCicco—MD)

- ★ **RAY PARKER JR.**—The Other Woman 30-16
- ★ **DAZZ BAND**—Let It Whip 27-17
- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 41-30
- ★ **DENICE WILLIAMS**—It's Gonna Take A Miracle 50-32
- **QUEEN**—Body Language 51-33
- **JUICE NEWTON**—Love's Been A Little Hard On Me
- **JOHN COUGAR**—Hurts So Good
- **THIRD WORLD**—Try Jah Love A
- **ALDO NOVA**—Fantasy A
- **CHIC**—Soup For One A
- **THE GAP BAND**—Early In The Morning A
- **RICK JAMES**—Dance Wit' Me A
- **LOVERBOY**—When It's Over A
- **RONNIE MILSAP**—Any Day Now A
- **SIMON AND GARFUNKEL**—Wake Up Little Susie X
- **THE WAITRESSES**—I Know What Boys Like X
- **STEVIE WONDER**—That Girl X
- **JOHN DENVER**—Shanghai Breezes X
- **SHEENA EASTON**—When He Shines X
- **DAVID LASLEY**—If I Had My Wish Tonight X
- **DIORNE WARWICK AND JOHNNY MATHIS**—Friends In Love X
- **LITTLE RIVER BAND**—Man On Your Mind X

**WCAO-AM—Baltimore**

(Scott Richards—MD)

- ★ **DOONIE IRIS**—My Girl 14-7
- ★ **DENICE WILLIAMS**—It's Gonna Take A Miracle 23-15
- **DAN FOGELBERG**—Run For The Roses 12-5
- **KARLA BONOFF**—Personality 20-14
- **RONNIE MILSAP**—Any Day Now 26-18
- **ALABAMA**—Take Me Down
- **TOTO**—Rosanna
- **JUICE NEWTON**—Love's Been A Little Hard On Me B
- **BERTIE HIGGINS**—Just Another Day In Paradise B
- **JON AND VANGELIS**—I'll Find My Way Home B

**WIFI-FM—Philadelphia**

(Don Cannon/Verna McKay—MD)

- ★ **TOTO**—Rosanna 18-13
- ★ **PATRICE RUSHEN**—Forget Me Not 28-23
- ★ **THE HUMAN LEAGUE**—Don't You Want Me 10-6
- ★ **RAY PARKER JR.**—The Other Woman 11-7
- ★ **ASIA**—Heat Of The Moment 19-15
- **.38 SPECIAL**—Caught Up In You
- **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say
- **QUEEN**—Body Language B
- **SPARKS**—I Predict B
- **LOVERBOY**—When It's Over B
- **THE MOTELS**—Only The Lonely B
- **VAN HALEN**—Dancing In The Street A
- **HEART**—This Man Is Mine A
- **RAINBOW**—Stone Cold A
- **LESLIE PEARL**—If The Love Fits A
- **WILLIE NELSON**—Always On My Mind X
- **JOHN COUGAR**—Hurts So Good X
- **JOHN SCHNEIDER**—Dreamin' X
- **FOREIGNER**—Break It Up X
- **JUICE NEWTON**—Love's Been A Little Hard On Me X
- **RONNIE MILSAP**—Any Day Now X
- **KANSAS**—Play The Game Tonight X

**WRQX-FM—Washington, D.C.**

(Frank Holler—MD)

- ★ **TOM CHAPIN**—Jeannie 9-6
- ★ **ASIA**—Heat Of The Moment 21-17
- ★ **FRANKIE AND THE KNOCKOUTS**—Without You (Not Another Lonely Night) 13-10
- ★ **DOONIE IRIS**—My Girl 16-13
- ★ **GENESIS**—Man On The Corner 15-12
- **JUICE NEWTON**—Love's Been A Little Hard On Me
- **SIMON AND GARFUNKEL**—Wake Up Little Susie
- **DAN FOGELBERG**—Run For The Roses B
- **THE POLICE**—Secret Journey X
- **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover X
- **RICK SPRINGFIELD**—Calling All Girls X
- **PRISM**—Don't Let Him Know X

**WAEB-AM—Allentown**

(Jefferson Ward—MD)

- ★ **THE HUMAN LEAGUE**—Don't You Want Me 11-6
- ★ **LITTLE RIVER BAND**—Man On Your Mind 19-12
- ★ **ELTON JOHN**—Empty Garden 25-13
- ★ **TOTO**—Rosanna 20-14
- ★ **SOFT CELL**—Tainted Love 29-23
- **RONNIE MILSAP**—Any Day Now B
- **MELISSA MANCHESTER**—You Should Hear How She Talks B
- **WILLIE NELSON**—Always On My Mind B
- **NEIL DIAMOND**—Be Mine Tonight X
- **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say X
- **JOURNEY**—Open Arms X
- **HUEY LEWIS AND THE NEWS**—Do You Believe In Love X
- **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways X
- **SISTER SLEDGE**—My Guy X
- **THE J. GEILS BAND**—Freeze-Frame X
- **EDDIE RABBITT**—I Don't Know Where To Start X
- **BARRY MANILOW**—Let's Hang On X

**WBSB-FM—Baltimore**

(Rich James—MD)

- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 3-1
- ★ **PAUL McCARTNEY AND STEVE WONDER**—Ebony And Ivory 8-2
- ★ **RAY PARKER JR.**—The Other Woman 5-3
- ★ **THE HUMAN LEAGUE**—Don't You Want Me 10-7
- ★ **WILLIE NELSON**—Always On My Mind 19-10
- **ALABAMA**—Take Me Down
- **DOONIE IRIS**—My Girl
- **TOTO**—Rosanna B
- **RONNIE MILSAP**—Any Day Now B
- **JUICE NEWTON**—Love's Been A Little Hard On Me B
- **THE MOTELS**—Only The Lonely X
- **KANSAS**—Play The Game Tonight X
- **JOHN DENVER**—Shanghai Breezes X
- **ALDO NOVA**—Fantasy X
- **.38 SPECIAL**—Caught Up In You X

**WFBR-AM—Baltimore**

(Andy Szulinski—MD)

- ★ **PAUL McCARTNEY AND STEVE WONDER**—Ebony And Ivory 2-1
- ★ **WILLIE NELSON**—Always On My Mind 3-2
- ★ **DENICE WILLIAMS**—It's Gonna Take A Miracle 11-4
- ★ **DAN FOGELBERG**—Run For The Roses 13-11
- ★ **PATRICE RUSHEN**—Forget Me Not 28-19
- **ALABAMA**—Take Me Down
- **THE REDDINGS**—Sitting On The Dock Of The Bay
- **KARLA BONOFF**—Personality A
- **MELISSA MANCHESTER**—You Should Hear How She Talks X

**WCCK-FM—Erie**

(Bill Shannon—MD)

- ★ **SOFT CELL**—Tainted Love 3-1
- ★ **JOURNEY**—Escape 4-2
- ★ **FOREIGNER**—Break It Up 5-3
- ★ **PAUL McCARTNEY AND STEVE WONDER**—Ebony And Ivory 16-9
- **JON AND VANGELIS**—I'll Find My Way Home 27-20
- **DAZZ BAND**—Let It Whip
- **PAUL DAVIS**—65 Love Affair 1-1
- **NEIL DIAMOND**—Be Mine Tonight A
- **CHEAP TRICK**—If You Want My Love A
- **DAVE EDMUNDS**—From Small Things (Big Things One Day Come) A
- **VAN HALEN**—Dancing In The Street B
- **JUNIOR**—Mama Used To Say B
- **JOHN COUGAR**—Hurts So Good B
- **HEART**—This Man Is Mine B
- **KIM WILDE**—Kids In America X
- **JUICE NEWTON**—Love's Been A Little Hard On Me X

**WKBO-AM—Harrisburg**

(Bill Trousdale—MD)

- **RONNIE MILSAP**—Any Day Now A
- **MELISSA MANCHESTER**—You Should Hear How She Talks A
- **LEO SAYER**—Have You Ever Been In Love A
- **DOONIE IRIS**—My Girl A

**WGH-AM—Norfolk**

(Bob Canada—MD)

- ★ **SIMON AND GARFUNKEL**—Wake Up Little Susie 17-9
- ★ **JUICE NEWTON**—Love's Been A Little Hard On Me 18-10
- **GORDON LIGHTFOOT**—Baby Step Back 13-11
- **NEIL DIAMOND**—Be Mine Tonight
- **ALABAMA**—Take Me Down
- **KARLA BONOFF**—Personality B
- **RONNIE MILSAP**—Any Day Now B
- **THE J. GEILS BAND**—Angel In Blue A
- **THE MONROES**—What Do All The People Know A
- **LE ROUX**—The Last Safe Place On Earth X
- **LESLIE PEARL**—If The Love Fits A
- **THE MOTELS**—Only The Lonely X
- **JOHN COUGAR**—Hurts So Good X
- **KANSAS**—Play The Game Tonight X
- **HEART**—This Man Is Mine X
- **LE ROUX**—The Last Safe Place On Earth X
- **DWIGHT TWILLEY**—I'm Back Again X
- **KIM WILDE**—Kids In America X
- **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say X
- **PHOEBE CATES**—Theme From Paradise X

**WRVQ-FM—Richmond**

(Bill Thomas—MD)

- ★ **TOMMY TUNONE**—867-5309/Jenny 5-3
- ★ **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover 13-10
- ★ **PAUL DAVIS**—65 Love Affair 1-1
- ★ **ALDO NOVA**—Fantasy 11-9
- ★ **GLASS MOON**—On A Carousel 18-16
- **LITTLE RIVER BAND**—Man On Your Mind
- **JUICE NEWTON**—Love's Been A Little Hard On Me
- **KANSAS**—Play The Game Tonight B
- **RAINBOW**—Stone Cold B
- **EYE TO EYE**—Nice Girls X
- **THE HUMAN LEAGUE**—Don't You Want Me A
- **LE ROUX**—Addicted X
- **GAMMA**—Right The First Time X
- **PRISM**—Turn On Your Radar X
- **SAMMY HAGAR**—Piece Of My Heart X
- **ELTON JOHN**—Empty Garden X

**WFBG-AM—Aitona**

(Tony Booth—MD)

- ★ **THE HUMAN LEAGUE**—Don't You Want Me 11-8
- ★ **DOONIE IRIS**—My Girl 14-10
- ★ **QUEEN**—Body Language 19-14
- ★ **ASIA**—Heat Of The Moment 25-16
- ★ **WANGELIS**—Caught Up In You 28-20
- **NEIL DIAMOND**—Be Mine Tonight A
- **SHALAMAR**—A Night To Remember A
- **VAN HALEN**—Dancing In The Street A
- **ALABAMA**—Take Me Down A
- **GREG KINN**—Happy Man A
- **THE MOTELS**—Only The Lonely A
- **DIORNE WARWICK AND JOHNNY MATHIS**—Friends In Love A
- **SHANNIKY STEVENS**—You Drive Me Crazy X
- **DENICE WILLIAMS**—It's Gonna Take A Miracle X
- **KANSAS**—Play The Game Tonight X
- **ROD STEWART**—How Long X

- **STEVIE WOODS**—Fly Away X
- **RICHARD DIMPLES FIELDS**—If It Ain't One Thing It's Another X
- **BERTIE HIGGINS**—Just Another Day In Paradise X
- **ROBERTA FLACK**—Making Love X
- **RAINBOW**—Stone Cold X
- **CHERI**—Murphy's Law X
- **LESLIE PEARL**—If The Love Fits Wear It X
- **FDREIGNER**—Break It Up B
- **RONNIE MILSAP**—Any Day Now B

**WYRE-AM—Annapolis**

(Chick Bradley—MD)

- ★ **ELTON JOHN**—Empty Garden 10-4
- ★ **EDDIE RABBITT**—I Don't Know Where To Start 14-5
- ★ **LITTLE RIVER BAND**—Man On Your Mind 17-8
- ★ **FRANKIE AND THE KNOCKOUTS**—Without You (Not Another Lonely Night) 16-9
- ★ **T.G. SHEPPARD**—Finally 24-14
- **PATRICE RUSHEN**—Forget Me Not
- **SHEENA EASTON**—When He Shines
- **JUICE NEWTON**—Love's Been A Little Hard On Me B
- **MANHATTAN TRANSFER**—Route 66 B
- **THE POLICE**—Secret Journey B
- **STEVIE WOODS**—Fly Away B
- **MELISSA MANCHESTER**—You Should Hear How She Talks A
- **DAVID LASLEY**—If I Had My Wish Tonight X

**WQRK-FM—Norfolk**

(Bruce Garraway—MD)

- ★ **PA**



# NEIL BOGART

HE WAS SUNNY AND FULL OF LIFE.

HE WAS THE FIRST PERSON

IN THE MUSIC BUSINESS WHO SAID

HE BELIEVED IN ME.

I WILL NEVER FORGET HIM.

BETTE MIDLER

## Out Of The Box

### HOT 100/AC

MARTINSVILLE, Va.—Jimmy Hall's new Epic single, "Fool For Your Love," sounds like summer to WMVA-AM-FM music director Mike Evans. "Too many slow songs in an adult contemporary format tend to bring it down, and this is a good uptempo record," he notes. "It's heavy on the bass and drums and sounds good on the air." Evans also likes Randy Crawford's "One Hello" (Warner Bros.), a single from the film, "I Ought To Be In Pictures." "I'm kind of partial to Randy. I think she's a great singer and the tune fits our format very well. As a Sager-Bacharach composition, the lyrics are the strong suit."

### AOR

SANDUSKY, Ohio—One of the catchiest tunes on the new Squeeze LP, "Sweets From A Stranger" (A&M), is called "I've Returned," according to Bob Bedi, music/program director for WCPZ-FM. "We're leaning really hard on that one," he says. "It's the closest comparison to last year's 'Tempted' in that the melody is infectious and just keeps moving. And it typifies the strengths of the band's solid songwriting, effervescent musicianship. It will make a nice summertime add for us." Bedi is also plugging the new Ambrosia single, "How Can You Love Me," from the group's "Road Island" disk (Warner Bros.). "They've been a proven winner for us in the past, since we're softer than most AORs and lean a lot on melody. It takes several listenings to appreciate the full texture of the album, but the single is a logical musical progression for the group and I expect our audience will ask for more of the disk in the near future."

### BLACK/URBAN

DETROIT—J. McKay, music director for WJLB-FM, just loves "Don't Make Me Wait" by the Peech Boys (West End). He notes that the station is playing the a cappella version of the song over MFSB's classic "Love Is The Message" in a mix by Shep Pettibone. He's also hot on two tracks from the new Bootsy Collins record, "The One Giveth and The Count Taketh Away" (Warner Bros.). The songs are "Ex-Con Of Love," which reminds him of Johnny "Guitar" Watson's "Telephone Bill," and the funky, uptempo "Shineomyte." McKay's other current favorites include the instrumental version of "Planet Rock" by the Soul Sonic Force (Tommy Boy); "Still In Love" by Rose Royce (Epic); "It's Just An Illusion" by Imagination (MCA/RB); and "I'll Do My Best For You Baby" by the Ritchie Family (RCA).

### COUNTRY

SHERMAN, Tx.—"It's such a superb record that it's almost eerie to listen to," says KIKM-FM music director Gil Nelson, speaking about "I Fall To Pieces," a new MCA single that features Patsy Cline and Jim Reeves. "They both released versions of the song several years apart, but both versions were recorded in the same studio and the sound is miraculous. If I wasn't in radio, I'm sure I wouldn't know it was an edit. It's extremely novel—unusually good." Nelson also has praise for the Osmonds' Elektra 45, "I Think About Your Loving." "I had some initial reservation because of their teeny-bopper image, but I've changed my mind about that. The quartet harmonies have a strong Oak Ridge flavor and I think it will have a strong effect on our listeners." He adds that the new Alabama single, "Take Me Down" (RCA), has the sort of country-pop orientation that could help the record do well on the pop charts.

LEO SACKS

## New On The Charts



### HAIRCUT ONE HUNDRED

"Love Plus One"—★

Despite its colorful name, Haircut One Hundred is not a barbershop quartet, but a six-member British band in the danceable rock/pop vein. After banding about such monikers as Lemon Firebrigade, Fantastic Day and Favourite Shirts (all which later became song titles), the group opted for Haircut One Hundred.

Formed by Nick Heyward (lead vocals and guitar), Graham Jones (guitar) and Les Nemes (bass), Haircut One Hundred made its debut appearance about a year ago in the library of an Eaton Square "gentlemen's club." Following their performance, they were offered free studio time by engineer Karl Adams, who helped them produce a demo tape. The group subsequently signed to Arista.

Rounding out the original trio are percussionist Mark Fox, saxophonist Phil Smith and drummer Blair Cunningham. Their first Arista single, "Favourite Shirts (Boy Meets Girl)," was a British hit which was released in the U.S. as a 12-inch disk. "Love Plus One" is the group's first charted pop single in the U.S. For more (including booking information) concerning Haircut One Hundred, contact Arista Records, 6 W. 57th St., New York, N.Y. 10019; (212) 489-7400.

• This feature is designed to spotlight acts making their debut on Billboard's Hot 100 and Top LPs & Tape charts. For newcomers on the soul and country charts, see pages 54, 51.

## Vox Jox

### Austin Exits WMET-FM Chicago

NEW YORK—There's a lot of changes going on in the Windy City. At WMET-FM, Dave Lee Austin is out as the midday man. "He wanted to pursue interests outside of broadcasting," explains program director Trip Reeb. Austin has been replaced by Maureen Flaherty, Reeb's wife, who was a DJ for five years at WYSP-FM Philadelphia, after a stint at WCMF-FM Rochester, N.Y. Also exited from WMET is Slim the 6-10 p.m. personality. No permanent replacement has been named for her, says Reeb.

Meanwhile, WBBM-FM Chicago is already having success with its recent format change from adult contemporary to Mike Joseph's "Hot Hits." "The response locally has been beyond expectations," says vice president and general manager Brian Pussilano. "The station is being played in restaurants, bars and shopping malls. We've done no promoting so far—it's been strictly word of mouth. Our success is testimony to the fact that the market needed a high-energy, fun, listenable top 40 station."

WBBM has brought in a fresh lineup to match the station's new sound. Buddy Scott is the new pro-

gram director, a position he previously held at WZUU-AM-FM Milwaukee and WXGT-FM (92-X) Columbus, Ohio. Also hailing from 92-X are Joe Dawson, 9 a.m. to noon; Gary Spears, noon to 3 p.m.; and Dave Robbins, 7 p.m. to midnight. On the air from 5-9 a.m. is Steve Davis, formerly with WZGC-FM (Z-93) Atlanta. Tony Taylor, formerly with WSEN-AM Syracuse, is the new overnight man, while Frank Foster, recently with WKKX-FM (Kicks-96) Pittsburgh, is doing weekends.

At WLS-FM Chicago, 2-6 a.m. DJ Yvonne Daniels has been replaced by Susan Platt. And isn't John "Records" Landecker looking to return to Chicago from Toronto?

★ ★ ★

As previously reported (Billboard, May 15) KMPC-AM Los Angeles is scheduled to change from talk to music May 17 at 6 a.m. The station is using Drake-Chenault's "Hitparade." John Felz is the new program director, succeeding the exiting Tom Straw, who is consulting the Cable News Network outlet in Phoenix. Kevin Gershan is the new assistant p.d.

The new lineup at KMPC is Robert W. Morgan, 6-10 a.m.; Neil Ross, 10 a.m.-2 p.m.; Eric Tracy, who will continue on RKO's "American Overnight," 2-6 p.m.; a sports show 6-7 p.m.; Larry McKay, former all-night DJ at KFI-AM Los Angeles, 7 p.m.-midnight; and Deanna Crowe, formerly at KLAC-AM, midnight-6 a.m.

Jeff Salgo will take over as p.d. at KWST-FM Los Angeles by June 1. Salgo, who is currently programming KBZT-FM San Diego, replaces Chuck Martin (Billboard, March 8). "There's going to be a lot of fine-tuning at the station in order to improve the ratings," says Salgo. "I'm very much into research and marketing."

★ ★ ★

Allen Gantman exits as vice president/general manager at WAKY-AM-WVEZ-FM Louisville. The new station manager at WAKY is Howdy Bell, who is also both stations' general sales manager. New station manager at WVEZ is Christine Howard, who was most recently at WQLR-FM Kalamazoo.

Marion Gittleman joins KFWB-AM Los Angeles in the newly created slot of marketing/research

director. She was research director at KRLA-AM Los Angeles. . . . There's a new lineup at WJDQ-FM (Q-101) Meridian, Miss. Joining the staff as news director is Rob Young, who was with WJIM-AM-FM Lansing, Mich. Mike & O'Neal are the new morning team, with Chuck McCartney taking over from 9 a.m.-12 p.m. Jimmy Boyd takes the mike from 12-3 p.m., with Bill Evans serving in the afternoon drive spot. On the air evenings is Mark Moseley, while Lisa Landau handles the overnight shift. Working weekends and productions is Teri Norman, while Vickie Watkins and Young are the news team.

Richard J. Hon has been named general manager of Cox Broadcast Data Services in Atlanta. He was an independent consultant. . . . Kris Karavotos just been named general sales manager of WNEW-AM New York. She was national sales manager for the station. . . . Richard M. Coulter is appointed vice president and general manager of WIS-AM Columbia, S.C. He was vice president of operations for Cosmos Broadcasting.

(Continued on page 36)

## YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

### POP SINGLES—10 Years Ago

1. Oh Girl, Chi-Lites, Brunswick
2. I'll Take You There, Staple Singers, Stax
3. The First Time Ever I Saw Your Face, Roberta Flack, Atlantic
4. Look What You Done For Me, Al Green, Hi
5. Candy Man, Sammy Davis Jr., MGM
6. Morning Has Broken, Cat Stevens, A&M
7. Tumbling Dice, Rolling Stones, Rolling Stones
8. I Gotcha, Joe Tex, Dial
9. Sylvia's Mother, Dr. Hook & Medicine Show, Columbia
10. Hot Rod Lincoln, Commander Cody & Lost Planet Airmen, Paramount

### POP SINGLES—20 Years Ago

1. Stranger On The Shore, Mr. Acker Bilk, Atco
2. Soldier Boy, Shirelles, Scepter
3. Mashed Potato Time, Dee Dee Sharp, Cameo
4. I Can't Stop Loving You, Ray Charles, ABC
5. Old Rivers, Walter Brennan, Liberty
6. Everybody Loves Me But You, Brenda Lee, Decca
7. She Cried, Jay & Americans, United Artists
8. P.T. 109, Jimmy Dean, Columbia
9. Johnny Angel, Shelley Fabares, Colpix
10. Lovers Who Wander, Dion, Laurie

### TOP LPs—10 Years Ago

1. First Take, Roberta Flack, Atlantic
2. Thick As A Brick, Jethro Tull, Reprise
3. Harvest, Neil Young, Reprise
4. Graham Nash/David Crosby, Atlantic
5. Manassas, Stephen Stills, Atlantic
6. Eat A Peach, Allman Bros., Capricorn
7. Fragile, Yes, Atlantic
8. America, Warner Bros.
9. Tapestry, Carole King, Ode
10. Baby I'm-A Want You, Bread, Elektra

### TOP LPs—20 Years Ago

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

### COUNTRY SINGLES—10 Years Ago

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

### SOUL SINGLES—10 Years Ago

1. I'll Take You There, Staple Singers, Stax
2. Oh Girl, Chi-Lites, Brunswick
3. Look What You've Done For Me, Al Green, Hi
4. Ask Me What You Want, Millie Jackson, Spring
5. Woman's Gotta Have It, Bobby Womack, United Artists
6. There It Is (Part 1), James Brown, Polydor
7. Lean On Me, Bill Withers, Sussex
8. Little Bitty Pretty One, Jackson 5, Motown
9. Just As Long As You Need Me (Part 1), Independents, Wand
10. First Time Ever I Saw Your Face, Roberta Flack, Atlantic



It is with profound regret  
that we mourn the passing of a true music man.



**NEIL BOGART**  
**1943-1982**

THE POLYGRAM FAMILY

# Rock Albums & Top Tracks

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

## Rock Albums

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	8	ASIA—Asia, Geffen	1	1	8	ASIA—Heat Of The Moment, Geffen
2	2	8	SCORPIONS—Blackout, Mercury	2	3	7	RAINBOW—Stone Cold, Mercury
3	4	4	VAN HALEN—Diver Down, Warner Bros.	3	8	4	.38 SPECIAL—Caught Up In You, A&M
4	3	4	RAINBOW—Straight Between The Eyes, Mercury (Polygram)	4	2	8	SCORPIONS—No One Like You, Mercury
5	16	4	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)	5	11	4	JOHN COUGAR—Hurts So Good, Riva/Mercury (Polygram)
6	13	5	TOTO—Toto IV, Columbia	6	4	8	HUMAN LEAGUE—Don't You Want Me, A&M
7	6	9	HUMAN LEAGUE—Dare, A&M	7	5	7	GREG KIHN—Testify, Beserkley
8	5	16	ALDO NOVA—Aldo Nova, Portrait	8	6	15	ALDO NOVA—Fantasy, Portrait
9	7	3	.38 SPECIAL—Special Forces, A&M	9	7	3	VAN HALEN—Dancing In The Streets, Warner Bros.
10	10	7	GREG KIHN—Kihntinued, Beserkley	10	19	3	KANSAS—Play The Game Tonight, Kirshner (Epic)
11	12	3	PAUL McCARTNEY—Tug Of War, Columbia	11	13	6	TOTO—Rosanna, Columbia
12	9	27	LOVERBOY—Get Lucky, Columbia	12	14	9	DAVID BOWIE—Cat People Putting Out Fire, Backstreet
13	15	23	JOAN JETT—I Love Rock N' Roll, Boardwalk	13	10	16	JOAN JETT—Crimson And Clover, Boardwalk
14	23	5	THE MOTELS—All Four One, Capitol	14	31	4	THE MOTELS—Only The Lonely, Capitol
15	18	6	FRANKE & THE KNOCKOUTS—Below The Belt, Millennium	15	9	11	TOMMY TUTONE—867-5309/Jenny, Columbia
16	14	5	JETHRO TULL—Broad Sword & The Beast, Chrysalis	16	21	8	ASIA—Sole Survivor, Geffen
17	11	16	TOMMY TUTONE—Tutone 2, Columbia	17	25	3	VAN HALEN—Where Have All The Good Times Gone, Warner Bros.
18	20	10	RICK SPRINGFIELD—Success Hasn't Spoiled Me Yet, RCA	18	40	3	HAIRCUT 100—Love Plus One, Arista
19	36	2	KANSAS—Play The Game Tonight, Kirshner (EP)	19	12	18	SOFT CELL—Tainted Love, Sire
20	33	3	BLUE OYSTER CULT—Extraterrestrial Live, Columbia	20	20	3	JETHRO TULL—Fallin' On Hard Times, Chrysalis
21	8	18	SAMMY HAGAR—Standing Hampton, Geffen	21	26	18	LOVERBOY—When It's Over, Columbia
22	22	5	POINT BLANK—On A Roll, MCA	22	32	2	BOW WOW WOW—I Want Candy, RCA
23	21	10	DUKE JUPITER—Duke Jupiter I, Coast To Coast	23	35	10	HUEY LEWIS AND THE NEWS—Workin' For A Livin', Chrysalis
24	25	4	DAVE EDMUNDS—D.E. 7th, Columbia	24	39	4	BLUE OYSTER CULT—Road House Blues, Columbia
25	37	4	DAVID BOWIE—Cat People Sound-track, Backstreet (MCA)	25	NEW ENTRY	HEART—This Man Is Mine, Epic (12 inch)	
26	17	13	HUEY LEWIS AND THE NEWS—Picture This, Chrysalis	26	24	9	CHARLIE DANIELS BAND—Still In Saigon, Epic
27	30	15	JOHNNY AND THE DISTRACTIONS—Let It Rock, A&M	27	34	4	THE PLIMSOUHS—1 Million Miles Away, Shaky City
28	NEW ENTRY	ELTON JOHN—Jump Up, Geffen	28	50	4	DAVE EDMUNDS—From Small Things Big Things Will Come, Columbia	
29	19	8	CHARLIE DANIELS BAND—Windows, Epic	29	55	7	LOVERBOY—Take Me To The Top, Columbia
30	26	32	GENESIS—Abacab, Atlantic	30	18	8	DREGS—Crank It Up, Arista
31	28	4	THE OUTLAWS—Los Hombres Malo, Arista	31	42	4	ASIA—Only Time Will Tell, Geffen
32	24	6	GRAHAM PARKER—Another Grey Area, Arista	32	28	12	RICK SPRINGFIELD—Calling All Girls, RCA
33	32	25	BRYAN ADAMS—You Want It, You Got It, A&M	33	37	2	CHUBBY CHECKER—Harder Than Diamond, MCA
34	NEW ENTRY	QUEEN—Hot Space, Elektra	34	38	2	POINT BLANK—Great White Line, MCA	
35	38	3	IRON MAIDEN—The Number Of The Beast, Capitol	35	NEW ENTRY	RAINBOW—Power, Mercury	
36	27	11	GAMMA—3, Elektra	36	15	8	BRYAN ADAMS—Fits You Good, A&M
37	31	26	CARS—Shake It Up, Elektra	37	45	7	FRANKE & THE KNOCKOUTS—Never Had It Better, Millennium
38	44	2	THE JAM—The Gift, Polydor	38	43	5	THE JAM—A Town Called Malice, Polydor
39	47	2	THE SHERBS—Defying Gravity, Atco	39	17	12	GAMMA—Right The First Time, Elektra
40	39	31	POLICE—Ghost In The Machine, A&M	40	46	2	GREG KIHN—Happy Man, Beserkley
41	34	6	KROKUS—One Vice At A Time, Arista	41	47	5	KIM WILDE—Kids In America, EMI-America
42	49	17	SOFT CELL—Non-Stop Erotic Cabaret, Sire	42	57	4	GRAHAM PARKER—You Hit The Spot, Arista
43	50	3	XTC—English Settlement, Virgin/Epic	43	16	9	DUKE JUPITER—I'll Drink To You, Coast To Coast
44	35	16	LE ROUX—Last Safe Place, RCA	44	23	2	FLOCK OF SEAGULLS—I Ran, Arista
45	41	18	PRISM—Small Change, Capitol	45	41	2	PAUL McCARTNEY—Ballroom Dancing, Columbia
46	40	7	ROGER DALTRY—Best Bits, MCA	46	60	3	VAN HALEN—Little Guitars, Warner Bros.
47	NEW ENTRY	THE PAUL COLLINS' BEAT—The Kids Are Still The Same, Columbia	47	NEW ENTRY	PAUL McCARTNEY—Take It Away, Columbia		
48	NEW ENTRY	FLOCK OF SEAGULLS—A Flock Of Seagulls, Arista	48	NEW ENTRY	XTC—Senses Working Overtime, Virgin/Epic ARC		
49	NEW ENTRY	FRANKIE MILLER BAND—Standing On The Edge, Capitol	49	27	24	JOAN JETT—I Love Rock N' Roll, Boardwalk	
50	48	2	SPLIT ENZ—Time And Tide, A&M	50	29	3	QUEEN—Body Language, Elektra

## Top Adds

1	QUEEN—Hot Space, Elektra
2	.38 SPECIAL—Special Forces, A&M
3	CHEAP TRICK—One On One, Epic (CBS)
4	707—Megaforce, Boardwalk (12-inch)
5	FRANKIE MILLER BAND—Standing On The Edge, Capitol
6	THE MONROSE—The Monroe, Alfa
7	THE SHERBS—Defying Gravity, Atco
8	ELTON JOHN—Jump Up, Geffen
9	SQUEEZE—Sweets From A Stranger, A&M
10	AMBROSIA—Road Island, Warner Bros.

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

# Radio



Billboard photo by Chuck Pulin  
**COMPUTER PRINTOUT**—Sally Stanton, sales director of the Billboard Information Network, explains the system with a tv screen projection during the Billboard/BIN "Technology In Radio Programming" seminar.

## RKO's Burchill: Beware Of Competition From Vid

• Continued from page 20

Economos, president of Radio Computing Services, maintained that using computers in programming "not only can speed things up, but you can become more analytical."

He pointed out that computer programs can implement music policy, assist in music library management and "look at how often you are playing various artists." He further suggested that "you could pull all the songs with 'love' in the title and you can use such systems to hold to programming rules for segues, time protection and day parting."

He even explained that a properly programmed computer could match records by first and last musical key for matched flow of the music.

Dennis Waters of Waters & Assoc., who gave an introduction to an afternoon panel discussion, said that hardware computer costs were falling so rapidly that "we're in a software crisis. Programming cannot keep up with technology."

He predicted that in the future radio programmers would have much in common with program directors at tv stations, who basically "buy and schedule programs."

But as the panel discussion got underway, Bob VanDerheyden, national program director for the CBS FM group, argued that there is not much room for nationally syndicated programming.

"One of radio's strengths is local

programming," he said. "It seems to me the 24-hour services (the networks that offer full formats) will have a difficult time in major markets."

Walter Sabo, vice president of ABC Radio Networks, responded that "satellites are only as good as the programming you put on them. If it's done right, you get the greatest localization you can possibly get. Satellites provide a base so better talent can be hired locally. The greatest thing technology can give you is the options to localize."

Lee Abrams of Burkhart/Abrams/Michaels/Douglas & Assoc. agreed that "localness is important, but a lot of stations are becoming dull."

Richard Neer, program director of WNEW-FM, complained that the material fed to his station by NBC's Source was not much better. "We joined the Source for the financial inducement. It's not been new or interesting."

Oedipus, program director of WBCN-FM Boston, complained about the lack of talent available. "It's getting more and more difficult," he said. As for such radio super jocks as Steve Dahl, Oedipus complained, "Blowing up disco records was a pathetic exploitation of racism," a reference to Dahl's disco demolition in Comiskey Park, Chicago a few years back which caused a near riot, but brought Dahl to national attention.

## Pro-Motions

### KSD 'Seat Sit' Raises \$

NEW YORK—The Missouri East-Seal Society, an organization dedicated to improving the health and welfare of disabled persons, along with advancing their opportunities for employment, education, recreation and transportation, got a big boost last month from Ron Morgan, vice president of operations for KSD-FM St. Louis.

Morgan, who doubles as the station's morning drive air personality, initiated a "Seat Sit" promotion during which he sat in 42,000 seats within a three-day, 36-hour period at Busch Stadium in St. Louis. While "sitting down" on the job, Morgan broadcast live reports to the station's adult contemporary audience and solicited more than \$5,000 in pledges from listeners in Missouri and Illinois.

Several stations across the country have been promising their listeners cash guarantees if they catch air personalities airing paid commercials after a minimum number of songs are programmed. WWWW-FM Cleveland, for example, has given away \$10,000 to listeners who have caught the station's jocks airing a commercial before five songs have been programmed consecutively. Their "Rock Music Guarantee" concluded Saturday (15). KZIA-FM Los Angeles is also promising its audience that if it plays no fewer than three songs in a row, one careful listener walks away with \$10,000. And early last month, Janice Malone of Warren, Mich., took WRIF-FM Detroit for \$5,000 when she caught mid-day personality Ken Calvert airing a paid commercial after playing only four songs in a row.



*I* F YOU REALLY KNEW ME\*

*D*oes the man make the music  
Or does the music make the man  
And am I everything I tried to be.

*I*f you really knew me  
If you'd take the time to understand  
Maybe you could find me  
The part I left behind me  
And maybe you'd remind me  
Of who I am

*T*o know Neil Bogart was to love him

Marvin Hamlisch

Lucy Arnaz

Robert Klein

Carole Bayer Sager

\*from the Broadway production "They're Playing Our Song"

# Radio Vox Jox

• Continued from page 32



Mitchell

Award time: WDOQ-FM Daytona Beach air personality **Bob Mitchell** has won the "Florida Championship Power Lifting" contest. Mitchell is on the air 6-10 p.m. ... KYUU-FM San Francisco's morning man **Don Bleu** has been named the winner in the "Outstanding Achievement, Commentary/Analysis" category of the National Academy of Television Arts and Sciences Northern Calif. division. Bleu won for his "Record Reviews" segment on KPIX-TV's "Evening Magazine" weekday program. ... WTVN-AM Columbus, Ohio cosponsored this year's May Classic five mile run for the Central Ohio Lung Assn. WTVN newsmen **Dave Claborn** and **Don Alexandre** and DJ **Jeff Wilson** placed third in their division. ... **Bert Gould**, director of advertising and promotion at WPIX-FM New York, has been voted to serve a two-year term on the Broadcasters Promotion Assn. board of directors.

**Neal Mirsky** has exited as operations director of WSRF-AM-WSHE-FM Ft. Lauderdale because of a tiff with the management. Mirsky, who is also the chairman of Billboard's AOR advisory panel, is eyeing several new job prospects. Taking over at the stations right now is WSHE p.d. **Sonny Fox**.

**Charlie Marcus** has left WNOE-FM New Orleans to take over the reins as p.d. of KOCY-AM-KXXY-FM Oklahoma City. He plans to change the FM station, a rocker since 1969, to a country format by June 1. Although Marcus declined to comment, the AM is also rumored to be going country.

Marcus says that KXXY will kick off its country campaign with a party at the local night spot, Henson's, June 8. Among the country

artists attending will be Michael Murphey and Allen Tripp. The station is also planning a tv and billboard blitz.

Marcus' new assistant director of programming is **Dave Murray**, who was p.d. of the AM station. **Ralph Cherry** is the acting p.d. for KXXY, replacing the exiting **Bill Bruuin**. Some of the DJs will stay in the rotation when the format change takes place, while others will be moving on, Marcus says.

★ ★ ★

**Joel Folger** is the new p.d. at KWFB-FM Minneapolis, succeeding **Dave Hamilton**, who now heads up programming for Doubleday (Billboard, May 1). Folger was the music director and assistant p.d. at KBPI-FM Denver.

At KIIS-FM Los Angeles, **Wally Clark** takes over as general manager, taking over from **Jay Ray Padden**, who is now working at Metro Traffic Control as executive vice president. Clark was president/general manager at KSD-AM St. Louis. The new m.d. at KIIS is **Mike Schaeffer**, who was a local promotion man for Elektra/Asylum Records in Chicago.

From the Now We've Heard Everything Dept.: **Chuck Gary** was being wheeled into surgery when he heard his name mentioned on KDKO-AM Denver as part of the urban contemporary station's "Mag-iCard" promotion. Gary demanded that he be wheeled back into his room so that he could call up the station and win \$90.

Air personality **Fred Heller** named music director at WSGW-AM Saginaw, Mich. ... **Jim Van Sickle** takes over as vice president/general manager of KBEZ-FM Tulsa. He was general sales manager for TM Programming. Van Sickle succeeds **Bill Powell**, who is currently working in Houston.

**Rich Mischell** is the new promotion director of WSAI-AM-FM Cincinnati. He was a concert promoter

and freelance photographer. ... At WPLR-FM-WSCR-AM New Haven, **Christopher Kampmeier** is named general manager. He was p.d. at WPLR. The new p.d. is **Rick Allison**, who is also the station's morning personality. And **Jack Caulfield**, the local sales manager for WPLR, has taken over as general sales manager for both stations.

★ ★ ★

**Dale Dudley** is the new program director of KTYL-FM Tyler, Tex. and moves from afternoons to morning drive. **Gary (Saffley) Stevens** is the new music director and remains the evening air personality. ... **Bettye K. Hoffman** is the new president of the New York City chapter of American Women in Radio and Television Inc. Hoffmann is the vice president of program information resources for NBC.

The Assn. for Broadcast Engineering Standards Inc. has retained the consulting engineering firm of Moffet, Ritch and Larson, P.C. to assist it in engineering matters before the FCC. **Wallace E. Johnson**, executive director of the ABES, has joined the Moffet firm, which is changing its name to Moffet, Larson and Johnson P.C. Johnson will continue as executive director for the engineering association. ... News director **J.D. Fort** and DJs **Rhonda Hart** and **Cecille Avallone** of WABX-FM Detroit recently raised \$1,950 for the local Easter Seals telethon.

**Harvey Pearlman** is the new general manager for WYSP-FM Philadelphia. He was general sales manager for Infinity Broadcasting.

★ ★ ★

KODA-FM Houston operations manager **Konstantin K. Grab** has been named program manager of KDKA-AM Pittsburgh. Grab, a 17-year veteran of the broadcasting industry, has been with KODA since last July. ... **R.S. Tyrol** has been



Grab

elected chairman of the Ten Eighty Corp., operator of WTIC-AM-FM Hartford, Conn. He has been vice chairman of the company since July 1980. He began his broadcasting career as an announcer at WTIC-AM in 1940. ... **Paul W. Fiddick** has been named president of Multimedia Radio to oversee the chain's 12 stations.

## WABC Change

• Continued from page 20

Peter Bush wrapped up the final music air shift Sunday with a hopeful "We'll talk later." The station then went into play-by-play Yankee baseball, followed with an overnight talk format that has been in place for a few months.

Weekend programming, building up to the Monday changeover, had listeners calling in with what they remembered about WABC over the past 20 years.

During their tv interviews Lundy said, "I don't think there will ever be a station as big as we were." Ingram offered: "I don't miss the old days. I'm looking to a lot more fun in the new days."

But Ingram did seem moved by the impact of the moment when his last words on the old format were, "This is WABC New York. I can't say that anymore." Lundy added, "So be it. It's all over."

DOUGLAS E. HALL

# 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	7	<b>EBONY &amp; IVORY</b> Paul McCartney & Stevie Wonder, Columbia 18-02860 (MPL, ASCAP)
★	2	10	<b>ALWAYS ON MY MIND</b> Willie Nelson, Columbia 18-02741 (Screen Gems/EMI/Rose Bridge, BMI)
★	4	8	<b>RUN FOR THE ROSES</b> Dan Fogelberg, FullMoon/Epic 14-02821 (Hickory Grove/April, ASCAP)
4	3	12	<b>SHANGHAI BREEZES</b> John Denver, RCA 13071 (Cherry Lane, BMI)
★	8	7	<b>WAKE UP LITTLE SUSIE</b> Simon And Garfunkel, Warner Bros. 50063 (House Of Bryant, BMI)
6	6	10	<b>LET'S HANG ON</b> Barry Manilow, Arista 0675 (Seasons Four/Saturday Screen Gems-EMI, BMI)
7	7	9	<b>I'VE NEVER BEEN TO ME</b> Charlene, Motown 1611 (Stone Diamond, BMI)
★	9	11	<b>MAKING LOVE</b> Roberta Flack, Atlantic 4005 (20th Century Fox/New Hidden Valley, ASCAP/Brozier Tones/Fox Fanfare/Carol Bayer Sayer, BMI)
★	14	5	<b>FRIENDS IN LOVE</b> Dionne Warwick And Johnny Mathis, Arista 0673 (Garden Rake/Foster Frees/JSH, ASCAP)
★	15	3	<b>ANY DAY NOW</b> Ronnie Milsap, RCA 13216 (Intersong, ASCAP)
11	11	10	<b>GOIN' DOWN</b> Greg Gudy, Columbia 18-02691 (World Song, ASCAP)
★	12	6	<b>I DON'T KNOW WHERE TO START</b> Eddie Rabbitt, Elektra 47435 (Briarpatch/Debdave, BMI)
13	5	12	<b>'65 LOVE AFFAIR</b> Paul Davis, Arista 0661 (Web IV, BMI)
★	25	2	<b>LOVE'S BEEN A LITTLE HARD ON ME</b> Juice Newton, Capitol 5120 (Bobby Goldsboro/House Of Gold, ASCAP/BMI)
★	20	7	<b>WHEN HE SHINES</b> Sheena Easton, EMI-America 8113 (WB, ASCAP)
16	16	9	<b>BEECHWOOD 4-5789</b> Carpenters, A&M 2405 (Stone Agate, BMI/Jobete, ASCAP)
★	18	5	<b>FINALLY</b> T.G. Sheppard, Warner/Curb 50041 (Meadowgreen, ASCAP)
★	21	4	<b>JUST ANOTHER DAY IN PARADISE</b> Bertie Higgins, Kat Family 5-02839 (Epic) (Gen-Lee/Chappell/Brother Bills/Rose King, ASCAP/Lowery, BMI)
19	19	9	<b>EMPTY GARDEN</b> Elton John, Geffen 50049 (Warner Bros.) (Intersong, ASCAP)
★	22	6	<b>ONE TO ONE</b> Carole King, Atlantic 4026 (Elorac, ASCAP/Mann & Weil, BMI)
★	24	5	<b>PERSONALLY</b> Karla Bonoff, Columbia 18-02805 (Tree/Five Of A Kind, BMI)
22	10	22	<b>CHARIOTS OF FIRE</b> Vangelis, Polydor 2189 (Polygram) (Spheric B.V./WB, ASCAP)
23	17	9	<b>BABY STEP BACK</b> Gordon Lightfoot, Warner Bros. 50012 (Moose, CAPAC)
24	13	14	<b>MAKE A MOVE ON ME</b> Olivia Newton-John, MCA 52000 (John Farrar/Snow, BMI)
25	23	15	<b>ON THE WAY TO THE SKY</b> Neil Diamond, Columbia 18-02712 (Stonebridge, ASCAP/Unichappell/Begonia Melodies, BMI)
26	26	18	<b>ONE HUNDRED WAYS</b> Quincy Jones Featuring James Ingram, A&M 2387 (State Of The Arts/Eliza M Ritesonian, ASCAP/Kidda/Mr. Melody, BMI)
★	31	4	<b>IT'S GONNA TAKE A MIRACLE</b> Deniece Williams, ARC/Columbia 18-02812 (Vogue BMI)
★	33	3	<b>ROUTE 66</b> Manhattan Transfer, Atlantic 4034 (London Town, ASCAP)
★	32	4	<b>DID IT IN A MINUTE</b> Daryl Hall & John Oates, RCA 13065 (Fust Buzza/Hot Cha/Six Continents, BMI)
30	30	4	<b>DON'T TALK TO STRANGERS</b> Rick Springfield, RCA 13070 (Robie Porter, BMI)
★	35	3	<b>FLY AWAY</b> Stevie Woods, Cotillion 4700 (Irving/Woolnough/Foster/Frees/Unichappell/Begonia Melodies, BMI)
★	37	2	<b>OLD FASHIONED LOVE</b> Smokey Robinson, Tamla 1615 (Motown) (Chardax, BMI)
★	37	2	<b>BE MINE TONIGHT</b> Neil Diamond, Columbia 18-02928 (Stonebridge, ASCAP)
★	37	2	<b>MAN ON YOUR MIND</b> Little River Band, Capitol 5061 (Screen Gems-EMI, BMI)
★	40	2	<b>YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU</b> Melissa Manchester, Arista 0676 (Snow/Warner-Tamerlane, BMI)
★	39	2	<b>'TIL YOU'RE GONE</b> Barbara Mandrell, MCA 52038 (Rick Hall, ASCAP)
★	39	2	<b>TAKE ME DOWN</b> Alabama, RCA 13210 (Chinnichap/Careers/Irving/Down 'N' Dixie, BMI)
★	38	2	<b>DON'T TALK</b> Larry Lee, Columbia 18-20740 (Chappell, ASCAP/Sue's, BMI)
★	39	2	<b>ROSANNA</b> Toto, Columbia 18-02811 (Hudmar, ASCAP)
★	40	2	<b>DREAMIN'</b> John Schneider, Scotti Bros. 5-02889 (Epic) (Warner-Tamerlane, BMI)
41	34	11	<b>TEACH ME TONIGHT</b> Al Jarreau, Warner Bros. 50032 (MCA/Cahn/Hub, ASCAP)
42	38	23	<b>KEY LARGO</b> Bertie Higgins, Family 9-02524 (Jen-Lee/Chappell, ASCAP/Lowery, BMI)
43	27	17	<b>MY GUY</b> Sister Sledge, Cotillion 47000 (Atlantic) (Jobete, ASCAP)
44	28	8	<b>THE BEATLES MOVIE MEDLEY</b> The Beatles, Capitol 5100 (Comet/MacLen/Unart, BMI)
45	41	15	<b>THAT GIRL</b> Stevie Wonder, Tamla 1602 (Motown) (Jobete/Black Bull, ASCAP)
46	42	17	<b>OPEN ARMS</b> Journey, Columbia 18-02687 (Weed High Nightmare, BMI)
47	29	6	<b>I'LL TRY SOMETHING NEW</b> A Taste Of Honey, Capitol 5099 (Jobete, ASCAP)
48	43	14	<b>SLEEPWALK</b> Larry Carlton, Warner Bros. 50019 (Hudson Bay, BMI)
49	45	6	<b>STARS ON 45 III-A TRIBUTE TO STEVIE WONDER</b> Stars On, Radio Records 4019 (Jobete/Black Bull/Stone Agate, ASCAP/BMI)
50	44	13	<b>MEMORY</b> Barbra Streisand, Columbia 18-02717 (Koppelman-Bandier, BMI)

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

MAY 22, 1982, BILLBOARD

## BILLBOARD RADIO JOB MART

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



ADDRESS ALL ADS: JEFF SERRETTE

Billboard Job Mart, 1515 Broadway, New York, N.Y. 10036. Phone: (212) 764-7388 (locally) 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 \_\_\_\_\_

WE ACCEPT ALL MAJOR CREDIT CARDS

### POSITION AVAILABLE

## RARE OPENINGS

PRODUCTION, DJ, COPY-WRITING — EVEN SALES — MUST LOVE RADIO — WE ARE DOING RADIO THE WAY IT USE TO BE, LONG JINGLES — PERSONALITY — OLDIES AND EVERYONE GETS ALONG WITH EVERYONE.

Write:

**PAUL SIDNEY**, VP General Manager  
**WLNG AM/FM RADIO**

Box 2000, Segharbor, L.I., N.Y. 11963

PLEASE INCLUDE NON-RETURNABLE TAPE & RESUME

P.S. Future with more stations in the works.

### AFTERNOON DRIVE ANNOUNCER WANTED

Modern Country Station in St. Louis ADI looking for announcer with 3 years minimum experience. Send confidential tape and resume to:

**STEVE BEENY**  
c/o KWRE RADIO, P.O. BOX 220  
Warrenton, MO 63383

### POSITION WANTED

**DISC JOCKEY**  
**GOLDEN OLDIES**  
**ROCK & ROLL**  
**OF THE 50's, 60's, 70's.**

Experienced and needs a position immediately. Call:  
**(201) 684-0039**

Advertising Brings Results



In  
Memory  
of  
**NEIL BOGART**

Norma Kamali

discos

clubs

Venues

halls

arenas

# Japanese Promoters Gear Up For International Acts

TOKYO—A renewed commitment to the Japanese market by concert promoters is translating into a profitable year for international artists appearing here.

The promoters, who are fighting a recessed economy that resulted in all-round losses for them last year, are presenting a lineup of top international acts that includes such artists as Journey, Talking Heads, Styx, Bow Wow Wow, Rainbow, the Go-Go's, AC/DC and others.

Kyodo Tokyo, the agency with the longest history in Japan, will continue to sponsor both international and Japanese artists on a 50-50 basis, while Udo Artists and Ai Music also have full schedules for the rest of the year.

Seijiro Udo, president of Udo Artists, says that 1981 wasn't as good as 1980 because of the overall economic recession. Last year Udo Artists brought over Rainbow, Styx, Police, Billy Joel, Talking Heads, Saxon, Iron Maiden, Michael Schenker, Doobie Brothers, Sheena

Easton and Eric Clapton.

"A big success was the joint Santana-Masayoshi Takanaoka concert held in the Yokohama Baseball Stadium in August 1981," Udo says. "It was the first outdoor event for us in a long time, and we had 30,000 in the stadium, including young fans."

Udo says that even 13- and 14-year-olds were coming to Toto and Styx concerts and that he thought it was because they were becoming tired of television and coming to see live performances.

Udo Artists' schedule calls for Journey and Talking Heads in April, followed by Toto, Madness, Bow Wow Wow and Mike Oldfield in May, AC/DC and the Go-Go's in June, Iron Maiden in July, Rainbow in October, Sheena Easton in November and Jeff Beck in December.

Rainbow comes every year and holds three concerts in the huge Nippon Budokan Hall; it is one of the few acts that can fill the mammoth hall for three days every year.

How well Udo Artists handles art-

ists is proved by the fact that they all want to come back again. "We help them relax in Japan so that they can give their best performances," Udo says. "We do our best to establish a good artist relationship and wait for good results."

He says that now was a most difficult time for promoters because various costs were going up but they were having to keep the top ticket prices pegged at \$16, although prices go up for special events and for particularly big stars.

Udo says that costs couldn't be cut in order to present the best possible show. In the case of rock acts, equipment alone comes to 40 tons, requiring four 11-ton trucks to haul the equipment to various cities for concerts. The costs can mount to \$120,000 for the trucking of equipment.

"There is one thing we would like international artists and promoters to understand about Japan," Udo stresses. "When a concert tour is cancelled, it's a total loss for us, because there is no refund on the hall rental, which must be paid in its entirety when the hall is booked six months in advance. Also when tickets are refunded, we must pay the ticket agents 15% of the ticket price, including 10% commission plus 5% refund cost. So if a five-day rental of the Nippon Budokan Hall is cancelled and sold-out tickets are refunded, for instance, we would lose about \$335,000, not including advertising and promotion costs."

Jiro Uchino, president of Kyodo Tokyo, reports a good year in 1981, better than the year before. The biggest event was the sayonara concert by the Alice group in the Korakuen Baseball Stadium in Tokyo which drew 80,000.

Other Japanese acts that did well under Kyodo Tokyo sponsorship were Kei Ogura who filled the 4,500-capacity Fumonkan Hall in Tokyo so that two more concerts had to be scheduled in the Kosei Nenkin Hall on Jan. 15 and 16.

Yumi Katsutoya held five concerts in the 3,600-seat NHK Hall in Tokyo on April 23-25, but tickets for the concerts were sold out as soon as they were placed on sale.

Paul Mauriat and his Orchestra held 50 concerts in November-December 1981 throughout Japan, and they were all sold out. He comes to Japan every year, and his faithful, steady fans fill the halls.

The Manhattan Transfer group played to SRO crowds in all its 13 concerts in February 1982. The group's manager says that its success in Japan last year helped sales of its records in the United States.

Also giving outstanding performances to SRO crowds were Liza Minnelli and Peter, Paul & Mary. At the Osaka Festival Hall, everyone was singing along with PPM, making it one of the best shows ever.

Uchino says Kyodo Tokyo did not know how it was going to cope with the tremendous demand for tickets for the Simon & Garfunkel shows—90,000 for the three shows in the Korakuen Stadium in Tokyo and 40,000 for the two shows in the Osaka Stadium in Osaka—at the end of April. The Simon & Garfunkel record, "The Concert in Central Park," was sold out on the day it was placed on sale and generated great interest in the coming concerts.

Andy Williams, who was the guest singer in the 11th Tokyo Music Festival, held two concerts in Tokyo and sang at a dinner show.

Richard Clayderman is returning in July for a series of concerts.

Uchino says that the outlook for

the rest of the year is "very smooth sailing," especially in the case of Japanese artists, including singer-songwriter Takao Kisugi and George Yanagi.

Toshinari Koinuma, president of Ai Music, says that saxophonist Sadao Watanabe and trumpeter Terumasa Hino continued to be steady again during the past year.

Watanabe's worldwide tour, including 10 cities in the U.S. from mid-September to mid-October, had been very popular. From the latter part of October to Dec. 25, he had done a 40-concert tour of Japan, drawing nearly 70,000.

Hino did his Japan tour in July and returned from New York, where

(Continued on page 65)

## GETS JAIL TERM Miller Guilty In Computicket Case

By GLENN A. BAKER

SYDNEY—Australian entrepreneur Harry M. Miller has been sentenced to three years' imprisonment after being found guilty of five charges of fraudulent misappropriation relating to the collapse of the Computicket booking service on Feb. 12, 1979, after just eight months of operation.

A Supreme Court jury took only three hours to return a verdict in the case on April 30. He was sentenced May 7, with a non-parole period of 10 months stipulated. The court found that Miller has misused \$728,137 (Australian) belonging primarily to the Australian Opera, Royal Agricultural Society and Celebrity Services. The latter bodies were agents for promoters Paul Dainty and Kevin Ritchie, who in turn represented Linda Ronstadt

and Rod Stewart. Dainty, who had paid a set fee to Ronstadt, lost around \$140,000, while Stewart, being on a percentage deal with Ritchie, personally suffered a loss believed to be in the vicinity of \$200,000. Other entertainers who suffered losses were Cleo Laine, Peggy Lee, Count Basie, the Black and White Minstrels, World Series Cricket, Reg Livermore and Des O'Connor.

The collapse of Computicket, with debts of almost \$3 million, left the Australian entertainment industry open mouthed with disbelief. Miller himself was considered a pillar of society, a flashy entrepreneur responsible for bringing such blockbuster shows as "Hair," "The Boys

(Continued on page 60)

## 10 Big Bands Are Booked For Disneyland Summer

By DAVE DEXTER JR.

LOS ANGELES—At nearby Disneyland in suburban Anaheim, Disneyland's long-time entertainment director Sonny Anderson has completed bookings for 10 weeks of big band performances throughout the coming summer.

"We kick off the presentation the week of June 19-26 with Ray McKinley's orchestra," Anderson notes. "And then the big, swinging sounds will dominate Disneyland's Plaza Gardens every night into Labor Day weekend."

Following drummer McKinley's crew will be the Glenn Miller "ghost" band, conducted by Larry O'Brien, June 27 through July 3, then Woody Herman and his Young Thundering Herd July 4-10. Trumpeter Harry James and troupe are booked for July 11-17, and for the July 18-24 stint the bandstand will be occupied by Bob Crosby's Dixielanders.

"Then," Anderson notes, "from the hard-swinging groups we will have a change of pace July 25-31 when Freddy Martin totes his sweet Yamaha tenor saxophone and orchestra onto the bandstand. It is Freddy's 51st year as a maestro, yet he still enjoys a surprisingly loyal following."

Vibes master Lionel Hampton takes over the Aug. 15-21 week, then it is Les Brown's "band of renown" Aug. 22-28, Tex Beneke's music Aug. 29-Sept. 4 and, to scrub the season, drummer Buddy Rich and his youthful aggregation Sept. 5-11.

If it appears paradoxical to music industryites that a globally renowned amusement park whose appeal is primarily to children has booked 10 attractions for the entire summer whose lure is mainly to the

near-elderly fans of the big sounds of the 1930s and '40s, booker Anderson has a ready explanation.

"Walt Disney was himself a fan of live entertainment, particularly the big bands' danceable music," Anderson declares. "We started our all-summer presentation of the topflight orchestras more than a decade ago, and our policy has proven successful every year."

"Of course, we offer a wide array of other live entertainment as well," Anderson concludes. "From time to time this summer, in other parts of the park, we will have occasional rock, country, gospel and r&b groups. But the big bands will dominate the season."

For perhaps the first time, Count Basie's ensemble will not be a Disneyland attraction. No explanation was given for Basie's absence.

## Wein Expands Kool; 20 Cities Targeted

• Continued from page 4

number of regional co-sponsors. Among them, in an unusual marriage, are the Atlanta and Pittsburgh Symphony Orchestras, the St. Paul Chamber Orchestra and the Los Angeles Philharmonic.

Another new feature of the festival is a series of jazz seminars, to be held in conjunction with the New York segment of the show. The idea, according to Wein, is borrowed from his original Newport Festival.

The 1982 Kool Jazz Festival will play such cities as New York, Orlando, San Francisco, Los Angeles, Detroit, Chicago, Washington, D.C.; Atlanta, Philadelphia, Pittsburgh, Cincinnati, Milwaukee, Dallas, Houston, San Diego, Seattle, New Orleans, Atlanta, Minneapolis/St. Paul, Newport, R.I., and Hampton, Va.

The show will feature such established names in jazz as Ella Fitzgerald, Oscar Peterson, Dave Brubeck, Benny Goodman and Mel Torme.

### Michlob Concert Series Set For Radio City

NEW YORK—Radio City Music Hall, in association with the Anheuser-Busch Brewing Co., will present a series of pop concerts as part of the hall's 50th anniversary celebration.

According to Richard Evans, president of Radio City Music Hall Productions, the concerts, titled the Michlob Concert Series, will feature such artists as Johnny Mathis, Kool & The Gang, Ashford & Simpson, George Benson, Anne Murray, Air Supply and Grover Washington Jr.

Appearing May 27 as part of the series will be Change, the Whispers and Richard "Dimples" Fields.

The series will be supported by television, radio and print advertising, as well as in-house posters and displays, according to Evans.

Anheuser-Busch will also sponsor pop concert series under the Michlob signature in outdoor theatres in Los Angeles, San Francisco, Detroit, Baltimore and Washington, D.C.

The series at Radio City Music Hall will feature more than 40 performers.

The project, which will be premiered at the Kennedy Center, Washington, D.C., will span the spectrum of jazz formats from traditional jazz, to swing, fusion, big band and "even music outside the mainstream of jazz."

The New York segment of the festival will run from June 25 through July 4, and will feature a series of four seminars co-produced by the Institute of Jazz Studies at Rutgers, the State University of New Jersey; and the Kool Jazz Festival.

Topics to be discussed include "Jazz And The Young Black Audience," "Free Jazz: Inside Or Outside The Mainstream," "Frontiers Of Jazz Oral History," and "Jazz On Film: Images In Black & White."

According to Wein, panelists for the seminars will include noted jazz scholars, historians and critics. The results of the seminars will be made available to the general public through the Institute Of Jazz Studies and Scarecrow Press, Metuchen, N.J. The seminars themselves will be held at the Guggenheim Museum, N.Y.

Among the artists scheduled to take part in the New York segment of the festival are, Ella Fitzgerald, Oscar Peterson, George Benson, Mel Torme, Gerry Mulligan, George Shearing, Sarah Vaughan, Herbie Hancock, Dizzy Gillespie, Nancy Wilson, Buddy Rich, Stan Getz, Zoot Sims, Dave Brubeck, Carmen McRae and Lionel Hampton.

The opening concert at Carnegie Hall, one of the Festival's venues, will feature a reunion of the original Benny Goodman Quartet with Benny Goodman, Lionel Hampton, Teddy Wilson, and Mel Lewis substituting for the late Gene Krupa.

There will also be a jazz opera to be held at the La Mama Experimental Theatre, a tribute to the late Mahalia Jackson, to be held at Saint Peter's Church, and of course the popular Hudson River jazz boatride, and the jazz picnic to be held at Waterloo Village, Stanhope, N.J.

Other venues that will be utilized for the 10-day festival will include Avery Fisher Hall, the South Street Seaport Museum, Roseland Ballroom, the State University of New York at Purchase, and the Saratoga Performing Arts Center.

**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



NEIL BOGART

---

YOU'LL

ALWAYS

BE

WITH

US

---

SANDY GALLIN

&

RAYMOND KATZ

---

# Venues

## Mckoul To Produce Harrisburg Shows

By MAURIE ORODENKER  
 HARRISBURG, Pa. — Mckoul Productions, a group of entertainment promoters based in nearby Allentown, Pa., has entered into an ex-

clusive three-year agreement with the City of Harrisburg to present a series of summer pop concerts here. The concerts, which will run the gamut of music formats, from coun-

try to new wave, will be held at a 12,000 seat venue to be created for the purpose on a ballfield at the city's Susquehanna River Island. (Continued on page 42)

## Dance Trax

By BRIAN CHIN

NEW YORK—"Lite Me Up" (Columbia) sounds like Herbie Hancock's best pop album ever. He's joined by heavy West Coast session and production help, and with Rod Temperton co-writing, the winners don't stop coming. Try "Can't Hide Your Love," an open, airy dancer produced by Narada Michael Walden; "The Bomb," sophisticated pop-funk, and a wonder of clever phrasing; and the mellow, seductive "Getting To The Good Part," which is already a New York radio breakout.

Queen's "Hot Space" album (Elektra) jumps feet first into the DJ booth with its entirely dance-oriented first side. Hard, dry riffing and a great deal of effect characterize the best of it: the bristling "Staying Power"; a monster-funk-meets-heavy-metal "Dancer" and "Back Chat," heavily influenced by the European electronic percussion. The album title, the group explains, refers to the "holes" in the sparse arrangements of dance hits where the rhythm breathes and pumps; increasingly, we'd agree, dance music relies on creative silence.

Music for the urban jungle: Dinosaur L's "Go Bang" (Sleeping Bag Records, P.O. Box 613, Canal Street Station, New York, N.Y. 10013). Co-produced by Arthur Russell, of Loose Joints' "Is It All Over My Face" (one of the seminal street-cult hits of 1980), "Go Bang" is an eerie combination of soul, reggae and even free jazz. Here's a record that supplies its own interpretive dance. Also "Jungle Fever" by Kinkinas (Profile 12-inch) is a revival of the 1970 pop-erotic hit by the same Belgian production team, updated with synthesizers and taken at a summery slow burn.

New Disco disks: Carrie Lucas' "Show Me Where You're Coming From" (Solar, promo) sports another faultless Leon Sylvers production and an interesting, Jacksons-sounding choral sound. Chas Jankel has completely reshaped "109" from the excellent "Questionnaire" album (A&M); at over seven minutes, the rhythm track is cleaner and harder by far, and the lyric keener than ever. Bow Wow Wow's "I Want Candy" (RCA) has also been remixed by New York DJs Mark Kamins and Ivan Ivan; it's only slightly longer, but much changed in the last half, improving momentum and maximizing the jolt.

"Dance The Night Away" (Handshake) is the first commercially issued dance compilation we've seen in some time. The eight-cut album includes previously unavailable long mixes of Ronnie Jones and Claudja Barry's "The Two Of Us" and Johnny Bristol's "Love No Longer Has A Hold On Me," done by Endless Music's Rusty Garner, along with the international hits "Knock On Wood" by Amii Stewart and "Japanese Boy" by Aneka. Considering the collector's market now springing up around vintage dance material, more companies should look into this sort of remarketing.

Pavillion Records is holding a contest to celebrate its signing of Jean-Marc Cerrone. DJs are invited to submit tape medleys of any Cerrone music and the winning entry will be placed on an upcoming Cerrone album. The DJ will receive a \$300 prize and album credit. Cassettes only should be sent by June 30 to Pavillion Records, 322 West 57th Street, Suite 44 F, New York, N.Y. 10019.

## Platt's Concept Is Bowling 'Em Over

By SAM SUTHERLAND

LOS ANGELES—One of New York's more offbeat rock clubs is now bowling over patrons on both coasts—literally, given their weekend operation in metropolitan bowling alleys.

The Bowling Club began in New York when writer Alan Platt threw a private party for a girlfriend and found the reaction from trend-conscious guests provocative. Platt admits now he hadn't any long-term strategy or conscious model when he rented the alley afterwards and invited a mix of rock musicians, writers, photographers and celebrities to bowl to the sounds of reggae, rock and jazz taped for the occasion.

"It was a dressed-up party crowd, and it just happened to be in a bowling alley," Platt recalls of that September, 1981, bash. That contrast, he adds, is at the heart of the decision to make the club a weekly event and charge for admission, as well as for the move west, marked last Saturday (1) by an invitational kick-off for the Los Angeles version of the Bowling Club.

The lure, explains Platt and partner Jon Simon, is "the surreal element of the wrong crowd in the wrong place—the idea of these rockers in a bowling alley will attract people."

The New York club, which takes over the Bowlmor Lanes from midnight to 5 a.m. on Monday, Tuesday and Wednesday nights, has tapped into an unlikely affinity for bowling that Platt and Simon soon learned had already inspired some rockers to rent out alleys for their own soirees. But neither was reportedly aware of a precedent for one of the most striking aspects of their club atmosphere, the dimming of facility lighting so that only the pin spotting lights at the end of each lane are glowing.

That play has been used by lane operators in a number of locations for "Midnight Bowl" promotions.

In Los Angeles, the pair linked up with the Hollywood Lanes near the corner of El Centro Ave. and Hollywood Blvd., where the Bowling Club will meet Friday and Saturday (Continued on page 42)

# Billboard Dance/Disco Top 80

Survey For Week Ending 5/22/82

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

This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
☆	4	9	IN THE NAME OF LOVE—Thompson Twins—Arista (12 inch) CP 712	☆	50	2	EARLY IN THE MORNING—Gap Band—Total Experience PED-701 (12-inch)
☆	3	7	FORGET ME NOTS—Patrice Rushen—Elektra (LP) EI-6015	☆	42	37	15 BOSTICH—Yello—Stiff (EP) TEES 12-10
3	1	10	MURPHY'S LAW—Cheri—Venture (12 inch) VD 5019	☆	53	3	I'LL DO MY BEST (FOR YOU BABY)—The Ritchie Family—RCA AFL1-4323 (12 inch)
4	2	12	I SPECIALIZE IN LOVE—Sharon Brown—Profile (12 inch) PRO 7006A	☆	44	33	17 TIME—Stone—West End (12 inch) WES 22-139
☆	5	27	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—A&M (LP) SP4892	☆	55	3	THE OTHER WOMAN—Ray Parker Jr.—Arista 9590 (LP)
☆	6	8	DON'T MAKE ME WAIT—Peech Boys—West End (12 inch) WES 22140	☆	56	2	PLANET ROCK—Soul Sonic Force—Tommy Boy TB-823 (12-inch)
☆	9	7	LET IT WHIP—Dazz Band—Motown (LP/7 inch) 6004ML/1609M	☆	47	48	4 EASE YOUR MIND—Touchdown—Streetwise SWRL 2201 (12 inch)
☆	10	6	GIVE ME JUST A LITTLE MORE TIME—Angela Clemmons—Portrait (12 inch) 4R9-02753	☆	58	4	PASSION—The Flirts—"O" Records & Visuals OR-716-A
☆	9	15	(THE BEST PART OF) BREAKIN' UP—Roni Griffith—Vanguard (12-inch) SPV 54 A	☆	52	4	THE VERY BEST IN YOU—Change—RFC/Atlantic DMD 324 (LP)
☆	13	6	IT'S RIGHT—Michelle Wallace—Emergency (12 inch) EMDS 6524	☆	50	35	18 THE VISITOR/WHEN ALL IS SAID AND DONE—ABBA—Atlantic (LP) SD 19332
☆	11	7	DON'T COME CRYING TO ME/LET IT RIDE—Linda Clifford—Capitol (LP) ST 12181	☆	51	29	11 FALL IN TO A TRANCE—Jimmy Ross—RFC/Quality (12 inch) QRFC 009
☆	19	5	STORMY WEATHER—Viola Wills—Sunergy (12 inch) SNG 0001	☆	52	38	11 LOVE BUZZ—Vogue—Atlantic (LP) SD 19343
☆	20	7	LOVE PLUS ONE—Haircut One Hundred—Arista (LP) AL6600	☆	63	3	A PIECE OF THE ACTION/SHOOP SONG—K.I.D.—RFC/Quality 010 (12 inch)
☆	14	11	CIRCLES—Atlantic Starr—A&M (LP) SP 4883	☆	54	3	STAY WITH ME TONIGHT—Richard Jon Smith—Jive/Arista VJ 1200 (12 inch)
☆	15	14	RHYTHM OF THE JUNGLE—The Quick—Epic (12 inch) 492809	☆	55	3	MA-CUM-BA—Tantra—Importe/12 MP-315 (12 inch)
☆	16	6	DON'T STOP YOUR LOVE—Booker T—A&M (12 inch*) SP-17188	☆	57	3	JUST AN ILLUSION—Imagination—MCA/RB MCA 13957 (12 inch)
☆	17	7	TRY JAH LOVE—Third World—Columbia (LP) FC37744	☆	32	20	GLAD TO KNOW YOU/3,000,000 SYNTHS/QUESTIONARE—Chas Jankel—A&M (LP) SP 4885
☆	18	12	JUMP SHOUT—Lisa—Moby Dick (12 inch) BTG 1032	☆	59	3	DANCE WIT' ME—Rick James—Motown (12 inch*)
☆	27	3	STANDING ON THE TOP—The Temptations featuring Rick James—Gordy 60008GL (LP)	☆	59	3	FEELS GOOD—Electra—Emergency BMDS 6527 (12 inch)
☆	20	15	YOU GOT THE POWER—War—RCA (12 inch) PD 13062	☆	60	62	3 STARCHILD—Level 42—Polydor PDD-520 (12 inch)
☆	21	13	MESOPOTAMIA/DEEP SLEEP/CAKE—The B-52's—Warner Bros. (MINI LP) MINI 3641	☆	61	59	11 TAKE MY LOVE—Gene Dunlap—Capitol (LP) ST 12190
☆	26	6	I RAN—A Flock Of Seagulls—Jive/Arista (12 inch) JIVE T14	☆	62	65	2 DO WHAT YOU WANNA DO—The Cage with Nona Hendryx—Metropolis 12 WP 6769A (12-inch*)
☆	23	10	A NIGHT TO REMEMBER—Shalamar—Solar/Elektra (LP) S 28	☆	63	64	2 HOMOSAPIEN—Pete Shelley—Genetic 12 WIP 6720 (12-inch*)
☆	24	7	ACT LIKE YOU KNOW—Fat Larry's Band—WMOT (12 inch) 4W902832	☆	64	NEW ENTRY	COLD LIFE/I'M FALLING/PRYMENTAL—The Ministry—Wax Trax 110072 XA (12 inch)
☆	30	5	RUN RUN RUN—Funkapolitan—Pavillion (12 inch) 4Z9 0276	☆	65	66	23 CAN'T SHAKE YOUR LOVE—Syreeta—Motown 4500 MG (12 inch)
☆	34	3	STREET CORNER—Ashford and Simpson—Capitol 8528 (12 inch)	☆	66	43	22 MEGATRON MAN/GET A LITTLE—Patrick Cowley—Megatone (LP) M1002
☆	27	18	DON'T YOU LOVE IT—Maxine Singleton—Peter Pan (12 inch) TAS-2801F	☆	67	67	3 A DESERT PLACE—The Twins—Siamese SIA 010 (12 inch)
☆	28	23	SHOW YOU MY LOVE/GO BACK—Goldie Alexander—Arista (12 inch) CP 713	☆	68	49	18 NEVER SAY NEVER—Romeo Void—415 Records (EP) A-0007
☆	40	8	ROMAN GODS/RIDE YOUR PONY—Flestones—IRS (LP) SP 70018	☆	69	73	7 CAN YOU SEE THE LIGHT—Brass Construction—Liberty (12 inch) 7201
☆	45	2	THANKS TO YOU—Sinnamon—Becket BKD 308 (12-inch)	☆	70	70	12 I COULD BE HAPPY—Altered Images—Epic (LP) FR 37738
☆	41	2	LIVE IT UP—Time Bandits—Columbia 44-022829 (12-inch)	☆	71	71	3 I KNOW YOU GOT ANOTHER—The Reddings—B.I.D./Epic FZ 37974 (LP)
☆	39	3	CAT PEOPLE (PUTTING OUT FIRE)—David Bowie—Backstreet/MCA BSR-6107 (LP)	☆	72	NEW ENTRY	PROMISED YOU A MIRACLE—Simple Minds—Virgin Int. (Import)
☆	33	28	CENTERFOLD/FLAMETHROWER—J. Geils Band—EMI (LP) SOO 17062	☆	73	NEW ENTRY	STRANGE LOVE—Debra Dejean—Handshake AS 1421 (12 inch)
☆	34	31	DON'T TURN YOUR BACK ON LOVE—Eloise Whitaker—Destiny (LP/12-inch) DLA 10006/DT 302R	☆	74	NEW ENTRY	BODY LANGUAGE—Queen—Elektra EI-60128 (LP)
☆	51	23	KEEP ON/YOU'RE THE ONE FOR ME—D. Train—Prelude PRL 14105 (LP)	☆	75	NEW ENTRY	GLORIA—Laura Branigan—Atlantic DMD 338 (12 inch*)
☆	36	12	NATIVE LOVE (Step By Step)—Divine—"O" Records & Visuals (12 inch) OR 717	☆	76	NEW ENTRY	DISC CHARGE—Boystown Gang—Moby Dick 241 (LP) all cuts
☆	47	4	FEEL IT DON'T FIGHT IT—Atkins—Warner Bros. WBS 50037	☆	77	72	5 FREAKY BEHAVIOR—Bar Kays—Mercury MK 192
☆	38	25	DESIGNER MUSIC/HOLD ME DOWN—Lipps' Inc.—Casablanca (LP) NBLP 7262	☆	78	69	8 IT TAKES HEART—Greg Perry—Alfa (12 inch) AAD 14017
☆	39	44	DON'T TURN YOUR BACK ON ME—Front Line Orchestra—RFC/Quality (12 inch) RFC 012	☆	79	68	4 SEEDY FILMS/SEX DWARF—Soft Cell—Sire PRO-A-1021
☆	40	46	ON A JOURNEY—Elektrik Funk—Prelude (12 inch) PRLD622	☆	80	61	5 CRAZY/M TRAIN—Pylon—DB Records (12 inch) DB 61

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. \*non-commercial 12-inch

☆ Superstars are awarded to those products demonstrating the greatest audience response on 15 U.S. regional disco lists. (Prime Movers).

★ Stars are awarded to other products demonstrating significant response.

### DISCO & DANCE REC. MAIL ORDER SERVICE

Retail • DJ • Imports & U.S.

Telex: 230 199 SWIFT-UR (MAIL-O) Call or write us—Fastest service, best stock and cheapest retail price on U.S. and imports. Send for our FREE lists of imports, 12" Discs, and U.S. LP's.

Call us about our AUTOMATIC MAILING SUBSCRIPTION—SERVICE—personalized to the needs of your disco or area. We export to DJs in all countries (retail only).

All orders are shipped immediately U.P.S.—We give personal attention to your needs

MAIL O DISC RECORDS 40 SOUTH MALL, PLAINVIEW, NY 11803 PHONE (516) 694-0088

NEW 12"—Divine (Remix), Flirt (Remix Calling), New Lime, Justin, Ministry, Ray Parker Jr., New Kelly Marie, Ron Griffith (Love Is A Drug), Hot Plate 4, Ingrid, Kenneth Sherman, Johnny Chingas, Drinking Electricity, Flower, Roboter Wierke, Yazoo, New Sparks, Murphy's Jive Law, Kamandu (Remix), Toba, Agnes, King Creole, Nite Life Uni. (Remix), Bobby Davenport, Bruni Pagan, Carrie Lucas, Wildlife, Beatles/Stones Medley, Silmline, The Dance, Fonda Rae, Karen Young, Over & Over (Remix), Klein & MBO, Savannah, Patrick Booth, The Mood, Culture Club, Paul Parker, Kongos (Cerrone Prod.), Gwen Guthrie, D. Bowie (Cat People), Claudja Barry & R. Jones (Remix), New Alton Edwards, Decoupage (Remix), Chanson d'Ellegance, Q-Feel, Viola Wells, Mystery, Christopher, Checkers, Talk Talk, Deadline, Araxis, Free Style, Fantastiques, Discotech, Nona Hendrix, Altered Images, B.B. Band, Buggies, Madame, Fashion, Vanessa, Weeks & Co. (Remix), Voyage (Let's Get Started), Kebec Electric (Magic Fly 82), Viola Wills, D.D. Sound (New), Lisa, Yello.



IMPORT NEW LP'S—Santa Emeraldita, Lime 2, Mix Your Own Stars Vol. 2, Logic, B-52's, Carrone 8, Rainbow Team, Disco Circus 82 (Four Mixes), Freely, Disco Cross 2.



**BILLBOARD** invites you to participate in the world of music in motion when we present **SPOTLIGHT ON DANCE/DISCO** in the June 19th issue, so step lively... the party is just beginning!

**\*THE MUSIC**... a colorful international collage of sounds and styles has boosted that beat beyond disco—

**\*THE EQUIPMENT**... the latest lights, the sharpest in sound, the brightest of special effects—

**\*THE CLUBS**... from dance floor to disco-theque to the ultimate showcase for prerecorded music, live talent, videos and special effects—

**\*DJ POOLS**... struggle, growth and changes of the pool in today's business—

**THE FORMAT**... interviews with innovators who have lifted dance music off the floor, onto the turntable and into the home—

**INTERNATIONAL**... progress reports from the dance capitals of the world...

**SPOTLIGHT ON DANCE/DISCO** will also update the dance-exercise disk boom, along with special features on rock dancing, dance crazes, disco radio and the disco/dance lifestyle. Be part of the story that keeps the public bopping and the world hopping and deliver your message through the magazine that continues to deliver... and deliver.

DANCE  
DISCO



Where  
the beat  
meets the  
Street

A current report that must include your advertising message to the world of dance/disco ..... "the beat" is not complete without your ad, and "the street" cannot compete for your attention unless they know what you do, how to contact you and do business.

Call right away to reserve your ad space ....

NEW YORK	(212) 764-7356	LONDON	(01) 439-9411
BEVERLY HILLS	(213) 859-5316	MILAN	28-29-158
NASHVILLE	(615) 748-8145	TOKYO	(03) 498-4641

Billboard

Spotlight on DANCE/DISCO

AD DEADLINE: MAY 28 ISSUE DATE: JUNE 19

# Venues

## Mckoul To Produce Shows For City Of Harrisburg

• Continued from page 40

The 12-concert series was announced by Harrisburg Mayor Stephen Reed, who also disclosed that such artists as James Taylor, Charlie Daniels, the Go-Go's, Hall & Oates, Emmylou Harris and Rodney Dangerfield will be taking part. There will also be a two-show Labor Day weekend appearance by the Beach Boys.

Mckoul Productions is also negotiating with Bobby Vinton, George Benson, Loretta Lynn, Kool & the Gang, Foreigner, the Police, the Lettermen and the Temptations.

According to Reed, Mckoul is already working on plans for the 1983 concert season, and hopes that for that series it can snare such acts as John Denver and Barry Manilow.

This is the first time that Harrisburg will host a pop concert series. The city has been restricted in this area by the lack of a major concert venue suitable of accommodating big name acts.

The concerts will be presented on the ballfield in City Island on a 120-square foot, two-and-a-half story

roofed stage, with lighting and sound systems to be built by the concert promoters. Reed says Mckoul Productions is expected to make a \$150,000 investment here in preparation for the concerts, for which the work has already begun.

According to the agreement, the city is to provide 600-amp electrical service and is expected to spend between \$15,000 and \$20,000 to fence in the ballfield, repair access roads, and install security lighting. When the work is finished, the capacity of the new fenced-in venue will be able to accommodate 12,000 persons.

Ticket prices for the concerts are expected to be in the range of \$7 to \$10. Under the arrangements with Mckoul, the mayor says, the city will be paid a flat fee of \$1,000 for each concert, plus 5% of the gross receipts and an additional fee of 25-cents for each ticket sold. Reed said the city will not be responsible for any losses resulting from the concerts, and that Mckoul Productions will provide full security, cleanup after the concerts, and a \$1 million insurance liability coverage for each concert.

## Platt's Concept Is Bowling 'Em Over

• Continued from page 40

nights from 10 p.m. to 3 a.m. These earlier hours reflect Los Angeles' local liquor laws (although the private club slant frees the operators from the 2 a.m. bar closing called for in public sites) and the city's somewhat earlier winding down when compared to Manhattan.

Still, Platt, who lived in Los Angeles until three years ago, feels the timing of the opening coincides with a "mushrooming" club scene here. Says the transplanted Briton, "When I left here, if you wanted to go out to clubs at night there was just the Roxy, the Rainbow and maybe Studio One, which only made sense if you were gay. But in the past few days, I've been to an incredible number of rock clubs, and stayed out late every night."

To Platt's assertion that the duo is less interested in the initial phenomenon of rock bowling than in developing stylish clubs, Simon adds the

observation, "It's a good break from the average rock club, where if you're not into dancing or listening to the music, there's nothing else to do."

Cracks Platt, "This gives you something to do with your hands while you try to pick up girls."

On a more serious note, both claim their New York rock musician patrons have turned into avid, if not always skilled, bowlers. Among frequent visitors they list Blondie's Chris Stein, Van Halen's David Lee Roth, Grace Jones, Nina Hagen and members of various young British bands like Bow Wow Wow and Squeeze.

Their favorite, though, is none other than PIL's John Lydon.

The Los Angeles club will be managed by friend Lori Chapman, who ran the Fiorucci clothing outlet in Los Angeles, and will offer a private bar as well as lane service.

Los Angeles may not be the last stop, either. Asserts Simon, "We want to open more clubs like this. We'd probably look at a mix of markets, with some in major cities and others elsewhere." That plan, the pair add, isn't a pipedream, since their existing contracts with lane owners have already sparked discussions about spreading the concept. "They tell us we're outgrowing their regular evening business on the nights we take over, so the interest is there," says Simon.

As for the admission structure, the pair issue memberships enabling patrons to enter for \$5 a night, and also allow non-members to attend for \$10. Those prices include free games and free rental of bowling shoes.

## Eric Clapton Ready For U.S. Tour

LOS ANGELES—Eric Clapton ends 14 months of convalescence when he kicks off a new U.S. concert tour this June.

The upcoming shows are reportedly the first of two tour legs planned for this year. During June, Clapton will travel to 16 American cities on an itinerary slanted primarily toward secondary markets. Major markets on that phase of his '82 tour calendar include Detroit, Cleveland and Miami.

## Talent In Action

**SPLIT ENZ**  
**THE INNOCENTS**  
*Hollywood Palladium,*  
*Los Angeles, Calif.*  
*Admission: \$8.50*

The members of Split Enz excel at their craft of making slightly daft yet commercial pop. This skill has brought the New Zealand-bred quintet a large enough following to fill the 5,000-capacity Palladium May 6, the first date of a North American tour. While the group executed its day-glo brand of pop well and the audience cheered heartily, something was missing in the 20 song, 90-minute performance.

While there were many memorable highlights, none of them added up to a cohesive whole. Perhaps it was the raggedness that is to be expected from a group on its first date of a tour. Perhaps it was the pacing which had the group opening with an unknown song ("Fire Drill") and two slower paced ones, "Giant Heartbreak" and "Dirty Creature." Perhaps it was the lack of personality exhibited by lead singers/guitarists Tim and Neil Finn. Perhaps it was the badly mixed sound. There was little effort to reach the audience and when female fans tried to reach heartthrob Neil, he would demurely back away.

All this said, there are few better at making progressive pop than Split Enz. The last several songs of the show—including "I Got You," "Nobody Takes Me Seriously," "Small World" and "What's The Matter With You"—overcame the flaws of the rest of the concert. Gone are the surreal costumes that the band wore in the mid-1970's but the winsome charm remains in the music.

Boardwalk Records' Innocents opened in a half-hour, six-song set that was certainly not revolutionary but entertaining in a very teenage, power pop way. If the quintet could come up with more originality in its songs, it might just go places.

CARY DARLING

**GARY CHAPMAN**  
*Andrew Johnson Hall*  
*Tenn. Performing Arts Center*  
*Nashville*  
*Admission: \$5*

Intimacy of setting, performer-audience rapport and accessible music were the highlights of Gary Chapman's April 26 Nashville concert.

His well-crafted gospel is played as straight rock, MOR, and sometimes as fusion. The humor and philosophical reflections interspersed between songs were not out of place in the 288-seat Andrew Johnson Hall.

The band included two electric guitars, bass, keyboards, drums, a synthesizer, a saxophone on some tunes, and three back-up singers. Chapman does not exhibit a wide vocal range, but sings well in the sturdy, higher-end range that is his signature. Commendably, he refrains from any melodramatic performance of his serious material.

The stand-outs in the show were "Playin' In The Street," with a searing, hard-rock guitar solo, a piano-backed version of his self-penned "Finally" (now a crossover hit for T.G. Sheppard, as a secular song), and "You Need A Hero," with its keyboard lead resembling work by the Doobie Brothers.

Two one-hour shows were taped for a live album on Lamb & Lion. Chapman's humor minimized the distraction of a few false starts on the taped performances. The first show's audience was free to stay for the second, and many did.

CARTER MOODY

## Philips Boosts Jazz In Gotham

NEW YORK—Jazz is enjoying a new surge of popularity in this city. Over the past several months, a growing number of small supper clubs and cabarets have been offering live jazz entertainment as a viable alternative to rock and popular music formats.

Playing what's considered to be a small but significant role in the upturn is Pat Philips, an agent, manager and producer. She has been instrumental in booking such artists as Gerry Mulligan, Lionel Hampton, Benny Goodman, Roland Hanna, James Moody, Hank Jones, Milt Jackson, Jimmy Heath, Slide Hampton and Sonny Fortune.

She has also helped in opening up to jazz such venues as Trax (a rock-oriented club), S.P.Q.R., in Manhattan's "Little Italy" district, the South Street Seaport and the YMHA, and books her acts in more established jazz rooms such as Eddie Condon's, Sweet Basil and the Village Gate.

Philips is working on a series for the New School, too, and artists' tours of colleges, festivals and out-of-town nightclubs.

# Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- JOURNEY, GREG KIHN BAND—\$482,646, 41,224, \$12.50 & \$10.50, Monarch Entertainment Bureau, Brendan Byrne Meadowlands Arena, E. Rutherford, N.J., two sellouts, May 6-7.
- CHEAP TRICK, JOAN JETT & THE BLACKHEARTS, CHUCK BERRY, SUSAN LYNCH, BLITZ BROTHERS—\$455,180, 44,366 (60,000 capacity), \$12.50 & \$10, Avalon Attractions/Marc Berman Presents, San Diego (Calif.) Stadium, "The Sky Show," May 8.
- JOURNEY, GREG KIHN BAND—\$441,903, 37,226, \$12.50 & \$11.50, Beaver Prods., Spectrum, Philadelphia, two sellouts, May 1-11.
- KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR—\$254,715, 17,343 (20,026), \$13 & \$12.50, C.K. Spurlock, Centennial Hall, Toledo, Ohio, two shows, one sellout, May 2.
- JOURNEY, GREG KIHN BAND—\$200,109, 18,896, \$11 & \$9.90, Cellar Door Prods., Capitol Centre, Landover, Md., sellout, May 8.
- LITTLE ANTHONY, BO DIDDLEY, JAY BLACK & THE AMERICANS, SHIRRELLES, JOHNNY MAESTRO & BROOKLYN BRIDGE, DEL VIKINGS, DANNY & THE JUNIOR, DUPREES, NEIGHBORS' COMPLAINT, BOBBY CON-STOCK'S ROCK 'N ROLL BAND—\$192,020, 17,9094, \$12.50 & \$11, Richard Nader Entertainment, Brendan Byrne Meadowlands Arena, E. Rutherford, N.J. "Richard Nadar's Original Rock 'n Roll Spectacular," sellout, April 30.
- BLACK SABBATH, OUTLAWS—\$164,646 (Canadian funds), \$12,975 (13,000), \$13.50 & \$12.50, Perryscope Concerts/Concert Prods. Int'l Northlands Coliseum, Edmonton, Alta., April 30.
- LOVERBOY, BRYAN ADAMS—\$140,204 (Canadian funds), \$11.50 & \$9.50, Concert Prods., Int'l, Maple Leaf Gardens, Toronto, May 7.
- BLACK SABBATH, OUTLAWS—\$123,987, 10,529 (18,000), \$11, \$10, & \$9 Feyline Presents, McNichols Arena, Denver, May 8.
- BLACK SABBATH, OUTLAWS—\$101,522, 10,656, \$10.50 & \$9.50, Albatross Prods./Double Tee Promotions, Univ. of N.M. Tingley Coliseum, Albuquerque, sellout, May 9.
- LOVERBOY, BRYAN ADAMS—\$99,500 (Canadian funds), 9,045, \$11, concert prods. Int'l/Donald K. Donald Prods., Ottawa (Ont.) Civic Centre, sellout, May 1.
- BLACK SABBATH, OUTLAWS—\$93,437 (Canadian funds), 7,500, \$13.50 & \$12.50, Perryscope Prods./Concert Prods., Int'l, Calgary (Alta.) Stampede, sellout, April 29.
- LOVERBOY, BRYAN ADAMS—\$76,932 (Canadian funds), 7,327, \$10.50, Concert Prods. Int'l/Donald K. Donald Prods., Sudbury (Ont.) Arena, sellout, April 30.
- OAK RIDGE BOYS, BELLAMY BROTHERS, CORBIN HANNER BAND—\$73,135, 7,355 (15,039), \$11.50, \$10, & \$8.50, Electric Factory Concerts, Spectrum, Philadelphia, May 8.
- RICK SPRINGFIELD, TOM CHAPIN—\$69,460, 6,901, \$10.50 & \$9.50, Beach Club Concerts, Greenville (S.C.) Memorial Auditorium, sellout, May 9.
- CHARLIE DANIELS BAND, JIMMY HALL—\$65,654, 6,911 (10,200), \$9.50, Monarch Entertainment Bureau, War Memorial Auditorium, Rochester, N.Y., April 29.
- KOOL & THE GANG, WHATNAUTS, SKYY—\$64,096, 6,460 (10,228), \$10 & \$9, Sun Song Prods., Jacksonville (Fla.) Coliseum, April 23.
- LOVERBOY, BRYAN ADAMS—\$62,722 (Canadian funds), 5,702, \$11, Concert Prods. Int'l/Donald K. Donald Prods./Don Jones, Treasure Island Gardens, London, Ont., sellout, April 28.
- ALABAMA, JANIE FRICKE—\$58,880, 5,800, \$10.50, Fowler Prods., Jackson (Tenn.) Coliseum, sellout, May 8.
- SHEENA EASTON, GERARD KENNY—\$58,880, 5,800, \$10.50, Fowler Prods., Jackson (Tenn.) Coliseum, sellout, May 8.
- SHEENA EASTON, GERARD KENNY—\$56,183 (Canadian funds), 5,458, \$10.50 & \$9.50, Albatross Prods./Isle of Man, Orpheum Theatre, Vancouver, B.C., two sellouts, May 6-7.
- OZZY OSBOURNE, MAGNUM—\$48,249, 5,546 (9,900), \$9, Sound Seventy Prods., Municipal Auditorium, Nashville, Tenn., April 29.
- GORDON LIGHTFOOT—\$42,057, 4,288 (5,373), \$10 & \$9, Brass Ring Prods., Lansing (Mich.) Civic Center, May 7.
- STATLER BROTHERS, BRENDA LEE—\$40,200, 4,500, \$9 & \$8, Varnell Enterprises, St. Joseph (Mo.) Civic Arena, sellout, April 30.
- LOVERBOY, BRYAN ADAMS—\$39,941 (Canadian funds), 3,631 (4,000), \$11, Concert Prods. Int'l/Donald K. Donald Prods., Memorial Auditorium, Kitchener, Ont., April 29.
- SPLIT ENZ, INNOSENSE—\$34,700, 4,045, \$9.50 & \$8.50, Avalon Attractions, Hollywood (Calif.) Palladium, sellout, May 7.
- ASIA, PAT BULLARD—\$29,277 (Canadian funds), 2,765, \$11.50 & \$9.50, Concert Prods. Int'l, Massey Hall, Toronto, sellout, May 8.
- SHEENA EASTON, GERARD KENNY—\$27,633, 2,952, \$10 & \$9, Albatross Prods., Paramount Theatre, Seattle, sellout, May 5.
- SHEENA EASTON, GERARD KENNY—\$26,404, 2,711 (2,958), \$10, \$9.50, & \$9, Albatross Prods./Double Tee Promotions, Paramount Theatre, Portland, Ore., May 4.
- ASIA, JOHNNY & THE DISTRACTIONS—\$25,341, 2,541, \$10.50 & \$9.50, Monarch Entertainment Bureau, Auditorium Theatre, Rochester, N.Y., sellout, May 5.
- DREGS—\$24,780, 2,109 (3,784), \$11.75, Avalon Attractions/Bill Graham Presents, Univ. of Calif. at Los Angeles Royce Hall, two shows, May 7.
- MOLLY HATCHET, NEW MOUNTAIN, STRANGER—\$24,552, 2,787 (5,000), \$9, Fantasma Prods., W. Palm Beach (Fla.) Auditorium, May 4.
- GRAHAM PARKER, BILLY VERA—\$24,285, 3,000, \$8.50 & \$7.50, Electric Factory Concerts, Tower Theatre, Philadelphia, sellout, May 8.
- ASIA—\$22,230 (Canadian funds), 2,223, \$10, Concert Prods. Int'l/Donald K. Donald Prods./Don Jones, Alumni Hall, London, Ont., sellout, May 9.
- HUMAN LEAGUE, VIVABEAT—\$20,272, 2,165 (2,279), \$9.50 & \$8.50, Bill Graham Presents, Warfield Theatre, San Francisco, May 9.
- LAURIE ANDERSON—\$17,195, 1,810, \$9.50, Wolf & Rissmiller Concerts, Univ. of Calif. at Los Angeles Royce Hall, sellout, May 11.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Patricia Bates in Nashville at 615/748-8120, Tina Veiders in New York City at 212/764-7314 or Hedy Weisbart in Los Angeles at 213/273-7040.



# Pro Equipment & Services

## Quality Control Is The Key To VCA Video Duplicating

NEW YORK—The business of videocassette duplicating is, as Bill Follett puts it, "not glamorous." It is, however, a major part of a rapidly growing market, and VCA Duplicating (Video Corp. of America), of which Follett is president, is one of the major, if not the major, companies in the field.

Follett says the company, with its staff of 200, has manufactured close to three million prerecorded videocassettes since it began production two years ago—that's 33% of the entire industry.

"It takes management commitment to facilities, and training," he points out. "If you don't pay a lot of attention to quality, it's quickly obvious."

VCA's minimum standards, Follett says, are the quality of broadcast television. "Every cassette we duplicate is examined for at least six minutes," he says, "and we have a 23% reject rate."

All VCA tapes are duplicated in real time (one-to-one) on the company's 1,200 specially adapted and maintained video duplicating equipment. The company puts out 10,000 pieces a day, and has regional offices to cut down on shipping costs. Tapes are shipped from New Jersey, California, Texas and Illinois.

"All four locations function as one lab," Follett explains. "They're connected electronically. With every cassette we've ever duplicated, we've been on time." VCA's facilities have been used by Warner Home Video, Thorn EMI, Vestron Video, MGM/CBS Home Video, Disney, Fotomat and others.

The video software supplier tells VCA the title of the film it wants duplicated and makes available a master tape, or VCA makes the master tape from a 35mm film. "This is a creative process, because you have to get all the pertinent information on the screen with the right frame of reference," Follett says. "We color-correct every scene and add titles and disclaimers. All tapes are encoded with a serial number for identification purposes."

If the master tape comes from the studio, VCA critiques its quality. "Usually we have to fix scenes. There's no perfect cassette without a perfect master. The poor quality tapes on the market are due to their being produced in back rooms by duplicators, dealers and pirates," Follett asserts.

Once the master tape is approved, duplicating is scheduled at the three labs. After the duplicating process, there is quality control, packaging and shrink wrap.

Equipment used is made by Sony for Beta tapes and by Panasonic for VHS. "None of our equipment is 'off the shelf,'" says Follett. "We use special inputs and audio recording techniques to reduce hiss and noise. And we maintain the equipment in a way that never allows a machine to be operating without a recent check-up."

Follett claims VCA has even tighter maintenance parameters than Sony or Panasonic. "If they say plus or minus 15 grams, we say plus or minus half a gram. We optimize our heads every two days."

Not only does VCA duplicate stereo VHS tapes and encode them with Dolby B, it also is installing new stereo Beta equipment which will be in operation by fall. In fact, VCA Duplicating is in a joint venture with Sony called S/T Duplicating: Sony/Teletronics. (Teletronics was VCA's old name.) Follett is

president of the joint venture as well as off VCA.

"We founded S/T in 1971," he re-

lates. "By 1978 we were so successful that we changed our philosophy. We put together a large duplicating fa-

cility, to which the master tapes were brought. We decided we could better serve our clients if we were more

regional, and opened the Chicago lab and then the other two."

LAURA FOTI

# Synclavier® II

## Digital Synthesis · Music Printing · Real Instruments

The world's most advanced digital synthesis system has just become the world's most advanced Music Printing and Sampling System.

Now, with Synclavier® II's Music Printing Option, performances played on Synclavier® II's keyboard can be transferred and printed out automatically in standard musical notation. This amazing new Option provides a quick, high quality computerized printing of complete orchestral scores or individual parts, piano music, and lead sheets with lyrics.

Using the new Sample-to-Disk™ Option, you can now record real instruments or whole sections of instruments into the Synclavier® II and then play them on its keyboard. New England Digital's technological wizardry has made it possible to record or sample any analog signal onto a Winchester Disk using a microphone or line-level source. You can record at a sampling rate of 50KHz. for a minimum of 100 seconds up to a maximum of 54 minutes. After recording, sophisticated software techniques provided by New England Digital allow you to analyze the recorded signal, digitally filter out noise or harmonics, and edit different signals together for unique sounds. Once satisfied with your sampled sound, you can easily transfer it to the Synclavier® II's keyboard for real time performance.

The Music Printing and Sample-to-Disk™ Options, advanced as they are, are only part of the incredible Synclavier® II Digital Music System. Since its introduction two years ago, many of the world's most influential musicians, producers and studios have seen and now own a Synclavier® II system themselves.

We invite you to see and hear what they already know, that the future of music is available today from New England Digital.

Synclavier® II digital music systems start at \$13,750.00.

Don't forget to inquire about our line of business software for your studio and personal use.

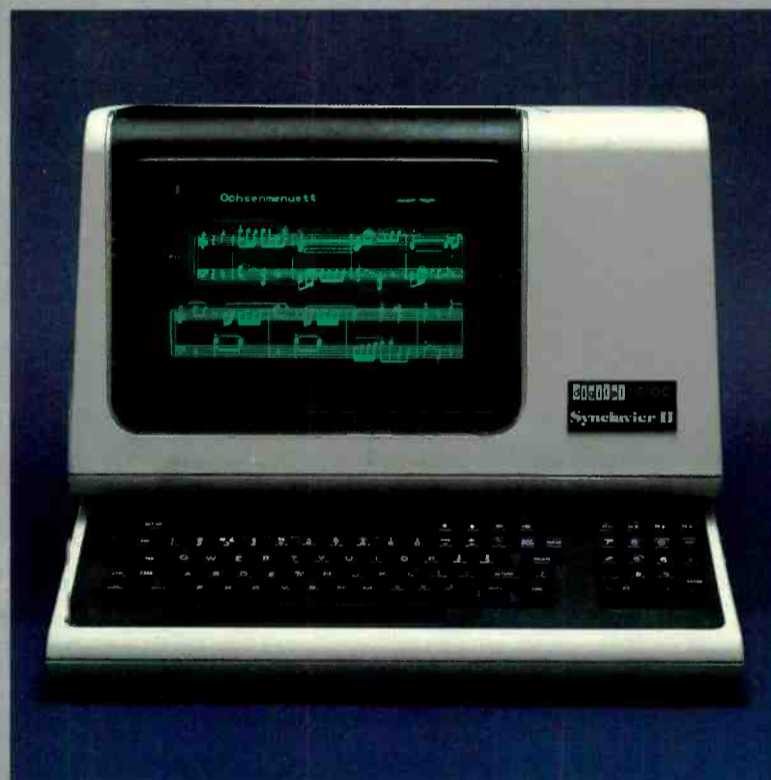
### Synclavier® II Instruction Manual and Demo Record.

A complete and descriptive Instruction Manual is now available for \$50.00 (USA & Canada) or \$60.00 (elsewhere) postpaid.

30 minute, long-playing demo records are also available for \$2.50 (USA & Canada) and \$6.00 (elsewhere).

For more information, a personal demonstration, or the name of your nearest representative, please call or write to:

New England Digital Corporation  
Department 26, Box 546  
White River Jct., VT 05001  
802-295-5800



©1982 New England Digital



# Pro Equipment & Services

## Studio Track

NEW YORK—Mastering at **Masterdisk: Syn-ergy**, produced by **Larry Fast**; self-produced **David Sancious**; the **Rolling Stones** "Live," produced by the **Glimmer Twins**; **Steely Dan's** "Greatest Hits, Vol. II," produced by **Gary Katz**; **Juice Newton**, produced by **Rich Landis**; **Jan Hammer**, produced by himself and **Neil Schon**; **Paul Winter**, self-produced; **Chuck Mangione**, self-produced; **Riot**, produced by **Billy Arnell** and **Steve Loeb**; and **Eric Clapton's** "Greatest Hits." Engineering on these projects are **Robert Ludwig**, **Bill Kipper** and **Howie Weinberg**.

**Andy Schwartz**, former keyboard player for **Chic**, is currently at the **Power Station** working on a self-produced project.

At **RPM Sound Studios**, **Chaka Khan** and **Rufus** are finishing up "Live At The Savoy" with **Elliot Scheiner** engineering, **Robin Danar** assisting and **Russ Titelman** producing for Warner Bros. **Public Image Ltd.**, with **Johnny Lydon**, is laying tracks for a **Virgin Records** album. **Dominic Maita** is engineer, **Danar** assisting. **Scheiner** and **Danar** team for engineering duties on **Roberta Flack's** new **Atlantic** album, produced by **Ralph MacDonald**.

Wave Records principals **Dan DeAngelis** and **Lou Magrino** have finished production on the label's second release, **Brenda Jones'** "My Heart's Not In It," at **Vanguard Studios**. Producer was **Mark Berry**.

The **F.R.O.N.T.** is at the **Ranch** in Manhattan, recording a self-produced album for **Arocklytse Records**. **Eddie Ciletti** is engineering and co-producing.

At **Sundragon Recording**, **Ray Rock** of the **Crown Heights Affair** is at work on a solo album for **Plateau Records**. **Buddy Pollock** is engineering, with **Glenn Dubois** and **David Lee** assisting. Also at **Sundragon**, **Pollock** engineered a **Jon Hendricks** album produced by **Hendricks** and **Joel Dorn** for **Muse Records**. **Ivan Kral** and **John Waite**, formerly of **Patti Smith** and the **Babys**, respectively, are recording a collaborative effort for **Chrysalis** with engineering by **Dubois** and **Thom Santiago**. The **Necessaries** have completed an album for **Sire** with **Michael Ewing** engineering and **Santiago** assisting.

**Touche** is at work on their first single for **Emergency Records** at **A&R Studios**. **Dennis Bell** and **Claudette Washington** are the producers, with **Ollie Cotton** at the controls.

At **Wizard Studios** in **Briarcliff Manor, N.Y.**, owner **Mike Scott** is engineering the latest by **Peter Frampton**, with **Alan Myerson**; producer is **Eddie Kramer**. **Tom Dickie** and the **Desires** are being produced by **Ed Sprigg**, with **Scott** engineering.

**Gregg Winter** is finishing final mixes at **Extraterrestrial Sound**, **Glen Cove, N.Y.** for his upcoming self-produced **WEA International (Ireland)** album.

★ ★ ★

**Corasound Recording**, **San Raphael, Ca.**, has **Richi Ray** producing two singles to complete his LP, **Stephen Hart** engineering.

★ ★ ★

**Ronnie McDowell** at **Nashville's Soundshop** with producer **Buddy Killen**. **Ken Harding** also there producing the **Williams Brothers**.

**Ted Daryll** at **North Lake Sound**, **North White Plains, N.Y.**, working with producer **Dwight McKee**, mixing **Wently Phipps'** new gospel project for **PolyGram**, **Chris Cassone** engineering.

**Faithful Sound**, **Champaign/Urbana, Ill.**, names **Kirk Little** studio director. The facility is hosting the **B-Lovers** and **Jimmy Dawkins**.

**Terri Gibbs** was in at **Sound Emporium**, **Nashville** to overdub vocals on "Look At Us Now," the theme song for "Waltz Across Texas," **Steve Dorff** and **Ed Penney** co-producing, **Jim Williamson** engineering.

At **Sea-West Studios**, **Hawaii**, **Mike Chapman** producing **Australian Crawl** for **EMI America**. Also there are **Johnny, Louis & Char**, completing an LP with **Rick Keefer** at the console. The studio also reports that it has just added a **Synclavier II** digital synthesizer to the control room.

**Chuck Irwin**, newly appointed engineering director at **New York's Sear Sound**, is twirling the dials for **Galt MacDermot** as well as co-producing and engineering a new release by the **Flamingos**.

★ ★ ★

At **Warner Bros. Recording Studios**, **Van Halen** completed "Diver Down," produced by **Ted Templeman**. Engineer was **Don Landee**, with assistance from **Ken Deane**. **Rufus** and **Chaka Khan** are working with producer **Russ Titelman** and engineer **Mark Linett** on a project due out soon; **Titelman** and **Linett** are also teamed for a movie score being cut by **Stephen Bishop**. Amer-

ica, on **Capitol**, is working with **Linett** on tracks produced by group member **Gerry Beckley**. And **J.D. Souther** is at work on his self-produced **Columbia** lp with **Lee Herschberg** engineering.

**Richard "Dimples" Fields** is mixing his latest project for **Boardwalk Records** at **Clark-Brown Audio**. Producers are **Fields** and **Belinda Wilson**. Engineering is by **Tony Modster** with **Gloria**

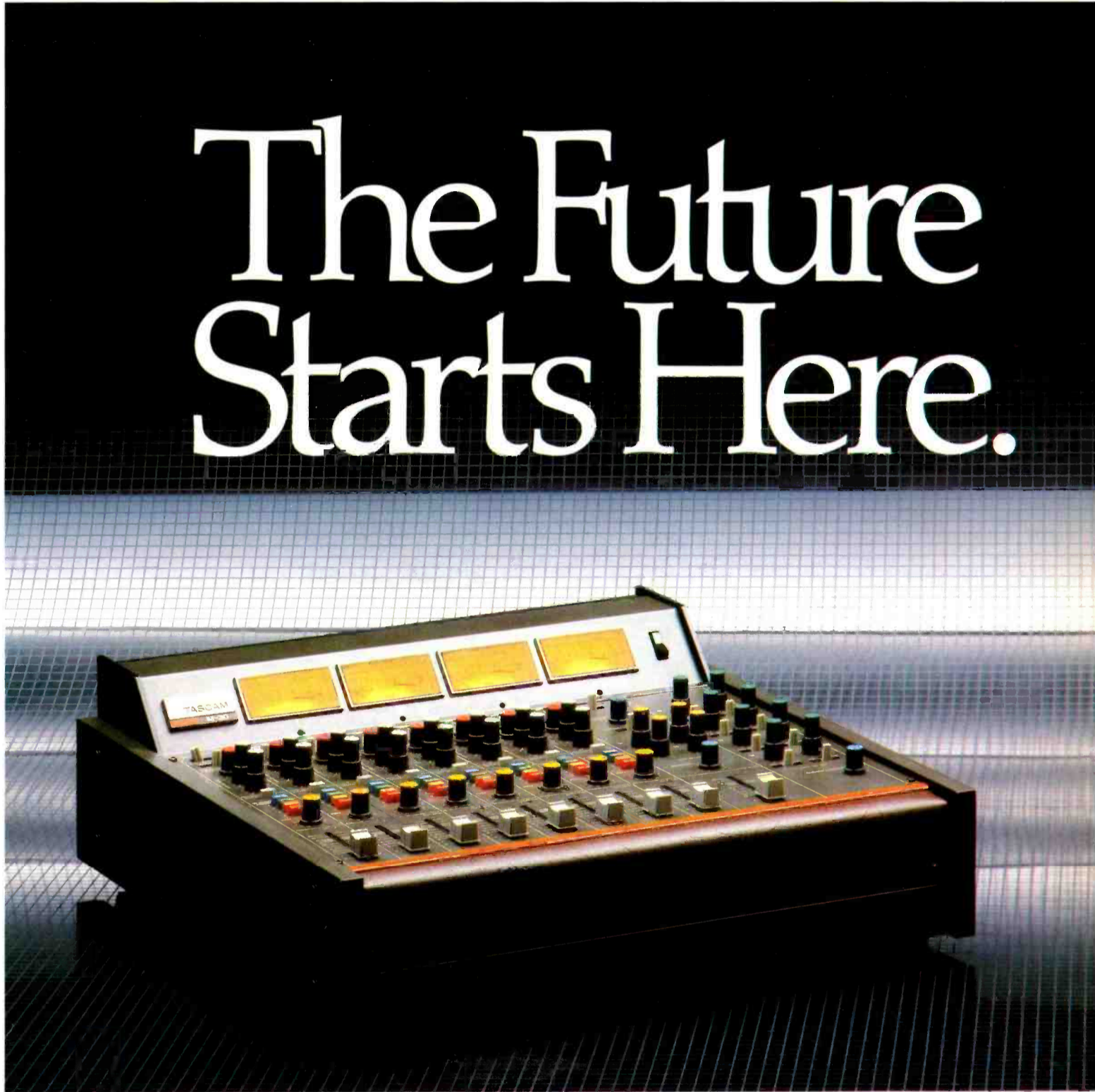
**Davis** assisting. Also, **Fifth Avenue** is laying tracks for an upcoming album with producers **Larry Robinson** and **Joe Foxworth**. **Solar group Klymaxx** is recording material, and **Larry Farrow**

is producing **Della Reese** for **Piano Man Productions**.

★ ★ ★

(Continued on opposite page)

# The Future Starts Here.



With the TASCAM Series 30 which encompasses multitrack technology of such impressive flexibility, possibility and capability, that its remarkably modest pricing is merely a welcome bonus.

It's all the result of TASCAM's characteristic blending of good sense and revolutionary thinking. The melding of the practical with the blue sky. The incorporation of electronic advances which are both better and less costly.

The result is a line of recording tools which can create a business or expand one with a minor outlay of capital. Or that a band could use to put themselves at the top.

A highly capable and versatile system

within the reach of the artist or producer, composer and arranger, the churchman, adman, and multi-image maker who has yearned for the creative freedom that comes with owning his own studio.

#### AN EMPHASIS ON RELIABILITY.

No advanced feature is worth much when it's down. So we engineer our advances for reliability.

Series 30 utilizes proven high speed integrated circuitry throughout. Electronics that are well understood worldwide. All run within their design limits. Not on the ragged edge.

Bipolar 15 volt D.C. power supplies insure against hum and radio interfer-

ence. This results also in a +15dBV maximum level for all outputs. For 25 dB of headroom. A generous buffer against distortion and overload.

#### TWO SERIES 30 MIXERS.

The proven M-35 and the new M-30 shown here. Both are the product of ten years of evolutionary development and experience.

Input LED's plus Buss output VU meters with overload LED's combine to let you see and control just what's going on all along the signal path.

Mic inputs on our mixers are balanced. And you get plenty of attenuation for control of your input signal. And, our Parametric Sweep type Equal-



# Pro Equipment & Services

## Studio Track

• *Continued from previous page*

In Nashville, **Loretta Lynn** is working on an MCA album at **Music City Music Hall** with producer **Owen Bradley** and engineer **Bill Van-**

**devort**. **Donna Fargo** and producer **Jerry Bradley** are laying RCA tracks with **Bill Harris** engineering, while **Norro Wilson** is producing **Eddy Arnold** with engineer **Harris**.

At **Sound Stage**, **Tommy West** is producing **Ed Bruce's** new MCA album. Engineering is **Warren Peterson**. **Dixie Gamble-Bowen** is producing **Denise Draper** for Elektra with **Steve Tillisch** engi-

neering.

**Jerry Lee Lewis** and producer **Ron Chancey** are finishing an album at **Woodland Sound Studios**. **David McKinley** is engineering, with assist-

ance from **Russ Martin**.

In **Madison, Tenn.**, **Karen Taylor** is recording at **Cinderella Sound Studio**. Producer: **Bill Taylor**. Engineer: **Wayne Moss**.

**Mississippi Recording Co.** of **Jackson, Miss.** has completed a mix of the **Carnegie Hall** recording of the **McClain Family Band**. **Jerry Puckett** engineered.

★ ★ ★

In **Los Angeles**: **Warner Bros. Recording Studio** is the scene of plenty of activity: **Hutch Saxony** is being produced by **Russ Titelman** with engineering by **Lee Herschberg**. **Titelman** also produced Elektra/Asylum artist **Timothy B. Schmit**, with **Mark Linett** at the board. **America**, on Capitol, is finishing an LP with producer **Gerry Beckley**. **J.D. Souther** is finishing a self-produced Columbia project, co-produced by **Waddy Wachtel**. **Frank Sinatra** is producing with **Don Costa** for a **Sylvia Syms** LP. **Herschberg** is the remixing engineer.

**Gary Klein** and **Barry Fasman** are producing **Enid Levine** at **Lion Share Recording Studios** for **Entertainment Co. Records**. Engineer: **John Arrias**. **Kenny Rogers** has completed his next Liberty LP **Ronnie Laws** is producing **Eloise Laws**, with **Gery Brown** engineering. **Nick McGill** and **Reggie Dozier** are co-producing artist **Lenny Williams**, while **Klein** is mixing the soundtrack for "Annie." **Natalie Cole** is working on a project for **Cole-A-Rama Music**.

★ ★ ★

**Eldorado Recording Studio**, **Hollywood**: **Dick Rudolph** is producing **Carl Anderson's** upcoming Epic album. **Scott Singer** is engineer with assistance from **Eldorado's Sarco**. **Dave Jerden** was engineer for the recently completed self-produced **Tom Verlaine** album on **Warner Bros**. And **Michael Stewart** has completed final mixes on **Cynthia Manley** for **K-II Management**. **Jerden** engineered.

★ ★ ★

**Tom Jones** is at **Britannia Studios**, laying tracks for a new album produced by **Gordon Mills**. Engineering by **Greg Venable** and **Russell Bracher**. **Snuff Garrett** is producing **David Frizzell** at **Britannia**, also with **Venable**. And **Conn Hunley** is cutting tracks for a **Warner** album produced by **Steve Dorff** and engineered by **Venable** and **Bracher**.

★ ★ ★

**Bill Withers** is producing himself for **Columbia Records** at **Yamaha Recording Studios**. Engineer is **Joe Laux**.

At **Kendun Recorders**, **Michael Stokes** is producing **Magic Lady** on **A&M**. Engineer is **Bob Hughes**, assisted by **Steve Macmillan**. Producer **Mike Flicker** is at work with **RCA** group **Nantucket** and engineer **Rolf Henneman**. The **Fifth Dimension** are recording with producer **Tony Camillo** and engineers **Barney Perkins** and **Tom Cummings**.

MAY 22, 1982, BILLBOARD



zer can bail you out of all sorts of mixing trouble with minimum effect on audio quality.

Multiple patch points in the signal path make these mixers notably flexible and expandable. You can add cue systems, monitor systems, EQ systems and sub mixes as you need them. Right out of the TASCAM catalogue.

### THREE SERIES 30 TRANSPORTS

Our all new model 38 recorder/reproducer. It has every function of our time-tested 80-8 and is the lowest cost half-inch 8-track ever built.

The 38, like the 34 4-track and the 32 half-track, uses full-size 10-1/2" reels. And like the other two, allows

simultaneous record on all tracks.

All three are built on the same rugged 1/2" transport. So the 1/4" 32 and 34 are 8-track tough.

These transports represent 25 years of continuous mechanical refinement, built around the latest electronics, and have full Simul-Sync functions plus optional dual-process dbx\*.

Circuit driven, four digit FL counters provide more accurate "zero return".

And the Series 30 Recorders deliver the convenience of "dump edit" along with an optional foot-operated remote

punch-in/punch-out switch.

### COME TRY IT OUT FOR YOURSELF

The Series 30 brings professional capabilities within range of more people than ever before. It represents a unique opportunity to expand your art and your work capacity. As a conversation with any TASCAM owner will confirm.

For details, just visit your TASCAM dealer. Or, write us.

TASCAM PRODUCTION PRODUCTS  
COPYRIGHT 1982 TEAC CORPORATION OF AMERICA  
7733 TELEGRAPH ROAD, MONTEBELLO, CA 90640

# TASCAM Series 30.

## New Products

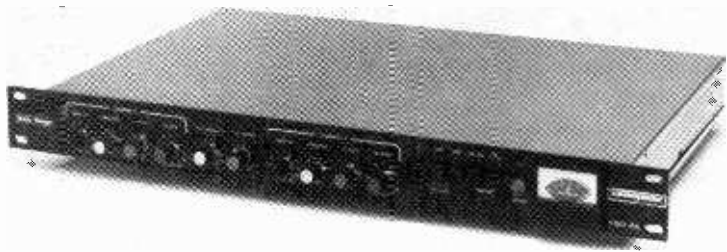


**REPLACES CORD**—Nady Systems of **Oakland, Calif.** has introduced the **GT-2** music instrument transmitter that replaces the cord on any instrument with a **Hi-Z** pickup. Part of the **PRO-2** series, it has a **250-foot** range.

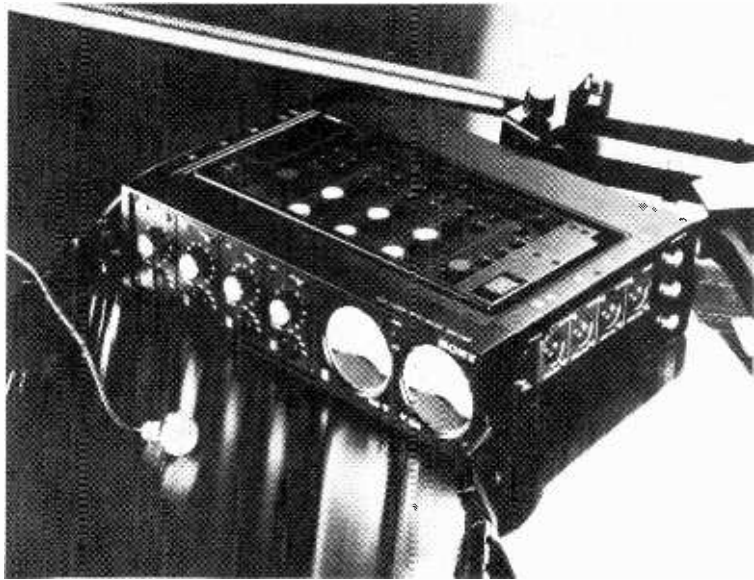


**VOCAL COURTESY**—Epic's Ricky Skaggs, right, listens to vocal playbacks with Columbia's Rosanne Cash and husband/producer Rodney Crowell for Cash's forthcoming album release, "Somewhere In The Stars." Skaggs joined songwriter Russell Smith and Sharon White Skaggs in doing background vocals for the album selection.

## New Products



**SUPERDYNAMISM**—The F601 "Superdynamic" limiter from Audio & Design of Bremerton, Wash. offers a dynamic range greater than 100 dB, to prevent distortion when paired with PCM equipment. In addition to a PCM input protector, the system is designed for transmitter protection for tv, AM and FM radio, a unity gain limiter for mastering and disk cutting and for voice-overs. It is available as a dual mono/stereo package at \$1,490 or as a mono package at \$990.



**PORT-A-MIX**—For on-location use, Sony offers the portable MX-P42 mixer, combining up to four separate audio sources to stereo outputs. The unit features on-board compression/expansion and automatic level control. Each of the four inputs functions alone. Low-cut filters are selectable at either 80 or 160 Hz and 11 kHz high cut filters.

## Rising Sun Studio Gets Expansion OK

KEYPORT, N.J. — After seven months of hearings before the local Planning Board, Norman Currie has finally received approval to expand his House of the Rising Sun recording studio, which he has been operating for almost five years here. Currie initially sought consent from the

board last fall on a site plan to expand the studio. The building, which is in a business zone, was originally designated for residential use. The board had expressed concern that a noise problem would result from the proposed 20 by 40 foot addition to the studio.

## SPARS Sets New Dues Structure

LOS ANGELES — SPARS, the Society Of Professional Audio Recording Studios, is instituting a new dues structure.

Effective immediately, SPARS regular membership for facilities grossing under \$1 million is a dollar a day—\$365 per year.

For sustaining memberships, any professional recording, mixing or mastering facility with gross billings over \$1 million, or others under \$1 million wishing to contribute to SPARS growth, dues are \$1,000 per year.

Advisory memberships, including any company presently engaged in providing services and/or supplies for the recording industry, not qualified for membership in other categories, dues are \$2,500 per year.

Associate members, including a company or individual presently engaged in or utilizing the services of the recording industry, not qualified for membership in other categories, dues are \$250 per year.

## New Promotion From Yamaha

NEW YORK—Yamaha has hit upon an interesting promotional idea for the many categories of its products. The company has presented Warner Bros. group the Yellow Jackets in concert, with all instruments made by Yamaha and free tickets available at Yamaha audio dealers.

The Yellow Jackets performed May 2 at the Country Club in Reseda, Calif. A drawing was held for the CS 20M digital programmable synthesizer, JX 50 guitar amp and SSC 500 electric guitar from Yamaha.

## PARAM At Artisan

LOS ANGELES—Artisan Sound Recorders here has installed the Leunig PARAM automated equalizer, the first in the U.S. It will be available to clients of the facility and it will also be available to others via rental.

The PARAM is a 32-channel, six-deck parametric computer controlled equalizer and is claimed to be the only system in the world that provides automated equalization, programmed by a control joystick that allows the engineer to draw the curve on a video display.

Several studios in Europe already have similar units installed, according to the firm's Roger Barth.

## Heavenly Locates

SACRAMENTO — Heavenly Recording Studios here has moved into their new Jack Edwards-designed facility. The control room features a Quad-Pacifica console feeding an MCI JH-16 24-track machine and two MCI JH-110-B two-track machines. The new UREI 6500 power amp drives UREI 813-A, JBL 4311 and Auratone monitors.

## Keysor Expands

LOS ANGELES—Keysor Corp., Saugus, Calif.-based manufacturer and supplier of products to the plastics compounding and recording industries, indicates it has expanded its Canadian facility—Keysor Polymers, Ltd.—by 50%.

## Technical Papers For AES Digital Audio Meet

NEW YORK—There will be 29 technical papers in various areas presented at the Audio Engineering Society digital audio conference to be held June 3-6 at the Rye Town Hilton in Rye, N.Y.

Thursday evening, June 3, and the first part of Friday morning will be dedicated to an explanation of the sampling concept and the implementation of it by Drs. Barry Blesser and Thomas Stockham, conference advisors. This part of the conference will cover elementary and basic processing and "the promise of digital audio."

The group of papers to be presented Friday will explore the status of the digital audio engineering discipline. Topics covered include compact disk mastering, tape and multi-track formats, digital audio impairments and measurements,

editing digital audio, the audio processor, error correction codes, digital synthesis and the effects of quantization.

Saturday, June 5, will consist of morning, afternoon and evening sessions with an emphasis on the practical industry applications of the preceding information, with an emphasis on the about-to-be-introduced digital disk.

Topics covered Saturday include a digital sampling frequency converter for pro audio, laser cutting and photo polymerization, manufacturing, the AudioFile Card, high-quality picture transmission technique, processing systems for studios and "the true cost" of the technology. Much of the information will be presented for the first time publicly.

## SPARS Has Day-Long Digital Music Symposium

NEW YORK—June 3 may be named "Digital Day." Besides being the opening of a four-day AES conference (see separate story, this page), the Society of Professional Audio Recording Studios is sponsoring a full day symposium called "The Magic Of Digital Music" in New York.

The symposium is a repeat performance of one at the NARM convention in March on the west coast.

Dr. T. Doi, deputy general manager and head of research and development for the digital audio division of Sony/Japan, and Dr. Roger

Lagadec, product manager of Studer Revox, will be keynote speakers at the symposium. Doi will address "Technological Advances In Digital Audio" and Lagadec will give a "Technical Briefing On Digital Recording Facts And Specifications." Other seminars are being sponsored by JVC, Neve, Sony, Studer and 3M.

The site is Soundworks/Studio 54 Digital Audio/Video Studios at 254 W. 54 St. SPARS members and three of their personnel may attend all activities free. Additional SPARS members may register for \$25, while the fee for nonmembers is \$50.



**"COMEBACK" COMPLETED**—Eric Burdon (right) stars in a new film, "Comeback," which has been released in Europe. The album, on Line Records, was recorded at Polaris Studio in Los Angeles and produced by John Sterling (left).



**STUDIO DUO**—British country artist Casey Duncan, recording for the first time in Nashville, listens to playbacks with Billie Jo Spears at Sound Emporium Studios. Spears, who is co-producing Duncan singles on Double B Records with Jim Williamson, Sound Emporium president, and Tony Migliore, also sings duet with Duncan on one new cut. The two have previously performed together in England.



## New Products



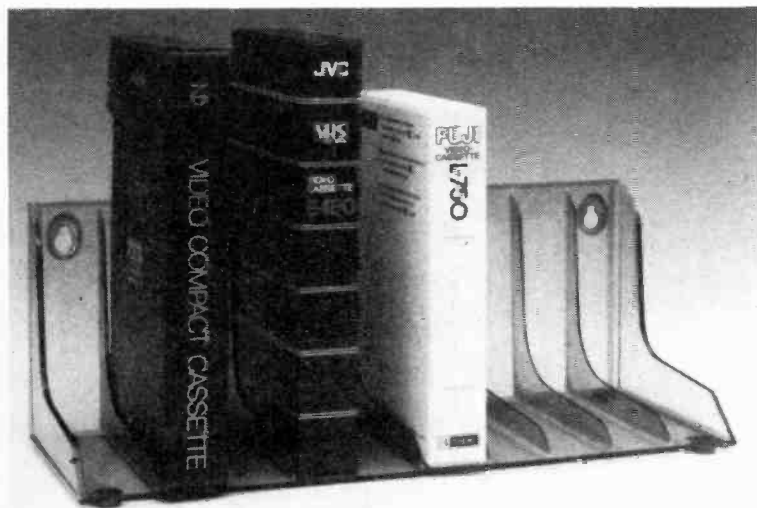
**PRO VIDEO**—JVC's CR-4700U portable professional videocassette recorder features a separate pair of playback heads that scans the videotape just 8.3 milliseconds after the video track is recorded, permitting instant video preview. Another feature is SMPTE time code capability.



**VIDEO EYE**—The upgraded JVC KY-2700A three-tube camera offers 600 lines of resolution, improved overall video frequency response and a redesigned shoulder mount with quick-release plate.



**VIDEO TRIPLE**—JVC offers a three-piece component video system including the stereo-capable HR-2650 VHS VCR, the TU-26U tuner/timer/adaptor with 105-channel cable capacity, and the GX-S9U color video camera for dual audio pickups. Suggested list: \$2,590.



**TAPE RACK**—Bib Audio/Video Products is offering a compact storage unit which holds 10 VHS, Beta or Philips-type videocassettes. Suggested retail for the moulded plastic unit is \$5.95.

# Video

## See Japan VCR Output Slowing Production Increases Tapering Off; Inventories Mount

TOKYO—The Electronic Industries Assn. of Japan (EIAJ), via a new set of statistics, says that VCR production in March this year dipped below the one million unit level, registering just 989,000.

It's an increase of 66.8% over the same month a year ago, but consid-

erably lower than the near 100% increases registered in the first half of 1981.

And the EIAJ figures also show that inventories totalled 694,000 units, up 163.6% from the same month last year.

Total deliveries came to 1.08 million, up 77.2%, including domestic deliveries of 172,000 (up 50.9%) and exports of 909,593 (up 89.4%) on the previous year.

The March returns brought the statistics for the first quarter, Jan-March, this year to production of 2.86 million VCRs (up 76.6%), deliveries to 2.86 million (up 82.7%), including domestic deliveries of 387,000 (up 37.7%) and exports of 2.29 million (up 89.7%).

Color television production in Japan was 908,000 units in March this year, down 7.1% from the same

month of 1981, while inventories were up 18.4% to 1.11 million units. Exports in March were down 9.7% to 446,230 units.

The first quarter 1982 figures for color tv sets were production of 2.46 million units (down 7.4%) with exports of 1.06 million units (down 9.7%).

Customs clearance statistics released by the Japanese government's finance ministry show that of the VCRs exported, 201,690 went to the U.S. and 466,065 to the European Economic Community countries. And of the EEC areas, the U.K. took 260,000 units, topping for the first time the U.S., which hitherto had headed the Japanese export league.

Exports to the U.S. represented a 28.4% increase whereas the 466,065 shipped to the EEC territories represented a whopping 180.4% hike.

## Rolling Stone Stores Prosper

• Continued from page 16  
full purchase price.

The most popular titles are Hollywood features fresh from their theatrical run. X-rated movies are stocked lightly as Rohalla fears problems in handling these films with his heavy youth clientele.

"You can rent out items 10 or 15 times and then you discount it 20% and people buy it," explains Rohalla. If it was strictly sales you'd carry one-tenth the inventory; most people can't afford to buy them."

There are no videodisks. Rohalla believes consumers want record capability and he points to the deep discounting on RCA's Selectvision as a sign of trouble.

"The record business is here to stay although because of the slow-up all these ma and pa stores won't be able to survive," Rohalla confides. "Cable tv will take a part of the video market but I don't think it will take enough to seriously affect it."

## 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.

**THE CRATER LAKE MONSTER**  
Beta & VHS Le Bad Cinema (VCI) 1060...\$54.95

**CREEPING TERROR**  
Beta & VHS Le Bad Cinema (VCI) 6028...\$54.95

**THE DIESELS ROAR ON THE PENNSY.**  
see Steam & Diesel On The Bessemer & Lake Erie

**THE DIRTY DOZEN**  
CED Blackhawk Films 575-75-5131...\$34.98

**DRAGONSLAYER**  
Beta & VHS Paramount Home Video  
1367...\$79.95

**THE GAMBLER**  
Beta & VHS Paramount Home Video  
8678...\$66.95

**HILLBILLYS IN A HAUNTED HOUSE**  
Beta & VHS Le Bad Cinema (VCI) 7374...\$54.95

**KRAMER VS. KRAMER**  
CED Blackhawk Films 575-30-5426...\$27.98

**LAST OF THE RED HOT LOVERS**  
Beta & VHS Paramount Home Video  
8094...\$66.95

**STEAM & DIESEL ON THE BESSEMER & LAKE ERIE/THE DIESELS ROAR ON THE PENNSY**  
Beta Blackhawk Films 506-77-0605...\$39.98  
VHS 525-77-0605...\$39.98

**STIR CRAZY**  
CED Blackhawk Films 575-01-5450...\$27.98

**THEY SAVED HITLER'S BRAIN**  
Beta & VHS Le Bad Cinema (VCI) 6119...\$54.95

To get your company's new video releases listed, send the following information—Title, Distributor/Manufacturer Name, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental")—to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

## Billboard® Videocassette Top 25 Rentals

Survey for Week Ending 5/15/82

© 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 Position	Weeks on Chart	TITLE	Copyright owner, Distributor, Catalog Number
1	9	3	<b>THE FRENCH LIEUTENANT'S WOMAN</b>	Juniper Films, 20th Century-Fox Video 4585
2	1	11	<b>FORT APACHE, THE BRONX</b>	Vestron VA-6000
3	3	6	<b>SUPERMAN II</b>	D.C. Comics, Warner Home Video 61120
4	8	15	<b>CLASH OF THE TITANS</b>	MGM/CBS Home Video 700074
5	5	9	<b>RICHARD PRYOR LIVE IN CONCERT</b>	Vestron VA-4000
6	2	9	<b>FOR YOUR EYES ONLY</b>	20th Century-Fox Video
7	10	11	<b>CANNONBALL RUN</b>	Vestron VA-6001
8	7	15	<b>ATLANTIC CITY</b>	Paramount Pictures, Paramount Home Video 1460
9	4	15	<b>AN AMERICAN WEREWOLF IN LONDON</b>	Universal City Studios Inc. MCA Distributing Corp. MCA 77004
10	NEW ENTRY		<b>ARTHUR</b>	Orion Pictures, Warner Home Video 72020
11	12	9	<b>CONTINENTAL DIVIDE</b>	Universal City Studios Inc., MCA Distributing Corp. 71001
12	21	3	<b>HALLOWEEN II</b>	Media Home Entertainment 77005
13	6	13	<b>TEXAS CHAINSAW MASSACRE</b>	Wizard Video 034
14	15	3	<b>EXCALIBUR</b>	Orion Pictures, Warner Home Video OR 72018
15	NEW ENTRY		<b>STRIPES</b>	Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10600
16	22	3	<b>ONLY WHEN I LAUGH</b>	Columbia Pictures Inc., Columbia Pictures Home Entertainment 10462
17	13	7	<b>THE HOWLING</b>	20th Century-Fox Video 4075
18	NEW ENTRY		<b>TIME BANDITS</b>	Paramount Pictures, Paramount Home Video 2310
19	19	3	<b>PRINCE OF THE CITY</b>	Orion Pictures, Warner Home Video OR 72021
20	20	3	<b>TOOL BOX MURDERS</b>	VCI 10154
21	24	7	<b>STIR CRAZY</b>	Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10248E
22	NEW ENTRY		<b>BODY HEAT</b>	The Ladd Co., Warner Home Video 70005
23	18	15	<b>PATERNITY</b>	Paramount Pictures, Paramount Home Video 1401
24	17	15	<b>FOUR SEASONS</b>	Universal City Studios Inc. MCA Distributing Corp. MCA 77003
25	14	7	<b>SCANNERS</b>	20th Century-Fox Video 4073

# 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
1	1	6	<b>THE FRENCH LIEUTENANT'S WOMAN</b> Juniper Films, 20th Century-Fox Video 4586
2	2	7	<b>ONLY WHEN I LAUGH</b> Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10462
3	4	19	<b>CLASH OF THE TITANS</b> MGM/CBS Home Video 700074
4	5	13	<b>FORT APACHE, THE BRONX (ITA)</b> Vestron VA-6000
5	6	11	<b>RICHARD PRYOR LIVE IN CONCERT</b> Vestron VA-4000
6	3	5	<b>HALLOWEEN II</b> Universal City Studios, Inc., MCA Distributing Corporation 77005
7	11	2	<b>TIME BANDITS</b> Paramount Pictures, Paramount Home Video 2310
8	10	28	<b>ATLANTIC CITY</b> Paramount Pictures, Paramount Home Video 1460
9	9	9	<b>THE HOWLING</b> 20th Century-Fox Video 4075
10	7	15	<b>TEXAS CHAINSAW MASSACRE (ITA)</b> Wizard Video 034
11	14	13	<b>CANNONBALL RUN (ITA)</b> Vestron VA-6001
12	12	23	<b>AN AMERICAN WEREWOLF IN LONDON (ITA)</b> Universal City Studios Inc., MCA Distributing Corporation 77004
13	15	2	<b>STRIPES</b> Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10600
14	8	9	<b>SCANNERS</b> 20th Century-Fox Video 4073
15	19	8	<b>AEROBICISE</b> Paramount Pictures, Paramount Home Video
16	13	8	<b>DUMBO</b> Walt Disney Home Video 24
17	23	2	<b>MODERN PROBLEMS</b> 20th Century-Fox Video 1129
18	18	22	<b>APOCALYPSE NOW (ITA)</b> Paramount Pictures, Paramount Home Video 2306
19	17	31	<b>STIR CRAZY (ITA)</b> Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10248E
20	20	13	<b>CONTINENTAL DIVIDE</b> Universal City Studios, Inc., MCA Distributing Corporation 71001
21	21	17	<b>PATERNITY (ITA)</b> Paramount Pictures, Paramount Home Video 1401
22	16	17	<b>MOMMIE DEAREST (ITA)</b> Paramount Pictures, Paramount Home Video 1263
23	NEW ENTRY		<b>JANE FONDA'S WORKOUT</b> KVC-RCA, Karl Video Corporation 042
24	22	3	<b>GOOD GUYS WEAR BLACK</b> Vestron VA 6002
25	24	12	<b>LORD OF THE RINGS</b> Thorn 605 (EMI)
26	NEW ENTRY		<b>GALLIPOLLI</b> Paramount Pictures, Paramount Home Video 1504
27	29	27	<b>KRAMER VS. KRAMER (ITA)</b> Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10355
28	34	3	<b>THE NIGHT THE LIGHTS WENT OUT IN GEORGIA</b> 20th Century Fox Video 4077
29	32	12	<b>ONE FLEW OVER THE CUCKOOS NEST</b> Thorn 604 (EMI)
30	27	23	<b>FOUR SEASONS ● (ITA)</b> Universal City Studios Inc., MCA Distributing Corporation 77003
31	25	9	<b>TOOL BOX MURDERS</b> VCI 10154
32	NEW ENTRY		<b>MICHAEL NESMITH IN "ELEPHANT PARTS"</b> Pacific Arts Video Records 529
33	26	13	<b>PHYSICAL</b> Universal City Studios Inc., MCA Distributing Corporation 55050
34	28	4	<b>HALLOWEEN</b> Media Home, Entertainment M131
35	36	5	<b>HELL NIGHT</b> Media Home Entertainment, M 157
36	31	4	<b>FRIDAY THE 13TH II (ITA)</b> Paramount Pictures, Paramount Home Video 1457
37	38	5	<b>ORDINARY PEOPLE (ITA)</b> Paramount Pictures, Paramount Home Video 8964
38	30	15	<b>VICTORY</b> MGM/CBS Home Video 600108
39	33	41	<b>CASABLANCA (ITA)</b> United Artists, 20th Century-Fox Video 4514
40	35	34	<b>THE JAZZ SINGER (ITA)</b> Paramount Pictures, Paramount Home Video 2305

● Recording Industry Of America seal for sales of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

# Video



VIDEO MUSIC—Members of the Average White Band, with an LP due shortly, perform in front of the cameras at Manhattan's Ed Sullivan Theatre for Warner-Amex Satellite Entertainment Corp.

## Videodisc Broadcasting Offers Cable Alternative

LAS VEGAS—Not all cable television programming comes from satellites, according to H. Lewis Parsons, president of the Videodisc Broadcasting Co. of Grandview, Mo. As suggested by the company's name, Parsons believes videodisks have the potential to become a source of broadcast and cablecast programming.

The summer 1982 catalog from VBC contains 31 titles, with more to come. Prices range from \$50 for an hour and a half show, "The Joy Of Family" with Dennis Waitley, to \$1,000 for "Shiro: A Japanese Rock Experience," a 3-D movie available with 3-D glasses.

Parsons says cable television operators can buy his titles and use the programming to fill empty hours,

program an unused channel, share channel space with other services or interface with other programming. The hardware for the venture would cost a cable operator \$5,700, significantly less than the expenses involved with satellite channels.

In addition to his unique way of looking at cable programming, Parsons has a unique plan to disseminate videodisk players and programming to consumers: by mail through television advertising and an "800" phone number.

"We're trying to work a deal with record labels to put promotional clips on videodisk and sell them along with albums by their artists through an 800 number," he explains. "We would also sell the player, since the population now is small, and the cable operator running the advertising would receive a 10% sales commission."

Coming from VBC is a series of 36 shows taped in Las Vegas, the first of which, "Bravo Vegas," is already available. Other music programming includes the country group Memphis in concert. Parsons also offers old films, children's programming, female mud wrestling championships and a number of "how-to" titles.

"A program operator should be able to make the decision about what programming is played without having to accept a channel in its entirety," Parsons believes.

Laura Foti

## Palace Offers Dupe Service On Numan Vid

LONDON—New video label Palace Video, launched here May 24, has come up with a novel sales ploy for its "Gary Numan's Micro Music" release. Instead of paying \$40 for the two-hour tape, purchasers have the option of sending in a blank cassette. For \$7.50 plus post and packing the company will copy the program onto the tape and return it.

The release, recorded live at Numan's Wembley "farewell" concert last year, is one of two films of the artist acquired by Palace Video from Warners, and is also available on the one-fourth-inch Technicolor format.

Palace Video itself was set up by Scala Cinema chain owner Steve Woolley and Nik Powell, the former Virgin Records co-founder who last fall opened the innovative Video Palace retail center. Catalog centers on European arts movies. Initial releases include Szabo's Oscar-winning "Mephisto," Herzog's "Aguirre, Wrath Of God" and David Lynch's "Eraserhead."

Describing itself as the first company to take seriously the potential of subtitled and dubbed films, Palace Video is releasing some foreign language titles in both sub-titled and English-language forms. Besides its own programs, the label will also distribute other product from companies such as Island.

## Nat'l Vid Fest Offering Music Works Survey

LOS ANGELES — A five-hour survey of international and current American video music works will be on the program of the American Film Institute's 1982 National Video Festival, set for June 10-13 at the Kennedy Center, Washington, D.C., and June 24-27 at the institute's L.A. campus.

Over 200 videotape programs will be screened at both locations, along with panels and presentations designed for each coast.

"Television As A Performance Medium" will be the theme of the Festival. Among scheduled screenings are: a history of dance on television; a presentation of "TV Chicago Style" by Studs Terkel; a compilation of award-winning broadcast and nonbroadcast informational programming; a selection of experimental BBC dramatic works done in stylized, anti-naturalist forms; and a program on spatial and sculptural applications of video in contemporary art.

Broadcast, cable, satellite, video and audio intermeshing on a global basis with music a key factor. See MIP-TV report, page 3 this issue.



VIDEO WELCOME—Dan Sokol, second from right, Video Post & Transfer, Inc., Dallas, and Paul Christiansen, left, Omega Audio, Dallas, recently took turns answering questions about the two firm's audio/video sweetening capabilities. The occasion was a reception for reps from the Otari Corp.



# Berkeley Breaks Tradition; Zellerbach Hall Gets Show

By JACK McDONOUGH

BERKELEY, CA.—The Memorial Day weekend U.C. Berkeley Jazz Festival, marking its 16th season, will for the first time this year use the 2,100-seat Zellerbach Auditorium instead of the usual venue, 3,600-seat Berkeley Community Theatre, for its Friday evening concert.

The principal shows Saturday and Sunday afternoon concerts will be presented, as usual, at the Greek Theatre.

Diego Valentino, coordinator of the festival for student booking organization SUPERB, says the change was made "because we wanted to keep all the events this year on campus and closer to home."

Valentino also notes that the festival this year will carry a low-key "tribute to Monk" theme. "It's just

something we'll try to work in at appropriate spots," says Valentino, "since we have people like Dizzy Gillespie and Max Roach who worked with Monk and who might be comfortable in working some of his music into their sets."

The schedule this year features Elvin Jones and the Jazz Machine, the Benny Carter Jazz All-Stars and Mark Murphy at the Friday night show. McCoy Tyner & Friends with Phyllis Hyman headline the Saturday show, with that day's program also presenting the Freddie Hubbard All-Stars, featuring Bobby Hutcherson and Joe Henderson; the Ray Baretto Orchestra with Dizzy Gillespie; and the Full Faith & Credit Big Band. Jean-Luc Ponty headlines Sunday, backed by Max Roch Quartet, Flora Purim & Airtro with Joe Farrell and Free Flight.

# MANN'S LABEL Musician Calls It 'Boring' But Important Experience

By LAURA FOTI

NEW YORK—When Herbie Mann left Atlantic Records after 20 years and 52 albums, he had a few regrets. The experience of releasing a direct-to-disk recording on his own label (Herbie Mann Music), however, he admits has been an important one for him.

"The past two years have been the best therapy I could have," he says. "They gave me more confidence in myself. But I'd go back in half a second. It's not creative owning a record company—it's boring."

"I formed the company as a wonderful statement of independence, because I didn't have an alternative. It was a brave move, but I'd rather be under contract. I learned I could survive without a record company behind me, and it was good for me; I worked a lot harder and enjoyed my successes a lot more."

His independent release is highly specialized—a half hour of pure jazz pressed on Teldec vinyl for \$10. "I sell it at our concerts, and that's it," Mann says. "I wanted to show those guys I could put out a better record than they could. Well, I did it, and so what?"

According to Mann, when records "suddenly stopped selling" and record company profits dipped, Atlantic cut its artist roster from 100 to 50. Now, however, he sees the industry changing so that jazz may once again have a chance.

"Platinum records now are rare, so gold is important again. And an artist who sells 150,000 could help pay some bills for a company. Fusion also has become acceptable to a certain part of the public."

Mann himself does not listen to jazz, he claims. "A problem a lot of jazz musicians have is that they get hung up on jazz," he believes. "I don't listen to it anymore because I don't find too many people worth taking up my time." In his view, jazz

musicians today could be categorized as "Miles Davis and the rest."

Instead, he listens to classical and pop music and mentions pianist Michael Angelique, Marvin Gaye, Quincy Jones and Stevie Wonder as having "a higher level of perfection than most jazz music being made."

These days, you can find Mann playing nightly at the Stanhope Hotel, across from the Metropolitan Museum. "Twenty years ago people went to the village to hear jazz," he says. "Now those same people are uncomfortable there, so you have people who haven't gone out to hear music in 20 years. But they're comfortable in this neighborhood. Jazz doesn't have to be in a dive." The hotel is also putting in a dance floor.

Throughout the summer, Mann will appear at the Stanhope weeknights and at various festivals and

the like on weekends—the Mondavi vineyard, Cincinnati, the Winston-Salem Arts Center. Joining him will be Buddy Williams on drums, Badal Roy on tabla, Louis Volpe on guitar and Frank Gravis on bass synthesizer. In addition, there will be Fax veterans David "Fathead" Newman, and Hank Crawford, and Cissy Houston and other back-up singers.

He would also like to do a series he calls "a musical 'Animal Kingdom': 'Herbie Mann's India,' 'Herbie Mann's Brazil' and so on. Footage of the countries would be combined with improvised music including the native music.

"When I left Atlantic I was in the doldrums, but then I decided the only way I was ever successful was creating opportunities myself. Now I'm involved in a lot of things, and I don't know what I'll be doing next. I'm having an awful lot of fun."

# J&R's Approach Pleases Big Apple Record Buyers

• Continued from page 18

the stairs, and the product receiving instore play at that moment will be showcased in a custom neon display.

"A lot of the storage space here is designed to hold only a few copies, so we can merchandise smaller labels as well as the more obvious major releases by showing the full cover," she notes. All told, stepups and full-face racks permit 225 different titles to be displayed at any given time.

Display space above the regular bins is also used, and Morgan reports that J&R works with a wide variety of different labels in setting up contests, instore appearances and other promotions.

"We have an incredibly diverse clientele," confirms Morgan, "and most of them are very knowledgeable. And we have a large percentage who come in practically every day, because they buy almost daily, and because they like to hang out here. We try to maintain the right atmosphere for that."

As for key trends, Morgan sees renewed interest in Latin jazz, especially within Brazilian styles, and contends that acoustic jazz is slowly but steadily expanding its consumer base. "There's a lot of young people starting to buy vintage jazz titles, which I hadn't noticed before," says Morgan, who adds that anthologies and reissues, such as those handled by MCA from its Impulse and Decca vaults, Fantasy and Bainbridge are thus steady sellers.

J&R advertises regularly in the Village Voice, takes occasional layouts in the Sunday edition of the New York Times, and buys spots around Les Davis' jazz show on Newark-based WVNJ-FM. Morgan also praises WBGO-FM, the local NPR outlet that champions the genre. "Their format is really, really good, so we sponsor shows there," she notes.

Special label promotions, such as a sake party for PolyGram Classics' first push for Japanese reissues from the Verve catalog, a Walkman stereo giveaway held in conjunction with Elektra's Musician label launch and more familiar basic artist or label catalog giveaways are also utilized.

The wide variety of product sources, including some direct importing by J&R on hard-to-find titles, dictates a wide price spread, but all \$8.98 list titles are shelf-priced at \$5.99 and all \$5.98 midline LPs

carry \$3.99 tags. Cutouts generally range from \$2.99 to \$4.99.

That full-time commitment to jazz may explain why Morgan can remain sunny in her outlook for a field often presumed limited in sales potential. For the former Discount Records (in Ann Arbor, Mich.), Jimmy's (New York) and FNAC (Paris) employee, stewardship of J&R's Jazz Mart "is like being in a dream world."

# Station, Univ. Sponsor Contest

NEW YORK—Free studio time and a Columbia Records audition are the lures for student jazz players in a special college band competition slated for Saturday (15) and co-sponsored by WVNJ-FM and St. John's Univ.

Finalists were to be selected from tapes submitted to disk jockey Les Davis at WVNJ, the Newark outlet which is now the sole commercial jazz station in the New York/New Jersey metropolitan area on the strength of its evening programming.

Following the actual live competition Saturday at the school's Marillac Hall Auditorium, which will be free and open to the public, winners, who must be from accredited colleges and universities, will get two free hours of recording studio time at Columbia Records' Manhattan studios. Winners will also be given "informal" auditions with a Columbia a&r staffer.

Three categories will award the prizes, mainstream jazz, fusion and solo. And the finalists' performances are being recorded for airing on Davis' show, broadcast from the Greene Street Cafe in Soho, at a later date.

# Henderson Wins

LOS ANGELES—Winner of the Grand Prix du Disque as best jazz album of the year for 1981 is Joe Henderson's "Relaxin' At Camarillo" on the U.S. Contemporary label.

Backing Henderson on the disk are Chick Corea, Tony Dumas, Peter Erskine, Tony Williams and Richard Davis. The award is made in Paris by the Academie Charles Cros, a society of music critics.

Survey For Week Ending 5/22/82

## Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)		
★	1	14	<b>MYSTICAL ADVENTURE</b> Jean Luc-Ponty, Atlantic SD 19333	★	36	3	<b>OF HUMAN FEELINGS</b> Ornette Coleman, Antilles AN 2001 (Island)		
★	3	39	<b>BREAKIN' AWAY</b> ● Al Jarreau, Warner Bros. BSK 3576	★	37	3	<b>NO PROBLEM</b> Sonny Rollins, Milestone M-9104 (Fantasy)		
	3	24	<b>COME MORNING</b> Grover Washington Jr., Elektra 5E-562		28	24	27	<b>A LADY AND HER MUSIC</b> Lena Horne, QWest QW 3597 (Warner Bros.)	
★	4	54	<b>THE DUDE</b> ▲ Quincy Jones, A&M SP-3721		29	29	7	<b>A CLASSY PAIR</b> Ella Fitzgerald With Count Basie & The Orchestra, Pablo 2312-132 (RCA)	
☆	8	8	<b>IT'S A FACT</b> Jeff Lorber, Arista AL 9583		30	30	8	<b>DAN SIEGEL</b> Dan Siegel, Elektra E1-60037	
	6	5	26	<b>THE GEORGE BENSON COLLECTION</b> ● George Benson, Warner Bros. ZHW 3577	★	39	3	<b>URBAN BUSHMAN</b> The Art Ensemble Of Chicago, ECM ECM-2-1211 (Warner Bros.)	
	7	7	16	<b>OBJECTS OF DESIRE</b> Michael Franks, Warner Bros. BSK 3648		32	2	8	<b>EARLAND'S JAM</b> Charles Earland, Columbia FC 37573
	8	6	15	<b>ELECTRIC RENDEZVOUS</b> Al DiMeola, Columbia FC 37654		33	35	79	<b>WINELIGHT</b> ▲ Grover Washington Jr., Elektra 6E-305
	9	9	12	<b>DREAM ON</b> George Duke, Epic FE 37532		34	20	15	<b>SILK</b> Fuse One, CTI 9006
★	NEW ENTRY		<b>WE WANT MILES</b> Miles Davis, Columbia C2-38005	★	45	3	<b>BROTHERLY LOVE</b> The Heath Brothers, Antilles AN 10003 (Island)		
	11	11	11	<b>RIO</b> Lee Ritenour, Musician E1-60024 (Elektra)		36	23	11	<b>BLUE HORIZON</b> Eric Gale, Musician E1-60022 (Elektra)
☆	17	8	<b>TELECOMMUNICATION</b> Azimuth, Milestone M-9101 (Fantasy)		37	28	49	<b>AS FALLS WICHITA SO FALLS WICHITA FALLS</b> Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)	
	13	14	16	<b>SLEEPWALK</b> Larry Carlton, Warner Bros. BSK 3635		38	22	16	<b>ECHOES OF AN ERA</b> Various Artists, Elektra E1-60021
	14	10	16	<b>WYNTON MARSALIS</b> Wynton Marsalis, Columbia FC37574	★	NEW ENTRY		<b>KEYSTONE BOP</b> Freddie Hubbard, Fantasy F-9615	
☆	21	5	<b>HOLLYWOOD</b> Maynard Ferguson, Columbia FC 37713		40	41	27	<b>EVERY HOME SHOULD HAVE ONE</b> Patti Austin, QWest QWS 3591 (Warner Bros.)	
	16	13	29	<b>CRAZY FOR YOU</b> Earl Klugh, Liberty LT 51113		41	42	11	<b>THE GRIFFITH PARK COLLECTION</b> Various Artists, Musician E1-60025 (Elektra)
	17	12	14	<b>WEATHER REPORT</b> Weather Report, ARC/Columbia FC 37616		42	44	5	<b>NIGHTS IN BRAZIL</b> Judy Roberts, Inner City IC 1138
	18	16	11	<b>LIVE AT THE SAVOY</b> Ramsey Lewis, Columbia FC 37687		43	38	33	<b>SOLID GROUND</b> Ronnie Laws, Liberty LO 51087
	19	18	15	<b>CHARIOTS OF FIRE</b> Ernie Watts, QWest QWS 3637 (Warner Bros.)		44	NEW ENTRY		<b>THIRD PLANE</b> Ron Carter, Herbie Hancock, Tony Williams, Milestone M-9105 (Fantasy)
	20	15	26	<b>SOMETHING ABOUT YOU</b> Angela Bofill, Arista AL 9576		45	40	44	<b>THE MAN WITH THE HORN</b> Miles Davis, Columbia FC 36790
☆	33	3	<b>FATHERS AND SONS</b> Fathers And Sons, Columbia FC 37972		46	47	11	<b>RIDE LIKE THE WIND</b> Freddie Hubbard, Musician E1-60029 (Elektra)	
	22	19	35	<b>REFLECTIONS</b> Gil Scott-Heron, Arista AL 9566		47	43	24	<b>BELO HORIZONTE</b> John McLaughlin, Warner Bros. BSK 3619
★	26	7	<b>DESTINY'S DANCE</b> Chico Freeman, Contemporary 14008		48	34	20	<b>YOURS TRULY</b> Tom Browne, Arista/GRP 5507	
	24	25	38	<b>FREE TIME</b> Spyro Gyra, MCA MCA		49	31	9	<b>13TH HOUSE</b> McCoy Tyner, Milestone M-9102 (Fantasy)
	25	27	9	<b>THE GLORY OF ALBERTA HUNTER</b> Alberta Hunter, Columbia, FC 3765		50	48	37	<b>SIGN OF THE TIMES</b> ● Bob James, Columbia FC 37495

# 40th Anny Fete Held For Millers

AMSTERDAM—Dutch jazz ensemble the Millers celebrated its 40th anniversary recently with a three-day sea cruise organized by Danish company Tor Line, accompanied by 350 fans and many prominent ex-members of the outfit.

Guitarist Ab De Molenaar, founder of the group and still performing at nearly 70 years of age, was presented with a solid gold miniature mill encrusted with diamonds, a gift from the group's fans. And every musician in past or present Millers line-ups received similar gifts.

Two albums were launched during the cruise. One, released by the small independent company Munich, is a live recording of the band from last year's Northsea Jazz Festival. The other, released by CBS Holland, is an anthology of new material and the most popular Millers titles from the last four decades.

The band played three concerts at sea, with Sanny Day, the original lead singer, joining current singer Suzy Moller in a series of duets. Other Dutch jazz groups, including the Mr. Pickwick Jazz Band and the Scaldo Quartet, also performed, as did more pop-oriented acts like Ben Cramer, Jay Delmore and Helen Shepherd.

Stateside audiences will see the Millers in a string of concerts set to take place this summer as part of celebrations on 200 years of diplomatic contact between the U.S. and Holland.

© 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).

# Concert Security Plans Grow

## Many Venues Require Specific Guard-To-Patron Ratios

• Continued from page 8

friends, sometimes even members of the road crew, who work at the side or front stage areas. Only Williams occasionally contracts peer group security, usually with the Charles Dansby firm for larger shows in Alabama.

About 80% of the group Alabama's concerts have both police and peer group teams hired by venues and promoters, according to Fowler. "But except for six or so plain-clothed people around the stage, we never have anything to do with security except paying for it," he explains. The cost is usually \$400-\$800 per concert.

He adds that if Alabama had its wish, the shows would have even less security in order for the band to be closer to audiences, pointing out that the members normally sign autographs for up to two hours after performances.

C.K. Spurlock, who promotes shows for Kenny Rogers, Mickey Gilley and others, hires local police and T-shirted security teams in every city where his acts play. Kenny Rogers requires special attention, he says, because of Rogers' appeal to women.

"You can control kids better than you can young woman," Spurlock explains. "I'd say 60% of the people at Kenny's concerts are women, and many of them want to get at him."

One measure he has developed to discourage floor crowds from rushing Rogers' stage is narrowing the aisles. Spurlock says, "Small aisles tend to keep people in their seats, whereas wide ones give them plenty of open space to run for the stage. And we have no festival seating arrangements, because somebody would get killed."

For each show, he recruits nine local men for peer-group security, posting four around the stage, four as on-and-off escorts for Rogers, and one guarding the dressing room. Two full-time bodyguards travel with Rogers. Total cost of security in large arenas runs \$4,000-\$5,000.

For major concerts, it is not unusual for 40 or 50 police to patrol the upper levels and check for unusual crowd movements on the floor, Spurlock says.

He does not request searches at the gates, saying he feels this interferes with patrons' rights, but agreeing that some rock acts need this measure.

Charlie Daniels' shows tend to be rock-oriented, but sometimes country-styled sets are played, and security measures vary with the formats. Rick Rentz, Daniels' personal bodyguard, oversees security and requires a minimum of 17 T-shirt guards around the stage at every show. The number of police hired is flexible, but Rentz says he always

wants a few on hand to back up the private teams.

"The rock-style shows are going to draw a bit more boisterous crowd," he notes. "They just have a different way of enjoying themselves than country crowds, and you have to watch the situation closely, especially the build-up of people at the gates before opening."

A key factor he cites as helping him decide on how much security is needed is Daniels' opening acts. A show with Marshall Tucker, for instance, attracts rock fans, but an opener such as Juice Newton sets the tone for a "mellow" concert.

Among the private crowd management services he contracts in the South are Dragon Security in North Carolina and Bill Snouffer in South Carolina. Rentz sees southern promoters relying more on in-house and local teams, while northern concerts often have independent security services.



ALBUM IMAGE—Con Hunley, right, holds a copy of his current Warner Bros. LP up for the studio audience at a taping of host Bob Braun's syndicated tv show in Cincinnati.

## MOVES TO TENN. STATE FAIRGROUNDS

# Venue Shift Won't Alter Fan Fair

NASHVILLE—The location has changed, but the 11th annual International Country Music Fan Fair set for June 7-13 will feature the familiar outdoor concerts, autograph signing, celebrity ball games and races, the Grand Masters Fiddling Championship and free trips to the Country Music Hall of Fame, the Ryman Auditorium and Opryland.

This year, for the first time, the festivities are taking place at the Tenn. State Fairgrounds. The Country Music Assn. and the Grand Ole Opry are co-sponsoring Fan Fair and have already pre-registered 13,400 participants at \$50 per person for tickets which entitle registrants to attend the whole week of activities.

One-day tickets for \$10 will be available, also for the first time, enabling fans to attend shows on the day they buy their tickets on the fairgrounds. Pre-registration tickets are being sold up to the start of the Fan Fair, according to Tim Thompson, Opry House supervisor. He says more tickets can be sold than in years past because the fairgrounds will accommodate more people than Nashville's Municipal Auditorium, the former location.

The Nashville Songwriters Assn. show highlights this year's recipients of the songwriters' achievement awards, including song of the year writers Sandy Pinkard and Larry Collins and songwriters of the year Dennis Morgan and Kye Fleming.

The AMI Records show on Tuesday, June 8 is scheduled to include performances by Margo Smith, Rich Landers, Terry Aden and Vern Gosdin. The CMA's International Show will follow that afternoon with acts from around the world, including the Marcey Brothers of Canada, Carey Duncan of England and Ann Williams of Ireland.

The CBS show that evening will star Johnny Cash, Ricky Skaggs, Janie Fricke, Moe Bandy, Joe Stampley, Johnny Rodriguez and Calamity Jane.

Wednesday's Plantation/Sun show features Orion, Jim Owen, Rita Remington, Buddy Harris, Norris Treat, LeRoy Van Dyke, Roy Drusky and Patti Page. The annual bluegrass concert will include Bill Monroe, James Monroe, Jim & Jesse, Lonzo & Oscar, Wilma Lee Cooper and others.

The first show set for Thursday is RCA, with Charley Pride, Earl Thomas Conley, Razy Bailey and Sylvia. Later, PolyGram will showcase the Kendalls, Reba McEntire and the Stalter Brothers. Jerry Clower will emcee the MCA show, billing the Oak Ridge Boys, Loretta Lynn, Don Williams and Barbara Mandrell. Wrapping up activities that evening will be the debut of CMA's Hall of Fame show, hosted by Eddy Arnold and starring Roy Acuff, Ernest Tubb, Bill Monroe, Jimmie Davis, Pee Wee King, Minnie Pearl, Kitty Wells, Grandpa Jones and Grant Turner.

Friday's lineup begins with the Elektra/Asylum show. Conway

Twitty, the Bellamy Brothers and other acts will appear. That afternoon, CMA will present the Mixed Label show with Tom Carlile, Doorknob Records; Jerri Kelly, Little Giant; Bobby G. Rice, Charts; Diane Pfeifer, Capitol; Keith Stegall, Liberty; Cedar Creek, Moon Shine; Karen Taylor, Mesa; Cindy Hurt, Churchill; Allen Tripp, Nashville, and David Frizzell & Shelly West, Warner/Viva.

The Dimension Records show that night will feature Ray Price, Sonny James, Dave Kirby, Peggy Forman and Stu Stevens. Jimmy C. Newman, Frenchie Burke and Felician Cocodril will then appear in the Cajun show.

## See Key Role For CMA European Headquarters

LONDON—With the opening of its international office here a few weeks ago, Nashville's Country Music Assn. appears ready to play an integral role in the development of country material outside the U.S.

Its method of operation will be similar to the game-plan adopted by the CMA in the U.S. throughout its 24-year history there, with the greatest attention being slanted to the viability of artists working within the U.K. and Europe.

Says Ed Benson, newly appointed director of European operations: "The CMA is set to play an intermediary role, almost a touchstone character, in the whole play of things. The major problem, at present, is that the U.S. country music industry has only a slight working knowledge of the European scene, and it'll be one of the association's main objectives to develop the visibility and awareness of this marketplace."

Benson adds that CMS here will operate through the industry, with the aim of pulling its various segments together in order to form a solid base for expansion.

He says: "Because we're a neutral organization we're able to do that. The most important thing is to get the involvement of key industry persons and start the momentum."

One of the CMA's initial objectives is a consumer study of the European country music market. Benson states that such research has proved invaluable in the U.S. and views provision of such a report as "a great building block to develop consumer demographics."

He adds: "The appeal of country music stretches over all audiences, and this applies in Europe just as much as it does in the U.S. In the States, once it was established that all social and economic classes were buying country, not just the rural, blue-collar Americans as was once believed, then the market expanded rapidly, with the advertisers playing an important role by using country music in their campaigns."

Another key aspect of future CMA planning from the London operation is paying greater attention to local acts, with the longterm objectives here being the development of careers on both sides of the Atlantic.

The CMA's European office is temporarily based at 8, Denmark Street, London, WC2, and Jana Talbot has been appointed administrative assistant, European operations, with Benson currently regularly commuting between London and Nashville, Tenn.

MAY 22, 1982; BILLBOARD



DONAHUE DUET—Columbia artist Willie Nelson, left, performs an acoustic version of "Mamas Don't Let Your Babies Grow Up To Be Cowboys" accompanied by talk show host Phil Donahue during a taping of his syndicated television program "Donahue" in Chicago.

## WEEK-LONG EVENT

# Talent Announced For Rodgers Fest

NASHVILLE—Country legend Jimmie Rodgers will be honored in the 11th annual Jimmie Rodgers Memorial Country Festival in Meridian, Miss. May 22-29.

Five stage shows during the week-long fest are scheduled in the Shrine Temple Theatre, featuring performances by Johnny Rodriguez, Donna Fargo, Ernest Tubb & the Texas Troubadours, Boxcar Willie, Stella Parton, Charlie Louvin, Tommy Overstreet, Gary Morris, Jim Owen, Cristy Lane, Bobby G. Rice, George Strait, Lee Greenwood and Lonzo & Oscar.

A Jimmie Rodgers concert in Highland Park Sunday will include renditions of Rodgers' music by Van

Williams, John Arnold and other artists of the '20s and '30s. Other activities planned are a dedication of Meridian's 39th St. as Jimmie Rodgers Memorial Ave., a downtown street dance, a Budweiser-sponsored country jamboree in the Ralph Morgan Arena, in nearby Lauderdale, and amateur talent contests.

According to James Skelton, president of the Jimmie Rodgers Memorial Foundation, orders for tickets have come from 16 states, Canada and Australia. The festival is always held the last week of May, with the anniversary of Rodgers' death on May 26. A graveside memorial service will be held Wednesday in Rodgers' hometown of Bonita, a suburb of Meridian.



# Billboard® Hot Country Singles

Survey For Week Ending 5/22/82

© 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)	
☆	2	11	JUST TO SATISFY YOU—Waylon & Willie (C. Moman) W. Jennings, D. Bowman; Irving/Parody, BMI; RCA 13073	35	26	12	I FEEL IT WITH YOU—Kieran Kane (J. Bowen) K. Kane, R. Kane; Cross Keys/Litton, ASCAP; Elektra 47415	70	82	3	EITHER YOU'RE MARRIED OR YOU'RE SINGLE—Margo Smith (B. Fisher) G. Dobbins, T. Rocco; Intersong/Satin Pony, ASCAP; AMI-1304 (NSD)	
2	1	12	ALWAYS ON MY MIND—Willie Nelson (C. Moman) J. Christopher, W. Thompson, M. James; Screen Gems/EMI/Rose Bridge, BMI; Columbia 18-02741	36	40	7	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	☆	NEW ENTRY	→	SOME MEMORIES JUST WON'T OIE—Marty Robbins (B. Montgomery) B. Springfield, House of Gold, BMI; Columbia 18-02854	
3	4	8	FINALLY—T.G. Sheppard (G. Chapman) B. Killen; Meadowgreen, ASCAP; Warner/Curb 50041	37	42	6	THE MAN WITH THE GOLDEN THUMB—Jerry Reed (R. Hall) B. McGuire, B. Henderson; Fame, BMI; RCA 13081	71	77	3	OVER THIRTY, NOT OVER THE HILL—Conway Twitty (C. Twitty, R. Chancey) B. Jones; Cross Keys, ASCAP; MCA 52032	
☆	7	11	YOU'LL BE BACK—The Statler Brothers (J. Kennedy) W. Holyfield, J. Russell; Bibb, BMI/Welk/Sunflower, ASCAP; Mercury 76142	38	57	3	DOON'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	72	79	3	HURTIN' FOR YOUR LOVE—Tom Carline (G. Kennedy) T. Carline; Opa-Lock ASCAP; Door Knob 82176	
☆	9	10	TEARS OF THE LONELY—Mickey Gilley (J. E. Norman) W. Holyfield; Welk/Bibo, ASCAP; Epic 14-02774	39	56	4	SLOW DOWN—Lacy J. Dalton (B. Sherrill) L.J. Dalton, M. Sherrill, B. Sherrill; Algee, BMI; Columbia 18-02847	73	74	60	7	I'VE NEVER BEEN TO ME—Charlene (R. Miller, B. Gordy, D. Costa) P. Miller, K. Hirsch; Stone Diamond, BMI; Motown 1611
6	5	14	YOU NEVER GAVE UP ON ME—Crystal Gayle (A. Reynolds) L. Pearl; Michael O'Connor, BMI; Columbia 18-02718	40	48	4	I THINK ABOUT YOUR LOVIN—The Osmonds (R. Hall) D. Trask; Blackwood/Magic Castle, BMI; Elektra/Curb 47438	☆	NEW ENTRY	→	DREAMIN'—John Schneider (T. Scotti, J. D'Andrea) B. Devorzon, T. Ellis; Warner-Tamerlane, BMI; Scotti Bros. 502889 (CBS)	
☆	11	9	FOR ALL THE WRONG REASONS—The Bellamy Brothers (Bellamy, J. Bowen) D. Bellamy; Bellamy/Famous, ASCAP; Elektra/Curb 47431	41	43	7	BROTHERLY LOVE—Gary Stewart & Dean Dillon (E. Kilroy) G. Stewart, D. Dillon; Forrest Hills, Tree, BMI; RCA 13049	74	76	80	3	BEAUTIFUL BABY—Paul Overstreet (R. Haffkine) P. Overstreet, E. Stevens; Debbava/Brnarpatch, BMI; RCA 13042
☆	13	7	I DON'T KNOW WHERE TO START—Eddie Rabbitt (D. Malloy) I. Schuyler; Brnarpatch, Debbava, BMI; Elektra 47435	42	46	6	CLOSER TO YOU—Burrito Brothers (M. Lloyd) J. Beland, G. Guilbeau; Atlantic, BMI; Curb/CBS 502835 (CBS)	☆	NEW ENTRY	→	LOVE'S BEEN A LITTLE BIT HARD ON ME—Juice Newton (R. Laids, O. Young) G. Burr; Bobby Goldsboro/House of Gold, ASCAP/BMI; Capitol 5120	
☆	15	14	SPEAK SOFTLY (You're Talking To My Heart)—Gene Watson (R. Reeder, G. Watson) S.P. Spurgin, J.D. Meneshall; Booth and Watson, BMI; MCA 52009	43	47	8	WHEN YOU FIND HER, KEEP HER—The Wright Brothers (M. Garvin, C. Waters, T. Shapiro) B. Killen; Tree/O'Lyric, BMI; Warner Bros. 50033	75	78	87	2	NATALIE/WHY DIDN'T I THINK OF THAT—Dave Rowland (James Stroud) Not Listed; Not Listed; Elektra-47442
☆	16	6	LISTEN TO THE RADIO—Don Williams (D. Williams, G. Fundis) F. Knipe; Southwest, BMI; MCA 52037	44	30	18	A COUNTRY BOY CAN SURVIVE—Hank Williams Jr. (J. Bowen) H. Williams Jr.; Bocephus, BMI; Elektra/Curb 47257	76	79	64	11	I NEVER KNEW THE DEVIL'S EYES WERE BLUE—Terry Gregory (M. Sherrill) L. Dresser; Easy Listening, Gailson/ASCAP; Handshake 02736
☆	11	10	MOUNTAIN MUSIC—Alabama (H. Shedd, Alabama) R. Owen; Maypop, BMI; RCA 13019	45	66	2	WHEN YOU FALL IN LOVE—Johnny Lee (J.E. Norman) J.S. Sherrill, S. Earle, Sweet Baby, BMI/Music City, Full Moon/Asylum 47444	77	80	83	3	MY MAN FRIDAY—Patti Page (S. Singleton) K. Barken, J. Hungerford; Blending Well, ASCAP/Black Thunder, SESAC; Plantation 208
☆	20	9	RING ON HER FINGER, TIME ON HER HANDS—Lee Greenwood (J. Crutchfield) Tree/Love Wheel, BMI; MCA 52026	46	49	7	EVERYONE KNOWS I'M YOURS—Corbin/Hanner Band (T. West) D. Hanner; Sabal, ASCAP; Alfa 7022	78	81	58	7	TAKE TIME TO KNOW HER—David Allan Coe (B. Sherrill) S. Davis; Al Gallico, BMI; Columbia-1802815
☆	17	10	TAKE ME TO THE COUNTRY—Mel McDaniel (L. Rogers) Scaife, Singleton, Rogers; Vogue/Partner, BMI/Bibo/Welk, ASCAP; Capitol 5095	47	38	16	SAME OLE ME—George Jones (B. Sherrill) P. Overstreet; Silvertime, BMI; Epic 14-02696	79	82	55	10	I HAD IT ALL—Fred Knoblock (J. Stroud) T. Moretti, F. Knoblock, S. Allen; Flowering, Stone, ASCAP/Legendsongs/BMI; Scotti Bros. 5-02752 (CBS)
☆	14	8	SINGLE WOMEN—Dolly Parton (D. Parton, C. Perry) M. O'Donoghue; Lease Loved/Velvet Apple, BMI; RCA 13057	48	67	2	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	80	83	3	WHERE THE SUN DON'T SHINE—Ray Stevens (B. Montgomery, R. Stevens) D. Gilmore, M. Leath, R. Sharp; T.H. Adams, ASCAP; Gee Sharp, BMI; RCA 13207	
☆	22	9	ANOTHER CHANCE—Tammy Wynette (G. Ritchey) B. Brandy, J. Taylor, D. Knutson; First Lady, Sylvia, Mother/BMI; Epic 14-02770	49	52	6	DEALING WITH THE DEVIL—Merle Haggard (Merle Haggard) S. Shafer, E. Raven; Acuff-Rose, BMI/Milene, ASCAP; MCA 52020	81	84	NEW ENTRY	→	AIN'T NO COUNTRY MUSIC ON THIS JUKEBOX—Earl Scruggs & Tom T. Hall (R. Scruggs, J. Thompson) T.T. Hall; Hall/Inco, BMI; Columbia 18-02858
☆	18	12	KANSAS CITY LIGHTS—Steve Wariner (T. Collins) K. Fleming, D.W. Morgan; Tom Collins, BMI; RCA 13072	50	53	4	(Who's Gonna Sing) THE LAST COUNTRY SONG—Billy Parker and Friend (J. Gibson) W.C. Brock Jr.; Hitkit, BMI; Soundwaves 4670 (NSD)	82	85	NEW ENTRY	→	SURVIVOR—Bill Nash (D. Burgess) D. Knutson, E. Burton; Barnwood/First Lady, BMI; Liberty 1463
☆	23	9	JUST GIVE ME WHAT YOU THINK IS FAIR—Leon Everette (R. Dean, L. Everette) R. Goodin, V.L. Haywood, J. Twill; Window/BMI; RCA 13079	51	37	16	ANOTHER HONKY TONK NIGHT ON BROADWAY—David Frizzell & Shelly West (S. Garrett, S. Dorff) M. Brown, S. Dorff, S. Garrett; Peso/Wallet, BMI; Warner/Viva 50007	83	86	NEW ENTRY	→	A STEP IN THE RIGHT DIRECTION—Judy Taylor (B. Logan) R. Grossman; Tree, BMI; Warner Bros. 50061
☆	25	5	SLOW HAND—Conway Twitty (C. Twitty, J. Bowen) M. Clark, J. Bettis; Warner-Tamerlane/Flying Dutchman, BMI, Sweet Harmony, ASCAP; Elektra 47443	52	71	3	I JUST CUT MYSELF—Ronnie McDowell (B. Killen) C. Jones, M. Lantrip; This Side Up/Cross Keys, ASCAP; Epic 14-02844	84	87	NEW ENTRY	→	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)
☆	27	7	EVERYTIME YOU CROSS MY MIND (You Break My Heart)—Razzy Bailey (B. Montgomery) J. Slate, D. Morrison, L. Kerth; House of Gold, BMI RCA-13084	53	41	18	CRYING MY HEART OUT OVER YOU—Ricky Skaggs (R. Skaggs) C. Butler, L. Certain, G. Stacey, M. Wilken; Cedarwood, BMI; Epic 14-02692	85	88	NEW ENTRY	→	IF I COULD GET YOU INTO MY LIFE—Gene Cotton (G. Cotton) G. Cotton; Knoll, ASCAP; Knoll 5002
☆	20	10	I'M GOIN' HURTIN'—Joe Stampley (R. Baker) J. Dickens; Baray/Mullet, BMI; Epic 14-02791	54	59	5	I'M SO LONESOME I COULD CRY—Jerry Lee Lewis (J. Kennedy) H. Williams; Rightsong/Fred Rose, BMI; Mercury 76148 (Polygram)	86	89	73	5	DON'T GIVE UP ON ME—Eddy Arnold (N. Wilson) B. Peters; Ben Peters/Four Star, BMI; RCA 13094
☆	21	13	DOON'T LOOK BACK—Gary Morris (M. Morgan, P. Worley) G. Morris, E. Selser; G. Morris/Warner Bros., ASCAP/Warner Tamerlane, BMI; Warner Bros. 50017	55	62	4	SLIPIN' AND SLIDIN'—Stephanie Winslow (R. Ruff) Penniman, Bocage, Collins, Smith; Venice; Primero 1003 (Paid)	87	90	NEW ENTRY	→	CRIME IN THE SHEETS—Shyla (L. Roberts) R. Scaife, J. Hayes, D. Singleton; Vogue/Partner, BMI; Mercury 76151 (Polygram)
☆	22	6	BUSTED—John Conlee (B. Logan) H. Howard; Tree, BMI; MCA 52008	56	36	11	BAO NEWS—Boxcar Willie (J. Martin) J.D. Loudermilk; Acuff-Rose/BMI; Main Street 951	88	91	76	4	OH, NO—Randy Parton (M. Post) C. Richie; Jobete, Commodores Entertainment, ASCAP; RCA 13087
☆	28	5	I DON'T THINK SHE'S IN LOVE ANYMORE—Charley Pride (N. Wilson) K. Robbins; Royalhaven, BMI; RCA 13096	57	44	9	THE TWO-STEP IS EASY—Michael Murphy (J.E. Norman) M. Murphy; Timberwolf/BMI; Liberty 1455	89	92	78	4	CAST THE FIRST STONE—Kim Vassy (L. Rogers) J.L. Wallace, J. Ledford; Hall-Clement, BMI; Liberty 1458
☆	31	4	TIL YOU'RE GONE—Barbara Mandrell (T. Collins) W. Aldridge, T. Brasfield; Rick Hall, ASCAP; MCA 52038	58	61	6	ALL MY LOVIN'—Mundo Earwood (M. Tillis, J. Darrell) P. McCartney, J. Lennon; Maclean, BMI; Primero 1002 (Paid)	90	93	69	5	NO WAY OUT—Johnny Paycheck (B. Sherrill) J. Paycheck; Algee, BMI; Epic 1402817
☆	33	4	ANY DAY NOW—Ronnie Milsap (R. Milsap, T. Collins) Bacharach, Hillard; Intersong, ASCAP; RCA 13216	59	74	3	FRAGILE, HANDLE WITH CARE—Cristy Lane (R. Oates) D. Huber, R. Kelley; Kevin Lee, BMI; Liberty 1461	91	94	68	5	LONELY HEARTS—Younger Bros. (R. Chancey) S. Davis; Dick James, BMI; MCA 52030
☆	29	8	FORTY AND FADIN'—Ray Price (J. Mundy, B. Moore, K. Tucker, D. Tucker) R. Pennington; Millstone, ASCAP/Chevis, BMI; Dimension 1031	60	63	5	HE'S TAKEN—Lane Brody (M. Lloyd) L. Brody; Landers-Whiteside, ASCAP; Liberty 1457	92	95	81	4	WHATEVER TURNS YOU ON—Chantilly (L. Morton, S. Bledsoe) J. Fuller; ATV/Wing, BMI; Jaroco 31082
☆	27	3	IF YOU'RE THINKING YOU WANT A STRANGER—George Strait (B. Mevis) B. Mevis, D. Wells; Jack and Bill Welk, ASCAP; MCA 51228	61	39	18	I LIE—Loretta Lynn (D. Bradley) T.W. Dampier; Coal Miners, BMI; MCA 52005	93	96	86	17	THE CLOWN—Conway Twitty (C. Twitty, J. Bowen) C. Chalmers, S. Rhodes, B. Barnett, W. Carson; Mammoth Spring/Rose Bridge, BMI; Elektra 47302
☆	35	5	LOVE'S FOUND YOU AND ME—Ed Bruce (T. West) R. Rogers, E. Bruce; Tree/New Keys, BMI; MCA 52036	62	65	5	WASN'T THAT LOVE—Susie Allison (E. Archard) M. Johnson/H. Shannon; Welbeck/King Coal, BMI; Liberty/Curb 1460	94	97	75	5	THE KING—Pete Wilcox (M. Sabon, S. Levy) Medley; Unichappell/Hi-La/Ehris Presley/Unart/Gladys/Duchess/Tree, BMI; M&M 503
☆	29	14	A LITTLE BIT CRAZY—Eddy Raven (J. Bowen) E. Raven; Milene, ASCAP; Elektra 47413	63	70	4	CHEATIN' STATE OF MIND—Bandana (S. Cornelius, M. Daniel) J. Fox, L. Wilson, J. Van Dyke; Stan Cornelius, ASCAP/Louisville, SESAC; Warner Bros. 50045	95	98	88	3	BULL SMITH CAN'T OANCE THE COTTON EYED JOE—Waltpack (J. Morris) R. Lavoie, Lobo; Guyasuta, BMI/Bee, ASCAP; Lobo-VI
☆	32	6	THE GENERAL LEE—Johnny Cash (J. Cash) T. Bresh, J. Cash; Holy Moley/Jodi Lynn/House of Cash, BMI; Scotti Bros. 502803 (Epic)	64	51	10	TRAVELIN' MAN—Jacky Ward (M. Post) J. Fuller; 4 Star, BMI; Asylum 47424 (Elektra)	96	99	72	5	HAPPY COUNTRY BIRTHDAY DARLING—Rodney Lay (Nereco Prod.) R. Rogers; Sister John, BMI; Churchill 94001 (MCA)
☆	34	6	WOULD YOU CATCH A FALLING STAR—John Anderson (F. Jones, J. Anderson) B. Braddock; Tree, BMI; Warner Bros. 50043	65	54	9	LAST OF THE SILVER SCREEN COWBOYS—Rex Allen Jr. (S. Garrett) M. Brown, S. Dorff, S. Garrett; Peso/BMI; Warner Bros. 50035	97	100	94	19	BIG CITY—Merle Haggard (M. Haggard, L. Talley) M. Haggard, D. Holmway; Shade Tree, BMI; Epic 14-02686
☆	32	19	ROUND THE CLOCK LOVIN'—Gail Davies (G. Davies) R. Bourke, K.T. Oslin; Chappell, ASCAP/Tri-Chappell, SESAC; Warner Bros. 50004	66	50	10	OH, GIRL—Con Hunley (S. Dorff) E. Record, Six Continents, BMI; Warner Bros. 50058	98	99	72	5	
☆	45	4	ASHES TO ASHES—Terri Gibbs (E. Penny) E. Penny, J. McBee; Chipplin, ASCAP; MCA 52040	67	84	2	LOVE IS—Allen Tripp (D. Heavener) ISP/D/ASCAP; Nashville 1001	99				
☆	34	21	SOMEODY SOON—Moe Bandy (R. Baker) I. Tyson; Warner Bros., ASCAP; Columbia 18-02735	68	85	2	A PLACE IN THE SUN—Sonny James (N. Stuitts, S. James) R. Miller, B. Wells; None Listed; Dimension 1033					
							PARADISE AND GUN CLUB—Roy Clark (R. Clark, R. Lay) C. Rains; Unichappell, Bordin, BMI; Churchill 94002 (MCA)					

☆ 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).

A star of tomorrow is here today with a double hit . . .

“TEXAS DANCE HALL GIRL”

b/w

“SLOW COUNTRY DANCING”

# 8223

DE DE UPCHURCH



P.O. Box 24646

Nashville, Tenn. 37202

(615) 896-0483

MAINSTREAM  
Talent Agency  
P.O. Box 24646  
Nashville, TN 37202  
(615) 896-0483



# Billboard® Hot Country LPs™

Survey For Week Ending 5/22/82

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

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆	2	9	<b>ALWAYS ON MY MIND</b> Willie Nelson, Columbia FC 37951	40	43	4	<b>GARY MORRIS</b> Gary Morris, Warner Bros. BSK 3658
2	1	10	<b>MOUNTAIN MUSIC</b> Alabama, RCA AHL1 4229	41	38	4	<b>ITS A LONG WAY TO DAYTONA</b> Mel Tillis, Elektra E1-60016
☆	3	11	<b>BLACK ON BLACK</b> Waylon Jennings, RCA AHL1 4247	42	42	11	<b>GIVIN' HERSELF AWAY</b> Gail Davies, Warner Bros. BSK 3636
4	4	16	<b>FINALLY</b> T.G. Sheppard, Warner/Curb BSK 3600	43	44	160	<b>GREATEST HITS ▲</b> Waylon Jennings, RCA AHL1-3378
☆	5	29	<b>WAITIN' FOR THE SUN TO SHINE</b> Ricky Skaggs, Epic FE 37193	44	45	35	<b>HOLLYWOOD, TENNESSEE</b> Crystal Gayle, Columbia FC 37438
6	6	13	<b>BOBBIE SUE</b> Oak Ridge Boys, MCA 5294	45	46	61	<b>SEVEN YEAR ACHE</b> Rosanne Cash, Columbia JC 36965
7	7	15	<b>SOUTHERN COMFORT</b> Conway Twitty, Elektra E1 60005	46	48	68	<b>ROWDY</b> Hank Williams Jr., Elektra/Curb 6E 330
☆	9	8	<b>WINDOWS</b> The Charlie Daniels Band, Epic FE 37694	☆	52	40	<b>YOU DON'T KNOW ME</b> Mickey Gilley, Epic FE 37416
☆	11	5	<b>HIGH NOTES</b> Hank Williams, Jr., Elektra/Curb E1-60100 (Elektra)	48	49	12	<b>KIERAN KANE</b> Kieran Kane, Elektra E1 60004
10	10	62	<b>FEELS SO RIGHT ▲</b> Alabama, RCA AHL1 3930	49	51	23	<b>CIMARRON</b> Emmylou Harris, Warner Bros. BSK 3603
11	8	15	<b>THE DAVID FRIZZELL AND SHELLY WEST ALBUM</b> Warner/Viva BSK 3643	50	36	5	<b>AIN'T GOT NOTHIN' TO LOSE</b> Bobby Bare, Columbia FC 37719
☆	14	5	<b>HEART BREAK EXPRESS</b> Dolly Parton, RCA AHL 1-4289	51	53	84	<b>GREATEST HITS ▲</b> Ronnie Milsap, RCA AHL1 3772
13	13	7	<b>THE DUKES OF HAZZARD</b> Various Artists, Scotti Bros. FZ 37712 (CBS)	52	56	86	<b>GREATEST HITS ▲</b> Anne Murray, Capitol S00 12110
☆	17	4	<b>LISTEN TO THE RADIO</b> Don Williams, MC 5306	53	50	8	<b>THE NEW SOUTH</b> Hank Williams, Jr., Elektra/Curb 5E-539
15	12	14	<b>FEELIN' RIGHT</b> Razzy Bailey, RCA AHL1 4228	54	54	13	<b>ME AND MY R.C.</b> Louise Mandrell & R.C. Bannon, RCA AHL1 4059
16	15	25	<b>STILL THE SAME OLE ME</b> George Jones, Epic FE 37106	55	55	12	<b>I LIE</b> Loretta Lynn, MCA 5293
☆	19	6	<b>CHARLIE SINGS EVERYBODY'S CHOICE</b> Charlie Pride, RCA AHL1-4287	☆	60	2	<b>AMAZING GRACE</b> Christy Lane, Liberty 51117
18	18	9	<b>SEASONS OF THE HEART</b> John Denver, PCA AHL1 4256	57	62	97	<b>HORIZON ▲</b> Eddie Rabbitt, Elektra 6E-276
19	16	28	<b>BIG CITY</b> Merle Haggard, Epic FE 37593	☆	NEW ENTRY	→	<b>TAKE ME TO THE COUNTRY</b> Mel McDaniel, Capitol 12208
20	20	35	<b>GREATEST HITS</b> Willie Nelson, Columbia KC2 37542	59	57	29	<b>GREATEST HITS</b> Charley Pride, RCA AHL1 4151
21	21	5	<b>THE SURVIVORS</b> Johnny Cash, Jerry Lee Lewis and Carl Perkins, Columbia FC 37961	60	58	132	<b>THE BEST OF EDDIE RABBITT ●</b> Elektra 6E 235
☆	23	4	<b>WHEN WE WERE BOYS</b> The Bellamy Brothers, Elektra/Curb E1-60099	61	59	37	<b>THERE'S NO GETTING OVER ME ●</b> Ronnie Milsap, RCA AHL1 4060
23	22	38	<b>THE PRESSURE IS ON ●</b> Hank Williams Jr., Elektra/Curb 5E 535	62	61	132	<b>WHISKEY BENT AND HELL BOUND</b> Hank Williams Jr., Elektra/Curb 6E-237
24	25	50	<b>FANCY FREE ▲</b> The Oak Ridge Boys, MCA 5209	63	63	17	<b>ONE TO ONE</b> Ed Bruce, MCA 4910
☆	28	3	<b>BUSTED</b> John Conlee, MCA 5310	64	64	30	<b>LOVIN HER WAS EASIER</b> Tompall and the Glaser Brothers, Elektra 5E 542
☆	29	102	<b>MY HOME'S IN ALABAMA ●</b> Alabama, RCA AHL1-3644	65	65	35	<b>FAMILY TRADITION</b> Hank Williams Jr., Elektra/Curb 6E 194
27	26	81	<b>GREATEST HITS ▲</b> The Oak Ridge Boys, MCA 5150	66	68	2	<b>BLUEGRASS SPECTACULAR</b> The Osborne Bros., RCA AHL 14324
28	24	45	<b>YEARS AGO</b> The Statler Brothers, Mercury SRM 16002	67	71	2	<b>LIVE</b> Tanya Tucker, MCA 5299
29	30	83	<b>GREATEST HITS ▲</b> Kenny Rogers, Liberty L00 1072	68	72	52	<b>CARRYIN' ON THE FAMILY NAMES</b> David Frizzell & Shelly West, Warner Bros. BSK 3555
30	31	61	<b>JUICE ▲</b> Juice Newton, Capitol ST 12136	69	NEW ENTRY	→	<b>THE MAN WITH THE GOLDEN THUMB</b> Jerry Reed, RCA AHL1-4315
☆	35	31	<b>BET YOUR HEART ON ME</b> Johnny Lee, Full Moon/Asylum 5E 541	70	66	211	<b>STARDUST ▲</b> Willie Nelson, Columbia JC 35305
☆	40	3	<b>INSIDE AND OUT</b> Lee Greenwood, MCA 5305	71	67	23	<b>GREATEST HITS</b> Jim Reeves & Patsy Cline, RCA AHL1 4127
33	33	34	<b>STRAIT COUNTRY</b> George Strait, MCA 5248	72	74	7	<b>ONE NIGHT STAND</b> Hank Williams, Jr., Elektra/Curb 5E-538 (Elektra)
34	34	29	<b>DESPERATE DREAMS</b> Eddy Raven, Elektra 5E 545	73	75	44	<b>ESPECIALLY FOR YOU</b> Don Williams, MCA 5210
35	32	39	<b>STEP BY STEP ●</b> Eddie Rabbitt, Elektra 5E 532	74	70	43	<b>WITH LOVE</b> John Conlee, MCA 5213
☆	39	46	<b>SHARE YOUR LOVE ▲</b> Kenny Rogers, Liberty L00 1108	75	47	7	<b>NIGHT AFTER NIGHT</b> Jacky Ward, Asylum E-1-60013 (Elektra)
37	27	7	<b>LAST TRAIN TO HEAVEN</b> Boxcar Willie, Main Street ST 73001 (Capitol)				
☆	41	86	<b>I AM WHAT I AM ●</b> George Jones, Epic JE 36586				
39	37	6	<b>WHEN A MAN LOVES A WOMAN</b> Jack Grayson, Koala 15751				

☆ 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).

## Country Chart Fax

### Nelson 'Satisfied' With Second Topper

By ROBYN WELLS

NEW YORK—Willie Nelson holds the top two spots on the singles chart and the No. 1 slot on the album chart this week. After two weeks at the singles summit, "Always On My Mind" slips to the second spot, displaced by "Just To Satisfy You," Nelson's RCA duet with Waylon Jennings. Meanwhile, "Always On My Mind" nudges Alabama's "Mountain Music" out of the top album position.

Nelson becomes the ninth artist to score two consecutive toppers and the first to turn the trick since 1964 when Buck Owens tied up the top for nine consecutive weeks with "My Heart Skips A Beat" and "Together Again." Of the nine, Nelson is the only one to achieve the feat with a solo and a duet effort. Here's a list of all the artists who have had consecutive toppers, complete with the num-

ber of straight weeks in the No. 1 spot, label, song titles and the year.

1. Webb Pierce, 32, Decca, "In The Jailhouse Now," "I Don't Care"/"Your Good For Nothing Heart," 1955.
  2. Pierce, 28, Decca, "There Stands The Glass," "Slowly," 1953-54.
  3. Eddy Arnold, 26, RCA Victor, "Anytime," "Bouquet Of Roses," "Texarkana Baby," "Just A Little Lovin'," 1948.
  4. Hank Snow, 21, RCA Victor, "I'm Movin' On," "Golden Rocket," 1950-51.
  5. Elvis Presley, 19, RCA Victor, "Heartbreak Hotel," "I Want You, I Need You, I Love You," 1956.
  6. Buck Owens, nine, Capitol, "My Heart Skips A Beat," "Together Again," 1964.
  7. Jimmy Wakely, nine, Capitol, "One Has My Name," "I Love You So Much It Hurts," 1949.
  8. Carl Smith, eight, Columbia, "Let Old Mother Nature Have Her Way," "Don't Just Stand There," 1952.
  9. Willie Nelson, three (so far), Columbia/RCA, "Always On My Mind," "Just To Satisfy You" (with Waylon Jennings), 1982.
- On the album side, "Always On My Mind" becomes Nelson's 10th No. 1 LP. Seven of the albums have

been solo efforts: "Red Headed Stranger" (1964); "The Sound In Your Mind" (1976); "The Troublemaker" (1976); "Stardust" (1978); "Willie And Family Live" (1979); "Greatest Hits (And Some That Will Be)" (1981); and "Always On My Mind" (1982). "Honeysuckle Rose" (1981) was a soundtrack album, while the remaining two toppers—"Waylon & Willie" (RCA) and "Wanted: The Outlaws" (1976)—were joint efforts with Waylon Jennings and Jessi Colter, Tompall Glaser and Jennings, respectively.

And back to this week's No. 1 single, "Just To Satisfy You" is the third Willie and Waylon duet to hit the top, following "Good Hearted Woman" and "Mamas Don't Let Your Babies Grown Up To Be Cowboys"/"I Can Get Off On You." The tune is also Jennings' first topper since "Theme From The Dukes Of Hazzard (Good Ol' Boys)" held down the premier position in November, 1980.

Cotton Patch: Gene Cotton makes his first appearance on the country chart since 1978, debuting at starred 88 with "If I Could Get You." The tune's debut number is already higher than Cotton's last country outing, a duet with Kim Carnes called "You're A Part Of Me," which peaked at 99.



CONLEY CROONS—Earl Thomas Conley performs his most recent single, "After The Love Slips Away," at Gilley's Club in Pasadena, Texas. The performance was broadcast on the "Live From Gilley's" syndicated radio program.

### Syndie Special For Alabama

NASHVILLE—A two-hour syndicated satellite special entitled "Alabama and Friends" is set for airing July 4. The show taped in mid May at the Tennessee Performing Arts Center in Nashville will feature guests, Jerry Lee Lewis, Ronnie Milsap, Hank Williams Jr., Janie Fricke, Juice Newton, and Lee Greenwood. Marty Pasetta, who directed "A Country Christmas" for CBS, is producer/director for the Alabama special.

### CBS GETS 'HOOKED' LP

NASHVILLE—CBS Records has acquired the master of "Just Hooked On Country" by Albert Coleman's Atlanta Pops from Bill Lowery Productions' Southern Tracks label. Epic releases the instrumental, which features 25-second portions of "Tennessee Waltz," "Wabash Cannonball," "Orange Blossom Special," "Jambalaya," "Your Cheatin' Heart," "Rocky Top" and others.

Stations in the Southeast, Southwest, and Midwest have added the record to playlists. Lowery says WHN-AM in New York is designing a contest around the single to find out which side the audiences want to hear most. After 20,000 copies sold within two weeks, he says, CBS decided to pick up the record on Epic.

### NEW ALBUM RELEASES FROM THE NSD GROUP OF INDEPENDENT LABELS



### JOHNNY CASH "THE SUN SESSIONS"

NSD/GEMLINE  
NGLP-4000Early Cash hits in  
an attractive new LP

### JIM & JESSE and CHARLIE LOUVIN SOUNDWAVES SWS-3308

Includes their new  
hit single"NORTHWIND"  
NSD/SW-4671Three years in the  
making!Available from: NSD distributors everywhere.  
For distributor information  
call: 1-800-251-1576



## Technology Impacts Black 'Sound'

### Producers Differ On Effect On Creativity, Spontaneity

By NELSON GEORGE

LOS ANGELES—A slew of technological innovations, especially synthesizers, have profoundly changed the sound of black music, according to a Billboard survey of prominent producers. And while all of them utilize this new equipment for their music, some express reservations about its impact on the spontaneity and creativity of black pop.

"The synthesizer is becoming more and more important in black music," says Kashif, who is producing Evelyn King, Howard Johnson, Patti LaBelle and Melba Moore, with partners Lawrence Jones and Morrie Brown. "It's becoming a battle to see who can come up with the new sound or combination of sounds that will attract an audience. You're constantly experimenting with different rhythmic patterns, searching for something fresh."

Kashif sees a need for melody and lyrics to be re-emphasized in black music. "There has been such a concern on finding the right groove that you can hear where melody and lyrics have been neglected. Look at Michael Jackson's 'Off The Wall' LP. The entire package was a great merger of rhythm, lyric and melody. That's the reason it was so successful."

Randy Muller, the producer/writer behind Skyy, Brass Construction and Cameron, feels an influx of young producers working with inexpensive recording equipment has impacted on black music. Muller notes, for example, "I have a four-track machine in my home where I can sit down and work out ideas. The same goes for many of the other young musicians I know. So when we go into the studio, we already have the music well prepared, saving money and time."

Despite his interest in studio technology, Muller believes in spontaneity when cutting rhythm tracks. "If the musicians can't get it in two or three takes, I let it go for the time being," he says. "There is a magic possible when the band gets cooking and the tune is still fresh. But if you keep pounding the tune down the musicians' throats, you get a stale record."

Jimmy Douglass has had great commercial and artistic success with the self-contained band, Slave. The

four albums of theirs he produced have gone gold and spawned singles like "Just A Touch Of Love," "Watching You" and "Snap Shot." Yet this black producer has also worked extensively in the rock field, engineering the Rolling Stones, Foreigner, and Pete Townshend, and producing heavy metal rocker Frank Carrillo and political new wavers the Gang Of Four.

His production of Slave has been directly influenced by his rock background. "I've always loved the fat, thudding drum sound Led Zeppelin got with the late John Bonham, and with Slave's drummer Steve Arrington I've tried to approximate that sound in a black context" he says. "Unlike the trend in black music toward a crisp drum sound, the bottom on my Slave records is heavy and, hopefully, hits like a fist. On black radio, the record stands out."

Douglass also bucks another stylistic trend in current black pop: "Instead of relying on one almost seamless groove, as many do, I try to add dramatic peaks through the arrangement," he says. "If you stay in one place for the entire record without any spice, you create monotony and mediocrity, and you limit your audience."

To J.B. Moore, co-producer with Robert Ford, Jr. of Kurtis Blow's hit

12-inch "The Breaks," the drum sound in black music "has evolved considerably. In the mid 1960's, the Stax-Volt rhythm section had a heavy, punchy sound. Later, Sly continued in that direction. Today most records favor a much snappier sound, often augmented by synthesized hand claps.

"With the separation possible today, producers can paint a more vivid picture since all the rhythmic tricks can be appreciated and add to a record's excitement. Stevie Wonder had a lot to do with broadening the horizons of black music by being out front in using the synthesizer, digital equipment, and other technology."

Larry Blackmon, leader and producer of the popular funk band Cameo, discusses technology's growth in terms of painting. He says, "Now you have a wider range of colors. Instead of just straight blue or gray, you can paint with aquamarines."

In fact, Blackmon still doesn't think the technical advances have been fully utilized. "We have all these new toys, yet you basically still record as you did years ago," he says. "The technology does make certain things easier to do. You still must have a vision. If you have no picture in mind, what difference does all the equipment make?"



**LIVEWIRE DYSON**—Ronnie Dyson, right, discusses his latest Cotillion album, "Phase 2," with Fred Newman, host of Nickelodeon's "Livewire" show. Also appearing on the program, which airs Tuesday (18), were cast members from the television series, "Fame."

## The Rhythm & The Blues

Continued from page 10

Jones has already started work on the followup to Michael Jackson's "Off the Wall" album, a few weeks ago cutting a duet between Jackson and Paul McCartney. As for the further adventures of "The Dude," we'll probably be waiting until 1983.

For many years, Jones was one of Hollywood's most prolific soundtrack scorers, providing music for "In Cold Blood," "The Pawnbroker," and "In The Heat Of The Night," among many. He is interested in returning to film, but not merely writing music. Currently, Jones and director Steven ("Jaws," "Raiders Of The Lost Ark") Spielberg are discussing a joint project, one that would fuse the talents of two of pop culture's leading technocrats.

★ ★ ★

The death of Solar's Margaret Nash was felt deeply by many members of the entertainment industry. In Los Angeles, a special memorial

service, "Celebration of Life and Love," was held May 6 at First AME Church. Solar has instituted a Margaret Nash Memorial Scholarship Fund for Young Artists. To send donations write c/o Solar Records, 9044 Melrose Avenue, Los Angeles, Calif. 90069, to the attention of Karolyn Ali.

★ ★ ★

Logan Westbrook and Lance Williams' "The Anatomy Of A Record Company: How To Survive The Record Business" is a how-to book that will be a good guide to the industry novice. The former CBS executive and Source Records president, aided by writer Williams, surveys all the obvious areas and also discusses in detail CBS' move into black music in the early 1970s. This book's weakness, and for industry insiders it may be key, is that Westbrook doesn't delve as deeply into the pitfalls of record industry life as one might like. He encourages young people to participate, but isn't

as explicit in talking about the mental toughness and guile that he, and everyone else in business, has drawn upon to make it. Copies can be obtained: Logan Westbrook, 1902 Fifth Avenue, Los Angeles, Calif. 90018, (213) 731-0693.

★ ★ ★

Short Stuff: **Diana Ross** recently had a star placed on Hollywood Boulevard. . . **Skyy** is cutting tracks for their next album in Los Angeles, the first time this Brooklyn-born group is recording outside the Big Apple. . . **Tito Jackson** is producing the duo of Sterling and Stevens for RCA. . . Atlantic's **Tomorrow's Edition** is cutting its debut LP in New York with some members of Kool & the Gang contributing. Their "U Turn Me On" was a winter club hit in the Northeast. . . **George Clinton's** solo deal with EMI America appears to be in trouble. The P-Funk leader's previous legal entanglements are complicating release of the nearly finished LP.

Survey For Week Ending 5/22/82

# Billboard Soul 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	9	<b>BRILLIANCE</b> Atlantic Starr, A&M SP-4883	39	39	36	<b>NEVER TOO MUCH</b> ● Luther Vandross, Epic FE 37451
☆	2	4	<b>REUNION</b> The Temptations, Gordy 6008GL (Motown)	40	38	27	<b>NIGHT CRUISIN'</b> ● Bar-Kays, Mercury SRM-1-4028 (Polygram)
☆	12	3	<b>THE OTHER WOMAN</b> Ray Parker, Jr., Arista AL 9590	☆	46	5	<b>CARRY ON</b> Bobby Caldwell, Polydor PD-1-6347 (Polygram)
☆	4	5	<b>STRAIGHT FROM THE HEART</b> Patrice Rushen, Elektra EI-60015	42	42	14	<b>A LITTLE LOVE</b> Aurra, Salsoul SA 8551 (RCA)
☆	5	6	<b>NIECY</b> Deniece Williams, ARC/Columbia FC 37952	43	44	26	<b>LOVE MAGIC</b> LTD, A&M SP-4881
★	6	5	<b>ALLIGATOR WOMAN</b> Cameo, Chocolate City CCLP 2021 (Polygram)	☆	48	3	<b>DROP THE BOMB</b> Trouble Funk, Sugar Hill SH 266
☆	7	9	<b>KEEP IT LIVE</b> Dazz Band, Motown 6004ML	45	45	4	<b>LOVE ME TENDER</b> B.B. King, MCA MCA 5307
★	8	14	<b>FRIENDS</b> Shalamar, Solar S-28 (Elektra)	☆	49	3	<b>FRIEND IN LOVE</b> Dionne Warwick, Arista AL 9585
☆	9	9	<b>WHO'S FOOLIN' WHO</b> One Way, MCA MCA 5279	47	47	24	<b>COME MORNING</b> Grower Washington, Jr., Elektra 5E-562
10	3	13	<b>MR. LOOK SO GOOD</b> Richard Dimples Fields, Boardwalk NBI-33249	48	40	28	<b>WHY DO FOOLS FALL IN LOVE</b> ▲ Diaana Ross, RCA AFL1-4153
11	11	17	<b>LOVE IS WHERE YOU FIND IT</b> The Whispers, Solar S-27 (Elektra)	☆	59	2	<b>LOVE HAS FOUND ITS WAY</b> Dennis Brown, A&M SP-4886
12	10	8	<b>DOIN' ALRIGHT</b> O'Bryan, Capitol ST-12192	50	50	4	<b>PLAYING HARD TO GET</b> Vernon Burch, Spector SW 70005 (Capitol)
★	14	6	<b>LIVE ON THE SUNSET STRIP</b> Richard Pryor, Warner Bros. BSK 3660	51	52	14	<b>THE SISTERS</b> Sister Sledge, Cotillion SD 5231 (Atlantic)
14	13	60	<b>THE DUDE</b> ▲ Quincy Jones, A&M SP-3721	52	53	34	<b>IT'S TIME FOR LOVE</b> ● Teddy Pendergrass, P.I.R. TZ 37491 (Epic)
15	15	10	<b>OUTLAW</b> War, RCA AFL1-4208	☆	58	2	<b>STARS ON LONG PLAY III</b> Stars On, Radio Records RR 19349 (Atlantic)
16	16	7	<b>POINT OF PLEASURE</b> Xavier, Liberty LT-51116	54	41	12	<b>PURE AND NATURAL</b> T-Connection, Capitol ST-12191
17	17	31	<b>SOMETHING SPECIAL</b> ▲ Kool & The Gang, De-Lite DSR 8502 (Polygram)	55	54	7	<b>LOOKS SO FINE</b> Instant Funk, Salsoul SA 8545 (RCA)
☆	22	4	<b>LADIES OF THE EIGHTIES</b> A Taste Of Honey, Capitol ST-12173	56	57	56	<b>STREET SONGS</b> ▲ Rick James, Gordy GB-1002M1 (Motown)
19	19	15	<b>DOWN HOME</b> Z.Z. Hill, Malaco MAL 7406	☆	NEW ENTRY		<b>THE ONE GIVETH THE COUNT TAKETH AWAY</b> William "Bootsy" Collins, Warner Bros. BSK 3667
20	20	10	<b>YOU'VE GOT THE POWER</b> Third World, Columbia FC 37744	58	51	39	<b>THE TIME</b> ● The Time, Warner Bros. BSK 3598
☆	37	2	<b>TUG OF WAR</b> Paul McCartney, Columbia TC 37462	59	56	13	<b>ME AND YOU</b> The Chi-Lites, 20th Century/Chisound T-635 (RCA)
☆	28	3	<b>SHARING YOUR LOVE</b> Change, RFC/Atlantic SD 19342	☆	NEW ENTRY		<b>DREAMGIRLS</b> Original Cast, Geffen GHSP 2007 (Warner Bros.)
☆	29	3	<b>JJ</b> Junior, Mercury SRM-1-4043 (Polygram)	61	63	9	<b>LOVE CONQUERS ALL</b> Michael Wycoff, RCA NFL1-8004
☆	43	2	<b>MY FAVORITE PERSON</b> The O'Jays, P.I.R. FZ 37999 (Epic)	62	60	24	<b>JAM THE BOX</b> Bill Summers And Summers Heat, MCA MCA-5266
25	21	11	<b>LIVE &amp; OUTRAGEOUS</b> Millie Jackson, Spring SP-1-6735 (Polygram)	63	64	11	<b>QUESTIONNAIRE</b> Chas Jankel, A&M SP-6-4885
26	23	27	<b>SKYYLINE</b> ● Skyy, Salsoul SA-8548 (RCA)	64	NEW ENTRY		<b>HOT AND NASTY</b> St. Tropez, Destiny DLA-10004
☆	34	4	<b>ATTITUDES</b> Brass Construction, Liberty LT-51121	65	65	17	<b>SATURDAY SATURDAY NIGHT</b> Zoom, Polydor PD-16434 (Polygram)
28	18	14	<b>YES IT'S YOU LADY</b> Smokey Robinson, Tamla 6001T2 (Motown)	66	62	8	<b>IT'S A FACT</b> Jeff Lorber, Arista AL 9583
★	33	5	<b>D TRAIN</b> D Train, Prelude PRL 14105	67	67	14	<b>TASTE THE MUSIC</b> Kleer, Atlantic SD 19334
30	25	28	<b>THE POET</b> Bobby Womack, Beverly Glen BG 10000	68	68	22	7 Con Funk Shun, Mercury SRM-1-4030 (Polygram)
31	27	25	<b>I AM LOVE</b> Peabo Bryson, Capitol ST-12179	69	55	27	<b>SOMETHING ABOUT YOU</b> Angela Bofill, Arista AL 9576
32	26	22	<b>YOUR WISH IS MY COMMAND</b> Lakeside, Solar S-26 (Elektra)	70	69	38	<b>TOUCH</b> Gladys Knight & The Pips, Columbia FC 37086
★	36	5	<b>GIVE IT UP</b> Pleasure, RCA AFL1-4209	71	61	7	<b>IN A CITY GROOVE</b> Mass Production, Cotillion SD 5233 (Atlantic)
34	24	23	<b>TOM TOM CLUB</b> Tom Tom Club, Sire SRK 3628 (Warner Bros.)	72	66	9	<b>EARLAND'S JAM</b> Charles Earland, Columbia FC 37573
35	32	12	<b>DREAM ON</b> George Duke, Epic FE 37532	73	70	19	<b>8TH WONDER</b> Sugarhill Gang, Sugar Hill SH 249
36	30	40	<b>BREAKIN' AWAY</b> ● Al Jarreau, Warner Bros. BSK 3576	74	71	28	<b>RAISE</b> ▲ Earth Wind & Fire, ARC/Columbia TC 37548
37	31	29	<b>CONTROVERSY</b> ● Prince, Warner Bros. BSK 3601	75	75	16	<b>OBJECTS OF DESIRE</b> Michael Franks, Warner Bros. BSK 3648
38	35	26	<b>THE GEORGE BENSON COLLECTION</b> ● George Benson, Warner Bros. 2HW 3577				

☆ 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).

## SUPPORTS MISSIONARY WORK

## Spirituality Is The Key For Holm

By EDWARD MORRIS

NASHVILLE—At a time when Christian recording artists are becoming more at ease with secular material and secular marketing demands, Dallas Holm continues to focus his attention on the religious side of this odd form of show business.

Not only does the seven-time Dove winner end each of his concerts with an "altar call," his Praise Ministries organization also supports the work of six missionaries in the U.S., Africa and Australia.

Holm concedes that he has to word his pronouncements carefully so as not to appear to be telling other gospel artists what they should or should not do. Having made that caveat, he says that he sees no congenial common ground for secular and spiritual art. "Having become a Christian and having been a secular performer before, I've never felt that I could mix the two."

Praise Ministries, which has a staff of 11, has its home office in Lindale, Tex., and its booking and concerts promotion office in Mobile, Ala. Holm and his backup group, Praise, perform 75 to 85 concerts a year.

About 95% of the concerts Holm

estimates are ticketed. The exceptions, he says, are performances in churches for which ticket sales might be unacceptable. Both because he draws large crowds and because of his desire for a "neutral ground" to attract non-Christians, most of Holm's shows are booked into regular concert venues.

He says his concerts are widespread. "We go all over the country—not to any one area more than another. We seldom go back to the same place more often than 18 months." The Greentree Records artist adds that he doesn't want to develop a concert circuit which might be convenient to the group but inhibiting to its ministry.

Holm points out that the Northeastern U.S. is an underdeveloped region for gospel artists and that those who work it are "really appreciated." His tour of the area, he says, will start in late July.

Churches, Holm explains, are important to his concert work, even though he plays in them only rarely. He says they help build audiences by announcing the upcoming event and distributing posters about it. In turn, Holm continues, "we funnel people (from the audience) into local churches" by urging them to get strongly involved with the churches.

Concertgoers who answer the altar calls are asked to fill out cards with their names, addresses and where applicable, church affiliations. The names are then added to the Praise Ministries mailing lists. Holm says he used to use a two-part information card, half of which was given to ministers from local churches. He discontinued the practice, he says, when some of the ministers became "too aggressive" in soliciting potential members.

Holm gained his first major national exposure in 1970 when he became featured soloist for the Dave Wilkerson crusades. In 1976, he

formed the three-man backup unit Praise. A respected composer, Holm's songs include the Dove-winning "Rise Again," "Jesus Got Ahold Of My Life," "He Died Of A Broken Heart" and "Hey, I'm A Believer." The Benson Co., which distributes the Greentree label, says that Holm's total album sales now amount to more than a million.

Holm says that he and Praise assign most of their royalties to "the company" and give themselves straight salaries. Praise members are Tim Johnson, Ric Norris and newcomer Rick Crawford.

Of his songwriting, Holm says he doesn't tailor lyrics to catch a specific audience. "I think I just write what comes. What I write probably dictates the audience I get."

The burgeoning gospel music scene, Holm notes, is the classical "good news and bad news" situation. "The good news," he concludes, "is that some people have decided they're not going to compromise their message. The bad news I see is that with all its acceptance the music attracts some who aren't in it for the purest of motives—who are looking for money or a big name."

"I've always worked for the long run," he explains. "And if it gets back to where being a Christian is unpopular—as it was in 1965 when I became one—I'll still be singing for the Lord."

## Rosasco Inks Pact

NASHVILLE—John Rosasco has signed a long-term exclusive songwriting agreement with Priority Music, the ASCAP-affiliated gospel music publishing arm of CBS Songs. His songs have been cut by such acts as the Imperials, Joe English, Pat Boone, the Cruse Family, Farrell & Farrell, City Limits and Bonnie Bramlett.



Dallas Holm

## CONCEPT ALBUM

## 'Vigil' To Be Docudrama Subject

By CARTER MOODY

NASHVILLE—Kemper Crabb's "The Vigil," which is being marketed by the Benson Co.'s Star Song label as a concept album on Christian knighthood liturgies, is attracting sales among Catholic record-buyers and has formed the story-line for a one-hour documentary drama to be filmed next fall by White Lion/Pictograph.

The 17 cuts on the LP are based on the hours of the divine office used by Anglicans, Lutherans and Catholics, and practiced by knights during the middle ages. The playing and singing are in the style of medieval music, with Crabb and other musicians playing recorders, dulcimers, bells, psaltery, mandolin, timpani and bagpipes.

Crabb explains, "The lyrics move listeners chronologically through a knight's vigil, with the songs arranged liturgically around the prayers and scriptures used for certain hours of the night." The pace of the songs, beginning with mellow tunes, reaching a level of tension, then tapering off again to mellow, also reflects the stages of a vigil.

The album came to the attention of script writer James Robinson while he was working with Star Song on a script and soundtrack

for "The Mountain," a film based on an LP by the group Arkangel, of which Crabb is a member. "The Vigil" film will be produced on locations in Scotland, England and Wales in September and October, for airing as a 1983 Christmas special on CBS.

"The Vigil" was the Benson Co.'s "album of the month" in February when it debuted, getting special promotion by way of a poster of the decorative sword pictured on the LP's cover. This was distributed to 320 stores, according to Lorne Balman, Benson's marketing manager, and each retailer displayed 25 copies of the album by itself, as with all the company's album of the month specials. For that month, sales reached nearly 20,000 units.

"We're targeting the album to the Catholic market, because of its liturgical style," he says. "We've placed ads in Twin Circle and National Catholic Register, the two biggest papers for Catholics, and the record got good reviews in both of those publications."

In conjunction with the '83 Christmas LP special, a Christmas LP by Crabb in the same musical style of "The Vigil" will be released.

Two other similar concept al-

bums by Crabb are planned. "The Quest" will be recorded in November for a March, 1983 release, and after that, "The Throning." The Vigil, Inc. has been formed to coordinate these projects, all financed by Star Song.

Concert appearances in support of "The Vigil" are being booked through Masterpiece Arts, in Indianapolis, Ind. Crabb explains that his booking agent, Cheri White, is Franciscan, and is able to book him into "lots of Catholic gigs and youth meetings."

The musicians he used in the Sterling Sound and Rivendell studios are for the most part neighbors and friends, Crabb says, and most will not be able to tour with him. "Most of the appearances will be duo and trio arrangements, sometimes solo. All the performers, and myself, wear costumes of the medieval period, and try to present a show as a conceptual program. I tell about the background of the material."

The musical influence he cites as foremost in his life is "radio," and says his tastes range from pop, rock and r&b to classical. Medieval styles of music, and life, however, have always dominated since he first kept childhood diaries in Anglo-Saxon runes.



HIGH NOTES—Members of the gospel group Hemphills harmonize during a performance at Opryland. They will appear with 11 other gospel groups in a three-day festival at Opryland for Memorial Day weekend.

Best Selling Survey For Week Ending 5/22/82

# Inspirational LPs

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

This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	2	17	I SAW THE LORD Dallas Holm, Benson R3723	21	23	39	DON'T GIVE IN Leon Patillo, Myrrh MSB 6662 (Word)
2	3	17	THE VERY BEST OF THE IMPERIALS The Imperials, Day Spring DST-4025	22	24	86	IN HIS TIME, PRAISE IV Maranatha Singers, Maranatha MM0064 (Word)
3	5	35	AMAZING GRACE B.J. Thomas, Myrrh MSB 6675	23	25	43	AMY GRANT IN CONCERT, VOLUME I Amy Grant, Myrrh MSB 6668
4	1	17	UNFAILING LOVE Evie Tournquist, Word WSB-8867	24	29	110	ONE MORE SONG FOR YOU The Imperials, Dayspring DST 4015
5	8	110	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004	25	35	26	PRAISE V Maranatha Singers, Maranatha MM 0076 A
6	9	60	PRIORITY The Imperials, Day Spring DST 4017	26	30	10	ANTSHILLVANIA Candle, Birdwing BWR 2030
7	10	26	JONI'S SONG Joni Eareckson, Word WSB 8856	27	31	10	IT MUST BE LOVE The Latinos, Word WSB 8862
8	11	17	THE BEST OF PRAISE Maranatha Singers, Maranatha (Word) MM0083A	28	28	110	MY FATHER'S EYES Amy Grant, Myrrh MSB 6625
9	12	110	MUSIC MACHINE Candle, Birdwing BWR 2004	29	33	14	ANIMALS & OTHER CRITTERS Candle, Birdwing BWR 2031
10	15	43	KIDS PRAISE ALBUM Maranatha MM0068	30	32	31	JUST PIANO ... PRAISE II Dino, Light LS 5790
11	13	73	BEST OF B.J. THOMAS B.J. Thomas, Myrrh/Word MSB 6653	31	14	73	ARE YOU READY? David Meece, Myrrh MSB 6652
12	16	26	THE KEITH GREEN COLLECTION Keith Green, Sparrow SPR 1055	32	40	5	EXALTATION Ron Huff, Paragon PR 33101
13	21	43	SOLDIERS OF THE LIGHT Andrus/Blackwood & Co., Greentree R3738	33	26	26	HOLM, SHEPPARD, JOHNSON Holm, Sheppard, Johnson, Greentree R3583
14	19	39	REJOICE 2nd Chapter of Acts, Sparrow SPR 1050	34	27	73	FAVORITES Evie Tournquist, Word WSD 8845
15	4	17	THE TRAVELER Don Francisco, New Pax NP 33106	35			AMY GRANT IN CONCERT, VOLUME II Amy Grant, Myrrh MSB 6677
16	17	14	TOWN TO TOWN Phil Keaggy, Sparrow SPR 1053	36	36	110	FORGIVEN Don Francisco, New Pax NP 33042
17	6	35	HEARTS OF FIRE Sweet Comfort Band, Light LS 5794	37	37	91	NEVER ALONE Amy Grant, Myrrh MSB 6645 (Word)
18	20	5	BLESS THE LORD WHO REIGNS IN BEAUTY The Bill Gaither Trio, Word WSB 8870	38	38	52	HEY, I'M A BELIEVER Dallas Holm & Praise, Greentree R3441
19	22	10	HE IS JEHOVAH Kenneth Copeland, KCP SLP-1010	39	39	43	JUST PIANO ... PRAISE Dino, Light LS-5727
20	7	22	NEVER SAY DIE Petra, Starsong SSR0032	40	18	22	FOREVER Tim Sheppard, Greentree R3572



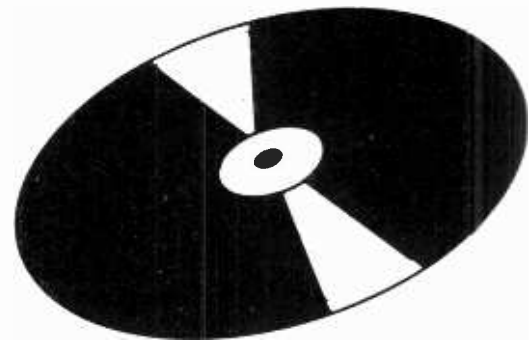
Billboard's SPOTLIGHT ON

# BLACK MUSIC

Issue date: June 5, 1982

Ad deadline: May 21, 1982

The definitive, in-depth report,  
By top qualified writers in the field,  
**HIGHLIGHTING:**



- Black Talent**
- Black Radio**
- Black Music in Video**
- Black Music**
- Retailing**
- Black Music Internationally**
- The Marketplace**
- Black Producers**
- The "Heavies" in Black Music Business**

Billboard's writers will dig beneath the surface, where music meets reality, trends turn into issues, and art collides with economics. An accurate reflection of how Black Music's creative and executive talent is facing the facts and shaping the future with their voices, action, decisions, and vision.

(As stated by the Black Music Association at the recent NARM convention,) "BLACK MUSIC IS GREEN". Never before has the future looked as "green" for Black Music as its impact is felt in all forms of the music spectrum and in all corners of the world.

Bonus Distribution of this Spotlight on Black Music at the Black Music Association Conference in New Orleans (June 3-6, 1982), plus Billboard's #1 circulation and highest pass-along readership.

Your ad in Billboard's SPOTLIGHT ON BLACK MUSIC will reach over 230,000\* readers. Don't miss out. Reserve your ad space now. Contact your nearest Billboard ad salesman.

# Billboard®

Reminder:  
Advertising deadline:  
May 21, 1982.

Issue date:  
June 5, 1982.



Call right away to reserve your ad space .....

NEW YORK	(212) 764-7356	LONDON	(01) 439-9411
BEVERLY HILLS	(213) 859-5316	MILAN	28-29-158
NASHVILLE	(615) 748-8145	TOKYO	(03) 498-4641

\*(Circulation X pass-along readership as established by McGraw-Hill Ad Sell Research Studies and Harvey Research Study.)

# MARKETPLACE

## Check Type of Ad You Want

- REG. CLASSIFIED: \$1.45 per word—Minimum ad order \$29.00.
- DISPLAY CLASSIFIED Ad. \$60.00 per inch, 4 insertions \$54.00 per, 26 insertions \$49.00 per, 52 insertions, \$39.00 per. Price discounts based on consecutive issue frequency.
- (JOB) POSITION WANTED: \$25 per inch.
- REVERSE CHARGE: \$6.00 per insertion.
- FOREIGN ADVERTISEMENTS: (Outside the U.S.) Regular \$ 75 per word, minimum ad order \$22.00. DISPLAY CLASSIFIED ADS: \$48.00 per inch, \$40.00 if the ad runs 4 or more times.
- BOX NUMBER c/o Billboard, \$5.00 service charge.

ADDRESS ALL ADS: Billboard Classified.  
1515 Broadway, New York, N.Y. 10036  
Phone: Jeff Serrette 212/764-7388  
(800) 223-7524 Toll Free  
All major credit cards accepted

## Check Heading You Want

- HOME VIDEO
- HAPPY BIRTHDAY
- JOBS AVAILABLE
- HELP WANTED
- COLLEGES
- REHEARSAL SPACE
- ANNOUNCEMENTS
- OTHER
- BUSINESS OPPORTUNITIES
- REAL ESTATE FOR SALE
- GOLDEN OLDIES
- MISCELLANEOUS
- DISTRIBUTING SERVICES
- (JOB) POSITION WANTED

### PAYMENT MUST ACCOMPANY ORDER

AGENCY DISCOUNTS NOT APPLICABLE ON CLASSIFIED ADS

NAME \_\_\_\_\_ Credit Card Number: \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_ Expires \_\_\_\_\_  
 TELEPHONE \_\_\_\_\_ Bank # \_\_\_\_\_ Signature \_\_\_\_\_

## FOR SALE

### FRANK ZAPPA BOX SET

"SHUT UP 'N PLAY YER GUITAR"  
A limited edition three lp box set available only as an import.

Just one of over 4,000 titles—Rock, New Wave, and Jazz, as well as independent domestic labels—imported from and exported to over 30 countries.

#### NOW IN STOCK!

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)

### 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

### YOU'LL MAKE MORE MONEY NEXT WEEK IF YOU CALL OUR NUMBER THIS WEEK.

SOUNDTRACKS. ORIGINAL CAST PERSONALITY & COLLECTABLE RECORDS. DEALERS EXCLUSIVELY. CATALOGS ON REQUEST (213) 668-1800  
soundtracks u.s.a. 1932 HYPERION AVE. LOS ANGELES, CA 90027

### NEVE 8088 RECORDING CONSOLE

with NECAM automation—\$200,000—financing available.

(609) 667-0100  
Frank Hess

### ★ EXPORT EXPERTS ★

Efficiency... our specialty!!  
New Wave, Rock, Disco, Pop, Country  
Jazz, Ragga, R&B  
PRDPT SERVICE TO ALL COUNTRIES  
RECORDS, TAPES, AUDIO, VIDEO  
GOOD PRICES — GOOD FILL

### Maxi Music

150 Nassau Street, (Suite 1438)  
New York, N.Y. 10038  
Phone (212) 962-4930  
★ TELEX 239063 Maxi ★  
Domestic Inquiries Welcome

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

## 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  
MIDLINES  
RECORD DIST.  
1467 PINWOOD ST.  
RAHWAY, N.J. 07065  
PHONE (201) 574-0900  
GREAT SELECTION—ALL LABELS—(LP—8T—CASSETTE)  
JAZZ—BLUES—GOSPEL—ROCK—G&W  
DEALERS ONLY—FREE UPDATE CATALOG UPON REQUEST

GOING OUT OF BUSINESS—UNRECORDED loaded cassettes "Ferric Oxide"—46 min. - 62 min. - 76 min. and 92 min. Call between 8-4 (412) 221-6081; after 4 P.M., (412) 221-5188.

NEW SUCCESS FORMULA FOR ACTORS, comedians, singers, musicians, poets, writers, and dancers. Send \$10.00 refundable for formula to Studio, P.O. Box 59544, Los Angeles, CA 90059-61.

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, Cornwallis Hts., Pa. 19020, USA. Dealers only.

FIREWORKS. BUY DIRECT. PRICE LIST. Send \$1.00 to Ace Fireworks, P.O. Box 221, Dept. B, Conneaut, Ohio 44030.

INFONICS 200 CASSETTE DUPLICATION system. CM-4 stereo cassette master, \$1,600; CSSR-2 4-position slaves, \$2,500 ea.; AUDICO 751 cassette loader, \$1,800. (213) 763-8606.

## 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:  
Rockin' Roll, Inc.  
1734 Coney Island Ave.  
Brooklyn, N.Y. 11230  
212-645-0818

CLASSIFIED  
ADVERTISING  
DOESN'T COST,  
IT PAYS.

## TAPES

### PROFESSIONAL BLANK TAPE

TDK BASF  
MEMOREX

Custom Cut 8 Track and cassettes. 90 different lengths in one minute increments. Prices start at 85¢.

- 8-T & Cass. Duplicators
- Low cost Shrink Wrappers
- Tape Players & Recorders
- Recording Supplies

CALL TOLL FREE

1 (800) 237-2252

In Florida call collect (813) 778-4442  
BAZZY ELECTRONICS CORP.  
3018 Avenue "C" Holmes Beach, Florida 33510  
Master Card & Visa Welcome

### BLANK AUDIO & VIDEO

CASSETTE—8-TRACK

Direct from manufacturer—below wholesale—any length cassettes—4 different qualities to choose from—bulk and reel master tape from 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

### EXACT LENGTH 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.

RECOTEC, INC. (415) 962-0220  
475 Ellis St. Mt. View, CA 94043

## POSTERS

### POSTERS

Largest Selection of  
Rock Posters

#### ZAP ENTERPRISES

1251-3 Irolo St.  
Los Angeles, Calif. 90006  
(213) 732-3781  
DEALERS ONLY

### POSTERS

Rock and Roll posters. Display units available.

#### DEALERS ONLY

write or call for free catalog.

#### ONE STOP POSTERS

1001 Monterey Pass Road  
Monterey Park, Calif. 91754  
(213) 263-7361 (800) 421-6341  
areas available for Representatives

## 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

## T-SHIRTS

### TEE SHIRTS

LOWEST PRICES IN THE INDUSTRY  
CUSTOM PRINTED OR BLANK  
QUALITY WORK LOW MINIMUMS  
PUSH JOBS OUR SPECIALTY FREE CATALOG  
PLYMOUTH MILLS  
EMPIRE STATE BLDG. SUITE 3110  
350 5TH AVE N.Y. 10116 (212) 594-0120

## PRODUCT FOR SALE

FREE CABLE TV MOVIES. CABLE-TV installer tells inside secret (100% legal) way to get HBO, Showtime, Sports Channel etc. for free! Complete report, new price \$7.50. R. Hogan, 7-B St., Avenel, NJ 07001.

STAR-FARING WINGS FOR ACTION! Surprising supergraphic Winged windshield Decal in magnificent fiery color plus—\$7. Wonderwave, Box 219-B, Malverne, NY 11565.

## PHOTOGRAPHY

GIANT COLOR OR B&W

## BLOW-UPS

OF YOUR FAVORITE PHOTOS

Brilliant color blow-ups of any color photo or picture 18" x 24".....Only \$20.50  
20" x 30".....Only \$24.50  
Giant b & w blow-ups of any photo, picture or Polaroid 2 ft. x 3 ft. ....Only \$11.95

Add \$1.50 if you send a slide or negative. Add \$2.00 P&H for each poster. Send cash, check or money order to GIGANT-A-PHOTO, Dept. (B-2) 5W, 46th St., N.Y., N.Y. 10036. Create your own poster—order today!



## 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¢ LPs, and Cassettes from all the charts.

Special Orders Welcome

### AIRDISC USA

P.O. Box 835, Amityville, N.Y. 11701

## AIR CARGO

### WE LOVE YOU

To: Overseas buyers and American Exporters. Since 1965 you have made us the most important transportation specialist for the music industry. Daily from N.Y. and L.A. confidential.

Best Rates—Personal Attention

BERKLEY AIR SERVICES

Contact: Bernard Kialnberg, Pres.  
Bldg. 80 POB 665, JFK Airport, N.Y. 11430  
Phone: (212) 656-6066 TLX 425628

## 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

## ANNOUNCEMENTS

# One good show...



# deserves another...

We'll be putting on a big show in Billboard's expanded, special June 12th issue... with thorough, in-depth coverage of the summer Consumer Electronics Show. With all the important news and product pictures, people and events at McCormick Place and in Chicago.

NOW is the time to ACT... get your classified advertisement in TODAY. The CES issue date is June 12, 1982. The closing deadline is June 1, 1982. Use this opportunity to reach the decisionmakers—Run your ad message in the June 5th, 12th and June 19th—FOR MAXIMUM EXPOSURE!! Call Jeff Serrette today at:

1 (800) 223-7524 (Out of state)

or

(212) 764-7388 (Local)

LET'S MAKE A DEAL!!!

## DEADLINES FOR FUTURE ISSUES

MAY 29TH ISSUE—MAY 17TH  
JUNE 5TH ISSUE—MAY 24TH  
JUNE 12TH ISSUE—MAY 28TH  
JUNE 19TH ISSUE—JUNE 7TH  
JUNE 26TH ISSUE—JUNE 14TH  
JULY 3 ISSUE—JUNE 21ST  
JULY 10 ISSUE—JUNE 28TH

## FREE PROMOTIONAL ALBUMS

Concert tickets, Stereos, etc. Information, please call:

BARRY PUBLICATIONS  
477 82nd Street  
Brooklyn, N.Y. 11209

## MANAGEMENT WANTED

ESTABLISHED ARTIST (SAXOPHONIST-Composer) seeks management (212) 673-0327.



## COMEDY MATERIAL

**FUN-MASTER**  
PROFESSIONAL COMEDY MATERIAL  
(The Service of the Stars Since 1940)  
\$10 per issue - 3/\$25 - 6/\$40  
12 issues \$35 - Postage Prepaid  
"HOW TO MASTER THE CEREMONIES" ... \$25 pp.  
ANNIVERSARY ISSUE ... \$45 pp.  
35 "FUN-MASTER" Gag Files—all different ... \$100  
+ \$10 postage  
**BILLY GLASON**  
200 W. 54th St., N.Y.C. 10019 (212) 265-1316  
"NO FREEBIES I'M PROFESSIONAL!"

DEEJAY SPECIALS! MONTHLY GAGLET-  
ter! Individualized Service! We have it all. FREE  
information package. PETER PATTER, P.O.  
Box 402-B, Pinedale, CA 93650.

FREE SAMPLE OF RADIO'S MOST POPU-  
lar humor service! Write on station letterhead:  
O'Liners, 1448-H W. San Bruno, Fresno, Cali-  
fornia 93711. (209) 431-1502.

NOT COMEDY: CURRENT ARTIST BIOS,  
daily calendar, much more for weekly pros! Write  
on letterhead for free issue: Galaxy, Box 20093-A,  
Long Beach, CA 90801. (213) 595-9588.

## BUSINESS OPPORTUNITY

## RECORD &amp; TAPE STORE

IN BEAUTIFUL  
BELLINGHAM, WASH.  
(between Seattle & Vancouver, B.C.)

Excellent downtown location. The  
biggest outlet in this university  
town. Solid! 1981 up 20% over  
1980.

Call:

**REAL ESTATE SPECIALISTS**  
(206) 733-4552  
Jerry or Dave M.

WORKING OR SILENT PARTNER/S  
needed with expansion capital for 2 yr. old special-  
ty record company w/no competition & high  
profit margin. Tom Wiggins Nineveh Records,  
1840 Van Ness Ave., S.F., Ca. 94109, 415-391-4454.

BEAT HIGH COST OF LIVING! PROGRES-  
sive 16-track studio in Colorado needs a sales-  
person who wishes to invest and work in music,  
audio visual and commercial markets. Box  
7463, Billboard Publications, Inc., 1515 Broad-  
way, New York, N.Y. 10036.

RADIO STATIONS AND TEXAS CLUBS  
mailing lists—\$24.95. Lists, P.O. Box 7291, Pasa-  
dena, TX 77505.

## POSITION WANTED

## A BLUE-CHIP INVESTMENT!

Recent Berklee graduate (B.M.), with 3  
yrs. experience as an A&R representative for  
a successful independent record label,  
seeks an entry level position with a record  
company. I welcome an opportunity to  
apply my extensive musical background  
and industry experience with your company.

Box 7459, Billboard  
1515 Broadway, New York, NY 10036

## HOME VIDEO

EVERYTHING'S VIDEOCASSETTES! FEAT-  
ures, rockvideo, old television, religious, sports:  
Catalog \$3.00. amateur, professional adult-  
video: \$2.00 (sign "Over 21"). Alternative video,  
171 Adams, Stockton, California 95204.

MUSIC ON VIDEO—OVER 100 TITLES IN  
stock. Beatles, Stones, Doors, many more. Send  
\$1.00 for large catalog. Video Heaven, Inc., P.O.  
Box 144C, Holland, MI 49423.

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

## COUNT-DOWN SHOWS

Losing Your Count-Down?

We have the Sh-boom Radio Show, and  
Anthology. Sh-boom is a 3 hour weekly  
count-down show from

**MARINA MUSIC PRODUCTIONS**  
P.O. Box 3087  
Hollywood, CA 90028  
(213) 541-5559

## SONGWRITERS

NEWSLETTER  
SACRAMENTO SONGWRITERS  
ASSOCIATION

Produce Award Winning Songs  
Associate Producer

**ARMOTEN PUBLISHING**  
MEMPHIS, TN  
(916) 366-3581

SONG-WRITERS-SUPER DEMO TAPES  
economically—by mail, preview before buying.  
Also real time duplication, Demo's 1215 N. Con-  
cord, Chattanooga, TN 37421.

## MUSICIANS

COMPUTER MUSIC SYSTEM FOR SALE. A  
computer by Texas Instruments, Inc., includes a  
3 voice music synthesizer chip. Use of the com-  
puter on stage will not interfere with your  
playing another instrument. I have developed  
computer programs to convert the computer's  
keyboard into a 5½ octave music instrument for  
fast, play by ear, song entry in any music key.  
Songs entered this way may be saved on floppy  
disk for later performances. Slow to medium fast  
songs only. Music entry uses one voice with the  
computer generating the harmony. A complete  
system costs under \$2,800.00. Dealer inquiries  
also invited. For more info. write: James Harvev,  
159 Dover Rd., Spartanburg, S.C. 29301.

## HELP WANTED

SOUNDCASTLE  
IS EXPANDING

AND NEEDS TOP-FLIGHT MAIN-  
TENANCE ENGINEER. PART-  
TIME/FULL-TIME.

**BILL BOTTRELL**  
(213) 665-5201

PROMOTIONAL  
SERVICES

## NEED RECORDS FOR RADIO PLAY?

Send master tape with 2 recorded songs.  
300 45's—\$400, 500 45's—\$600. Foreign  
add U.S. \$75 more. Free BMI publishing.  
B. I. Records, P.O. Box 28553, Dallas, TX  
75228 (U.S.A.)

## DISTRIBUTING SERVICES

## RECORDING TAPE &amp; ACCESSORIES

24-HOUR FREIGHT PAID SERVICE

Largest Selection at Lowest Cost Anywhere

MAXELL · TDK · DISCWASHER · ATARI  
· MEMOREX · ACTIVISION · SONY · ASTRO-  
CADE · FUJI · AMARAY · SCOTCH · IMAGIC  
· SAVOY · RECOTON · EVEREADY · AUDIO  
· TECHNICA · BASF · SHURE · DYNA-  
SOUND · SOUND GUARD · DURACELL  
· TRACS · PICKERING · many, many more!

SEND FOR FREE CATALOG  
A.I. ROSENTHAL ASSOCIATES  
Dept. A, 1035 Louis Dr., Warminster, Pa. 18974  
DEALERS ONLY (215) 441-8900

## EXPORT ONLY

All brands phonograph records and pre-  
recorded audio and video tapes (NTSC and  
PAL). Also largest selection of attractive  
close-out offers—35 years of specialized  
service to record and tape importers  
throughout the world Overseas dealers and  
distributors only

**ALBERT SCHULTZ, INC.**  
116 W. 14th St., N.Y., NY 10011  
(212) 924-1122  
Cable: ALBYREP Telex: 236569



**TREE TOAST**—ASCAP recently hosted a party in Nashville honoring Tree In-  
ternational's new vice president, Roger Sovine. Sharing a toast are, from left,  
Tree's Buddy Killen and Donna Hilley, Sovine and ASCAP's Connie Bradley.

RIGHTS CALL *Granville CISAC Paper Suggests  
Short-Term Pay, Cable TV Pacts*

NEW YORK—Until some of the  
"imponderables" of the cable and  
pay cable tv industry are sorted out  
and all parties acknowledge their li-  
ability, performing rights licenses  
should be short-term agreements  
with escalator provisions depending  
on increases in the systems' advertis-  
ing revenue and subscriber income,  
and on the frequency, duration and  
type of use made of the protected  
material.

This was the advice handed out by  
Elizabeth Granville, assistant vice  
president of publisher relations for  
BMI, in a paper presented Tuesday  
(11) at the legal and legislative com-  
mittee meeting of CISAC in Vienna.

The paper, called "The Impact Of  
Cable On Broadcasting From The

Perspective Of Copyright Owners,"  
notes that pay cable operators and  
others who originate programs are  
obligated to pay negotiated copy-  
right fees for protected material used  
in their material.

Noting that a significant portion  
of revenues collected by the major  
U.S. performing rights licensing or-  
ganizations has been derived from a  
formula based on advertising reve-  
nues of broadcasters, the paper  
adds, "A change in the pattern of  
placing advertisements from tradi-  
tional broadcasting to cable tv might  
affect royalties of the authors, com-  
posers and publishers."

"What form pay cable advertising  
will take is unanswered and this, too,  
may mean more revenue for music  
copyright proprietors," the paper  
states, "since all U.S. performing  
rights licensing organizations now li-  
cense and pay for commercial mes-  
sages containing music."

Granville concedes that "at  
present, advertising revenue is not a  
major factor in the cable industry,"  
citing a projection that by 1985 cable  
advertising revenues will reach \$300  
million, which would represent only  
about 1% of the total national tv ad-  
vertising dollars spent. However, as  
the number of cable sponsors in-  
creases, cable advertising revenues  
will also increase. It remains to be  
seen whether this increase har-  
bingers greater total advertising  
budgets or, more likely, a diversion  
of funds."

For the year 1980, the paper notes,  
the tv industry reported advertising  
revenue of \$8.81 billion and paid  
less than 1% of gross for music per-  
forming rights. For the same period,  
the cable industry reported \$2.2 bil-

First American  
In Midline Push

LOS ANGELES—Seattle-based  
First American Records has  
mounted its first major campaign for  
the firm's Piccadilly midline album  
catalog, set to run from now through  
the end of May.

Focal element of the push is retail  
promotion via distributor incentives  
and store merchandising aids. A new  
release of 30 titles in the series will be  
keyed through posters, streamers  
and trim fronts.

Acts represented in the new re-  
lease include Patsy Cline, George  
Jones, Leon Russell, Lee Morgan,  
Anthony Braxton, Don Cherry, Big  
Joe Williams and Bill Deal and the  
Rhondels, among others. The label  
is also launching a new line of big  
band product via sets featuring  
Claude Thornhill, Ray Anthony,  
Jimmy Dorsey and Enoch Light.

lion operating revenues and paid  
music compulsory license fees of  
"only \$828,750," the paper states.  
Granville sees "no immediate  
diminution of performing rights li-  
censing income from broadcast tv,"  
since cable tv will be an outlet for ad-  
vertisers seeking a narrow audience  
base at relatively lower rates.

With the 1976 Copyright Act,  
Granville states that when it ap-  
peared that cable royalties for copy-  
right owners might not be included  
in the new bill because of strong sen-  
timent against "burdening" the in-  
fant industry, the parties compro-  
mised and accepted the "artificially  
low fees called for in the statute."

Under the compulsory license  
scheme, the cable operator pays fees  
based on percentages of gross  
receipts of subscriber income and  
the number of "imported" stations  
carried. The U.S. Copyright Royalty  
Tribunal administers the law and  
fee payments and is empowered to  
raise fees at five-year intervals, start-  
ing in 1980. Those fees were raised  
21%—reflecting the Consumer Price  
Index from October 1976, through  
December, 1979—effective July 1,  
1981. As Granville notes, the House  
Judiciary Committee is considering  
increasing the rates again and  
permitting the CRT more latitude  
for future increases.

## CLIO Awards

LOS ANGELES—All three final-  
ists in this year's records commer-  
cials category of the advertising in-  
dustry's CLIO awards are from the  
Capitol/EMI America group. Win-  
ners will be announced June 9 in  
New York.

Talent Slate Announced  
For ERA Benefit Show

LOS ANGELES—Members of  
Fleetwood Mac, Stephanie Mills,  
Helen Reddy and the Motels are  
slated to stump for the Equal  
Rights Amendment in an all-day  
benefit gala scheduled for May  
30 at the Rose Bowl in Pasadena.

The benefit is being mounted  
by the Committee To Ratify  
E.R.A., with its playdate targeted  
for 30 days before the final dead-  
line for ratification of the  
women's rights amendment. Pro-  
ducing is Richard Planzer of At-  
lantic Pacific Productions, Inc.,  
with tickets selling for \$15 via

Ticketron offices. Also support-  
ing the package to AOR outlet  
KLOB-FM here.

The initial talent lineup un-  
veiled last April 28 at a press  
conference here includes Fleet-  
wood Mac's Christine McVie,  
who will be joined onstage by  
group members Mick Fleetwood  
and Lindsey Buckingham; Mills;  
Reddy and the Motels. Other  
music, film and tv acts are also  
being promised, with the bene-  
fit's backers planning to announce  
added attractions in the weeks  
ahead.

TALENT  
FOR SALE

## PROFESSIONAL SERVICES

HELP  
WANTED TAPES

the Marketplace is  
open and your best  
buy is BILLBOARD

## CLASSIFIED

PROFITABLE  
ADS

Something to sell or something  
to tell, your message gets to  
over 200,000 readers weekly.  
Don't Miss Another Week!!!

CALL **Jeff Serrette** (TOLL FREE)

**800/223-7524**

NOW to place your ad

(Use any major credit card.)

GOLDEN OLDIES 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. Informa-  
tion—Free. Gold Vault, Box 202, Oshtemo, MI  
49077.

WHOLESALE OLDIES DISTRIBUTOR—  
many major labels—45's and LP's—cheap prices—  
free catalog. Gotham Distributing, Box 35, Nar-  
berth, PA 19072. (215) 667-0521.

## Melodiya Increasing International Trade

By VADIM YURCHENKOV

MOSCOW—Melodiya, the Soviet state record company, now exports its products to 76 different foreign countries and prerecorded cassettes have become a bonus export item, according to Yuri Leonov, director-general of the Mezhdunarodnaya Kniga (MK) export subsidiary.

In the period 1976-80, export-import trade between Melodiya and partner companies in Eastern European nations totalled 23 million LPs.

Leonov says that new deals inked with Eastern territories in Europe, and with Cuba, provide for a further increase of trade, especially on the import flow, during this year, following the substantial upturn in 1981 for which final figures are awaited.

As an example, a million albums will be imported in 1982 from Bulgaria alone, and 1.5 million from both Poland and Czechoslovakia.

Last year, Soviskusstvo, an MK division involved with records and cassettes at licensing levels, started importing recorded software produced by the Gramophone Co. of India Ltd., some 500,000 units mainly of European and Indian classical material.

Melodiya products are given specific promotion in 55 countries at least, and every year there are around 70 promotional exhibitions held all over the world, principally showcasing Soviet product on special stands at international specialists exhibitions. The promotional boosts are organized by MK's chain of international representatives. The biggest events are laid on in Eastern European territories, plus India and Cuba, and also at the MIDEM international industry events in the South of France.

Despite the growth of the import trade to new record highs, demand continues to grow. The key problem is that East European pressing facilities are still very limited. Even so, the plan is to double the total number of imports into Russia by 1985.

The first license deals by Soviskusstvo were formally signed back in the 1950s, but it was not until 1965 that the license side of the business became steady and properly organized, when longterm deals were inked with Victor Japan and Nippon Columbia Co. Ltd., West Germany's Ariola and later with CBS Records, EMI, Polydor, Le Chant du Monde and a few others.

Classical catalogs of some of the companies, notably Victor and Ariola, were built principally on ma-

terial from Russian performers and each of these two companies has released more than 600 albums of product licensed from MK on behalf of Melodiya. Altogether, the two million unit mark has been topped.

Since 1973, when the U.S.S.R. joined the Universal Copyright Convention and MK started buying licenses for Melodiya, more than 250 licensed albums have been released here, around half of classical repertoire.

Now, every year Soviskusstvo buys around 30 licenses, with an overall production of a million albums pressed at Melodiya facilities and it sells some 250 licenses, again mainly in the classical field.

Soviskusstvo buys licenses primarily from the companies which promote and distribute Melodiya product and it licenses material in territories covered by those companies.

As for selection of material to be involved in licenses deals, Melodiya's board, comprising composers, musicologists, artists, ministry of culture representatives, company executives and record club chiefs, listen to demonstration copies and then make final selections on what should be licensed and released within the Soviet Union.

## RCA Benelux Moves HQ To Hilversum

AMSTERDAM—RCA Benelux has switched its Dutch branch headquarters from Amsterdam to Hilversum, Holland's radio and television center.

Since the company was set up in April, 1979, result of a fusion of RCA Holland and RCA Belgium, the Dutch branch was headquartered in Amsterdam, with its promotion division in Hilversum.

Now all activities of the Dutch branch of RCA Benelux are in the same building, Vreelandseweg 42 E, 1216 CH Hilversum.

## LPs Seized As BPI Continues Imports Fight

LONDON—Another wholesale and retail organization, this time Midlands-based, has been taken to the High Court here as part of the British Phonographic Industry all-out drive to stamp out the flow of parallel imports into Britain.

BPI lawyers, armed with a "search and seize" warrant, had raided the various premises of Inferno Records and taken away around 6,000 LPs and prerecorded cassettes, most of them manufactured in Canada.

Among the artists involved were Human League, Orchestral Manoeuvres In The Dark, Bruce Springsteen, Teardrop Explodes, Roxy Music and Eric Clapton. Also included in the haul were the Bob Dylan bootleg albums "A Rare Batch Of Little White Wonder," three volumes, some in boxed sets.

In court were Inferno Records, which also trades as Incredible Records, of Birmingham and Coventry, and two directors of the outfit, Keith Thornton and Brian Harris.

Plaintiffs in the action are EMI Records, Virgin Records, CBS (U.K.) Ltd., Phonogram Records, Polydor Records and Chrysalis Records, all suing on behalf of themselves and representing all BPI members.

The investigation started when a sales representative of one of the plaintiff companies bought an album from an Inferno store and noted it had been manufactured in Canada.

In court, the defendants gave undertakings, until May 20, when the case will be reviewed, not to knowingly import, sell or distribute albums which have been manufactured in a non-European Economic Community territory and then imported into the U.K.

## 'Wide Front' Marketing Is Key to WEA Greece \$\$

By JOHN CARR

ATHENS—After nearly three years of operating at a disadvantage in the areas of record promotion, WEA's Greek branch has the promotional edge at last, now that official radio here is snubbing the industry.

Under the low-key, cost-cutting management style of Ion Stamboulieh, WEA's new managing director for this territory, the company claims its "wide front" marketing of releases is keeping it in the black at a time when consumer trends generally are "confused."

With its in-store video promotion, tie-ins with soft drink franchises and careful financial management, WEA Greece has seemingly got the hang of doing without radio, and from the start it's had to learn the hard way.

When WEA established its Athens-based branch in July, 1979, promotional radio slots had already been auctioned out among the major recording companies just a month earlier.

WEA finally bought three weekly radio slots in June, 1981, only to lose them four months later when Greece's new socialist government was elected and state-controlled radio halted the paid programming.

During that time, WEA developed other marketing techniques, obviously as a matter of necessity. Says Stamboulieh: "We haven't yet had a gold disk, but with our wide front strategy of releases we're ensuring we're making a profit on our items."

His estimate is that an album becomes profitable in Greece at the 1,200 unit sales mark. Gold status in this country is 50,000 sales.

So far, WEA Greece distributes only international repertoire. But, says Stamboulieh, the company is now being approached by "experienced local talent" and plans are on the way for an expansion to local repertoire releases.

WEA has pioneered in-store video promotion here and now has a client-

tele of around 30 retailers in Athens, plus a few in Thessaloniki, who use video regularly. The local Coca-Cola and Pepsi Cola franchises are tying in their marketing efforts with WEA in the provinces.

## Miller Guilty In Computicket Case

• Continued from page 38

In The Band" and "Jesus Christ Superstar" to Australia during a well-publicized, 25-year career. At one point, he had been appointed by the government to coordinate the nation's bicentennial activities. His company was just as respectable, the major shareholders including the giant Myers and David Jones department store chains and the ultra-establishment AGE newspaper empire.

An inspector from the Corporate Affairs Commission found that Computicket's \$800,000 liquid capital was used up by September, 1978 and that Miller began using money supposedly held in trust accounts on behalf of promoters for day-to-day operations. The court was told that Miller closed the promoters' account—titled Advanced Transactions Account—and channeled advance ticket sale proceeds into Computicket's general business account.

Paul Dainty gave evidence that Miller had offered to swear on oath that the Linda Ronstadt ticket money was being placed in a trust account. Miller claimed to have made no such undertaking and insisted that Computicket had the right to invest the money on the short term money market, provided that he had it on hand the day after the concert.

Apart from the loss of \$257,812 suffered by the Australian Opera, Miller admitted that on a previous occasion, he had sought to stall payment of \$400,000 to the opera with the "desperate lie" that the money was tied up in an interest bearing deposit. Miller told the court that the opera's eventual loss was a "matter of great personal sadness to me."

Before the jury adjourned on April 29, Miller's counsel asked them to consider his client's extensive record of service to the community. Indicative of Miller's standing is that hesitant police officers had to be urged to take him into custody after the verdict was handed down. After all, Prince Charles was once his weekend house guest.

As it stands, Miller may not be allowed to serve his sentence in peace. The Attorney General is awaiting Crown advice on whether nine other charges, on which a jury failed to reach a decision in 1981, should be submitted for retrial now that guilt has been established.

Paul Dainty, despite his loss, says he bears no personal animosity toward Miller. "I don't like to see anybody go to jail. I would have preferred to have got some more money back than have this happen."

He claims that the collapse increased vigilance within the industry about the way money was handled and the security of those handling it. "I would like to be able to say it will never happen again, but then I suppose that in 1978, I would have said that there was no chance in the world of Harry M. Miller going bust. Nothing is impossible in this business, unfortunately."

## CASSETTES ARE HARDEST HIT

# Austrian Sales Dropped In 1981

VIENNA—Figures documenting record and tape sales in Austria in 1981 are finally available, and they show a dramatic 10.9% fall in the value of records and tapes sold during 1981 as compared with the previous year.

In all, IFPI member companies sold 10.6 million singles, albums and cassettes, worth at manufacturing level \$36 million and at retail value \$54.5 million.

Worst hit was the pre-recorded cassette market, whose value slumped 17.7% last year to \$8.3 million (manufacturers' prices). Album sales value dropped 9.3% to \$22 million, and singles 10% to \$5.5 million.

In unit terms, the fall is even more marked. For instance, 14% fewer singles were sold in 1981 than 1980.

Peter Mampell, president of the local IFPI branch and managing director of EMI Columbia, comments: "If we had not increased our prices, the effects of the recession in this market would have been even worse. I believe it is partly a question that people have less money to spend on records and tapes, and partly because last year there was a drop in the amount of tv and radio advertising for full-price album product."

The IFPI statistics are augmented by a market research study conducted for PolyGram here, which shows that the dollar value of the Austrian record and tape market overall fell by more than 5% last year. Total turnover, according to

the PolyGram figures, was \$72.5 million, \$4.3 million down on the previous year.

A percentage breakdown by categories reveals that 10% of total spending went to singles, 52% to albums, and 38% to cassettes. An 8% fall in the LP spend was exactly matched by an 8% rise in expenditure on tapes.

Within the album field, full-price product took only 43% of total expenditure, compared with 60% in 1980. Medium price product took 47% (32% in 1980), and budget material 10% (8% in 1980).

PolyGram group president Wolfgang Arming explains: "The reason for this is the lower number of full-priced tv-merchandised albums," echoing the IFPI view.

In the cassette market, the share of spending given to full-price tapes also fell, from 52% in 1980 to 46% last year, while mid-price tapes increased their share from 40% to 44%, and budget tapes also made ground from 8% to 10%. Arming ascribes these changes to the strength of country music sales in the form of mid- and budget-priced tapes distributed through other than normal record company channels.

## VAN RUNNERS TARGETED

# Raids Hit Singapore Pirates

SINGAPORE—In a new IFPI-organized series of raids on cassette and disk pirates here, van runners, one of the main sources of supply of pirated software to the Singapore retail market, are being hit for the first time.

Build-up of a new all-out campaign against pirate retailers here, following a series of raids against manufacturers of pirate product in the territory, has resulted in the confiscation of more than 15,000 pirated cassettes in less than two weeks.

Says James S. Wolsey, IFPI regional director: "We made 10 raids in quick succession, and we plan to continue at much the same rate for an indefinite period. We're confi-

dent that hitting the van runners for the first time will seriously disrupt the pirates' operations.

"Furthermore, multiple charges, covering a wide range of associated offenses, are now being brought against pirate retailers. A shop selling pirated cassettes can expect as many as 30 charges to be brought against it, so that shopkeepers stand to receive significantly higher fines by way of penalties."

Wolsey claims there has already been "a noticeable change" in the attitude of many retailers. Some, he says, have indicated they are willing to give undertakings not to sell pirate product again and have also agreed to plead guilty in cases brought against them.





**RICH HARVEST**—Mama Concerts presents British group Barclay James Harvest with platinum concert tickets and a cake commemorating the group's recent West German tour. More than 400,000 tickets were sold during the 42-concert tour, which grossed nearly \$5 million. Pictured from left are: Mama Concert's Marek Lieberberg, band member John Lees, manager Lindsay Brown, band members Les Holroyd and Mel Pritchard, and Mama Concert's Marcel Avram.

## Austrian Firms Reduce Media Ad \$\$

VIENNA—Because of the sagging turnover statistics of most Austrian record companies, there's been a drastic cutback in the amount of money they're spending corporately on television and radio commercials nationally.

In 1981, only \$2.42 million was spent with the Austrian Radio and Television Company (ORF). The previous year's tally was \$3.15 million and \$4.3 million was spent here in 1979.

The lion's share of the radio/tv advertising budget in 1980 (\$1.56 million) went to television but the 1981 figure for this media sector was only \$800,000. Radio spending was

down last year to \$1.44 from \$1.6 million.

At television level, 41% of the 1981 total came from PolyGram, followed by K-tel (39%), Arcade (9.5%), Musica (8%) and EMI Columbia (2.5%).

Heading the radio spenders was K-tel (42%), then PolyGram (16%), Arcade (10%), CBS (9.5%), Musica (5.5%), Lesborne (4.5%), EMI Columbia and Ariola (4%).

And it seems the budget cutbacks are equally pronounced this year. In the first four months of 1982, only \$485,000 was paid to ORF by record companies for advertising spots, down some 7% on the 1981 tally.

## Soviets Name Golden Disk Winners

MOSCOW—The Soviet Ministry of Culture has announced the first ten recipients of its new Golden Disk award set up late last year (Billboard, Feb. 20, 1982) and designed to reward "honorable merit" rather than sales successes.

The winners are:

The Central Museum of Lenin, whose officials helped in the gathering of material for Melodiya's "Leniniana On Records" project, which now includes more than 100 titles.

The Bolshoi Ballet, which has released more than 70 albums, notably the multiple award-winners "Khovanshchina" by Mussorgsky, "Cinderella" by Prokofiev, and "May Night" by Rimsky-Korsakov.

Conductor Yevgeny Mravinsky for recordings of Tchaikovsky's

Sixth Symphony with the Leningrad Philharmonic made 12 years ago and reissued many times since.

Pianist Sviatoslav Richter for a recording of Tchaikovsky's First Piano Concerto.

Conductor Yevgeny Svetlanov for the USSR Symphony Orchestra recording of Shostakovich's Seventh Symphony.

Pianist Emil Gilels for his album "Selected Sonatas By Beethoven."

Composer Georgi Sviridov for his romances and songs as recorded by Arkhipova, Nesterenko and others.

Composer/songwriter Alexandra Pakhmutova for an album of her own songs.

Singer Liudmila Zykina for the album "Liudmila Zykina Singing."

Country group Pesiary for an album of songs by Russian composers.

## BOOST SALES IN EUROPE

# Belgian Fests Are Double Delight

BRUSSELS—Twin Belgian rock festivals at Torhout and Werchter continue to grow in size and status with a projected joint turn-out, July 3 and 4, of over 50,000 fans.

Both events—recognized by the local record industry as an important sales stimulant—are promoted by Herman Scheueremans and feature the same artist billing.

Last year, Robert Palmer and Dire Straits headlined before a crowd of 47,000, while this year's attractions include Jackson Browne, Talking Heads, Pretenders, Mink De Ville, U2, and Dave Edmunds. Rumors that the Jam may also appear remain unconfirmed.

The linked festivals make a big impact in continental Europe, and

tickets are available in France and Holland as well as Belgium. The 1981 event was filmed by Dutch television station KRO and will be screened later this month in Belgium and Holland, providing extra promotion for this year's enlarged festivals.

Other promotion will include posters, beer-mats, stickers and 2,000 "massive billboards." And in an effort to meet the estimated increase in ticket demand, both festival grounds have been enlarged. An investment of over \$500,000 has been ploughed into the Werchter festival alone, which will benefit from a new stage and improved artist facilities.

Alongside the success of Torhout and Werchter, Belgium's biggest

## MIP-TV Bernard Chevry's Cannes Conference Opens New Markets For Varied Music Programming

• Continued from page 3

nouncing it had bought the Paris Opera's "Tosca." Almost 10% of ABC ARTS schedules comes from West German company RM Productions, famous for top quality music documentaries and currently preparing series on Wagner, starring Richard Burton, and on the history of music in 16 one-hours, with Bernstein, Von Karajan, Giulini and other classical giants participating.

On the pop side, Cannes limelight went to Jean Michel Jarre, whose "China Concerts" was premiered by ITC as the Polydor double album appeared worldwide. ITC Entertainment, part of the ACC group that own Precision Records and Tape, was also showcasing the Anglo-French co-production "Royal Variety," of which Louis Benjamin says: "We are bringing nostalgia back into style. The real value of such a show, featuring international stars, is impossible to calculate."

Utah-based Comworld International showed "Rock 'n Roll: The First 25 Years"; Europa Films the

two Abba Music Show specials that have been European home video bestsellers. Island Pictures, new offshoot of the Island Records operation, had "Grace Jones: A One Man Show" to sell, and British indie Interprom a whole catalog of bluegrass, rock and jazz titles.

Owner Clive Woods, a former Polydor employee, reported the sale of the jazz titles, acquired via Ben Sidran and Myriad Media Productions in Los Angeles, to Australia, Saudi Arabia, Iceland and several European territories, noting: "What's particularly exciting is that Pioneer LaserDisk in Japan has taken the whole series to go on videodisk release later this year."

But he added: "I must say that I have doubts about the viability of home video in general where music programming is concerned. I certainly don't think it's going to solve all the record companies' problems this time next year, as some of them seem to think."

## Cable Ruling Favors PRS

LONDON—Britain's Performing Right Society has won a substantial victory in its campaign to stop cable broadcasting companies from making simultaneous diffusion of licensed broadcasts of copyright works without incurring any liability to copyright owners.

The victory comes in the form of an Irish Supreme Court ruling that Irish cable companies which diffuse British radio and television broadcasts require the permission of the owners of the copyright in the musical works used in those broadcasts.

In a short judgment delivered on April 20, the court upholds the decision of the High Court on June 4, 1981 in an action brought by the PRS against Marlin Communal Aerials Ltd. (now Dublin Cable Systems Ltd.) in which the society succeeded in a claim for copyright infringement by reason of the cabling of BBC and ITV broadcasts containing copyright musical works.

This decision, against which there can be no further appeal, is the successful conclusion of a long campaign by the society on this issue.

The PRS was awarded costs and granted an injunction which it will, however, not seek to enforce pending early negotiation of satisfactory licensing terms.

folk forum—the Sfinks International festival—continues to pull a truly international line-up.

The organizers' decision to incorporate live blues acts in last year's festival proved to be a fruitful one, and has resulted in Koko Taylor's agreement to headline the Sfinks '82 program.

Opening on July 31, the two-day festival will also feature such names as Es Kilinda (Hungary), Sacy Perere (Brazil), Lazare Kenmegue (Cameroon), and reggae band Bovick And Partners from Zaire.

The program for August 1 will include Azuquita Y su Melao (Panama), Louis Xavier (Antilles), Joly Mass (Guyana), and the Sugar Blue Quintet (U.S.).

## Disk Output Down In Japan

TOKYO—According to figures just released by the Japan Phonograph Record Assn. (JPRO), the volume and monetary value of record production here in the month of March this year were both down 18.3% compared with the same four-week period a year ago.

And the revelation adds up to a major let-down for the record industry in Japan, especially after the February figures, which showed an increase compared with the same month of 1981.

As for prerecorded tape, production volume went up by 11.6% this March, while monetary value of this software sector was upped by 5.6% over the previous year.

Industry sources, pondering the poor sales of records, are claiming the problem is that no million-selling hits have appeared thus far this year. But at the same time nobody is discounting the obvious adverse ef-

fects of the proliferating disk rental shops in this territory.

The JPRO figures show that 11.6 million records were produced in March, down 18.3% on the previous year as was the monetary value tally of \$47.5 million. Prerecorded tape production in this month totaled 6.73 million units, and the monetary value \$33.9 million.

Production figures for the first quarter, taking in Jan. to March, totaled 37.62 million records, down 10% on the 41.59 million registered for the same three months period of 1981. Value was down 7% from \$162 million to \$150.8 million.

Tape production for the first quarter was 21.1 million units, up 15% from the 18.3 million registered in the first quarter of 1981. Monetary value for tapes rose 14% from \$97.5 million in 1981 to a total \$111 million this year.

## French Industry Angered By Eurovision Withdrawal

PARIS—Music business anger and concern continues here following the absence of France in this year's Eurovision Song Contest lineup, but there's also widespread determination that this country will be back again for next year's event.

The national music publishers' association is hitting out about the "fickleness" of the French government, saying it claims to favor all-out promotion of the "chanson Francaise" internationally, then "allows" French state television to withdraw its support for the Eurovision showcase, making participation impossible.

The association avers that France has retreated from its original position and instead of promoting French-language popular music seems to have handed that responsibility over to Belgium, Luxembourg and Switzerland. And it points to the successes in the past of French-language songs in the contest, which attracts a viewing audience of around 300 million and is a potentially massive promotional vehicle.

The music publishers, along with other key areas of the industry, say that countries like Holland, the U.K. and Germany "really understand" the importance of the contest. In a

special statement, they ask: "What other way can do as much in pushing French songs abroad? Would not a promotional peak be reached if we could have a million Japanese record buyers singing 'Je T'Aime Sur La Plage?'"

The publishers reckon that Eurovision Song Contests have sold at least 200 million records over the years. Songs which click with the public internationally are recorded over and over again. The winning song in 1971, "Un Banc, Un Arbre, Une Rue," performed in French but representing Monaco, has been recorded 47 times in many different territories. "Apres Toi," which won in 1972, sold 1.4 million units in Europe. "L'Oiseau Et L'Enfant," from 1977, sold 1.75 million copies for Polydor.

And, say the publishers, eight French titles which got through to the finals between 1960 and 1972 were still selling five years after each contest.

The industry's collective view is that, whatever the criticisms of Eurovision Song Contest standards, the event is a worthy showcase for new young talent, is popular with the public and that it would be disastrous if France's "pull-out" is repeated in 1983.

# 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 5/1/82

SINGLES		
This Week	Last Week	
1	8	A LITTLE PEACE, Nicole, CBS
2	1	EBONY & IVORY, Paul McCartney & Stevie Wonder, Parlophone
3	3	I WON'T LET YOU DOWN, PhD, WEA
4	4	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Epic
5	13	WE HAVE A DREAM, Scottish World Cup Squad, WEA
6	5	HE WAS REALLY SAYING SOMETHING, Bananarama & Fun Boy Three, Dera
7	14	ONLY YOU, Yazoo, Mute
8	2	THIS TIME (WE'LL GET IT RIGHT), England World Cup Squad, England
9	18	GIRL CRAZY, Hot Chocolate, Rak
10	17	INSTINCTION, Spandau Ballet, Chrysalis
11	27	FORGET ME NOTS, Patrice Rushin, Elektra
12	34	THE MEANING OF LOVE, Depeche Mode, Mute
13	15	PROMISED YOU A MIRACLE, Simple Minds, Virgin
14	10	FANTASTIC DAY, Haircut One Hundred, Arista
15	32	FANTASY ISLAND, Tight Fit, Jive
16	9	I CAN MAKE YOU FEEL GOOD, Shalamar, Soar
17	7	PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Mstral
18	31	MAMA USED TO SAY, Junior, Mercury
19	30	TOTTENHAM, TOTTENHAM, Tottenham Hotspur Cup Team, Rockney
20	12	EVER SO LONELY, Monsoon, Phonogram
21	6	ONE STEP FURTHER, Bardo, Epic
22	21	SHOUT! SHOUT! (KNOCK YOURSELF OUT), Rocky Sharpe & Replays, Chiswick
23	11	SHIRLEY, Shakin' Stevens, Epic
24	39	ISLAND OF LOST SOULS, Blondie, Chrysalis
25	16	VIEW FROM A BRIDGE, Kim Wilde, Rak
26	NEW	THE LOOK OF LOVE, ABC, Neutron
27	23	STAY, Barry Manilow, Arista
28	19	BLUE EYES, Elton John, Rocket
29	20	GIVE ME BACK MY HEART, Dollar, WEA
30	35	CLUB COUNTRY, Associates, Associates
31	25	BODY LANGUAGE, Queen, EMI
32	24	NIGHT BIRDS, Shakatak, Polydor
33	NEW	THE NUMBER OF THE BEAST, Iron Maiden, EMI
34	33	FREEZE-FRAME, J. Gells Band, EMI America
35	NEW	HUNGRY LIKE THE WOLF, Duran Duran, EMI
36	22	AIN'T NO PLEASING YOU, Chas & Dave, Rockney
37	29	CAT PEOPLE (PUTTING OUT FIRE), David Bowie, MCA
38	NEW	SUSPICIOUS MINDS, Candi Station, Sugarhill
39	40	I SPECIALIZE IN LOVE, Sharon Brown, Sam/Virgin
40	NEW	THE TELEPHONE ALWAYS RINGS, Fun Boy Three, Chrysalis
ALBUMS		
1	1	TUG OF WAR, Paul McCartney, Parlophone
2	3	COMPLETE MADNESS, Madness, Stiff
3	2	BARRY LIVE IN BRITAIN, Barry Manilow, Arista
4	NEW	HOT SPACE, Queen, EMI
5	NEW	NIGHT BIRDS, Shakatak, Polydor
6	NEW	THE CONCERTS IN CHINA, Jean Michel Jarre, Polydor
7	4	PELICAN WEST, Haircut One Hundred, Arista
8	NEW	PORNOGRAPHY, Cure, Fiction
9	6	CHARIOTS OF FIRE, Vangelis, Polydor
10	11	ARE YOU READY, Bucks Fizz, RCA
11	10	THE NUMBER OF THE BEAST, Iron Maiden, EMI
12	NEW	CHARTBUSTERS, Various, Ronco
13	7	DISCO UK & DISCO USA, Various, Ronco
14	8	SHAPE UP AND DANCE VOL. 2, Angela Rippon, Lifestyle
15	NEW	PINKY BLUE, Altered Images, Epic
16	9	LOVE SONGS, Barbara Streisand, CBS
17	5	1982, Status Quo, Vertigo
18	18	DIAMOND, Spandau, Reformation
19	17	ALL FOR A SONG, Barbara Dickson, Epic
20	NEW	SWEETS FROM A STRANGER, Squeeze, A&M
21	16	JUMP UP, Elton John, Rocket
22	15	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
23	13	SKY 4/FORTHCOMING, Sky, Ariola

24	20	TIME PIECES/THE BEST OF ERIC CLAPTON, RSO
25	NEW	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Epic
26	22	PEARLS, Elkie Brooks, A&M
27	12	REVELATIONS, Killing Joke, Malicious Damage/Polydor
28	40	STRAIGHT FROM THE HEART, Patrice Rushin, Elektra
29	14	STRAIGHT BETWEEN THE EYES, Rainbow, Polydor
30	19	ASIA, Asia, Geffen
31	26	FUN BOY THREE, Chrysalis
32	27	BROADSWORD AND THE BEAST, Jethro Tull, Chrysalis
33	23	TIN DRUM, Japan, Virgin
34	37	DARE, Human League, Virgin
35	21	SHOOT THE MOON, Judie Tzuke, Chrysalis
36	34	THE GIFT, Jam, Polydor
37	28	PRIVATE EYES, Daryl Hall & John Oates, RCA
38	NEW	PHD, PhD, WEA
39	29	BIG SCIENCE, Laurie Anderson, Warner Bros.
40	24	THE SLIDE AREA, Ry Cooder, Warner Bros.

## CANADA

(Courtesy Canadian Broadcasting Corp.)  
As of 5/15/82

SINGLES		
This Week	Last Week	
1	2	DON'T TALK TO STRANGERS, Rick Springfield, RCA
2	1	DON'T YOU WANT ME, Human League, Virgin
3	5	EBONY AND IVORY, Paul McCartney & Stevie Wonder, CBS
4	7	867-5309/JENNY, Tommy Tutone, CBS
5	3	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Boardwalk
6	6	DID IT IN A MINUTE, Hall & Oates, RCA
7	4	FREEZE-FRAME, J. Gells Band, EMI America
8	11	'65 LOVE AFFAIR, Paul Davis, Arista
9	12	EMPTY GARDEN, Elton John, Geffen
10	10	CHARIOTS OF FIRE, Vangelis, Polydor
11	13	WHEN IT'S OVER, Loverboy, CBS
12	17	HEAT OF THE MOMENT, Asia, Geffen
13	8	WE GOT THE BEAT, Go-Go's, IRS
14	NEW	SIX MONTHS IN A LEAKY BOAT, Split Enz, A&M
15	15	FANTASY, Aldo Nova, CBS
16	9	MAKE A MOVE ON ME, Olivia Newton-John, MCA
17	NEW	I'VE NEVER BEEN TO ME, Charlene, Motown
18	18	KEY LARGO, Bertie Higgins, Kat Family
19	14	DO YOU BELIEVE IN LOVE, Huey Lewis & News, Chrysalis
20	NEW	ROSANNA, Toto, CBS

## ALBUMS

1	2	ASIA, Asia, Geffen
2	1	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Boardwalk
3	3	FREEZE-FRAME, J. Gells Band, EMI America
4	5	CHARIOTS OF FIRE, Vangelis, Polydor
5	6	DARE, Human League, Virgin
6	4	SUCCESS HASN'T SPOILED ME YET, Rick Springfield, RCA
7	9	ALDO NOVA, Aldo Nova, CBS
8	8	SECRET POLICEMEN'S OTHER BALL, Various, Island
9	NEW	TUG OF WAR, Paul McCartney, CBS
10	7	BEAUTY AND THE BEAT, Go-Go's, IRS

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 5/17/82

SINGLES		
This Week	Last Week	
1	1	EIN BISSCHEN FRIEDEN, Nicole, Jupiter
2	3	DA DA DA ICH LIEB DICH NICHT, Trio, Mercury
3	5	ROSEMARIE, Hubert Kah, Polydor
4	2	DER KOMMISSAR, Falco, Gig
5	4	MAID OF ORLEANS, Orchestral Manoeuvres In The Dark, Dindisc
6	7	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Boardwalk
7	8	SHIRLEY, Shakin' Stevens, Epic
8	9	VIEW FROM A BRIDGE, Kim Wilde, Rak
9	6	THE LION SLEEPS TONIGHT, Tight Fit, Jive
10	11	FELICI-TA, Ai Bano & Romina Power, Baby
11	10	ALBANY, Roger Whittaker, Aves
12	15	SOMMERSPROSSEN, UKW, Teldec
13	12	SKANDAL IN SPERRBEZIRK, Spider Murphy Gang, Electrola
14	13	UNA NOTE SPECIALE, Alice, EMI
15	14	DAS MODELL, Kraftwerk, Kling Klang

16	29	UND GANZ DOLL MICH, Rolf & Seine Freunde, Polydor
17	16	HURRA, HURRA, DIE SCHULE BRENNT, Extrabreit, Reflektor
18	18	I WON'T LET YOU DOWN, PhD, WEA
19	19	ON THE ROAD AGAIN, Barabas, Hansa
20	21	GOLDENER REITER, Joachim Witt, WEA
21	20	OLE ESPANA, Michael Schanze & Die Fussball National-Mannschaft, Ariola
22	NEW	DOWN UNDER, Men At Work, CBS
23	NEW	EBONY AND IVORY, Paul McCartney & Stevie Wonder, EMI
24	24	EIN JAHR (ES GEHT VORAN), Fehlfarben, EMI
25	17	SCHICKERIA, Spider Murphy Gang, Electrola
26	26	FRED VOM JUPITER, Die Doras & Die Marinas, Telefunken
27	NEW	CARBONARA, Spliff, CBS
28	30	KOSMETIK, Joachim Witt, WEA
29	NEW	WOHIN GEHT DU, Roland Kaiser, Hansa
30	NEW	MORE THAN THIS, Roxy Music, Polydor

## ALBUMS

1	2	DOLCE VITA, Spider Murphy Gang, Electrola
2	3	85555, Spliff, CBS
3	1	OLE ESPANA, Michael Schanze & Die Fussball National-Mannschaft '82, Ariola
4	9	ICH WILL LEBEN, Peter Maffay, Metronome
5	7	BERLIN: A CONCERT FOR THE PEOPLE, Barclay James Harvest, Polystar
6	4	BEST MOVES, Chris Burgh, A&M
7	6	4, Foreigner, Atlantic
8	5	TRIO, Trio, Mercury
9	12	FIVE MILES OUT, Mike Oldfield, Virgin
10	10	IHRE GROESSTEN ERFOLGE, Extrabreit, Reflektor
11	8	DER BLAUE PLANET, Karat, Teldec
12	13	FUER USSZESCHINGGE, BAP, Musikant
13	18	FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor
14	16	WELCH EIN LAND FUER MAENNER, Extrabreit, Reflektor
15	NEW	DIE FOREHLICHE HAMSTERPARADE, Fred Sonnenschein U.S. Freunde, Hansa
16	15	BLACKOUT, Scorpions, EMI
17	17	FELICITA, Ai Bano & Romina Power, Baby
18	NEW	SILBERBLICK, Joachim Witt, WEA
19	NEW	THE BROADSWORD AND THE BEAST, Jethro Tull, Chrysalis
20	NEW	ROCK'N'ROLL SCHUAH, Spider Murphy Gang, EMI

## JAPAN

(Courtesy Music Labo)  
As of 5/17/82

SINGLES		
This Week	Last Week	
1	1	NAGISA NO BALCONY, Seiko Matsuda, CBS/Sony (Sun)
2	3	YUWAKU, Miyuki Nakajima, Canyon (Yamaha)
3	2	FRARETE BANZAI, Masahiko Kondo, RVC (Janny's)
4	NEW	HARAJUKU KISS, Toshihiko Tahara, Canyon (Janny's)
5	4	SILHOUETTE ROMANCE, Junko Ohashi, Nippon Phonogram (Kitajima/PMF)
6	NEW	NAI-NAI-16, Shibugakita, CBS/Sony (Janny's)
7	7	YES MY LOVE, Eikichi Yazawa, Warner-Pioneer (Comestock)
8	5	IROTUSKI NO ONNA DE ITEKUREYO, Tigers, Polydor (Anima)
9	6	YORUYO NAKANAIDE, Chiharu Matsuyama, News (Panta)
10	8	CHAKO NO KAIGAN MONOGATARI, Southern All Stars, Victor (Amuse)
11	10	NAGISA NO CINDERELLA, Yoshie Kashiwabara, Nippon Phonogram (Burning/NTV)
12	11	OTOKO NO KUNSHO, Daisuke Shima, King (NTV/Crazy Rider)
13	9	MINAMI JUJISEI, Hideki Saijo, RCA (Geiel)
14	14	SEKIDO-KOMACHI DOKKI, Kumiko Yamashita, Nippon Columbia (Watanabe)
15	13	KITASAKABA, Takashi Hosokawa, Nippon Columbia (JCM/Burning)
16	12	LAHAINA, Eikichi Yazawa, Warner-Pioneer (Sunrise)

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.

17	NEW	OMAENI CHECK IN, Kenji Sawada, Polydor (Watanabe)
18	15	AMAKU KIKENNA KAORI, Tatsu Yamashita, RVC (Nichion)
19	17	TEARDROP TANTEIDAN, Imokintu, For Life (Fuj)
20	NEW	ONNADERAARE OTOKODEARE, Hiroki Go, CBS/Sony (Burning)

## ALBUMS

1	1	KANSUIGYO, Miyuki Nakajima, Canyon
2	2	SEISHUNNO MEMOIRE, Hiroko Yakushimaru, Nippon Columbia
3	3	NIAGARA TRIANGLE VOL. 2, Eichi Ohtaki & Others, CBS/Sony
4	7	DAKISHIMETE ONLY YOU, Kumiko Yamashita, Nippon Columbia
5	5	IV (54), Toto, CBS/Sony
6	6	FOR YOU, Tatsu Yamashita, RVC
7	9	BIOGRAPHY II, Takao Kisugi, Kitty
8	8	CENTRAL PARK CONCERT, Simon & Garfunkel, CBS/Sony
9	11	CABARERO NI MUCHU, Arabesque, Victor
10	12	DE NINA A MUJER, Julio Iglesias, Epic/Sony
11	10	STRAIGHT BETWEEN THE EYES, Rainbow, Polydor
12	4	SOMETHING IYO, Iyo Matsumoto, Victor
13	13	URUSEI YATSURA ONGAKU-HEN, Yuko Matsutani, Helen Sasano & Others, Canpro
14	14	MEMORIAL, Masatoshi Nakamura, Nippon Columbia
15	17	ASIA, Asia, Geffen/CBS/Sony
16	NEW	YOSHIE NO LOVE LOVE CARNIVAL, Yoshie Kashiwabara, Nippon Phonogram
17	NEW	TUG OF WAR, Paul McCartney, Toshiba-EMI
18	15	NATSU ICHIBAN, Toshihiko Tahara, Canyon
19	NEW	THE OTHER WOMAN, Ray Parker Jr., Nippon Phonogram
20	NEW	DEAR, Mariko Takahashi, Victor

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 5/17/82

SINGLES		
This Week	Last Week	
1	1	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Liberation
2	4	EBONY & IVORY, Paul McCartney & Stevie Wonder, Parlophone
3	2	WHAT ABOUT ME, Moving Pictures, WBE
4	5	FOREVER NOW, Cold Chisel, WEA
5	3	BELIEVE IT OR NOT, Joey Scarbury, Elektra
6	6	BODY AND SOUL, Jo Kennedy, Mushroom
7	9	DIRTY CREATURE, Split Enz, Mushroom
8	8	BE GOOD JOHNNY, Men At Work, CBS
9	13	MICKEY, Toni Basil, Radiolchoce
10	7	BLUE EYES, Elton John, Rocket
11	17	IT MUST BE LOVE, Madness, Stiff
12	10	GOLDEN BROWN, Stranglers, Liberty
13	11	JUST CAN'T GET ENOUGH, Depeche Mode, Mute
14	12	CENTERFOLD, J. Gells Band, EMI America
15	15	TOWN LIKE MALICE/PRECIOUS, Jam, Polydor
16	19	SENSE WORKING OVERTIME, XTC, Virgin
17	NEW	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis
18	NEW	ONE PERFECT DAY, Little Heroes, EMI
19	NEW	NICE VERSIONS, Duran Duran, EMI
20	20	THE LION SLEEPS TONIGHT, Tight Fit, Jive

## ALBUMS

1	NEW	1982 WITH A BULLET, Various, EMI
2	1	CIRCUS ANIMALS, Cold Chisel, WEA
3	2	DAYS OF INNOCENSE, Moving Pictures, WBE
4	NEW	HITWAVE '82, Various, Polystar
5	3	TIME AND TIDE, Split Enz, Mushroom
6	5	CHARIOTS OF FIRE, Vangelis, Polydor
7	4	BUSINESS AS USUAL, Men At Work, CBS
8	7	DARE, Human League, Virgin
9	6	JUMP UP, Elton John, Rocket
10	10	CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen
11	17	GRASSHOPPER, J.J. Cale, Mercury
12	9	DURAN DURAN, Duran Duran, EMI
13	16	HOOKED ON CLASSICS, Kings Of Swing Orchestra, K-tel

14	NEW	JAMES BOND'S GREATEST HITS, Various, Liberty
15	NEW	BEGIN THE BEGUINE, Julio Iglesias, CBS
16	13	STARSTRUCK, Soundtrack, Mushroom
17	12	PHYSICAL, Olivia Newton-John, Interfusion
18	14	ENGLISH SETTLEMENT, XTC, Virgin
19	11	THE GREAT ESCAPE, Richard Clapton, WEA
20	NEW	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Liberation

## ITALY

(Courtesy Germano Ruscitto)  
As of 5/12/82

ALBUMS		
This Week	Last Week	
1	2	LA VOCE DEL PADRONE, Franco Battiato, EMI
2	1	TUTTA SAN REMO 82, Various, EMI
3	4	COCCIANTE, Richard Cocclante, RCA
4	3	ALIBI, America, EMI
5	11	BODY TALK, Imagination, Panarecord
6	6	ARIA PURA, Ai Bano & Romina Power, Baby/CGD-MM
7	5	PRENTA PER SESSANTA, Various, CGD-MM
8	9	RENAISSANCE, Village People, Vop/CGD-MM
9	8	E... PENSO A TE, Ricchi E, Poveri, Baby/CGD-MM
10	13	CONCERT IN CENTRAL PARK, Paul Simon & Art Garfunkel, Geffen
11	NEW	HOLLYWOOD HOLLYWOOD, Roberto Vecchioni, CGD-MM
12	18	SCHIAVO SENZA CATENE, Marco Ferradini, Spaghetti/RCA
13	14	SOMETHING SPECIAL, Kool & Gang, Delite/Carosello
14	15	SOLO GRAZIE, Giuseppe Cionfoli, C&M/RCA
15	10	ARTIDE E ENTARTIDE, Renato Zero, Zerolandia/RCA
16	NEW	STUDIO 54 VOL. 4, Various, CDG-MM
17	17	LA SERENISSIMA, Rondo' Veneziano, Baby/CGD-MM
18	NEW	THE NUMBER OF THE BEAST, Iron Maiden, EMI
19	12	SAN REMO MILLIONAIRES, Del Newman, RCA
20	NEW	DARE, Human League, Virgin/Ricordi

## NETHERLANDS

(Courtesy Stichting Nederlandse)  
As of 5/15/82

SINGLES		
This Week	Last Week	
1	8	EIN BISSCHEN FRIEDEN, Nicole, Jupiter
2	1	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Boardwalk
3	3	EBONY & IVORY, Paul McCartney & Stevie Wonder, Parlophone
4	2	DOWN UNDER, Men At Work, CBS
5	5	VIEW FROM A BRIDGE, Kim Wilde, Rak
6	7	ROSANNA, Toto, CBS
7	6	WHY CAN'T WE LIVE TOGETHER, Mike Anthony, Ariola
8	10	BODY LANGUAGE, Queen, EMI
9	NEW	BABY MAKES HER BLUE JEANS TALK, Dr. Hook, Mercury
10	9	THE RHYTHM OF THE JUNGLE, Quicks, Epic
ALBUMS		
1	1	DORIS DAY EN ANDERE STUKKEN, Doe Maar, Killroy
2	3	BUSINESS AS USUAL, Men At Work, CBS
3	2	ARCHITECTURE AND MORALITY, Orchestral Manoeuvres In The Dark, Din Disc
4	4	BREAKING AWAY, Ai Jarreau, Warner Bros.
5	5	FUNBOY THREE, Chrysalis
6	6	GRASSHOPPER, J.J. Cale, Mercury
7	NEW	TUG OF WAR, Paul McCartney, Parlophone
8	8	THE SECRET POLICEMAN'S CONCERT, Various, Island
9	10	JUMP UP, Elton John, Rocket
10	NEW	IV, Toto, CBS

## Finnish Publisher Buys Ticket Agency



## Bramletts Are U.S. Entrants In Korea Fest

LOS ANGELES—Delaney Bramlett and his daughter, Bekka, have been invited as the official U.S. entrants in the 1982 Seoul Song Festival, sponsored by the Munhwa TV-Radio Broadcasting Corp. Event takes place in the South Korean capital May 29.

The pair will perform Delaney's song, "What's A Little Love," as recorded on Cream Records, and published by Deliva/Churn Music publishing companies.

In addition, Cream's Bobby Weiss, vice president and director of international, will attend as a member of the international jury.

Competing in the festival will be entrants from the Philippines, France, Greece, Italy, the U.K., Israel, Japan and eight other countries, including the host nation. They'll be vying for the grand prize of \$20,000, the gold prize of \$10,000, two silver prizes of \$6,000 each and three bronze prizes of \$4,000 each. Billboard publisher Lee Zhitto will also be in attendance to give the magazine's awards for the outstanding Korean artist and outstanding international artist.

## New RCA Latin Branches

Continued from page 6  
can marketing director for RCA, and admits there may be a few problems ahead. "Inevitably, we will have to fight day-to-day economic fluctuations," he explains, "but take Chile, for example. It dropped from an annual inflation rate of 900% annually to its current 6%; uncanny, but that can happen."

McCloskey points out that Chile will fundamentally serve as a "creative center." Pressing and distribution will most likely be handled by EMI-Odeon because RCA's own

## Illegal Radio Station Nets Jail Term For Greek Man

ATHENS—An amateur disk jockey here has been sentenced to 15 months in prison and fined roughly \$4,000 for "possession and operation of an illegal radio station."

This court decision is seen in Greece as heralding a crackdown on the pirate radio stations which have started to proliferate here over the past six months, virtually all of them playing popular repertoire.

At the same time, two other persons, both technical students, were given 13-month prison terms and stiff fines. All are currently free on bail, pending appeal against the verdicts.

Greek record industry executives don't yet believe there is cause for concern. However, they admit that pirate radio is fast becoming an important promotional tool and that it could be blunted if more radio pirates are hauled into court.

Operating an amateur radio station is still technically illegal in

Greece but so far few attempts have been made to enforce the law.

Panayotis Bethanis, the Athens defendant, was arrested on charges alleging that his broadcasts were "disturbing" other radio communications. He claimed at his trial that the Greek authorities had led him to believe the legalization of amateur radio stations here was only a matter of time.

A star witness at Bethanis' trial was the singer Dionysis Savvopoulos, who claimed the government had allowed him to praise the radio pirates in a program broadcast five months ago by the official state ERT network.

Said Savvopoulos: "I wanted to inform the public about what radio actually is. I, too, was led to believe the government was about to ease up in terms of broadcasting freedom. The defendant is one of those persons who need to express themselves artistically."

## Holland Fest To Feature 30 Concerts

AMSTERDAM — John Cage, Philip Glass and Elliott Carter are among contemporary American musicians set to appear at this year's Holland Festival, which takes place in several Dutch cities between May 22 and July 18.

A series of 30 concerts, titled "Revolution and Revelation," will be given within the framework of the bicentennial celebrations of U.S./Dutch diplomatic links, with subsidy from the Netherlands-American Bicentennial Committee in New York.

A total of \$1.6 million has been invested in the festival, Holland's biggest annual international cultural event, with finance coming from the Dutch Ministry of Cultural Affairs, the municipalities of Amsterdam, Rotterdam, Utrecht and The Hague, various national and international institutions, and a number of Dutch and multi-national companies.

Over 500 events have been programmed for this 35th festival, which encompasses music, theater, film and dance, and artists from 30 countries will perform. Highlights will include a reconstruction of Mozart's "Die Zauberflöte" in its original 1791 form.

plant was nationalized in the early '70s. It still remains under Chilean government control, mainly for the manufacture of television sets.

"We're already planning extension promotional tours for several of our Spanish-language stars," augurs McCloskey, "and we plan to introduce new sales and merchandising ideas too."

Artists already selected by RCA for international diffusion are Mexico's Emmanuel (reportedly selling millions of units locally) and Rocio Jarado from Spain.

## Female Acts Fly High In Mexico

By ANNE GEYER

Amara Jamas, "El Me Mintio," "Mi Buen Corazon" and "Hagamos Un Trato."

Also relatively new to the Mexican music spotlight are Cisne's Alondra and Arianna, on the Capitol roster. The former, whose recent single was "Por Amor Soy De Ti," has recorded two albums and now, according to Rossy Perez, Cisne press coordinator, the aim is to launch her at international levels.

The build-up of girl-singer sales is linked with promotional gimmicks. For instance, EMI Capitol had giveaway erasers to help sell Arianna's single, "Borrare Tu Nombre," which basically translates as "I Will Erase Your Name."

Valerie Lynch, kept somewhat under wraps by PolyGram because of a series of recordings in English made in Los Angeles, is now set for an all-out Mexican campaign.

And other women much showcased in Mexico now include RCA's Yolanda del Rio, Maria de Sol, Angelica Maria, Rocio Jurado and Musart's Olga Maria and Lucha Villa. These are the "big four" and "big two" for the respective companies in terms of distaff action here.

Women are also making a big splash in folkloric and Ranchera music. Cisne's Aida Cuevas, just 20, is building popularity, as is Julia

Palma at Helix, Capitol's Marcela Rubiales and Rosenda Bernal, recently on a promotional trek to Venezuela. Cuevas and Bernal had career boosts when they took part in the nationally-televised Fourth Ranchera Song Festival early this year.

Winner of that event was CBS artist Valentina Leyva, singing "Pero Sin Querer," by Federico Mendez. Other strong female artists at CBS are international star Vikki Carr, and Paola and Manoella Torres.

Along with Estela Nunez, whose single "Te Acuerdas?" went top 10, Ariola has other notable girl roster acts, ranging from veterans like Brazilian singer Denise de Kalafe and Rocio Durcal, to Angela Carrasco, who debuted just three years ago.

Orfeon's Lupita d'Alessio has had 18 albums and 35 singles out since 1971, so she's already achieved longevity in a pop sense. She sold 250,000 units of the single "Sera Porque Te Amo."

The pendulum really has swung in favor of women in Mexican pop circles. Marco Antonio Guerrero, program director of the FM Globo radio networks, says: "In programming, I often find I've six records by girl artists and only two by men. So I even get a problem over balance. But a few years back it was very much the other way round."



HAPPY BIRTHDAY—67-year-old Alberta Hunter receives a cake during a recent birthday celebration hosted by Columbia Records in New York. Looking on is her accompanist, Gerald Cook.

## Chartbeat

Continued from page 6

solo albums and Wonder takes a year and a half to come up with four new songs.

And people wonder why sales are off. Maybe we should have headlined this column: Vet Lag Makes Sales Sag.

\*\*\*

Humans Being: The Human League's "Don't You Want Me" (A&M/Virgin) is the big mover on this week's Hot 100, jumping eight points to number eight. The move comes five months after the record hit No. 1 in the U.K., where it's one of only three hits so far in the '80s to withstand five weeks on top. The others: Pink Floyd's "Another Brick In The Wall" (which also hit No. 1 in the U.S.) and Adam & the Ants' "Stand And Deliver" (which didn't even dent the charts here).

Another former British No. 1, Soft Cell's "Tainted Love," jumps four points to number 39 this week, finally cracking the top 40 in its 19th chart week. The song hit No. 1 in the U.S. last September on the same Bizarre label.

Two other hot new British acts also make impressive moves on this week's Hot 100. Haircut One Hundred jumps to 78 with "Love Plus One" (Arista); Kim Wilde enters at 88 with "Kids In America" (EMI America). Haircut One Hundred's album "Pelican West" moves even more dramatically, leaping from 142 to 99. Actually, we were half-tempted to headline this one: Haircut 100 Cracks 100.

\*\*\*

U.K. Upset: Nicole's "A Little Peace" (CBS), the winning West German entry in this year's Eurovision Song Contest, displaces "Ebony & Ivory" to become the new No. 1 single in Britain. It's the third year in a row that the Eurovision winner has hit No. 1 in the U.K. Johnny Logan's "What's Another Year" (Epic) had two weeks on top in 1980; Bucks Fizz's "Making Your Mind Up" (RCA) was No. 1 for three weeks last year.

The most famous Eurovision winner of all, of course, is Abba's "Waterloo" from 1974. That global smash also went to No. 1 in Britain, as have three other festival winners: Sandie Shaw's "Puppet On A String" (1967), Dana's "All Kinds Of Everything" (1970) and Brotherhood Of Man's "Save Your Kisses For Me" (1977).

\*\*\*

Geffen Beat: Not content to merely have the nation's No. 1 album for the second straight week ("Asia") or one of the hottest movers in the top 30 (Elton John's "Jump

Up!"), Geffen Records also has this week's highest new entry, the original cast album to "Dreamgirls."

The LP bows at number 60, making it not only one of the highest-debating cast albums in the past decade, but one of the highest-charting cast albums of this period.

A quick check shows just three Broadway cast albums that have climbed higher since 1970: Bell's "Godspell" (1971, #34), Decca's "Jesus Christ: Superstar" (1972, #31) and Atlantic's "The Wiz" (1975, #43). Columbia's "Annie," as big as that album was—and is—peaked at number 81; the same label's "A Chorus Line" crested at 98. And MCA's "Evita" stopped at 105.

"Dreamgirls" last week garnered 13 Tony nominations, more than any other Broadway production this season. Among them: best musical, best score and best actress—for both Jennifer Holliday and Sheryl Lee Ralph.

\*\*\*

Swinging Singles: Paul Davis is higher on the Hot 100 this week than he has been at any time during his 12-year chart career. "'65 Love Affair" (Arista) jumps to number six, eclipsing the seven peak of his previous biggest hit, 1977's "I Go Crazy" on Bang.

Two other longstanding records also fall this week. Charlene's "I've Never Been To Me" jumps three points to number three, surpassing Rare Earth's 1970 smash "Get Ready" as the highest-charting single by a white act in the history of the Motown group of labels.

And Tommy Tutone's "867-5309" jumps a notch to number four, surpassing Glenn Miller's 1940 classic "Pennsylvania 6-5000" as the highest-charting single with a phone number for a title.

(Why is it that "867-5309," Wilton Pickett's "634-5789" and the Marlettes' "Beechwood 4-5789" all end in nine? Why not seven? Or four? And why isn't there more public discussion of this hot issue? ... Probably some cover-up at Ma Bell.)

## Suit Filed Over '9 To 5' Rights

LOS ANGELES — Tamerlane Publishing, Fox Fanfare Music and Dolly Parton doing business as Velvet Apple Music want Federal District Court here to determine who legally has the right to "9 To 5."

The filing claims that Cedarwood Music, named as defendant, has notified the plaintiffs that the motion picture title song infringes on "Me And My Fiddle," a Benny Martin composition published by the defendant.

MAY 22, 1982, BILLBOARD



**AGAC OPEN**—Marljohn Wilkin, of Buckhorn Music in Nashville and council member of AGAC/The Songwriters Guild, congratulates AGAC president George David Weiss, center, and Lew Bachman, executive director of the guild, on the establishment of a Nashville office. The opening coincides with the 50th anniversary of the association, which began in 1931 as the Songwriters Protective Assn.

## 'Annie' Film Bow Ignites Print Campaign By Big 3

By IRV LICHTMAN

NEW YORK—When the film version of "Annie" begins the initial phases of its national run this week, Big 3 Music will be ready with one of its biggest print promotions.

Already a beneficiary of the show's current four-year run on Broadway, the print wing of United Artists Music has produced a complete "Annie" song folio, an easy piano collection, sheets, organ and guitar solos, choral bands and orchestra arrangements. Among the latter, the focal point is the \$8.98 song folio, which includes a 16-page "souvenir" section.

According to Russ Martens, print spin-offs from the Broadway run have sold 100,000 vocal selections since 1978. Also, more than 150,000 copies of the single sheet of the show's biggest song, "Tomorrow," are in consumer hands. "We'll do much better in a shorter span of time on the print tied-in with the film," predicts Martens.

The Columbia Pictures' project has its world premiere at single locations in New York, Dallas, Los Angeles and Toronto on Monday (17), then moves to 150 select theatres around the country on Thursday (20). On June 18, 1,000 more theatres will screen the movie, with an additional spanout starting July 16.

Martens, who recently held coast-to-coast meetings with key music print jobbers, claims Big 3 will im-

plement more "flexible" purchasing plans for all dealers and distributors to "stimulate a climate which will best keep our 'Annie' music constantly upfront to match the excitement already generated by the film."

As part of its marketing and merchandising support programs, Big 3 recently worked an editorial tie-in with Sheet Music magazine, which devotes its June issue to "Annie." This includes an interview with composer Charles Strouse, co-author with Martin Charnin of the score. The consumer magazine, with a circulation of 110,000, also prints three selections from the score.

Big 3's "Annie" campaign also derives promotional input from Columbia Pictures' own campaign and the release of the soundtrack by Columbia Records. Columbia Pictures has provided Big 3 with a life-size pop-up display for use at the dealer level.

Columbia Pictures is said to be spending \$10 million on its own ad campaign, mainly through tv. The film company's efforts on the \$40 million movie also includes a tie-in with Columbia Records for special screenings for the audiences of more than 100 rock stations. The motion picture company has also made numerous merchandising ties for "Annie" product.

Big 3 secured its rights to "Annie" movie music—including four new songs—via an exclusive print pact with Strouse.

## Breaking New Talent Is Key Role For Nationwide

• Continued from page 53

records distributed by Nationwide never make the country charts, and some that do only reach the 40s. "About 80% of our yearly profit is from 10 or 12 albums," he says, adding that most of those distributed can be sold eventually without many returns, either at \$7.99 list or at mid-line. He hopes to acquire more back LP catalogs from name artists, both as a business ploy and to broaden the company's stature. These LPs would be repackaged, and possibly backed up with singles.

For initial distribution of 1,500 units, NSD charges \$3,500 for singles and \$6,000 for albums—"just to

cover our manufacturing and mailing expenses," Gibson explains. "Afterwards, we get 20% of the wholesale price."

He is looking into distribution in Canada, and indicates that Music Craft Shop, which is operated by his son David, may set up publishing there. MCS already holds some publishing companies in Nashville, including Hitkit, Phono, Sun Belt and Tenpenny.

Overseas, records are leased for distribution "when the situation demands it," Gibson says. Germany, Japan and England are the countries he lists as the best international markets for NSD's records.

## BOOK REVIEW

### Whitburn's Latest Notes Also-Rans

"**Bubbling Under The Hot 100, 1959-1981.**" Joel Whitburn, Record Research. 235 pages, \$30.

The latest addition to the growing library of Joel Whitburn reference books is this listing of the 4,170 singles that have bubbled under—but never reached—Billboard's Hot 100.

Since these records were only regional and not national hits, this book isn't as inexhaustibly useful as Whitburn's "Top Pop Artists & Singles," a chronicle of the 14,155 records that *did* chart between 1955 and '78. But it is a valuable companion text to that tome.

Dusty Springfield, for example, hit the charts with 18 titles on Philips and Atlantic between 1964 and '70. But she also bubbled under with 10 additional tunes, including two on Dunhill in 1973 and one on United Artists in '77. This volume completes the history.

In addition, a number of notable acts *only* bubbled under and have yet to crack the Hot 100. Included here: Joan Armatrading, David Clayton-Thomas, Elvis Costello, Ian & Sylvia, It's A Beautiful Day, Kenny Rankin, the Runaways, Mel Tillis and Jesse Colin Young.

Numerous other entertainment figures have bubbled under without ever reaching the Hot 100. These include producers Shel Silverstein and Swamp Dogg, announcers Casey Kasem and Wolfman Jack, and such celebrities as Cassius Clay, Bob Conrad, Scatman Crothers, Mia Farrow, Roosevelt Grier, George Hamilton, Peggy Lipton, David McCallum, Barbara McNair, Liza Minnelli, Leonard Nimoy, Doc Severinsen and Jimmy Stewart.

The book also identifies 16 singles that bubbled under and then a year or more later did finally crack the Hot 100. Among them, such well-known hits as David Bowie's "Space Oddity," the Dells' "Stay In My Corner," the Moody Blues' "Nights In White Satin," Nilsson's "Everybody's Talkin'" and James Taylor's "Carolina In My Mind."

If you don't yet own the other key Whitburn books, this isn't the one to start your collection with. But if you already know how valuable—indeed indispensable—they can be, then this can usefully top off your set.

The books are available through Record Research Inc., P.O. Box 200, Menomonee Falls, Wisc. 53051.

PAUL GREIN



**FITZGERALD FESTIVITIES**—Ella Fitzgerald cuts the cake at a birthday celebration at the Fairmont Hotel in San Francisco. Looking on from left are the Fairmont's Rick Swig and Herman Wiener.

## Closeup

**DOLLY PARTON**—Heartbreak Express, RCA, AHL1-4289. Produced by Dolly Parton and Gregg Perry.

Dolly Parton's followup to her platinum "9 To 5 And Odd Jobs" is a pleasant affair consisting of 10 tunes, all but two of which she wrote alone and all of which lyrically relate to various unpleasant aspects of love and life.

Dolly's choice of songs are, with one or two exceptions, quite effective, and her singing continues to reflect a maturity and sensitivity few other artists can match.

Overall, how one reacts to "Heartbreak Express" depends on what one is looking for. As pure entertainment, the album will not disappoint. As an artistic product, the LP generally lacks depth and in some places offers a perplexing incongruity between lyric theme and musical arrangement.

The latter problem surfaces immediately with the title track opening side one. The snappy uptempo arrangement, which incorporates a fiery sax along with Terry McMillan's train-sounding harmonica, seems like a strange vehicle for the song's sad story.

Side one continues with what is unquestionably the high point of this LP and one of the two songs not written by Dolly—Michael O'Donoghue's chilling and perceptive "Single Women," in which Dolly draws on the considerable emotional range of her vocal style to give such a moving song proper treatment. Although chiefly known for his writing for the National Lampoon and Saturday Night Live, O'Donoghue has

done nothing less than pen a classic song, and it'll be interesting to see if he can create more compositions of this quality.

The rest of side one features a mixed bag of laments, each musically within Dolly's country roots. "My Blue Ridge Mountain Boy" and "Do I Ever Cross Your Mind," written in 1969 and 1973 respectively, hold up very well over the years. Although they surround Dolly's just-written "As Much As Always," you'd never know they span 13 years of songwriting. Above all, her writing talents have shown a remarkable consistency during her entire career.

Side two gets off on a poor foot with Dolly's country version of "Release Me," an r&b hit for "Little Esther" Phillips in 1962 and a pop hit for Engelbert Humperdinck five years later. The problem is again the bewildering use of a bouncy uptempo arrangement for lyrics that seem to require music more subdued and restrained.

Fortunately, such mismatches are the exception and not the rule for this album. "Barbara On Your Mind" and "Act Like A Fool" are both nicely arranged and tastefully sung, the former enhanced by a gorgeous string background provided by Frank DeCaro.

Of all Dolly's compositions on this LP, the last two are probably the most interesting. "Prime Of Our Love," with an understated and lovely arrangement that heightens our attention to the lyrics, is Dolly at her most sensitive in dealing with the more troublesome trappings and consequences of a relationship gone sour.

"Hollywood Potters" might be considered Dolly's personal editorial to her recent experience with motion pictures, a scathing denunciation of the destructive forces in the industry, with phrases like "dungeon of drama" and "terrace of trauma" describing what she calls the "city of schemes."

Although "Heartbreak Express" may not turn out to be one of Dolly's most definitive packages, it's bound to make her legions of fans quite happy for perhaps another year and a half.

DON WELLER

## MetalWorks Debuts

LOS ANGELES—Regency Records has added a subsidiary label, MetalWorks, which specializes in heavy metal music. MetalWorks is being distributed via independents in the U.S. and Regency's own global licensees.

### Bubbling Under The HOT 100

- 101—STREET CORNER, Ashford & Simpson, Capitol 5019
- 102—I JUST WANT TO SATISFY YOU, The O'Jays, P.I.R. 02834 (Epic)
- 103—THE VERY BEST IN YOU, Change, Atlantic 4007
- 104—I WANT CANDY, Bow Wow Wow, RCA 13204
- 105—TRY JAH LOVE, Third World, Columbia 18-02744
- 106—JUST BE YOURSELF, Cameo, Chocolate City 3231 (Polygram)
- 107—ROUTE 66, Manhattan Transfer, Atlantic 4034
- 108—NO ONE LIKE YOU, Scorpions, Mercury 76153 (Polygram)
- 109—WORDY RAPPINGHOOD, Tom Tom Club, Sire 50067 (Warner Bros.)
- 110—SOMETHING ABOUT THAT WOMAN, Lakeside, Solar 48009 (Elektra)

### Bubbling Under The Top LPs

- 201—SOUNDTRACK, Victor/Victoria, Mercury MG1-5407 (Polygram)
- 202—THE CHIPMUNKS, Chipmunk Rock, RCA AFL1-4304
- 203—JOHN HIATT, AN OF A Sudden, Geffen GHS 2009 (Warner Bros.)
- 204—DUKE JUPITER, Duke Jupiter, Coast To Coast ARZ 37912 (Epic)
- 205—MOON MARTIN, Mystery Ticket, Capitol ST-12200
- 206—RAMSEY LEWIS, Live At The Savoy, Columbia FC 37687
- 207—KIM WILDE, Kim Wilde, EMI-America 17065
- 208—THE SHERBS, Defying Gravity, Atco SD 38146 (Atlantic)
- 209—JOHNNY CASH, JERRY LEE LEWIS, CARL PERKINS, Survivors, Columbia FC 37961
- 210—THE RITCHIE FAMILY, I'll Do My Best, RCA AFL1-4323



## Japan Promoters Boost Int'l Acts

• Continued from page 38

he is living and working, in December for the Suntory Hot Live concerts.

The 5th Live Under the Sky concerts were held in the Denen Coliseum in Tokyo, with the most popular ones being the Herbie Hancock plus Santana concert and the Chick Corea plus Paco de Lucia concert. But the 5th Live Under the Sky became the last one because residents in the area objected to the loud music, and the Denen Coliseum decided that no more music events could be staged there.

Koninuma says that five or six places had been checked as possible sites for the 6th Live Under the Sky concerts this year, but eventually it was found that no place within Tokyo was available for outdoor concerts at night.

He said that Roberta Flack had been able to bring in 9,500 to her Tokyo concerts alone on the strength of her singing merits despite the fact that she has had no new or hit disks recently.

Bob James, despite no new record since "Touchdown" in 1980 when he made a tour of Japan, was able to sell 20% more tickets during his tour in 1981.

Koninuma says that Keith Jarrett had expressed a wish to come in November for a tour of the entire country since he had performed only in Tokyo and Osaka in 1981.

Nancy Wilson and the Great Jazz Trio is scheduled for a December tour.

Many more artists want to come to Japan, according to Koninuma, but it's very difficult to arrange tours because costs are up and record makers say that they don't have the money to support tours.

Other promoters handling international artists are Ongakusha Co., Van Production, World Planning

Promotion, All Art Promotion, Kambara Music Office, Mon Production Co. and Global Enterprise. No agency folded, whereas two did during 1980.

A partial list of the international artists who performed in Japan from June 1981 to April 1982 shows:

June 1981: Weather Report (Universal Orient); Nolans (Japan Promotion); Toshika Akiyoshi Trio (All Art Promotion); Whitesnake (Ongakusha); and Earl Klugh (Kyodo Tokyo).

July 1981: Richard Clayderman (Kyodo); Benny Carter Jazz All Star Orchestra (Mon Production); Fuse One (Universal); Susan Anton (Kyodo); and Live Under the Sky (Ai Music), including Sonny Rollins, Chick Corea, Stanley Clarke, Paco de Luca and others.

August 1981: Santana-Masayoshi Takanaka Super Session (Udo); Michael Schenker Group (Udo); and Rainbow (Udo).

### Adelphi Files New Suit Vs. PolyGram

WASHINGTON—Adelphi Records Inc. of Washington D.C. has filed an updated suit of \$10 million against PolyGram Records, charging misrepresentation and defamation as well as unfair competition and interference with Adelphi's contract with the Nighthawks.

The amended claims, filed last month in the U.S. District Court for the District of Columbia, are an extension of a \$400,000 suit initially filed in April of last year.

Last year, after a judge denied a motion to dismiss the case, PolyGram brought suit against the blues-rock band, charging breach of contract and indemnification and naming them as third party defendants in the suit.

September 1981: Kraftwerk (Udo); Janis Ian (Kyodo); California Live (Kyodo) including James Taylor, Linda Ronstadt, J.D. Souther and Ronin; Stray Cats (Ongakusha); Aurex Jazz Festival (AJF & Kyodo) including Lionel Hampton, Woody Herman, Freddie Hubbard, Stan Getz, Art Blakey, Hank Jones, Nancy Wilson and others; REO Speedwagon (Universal); Chuck Mangione Quartet (Kambara); and Leo Sayer (Udo).

October 1981: Carmen McRae (All Art); Gillan (Udo); the Doobie Brothers (Udo); Adam and the Ants (Udo); Liza Minnelli (Kyodo); Pioneer Live Special MJQ including Modern Jazz Quartet, Hi-Lo's and Prez Conference with Joe Williams; and Paul Mauriat (Kyodo).

November 1981: Sheena Easton (Udo); Eric Clapton and His Band (Udo); Zamfir (TPO); and Pat Metheny (Ai Music).

December 1981: Tony Bennett (Kyodo); and King Crimson (Ongakusha).

January 1982: Styx (Udo); The Manhattan (Global Enterprise); Girlschool (Ongakusha); Larry Carlton (Kyodo); Salena Jones (Kyodo); and the Clash (Udo).

February 1982: Roberta Flack (Ai Music); Manhattan Transfer (Kyodo); Albert Hammond (Van); Oscar Peterson Big 4 (Ongakusha); Ultravox (Udo); the Kinks (Ongakusha); and Pretenders (Udo).

March 1982: Bob James (Ai Music); Peter, Paul & Mary (Kyodo); Lacy J. Dalton (Van); the Pointer Sisters (Universal); Andy Williams (Kyodo); and John O'Bannon (Kyodo).

April 1982: Journey (Udo); Joan Armatrading (Udo); Air Supply (Kyodo); Talking Heads (Udo); Otis Clay (Ongakusha).

SHIG FUJITA

## Rock'n'Rolling

• Continued from page 12

stronger, they had to leave the party. For entertainment, MTV was played with full concert sound, the MTV VJs circulated and signed autographs, local rockers the Rockets and the Look showed up, and so did Huey Lewis, who was in town playing at Harpo's.

An MTV video crew recorded it all for future promo spots, and possibly a special. The event received local press coverage, and MTV imported three scribes from New York for the occasion: yours truly, and one each from Cablevision and Creem, whose task it was to ask at least moderately informed questions at a press conference for the young star of the evening.

Rob, the winner, who wants to be an electrician, handled it and the whole party with admirable aplomb. He said that though he watches "four-six-eight-ten" hours of MTV a day, he still buys records, getting albums by Triumph, the Cars and Red Rider because of clips he saw on MTV. But no one could shake him from his love of Rush, who "write stories inside of stories" in their songs.

Passes for his party, he said, were being scalped for up to \$20 each, and there had been a fight or two because of them. Moreover, he said, he ran out of passes before he could give any to some of the people that he wanted. Other friends couldn't come. "I think I made some enemies because of this," he said at the end.

Welcome to showbiz, kid.

★ ★ ★

"What's new in the world of album cover art?" we asked Spencer Drate, whose Dratedesign has done the art for LPs by Billy Squier, Marshall Crenshaw, Talking Heads, Robin Lane, Carlyne Mas, the Ramones and others.

"Nobody pays for album covers any more unless you are really something," says Drate, noting the passing of gatefold covers and even inserts. "As a designer, I can tell what is going to be happening financially on an album by its packaging. If they are going to do high lamination and full color inserts, you know bucks are going to go into that record. Especially now, when everything is being cut back."

Drate used to be the staff designer for Sire Records, but in the last few years he has been independent, getting work through artists, managers, or the labels themselves. Both CBS and RCA have inhouse art departments, but CBS Records International will go to independent designers sometimes for the U.S. artwork on an album. It also depends on the artist's contract as to who has the most say about what sort of art will appear on the cover, and who does it.

Drate says that, these days, the art budget for an album cover usually begins at about \$3,000-\$3,500, which includes photography, design, lettering and touchup. Out of this, Drate says he makes about \$1,000. It does not matter if the LP sells or not; there are no points for the LP design artist.

In terms of trends, Drate says that he notices that new wave covers usually use a lot of high definition with reds and blacks predominating. In mainstream rock, the covers are "cleaner." Drate himself says that he likes the effect from color Xerox (note the cover on Billy Squier's last LP) and he likes black & white album covers.

"It is less expensive, but if a real strong black & white image is on that rack, it will pop right out at you from among the color photographs. It is a form that should be used more and I see it as rock'n'roll," he says.

## Demographics, Ad Pressures Put AOR At Crossroads

• Continued from page 1

FM Dallas, down from 6.5 to 4.9; KBPI-FM Denver, down from 9.9 to 6.2; and KOME-FM San Jose, down from 6.8 to 3.8.

AOR programmers are lining up on two sides: the hard-liners for pure album rock and the expansionists who want to broaden the format.

Possibly one of the most successful and respected of the hard-liners is Rick Carroll of KROQ-FM Los Angeles. "The fact that the advertising agencies are holding a gun to the head of corporate presidents and general managers of traditional AOR stations around the country has put the '80s p.d. in a very strange position," he observes.

Carroll strongly defends the station's aim at 12- to 24-year-olds. "Advertisers may not think that audience is that valuable, but it is very valuable to the record community and radio industry. Those are the people who go to concerts, buy the records and actively participate in the radio station. If you neglect them, how can you have future growth?"

Among the admirers of Carroll is Shelly Grafman, a p.d. who programmed KSHE-FM St. Louis from 1968 to 1977 and has worked up to executive vice president overseeing KSHE as well as KMEL-FM San Francisco and WABX-FM Detroit. Though he is for expanding AOR to reach out to older listeners and women, Grafman sees Carroll's pro-

gramming as adventurous, and he and his program director at KSHE, Rick Balis, are into many of the same groups that set KROQ apart: the Police, New Motels, XTC, Human League and Split Enz, among them.

Assistance in this story provided by Leo Sacks in New York and Paul Grein in Los Angeles.

Grafman sees these groups as a way to attract new listeners. "We've lightened up from buzzsaw sounds and gotten into mass appeal with new sounds. We've gotten good positive results. Each week we feature 90 minutes of 'New Sounds Of The '80s.' We did shrink down our teens by intent and we've improved the 25- to 49-year-old figures."

Crafman claims that if a station doesn't get into the "new sounds" it will find the current output from the record labels "on the thin side."

That's a complaint of several program directors. Dave Lang of WQVE-FM Cleveland finds that "we're in the most stale musical time we've ever been in. The labels have avoided issuing major artists in the first quarter. We've been playing the Police album for 20 weeks. That's a long time to be playing a record in high rotation."

Lang characterizes recent releases by the Go-Go's and Rick Springfield as being "more top 40 oriented. We used to have six or

eight albums on our list in hot rotation. We're just like retailers trying to build traffic. We need product to build listeners. Because of all of this we're relying more on oldies."

Lang is among those who admits to narrowing his format because of increased competition. "We don't want to be vulnerable with our core audience," he says. "We must be defensive." He has made some attempts to reach women: "Oldies blocks on weekends is one way we reach women and 25-plus men. And we play less heavy metal acts now. McCartney, Queen, Cheap Trick, they appeal to women."

Picozzi of WYSP sees the fragmentation of the format as healthy. "Sure people are getting older. But there are more AOR stations in some markets than ever before. And if you total their listenership, you get a pretty big audience. Two might be going after 18 to 24 demos. A third might take a softer, hip album approach for the 25 to 34 group; a fourth may utilize a beautiful-music announcer delivery and program soft rock album cuts."

Chuck DuCoty of WIYY-FM Baltimore finds that trying to follow the AOR audience into the older age demographics isn't easy. "Once a person gets out of the 18 to 24 group, many go their different ways and it's extremely hard to reach them."

He warns that programmers are treading "dangerous waters" as they inch toward an older demographic.

"You always have to build on a core and I think we're moving into a time when the 12-plus (the often quoted Arbitron share figure) is becoming less and less important. It's always been referred to as an ego share, and that's still true."

Don Davis of WWDC-FM (DC-101) Washington says AOR stations in major markets have to widen their appeal. "We're taking steps not to be just an 18 to 24 radio station. We're playing a wider list of oldies. The 25 to 34 group and women are by and large a lost cause for AOR." Davis says he is heavy on oldies too because there's "not much new or exciting music today, although there's a good amount of well-produced, slick music. A lot of people would still rather hear 'Stairway To Heaven' another time than call-out records that are played to death, but have no sales."

Jerry Ostertag, p.d. at KZAM-FM in Seattle, says his station has never emphasized teens. "We're targeted primarily at adults 25 to 34."

"Quite a few AOR stations have moved their target audiences somewhat younger and are including a pretty heavy emphasis on teens and 18 to 24s," Ostertag notes. "Since that portion of the population is going to grow at a smaller rate, those stations will probably see more limited growth in the next decade. The 12-24 demos will shrink by about one-third in this decade."

"Thus in markets where there are

currently three AORs, the market might only be able to support two. And in medium-sized markets where there are two AORs, there will probably only be one by the end of the '80s."

David Einstein of WHFS-FM Washington concedes AOR "can never dominate a market. The format is inherently restrictive," he says. "Passive research is basically retrospective and that can be debilitating to your format." He warns that "more than turning off females and older listeners, AOR is fractionalizing its audience, forcing people to listen to many different stations because repetitive rotations and sameness of sound is causing boredom."

Einstein is "trying to expose new music. Hendrix was progressive in 1968. Bruce Springsteen and Little Feat were progressive in 1973. Today it's Simple Minds and Human League and in two years it will be something else. I'm looking for new music with melody and hooks because we're constantly thinking of new ways to address our audience."

Einstein feels AOR is in trouble because "consultants control the vast wealth of such stations. They support the concept that you're never wrong if you don't add a record. So you're always safe. Programmers who say they won't play something because it doesn't test well are using that as a security blanket."



**RICHARD SIMMONS**—Reach, Elektra E160122F. Produced by Hank Medress, Dave Appell. This album could be the "Saturday Night Fever" of exercise records. Or it could be the "Sgt. Pepper's." The next few months will tell the story. The set differs from most exercise packages in that the songs are all original (by Bruce Roberts and Allee Willis) and that Simmons is a well-known personality apart from records. Indeed, both Simmons' syndicated tv show and first book ("Never Say Diet") have been huge hits. If just a fraction of those fans buy the album, it will be a million-seller. But that's the big question; Will They? E/A, which will be marketing this album in a host of non-record locations, fervently hopes so. The album will also test reaction to the \$10.98 (gulp) price point.

**JANE FONDA**—Jane Fonda's Workout Record, Columbia CX238054. Executive producer: Mary Kushner. Here's the biggest name yet to enter the exercise sweepstakes and—unless Katherine Hepburn decides to join the fray—the biggest name likely to. Fonda has earned a reputation in this field with her Workout club in Beverly Hills and her No. 1 bestseller, "Jane Fonda's Workout Book." On the record, the Oscar-winner offers spoken instructions over hits of such acts as the Jacksons, Brothers Johnson and Boz Scaggs. There are also diagrams on the inside gatefold (though nothing as elaborate as the booklet accompanying Richard Simmons' package). There's only one question: Do people really want to hear Jane Fonda talking over records as great as "Harbor Lights" and "Stomp"?

**FRANKIE MILLER**—Standing On The Edge, Capitol/MSS ST-12206. Produced by Barry Beckett. Insiders have expected this spunky Scot to lead his own soul revival since his earliest solo albums of nearly a decade ago, but a checkered recording have delayed those prophecies. Now teamed with the Muscle Shoals Sound crew, Miller would seem to have the right timing after all: apart from a growing string of recent covers, his new songs range from sharp rock ("Danger, Danger" and "Don't Stop") to affecting ballads that have the antheic sweep associated with Seger and Springsteen ("To Dream The Dream").



**EARL SCRUGGS AND TOM T. HALL**—The Storyteller And The Banjo Man, Columbia FC37953. Produced by Randy Scruggs and John Thompson. There is something basically inimical between Hall's subdued and ruminative vocal delivery and the emotional starkness that great bluegrass demands. And that is why this collaboration between two of country music's documented geniuses is less satisfactory than the billing portends. Another flaw is the inclusion of such beyond-resuscitation numbers as "Roll In My Sweet Baby's Arms" and "Lonesome Valley." Still, there is a wealth of good music here. Scrugg's banjo and acoustic guitar playing is so redolent of the old days that it seems as if Lester Flatt's unparalleled tenor might break in at any moment, while "Hall's eye for detail and penchant for the sardonic sparkle from one cut to another.



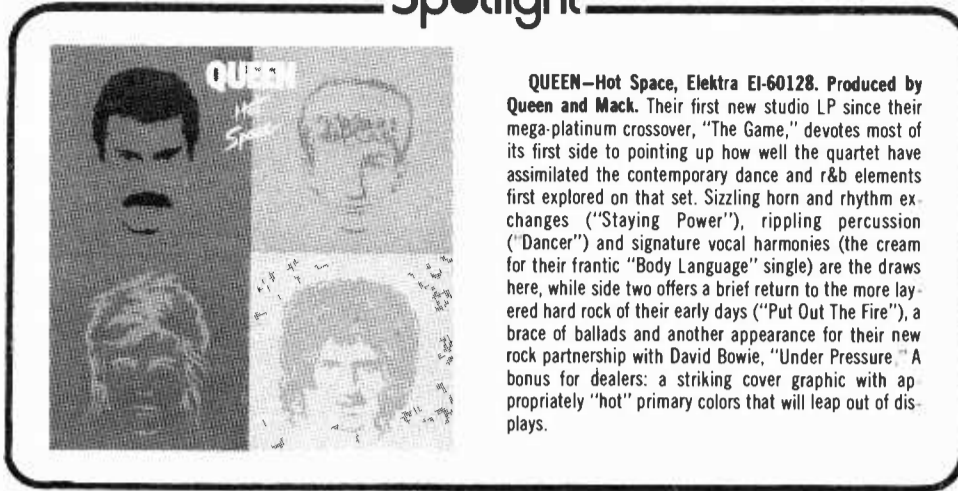
**THIRD DAY**—Third Day, Tunesmith 6010. Produced by Lazarus Varla. This fairly rich collection of rock styles and Biblical themes from the five-member Third Day successfully blends synthesizer mood pieces, modernized rock rhythms and ethereal vocals, remaining original, yet resembling Yes and Emerson, Lake & Palmer. Lyrics are rooted in early images, and although the paraphrasing of scriptures is sometimes too contrived, the overall aspiration is clear—as exemplified in "Without Love."

**RICK CUA**—Koo'-Ah, Refuge 3788. Produced by John Rosasco and Rick Cua. A forceful band of top musicians, lyrics pulled from world-wise realism and Cua's sure-fired vocal mark all 10 tracks in this set. Cua's singing, augmented by a crew of female back-up vocalists, bakes hotly through "You Can Still Rock 'N Roll," "I Wanna Be Like You" and "Melt My Heart," which has a scorching harmonica added for a bluesy flavor.



**PAUL OVERSTREET**—RCA NFL8007. Produced by Ron Haffkine. Although the LP cover suggests a resemblance to John Cougar, Overstreet is a versatile uptown country interpreter who's lucky enough to get some of the finest musicians in the business for his debut—David Hungate of Toto, Dr. Hook vocalist Dennis Locorriere, Jimmy Johnson, David Hood and James Stroud, among others. The writing is uniformly appeal-

## Spotlight



ing, with songs by Overstreet, Even Stevens & Eddie Rabbitt and Shel Silverstein. A highlight, though is the liveliest thing on the package: Len Chiriacka's "Somebody's Needing Somebody."

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

**A FLOCK OF SEAGULLS**, Jive/Arista VA 66000. Produced by Mike Howlett. A dance rock collaboration with Bill Nelson of the old Bebop Deluxe ("Telecommunication," included here) was the first calling card on these shores for this British quartet, latest in the techno-pop sweepstakes. The percolating undertow of drums and bass, stately keyboard descants and our imagery are familiar elements here, while the group's integration of sleek guitar textures offers stylistic definition.



### pop

**MORE**—Blood & Thunder, Atlantic SD-19339. Produced by Kenny Cox, More and Vic Rush. As the title suggests, here's another contender in the current bumper crop of born-again metallurgists, in this case a power trio built around guitarist Kenny Cox and augmented by singer Mick Stratton's throat-shredding vocals. Howling solos, buzzsaw chords and rumbling bass should help this second effort from the British foursome find its niche in the metal revival.

### soul

**THE REDDINGS**—Steamin' Hot, Believe In A Dream FZ 37974. Produced by Russell Timmons Jr. with the Reddings. Paced by the dance/funk climber "I Know You Got Another," the musical heirs to the great Otis Redding pick up considerable polish as Dexter Redding vocalizes on dad's "Sittin' On The Dock Of The Bay." Comparisons aside, with Mark Lockett and Dexter handling vocals and songwriting, the Reddings are making a name for themselves.

**ANGELA CLEMMONS**—Angela Clemmons, Portrait FR 36028. Produced by Paul Leka. Sparked by the dance hit revival of "Give Me Just A Little More Time," Clemmons' debut clearly demonstrates a future far beyond the dance floor. A quality voice with the control and vigor to keep a song in high gear, Clemmons brings a gospel fervor to producer Leka's lively pop treatments. With Michael Brown's songs and keyboards, this Connecticut-based discovery enjoys a convergence of talent that, together with her considerable vocal appeal, add up to a breakthrough.

**ROSE ROYCE**—Stronger Than Ever, Epic FE 37939. Produced by Norman J. Whitfield. The Rose reappears in good health as Whitfield splits production with the band's Kenny Copeland and Michael Nash and others. Democracy doesn't always work in music groups but the diversity of approaches creates a wide balance of song, sound and performance. "Still In Love" or "Dance With Me" could follow "Best Love" onto the charts, thanks to Ricci Benson's ringing vocals.

### gospel

**BOB SHURLEY**—Inspirational Songs, Horizon 5014. Producer unlisted. This classical guitarist has blended his unique strumming and chording with the familiar tunes of gospel traditionals and some modern songs, creating a thoughtful sound that largely remains faithful to the original melodies. It's a perfect record for living-room background music. No-

**QUEEN**—Hot Space, Elektra EI-60128. Produced by Queen and Mack. Their first new studio LP since their mega-platinum crossover, "The Game," devotes most of its first side to pointing up how well the quartet have assimilated the contemporary dance and r&b elements first explored on that set. Sizzling horn and rhythm exchanges ("Staying Power"), rippling percussion ("Dancer") and signature vocal harmonies (the cream for their frantic "Body Language" single) are the draws here, while side two offers a brief return to the more layered hard rock of their early days ("Put Out The Fire"), a brace of ballads and another appearance for their new rock partnership with David Bowie, "Under Pressure." A bonus for dealers: a striking cover graphic with appropriately "hot" primary colors that will leap out of displays.

table cuts are "Just As I Am," the Beatles' "Let It Be," and Shurley's "Allelu."

**RW BLACKWOOD**—RW Blackwood, Choctaw County 111. Produced by Ron Blackwood & Mark Goodman. Blackwood's smooth, malleable voice will be recognized by many listeners familiar with his work with the Blackwood Brothers, and he used it in a variety of styles on this LP, ranging from quick-paced pop and country to ballads. The songs are modern, well-crafted gospel, and the addition of orchestration blends well with the up-front vocals.

### jazz

**OLLIE MITCHELL**—Sunday Band, Pausa 7128. Produced by Elliot Fields. Mitchell fronts this Los Angeles rehearsal band—a big band—every Sunday, blowing charts conceived by the group's members. It's a clean, powerful aggregation with a half-dozen capable soloists, but the package might be more salable if all the tunes were not obscure originals. Mitchell contributes his own annotation.

**STU GOLDBERG**—Eye Of The Beholder, Pausa 7123. Produced by Stu Goldberg. The Los Angeles pianist-producer serves up six original compositions with a small combo featuring four well-blended strings and tasty reeds by Ken Goldberg. It comes off as soothing, introspective chamber music with the leader's ultra-modern piano dominant. A current song, or a standard, might strengthen an otherwise palatable entry. But it's pleasing enough as is.

**DIDIER LOCKWOOD**—Fasten Seat Belts, Pausa 7125. Produced by Jean-Michel Kajdan and Jean-Marie Salhani. Lockwood plays fiddle and mandolin on eight cuts and he's backed by a rhythm section of Francis Lockwood, Kirt Rust and co-producer Kajdan. The LP was taped and mixed in Holland a year ago. The only recognizable theme is Stevie Wonder's "Isn't She Lovely" and it's played elegantly.

**RICHIE COLE**—Alive At The Village Vanguard, Muse MR5270. Produced by Michael Cuscuna. Cole is renowned for his uninhibited style on alto saxophone. On this LP, he rambles a bit on tenor on a tune titled "Alto Acres" with a sturdy accompanying group made up of Bruce Forman, Bobby Enriquez, Marshall Hawkins and Scott Morris. The six titles range from "Body And Soul" to "Red Top." It's a wild, unbridled session which will appeal to Cole's ever-increasing legion of fans.

**KENNY BARRON**—Golden Lotus, Muse MR5220. Produced by Michael Cuscuna. Barron's nine-minute tour de force through the complexities of "Darn That Dream" highlights this attractive LP. Accompanying Barron's pianologics are Steve Nelson, Ben Riley, John Stubblefield and Buster Williams. The remaining four tracks also reflect the group's musicianship well. Album was taped two years ago in New York.

**SACKVILLE ALL STARS**—Saturday Night Function, Sackville 3028. Produced by Bill Smith and John Norris. Jay McShann's Muskogee piano leads this group comprising Buddy Tate, Jim Galloway, Don Thompson and Terry Clarke through eight tracks taped last June in Toronto. It's first rate mainstream jazz, simple and swinging, with saxists Tate and Galloway contributing major solos. "Jive At Five" and "Good Queen Blues" come off exceptionally well. Score one for the Canadian label.

### EPs

**TV BABIES**—Rock Around The Corporations, Rockin' Horse Records RH2180 (JEM). Produced by TV Babies. This is quite an impressive record. The eight short songs on this EP are each different and unique. There is synthesis here between electronic effects and vocal harmonies and arrangements that recall the Jefferson Airplane as much as anybody else. This three-person band has definite commercial possibilities.

### classical

**P.D.Q. BACH: MUSIC YOU CAN'T GET OUT OF YOUR HEAD—New York Pick-Up Ensemble, Schickele, Vanguard VSD-79443.** The successful series of musical spoofs continues with the "Howdy" Symphony, a takeoff in reverse on Haydn's

"Farewell," and instrumental and vocal selections from "The Civilian Barber." Some of Gotham's top free-lance musicians join in the fun, made more effective by their deadpan executive expertise.

**SCHUMANN: CARNAVAL; FASCHINGSSCHWANK AUS WIEN—Arturo Benedetti Michelangeli, Angel 2536 415.** This is the LP that hit the news recently when the BBC, which taped the performances in 1957, demanded a fee for broadcast. Individual and free, Michelangeli's renditions seem inevitably right rather than wayward, a mark of the pianist's communicative genius. The mono recording dates from 1957. Rechanneled for stereo, the sound rings true. Keyboard collectors will find this difficult to pass up.

**BACH: MASS IN B MINOR—Soloists, Bavarian Radio Symphony, Jochum, Angel DSC-3904.** The skilled hand of Eugen Jochum shapes a cogent performance, as might be expected from one of his vast experience. Large choral sections come off best in this somewhat romantic view of the baroque masterpiece. Soloists, with the exception of alto Brigitte Fassbaender, are passable; she contributes at a higher level. Sound is good and dealers may plug the set with profit as the first digital version.

**RAVEL: DAPHNIS ET CHLOE—Dallas Symphony, Mata, RCA ARC1-4305.** This performance impressed when originally released some three years ago as one of Red Seal's first digital recordings. At the time, however, much of its tonal beauty was masked by indifferent or flawed processing and pressing. Now, transferred to the label's premium domestic audiophile line, we can hear how good the basic recording really is. Should rate as a useful catalog item for years. Similar comments apply to Mata and the Dallas in Stravinsky's "Firebird" Suite and Symphony in Three Movements (ARC1-4306), also just reissued in a refurbished edition.

**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.

## NARM Meet

• Continued from page 8

the closest possible way. . . . We have to tell our story better and more often—not only to the rest of the industry, but to one another. We must communicate. . . . The strength of independent distribution is the success of all independent distributors, not just a few."

All committee members were present at the meeting, including Schwartz, president of Schwartz Bros.; Jack Bernstein, Pickwick; John Cassetta, Alpha; Warren Hildebrand, All South; Steve Marmaduke, Western Merchandisers; Ron Schafer, Piks; Joe Simone, Progress; and Jerry Winston, Malverne. Also attending were Joe Cohen, NARM executive vice president; and Charles Ruttenberg, NARM counsel.

## Falkland Fight Spurs Interest In War Video

LONDON—Britain's dispute with Argentina over the Falkland Islands has produced an unexpected spin-off for at least one video distributor here: a sudden increase in demand for war movies of all kinds.

Videomedia managing director Maureen Bartlett reports: "We have been delivering over 1,000 cassettes a day of our two war films 'The Fifth Offensive' and 'The Battle Of The River Neretva,' and also we are having trouble keeping up with the renewed sales of 'Pacific Inferno' over the past few weeks."

She adds: "The orders have really been pouring in, but I wouldn't like to speculate as to the influence of the media coverage of the Falkland situation in creating this demand."



**JOAN JETT**  
**& The**  
**BLACKHEARTS**  
**WILL MISS YOU**  
**BADLY, NEIL.**



# Neil Bogart's Death Mourned By Industry

• Continued from page 1

salesman for the industry trade publication Cash Box.

It was Bogart's move into the music business itself, however, that signaled the onset of a rapid ascendance. His first post as a promotion rep for MGM Records led to his first prominent career success as Cameo/Parkway's promotion chief, a position which found him presiding over that label's last major hits in the mid '60s.

At his next label home, Buddah Records, he rose quickly to the post of general manager. Through the success of pop and folk-rock acts on Buddah and its Kama Sutra label, he helped lay the groundwork for the firm's late '60s emergence as the home of "bubble gum" rock by acts like the 1910 Fruitgum Co. and Ohio Express, a trend which invited critical rebuke but spawned massive pop airplay and garnered substantial single and LP sales as a youthful alternative to the angrier and more experimental mien of the era's album-oriented rock styles. That suc-

## Executives And Artists Fondly Recall Bogart Years

• Continued from page 1

his glow, his magic, his creative impulse. Neil generated an innate sense of excitement; his personal drive created the anticipation of success. His was an optimism nurtured by a true knowledge of the industry."

**Jim Schwartz of Schwartz Bros. Distributing:** "It's a tragic loss. Neil brought excitement and creativity to the business."

**Jerry Kasenty and Jeff Katz of Kasenty-Katz Productions:** "He was a brilliant individual who was always willing to give people a break. He released our first record, on Cameo-Parkway. We always felt he was a good, charitable person."

**Art Kass, associated with Bogart at Buddah:** "As a force in the industry, Neil was the most dynamic and talented person I've ever known. He was the Mike Todd of the music industry."

**Barrie Bergman of Record Bar:** "I had a lot of respect for him. He made the business fun. He was crazy, which I liked. Neil was a warm, caring human being. It's a real loss."

**Stan Gortikov of RIAA:** "Neil Bogart is gone. But he left lessons and a legacy that can be vital guidelines for the industry he leaves behind. To question... to assert... to create... to be unique—those were Bogart's hallmarks. They should be ours, too. And that's how Neil can continue to be with us."

**Jack Bernstein of Pickwick Distributing:** "It's a personal loss. Industry-wise, Neil had style and flair and the ability to take a chance and succeed. He was unique."

**Jeff Franklin of ATI:** "A man never had a better brother or a better friend. The industry has lost its most important creative force. He will be with us forever. He was my brother."

**John Kaplan of Handleman Co.:** "In a recent tribute to my many years in the industry, Neil stated, 'Johnny Kaplan is my father in the record business.' Neil was my son in the record business. The industry owes him a lot. To me personally, his death was a staggering blow. The record industry will miss him. I will never forget him."

**Joan Jett:** "He was no bullshit

cess earned Bogart the sobriquet of "Bubble Gum King."

During the early '70s, Bogart and Buddah had expanded into successful black music ventures, capped by Curtis Mayfield's smash soundtrack to one of the earliest "black exploitation" films, "Superfly," but Bogart, now essentially twin chief executive of the label with Art Kass, set sights on starting his own firm.

Thus, with the breakthrough for Mayfield, major comebacks for the Isley Bros. and Gladys Knight & the Pips, an early pop gospel hit ("Oh Happy Day") by the Edwin Hawkins Singers and continued popularity for rock chanteuse Melanie among his first triumphs at Buddah, he moved West to form Casablanca Records in 1973.

That venture teamed him with Warner Bros. Records in a distribution pact that was the first of three associations between Bogart and corporately owned, branch-distributed majors. Yet his formative years at independent labels as well as Bogart's evolving personal style aligned him more with the entrepre-

and I will never forget him. He gave me my shot, and that was all I ever asked. And it was right away; no red tape; he had the record out in the stores in two days. He was not like anybody else in the music business and I feel lost without him. He put his money where his mouth was. He was very real; down to earth."

**Kenny Laguna, manager and producer of Joan Jett:** "I had some real intensive battles with him; we fought like cats and dogs. But I loved the guy. He gave me my first hit with Buddah Records, and then later vindicated me with Joan. He was a maverick and a brave man, and the only superstar record company president I ever knew, a guy who transcended his position, wherever he was. He was the difference if a record made No. 8 or No. 1. He had the ability to make it."

**Cecil Holmes of Chocolate City Records:** "He touched so many people. I really loved him. There will never be another Neil Bogart."

**David Lieberman of Handleman Co.:** "Our industry was both saddened and impoverished by the death of Neil Bogart. He was, in record business parlance, a 'smash.' He electrified our business with his creative flair and P.T. Barnum-like sense for the direction of public taste. When he prospered, he shared his success with artists, associates and many others."

When he failed, he rose Phoenix-like to succeed the next time. He truly loved our business and was forever reminding us of the primary role of creativity in it."

**Carole Bayer Sager:** "I've never known anyone like him in my life, so I feel a tremendous void. He followed through on everything he ever started. He was a man of great vision and creativity, and also commitment. And he had an excellent balance of family and business—that's something I learned from him."

**Richard "Dimples" Fields:** "Other record executives turned me down. Neil got excited, and told me I was 'the voice of the '80s.' In less than 10 months, I've had two top three albums, a number one single. Does that tell you anything about the judgment and insight of my musical father, Neil Bogart?"

neurial tradition of the indies than with the increasingly bottom-line conscious regimen seen at the majors.

Even the Casablanca office complex, which would grow to encompass not only its 8255 Sunset Blvd. address but adjacent buildings that were bought up by Bogart later in the decade, mirrored his often theatrical approach; for a company named for the classical 1943 film, decor dictated echoes of the movie's desert locale.

Casablanca's first major project proved a disaster, however, when a package of "Magic Moments From The Tonight Show" featuring Johnny Carson failed to hit, leading to rumored losses of \$2 million.

His other earliest signing, however, would prove Casablanca's first major hit: Kiss. To that band's heavy metal clout, Bogart added an even more influential act when he garnered a major hit for Donna Summer's 1975 debut, "Love To Love You Baby." Summer went on to transcend the erotic novelty of the seminal disco track by emerging as one of the decade's top sellers, and Bogart's role in promoting the undisputed "Queen of Disco" found him frequently crowned by the media as its king.

Casablanca became identified with the then-booming disco phenomenon not only through albums by Summer, Santa Esmeralda, Meco and other European and later American stylists, but through Bogart's maiden venture into film as one of the producers behind "Thank God It's Friday."

The movie connection became formalized when Bogart teamed with another Brooklynite and longtime friend, producer Peter Guber, whose FilmWorks Inc. combine was melded into Bogart's music publishing and recording arms to create Casablanca Records and FilmWorks. In addition to "Thank God..." the new conglomerate would see major box office returns for Guber's hits, "The Deep" and "Midnight Express," the latter again cashing in on Bogart's recording trade acumen via a hit soundtrack for Giorgio Moroder.

Casablanca, which had by then ended a brief term as an independent and rejoined the branch majors via a distribution deal with PolyGram, sold a minority interest in their firm to the European conglomerate in 1977. That deal, carrying a reported tag of \$15 million, would ultimately lead to PolyGram's buy-out of the bulk of Casablanca assets amid the deepening recession and some costly setbacks—a multi-million dollar push for solo albums by the members of Kiss, and a much publicized lawsuit filed by Summer against Bogart and his wife Joyce, Summer's ex-manager—after securing controlling interest around 1980.

PolyGram's takeover followed Bogart's own resignation and his next venture, Boardwalk, first envisioned as a joint partnership helmed by Bogart, Guber (then still tied to the renamed PolyGram Pictures) and producer Jon Peters. The trio's blueprint for another multi-media company which would keep pace with home video and live theater as well as movies and records failed to materialize, however, with the firm's move from independent to corporate liaisons and back again a factor.

Boardwalk was among the first labels to enter into a novel pressing and distribution pact with CBS, a move seen as a hybrid of both indie and branch operational schemes,

but exited the deal only months later. By June of 1981, Bogart found himself alone as head of Boardwalk, Peters and Guber having dissolved the original triumvirate, and once again concentrating on the record business as an indie operation.

1981 also saw Bogart's efforts at cracking Broadway as a producer via "The First," a musical based on the life of baseball's Jackie Robinson that failed at the box office.

Yet Bogart's cycle of boom-or-bust would again swing upward despite those reversals, as Boardwalk turned around during the final part of 1981 and the first quarter of 1982 via disks by Joan Jett, Richard "Dimples" Fields and the "First Family Rides Again" comedy package featuring Rich Little.

Tuesday's services saw Bogart eulogized by Rabbi Hillel Silverman and memorialized in song by his children, Jill, Tim and Brad, who composed and performed a song for the service. It asked, "Why is it so hard to say goodbye?"

Boardwalk artist Carole Bayer Sager also organized a musical tribute, the performance of a song from "The First" called "Gonna Keep An Eye On Us," by a choir including Sager and husband Burt Bacharach, Neil Diamond, Donna Summer, Richard "Dimples" Fields, Marvin Hamlisch, the Isley Bros., Gladys Knight & the Pips, Curtis Mayfield, Gene Simmons and Paul Stanley of Kiss, Brooklyn Dreams, Bill Withers and Bogart's daughter, Jill.

Also in attendance were state Governor Jerry Brown and Lieutenant Governor Mike Curb.

Recent years had seen Bogart increasingly involved in community activities ranging from his stint as coach and vice president of the Beverly Hills Little League to a seat on the Board of Governors of Cedars-Sinai Medical Center.

He was also executive vice president of the Betty Ford Cancer Center; a commissioner to the California Museum of Science and Industry and the Los Angeles Coliseum; co-chairman of the entertainment committee of the Los Angeles Music Center and a director and founder of the First National Bank of Beverly Hills.

Bogart is survived by his widow and four children, his parents, a sister and two brothers.

## Thorn-EMI To Market Video Games

NEW YORK — Thorn-EMI, which entered the U.S. prerecorded videocassette sweepstakes last fall, will market a line of at least 20 Atari-compatible video games before Christmas.

Attendees at the Summer CES show next month in Chicago will get a preview of the Thorn-EMI video game entry, including computer software.

According to Nick Santrizos, marketing vice president, the video game line is comprised of "very challenging" product originating from Thorn-EMI's extensive computer/video game software facilities in London.

When marketed, the games will carry list prices ranging from \$19.95 to \$39.95, and Santrizos indicates that compatibility at some point will extend to other than Atari home video game manufacturers. Among the initial software titles are "Submarine Commander," a cube puzzle and a "jet pilot" game.

IRV LICHMAN

## Lifelines

### Births

Boy, Nathaniel Benjamin, to David and Dusty Hewitt, May 5 in New York. Father is director of remote recording at Record Plant Studios in New York.

★ ★ ★

Boy, John William, to Scott and Lynn Price, May 1 in Cincinnati. Father is sales representative for RCA Records.

★ ★ ★

Boy, Bradley Harrison, to Barbara and Dave Arnold, May 6 in Rock Hill, S.C. Father is operations manager of WRHI-AM Rock Hill.

★ ★ ★

Boy, Michael Edward III, to Catherine and Mike Love, April 24 in Goleta Valley, Calif. Father is member of the Beach Boys.

★ ★ ★

Boy, Benjamin Alexander, to Jackie and Alfred McCrary, April 30 in Los Angeles. Parents are members of the McCrarys group, recording for Capitol.

★ ★ ★

Girl, Claire Jennifer, to Diane and Derek Sutton, May 2 in Los Angeles. Father is manager of Nicolette Larson and former manager of Styx.

★ ★ ★

Boy, Vincent Patrick, to Vince and Susan Newman, April 20 in Chicago. Parents are owners of Record Rocker Mail Order and father is Midwest sales rep for Dutch East Importers & Exporters of New York.

## Marriages

Johnny George, director of the Indiana Record Pool and a long-time DJ, to Pamela Susan Wright, May 9 in Indianapolis.

★ ★ ★

Mary Jane Crouse to Ken Criblez, May 16 in Nashville. She works for Ranbar Enterprises; he is an assistant engineer at Woodland Sound Studios.

## Deaths

Neil Bogart, 39, chairman of Boardwalk Entertainment Co., of cancer May 8 in Los Angeles. Survivors include his parents, his widow, four children, a sister and two brothers. See other coverage pages 1, 3.

★ ★ ★

Charles N. Hoffman, 67, retired vice president of the Electronic Industries Assn., of a heart attack recently in Falls Church, Va. He had worked in the consumer electronics industry for more than 30 years, serving at various executive levels with Magnavox, Warwick Electronics and Admiral Group/Rockwell International. Survivors include two sons, Charles Jr. and William.

★ ★ ★

George Harris, 32, of pneumonia May 6 in New York. Harris was better known as the head of Hibiscus and the Screaming Violets. Survivors include his sisters, Lulu Belle, Eloise and Jayne-Anne, also known as the Screaming Violets.

★ ★ ★

Dave Wilborn, 79, of an apparent heart attack, April 25 in Detroit. He was singer for many years with McKinney's Cotton Pickers, a black big band which recorded for Victor in the 1920s.





John: 5:25

Neil Bogart will always be close  
To my heart  
He's the guy who gave Dimples  
A start

Yea, Neil I owe it all to you  
Thanks for believing in me  
Dimples, Number One in the country  
Joan Jett, Number One pop  
But that's just like you to go out on top

I'll not boo hoo as others may do  
But that doesn't mean I don't love you  
It doesn't mean I won't miss you  
I'm content, to wait until we meet again  
Shake hands, give a big hug to you!



"Dimples"

Billboard's

Survey For Week Ending 5/22/82

Number of singles reviewed  
this week 48 Last week 75

# Top Single Picks

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



**JOURNEY—Still They Ride (3:45);** producer: Mike Stone; writers: S. Perry, N. Schon, J. Cain; publisher: Weed High Nightmare, BMI; Columbia 18-02883. Journey shoots for its fourth top 10 single from the former No. 1 LP "Escape" with this soft lyrical ballad. In tone and style, it's similar to "Open Arms," which crested at number two.

**QUARTERFLASH—Right Kind Of Love (3:44);** producer: John Boylan; writer: Marv Ross; publisher: Narrow Dide/Bonnie Bee Good/WB, ASCAP; Geffen 7-2994. Familiarity could breed quick radio exposure for this third single from the Northwest pop-rock ensemble, which here relies on Rindy Ross' sultry vocal and keening sax figures to supply much of the feel of their mass-appeal debut on "Harden My Heart."

**CHER—Rudy (3:50);** producer: David Wolfert; writers: J. Morali, H. Belolo, D. Frederiksen, H. Epstein, J. Hunter, M. Maierhoffer; publisher: Can't Stop, BMI/Scorpion, SACEM; Columbia 18-0285. Cher debuts on CBS with a midtempo rocker which recalls the pulse and energy of Phil Spector's Wall of Sound. Since Cher started out as a background singer for Spector sessions, this is especially fitting. From Cher's forthcoming Entertainment Co. LP "I Paralyze."

**BONNIE RAITT—Me And The Boys (3:30);** producer: Rob Fraboni; writer: Terry Adams; publisher: Hi-Varieties, ASCAP; Warner Bros. 7-29992. Raitt's newly stripped-down rock attack gets a more representative airing on this second single from her latest album. If the spunky guitar hook and full-throttle drumming limit prospects on softer formats, Raitt's loyal fans at AOR and the tune's appearance as a new Dave Edmunds LP track could help pull out a longshot.

## recommended

**THE MARSHALL TUCKER BAND—Mr. President (2:56);** producer: Gary Klein; writer: Randy Newman; publisher: Warner-Tamerlane, BMI; Warner Bros. 7-29995.

**BILL CHAMPLIN—Sara (3:14);** producer: David Foster; writers: Bill Champlin, Alan Thicke; publisher: JSH, ASCAP/Thickvit, BMI; Elektra 47456.

**JOHN MARTYN—Couldn't Love You More (3:48);** producer: Phil Collins; writer: John Martyn; publisher: Island, BMI; Duke 4041 (Atlantic).

**MAXUS—Keep A Light On (3:21);** producer: Michael Omar-tian; writers: Jay Gruska, Paul Gordon; publisher: J-88/Col-gems-EMI/Pauli Doll, ASCAP; Warner 7-29-991.

**KLAUS DOLDINGER—The Little Melody From Das Boot (The Boat) (3:13);** producer: Klaus Doldinger; writer: Klaus Dol-dinger; publisher: General Rights/D.B.A., Stout, BMI; Atlantic 4045.

**RAF RAVENSCROFT—Lifeline (4:17);** producer: Raf Ravenscroft; writer: Raf Ravenscroft, Bob Brady; publisher: RAF (U.K.), Atlantic 4043.

**MICKI FUHRMAN—How Do I Get To Whenever You Are (3:34);** producer: Jerry Gillespie; writers: Jerry Gillespie, Carlotta McKee; publisher: Bibo/The Welk/Somebody's, ASCAP/SESAC; MCA 52059.

**RIGGS—One Night Affairs (3:25);** producer: Andy Johns, Marty Cohn; writer: Jerry Riggs; publisher: Martik, BMI; Full Moon (Warner Bros.) 7-29988.

**PAT METHENY GROUP—Are You Going With Me? (3:43);** producer: Manfred Eicher; writer: Metheny, Mays; publisher: Pat-Math/Lyle Mays, BMI; ECM 7-29999.

**A FLOCK OF SEAGULLS—I Ran (So Far Away) (3:22);** producer: Mike Howlett; writers: A. Score, P. Reynolds, M. Score, F. Maudsley; publisher: Zomba, BMI; Jive 102 (Arista).

**AL DI MEOLA—Cruisin' (3:44);** producer: Al Di Meola; writer: J. Hammer; publisher: Country & Eastern, ASCAP; Columbia 18-02921.

**WHITE BEACH—You Can Do Me Anytime (4:00);** producer: Hogan, Nielsen; writers: Dave Nielson, Tim Hogan; publisher: Rich Little, Riff Kids, ASCAP; Endurance 23.

**LEON WARE—Slippin' Away (3:51);** producer: Leon Ware; writers: Leon Ware, David Paich, David Foster; publisher: Almo/Hudmar, ASCAP/Irving/Foster Frees, BMI; Elektra E-47448.



**WILTON FELDER—Somebody We'll All Be Free (4:15);** producers: Wilton Felder, Stix Hooper, Joe Sample; writers: Donny Hathaway, Edward Howard; publisher: Kumba/WB, ASCAP; MCA 52056. Bobby Womack, red-hot via his Beverly Glen comeback hits, sings lead on this moving ballad by the late Donny Hathaway. Felder's sax work fits the deep-soul mood.

**GEORGE DUKE—Ride On Love (3:40);** producer: George Duke; writer: G. Duke; publisher: Mycenae, ASCAP; Epic 14-

02932. The veteran keyboard wizard could consolidate the success of "Shine On" with this deft midtempo mood piece, which balances dancefloor energy and smoothly overlapping vocal parts, spiced with darting synthesizer punctuation.

## recommended

**THE REDDINGS—(Sittin' On) The Dock Of The Bay (3:06);** producer: Russel Timmons; writers: O. Redding, S. Cropper; publisher: Irving, BMI; Believe In A Dream (CBS) 02836.

**CARRIE LUCAS—Show Me Where You're Coming From (3:58);** producer: Leon F. Sylvers, III; writers: Joey Gallo, Kevin Spencer, Wardell Potts; publisher: Silver Sounds/Spectrum VII, ASCAP; Solar 48010.

**COFFEE—If This World (3:52);** producer: Tony Valor; writer: M. Gaye; publisher: Jobete, ASCAP; De-Lite 819.

**FANTASY—There Can Never Be Another You (3:35);** producer: Tony Valor; writer: T. Valor; publisher: Lis-Ti, BMI; Pa-villion 02946.

**KAREN YOUNG—Deetour (3:55);** producer: Walter Kahn; writer: Alice Cohen; publisher: Scully, ASCAP; Atlantic 4039.

**MASS PRODUCTION—Rock (3:40);** producer: Mass Produc-tion; writer: R. Williams; publisher: Two Pepper, ASCAP; Cotil-lion 47010.

**CANDELA—Love You Madly (3:46);** producers: Amir Bayyan, Adil Bayyan; writer: Earl Toon, Jr.; publisher: Grandma Rosalee, BMI; Arista 0682.

**B.B. KING—One Of Those Nights (3:57);** producer: Stewart Levine; writers: Conway Twitty, Troy Seals; publisher: Warner-Tamerlane/Face The Music/Twitty Bird, BMI; MCA 52057.

**JOYCE LAWSON—Love Uprising (3:36);** producer: Joey Jeffer-son; writer: Eugene Record; publisher: Julio Brian, BMI; Mutt & Jeff 42.

**HAROLD—In The Cool Of The Night (4:45);** producers: E.J. King, Harold; writer: Harold; publisher: not listed, BMI; Je-Har 12882.



**RICKY SKAGGS—I Don't Care (2:15);** producer: Ricky Skaggs; writers: W. Pierce, C. Walker; publisher: Cedarwood, BMI; Epic 1402931. This song was a No. 1 record for co-writer Pierce in 1955, and again for Buck Owens in 1964. Now Skaggs brings it beautifully up to date as the fifth consec-utive cut from his "Waiting For The Sun To Shine" LP. The har-monies and instrumentals are outstanding.

**HANK WILLIAMS JR.—Honky Tonkin' (2:14);** producer: Jimmy Bowen; writer: Hank Williams; publishers: Fred Rose/Hiram/Rightsong, BMI; Elektra 47462. The spunky, barrel-house steel and electric lead riffs set the pace for this five-alarm tribute to downhome nightlife written by his dad.

**EMMYLOU HARRIS—Born To Run (3:40);** producer: Brian Ahern; writer: Paul Kennerley; publisher: Rondor/BMI, Warner 2999. Some crackling acoustics and a soulful dobro blend nicely here with the up-tempo, summer-highway coun-try style Harris has perfected over the years. Her voice is somewhat huskier than on some material, as is fitting with the lyrics of this song.

**THE KENDALLS—Cheater's Prayer (2:36);** producers: Roy Dea & the Kendalls; writer: Lewis Anderson; publishers: Old Friends/BMI; Mercury 76155. Here's another in a long line of Kendalls-do-it-best temptation and cheating songs. Their inimitable vocals match well and a rock-a-billy electric guitar fits into the country instrumentation, instead of intruding.

**SYLVIA—Nobody (3:17);** producer: Tom Collins; writers: Kye Fleming & Dennis Morgan; publisher: Tom Collins/BMI; RCA 13223. A few synthesizer chops, some "oooh-oooh" fe-male back-up vocals and heavy drum punch put this directly into the Captain & Tennille vein, with country shadings. The singer's sarcasm over a lover's cheating is a definite country theme, and comes across clearly in the strong vocal projec-tion.

**REBA McENTIRE—I'm Not That Lonely Yet (2:44);** producer: Jerry Kennedy; writers: Bill Rice/Mary S. Rice; pub-lisher: Swallowfork, ASCAP; Mercury 76157. When given a melodic country ballad to dig into, McEntire can really let loose with emotion. She gets clean, uncluttered backup here for what could be her strongest single yet.

**PATSY CLINE/JIM REEVES—I Fall To Pieces (2:48);** producer: Owen Bradley; writers: Hank Cochran-Harlan Howard; publisher: Tree, BMI; MCA 52052. A former chart-topper for Cline, it was never a single for Reeves—until Bradley decided to continue the "Jim Reeves Memorial Tribute Records" spate with this duet. The vocals, of course, are original; the tracks have been redone.

**CINDY HURT—Talk To Me Loneliness (2:42);** producer: Joe Bob Barnhill; writer: John Gully; publisher: Leona, ASCAP; Churchill CR94004. Hurt is making her way to the forefront of new country talents, and this breezily-synco-pated arrange-

ment with the artist's own doubletracked vocals ought to stake out her claim. There's a sparkling clarity to the produc-tion that suits Hurt's soft but sure style.

**B.J. THOMAS—But Love Me (3:10);** producer: Nick De-Caro; writer: Kenny Nolan; publishers: 212 Music/Sound of Nolan/BMI; MCA 520532. Orchestration and female singers behind Thomas' steady vocal tilt the overall sound of this former Janie Fricke hit toward the pop end of the scale. The crossover design here, however, works against the better vo-cal traits Thomas has used in the past.

## recommended

**ROGER MILLER & WILLIE NELSON (With RAY PRICE)—Old Friends (3:04);** producers: Willie Nelson, Roger Miller, and Chips Moman; writer: Roger Miller; publisher: Airhond, BMI; Columbia 1802681.

**TOM T. HALL & EARL SCRUGGS—There Ain't No Country Mu-sic On This Jukebox, (2:25);** producers: Randy Scruggs, John Thompson; writer: T.T. Hall; publisher: Hallnote, BMI; Colum-bia 1802858.

**DARLENE AUSTIN—Sunday Go To Cheatin' Clothes (3:04);** producer: Billy Strange; writer: David Heavener; publisher: I.S.P.D., ASCAP/Myrtle 1002.

**RONNIE RENO—Drinking Her Gone Again (2:30);** producer: Wayne Carson; writers: Ronnie Reno, Wayne Carson; pub-lisher: Shady Del; King J 0002.

**RAY GRIFF—Things That Songs Are Made Of (2:57);** producer: Ray Griff; writer: Ray Griff; publisher: Blue Echo, ASCAP; Vi-sion 442.

**DREW SEXTON—That's When My Heart Wants To Die (2:55);** producer: Ray Edwards; writers: Roy McMillan, Ray Edwards; publisher: Silver Stirrup, BMI; NSD 132.



**MEN AT WORK—Who Can It Be Now? (3:20);** producer: Pe-ter McIan; writer: C. Hay; publisher: Blackwood, BMI; Colum-bia 18-02888. A major hit Down Under, this debut for a new Australian band trades on some once left-field elements that sound suspiciously on the money in the current market: a sly, squealing sax riff and a tongue-in-cheek vocal with much of the pop/reggae charm of the Police.



## recommended

**JANE MORGAN—Fascination (2:21);** producer: not listed; writer: F.D. Marchetti; publisher: Southern, ASCAP; Elektra 47464.

**RICH SZABO ORCHESTRA—Jumpin On The Bandstand Opus # 1, Take The "A" Train, Moonlight Serenade, I Can't Get Started, String Of Pearls, Sentimental Journey, It Don't Mean A Thing If It Ain't Got That Swing, Little Brown Jug, This Joint Is Jumpin', In The Mood (3:44);** producer: Rich Szabo, Curtis McKonly; writer: not listed; publisher: BBW, ASCAP; BBW 1001.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100.

## Music Mix, Good Weather Buoy Cotton Carnival Fest

By ROSE CLAYTON

**MEMPHIS—**The second annual Cotton Carnival MusicFest, which began here May 7 at the Mid-South Fairgrounds, has topped last year's attendance figures by more than 25,000 in its first five days of operation.

Holding the 10-day event two weeks earlier this year to take advantage of cooler weather and avoid the city's traditional rainy season was given as a prime factor in the increased numbers, according to Joe Pecor, spokesman for Festivals, Inc., the Chicago-based company that coordinates the event.

Pecor sited a draw of 44,000 on the opening day, featuring Charlie Daniels, to his draw of 25,000 in the same slot last year when it rained. Daniels' estimated crowd of 18,000 for each of two shows in the 15,000-seat main stage area has been the festival's largest draw to date. On the bill with Daniels were Donnie Iris and Crime.

The Marshall Tucker Band, whose show was cancelled last year due to rain, drew an estimated 10,000 for each of two shows with Debra DeJean and the McGuffey Lane Band.

Richard Nader's Original Rock'n'Roll Spectacular, headlined by Rick Nelson with Little Anthony, Bo Diddley, the Drifters, the Diamonds, the Marvellettes, the Dovells and Tommy Roe, was also well received, pulling more than 18,000 for two shows.

In addition to the rock-oriented shows, the first week also featured two r&b acts. "It made good sense to add an r&b show this year," says Pecor, "when you consider that the population of Memphis (and the Mid-South) is 50% black."

Aretha Franklin and Ray Charles with Chocolate Milk drew an estimated 14,000; however, only 6,500 attended for the Pointer Sisters with Richard "Dimples" Fields and the Dealers.

MusicFest '82 reduced the number of country acts headlining on the main stage because, according to Pecor, "country is readily available in Memphis in the clubs. We also wanted acts that probably could not sell out the Mid-South Coliseum (at a regular ticket price)."

Among the country headliners scheduled were Waylon Jennings (with Jessi Colter, the Crickets and Sonny Curtis, and Gail Davies) and Merle Haggard (with Juice Newton, Leona Williams, and Travis Wammack).

Headliners for the festival's closing days on the main stage are the Bar-Kays and Con Funk Shun with Ebonee Webb; Sammy Hagar, Le Roux, Franke & the Knockouts with the Breaks, Rock City and others; and Jerry Lee Lewis, Carl Perkins, Keith Sykes, Joe Ely, Larry Raspberry, and Downchild Blues Band.

Radio station WLVS-FM co-sponsored a country stage throughout the festival with Budweiser beer. Its acts included Terri Gibbs, Razy Bailey, George Strait, David Frizzell and Cindy Hurt, Con Hunley, Jacky Ward, Joe Sun, Tony Joe White, Kippi Brannon, Kieran Kane, Ace Cannon, Shylo and Lee Greenwood, supported by a number of local country bands.

Although other radio stations were involved in various ways in promotion, WLVS was the only station to sponsor a stage for the entire event. Stations WMPS-AM, WMC-FM, and WZXR-FM broadcast by live remote from 4 to 10 p.m. daily and from noon to 10 p.m. on Saturday and Sunday.

The third musical stage at the festival was the jazz/blues oasis, co-sponsored by Miller High Life Beer. Headliners in this area included Ramsey Lewis, Koko Taylor and Her Blues Machine, Spyro Gyra, Maynard Ferguson, Neville Brothers, Rufus Thomas, and Dukes of Dixieland.



# STEVIE WONDER

*Good sense is the body of his poetic genius,  
Motion its life,  
And imagination its soul.*

**NOW IN A SPECTACULAR TWO-RECORD ALBUM**



6002TL2 6002TT 6002TC

*You Are The Sunshine Of My Life • Isn't She Lovely • Superstition • Boogie On Reggae Woman  
Sir Duke • I Wish • Master Blaster (Jammin') • Living For The City  
You Haven't Done Nothin' • Higher Ground • Send One Your Love • Superwoman  
That Girl • Do I Do • Ribbon In The Sky • Front Line*

*Combining 12 of his greatest hits  
and 4 new recordings destined  
to take their rightful place  
in the body of his work.*

Exclusively on



©1982 Motown Record Corp.

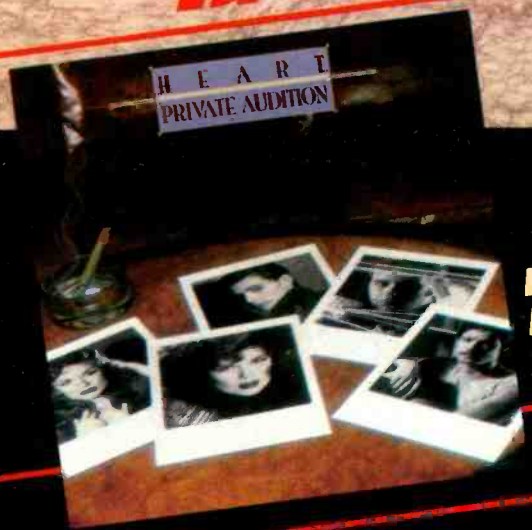


WITH THE SMASH SINGLES  
**DO I DO** 1612 TF  
and  
**THAT GIRL** 1602 TF





*This one's for you.*



**HEART. "PRIVATE AUDITION." <sup>FE 38049</sup>**  
Everything that Heart does better than anyone else.  
On an all-new album. On Epic Records and Tapes. 



# 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	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	105	27	ROD STEWART Tonight I'm Yours Warner Bros. BSK 3602	WEA	▲	8.98		136	126	29	DIANA ROSS Why Do Fools Fall In Love RCA AFL1-4153	RCA	▲	8.98	SLP 48
106	113	5	DOLLY PARTON Heartbreak Express RCA AHL1-4289	I-CA		8.98		138	138	6	PAT METHENY GROUP Off Ramp ECM ECM-1-1216 (Warner Bros.)	WEA		8.98	
107	94	8	MECO Pop Goes The Movies Arista AL 9598	IND		8.98		139	125	24	POINT BLANK On A Roll MCA MCA 5312	MCA	▲	8.98	
108	118	2	BOW WOW WOW The Last Of The Mohicans RCA CPL1-4314	RCA		5.98		140	140	84	KENNY ROGERS Greatest Hits Liberty LOO-1072	CAP	▲	8.98	CLP 29
109	NEW ENTRY		DIONNE WARWICK Friends In Love Arista AL 9585	IND		8.98		141	NEW ENTRY		A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000	IND		6.98	
110	112	22	BOBBY WOMACK The Poet Beverly Glen BG-10000	IND		8.98	SLP 30	142	144	93	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	RCA	▲	8.98	
111	116	18	THE WHISPERS Love Is Where You Find It Solar S-27 (Elektra)	WEA		8.98	SLP 11	143	136	36	TRIUMPH Allied Forces RCA AFL1-3902	RCA		8.98	
112	122	2	MELISSA MANCHESTER Hey Ricky Arista AL 9574	IND		8.98		144	151	11	KATHY SMITH Kathy Smith's Aerobic Fitness Musictone MT-72151 (R&L)	IND		8.98	
113	115	50	AIR SUPPLY The One That You Love Arista AL 9551	IND	▲	8.98		145	135	56	RICK JAMES Street Songs Gordy GB-1002/M1 (Motown)	IND	▲	8.98	SLP 56
114	114	29	PRINCE Controversy Warner Bros. BSK 3601	WEA	●	8.98	SLP 37	146	150	47	AIR SUPPLY Lost In Love Arista AL 9530	IND	▲	8.98	
115	98	20	BOB AND DOUG MCKENZIE Great White North Mercury SRM-1-4034 (Polygram)	PCL	●	8.98		147	152	6	GREG GUDRY Over The Line Badlands/Columbia ARC 37735	CBS		8.98	
116	107	12	BONNIE RAITT Green Light Warner Bros. BSK 3630	WEA		8.98		148	155	4	THE BEATLES Beatles 1967-70 Capitol SKBO 3404	CAP		14.98	
117	117	56	BILLY SQUIER Don't Say No Capitol ST-12146	CAP	▲	8.98		149	156	5	LOU ANN BARTON Old Enough Asylum EL-60034 (Elektra)	WEA		8.98	
118	129	6	VARIOUS ARTISTS The Dukes Of Hazzard Scotti Bros. FZ 37712 (Epic)	CBS		8.98		150	110	17	THE SUGAR HILL GANG 8th Wonder Sugarhill SH-249	IND		8.98	SLP 73
119	119	8	CAROLE KING One To One Atlantic SD 19344	WEA		8.98		151	158	2	ROBERT PALMER Maybe It's Live Island ILPS 9665 (Warner Bros.)	WEA		8.98	
120	111	14	SMOKEY ROBINSON Yes Its You Lady Tamia 600112 (Motown)	IND		8.98	SLP 28	152	141	5	LUCIANO PAVAROTTI Luciano London TAV 2013 (Polygram)	POL		9.98	
121	103	13	AURRA A Little Love Salsoul SA-8551 (RCA)	RCA		8.98	SLP 42	153	161	4	THE BEATLES Beatles 1962-66 Capitol SKBO 3403	CAP		14.98	
122	120	20	LAKESIDE Your Wish Is My Command Solar S-26 (Elektra)	WEA		8.98	SLP 32	154	165	3	HANK WILLIAMS, JR. High Notes Elektra EL-60100	WEA		8.98	
123	109	78	NEIL DIAMOND The Jazz Singer Capitol SWAY-12120	CAP	▲	9.98		155	145	23	CAROL HENSEL Carol Hensel's Exercise And Dance Program-Volume 2 Vintage VNI 7733 (Mirus)	IND		8.98	
124	121	36	LITTLE RIVER BAND Time Exposure Capitol ST 12163	CAP	●	8.98		156	146	8	VARIOUS ARTISTS The Kids From Fame RCA AFL1-4259	RCA		8.98	
125	124	46	KENNY ROGERS Share Your Love Liberty LOO-1108	CAP	▲	8.98	CLP 36	157	163	66	JOURNEY Captured Columbia KC-2-37016	CBS	▲	8.98	
126	133	3	OZZY OSBOURNE Mr. Crowley Jet 828-37640 (Epic)	CBS		8.98		158	164	15	DONNIE IRIS King Kool MCA MCA-5237	MCA		8.98	
127	127	14	THE B-52'S Mesopotamia Warner Bros. Mini 3641	WEA		5.99		159	108	10	GAMMA Gamma 3 Elektra EL-60034	WEA		8.98	
128	128	44	PAT BENATAR Precious Time Chrysalis CHR 1346	IND	▲	8.98		160	159	34	THE ROLLING STONES Hot Rocks, 1964-71 London ZPS-60617	POL	▲	10.98	
129	130	5	XAVIER Point Of Pleasure Liberty LT-51116	CAP		8.98		161	160	14	NICK LOWE Nick The Knife Columbia PC 37932	CBS		8.98	
130	131	26	CAROL HENSEL Carol Hensel's Exercise And Dance Program Vintage VNI 7713 (Mirus)	IND		8.98		162	139	12	GEORGE DUKE Dream On Epic FE 37532	CBS		8.98	SLP 35
131	NEW ENTRY		ERIC CLAPTON Best Of Eric Clapton RSO RX-1-3099 (Polygram)	POL		8.98		163	171	3	STARS ON Stars On Long Play III Atlantic SD 19345	WEA		8.98	
132	132	416	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	▲	8.98		164	170	3	MIKE OLDFIELD Five Miles Out Virgin/Epic FE 37983	CBS		8.98	
133	137	6	BOBBY CALDWELL Carry On Polydor PD 16347	POL		8.98	SLP 41	165	173	3	JOHNNY MATHIS Friends In Love Columbia FC 37748	CBS		8.98	
134	134	76	REO SPEEDWAGON Hi Infidelity Epic FE 36844	CBS	▲	8.98		166	166	4	DON WILLIAMS Listen To The Radio MCA MCA 5306	MCA		8.98	
135	NEW ENTRY		BRASS CONSTRUCTION Attitudes Liberty LT-51121	CAP		8.98		167	167	26	NEIL DIAMOND On The Way To The Sky Columbia TC-37628	CBS	▲	8.98	
								168	153	11	MILLIE JACKSON Live & Outrageous Spring SP-1-6735 (Polygram)	POL		8.98	SLP 25

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	139, 191
Air Supply	113, 146
Alabama	32, 97
Aldo Nova	8
Joan Armatrading	181
Aria	1
Atlantic Starr	18
Aurra	126
B-52's	127
Bar-Kays	149
Lou Ann Barton	179
Beatles	19, 148, 153
Pat Benatar	128, 174
Blasters	36
Blue Oyster Cult	53
Karla Bonoff	54
Bow Wow Wow	108
Brass Construction	135
Buckner & Garcia	25
Bobby Caldwell	133
J. J. Cale	197
Cameo	23
Irene Cara	183
Cars	92
Change	169

Charlie Daniels Band	45
Chi-Lites	198
Eric Clapton	131
John Cougar	41
Paul Davis	52
Dazz Band	37
John Denver	39
Neil Diamond	123, 167
Drags	83
George Duke	162
Sheena Easton	90
Dave Edmunds	86
Maynard Ferguson	131
Richard D. James Field	63
A Flock Of Seagulls	141
Dan Fogelberg	50
Foreigner	28
Frankie & The Knockouts	70
Gamma	159
Genesis	62
Girls School	189
Go-Go's	6
Greg Guldin	147
Greg Kihn Band	33
Sammy Hagar	34
Haircut One Hundred	99
Daryl Hall & John Oates	102, 142
Carol Hensel	130, 155
Bertie Higgins	47
Human League	12

Instant Funk	187
Donnie Iris	158
Iron Maiden	40
Millie Jackson	168
Jam	82
Rick James	145
Chas Jankel	170
Al Jarreau	91
Waylon Jennings	104
Jim Carroll Band	184
Joan Jet	16
J. Getis Band	7
Elton John	24
Quincy Jones	77
Journey	13, 157
Junior	78
B. B. King	180
Carole King	119
Kool And The Gang	51
Krokus	61
Lakeside	122
Le Roux	72
Huey Lewis And The News	14
Little River Band	124
Jeff Lorber	73
Loverboy	10, 98
Jack Lowe	161
Melissa Manchester	112
Daryl Hall & John Oates	102, 142
Johnny Mathis	165
John McCarthey	3
Bob And Doug McKenzie	115

Meco	107
Missing Persons	177
Motels	42
Motor Head	176
Willie Nelson	9, 103
Olivia Newton-John	58
Stevie Nicks	17
Oak Ridge Boys	100
O'Bryan	80
O'Jays	65
Mike Oldfield	164
One Way	59
Ozzy Osbourne	76, 81, 126
Outlaws	77
Robert Palmer	151
Graham Parker	84
Ray Parker, Jr.	85
Dolly Parton	106
Luciano Pavarotti	152
Pink Floyd	132
Pleasure	173
Point Blank	138
Police	56, 88
Mike Post	95
Prince	114
Prism	84
Richard Pryor	22
Stars On	144
Rainbow	44
Bonnie Raitt	116
REO Speedwagon	134

Lee Ritenour	193
Smokey Robinson	120
Kenny Rogers	125, 140
Rolling Stones	69, 180
Diana Ross	136, 172
Pat Metheny Group	137
Patrice Rushen	27
Scorpions	11
Bob Seger & The Silver Bullet Band	196
Shalamar	35
T.G. Sheppard	185
Simon And Garfunkel	38
Sky	71
Kathy Smith	144
Soft Cell	46
Soundtracks:	
Annie	188
Cat People	49
Death Wish	89
Dream Girls	60
Fame	101
Quest For Fire	200
Sparks	190
Split Enz	85
Rick Springfield	2, 94
Billy Squier	117
Stara On	163
Rod Stewart	105
Barbra Streisand	87
Sugar Hill Gang	150
Talking Heads	31
A Taste Of Honey	79
T-Connections	195
Temptations	43
Third World	66
Tom Tom Club	58
Toto	21
Triumph	143
Trouble Funk	171
Jethro Tull	30
Tommy Tutone	20
Dwight Twilley	192
Conway Twitty	182
UFO	178
Utopia	189
Luther Vandross	175
Vangels	4
Van Halen	5
Various Artists	57, 118, 156
Waitresses	93
War	86
Dionne Warwick	109
Grover Washington, Jr.	96
Whispers	111
Deniece Williams	29
Don Williams	166
Hank Williams, Jr.	154
Bobby Womack	170
Stevie Woods	129
XTC	48

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.  
 ● RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. ▲ RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

**OVERNIGHT SENSATION-**

**THE Quick**

**"ONE LIGHT IN A BLACKOUT"**

FE 37989

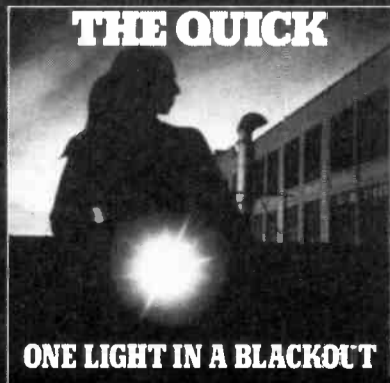
**A**fter a string of widely acclaimed singles in England and two dance club hits in the U.S. (including the #1 "Zulu"), The Quick can be called a true overnight sensation.

"One Light In A Blackout" is the new album that's going to shed a lot more light on The Quick's unique sound.

This is music for dancing as well as listening.

It's the kind of music that the whole world wants. Quick.

**On Epic Records and Tapes.**





# 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		Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST		Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST		Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	
			Title	Label, No. (Dist. Label)						Dist. Co.	Title						Label, No. (Dist. Label)	Dist. Co.			Title
☆	1	8	ASIA	Asia Geffen CHR 2008 (Warner Bros.)	8.98		36	36	20	THE BLASTERS	The Blasters Warner Bros. BSK 3680	8.98		71	71	27	SKYY	Skyline Salsoul SA 8548 (RCA)	8.98	SLP 26	
☆	4	9	RICK SPRINGFIELD	Success Hasn't Spoiled Me Yet RCA AFL1-4125	8.98		☆	45	8	THE DAZZ BAND	Keep It Alive Motown 6004ML	8.98		72	74	16	LE ROUX	Last Safe Place RCA AFL1-4195	8.98		
☆	15	2	PAUL McCARTNEY	Tug Of War Columbia TC 37462			38	32	11	SIMON AND GARFUNKEL	The Concert In Central Park Warner Bros. ZBSK 3654	14.98		73	73	9	JEFF LORBER	It's A Fact Arista AL 9583	8.98	SLP 66	
4	2	32	VANGELIS	Chariots Of Fire Polydor PD-1-6335 (Polygram)	8.98		39	42	10	JOHN DENVER	Seasons Of The Heart RCA AFL1-4256	8.98	CLP 18	74	76	30	QUARTERFLASH	Quarterflash Geffen GHS 2003 (Warner Bros.)	8.98		
☆	7	3	VAN HALEN	Diver Down Warner Bros. BSK 3677	8.98		40	43	7	IRON MAIEN	The Number Of The Beast Capitol ST-12202	8.98		75	75	28	HOOKE ON CLASSICS	The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	8.98		
6	3	43	THE GO-GOS	Beauty And The Beat I.R.S. SP-70021 (A&M)	8.98		☆	55	3	JOHN COUGAR	American Fool Riva/Mercury RYL-7501 (Polygram)	8.98		76	78	58	OZZY OSBOURNE	Blizzard Of Ozz Jet JZ 36812 (Epic)	8.98		
7	6	28	THE J. GEILS BAND	Freeze-Frame EMI-America SDD-17062	8.98		☆	57	5	THE MOTELS	All Four One Capitol ST-12177	8.98		77	80	4	OUTLAWS	Los Hombres Malo Arista AL 9584	8.98		
☆	10	14	ALDO NOVA	Aldo Nova Portrait ARR 37498 (Epic)			☆	60	4	THE TEMPTATIONS	Reunion Gordy 6008GL (Motown)	8.98		78	81	3	JUNIOR	Jr. Mercury SRM-1-4043 (Polygram)	8.98		
9	9	10	WILLIE NELSON	Always On My Mind Columbia FC 37951		CLP 1	☆	61	3	RAINBOW	Straight Between The Eyes Mercury SRM-1-4041 (Polygram)	8.98		79	86	5	A TASTE OF HONEY	Ladies Of The Eighties Capitol ST-12173	8.98	SLP 18	
10	8	28	LOVERBOY	Get Lucky Columbia FC 37638			☆	58	7	CHARLENE	I've Never Been To Me Motown 6009 ML	8.98		80	82	7	O'BRYAN	Doin' Alright Capitol ST-12192	8.98		
☆	11	9	SCORPIONS	Blackout Mercury SRM-1-4039	8.98		46	46	17	SOFT CELL	Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.)	8.98		81	93	27	OZZY OSBOURNE	Diary Of A Madman Jet FZ 37492 (Epic)			
☆	12	13	THE HUMAN LEAGUE	Dare A&M/Virgin SP-6-4892	6.98		47	47	13	BERTIE HIGGINS	Just Another Day In Paradise Kat Family FZ 37901 (Epic)	8.98		82	83	9	THE JAM	The Gift Polydor PD-1-6349	8.98		
13	13	42	JOURNEY	Escape Columbia TC 37408			48	49	10	XTC	English Settlement Virgin/Epic ARC 37943			83	77	9	THE DREGS	Industry Standard Arista AL 9588	8.98		
☆	16	13	HUEY LEWIS AND THE NEWS	Picture This Chrysalis CHR-1340	8.98		☆	54	6	SOUNDTRACK	Cat People Backstreet BSR 6107 (MCA)	9.98		84	85	16	PRISM	Small Change Capitol ST-12184	8.98		
☆	18	5	RAY PARKER JR.	The Other Woman Arista AL 9590	8.98	SLP 3	50	53	37	IAN FOGELBERG	The Innocent Age Full Moon/Epic KE2-37393			85	95	3	SPLIT ENZ	Time And Tide A&M SP 4894	8.98		
16	5	23	JOAN JETT AND THE BLACKHEARTS	I Love Rock 'N' Roll Boardwalk NBI-33243	8.98		51	30	32	KOOL & THE GANG	Something Special De-Lite DSR 8502 (Polygram)	8.98	SLP 17	86	48	10	WAR	Outlaw RCA AFL1-4208	8.98	SLP 15	
17	17	41	STEVIE NICKS	Bella Donna Modern Records MR 38139 (Atco)	8.98		52	56	23	PAUL OAVIS	Cool Night Arista AL 9578	8.98		87	87	24	BARBRA STREISANO	Memories Columbia TC 37678			
☆	20	9	ATLANTIC STARR	Brilliance A&M SP 4883	8.98	SLP 1	☆	99	2	BLUE OYSTER CULT	Extra Terrestrial Love Columbia KG 37946			88	88	83	THE POLICE	Zenyatta Mondatta A&M SP 3720	8.98		
19	19	7	THE BEATLES	Reel Music Capitol SV 12199	9.98		☆	59	8	KARLA BONOFF	Wild Heart Of The Young Columbia FC 37444			89	50	8	DEATH WISH II	Soundtrack Swan Song SS8511 (Atco)	8.98		
☆	21	16	TOMMY TUNONE	Tutone II Columbia ARC 37401			55	39	20	TOM TOM CLUB	Tom Tom Club Sire SRK 3628 (Warner Bros.)	8.98	SLP 34	90	90	26	SHEENA EASTON	You Could Have Been With Me EMI-America SW-17061	8.98		
☆	24	5	TOTO	Toto IV Columbia FC 37728			56	22	31	POLICE	Ghost In The Machine A&M SP-3730	8.98		91	52	40	AL JARREAU	Breakin' Away Warner Bros. BSK 3576	8.98	SLP 36	
☆	25	6	RICHARD PRYOR	Live On The Sunset Strip Warner Bros. BSK 3660	8.98		57	29	10	VARIOUS ARTISTS	The Secret Policeman's Other Ball Island ILPS 9698 (Warner Bros.)	8.98		92	92	26	THE CARS	Shake It Up Elektra SE-567	8.98		
☆	23	7	CAMEO	Alligator Woman Chocolate City CCLP 2021 (Polygram)	8.98	SLP 6	58	44	30	OLIVIA NEWTON-JOHN	Physical MCA MCA-5229	8.98		93	62	16	THE WAITRESSES	Wasn't Tomorrow Wonderful Polydor PD-1-6346 (Polygram)	8.98		
☆	31	3	ELTON JOHN	Jump Up Geffen GHS 2013 (Warner Bros.)	8.98		☆	63	8	ONE WAY	Who's Foolin' Who MCA MCA 5279	8.98		94	65	63	RICK SPRINGFIELD	Working Class Dog RCA AFL1-3697	8.98		
☆	27	11	BUCKNER & GARCIA	Pac-Man Fever Columbia XRC 37941			☆	NEW ENTRY		ORIGINAL CAST	Dream Girls Geffen GHS 2207 (Warner Bros.)	8.98		95	70	13	MIKE POST	Television Theme Songs Elektra E1-60028	6.98		
26	26	8	THE CHARLIE DANIELS BAND	Windows Epic FE 37694			☆	68	7	KROKUS	One Vice At A Time Arista AL 9591	8.98		96	91	24	GROVER WASHINGTON JR.	Come Morning Elektra SE-562	8.98	SLP 47	
☆	33	4	PATRICE RUSHEN	Straight From The Heart Elektra E1-60015	8.98		62	66	32	GENESIS	Abacab Atlantic SD 19313	8.98		97	97	61	ALABAMA	Feels So Right RCA AHL1-3930	8.98	CLP 10	
28	28	44	FOREIGNER	4 Atlantic SD 16999	8.98		63	64	12	RICHARD OIMPLES FIELOS	Mr. Look So Good Boardwalk NBI-33249	8.98	SLP 10	98	100	25	LOVERBOY	Loverboy Columbia JC 36762			
☆	35	6	DENIECE WILLIAMS	Niecy ARC/Columbia 37952			64	51	7	GRAHAM PARKER	Another Grey Area Arista AL 9589	8.98		☆	142	5	HAIRCUT 100	Pelican West Arista AL 6600	8.98		
☆	41	4	JETHRO TULL	The Broad Sword And The Breast Chrysalis CHR 1380	8.98		☆	96	2	THE O'JAYS	My Favorite Person P.L.R. FZ 37999 (Epic)			100	101	14	OAK RIDGE BOYS	Bobbie Sue MCA MCA-5294	8.98	CLP 6	
☆	34	6	TALKING HEADS	The Name Of This Band Is The Talking Heads Sire ZSR 3590 (Warner Bros.)	12.98		☆	72	10	THIRO WORLD	You've Got The Power Columbia FC 37744		SLP 20	101	79	13	FAME	Soundtrack RSO RX-1-3080 (Polygram)	8.98		
32	14	11	ALABAMA	Mountain Music RCA AFL1-4229	8.98	CLP 2	67	67	60	QUINCY JONES	The Dude A&M SP-3721	8.98	SLP 14	102	104	35	DARYL HALL AND JOHN OATES	Private Eyes RCA AFL1-4028	8.98		
☆	40	7	GREG KINN BANO	Kinninued Beserkley E-160101 (Elektra)	8.98		☆	89	4	DAVE EDMUNDS	D. E. 7th Columbia FC 37930			103	106	36	WILLIE NELSON	Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542		CLP 20	
☆	38	17	SAMMY HAGAR	Standing Hampton Geffen GHS-2006 (Warner Bros.)	8.98		69	69	37	THE ROLLING STONES	Tattoo You Rolling Stones Records COC 16052 (Atco)	8.98		104	102	12	WAYLON JENNINGS	Black On Black RCA AHL1-4247	8.98	CLP 3	
35	37	14	SHALAMAR	Friends Solar S-28 (Elektra)	8.98	SLP 8	☆	84	7	FRANKE & THE KNOCKOUTS	Below The Belt Millennium BXL1-17763 (RCA)	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.)

MAY 22, 1982, BILLBOARD



**MACY MIRACLE**—Deniece Williams makes an in-store appearance at Macy's in New York. The promotion tied in with Flor Roberts cosmetics.

## Chains Hike Price On RCA, WEA Midlines

• Continued from page 1

reports Bob Tolifson of Record Factory's 30 northern California stores. That response signals the first time in recent years that retailers have generally differentiated pricing in a single suggested list price category.

Joining Tolifson in the rebellion against further absorption of the additional 25 to 35 cents charged by the two labels for \$5.98s are such chains as Roundup Music, Seattle; Big Daddy's, Chicago; the Musicland Group; the Amarillo, Texas Western Merchandisers' retail segment; Music Plus, Los Angeles; Camelot/Grapevine, N. Canton, Ohio; and the Record Bar, Durham, N.C.

Lou Fogelman of Show Industries here, which includes the Music Plus stores and City 1-Stop, believed to be the largest grossing single one-stop in the country, says the one-stop operation has also singled out RCA

and WEA and is charging additionally for their \$5.98s. Phil Lasky of Danjay Music, Denver, franchisor and chief product supplier to more than 90 franchised Budget Tape & Record stores, declares he too is through absorbing wholesale price increases and must now tender them through to his accounts.

The 350-store Musicland Group, the nation's largest, has a "reference mark" price of \$6.49 for WEA/RCA, while other \$5.98s are at \$5.98, according to vice president/software merchandising Fred Traub.

Billboard's quarterly survey of the nation's retail pricing also shows a strong upturn in singles pricing. Two West Coast chains are still between \$1.49 and \$1.59 for singles, but the remainder are at \$1.79 to \$1.98.

• An updated pricing chart, showing individual chains' ticket prices for \$5.98, \$8.98 and \$9.98 albums and singles, will appear in Billboard next week.

## The Neil Bogart Touch Lit Charts Throughout Career

• Continued from page 3

first appearance in the top 10 with the single "Love To Love You Baby."

Kiss went on to collect six platinum albums, not counting platinum awards to the four solo Kiss albums in 1978 (which may have returned platinum as well). Summer and the Village People each scored three platinum LPs, while Parliament earned two.

Adding in the "Thank God It's Friday" soundtrack and Meco's "Star Wars And Other Galactic Funk" on Millennium, Casablanca reeled in 20 platinum albums in just over three years.

That consistent album success must have been especially meaningful for Bogart, since he'd earlier been tagged the Bubble Gum King for his work at Buddah with the singles-oriented Ohio Express and 1910 Fruitgum Co. Between them, those two acts collected five gold singles in 1968-69, but neither ever cracked the top 100 on the album chart.

Melanie's 1970 album "Candles In The Rain" changed that, climbing into the top 20 on the strength of the top 10 title track. ("Candles" featured the Edwin Hawkins Singers, who had a top 10 hit of their own the year before on Buddah-distributed Pavilion Records.)

The Five Stairsteps also had a million-seller in '70 ("O-o-h Child") and several Isley Brothers records on

Buddah-distributed T-Neck sold well, but it was Gladys Knight & the Pips that brought Bogart his biggest pre-Casablanca success. The group's "Imagination" album went top 10 and spawned three gold singles, including one that won a Grammy.

Bogart's most memorable success, though, came with Donna Summer, whom he helped transform from a disco love goddess to the hottest act in the business by 1979.

Among their many triumphs: 10 gold singles (including eight in a row from "Last Dance" to "On The Radio"), an unprecedented five NARM awards for best-selling black music album by a female artist, three consecutive No. 1 pop albums, two platinum singles, two Grammys and an Oscar, in 1978, for Paul Jabara's "Last Dance."

Twice in 1979 Summer had two of the nation's top three pop singles: in July with "Bad Girls" and "Hot Stuff" and in November with "Dim All The Lights" and "No More Tears."

Cher also scored a top 10 gold single that year, while Robin Williams had a top 10 gold LP. And the Village People went platinum in '79 with one of the biggest worldwide hits in recent history, "Y.M.C.A."

After that heady rush of success, Boardwalk's beginnings were relatively humble. Nonetheless, the label collected a steady string of top 40 hits: Harry Chapin's "Sequel,"

## Inside Track

**Prodigal Sons:** Mercury Records alumni re-entering the industry include Irwin Steinberg and Charley Fach with Compleat Records. Former Merc art director Jim Ladwig, now a nabob with Album Graphics, pitched Fach the label logo Thursday (13) in Nashville. First release reportedly is an exercise album, featuring the Dallas Cheerleaders. One of the major backers of the label venture is reportedly Bill Hall, the onetime personal manager who made it big in publishing and is now an exec with Lawrence Welk's empire. Hall brought such singles smashes as Johnny Preston's "Running Bear," Dickie Lee's "Patches" and the Big Bopper's "Chantilly Lace" into Mercury during the early '60s.

**More Merc:** Longtime Mercury/Philips chief Lou Simon soon bows his Pulse Records from the Windy Burg, where he has formed G.M.A.B. Productions. . . . Beatles' Bash: Erstwhile documentary producer Dirk Summers, who attempted to reunite the Liverpudlians for the 1979 Koumpuchea benefit, readying a one or two-pocket vintage set from masters of a Tony Sheridan session made early in the '60s when the foursome was working the notorious Reeperbahn waterfront of Hamburg. The Beatles recorded two days in late November 1960 and finished on a single day's session in January, 1961. Summers' new label, Cayman Music, expects to release the first \$8.98 album in August, along with a Wumbles' set. Simultaneously to the Cayman Beatle news comes a rumor that Backstage Records, operated by Tom Mee-nach of Spokane, Wash., is releasing a three-record Beatles' Decca audition session. It would include two picture disks and a full disk of a Pete Best interview.

**Canadian Connection:** NARM brass confabbed Friday (14) with representatives of the Canadian industry in what is hoped will be the establishment of a stronger alliance between the U.S. and the Dominion. Supporting the NARM board's trip to Toronto was the recent significant increase in Canuck participation in NARM membership and recent convention activity.

The fastest growing U.S. retail record chain, Western Merchandisers' Hastings/Disc/Record/SoundTown stores jumped to 98 when John Marmaduke made a deal with Jerry Shulman for two of his Florida and three of his Indiana Listening Booth outlets. . . . Superior Court Judge Dickran Tevrikan Jr. denied the injunction sought by Al Jarreau last week, so Stan Marshall of Bainbridge Records is rush-releasing a half-speed master of an early Jarreau tape made while the singer was a student at the Univ. of Iowa. Bainbridge has also negotiated a series of Mantovani masters from Production Associates, New York.

According to reliable sources, Triangle Records, the gospel-based label, has dropped its distribution pact with the Benson Co. . . . Lee Stoller, owner of Nashville's LS Records and husband/producer/manager of Cristy Lane, lost his appeal to have a 1979 conviction on racketeer-influenced corrupt organization (RICO) conspiracy, mail and wire fraud overturned. He was convicted in the southern U.S. District of Illinois in 1979. Stoller was to report to Maxwell Field, Montgomery, Ala., Friday (14) for sentencing. He faces a possible three-year prison sentence. . . . Though there's a plethora of exercise albums out, Shelby Sumter Singleton tops them all with his title, "How The Waist Was Won," conceived by the late Tommy Schlesinger of Handleman Co. Mike Vassen of Ad-Ventures, the Record Bar inhouse ad agency, coined the monicker for the act, "June LaSalavia and the Lean Jeans Band," while Singleton takes credit for the subtitle, "The Country Way From True Grit to True Fit." And all for \$3.99!

Studio Instrument Rentals, L.A. is dunning drummer

Buddy Miles for \$17,781.87 in a Superior Court suit. . . . Motown's Jay Lasker and Dick Sherman pulling an old magician's trick out of their bags with the new Rick James album. It ships from Motown distributors Tuesday (18) after factory shipments started in midweek last week. Both oldtimers wish to assure simultaneous delivery to all accounts. . . . Vanilla Fudge's original members have reunited and are seeking a recording binder. . . . John Prine reportedly up for the title role in a film of Jimmy Dean.

Rumor hath Kenny Rogers coming aboard the RCA ship under the aegis of Bob Summer himself at \$20 million, while Crystal Gayle dons RCA colors at \$835,000 advance per album in another deal engineered by the RCA chief. While he was shopping, Summer also inked Donna Fargo. An RCA spokesman said he knew nothing of any of the reported deals. Stan Silver, Fargo's manager and husband, said she was already in the studio making her first RCA album.

Trouble is brewing between Golden West Broadcasters and Mutual Broadcasting over the former's abrupt notification Thursday (13) that Golden West's KMPC-AM Los Angeles plans to drop Mutual's Larry King overnight show Monday (17), despite a 90-day cancellation clause. KMPC wants King out to make way for its new music format, Drake-Chenault's Hitparade (story, page 32); Golden West is reportedly threatening to cancel King on Mutual's KSFO-AM San Francisco and KVI-AM Seattle.

Edited by JOHN SIPPEL

## Back Track

**30 years ago this week:** The AFM testing the feather-bedding clause in a writ of certiorari to the Supreme Court in a hassle with the Akron Theatre. . . . The Liberty Broadcasting System was shut down by its president, Gordon McLendon. . . . Steve Allen got a nightly 30 minutes on CBS radio. . . . Fred Waring's Shawnee Press purchased Paull-Pioneer Music for a reported \$250,000. . . . 4 Star Records execs Bill McCall and Don Pierce were experimenting with a 14-cent return concept for juke ops only. . . . Hank Sanicola shopping for a booking agency as his chat-tel, Frank Sinatra, and MCA parted.

**20 years ago this week:** Industry revenues for 1961 exceeded \$500 million, according to Billboard research. . . . Roskin Bros., the CBS Hartford distributor, bought out Seaboard Distributors and Park Records there, with Ed Stein and Mary Ginsberg joining Roskin. . . . Bud Prager, general manager of SESAC, left that slot. . . . Clyde Otis jumped the Liberty Records ship to become an indie a&r producer. . . . Jimmy Bowen joined Chancellor Records as c&w a&r nabob. . . . Lee Pincus launching the Gill-Pincus Music London office. . . . Rollins Radio bought KDAY, Los Angeles, and aimed for a black listenership, hiring air personalities Tony Smalls, Willie Bryant and Lonnie Rochon.

**10 years ago this week:** Henry Droz resigned his post as chief of Arc-Jay Kay Distributing, Detroit, to hie off to California, with Tommy Schlesinger replacing him. . . . Jeff Barry joined A&M as a producer. . . . Black acts in the greatest show of their strength yet dominated Billboard's Hot 100. . . . Mo Ostin made chairman of the board of Warner Bros. Records, with Joe Smith moving up into the presidency slot.

## Glickman/Marks Is Suing Diana Ross

NEW YORK—Singer Diana Ross and her production company, Diana Ross Enterprises Inc., have been hit with a \$20 million lawsuit by the Glickman/Marks Management Corp.

The suit, filed Monday (10) in State Supreme Court here; alleges that in October, 1980, Ross asked the management firm to act as her business manager and investment advisor on behalf of Diana Ross Enter-

Tierra's "Together," Phil Seymour's "Precious To Me," Get Wet's "Just So Lonely," Carole Bayer Sager's "Stronger Than Before," Chris Christian's "I Want You, I Need You" and Ringo Starr's "Wrack My Brain." While none was an across-the-board smash, collectively they paved the way for Joan Jett's monster hit this year.

prises.

The singer subsequently agreed to compensate the plaintiff in an amount equal to 5% of all monies received by the defendant during the term of the agreement.

Two months later, according to the complaint, the plaintiff assumed additional responsibilities, including matters concerning career development and assistance in the negotiation of professional contracts.

On Feb. 26 of this year, the complaint continues, Ross "wantonly, wrongfully and in bad faith breached and repudiated" the agreement "as a device to escape compensating" the plaintiff for its services.

The suit contends that from Nov. 1, 1980, to Feb. 26, 1982, the plaintiff represented Ross in connection with the conclusion of six professional contracts, including agreements

with Caesar's Palace, RCA Records, Capitol Records, PolyGram Pictures, International Talent Booking, and International Concert Organization.

Based on "accepted industry practice and custom," the suit states that the "fair and reasonable value" of the contracts negotiated equals 20% of the gross value of each agreement, or no less than \$4,704,000.

Glickman/Marks asserts that having "fully and satisfactorily performed its obligations" as the defendants' business manager and investment advisor, the company has been damaged in an amount in excess of \$10,008,000. The firm is also seeking \$10,000,000 in punitive damages, in addition to court costs and attorneys' fees.

The plaintiff is presented by Leonard Marks of Gold, Farrell & Marks here.





**32%** fewer new records were released than three years ago. America's music community lost \$1 billion in sales last year.

**Why?**

**HOME TAPING.** It is costing us, in sales, and in jobs, and in abundant music.

**You Can Fight Back.**

**Write Seven Key Legislators.**

They are members of the House and Senate Judiciary committees. We need their support to get legislation imposing fair and reasonable royalties on manufacturers and importers of blank tapes and taping equipment.

These laws are needed.

To save our business. To save our jobs.

Home taping is costing us \$1 billion in lost sales. New releases are down 32%. Manufacturer support dollars are drying up. Home taping is to blame.

**The greatest coalition in America's music history back these laws.**

From Beverly Sills to Quincy Jones. From ASCAP/BMI/SESAC to RIAA to NMPA to Country/Black/Gospel music associations.

**From radio, to publishing, to singers and writers and players, to the record industry, to retail (NARM).**

We're together.

But...

Seven key votes are missing, to get these bills out of committee.

A letter from you is needed.

This week. Before inertia takes its deadly toll.

Your letter can be short.

Tell how home taping has affected your business. Tell why a royalty on blank tapes and audio recorders will help save our music world.

**Get these seven men moving. They will act when they realize we have a problem.**

It's your industry. If you don't write... then who the hell will?

**1 What To Do**  
A letter, a few sentences to an important member of Congress:

- Hon. Robert Kastenmeier  
House of Representatives  
Washington, D.C. 20515


Tell him why you specifically need him to **support the Edwards Bill (H.R. 5705)** for a royalty on tape and equipment manufacturers.

**2** Six more quick letters to these Senators:

- Hon. Arlen Specter
- Hon. Patrick J. Leahy
- Hon. Paul Laxalt
- Hon. Howard M. Metzenbaum
- Hon. Orrin G. Hatch
- Hon. Joseph R. Biden

Their address: The U.S. Senate, Washington, D.C. 20510.

Tell these men why you want them to **support the Mathias Amendment #1333 to S. 1758** for a royalty on tape and equipment manufacturers.

**3** To:  Coalition to **SAVE AMERICA'S MUSIC**  
888 Seventh Avenue, 9th Floor  
New York, New York 10106

Send me more information on how I can help save the American music community.

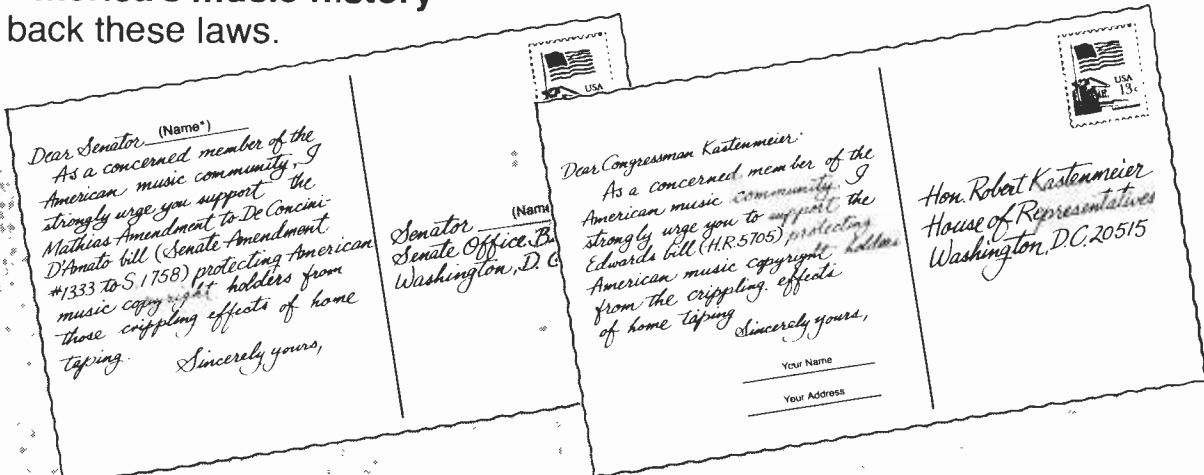
NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

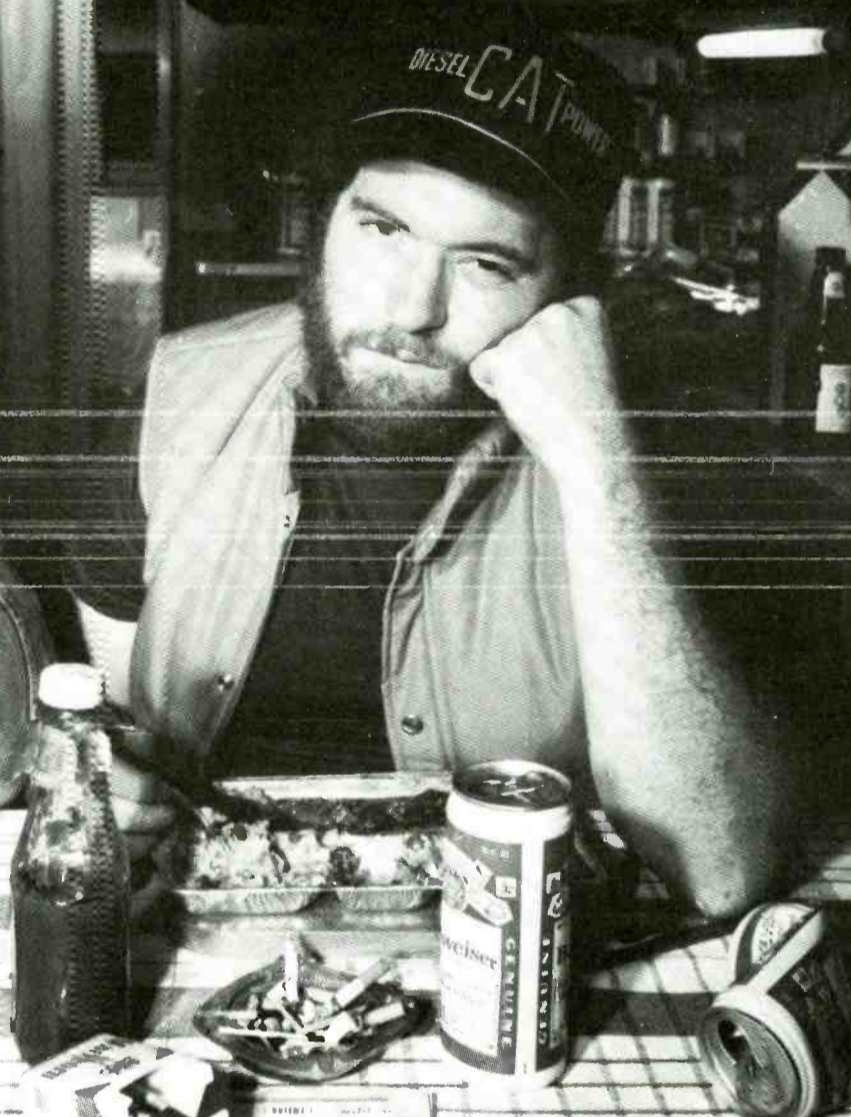
But first, write the seven letters to Washington.

**This week. Or Else.**





“Mr. President,  
have pity on  
the working man.”



© 1974 Warner-Amesland Publishing Co. and Randy Newman



The Marshall Tucker Band think it's time someone spoke up. They do on their new single, a compelling and timely version of Randy Newman's "Mr. President" (7-29995). Marshall Tucker has always supported hard working Americans with hard working American music.

**The Marshall Tucker Band.**  
**The New Album: *Tuckerized*** BSK 3684

Produced by Gary Klein for the Entertainment Company.  
On Warner Bros. Records & Tapes

