

Newer Acts Spurred Easter Recess Sales

By LEO SACKS

NEW YORK—Newer acts helped spark Easter recess sales for many of the nation's record retailers.

Dealers contacted by Billboard also cite the movement of video game software and midline promotions as keys to their holiday performance. Most reported slight gains from the corresponding 1981 period.

They add that the momentum of album sales by such new artists as Joan Jett and the Blackhearts, Aldo Nova, Human League and Asia has filled a major gap in the absence of hit product by established acts.

While David Burke, founder of the 34-store Recordland chain based in Cleveland, lost a day of business last week to a sudden spring storm that swept through Ohio (Billboard, April 17), he says that Easter sales

(Continued on page 16)

Audio Tapers Create Crisis, Hearing Told

LOS ANGELES—Without legislative remedies, the U.S. recording industry will suffer increasingly dire consequences from audio home taping, according to testimony given here Wednesday (14) before a House of Representatives judiciary subcommittee.

The Congressional unit held three days of hearings April 12-14 as a result of bills introduced into the House and Senate which would le-

galize home videotaping and which provide for royalties on both video and audio blank tape and hardware to compensate copyright owners. (Testimony on the topic of video home taping, given Monday and Tuesday of last week, is reported on page 3 of this issue.)

The Wednesday session heard economist Alan Greenspan testify that home audio taping siphoned off an estimated \$1.05 billion from U.S. recording industry revenues in 1981. His analysis of the consequences for the sale of prerecorded product was dramatically documented by a variety of industry executives in a 2½-hour session.

A&M Records' chairman Jerry Moss disclosed sharply declining sales figures on key album product, while former AGAC president Ervin Drake forecast a greatly depressed market for songwriters. NMPA chairman Sal Chiantia envisioned the music and home electronics industry on a collision course, which only legislative intervention could avoid. And RIAA president Stan Gortikov predicted industry ruin

(Continued on page 76)

Global Woes Are Key Focus Of IMIC '82

ATHENS—The threat of record rental, the ever-growing depredations of home taping and the multiplying problems of intellectual property protection will be among the major topics debated by leading executives from around the world when the 12th International Music Industry Conference (IMIC) opens here next Monday (26).

Dick Asher, deputy vice president

(Continued on page 62)

Chains Accelerate Vid Game Drives

By JOHN SIPPPEL

LOS ANGELES — U.S. record/tape/accessories chains are now moving rapidly into electronic games. Lieberman, the nation's most widespread one-stop chain, is the latest giant to be bitten by the tv games bug.

Lieberman president Harold Okinow would not amplify on the rumor regarding the one-stop division, except to confirm it. The company's existing commercial electronic games division has long distributed arcade games to user locations.

The Record Bar, Camelot-Grapevine, Western Merchandisers, Turtles and Record Factory chains have already joined the stampede. Western, which operates 92 Hastings, Record & Sound Town and Disco stores out of Amarillo, got initial shipments very recently, like its peers. These first stocks included varying amounts of the important Pac-Man game.

Western, according to its retail chief John Marmaduke, now has games software in 60 of its outlets. Six stores are "completely stocked," and that number will grow rapidly, Marmaduke states. Robert Zunick is buyer.

All 11 Flipside Chicago area stores now carry Atari, says Barry Bruno. He's preparing an order for Intellivision to complement the 25 opening Atari titles, owner Carl Rosenbaum says. The chain prepared its own window signs to attract customers; they ran through their opening 800 Pac-Man allotment over a weekend.

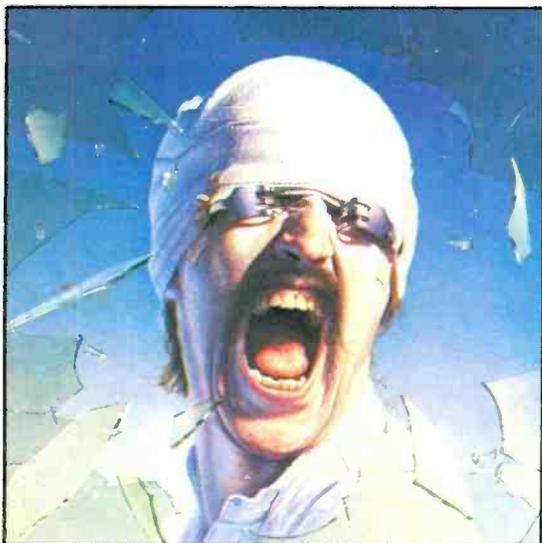
In less than four months, Joe Bressi, vice president of purchasing/marketing for Stark Records, N. Canton, Ohio, has led his entire 128-store chain of Camelot-Grapevines into handling the hot software. Stores are carrying from 25 to 30 titles each.

Like Marmaduke, Bressi has

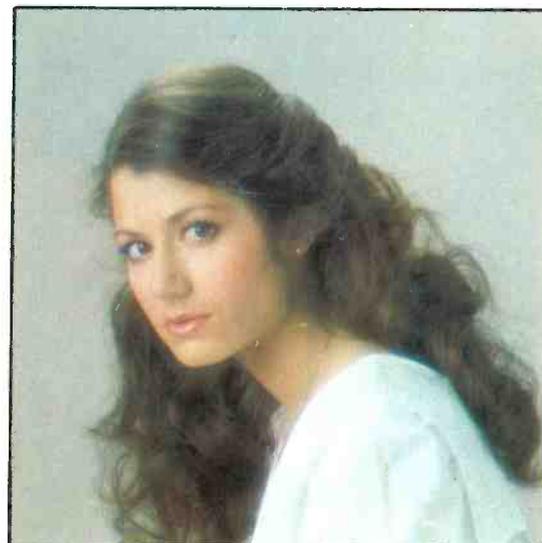
(Continued on page 16)

— Inside Billboard —

- **COUNTRY MUSIC RADIO** is showing poor numbers in several major markets, according to just-released Arbitrons for the winter ratings period. The AOR battle in Los Angeles is warming up, too. Page 25.
- **VIDEO PROBLEMS** at retail, including those of in-store merchandising, promotions and financial management, are being discussed in a series of regional meetings held around the U.S. by the Video Software Dealers' Assn., a division of NARM. Page 3.
- **BLACK RETAILERS** should be aggressively pursuing general market sales, given prevailing population trends. That's the view of industry veteran Ted Hudson, who is blueprinting such a move for his own store operations. Page 22.
- **CLASSICAL BROADCASTERS** are fighting an attempt to exact a fee for playing a new, commercial recording of public domain material. The matter is seen by some as the shape of things to come if a "pay-for-play" performance right for recordings is legislated. Page 3.
- **BLACK PROMOTERS**, via their recently formed national association, are now organizing to meet sponsors of concerts and festivals nationwide. It's part of the drive, spearheaded by the Rev. Jesse Jackson, to eradicate what he calls a "white monopoly" in this field. Page 4.
- **CHAIN OPERATORS** and product buyers report that jazz is sustaining or expanding its share of market, despite reduced radio exposure, declining major label interest and the overall sluggish sales climate. Reissued product performance seems poor, however, and there's checkered success for higher-priced audiophile lines. Page 22.



The Scorpions shatter the myth that rock and roll ain't what it used to be on their new album, "Blackout," blowing out request lines everywhere. Produced by Dieter Dierks for Breeze Music. On Mercury, SRM-1-4039. Marketed by PolyGram Records. (Advertisement)



AMY GRANT is one of today's premiere talents in the world of music and "AGE TO AGE," which is her sixth album for MYRRH Records, is unquestionably her best work yet. "I Love A Lonely Day" is bound to be a hot item with the contemporary aficionados of "AGE TO AGE" (MSB6697) and strong production efforts by Brown Bannister are especially evident in "Sing Your Praise To The Lord." Recorded at Caribou Studios. (Advertisement)

(Advertisement)





IN A CLASS BY ITSELF

Jethro Tull · The Broadsword And The Beast

The new album on Chrysalis Records and Tapes.



Chrysalis
Records and Tapes
The album CHR 1380
Produced by Paul Samwell-Smith

'Reel' Cassette Offers Booklet At \$1.35 Extra

By PAUL GREIN

LOS ANGELES—Capitol is making the 12-page "souvenir program" that accompanies the Beatles' "Reel Music" album available to cassette buyers who send \$1.35 to a fulfillment company listed on the cassette package. It's the first time the label has made special packaging available on a pop cassette—though it has done so with tapes in its Angel classical line.

Dennis White, Capitol's vice president of marketing, says the label had an analysis done to determine the cost of printing, handling and mailing the booklet and it came to \$1.35.

"Reel Music" carries a \$9.98 list price, which Capitol justified in part because of the extra costs of producing the booklet (as well as the fact that the album contains 14 songs). Now, in essence, the cassette buyer is paying for the booklet twice, both in the higher list and this added levy.

"He does have to pay the penalty," White acknowledges, "but I can't afford to pay it myself. At least this way he's offered the booklet. We could do as we've done all along and not offer it. And at that, the \$9.98 price doesn't include postage and handling."

Making the booklet available to the cassette buyer—something White says he'll do again if this experiment is successful—is one of several steps Capitol has taken to encourage cassette sales. Two weeks ago it unveiled its new "extra dynamic range" (XDR) tape mode and earlier it changed its order forms so cassettes are listed before 8-tracks.

MURRAY, COCKBURN ALSO WIN

Loverboy Siezes Juno Awards

By DAVID FARRELL

TORONTO—Vancouver rock quintet Loverboy made an unprecedented sweep of Canada's Juno awards at the 12th annual show, staged here Wednesday (14). The act collected honors for best group, album ("Loverboy"), single ("Turn Me Loose") and composer (Mike Reno and Paul Dean), while Dean and Bruce Fairbairn were jointly named best producer, and Keith Stein and Bob Rock jointly named

best engineer, latter pair for their work on the group's "When It's Over" and "It's Your Life."

Anne Murray and Bruce Cockburn were named singers of the year, for the third consecutive year, and transplanted Canadian Neil Young returned home briefly from California to pick up his Hall of Fame honor.

While the general tone of the na-

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Audio For Video Work Adds \$ For Studios

By JIM McCULLAUGH

LOS ANGELES—It's not all bad news for the recording studio business—especially for those companies with a specialization in mobile audio services.

The surge in video productions on all levels, as well as a hike in radio syndicated and live simulcast work, has caused a boom in audio support tasks that 24-track remote specialists have been cashing in during the past year—more than offsetting any slowdown that they might be experiencing with live LP projects.

In some instances, companies are reporting that audio support work for video or film projects is now becoming the lion's share of their businesses and that that portion of their activities has swelled anywhere from 20%-50% in the past 12 months.

One audio remote specialist also suggests, echoing the feelings of oth-

ers, that the cable boom—despite the new users like Warner Amex MTV Music Channel—is still in an infancy period and that high quality audio support work for that medium will result in explosive business opportunities in the years ahead.

Russell Hearn, vice president, Omega Audio, Dallas, indicates his firm began feeling the boost approximately 12-15 months ago. In that time the Omega mobile rig has been on Southwest projects that run the gamut from headed-for-MTV video music concerts to cultural events such as the Houston Grand Opera aimed for either PBS or some of the other arts-oriented cable channels now springing up.

Clients include both network and independent producers, cable operations and even chain club owners desirous of satelliting live music

throughout their network of niteries.

"In fact," Hearn points out, "I can't remember the last time we went out on a strictly audio-only project."

Omega just completed its first MTV Music Channel project with Quarterflash, taped in Tulsa with the production team of Gowers, Fields & Flattery.

"We were told up front," says Hearn, "that everyone involved was interested in the best quality, 24-track audio. There were very special and specific audio requirements and I think that's indicative of what's happening with work like that." A year ago Omega acquired the necessary BTX electronics so its audio truck could interlock with a remote video truck. Begun in 1973 with an eye on album remote work, Omega has now linked with Video Post &

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Classical Radio Stations Rebuff Pay-For-Play Bid

NEW YORK—Classical radio stations are stonewalling an attempt to exact a fee for broadcasting a new commercial recording containing public domain material.

To some, the demand is seen as an ominous harbinger of things to come if ever a "pay-for-play" performance right for recordings is legislated.

The disk is Deutsche Grammophon's April release by pianist Arturo Benedetti Michelangeli of Schumann solo works secured under license from the

BBC Transcription Services in the U.K. It is the BBC which is demanding the fee.

DG has passed on the request to radio stations on its distribution list, but now the Concert Music Broadcasters Assn. (CMBA), the trade group representing some 40 commercial classical radio stations across the country, has told its members that no such right exists in the U.S. and that the payment demand can be safely ignored.

(Continued on page 78)

NARM Vid Arm Meets Get Strong Retailer Response

By LAURA FOTI

NEW YORK—Having gotten its act together, the VSDA is taking the show on the road, and reviews to date have been favorable.

The Video Software Dealers Assn., a six-month-old division of NARM, is holding meetings around the country for dealers interested in finding out more about the organization. The meetings are also a chance for dealers to discuss such issues as impending legislation affecting the video industry.

To date, meetings have been held in Dallas, Los Angeles, Seattle, Portland and Boston. Upcoming are meetings in San Francisco (April 20), Tampa (20), Phoenix (22), New York (22) and Houston (26). The

VSDA will hold its annual convention Sept. 12-14 at the Fairmont Hotel in Dallas.

Risa Solomon, VSDA vice president, reports that response has been "overwhelmingly" strong. She notes that surprisingly few dealers are aware of the complete ramifications of the Mathias amendment, such as the effect its passage would have on the first-sale doctrine.

"A lot of people at the meetings are brand new to retailing," she says. "They really want to be part of an industry." Solomon and VSDA executive director Barry Locke present the program for members at the meetings, with emphasis on the assistance the group will give in the areas of in-store merchandising, promotion, advertising and financial management.

"Point-of-purchase material is a big issue," Solomon says. "There's not a lot of it available, and what there is doesn't help the retailer sell. That's one thing we plan to take up with the studios."

The Dallas meeting, first in the series, was the only one at which studio representatives (from Warner, MCA and Nostalgia Merchant) gave formal presentations. "Having manufacturers there drags the meeting out," says Solomon. "If they want to attend, they're welcome, and we'll introduce them to the retailers, but the formal presentations are too time-consuming for a meeting of this type."

(Continued on page 16)

Solons Target Of Conflicting Vid Data

By JOHN SIPPEL

LOS ANGELES—Conflicting testimony from the motion picture and home electronics industries mired a House judiciary subcommittee here deeper in the legal morass over home video taping.

Toward the end of Monday and Tuesday (12-13) hearings here Chairman Robert Kastenmeier (D-Wis.) appeared to be hoping whether a solution to the legality of taping copyrighted material on a VCR in the home would come from an anticipated Supreme Court review of the October 1979 Ninth Circuit decision. That review ruled such duplication constituted copyright infringement. Kastenmeier queried ex-FCC chairman Charles D. Ferris, leader of the pro-VCR force, as to when and how the nation's highest tribunal might play Solomon.

Home electronics experts were present Monday afternoon when motion picture industry representatives fired their best salvos. Led by Motion Picture Assn. of America president Jack Valenti, a group of witnesses characterized unbridled home taping as eroding U.S. film making profits and creating an in-

surmountable imbalance of trade with Japan.

The pro-VCR forces, led by Ferris, contested every point made the prior day, negating movie business accusations by painting a picture of a vigorous U.S. movie industry voraciously devouring yet another burgeoning industry by attempting to exact a royalty of \$1 per blank tape and \$50 per VCR purchased.

Typical of the contentions made by both sides was an argument over whether VCR usage nationally, estimated at more than 3.5 million units by EIA senior vice president Jack Wayman, was crippling national rating services like Nielsen and Arbitron by thwarting their home metering. Jay Eliasberg, former vice president, research, for CBS, stated Monday that VCRs bypass meters, thus weakening the research base provided to networks and producers on which they levied their fees for network use of programming.

Nina W. Cornell, president, Economists Inc., speaking Tuesday, countered Eliasberg, stating that VCRs

(Continued on page 53)

CASSETTE SINGLES

Prelude Sets One-Sided Tapes

By IRV LIGHTMAN

NEW YORK—Within weeks, Prelude Records, the dance-oriented independent, plans to introduce a one-sided cassette counterpart to its series of 12-inch singles.

The decision to move ahead with the concept comes, says Prelude president Marv Schlachter, after meetings with labels and jacket fabricators over the past several months. Retailers are receptive to the idea, he adds.

Schlachter emphasizes that the cassettes will not be marketed, through packaging or otherwise, to reflect the home taping possibilities on the blank side.

"We're aiming at the personal stereo market, and our research indicates that a lot of kids would like to hear 12-inch singles without the inconvenience of flipping over the cassette," says Schlachter, who was accompanied by Stan Hoffman, executive vice president of the label,

during retailer pow-wows.

Schlachter also notes that the cassette running time, which would average 15 to 20 minutes per side, would restrict home taping on the blank side.

As for packaging, the label is in the process of developing a 12-inch sleeve in which the cassette would be

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APRIL 24, 1982, BILLBOARD

MEETINGS SET NABP Wants \$\$ Justice For Blacks

By RADCLIFFE JOE

NEW YORK — The recently formed National Assn. of Black Promoters (NABP) has begun organizing meetings with sponsors of concerts and festivals as part of its long-range plan to establish "economic justice" for black promoters, lawyers and certified public accountants in the music business (Billboard, Jan. 30).

According to the Rev. Jesse Jackson, head of the association, the NABP will meet with a number of major corporations across the country to discuss its plan to eradicate what he calls "a white monopoly" in the concert promotion field. Among the corporations being targeted are the Brown & Williamson Tobacco Co., manufacturers of Kool cigarettes, and Anheuser/Busch, makers of Budweiser beer.

Charging that the record industry, and major sponsors of concerts and music festivals "have violated the rights of black people, and reduced them to the sharecroppers of the music industry," Rev. Jackson states that his organization will lead the battle for the establishment of "territorial integrity, financial skills, and the national right to our market."

He says he does not anticipate resistance from "those who have monopolized the market for these many years. However, we'll meet resistance with resistance." Jackson elaborates, "What we're doing is searching for trade, and we'll trade with those who will trade with us."

Jackson also does not anticipate resentment from white concert promoters who now control much of the business. "There is no reason why we cannot work together," he states.

(Continued on page 42)



EASTER MAGIC—Andrae Crouch, left, teams with Deniece Williams during Crouch's Easter Weekend engagement at Southern California's Magic Mountain amusement complex. Williams appeared as special guest during the closing night's concert.

Publisher Of Sacred Music Wins Battle With Church

By ALAN PENCHANSKY

CHICAGO—FEL Publications Ltd., a Los Angeles sacred music publisher, has won the latest round in its ongoing copyright infringement battle against the Chicago Catholic Archdiocese. The victory came here in the U.S. Seventh Circuit Court of Appeals which overturned a lower court's dismissal of charges that the Catholic churches engaged in widespread copying of FEL songs without permission for inclusion in photocopied "home-made" hymnals. FEL launched its action here in 1976.

In siding with FEL, the Appeals Court completely reversed a U.S. District Court ruling that the annual blanket copying license offered by FEL was in violation of anti-trust statutes and that religious material enjoys a copyright exemption. The Appeals court struck down both

propositions. It cited the recent U.S. Supreme Court ruling in BMI vs. CBS as evidence of blanket licensing's legality.

FEL's \$100 annual license was introduced in 1972 after the company says it became too difficult to police religious market copying practices on a per title basis. The license gives each parish unlimited access to all FEL songs.

The FEL license, according to the court, "is a reasonable and flexible tool for dealing with the unique problems associated with the Roman Catholic liturgical music market. It gives copyright holders protection and compensation and it allows individual parishes to produce custom hymnals at a reasonable cost."

FEL seeks \$1.5 million in damages.

Geffen Has A Streamlined Look Despite 17 Artists, Executive Roster Is Kept Small

By SAM SUTHERLAND

LOS ANGELES — Midway through its second year in the marketplace, Geffen Records is living up to its original blueprint as a streamlined record company.

Although the label has pacted 17 recording acts and completed its first Broadway cast album, with several

additional signings nearing completion, label chief Ed Rosenblatt confirms that the current payroll still numbers about a dozen employees, including Rosenblatt himself. That lean staff underscores a philosophical shift the Geffen label president admits is a direct outgrowth of

changing business conditions, as well as a conscious goal set forth when Geffen and Warner Bros. Records set up the label as a joint venture in 1980.

"There's a certain paranoia that can affect small labels with a distribution relationship to a large branch system," explains Rosenblatt, who speaks from experience. As senior vice president in charge of both sales and promotion at Warner prior to accepting the Geffen top slot, Rosenblatt handled a host of custom and distributed labels.

Many of those lines, like their rivals under similar deals at competing majors, habitually staffed up with their own in-house marketing, promotion, publicity and sales personnel as product flow increased. But that trend, so common in the '70s, is one Rosenblatt agrees is almost prohibitively costly in the current economic climate. As for Geffen itself, he feels the links to Warner preclude any need for substantial staff growth.

Rosenblatt argues that many custom lines that swelled ranks in the '70s too often focused on duplicating efforts in marketing and promotion, rather than beefing up their a&r functions, the route he says the small

(Continued on page 9)

Executive Turntable

Record Companies

Ellen Stolzman is appointed director of marketing for CBS Masterworks. Most recently director of promotion for the label, Stolzman will continue her



Stolzman

duties in New York. . . . David Kershenbaum has left his slot as vice president of a&r for A&M Records. He's expected to continue producing a number of projects for the label, for which he worked for five years. . . . In a reorganization of its artist relations/television department, Atlantic Records names Ben Hill national director of video; promotes Susan Stein to associate director of artist relations/television; and appoints Donna



Hill

Kreiss artist relations coordinator. Hill was in the label's merchandising department; Stein was artist relations/television manager; and Stein was a department secretary. All will be based in New York.

Michael Hoppe is upped to vice president of adult contemporary at PolyGram Records. He was director of the popular repertoire division of Polydor at the company's headquarters in Hamburg. Hoppe will be relocated in New York. . . . Holly Ferguson becomes director of a&r administration for Arista Records. She was manager of a&r administration at PolyGram Records. Ferguson will work out of New York.



Stein



Kreiss



Hoppe



Ferguson

Bob Franz has resigned as vice president of personnel and industrial relations at Capitol Industries-EMI to pursue other interests. He will be succeeded by Ed Khoury, president and chief operating officer of Capitol Magnetic Products and the Musicden Retail Corp. Also at Capitol, Richard Blinn is named director of technical marketing services supporting Capitol Magnetic Products, and John Dietz becomes director of recording operations. Blinn was Capitol's director of recording and electronic development, while Dietz served the label most recently as national custom production director. All these Capitol officials will be based at the label's Hollywood home office.

Janet E. Shapiro is named promotion manager for London Records, New York. She was classical product manager for Pro Arte Records, Minneapolis. . . . At Chrysalis Records, Los Angeles, Janine Mattiussi moves to the post of manager of artist development. She has been with the label for more than two years. . . . Don Cannon is named controller for Elektra/Asylum/Nonesuch Records, Los Angeles. Cannon was a controller for the Taft Entertainment Co. . . . Light Records/Lexicon Music, Newbury Park, Cal., has promoted 11 employees, Ron Anderson to vice president of sales operations; Lamar Bryan, director of sales distribution; Dave Koontz, inventory control manager; Dave Thurston, warehouse manager; Kathy Richert, customer service manager; Lenita Virtue, administrative assistant; Loren Friday, manager of foreign sales; Jim Garcia, director of corporate planning; Karen Brasel, manager of facilities and offices; Sherrie Cassem, administrative assistant; and Tabita Veiss, personnel manager. Janette Boatwright joins the company as licensing clerk.

At Regency Records, Los Angeles, Paula Porter is appointed a&r coordinator. . . . Tammy Martinelli moves to the post of regional promotion manager for Kapri Records, Los Angeles. She was assistant manager for the Northeast region.

Publishing

Gay Jones is appointed vice president of the Fricon Entertainment Co., Los Angeles, a music consulting and publishing firm. She was publishing administrator at Filmways. . . . Candy Corvin is named to oversee all music publishing operations for Mega Records' Fresh Squeezed Music (BMI) and Sha-Mel Music (ASCAP). She will be based in Hollywood.

Related Fields

Stephen Roberts, currently president of Twentieth Century-Fox Telecommunications, is selected to be president and chief executive officer for the proposed CBS/Fox joint venture. Named to the board of directors are Thomas H. Wyman, CBS president; Gene F. Janowski, president of CBS/Broadcast Group; Walter R. Yetnikoff, president of CBS/Records Group; Alan J. Hirschfield, Twentieth Century-Fox chairman; Monroe Rifkin, partner in Rifkin-Fox Communications; and Norman Levy, vice chairman and president of Twentieth Century-Fox Entertainment. All appointments become effective when a definitive agreement is reached between the organizations. Headquarters for the venture will be in New York.

Howard M. Ballon becomes director of marketing for RCA "SelectaVision" VideoDiscs, New York. He has worked in book and film marketing and distribution for Random House and Warner Communications. . . . Russell Farrell is upped at Altec Lansing, Anaheim, from district manager for New England to the new post of OEM sales manager for the company's industrial and professional sound products line.



Roberts



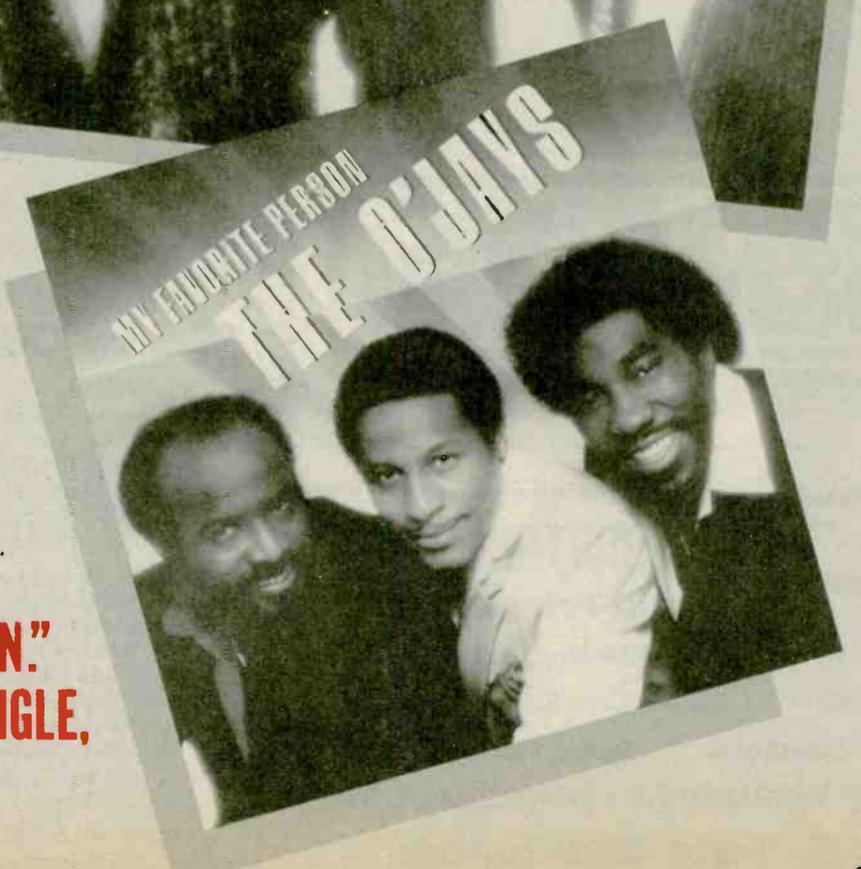
BIO-DEGRADABLE—MCA Records top brass take the title of the new Point Blank album literally by serving up group bios "On A Roll" during a recent album preview party in Los Angeles. Pictured from left are Al Bergamo, MCA Distributing chief; Gene Froelich, president of the MCA Records Group; Point Blank's Rusty Burns and MCA label president Bob Siner.

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PRODUCER PROFILE

Jett Set Puts Laguna On Top

By ROMAN KOZAK

NEW YORK—With Joan Jett's "I Love Rock'n'Roll" single in its sixth week at No. 1 on Billboard's Hot 100, and her album only one step away from that summit, producer Kenny Laguna is back on top again. And from this point on, the onetime bubblegum producer whose career seemed to die with that brand of music is going to be very selective about future production projects.

The reason, he says, is that most of his time is now occupied managing Jett, although that didn't stop him from producing Bow Wow Wow's new "Last Of The Mohicans" EP. "It's hard to manage a band in a transition stage, and produce at the same time," says Laguna. "I did Bow Wow Wow because Joan and the Blackhearts demanded that I do it. But I wouldn't work on a project where I didn't have the time to do my best."

Laguna started out in the mid '60s as a writer, musician and ultimately producer of such bubblegum acts as the Trade Winds, Ohio Express, 1910 Fruitgum Co., the Archies and Tommy James and

the Shondells, and later produced Bill Medley, Tony Orlando and Edwin Starr. Coincidentally, Laguna cut many of his bubblegum hits for Buddah Records during Neil Bogart's time there. Bogart is today chairman of Boardwalk, Joan Jett's label.

Bubblegum, says Laguna, grew out of Tin Pan Alley, and it was there, making demos, that he first



Kenny Laguna

learned how to produce. "You learned how to make a demo at one-tenth the budget of the record. The organ would have to be the strings and the guitars would have to be the brass as well as the guitars," he remembers.

"You learned how to make the best of a sound, and how to fill up the record and keep the tension high. To make a demo for a publisher who listens to songs all day is just as hard to make as a hit record," he says.

"After bubblegum died, I had no career," continues Laguna who says that for a while he even loaded boxes for a living. "After limousines, very tough," he says. "Very heavy depression. They wouldn't even let me play the radio on the loading dock."

Laguna got back into the business by going to England, where he wrote some songs for the "Stardust" film. Coming back to the U.S., he worked for ABC Records as an "assistant to the head of a&r, East Coast." Then he got together with Tommy James for an unsuccessful comeback attempt. He pro-

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Chartbeat

Little Label That Could; 'The Dude,' Top 10 At Last

By PAUL GREIN

LOS ANGELES—Boardwalk this week becomes the first individual label in nearly five years to have different singles at No. 1 simultaneously on the pop and r&b charts. **Joan Jett & the Blackhearts'** "I Love Rock'N'Roll" is No. 1 pop for the sixth straight week, while **Richard "Dimples" Fields'** "If It Ain't One Thing It's Another" moves up to No. 1 r&b.

The last label to top both charts simultaneously with different records was Tamla in May, 1977, when **Stevie Wonder's** "Sir Duke" was No. 1 pop and Marvin Gaye's "Got To Give It Up" was the topper in r&b.

Two other labels nearly qualify: Warner was No. 1 r&b in October, 1978 with Funkadelic's "One Nation Under A Groove" while the No. 1 pop single was Exile's "Kiss You All Over" on Warner/Curb; MCA was No. 1 r&b in December, 1979 with Rufus & Chaka's "Do You Love What You Feel," while the No. 1 pop hit was Rupert Holmes' "Es-

cape" on the just-axed Infinity.

By jumping to No. 1 r&b, "Dimples" ends **Stevie Wonder's** nine-week lock on the top of that chart with "That Girl." That was, nonetheless, the longest run at No. 1 r&b in more than 10 years. In fact, "That Girl" ties **Al Green's** "Let's Stay Together" (Hi) and **the Four Tops'** "I Can't Help Myself" (Motown) for the longest run at No. 1 since Billboard introduced the r&b charts after a year-long absence in 1965.

On the pop side, "I Love Rock'N'Roll" ties **J. Geils'** "Centerfold" as the longest-running no. 1 hit so far this year. In fact, only 20 singles have had even five weeks at No. 1 pop in the past 10 years. Here they are, with ties broken based on weeks in the top 10 (the second number).

1. "Physical," Olivia Newton-John, MCA, '81-'82, 10-15.
2. "You Light Up My Life," Debby Boone, Warner-Curb, '77, 10-14.
3. "Bette Davis Eyes," Kim Carnes, EMI America, '81, 9-14.
4. "Endless Love," Diana Ross & Lionel Richie Jr., Motown, '81, 9-13.
5. "Night Fever," Bee Gees, RSO, '78, 8-13.
6. "Shadow Dancing," Andy Gibb, RSO, '78, 7-12.
7. "Tonight's The Night," Rod Stewart, Warner, '77, 7-11.
8. "Lady," Kenny Rogers, Liberty, '80, 6-13.
9. "Call Me," Blondie, Chrysalis, '80, 6-12.
10. "My Sharona," the Knack, Capitol, '79, 6-12.
11. "Centerfold," J. Geils Band, EMI America, '82, 6-12.
12. "Alone Again (Naturally)," Gilbert O'Sullivan, MAM, '72, 6-11.
13. "The First Time Ever I Saw Your Face," Roberta Flack, Atlantic, '72, 6-11.
14. "I Love Rock'N'Roll," Joan Jett & the Blackhearts, Boardwalk, '82, 6-9 (so far).
15. "Le Freak," Chic, Atlantic, '78-'79, 5-15.
16. "Starting Over," John Lennon, Geffen, '80-'81, 5-14.
17. "Best Of My Love," Emotions, Columbia, '77, 5-12.
18. "Silly Love Songs," Wings, Capitol, '76, 5-11.
19. "Bad Girls," Donna Summer, Casablanca, '79, 5-10.
20. "Killing Me Softly With His Song," Roberta Flack, Atlantic, '73, 5-9.

★ ★ ★

Never Say Die: **Quincy Jones'**
(Continued on page 76)

SINGLE, LP BOOMING

For Cross-Merchandising, 'Pac Man' Made In Heaven

NEW YORK—If you can't beat them sing about them. That's proven to be a successful philosophy for Jerry Buckner and Gary Garcia and for Columbia Records. The label says the "Pac Man" single has sold 1.2 million copies while the LP is at 800,000 units.

Buckner & Garcia, who wrote the "WKRP In Cincinnati" theme, originally released the "Pac Man" single on the local BGO Records label in Atlanta. After the record sold 12,000 copies, their manager, Arnie Geller, had little trouble in convincing Columbia to release it nationwide.

"Obviously it's a novelty record, but it was timely, and there was constant media exposure," says Al Teller, senior vice president and general manager of Columbia. "The key then was to be able to come up with an album of video game themes."

Buckner and Garcia were able to

do just that. Each song on the LP is based around a popular video arcade game, using sound effects from the various games. It took 30 separate contracts to get all the necessary clearances from the various game manufacturers, says Garcia, "and each one gets a cut."

"For cross merchandising, this record was made in heaven," says Teller. Early on, CBS targeted the pre-teen and teen markets with point of purchase material and displays. In conjunction with Bally Midway, which makes the arcade games, and Atari which has recently introduced the home Pac Man game, CBS did displays within the arcades themselves and sponsored radio contests.

In May, MTV is doing an animated recreation of "The Legend Of Pac Man," with a contest whose prizes include the "Pac Man" LPs as well as home video games, T-shirts, and a "Pac Man glove" to fight blisters caused by spending hours at the machine.

Teller says CBS has been particularly successful at selling the "Pac Man" records through racked accounts. "This campaign has been fun for everyone," he says.

'Dukes' Promo Set By CBS

MEMPHIS—CBS Records' Memphis branch has launched a promotion tailored around Little Rock, Ark. station KSSN-FM and Handleman Magic Mart outlets to stimulate interest in the Epic/Scotti Brothers LP, "Dukes Of Hazzard."

The month-long cross-merchandising contest involves 25 Handleman Magic Marts, which will carry a special "KSSN-FM Dukes Of Hazzard" coloring blank at in-store "Dukes" displays. During the 30-day contest period, each participating Magic Mart location will feature the LP and tape versions at a discounted \$6.77 price.

Contest entries will be judged by KSSN and the winner will receive a trip to L.A. to see a taping of the "Dukes Of Hazzard" tv show.

Country Gets 'Hooked' LP

NASHVILLE—The songs have ended, but the medleys linger on—and on. Now country music is paying its homage to the modern attention span via Albert Coleman's Atlanta Pops' two-sided single "Hooked On Country."

Issued on Bill Lowery's Southern Tracks label, the record welds together slivers of 17 country standards. Lowery, who says it took him six months to secure the publishing agreements, claims that the single has sold 15,000 copies in its first 10 days on the shelf.

It is distributed regionally by Pickwick in Atlanta, and Lowery says he wants a major to lease the master.

Initially, Lowery notes, "some publishers were not very happy about the project, but I explained to them I had to have a rate." So laborious was the clearance effort that Lowery wound up using some public domain songs—as well as several from his own catalogs. "We got afraid someone else would try to get out a similar project, so we decided we'd better go ahead with what we had," Lowery adds.

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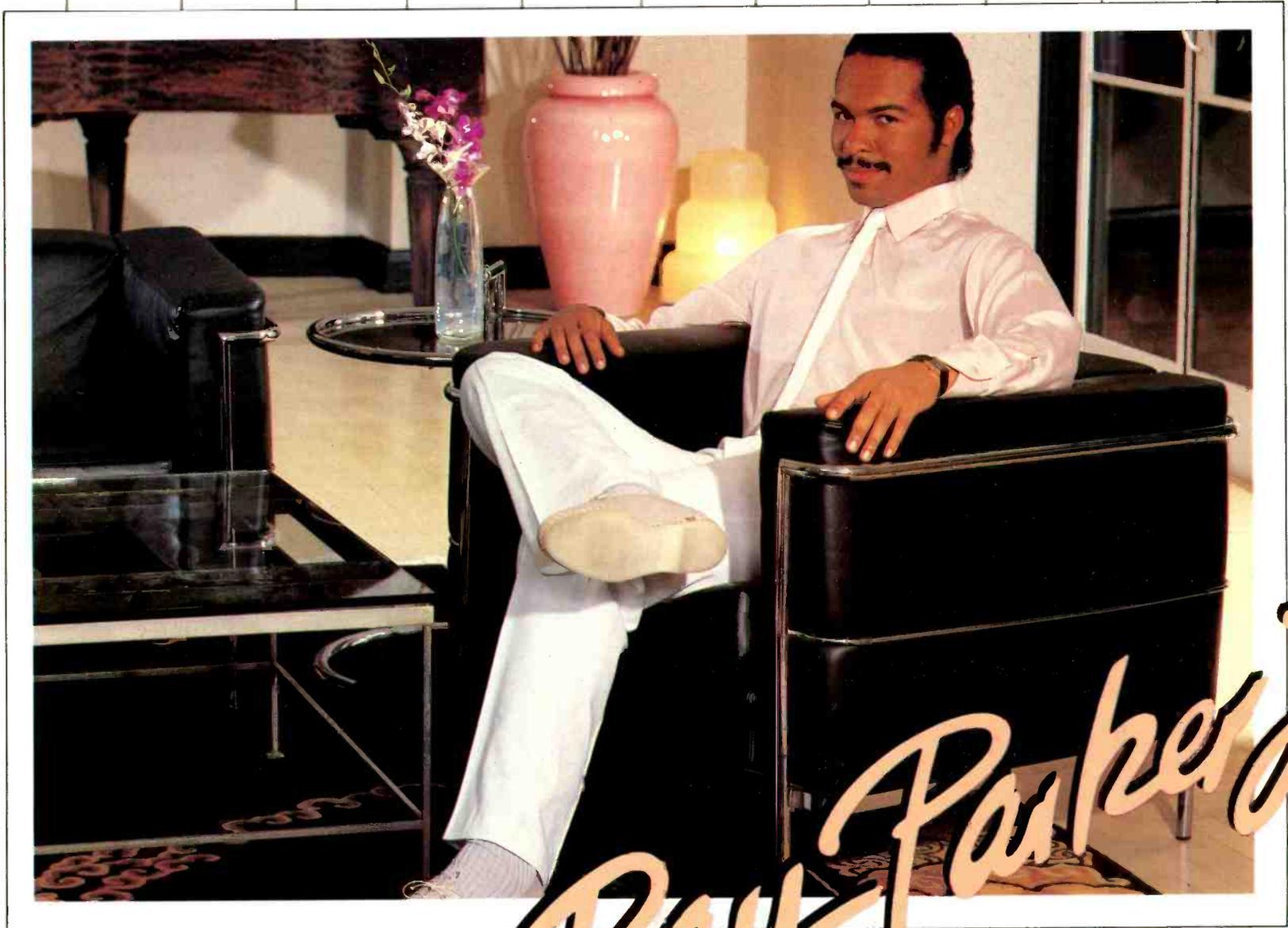
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General News

Market Quotations

As of closing, April 15, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
13/16	9/16	Altec Corporation	—	—	—	—	—	Unch.
36	26%	ABC	7	21550	35%	35	36%	+ 1/4
35%	25%	American Can	6	143	27	26%	26%	— 1/4
5%	4	Automatic Radio	3	11	4%	4%	4%	— 1/4
47 1/2	36%	CBS	6	359	42%	42%	42%	— 1/4
68 1/2	41%	Columbia Pictures	13	750	68%	68%	68%	— 1/4
7 1/4	5	Craig Corporation	20	72	6%	6%	6%	— 1/4
58	47	Disney, Walt	16	1407	57%	56%	57%	+ 1/2
4	2%	Electrosound Group	—	9	2%	2%	2%	Unch.
6%	3%	Filmways, Inc.	—	118	5%	5%	5%	— 1/4
17	14	Gulf + Western	4	743	15%	15	15	Unch.
15 1/2	10 1/4	Handleman	7	80	13%	13%	13%	Unch.
6 1/4	3 1/2	Integrity Entertainment	3	21	3%	2%	3%	+ 1/4
7	5 1/2	K-tel	4	9	6%	6%	6%	— 1/4
59	36	Matsushita Electronics	7	119	36%	36	36	— 3/4
53 1/4	38	MCA	13	679	53%	51%	52%	+ 3/4
56 1/4	49 1/2	3M	9	633	55	54%	55	+ 1/4
64	49	Motorola	11	2285	63%	61%	63%	+ 1 1/4
39 1/4	30	North American Phillips	4	57	36%	36%	36%	— 1/4
10	6%	Orrox Corporation	—	99	10	9%	9%	— 3/4
16 1/4	11 1/4	Pioneer Electronics	9	1	10%	10%	10%	— 1/4
22 1/4	16 1/4	RCA	—	6797	23%	22%	23%	+ 1/4
18	12	Sony	10	3448	13	12%	13	Unch.
30 1/4	22 1/4	Storer Broadcasting	14	619	30%	29%	30%	+ 1 1/4
3%	2%	SuperScope	—	7	3%	3%	3%	— 1/4
33 1/4	27 1/4	Taft Broadcasting	8	18	30%	30%	30%	— 1/4
63 1/4	57 1/4	Warner Communications	15	1690	57%	56%	57%	+ 3/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Abkco	—	1/2	1%	Kustom Elec.	6000	1%	1%
Certron Corp.	2800	1%	1%	Recoton	—	2%	3
Data Packaging	500	5 1/2	6	Reeves	—	—	—
Joseph Int'l.	10	7%	8	Comm.	39,300	28%	28%
Koss Corp.	3000	5%	6	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.

PolyGram Drives 'Chariots'

NEW YORK—PolyGram Records is making a major point-of-purchase push to add more sales mileage to Polydor's "Chariots Of Fire" soundtrack, already the nation's top-selling album, and to further establish composer/artist Vangelis in the U.S.

Fueling PolyGram's continued interest are recent Oscars earned by the film as best picture and best orig-

inal score, and a wide re-release of the film.

In addition to extending the label's current campaigns of advertising, local promotions, cross-merchandising tie-ins and extensive dealer display material, PolyGram is now providing dealers with streamers and is sticking the album to point up its Academy Awards.

WCI Music Revenues Down

NEW YORK—Revenues and income for the record and music publishing division of Warner Communications Inc. declined in the first quarter of 1981.

The division, which incorporates the Warner Bros., Elektra/Asylum and Atlantic labels and Warner Bros. Music publishing, showed income of \$15,780,000, compared to \$22,342,000 in the same period last year. Revenues dropped to \$190,001,000 from \$201,640,000.

Steve Ross, chairman of the conglomerate, attributed the declines to fewer major album releases during the quarter, but added that the division should "benefit from upcoming releases from many of its top artists over the next several months."

In all of 1981, the division's sales totaled \$811 million, its highest to date, with a 3% operating income increase to \$85 million.

A prime reason cited for the company's record first quarter revenues, net income and earnings per share was the performance of Atari, the home/arcade video game division with first quarter sales and income of \$421 million, a 180% increase over last year's period, and \$100.6 million, respectively.

Overall, WCI reported revenues of \$932,483,000, compared to \$602,058,000 in 1981's first quarter, and net income of \$77,879,000, a 57% increase from \$49,520,000.

\$\$ Decline For CBS Records

NEW YORK—A 15% drop in revenues for the CBS Records Group in the first quarter contributed to a modestly lower income and earning per share for CBS Inc., whose overall revenues rose slightly for a record first quarter.

First quarter 1982 net income and earnings for CBS Inc. declined to \$14.2 million, or 51 cents per share from 1981 net income of \$16.9 million or 60 cents per share. Traditionally the first quarter is the company's smallest earnings quarter, CBS says. First quarter 1982 revenues of \$1.01 billion were 3% higher than first quarter 1981 revenues of \$981.3 million.

"Revenues for the CBS Records Group declined 15% in the quarter, causing the group's profits to decline," says CBS. "The troubled consumer economy and an expected low level of major record releases caused a loss in domestic recorded music operations. The Columbia House Division had improved sales and profits compared to the first quarter of 1981."

According to a CBS Inc. spokesperson, profits from CBS Records International and from Columbia House prevented the Record Group from operating at a loss for the quarter, while the domestic records operation actually dipped into the red.

STAFF REMAINS SMALL

Geffen Label Maintains A Streamlined Profile

• Continued from page 4
but successful Geffen operation has pursued.

The division of labor within the Geffen team backs up Rosenblatt's contention, since fully a third of the staff is directly involved in securing talent. In addition to founder Geffen, whose record industry career has centered around his negotiating activity, the label has two full-time a&r executives, John David Kalodner and Carole Childs, both on the West Coast.

Although Rosenblatt plays down his own ability to procure acts, the company is also expected to add an East Coast a&r executive in the imminent future. Thus, apart from the label's in-house promotion chief John Barbis, Rosenblatt says Warner Bros. "still handles all our marketing and operational functions, as originally intended."

The young label has also turned heads with its decisions to turn down completed albums from two recognized '70s superstars, Elton John and Donna Summer, and seek costly new masters to insure a stronger response upon eventual release.

Responds Rosenblatt when queried on those moves, "The costs are so much greater today, and the pressure from radio is so much greater. You just can't turn your back on any part of the creative process now. It takes time to find the right act, but it also takes time to line up the right producer—the Tony Viscontis, Keith Olsens, Quincy Jones or John Boylans, who can make a vital difference."

Right now, in addition to John, Summer, hit newcomers Asia and Quarterflash, and the label's most recent releases by Sammy Hagar and John Hiatt, the active roster includes Peter Gabriel, Cars leader Ric Ocasek, Greg Copeland, Coyote

Sisters, "Dreamgirls" star Jennifer Holliday, Mac McAnally, Oxo, Preview and Jr. Tucker.

Geffen also has rights outside the U.S. and Canada to the Simon & Garfunkel live reunion album, and is expected to be involved abroad in any new studio recordings by the duo. The label also has the original cast LP for "Dreamgirls," the hit Broadway show in which the label itself was a joint venture partner; is already involved in bringing the British musical, "Cats," to Broadway, with a U.S. cast LP slated for label release; and continues to chart with "Double Fantasy," the last album from John Lennon and Yoko Ono prior to Lennon's death.

Despite that expanded roster, however, Rosenblatt says the Geffen release schedule won't be dramatically stepped up.

Prelude Sets One-Side Tapes

• Continued from page 3

housed. Schlachter promises no reference on the sleeve to a blank side.

Aware of the controversial Island "One-Plus-One" cassettes—with a full LP's worth of music on one side and a blank second side—the label chief believes that Island "made a tactical error in openly inviting the buyer to home tape. We're not interested in that."

The Prelude cassettes—dubbed "The 12-Inch Cassette"—will retail at the same price as the label's \$4.98 12-inch singles. The label's choice of which artist to launch the series will be made this week. "We want what we consider to be a strong contender, rather than just going with whatever is our next 12-inch single," Schlachter explains.

Arrest Five On Bootleg Disk Charges

NEW YORK—Five people were arrested in Minneapolis Monday (12) on charges of dealing in bootleg recordings.

On Friday (9), a Grand Jury handed down a sealed 11-count indictment charging George L. Powell Jr.; his three corporations, Geotina Corp., Harpo's Records and Stuff Inc. and G&J Music Inc., and four managers of his retail music stores with conspiracy to distribute and distribution of bootleg product.

The indictment was sealed Monday (12) and Powell and the four store managers—Ryan Mitchell Cameron, Steven John Carlsen, Mark Stephen Chuckel and Scott Edward Rexer—were arrested by the FBI.

All charged appeared before U.S. Magistrate Brian Short the same day and were released on personal recognizance bonds. A preliminary hearing was held Wednesday (14).

The Minneapolis prosecution, spearheaded by Assistant U.S. Attorney Jon Symchych, stemmed from an FBI investigation which resulted in the executions of federal search warrants on Aug. 13, 1981 at five locations in Minnesota. Seized in the raids under warrants granted by Federal Magistrate Floyd Boline, U.S. District Court, Minneapolis, were about 1,000 allegedly bootleg albums and business records indicating regular large volume purchases of illicit product.

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Cashman Cashes In With 'Talkin' Baseball' Singles

By IRV LICHTMAN

NEW YORK—It may not be the unofficial anthem of baseball—that honor still goes to "Take Me Out To The Ballgame"—but Terry Cashman's "Talkin' Baseball" is certainly establishing itself as a cry to "Play Ball!"

Cashman, a performer/writer and principal in Lifesong Records and its publishing affiliate, Blendingwell Music, is an avid baseball fan—particularly of the New York baseball scene.

The original song, used by Major League Baseball for its tv slogan, "Baseball Fever—Catch It," included a tribute to Hall of Famers Willie Mays, Mickey Mantle and Duke Snider.

A year later, there are 18 versions for 18 major league ball teams, with six more due shortly to complete the cycle. This will eventually translate to 26 Lifesong singles releases, as the label begins to send to its independent distributor lineup versions appropriate to their markets (in some cases, distributors will handle more than one version for the areas they cover).

Soon after the original version was cut by Cashman, the label developed a 12-inch single version, described as a limited run collector's

item by label-publishing general manager Stan Nowak, who adds that the purchaser of the 12-incher also receives a certificate of authentication for the numbered series. Another lure on the 12-incher is the etched signatures of Mays, Mantle and Snider on one side of the pressing. The original price of \$19.95 for the album was recently reduced to \$9.95. Cable tv has been one advertising avenue for the release.

As for the \$1.99 singles, Lifesong is not stopping at the dealer level. It's using direct-mail in various sports and sports hobby publications and when all 26 singles are ready, Nowak says the label may offer the singles as a collector's package.

While Warner Bros. Publications printed a single sheet—at \$2.50 for the original version—there are no plans yet to go ahead with the customized versions, although this could develop if individual versions take off. Nowak says each version should be considered part of the total sales mix. "This is a year-round project with enormous complexities in production and labelling," notes Nowak.

As for Cashman, he's sung the song live at various ballparks and has appeared on such network tv's as "Today," "Good Morning America" and countless local sports shows. And Major League Baseball plans to make a video of each team version.

Rock 'n' Rolling

Oldfield's First U.S. Tour Rings A 'Bell'

By ROMAN KOZAK

NEW YORK—"Please don't ask me why I wrote 'Tubular Bells,'" asked Mike Oldfield, and we didn't; there are no real replies to that kind of question. So instead we asked him if he heard any good jokes lately:

A man called to the waiter and asked him if he had frogs' legs. The waiter said, "Yes." "Good," said the man, "then why don't you just hop over here?"

Well, maybe you had to have been there. But then we talked business and learned that though Oldfield has made eight LPs, and sold nine million copies of "Tubular Bells," this was his first concert tour of the U.S., supporting his latest "Five Miles Out" album on Virgin Records, distributed through CBS.

He is on a worldwide tour, expecting to do about 100 shows in Europe, Asia and here in the U.S. where he is being booked by Jon Podell, playing the Ritz on Sunday (18).

"The stage is very different from the normal stage setup," says Oldfield. "It looks more like a recording studio, though I don't have an engineer on stage. I do the sound myself at a studio desk with studio monitors. I use studio amplifiers and a computer. It's very high technology

though the emphasis is on the music. There are also films I have had made that are more like cartoons.

"They are done by M.C. Escher, the artist, who makes impossible perspective pictures. But they are actually moving. We project them overhead during the show," he says.

Oldfield adds that he has been wanting to play in the U.S. for the last three years, but until now he has had no response from agents or promoters. Part of the problem, he acknowledges, has been Virgin's uncertain status in this country, where release of his product has been sporadic, while Virgin has gone through distribution first with CBS, then with Atlantic and then back with CBS.

Also, he says, with the amount of equipment he carries, if he played a small club, there would hardly be room for the people, so he had to wait until he could get a tour together where he could play venues from 1,500 to 3,000 capacity. "We are not asking for a lot of money or guarantees. We just want a cut so we can be able to do it," he says.

Oldfield is a licensed pilot and he says his new "Five Miles Out" LP was inspired by a storm while flying over the Pyrenees.

"We flew into a thunderstorm in an unpressurized plane. We couldn't come down and land because of the

mountains. We tried to climb above it, but we were running out of oxygen. The wings started icing up, and ice on the propellers was coming off in big chunks, smashing against the windowscreen. And we were going upside down and inside out. There was thunder, wind, rain and hail. It was about an hour, but it felt like five years. It actually got to the stage of praying. At least it was an inspiration for an album."

★ ★ ★

They are not too happy at Shanachie Records these days with Rita Marley, wife of the late Bob Marley, who has cancelled a tour that this week would have taken her to Montreal, Boston, New York, Philadelphia and College Park, Md. Label president Richard Nevins says Shanachie had put "a lot of bucks" on a promotional campaign geared around those dates, including a \$50,000 video for the Ritz date in New York. "The tour was going to be the high point and culmination of our efforts," says Nevins.

According to sources, Marley would have grossed \$75,000 on the tour, but reportedly she wanted more. Efforts to reach the singer proved unsuccessful at presstime.

★ ★ ★

So you want to be a music journal-
(Continued on page 18)



New LP/Tape Releases
Page 23



THE DICK JAMES ORGANIZATION

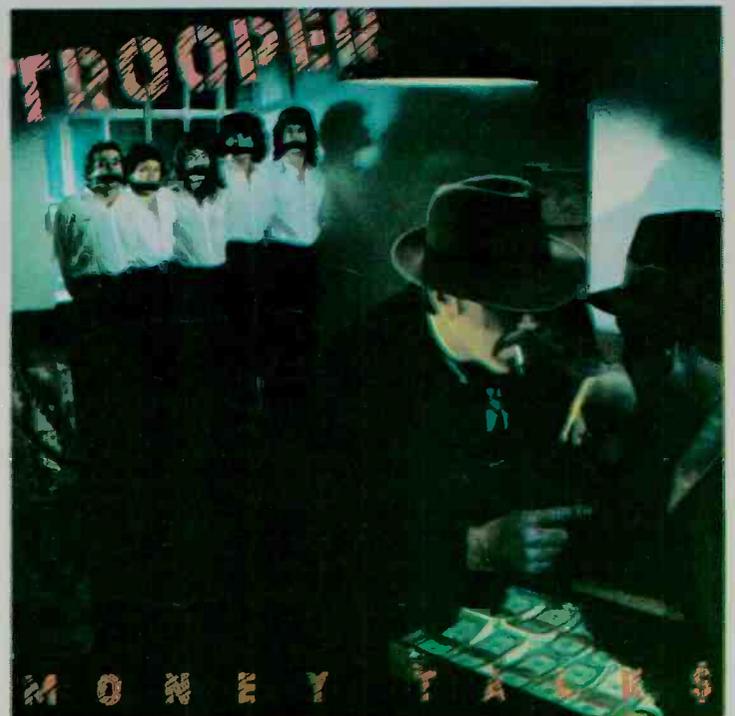
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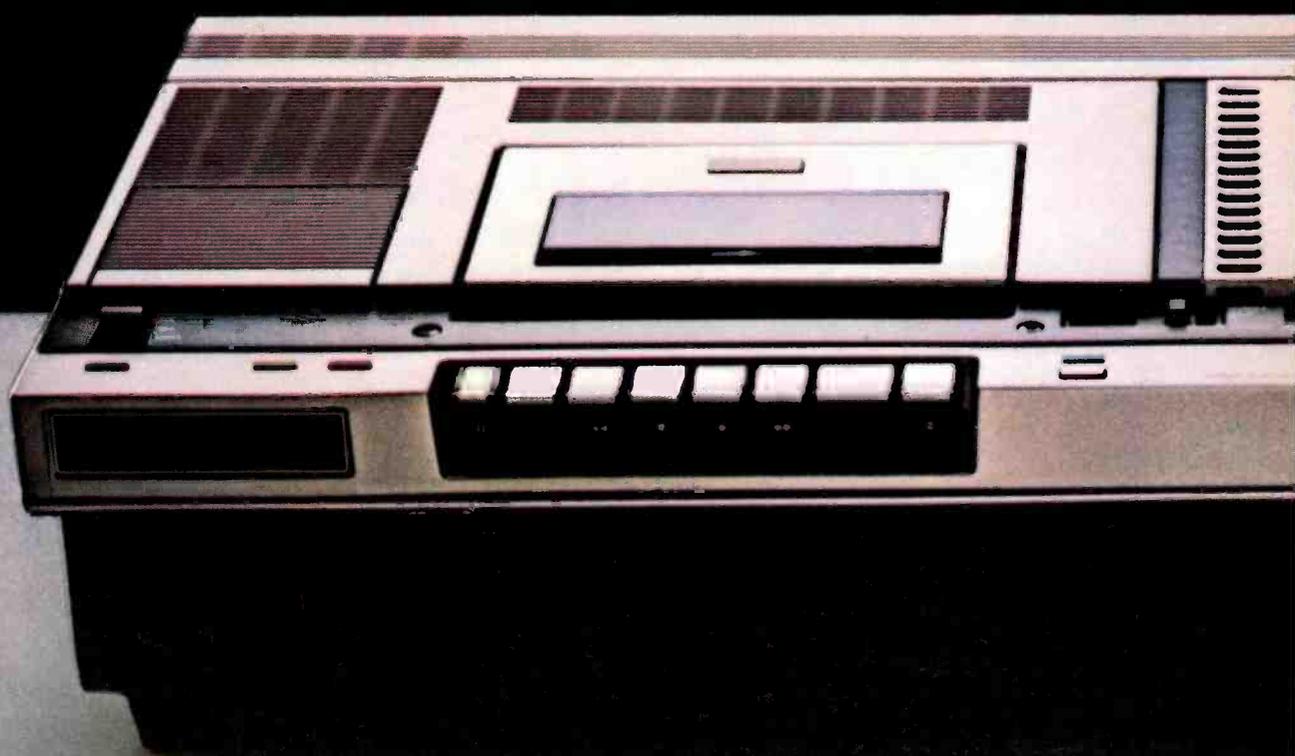
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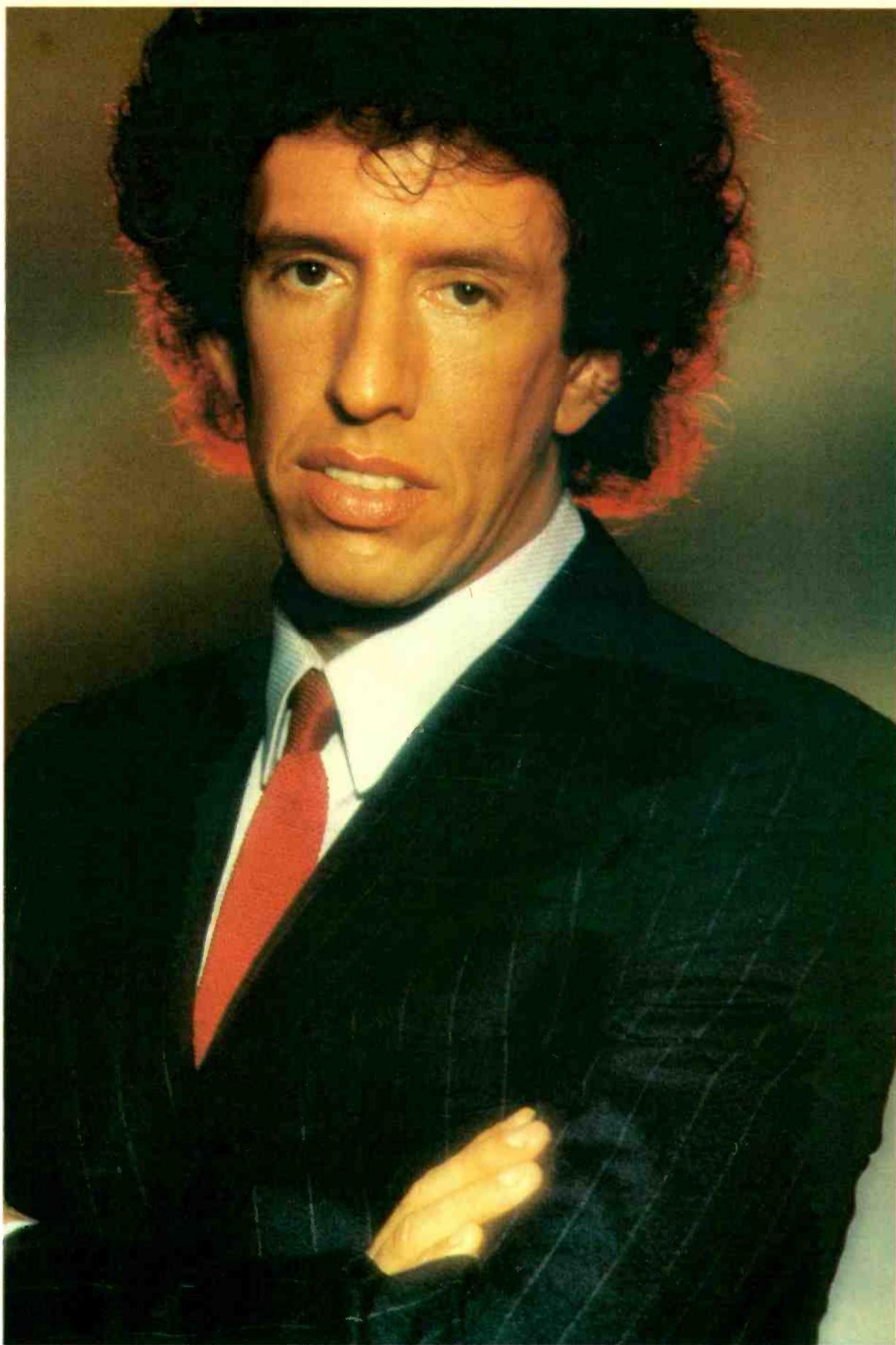
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General News

The Rhythm & The Blues

WCI Black Music Survey Omits Key Categories

By NELSON GEORGE

NEW YORK—It was good to see the concern Warner Communications expressed about black music in its recently released consumer survey (Billboard, April 10), and one hopes this documentation of black sales continues.

Yet there appeared to be a flaw in the research that profoundly affected the final result. In stating that the percentage of record dollars accounted for by blacks declined from 16% to 12% between 1977 and 1980, the Warner survey was apparently based on two categories: "traditional soul, rhythm and blues" (Aretha Franklin, Ray Charles, etc.) and "contemporary black" (Stevie Wonder, Earth, Wind & Fire, etc.).

The "disco/dance" and "gospel" categories were not counted as buyers of black music, which can be seen as a definite misjudgement. Since the Warner survey was apparently most interested in pop recordings, the exclusion of gospel in black sales is somewhat understandable. But to exclude "disco/dance" music, a style including Chic, Donna Summer and Sister Sledge, is harder to comprehend, especially since almost any industry observers would agree blacks are, on a percentage basis, the leading purchasers of dance music. For example, the top disco album of 1980 was Change's "Glow Of Love," which spawned two popular singles, "Lover's Holiday" and "Searchin'," and went gold. The bulk of those buyers heard the album on black radio and were black, even though it received its initial acceptance through disco play.

Unemployment among blacks has traditionally been double that of white America and under current economic conditions it is probably worse than that. There is no question that this has impacted on black buying patterns. Yet Warner's decision to exclude "disco/dance" and "gospel" from the "black" purchases makes one think the black decline was not as large as the survey indicated. At presstime, a Warner representative could not be reached for comments on those elements of the report.

★ ★ ★

Songwriting 1982: Tanyayette Willoughby has many talents. She plays violin, piano, arranges and has a fine singing voice. However, it is as a songwriter that this New Yorker has had her major successes. She wrote the lyrics for two songs on Change's gold "Glow of Love" LP, including the popular single "Lover's Holiday" and "Angel In My Pocket," five on the next Change album, "Miracles," as well as for David "Fathead" Newman and Lenny White & Twennynine with whom she was a member.

Willoughby has developed a distinctive songwriting personality, one

that employs dreamy romanticism (eg: "Lover's Holiday") and imaginative imagery to support contemporary dance rhythms. She says, "I have no problems writing words to fit melodies. Certain sounds and notes conjure up words to me."

Willoughby is young and still growing, but she has taken her share of hard knocks on the competitive New York music scene. Her experiences are, in fact, reflective of the problems today's black songwriters often have in a music where the emphasis is more often on the rhythm track than the song.

"There are so many people in this industry with a total disrespect for writers," she says. "Today you find

(Continued on page 39)

Philly's Uptown For Renovation

Federal Grant Aids Plans For Black Music Showcase

PHILADELPHIA—The creation of a black music showcase venue in this city will move ahead at full speed now that the U.S. Department of Housing and Urban Development has awarded local promoters a \$250,000 grant. Plans by the group, headed by John Bowser, provide for a \$2 million renovation of the old Uptown Theatre in the northern section of the city into the New Uptown Theatre and Entertainment Center.

Bowser, president and owner of the Uptown Theatre, is also executive director of the Philadelphia Urban Coalition. U.S. Sen. John Heinz, Republican from Pittsburgh, Pa., announced the Federal award of the Urban Development Action Grant, saying it would help finance a worthwhile project that would be a cultural and commercial benefit to the residents of North Philadelphia, the inner city for the local black community.

In addition to the Federal grant,

other funds for the project, which has been in the works for some three years now, have come from the Philadelphia Citywide Development Corp., the Philadelphia Industrial Development Corp., and as loans from two local banks. Bowser says the project would provide the impetus for reducing much of the blight and lack of any major investments in North Philadelphia, which he added has suffered because development funds have gone mostly to Center City.

The New Uptown complex will take up the existing six-story, 50,000 square foot theatre building. Plans call for a 2,000-seat auditorium for concerts, a restaurant, two smaller rooms that will feature jazz acts, a disco for young adults, and a private club that Bowser said already has 2,000 membership applications. Now that the renovations can move forward, Bowser expects the project will be completed in about six

months with the grand opening anticipated for October. Bowser began packaging the project on Jan. 15, 1979.

Originally opened as a deluxe neighborhood movie house featuring stage shows in 1929 and operated by Warner Bros. Theatres Corp., the Uptown became a major showcase for black shows in the 1950s and 1960s. Using local radio DJs to MC the shows, the Uptown featured many black performers who later achieved international fame, including Diana Ross, Smokey Robinson, Stevie Wonder and scores of others. The theatre closed in 1978.

It is expected that Georgie Woods, local DJ whose name became synonymous with the Uptown because of the many rock and rhythm & blues concerts he promoted at the theatre, will be an entertainment consultant for the complex.

MAURIE ORODENKER

Nutricize. The New Record Poster Package That Tunes You In To The Tremendous Exercise/Fitness market!

The advertisement features a large central image of a record poster for 'NUTRICIZE' with the text 'MUSIC DESIGNED SPECIALLY FOR EXERCISE AND BODY MOVEMENT' and 'Featuring 10 ORIGINAL SONGS'. Below the poster is a record with the same text. To the right is a smaller image of the 'NUTRICIZE' record poster package. At the bottom right is a black and white photo of a person in a crouching exercise position, labeled 'Gwendolyn Bye'. A starburst graphic in the bottom left corner reads 'SPECIAL INTRODUCTORY OFFER! Order 25 Nutricize Albums and get the handsome full-color, self-selling display unit shown. FREE!'.

America is about to say good-bye to exercise... Hello Nutricize!

Discover the outstanding new way to add new profits to your business...it's called Nutricize. Nutricize is a fabulous new concept including a record/poster package that combines 10 dynamic, original songs written by super talent arranger and composer Phil Hurtt, with the exclusive Nutricize exercise program created by Gwendolyn Bye, noted professional dance and exercise educator. The result is the liveliest, most irresistible exercise program ever! It's contemporary, exciting and it's yours in bright, colorful display units that will sell on sight to everyone who's interested in exercise, fitness and fun! Take advantage of this special offer now...call your order in today!

NUTRICIZE IS THE EXCLUSIVE NEW EXERCISE PROGRAM THAT:

- Is sponsored by Nutri/System, America's fastest-growing weight loss fitness organization!
- Has original music created by Phil Hurtt of "Village People" fame!
- Has step-by-step directions right on the record!
- Exercise program designed by Gwendolyn Bye!
- Offers a complete fitness program for under \$10!

nutri/system

For information contact Steve Schulman (NLDC), National Label Distributing Co., 1529 Walnut Street, Phila., Pa. (215) 568-0500

Hensler, Mazza Join RIAA Board

NEW YORK—Guenter Hensler, president of PolyGram Records, and Jim Mazza, president of EMI America/Liberty Records, have been elected to the board of directors of the Recording Industry Assn. of America (RIAA).

Chains Accelerating Video Game Drives

• Continued from page 1

started with Atari games. Special customized cases which show the spines and tilt the packages forward are placed in traffic areas in every store. Accessories buyer Dwight Montjar oversees the product area.

One-hundred of the 137 Record Bars now carry an average of 10 to 15 Atari bestsellers, according to Bill Golden, the Durham chain's executive vice president. He expects by the next holiday season to have all stores fully stocked. Reade White-Spinner is buyer.

All 29 Record Factory stores out of San Francisco are doing a "prodigal son" routine. The chain's president, Sterling Lanier, and his right arm, Bob Tolifson, sold out their initial tv games software inventory in 1978. Since March 8, they have reintroduced an average inventory of 50 to 60 titles from Atari, Activision, Intellivision and Imagic.

"I got in my first 11 skids this morning," Joe Martin of Turtles, Atlanta, reports. The 24 stores intend to bow the goods May 1, launched through a 70% print/30% radio ad campaign. Each store will carry about 40 titles.

DJ's Sound City, Seattle, has some electronic games in all of its 25 stores. Vicki Kost says that a year's experience has shown the games are just like records. In order to main-

tain good inventories, the chain has each store manager ordering direct.

Typical of the momentum the games are building is the experience of the 50 Listening Booths out of Pennsauken, N.J. Accessories buyer Bruce Bell purchased his first electronic games 18 months ago, and by the end of 1981, 19 stores carried the software. Since that time, the number of stores has doubled.

At present, the Listening Booths are stocking the games in standard glass showcases. That will change. Owner Jerry Shulman is investigating specially-built fixtures for the fast movers. Presently the Booths are carrying 110 titles from four manufacturers. Bell expects shipments of first units from U.S. Games and Coleco soon.

Unanimously, those interviewed admit their pricing is competitive, with discounts ranging from \$2 to \$4 off list. But some have sold all their PacMan games at full price.

Both Golden and Lanier volunteered that the introduction of the games has substantially improved a building record/tape volume.

The Lieberman one-stops would be the second such subdistributor to handle home tv games. Some of the Noel Gimbel Sound Video Unlimited one-stops out of Chicago have been handling such software for more than two years.



FLOWERS & THINGS—Evelyn King gets flowers while on a recent visit to RCA in New York, but that was not all she got. She also re-signed with the company for whom she has repeatedly sold over five million records in the U.S. alone. Seen, from left, are: Bob Schwald, King's manager; Jack Craigo, division vice president of RCA in U.S. and Canada; King; and Ray Harris, division vice president for black music at RCA.

Solomon Sets Publishing Firm

TORONTO—Bernard Solomon, who headed ATV Music Publishing Co. of Canada Ltd. since 1978, is leaving the company to form his own publishing and production firms.

Stepping down as president, Solomon will be working in close association with international publisher Freddie Bienstock and will retain offices in London, New York, as well as his Bloor St. West base in this city which has also housed the ATV Canada personnel and files.

The involvement with Bienstock is described as a "formal, informal arrangement." Bienstock, a veteran music publisher with some 30 years experience, owns the Carlin Corp., the Hudson Bay Music Company, the New York Times Publishing Co. and the Carlin U.S. arm, Carbert Music.

NARM Vid Arm Attracts Dealers

• Continued from page 3

Bill Sims, owner of Wilshire Television in Dallas, says he was disappointed with the turnout at the meeting there. "There were only about 50 people total," he relates. "But the organization looked good to me."

Sims has joined VSDA. "There are plenty of titles that come out that are real dogs, so if you pass up buying two of them and instead invest

that \$100 in joining the VSDA, hopefully you'll end up with an organization that will work for you. I definitely think the VSDA is a viable group."

Marshall Weinreb of Video Station in Plano, Tex. also attended the Dallas meeting, and also joined VSDA. "There should be an organization to hear the cries of the retailers. We should get together, not to trade secrets, but to examine the future. I'm willing to take a chance on the VSDA. I gave them my \$100 dues. If I threw it away, I threw it away—I won't do it twice."

Weinreb also comments, "A lot of work needs to be done and a lot of things need to be changed in this industry. We're all neophytes in a growing, thriving business."

Dorothy and Bill McMillan, co-owners of two Video Station stores in Spokane, Wash., drove 300 miles to attend the Seattle meeting. They have joined VSDA; Dorothy McMillan points out, "There has to be an organization. One guy alone can't be heard."

Bennett Stuart of Video People in Seattle says he was "very impressed" with VSDA's presentation and will be joining the organization. "If enough people join and give them the support they need, we can make significant inroads in dealing with the studios."

The issue of distributors as members remains alive; Ron Berger, president of the National Video chain based in Portland, says he will not join VSDA and will advise his franchise owners not to join. "Five of the 12 VSDA board of directors earn the bulk of their living from the distribution operations, not their retail operations," he says.

In spite of the fact that Weston Nishimura, (Video One Video/Video Space) and Cheryl Benton (Video Station, which operates the distribution arm Coast Video) are retailers as well as distributors, Berger insists, "Distributors have different problems than retailers. The VSDA is convinced many of the problems are the same, but it's also true that many current and future problems are diametrically opposed.

Still, Berger concedes, "VSDA will be successful. They'll be the group that has impact, and we need a strong lobbying group."

Risa Solomon responds, "The VSDA does not deal with problems of distributors. To someone on the outside, who doesn't sit in on our

meetings, it may look ominous that we have distributors on the board, but there's nothing we do that's not for the retailer. Noel Gimbel (a VSDA board member) is very aware of retailers' problems. All their problems are distributors' problems too, so they're not on different sides of the fence."

Solomon adds, "Staying out of the group doesn't help anybody. As an industry, we have to work together. You can't just say, 'We don't like it.'"

Drake Making Inroads In Publishing

By KIP KIRBY

NASHVILLE—With recent acquisition of worldwide administration rights for catalogs owned by Jerry Reed, B.J. Thomas and Jerry Foster, the Drake Music Group is making a concentrated push into the publishing area.

The Drake Group has secured domestic and foreign representation for Vector, Belton and Guitar Man Music, owned by singer Jerry Reed. The catalogs include such copyrights as "When You're Hot, You're Hot," "Alabama Wild Man," "Lord Mr. Ford" and "East Bound And Down" from the soundtrack of "Smokey and the Bandit."

Drake recently assumed administration rights for Honey Man Music, owned by B.J. and Gloria Thomas. (Pete Drake, president and founder of the Drake Music Group, also serves as producer for Thomas' secular and gospel albums.)

In February, Drake acquired administration of writer-producer Jerry Foster's five catalogs: Magic Castle, Widmont, Jerry and Bill Music, Jerry Foster Music and Foster and Rice Music. Included in these firms, formerly overseen by CBS Songs, are rights or co-rights to "A Bridge That Just Won't Burn," "Bet Your Heart On Me" and "We're In This Love Together," a pop hit for Al Jarreau earlier this year.

Although Drake's publishing operation was founded in 1961, it has only been in the past several years that it has become a strong force in the publishing field. In addition to Pete Drake's own Window Music, Tomake Music, Petewood and Drake Song catalogs, the Drake Music Group represents Ernest Tubbs

(Continued on page 60)

Newer Acts Spurred Easter Sales

• Continued from page 1

were "comfortably ahead" of last year's.

That the chain's top-sellers are disks by newer acts like the Go-Go's, Rick Springfield and Jett is particularly pleasing to Terry Cooper, Recordland's vice president of operations. "Their success is obviously something we need," he says.

Assistance in preparing this story provided by Irv Lichtman in New York and Sam Sutherland in Los Angeles.

Manager Neil Levy of the Boston-based Strawberries web says the chain's 30 units in New England were also buoyed by the Jett and Asia LPs. "We're waiting on the heavies due in the second quarter, and it's good to see the kids" in the interim. His biggest number is the runaway "Chariots Of Fire" soundtrack, but he adds that "newer," or more established bands like the Police and the Talking Heads are also selling well.

Sales had been flat in recent weeks for Everybody's Records, with 10 stores in Seattle, Portland, and the Pacific Northwest. But president Tom Keenan says that they picked up over the holiday. He reports that the web is having trouble keeping sufficient stock of "Chariots Of Fire," moving between 50 and 60 pieces each day per store, adding that the new Scorpions album has turned into a "smash."

Video software also sold in sizable quantities for Keenan and other dealers. Ed Berson, vice president of purchasing for the Record Bar, says video game sales figured prominently in the chain's Easter Week performance, a showing that reversed a flat sales trend in recent weeks. One hundred of the chain's 139 stores debuted the Atari Pac-Man game over the holiday, contrib-

uting to per-store and chain-wide gains, according to Berson.

"The game generated a good amount of traffic for us," he says. "A number of toy stores that had sold out of the cartridges wound up referring people to our stores." At the Record Bar's Crabtree Mall unit in Raleigh, N.C., the executive says that 101 Pac-Man units were sold in a three-day period.

Lee Swede, a principal of the 52-store Listening Booth chain, based in Pennsauken, N.J., claims that Easter sales shot through the roof. "It was unreal," he says, noting that video games, midlines and catalog goods contributed to a 50% increase in the company's performance, compared to the same period in 1981.

At the Wiz in Newark, N.J., department manager Victor McLean says he has seen a slight upturn in business over the past two months, which he attributes to the movement of certain 12-inch titles and the store's full-line of video game. "I've noticed that people who come in for records are also buying video," he observes. "The reverse is not true."

Independent releases by the Peech Boys ("Don't Make Me Wait" for West End), Sharon Brown ("I Specialize In Love" for Enjoy) and Michelle Wallace ("It's Right" for Emergency) top the store's 12-inch sales, McLean reports. He sells the product for \$3.49. His strongest album sellers are disks by Deniece Williams, Peabo Bryson, Third World, Richard Fields, Asia, Rick Springfield and Quarterflash.

Turtles, with 23 stores in Atlanta, ran a three-for-\$10 promotion on midline (\$5.98) product during Easter week, and vice president Joe Martin says it was a big factor in the chain's strong holiday showing. Heavy print and radio advertising helped the chain to lure shoppers into multiple-purchase sales. Martin adds that the chain received its first shipment of Atari and Activision

video games Wednesday (14).

In California, Russ Solomon, head of Tower Records, states that recent months have brought a marginal rise in the chain's overall earnings. He tends to discount Easter as a big weekend for record and tape sales, noting that the overall week is often stronger since many students return home on their spring break.

"We're slightly ahead for the year, but it's not dramatic," Solomon says. "And in this economy, being slightly ahead is like not being ahead at all." He adds that he's not quite ready to start "dancing in the streets" over the current retail climate.

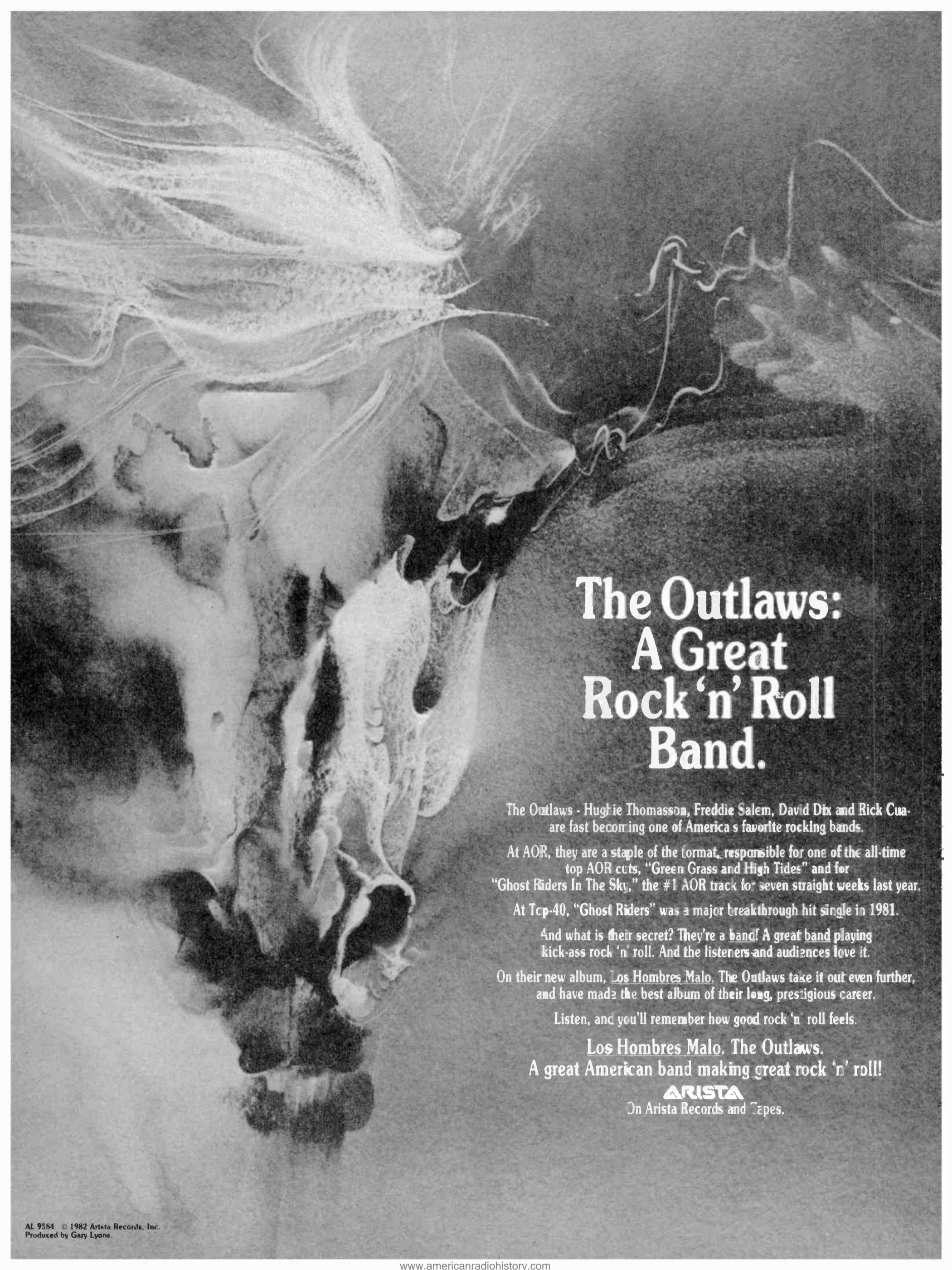
For the Budget Tapes and Records/Danjay Music outlets in the western half of the country, Easter sales were flat, says president Evan Lasky. "We had nice weather, but for many people pay day was still a week away," he notes. But the executive remains optimistic about the coming weeks.

Injunction Set In Hunt Case

NEW YORK—A State Supreme Court judge has enjoined dance music artist Geraldine Hunt from infringing on the exclusive recording contract she has with New York-based Prism Records.

The injunction issued by Justice Alfred Ascione bars Hunt, whose tune "Can't Fake The Feeling" was a chart success, from recording for Red Rock Records. It will remain in effect until there is a full trial on the dispute.

In court documents filed by attorneys Abeles, Clark & Osterberg for Prism Records and Len Fichtelberg, its president, the plaintiff is seeking in excess of \$1.6 million in damages, as well as a permanent injunction against Hunt and Red Rock Records.



The Outlaws: A Great Rock 'n' Roll Band.

The Outlaws - Hughie Thomasson, Freddie Salem, David Dix and Rick Cuellar are fast becoming one of America's favorite rocking bands.

At AOR, they are a staple of the format, responsible for one of the all-time top AOR cuts, "Green Grass and High Tides" and for "Ghost Riders In The Sky," the #1 AOR track for seven straight weeks last year.

At Top-40, "Ghost Riders" was a major breakthrough hit single in 1981.

And what is their secret? They're a band! A great band playing kick-ass rock 'n' roll. And the listeners and audiences love it.

On their new album, Los Hombres Malo, The Outlaws take it out even further, and have made the best album of their long, prestigious career.

Listen, and you'll remember how good rock 'n' roll feels.

Los Hombres Malo. The Outlaws.
A great American band making great rock 'n' roll!

ARISTA
On Arista Records and Tapes.



TV SPOT—Capitol's Ashford & Simpson perform their new single "Street Corner" during an appearance on the CBS-TV soap opera, "The Guiding Light."

Act-ivities

Klein To Rep Womack

This new, weekly column will report newsbriefs and other items of interest concerning artists and their activities, including new label and management deals.

NEW YORK—Bobby Womack has retained Allen Klein, president of ABKCO Industries, to represent him "exclusively in all fields of the entertainment business, including, but not limited to, his dispute with Beverly Glen Music," the announcement reads. In Womack's court battle with his former managers (Billboard, Feb. 27), Judge John J. Cole, in California Supreme Court, has refused to turn over to the ex-managers Womack masters claimed by Beverly Glen, and ordered a stay on further court action pending a ruling by the state labor commissioner on the validity of Womack's management and recording contract.

Kenny Rogers was voted the top male singer and Barbra Streisand just beat out Diana Ross as the top female singer in a poll of readers of People magazine. Hall & Oates were voted top group by the publication's female readers. . . . Stiff Records hosted a party for the all-female heavy metal band Girlschool at the Peppermint Lounge in New York April 13, but the band members spent half their time in the bathroom after nearly being swamped by male

CBS To Sponsor Jazz Benefit

NEW YORK—CBS Records is planning "An Evening Of Just Jazz" to benefit the National Urban Coalition at Constitution Hall in Washington, D.C. on May 14.

Scheduled to appear will be Hubert Laws, Ron Carter, Charles Earland, Ramsey Lewis, Arthur Blythe and Wynton Marsalis, who will all perform together for the first time. The concert, promoted by Dimensions Unlimited, will be videotaped and recorded.

Capitol Suing Cole And Tobin

LOS ANGELES—Capitol Records has filed suit against Natalie Cole, George Tobin and George Tobin Productions alleging the vocalist and her producer owe the label \$112,500.

The Superior Court filing alleges that the defendants owe \$87,500 due since July 31, 1981, and \$25,000 due since July 13, 1981.

admirers asking for autographs.

Ashford & Simpson, the B-52s, Maurice Gibb, Judy Collins and Anne Murray have all appeared on the "Guiding Light" soap opera on CBS-TV. The series has created a club owner/artist manager character who invites all these artists to his venue. The soap is opposite "General Hospital," where Rick Springfield made his mark.

The Grateful Dead raised \$67,593 for 13 of their favorite charities with two Bill Graham-promoted concerts at San Francisco's Warfield Theatre. Among the groups to benefit were the American Friends Service Committee, the Haight Ashbury Free Clinic, the Environmental Defense Fund and the Jack Kerouac School of Disembodied Poetic at Naropa Institute.

Annie Golden of the Shirts and actor John Heard are co-starring in an off-Broadway production of "Space Cadets," a comedy written by former Billboard staffer Ed Kelleher. . . . The new Shirts album, meanwhile, is being produced by Genya Ravan, who's just back from Germany where she produced Joy Rider's debut LP for Polydor there. . . . Gene Simmons' groin belt was auctioned off for \$175 to benefit the T.J. Martell Memorial Foundation. Meanwhile, an Aucoin Management ad in the Village Voice looking for a heavy metal guitarist—plus recent no-shows at the San Remo tv taping at the recent Flo & Eddie tv special—raises speculation that Ace Frehley may be leaving Kiss.

Deals: Natalie Cole joins Epic. . . . The Plasmatics are said to be close to a pact with Capitol which would include video production as well as recording. . . . Singer/songwriter Bonnie Forman to Columbia. . . . Artimus Pyle Band to MCA. . . . Willie Phoenix to A&M. . . . Esther Rox to Kapri Records. . . . Nicholas to Impact Records.

Translator to 415 Records. . . . Men & Volts to Eat Records. . . . Bobby Davenport to NEO Records. . . . Roy Thoreson to Kneptune International Records. . . . Joseph Williams to the Great Record Co., distributed by MCA. . . . Les Hooper: Big Band to Jazz Hound Records. . . . Michele Pillar to Sparrow Records.

David Lasley to Gary Borman for management. . . . Blues artist Sammy Price to Mermaid Management. . . . Kid Tater and the Cheaters to Full Tilt Productions. . . . Leon Ware to Our Gang Management. . . . Producer Jim Burgess to DIS Management.

Miller High Life Funding 'Rock To Riches' Contest

By IRV LICHTMAN

NEW YORK—Miller High Life beer is another major product source in cross-ties with music industry activities. It is funding a "Rock To Riches" music talent search.

Actually, the company is participating in the finals of a 1981 contest, under the tag of "Big Music America," that will name three final winners at the Paladium here this Friday (23).

For 1982, however, Miller will offer full corporate sponsorship of the event, now called "Rock To Riches," at a cost estimated in the high six figures.

With local radio stations vital to the contest, the event is being put on by Starstream Communications Group, a Houston-based marketing firm.

According to Gary Firth, executive vice president and general manager of the firm, the 1981 contest saw submissions of 10,000 tapes to 41 radio stations. Ten winners in each locality were made available on albums, which contained computer ballot cards. The albums were sold at local retailers generally at \$3.98, and all told, Firth says about 150,000 albums were sold nationwide. Local winners received \$500,

regional, \$5,000, and the winner of the finals will win Ramsa sound equipment.

For this year's contest, Firth notes that Atlantic Records has agreed to give the winner a shot at a single release with options for a future album.

In endorsing the Atlantic role in "Rock To Riches," label chief Doug Morris says he "strongly" believes that "there is a wealth of undiscovered, important talent out there which has yet to reach the right ears."

Firth also reports that radio station participation will be expanded to 60 stations with AOR programming, among them WAQX-FM Syracuse; WPYX-FM Albany; WRNO-FM New Orleans; WDVE-FM Pittsburgh; and KZOK-FM Seattle.

Miller's funding will include wide local marketing support, including radio and print advertising, posters, point-of-sale and counter card tools.

Competing at this week's finals, with a top prize of \$25,000, are the Stompers, through WCOZ-FM Boston; Sierra, through WLPZ-FM Milwaukee; and Randy Rock (a group), through KTLK-AM (now KRBQ) Denver.



ALL THE GOLD—Larry Gatlin, right, and his brothers Rudy, left, and Steve visit U.S. House Majority Leader, Rep. Jim Wright of Ft. Worth, Tex., to lobby for his support of legislation now in Congress aiming to combat home taping.

Rock'n'Rolling

• Continued from page 10

ist? With Record World filing for voluntary bankruptcy and the Soho Weekly News (which featured some of the best new music writing in town) out of the picture, it may be better to keep your day job.

But if you start small and work hard, you may have a chance. Look at Non LP B Side, a little fanzine whose name is taken from signs in specialty record stores indicating they have B side songs taken from singles that do not appear on any albums.

Non LP started in September, 1980 as a hand-typed 16-page newsprint fanzine that publishers/editors Margery Amber and Daniel Uffner would distribute free to New York area record stores and clubs. Neither had any previous publishing experience.

Since the first issue, the magazine has come out about every five weeks, growing to 32 pages on better quality paper, with the February issue getting newstand distribution in New York, where it sells for 75 cents. The publishers say that they have received interest from an investor, and that the magazine after the next is-

sue should be printed on glossy paper.

According to Amber, Non LP now sells about 25,000 copies per issue, and is available in selected locations in Los Angeles, San Francisco, Boston and Chicago. She says response has been especially good on the West Coast.

"We want people to enjoy the look and feel of it," says Amber, describing her magazine. "There are no heavy philosophical topics in it. Music is more emotion. But it's not just music. A lot of it is concerned with the visuals. We have five artists doing the design now."

Amber says the most popular stories in the magazine has printed were "How To Judge People By Their Shoes" and an overview on current American black music. There are about seven articles per issue, with emphasis on new music. Non LP carries listings and charts of new music releases, as well as a "BOR" chart of "Business Oriented Rock" which lists such releases from the major labels.

At \$400 a page (less 15% discount for indie labels), Non LP gets advertising from small labels and distributors, yet nothing from the majors so far.

Industry Events

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

April 17-22, National Public Radio convention, Hyatt Regency, Washington, D.C.

April 24, Seventh annual T.J. Martell Memorial Foundation for Leukemia Research humanitarian award dinner, Waldorf Astoria, New York.

April 26-29, Billboard's International Music Industry Conference (IMIC), Astir Palace Hotel, Athens, Greece.

April 29, Academy of Country Music Awards tv show, Goodtime Theatre, Knotts Berry Farm, Buena Park, Calif.

May 1-Oct. 31, World's Fair, Knoxville, Tenn.

May 2-5, National Cable Television Assn. convention, Las Vegas Convention Center.

May 4-8, American Women In Radio & Television conference, Hyatt Embarcadero, San Francisco, Calif.

May 14, Entertainment and Sports Industries conference, Sheraton Centre, New York.

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

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

May 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 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.

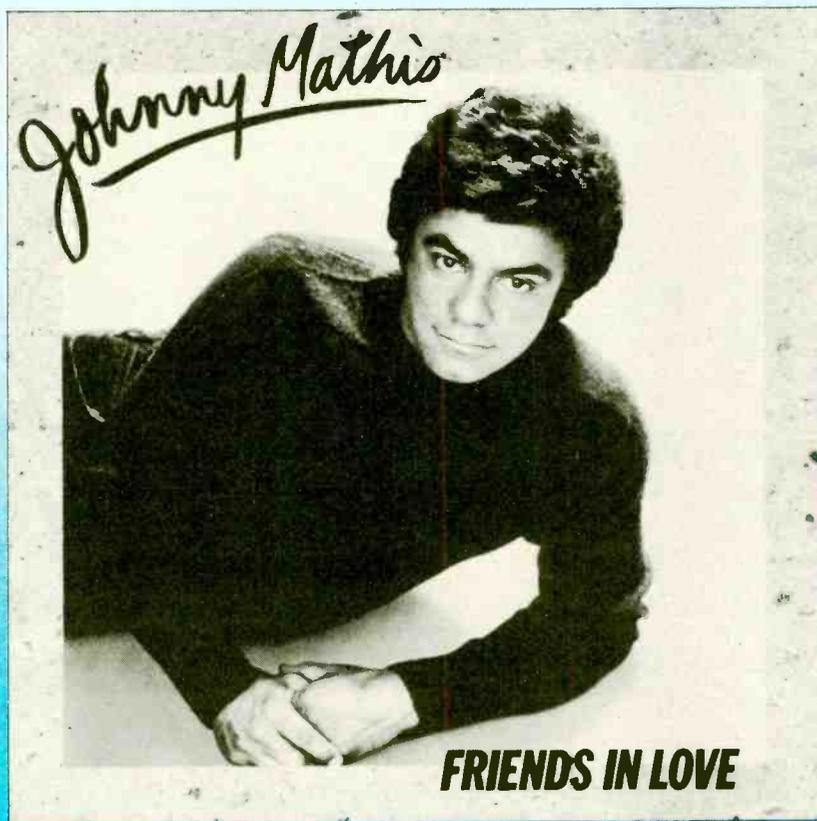
Aug. 29-Sept. 1, National Assn. of Broadcasters radio programming conference, Hyatt Regency, New Orleans, La.

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.

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Vol. 94 No. 16

Perpetuating Aid To The Arts

By ERVIN DRAKE

Adapted from an address before The Entertainment Lawyers Division of the United Jewish Appeal in New York City April 5.

What I am pleading here is a case against traditional attitude, and the suffocating laws derived from that attitude, which result in the deadly condition known as "public domain."

For years I have asked myself why the properties developed by the human mind are less protected than those grasped from the earth.

Why is a proprietary right granted, for what amounts to perpetuity, to land purchases, oil leases, housing and industrial structures, automobiles, jewelry, stocks, bonds, indeed all of those things that are listed as part of one's estate and are allowed to adhere to that estate?

Why are these greater rights than those which are granted to properties created by poets, playwrights, composers and novelists?

I'm sure you get the idea. Why, instead of "life plus 50" is it not "life plus forever"?

It is a matter of record that four generations of Rockefellers and Fords, and even more generations of Astors and Vanderbilts, continue to possess the industrial, mineral and real estate holdings they had originally.

Why then do the descendants of Brahms, Ibsen, Dickens, Beethoven and so many other geniuses not still enjoy the income that should accrue to the continuing worth of their works?

Yet, I do not make the case of "life plus forever" for the creative artists' heirs. I would re-address the problem by substituting for the heirs a new class of beneficiaries of the artistic legacy.

'Instead of life plus 50, why not life plus forever, to help a new class of beneficiaries—artists of the future'

The human race depends upon a small percentage of its own kind to perpetuate artistic culture from generation to generation. Still, down through the ages hundreds of thousands of artists-in-embryo were abandoned by a society that did not provide for them so that they might pursue the art with which they were gifted.

In more recent times there has been some recognition of this problem. There are endowments of the arts by governmental agencies in many countries. In our own nation, the endowment waxes and wanes from administration to administration. During times when a citizenry is suffering from economic contraction and is struggling to pay the rent and the supermarket checkout counter, public funding of the arts must seem a bizarre whim.

By many, art is viewed as a flower of luxury to be permitted cultivation and growth only when the fiscal sun is shining.

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:

I know why Ron Alexenburg is president of Handshake Records. If I were in the concrete jungle instead of the hills of the Ozarks, I would shake his hand personally.

I couldn't agree more with his commentary (Billboard, March 6), and what he wrote needed to be said by someone of authority and expertise. We are in the greatest business in the world, playing poker at the big table with small chips. A dreamer started our business and without that vision there would be no engineers, producers, publishers, writers, promoters or record companies.

Give 'em hell, Ron. I loved it.

Si Siman
Music Publisher
Springfield, Mo.

Dear Sir:

Mike Harrison's article, "Research Is No Substitute for Taste" (Feb. 27), struck a particularly sensitive nerve. Having worked in radio for a number of years and now as a buyer in a record shop, I've been able to observe the effect of radio programming on the taste of the public.

Radio is one of our best salesmen. A good example is the Billy Thorpe song, "Children Of The Sun." Even



Drake: "Contrary to popular belief, the public does not benefit when a creative work is no longer protected."

But this same public suffers because of public domain. A p.d. work may be printed by anyone on any shoddy material, and may be arbitrarily subjected to abridgement, interpolation, and all manner of corruption. Master paintings may be reproduced in so vile a manner that they serve only as space occupiers for the frames that are really being sold.

Recordings of p.d. works are sold for exactly the same price as protected works. Although the record manufacturer has 40 cents less in expenses per album—since no royalties are paid to composer and publisher—he does not pass the saving on to the consumer.

Contrary to popular belief, the public does not benefit from the change of circumstances that occurs when a creative work is no longer protected.

But, were Shakespeare, Cervantes, Mozart, Bach, Rembrandt, Da Vinci, and all the other authors, composers and painters protected, and were the uses of their works regulated—standards established and royalties set—and were the receipts to go to trusts for the arts in each country, federal and private funding for artists would be unnecessary.

Aspiring playwrights, poets and composers would be underwritten instead of having to go, hat in hand, to governments, corporations and wealthy individuals. Artists of the past would fund artists of the future.

Of course, we cannot resurrect works that are already buried in the public domain. But we can work toward the establishment of protection beyond "life plus 50," so that 50 years after the death of the creator of a work, after his heirs cease to benefit from the increment accruing to that work, the dead artists would start to contribute to a new estate.

Their legacy would now pass to the new artists in need. And these artists, in turn, would support artists of generations yet unborn.

It is for students and practitioners of the law to consider this proposal. If it makes sense to them as a practicable social device, it should be advanced to those engaged in legislating the laws that form and reform our society.

Radical ideas, once they become part of the social framework and fabric, have a way of becoming accepted as the only sensible way to do things. I would hope that this wild notion will become as deeply imbedded and as difficult to dislodge as the present antiquated and damaging philosophy of public domain.

Ervin Drake, a veteran songwriter, recently stepped down as president of the American Guild of Authors & Composers.

though the album has been a cut-out for some time, we get customers asking for it after each time it is played.

If a song is good, fits the format, and he likes it, that's all the reason a disk jockey should need to program it. That's how it was done in the days before "research."

Research-based programming and automation has taken the human touch out of radio. Not only has it reduced enjoyment, it has also reduced the amount of new music played. Over and over I hear from friends and people in the industry that the music scene is stagnating. At least partially, this is due to strict programming formats and the increase in station automation.

David C. Greene
Record World of Zanesville
Zanesville, Ohio

Dear Sir:

I believe congratulations are in order for the folks at A&M Records. Those of us who review product each week are becoming aware of the growing problem of poor quality singles pressings. But this is not the case with A&M singles. They are consistently among the highest quality pressings.

Often we must request five or six copies of a single

from certain labels just to find one that has an acceptably low level of surface noise, pops and scratches.

I know we are all looking for ways to cut our expenses. However, I would suggest that some labels give more thought to the positive impact a high quality pressing can have, not only on our listeners, but also on the people who spend hours reviewing product.

Bob Botik
Botik Broadcast Services
Austin, Texas

Dear Sir:

We all know it, the word in the business is "lack of superstar product"—the one sure shot at keeping record stores busy in sales and program directors happy.

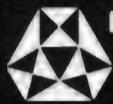
During this rather slow period there have still been some great new sounds that have been lucky enough to enter Hitsville. Personally, I feel that through all the new releases I listen to daily, there is a new round of superstars developing.

Ease your fears America. Let's let them in.

Bob Yates
Program/Music Director, KKAN-AM
Phillipsburg, Kans.

YOU'LL NEVER BUY OUR METAL FOR LOOKS ALONE.

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 **TDK**
The Machine For Your Machine



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Hudson Keys On General Market Black Retailer Says Population Shift Prompts Move

By NELSON GEORGE

NEW YORK—One of the nation's most respected black retailers feels that it's time for he and his contemporaries to aggressively pursue general market sales.

Ted Hudson of Ted's One Stop Inc., St. Louis, who has been involved in retailing for 24 years, says a shift in the U.S. population is making this move wise and, in some cases, essential for many black retailers.

"Whites are moving back to the cities in large numbers, and displacing blacks, who many of whom are moving to the suburbs," says Hudson. "Black entrepreneurs can either try to follow them out there or, and I think this is wiser, use our expertise to open stores in major urban business areas and sell to whites, giving them the music they want to hear as well as using our sensitivity to black music to increase sales for black acts."

Hudson reports that his sons Michael and Keith, who operate the five retail stores founded by their father, are planning to open three new stores, all aimed at the general (a.k.a. white) market. "Instead of trying to hold on in areas that are deteriorating badly due to declining city services, competing for white and black dollars in busy business areas may be an alternative."

This veteran black wholesaler is hardly advocating an abandonment of black areas by black retailers, but simply saying "be open and aware of changes that are affecting our market nationally."

"The best thing happening in black music today is a feeling among black retailers that more unity and cohesiveness is needed," Hudson says. "If we're gonna get our part of the American dream, we're gonna have to make ourselves a stronger force, especially at the wholesale level."

Hudson claims "that for the last three years, when the industry has been in a down period, it is black music that has carried the flag of profitability for most of the major labels." But he laments the fact "there is no real data on black consumers, black retailers, or black merchandisers as a whole. Backed by that kind of hard information I think we can make an even stronger case and get some of that welfare given white distributors." Hudson is involved with the market and merchandising arm of the Black Music Assn. in organizing such information.

Sales for his one-stop operation are off 25% so far in 1982 in comparison to a year ago, but "in relation to one-stops nationally we're holding our own," says Hudson. His operation is considered one of the few black one-stops to have a flexible credit situation with the majors, due to Hudson's longevity in the industry. Still he finds "the major banking institutions will not loan me venture capital as they might a white entrepreneur."

Small neighborhood record stores are often referred to as "Mom and pop" stores by many in the industry,

a term Hudson feels has taken on negative racial overtones. "It has become a code word for small black retailers, retailers who are viewed as not profitable and not part of the industry's increasing sophistication," asserts Hudson.

"It also works as a psychological barrier for blacks. People see you as small and not that significant and you begin believing it. It's part of a process where you start thinking, 'Why even try? I can't get but so far.'"

"What we need is not an attitude of defeat, but a positive approach to the problems we face. Survival through expansion, such as 'Black Music is Green,' is what I'm talking about. This is not a time to back off."

ALL THAT JAZZ Dealers Say Genre Maintains Healthy Sales In Disks & Tape

This story was prepared by Sam Sutherland in Los Angeles and Laura Foti in New York.

LOS ANGELES—Despite reduced radio exposure, declining interest from major labels and the overall sluggishness of the economy, jazz and fusion product is holding up as a healthy, albeit specialized, record and tape commodity for retailers.

That's the consensus that emerges from a survey of U.S. dealers that stock jazz. Whether heavily involved in selling fusion, jazz and related hybrid styles, or largely devoted to more popular genres like rock and pop, chain operators and product buyers polled say the field has sustained or expanded its market in recent quarters, amid ongoing shifts in the type of manufacturers posting the most bullish sales as well as continued variation in the styles of jazz that can cross over into other radio and sales categories.

Other prominent trends influencing jazz sales at the retail level include:

- Increasing share of market for smaller, specialized independent labels due both to the reduced release activity by major branch-distributed companies and to the indies' success in identifying offbeat new jazz hybrids that offer an alternative to the commercially-slanted product from those majors still actively involved in jazz.

- Sales typically cresting at around 10% of overall store tallies—a figure slightly ahead of the average market share for jazz in many accounts a year ago, and also slightly higher than many industry-wide estimates pegging the area closer to 5%.

- Ongoing volume domination by overtly crossover-oriented works by established acts, making a precise breakdown of pure jazz market share increasingly moot.

- Better instore play opportunities, as well as improved service on free copies of albums and tapes for that purpose from the once-stingy small labels—but some evidence of deteriorating merchandising and instore product service from the majors.

- Sluggish sales for reissues and anthology, both midline-priced and full-priced, despite steady release activity in this sector.

- Checkered success in moving higher-priced audiophile jazz titles, despite an evident emphasis on audiophile-oriented packaging and mastering techniques from labels selling at both regular and premium prices.



STORE VISIT—Bearsville artist Brian Briggs, right, shows a fan his new "Combat Zone" LP during a visit to the Collector Records store in Woodstock, N.Y.

California's Tower Records chain, which taps into sizeable jazz markets in both Los Angeles and San Francisco, mirrors the changing potential for that market. Although founder Russ Solomon cites most overall market estimates as pegging jazz at 10% or less of the music market, his contention that Tower outlets do healthy business in the field is borne out by David Reyes, jazz product buyer for Tower's familiar Sunset Strip store.

Reyes reports jazz and fusion product account for as much as 20% of that store's sales, "up by at least 10% over the last five years or so."

Only selected individual outlets in strong local jazz markets match that figure, however. Most respondents say their jazz sales top out at around

10%, but all say this level of activity is equal to, or slightly higher than, jazz sales of a year ago. Typical of the responses is the overview provided by Jerry Schwartz, album buyer at Schwartz Bros. in Lanham, Md., who joined the firm only last August. Since then, he's reportedly seen jazz sales increase, and says the field now accounts for approximately 15% of the company's overall sales.

What makes the market's bottom line contribution important regardless of the percentage seen in a given store is its resilience. As summed up by Angela Singer, who oversees operations for the Circles and Hollywood stores in Phoenix and Tucson, "Jazz is holding up very well as com-

(Continued on page 41)

Randy's Makes The Most Of Mail Order Disk Sales

By CARTER MOODY

NASHVILLE—Thirty five years ago, Randy Wood, the founder of Dot Records, established Randy's Record Shop in Gallatin, Tenn., and the store today makes claim to being "the world's largest mail order phonograph record shop," while continuing to do a sizeable over-the-counter business.

According to general manager and bookkeeper Polly Mitchener, about 100 orders per day are filled, with \$20 being the average gross per order. Current gospel, soul and r&b LPs, tapes and singles comprise the order catalog, although the store makes a persistent effort to track down any kind of record a customer wants. At retail, all music styles are sold. Over-the-counter sales average \$1,800 per week. Pop, country, soul and gospel all sell about evenly.

"The biggest answer to why the recession isn't hurting us," Mitchener comments, "is because the people who order gospel make it a high priority in their lives." Also, collectors of oldies never give up their search for past hits.

Record buyers nationwide have learned about Randy's since 1947 through its sponsorship of gospel and r&b programs on WLAC-AM in Nashville. This advertising on late-night shows hosted by such famous DJs as Bill "Hoss" Allen, "John R." Richburg and others has continued since the store began operation, except during the mid and late '70s, when the station did not carry that music.

This period without advertising was the "low ebb" for the store, Mitchener recalls. The high-point in sales remains the late '40s and early

'50s when gospel and r&b programs aired as early as 10:30 p.m. central time. Up to 300 mail orders per day were being processed then. Randy's has regained much of that sales strength, even though the segment of WLAC's gospel programming it now sponsors is broadcast from 4:15 to 4:45 a.m. She notes that the advertising on a few other stations around the country playing gospel or r&b simply has not been effective.

A big singles volume is cited as another surprising aspect of the store's healthy business. Old and current 45s are sold for \$1.40 each by mail. In the shop, collectors can nab some oldies for \$1.20 apiece. Albums and tapes sell for list prices of \$5.98, \$6.98 and \$7.98. Special offerings are sold, direct and by mail, for \$4.98 and under.

"The volume of singles sold is enough that we make money on our price," she explains. "The competition from Kmart and other stores who sell them cheaper also keeps us from charging more."

Some companies Randy's orders from include Nashboro and Gusto in Nashville, plus Malaco, Jewel and Word. The store used to work directly with Capitol, Columbia and other major labels but now uses distributors to get basic product.

There are a few firms, she points out, that buy up old stock from labels and distributors to keep the records available as long as possible. Tretel & Zilinski in New Jersey is one of several companies helping keep Randy's supplied with oldies.

She estimates that inflation of

(Continued on opposite page)

Greenwood Enjoys Role As 'The Wizard Of Aaahs'

By JOHN SIPPEL

LOS ANGELES—Insiders enjoyed the introduction by Music Plus' Lou Fogelman of Jim Greenwood as "The Wizard of Aaahs" during the NARM convention.

Though most thought Fogelman meant "Oz," a handful knew better. Among them were Bromo Distributing's Kay Moran and Western Merchandisers' John Marmaduke, who have visited one of the two Aaahs greeting card/gift stores which Greenwood and his spouse, Patty, opened in 1981.

Jim Greenwood has not been secretive about the new avant garde retailing approach. He readily volunteers his dominant thrust remains his Licorice Pizza chain, now 31 strong in Southern California, with four more to go in 1982.

"Records and tapes are a saint compared to gifts and cards. Aaahs is a hard but fun business. You have to buy from literally hundreds of different small suppliers. There are no returns," Greenwood explains.

Visiting retailers enjoy Aaahs, because it's a brainchild of the Greenwoods and cards and gifts have long been staples among alternative merchandise for record/tape/accessories retailers. In the early '50s, more than 20% of retail record stores handled standard greeting cards.

Today, perhaps 5% handle cards, usually contemporary designs rather than the Hallmark and American greeting cards carried in the standard card shops. Aaahs itself could be the zenith of contemporary card shops: Patti Greenwood and her buying chief, Debbie Marshall,

stock 1,925 different farout, tuned-to-the-moment greeting cards.

In the pioneer Sherman Oaks Aaahs, a 150-foot wall contains customized transparent plexiglass racks five high with the wildest array of mod greeting cards ever. If you enter the 10-month-old store six months from now, you will probably see as many as 95% representing new cards. Greenwood and Marshall feel the young adult demographic drawn into the two Aaahs stores constantly look for new cards.

Paper Moon is the only brand here you'll find in most record stores that handle cards. Both young women constantly are searching specialized giftware catalogs, shopping gift and card shows and visiting a few local card distributors looking for new material.

Rainbow World, Birthday Book, Unquotables, Prism Paper, Nice 'N Sleazy, Greeting Seeds, Puzzleworks, Naughty Alice and Astrological Occasions are just a few of the brands carried. Some of the more intricate cards are featured in wall displays above the long rack.

There are foldouts galore. One brand prints on a kind of napkin tissue, which folds out into the complete card. Another, priced at \$6.95, folds out from a giant postcard into three dimensional architecture closely correlated with a major metropolis. Seminal rock figures, vintage movie stars and deco and avant garde art are often the allure. Shiny mylar backdropping mod artwork is also popular.

(Continued on opposite page)

Retailing

Leisure Landing Goes Classical Chain's Newest Outlet Stresses Depth Of Inventory

By JOHN SIPPEL

LOS ANGELES — Joanne Feldhaus, 31, Doug Cushman, 32, and Pat Berry, 29, carefully mapped out the Leisure Landing Classics store before it opened in mid-January.

The 1,500 square foot New Orleans location, around the corner from their 5,000 square foot Leisure Landing in the Tulane Univ. district, represented more than \$300,000 in capital expansion for the two-store chain.

"It was worth it," Berry acknowledges. "The first three months have surpassed expectations," the son of industry rack pioneer-turned-retailer George Berry adds.

The Feldhaus-Cushman-Berry business philosophy stresses number and quality of titles in its two New Orleans stores as well as a 7,000

square footer in Baton Rouge. When Feldhaus and Cushman bought out TransAmerica Corporation's two small retail outlets in Louisiana in 1973, they felt patronage depended on selection.

The 90-day-old classics store carries 15,000 classical titles. Both Berry and classical store manager Gilbert Hetherwick pride themselves on finding and dealing with vendors for esoteric product. It pays off, they contend.

For example, the Leisure Landing store dealt with Qualiton, New York, prior to unveiling the new classics-only outlet. Qualiton sent its sales manager, George Volckening, to New Orleans, where he spent a day with Hetherwick, writing an initial order. Hetherwick admits he wrote a much larger order personally. "He told me about a lot of good sellers I didn't know. He was right. I have reordered often. Labels like BIS and Hungaroton sell consistently." Hetherwick also praises his liaison with Kinnara Distributing, Chicago.

The separate classics store evolved mostly from the gripes of longhair buyers about the offensive loud volume of rock played in the first Leisure Landing store. Hetherwick's first priority was a visit to Alterman Audio, where he personally selected a component rig he felt right for the new store. He chose an Onkyo CP1027F turntable, coupled with an Aiwa preamp and powered Advent speakers.

He tries to keep new records airing on the system from 9 a.m. to 8 p.m. and from noon to 6 p.m. Sundays. CBS and Nonesuch supply demos. "I could use better service from oth-

ers. We need demos, especially on obscure repertoire. You'd be amazed at what we sell on lesser-known Nonesuch titles just by demonstrating them," Hetherwick affirms.

The classical outlet's decor tried to return to the authentic look of the more than century-old stable quarters in which it's housed. A four-by-ten-foot skylight was also cut into the cypress-beamed ceiling. Burnt orange carpeting backdrops earth-tone colors in the fixturing, with accents of pine and other natural woods. A small area of parquet flooring is maintained where local small classical groups can perform.

One of the store's most successful promotions was a PolyGram day of wine and cheese tasting to kick off a week-long 10% discount catalog. A string quartet and a woodwind trio performed.

New Orleans Symphony conductor/pianist Philippe Entremont spent several hours on another occasion autographing and visiting, during which Hetherwick estimates an additional 200 Entremont albums were sold.

Cassette tapes are open-stocked, with the spines exposed in a multi-set opera section, where cassettes are stocked directly over identical LP sets. Other single cassettes are lined along walls. Customized LP fixtures are doweled on either end, thus exposing backliner and cover. Current bestseller product is situated on four-high stepups.

The classics store stickers all product, with suggested list and store price. Hetherwick, who doubles as buyer, asks his three parttimers to write down all units sold, and he makes a daily order and inventory adjustment from the handwritten list. Overstock is kept in the console portion of his browser tables.

Leisure Landing Classics frowns upon advertised specials. Hetherwick prefers longer program periods where entire catalogs are discounted. His pricing for \$9.98s is \$6.99 advertised and \$7.99 catalog. \$10.98 albums run \$1 more. His \$5.98 midrange is not discounted for sales programs. It shelves for \$4.99.

Adwise, Hetherwick has one medium, the Times-Picayune, where he runs the largest ad allowance can buy. His two radio stations, WWNO-FM, full-time classical; and WTUL-FM, parttimer, are both collegiate and don't air advertising.

Hetherwick intends to broaden accessories. At present, he carries Discwasher and some highend blank tapes. He also stocks "Fanfare" and the "Schwann Catalog." He intends to sell more print material in the future.

Greenwood Is Wizard of Aaahs

Continued from opposite page

Every type of card for young tastes is available. They range from bawdy to prim, and the current trend is toward eliminating printed messages inside the card. Jim Greenwood says such trends in card design are cyclical.

Patti Greenwood singles out staff when asked about the success of the first two stores. The second store is a Del Amo mall location in the Torrance-Gardena area. A third Aaahs store replaces the Sunset/San Vincente West Los Angeles Licorice Pizza store in May.

Patti Greenwood says without a manager like Vince P. Campi, who incidentally doubles as a bassist in pop rock, her specialized store couldn't make it. The sophisticated clientele requires sensitive handling from capable-staffers, she opines.

Wood Wins Via Mail Sales

Continued from opposite page

postal rates does affect business in undetected lost sales. But postage isn't the only charge the store adds to a record's price, except for sales tax in Tennessee. A \$6.98 LP plus postage thus costs \$8.09. One to six singles ship for \$.84 postage. Most orders are paid in advance, but some are C.O.D. and cost slightly more. When customers get records broken in the mail, it is the store's policy to send a replacement or refund. Very few get broken, Mitchener says, but in the days of 78 r.p.m. disks the per-

centage was higher.

Wood opened the shop in 1947 as part of a radio and phonograph repair store. Mitchener credits WLAC with perking Wood's interest in r&b, soul and gospel. He started advertising on those shows and quickly took the business to its peak. He formed Dot Records in 1952, selling it in 1957 to Paramount for \$3 million. RanWood Records was also begun in California in the '50s and sold in 1980. Wood, now retired, still owns the Studio Masters recording facility in Hollywood and Randy's.



HONORING HARMONY—At left, Shelly Cooper, executive director of the Gift of Music Foundation, congratulates Jerry Adams and Carl Thom of Harmony House on the Detroit retail chain's recent NARM award for outstanding overall advertising. The presentation was made during the opening morning of the NARM convention in Los Angeles.

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

- ALLIANCE**
Alliance
LP Handshake FW37935
CA FWT37935
- AZNAVOUR, CHARLES**
Je Fais Comme Si . . .
LP Barclay France 200294 . . . \$10.98
- BEATLES**
Real Music
LP Capitol SV12199 . . . \$9.98
8T 8XV12199 . . . \$9.98
CA 4XV12199 . . . \$9.98
- BELLAMY BROTHERS**
When We Were Boys
LP Elektra E160099 . . . \$8.98
- BRASS CONSTRUCTION**
Attitudes
LP Liberty LT51121 . . . \$8.98
8T 8LT51121 . . . \$8.98
CA 4LT51121 . . . \$8.98
- BURCH, VERNON**
Playing Hard To Get
LP SRI SW70005 . . . \$8.98
CA 4XW70005 . . . \$8.98
- CALAMITY JANE**
Calamity Jane
LP Columbia FC37626
CA FCT37626
- CARRASCO, JOE "KING", & THE CROWNS**
Synapse Gap (Mundo Total)
LP MCA 5308 . . . \$8.98
CA MCAC5308 . . . \$8.98
- CHAPIN, TOM**
In The City Of Mercy
LP SRI SW70004 . . . \$8.98
CA 4XW70004 . . . \$8.98
- CHERRY, AVA**
Streetcar Named Desire
LP Capitol ST12175 . . . \$8.98
CA 4XT12175 . . . \$8.98
- CHUCK WAGON GANG**
In Harmony
LP Copperfield CG1114
- CONLEE, JOHN**
Busted
LP MCA 5310 . . . \$8.98
8T MCA5310 . . . \$8.98
CA MCAC5310 . . . \$8.98
- DAVIS, BILLY, JR.**
Let Me Have A Dream
LP Savoy SL14661
- DAVIS, PAUL**
The Best Of Paul Davis Featuring 'I Go Crazy'
LP Bang FZ37973
CA FZT37973
- DENVER, JOHN**, see Placido Domingo
- DOMINGO, PLACIDO**, with JOHN DENVER
Perhaps Love
LP CBS Audiophile HM47243
- DRAGONS**
Parfums De La Revolution
LP Barclay France 200333 . . . \$10.98
- DYLAN, BOB**
Planet Waves
LP Columbia PC37637
CA PCT37637
- GREENWOOD, LEE**
Inside Out
LP MCA 5305 . . . \$8.98
CA MCAC5305 . . . \$8.98
- HANCOCK, HERBIE**
Lite Me Up
LP Columbia FC37928
CA FCT37928
- HIATT, JOHN**
All Of A Sudden
LP Geffen GH2009 . . . \$8.98
- INKENBRANDT**
Passenger
LP Friendship BL6178 . . . \$8.98
- IRON MAIDEN**
The Number Of The Beast
LP Harvest ST12202 . . . \$8.98
8T 8XT12202 . . . \$8.98
CA 4XT12202 . . . \$8.98
- JAYNE/WAYNE COUNTY & THE ELECTRIC CHAIRS**
The Best Of
LP Safari NBN1 . . . \$6.98
- KING, B. B.**
Love Me Tender
LP MCA 5307 . . . \$8.98
CA MCAC5307 . . . \$8.98
- LAST, JAMES**
Hansimania
LP Polydor UK POLTV14 . . . \$10.98
- LeFevRE, MYLON, & BROKEN HEART**
Brand New Start
LP Songbird MCA5276 . . . \$8.98
CA MCAC5276 . . . \$8.98
- LOVE TRACTOR**
Love Tractor
LP dB d860
- MANCHESTER, MELISSA**
Hey Ricky
LP Arista AL9574 . . . \$8.98
- MCCARTNEY, PAUL**
Tug Of War
LP Columbia TC37462
8T TCA37462 . . . \$8.98
CA TCT37462 . . . \$8.98
- MCDANIEL, MEL**
Take Me To The Country
LP Capitol ST12208 . . . \$8.98
8T 8XT12208 . . . \$8.98
CA 4XT12208 . . . \$8.98
- MELANIE**
Arabesque
LP Friendship BL6177 . . . \$8.98
- MEN AT WORK**
Business As Usual
LP Columbia ARC37978
CA ACT37978
- MOTELS**
All Four One
LP Capitol ST12177 . . . \$8.98
8T 8XT12177 . . . \$8.98
CA 4XT12177 . . . \$8.98
- MURRAY, ANNE**
There's A Hippo In My Tub
LP Capitol SN16233
CA 4N16233
- O'JAYS**
My Favorite Person
LP Philadelphia Int'l FZ37999
8T FZA37999 . . . \$8.98
CA FZT37999 . . . \$8.98
- OLIVOR, JANE**
In Concert
LP Columbia FC37938
CA FCT37938
- ORANGE JUICE**
You Can't Hide Your Love Forever
LP Polydor UK POLS1057 . . . \$10.98
- OUTLAWS:**
Los Hombres Malo
LP Arista AL9584 . . . \$8.98
- PARKER, GRAHAM**
Another Grey Area
LP Arista AL9589 . . . \$8.98
- PARKER, RAY, JR.**
The Other Woman
LP Arista AL9590 . . . \$8.98
- PARTON, DOLLY**
Heartbreak Express
LP RCA AHL14289 . . . \$8.98
- 8TAHS14289 . . . \$8.98**
CA AHK14289 . . . \$8.98
- PATTI, SANDI**
Life Up The Lord
LP Impact R37999
- PENDERGRASS, TEDDY**
It's Time For Love
LP Philadelphia Int'l Audiophile HZ47491
- POINT BLANK**
On A Roll
LP MCA 5312 . . . \$8.98
CA MCAC5312 . . . \$8.98
- PRYOR, RICHARD**
Live On The Sunset Strip
LP Warner Bros. BSK3660 . . . \$8.98
- R P M**
R P M
LP EMI America ST17067 . . . \$8.98
8T 8XT17067 . . . \$8.98
CA 4XT17067 . . . \$8.98
- RESIDENTS**
The Tunes Of Two Cities
LP Ralph RZ8202
- RUSHEN, PATRICE**
Straight From The Heart
LP Elektra E160015 . . . \$8.98
- SCHNEIDER, JOHN**
Quiet Man
LP Scotti Bros. FZ37956
8T FZA37956 . . . \$8.98
CA FZT37956 . . . \$8.98
- STRALEY, TERESA**
Never Enough
LP Alfa AAB11013 . . . \$8.98
- TALKING HEADS**
The Name Of This Band Is . . .
LP Sire/WB 2SR3590(2)
- A TASTE OF HONEY**
Ladies Of The Eighties
LP Capitol ST12173 . . . \$8.98
8T 8XT12173 . . . \$8.98
CA 4XT12173 . . . \$8.98
- TEEZER**
Teazer
LP Sepico B38
- TEMPTATIONS**
Reunion
LP Gordy 6008GL . . . \$8.98
- THOMAS, B. J.**
As We Know Him
LP MCA 5296 . . . \$8.98
CA MCAC5296 . . . \$8.98
- Miracle**
LP Myrrh MSB6705
- TILLIS, MEL**
It's A Long Way To Daytona
LP Elektra E160016 . . . \$8.98
- TROUTMAN, TONY**
Your Man Is Home Tonight
LP T-Main L4000
- VARIOUS ARTISTS**
Endless Beach
LP Epic EG37915(2)
- VARIOUS ARTISTS**
Playboy Street Rock
LP Nightfite NFLP2001
- VOICE FARM**
The World We Live In
LP Systematic VF8067
- WILLIAMS, DON**
Listen To The Radio
LP MCA 5306 . . . \$8.98
8T MCA5306 . . . \$8.98
CA MCAC5306 . . . \$8.98
- WILLIAMS, HANK, JR.**
High Notes
LP Elektra E160100 . . . \$8.98

(Continued on page 60)

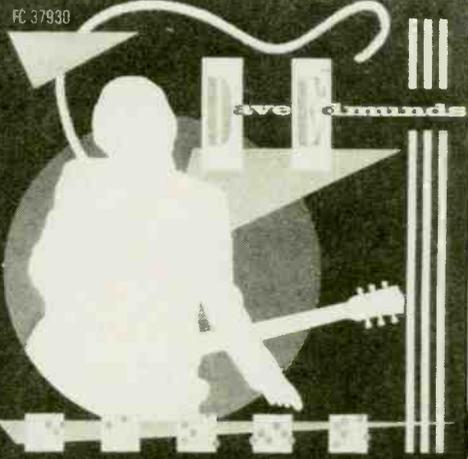
Nobody makes
rock & roll records
like this anymore.

In fact, they never did.

For over fifteen years, through countless fads and fashions, Dave Edmunds has built his career on solid Rock. With "D.E. 7th", you expect a lot from Dave Edmunds. And you get even more. Dave Edmunds' brand of rock is the purest and most exciting in the world today.

"D.E. 7th": "From Small Things (Big Things One Day Come)", "Me And The Boys", "Dear Dad", "Bail You Out", "Deep In The Heart Of Texas" and "Louisiana Man". All performed with Dave's hot new band... the same band you'll see him touring with through May and June.

DAVE EDMUNDS. "D.E. 7th"
Albums like this don't happen by luck.
On Columbia Records and Tapes.



Radio Programming

WBBM-FM To Shift To 'Hot Hits' Format

By ALAN PENCHANSKY

CHICAGO—CBS is bringing consultant Mike Joseph's "Hot Hits" format to WBBM-FM here in a changeover based on the success of sister station WCAU-FM in Philadelphia. The format was introduced two years ago at WCAU.

Joseph's format is a high-energy jingle-studded mix with virtually nothing but current hits offered. According to general manager Brian Pusilano, the approach is unique to Chicago's AM and FM bands today.

WBBM, one of several Chicago stations in a soft rock mold, has seen ratings well down in the pack of late.

Pusilano says WCAU rose from the ratings basement to number three overall in Philadelphia after the format's introduction. The Philadelphia experience weighed heavily in the decision to switch here, he notes.

According to Pusilano, the format has no target demographic but is "12 to 64 mass appeal." Pusilano expects the switch to be made sometime in May concurrent with phase-out of

all station automation. "We really don't know when," he claims. "We're rehearsing jocks."

Pusilano says on-air staff will be totally revamped with several new personalities coming from secondary Midwest markets. Program director Buddy Scott will be brought from WKUU-FM, Milwaukee, confirms Pusilano.

Presently at WBBM are jocks Al Mitchell, Rick Elliott, Tony Philips, Mitch Michaels and Lee De Young. Pusilano says De Young will remain as music director and Mitchell has moved across town to NBC's WKQX-FM where he'll be heard Saturday and Sunday.

Announcers were given the opportunity to audition for the new format, but as one confides, "The format is much higher energy than anything any of us has done."

Ironically, a competing station here gave first warning of the impending switch when it began its

(Continued on page 36)

ACCORDING TO ARBITRON REPORTS

Country Off In Major Markets; Jazz, Black Formats Show Gains

NEW YORK—Country music radio is just not making it in several of the nation's largest markets. The format is showing weakness in Los Angeles, Chicago and Washington, D.C., although stations are battling over a five share of country listeners in Philadelphia and San Francisco.

These developments surface in a Billboard analysis of seven winter Arbitron reports just released, which also cover Detroit and Boston.

Other indicators: jazz carries strong appeal in Detroit and San Francisco, black listenership is gaining in Washington, D.C., and AOR displays weakness in Boston. The details follow:

★ ★ ★

LOS ANGELES—What for years has been a two-way struggle for the AOR audience between ABC's KLOS-FM and Metromedia's KMET-FM, has broadened into a three-way race with the steady audience gains of what many consider to be the most progressive of the AORs, KROQ-FM. KROQ has all but doubled its audience to a 3.0 share, from 2.4 in the fall and 1.6 a year ago.

KMET still leads the AOR race, but is down to 3.9 from 4.5 in the fall, a share level it had a year ago. KLOS is down to 3.8 from 4.7 in the fall, but up from 2.9 a year ago.

Hot 100 formatted KIIS-FM is up to 3.1 from 2.1 in the fall and 2.7 a year ago. A/C KHTZ-FM is up to 4.0 from 3.0 in the fall and 3.6 a year ago. Another gainer is Hot 100 KIQQ-FM, up to 3.1 from 2.5 in the fall and 2.7 a year ago.

Country KHJ-AM, which has a testimonial from Patrick Duffy of the tv "Dallas" show on the cover of the April Spot Radio Standard Rate & Data directory stating that the sta-

tion is "winning over Los Angeles with less talk and more music" has an embarrassing 1.6, down from 1.8 in the fall and 2.0 a year ago.

But country competition KLAC-AM is down to 2.0 from 2.7 in the fall and 3.2 a year ago and KZLA-AM-FM has a combined share of 3.1, practically flat from 2.9 in the fall and 3.0 a year ago.

CBS' mellow KNX-FM has bounced back to 3.2 from 2.6 in the fall, but the station is below the 4.3 it enjoyed a year ago. MOR "Music Of Your Life" station KPRZ-AM is taking off with a 2.3, up from 0.9 in the fall. A year ago the station had too few listeners to show up in the Arbitron book.

★ ★ ★

CHICAGO—Country continues to decline in the Windy City with WMAQ-AM down to 3.9 from 4.2 in the fall and 5.1 a year ago. WJJD-AM chalks up its last book as a

country station with a 1.6 (the station has switched to the MOR "Music Of Your Life"), down from 3.0 in the fall and 2.5 a year ago. Sister station WJEZ-FM is stuck with a 1.1, unchanged since the fall and a year ago.

Black WBMX-FM is up to 4.6 from 2.1 in the fall and 3.1 a year ago. This gain may have chewed into black leader WGCI-FM, down to 6.1 from 6.3 in the fall, but still ahead of last year's 4.9.

ABC's plan to bind WLS-AM and WLS-FM together in an A/C format finds the FM holding at 3.6 while the AM is slipping down to 4.5 from 4.7 in the fall and 5.3 a year ago.

AOR WMET-FM has slumped to 2.3 from 3.4 in the fall and 4.0 a year ago, while AOR WLUP-FM is holding at 4.2, which is up from 3.4 a year ago. A factor in this race is progressive WXRT-FM, up to 2.0 from 1.6 in the fall and 1.3 a year ago.

(Continued on page 30)

Out Of The Box

HOT 100/AC

ST. JOSEPH, Mo.—Bill O'Brian, KKJO-AM's music director, feels that "I'm In Love Again" by Pia Zadora (Electra/Curb) is going to become a big record. "I played it for some women at the station before adding it last week and they just about died," he says. "It's soft, sad and sexy all at once." Also new at the station is "Man On Your Mind" by the Little River Band (Capitol), which O'Brian says "makes you want to listen—it isn't hard to appreciate," and "Run For The Roses" by Dan Fogelberg (Full Moon/Epic). "For horse lovers like myself, this is just about the best time of year for this terrifically pleasing ballad." He adds that he's having a tough time deciding whether to add "the Visitors" by Abba (Atlantic). "I like the song, but the intro is strange and I'm afraid of the turn-off factor. But I'm convinced that once people get through the song they'll like it. It's probably the hardest thing I've had to deal with all week."

AOR

NEW YORK—That Missing Persons, one of the groups featured on WNEW-FM's "Prisoner Of Rock And Roll" segment, signed a recording contract with a major label on the strength of airplay at the station is a source of great satisfaction to music director Jim Monaghan. "Their music is hard to define categorically, but the feeling around the station is easy to put into words." He's programming "Words" and "I Like Boys" from the group's self-titled Capitol EP. Monaghan has also added Wendy Waldman's "Looking For A Heartbeat" from her Epic LP, "Which Way To Main Street." "It's a little harder than some of her previous records. Her image is that of a balladeer-sungstress, but this record rocks a bit more." He also likes "Roseanna," the new Toto single (Columbia). "They have a way of doing formula stuff without sounding like everyone else on the block. The single is a little too long, but there are a couple of great hooks."

BLACK/URBAN

OAKLAND—Jeff Harrison is wildly enthusiastic about the new Temptations single, "Standing On The Top" (Motown), noting that the production by Rick James gives the record a "punk-funk" edge. He thinks "The Very Best In You" by Change (Atlantic) is a very strong record, too. "It bridges the r&b/disco gap extremely well. And the instrumentation is outrageously good." Harrison also likes "Circles" by Atlantic Starr (A&M), a record he feels sounds good on anyone's radio station; "Can You See The Light" by Brass Construction (Liberty), whose consistent beat throughout the song "means a lot today"; and "It's Gonna Take A Miracle" by Deniece Williams (ARC-Columbia). "It shot into our hot rotation in a very short time. She's one of the few artists who can add to a well-established recording."

COUNTRY

DAYTON—"You can't stereotype Gail Davies as a country artist," says WBZI-FM program director Kelly Burke, who says that he's been getting a lot of requests for title cut from the singer's new album, "Givin' Herself Away" (Warner Bros.). "That's the beauty of programming this station. Gail may not be as prominent as Loretta Lynn or Crystal Gayle, but she never has trouble getting an audience to listen to her music here. The new album shows her in a contemporary rock setting, and some of the lyrics are phenomenal." Burke is also playing "When We Were Boys," the title track from the new Bellamy Brothers LP (Elektra), noting that it's the sort of ballad anyone who has siblings can relate to. Another big cut from the record is "Get Into Reggae Cowboy." "It fits right into what we're doing. We have a sophisticated country audience that seems to appreciate the song's Caribbean country flavor."

RKO, WGMS-FM Aid Rebuilding Of Filene Center

By BILL HOLLAND

WASHINGTON—RKO General and its classical station here, WGMS-FM, have donated a \$50,000 matching grant contribution to the Wolf Trap Foundation, to help rebuild the Filene Center at nearby Wolf Trap Farm Park. The well-known outdoor arts center was destroyed by fire April 4 (Billboard, April 17).

RKO has pledged \$25,000 to the rebuilding effort, and WGMS-FM has offered the other \$25,000 in the form of a matching grant donation, according to RKO's Jerry R. Lyman, who is the broadcast group's FM station president as well as general manager of the Washington station.

The Center, which was declared a total loss by Fairfax County, Va. fire officials, had presented a full spring and summer schedule of classical, pop, country, folk and international music since its opening 11 years ago. Center founder Catherine Filene Shouse has already embarked on an upbeat and successful fundraising drive in the last two weeks—and has been helped not only by the contribution from RKO but by volunteer

(Continued on page 42)

Survey For Week Ending 4/24/82

Billboard Chart Breakouts

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Hot 100

- 81 PATTI AUSTIN
Baby Come To Me, QWest 50036 (Warner Bros.)
- 82 JOHN COUGAR
Hurts So Good, Riva 209 (Polygram)
- 83 CARPENTERS
Beechwood 4-5789, A&M 2405

Country

- 48 CHARLEY PRIDE
I Don't Think She's In Love Anymore, RCA 13096
- 62 CONWAY TWITTY
Slow Hand, Elektra 47443
- 69 ED BRUCE
Love's Found You And Me, MCA 52036

Soul

- 40 THE TEMPTATIONS FEATURING RICK JAMES
Standing On The Top, Gordy 1616 (Motown)
- 45 THE GAP BAND
Early In The Morning, Total Experience 8201 (Polygram)
- 64 DIANA ROSS
Work That Body, RCA 13201

A/C

- 30 DIONNE WARWICK AND JOHNNY MATHIS
Friends In Love, Arista 0673
- 33 T.G. SHEPPARD
Finally, Warner/Curb 50041

APRIL 24, 1982, BILLBOARD

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

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (4/13/82)

PRIME MOVERS-NATIONAL

- RICK SPRINGFIELD—Don't Talk To Strangers (RCA)
- CHARLENE—I've Never Been To Me (Motown)
- WILLIE NELSON—Always On My Mind (Columbia)

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

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

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

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

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

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

TOP ADD ONS -NATIONAL

- SIMON AND GARFUNKEL—Wake Up Little Susie (WB)
- DIANA ROSS—Work That Body (RCA)
- FRANKE AND THE KNOCKOUTS—Without You (Millennium)

BREAKOUTS-NATIONAL

- TOTO—Rosanna (Columbia)
- ASIA—Heat Of The Moment (Geffen)
- JOAN JETT AND THE BLACKHEARTS—Crimson & Clover (Boardwalk)

Pacific Southwest Region

★ PRIME MOVERS

- PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory (Columbia)
- VANGELIS—Chariots Of Fire (Polydor)
- BERTIE HIGGINS—Key Largo (Kat Family)

● TOP ADD ONS

- DIANA ROSS—Work That Body (RCA)
- LITTLE RIVER BAND—Man On Your Mind (Capitol)
- HUMAN LEAGUE—Don't You Want Me (A&M)

● BREAKOUTS

- ASIA—Heat Of The Moment (Geffen)
- TOTO—Rosanna (Columbia)
- JOAN JETT AND THE BLACKHEARTS—Crimson & Clover (Boardwalk)

KRLA-AM—Los Angeles

- ★ **BERTIE HIGGINS**—Key Largo 12-8
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 19-14
- ★ **HUMAN LEAGUE**—Don't You Want Me 25-18
- ★ **DENICE WILLIAMS**—It's Gonna Take A Miracle 25-21
- ★ **RAY PARKER, JR.**—The Other Woman 28-23
- **TOTO**—Rosanna
- **DIANA ROSS**—Work That Body
- **PAUL McCARTNEY & STEVIE WONDER**—Ebony And Ivory B
- **PAUL DAVIS**—65 Love Affair B
- **SHALAMAR**—A Night To Remember A
- **THE ROLLING STONES**—Hang Fire X
- **PATTI AUSTIN**—Baby Come To Me X
- **TIGHT FIT**—The Lion Sleeps Tonight X
- **BARRY MANILOW**—Let's Hang On X
- **ELTON JOHN**—Empty Garden X
- **TASTE OF HONEY**—I'll Try Something New X
- **DARYL HALL AND JOHN OATES**—Did It In A Minute X
- **CHARLENE**—I've Never Been To Me X
- **DAVID LASLEY**—If I Had My Wish Tonight X
- **JOHN DENVER**—Shanghai Breezes X

KOPA-AM—Phoenix

- ★ **VANGELIS**—Chariots Of Fire 1-1
- ★ **PAUL DAVIS**—65 Love Affair 12-7
- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 15-10
- ★ **DAN FOGELBERG**—Run For The Roses 20-16
- **HUMAN LEAGUE**—Don't You Want Me
- **GLASS MOON**—On A Carousel
- **KOOL AND THE GANG**—Get Down On It A
- **WILLIE NELSON**—Always On My Mind B
- **THE BEATLES**—The Beatles Movie Medley B
- **SIMON AND GARFUNKEL**—Wake Up Little Susie X
- **BARRY MANILOW**—Let's Hang On X
- **LITTLE RIVER BAND**—Man On Your Mind X
- **STEVIE NICKS**—Edge Of Seventeen X
- **BUCKNER AND GARCIA**—Pac-Man Fever N
- **THE ROLLING STONES**—Hang Fire N

KCPX-FM—Salt Lake City

- **GENESIS**—Man On The Corner A
- **AL JARREAU**—Teach Me Tonight A
- **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover A
- **DARYL HALL AND JOHN OATES**—Did It In A Minute A
- **CAROLE KING**—One To One A
- **THE INNOCENCE**—Hold My Hand A
- **JIMMY HALL**—Fool For Your Love A
- **CHIC**—Soup For One A
- **NORM SALLEE**—Hang On In A
- **DON WILLIAMS**—Listen To The Radio A
- **SHEENA EASTON**—When He Shines B
- **CHERI**—Murphy's Law B
- **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover B
- **TOTO**—Rosanna B
- **PATTI AUSTIN**—Baby Come To Me B
- **WILLIE NELSON**—Always On My Mind B
- **LOVERBOY**—When It's Over B
- **PETER NOONE**—I Don't Want To Mind You X
- **DAVID LASLEY**—If I Had My Wish Tonight X
- **JOHN DENVER**—Shanghai Breezes X
- **ALDO NOVA**—Fantasy X
- **LITTLE RIVER BAND**—Man On Your Mind X
- **PIA ZADORA**—I'm In Love Again X
- **DAN FOGELBERG**—Run For The Roses X
- **GREG GUIDRY**—Goin' Down X
- **DIANA ROSS**—Work That Body X
- **ROD STEWART**—How Long X
- **KARLA BONOFF**—Personally X
- **THE O'JAYS**—I Just Want To Satisfy X
- **A TASTE OF HONEY**—I'll Try Something New X
- **BALANCE**—No Getting Around My Love L
- **NEIL DIAMOND**—Be Mine Tonight L

KOAO-AM—Denver

- ★ **BERTIE HIGGINS**—Key Largo 2-1
- ★ **VANGELIS**—Chariots Of Fire 4-2
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 9-4
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 6-3
- ★ **CHARLENE**—I've Never Been To Me 11-6
- **DONNIE IRIS**—My Girl
- **SIMON AND GARFUNKEL**—Wake Up Little Susie
- **GREG GUIDRY**—Goin' Down B
- **WILLIE NELSON**—Always On My Mind B
- **SHEENA EASTON**—When He Shines A
- **TOTO**—Rosanna A
- **LITTLE RIVER BAND**—Man On Your Mind A
- **RAY PARKER JR.**—The Other Woman A
- **FRANKE AND THE KNOCKOUTS**—Without You (Not Another Lonely Night) X
- **THE CHARLIE DANIELS BAND**—Still In Saigon X
- **THE POLICE**—Secret Journey X
- **JOHN DENVER**—Shanghai Breezes X
- **THE CARPENTERS**—Beachwood 4:5789 X
- **DAVID LASLEY**—If I Had My Wish Tonight X
- **THE ROLLING STONES**—Hang Fire X

KLUC-FM—Las Vegas

- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 7-4
- ★ **VAN HALEN**—Oh Pretty Woman 12-9
- ★ **PAUL DAVIS**—65 Love Affair 14-10
- ★ **ELTON JOHN**—Empty Garden 20-16
- ★ **PAUL McCARTNEY & STEVIE WONDER**—Ebony And Ivory 27-18
- **RAY PARKER JR.**—The Other Woman
- **ASIA**—Heat Of The Moment
- **LOVERBOY**—When It's Over B
- **THE ROLLING STONES**—Hang Fire X

KIMM-AM—Denver

- ★ **VANGELIS**—Chariots Of Fire 3-1
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 5-3
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 9-5
- ★ **CHARLENE**—I've Never Been To Me 11-6
- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 12-9
- **LITTLE RIVER BAND**—Man On Your Mind
- **DAN FOGELBERG**—Run For The Roses
- **FRANKE AND THE KNOCKOUTS**—Without You B
- **HUMAN LEAGUE**—Don't You Want Me B
- **KOOL AND THE GANG**—Get Down On It B
- **RAY PARKER JR.**—The Other Woman A
- **TOTO**—Rosanna A
- **DONNIE IRIS**—My Girl A
- **THE CHARLIE DANIELS BAND**—Still In Saigon X
- **JOHN DENVER**—Shanghai Breezes X
- **DUKE JUPITER**—I'll Drink To You X

KRSP-FM (FM-103)—Salt Lake City

- (Lorraine Windgar—MD)
- ★ **TOMMY TUTONE**—867-5309/Jenny 10-5
- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 12-8
- ★ **GREG GUIDRY**—Goin' Down 16-12
- ★ **THE CHARLIE DANIELS BAND**—Still In Saigon 20-17
- ★ **ALDO NOVA**—Fantasy 26-20
- **ASIA**—Heat Of The Moment A
- **TOTO**—Rosanna A
- **LOVERBOY**—When It's Over B
- **THE POLICE**—Secret Journey B
- **LITTLE RIVER BAND**—Man On Your Mind B
- **FRANKE AND THE KNOCKOUTS**—Without You B
- **HUMAN LEAGUE**—Don't You Want Me B
- **RAINBOW**—Stone Cold X
- **DONNIE IRIS**—My Girl X

KFMB-FM (B-100)—San Diego

- (Glen McCartney—MD)
- ★ **TOMMY TUTONE**—867-5309/Jenny 2-1
- ★ **THE J. GEILS BAND**—Freeze-Frame 4-3
- ★ **STEVIE NICKS**—Edge Of Seventeen 6-5
- ★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 8-7
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 10-9
- **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover
- **ASIA**—Heat Of The Moment
- **FRANKE AND THE KNOCKOUTS**—Without You A
- **DAN FOGELBERG**—Run For The Roses A
- **LITTLE RIVER BAND**—Man On Your Mind B
- **DONNIE IRIS**—My Girl X
- **GENESIS**—Man On The Corner X
- **SIMON AND GARFUNKEL**—Wake Up Little Susie X
- **SIMON AND GARFUNKEL**—Mrs. Robinson X

KKXX-FM—Bakersfield

- (Squires/Deroo—MD)
- ★ **THE CHARLIE DANIELS BAND**—Still In Saigon 23-13
- ★ **PAUL McCARTNEY & STEVIE WONDER**—Ebony And Ivory 26-18
- **ASIA**—Heat Of The Moment
- **TOTO**—Rosanna
- **SPARKS**—I Predict B
- **ROD STEWART**—How Long B
- **ABBA**—The Visitors B
- **HUMAN LEAGUE**—Don't You Want Me B
- **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover B
- **THE J. GEILS BAND**—Freeze-Frame B
- **HAIRCUT 100**—Love Plus One A
- **VAN HALEN**—Oh Pretty Women X

KGGI (99.1-FM)—Riverside

- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 19-12
- ★ **GREG GUIDRY**—Goin' Down 20-13
- ★ **JUNIOR**—Mama Used To Say 21-15
- ★ **PAUL DAVIS**—65 Love Affair 23-18
- ★ **BARRY MANILOW**—Let's Hang On 27-21
- **PATTI AUSTIN**—Baby Come To Me
- **DAVID LASLEY**—If I Had My Wish Tonight
- **TOTO**—Rosanna B
- **PAUL McCARTNEY & STEVIE WONDER**—Ebony And Ivory B
- **THE BEATLES**—The Beatles Movie Medley B
- **SHALAMAR**—A Night To Remember B
- **THE ROLLING STONES**—Hang Fire B
- **FRANKE AND THE KNOCKOUTS**—Without You B
- **RAY PARKER JR.**—The Other Woman X
- **THE CARPENTERS**—Beachwood 4:5789 X
- **DAN FOGELBERG**—Run For The Roses X
- **DONNIE IRIS**—My Girl X

KFXM-AM—San Bernardino

- (Jason McQueen—MD)
- ★ **TOMMY TUTONE**—867-5309/Jenny 6-3
- ★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 9-6
- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 12-10
- ★ **PAUL McCARTNEY & STEVIE WONDER**—Ebony And Ivory 22-19
- ★ **THE CHARLIE DANIELS BAND**—Still In Saigon 30-25
- **CHERI**—Murphy's Law
- **THE POLICE**—Secret Journey
- **DAVID BOWIE**—Cat People (Putting Out Fire) A
- **THE MOTELS**—Only The Lonely A
- **ASIA**—Heat Of The Moment A
- **TOTO**—Rosanna B
- **SPARKS**—I Predict X
- **LOVERBOY**—When It's Over X
- **CAROLE KING**—One To One X
- **BARRY MANILOW**—Let's Hang On X
- **BOBBY CALDWELL**—Jamaica X
- **VIC ASHER**—I'll Take Whatcha' Got X
- **DONNIE IRIS**—My Girl X
- **RUSSELL SMITH**—Your Eyes X

KRQO-FM—Tucson

- (Zapopan/Hart—MD)
- ★ **BERTIE HIGGINS**—Key Largo 2-1
- ★ **CHARLENE**—I've Never Been To Me 14-5
- ★ **VAN HALEN**—Oh Pretty Woman 11-6
- ★ **GLASS MOON**—On A Carousel 19-10
- ★ **PAUL McCARTNEY & STEVIE WONDER**—Ebony And Ivory 25-14
- **ELTON JOHN**—Empty Garden A
- **DONNIE IRIS**—My Girl A
- **GENESIS**—Man On The Corner A
- **WILLIE NELSON**—Always On My Mind B
- **THE CHARLIE DANIELS BAND**—Still In Saigon B
- **QUARTERFLASH**—Right Kind Of Love B
- **HUMAN LEAGUE**—Don't You Want Me B

KTKT-AM—Tucson

- (Bobby Rivers—MD)
- ★ **PAUL McCARTNEY & STEVIE WONDER**—Ebony And Ivory 18-10
- ★ **BARRY MANILOW**—Let's Hang On 20-14
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 12-7
- ★ **DAN FOGELBERG**—Run For The Roses 23-18
- ★ **AURRA**—Make Up Your Mind 30-24
- **ELTON JOHN**—Empty Garden B
- **EDDIE RABBITT**—I Don't Know Where To Start B
- **GORDON LIGHTFOOT**—Baby Step Back A
- **DIONNE WARWICK & JOHNNIE MATHIS**—Friends In Love A
- **DIANA ROSS**—Work That Body X
- **DARYL HALL AND JOHN OATES**—Did It In A Minute X
- **T.G. SHEPPARD**—Finally X
- **MIKE POST**—Theme From Magnum P.I. X

Pacific Northwest Region

★ PRIME MOVERS

- PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory (Columbia)
- PAUL DAVIS—65 Love Affair (Arista)
- WILLIE NELSON—Always On My Mind (Columbia)

● TOP ADD ONS

- SMOKEY ROBINSON—Old Fashioned Love (Tamla)
- DIANA ROSS—Work That Body (RCA)
- SHEENA EASTON—When He Shines (EMI-America)

● BREAKOUTS

- DAZZ BAND—Let It Whip (Motown)
- ASIA—Heat Of The Moment (Geffen)
- KARLA BONOFF—Personally (Columbia)

KFRC-AM—San Francisco

- (Jim Peterson—MD)
- ★ **DAZZ BAND**—Let It Whip 20-13
- ★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony & Ivory 35-21
- ★ **KOOL AND THE GANG**—Get Down On It 15-12
- ★ **RICHARD DIMPLES FIELD**—If It Ain't One Thing It's Another 26-22
- ★ **PAUL DAVIS**—65 Love Affair 35-26
- ★ **SMOKEY ROBINSON**—Old Fashioned Love
- ★ **DIANA ROSS**—Work That Body
- ★ **THE O'JAYS**—I Just Want To Satisfy A
- ★ **RAY PARKER JR.**—The Other Woman B
- ★ **SHALAMAR**—A Night To Remember B
- ★ **GAMMA**—Right The First Time X
- ★ **GREG GUIDRY**—Goin' Down X
- ★ **DUKE JUPITER**—I'll Drink To You X

KJR-AM—Seattle

- (Benjamin Hill—MD)
- **THE CARPENTERS**—Beachwood 4:5789 A
- **SHEENA EASTON**—When He Shines A
- **FRANKE AND THE KNOCKOUTS**—Without You A
- **DIANA ROSS**—Work That Body A
- ★ **STEVE NICKS WITH DON HENLEY**—Leather And Lace 9-5
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 10-6
- ★ **GORDON LIGHTFOOT**—Baby Step Back 22-18
- ★ **CHARLENE**—I've Never Been To Me 23-19
- ★ **ROBERTA FLACK**—Making Love 24-20
- ★ **WAYLON AND WILLIE**—Just To Satisfy You X
- ★ **T.G. SHEPPARD**—Finally X
- ★ **EDDIE RABBITT**—I Don't Know Where To Start X
- ★ **ELTON JOHN**—Empty Garden X
- ★ **DIONNE WARWICK AND JOHNNIE MATHIS**—Friends In Love
- ★ **DAN FOGELBERG**—Run For The Roses X
- ★ **SIMON AND GARFUNKEL**—Wake Up Little Susie X
- ★ **KARLA BONOFF**—Personally X

KRLC-AM—Lewiston

- (Steve MacKevie—MD)
- ★ **WILLIE NELSON**—Always On My Mind 2-1
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 5-2
- ★ **ELTON JOHN**—Empty Garden 8-6
- ★ **WAYLON AND WILLIE**—Just To Satisfy You 14-9
- ★ **THE CHARLIE DANIELS BAND**—Still In Saigon 16-11
- **KARLA BONOFF**—Personally
- **CHERYL LADD AND FRANKIE VALLI**—You Make It Beautiful
- **AL JARREAU**—Teach Me Tonight A
- **DON WILLIAMS**—Listen To The Radio A
- **DIONNE WARWICK AND JOHNNIE MATHIS**—Friends In Love X
- **MICKEY GILLEY**—Tears Of The Lonely X
- **TERRI GIBBS**—Ashes To Ashes X
- **FRANKE AND THE KNOCKOUTS**—Without You X
- **SMOKEY ROBINSON**—Old Fashioned Love X
- **EYE TO EYE**—Nice Girl X
- **WIC ASHER**—I'll Take Whatcha Got X

KGW-AM—Portland

- (Janice Wojniak—MD)
- ★ **WILLIE NELSON**—Always On My Mind 19-17
- ★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony & Ivory 20-18
- ★ **VANGELIS**—Chariots Of Fire 1-1
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 7-6
- ★ **PAUL DAVIS**—65 Love Affair 14-13
- ★ **SHEENA EASTON**—When He Shines
- ★ **DAN FOGELBERG**—Run For The Roses B

KPLZ-FM—Seattle

- (Jeff King—MD)
- ★ **PAUL DAVIS**—65 Love Affair 10-5
- ★ **AL JARREAU**—Teach Me Tonight 15-12
- ★ **BARRY MANILOW**—Let's Hang On 19-14
- ★ **KARLA BONOFF**—Personally 24-20
- ★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony & Ivory 28-23
- **EDDIE RABBITT**—I Don't Know Where To Start
- **THE CARPENTERS**—Beachwood 4:5789
- **DIONNE WARWICK AND JOHNNIE MATHIS**—Friends In Love A
- **SHEENA EASTON**—When He Shines B
- **WAYLON AND WILLIE**—Just To Satisfy You B

KYYX-FM—Seattle

- (Evan Ichiyama—MD)
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 4-1
- ★ **PAUL DAVIS**—65 Love Affair 5-3
- ★ **PAUL McCARTNEY & STEVIE WONDER**—Ebony & Ivory 12-7
- ★ **DAN FOGELBERG**—Run For The Roses 16-12
- ★ **FRANKE AND THE KNOCKOUTS**—Without You 20-14
- **ELTON JOHN**—Empty Garden
- **KOOL AND THE GANG**—Get Down On It A
- **RAY PARKER JR.**—The Other Woman A
- **THE POLICE**—Secret Journey A
- **LOVERBOY**—When It's Over A
- **DENICE WILLIAMS**—It's Gonna Take A Miracle A
- **JOHN COUGAR**—Hurts So Good X
- **DAVID LASLEY**—If I Had My Wish Tonight X
- **MIKE POST**—Theme From Magnum P.I. X

KIRB-AM—Spokane

- (Brian Gregory—MD)
- ★ **THE J. GEILS BAND**—Freeze-Frame 3-1
- ★ **PAUL DAVIS**—65 Love Affair 12-7
- ★ **TOMMY TUTONE**—867-5309/Jenny 17-10
- ★ **GENESIS**—Man On The Corner 19-13
- ★ **THE CHARLIE DANIELS BAND**—Still In Saigon 23-18
- **TOTO**—Rosanna A
- **BARRY MANILOW**—Let's Hang On A
- **THE POLICE**—Secret Journey A
- **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover A
- **ABBA**—The Visitors B
- **RICHARD DIMPLES FIELD**—If It Ain't One Thing It's Another B
- **DAN FOGELBERG**—Run For The Roses B
- **SHEENA EASTON**—When He Shines B
- **HUMAN LEAGUE**—Don't You Want Me X
- **VAN HALEN**—Oh Pretty Woman X
- **THE GO GO'S**—We Got The Beat X
- **ALDO NOVA**—Fantasy X

KCBN-AM—Reno

- (Jim O'Neil—MD)
- **THE POLICE**—Secret Journey B
- **TOTO**—Rosanna B
- **SHEENA EASTON**—When He Shines B
- **ROD STEWART**—How Long A
- **RAINBOW**—Stone Cold A
- **BERTIE HIGGINS**—Key Largo A
- **T.G. SHEPPARD**—Finally A
- **FRANKE AND THE KNOCKOUTS**—Without You (Not Another Lonely Night) X
- **GREG KINN**—Every Love Song X

KSFM-FM—Sacramento

- (Mark Preston—MD)
- ★ **PAUL DAVIS**—65 Love Affair 17-12
- ★ **O'BRYAN**—The Gigolo 18-13
- ★ **PAUL McCARTNEY & STEVIE WONDER**—Ebony & Ivory 29-20
- ★ **SISTER SLEDGE**—My Guy 27-21
- ★ **GREG GUIDRY**—Goin' Down 30-26
- **THE CHARLIE DANIELS BAND**—Still In Saigon
- **ATLANTIC STARR**—Circles
- **RAY PARKER JR.**—The Other Woman A
- **GEORGE DUKE**—Shine On B
- **DAN FOGELBERG**—Run For The Roses B

KTAC-AM—Tacoma

- (Bruce Canton—MD)
- ★ **STEVE NICKS WITH DON HENLEY**—Leather And Lace 9-5
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 10-6
- ★ **GORDON LIGHTFOOT**—Baby Step Back 22-18
- ★ **CHARLENE**—I've Never Been To Me 23-19
- ★ **ROBERTA FLACK**—Making Love 24-20
- ★ **WAYLON AND WILLIE**—Just To Satisfy You X
- ★ **T.G. SHEPPARD**—Finally X

Burt Bacharach, Christopher Cross and Vangelis just added their Oscars to the ASCAP collection.

 1934 BEST SONG The Continental Con Conrad Herb Magidson	 1934 BEST SONG One Night of Love Dept. Head: Louis Silvers Composers: Victor Schertzinger, Gus Kahn	 1935 BEST SONG Lullaby of Broadway Harry Warren Al Dubin	 1935 BEST SCORE The Informer Max Steiner	 1936 BEST SONG The Way You Look Tonight Jerome Kern Dorothy Fields	 1936 BEST SCORE Anthony Adverse Dept. Head: Leo Forbstein Composer: Erich W. Korngold	 1937 BEST SONG Sweet Leilani Harry Owens	 1937 BEST SONG One Hundred Men and a Girl Dept. Head: Charles Previn	 1938 BEST SONG Thanks for the Memory Leo Robin Ralph Rainger	 1938 BEST SCORE Alexander's Ragtime Band Alfred Newman	 1938 ORIGINAL SCORE The Adventures of Robin Hood Erich W. Korngold	 1938 BEST SONG Over the Rainbow E. Y. Harburg Harold Arlen	 1939 BEST SCORE Stagecoach Richard Hageman, Frank Harting, John Leopold, Leo Shulze
 1939 ORIGINAL SCORE The Wizard of Oz Herbert Stothart	 1940 BEST SONG When You Wish Upon a Star Ned Washington Leigh Harline	 1940 BEST SCORE Tin Pan Alley Alfred Newman	 1940 ORIGINAL SCORE Pinocchio Leigh Harline, Paul J. Smith, Ned Washington	 1941 BEST SONG The Last Time I Saw Paris Oscar Hammerstein Jerome Kern	 1941 DRAMATIC SCORE All That Money Can Buy Bernard Herrman	 1941 MUSICAL SCORE Dumbo Frank Churchill Oliver Wallace	 1942 BEST SONG White Christmas Irving Berlin	 1942 DRAMATIC SCORE New Yorker Max Steiner	 1942 MUSICAL SCORE Yankee Doodle Dandy Ray Heindorf Heinz Roehmheld	 1943 BEST SONG You'll Never Know Mack Gordon Harry Warren	 1943 DRAMATIC SCORE The Song of Bernadette Alfred Newman	 1943 MUSICAL SCORE This Is the Army Ray Heindorf
 1944 BEST SONG Swinging on a Star Johnny Burke Jimmy Van Heusen	 1944 DRAMATIC SCORE Since You Went Away Max Steiner	 1944 MUSICAL SCORE Cover Girl Carmen Dragon Morris Stoloff	 1945 BEST SONG It Might As Well Be Spring Richard Rodgers Oscar Hammerstein	 1945 DRAMATIC SCORE Spellbound Miklos Rozsa (PKS)	 1945 MUSICAL SCORE Anchors Aweigh George Stoll	 1946 BEST SONG On the Beach Tapeka & the Santa Fe Johnny Mercer/Harry Warren	 1946 DRAMATIC SCORE The Best Years of Our Lives Hugo Friedhofer	 1946 MUSICAL SCORE The Jonson Story Morris Stoloff	 1947 BEST SONG Zip a Dee Do Dah Alie Waisel Ray Gilbert	 1947 DRAMATIC SCORE A Double Life Miklos Rozsa (PKS)	 1947 MUSICAL SCORE Mother Wore Tights Alfred Newman	 1948 BEST SONG Buttons & Bows Ray Evans Jay Livingston
 1948 DRAMATIC SCORE The Red Shoes Brian Easdale	 1948 MUSICAL SCORE Easter Parade Johnny Green Roger Edens	 1949 BEST SONG Baby It's Cold Outside Frank Loesser	 1949 DRAMATIC SCORE The Heiress Aaron Copland	 1949 MUSICAL SCORE On the Town Roger Edens Lemke Hayton	 1950 BEST SONG Mona Lisa Ray Evans Jay Livingston	 1950 DRAMATIC SCORE Sunset Boulevard Franz Waxman	 1950 MUSICAL SCORE Annie Get Your Gun Adolph Deutsch Roger Edens	 1951 BEST SONG In the Cool Cool of the Evening Henry Carmichael Johnny Mercer	 1951 DRAMATIC SCORE A Place in the Sun Franz Waxman	 1951 MUSICAL SCORE An American in Paris Johnny Green Saul Chaplin	 1952 BEST SONG High Noon Dimitri Tiomkin (SACEM)	 1952 DRAMATIC SCORE High Noon Dimitri Tiomkin (SACEM)
 1952 MUSICAL SCORE With a Song in My Heart Alfred Newman	 1953 BEST SONG Secret Love Sammy Fain Paul Francis Webster	 1953 DRAMATIC SCORE Li'l Bronislaw Kaper	 1953 MUSICAL SCORE Call Me Madam Alfred Newman	 1954 BEST SONG Three Coins in the Fountain Sammy Cahn Jule Styne	 1954 DRAMATIC SCORE The High and the Mighty Dimitri Tiomkin (SACEM)	 1954 MUSICAL SCORE Seven Brides for Seven Brothers Adolph Deutsch Saul Chaplin	 1955 BEST SONG Love is a Many Splendored Thing Sammy Fain Paul Francis Webster	 1955 DRAMATIC SCORE Love is a Many Splendored Thing Alfred Newman	 1955 MUSICAL SCORE Oklahoma! Robert Russell Bennett, Jay Blackton, Adolph Deutsch	 1956 BEST SONG Que Sera, Sera Ray Evans Jay Livingston	 1956 DRAMATIC SCORE Around the World in 80 Days Victor Young	 1956 MUSICAL SCORE The King and I Alfred Newman Kerz Darcy
 1957 BEST SONG All the Way Sammy Cahn James Van Heusen	 1957 BEST SCORE Bridge on the River Kwai Malcolm Arnold	 1958 BEST SONG Gigi Frederick Loewe Alan Jay Lerner	 1958 DRAMATIC SCORE The Old Man and the Sea Dimitri Tiomkin (SACEM)	 1958 MUSICAL SCORE Gigi Andre Previn	 1958 BEST SONG High Hopes Sammy Cahn James Van Heusen	 1959 DRAMATIC SCORE Ben-Hur Miklos Rozsa (PKS)	 1959 MUSICAL SCORE Porgy and Bess Andre Previn Hen Darby	 1960 DRAMATIC SCORE Exodus Ernest Gold	 1960 MUSICAL SCORE Song Without End Morris Stoloff Harry Solomon	 1961 BEST SONG Moon River Henry Mancini	 1961 DRAMATIC SCORE Breakfast at Tiffany's Henry Mancini	 1961 MUSICAL SCORE West Side Story Saul Chaplin, Johnny Green, Sid Ramin, Irwin Kostal
 1962 BEST SONG Days of Wine and Roses Johnny Mercer Henry Mancini	 1962 SCORE ADAPTATION The Music Man Ray Heindorf	 1963 BEST SONG Call Me Irresponsible Sammy Cahn James Van Heusen	 1963 ORIGINAL MUSIC SCORE Tom Jones John Addison (PKS)	 1963 SCORE ADAPTATION Ima La Douce Andre Previn	 1964 SCORE ADAPTATION My Fair Lady Andre Previn	 1965 BEST SONG The Shadow of Your Smile Paul Francis Webster Johnny Mandel	 1965 ORIGINAL MUSIC SCORE Doctor Zhivago Maurice Jarre (SACEM)	 1965 SCORE ADAPTATION The Sound of Music Irwin Kostal	 1966 SCORE ADAPTATION A Funny Thing Happened on the Way to the Forum Lea Thorne (PKS)	 1967 ORIGINAL MUSIC SCORE Thoroughly Modern Millie Elmer Bernstein	 1967 SCORE ADAPTATION Camelot Alfred Newman Ken Darby	 1968 BEST SONG The Windmills of Your Mind Alan & Marilyn Bergman/ Michel Legrand (SACEM)
 1968 MUSICAL SCORE Oliver! John Green	 1969 BEST SONG Raindrops Keep Falling on My Head Hal David Burt Bacharach	 1969 ORIGINAL SCORE Butch Cassidy and the Sundance Kid Burt Bacharach	 1969 MUSICAL SCORE Hello, Dolly! Leary Hayton	 1970 ORIGINAL SCORE Love Story Francis Lai (SACEM)	 1971 DRAMATIC SCORE Summer of '42 Michel Legrand (SACEM)	 1972 BEST SONG The Morning After Al Kasha (Co-writer)	 1972 DRAMATIC SCORE Lanzetta Charles Chaplin (PKS), Raymond Rasch, Larry Russell	 1973 BEST SONG The Way We Were Marvin Hamlisch Alan & Marilyn Bergman	 1973 DRAMATIC SCORE The Way We Were Marvin Hamlisch	 1973 SCORE ADAPTATION The Sting Marvin Hamlisch	 1974 BEST SONG We May Never Love Like This Again Al Kasha (Co-writer)	 1974 DRAMATIC SCORE The Godfather Part II Nino Rota (SIAE) Carmine Coppola
 1975 BEST SONG I'm Easy Keith Carradine	 1976 BEST SONG Evergreen Barbra Streisand Paul Williams	 1977 BEST SONG You Light Up My Life Joe Brooks	 1977 SCORE ADAPTATION A Little Night Music Jonathan Tunich	 1979 ORIGINAL SCORE A Little Romance Georges Delerue (SACEM)	 1979 SCORE ADAPTATION All That Jazz Ralph Burns	 1981 BEST SONG Arthur's Theme (Best That You Can Do) Burt Bacharach, (Co-writer) Christopher Cross (Co-writer)	 1981 ORIGINAL SCORE Chariots of Fire Vangelis (SACEM)					

ASCAP
American Society of Composers, Authors & Publishers

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (4/13/82)

Continued from page 26

- **DA FOGELBERG**—Run For The Roses
- **SIMON AND GARFUNKEL**—Wake Up Little Susie
- **STARS ON**—Stars On 45 III X

WXGT-FM—Columbus

- (Terry Nutter—MD)
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 5 1
 - ★ **CHARLENE**—I've Never Been To Me 20 14
 - ★ **PAUL DAVIS**—65 Love Affair 8 6
 - ★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 10 8
 - ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 16 12
 - **PAUL McCARTNEY & STEVIE WONDER**—Ebony & Ivory
 - **ELTON JOHN**—Empty Garden
 - **FRANKE AND THE KNOCKOUTS**—Without You A
 - **LOVERBOY**—When It's Over A
 - **QUARTERFLASH**—Find Another Fool X
 - **THE ROLLING STONES**—Hang Fire X
 - **VAN HALEN**—Oh Pretty Woman X
 - **TOMMY TUTONE**—867-5309/Jenny X
 - **THE BEATLES**—The Beatles Movie Medley X

WKJJ-FM—Louisville

- (Kevin O'Neil—MD)
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 10 7
 - ★ **THE POINTER SISTERS**—Should I Do It 24 16
 - ★ **GREG GUIDRY**—Goin' Down 12 9
 - ★ **CHARLENE**—I've Never Been To Me 13 11
 - ★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 17 15
 - **SIMON AND GARFUNKEL**—Wake Up Little Susie
 - **FRANKE AND THE KNOCKOUTS**—Without You
 - **PAUL McCARTNEY & STEVIE WONDER**—Ebony & Ivory B
 - **MIKE POST**—Theme From Magnum P.I. B
 - **SHEENA EASTON**—When He Shines X
 - **AL JARREAU**—Teach Me Tonight X
 - **THE BEATLES**—The Beatles Movie Medley X
 - **T.G. SHEPPARD**—Only One You X
 - **AURRA**—Make Up Your Mind X

WKWK-AM(14WK)—Wheeling

- (Greg McCullough—MD)
- **T. G. SHEPPARD**—Finally
 - **THE BEATLES**—The Beatles Movie Medley
 - **MANHATTAN TRANSFER**—Route 66
 - **PHOEBE CATES**—Theme From Paradise A
 - **KARLA BONOFF**—Personally A
 - **BARBARA MANDRELL**—I'll Your Gonna A
 - **CHERYL LADD & FRANKIE VALLI**—You Make It Beautiful A
 - **WAYLON AND WILLIE**—Just To Satisfy You X
 - **DIONNE WARWICK & JOHNNY MATHEIS**—Friends In Love X
 - **ASTARS ON**—Stars On 45 III X
 - **ABBA**—The Visitors X
 - **PIA ZADORA**—I'm In Love Again X
 - **GLASS MOON**—On A Carousel X
 - **STEVIE NICKS**—Edge Of Seventeen X
 - **MICKY GILLEY**—Tears Of The Lonely X
 - **GENESIS**—Man On The Corner X

Southwest Region

★ PRIME MOVERS

- ★ **VANGELIS**—Chariots Of Fire (Polydor)
- ★ **JOHN DENVER**—Shanghai (Breezes (RCA))
- ★ **CHARLENE**—I've Never Been To Me (Motown)

● TOP ADD ONS

- ★ **DIANA ROSS**—Work That Body (RCA)
- ★ **STARS ON**—Stars On 45 III (Radio Records)
- ★ **DREGS**—Crank It Up (Arista)

BREAKOUTS

- ★ **FULLMOON**—The Visitor (War)
- ★ **SUSAN LYNCH**—Office Love (Johnston)
- ★ **ASIA**—Heat Of The Moment (Geffen)

KVIL-FM—Dallas

- (Chuck Rhodes—MD)
- ★ **VANGELIS**—Chariots Of Fire 8 1
 - ★ **JOHN DENVER**—Shanghai Breezes 10 4
 - ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 11 6
 - ★ **PAUL DAVIS**—65 Love Affair 12 7
 - ★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 15 9
 - **STARS ON**—Stars On 45 III
 - **PAUL McCARTNEY AND STEVIE WONDER**—Ebony & Ivory B
 - **WAYLON AND WILLIE**—Just To Satisfy You X

KEGL-FM—Ft. Worth

- (Sandra Bobek—MD)
- ★ **BONNIE RAITT**—Keep This Heart In Mind 13 10
 - ★ **FULLMOON FEATURING NEIL LARSEN AND RUSS FEITEN**—The Visitor 26 16
 - ★ **ALDO NOVA**—Fantasy 16 11
 - ★ **GENESIS**—Man On The Corner 20 13
 - ★ **LOVERBOY**—When It's Over 28 25
 - **DREGS**—Crank It Up
 - **SUSAN LYNCH**—Office Love
 - **ASIA**—Heat Of The Moment B
 - **POINT BLANK**—Let Her Go B
 - **DUKE JUPITER**—I'll Drink To You B
 - **ROD STEWART**—How Long X
 - **DONNIE IRIS**—My Girl X
 - **PAUL McCARTNEY AND STEVIE WONDER**—Ebony & Ivory X

KRLY-FM—Houston

- (Blake Lawrence—MD)
- **DAZZ BAND**—Let It Whip A
 - **AL JARREAU**—Teach Me Tonight A
 - **PATTI AUSTIN**—Baby Come To Me A
 - **ASHFORD AND SIMPSON**—Street Corner
 - **THE TEMPTATIONS & RICK JAMES**—Standing On The Top A

WEZB-FM—New Orleans

- (Jerry Loosteau—MD)
- ★ **TOM TOM CLUB**—Genius Of Love 6 4
 - ★ **CHARLENE**—I've Never Been To Me 10 7
 - ★ **VAN HALEN**—Oh Pretty Woman 19 12
 - ★ **TOMMY TUTONE**—867-5309/Jenny 21 14
 - ★ **RAY PARKER JR.**—The Other Woman 24 19
 - **THE POLICE**—Secret Journey
 - **VANGELIS**—Chariots Of Fire B
 - **THE CHARLIE DANIELS BAND**—Still In Saigon B
 - **HUMAN LEAGUE**—Don't You Want Me B
 - **RICHARD DIMPLES FIELD**—If It Ain't One Thing It's Another X

WTIX-AM—New Orleans

- (Gary Franklin—MD)
- ★ **THE J. GEILS BAND**—Freeze Frame 1 1
 - ★ **STEVIE NICKS**—Edge Of Seventeen 13 9
 - ★ **PAUL McCARTNEY & STEVIE WONDER**—Ebony & Ivory 37 20
 - ★ **KOOL AND THE GANG**—Get Down On It 27 21
 - ★ **SIMON AND GARFUNKEL**—Wake Up Little Susie 80 22
 - **THE CARS**—Since You're Gone
 - **DIANA ROSS**—Work That Body
 - **LITTLE RIVER BAND**—Man On Your Mind B
 - **RICHARD DIMPLES FIELD**—If It Ain't One Thing It's Another B
 - **THE CHARLIE DANIELS BAND**—Still In Saigon B
 - **ATLANTIC STARR**—Circles B
 - **SHEENA EASTON**—When He Shines B
 - **SHALAMAR**—A Night To Remember A
 - **DUKE JUPITER**—I'll Drink To You A
 - **JUNIOR**—Mama Used To Say A
 - **DONNIE IRIS**—My Girl A
 - **CAROLE KING**—One To One X

KEEL-AM—Shreveport

- (Kenny—MD)
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 1 1
 - ★ **PAUL DAVIS**—65 Love Affair 7 3
 - ★ **CHARLENE**—I've Never Been To Me 21 15
 - ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 13 1
 - ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 21 15
 - **NEIL DIAMOND**—On The Way To The Sky
 - **HUMAN LEAGUE**—Don't You Want Me X
 - **THE CARPENTERS**—Beechwood 4 5789 A
 - **GORDON LIGHTFOOT**—Baby Step Back A
 - **AL JARREAU**—Teach Me Tonight X
 - **GENE COTTON**—If I Could Get You X
 - **THE ROLLING STONES**—Hang Fire X
 - **AL JARREAU**—Teach Me Tonight X
 - **ELTON JOHN**—Empty Garden X
 - **DA FOGELBERG**—Run For The Roses X
 - **SMOKEY ROBINSON**—Tell Me Tomorrow X

KHFI-FM—Austin

- (Ed Volkman—MD)
- ★ **DA FOGELBERG**—Run For The Roses A
 - ★ **HUMAN LEAGUE**—Don't You Want Me A
 - ★ **GENESIS**—Man On The Corner A
 - ★ **STARS ON**—Stars On 45 III X
 - ★ **THE CHARLIE DANIELS BAND**—Still In Saigon X
 - ★ **DAVID LASLEY**—If I Had My Wish Tonight X
 - ★ **THE CARS**—Since You're Gone X
 - ★ **FRANKE AND THE KNOCKOUTS**—Without You (Not Another Lonely Night) X

KFMK-FM—Houston

- (Jerry Steele—MD)
- ★ **CHARLENE**—I've Never Been To Me 14 10
 - ★ **WILLIE NELSON**—Always On My Mind 20 12
 - ★ **JOHN DENVER**—Shanghai Breezes 18 15
 - ★ **PAUL DAVIS**—65 Love Affair 30 20
 - **PAUL McCARTNEY & STEVIE WONDER**—Ebony & Ivory
 - **DA FOGELBERG**—Run For The Roses B

KBFM-FM—McAllen-Brownsville

- (Kenny Garcia—MD)
- ★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 2 1
 - ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 21 13
 - ★ **CHARLENE**—I've Never Been To Me 22 17
 - ★ **THE BEATLES**—The Beatles Movie Medley 23 18
 - ★ **STARS ON**—Stars On 45 III 28 22
 - **DIANA ROSS**—Work That Body
 - **LOVERBOY**—When It's Over
 - **GENESIS**—Man On The Corner A
 - **ASIA**—Heat Of The Moment A
 - **THE CHARLIE DANIELS BAND**—Still In Saigon X
 - **LITTLE RIVER BAND**—Man On Your Mind X
 - **DA FOGELBERG**—Run For The Roses X
 - **RICHARD DIMPLES FIELD**—If It Ain't One Thing It's Another X
 - **SHEENA EASTON**—When He Shines X
 - **TEMPTATIONS FEATURING RICK JAMES**—Standing On The Top A

WQUE-FM—New Orleans

- (Chris Bryan—MD)
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 3 1
 - ★ **STEVIE NICKS**—Edge Of Seventeen 11 8
 - ★ **PAUL DAVIS**—65 Love Affair 13 9
 - ★ **KOOL & THE GANG**—Get Down On It 14 10
 - ★ **PAUL McCARTNEY & STEVIE WONDER**—Ebony & Ivory 24 13
 - **AURRA**—Make Up Your Mind
 - **DIANA ROSS**—Work That Body
 - **DA FOGELBERG**—Run For The Roses A
 - **RAY PARKER JR.**—The Other Woman B
 - **EDDIE RABBITT**—I Don't Know Where To Start B
 - **GENE COTTON**—If I Could Get You B
 - **SIMON AND GARFUNKEL**—Wake Up Little Susie X

KOFM-FM—Oklahoma City

- (Chuck Wagon—MD)
- ★ **VANGELIS**—Chariots Of Fire 3 1
 - ★ **JOHN DENVER**—Shanghai Breezes 19 15
 - ★ **PAUL McCARTNEY & STEVIE WONDER**—Ebony & Ivory 28 20
 - ★ **THE BEATLES**—The Beatles Movie Medley
 - **ELTON JOHN**—Empty Garden

WFMF-FM—Baton Rouge

- (Wayne Watkins—MD)
- ★ **PAUL McCARTNEY & STEVIE WONDER**—Ebony & Ivory 16 11
 - ★ **LOVERBOY**—When It's Over 29 20
 - ★ **KOOL AND THE GANG**—Get Down On It 2 1
 - ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 5 2
 - ★ **RAY PARKER JR.**—The Other Woman 13 8
 - **WILLIE NELSON**—Always On My Mind
 - **ASIA**—Heat Of The Moment
 - **HUMAN LEAGUE**—Don't You Want Me B
 - **DA FOGELBERG**—Run For The Roses B
 - **LITTLE RIVER BAND**—Man On Your Mind B
 - **SHEENA EASTON**—When He Shines B
 - **T.G. SHEPPARD**—Finally X

KINT-FM—El Paso

- (C. C. Mathews—MD)
- ★ **STARS ON**—Stars On 45 III 8 4
 - ★ **PAUL McCARTNEY & STEVIE WONDER**—Ebony & Ivory 13 7
 - ★ **FRANKE AND THE KNOCKOUTS**—Without You (Not Another Lonely Night) 25 2
 - **RAINBOW**—Stone Cold
 - **DENICE WILLIAMS**—It's Gonna Take A Miracle
 - **THE CARS**—Since You're Gone B
 - **LITTLE RIVER BAND**—Man On Your Mind B
 - **LOVERBOY**—When It's Over B
 - **SHEENA EASTON**—When He Shines B
 - **T.G. SHEPPARD**—Finally A
 - **SMOKEY ROBINSON**—Old Fashioned Love A
 - **JOHN COUGAR**—Hurts So Good A

KILE-AM—Galveston

- (Scott Taylor—MD)
- ★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 1 1
 - ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 6 5
 - ★ **KOOL AND THE GANG**—Get Down On It 10 7

HUEY LEWIS AND THE NEWS—Do You Believe In Love 12 9

- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 16 13
- **ASIA**—Heat Of The Moment
- **LITTLE RIVER BAND**—Man On Your Mind
- **RAINBOW**—Stone Cold A
- **THE CARS**—Since You're Gone A
- **ELTON JOHN**—Empty Garden X
- **PRISM**—Turn On Your Radar X
- **PIA ZADORA**—I'm In Love Again X
- **SHEILA**—Runner X
- **GAMMA**—Right The First Time X
- **JAMES ANDERSON**—Can't Fake It X
- **DUKE JUPITER**—I'll Drink To You X

KVOL-AM—Lafayette

- (Phil Rankin—MD)
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 5 1
 - ★ **THE J. GEILS BAND**—Freeze Frame 8 3
 - ★ **PAUL DAVIS**—65 Love Affair 9 7
 - ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 11 8
 - ★ **CHARLENE**—I've Never Been To Me 16 12
 - **POINT BLANK**—Let Her Go
 - **JOAN JETT**—Crimson And Clover
 - **JUNIOR**—Mama Used To Say A
 - **GENESIS**—Man On The Corner A
 - **ABBA**—The Visitors A
 - **DEBRA DEJEAN**—Strange Love A
 - **DIANA ROSS**—Work That Body B
 - **THE POLICE**—Secret Journey B
 - **ALDO NOVA**—Fantasy B
 - **SHALAMAR**—A Night To Remember X
 - **RICHARD DIMPLES FIELD**—If It Ain't One Thing It's Another X
 - **LOVERBOY**—When It's Over X
 - **AL JARREAU**—Teach Me Tonight X
 - **PLAYER**—Thank You For The Use Of Your Love X
 - **O'BRYAN**—The Gigolo X
 - **THE KIDS FROM FAME**—Starmaker
 - **WAR**—You Got The Power X
 - **DAVID LASLEY**—If I Had My Wish Tonight X
 - **CAROLE KING**—One To One X
 - **JIMMY HALL**—Fool For Your Love
 - **SIMON AND GARFUNKEL**—Wake Up Little Susie X

KTSA-AM—San Antonio

- (Charlie Brown—MD)
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 16 9
 - ★ **VANGELIS**—Chariots Of Fire 29 19
 - ★ **PAUL DAVIS**—65 Love Affair 20 15
 - ★ **PAUL McCARTNEY & STEVIE WONDER**—Ebony & Ivory 24 20
 - ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 25 21
 - ★ **STARS ON**—Stars On 45 III B
 - ★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love X
 - **GREG GUIDRY**—Goin' Down X

Midwest Region

★ PRIME MOVERS

- ★ **GENESIS**—Man On The Corner (Atlantic)
- ★ **THE BEATLES**—The Beatles Movie Medley (Capitol)
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers (RCA)

● TOP ADD ONS

- ★ **THE CHARLIE DANIELS BAND**—Still In Saigon (Epic)
- ★ **FRANKE AND THE KNOCKOUTS**—Without You (Millennium)
- ★ **DAN FOGELBERG**—Run For The Roses (Full Moon/Epic)

BREAKOUTS

- ★ **TOTO**—Rosanna (Columbia)
- ★ **ASIA**—Heat Of The Moment (Geffen)
- ★ **LOVERBOY**—Take Me To The Top (Columbia)

WLS-AM—Chicago

- (Brad Fuhr—MD)
- ★ **THE BEATLES**—The Beatles Movie Medley 42 26
 - ★ **GENESIS**—Man On The Corner 36 27
 - ★ **VANGELIS**—Chariots Of Fire 7 4
 - ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 12 8
 - ★ **QUARTERFLASH**—Find Another Fool 21 17
 - ★ **FRANKE AND THE KNOCKOUTS**—Without You
 - ★ **DONNIE IRIS**—My Girl X

WLS-FM—Chicago

- (Dave Denver—MD)
- ★ **THE BEATLES**—The Beatles Movie Medley 42 26
 - ★ **GENESIS**—Man On The Corner 36 27
 - ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 12 8
 - ★ **QUARTERFLASH**—Find Another Fool 21 17
 - ★ **ALDO NOVA**—Fantasy 29 23
 - **HUMAN LEAGUE**—Don't You Want Me
 - **THE CHARLIE DANIELS BAND**—Still In Saigon
 - **FRANKE AND THE KNOCKOUTS**—Without You B
 - **DONNIE IRIS**—My Girl X
 - **LOVERBOY**—When It's Over X

WZUW-FM—Milwaukee

- (Bill Sharron—MD)
- **PAUL McCARTNEY & STEVIE WONDER**—Ebony And Ivory
 - **DA FOGELBERG**—Run For The Roses

KDWB-AM—Minneapolis

- (Karen Anderson—MD)
- **NEIL DIAMOND**—On The Way To The Sky X
 - **DIONNE WARWICK & JOHNNIE MATHEIS**—Friends In Love X
 - **DONNIE IRIS**—My Girl X

WIKS-FM—Indianapolis

- (Patty Zibbo—MD)
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 8 5
 - ★ **LOVERBOY**—Take Me To The Top 12 8
 - ★ **GREG GUIDRY**—Goin' Down 19 15
 - ★ **ELTON JOHN**—Empty Garden
 - **THE CHARLIE DANIELS BAND**—Still In Saigon
 - **RAINBOW**—Stone Cold A
 - **RICK SPRINGFIELD**—Calling All Girls A
 - **JOHN COUGAR**—Hurts So Good X
 - **HUMAN LEAGUE**—Don't You Want Me X
 - **THE CARS**—Since You're Gone X

KSTP-FM—St. Paul

- (Chuck Napp—MD)
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 1 1
 - ★ **PAUL DAVIS**—65 Love Affair 5 4
 - ★ **PAUL McCARTNEY & STEVIE WONDER**—Ebony And Ivory 16 5
 - ★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 7 6
 - ★ **THE BEATLES**—The Beatles Movie Medley 18 13

- **RICK SPRINGFIELD**—Don't Talk To Strangers X
- **THE J. GEILS BAND**—Freeze Frame X
- **BARRY MANILOW**—Let's Hang On X
- **DA FOGELBERG**—Run For The Roses X
- **RICH LITTLE**—The Big Game X

KBEQ-FM—Kansas City

- (Maja Britton—MD)
- ★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 8 5
 - ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 11 8
 - ★ **LITTLE RIVER BAND**—Man On Your Mind 15 11
 - ★ **CHARLENE**—I've Never Been To Me 27 22
 - ★ **SIMON AND GARFUNKEL**—Wake Up Little Susie 37 33
 - **ASIA**—Heat Of The Moment
 - **TOTO**—Rosanna
 - **SISTER SLEDGE**—My Guy X
 - **FRANKE AND THE KNOCKOUTS**—Without You (Not Another Lonely Night) B
 - **T.G. SHEPPARD**—Finally B

WISM-AM—Madison

- (Barb Starr—MD)
- ★ **WILLIE NELSON**—Always On My Mind 14 7
 - ★ **CHILLIWACK**—I Believe 15 8
 - ★ **DAN FOGELBERG**—Run For The Roses 26 16
 - ★ **GORDON LIGHTFOOT**—Baby Step Back 27 17
 - ★ **SIMON AND GARFUNKEL**—Wake Up Little Susie 28 18
 - **CHARLENE**—I've Never Been To Me
 - **RICK SPRINGFIELD**—Don't Talk To Strangers A
 - **CAROLE KING**—One To One A
 - **BERTIE HIGGINS**—Just Another Day In Paradise A
 - **KARLA BONOFF**—Personally B
 - **PAUL McCARTNEY & STEVIE WONDER**—Ebony And Ivory B
 - **ALESSI**—Put Away Your Love X

WZEE-FM—Madison

- (Matt Hudson—MD)
- ★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 13 10
 - ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 19 11
 - ★ **DR. HOOK**—Baby Makes Her Blue Jeans Talk 20 14
 - ★ **MIKE POST**—Theme From Magnum P.I. 27 19
 - ★ **JUNIOR**—Mama Used To Say A
 - **ASIA**—Heat Of The Moment A
 - **HAIRCUT 100**—Love Plus One A
 - **THE CHARLIE DANIELS BAND**—Still In Saigon B
 - **SHEENA EASTON**—When He Shines B
 - **THE CARS**—Since You're Gone B
 - **TOTO**—Rosanna B
 - **HUMAN LEAGUE**—Don't You Want Me X
 - **ROD STEWART**—How Long X
 - **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover X

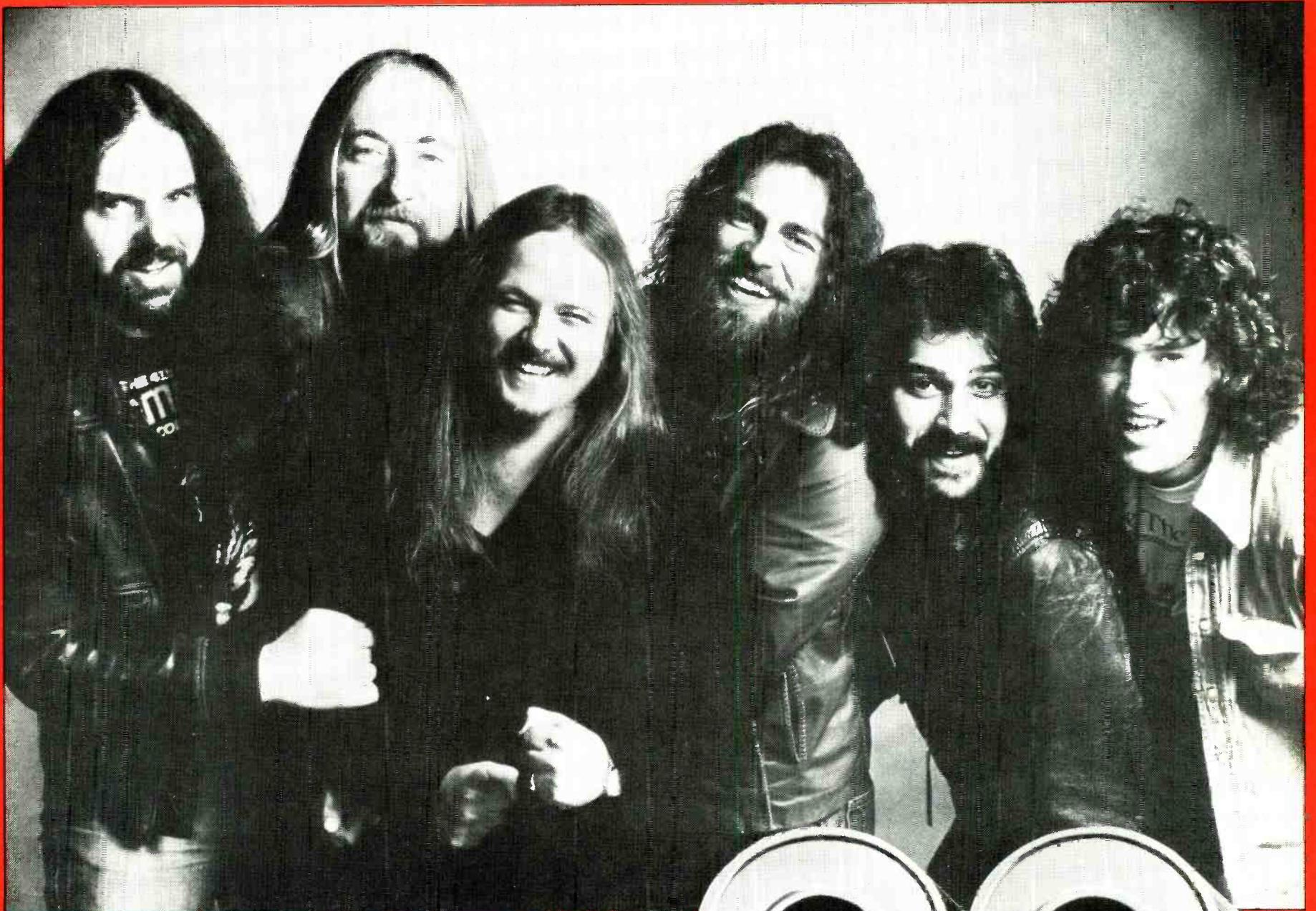
WLOL-FM—Minneapolis

- (Phil Huston—MD)
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 2 1
 - ★ **STEVIE NICKS**—Edge Of Seventeen 4 3
 - ★ **PAUL DAVIS**—65 Love Affair 6 4
 - ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 11

A VERY SPECIAL SINGLE FROM A VERY SPECIAL BAND "CAUGHT UP IN YOU"

THE FIRST SINGLE FROM THE FORTHCOMING ALBUM
SPECIAL FORCES.

SP 4888



Last year was very special indeed! The platinum-plus album Wild-Eyed Southern Boys established 38 Special as one of the pre-eminent rock and roll bands in America.

1982 is going to be another very special year. The first reason is the new single "Caught Up In You" from the forthcoming album Special Forces.

"Caught Up In You"...^{AM 2412} Especially for
radio... On A&M Records and Tapes



Produced and Engineered by Rodney Mills
Co-produced by Don Barnes and Jeff Carlisi
Exclusive Representation: Mark Spector



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New On The Charts



ASIA
"Asia"—☆

Despite its exotic name, Asia is a British group comprised of members from some of the most prominent progressive rock bands of the '70s.

Steve Howe played lead guitar for Yes for 11 years. Drummer Carl Palmer was a founding member of Emerson, Lake & Palmer. Keyboardist Geoff Downes started off with the Buggles, then joined Yes during its final year of existence. Bass player and vocalist John Wetton has recorded and performed with a variety of groups, including King Crimson, Uriah Heep, Roxy Music and U.K.

Asia evolved after the demise of Yes, Emerson, Lake & Palmer and U.K. The four began rehearsing together in early 1981 and went into the studio that fall. They spent five months recording their premier Geffen album in London at Marcus Studios and Virgin Townhouse Studios, working with producer Mike Stone, who has guided Queen, Journey and Foreigner.

An Asia video has been produced by 10cc's Kevin Godley and Lol Creme. Lighting and staging effects for the group's tour dates have been coordinated by Mike Tait, who designed Yes's rotating, circular stage.

Asia is booked by Premier Talent Agency, 3 E. 54th St., New York, N.Y. 10022. (212) 758-4900. They are managed by Brian Lane, Sun Artists, 9 Hillgate St., London W.8. England.

National Programming LP Set Praised

NEW YORK—Many attendees at the National Assn. of Broadcasters convention, which ended in Dallas April 7, were impressed with the packaging of the Hall & Oates show which will debut on CBS' new **RadioRadio** network May 15.

The boxed set of records with a full-color cover looks ready for retail racking instead of shipment to radio stations. The packaging is part of the super quality image CBS is seeking to project for the new "On Stage Tonight" series. The audiophile quality disks were produced by New York's Record Plant using a new two-thirds speed mastering process. The show was produced by **GK Productions** from a concert performance at the Capitol Theatre in Passaic, N.J.

RadioRadio has 67 affiliates including KAFM-FM Dallas, WCCO-FM Minneapolis, KWST-FM Los Angeles, WCZY-FM Detroit, as well as CBS' own WEEI-FM, WBBM-FM Chicago, WCAU-FM Philadelphia, KMOX-FM St. Louis and KRQR-FM San Francisco.

ABC's new acquisition **Watermark** has appointed Rick Leibert to the new position of creative development director. He moves up from producer of the "Robert W. Morgan Special Of The Week" show. ... **Drake-Chenault's** new MOR "Hit

Parade" format has been sold to WBKZ-FM Baltimore, WEST-AM Easton, Pa., KYNO-AM Fresno, WLPA-AM Lancaster, Pa. ... Newsletters are proliferating among programming producers. **United Stations** and **Concept Productions** have both debuted sheets. **Bonneville's** (Marlin) Taylor Report was the first in this field.



★ ★ ★
RKO launched a new one-hour series called "Captured Live" April 11 featuring the Canadian rock trio, Triumph. ... **ABC Superadio**, the new satellite - delivered

contemporary format network, has signed Dr. Don Rose, morning man on KFRC-AM San Francisco, to work weekends. Rose is a two-time Billboard DJ of the Year winner. Already signed up for the new format, which debuts July 1, are Dan Ingram and Ron Lundy from WABC-AM New York, Larry Lujack from WLS-AM Chicago, Bruce Bisson of WPGC-AM-FM Washington, Robert W. Morgan of KMPC-AM Los Angeles, Dick Puritan of CKLW-AM Windsor, Ont. (Detroit), Paul Barsky of WBBF-AM Rochester and Jay Thomas, formerly of WPLJ-FM New York.

Country Declining In Major Markets

• Continued from page 25

Adult contemporary WFYR-FM is up to 3.8 from 3.1 in the fall and 3.3 a year ago. MOR WGN-AM continues as the market leader, but the station is down to 9.2 from 9.6 in the fall and 10.5 a year ago.

★ ★ ★

PHILADELPHIA—While consultant Mike Joseph works to get CBS' WBBM-FM Chicago cooking with its new "Hot Hits" format (see separate story), the fruits of his labors in this market are growing. CBS' WCAU-FM, which Joseph worked on last year, is up to 7.4 from 6.0 in the fall and 2.6 a year ago. This gain would put the station in second place in the market had not black WDAS-FM rebounded from a last fall slump to 5.4. The station is up to 7.9 from 6.2 a year ago. Metro-media's A/C WIP-AM is off to 4.8 from 5.8 in the fall and 6.0 a year ago. Sister station AOR WMMR-FM is down too, to 5.1 from 6.2 in the fall and 5.9 a year ago.

WFIL-AM and WUSL-FM, both new country, are struggling for the country listener with WFIL gaining to 2.4 from 2.1 in the fall and WUSL down to 2.6 from 4.0 in the fall. A year ago WFIL and WUSL each had a 3.1. AOR WYSP-FM has come back with a 4.1 after dropping to 3.5 in the fall from 4.8 a year ago. AOR WIOQ-FM is down to 3.5 from 4.3 in the fall and 4.0 a year ago. Hot 100 formatted WIF1-FM is down to 2.0 from 2.5 in the fall and 3.0 a year ago.

SAN FRANCISCO—KSNF-FM, which abandoned AOR for country early last year, is beginning to show some solid growth. The station is up to 3.1 from 2.0 in the fall and 2.1 a year ago. This gain is apparently coming at the expense of country WNEW-AM, which is down to 2.1 from 2.9 in the fall and 3.7 a year ago.

Also down is AOR KMEL-FM, off from a peak of 4.7 in the fall to 4.2, which is still substantially ahead of last year's 3.9. Gaining in this format is KSJO-FM, up to 2.6 from 1.5 in the fall and 1.0 a year ago. AOR KOME-FM is down to 1.6 from 2.0 in the fall and 2.8 a year ago.

Black jazz-oriented KBLX-FM continues to gain and is up to 3.3 from 2.6 in the fall and 2.8 a year ago. So is KDIA-AM, which plays black A/C with a mix of "classic black oldies." The station is up to 2.6 from 1.9 in the fall and 1.5 a year ago. Urban contemporary KSOL-FM is down to 4.8 from 5.8 in the fall and 5.7 a year ago.

Adult contemporary KIOI-FM is up to 3.1 from 2.7 in the fall and 2.5 a year ago, but NBC's KYUU-FM is down to 2.3 from 2.5 in the fall and 3.2 a year ago. Sister station KNBR-AM is down to 2.5 from 3.5 in the fall and 2.9 a year ago. RKO's Hot 100 formatted KFRC-AM is back down to 4.5, the share it had a year ago, after rising to 5.4 in the fall. ABC's Hot 100 KSFX-FM is down to 1.6 from 2.1 in the fall and 2.8 a year ago. CBS has done well with a call letter change (from KCBS-FM to KRQR) and a hardening of the rock on the station to an AOR format. The station has climbed to 2.6 from 1.4 in the fall and 1.1 a year ago.

★ ★ ★

DETROIT—Doubleday's WLLZ-FM (Detroit's Wheels) seems to have developed a flat tire as the AOR station has fallen to 4.7 from

7.0 in the fall and 9.2 a year ago. As a result, ABC's AOR competition has climbed back to 6.7 from 5.3 in the fall and 4.3 a year ago.

Dene Hallem left WWWW-FM to program New York's WHN-AM and in the first book without Hallem, the country station is down to 3.6 from 5.1 in the fall. A year ago, when the station was just getting started in country, it had a 1.9. Country WCXI-AM is back to 4.3 from 2.8 in the fall. A year ago, WCXI had a 4.6.

Jazz formatted WJZZ-FM continues to grow and is up to 3.0 from 2.8 in the fall and 2.7 a year ago. Black WJLB-AM is also up to 3.7 from 2.7 in the fall and 3.0 a year ago. Black WGRP-FM has a 3.4, down from 3.9 in the fall, but up from 1.8 a year ago.

WNIC-FM is the adult contemporary leader with a 5.6, up from 4.5 in the fall and 4.0 a year ago. WTWR-FM is also up to 2.8 from 2.5 in the fall and 2.4 a year ago. WMJC-FM is up a bit to 3.5 from the fall's 3.4, but down from 4.5 a year ago. WLBS-FM is down to 2.5 from 3.7 in the fall, but up from 2.8 a year ago.

MOR WJR-AM is still the market leader with an 8.4, but the station is losing listeners. It is down from 9.7 in the fall and 10.6 a year ago. Hot 100 WDRQ-FM is down to 1.4 from 2.3 in the fall and 2.8 a year ago.

★ ★ ★

BOSTON—John Sebastian, consultant, apparently does not have the impact on WCOZ-FM of Sebastian, program director. The AOR station has been slipping since Sebastian resigned as p.d. to consult the station along with others around the country. WCOZ is down to 6.7 from 9.3 in the fall and 11.0 a year ago. Competition WBCN-FM has benefitted little. WBCN is flat with a 5.9, the same share it had in the fall, but it is up from last year's 4.8.

Adult contemporary WHDH-AM, WCOZ's sister station, has lost the A/C race with WBZ-AM. WHDH is down to 7.9 from 8.7 in the fall and 10.3 a year ago. WBZ is up to 8.5 from 8.2 in the fall and 8.4 a year ago. WVBF-FM is down to 3.1 from 4.1 in the fall and 3.5 a year ago. And WROR-FM is down to 4.6 from 5.0 in the fall, but almost even with 4.5 a year ago.

Urban contemporary WXKS-FM has a 5.8, down from 6.1 in the fall, but up from 5.0 a year ago. Sister station, WXKS-AM, which plays the MOR "Music Of Your Life," is up to 3.7 from 3.2 in the fall and 3.0 a year ago.

★ ★ ★

WASHINGTON—Urban contemporary WKYS-FM is poised to become the market leader with a 9.5. The NBC outlet is up from 8.1 in the fall and 6.9 a year ago. Traditional market leader MOR WMAL-AM is down to 9.7 from 10.6 in the fall and 11.1 a year ago. WMAL's sister station (both are owned by ABC) WRQX-FM has gained with its Hot 100 format to 4.2 from 3.8 in the fall, but the station is down from 8.6 a year ago.

AOR is off in this market with WWDC-FM (DC-101) down to 4.7 from 5.1 in the fall, but up from 3.1 a year ago. WAVA-FM is down to 2.8 from 3.3 in the fall and 3.5 a year ago.

Country is weak too with Viacom's WMZQ-FM down to 3.0 from 3.3 in the fall and 3.6 a year ago and WPKX-FM down to 2.9 from 3.2 in the fall, but up from 2.2 a year ago.

YesterHits

HITS FROM BILLBOARD 10 AND
20 YEARS AGO THIS WEEK.

POP SINGLES—10 YEARS AGO

1. The First Time Ever I Saw Your Face, Roberta Flack, Atlantic
2. Rockin' Robin, Michael Jackson, Motown
4. A Horse With No Name, America, Warner Bros.
5. In The Rain, Dramatics, Volt
6. Betcha By Golly Wow, Stylistics, Avco
7. Day Dreaming, Aretha Franklin, Atlantic
8. Heart Of Gold, Neil Young, Reprise
9. A Cowboy's Work Is Never Done, Sonny & Cher, Kapp
10. Doctor My Eyes, Jackson Browne, Asylum

POP SINGLES—20 Years Ago

1. Good Luck Charm, Elvis Presley, RCA
2. Johnny Angel, Shelley Fabares, Colpix
3. Mashed Potato Time, Dee Dee Sharp, Cameo
4. Soldier Boy, Shirelles, Scepter
5. Slow Twistin', Chubby Checker, Parkway
6. Young World, Rick Nelson, Imperial
7. Stranger On The Shore, Mr. Acker Bilk, Atco
8. Lover, Please, Clyde McPhatter, Mercury
9. Shout, Joey Dee & Starlites, Roulette
10. Twist, Twist, Senora, Gary (U.S.) Bonds, LeGrand

TOP LPs—10 Years Ago

1. America, Warner Bros.
2. Harvest, Neil Young, Reprise
3. First Take, Robert Flack, Atlantic
4. Fragile, Yes, Atlantic
5. Eat A Peach, Allman Bros., Capricorn
6. Nilsson Schmilsson, Nilsson, RCA
7. Paul Simon, Columbia
8. Let's Stay Together, Al Green, Hi
9. Baby I'm-A Want You, Bread, Elektra
10. Tapestry, Carole King, Ode

TOP LPs—20 Years Ago

1. Blue Hawaii, Elvis Presley, RCA
2. West Side Story, Soundtrack, Columbia
3. College Concert, Kingston Trio, Capitol
4. Your Twist Party, Chubby Checker, Parkway
5. Breakfast At Tiffany's, Henry Mancini, RCA
6. A Song For Young Love, Lettermen, Capitol
7. Doin' The Twist At The Peppermint Lounge, Joe Dee & Starlites, Roulette
8. Sinatra And Strings, Frank Sinatra, Reprise
9. West Side Story, Original Cast, Columbia
10. Judy At Carnegie Hall, Judy Garland, Capitol

SOUL SINGLES—10 Years Ago

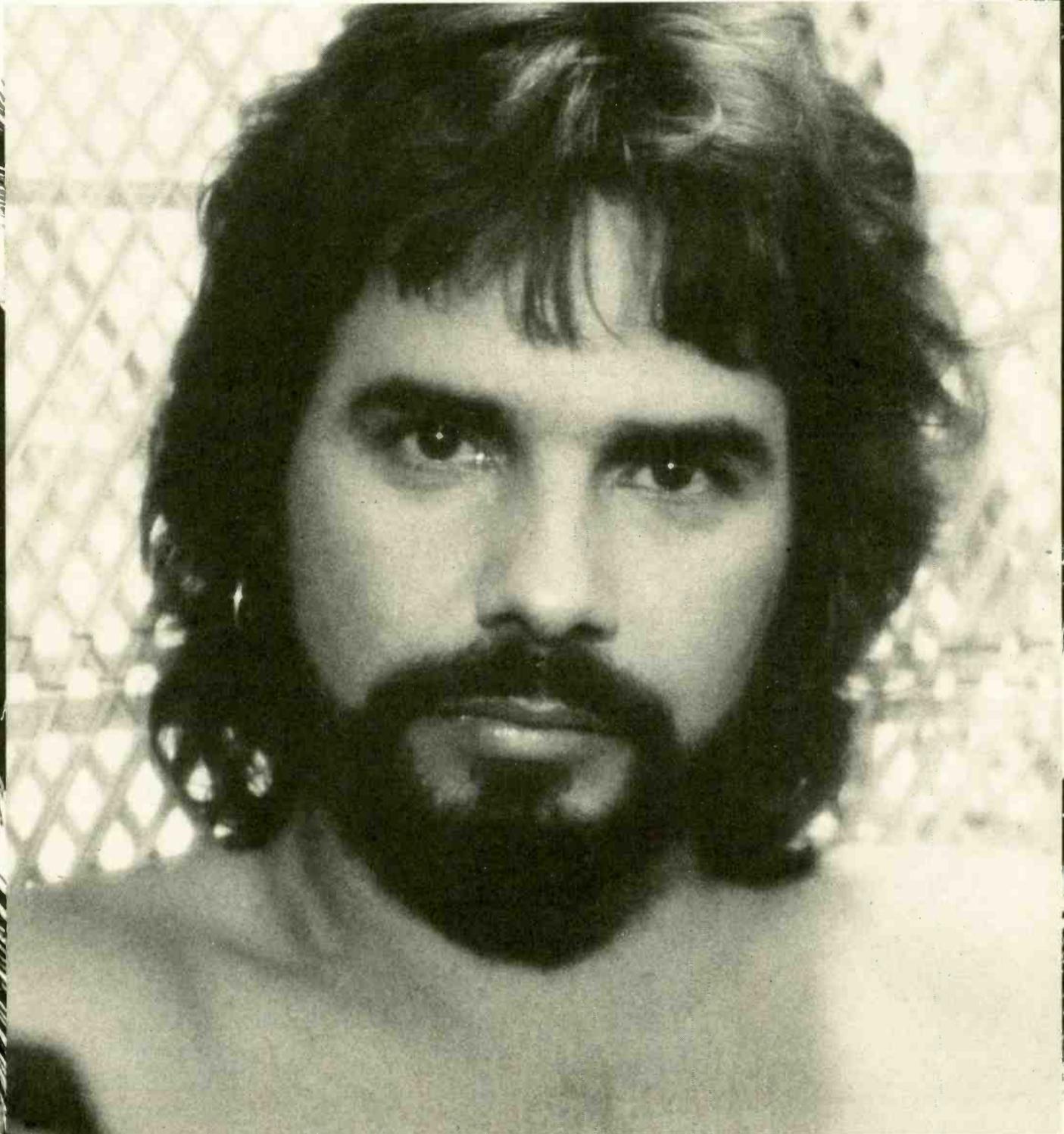
1. Day Dreaming, Aretha Franklin, Atlantic
2. In The Rain, Dramatics, Volt
3. Look What You Done For Me, Al Green, Hi
4. Rockin' Robin, Michael Jackson, Motown
5. Hearsay, Soul Children, Stax
6. Lay Away, Isley Brothers, T-Neck
7. I'll Take You There, Staple Singers, Stax
8. Betcha By Golly Wow, Stylistics, Avco
9. Ask Me What You Want, Millie Jackson, Spring
10. Oh Girl, Chi-Lites, Brunswick

COUNTRY SINGLES—10 Years Ago

1. Chantilly Lace/Think About It Darlin', Jerry Lee Lewis, Mercury
2. Do You Remember These, Statler Bros., Mercury
3. My Hang-Up Is You, Freddie Hart, Capitol
4. Someone To Give My Love To, Johnny Paycheck, Epic
5. All His Children, Charley Pride, RCA
6. Just For What I Am, Connie Smith, RCA
7. Touch Your Woman, Dolly Parton, RCA
8. What Ain't To Be, Just Might Happen, Porter Wagoner, RCA
9. Need You, David Rogers, Columbia
10. Cry, Lynn Anderson, Columbia



PARADISE FOUND



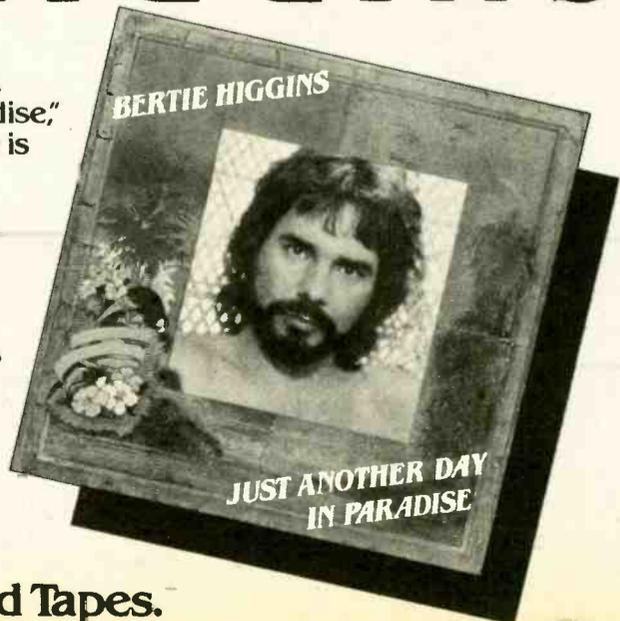
BERTIE HIGGINS

Bertie Higgins is in an ideal setting. His debut single, "Key Largo," has already hit the Top-10; his new single, "Just Another Day In Paradise," is heading in the same direction; and his debut album is so hot it's creating a nationwide heatwave as it burns up the charts!!

And if that's not Paradise, what is?

"Just Another Day In Paradise."
F Z 37901
The album that's where the action is.
Featuring the hits, "Key Largo"
ZSS 02524
and "Just Another Day In Paradise."
ZSS 02839

Produced by Sonny Limbo & Scott Maciellan. A Bill Lowery Production.
Distributed by CBS Records. © 1982 CBS Inc.



On Kat Family[®] Records and Tapes.

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (4/13/82)

Continued from page 28

- ★ PAUL DAVIS—65 Love Affair 16-12
- ★ ALDO NOVA—Fantasy 22-16
- ★ PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 30-25
- JOHN COUGAR—Hurts So Good
- POINT BLANK—Let Her Go
- ASIA—Heat Of The Moment B
- DOMINIE IRIS—My Girl B
- LOVERBOY—When It's Over B
- RAY PARKER JR.—The Other Woman B
- RAINBOW—Stone Cold B
- ROD STEWART—How Long B

WRCK-FM—Utica-Rome

- (Jim Reitz—MD)
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 9-8
- ★ QUARTERFLASH—Find Another Fool 10-8
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 1-1
- ★ TOMMY TUTONE—867-5309/Jenny 3-2
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 4-3
- ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover
- TOTO—Rosanna
- RAY PARKER JR.—The Other Woman A
- FRANKIE AND THE KNOCKOUTS—Without You B
- ASIA—Heat Of The Moment B
- THE POLICE—Secret Journey B
- CHUBBY CHECKER—Harder Than Diamond A

Mid-Atlantic Region

★ PRIME MOVERS

- DARYL HALL AND JOHN OATES—Did It In A Minute (RCA)
- HUEY LEWIS AND THE NEWS—Do You Believe In Love (Chrysalis)
- RICK SPRINGFIELD—Don't Talk To Strangers (RCA)

● TOP ADD ONS

- CAROLE KING—One To One (Atlantic)
- FRANKIE AND THE KNOCKOUTS—Without You (Millennium)
- SIMON AND GARFUNKEL—Wake Up Little Susie (Warner Brothers)

● BREAK OUTS

- JOAN JETT AND THE BLACKHEARTS—Crimson & Clover (Boardwalk)
- ASIA—Heat Of The Moment (Geffen)
- PRISM—Don't Let Him Know (Capitol)

WCAU-FM—Philadelphia

- (Elaine Dolciatto—MD)
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 24-12
- ★ HUMAN LEAGUE—Don't You Want Me 43-16
- ★ MECO—Pop Goes The Movies Part I 39-23
- ★ CHARLENE—I've Never Been To Me 45-28
- ★ LE ROUX—Nobody Said It Was Easy 51-36
- CHERI—Murphy's Law
- ELTON JOHN—Empty Garden A
- DARYL HALL AND JOHN OATES—Did It In A Minute A
- THE ROLLING STONES—Hang Fire X
- MIKE POST—Theme From Magnum P.I. X
- GEORGE BENSON—Never Give Up On A Good Thing X
- THE OAK RIDGE BOYS—Bobbie Sue X
- THE CARS—Shake It Up X
- PAUL DAVIS—65 Love Affair X
- QUARTERFLASH—Find Another Fool X
- GREG GUIDRY—Goin' Down X
- BARBARA STREISAND—Memories X
- NEIL DIAMOND—On The Way To The Sky X
- LARRY CARLTON—Sleepwalk X
- JOHN DENVER—Shanghai Breezes X

WPGC-FM—Washington, D.C.

- (Kool Kelly—MD)
- ★ KOOL AND THE GANG—Get Down On It 14-9
- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 17-11
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 22-17
- THE WAITRESSES—I Know What Boys Like 25-18
- JOAN JETT AND THE BLACKHEARTS—Crimson and Clover
- SIMON AND GARFUNKEL—Wake Up Little Susie
- TOMMY TUTONE—867-5309/Jenny A
- FRANKIE AND THE KNOCKOUTS—Without You B
- T. G. SHEPPARD—Only One You X
- DIANA ROSS—Mirror Mirror X

WCAO-FM—Baltimore

- (Scott Richards—MD)
- ★ WILLIE NELSON—Always On My Mind 21-12
- ★ SHEENA EASTON—When He Shines 26-21
- ★ JOHN DENVER—Shanghai Breezes 10-5
- ★ CHARLENE—I've Never Been To Me 11-6
- ★ THE BEATLES—The Beatles Movie Medley 17-10
- CAROLE KING—One To One
- DOMINIE IRIS—My Girl
- JIMMY HILL—Fool For Your Love A
- DENICIE WILLIAMS—It's Gonna Take A Miracle A
- KARLA BONOFF—Personally A
- WAYLON AND WILLIE—Just To Satisfy You B
- DAN FOGELBERG—Run For The Roses B
- LITTLE RIVER BAND—Man On Your Mind B

WIFI-FM—Philadelphia

- (Don Cannon/Verna McKay—MD)
- ★ SOFT CELL—Tainted Love 13-6
- ★ THE BEATLES—The Beatles Movie Medley 23-16
- ★ PAUL McCARTNEY & STEVIE WONDER—Ebony And Ivory 16-10
- ★ CHARLENE—I've Never Been To Me 24-17
- ★ KOOL AND THE GANG—Get Down On It 25-19
- ASIA—Heat Of The Moment
- CAROLE KING—One To One
- HUMAN LEAGUE—Don't You Want Me B
- RAY PARKER JR.—The Other Woman B
- THE CHARLIE DANIELS BAND—Still In Saigon B
- GENESIS—Man On The Corner B
- ROBERTA FLACK—Making Love B
- CHERI—Murphy's Law A
- TOTO—Rosanna A
- THE POLICE—Secret Journey A
- PIA ZADORA—I'm In Love Again X
- SHEENA EASTON—When He Shines X
- LITTLE RIVER BAND—Man On Your Mind X
- DOMINIE IRIS—My Girl X
- DENICIE WILLIAMS—It's Gonna Take A Miracle X
- FRANKIE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) X
- BARRY MANLOW—Let's Hang On X
- DIANA ROSS—Work That Body X
- BILLY KIRKLAND—Video Game Maniac X
- JOHN DENVER—Shanghai Breezes X
- ALDO NOVA—Fantasy X

WRQX-FM—Washington, D.C.

- (Frank Heller—MD)
- ★ CHARLENE—I've Never Been To Me 15-11
- ★ QUARTERFLASH—Find Another Fool 19-15
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 9-6
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 20-17
- ★ THE WAITRESSES—I Know What Boys Like 24-20
- FRANKIE AND THE KNOCKOUTS—Without You
- PRISM—Don't Let Him Know
- TOMMY TUTONE—867-5309/Jenny B
- DOMINIE IRIS—My Girl B
- THE BEATLES—The Beatles Movie Medley X
- SPARKS—I Predict X
- GREG GUIDRY—Goin' Down X
- JOAN JETT AND THE BLACKHEARTS—Crimson and Clover X
- THE POLICE—Secret Journey X
- ASIA—Heat Of The Moment X
- ELTON JOHN—Empty Garden X

WAEB-FM—Allentown

- (Jefferson Ward—MD)
- ★ THE CARPENTERS—Beechwood 4-5789 26-18
- ★ PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 30-21
- ★ THE BEATLES—The Beatles Movie Medley 19-14
- ★ SHEENA EASTON—When He Shines 22-16
- ★ ROBERTA FLACK—Making Love 15-10
- ★ DIONNE WARWICK & JOHNNY MATHIS—Friends In Love A
- KARLA BONOFF—Personally A
- ELTON JOHN—Empty Garden A
- HUMAN LEAGUE—Don't You Want Me B
- THE ROLLING STONES—Hang Fire B
- LITTLE RIVER BAND—Man On Your Mind B
- DOMINIE IRIS—My Girl B
- AIR SUPPLY—Sweet Dreams X
- ROD STEWART—How Long X
- FRANKIE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) X
- CLIFF RICHARD—Daddy's Home X
- BARBARA STREISAND—Memories X

WBSB-FM—Baltimore

- (Nick James/Jan Jeffries—MD)
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 2-1
- ★ BERTIE HIGGINS—Key Largo 4-2
- ★ CHARLENE—I've Never Been To Me 5-3
- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 14-12
- ★ PAUL McCARTNEY & STEVIE WONDER—Ebony And Ivory 25-19
- BRYAN ADAMS—Coming Home
- SIMON AND GARFUNKEL—Wake Up Little Susie B
- SHEENA EASTON—When He Shines B
- ALDO NOVA—Fantasy X
- ASIA—Heat Of The Moment X
- DAVID LASLEY—If I Had My Wish Tonight X
- LOVERBOY—When It's Over X
- DIANA ROSS—Work That Body X

WFBM-FM—Baltimore

- (Andy Szulinski—MD)
- ★ VANGELIS—Chariots Of Fire 1-1
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 21-14
- ★ KOOL AND THE GANG—Get Down On It 8-5
- ★ THE BEATLES—The Beatles Movie Medley 17-11
- ★ PAUL DAVIS—65 Love Affair 4-2
- DOMINIE IRIS—My Girl
- ROD STEWART—How Long
- DAVID LASLEY—If I Had My Wish Tonight A
- FRANKIE AND THE KNOCKOUTS—Without You B
- DIONNE WARWICK & JOHNNY MATHIS—Friends In Love B
- EDDIE RABBITT—I Don't Know Where To Start X
- THE CARPENTERS—Beechwood 4-5789 X

WCCF-FM—Erie

- (Bill Shannon—MD)
- ★ VAN HALEN—Oh Pretty Woman 2-1
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 11-4
- ★ SOFT CELL—Tainted Love 14-8
- ★ THE ROLLING STONES—Hang Fire 16-10
- ★ JOURNEY—Escape 17-12
- ELTON JOHN—Empty Garden
- HUMAN LEAGUE—Don't You Want Me
- SAMMY HAGAR—A Piece Of My Heart A
- FOREIGNER—Lou Ann A
- STEVIE NICKS—After The Glitter Phase A
- ASIA—Heat Of The Moment A
- DAVID LASLEY—If I Had My Wish Tonight A
- TOTO—Rosanna A
- RAINBOW—Stone Cold B
- DUKE JUPITER—I'll Drink To You B

WKBO-FM—Harrisburg

- (Bill Trousdale—MD)
- DIONNE WARWICK & JOHNNY MATHIS—Friends In Love
- CAROLE KING—One To One
- PAUL OVERSTREET—Beautiful Baby A

WGHM-FM—Norfolk

- (Bob Canada—MD)
- ★ PAUL DAVIS—65 Love Affair 2-1
- ★ BARRY MANLOW—Let's Hang On 4-2
- ★ JOHN DENVER—Shanghai Breezes 5-3
- ★ THE BEATLES—The Beatles Movie Medley 8-4
- ★ CHARLENE—I've Never Been To Me 13-7
- ★ JIMMY HALL—Fool For Your Love
- ★ THE MOTELS—Only The Lonely
- KARLA BONOFF—Personally A
- T. G. SHEPPARD—Finally A
- DIONNE WARWICK & JOHNNY MATHIS—Friends In Love A
- RAINBOW—Stone Cold A
- DAVID LASLEY—If I Had My Wish Tonight A
- LAURA BRANIGAN—All Night With Me A
- SHEENA EASTON—When He Shines B
- RAY PARKER JR.—The Other Woman B
- DENICIE WILLIAMS—It's Gonna Take A Miracle X
- GAMMA—Right The First Time X
- KOOL AND THE GANG—Get Down On It X
- BILLY KIRKLAND—Video Game Maniac X
- AL JARREAU—Teach Me Tonight X
- SMOKEY ROBINSON—Old Fashioned Love X
- CHERI—Murphy's Law X

WRVQ-FM—Richmond

- (Bill Thomas—MD)
- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 14-3
- ★ TOMMY TUTONE—867-5309/Jenny 17-9
- ★ ASIA—Heat Of The Moment 20-12
- ★ GENESIS—Man On The Corner 18-15
- ★ THE CARS—Since You're Gone 21-17
- GLENN MOON—On A Carousel
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover
- THE CHARLIE DANIELS BAND—Still In Saigon A
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory B
- THE BEATLES—The Beatles Movie Medley X
- LE ROUX—Addicted X
- PRISM—Turn On Your Radar X
- DUKE JUPITER—I'll Drink To You X

WFBG-FM—Altoona

- (Tony Booth—MD)
- ★ THE GO GO'S—We Got The Beat 2-1

- ★ RICK SPRINGFIELD—Don't Talk To Strangers 4-4
- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 12-6
- ★ TOMMY TUTONE—867-5309/Jenny 14-7
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony and Ivory 20-12
- HUMAN LEAGUE—Don't You Want Me
- LOVERBOY—When It's Over
- DAN FOGELBERG—Run For The Roses A
- JOHN COUGAR—Hurts So Good A
- THE CARS—Since You're Gone A
- ROBERTA FLACK—Making Love A
- RAINBOW—Stone Cold X
- CHERI—Murphy's Law X
- BOBBY CALDWELL—Jamaica X
- GLASS MOON—On A Carousel X
- DAVID LASLEY—If I Had My Wish Tonight X
- SHEILA—Runner X
- GAMMA—Right The First Time X
- SHEENA EASTON—When He Shines X
- LITTLE RIVER BAND—Man On Your Mind X
- DOMINIE IRIS—My Girl X
- GENE COTTON—If I Could Get You X
- JOHN DENVER—Shanghai Breezes X
- BARRY MANLOW—Let's Hang On B

WYRE-FM—Annapolis

- (Chuck Bradley—MD)
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 6-2
- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 8-4
- ★ JOHN DENVER—Shanghai Breezes 9-6
- ★ THE BEATLES—The Beatles Movie Medley 19-9
- ★ THE ROLLING STONES—Hang Fire 22-14
- ★ PAUL McCARTNEY & STEVIE WONDER—Ebony and Ivory B
- WILLIE NELSON—Always On My Mind B
- KOOL AND THE GANG—Get Down On It B
- FRANKIE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) B
- GENE COTTON—If I Could Get You B
- LITTLE RIVER BAND—Man On Your Mind A
- SIMON AND GARFUNKEL—Wake Up Little Susie B
- CAROLE KING—One To One X
- GORDON LIGHTFOOT—Baby Step Back X
- ATLANTIC STARR—Circles X
- THE CARPENTERS—Beechwood 4-5789

WQRK-FM—Norfolk

- (Bruce Garraway—MD)
- ★ VANGELIS—Chariots Of Fire 1-1
- ★ BERTIE HIGGINS—Key Largo 2-2
- ★ CHARLENE—I've Never Been To Me 10-6
- ★ WILLIE NELSON—Always On My Mind 18-13
- MECO—Pop Goes The Movies Part I 17-14
- T. G. SHEPPARD—Finally
- THE BEATLES—The Beatles Movie Medley X
- AL JARREAU—Teach Me Tonight X

WQXA-FM—York

- (Dan Steele—MD)
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 6-3
- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 16-10
- ★ CHARLENE—I've Never Been To Me 24-12
- ★ ROBERTA FLACK—Making Love 17-14
- ★ THE BEATLES—The Beatles Movie Medley 22-16
- ALDO NOVA—Fantasy
- SIMON AND GARFUNKEL—Wake Up Little Susie
- ASIA—Heat Of The Moment A
- RAINBOW—Stone Cold A
- THE CARS—Since You're Gone X
- DAN FOGELBERG—Run For The Roses X
- DOMINIE IRIS—My Girl X
- DENICIE WILLIAMS—It's Gonna Take A Miracle X
- SHEENA EASTON—When He Shines X
- BILLY KIRKLAND—Video Game Maniac X

Southeast Region

★ PRIME MOVERS

- RICK SPRINGFIELD—Don't Talk To Strangers (RCA)
- WILLIE NELSON—Always On My Mind (Columbia)
- CHARLENE—I've Never Been To Me (Motown)

● TOP ADD ONS

- RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another (Boardwalk)
- RAY PARKER JR.—The Other Woman (Arista)
- SIMON AND GARFUNKEL—Wake Up Little Susie (Warner Brothers)

● BREAK OUTS

- ROD STEWART—How Long (Warner Brothers)
- TOTO—Rosanna (Columbia)
- JOHN COUGAR—Hurts So Good (Riva)

WZGC-FM—Atlanta

- (John Young—MD)
- ★ CHARLENE—I've Never Been To Me 1-1
- ★ WILLIE NELSON—Always On My Mind 6-3
- ★ RAY PARKER JR.—The Other Woman 9-6
- ★ ROBERTA FLACK—Making Love 14-9
- ★ MIKE POST—Theme From Magnum P.I. 15-11
- JOAN JETT AND THE BLACKHEARTS—Crimson and Clover
- ASIA—Heat Of The Moment
- DIANA ROSS—Work That Body B
- SIMON AND GARFUNKEL—Wake Up Little Susie B
- LITTLE RIVER BAND—Man On Your Mind B
- DAVID LASLEY—If I Had My Wish Tonight A
- RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another A
- THE CHARLIE DANIELS BAND—Still In Saigon X
- FRANKIE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) X

WQXI-FM—Atlanta

- (Jeff McCartney—MD)
- ★ HUMAN LEAGUE—Don't You Want Me 15-11
- ★ RAY PARKER JR.—The Other Woman 21-13
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 26-17
- LOVERBOY—When It's Over 29-24
- MIKE POST—Theme From Magnum P.I.
- TOTO—Rosanna
- JOHN COUGAR—Hurts So Good
- ASIA—Heat Of The Moment B
- DENICIE WILLIAMS—It's Gonna Take A Miracle B
- SHEENA EASTON—When He Shines B

WBBQ-FM—Augusta

- (Bruce Stevens—MD)
- ★ WILLIE NELSON—Always On My Mind 4-2
- ★ RAY PARKER JR.—The Other Woman 5-3
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 9-6
- ★ KOOL AND THE GANG—Get Down On It 15-7
- ELTON JOHN—Empty Garden 18-12
- TOTO—Rosanna A
- RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another A

- ★ DAVID LASLEY—If I Had My Wish Tonight A
- ★ ALESSI—Put Away Your Love A
- ★ DIANA ROSS—Work That Body A
- ★ ROBERTA FLACK—Making Love B
- ★ LOVERBOY—When It's Over B
- ★ JOHN DENVER—Shanghai Breezes X
- ★ DENICIE WILLIAMS—It's Gonna Take A Miracle X
- ★ DAN FOGELBERG—Run For The Roses X
- ★ ALDO NOVA—Fantasy X
- ★ FRANKIE AND THE KNOCKOUTS—Without You X
- ★ ASIA—Heat Of The Moment X
- ★ DOMINIE IRIS—My Girl X
- ★ THE POLICE—Secret Journey X

WXXX-FM—Birmingham

- (Chris Trane—MD)
- ★ CHARLENE—I've Never Been To Me 12-6
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 13-7
- ★ T. G. SHEPPARD—Finally 23-17
- ★ PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 25-19
- ★ THE BEATLES—The Beatles Movie Medley 24-20
- RAY PARKER JR.—The Other Woman
- AURRA—Make Up Your Mind
- ROD STEWART—How Long B
- MIKE POST—Theme From Magnum P.I. B
- HUMAN LEAGUE—Don't You Want Me B
- DAN FOGELBERG—Run For The Roses B
- SIMON AND GARFUNKEL—Wake Up Little Susie B

WAYS-AM—Charlotte

- (Lou Simon—MD)
- ★ VANGELIS—Chariots Of Fire 1-1
- ★ THE GO GO'S—We Got The Beat 7-6
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 14-10
- ★ HUMAN LEAGUE—Don't You Want Me 16-13
- ★ KOOL AND THE GANG—Get Down On It 21-18
- BARRY MANLOW—Let's Hang On
- ROD STEWART—How Long
- T. G. SHEPPARD—Finally B
- EDDIE RABBITT—I Don't Know Where To Start B
- RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another A
- SHEENA EASTON—When He Shines A
- ASIA—Heat Of The Moment A
- LITTLE RIVER BAND—Man On Your Mind X
- STEVIE WONDER—That Girl X
- ROD STEWART—Tonight I'm Yours X

WBCY-FM—Charlotte

- (Bob Kagan—MD)
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 1-1
- ★ HUMAN LEAGUE—Don't You Want Me 8-5
- ★ TOMMY TUTONE—867-5309/Jenny 11-7
- ★ TOTO—Rosanna 17-14
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 23-16
- DOMINIE IRIS—My Girl B
- PRISM—Turn On Your Radar B
- FRANKIE AND THE KNOCKOUTS—Without You X
- ASIA—Heat Of The Moment X
- SIMON AND GARFUNKEL—Wake Up Little Susie X
- THE MOTELS—Only The Lonely X
- THE ROLLING STONES—Hang Fire X
- GENESIS—Man On The Corner X
- THE POLICE—Secret Journey X

WHBO-FM—Memphis

- (Charles Duval—MD)
- ★ WILLIE NELSON—Always On My Mind 8-1
- ★ CHARLENE—I've Never Been To Me 12-6
- ★ PAUL DAVIS—65 Love Affair 7-4
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 11-9
- RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another
- SIMON AND GARFUNKEL—Wake Up Little Susie
- SHEENA EASTON—When He Shines B
- CAROLE KING—One To One B
- CHERYL LADD AND FRANKIE VALLI—You Make It Beautiful X

WMC-FM (FM-100)—Memphis

- (Tom Prestigiacomo—MD)
- BARRY MANLOW—Let's Hang On
- JOHN COUGAR—Hurts So Good

WHYI-FM—Miami

- (Colleen Cassidy—MD)
- ★ KOOL AND THE GANG—Get Down On It 2-1
- ★ JOAN JETT AND THE BLACKHEARTS—Crimson and Clover 3-2
- ★ THE GO GO'S—We Got The Beat 10-7
- ★ CHERI—Murphy's Law 25-21
- DARYL HALL AND JOHN OATES—Did It In A Minute
- TOMMY TUTONE—867-5309/Jenny
- SHALAMAR—A Night To Remember B
- PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory B
- HUMAN LEAGUE—Don't You Want Me B
- PATTI AUSTIN—Baby Come To Me X
- ALESSI—Put Away Your Love X
- THE BEATLES—The Beatles Movie Medley X

WANS-FM—Anderson

- (Sam Church—MD)
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 1-1
- ★ STEVIE NICKS—Edge Of Seventeen 5-3
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 11-7
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 14-9
- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 19-15
- CHARLENE—I've Never Been To Me
- THE POLICE—Secret Journey
- JOHN COUGAR—Hurts So Good A
- ASIA—Heat Of The Moment B
- DAN FOGELBERG—Run For The Roses B
- FRANKIE AND THE KNOCKOUTS—Without You X
- TOTO—Rosanna X
- SHOOTING STAR—Hollywood X

WISE-FM—Asheville

- (Neil Harrison—MD)
- ★ CHARLENE—I've Never Been To Me 25-10
- ★ LAURA BRANIGAN—All Night With Me 26-16
- ★ VANGELIS—Chariots Of Fire 3-1
- ★ RAY PARKER JR.—The Other Woman 20-11
- ★ KOOL AND THE GANG—Get Down On It 27-18
- SHALAMAR—A Night To Remember
- JOAN JETT AND THE BLACKHEARTS—Crimson and Clover
- WAYLON AND WILLIE—Just To Satisfy You A
- ASIA—Heat Of The Moment A
- LOVERBOY—When It's Over A
- DUKE JUPITER—I'll Drink To You A
- JOHN COUGAR—Hurts So Good A
- TOTO—Rosanna A
- PRISM—Turn On Your Radar X
- ALDO NOVA—Fantasy X
- SHEENA EASTON—When He Shines X
- GENESIS—Man On The Corner X
- THE CARS—Since You're Gone X
- BARRY MANLOW—Let's Hang On X
- JOHN DENVER—Shanghai Breezes X
- SIMON AND GARFUNKEL—Wake Up Little Susie X
- DIANA ROSS—Work That Body X
- RAINBOW—Stone Cold X
- DRESS—Crank It Up X
- LITTLE RIVER BAND—Man On Your Mind B
- THE CHARLIE DANIELS BAND—Still In Saigon B
- DAVID LASLEY—If I Had My Wish Tonight B
- THE POLICE—Secret Journey B

WQXI-AM—Atlanta

- (J.J. Jackson—MD)
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 15-5
- ★ BARRY MANLOW—Let's Hang On 13-9
- ★ RAY PARKER JR.—The Other Woman
- DENICIE WILLIAMS—It's Gonna Take A Miracle
- MIKE POST—Theme From Magnum P.I. B
- ELTON JOHN—Empty Garden B
- TERRY CASHMAN—Talkin' Baseball X

WWSN-AM—Birmingham

- (Sandra Chandler—MD)
- JIMMY HALL—Fool For Your Love
- RICHARD DIMPLES FIELD—If It Ain't One

- KARLA BONOFF—Personally A
- PRISM—Turn On Your Radar X
- THE CARS—Since You're Gone X
- BERTIE HIGGINS—Just Another Day In Paradise A
- ASHFORD AND SIMPSON—Street Corner X
- SIMON AND GARFUNKEL—Wake Up Little Susie X
- T.G. SHEPPARD—Finally X
- SMOKEY ROBINSON—Old Fashioned Love X
- CHERI—Murphy's Law N
- PATTI AUSTIN—Baby Come To Me N
- THE TEMPTATIONS FEATURING RICK JAMES—Standing On The Top N

- (Rhonda Kurtis—MD)
- ★ WILLIE NELSON—Always On My Mind 3-1
 - ★ RICK SPRINGFIELD—Don't Talk To Strangers 4-2
 - ★ PAUL DAVIS—65 Love Affair 5-4
 - ★ DAN FOGELBERG—Run For The Roses 6-5
 - ★ T.G. SHEPPARD—Finally 12-7
 - ALABAMA—Take Me Down
 - CHARLENE—I've Never Been To Me
 - FRANKIE AND THE KNOCKOUTS—Without You A
 - SHEENA EASTON—When He Shines B

- MIKE POST—Theme From Magnum P.I. B
- DARYL HALL AND JOHN OATES—Did It In A Minute B
- CAROLE KING—One To One X
- ROBERTA FLACK—Making Love X

- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 19-12
- ★ PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 29-15
- ★ TOMMY TUTONE—867-5309/Jenny 21-17
- WILLIE NELSON—Always On My Mind
- LITTLE RIVER BAND—Man On Your Mind
- THE CARS—Since You're Gone X
- THE ROLLING STONES—Hang Fire X
- THE CHARLIE DANIELS BAND—Still In Saigon X

- BARRY MANILOW—Let's Hang On X
- STARS ON—Stars On 45 III X
- DAN FOGELBERG—Run For The Roses X
- DAVID LASLEY—If I Had My Wish Tonight X
- SPARKS—I Predict X
- ALDO NOVA—Fantasy X

- ★★ RAY PARKER JR.—The Other Woman 12-9
- ★★ PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 15-12
- ★ GREG GUIDRY—Goin' Down 17-13
- ★ THE CHARLIE DANIELS BAND—Still In Saigon 19-16
- RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another
- KARLA BONOFF—Personally
- DENIECE WILLIAMS—It's Gonna Take A Miracle A
- ROBERTA FLACK—Making Love A

WKXY-AM—Sarasota

- (Tony Williams—MD)
- ★★ RICK SPRINGFIELD—Don't Talk To Strangers 4-1
 - ★★ THE J. GEILS BAND—Freeze-Frame 13-4

WSGA-AM—Savannah

(Ron Fredricks—MD)

WSKZ-FM—Chattanooga

- (David Carroll—MD)
- ★★ DARYL HALL AND JOHN OATES—Did It In A Minute 12-6
 - ★★ PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 23-9
 - ★ RICK SPRINGFIELD—Don't Talk To Strangers 6-3
 - ★ TOMMY TUTONE—867-5309/Jenny 16-8
 - ★ ELTON JOHN—Empty Garden 19-12
 - JOHN COUGAR—Hurts So Good
 - RAY PARKER JR.—The Other Woman
 - FRANKIE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) B
 - AURORA—Make Up Your Mind B
 - LOVERBOY—When It's Over B

WJDX-AM—Jackson

- (Lee Adams—MD)
- ★★ YANDELIS—Chariots Of Fire 5-2
 - ★★ RICK SPRINGFIELD—Don't Talk To Strangers 7-3
 - ★ CHARLENE—I've Never Been To Me 9-5
 - ★ GREG GUIDRY—Goin' Down 13-9
 - ★ DARYL HALL AND JOHN OATES—Did It In A Minute 17-11
 - THE POLICE—Secret Journey
 - SHEENA EASTON—When He Shines
 - HUMAN LEAGUE—Don't You Want Me A
 - TOTO—Rosanna A
 - STEVIE NICKS—Edge Of Seventeen X
 - FOREIGNER—Juke Box Hero X
 - JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll X
 - THE ROLLING STONES—Hang Fire X
 - MIKE POST—Theme From Magnum P.I. X
 - THE CARS—Since You're Gone X
 - THE CHARLIE DANIELS BAND—Still In Saigon X

WOKI-AM—Knoxville

- (Gary Adkins—MD)
- ★★ YANDELIS—Chariots Of Fire 1-1
 - ★★ WILLIE NELSON—Always On My Mind 5-4
 - ★ RICK SPRINGFIELD—Don't Talk To Strangers 10-6
 - ★ ALDO NOVA—Fantasy 13-8
 - ★ RAY PARKER JR.—The Other Woman 15-9
 - ASIA—Heat Of The Moment
 - TOTO—Rosanna
 - LOVERBOY—When It's Over B
 - ROD STEWART—How Long B
 - JOHN COUGAR—Hurts So Good B
 - FRANKIE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) B
 - RAINBOW—Stone Cold B
 - SMOKEY ROBINSON—Old Fashioned Love A
 - THE JOHN HALL BAND—You Sure Fooled Me A
 - BARRY MANILOW—Let's Hang On A
 - GAMMA—Right The First Time X
 - DIANA ROSS—Work That Body X
 - PRISM—Turn On Your Radar X
 - GENESIS—Man On The Corner X
 - DUKE JUPITER—I'll Drink To You X
 - POINT BLANK—Let Her Go X

KLAZ-FM—Little Rock

DIR Presents FOREIGNER

The band whose album **4**:

- ★ sold over 5 million copies in the U.S. alone
- ★ held the #1 slot for 15 weeks
- ★ launched 3 hit singles including *Urgent*, *Juke Box Hero*, and the gold *Waiting For A Girl Like You*

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AFFILIATES MEET

Mutual Offers Varied Fare

DALLAS—Diverse programming plans that include a regularly scheduled series of classical music programs, three-hour specials that will spotlight such "Dynamic Duos" as Hall & Oates, and a July 4 special starring Willie Nelson and Merle Haggard, were outlined to radio station affiliates of the Mutual Broadcasting System at their annual NAB meeting April 4.

The classical music plans call for this programming to emanate direct from the John F. Kennedy Center for the Performing Arts in Washington, D.C. WGMS-AM-FM, Mutual's Washington affiliate, will produce the programs with Paul Teare, WGMS music-program director serving as host. The "Dynamic Duos" series gets underway May 15 and will include spotlights on Seals & Crofts and England Dan & John

Ford Coley. M.G. Kelly will host the show, which is the first joint venture of the new partnership of Mutual and the radio producing wing of Osmond Enterprises.

The July 4 country special will run for three hours and will be hosted by WHN-AM jock Lee Arnold.

Also announced at the luncheon was Mutual's satellite capacity to a fourth channel. Mutual now has 600 stations on line. President Marty Rubenstein promised that Mutual will offer "music programs designed to fit your stations' sound... innovative distribution, advertising, and publicity support."

Entertainment was provided by Donny Osmond, substituting for his ailing sister Marie, and the Osmond Brothers, with Dick Clark serving as MC.

See 'Radio Marti' As Key To Cuban Radio Problem

DALLAS—The U.S. source of information to Cuban citizens, referred to as "Radio Marti," could very well be the main obstacle in Cuban interference negotiations. So went the NAB talks over "Frequency Allocation and Cuban Interference."

The two main speakers for the discussion—Wallace Johnson, formerly with the FCC for 37 years and now executive director for the Assn. of Broadcast Engineering Standards in Washington, D.C., and Michael Rau, staff engineer with the Science and Technology department for the NAB—explained the solution to Cuban interference in two given areas. The first is technical and the other is political maneuvering, they asserted at a Tuesday morning session.

Two sessions last year created first a vehicle, then an obstacle, for the radio broadcast engineers working to overcome this problem. An international meeting last spring in Geneva started laying the groundwork for the first solution—that of technical changes. Although most U.S. stations do not cause or receive Cuban radio interference, it is the larger clear channel stations that encounter the trouble. Those Class One stations are "most affected and most vulnerable," stated Johnson. Their secondary broadcast service area, that outlying region meant to serve rural citizens, is greatly reduced dur-

ing nighttime Cuban interference.

Experiencing great difficulty and frustration in combating this issue, some Florida radio stations are currently operating with authorized increase in power. "But they are limited as to what they can do with present equipment, to overcome this problem," Rau said. With slides to illustrate the problem areas across the country, he showed how some of this Cuban signal interference can skip over given market areas, only to interrupt other radio broadcast areas farther away.

Cuban radio stations try to increase their local listening areas by boosting the power. At Geneva, U.S. engineers tried to persuade them to go directional in their approach to create more effective broadcasting for their country. In turn, they could reduce their own power and eliminate their own internal interference, while cooperating with U.S. broadcasters. Later that summer, in Rio de Janeiro, engineers were getting closer to accomplishing some progress in further sessions with the Cuban broadcasters when the Reagan Administration turned the talks into a political matter. They created "Radio Marti," a way in which to broadcast U.S. information to Cubans. Thus, the political factor stepped in. U.S. policy at this point created their own interference to Cuban forces and put a stop to negotiations.



DISHING IT OUT—Ken Kjeldseth of KRIB-AM Mason City, Iowa, center, learns about satellites from Tom Williams, left, and Mickey Hudspeth, both of Scientific Atlanta, in the satellite service company's booth at NAB.

Session Spotlights Cable Radio Trimulcasting, Pay Options Are Among Major Topics

DALLAS—Cable television as a medium for audio is wide open, with options like trimulcasting, pay radio and pay-per-listen specials being developed. These topics and other joint ventures between cable and radio were detailed during the "Leasing A Cable Channel" session April 5.

Highlighting the session was a video presentation of "Good Morning, Little Rock" show, the morning drive trimulcast of KAAY-AM, KLTQ-FM, and a Storer Broadcasting cable outlet (Billboard, July 4, 1981).

The joint venture, which began in May, 1981, is generating revenues in five figures for the sister stations, according to Phil Zeni, station general manager.

"We went into this on the premise that we were responsible for the audio and they were responsible for the video," said Zeni. "Our capital expenditure was about \$100." The show's format includes 30-40% record label-supplied videotapes, some locally produced video spots and some humorous portions like lip-synching popular tunes to man-on-the-street sequences.

A point in favor of joint ventures between the two mediums, it was pointed out, is that cable is not hampered by "must carry" rules for radio, thereby giving radio broadcasters more freedom than they have on the airwaves, said Dennis Waters of Waters and Company, Binghamton, N.Y.

Also on the plus side to marrying radio with cable, he said, is that cable systems have a broad audio

band and possess a superior technical quality.

However, Waters also pointed out that cable can import radio signals from other markets, which can create fractionalization in small and medium markets. And since cable radio is not measured by Arbitron or any other measurement service, there is no guarantee that such joint ventures are recorded in ratings.

(Continued on opposite page)



FINE TUNING—Bob Wood, programming vice president of WBEN-AM-FM Buffalo, checks an audio processor from Eric Small's Modulation Sciences in a booth in the NAB exhibit-hall.

With this issue, Billboard concludes its coverage of the National Assn. of Broadcasters' annual convention in Dallas April 4-7. It was written and coordinated by Douglas E. Hall, radio programming editor; Robyn Wells, assistant radio programming editor; and Katy Bee, the magazine's Texas correspondent.

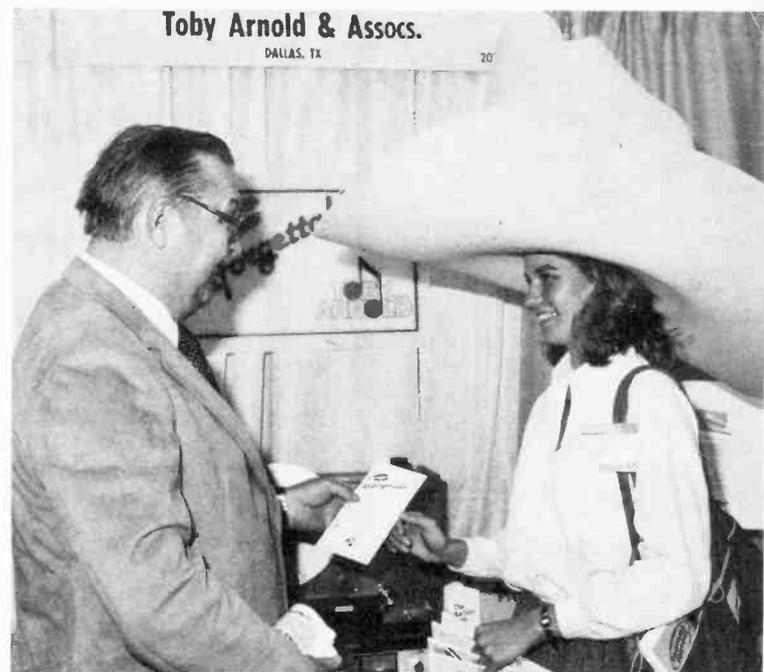
FCC's Fowler Reiterates On Deregulation

DALLAS—Final sessions of this year's NAB, which drew attendance topping out at 28,000, focused on the granting of full first amendment rights to broadcasters.

In his concluding remarks, FCC chairman Mark Fowler called for an end to government control over broadcast content. He also stressed the FCC's commitment to "a marketplace approach to broadcast regulations... Under the marketplace approach, the commission will so far as possible defer to a broadcaster's judgement about how best to compete for viewers and listeners," he said. "What people choose to watch or listen to should be free as possible from the heavy hand of regulations. Those who want to compete for a share of the audience should be as free as possible to do it. This includes your right as broadcasters to compete in the new technologies as you see fit."

Fowler's remarks came on the heels of a heated session where consumer advocate Ralph Nader argued that granting full first amendment rights to broadcasters would infringe upon the public's right to know. "Broadcasters have exclusive control over electronic media," charged Nader. "If a public attack is made on a person on network tv, what can he do to get equal time for his side—go to cable networks or some home video channel? If something is said about me in the New York Times, I want my letter to the editor to appear in that publication, not the Newark News."

Billboard's NAB photos by Dan Seibold.



TEN GALLON PLUS—Ed Little, president of WGCA-AM Charleston, S.C., chats with Cathy Starr, daughter of Dick Starr of Starr Studios in the Toby Arnold booth in the NAB exhibit hall. Little, a former president of Mutual Broadcasting, runs Arnolds' MOR "Unforgettable" format on WGCA.

'DALLAS' TOUR TM Gives Taste Of West

DALLAS—The 60th annual NAB convention got off to a big Texas-sized and Texas-style sendoff with festivities that began on April 3. Several busloads of friends and clients of TM Programming got a substantial taste of the Wild West Saturday night with a trip to the stockyards section of Ft. Worth and a Texas buffet at Billy Bob's, billed as the world's largest honky tonk.

While a number of Western style clubs and bars around the country may have mechanical bulls, Billy Bob's features a dirt ring near one of its several bars where riders can be seen riding live bulls. Much of the TM party also stopped next door at the Rodeo Arena to watch precision horse riding, bucking broncos and bull riding. Some even jumped into the ring to chase around a young calf and tried to pull ribbons off its tail and ears.

The group then divided its time to going back to Billy Bob's to attend a concert by Eddie Raven and Steve Wariner or visiting the safe "Western bars" in the neighborhood where regulars don't beat up Yankees and dudes.

The same Texas spirit prevailed on Sunday (4) when several busloads of clients and potential clients of Satellite Music Network journeyed to the outskirts of Dallas to visit J.R.'s Ranch. This ranch is owned by the real J.R., J.R. Duncan, and the television show "Dallas" is patterned after this ranch. A Western barbeque—lots of barbeque beef, sausage and beans—were served to the accompaniment of a country band. This food seemed to set the pace for most of the refreshments in the numerous hospitality suites during the convention.

ABC Readies Satellite Net

DALLAS—All ABC Radio Networks will be delivered to affiliates via a digital satellite system in time for the 1984 Olympics, networks president Ed McLaughlin told the annual NAB gathering of affiliates April 4.

Bill Battison, vice president of planning finance and satellite development, reported that 120 stations had already signed letters of intent for installation of satellite earth station dishes.

While the satellite system is being rushed to carry the Olympics from Los Angeles, to which ABC has the exclusive rights, the new service will also upgrade the numerous and growing number of music specials being offered by the six ABC networks. McLaughlin reported that more than 400 hours of long form music specials and sports programs are being offered this year.

McLaughlin welcomed Walt Sabo back to ABC as networks vice president after a stint with NBC Radio. Sabo urged affiliates to "take advantage" of such ABC shows as "The Silver

Eagle," the "King Biscuit Flower Hour," "Words and Music," and "The Steve Dahl Breakfast Club."

Battison stressed the importance of affiliates' move to the new technologies of satellites, and said the competitive pressures from inside and outside the industry will necessitate new kinds of approaches in competing for audiences. He said the battle for attention among the growing number of media opportunities will mean radio station operators must obtain all of the tools available to them.

Battison also said that the ABC digital system provides quality in excess of any audio now on satellite and will become an industry standard that is being adopted by both CBS and NBC. Battison introduced Ron Pearl, a satellite consultant for the ABC Networks. Pearl, who was recently hired by ABC from Scientific Atlantic, the networks' key partner in supplying hardware to the stations, commented during a multi-media presentation on satellites.

For Don Rose, Preparation Is Vital For 'Fresh' Show

By ED HARRISON

LOS ANGELES—Ask any Bay Area resident to name quickly a morning air personality and more than likely Dr. Don Rose will be the most often named.

A fixture on the San Francisco radio scene since 1973, Dr. Don just celebrated his 2,000th show at KFRC-AM.

Rose was nicknamed "Doctor" at the outset of his radio career at KOIL-AM Omaha by then station owner Dan Burton who felt that his real name, Dan Rosenberg, was too long and urged him to change it to Dan Ross. Realizing his initials were D.R., Burton called him Doctor Don and the name has followed him since. "I've turned down jobs because people wanted me to change it," says Rose.

Known for his offbeat sense of humor and flair for the outrageous, Rose, now 47, describes his 6 a.m. to 9 a.m. shift as "rock and talk or talk and rock with eight songs per hour, 12 commercial minutes and the rest me."

To keep his show topical and relevant, Dr. Don's material is usually culled from his own extensive files, and almanac, tidbits from the morning newspapers, listener submissions and material from the well-known comedy services which he rewrites to fit his style.

Rose says the key to keeping his show fresh and imaginative is preparation. "If you do your homework, there are things to talk about. But one of the surest ways to have a good show is to have a lousy one so you can come back the next day and prove to yourself that you can still do it," he says.

While Dr. Don's outrageous adventures are numerous, he does vividly recall the 62 shows he did from his bedside in 1975 while in a body cast as a result from a fall. The station constructed a studio for him in his home. Or the time he decided to make his way to Hawaii via sailboat and turned it into a contest whereby listeners had to guess where he was.

"After 2,000 shows, it's still a chal-

lenge," Rose says. "Any competent deejay can be good for a couple months but the real test is to constantly keep your audience entertained and stimulated."

Rose, who previously worked at WEBC-AM Duluth, WQXI-AM Atlanta and WFIL-AM Philadelphia, is a firm believer in finding a spot and staying there. "Guys who move each year won't get anywhere," he warns.

For his 2,000th show, Rose played some of his old tapes, expressing particular enthusiasm about his last show at WFIL which he calls a "tearjerker," and his first show at KFRC.

NAB Session

• Continued from opposite page

cautioned Waters. He further illustrated several possibilities for cable audio, including pay radio, where cable subscribers would be offered a bundle of commercial free radio formats in stereo for a nominal monthly fee. Also on the burner are pay-per-show programs, similar to the pay-for-view shows currently offered on cable.

Among the do's and don'ts radio broadcasters should keep in mind when contemplating a cable hookup are:

- Avoid the word "least." Instead, talk about joint ventures and cooperative efforts.

- One should be armed with information about the local cable operator. Understand the details of his franchise; which multiple-system operator owns the local company; and what pay services are offered.

- Do not treat the technical aspects as details to be left to engineers.

When it comes to contracts, "Make it as long as you can," advised attorney Howard M. Liberman. "Otherwise, you'll develop a wonderful service, then your contract will run out and the cable people will say, 'Fine, we'll take over now'.

Rock Albums & Top Tracks

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Rock Albums				Top Tracks			
This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	3	4	ASIA—Asia, Geffen	1	9	4	ASIA—Heat Of The Moment, Geffen
2	4	12	ALDO NOVA—Aldo Nova, Portrait	2	12	5	CHARLIE DANIELS BAND—Still In Saigon, Epic
3	1	14	SAMMY HAGAR—Standing Hampton, Geffen	3	1	7	TOMMY TUTONE—867-5309/Jenny, Columbia
4	2	19	JOAN JETT—I Love Rock N' Roll, Boardwalk	4	17	4	SCORPIONS—No One Like You, Mercury
5	20	4	SCORPIONS—Blackout, Mercury	5	24	3	RAINBOW—Stone Cold, Mercury
6	7	23	LOVERBOY—Get Lucky, Columbia	6	3	12	VAN HALEN—Pretty Woman, Warner Bros.
7	25	28	GENESIS—Abacab, Atlantic	7	13	11	ALDO NOVA—Fantasy, Portrait
8	8	6	RICK SPRINGFIELD—Success Hasn't Spoiled Me Yet, RCA	8	5	14	PRISM—Don't Let Him Know, Capitol
9	23	4	CHARLIE DANIELS BAND—Windows, Epic	9	22	5	DAVID BOWIE—Cat People Putting Out Fire, Backstreet
10	10	12	TOMMY TUTONE—Tutone 2, Columbia	10	10	8	GAMMA—Right The First Time, Elektra
11	5	24	J. GEILS BAND—Freeze Frame, EMI-America	11	27	4	RICK SPRINGFIELD—Don't Talk To Strangers, RCA
12	6	14	PRISM—Small Change, Capitol	12	15	4	HUEY LEWIS & THE NEWS—Do You Believe In Love, Chrysalis
13	16	21	BRYAN ADAMS—You Want It, You Got It, A&M	13	6	12	JOAN JETT—Crimson And Clover, Boardwalk
14	15	9	HUEY LEWIS AND THE NEWS—Picture This, Chrysalis	14	32	4	HUMAN LEAGUE—Don't You Want Me, A&M
15	12	22	CARS—Shake It Up, Elektra	15	2	15	SAMMY HAGAR—I'll Fall In Love Again, Geffen
16	34	3	GREG KIHN—Kihntinued, Beserkley	16	8	23	THE J. GEILS BAND—Freeze-Frame, EMI-America
17	38	5	HUMAN LEAGUE—Dare, A&M	17	11	20	JOAN JETT—I Love Rock N' Roll, Boardwalk
18	21	12	LE ROUX—Last Safe Place, RCA	18	14	6	DWIGHT TWILLEY—Somebody To Love, EMI-America
19	9	7	GAMMA—3, Elektra	19	4	8	RICK SPRINGFIELD—Calling All Girls, RCA
20	13	6	VARIOUS ARTISTS—Secret Policeman's Other Ball, Island	20	45	14	SOFT CELL—Tainted Love, Sire
21	33	9	BONNIE RAITT—Green Light, Warner Bros.	21	37	3	GREG KIHN—Testify, Beserkley
22	14	13	SOFT CELL—Non-Stop Erotic Cabaret, Sire	22	36	4	DREGS—Crank It Up, Arista
23	19	7	JAY FERGUSON—White Noise, Capitol	23	26	4	ASIA—Sole Survivor, Geffen
24	11	27	POLICE—Ghost In The Machine, A&M	24	25	4	CARS—Since You're Gone, Elektra
25	30	23	OZZY OSBOURNE—Diary Of A Madman, Jet	25	18	5	DUKE JUPITER—I'll Drink To You, Coast To Coast
26	37	2	FRANKE & THE KNOCKOUTS—Below The Belt, Millennium	26	16	11	LE ROUX—Addicted, RCA
27	44	3	THE DREGS—Industry Standard, Arista	27	44	2	TOTO—Rosanna, Columbia
28	17	9	DWIGHT TWILLEY—Scuba Divers, EMI-America	28	28	3	STING—Roxanne, Island
29	24	11	JOHNNY AND THE DISTRACTIONS—Let It Rock, A&M	29	19	14	BRYAN ADAMS—Lonely Nights, A&M
30	18	30	GO-GO'S—Beauty And The Beat, IRS	30	20	21	POLICE—Spirits In The Material World, A&M
31	22	10	NICK LOWE—Nick The Knife, Columbia	31	46	12	POLICE—Secret Journey, A&M
32	NEW ENTRY		RAINBOW—Stone Cold, Mercury (12 inch)	32	30	3	ASIA—Wildest Dreams, Geffen
33	28	2	GRAHAM PARKER—Another Grey Area, Arista	33	33	4	BRYAN ADAMS—Fits You Good, A&M
34	31	9	UFO—Mechanix, Chrysalis	34	NEW ENTRY		PAUL MCCARTNEY & STEVIE WONDER—Ebony & Ivory, Columbia
35	26	6	DUKE JUPITER—Duke Jupiter I, Coast To Coast	35	23	3	LOVERBOY—Take Me To The Top, Columbia
36	40	9	THIN LIZZY—Renegade, Warner Bros.	36	NEW ENTRY		THE JAM—A Town Called Malice, Polydor
37	29	6	ANGEL CITY—Night Attack, Epic	37	39	14	LOVERBOY—When It's Over, Columbia
38	NEW ENTRY		POINT BLANK—On A Roll, MCA	38	NEW ENTRY		XTC—Senses Working Overtime, Virgin/Epic
39	NEW ENTRY		THE MOTELS—All Four One, Capitol	39	40	9	STEVIE NICKS—Edge Of Seventeen (Live), Modern Records
40	35	7	CHUBBY CHECKER—The Change Has Come, MCA	40	7	11	GO-GO'S—We Got The Beat, I.R.S.
41	39	9	GLASS MOON—Growing In The Dark, Radio Records	41	NEW ENTRY		POINT BLANK—On A Roll, MCA
42	36	5	UTOPIA—Swing To The Right, Bearsville	42	38	2	ROGER DALTRY—Martyrs & Madmen, MCA
43	NEW ENTRY		TOTO—Toto IV, Columbia	43	41	24	J. GEILS BAND—Centerfold, EMI-America
44	NEW ENTRY		JETHRO TULL—Broad Sword & The Beast, Chrysalis	44	42	3	FRANKE & THE KNOCKOUTS—Never Had It Better, Millennium
45	42	3	XTC—English Settlement, Virgin/Epic	45	49	24	OZZY OSBOURNE—Flying High, Jet
46	43	3	ROGER DALTRY—Best Bits, MCA	46	29	6	HUEY LEWIS AND THE NEWS—Workin' For A Livin', Chrysalis
47	NEW ENTRY		TOUCH—Touch, Atco	47	21	5	GENESIS—Man On The Corner, Atlantic
48	45	2	IRON MAIDEN—The Number Of The Beast, Harvest	48	47	7	JOHNNY AND THE DISTRACTIONS—Complicated Now, A&M
49	46	2	KROKUS—One Vice At A Time, Arista	49	48	6	THIN LIZZY—Hollywood, Warner Bros.
50	32	41	FOREIGNER—4, Atlantic	50	NEW ENTRY		SAMMY HAGAR—Only One Way To Rock & Roll, Geffen
Top Adds				51	NEW ENTRY		KIM WILDE—Kids In America, EMI-America
1	BLUE OYSTER CULT—Road House Blues, Columbia			52	51	6	BONNIE RAITT—Keep This Heart In Mind, Warner Bros.
2	RAINBOW—Stone Cold, Mercury (12 inch)			53	50	2	IRON MAIDEN—Hallowed Be Thy Name, Harvest
3	TOTO—Toto IV, Columbia			54	58	2	GRAHAM PARKER—Temporary Beauty, Arista
4	JOHN COUGAR—American Fool, Polygram			55	56	2	CARS—The Cruiser, Elektra
5	POINT BLANK—On A Roll, MCA			56	35	4	SAMMY HAGAR—Baby's On Fire, Geffen
6	THE OUTLAWS—Los Hombres Malo, Arista			57	55	8	UFO—The Writer, Chrysalis
7	THE MOTELS—All Four One, Capitol			58	59	7	JAY FERGUSON—White Noise, Capitol
8	KROKUS—One Vice At A Time, Arista			59	43	9	FOREIGNER—Juke Box Hero, Atlantic
9	SPARKS—Angst In My Pants, Atlantic			60	54	8	NICK LOWE—Stick It Where The Sun Don't Shine, Columbia
10	SPLIT ENZ—Time And Tide, A&M						

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

Radio Programming

Vox Jox

English To Head Two Groups

NEW YORK—Robert J. English, vice president and general manager of WUBE-FM and WMLX-AM Cincinnati, has been named president of two broadcast organizations—the Organization Of Country Radio Broadcasters and the Greater Cincinnati Radio Broadcasters' Assn. The former organization is a nonprofit group which sponsors the annual Country Radio Seminar, now in its 13th year. The latter organization, now in its eighth year of existence, presents the annual "Radio Rap," a tongue-in-cheek look at the Cincinnati Broadcasting industry.

English became program director of the two Cincinnati stations in 1977. He was named general manager in 1979 and was elected vice president of Plough Broadcasting in 1981.

★ ★ ★

John Beck has been named vice president and general manager of KLDY-AM/KSAS-FM Kansas City. Dave Popovich has been named operations manager for the two stations. Beck, who replaces the departing Dean Goodman, was sales manager for CBS FM national radio sales. Popovich has handled programming/operations for WWWE-AM Cleveland, WWYZ-FM Hartford and was program director at WFFM during Beck's tenure.

★ ★ ★

Linda K. Brown has been named manager, advertising and promotion, for the Arbitron Co. in New York. She was manager, account services, for Ferrari Communications. ... Kid Curry moves to

KTSA-AM San Antonio as program director. He was morning man at WINZ-FM Miami. Replacing him at WINZ is John Lander, former general manager at WCKX-FM Clearwater, Fla. ... Mike Patrick is the new program director and mid-day man at KEY-FM Austin. He was program director and morning man for KWIC-FM Beaumont, Tex. ... Bill Dodd joins KQFM-FM Portland (Solid Gold FM 100) as program director. He was with KNBR-AM San Francisco. ... Patricia Andersen is now the promotion and marketing coordinator for WEMP-AM/WMYX-FM Milwaukee. She was a media buyer for the Conrad Kaminski's Advertising Agency. ... John Connor moves to WJCW-AM Johnson City, Tenn. as music director. He held a similar post at WIDD-FM Elizabethton, Tenn.

★ ★ ★

Cal Coleman, president and general manager of KHUB-AM-FM Fremont, Neb. left the National Assn. of Broadcasters' recent Dallas confab with a new 1982 silver Camaro Z-28 sports car. The car was the prize in a drawing cosponsored by the RKO Radio Network and Chevrolet.

★ ★ ★

Lee Case kicks off Drake-Chenault's new "Hit Parade" format at WBKZ-FM Baltimore Monday (19). Case has been the morning man at WCBM-AM Baltimore for 25 years. The format, which was introduced at the recent NAB convention, features hits from the '50s, '60s and '70s. "Lee's a natural for this type of format because he played most of these songs when they were new during his tenure as morning man at WCBM," says WBZK president and general manager Harry R. Shriver. "Although the format was designed primarily for AM stations, we're hoping to create a unique niche on the FM band, which is crowded with adult contemporary and soft rock stations."

★ ★ ★

KSRR-FM (97 FM Rocks) Houston has a new morning team. Music researcher and former weekend personality Dayna Steele joins current

morning man "John Boy." 97 FM also features a "Smash Or Trash" segment on "Catfish's" 6-10 p.m. show Monday through Friday. During the segment, listeners respond to a specific tune as being a "smash" or "trash."

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.

April 19, Peggy Lee, Music Makers, Narwood Productions, one hour.

April 19, Rainbow, Jay Ferguson, Rockline, Global Satellite Network, 90 minutes.

April 19, David Frizzell & Shelly West, Country Closeup, Narwood Productions, one hour.

April 19, Todd Rundgren, The Producers, Continuous History of Rock'n'Roll, Rolling Stone Productions, one hour.

April 19-20, Christopher Cross, Hot One, RKO One, one hour.

April 19-20, Kim Carnes, Hot Ones, RKO One, one hour.

April 19-23, Rod Stewart, Ray Davies, Ian Hunter, Inside Track, DIR Broadcasting, 90 minutes.

April 23-25, Rolling Stones, part two, Off the Record Specials, Westwood One, one hour.

April 23-25, Atlantic Starr, Special Edition, Westwood One, one hour.

April 23-25, George Jones, Live From Gilley's, Westwood One, one hour.

April 23-25, 38 Special, In Concert, Westwood One, one hour.

April 23-25, the Time, the Bar-Kays, Budweiser Concert Hour, Westwood One, one hour.

April 23-25, Rock Year 1968, The Rock Years: Portrait of an Era, Westwood One, one hour.

April 23-25, Foreigner, Special, NBC Source, two hours.

April 23-25, Academy of Country Music Awards Preview, NBC, three hours.

April 24, Tammy Wynette, Silver Eagle, ABC Entertainment, one hour.

April 24, Foreigner, Supergroups in Concert, ABC Rock Radio, 90 minutes.

April 24, Jerry Jeff Walker, Country Sessions, NBC, one hour.

April 24, Carmen McRae, Jack Wilson, Bob Florence, Jazz Alive, NPR, two hours.

April 25, UFO, Saxon, King Biscuit Flower Hour, ABC Rock Radio, one hour.

April 25, Paul McCartney, BBC Rock Hour, London Wavelength, one hour.

April 25, Melissa Manchester, Words & Music, ABC Entertainment, two hours.

April 26, Art Rock, Continuous History of Rock'n'Roll, Rolling Stone Productions, one hour.

April 26, Loretta Lynn, Country Closeup, Narwood Productions, one hour.

April 26, Ray Anthony, Music Makers, Narwood Productions, one hour.

April 26, Toto, Rockline, Global Satellite Network, 90 minutes.

APRIL 24, 1982, BILLBOARD

'Hot Hits'

Continued from page 25

own on-air "hot hits" promotion. Observers say the move by WLS-AM-FM is an attempt to exhaust the impact of Joseph's key phrase before it reaches the air on WBBM, and other examples of this tactic can be cited.

Says Pusilano, "I'm flattered. The competition's reacting to us even before we've made a change."

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Billboard® TOP 50 Adult Contemporary

Survey For Week Ending 4/24/82

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	18	CHARIOTS OF FIRE Vangelis, Polydor 2189 (Polygram) (Spheric B.V./WB, ASCAP)
2	2	13	MY GUY Sister Sledge, Cotillion 47000 (Atlantic) (Jobete, ASCAP)
3	3	8	SHANGHAI BREEZES John Denver, RCA 13071 (Cherry Lane, BMI)
4	8	6	ALWAYS ON MY MIND Willie Nelson, Columbia 18-02741 (Screen Gems-EMI/Rose Bridge, BMI)
5	5	14	ONE HUNDRED WAYS Quincy Jones Featuring James Ingram, A&M 2387 (State of The Arts/Eliza M. Ritesonian, ASCAP/Kidda/Mr. Melody, BMI)
6	6	10	MAKE A MOVE ON ME Olivia Newton-John, MCA 52000 (John Farrar/Snow, BMI)
7	7	8	'65 LOVE AFFAIR Paul Davis, Arista 0661 (Web IV, BMI)
8	12	5	I'VE NEVER BEEN TO ME Charlene, Motown 1611 (Stone Diamond, BMI)
9	11	6	LET'S HANG ON Barry Manilow, Arista 0675 (Seasons Four/Saturday Screen Gems-EMI, BMI)
10	23	3	EBONY & IVORY Paul McCartney & Stevie Wonder, Columbia 18-02860 (MPL, ASCAP)
11	9	9	MEMORY Barbra Streisand, Columbia 18-02717 (Koppelman-Bandier, BMI)
12	4	11	ON THE WAY TO THE SKY Neil Diamond, Columbia 18-02712 (Stonebridge, ASCAP/Unichappell/Begonia Melodies, BMI)
13	10	11	THAT GIRL Stevie Wonder, Tamla 1602 (Motown) (Jobete/Black Bull, ASCAP)
14	16	7	MAKING LOVE Roberta Flack, Atlantic 4005 (20th Century Fox/New Hidden Valley, ASCAP/Begonia Melodies/Fedora, BMI)
15	18	4	RUN FOR THE ROSES Dan Fogelberg, FullMoon/Epic 14-02821 (Hickory Grove/April, ASCAP)
16	13	19	KEY LARGO Bertie Higgins, Family 9-02524 (Jen-Lee/Chappell, ASCAP/Lowery, BMI)
17	19	4	THE BEATLES MOVIE MEDLEY The Beatles, Capitol 5100 (Comet/Maclen/Unart, BMI)
18	21	6	GOIN' DOWN Greg Gudy, Columbia 18-02691 (World Song, ASCAP)
19	20	7	TEACH ME TONIGHT Al Jarreau, Warner Bros. 50032 (MCA/Cahn/Hub, ASCAP)
20	15	10	SLEEPWALK Larry Carlton, Warner Bros. 50019 (Hudson Bay, BMI)
21	14	13	DADDY'S HOME Cliff Richard, EMI-America 8103 (Big Seven, BMI)
22	25	5	BABY STEP BACK Gordon Lightfoot, Warner Bros. 50012 (Moose, CAPAC)
23	27	5	BEECHWOOD 4-5789 Carpenters, A&M 2405 (Stone Agate, BMI/Jobete, ASCAP)
24	26	5	EMPTY GARDEN Elton John, Geffen 50049 (Warner Bros.) (Intersong, ASCAP)
25	31	3	WAKE UP LITTLE SUSIE Simon And Garfunkel, Warner Bros. 50063 (House Of Bryant, BMI)
26	22	9	IF I COULD GET YOU Gene Cotton, Knoll 5002 (Knoll, ASCAP)
27	33	2	I DON'T KNOW WHERE TO START Eddie Rabbitt, Elektra 47435 (Briarpatch/Debdave, BMI)
28	17	15	THROUGH THE YEARS Kenny Rogers, Liberty 1444 (Peso/Swanee Bravo, BMI)
29	28	13	OPEN ARMS Journey, Columbia 18-02687 (Weed High Nightmare, BMI)
30	NEW ENTRY	3	FRIENDS IN LOVE Dionne Warwick And Johnny Mathis, Arista 0673 (Garden Rake/Foster Frees/JSH, ASCAP)
31	34	3	WHEN HE SHINES Sheena Easton, EMI-America 8113 (WB, ASCAP)
32	36	2	STARS ON 45 III-A TRIBUTE TO STEVIE WONDER Stars On, Radio Records 4019 (Jobete/Black Bull/Stone Agate, ASCAP/BMI)
33	NEW ENTRY	2	FINALLY T.G. Sheppard, Warner/Curb 50041 (Meadowgreen, ASCAP)
34	39	2	ONE TO ONE Carole King, Atlantic 4026 (Elorac, ASCAP/Mann & Weil, BMI)
35	38	2	I'LL TRY SOMETHING NEW A Taste Of Honey, Capitol 5099 (Jobete, ASCAP)
36	29	11	SHOULD I DO IT The Pointer Sisters, Planet 47960 (Elektra) (Unichappell/Watch Hill, BMI)
37	24	11	POP GOES THE MOVIES PART I Mecca, Arista 0660 (20th Century Fox/Robbins/Warner Bros./UA, ASCAP/Unart, BMI)
38	32	7	YOU NEVER GAVE UP ON ME Crystal Gayle, Columbia 18-02718 (Michael O'Connor, BMI)
39	NEW ENTRY	3	PERSONALLY Karla Bonoff, Columbia 18-02805 (Tree/Five Of A Kind, BMI)
40	41	3	THEME FROM MAGNUM P.I. Mike Post, Elektra 47400 (MCA, ASCAP)
41	30	19	LOVE IN THE FIRST DEGREE Alabama, RCA 12288 (House Of Gold, BMI)
42	37	8	NEVER GIVE UP ON A GOOD THING George Benson, Warner Bros. 50005 (O'Lyric/Blackwood, BMI)
43	40	4	COME TO ME Jennifer Warnes, Arista 0670 (Highest Swan/Slinky Dinky, BMI)
44	42	19	SOMEWHERE DOWN THE ROAD Barry Manilow, Arista 0658 (ATV/Mann And Weil/Snow, ASCAP)
45	35	13	JUST CAN'T WIN 'EM ALL Stevie Woods, Cotillion 46030 (Atlantic) (Slapshot/Edition Sunrise/Interworld/Mighty Mathieson/Vinyl, BMI)
46	45	20	LEADER OF THE BAND Dan Fogelberg, FullMoon/Epic 14-02647 (Hickory Grove/April, ASCAP)
47	44	14	ANOTHER SLEEPLESS NIGHT Anne Murray, Capitol 5083 (Chappell, ASCAP)
48	47	20	YOU COULD HAVE BEEN WITH ME Sheena Easton, EMI-America 8101 (ATV, BMI)
49	48	15	WHEN ALL IS SAID AND DONE Abba, Atlantic 3889 (Countless, BMI)
50	46	13	BOBBIE SUE Oak Ridge Boys, MCA 52006 (House Of Gold, 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).

The Rhythm & The Blues

• Continued from page 15

artist and producers writing songs to receive publishing royalties. But not everybody is a songwriter and in the long run they hurt themselves when they try to force it. Politics and egos can really mess with your mind and soul."

Willoughby, like many of her contemporaries, considers herself a black person who just happens to write songs. Yet "as a black writer you find yourself being asked only to do r&b material before you can go on to do rock, gospel, Latin or anything else. It can be very stifling." Before her involvement with Change, Willoughby had written

and recorded with the Orchestra Metropolitan in a Latin vein.

Another bane of the upcoming songwriter is the fickle quality of some performers. "I can write songs made to order," she says. "So some performers have asked me to do things for them and then later they either change their mind without seeing the material or just forget. It happens to writers all the time."

Experience has made this graduate of the Institute of New Cinema Artists' recording industry training program determined to do two things: pursue a singing career and protect her first name. "Can you imagine writing songs for people

who sing as good as you?" is why she became aggressive about the former.

Willoughby is very protective of her unusual first name, since on numerous occasions performers and writers have tried to shorten it to Tanya or Taana on writing credits. She says, "For whatever reason they don't want to have a long name on the sleeve or jacket. But my name is my identity and trademark. It's a writer's calling card."

★ ★ ★

Short Stuff: Looking at the cover of the **Temptations'** "Reunion" album will produce *deja vu* in some buyers, while others will think they're seeing double. The four living original Temptations (**Otis Williams, Melvin Franklin, Eddie Kendricks, David Ruffin**) are decked out in tuxedos. So are three other Temptations of long standing, **Dennis Edwards, Richard Street and Glenn Leonard**. That's seven Temps on one album. Must have been crowded in the studio. . . . Epic is hosting a series of listening parties around the country for the upcoming **Reddings** albums, "Steamin' Hot." On it, the group will for the first time perform one of Otis' classic compositions, "Dock Of The Bay." . . . **The Whispers** and **Carrie Lucas** are about to embark on a tour of Europe and Africa, the latter including two dates in Nigeria. . . . Get well cards to **Teddy Pendergrass** should be addressed to: Teddy Pendergrass, c/o Thomas Jefferson Hospital, 11th and Chestnut, Philadelphia, Pa. 19107.

Smokey Robinson Catalog Sees Burst Of Activity

By PAUL GREIN

LOS ANGELES—The current chart success of Sister Sledge's "My Guy" and A Taste Of Honey's "I'll Try Something New" (Billboard, Feb. 20) is only the tip of the iceberg of the latest Smokey Robinson catalog revival.

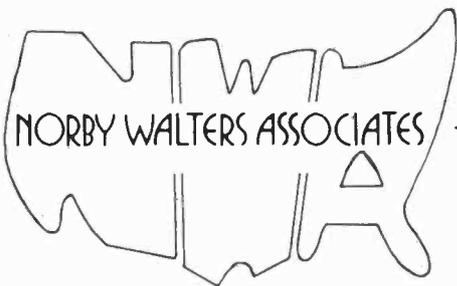
Upcoming in the next few months are Blondie's "The Hunter Gets Captured By The Game" on Chrysalis, Aretha Franklin's "Just My Daydream" on Arista, O'Bryan's "Still Water (Love)" on Capitol, June Pointer's "Don't Mess With Bill" on Planet, Randy Crawford's "When I'm Gone" on Warner and

Deodato's "Tears Of A Clown" on Warner.

Also on the market at the moment, in addition to the Sister Sledge record on Cotillion and the Taste of Honey hit on Capitol, are Debra DeJean's "You Really Got A Hold On Me" on Handshake and Jeanie Tracey's "Your Old Standby" on Fantasy. And there's also a version of "Cruisin'" on an exercise album by Kathy Smith on Muscletone Records.

Jay Lowy, vice president and gen-

(Continued on page 40)



WE HAVE THE STARS

Billboard Hot Soul Singles

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
2	2	15	MAMA USE TO SAY—Junior (B. Carter) J. Gombosi, B. Carter, Pressure/A&M/Epic; PMS; Mercury 76132 (Polygram)
3	4	9	IF IT AIN'T ONE THING IT'S ANOTHER—Richard "Dimples" Fields (R. Fields, R. Wilson) R. Fields, R. Wilson; On The Boardwalk/Dot Records/Kat, BMI/Song Can Sing, ASCAP; Boardwalk 71139
4	9	6	GET DOWN ON IT—Kool & The Gang (E. Deodato, Kool & The Gang) R. Bell, J. Taylor, Kool & The Gang; Delightful/Second Decade, BMI; De-Lite 818 (Polygram)
5	5	15	I WANT TO HOLD YOUR HAND—Lakeside (Lakeside) J. Luman, P. McCartney, Duchon, BMI; Elektra 47954
6	7	12	WORK THAT SUCKER TO DEATH—Lover (T. Phillips) T. Phillips, R. Harris, R. Hurt Jr., J. Mitchell, Terry Phillips, ASCAP; Liberty 1445

Billboard Soul LPs

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE Artist, Label & Number (Dist. Label)
3	12	12	LOVE IS WHERE YOU FIND IT The Whispers, Solar S-27 (Elektra)
5	9	9	FRIENDS Shalamar, Solar S-28 (Elektra)
8	8	8	MR. LOOK SO GOOD Richard Dimples Fields, Boardwalk NBI-33249
5	1	22	SKYLINE ● Skiy, Salsoul SA-8548 (RCA)

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Survey For Week Ending 4/24/82

Soul LPs

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE Artist, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE Artist, Label & Number (Dist. Label)
☆ 2	10	10	FRIENDS Shalamar, Solar S-28 (Elektra)	39	34	15	8TH WONDER Sugarhill Gang, Sugar Hill SH 249
2	1	13	LOVE IS WHERE YOU FIND IT The Whispers, Solar S-27 (Elektra)	40	42	23	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576
★ 3	9	9	MR. LOOK SO GOOD Richard Dimples Fields, Boardwalk NBI-33249	41	40	22	LOVE MAGIC LTD, A&M SP-4881
4	4	56	THE DUDE ▲ Quincy Jones, A&M SP 3721	42	43	7	QUESTIONNAIRE Chas Jankel, A&M SP-6-4885
☆ 8	5	5	BRILLIANCE Atlantic Starr, A&M SP-4883	43	44	5	MYSTICAL ADVENTURE Jean Luc-Ponty, Atlantic SD 19333
6	5	23	SKYLINE ● Skiy, Salsoul SA-8548 (RCA)	☆ 47	4	4	IT'S A FACT Jeff Lorber, Arista AL 9583
7	7	10	YES IT'S YOU LADY Smokey Robinson, Tamla 6001T2 (Motown)	45	41	52	STREET SONGS ▲ Rick James, Gordy G8-1002M1 (Motown)
8	6	19	TOM TOM CLUB Tom Tom Club, Sire SRK 3628 (Warner Bros.)	46	38	20	JAM THE BOX Bill Summers And Summers Heat, MCA MCA-5266
9	9	27	SOMETHING SPECIAL ▲ Kool & The Gang, De-Lite DSR 8502 (Polygram)	☆ 52	3	3	LOOKS SO FINE Instant Funk, Salsoul SA 8545 (RCA)
10	10	24	THE POET Bobby Womack, Beverly Glen BG 10000	48	48	5	EARLAND'S JAM Charles Earland, Columbia FC 37573
☆ 14	7	7	LIVE & OUTRAGEOUS Millie Jackson, Spring SP-1-6735 (Polygram)	☆ 53	3	3	IN A CITY GROOVE Mass Production, Cotillion SD 5233 (Atlantic)
12	11	18	YOUR WISH IS MY COMMAND Lakeside, Solar S-26 (Elektra)	50	50	18	7
13	12	21	I AM LOVE Peabo Bryson, Capitol ST-12179	51	51	7	Con Funk Shun, Mercury SRM-1-4030 (Polygram)
☆ 19	4	4	DOIN' ALRIGHT O'Bryan, Capitol ST-12192	51	51	7	LIVE AT THE SAVOY Ramsay Lewis, Columbia FC 37687
15	13	25	CONTROVERSY ● Prince, Warner Bros. BSK 3601	☆ 52	NEW ENTRY	NEW ENTRY	GIVE IT UP Pleasure, RCA AFL1-4209
☆ 23	5	5	WHO'S FOOLIN' WHO One Way, MCA MCA 5279	53	39	10	TASTE THE MUSIC Kleer, Atlantic SD 19334
17	16	24	WHY DO FOOLS FALL IN LOVE ▲ Diana Ross, RCA AFL1-4153	☆ 54	NEW ENTRY	NEW ENTRY	D TRAIN D Train, Prelude PRL 14105
☆ 35	2	2	NIICY Deniece Williams, ARC/Columbia FC 37952	55	55	28	SHOW TIME Slave, Cotillion 5224 (Atlantic)
☆ 21	6	6	OUTLAW War, RCA AFL1-4208	56	46	24	RAISE ▲ Earth, Wind & Fire, ARC/Columbia TC 37548
20	20	36	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576	57	49	16	PRIVATE EYES ▲ Daryl Hall & John Oates, RCA AFL1-4028
☆ 27	3	3	POINT OF PLEASURE Xavier, Liberty LT-51116	58	54	5	LOVE CONQUERS ALL Michael Wycoff, RCA NFL1-8004
☆ 24	6	6	YOU'VE GOT THE POWER Third World, Columbia FC 37744	59	57	13	SATURDAY SATURDAY NIGHT Zoom, Polydor PD-16434 (Polygram)
☆ 26	11	11	DOWN HOME Z.Z. Hill, Malaco MAL 7406	☆ 60	NEW ENTRY	NEW ENTRY	CARRY ON Bobby Caldwell, Polydor PD-1-6347 (Polygram)
☆ 30	5	5	KEEP IT LIVE Dazz Band, Motown 6004ML	61	45	6	FEELING GOOD Roy Ayers, Polydor PD-1-6348 (Polygram)
☆ 37	2	2	LIVE ON THE SUNSET STRIP Richard Pryor, Warner Bros. BSK 3660	62	56	12	OBJECTS OF DESIRE Michael Franks, Warner Bros. BSK 3648
26	22	10	A LITTLE LOVE Aurra, Salsoul SA 8551 (RCA)	63	58	8	BODY TALK Imagination, MCA MCA 5271
27	17	8	DREAM ON George Duke, Epic FE 37532	64	64	34	TOUCH Gladys Knight & The Pips, Columbia FC 37086
28	18	23	NIGHT CRUISIN' ● Bar-Kays, Mercury SRM-1-4028 (Polygram)	65	60	13	WATCH OUT Brandi Wells, WMOT FW 37668
29	15	32	NEVER TOO MUCH ● Luther Vandross, Epic FE 37451	66	61	25	CRAZY FOR YOU Earl Klugh, Liberty LT-51113
30	25	22	THE GEORGE BENSON COLLECTION ● George Benson, Warner Bros. ZHW 3577	67	62	15	STAY Ray, Goodman & Brown, Polydor PD-1-6341 (Polygram)
31	32	8	PURE AND NATURAL T-Connection, Capitol ST-12191	68	63	30	THE MANY FACETS OF ROGER ● Roger, Warner Bros. BSK 3594
☆ NEW ENTRY			ALLIGATOR WOMAN Cameo, Chocolate City CCLP 2021 (Polygram)	69	59	20	GET AS MUCH LOVE AS YOU CAN The Jones Girls, P.I.R. FZ 37627 (Epic)
33	28	20	COME MORNING Grover Washington, Jr., Elektra 5E-562	70	65	6	HIGHER PLANE Al Green, Myrrh MSB 6674 (Word)
34	36	30	IT'S TIME FOR LOVE ● Teddy Pendergrass, P.I.R. TZ 37491 (Epic)	71	66	22	LIVE The Jacksons, Epic KE2-37545
35	31	9	ME AND YOU The Chi-Lites, 20th Century/Chi-Sound T-635 (RCA)	72	67	9	CHARIOTS OF FIRE Ernie Watts, Qwest, QWS 3637 (Warner Bros.)
☆ NEW ENTRY			STRAIGHT FROM THE HEART Patrice Rushen, Elektra E1-60015	73	68	9	NON STOP EROTIC CABARET Soft Cell, Sire, SRK 3647 (Warner Bros.)
37	33	35	THE TIME ● The Time, Warner Bros. BSK 3598	74	73	12	ANYONE CAN SEE Irene Cara, Network E1-60003 (Elektra)
38	29	10	THE SISTERS Sister Sledge, Cotillion SD 5231 (Atlantic)	75	69	16	CENTRAL LINE Central Line, Mercury SRM-1-4033 (Polygram)

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Robinson Catalog Catches Fire With Range Of Artists

• Continued from page 39

eral manager of Jobete, says that Robinson's catalog ranks with those of Holland-Dozier-Holland and

Stevie Wonder as the most active at Jobete.

"We have the experience now of finding several of Smokey's songs on

the chart," Lowy says. "It was only three years ago (Nov. 25, 1978) that we had three more of his on the Hot 100: Linda Ronstadt's 'Ooh Baby

Baby,' Eddie Money's 'You Really Got A Hold On Me' and Peter Tosh's 'Don't Look Back.'"

These hits and all of Robinson's

other important copyrights will be included in a song folio which Jobete plans to release by June. It will be sold commercially and also made available to the trade.

Jobete has serviced the trade with sampler albums of Robinson's tunes during the past six or seven years, which Lowy says helped lead to such recordings as the Captain & Tennille's "Shop Around," Linda Ronstadt's "Tracks Of My Tears," Rita Coolidge's "The Way You Do The Things You Do," Kim Carnes' "More Love," the Rolling Stones' "My Girl" and Margo Smith's "My Guy."

Lowy credits this burst of activity to "the fact that Smokey is accepted as a writer in all formats. Usually someone's considered a pop writer, a soul writer or a country writer. But Smokey's songs are respected across the board."

All of which makes even more ironic the fact that Robinson *didn't* write his last two single releases—"Tell Me Tomorrow" and "Old Fashioned Love." Both were written by the team of Mike Piccirillo and Gary Goetzman.

Robert Gordy, executive vice president of Jobete, attributes the current popularity of Robinson's songs to the fact that "beat-per-minute music is declining; we're back to just good songs." He also believes attention is being focused on Robinson's golden catalog as a result of the singer's current hits, such as "Being With You."

As for publishing in general, Lowy declares: "It's a good business to be in. Performance income has not been affected by the slowdown in record sales. And there are brand new uses all the time. We find other ways to make money, with motion pictures and sheet music. We spread the risk around because we're not dealing with one artist or one record company or one form of revenue."

How about the rumor that Jobete may be up for sale? "That's been dead for a year," Lowy says. "There's no truth to that at all."

ASCAP Sets Burkhan Prizes

NEW YORK—ASCAP has awarded a total of \$8,000 to five law student winners of the 1981 Nathan Burkhan Memorial Competition for outstanding law school essays on copyright law.

They are: Richard A. Bernstein for his paper, "Parody And Fair Use In Copyright Law," national first prize of \$3,000. He attended Harvard Law School; Christopher Hill, "Copyright Protection For Historical Research: A Defense Of The Minority View," second prize (\$2,000). He attended the Univ. of Kentucky College of Law; Peter Shapiro, "The Validity Of Registered Trademarks For Titles & Characters After Expiration Of Copyright On The Underlying Work," third prize (\$1,500). He attended the Univ. of Pennsylvania.

Also, Gary Lawrence Francione, "The California Art Preservation Act And Federal Preemption By The 1976 Copyright Act—Equivalence And Federal Preemption," fourth prize (\$1,000). He attended the Univ. of Virginia School of Law; Kathleen Anne Fisher, "The Copyright In Choreographic Works: A Technical Analysis Of The Copyright Act Of 1976," fifth prize (\$500). She attended Ohio State Univ. of College Laws.

Billboard's SPOTLIGHT ON

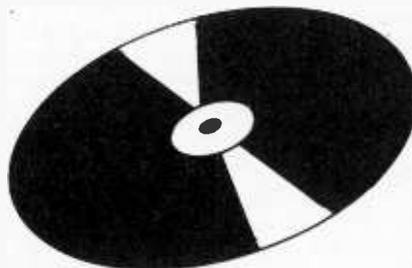
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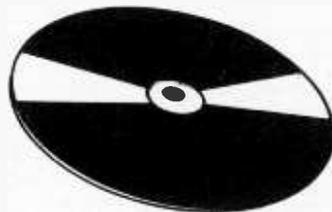
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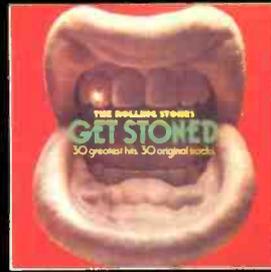
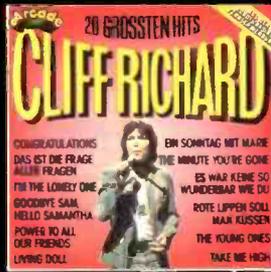
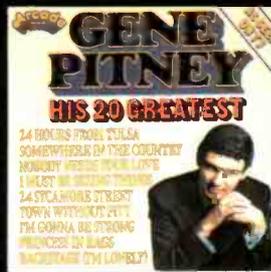
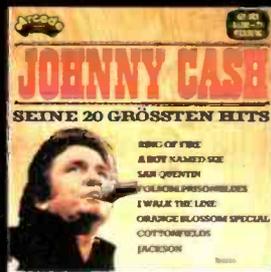
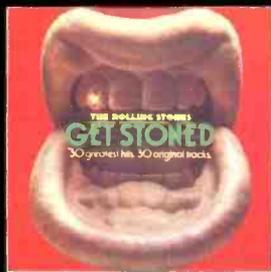
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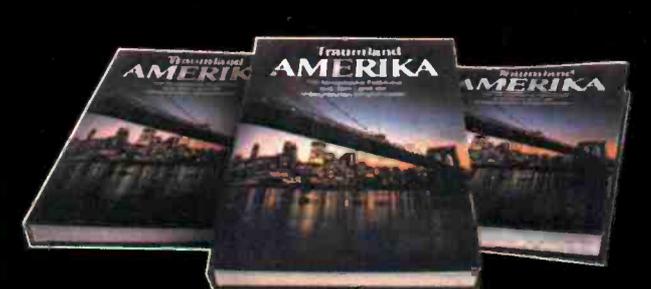
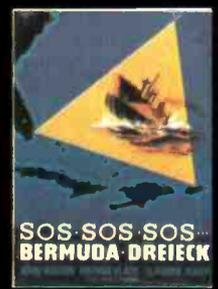
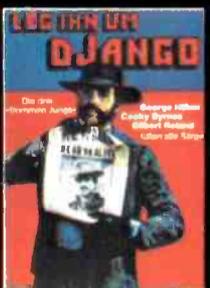
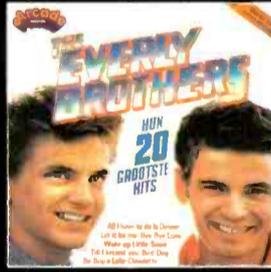
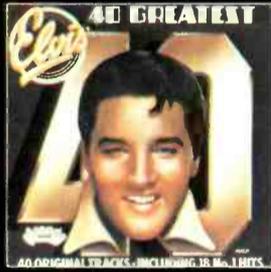
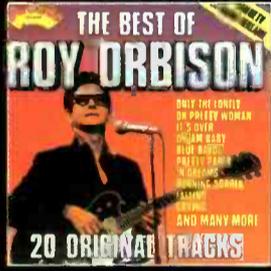
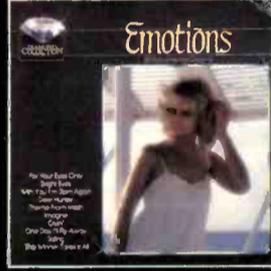
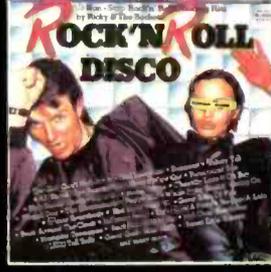
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ARCADE RECORDS, a tightly staffed but booming (1981 turnover: \$50 million) record merchandising company that specializes in television-advertised hit compilations and single artist/'theme' albums, recently celebrated its 10th anniversary by accelerating diversification into leisure media other than disks. Arcade Video, a newly created sister company, now has already achieved a 10% market share in West Germany since starting operations in September 1981, while Arcade Video U.K.'s first two releases reached the top 10 within 14 days of launch in March; and Arcade Books, another spin-off, has clocked up 200,000 sales for its West German coffee-table survey of the U.S., "Traumland Amerika" (Dreamland America), before commercials for it have started being screened.

Despite the fresh spurt of diversification, however,

James Woudhuysen is a lecturer and freelance journalist based in London. Previously editor of *Design*, a glossy monthly, he is co-editor of "Einstein: The First Hundred Years" (Pergamon Press, 1981) and a contributor to *The Economist*.



MICHAEL LEVENE STARTED IN BUSINESS in street markets, selling the housewares his father's firm, William Levene, distributed. Today, 39 years old and seated in Arcade's plush headquarters in London's West End, he still has a

A PEOPLE COMPANY

By JAMES WOULDHUYSEN

the Arcade Group, which embraces Arcade Records, Arcade Video, Arcade Books and Arcade International, a clearing house for rights within the group and in-house originated product both inside and outside it, remains strongly committed to the record industry. Example: its Benelux subsidiary has just begun releasing singles—at the rate of one every 14

days—on a new label titled Adventure. Still, though initiatives like this reveal that Arcade is now prepared to combine its skills in tv merchandising with advances into conventional record company territory and a&r, the move towards a mix of operations broader than records alone is irreversible. Says Mi-

(Continued on page A-16)

LAURENCE MYERS

'We began by applying the idea of home-taping to records. One day we hope to launch new cinema on video.'

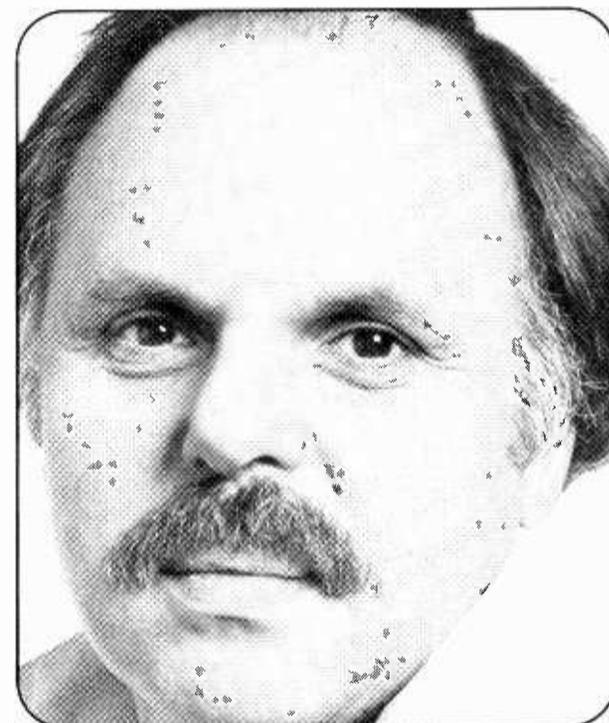
YOU GO TO LAURENCE MYERS for two things. First, for the wittiest account of how Arcade was first started—from the man who first dreamed up the basic concept for Arcade Records. Second, for an overview of how the group intends to push forward in video and film—from the man who's responsible for that side of Arcade's business.

Myers, a dapper, impish 46, spent the late '60s in music management and production, working on the careers of artists like the Rolling Stones, the Animals, Jeff Beck, David Bowie and Gary Glitter, and collaborating with writers and producers like Mickie Most, Tony Macaulay, Geoff Stevens and Mike Leander. One day in the early '70s, he says, he was thinking about the rise of hometaping—a phenomenon that was then only beginning to cause the record industry problems—and something clicked: "What occurred to me was the fact that few people taped records to save money. Most did it to string their favorite tracks together. And what a great idea that was! As usual, seven-year-old kids were way ahead of record company presidents when it came to creative thinking . . ."

Myers, renowned throughout Arcade for his larger-than-average share of luck, then acquired two brothers-in-law, Michael and Larry Levene, to help him fill the market gap he's identified and plunge right into making and selling compilation records.

"Brothers-in-law are standard issue in the entertainment world," he notes: "traditionally, they crash your car, seduce your au pair and run up expensive restaurant bills pretending to do PR for you. But my brothers-in-law were something special.

"They knew about tv merchandising." The Levenes had used tv commercials to sell millions of food chopper machines, Myers recalls, and, though



he first had to dissuade them from making musical food choppers, it was a simple matter to mix their skills with his. The plan was for Myers to work out winning collections of tracks and buy them from record companies, and for the Levenes to buy advertising time on tv and in addition cover marketing and distribution. But, Myers says, getting hold of rights meant cutting through a lot of record company red tape, both contractually and politically, and it wasn't until he met Polydor's president John Fruin that he got a deal. From then on, however, Arcade never

(Continued on page A-14)

MICHAEL LEVENE

'TV merchandising clearly works for records. Why can't it work for books?'

bit of street market directness about him. "I've become more and more convinced," he says, "that the record trade will have to start treating television merchandising companies like us as the rule, rather than the exception."

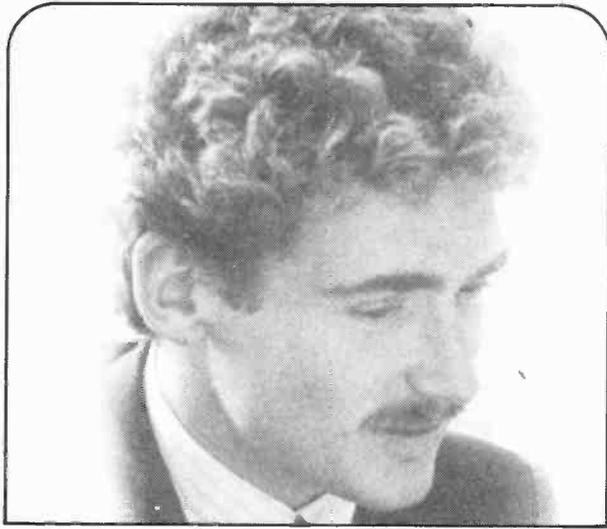
Levene first came across tv merchandising in the U.S., where he saw kitchen gadgets being demonstrated on commercial breaks. He took the idea back to Britain, persuaded his father to let him go in front of the cameras with a carving knife, put the ad out in the Channel Islands, and managed to sell a knife to

one in two Channel Island families. After that he went on to food choppers, national tv and enormous sales volumes. And then Laurence Myers proposed adopting the same line with compilation albums. "We spent about \$200,000 on tv ads for our first record, which ten years ago meant that our campaign was a heavyweight one. As it turned out, demand was such that we ran out of stock! What was apparent was that we weren't only appealing to traditional record-buyers: we were attracting people who

(Continued on page A-14)

LARRY LEVENE

'We haven't done a tv-merchandised album in the U.K. for some years now. But if you watch our record operation internationally, you'll see why.'



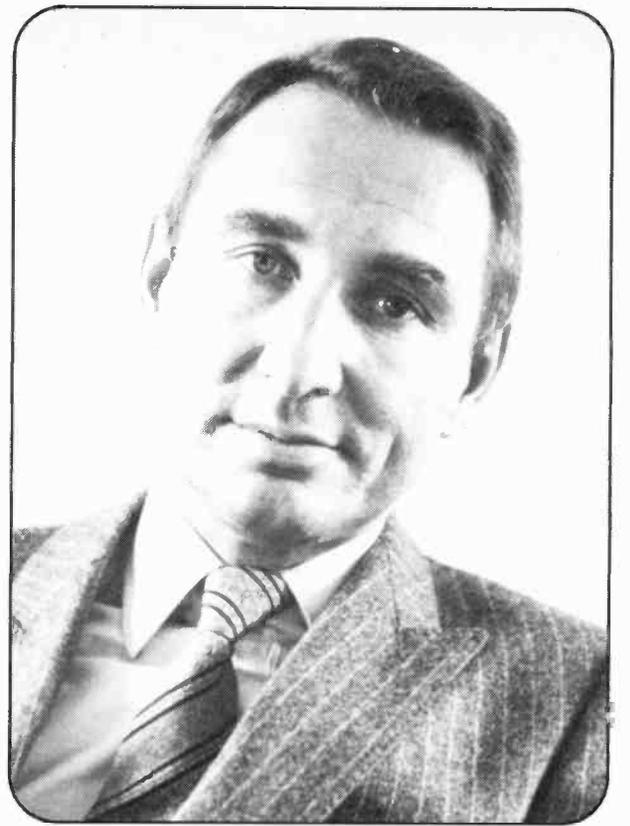
Larry Levene

David Glassman,
group financial
controller.

TANNED, YOUNG (HE'S 32) AND WIRY, Larry Levene shares his brother Michael's background in marketing and in the William Levene organization; but he can also claim a wealth of experience in selling for Moulinex, the French kitchen equipment giant. In addition, he was educated in France and Switzerland, so he speaks both French and German as well as English. It's not hard, therefore, to see why he is the director responsible for both Arcade Records and Arcade International.

Two years after cofounding Arcade, Larry Levene went off to Holland to set up the company's first overseas subsidiary. Things went well: "Our first release was a double oldies album called "40 Golden Hits," licensed entirely by CBS Projects. It was the

(Continued on page A-15)



Horst Burger

HORST BURGER

'Sometimes it can be good to come in as an outsider.'

FOR SOMEBODY WHO ONLY JOINED THE MUSIC BUSINESS IN MARCH, Horst Burger knows an awful lot about how to sell records. He'll tell you that West German teenagers are beginning to get bored with hit compilations and the hard-sell television advertisements that have tended to go with them; that they favor bands and single artists instead; and that they prefer

taping hits from the radio to buying them on vinyl. He'll also explain, however, that West German kids below the age of 12 are good at persuading their mothers to buy them hit compilations; and that adults are keen on both these and concept/single artist albums. One way and another, it all rings true.

Now in his early 40s, Burger has spent half his

(Continued on page A-16)

TO: ARCADE RECORDS LONDON

**WE GREATLY APPRECIATE
WHAT YOU ARE
DOING AND HOW YOU
ARE DOING IT**

**AND CONGRATULATE YOU
ON YOUR FIRST TEN YEARS
IN THE RECORD BUSINESS
WITH SUCH AN OUTSTANDING
RECORD OF SUCCESS**

**AND CONGRATULATE YOU
ON YOUR NEW BABY
— ARCADE VIDEO TAPES**

**AND CONGRATULATE YOU
ON YOUR COMING NEW
BABY — ARCADE BOOKS**

**WE WISH ALL THE BEST
TO YOU AND TO OUR
FUTURE CO-OPERATION**

PHONAG WINTERTHUR SWITZERLAND

VideoSpace are proud to be associated with Arcade Video
in establishing a major new video label.

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That's what happens
when a great new double act
launches a great new double bill



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We've been successful together in the past

Let's be successful with:

**Blonker
Trio
PVC**

**Joy Rider
and
all our acts
being
successful
all over
the world**

Here's to you,



PETER JAENISCH

'It took a lot to tempt me to Arcade. But then Arcade had a lot to tempt me with.'

PETER JAENISCH USED TO WORK FOR IMPERIAL TOBACCO, but it was with West Germany's VPS that he really made a name for himself. He joined the company in 1979 and left it, two years later, in a position where it was the country's leading videotape distributor. And he left it for Arcade—something which in itself represented quite a catch for the group.

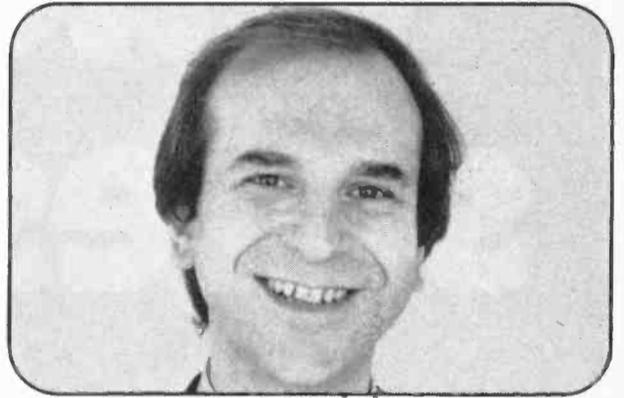


Now 48 and universally held as one of the most influential figures on the West German video scene, Jaenisch has no regrets about the move. "Arcade" (Continued on page A-15)

YALIM DORA

'Until now, bookselling has only been in its infancy.'

YALIM DORA HAS BEEN AROUND. Trained at university in economics and operational research, he has worked as a product manager for firms like Unilever and Richardson Merrill (of Vick fame). But what's a 37-year-old Turkish marketing man doing as chief of Arcade Books in West Germany? "Books have never been marketed the way heavily advertised products like, say, soap powders or proprietary medicines have been. But there's no law that says that they shouldn't be. I'm fascinated with what could be done with them."



What put Arcade West Germany onto books was the success domestic coffeeshop chains like Educho and Tschibo had in selling well-displayed, full-color editions to their customers. Dora: "They discovered that there was a tremendous grey area of book-buyers, most of whom could be persuaded to purchase literature on impulse. These chains took a lot" (Continued on page A-18)

**Congratulations
on your
10th Anniversary**

and Best Wishes
for the future from
David Walker, Lindsay Brown
and all the artists we handle



**HANDLE ARTISTS
& Associated Companies**

1 Derby Street, London W1
Telephone: 01-493 9637
Telex: 892756

Coombe Music...major producers of library music and special productions...are pleased to be associated with Arcade Records International.

We congratulate them on their 10th Anniversary and we look forward to working with the Arcade family for many years to come.

COOMBE MUSIC LTD.

The major special production company for concept packaging, background music and radio and T.V. commercials.

COOMBE MUSIC LTD., HURSTON HO., STOKE ROAD, KINGSTON-ON-THAMES, SURREY, KT2 7NX, ENGLAND. TEL. 01-942 6240 TELEX UK 22914 CCC.

To our friends at Arcade Records

WE'RE PROUD TO BE PART OF YOUR HISTORY



EMI CENTRAL
EUROPE

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Holland
Belgium



International Division

EMI Records UK
International Division

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FOR ARCADE

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THE DIAMOND COLLECTION - THE KINKS
DAVID GATES & BREAD - TIMI YURO
RAY CHARLES - FREDDY FENDER - LISTEN
TO THE MUSIC - HOOK - ...
FRANKIE LAINE - WOMAN IN LOVE
DO YOU ... - ... NIGHT
THE DIAMOND COLLECTION - THE KINKS
& BREAD - ... YURO
CH ... MUSIC - ... HOOK
LI ... RAY ...



HERMAN HEINSBROEK (ARCADE) RUUD DE KEMP (HOTLINE)

Hotline

ART STUDIO

Amsterdamsestraatweg 877
3555 HL Utrecht - Holland
Tel. 030-434736 - Telex 70211 tp



CARL HEINZ DANGUILLIER

'These days, music commercials have to be more clever than ever.'

SOME PEOPLE MIGHT SAY that Carl Heinz Danguillier is just a bit too good looking. But then he is in the film business; and, as everybody knows, the film business—particularly the West German film business—sets a certain amount of store by flashy appearances.

Danguillier specializes in flashy appearances. As co-head, with Herbi Recla, of Pool Productions Munich, a television commercials and promotion clip studio half-owned by Arcade, he has built up a filmmaking team that includes some of West Germany's most talented movie professionals. Cameraman Pe-

ter Suschitzki, who in West Germany works exclusively for PPM, was the man behind the lens for "The Empire Strikes Back" and "The Rocky Horror Picture Show"; director Anthony Powell's films for West German tv have a national reputation; and Danguillier himself has spent nearly half his 30 years in tv, commercials and film (he was, for instance, assistant director on "The Pink Panther Strikes Back.")

Danguillier's clients are as impressive as his staff. Apart from spending about a third of his time shooting record commercials for Arcade, he makes advertisements and promotion clips for West German rock

(Continued on page A-17)



Karl-Heinrich Engelhardt, financial director.



Heiko Schmutzler, sales director.



**10 Dutch Tulips...
for 10 years Arcade
International
CONGRATULATIONS!**

Dureco Benelux
Record Manufactory

Dureco Benelux: 'The sound of the tulip.'



*Congratulations
Sylvia, Larry and Laurence
Your friends from
Jupiter Records,
Siegel Music Companies
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**SIEGEL
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JUPITER-RECORDS

HERMAN HEINSBROEK

'In this company, they really do give you your head.'

HERMAN HEINSBROEK TALKS FAST. Very fast. Eighteen months ago he was business affairs director with CBS Holland. Now 31 years old, managing director of Arcade's Benelux office and based in Vianen, near Holland's Utrecht, he gives a strong air of wanting to go places. "In the mid 70s," he opines, "tv merchandising was relatively simple. Commercial tv had only been around a short while, kids liked watching it, and you could sell 200,000 copies of a hit compilation or 'best of' album—which, given that Holland's population is only 14 million, wasn't bad. Now, however, life's much tougher. People are not so fond of ads on tv, tv albums no longer seem so special, there's been a wage freeze for two years, and new musical ideas are hard to come by. Yet for all this we've been incredibly successful over the past six months. The reason's clear: we're becoming more and more rigorous in the selection and origination of material. And we're going to get more rigorous still."

Alongside this special stress on repertoire, Heinsbroek says, Arcade Benelux is becoming more adept at relaunching 'old favorite' artists by means more varied than tv advertising. When Arcade put out "The Best of Frankie Laine" recently, it brought Laine over, fixed him up with interviews with the media, arranged a tv show, and released a single to accompany the album. The consequence: the record gained top position in the charts within two weeks. The same treatment has been adopted with artists like Timi Yuro and Guy Mitchell too.

For all the dynamism with which he organizes things, however, Heinsbroek is adamant that he is not in a rush: "Nowadays we never hurry into a cam-

paign. For example, we've already decided the complete format for three out of the five compilations we'll be launching this autumn. In fact we're cutting down the number of compilations we release each year from 20 to about 15, because our selection procedures have grown more accurate of late." Heinsbroek instances the lavish expenditure on the sleeves for Arcade's Diamond Collection, a series of five double concept albums sold at single album prices, as further evidence of the company's sense of purpose. Packaged in opulent dark blue sleeves, Diamond albums have so far sold 140,000 copies on the back of one tv campaign—a considerable achievement.

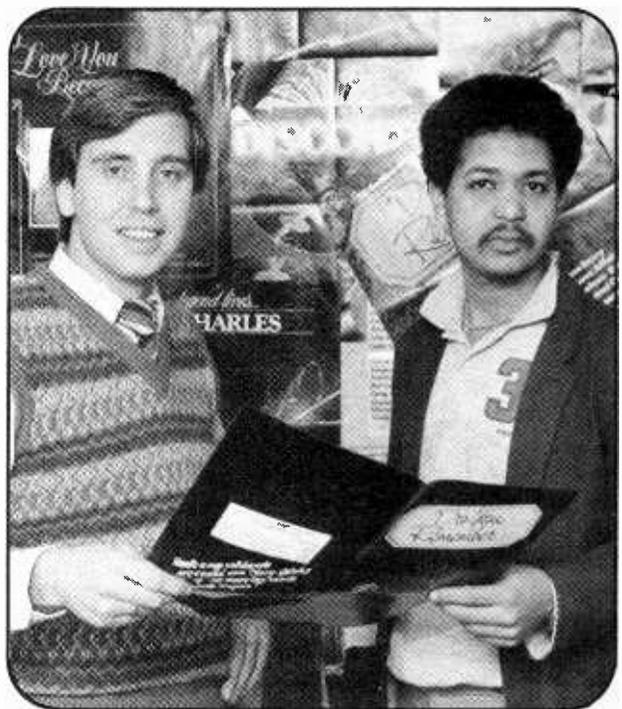
Heinsbroek is proud of the Adventure label, Arcade's new sortie into the singles business. If it goes as well as he expects, he says, Adventure may eventually start releasing LPs. More broadly, too, he is optimistic about Arcade Benelux's forthcoming move into video (planned for September) and into tv-advertised books (planned for October). About these two initiatives he won't say much more, except that Arcade Benelux will be making its own videos as well as buying in rights from outside, and that its first book will be the fruit of collaboration with a name publisher.

How does he feel about holding down a three-country operation at his tender age? "It's a big job. When I was in the diplomatic service I just had to follow orders; with Arcade, by contrast, there's a lot of autonomy given to local managers. I like that. Arcade's a business-like concern, of course, but the atmosphere is friendly and laid-back, and the lines of communication are very direct. I like that too."

Billboard



From left: Herman Heinsbroek, Rien Van Hoydonk and Bert De Liefde.



Above: Peter Bushoff, left and Victor McDonald.

A-9

A Billboard Advertising Supplement

APRIL 24, 1982 BILLBOARD

EARLY TO BED AND EARLY TO RISE
MADE OUR PARTNER WEALTHY AND WISE

WITH CONGRATULATIONS
AND OUR VERY BEST WISHES FOR THE
SECOND PERIOD OF 10 YEARS!



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PHONE (61 21) 819-0, TELEX 4186 352 hms-d
MEMBER OF EUROMEDIA CONSULTANTS

to cain...

...from abel

p.s. to arcade: "you're lucky to have him"

abkco INDUSTRIES, INC
1700 BROADWAY NEW YORK, N.Y. 10019

SYLVIA CURD

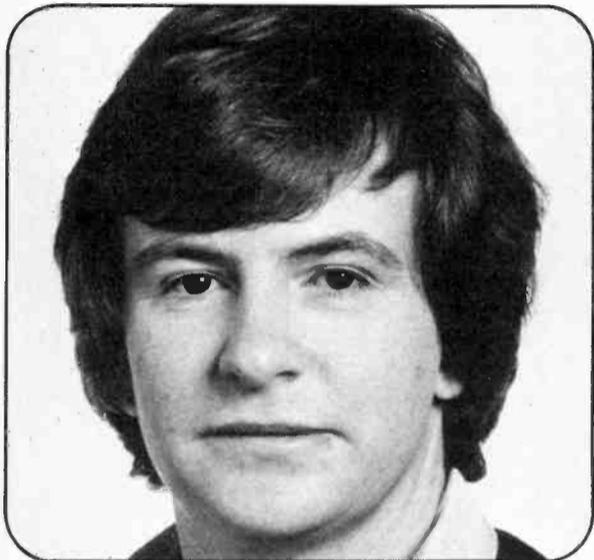
'Not many companies—of any sort—run simultaneous tv campaigns in two or more continents. But we do.'



WHEN MICHAEL LEVENE WAS STILL IN HOUSEWARES, Sylvia Curd was his secretary. Today, having been in on the inception of Arcade, she heads the London base of its international division. She talks eloquently about the shifts Arcade has made over the past 10 years. "Take our relation-

ship with the record companies," she opens. "It used to be a case of 'here are the masters—go and do it.' But now we get very involved with the artists, even to the extent of arranging whole concert tours for them." Curd says that Arcade's Smokie album, for example, was the product of close co-operation with

(Continued on page A-17)



TONY HARDING

'Laconic? Who's laconic? Me, I'm just loyal.'

TONY HARDING HAS BEEN ARCADE'S INTERNATIONAL MARKETING MANAGER for only a few months; but, having run his own record marketing company for some years (one he continues to operate after hours), he knows the business inside out. He steps off planes to Milan and does deals with Brazil in a cool, unflappable kind of way, and though

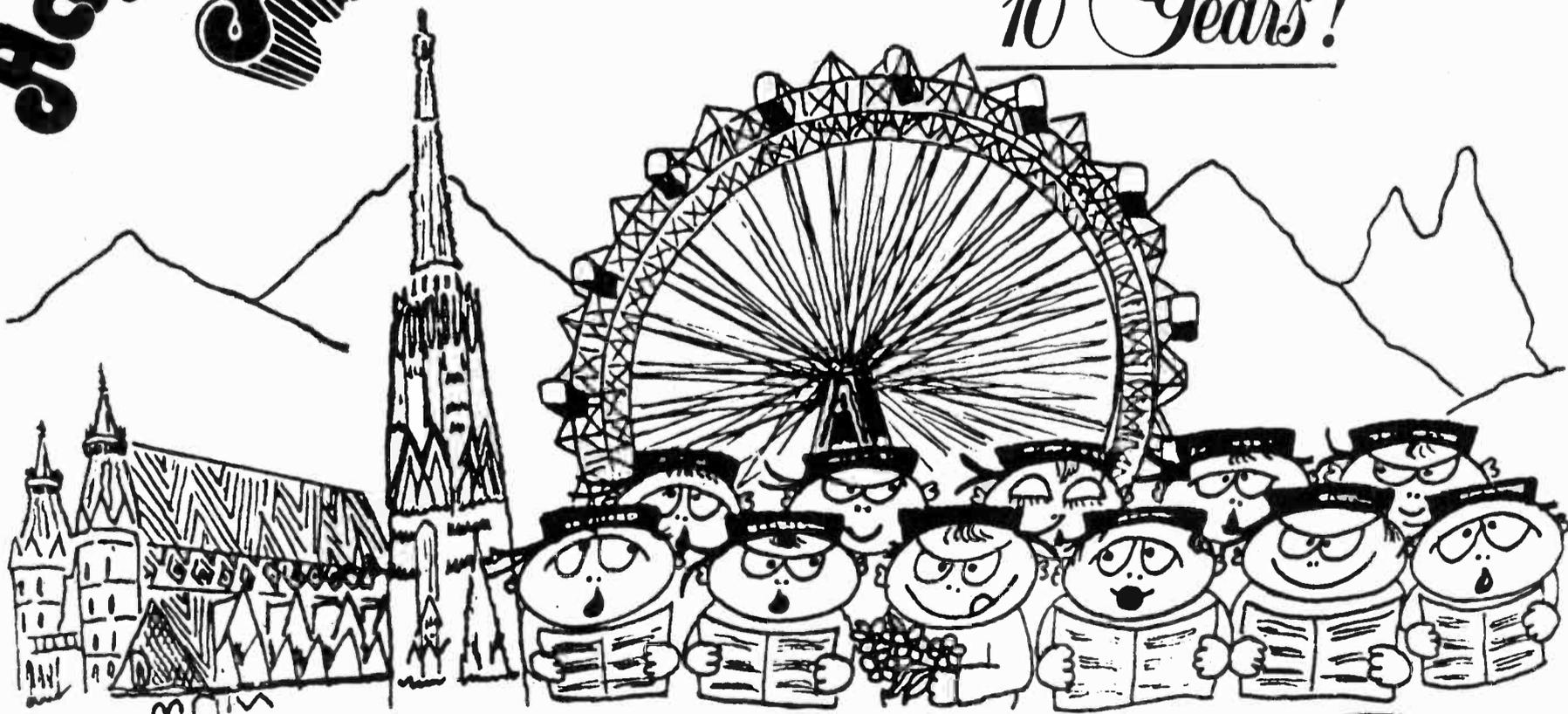
very street-wise to talk to, is steadfast in his praise for his employers: "Arcade's professionalism," he proclaims, "never ceases to surprise me."

Harding says that, right now, hawking Arcade's knowhow in television merchandising around the globe is almost as easy as falling off a log. "All over the world there are distributors who are waking up to

(Continued on page A-18)

Happy Birthday
Arcade
records

*& good luck to you for the next
10 Years!*



MUSICA

video-vertrieb
GES. M B H

Webgasse 43, A-1060 Vienna, Austria

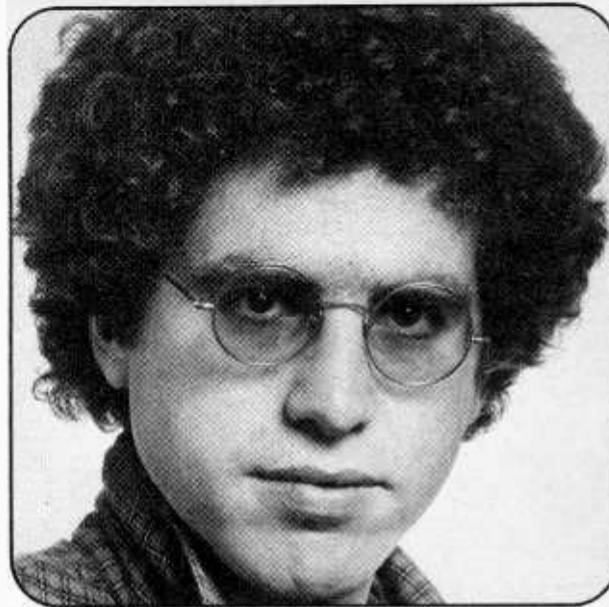
JOHN BENEDICT

'Some of our people insist on describing our cost-spreading tricks as 'cross-collateralization.' To me they're just logical.'

JOHN BENEDICT BEAMS AT YOU through round-rimmed spectacles, a grin never far from his lips. Trained as a lawyer, he's in charge of all Arcade's business affairs, but wearing two hats, he says, makes for efficiency. "Many solicitors in the entertainment business get stuck in ivory towers. But I'm lucky enough to get in at the start of every deal. That tends to make things run pretty smoothly."

Benedict gives as an example video rights. "When video first arrived in the U.K., it was very new to people. A lot of lawyers therefore tried to handle it like film. But the two media are very different. With film you've got a limited number of prints going to a lot of outlets; with video the situation's much more like records—you've got a master and you go to mass production. From the outset, then, we've followed

(Continued on page A-18)



A-13
A Billboard Advertising Supplement

JOCELYN TOWNS

**'To be in on video at this early stage is a pleasure.
To be in on it as a woman is a treat.'**

JOCELYN TOWNS IS ONE OF THE VERY FEW WOMEN in the British film business. She says she didn't start life intending to be a career woman; but now, as head of Arcade Video UK, that looks like the way she's going. She worked for a number of big advertising agencies before joining Laurence Myers as a secretary. From then she's just gone up and up.

How does she explain the phenomenal success of "Last Snows" and "Last Feelings?" "At the moment, an awful lot of video consists of horror pictures, and

it's hard to hang a gimmick on those. "Snows" and "Feelings" were made before "Kramer vs Kramer," but, because they appealed to the same market, always seemed likely to succeed. On the other hand, the marketing effort we put behind them was extensive. We supplied both dealers and wholesalers with factsheets containing plot synopses and breakdowns of the two movies' past theatrical performance—how many times they'd been seen, how many

(Continued on page A-18)



APRIL 24, 1982 BILLBOARD

LAWRENCE MEYERS – LARRY LEVINE

HAPPY TENTH

CONGRATULATIONS TO YOU AND YOUR TEAM

Herman Heinzbrook – Holland

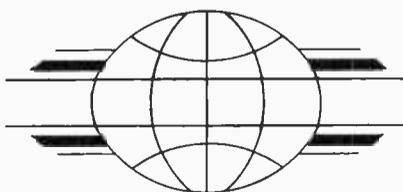
Sylvia Curd – International

Tony Harding – International

FRANKIE LAINE – GOLD

TIMI YURO (2nd L.P.) – Platinum

TRIAD INTERNATIONAL



PRODUCTIONS, INC.

A

A

rare

r

company

C

a

a

dazzling

d

event

e

Congratulations!

*your
friends from*



in Germany
Austria and
Switzerland

Michael Levene

• Continued from page A-3

hardly bought records at all. We were opening up a whole new market."

Part of Arcade's success lay in the judicious way it put its commercials together. "The ads had an urgent, buy-it-now style about them. We took the hooklines from the songs, stitched them together to form a hanger track, and slotted in stills and clips to match. Even today the basic formula remains similar, though with concept albums we spend more time conveying a sense of atmosphere than detailing the contents."

The commercials were important, but the thing that allowed Arcade to reach customers who previously hadn't bothered much with records was the combining them with a clearly identifiable, easily accessible, high value-for-money product. Levene: "Even today, many people don't go into conventional record shops. They find the music played, the hurly-burly at the racks and the thousands of titles on display too overwhelming. They don't know where to begin. Add to that the fact that records have always been quite pricey and you had a problem. But we solved that problem. We told viewers unfamiliar with records about an album they couldn't easily forget, made it available on a sale-or-return basis through the multiples and department stores we knew through the housewares business—we were the first tv record company to supply the Woolworth chain, for instance—and priced 20 hit tracks at only \$3.65. That proved to be an unbeatable formula."

It's this same formula that Levene believes will be unbeatable in books. At the moment, he says, a mere 20% of the West's literate population buys 80% of the West's books, and "if you've ever walked into a good bookshop and felt at all daunted by what you've seen, you'll know why." Bookshops, he feels, aren't necessarily the best way of marketing books; tv commercials can give the untrained bookbuyer a sense of confidence; and economies of scale and low margins can, for the first time, make glossily-produced hardbacks inexpensive to buy.

Arcade has chosen to kick off by publishing general interest books first—non-fiction titles on subjects like travel, cookery, gardening and so on. But Levene sees putting out tv-merchandised fiction as a long term option, especially given the existing popularity of compilation fiction (the world's best spy stories, the world's best historical romances, etc). The whole field is wide open: "We already talk about titles to a number of friendly publishers on a regular basis, and we're also experimenting with print as an advertising medium auxiliary to tv. But just as we're originating more records and giving record artists more back-up ourselves these days, rather than simply

repackaging past material, we may wind up commissioning and publicizing our own authors—eventually. Then there's the chance to tie specific books to specific videos or records, or both. The possibilities are endless." Billboard

Laurence Myers

• Continued from page A-3

looked back: its first release, "20 Fantastic Hits," sold an astonishing 600,000 copies and helped a number of Polydor artists on the road to stardom; it was first into single artist compilations, "Elvis's 40 Greatest Hits" selling more copies than any other LP ever released in the U.K.; it was first into tv-launched double albums; and it now has a total of more than 300 albums to its credit.

So what about the new turn to video? "One of the things we learned when we were still running Arcade in our spare time was that, like the man said, the trouble with pioneers is that they get arrows up the ass. That's why we studied the video market for two years before entering it, and why we're now confident that we'll prove a force to be reckoned with throughout Europe. We already are in Germany." Apart from his experience in the music business, Myers has for 10 years run GTO, a film distribution company with titles like "The Wanderers" and "Caligula" on its lists, so he knows the movie rights scene inside out and is well placed to make the most of it from a video point of view. Also, he observes, "our name's just right. It denotes amusement, bright images and fun—all the things video should be about."

Myers says that Arcade's strategy in video is to provide dealers with maximum support. First, to make sure they don't get deluged by customer complaints about bad reproduction, it supplies them with high quality product—cassettes that are carefully copied from original prints onto Japanese tape and that come complete with a "Hi Qu" logo on them. Second, features on Arcade cassettes are always prefaced with a quick "how to get a good picture" guide for the viewer, so that he'll only take a cassette back to his dealer when he's absolutely sure it's a dud. Third, Arcade keeps its transactions simple: the group was one of the initiators of the "free rental" concept in video distribution, by which dealers buy cassettes and can go on to rent them out without having the hassle of paying their suppliers a fee each time they do so. Fourth, the group selects its features with a sharp eye to consumer wants. Its first two U.K. launches, "Last Snows of Spring" and "Last Feelings," for instance, were deliberately designed to tap an untapped market—that for "weepy" videos—and, for that

(Continued on page A-15)



Under this triumphal arch
we would like to thank Arcade
for 10 years of
fruitful cooperation.
We wish you a lot of continued
success in the future
and assure you
of our commitment to it.

VDB/Compton

Reklame-adviesbureau Van den Biggelaar/Compton bv,
P.O. Box 60008, 1005 GA Amsterdam.

Thank you Arcade



Jürgen S. Korduletsch KG
Landwehrstr. 85 · 8000 München 2
Tel. 089/53 93 03 · Tx 5-29172

Laurence Myers

• Continued from page A-14

reason, have found favor with dealers. Last, Arcade has decided to keep the number of titles it has on offer at any one time beneath the 50 mark, so as to give its range a clear identity with counter staff in the shops.

"Snows" and "Feelings" sold 7,000 copies between them in their first week in the U.K. and reached sixth and tenth position in the charts in their second. That, Myers feels, suggests that the expertise Arcade has acquired in ten years of selling records is coming in handy now it's selling videos. Certainly the market research skills it deploys in the two fields are similar; indeed Myers points out that the only difference is that Arcade Video's marketing relies for its success on making things run smoothly for the dealer, rather than tv advertising—although the fact that a video version of "Traumland Amerika" is mentioned in the West German tv ads for the book of the same name (the first time a single video title has been announced on tv could well be a straw in the wind here too).

Myers is sanguine about the prospects for Arcade Video 1992: "I don't think cinema as such will die over the next few years, but I do think that video distribution will become a natural extension of film distribution, especially as flat-screen tv becomes more possible and stereo sound more available. The time will come when feature films are released on cinema circuits, video cassettes and cable tv networks simultaneously. Somebody will have to be there to coordinate all this—and we intend to be that somebody." Billboard

Peter Jaenisch

• Continued from page A-6

has an excellent name in the entertainment world. The way that, through intelligent marketing, it puts itself in the dealer's shoes impressed me very much." Already, he says, the group has acquired a 10% share in the West German video market and, given that the penetration of cassette recorder/players among West German households is set to rise from 5% to 45% over the next few years, everything looks bright.

Jaenisch also believes that Arcade's titles have much to recommend them. "German television is very limited. The programmers don't seem to have realized that people like to watch a bit of escapism when they get home from work. But Arcade's lists are just right to cater for popular needs. Western, adventure features, thrillers and horror titles—stuff that our cinemas ignore too much as well—are exactly what is in demand."

Jaenisch says that Arcade has acquired the rights to collected highlights of past World Cup football matches, and that similar coups are on the horizon. And, he says mysteriously, "Don't think that the tv ads we're running for our video version of "Traumland Amerika" are just a flash in the pan."

Billboard

Larry Levene

• Continued from page A-4

first tv-advertised album in the Netherlands, and in less than two months it had sold more than 200,000—an absolutely unheard-of amount." Since then, Arcade has promoted well over 100 albums in the Benelux area and has become by far the most successful tv merchandiser there. In January, for example, its album occupied the first four slots in the Dutch charts.

Larry Levene no longer runs Arcade Holland directly, however. In 1975, he went on to West Germany and, entered the fray with "40 Golden Hits," and again it turned out to be a bestseller. Today Arcade has released nearly 150 albums in the West Germany/Austria/Switzerland area and sells nearly 50 million records there a year: "We're one of the largest tv spenders of any kind, not only in Holland, but in all of Europe's German-speaking territories. Last year we spent more than \$12.5 million in West Germany alone."

The secret of Arcade's approach to records is, Larry Levene confides, its unrivalled familiarity with the techniques of market research. Before any record reaches the stage where Arcade commits itself to tv advertising, it is test-marketed, and the consumer reactions it generates are analyzed in depth. Larry: "We don't do the actual research ourselves—we contract that out—but we really know how to work with the consultants we use, assess their findings and modify our final marketing effort accordingly. We test our ad campaigns, our sleeves, our choice of tracks and the order we put them in, the prices we charge—the lot. Only when we're quite sure that we've got it right do we go ahead."

Levene admits that Arcade has put out commercially unsuccessful records before now, but he also points out that, over the years, it's judgment has become much more sophisticated. By contrast, he says, traditional record companies have tended to get their fingers burned when they've ventured into tv merchandising: "It's not surprising. Whatever kind of business you're in, you can only have one real priority. With traditional record companies, that priority will always be the development of new acts and the refinement of existing

(Continued on page A-16)



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Larry Levene

• Continued from page A-15

rosters. With us, things are different. We see ourselves simply as experts in the field of marketing music."

Doesn't the current downturn in general record sales worry him? "Not at all. We've always taken a confident approach to the market, even through the very worst recessionary conditions, and our present plans for Arcade Records are diverse and numerous. Our aim is to get into areas of activity that we feel can expand interest in recorded music worldwide. I don't want to give away any secrets to our competitors, but the next few months will see Arcade moving into some completely new sectors in the recorded music field."

In 1981, Levene observes, Arcade piloted direct response tv record-selling in the U.K. with a Leo Sayer album. The experiment worked, and the group plans more like it. But Levene's attentions are mostly concentrated on casting the Arcade net over new territory: "There are still many markets where tv advertising for records is relatively new, and one of my principal objectives is to make a beachhead in those markets through selected distributors. In recent months we've appointed Hispavox in Spain, Music Box in Greece, Carrere in France, Telmak in Australia, Pacific Records in the Far East and Hong Kong, and Industrias Musicales in Argentina. But, as soon as we've begun to realize the sales potential that's evident in regions like these, we'll be looking round for fresh pastures once again."

Billboard

A People Company

• Continued from page A-3

Michael Levene, one of the group's three founders: "We'll always stay in leisure, entertainment and communications, and records will always be important to us—the problem with the record industry isn't the product, it's the fact that too many firms have been unprepared to develop new ways of marketing that product. But because we've always liked coming up with new ideas and seeing them realized commercially, we'll keep looking around for exciting opportunities." When the talk turns to U.K. satellite tv, videodisc encyclopedias and computer graphics, Levene, often intent, tends to listen even harder.

A distinguishing feature of Arcade is its sensitivity to market needs and its quickfootedness in responding to them. The company prides itself in its ability to pick the hits for its compilations before they chart and to bring records out within four weeks. But Arcade's people are its biggest asset. Many of the group's executives hail from backgrounds outside the record business: Michael Levene started off as a street-market trader, Arcade West Germany managing director Horst Burger counts haircare/cosmetics manufactures like L'Oreal, Avon and Schering-Plough among his previous employers, and Arcade Benelux managing director Herman Heinsbroek worked for Holland's Ministry of Foreign Affairs after he graduated from Rotterdam Univ. in law and economics. It's varied experiences like these that insure that Arcade personnel rarely suffer from tunnel vision. Instead of working forward from prejudices, they work backwards from consumer demand.

So Arcade is all about people. In the next few pages, Arcade's people talk about how they've come so far so fast, how they're consolidating in today's recession, and where they hope to see the company go in the future.

Billboard

Horst Burger

• Continued from page A-4

life in marketing and is forthright about the difficulties facing the West German record industry. Sales are down, he says, not because disposable incomes are down—they've only dropped by 1% or 2%—but because record companies have yet to learn how to stop consumers spending more and more money on sports and travel. "It's both a creative and a marketing problem. Apart from the second coming of German New Wave acts like Kraftwerk, Spider Murphy Gang, Ideal, Extrabreit and Joachim Witt, there's little to capture people's imagination. On the other hand, about 90 companies have, after noticing our advance, jumped on the tv merchandising bandwagon. The result? Consumers have been bombarded with lots of albums and have got confused, so sales per record have fallen."

Arcade West Germany's response to this situation is simple. First, it's going for fewer releases each year, but is spending enough on each to insure stronger exposure. Second, it's putting more emphasis on concept albums, given that the number of hits around to make compilations from is limited, that record companies have been charging excessive prices for rights to hits (they have, after all, been in a seller's market), and that hit compilations cannot be tested in the way concepts can. Third, Arcade is strengthening its market research and media-buying departments so as to handle all its output on a closely supervised product-by-product basis. And last, it's turning to video and books.

Burger's sense of proportion about Arcade's known strengths make him dismiss the idea that diversification could lose the company its place as one of West Germany's

(Continued on page A-17)

Horst Burger

• Continued from page A-16

top tv merchandisers of records: "Look, we're keen to exploit new technologies like video and long-ignored market gaps like tv-merchandised books. But part of the reason we're so keen is that we want to spread our record overheads over a wider base. That way we can retain more funds to invest in music. In fact, we've recently formed a separate financial division especially to help us do this." Thus, while Burger is heartened by the extent of pre-launch demand for "Traumland Amerika," and has an in-house originated video on keeping fit waiting to join Arcade West Germany's 40 bought-in video titles, he's ready to go for broke on records: "I've always loved music. But just because it's a fundamentally emotional product doesn't mean it can't be marketed well. I think it can—and that, as a newcomer with a novel perspective on records, I'm in a good position to prove just that." **Billboard**

Carl Danguillier

• Continued from page A-8

stars like Udo Lindenberg, as well as commercials for companies like McDonald's and Ultima, the cosmetics concern. Demand for his services is so great, he contends, that he can afford to turn work down if it isn't challenging enough creatively—even, he says, when it's work from Arcade.

PPM makes many of its commercials in the glistening, white, usually empty swimming pool it owns in Munich, around which are also sited its offices. Most of its work displays a lot of fast cutting, plenty of neon, and a fair bit of sex. But Danguillier confirms Horst Burger's view that West Germany's teenagers are starting to tire of wham-bam commercials, and says his style is changing accordingly: "Even for hit compilations, and certainly for concept albums, the market is getting more sophisticated. Today we find we're using soft-focus quite a lot of the time."

Danguillier says this trend towards greater subtlety in music films is even more apparent in promo clips, a field which PPM is poised to expand into on an international scale. But it's a complex situation: "With promo clips the target audience wants innovation a lot. The snag is, however, that most people making promo clips don't hail from an advertising background like we do—so though their films are fun to watch, they fail to convey the merits of the product they're designed to back. We think that we're uniquely able to strike a balance between art on the one hand and a strong sell on the other." Danguillier adds that PPM offers good value for money on its promo clips, observing: "the people who really need promo clips don't have the kind of cash that makes those associated with Adam & the Ants or Ultravox so good. We're conscious of that, and tailor our prices to suit."

Danguillier's frequent trips to London, where he confers with PPM cofounder Laurence Myers, have made him aware of that city's fine video facilities and acting talent; and PPM plans to open an office there soon. He's also keen on the kind of video technology and computer animation skills that are available in New York. But in the end, he says, "it's the picture that's got to catch you, not the trick." The fact that West German tv has just engaged him to make "Pool-Show," a 45-minute mix of live performances (in that pool again) and promo clips presented by a Wolfman-like DJ, testifies to the outside world's appreciation of his pictures. **Billboard**

Sylvia Curd

• Continued from page A-12

RAK, and that the re-establishment of the band as a top 30 act was greatly assisted by EMI's release of accompanying singles in the German-speaking and Benelux territories.

The second trend Curd cites as being increasingly important to Arcade is the origination of its own product. Partly, she feels, this has come about because most of the viable single-artist concepts that were around a decade ago have now been exhausted; partly, too, because "we often see a trend that we think has potential, but find that there are not enough titles available for licensing for us to make up a package. So we go away and make titles ourselves." Arcade did this in 1981 with "segue sound": "We recorded two projects ourselves—'Hits On 33' and 'Rock 'n' Roll Disco'—and both were extremely successful. In fact, even traditional record companies are taking an interest in our material. In West Germany, for instance, EMI Electrola released a single and a maxi-play single from 'Hits On 33' and found that they charted even though our tv campaign had finished."

This turn towards origination has given Arcade a growing catalog of material that can be licensed to third parties worldwide. The development led to the founding of Arcade International six months ago, and since then the division has been extending its tentacles every which way, "Hits On 33," for example, being released in 17 different countries. However, Curd does not see international's activities as being confined to in-house generated songs: "Provided we can sell music abroad, we'll buy in anything: tracks, albums, even whole catalogs. Then, having packaged these properly, we take them, plus our tried-and-tested concept albums, to any country that we think they'll work in. And because we offer a total service—sleeves, promotion clips, commercials, the lot—we're finding that's a lot of countries." **Billboard**

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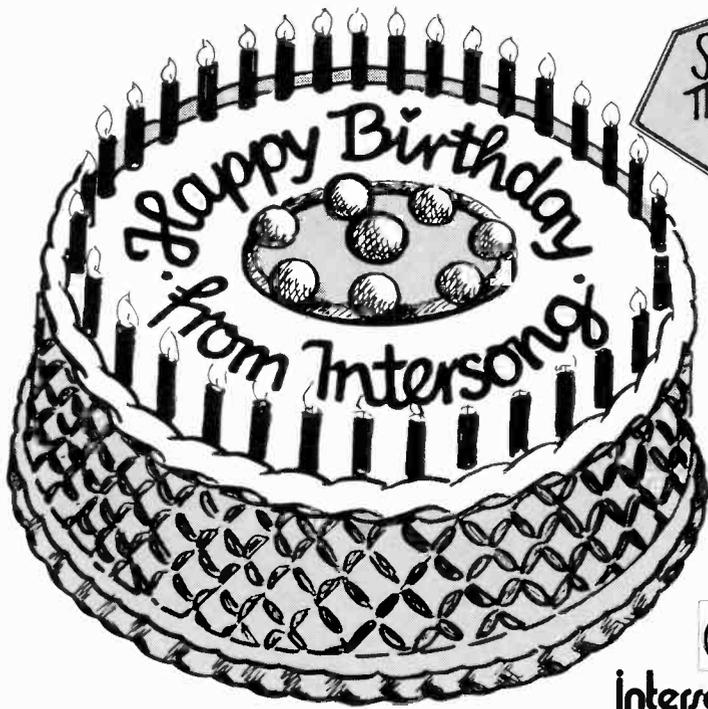
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Jocelyn Townes

• Continued from page A-13

people had seen them, how much money had been spent on advertising them—plus analysis of their potential performance on tape. We also gave them details of press reviews, lots of free posters and a champagne breakfast. Also, at the end of each copy of one title we stuck a trailer for the other. But the coup de grace was to send out a free pack of tissues to cry into with every tape."

Townes' program of future titles is varied in content, to say the least. There's an uncensored horror film to come, "The Survivor," a film of James Herbert's thriller that has yet to be put on the theatrical circuit; and a 'disco fitness' video, designed to help viewers tone up to music and due to be launched in conjunction with a record. Perhaps the oddest title in store, however, is "Polyester," a comedy about Middle America that's filmed in 'Odorama.' Starring bald transvestite giant Divine, it relies for its effect on viewers taking deep inhalations from different portions of a card especially impregnated with the scent of roses, the aroma of smelly feet, etc. Towns thinks it may start a whole fad: "Who nose?," she asks quizzically.

Billboard

Yalim Dora

• Continued from page A-6

of traffic and were able to sell books in volumes of 600,000 or more. Yet most bestsellers in Germany don't go beyond the 100,000 mark."

Arcade's policy with "Traumland Amerika" is to combine a \$750,000 media spend with distribution arrangements unprecedented in the book trade. Copies will not only go to traditional bookshops—on a sale or return basis—but to department stores too. "The stores already sell our records. Why not our books?" quips Dora.

Arcade plans four more book releases in West Germany before the year is out, and has had "please repackage" offers from a further six publishers. Dora is jubilant: "Within the next twelve months we hope to launch a book backed up by a video, a record and maybe even a tv series. After that we'll be laughing."

Billboard

Tony Harding

• Continued from page A-12

our ideas but who lack the wherewithal to realize them. So when we say we're prepared to help out, they usually jump at the chance." Particularly in underdeveloped countries, he notes, tv merchandising tends to present distributors with a ballgame they've never tried before, and one which is clearly attended by major risks: but, much more than traditional record companies, he feels, Arcade is well-placed to take those risks and come out on top. "Even in a prosperous nation like Italy, our commercials are light-years ahead of the competition. Once that's recognized, it's just a matter of making a voice-over in the right language, buying the time on the right channel, and going ahead."

Like other Arcade staff, Harding is excited by the company's enlarged interest in original material. But though he thinks Arcade could benefit from becoming more like a traditional record company, he maintains that there are good reasons why attempts by record companies to "do an Arcade" have rarely worked out well. "In our line of trade you need a lot of experience and a lot of resources. When record companies try to enter it, they find that the sums of money involved demand senior management control. But record company senior management is usually—and quite naturally—too devoted to long-term investment in major acts to commit themselves fully to playing the field. On the other hand, they often lack the sensibilities that are so vital to tv merchandising; too frequently they put personal tastes in music before hard analysis of the market. It makes most sense for record companies to leave it to us to earn them royalties on their rights and to give their artists extra exposure on our albums. That's why I think Arcade's future looks so bright."

Billboard

John Benedict

• Continued from page A-13

U.S. practice and dealt with video roughly as we do records." Arcade does use outside legal consultants, though, and, with the help of word processors, intends to farm out more and more of the detailed drafting of contracts. That will free Benedict up to perform more strategic tasks. Already he has established a general license agreement which he believes unique in the music business: "It's a fairly lengthy document, but it gives the companies we sign up the chance to take our product on ready-made terms and conditions. All it leaves us with to talk about is the specifics. That helps everybody."

In fact Benedict is full of plans like this. He notes that, though it is becoming more diversified, Arcade's coherent marketing philosophy makes it especially suited to the amortization of production expenses over a wide number of territories and media. "We've got a lot of balls in the air," he smiles, "but none of them are tough to catch."

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K.C. Women's Fest Gets Increased \$\$

By PAUL HOHL & MIKE TAYLOR

For the first time this year, festival organizers opted to move nearly half a dozen events to outside locations in the Kansas City area. While the new venues provided more spacious facilities and better acoustics, they nevertheless led to technical and logistical confusion for both performer and patron alike.

Following an early morning "Fun With Jazz" program for area Head Start children, the Festival opened March 24 with a two-and-a-half-hour performance by Dearie in the recently renovated Folly Theater, a cozy, 1,100-seat former burlesque house.

The sounds of swing filled Crown Center's International Cafe March 25 as more than 1,000 persons crammed in to hear an evening of Student Big Band Invitational music. Headlining the event was the 21-member Mid-America All-Female Stage Band directed by Leon Brady, an aggregation of local talent

spawned by the Women's Jazz Festival.

Following jazz critic Leonard Feather's annual lecture and film presentation the following afternoon, New York-based pianist Amy Duncan hosted jazz novices in a Genesis Jam session. A major component of this year's festival was a two-fold increase in the number of the popular jam sessions. Formerly held only in Crown Center's Signboard Bar, the afternoon jazz jams were expanded to include a separate mixed jam at the nearby Harling's Upstairs Bar and Grill.

Hosting this year's sessions at the Signboard was the Kansas City-based group, Calico, led by WJF festival director Carol Comer. Across town, the San Francisco-based Alive, winners of last year's Top New Talent concert, provided the foundation for the jam sessions at Harling's.

A variety of clinics hosted by jazz
(Continued on page 44)



Billboard photo by Chuck Pulin

SWINGIN' RINGERS—Moonlighting businessmen and professionals celebrate the first anniversary of their residency at Eddie Condon's in New York, where music trade veterans Bill and George Simon have led their quintet's frequent dates. Pictured from left are Johnny Carisi, Arnie Lawrence, George Simon, Dr. Ronald Odrich, Bill Simon, Dan Fox, Michael Fleming and Marty Napoleon.

Retailers See Healthy Picture

• Continued from page 22

pared to other categories. Even where other music may be sluggish, jazz is sustaining healthy business."

That performance can be only partially attributed to the ongoing trend toward commercial fusion product with links to black, pop and a/c radio exposure. Every outlet polled agreed the biggest sales per title depend on that promotional access, but other styles are proving bankable, as well.

In Chicago, Rose Records assistant buyer Nancy Burkholder ranks r&b-oriented titles as top sellers, but adds that the chain sells a substantial number of big band-flavored acoustic jazz titles as well.

Similarly, Larry Parker, jazz buyer for the King Karol stores in the New York metropolitan area, notes that while fusion is a big moneymaker, "I also do well here with mainstream jazz, a lot of reissues, '30 and '40s swing music, mainly because of my own interest."

Parker says more avant-garde material still poses sales obstacles, theorizing that the growth for jazz mirrors new consumers: "Jazz has been selling more lately partly because of increased awareness on the part of people who have never heard it before."

A similar analysis but different sub-styles surfaces further West, where a number of retail operations likewise see non-jazz buyers being drawn into the market. There, however, it's not traditional or big band sounds but rather recently coined chamber jazz variations that are influencing converts.

Notes Jack Huber, buyer for the Denver-based Budget Tapes & Records chain of franchised outlets spread across the Western and Midwestern states, "We're principally a rock chain, so the jazz our stores sell tends to fall into crossover areas."

"For us, that means artists like Quincy Jones or Al DiMeola, who are really as close or closer to pop as they are to pure jazz, do well, while traditional artists sell, but not substantially. The newer hybrid music, on Windham Hill in particular but also on ECM, particularly with artists like Keith Jarrett and Pat Metheny, does really well. That's because those records can appeal to rock and pop buyers."

That trend is echoed not only by Circles/Hollywood's Singer and Tower's Reyes, but also by Tom Beaver, buyer for Everybody's Records in its Portland headquarters: "ECM is strong, but what's really been strong for us in the last year is Windham Hill, which walks the line between jazz, folk and pop. It's got a broad base of appeal, enough so that people who are into areas like easy listening can still get into it."

The small Windham Hill line may be a recent darling, especially in the West, but the firm is only one of many smaller, specialized labels frequently mentioned. Concord Jazz, Pausa, Contemporary, Famous Door and Inner City are among those cited as consistent draws for buyers, pointing up what most dealers agree is a rise in jazz share of market for the small companies.

Thus, Rose Records' Burkholder sees the small indies as growing "across the boards" while Schwartz ties the growth to the independents' perseverance. Says Schwartz, "The bigger labels are out to push the r&b

stuff they know will get played, but they don't give a real push beyond that. The smaller labels push more, because it's all they depend on. They're more active in seeking airplay for their titles."

Tower chief Solomon adds that while majors still make significant commitments, particularly on the part of Columbia and the new Elektra/Musician line, "the vitality seems to be coming from the small labels today."

Budget/Danjay Music's Huber is more pointed in his praise of the indie lines. "I'm convinced that the majors like CBS and WEA aren't that interested in anything that won't sell in the millions," contends Huber. "So they frequently won't bother with anything that can't sell beyond 50,000, whereas I still see that as a sizeable level of sales."

Huber, in fact, is among a rising number of retail sources who charge that the smaller labels, once notorious for their reluctance to supply stores with instore airplay copies of LPs, are now outperforming the majors.

As for the audiophile jazz market, most stores say an early boom in the premium-priced product sector has since lebbled off, with some stores noting certain exceptions—half-speed reissues of big crossover jazz hits by established acts and certain regional top-sellers like the M&K Real Time catalog of audiophile jazz, a West Coast favorite—still selling well.

A more recent trend toward jazz imports, dominated by PolyGram Classics' marketing of Japanese and German albums from its Verve, Emarcy, Mercury, Philips and Enja catalogs, is proving more beneficial to aggressive jazz accounts than to rock and pop outlets.

Jazz Booked At L.A.'s Dillon's

LOS ANGELES—Dillon's in suburban Westwood is well into its first month as a new jazz spot, junking its disco format.

Owner Herb Bromberg booked Joe Williams to inaugurate the new policy. Following the former Count Basie singer are Morgana King, Arthur Prysock, Freda Payne, Shelly Manne, Mongo Santa-Maria and Esther Phillips, all of whom work four nights a week.

Bromberg has designated Monday as blues night and Wednesday as Latin night.

Dillon's occupies all four floors of the Westwood structure. The jazz ambience is on the top floor.

Milwaukee Tees Its Own Series On WMVS-TV

MILWAUKEE—This city's jazz performers have found a new venue. They're being featured on "It's Called Jazz," a six-part series of one-hour programs produced by Milwaukee Public Television. Viewers are getting a weekly close-up look at Milwaukee-based musicians in action on stage and in conversations with them. The show premiered April 1 on WMVS-TV and simulcast in stereo on WUWM-FM90, and continues through May 13.

Performers include Jessie Hauck and the Manty Ellis Quintet, the Frank Vlasik Quartet and the Modern Saxophone Quartet, Don Nedobek and the North Water Street Tavern Band, the Jazz Caravan and Pam Duronio with Tim Stemper, Magewind, and the Ron DeVillers/Jack Carr Big Band. Ron Czuzner, longtime host of WFMR-FM's "The Dark Side" program, hosts the series.

"Because these performers choose to live and work in Milwaukee, they don't get the exposure their talents merit," Czuzner argues, discussing what he calls "localitis." This "disease," he adds, is primarily a problem with the general public, which doesn't realize the depth of local talent. "They aren't national headliners. They're the folks who stand in line in the food stores. Yet they are professionals. They are very talented and dedicated people, making their music right here in Milwaukee," he observes.

The series was taped in a cabaret-like atmosphere before a live audience in Milwaukee PBS studios. The programs are produced by Bill Werner. MARTIN HINTZ

Survey For Week Ending 4/24/82											
Billboard Best Selling Jazz LPs						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	10	10	MYSTICAL ADVENTURE	Jean Luc-Ponty, Atlantic SD 19333		26	24	45	AS FALLS WICHITA SO FALLS	WICHITA FALLS	
2	2	20	COME MORNING	Grover Washington Jr., Elektra SE-562		☆ 29	5	5	THE GLORY OF ALBERTA HUNTER	Alberta Hunter, Columbia, FC 3765	
☆ 6	35	35	BREAKIN' AWAY ●	Al Jarreau, Warner Bros. BSK 3576		28	27	20	BELO HORIZONTE	John McLaughlin, Warner Bros. BSK 3619	
☆ 7	50	50	THE DUDE ▲	Quincy Jones, A&M SP-3721		29	28	7	ONE NIGHT IN WASHINGTON	Charlie Parker With The Orchestra, Musician E1-60019 (Elektra)	
5	4	11	ELECTRIC RENDEZVOUS	Al DiMeola, Columbia FC 37654		☆ 40	3	3	DESTINY'S DANCE	Chico Freeman, Contemporary 14008	
6	3	22	THE GEORGE BENSON COLLECTION ●	George Benson, Warner Bros. ZHW 3577		☆ 33	5	5	13TH HOUSE	McCoy Tyner, Milestone M-9102 (Fantasy)	
7	5	10	WEATHER REPORT	Weather Report, ARC/Columbia FC 37616		☆ 35	4	4	EARLAND'S JAM	Charles Earland, Columbia FC 37573	
8	8	12	OBJECTS OF DESIRE	Michael Franks, Warner Bros. BSK 3648		☆ 36	4	4	DAN SIEGEL	Dan Siegel, Elektra E1-60037	
☆ 10	8	8	DREAM ON	George Duke, Epic FE 37532		☆ 38	3	3	HOLLYWOOD	Waynard Ferguson, Columbia FC 37713	
☆ 15	4	4	IT'S A FACT	Jeff Lorber, Arista AL 9583		☆ 38	3	3	A CLASSY PAIR	Elta Fitzgerald With Count Basie & The Orchestra, Pablo 2312-132 (RCA)	
11	9	12	WYNTON MARSALIS	Wynton Marsalis, Columbia FC37574		36	32	6	MEMORY SERVES	Material, Musician E1-60042 (Elektra)	
☆ 14	7	7	RIO	Lee Ritenour, Musician E1-60024 (Elektra)		37	37	75	WINEIGHT ▲	Grover Washington Jr., Elektra 6E-305	
13	11	25	CRAZY FOR YOU	Earl Klugh, Liberty LT 51113		38	30	7	RIDE LIKE THE WIND	Freddie Hubbard, Musician E1-60029 (Elektra)	
14	13	12	SLEEPWALK	Larry Carlton, Warner Bros. BSK 3635		39	31	28	STANDING TALL ●	Crusaders, MCA MCA-5245	
15	12	7	LIVE AT THE SAVOY	Ramsey Lewis, Columbia FC 37687		40	41	29	SOLID GROUND	Ronnie Laws, Liberty LO 51087	
☆ 18	22	22	SOMETHING ABOUT YOU	Angela Bofill, Arista AL 9576		41	39	23	EVERY HOME SHOULD HAVE ONE	Patti Austin, QWest QWS 3591 (Warner Bros.)	
17	17	11	CHARIOTS OF FIRE	Ernie Watts, QWest QWS 3637 (Warner Bros.)		42	43	40	THE MAN WITH THE HORN	Miles Davis, Columbia FC 37490	
18	19	31	REFLECTIONS	Gil Scott-Heron, Arista AL 9566		43	46	9	THE GREAT PRETENDER	Lester Bowie, ECM ECM-1-1209 (Warner Bros.)	
19	16	12	ECHOES OF AN ERA	Various Artists, Elektra E1-60021		44	44	7	THE GRIFFITH PARK COLLECTION	Various Artists, Musician E1-60025 (Elektra)	
☆ 25	4	4	TELECOMMUNICATION	Azymuth, Milestone M-9101 (Fantasy)		45	45	3	OUTPOST	Freddie Hubbard, Enja 3095 (Polygram)	
21	22	11	SILK	Fuse One, CTI 9006		46	NEW ENTRY	NEW ENTRY	NIGHTS IN BRAZIL	Judy Roberts, Inner City IC 1138	
22	20	7	BLUE HORIZON	Eric Gale, Musician E1-60022 (Elektra)		47	34	6	MY GOALS BEYOND	John McLaughlin, Musician E1-60031 (Elektra)	
23	21	16	YOURS TRULY	Tom Browne, Arista/GRP 5507		48	49	33	SIGN OF THE TIMES ●	Bob James, Columbia FC 37495	
24	23	23	A LADY AND HER MUSIC	Lena Horne, QWest 2QW 3597 (Warner Bros.)		49	47	10	AMACORD NINA ROTA	Various Artists, Hannibal HNBL 9301	
25	26	34	FREE TIME	Spyro Gyra, MCA MCA		50	42	23	FREE LANCING	James Blood Ulmer, ARC/Columbia 37493	

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Venues

FIGHTS 'WHITE MONOPOLY'

NABP Seeks \$\$ Justice

• Continued from page 4

"I am sure there are many projects that can be promoted as joint ventures."

To strengthen its bargaining position, the NABP is accepting black radio programmers as associate members of the organization. Jackson explains that this core of associate members can play an "invaluable role" in helping to communicate "the rightness of the stand being taken by the NABP."

Jackson promises that the organization, which now has 25 paid members, will work aggressively to negotiate with sponsors, agents, record labels and artists who now promote and tour in predominantly black markets.

Cost of membership in the organi-

zation, which was formed last January, is \$500 per person per year. Charter members include Dick Griffey, head of the Griffey group of companies; William Garrison, Garrison Enterprises; Al Haymon, Alan Haymon Productions; and Fred Jones, Star Entertainment.

Jackson states that the organization will also make its voice heard in what he calls "the imprisonment in U.S. concentration camps of Haitian refugees."

He says that NABP members will start a "red ribbon" campaign, which will be kicked off in Florida and spread nationwide, "until the Haitians are treated with justice."

Jackson re-emphasizes that the formation of the National Assn. of Black Promoters is not meant to dis-

place the Black Music Assn. (BMA).

He points out that operation PUSH, parent organization of the NABP, has always supported the BMA and vice versa. He further adds that the BMA "is involved in social service, and we're involved in social change."

He adds, "We (the American minority community) are shifting from aid to trade, and we must be able to control where we live."

RKO, WGMS-FM Aid Rebuilding Of Filene Center

• Continued from page 25

efforts of many local stations through the Washington Area Broadcasters Assn. The group, also spearheaded by Lyman, has set up an umbrella committee, Washington for Wolftrap, and has offered members opportunities to help the popular Center through on-air fund raisers, editorials, PSA's, personality challenges and matching-fund station proposals. Tom Gauger, a well-known personality on WMAL-AM, has been directing much of the public service appeals as well as fundraising activities.

Another surprising activity initiated by area broadcasters has been a drive to solicit performer appeals—and have received the cooperation of pop, country and classical booking agents who have contacted their artist clients to call stations and offer phone-in appeals for the stricken center rebuilding.

Ironically, RKO's WGMS still faces an unlikely—but possible—disaster itself, in the form of an FCC license renewal fight in the future. If a U.S. Court of Appeals December, 1981 ruling is upheld, one that okayed the FCC decision in January, 1980 to strip RKO's Boston tv station of its license because of parent company improprieties and "unfit behavior" on the part of RKO, WGMS, along with 10 other radio stations and two tv station holdings, might face FCC censure. The Commission is scheduled to look into the "other 13" at a May 27 meeting here. Broadcast industry sources consider any further FCC action unlikely, however.

Rebuilding the Wolf Trap Filene Center will be a costly venture, according to U.S. Park Service estimates. Experts in the Park Service have already come up with a \$17 million figure—more than three times the original cost that included the \$2.8 million gift from Mrs. Shouse and \$2 million in Federal funds that were spent to construct the center on the 117 acre spread.

Wolf Trap is also planning to find a temporary location for its 1982 summer program activities.

Kool Fest In Fla.

NEW YORK—The first annual Kool Jazz Festival and Heritage Fair will take place June 4-13 at the Central Florida Fairgrounds in Orlando. The shows will be produced by George Wein, president of Festival Productions Inc., national promoters of the Kool Jazz Festivals, in association with Brad Krassner, head of Orlando Jazz Productions Inc.

Nightrax Seeks Audience For Latin-Based Sounds

By NELSON GEORGE

NEW YORK—David Maldonado and Jeff Lavino are optimistic about the chances of success for Nightrax, a Latin-tinged disco just opened in the middle class Fordham Road section of the Bronx.

Maldonado and Lavino, veterans of the New York club, feel Nightrax will attract upwardly mobile young adult Latinos who have been regular disco-goers since the early 1970's. "What we're offering is a Manhattan quality club environment right here in the Bronx," says Maldonado. "The emphasis will be on disco music, but with one Latin band a night to bring them back to their roots. Most Latin clubs have three bands a night."

The pair have tested this disco-Latin mix at midtown's huge Bond's disco where that club's regular Friday night crowds responded favorably. "We've been using one Latin band and three disco acts and, cultivating the audience," says Maldonado. Maldonado works for Ralph Mercado Management, a company that handles most of Latin music's major acts.

Eddie Palmieri has appeared at the club and Tito Puente, Hector Lavoe and El Gran Combo will soon play at Nightrax.

The club has two floors and has a capacity of 600. John Chambers, owner of the stylish Manhattan disco Le Mouches, designed the club in association with Todd Claire. Mark Farran, audio consultant to Carnegie Hall, installed Turbo-sound sound system and TMS speakers, giving Nightrax the flexibility necessary for presenting both recorded and live music with equal dexterity. Farran imported the equipment from England.

The owner of BML Lighting, Eric Moscovitz, has utilized aircraft landing lights over the dance floor and subdued, recessed lighting for the seating areas. Moscovitz recently provided lighting design to tours by Luther Vandross, Chic and King Crimson.

"We have to have a high class atmosphere if we're going to keep our customers from going to Manhattan," says Maldonado.



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Survey For Week Ending 4/24/82

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR**—\$527,430, 37,412, \$15 & \$12.50, C.K. Spurlock, Capitol Centre, Landover, Md., two sellouts, April 1-2.
- **GRATEFUL DEAD**—\$402,720, 32,969, \$12.50 & \$11.50, Monarch Entertainment Bureau/Tony Ruffino-Larry Vaughn Prods., Nassau Coliseum, Uniondale, N.Y., two sellouts, April 11-12.
- **GRATEFUL DEAD**—\$397,870, 36,632, \$11.50, \$10.50, \$9.50, Monarch Entertainment Bureau/Electric Factory Concerts, Spectrum, Philadelphia, two sellouts, April 5-6.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR**—\$357,435, 24,367, \$15 & \$12.50, (K. Spurlock, Charleston (W. Va.) Civic Center, two sellouts, April 3-4.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR**—\$357,435, 24,367, \$15 & \$12.50, (K. Spurlock, Charleston (W. Va.) Civic Center, two sellouts, April 3-4.
- **CARS, NICK LOWE & THE CHAPS**—\$218,082, 18,575, \$12.50 & \$10.50, Monarch Entertainment Bureau, Brendan Bryne Meadowlands Arena, E. Rutherford, N.J., sellout, March 15.
- **DIANA ROSS**—\$215,365, 14,735, \$17.50, \$15, & \$12.50, Feyline Presents, Ariz. State Univ. Activities Center, Tempe, sellout, April 9.
- **DIANA ROSS**—\$214,010, 14,273, \$25, \$15, & \$12.50, Feyline Presents/Fahn & Silva Presents, San Diego (Calif.) Sports Arena, sellout, single-show house gross record, April 10.
- **RUSH, KROKUS**—\$208,666, 20,000, \$10.50, Fantasma Prods., Lakeland (Fla.) Civic Center, two sellouts, April 10-11.
- **FOREIGNER, BRYAN ADAMS**—\$201,906, 16,280, \$12.50, Donald K. Donald Prods., Montreal Forum, sellout, April 5.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR**—\$201,388, 13,967, \$15 & \$12.50, C.K. Spurlock, Univ. of Tenn. Stokely Athletic Center, Knoxville, sellout, April 4.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR**—\$176,377, 12,098, \$15 & \$13, C.K. Spurlock, N.C. State Univ. Athletics Center, Raleigh, two sellouts, March 31.
- **POLICE, BOW WOW WOW**—\$176,094, 16,066, \$11.50, \$10.50, & \$9.50, Cross Country Concerts/Toad's Place, Hartford Civic Center, sellout, April 10.
- **POLICE, BOW WOW WOW**—\$173,754, 15,500, \$11.50 & \$10.50, Don Law Co., Boston Garden, sellout, April 12.
- **POLICE, BOW WOW WOW**—\$173,547, 14,770 (16,000), \$11.75, Di Cesare Engler Prods., Pittsburgh Civic Arena, April 9.
- **BLACK SABBATH, THE OUTLAWS**—\$165,325, 13,474, \$12.50 & \$10.50, Avalon Attractions, Long Beach (Calif.) Arena, sellout, April 10.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR**—\$158,207, 10,910, \$15 & \$12.50, C.K. Spurlock, Roanoke (Va.) Civic Center, sellout, March 28.
- **POLICE, JOAN JETT & THE BLACKHEARTS**—\$149,477, 13,575, \$11.50 & \$10.50, Brass Ring Prods., Univ. of Mich. Crisler Arena, Ann Arbor, sellout, April 7.
- **ROD STEWART**—\$149,460, 12,403, \$12.50 & \$11.50, Frank J. Russo, Metropolitan Center, Boston, three sellouts, April 7-9.
- **POLICE, BOW WOW WOW**—\$147,811, 13,300, \$11.50 & \$10.50, Frank J. Russo, Providence (R.I.) Civic Center, sellout, April 13.
- **FOREIGNER, BRYAN ADAMS**—\$126,500, 10,120, \$12.50, Concert Prods., Int'l/Donald K. Donald/Trebleclef, Ottawa (Ont.) Civic Centre, sellout, house record gross, April 6.
- **OZZY OSBOURNE, UFO**—\$126,061, 12,000, \$10.50 & \$9.50, Don Law Co., Boston Garden, sellout, April 2.
- **BLACK SABBATH, THE OUTLAWS**—\$125,907, 10,838, \$11.75 & \$10.75, Avalon Attractions/Marc Berman Concerts, San Diego Sports Arena, sellout, April 9.
- **OZZY OSBOURNE, UFO, MAGNUM**—\$123,098, 12,860, \$10 & \$9, Frank J. Russo, Providence (R.I.) Civic Center, sellout, April 8.
- **GRATEFUL DEAD**—\$115,294, 13,564, \$8.50, Monarch Entertainment Bureau/Cellar Door Concerts, Norfolk (Va.) Scope, sellout April 3.
- **RUSH, RIGGS**—\$100,000, 10,000, \$10, Beaver Prods., Monroe Civic (La.) Center, sellout, April 3.
- **RUSH, RIGGS**—\$99,984, 10,092 (11,000), \$10.50 & \$9.50, Brass Ring Prods., Mississippi Gulf Coast Coliseum, Biloxi, April 7.
- **GRATEFUL DEAD**—\$96,567, 10,165, \$9.50, Monarch Entertainment Bureau, War Memorial Auditorium, Rochester, N.Y., sellout, April 9.
- **RUSH, KROKUS**—\$90,121, 8,600, \$10.50, Fantasma Prods., Bayfront Center, St. Petersburg, Fla., sellout, April 12.
- **GRATEFUL DEAD**—\$87,524, 7,977, \$11 & \$10, Monarch Entertainment Bureau/Cedric Kushner Presents, Onondaga, Syracuse, N.Y., sellout, April 8.
- **WILLIE NELSON & FAMILY, DELBERT McCLINTON**—\$79,909, 7,796 (12,000), \$10.25, Feyline Presents, Univ. of Okla. Lloyd Noble Center, Norman, April 11.
- **WILLIE NELSON & FAMILY, DELBERT McCLINTON**—\$79,800, 8,500, \$9.50, Mid-South Concerts/Pace Concerts, Univ. of Ark. Barnhill Arena, Fayetteville, sellout, April 10.
- **GRATEFUL DEAD**—\$76,189, 7,960, \$10.50 & \$9.50, Monarch Entertainment Bureau/Beach Club Concerts, Duke Univ., Durham, N.C., sellout, April 2.
- **ALABAMA, JANIE FRICKE**—\$74,183, 7,288, \$10.50 & \$9.50, Keith Fowler Prods., Monroe (La.) Civic Center, sellout, March 28.
- **RUSH, KROKUS**—\$72,670, 7,459 (10,035), \$10, Fantasma Prods., Tallahassee (Fla.) Leon County Civic Center, April 9.
- **JERRY GARCIA BAND, DR. JOHN**—\$71,723, 6,721, \$11 & \$10, Monarch Entertainment Bureau, Capitol Theater, Passaic, N.J., two sellouts, April 10.
- **SAMMY HAGAR, QUARTERFLASH**—\$66,722, 5,733, \$11.75 & \$10.75, Avalon Attractions, San Diego Sports Arena, sellout, April 4.
- **ROBERTA FLACK, GIL SCOTT-HERON**—\$56,237, 4,499, \$12.50, Capitol Prods., Inc., Painter's Mill Starr Theatre, Baltimore, two sellouts, April 3.
- **SAMMY HAGAR, QUARTERFLASH**—\$53,871, 5,476, \$10.75 & \$9.75, Avalon Attractions, Orange Pavillion, San Bernardino, Calif., sellout, April 2.

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PROMOTES N.Y.C. SHOWS

John Scher Moves East Of Hudson

By ROMAN KOZAK

NEW YORK—Promoter John Scher, who has concentrated previously in the New Jersey and upstate New York areas, is moving to do shows on a regular basis in the New York metropolitan area.

The move ends a de facto situation where Scher stayed west of the Hudson River while Ron Delsener dominated the New York City market. Recently Delsener has started doing shows at the new Byrne Arena, but Scher, who has done 40 shows there since the 20,000 seat venue opened, denies his move is a direct response to Delsener's.

"We have always been a very conservative promotion company, concentrating on the markets we know and going from small to medium sized venues to Giants Stadium, without going to a lot of markets half-baked," says Scher.

"But five or ten times a year I am asked to do shows in other markets for various reasons; either because the act hadn't played New York City yet, or because it has been an opener but can't get a headlining spot, or because, for whatever reason, it has

been unhappy with the promoter. And it isn't just Delsener, there are also other promoters in New York.

"We don't feel cocky, but with 40 shows at the Meadowlands, we feel that we can now expand our horizons. So we are no longer going to say, no," he declares.

Though Scher has previously copromoted shows in New York, notably a Dan Fogelberg date in Carnegie Hall, the Grateful Dead at Madison Square Garden and two free Central Park concerts with WNEW-FM featuring the Jefferson Starship and the New Riders in the mid-70's, Scher's current series of concerts will begin Wednesday (21) with a Jerry Garcia concert at the Beacon Theatre. Scher promises "two or three" more shows in New York before late spring, including a date or two at Madison Square Garden.

Scher plans to use the Beacon Theatre for other shows in the future, as well as other city venues.

"We wouldn't hesitate to rent the Palladium from Delsener for the right shows," says Scher.

K.C. Women's Jazz Fest Sees Bigger Crowds, \$\$

• Continued from page 41

festival staffers, including Carolyn Brandy (percussion), Joanne Grauer (piano), and Anne Patterson (reeds), helped to round out the afternoon programs.

More than 1,000 filled the Folly Theater March 26 for what had formerly been the kickoff event of the Festival, the Top New Talent concert. Participants were a Boston-based quintet, Bougainvillea; Canadian quintet the Swing Sisters; Sweden's Tintomara; and vocal quartet Sweet Honey In The Rock.

More than 17,000 returned the following night for the 1982 Women's Jazz Festival main concert. Appearing were the Jazz Festival All-Stars, Barbara Carroll and headliner Nancy Wilson.

Despite problems which developed early in the festival due to changes of location this year, the event was considered the most professionally executed and financially

successful in its history. While it might be argued that the '82 event lacked the stellar talent of years past, it should also be noted that of the festival's 17 events, 14 were open to the public free of charge, thought remarkable given today's high performance overhead.

Concord Set For '82 Season

CONCORD, Ca.—The 8,000-seat Concord Pavilion kicks off its 1982 season May 16 with two performances by the Oak Ridge Boys.

1982 marks Concord's eighth season of outdoor shows and the third season for its highly successful Michelob Concert Subscription Series. Series subscribers are able to maintain the same seat at all series shows and also are afforded the opportunity to purchase tickets to non-series shows before they go on sale to the general public.



RADIO CONCERT—Epic's George Jones appears at the Sundance Club in Bayshore, L.I. at a concert sponsored by WKHK-FM in New York.

Cowboy's Takes Two-Pronged Approach

By CARTER MOODY

NASHVILLE—Live country and pop entertainment may become a bigger attraction for Middle Tennessee with the establishment of Cowboy's, a large dance theatre/nightclub that opened in Tullahoma, March 30.

The 19,000 sq. ft., 1,250-seat facility features two stages and two dance floors. The house band can play for dancing at one end of the room, allowing the theatre stage at the other

end to be set up for major shows. A dance floor in the theatre section is arranged behind the tables do not block the patrons' view of the stage.

Cowboy's owners Jerry Newton and George Wagner reportedly started the business on the spur of the moment when a furniture store vacated the building recently. Newton, owner of WBGY-FM in Tullahoma, has experience with numerous showrooms across the country

from his work with Wayne Newton, his brother. Wagner owns Holiday Marina on Tim's Ford Lake.

A crew of four work at the club to help entertainers set up and take down equipment. The Yamaha sound system was installed under the direction of Buddy Lane, whose credits include the Tennessee Performing Arts Center in Nashville. The lighting was designed by Theatrical Lighting of Huntsville, Ala.

The two owners are enlisting the aid of Billy Smith, president of One Nites, Inc., in Nashville, to act as "house agent" in booking major acts for the club.

"It is a gorgeous room they've built," he comments, explaining that the "extensive" renovations necessary to convert a former furniture showroom to a nightclub took eight weeks of work. "The room is not overly large, but big enough to attract top stars."

He is confident that name performers can be booked every weekend, with the house band Red Pony Express playing country dance music Tuesdays through Saturdays. Since the opening, Cowboy's has hosted appearances by Mel Tillis, Jimmie C. Newman and the Van Dells. Johnny Rodriguez played two nights, with one show as fill-in for Brenda Lee. Scheduled for the rest of April are Johnny Paycheck, Cal Smith, John Conlee and Bill Anderson. T.G. Sheppard kicks off May 1. Tickets, on sale at the club in advance, average \$5-\$15, but a few top stars may get \$100 each ticket.

Artist Lineup Announced For Garden State Series

By MAURIE ORODENKER

HOLMDEL TOWNSHIP, N.J. — A roster of top recording acts, including Melissa Manchester, Billy Crystal, Jane Olivior, Peter Allen and Joel Grey, has been set for this summer's Popular Subscription Series at the Garden State Arts Center here.

Each of the scheduled performers will appear in concert for six nights, Monday through Saturday.

In addition, the center's Classical Subscription Series will feature Zubin Mehta conducting the New York Philharmonic. The five-concert classical series will run from June 17 through August 18, and will include such other artists as Leontyne Price, the London Symphony Orch. under the baton of Neville Marriner, the Warsaw Philharmonic conducted by Kazimierz Kord, and ballet star Alexander Gudonov.

The pop and classical series were announced by Lionel Levey, vice chairman of the state's New Jersey Highway Authority, which operates the summer art center, an open-sided venue that seats 5,000 under a roof and another 5,000 on seats on the outside lawns. The season runs from early June to mid-September, and in addition to the regular subscription series, the Highway Authority brings in a wide variety of pop, rock, jazz, folk and country names for single night performances. All bookings are in-house.

The Popular Subscription Series will run through four weeks of the summer season. Allen will appear June 28 to July 3; Manchester will share the bill with comic Crystal Aug. 9-14. Grey will appear with Olivior Aug. 23-28, and Steve Lawrence and Eydie Gorme will be teamed Aug. 30 through Sept. 4.

Last summer, Manchester and Olivior, singers, performed one-night engagements at the arts center, while Grey appeared for two nights with Liza Minnelli. They were so well received that Joseph Carragher, executive director of the Highway Authority, scheduled them for the longer-run subscription series.

Subscription ticket prices for the Popular Series range from \$59 to \$29; and for the Classical Series from \$81 to \$45. Seats remaining after subscription sales will be made available on an individual performance basis beginning in late May.

Although located in Central New Jersey between the new Meadowlands Arena in the north, and the star-studded gambling casino hotels in Atlantic City to the south, Carragher does not view such competition as a threat to the Arts Center. Offering top names for more than a decade and paying performers a top dollar, Carragher looks forward to another big season.

APRIL 24, 1982, BILLBOARD

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Venues

Phoenix Nightspots Blend Country And Rock Sounds

By AL SENIA

PHOENIX—The fusion of rock and country in this city's most popular nightspots has been increasing during the last few months, but nowhere is the evidence more compell-

ing than in Cowgirls, the newest addition to the nightclub scene.

The new venue features a country ambience with cocktail waitresses attired in fringed skirts and vests and cowboy boots. But the music, al-

though it includes some country, has a decidedly rock bent.

"We're playing about 25% country and the rest rock and disco," says Al Medland, one of the owners. Among artists receiving play at the

venue are Joan Jett, the Go-Gos and the J. Geils Band.

Jim Roca, Cowgirls' manager, says high energy music like Jett's "I Love Rock 'n' Roll" helps attract a mixed clientele.

"We get people in here who are into country and western. But I don't think straight country would bring in enough country music people. There are more disco and rock 'n' rollers out there than there are country fanatics."

The experience has been repeated at other country nightspots throughout the Phoenix area. Two of Cowgirls' closest competitors, Cowboys in nearby Tempe and Graham Central Station on the Phoenix westside, have been adding rock tunes to the playlists.

Cowgirls—which is separately owned and operated from Cowboys and bears no relation to it—is located near Hayden Road and Roosevelt near the Tempe and Scottsdale border.

Graham Central, which has booked such country notables as Johnny Paycheck and Mickey Gilley, has enjoyed success with crossover and MOR artists like Rick Nelson and Three Dog Night, as well as new wave performers like the B-52s.

"The B-52s drew excellently," says Lori Bass, club promotions director. "It was just packed. They were a real surprise to us."

Graham Central hosted its "first annual" rock revival on April 5 featuring the Coasters, the Drifters,

Jimmie Rodgers and Dodie Stevens.

In early April, the club decided to program rock instead of country on Wednesday nights, bringing to three nights a week the amount of rock programmed in its lounge.

Bass says the step was taken because in-house surveys prove rock and crossover artists' growing popularity with customers.

"We did an in-house survey and found that a lot of our clientele listens to both rock'n'roll and country," she explains. Customers preferred radio station KNIX-FM, a leading Phoenix country station. The second preference, Bass says, was KDKB-FM, which for years has been the area's pre-eminent rock station and which moved ahead of KNIX as this city's leading contemporary music station in the fall Arbritrations.

Another recently opened Phoenix nightspot, Pony Express, announced a few weeks ago that country music was being de-emphasized "due to an overwhelming number of requests for additional rock music."

The strong rock resurgence in the nightclub and disco scene here is being attributed to Phoenix' longstanding loyalty to rock music. "Country will always be here," says Roca of Cowgirls. "But people expect to be bombarded with country music when they come here. I think it's been exaggerated. There are more rockers out there."

Billboard ® Survey For Week Ending 4/24/82 Dance/Disco Top 80 ™

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
☆	1	10	DON'T COME CRYING TO ME/LET IT RIDE—Linda Clifford—Capitol (LP) ST 12181	41	41	7	SHOUT ABOUT IT—Lamont Dozier—M&M (LP/12 inch) MM 104AE/MM 103AA
2	2	11	(THE BEST PART OF) BREAKIN' UP—Roni Griffith—Vanguard (12-inch) SPV 54 A	42	24	16	MAMA USED TO SAY—Junior—Mercury (12 inch) MDS 4014
☆	3	8	I SPECIALIZE IN LOVE—Sharon Brown—Profile (12 inch) PRO 7006A	43	25	14	NEVER SAY NEVER—Romeo Void—415 Records (EP) A-0007
☆	5	6	MURPHY'S LAW—Cheri—Venture (12 inch) VD 5019	★	60	3	LOVE PLUS ONE—Haircut One Hundred—Arista (LP) AL6600
5	4	23	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—A&M (LP) SP4892	45	45	8	I COULD BE HAPPY—Altered Images—Epic (LP) FR 37738
☆	6	8	YOU GOT THE POWER—War—RCA (12 inch) PD 13062	★	59	2	I RAN—Flock Of Seagulls—Jive/Arista (12 inch) JIVE T14
☆	8	8	JUMP SHOUT—Lisa—Moby Dick (12 inch) BTG 1032	47	47	5	THE LOVE STEALERS/I'VE BEEN WATCHING YOU/I WANT TO DO SOMETHING FREAKY TO YOU—Saint Tropez—Destiny (LP) DLA 10004
8	7	16	GLAD TO KNOW YOU/3,000,000 SYNTHS/QUESTIONARE—Chas Jankel—A&M (LP) SP 4885	48	48	5	ONE DRAW—Rita Marley—Shanachie (12 inch) 5003
☆	18	6	CIRCLES—Atlantic Starr—A&M (LP) SP 4883	49	49	4	IT AIN'T WHAT YOU DO...—Fun Boy Three—Chrysalis (12 inch) CDS 2570
☆	32	3	FORGET ME NOTS—Patrice Rushen—Elektra (LP) E1-6015	50	50	7	TAKE MY LOVE—Gene Dunlap—Capitol (LP) ST 12190
11	11	21	DESIGNER MUSIC/HOLD ME DOWN—Lipps' Inc.—Casablanca (LP) NBLP 7262	★	69	2	DON'T STOP YOUR LOVE—Booker T—A&M (12 inch) SP-17188
☆	38	5	IN THE NAME OF LOVE—Thompson Twins—Arista (12 inch) CP 712	52	40	7	SHINE ON—George Duke—Epic (LP) FE 37532
★	13	9	MESOPOTAMIA—B 52's—Warner Bros. (MINI LP) MINI 3641	53	53	4	TELL ME TOMORROW—Smokey Robinson—Tamla (LP) 6001TL
14	14	7	FALL IN TO A TRANCE—Jimmy Ross—RFC/Quality (12 inch) QRFC 009	54	54	4	YOUR GOOD LOVIN'/CAN WE FALL IN LOVE AGAIN—France Joli—Prelude (LP) PRL 14103
☆	30	4	DON'T MAKE ME WAIT—Peech Boys—Westend (12 inch) WES 22140	★	55	4	ROMAN GODS/RIDE YOUR PONY—Fleshtones—IRS (LP) SP 70018
16	16	7	LOVE BUZZ—Vogue—Atlantic (LP) SD 19343	★	67	2	DON'T TURN YOUR BACK ON ME—Frontline Orchestra—RFC/Quality (12 inch) RFC 012
17	9	13	TIME—Stone—West End (12 inch) WES 22-139	★	57	3	ON A JOURNEY—Elektrik Funk—Prelude (12 inch) PRLD622
18	15	15	CENTERFOLD/FLAMETHROWER—J. Geils Band—EMI (LP) S00 17062	★	58	4	IT TAKES HEART—Greg Perry—Alfa (12 inch) AAD 14017
★	22	6	A NIGHT TO REMEMBER—Shalamar—Solar/Elektra (LP) S 28	★	64	3	ACT LIKE YOU KNOW—Fat Larry's Band—WMOT (12 inch) 4W902832
20	20	13	DON'T TURN YOUR BACK ON LOVE—Eloise Whitaker—Destiny (LP/12-inch) DLA 10006/DT 302R	60	44	8	STILL GOT THE MAGIC (Sweet Delight)—Michael Wycoff—RCA (12 inch) PD 13056
21	21	8	NATIVE LOVE (Step By Step)—Divine—"O" Records & Visuals (12 inch) OR 717	61	61	24	CALL ME/LET'S CELEBRATE—Skiyy—Salsoul (LP/12-inch) SA8548/SG365
☆	36	4	RHYTHM OF THE JUNGLE—The Quick—Epic (12 inch) 492809	62	62	3	GIGOLO—O'Bryan—Capitol (LP) ST12192
23	10	18	MEGATRON MAN/GET A LITTLE—Patrick Cowley—Megatone (LP) M1002	★	63	NEW ENTRY	STORMY WEATHER—Viola Wills—Sunergy (12 inch) SNG 0001
24	12	14	BURNIN' UP/SO GOOD SO RIGHT—Imagination—MCA (LP) MCA 5271	64	65	3	CAN YOU SEE THE LIGHT—Brass Construction—Liberty (12 inch) 7201
25	17	14	THE VISITOR/WHEN ALL IS SAID AND DONE—ABBA—Atlantic (LP) SD 19332	65	66	2	SHAKE (IT EASY)—Carol Williams and The Billy Mersey Band—Zoo York (12 inch) 4W9-02683
26	23	11	BOSTICH—Yello—Stiff (EP) TEES 12-10	★	66	NEW ENTRY	FREAKY BEHAVIOR—Bar-Kays—Mercury MK 192
☆	46	3	LET IT WHIP—Dazz Band—Motown (LP/7 inch) 6004ML/1609M	67	68	2	IT'S GOOD TO BE THE KING—Mel Brooks—WMOT (12 inch) 4W9-0271
28	28	11	SHOW YOU MY LOVE/GO BACK—Goldie Alexander—Arista (12 inch) CP 713	68	34	14	U TURN ME ON—Tomorrow's Edition—RFC/Atlantic (12 inch) DM 4825
29	26	14	IN THE RAW—Whispers—Solar (LP) EAS 27	69	35	6	HOLD ON TIGHT—Fantasy—Pavillion (12 inch) 4Z9-02725
★	42	5	DON'T YOU LOVE IT—Maxine Singleton—Peter Pan (12 inch) TAS-2801F	70	70	2	PARTY—HARARI—A&M (12 inch) SP-17183
31	31	7	TASTE OF MUSIC—Kleer—Atlantic (LP) SD 19334	71	51	12	WHAT DOES IT TAKE/KICKS—Amy Bolton—Importe/12 (EP) MP 314AA
☆	43	3	TRAY JAH LOVE—Third World—Columbia (LP) FC37744	72	52	30	LET'S WORK/CONTROVERSY—Prince—Warner Bros. (LP/12 inch Remix) BSK 3601/DW-DS-50028
33	29	10	THAT GIRL—Stevie Wonder—Tamla (7 inch) 1602TF	73	NEW ENTRY	CRAZY—Pylon—DB Records (12 inch) DB 61	
34	27	11	BREAKAWAY—Pure Energy—Prism (12-inch) PDS 420	74	NEW ENTRY	RUN RUN RUN—Funkapolatan—Pavillion (12 inch) 4Z9 0276	
35	33	10	WORK THAT SUCKER TO DEATH—Xavier—Liberty (12 inch) SPRO 212	75	71	19	YOU'RE THE ONE FOR ME—D. Train—Prelude (12 inch) PRLD 621
36	19	16	TELL ME THAT I'M DREAMING—Was (Not Was)—Island/ZE (12 inch) DISD 50011	76	74	11	I LOVE ROCK 'N ROLL—Joan Jett & the Blackhearts—Boardwalk (LP) NB 1-33243
37	37	7	STAY/TAKE ME UP—Matrix—Sugarscoop (12 inch) SS 420A	77	77	8	PRECIOUS/A TOWN CALLED MALICE—The Jam—Polydor (12 inch) Import
☆	56	2	IT'S RIGHT—Michelle Wallace—Emergency (12 inch) EMDS 6524	78	80	19	QUICK SLICK/OUT THE BOX/CAN'T SHAKE YOUR LOVE—Syreeta—Tamla (LP) T8-376MI
39	39	7	(WON'T YOU) DANCE WITH ME/SOONER OR LATER—Crystal & The Team—Moby Dick (12 inch) BTG 332	79	79	12	MUST BE THE MUSIC—Secret Weapon—Prelude (12 inch) PRLD 614
☆	63	2	GIVE ME JUST A LITTLE MORE TIME—Angela Clemmons—Pavillion (12 inch) 4R9-02753	80	72	14	HELP IS ON THE WAY—Whattabouts—Harlem International (12 inch) HIR 110

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. *non-commercial 12-inch

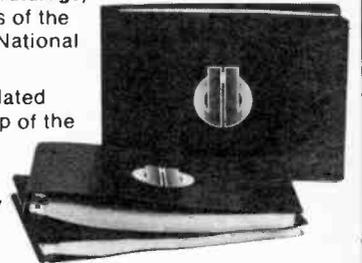
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Talent In Action

OZZY OSBOURNE U. F. O.

Madison Square Garden,
New York City
Tickets: \$12.50, \$11.50

Ozzy Osbourne and band, proponents of such stage antics as decapitating live animals, delivered a totally lackluster 75 minute set April 6. They performed such songs as "Mr. Crowley," "Crazy Train," "Steal Away," "Suicide Special" and "Goodbye To Romance," plus "You Can't Kill Rock & Roll" from his current album, "Diary of a Madman." The encore consisted of a Black Sabbath trademark song, "Paranoid." Musically, the back-up band was competent enough, but they showed no signs of special enthusiasm.

Osbourne did none of the staging for which his show is famous. In fact, about the only noteworthy moment came when a midget, suspended by his neck, swung out over the stage and was supposedly "hanged" during the song "Suicide Special." Ozzy himself did little more than raise his arms, make peace signs, and then make spastic clapping motions while exhorting the audience with all manner of profanity.

The audience was polite and even enthusiastic at times, but their disappointment at a set devoid of either grossness or greatness was obvious. Whether it was due to the recent death of guitarist Randy Rhodes, or just a "bad night" in general, this made for one of the most uninteresting headlining acts to play New York in some time.

Opening act, U. F. O., delivered a 60-minute set which was fairly well received, but not really enthusiastically. **PETER KANZE**

HERBIE MANN

American Stanhope Hotel, New York
Admission \$10, two-drink minimum

Herbie Mann and the Family of Mann have moved into a lovely room on the first floor of the American Stanhope, and will be making the

room their home 20 weeks out of the year, at 12 shows per week.

This superb act is short (just slightly over an hour) but sweet when Mann lets loose with his masterful flute playing. Especially notable is an extended, meandering version of the theme from "Lawrence Of Arabia" that runs the gamut from a surreal, echoey sound to pure funk.

Also of note are Benny Goodman's "Seven Come Eleven," which builds from a slow, dream-like melody to a jazz extravaganza, and "Aria," a soothing tune.

Mann's "Family" is guitarist Louis Volpe and Frank Gravis on bass synthesizer. The three work well together, with each having a chance to showcase his talents (Mann himself alternates between flute and various percussive instruments).

The synthesizer lends an often eerie note to the proceedings. Gravis is able to manipulate the sounds to complement Mann's playing, while maintaining a strong presence and contribution of his own. **LAURA FOTI**

"FORBIDDEN BROADWAY"

Palsson's, New York
Admission: \$12 cover, \$7 minimum

The tunes are familiar, but they've never sounded like this before. "Forbidden Broadway," now firmly ensconced in this West Side jazz club, is a satire on Broadway musicals of past and present. The new lyrics are hilarious barbs sung by a quartet of talented young performers.

Five nights a week, Gerald Allesandrini, who conceived and wrote the show, sings a parody of Rex Harrison: "I've Grown Accustomed To The Role," referring to the actor's recurring appearances in "My Fair Lady."

Linda Ronstadt of the quavering high notes is the subject of "Poor Warbling Star," a lampoon of "Poor Wand'ring One" from "Pirates of Pen-

zance." Norma Mae Lyng sings this one, and also polishes off Ethel Merman. As an angry Patti LuPone, who lost the movie role in "Evita," Lyng sings, "Don't cry for me, Barbra Streisand; the truth is I never liked you."

Perhaps Lyng's best portrayal is a devastating assault on Lauren Bacall in "Woman Of The Year." Her voice has trouble finding and keeping the right notes in "I'm One Of The Girls Who Sings Like A Boy."

The third member of the group, Bill Carmichael, brings "Barnum" star Jim Dale to life, and also plays Rex Smith of "Pirates" fame.

Wendee Winters, the bubbly blonde who completes the foursome, puts on a lacquered black wig to dance a heavy-footed Ann Miller from "Sugar Babies," and dons a curly red wig to sing as Annie in "Redundant, redundant, this song is redundant."

The four artists, accompanied by pianist Fred Barton, joins in a parody of "Fiddler On The Roof's" "Tradition." "Ambition," they say, motivates the actor, and "rejection" breaks his heart.

These former waiters and waitresses are basking in the spotlight of a solid hit that should be running for a long time. **PAULA CRANDALL**

Heidt Revival Marks Opening Of Gold Parrot

LOS ANGELES—The new Gold Parrot on Beverly Hills' "restaurant row" opened with a bang Friday (16).

Station KPRZ-AM aired the festivities, marked by the revival of Horace Heidt's big band under the baton of Heidt's son, Horace Heidt Jr.

The elder Heidt, a powerful name in music in the 1940s and '50s, was present as his son trotted out charts recorded by his father for Columbia at the time of World War II.

Many of the once-renowned names in music also attended the premiere. The elder Heidt takes credit for "discovering" Gordon MacRae, Art Carney, Frankie Carle, Alvin Rey, the King Sisters and others.

Junior Heidt is again featuring triple-tonguing trumpeters, as did his dad. And he is still building a band to the tune of "The Bells Of St. Mary's," one of the original band's biggest recorded hits.

The Heidt booking at the Gold Parrot is for an indefinite run. Reservations are required.

DAVE DEXTER JR.

French Discos Rent Vidtapes

PARIS—Discos here are turning to videocassette rental as a means of boosting their popularity. With VCR ownership over 500,000 and rising rapidly, club owners have realized there is a potential income from video lending libraries, provided they can find space to install them.

A stock of 100 units is regarded as sufficient to begin. In major cities, discos group together to pool advertising and negotiate bulk purchases at favorable rates. Lending fees are between \$1.50 and \$3 daily, and the discos also get the spin-off from customers who come to hire and stay to drink or dance.

The system does not operate in weekend discos, of which there are many in France, but for night-time venues it has many advantages, particularly since video clubs and other sources of rentable videocassettes are closed by evening. The result will be to speed the spread of video and also, it is hoped, to give the discos a new lease on life.

Power Pool Offers Multiple Services

NEW YORK—A new record pool that incorporates a club, a disk retail outlet, a production company and a promotional wing, has been formed here by Mike Ungaro, Lewis Federico and Doug Riddick.

The pool, in mid-Manhattan, is designated Power, and its formation brings to almost a dozen the number of such organizations vying for members and for record label recognition in the greater metropolitan area.

In spite of the fierce inter-pool rivalry that has existed in this city, Riddick, who will handle promotional aspects of the pool and its subsidiaries, does not feel that Power will come to loggerheads with existing pools. He states, "We are all brothers in business and Power will try to avoid conflicts and work with other pools in the sharing of facilities and expertise."

Based in a 5,000 square foot loft, Power's club is called "Sign Of The Times." Sign Of The Times is also the name of the pool's production company. According to Riddick, the club was built by a club construction facility that will work closely with Power on future club projects.

Riddick states that Power's production company will produce and re-mix dance oriented records for the industry. These, as well as danceable records from other sources, will be sold to both DJs and the general public, through Power's record retail facility.

The pool's promotional facility will help promote and market new dance music releases through radio and retail outlets, and, according to Riddick, Power's directors have a number of innovative marketing strategies on the drawingboard.

The pool itself will be geared to minority membership, and will

strive to provide subscribers with retirement benefits, insurance policies and special training seminars geared to improving performance skills at all levels of the business.

Says Riddick, "What we're trying to prove is that the record pool in today's changing social and economic climate can be structured to function as a viable business entity."

Sign Of The Times will initially function on Mondays, Fridays and Saturdays. Weekend shows will be open to the general public, while the Monday sessions will be open to DJs and other members of the trade. Admission prices "will be kept moderate."

The club, like its parent organization, will emphasize a broad range of musical formats that include rock, r&b, funk, reggae and pop. "The organization will strive to provide its members with complete artistic freedom," says Riddick.

Although Power is being geared to a minority membership, Riddick stresses that selection of the 50 members the pool will eventually have will be based on a careful screening process.

Having selected its members, Power will charge a membership fee of \$100 a year, plus a monthly subscription fee of \$50 per person. Riddick points to the number of benefits that will be offered for membership in the pool. He also claims that Power will help find jobs for its members. "We will be dedicated to giving our members a better deal," he states.

The industry veteran, most recently associated with the Harlem-based Disco Den Record Pool, states that his fledgling organization has the support of more record labels, "particularly the majors," which understand what Power is trying to accomplish.

APRIL 24, 1982, BILLBOARD

NEW RELEASES

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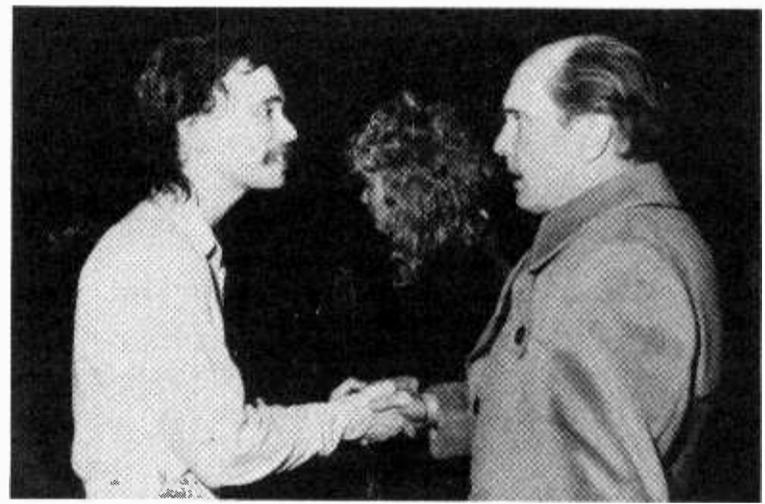
Emergency—Whispers
All Night Long—B.B. Band
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NO GUITARS—Actor Robert Duvall says hello to Mike Levine, violinist for No Guitars, a new rock band that uses no guitars. The band played at Trax.

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Brooklyn, N.Y. 11230
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DEALERS ONLY

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Main Street Records

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WOO HYUNG PARK
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"We have received a tremendous response. Advertising in Billboard does work and we will definitely be doing business in the future."

FRED HOWARD, Howard Enterprises

"The response from that placement has been tremendous, and we feel that future placements will be very beneficial. Please be assured that I will contact you in the future for our advertising needs."

REBECCA CROSS, Rebecca Cross Mgmt.

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BILL BLACHLY, Fantasia

For Details, Call Jeff Serrette—800-223-7524

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Cassette duplication available. Call for brochure.

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Losing Your Count-Down?

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24 HR. FREIGHT-PAID SERVICE

Largest Selection at Lowest Cost Anywhere
MAXELL • MEMOREX • SCOTCH • TDK
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Low Cost • Dependable

One way—within 20 blocks.....\$4.00

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Produce Award Winning Songs
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MEMPHIS, TN
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AMERICAN RADIO JOB MARKET
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DOESN'T COST,
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Position available in Texas.
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Position open for aggressive goal oriented individual in fast growing, exciting wholesaler of import and domestic records. Must have three years experience in wholesale import record sales. Send resume to:

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Large excellent catalog.

Please state salary expected and expenses. Salary plus commission—good company benefits.

Send resume to:

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NATIONAL SALESMAN
FOR SUBSTANTIAL
INDEPENDENT RECORD CO.

Knowledge of national accounts required. Willing to travel. Salary open.

All inquiries will be kept in strictest confidence. Please send resume to:

BOX 7450, BILLBOARD
1515 Broadway
New York, NY 10036

PHONE SALESMAN REQUESTED BY INDEPENDENT LA based record distributor. Call (213) 996-6754. Ask for Rolfe.

MISCELLANEOUS

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The most complete weekly listings.
Send \$1 for sample copy to:

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In California (707) 725-2476
Other states Toll free: 800-358-9997

BOOKINGS

OVER 1,000 GIGS AVAILABLE NATIONWIDE stamped self-addressed envelope brings details. Natural Acts Unlimited, Box 162-F, Skippack, PA 19474.

General News

Florida Bureau Designed
To Attract Music Business

By SARA LANE

TALLAHASSEE—The Florida Department of Commerce's Motion Picture and Television Assn. has formed a bureau to handle the recording industry, headed by Ray Quinn and Nickie Nims-Harris. Its goal will be to attract record labels, producers, artists and others involved in the music industry to come to the state.

Because of the Florida Motion Picture and Television Assn. (FMPT) and its "hard sell" of the state and Dade County, in particular, this area has become the third largest in commercial productions, averaging about \$60 million on an annual basis. By cutting red tape, cleaning the way for productions, seeking locations and making the state more economically attractive and practical for motion picture productions, Florida now sees major film producers coming into the area for major productions.

The new recording division of the FMPT is a natural extension, Quinn says. He opines that the addition of recording business in the state as a clean, light and lucrative industry could be a major contributor to Florida's economy, and feels it's only a matter of time before it will become as important to the state as the motion picture and television bureau.

"Every effort is being made to contact all involved in every aspect of the music industry here in Florida," says Quinn. "We have sent out letters asking for input and on the basis of what these people tell us, we'll be able to establish a direction in which to proceed. We're still getting organized, but within a matter of weeks, we'll be ready to start promoting the entire state as an attractive recording area."

Florida has a proliferation of 24-track studios considered excellent: Criteria, Coconuts, Studio Center, Quadrangle and others in the Miami area; Triad in Ft. Lauderdale, Bee-Jay in Orlando and others scattered throughout the state. Until the past few years, business was booming but with the slowdown in the industry, Florida studios were severely affected. Some producers felt that Florida's location was a deterrent to attracting new business in times of economic cutbacks and industry reversals. Yet, as Mack Emerman, president/owner of Criteria, has pointed out many times in the past, Florida claims much to offer—a perfect year round climate, an unhurried atmosphere, and knowledgeable people dedicated to producing the finest product, as well as excellent recording studio facilities.

New Companies

Constant Communications Corp., formed by Connie Pappas Hillman. The firm will coordinate concert tours by Elton John in the U.S. and Canada. Address: 1416 North Kings Road, L.A., Calif., 90069, (213) 656-2223.

Ground Control, formed by Kate Jansen and Dana Lester. The firm will provide complete services for record producers. Address: 251 West 89 St., N.Y., N.Y., 10024, (212) 580-2218.

Mega Records, a new independent record label, formed by Charles Murdock, former general manager of Rocket Records. First release is single by group Lady called "Number One." Address: 6525 Sunset Blvd., Suite 301, Hollywood, Calif., 90028, (213) 464-4661.

MUSICIANS

COMPUTER MUSIC SYSTEM FOR SALE. A computer by Texas Instruments, Inc., includes a 3 voice music synthesizer chip. Use of the computer on stage will not interfere with your playing another instrument. I have developed computer programs to convert the computer's keyboard into a 5 1/2 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 \$2,900.00. Dealer inquiries also invited. For more info, write: James Harvey, 159 Dover Rd., Spartanburg, S.C. 29301.

DEADLINES
FOR
FUTURE ISSUES

MAY 1ST ISSUE—APRIL 20TH
MAY 8TH ISSUE—APRIL 27TH
MAY 15TH ISSUE—MAY 3RD
MAY 22ND ISSUE—MAY 10TH
MAY 29TH ISSUE—MAY 17TH
JUNE 5TH ISSUE—MAY 24TH
JUNE 12TH ISSUE—MAY 28TH
JUNE 19TH ISSUE—JUNE 7TH

Farr Productions, Ltd., a multimedia firm which plans to manage, promote, distribute and, when necessary, create new properties for various aspects of the industry including music, cinema, theatre and video. Address: 962 Lexington Avenue, N.Y., N.Y. 10021 (212) 734-8406.

Pro Equipment & Services



DIGITAL BIRTHDAY—It's been three years since 3M's first digital recorders came for commercial use to L.A.'s Record Plant recording studios. Shown, left to right, celebrating the event, are Nick Smerigan, Plant general manager; Chris Stone, Plant president; and Gordon Menard, 3M sales representative.

Speakers, Topics Set For AES Digital Conference

NEW YORK—Speakers and their topics have been firmed up for the Audio Engineering Society-sponsored conference "The New World Of Digital Audio." The conference will be held at the Rye Town Hilton in Rye, N.Y. June 3-6.

According to conference chairman Bart Locanthi of Pioneer North America, the conference will open Thursday evening June 3 at 7:00 p.m. with an overview of the concepts of digital audio recording and reproduction conducted by Drs. Barry Blesser and Tom Stockham. The overview will be three hours that evening, and will continue the following morning.

This opening session will review the basics for those already in or just entering the field of digital recording.

Friday morning, following the completion of the session, the conference will host an in-depth discussion of the various aspects of the technology. Various international

leaders of the digital community will lead the discussion, which ends at 10:00 p.m.

Saturday, June 5 will be devoted to Part III of the conference, which will cover the practical industrial applications of theory. Included will be data from Japan and Europe about the Compact Disk. Practical application discussions will continue on Sunday morning, with the conclusion at noon.

BASF Global Sales Escalate 14.1% Over Those Of '80 Year

NEW YORK—BASF world sales in 1981 totaled \$15.1 billion, a gain of 14.1% compared to the preceding year, according to a preliminary report released by the German-based company.

BASF Group sales advanced to \$14 billion, a 14.6% increase. BASF Group sales represent sales of majority holdings in full and half of the sales of 50% holdings and their majority holdings.

In spite of the 14.6% rise in Group sales revenues, the volume of goods sold was barely 2% higher than in 1980. Sales outside of Germany and the rising strength of the U.S. dollar contributed most of the growth. In particular, BASF companies outside of Europe achieved above-average sales gains.

Group earnings were impacted by increases in raw material costs and, in part, by inadequate utilization of capacities, the company says.

The \$907 million in capital expenditures in 1981 for the BASF Group were 11.8% higher than a year earlier. The increase is mainly due to the higher dollar conversion rate applying to capital expenditures in North America.

Audio For Video Work Multiplies

• Continued from page 3

such as the projects we do for DIR's 'Silver Eagle Series.' Overall, I'd say we are up 25% in audio for video work this year and up 50% over two years ago.

In Los Angeles, Record Plant president Chris Stone and Gail Sacks, executive in charge of the Plant's remote division, say audio support work for both video and/or film production and radio is up some 50% and that perhaps two-thirds of all the remote division's work are in those veins.

House recording, popular several years ago when artists would retreat to a secluded hideaway accompanied by a remote rig for album work, appears to have faded, adds Stone. The Record Plant mobile fleet (four trucks) and L.A.'s Wally Heider fleet, used to capture most of the live album projects on the West Coast. But while live LP work may have slipped, Stone adds that the video related work has not only made up the difference but is a much larger business, in fact.

According to Sacks, recent audio support for video projects done by the Plant include a headed-for-MTV Huey Lewis & The News concert at L.A.'s Country Club, a Stevie Nicks concert that's already on HBO, a Showtime special with comedian Gallagher, and all the film audio and album work for Richard Pryor's "Live On The Sunset Strip." Radio-oriented work is also surging.

"Everyone is much more sound conscious in what I now call the 'vis-

ual arts,'" says Stone. "With stereo tv broadcasting on the horizon, everyone wants their projects not only to look good, but to sound good."

At the New York Record Plant, traffic manager Randi Greenstein and chief engineer Jay Messina, indicate that perhaps as much as 85% of their work is audio-for-video-oriented.

"We saw a surge," says Messina, "once MTV got off the ground last year. And we're seeing more cable video music projects from HBO and Showtime."

Recent audio-for-video dates have included the Simon & Garfunkel Central Park concert which has already resulted in an HBO special, a double live concert and shortly stereo videocassette and videodisk versions; MTV's New Year's Eve party in New York with David Johansen, Karla DeVito and Bow Wow Wow; Garland Jeffries, Marshall Tucker, Mink DeVille; and the Charlie Daniels Saratoga, N.Y., MTV concert which is also destined for stereo videodisk and videocassette.

Says Jeff Eustis, who bases his

Fedco Audio Labs remote truck in Providence, R.I., "Absolutely, we're seeing much more video and film related work. The record business work is very spotty now. 60% of all our work is either video or film related."

Recent projects have included video shoots of Triumph and AC/DC in Maryland.

Footnotes Eustis: "It's only the beginning. I don't think we are going to see the real boom in cable for two to three years. Then, watch out."

"We've seen a 10%-15% swing in the last year towards more video music projects," according to Malcolm Harper, who operates the Reelsound remote unit out of Manchaca, Tex. "About half of our work is video related now."

Recent projects have included audio support for a Carole King television special, taped in Austin, and radio work for DIR's Silver Eagle series (Dottie West), Westwood One (Tommy Tutone) and King Biscuit Flower Hour (Johnny & The Distractions). Reelsound is gearing up for the future by prepping a second mobile trailer.

Agfa Making Tape Mart Gains

TETERBORO, N.J.—Agfa-Gevaert may be a world leader in photographic films, graphics systems and chemicals, but the fastest growing division of the company is magnetic tape, which is expanding at a rate of 30-40% a year.

Agfa is not yet in the U.S. consumer market, but it is a strong force in bulk audio tape market here, as well as a supplier of blank tape to recording studios.

Explains Andy DaPuzzo, audio products manager, "Because the duplicating field is in the hands of so few, it's possible to be a leader in the field when only a few companies are using your tape. But consumer recognition is difficult because your name is not on the prerecorded tape."

Recognition is even more difficult at the studio mastering level, DaPuzzo says, not because the brand

name is absent but because there's so much superstition in studios. "We have to work a lot harder there," he admits. "There's a little volume in so many different hands, so we really have to get the word out."

Agfa has designed a new stack hub to help its duplicating tapes (pancakes) fit together better for shipping. The tape is also longer, which means less production time spent changing pancakes. It comes in 7,200, 8,200 and 10,000 foot lengths. "Not all manufacturers can offer comparable lengths, because our slitting is better," DaPuzzo says.

Agfa builds all its own tape coating and slitting equipment. It is specially designed to fit and work together. In addition, Bayer, Agfa's parent company, manufactures oxides. As DaPuzzo points out, "This gives us complete control over every aspect of tape manufacturing."

S.F.'s Tres Virgos Studio Thrives In Marin County

By JACK McDONOUGH

SAN RAFAEL, Ca.—In its first four months of operation the new 24-track Chips Davis-designed LEDE Tres Virgos studio here has completed three album projects, together with numerous demo and ad/jingle sessions, according to partner Jerry Jacob.

The three LPs are by the Boys Town Gang, produced by Bill Motley for Moby Dick Records; pianist Ira Stein and oboist Russell Walker, produced by Will Ackerman for Windham Hill Records; and Laura Allen, produced by Allen and Peter Georgi for Unity Records.

A self-produced album by former Sons of Champlin lead guitarist Terry Haggerty is in progress.

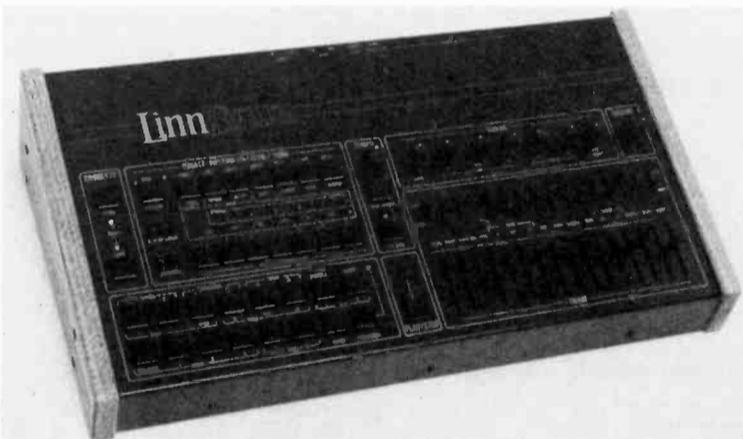
Joan Baez and Grateful Dead drummer Mickey Hart are among the artists who have done demos in the room.

Jacob notes that "since the day we've been open we've been able to pay all our bills out of session income, and considering conditions in the business we're very pleased."

Jacob did add, however, that getting producers to come out to look at a new room is a constant battle. "In every other business I've been in," says Jacob, "you can go out the door with your product and make a sale. But in this business getting a producer, who might live just a few miles away, to come in to check out your place is very hard. Of course it's the old story. Every studio operator in the world will tell them that their studio is the best place there is. But when they do come here they find out that there truly is a difference in what we can attain with this design. The concept actually works."

Jacob is also a co-incorporator, with David Rubinson, of the California Entertainment Organization, the new group which has been founded to fight the efforts of the California State Board of Equalization to levy taxes—including retroactive taxes and penalties—against the states' independent studios (Billboard, Feb. 27 and Mar. 20).

New Products



DRUM BEAT—Linn Electronics introduces an improved, lower priced LinnDrum, a digital rhythm machine. The drum computer stores as many as 49 different drum patterns. Suggested list: \$2,995.



FUTURE MIX—Tom Voegell (left), vice president of MPR Productions, and Tom Mudge, recording engineer, mix a "St. Paul Sunday Morning" edition for future broadcast on Minnesota Public Radio. Members of the St. Paul Chamber Orchestra were digitally recorded; 3M digital equipment was recently installed in the Minnesota Public Radio production studio.

MEET KOOL AND THE GANG'S GANG.

They're students at the East Harlem Performing Arts School.

Kool and The Gang contributed one thousand dollars to support their school's special program of education. And the Ampex Golden Reel Award made it possible. It's more than just another award. It's a thousand dollars to a charity named by artists receiving the honor.

For Kool and The Gang, *Celebrate* was the album. *House of Music* was the recording studio, and these kids were the winners.

So far over a quarter of a million dollars in Golden Reel contributions have gone to designated charities. For children's diseases. The arts. Environmental associations. The needy.

Our warmest congratulations to Kool and The Gang, House of Music and to all of the other fine recording professionals who've earned the Golden Reel Award.

AMPEX

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Pro Equipment & Services

Studio Track

LOS ANGELES—Recent **Sunset Sound** activity: **Richard Simmons** completing an Elektra LP, **Dave Appell** and **Hank Medress** producing, **Ed Sprigg** engineering, **Terry Christian** assisting; **Geffen Records OXO** tracking and overdubbing, **Ken Mansfield** producing, **Humberto Gatica** engineering, **Richard McKernan** assisting; **Lenny Warnok** and **Ted Templeman** producing **Michael McDonald**, **Jim Isaacson**, **Stephen McManus** assisting; **Michael James Jackson** producing **Jesse Colin Young** for Elektra, **Jim Isaacson** engineering, **Stephen McManus** assisting; **Andrew Gold** producing **10cc**; **Bruce Botnik** producing/engineering **Kenny Loggins** with assistance from **Peggy McCreary**; **Akira Inoue** producing **Masaki Ueda** for CBS International, **Susumu Ohno** engineering, **Peggy McCreary** assisting; and **Eddy Mitchell**, French artist, producing himself with executive producer **Jean Fernandez**, **Terry Christian** engineering.

Recent **Redwing** action: producer **Mike**

Flicker doing overdubs on two projects, **Randy Meisner** and the **Clocks**, engineering by **Rolf Henneman**, assisted by **Larry Hinds**; producer **Steve Nelson** doing overdubs with **Diana Canova** engineered by **Larry Hinds**; **Rene and Angeled** producing **Plush** with engineering by **Kirk Butler**; **Richard Evans** producing the **Brooklyn Tabernacle Choir**, **Kirk Butler** engineering; and **Bert Agudelo** producing **Charo** with engineering by **Larry Hinds**.

Carl Anderson cutting tracks at **Eldorado** for a new CBS LP, **Dick Rudolph** producing, **Scott Singer** engineering, with assistance from **Sarco**. Also there: **Ron Magnus** producing **Shandi**, **Dave Jerden** engineering, **Brian Malouf** assisting; and **Tom Verlaine** mixing a new Warner Bros. LP, **Dave Jerden** the mixing engineer.

Northern California's **Steel Breeze** recording an LP at **Rusk Studios**, **Kim Fowley** producing, **Taavi Mote** engineering.

Lots of action at **Mystic Sound Studios** with

such artists as the **Rayonics**, the **Movers**, **Verbal Abuse**, **Crown Of Thorns**, **Superheroines** and **Jews From The Valley** all recording projects.

The **Stingers** laying down tracks at **Mad Dog Studios**, **Kenny Kerner** and **Steve Kramer** producing.

John Novello producing two sides for **Michael Mallen** at **Perspective Sound**, **Barry Ober** engineering.

At **Group IV Recording**, engineering **Matt Hyde**, assisted by **Greg Orloff** and **Andy D'Addario**, mixing vocal tracks by singers **Michael Johnson** and **Terri Gibbs** on feature film "Waltz Across Texas" for **Garrett Music Enterprises**.

★ ★ ★

San Francisco **Automatt** activity: **Bill Graham** producing **Santana** with **Jim Gaines** engineering and **Maureen Dronney** assisting.

Pat Gleeson producing **Private Eye** for Fantasy at his own **Different Fur Recording**, San Francisco, **Michael Cotton** of the **Tubes** assisting on the mix, **Stacy Baird** engineering, **Howard Johnston** assisting.

Lou Rawls working on vocal tracks with producer **Ed Bogas** for the upcoming "Garfield The Cat" television special and album, **Jack Leahy** engineering, **Jeff Kliment** assisting.

Recent activity with the San Mateo, Calif.-based, **Bodacious Audio** remote truck includes the 1981 Bay Area Music Awards at San Francisco's Civic Center, in conjunction with Houston recording for the "live" radio simulcast on **KMEL** radio 106 FM.

★ ★ ★

Tom Chapin's new LP, "In The City of Mercy," was mastered recently at Miami's **Criteria** with **Mike Fuller** engineering.

Reelsound's 24-track remote bus was recently in San Antonio recording **Johnny and the Distractions** for "King Biscuit Flower Hour." **Paul Zullo** was producing with **Malcolm Harper**, **Mason Harlow** and **Lewis Valis** engineering. **Reelsound** is Manchaca, Tx.-based.

Action at the **Recording Connection**, Beachwood, Ohio: the **Michael Stanley Band** working on a new LP, **Michael Stanley** producing, **Don Gehman** of Miami's **Criteria** engineering, **Jim Carroccio** assisting; **Carl Maduri Sr.** and **Belkin-Maduri Management** producing **Money** (formerly the **Muffs**); **Champion** recording with **Arnie Rosenberg** engineering and co-production provided by **Jim Quinn** and **Eric Stevens** of **Hungry Threesome Productions**; and **Jim Rieger** producing **Bandit**, **Arnie Rosenberg** engineering, **Pat Meehan** assisting.



MAKING "HEY"—Melissa Manchester and producer Arif Mardin are putting the finishing touches on the upcoming Arista album "Hey Ricky."



BABY MATURES—John Waite, left, former lead vocalist of the Babys, works on his upcoming **Chrysalis** solo LP with producer **Neil Geraldo** of the **Pat Benatar Band**.

ENVIRONMENTAL STUDIO

Indigo Ranch Still Thriving In Malibu

By **JIM McCULLAUGH**

LOS ANGELES—Six years ago, **Indigo Ranch** recording studios opened for business in Malibu's Solstice Canyon—an "environmental" studio on a 60-acre ranch only 40 minutes from downtown L.A. It was the height of the record industry boom and 24-track facilities were flourishing like dahlias.

In the intervening years, the music industry has gone flat and numerous studios in the glutted Southern California market have cut back considerably on their operations. **Indigo**, though, has remained a strong survivor.

On the one hand, co-owner **Michael Hoffmann** would like to credit the lucky spirit of the land. Several generations ago it was holy ceremonial ground to **Chumash Indians**.

More realistically, though, **Hoffmann** cites "the blessing of a returning clientele of artists and producers. The record charts are my best advertisers."

Recent artist clients have included **Jeff Lorber**, **Ronnie Laws**, **Neil Young**, **Lenny White**, **Olivia Newton-John** and **Neil Diamond**. Recent producer/engineer clients have included **Chris Brunt**, **Meco Menardo**, **Bob Gaudio**, **George Martin**, **Bob Margouleff**, **Larry Dunn** and **David Briggs**.

"Of course," **Hoffmann** adds, "the ambience doesn't hurt either." The ranch, with its rustic buildings, overlooks the Pacific Ocean with views towards **Catalina Island**. Clients can also enjoy a massive **El Capitan**-like rock where eagles nest, a full citrus orchard and both volleyball and basketball facilities. The more adventurous clients can go canyon hiking between tracks.

The property was owned at one time by hat industry tycoon **John B.**

Stetson whose friend, actor **John Barrymore**, was a frequent visitor. Some of the locals still refer to the land as the "Barrymore Ranch."

Several years ago, the **Moody Blues**, who were recording their "Octave" LP there, dedicated a song to **Indigo**—"Slippin' In A Slide Zone." The facility is only accessible by a steep, meandering route (partly unpaved) and the group was recording during an especially heavy rainy period. At one time **Michael Pinder** of the **Moody Blues** was a co-principal and **Kaplan** was the sound and light expert for the band.

A newer plus is a two-story, wood chalet where clients can stay for the duration of their projects.

"We've managed to combine the best of both worlds," adds **Hoffmann**.

The studio's track record has also convinced both **Hoffmann** and **Kaplan** that the studio, which is housed in a one-story rustic edifice, has a good audio approach.

The equipment, apart from updating and modifying, is basically what the studio began with—a custom built **Aengus Engineering** console, **3M** multitracks and modified four way **JBL** monitoring system. Newer electronics include **Allison** automation and state-of-the-art onboard gear.

One audio perk is huge collection of vacuum tube microphones from the 1950s and 1960s, including **Neumanns** and **AKGs**.

New Mark Seen For Exhibitors At Summer CES

NEW YORK — Although it doesn't seem possible, the Consumer Electronics Group of the Electronic Industries Assn. reports that the upcoming Consumer Electronics Show will yet again set records for number of exhibitors.

CES, which runs from June 6-9 at **McCormick Place** and nearby hotels in Chicago, will feature a number of new exhibitors; to date 952 manufacturers have applied for exhibit space.

"We are using every bit of available space at **McCormick Place**, including hallways on the lobby level, and former meeting rooms on the Concourse level," says **William Glasgow**, **CES** vice president. "And we still have a waiting list of more than 25. **McCormick Inn** is sold out too, and we have over 130 manufacturers of limited distribution lines with applications for the new **Conrad Hilton** facility which will replace the **Pick-Congress Hotel**."

Special exhibits and conferences include the following:

- The Design and Engineering exhibition, with 100 of the most innovative consumer electronics products introduced in 1982.

- **CES** conferences each morning of the show.

- 16 hours of retail-oriented workshops and seminars.

- **International Comput-A-Match**, a system that allows foreign buyers to identify companies wishing to sell to specific overseas markets.

Dickinson's Rental Firm Offers Digital Gear Only

NEW YORK—The business of renting professional equipment to recording studios is a specialized one, but one firm has made it even more specific. **Digital by Dickinson**, based in Bloomfield, N.J., rents only digital equipment.

President **Frank Dickinson** ex-

plains that the company owns two **3M 32-track** machines with full editing, as well as a full **JVC two-track** system. **Dickinson** recently purchased a truck, which can be used in conjunction with other mobile units to record digitally. One recent truck stop: "To Basie With Love," which was recorded with **Digital by Dickinson**, and trucks from **Unitel** and **Le Mobile**.

Why offer strictly digital equipment? **Dickinson** believes, "Digital is the way things should be; it's where we're going to go. Properly used, it's very nice." The expense, he says, is relative: "Ten years ago a \$100 **Neumann** microphone was considered expensive."

Studios interested in recording digitally but unable to afford the expense may find rental a viable alternative, **Dickinson** believes. "In fact, we're doing what we're doing because the studios can't afford digital. It's highly technical and maintenance-oriented." However, if the equipment is rented, there are no maintenance headaches.

The idea for the remote unit grew from **Dickinson's** observation that most remote trucks don't have the room for two **32-track** machines. "Since we needed a truck to deliver the equipment, we decided to have it double as a mobile unit."

THE VILLAGE RECORDER

is looking for highly qualified maintenance people. Neve-Necam and Studer experience necessary. Contact Alan, Joel or Kenny. (213) 478-8227. Salary open for the right people.

Video

L.A. Home Video Taping Hearing

• Continued from page 3

didn't thwart accurate ratings. At least one rating service, which she did not identify, is reportedly field testing a new diary to better count VCR owners' viewing habits.

Eliasberg and others in the pro-movie camp argued that the VCR's remote controls make possible the home deletion of commercials, undermining sponsors' advertising.

Chairman of the board Eugene H. Kummel of McCann-Erickson, ad agency for Sony, like others in the pro-VCR camp, stressed that film makers are already getting fair compensation from theatre and cable and commercial tv. He, too, lauded the "time shift" advantage of VCRs, making it possible to record a show and view it at a more convenient time. Commercial tv will not be af-

fecting unfavorably by the terrific surge in VCR home use, he added.

Valenti said two devices, "The Killer" and "The Editor," make it possible to delete commercials automatically. Yet Dave Niederauer, Western Appliance, San Jose, Calif., who doubles as a distributor/retailer, said he tried to find "The Killer" device, but it was unavailable for sale. He said a device like it merely deleted colored commercials from a black and white movie showing and left blank gaps in the video tape, which viewers decried, he added. On the movie side, it was noted that research showed 86.8% of VCR users erase commercials.

Cornell, however, derided the statistic, stating that her study showed 86% of the 23% supposedly copying movies as correct.

Valenti, who took about half the time extended to the movie business and its allies, pictured the Japanese home electronics empire as "swollen with profits." He singled out Matsushita, which he described as the biggest VCR maker, for a fourth quarter report in December 1981, in which profits were \$200 million. Their VCR business for the period was up 80%. Picture witnesses pointed up trade imbalances resulting from the proliferating VCR market and resultant employment in the craft unions associated with U.S. films.

Pro-royalty testimony favored the blank tape/VCR levies, stating the public could handle such fees. Video software distributor Dick Anderson of Sea Coast Appliance, Miami, stated his wholesale peers are feeling a recessionary bite. The \$50 proposed royalty on VCRs would raise the price by \$100 when it is passed on to the consumer. Recently he and Neiderauer said they were selling a new VCR at \$500, where the additional \$50 would add 10% to 20% to the consumer bite. Valenti emphasized that the royalty numbers were estimates. If the proposal were passed by Congress, the Copyright Tribunal would assess the royalties and review them on a regular basis. It appeared that the electronics witnesses wanted no part of such a suggestion.

At one point, Tom Railsback (R-Ill.) asked Valenti how he would handle the 3.5 million VCRs in use and the millions of blank tapes in consumers' hands. Valenti said he would favor assessing a royalty on VCRs and blank video tape sold after the law was passed. Valenti said the built-in royalties on books and records have created no problems

(Continued on page 54)



Billboard photo by Chuck Pullin

MONROE DOCTRINE—Three of a total of 33 contestants show their stuff in the Marilyn Monroe Look-Alike Contest sponsored by Sam Goody and Twentieth Century-Fox Video in New York April 3. All seven Marilyn Monroe titles from Fox were on sale for \$50 during the promotion.

'KEYSTONE FOR KIDS' S.F. Pilots Music Education Vid Series

By JACK McDONOUGH

SAN FRANCISCO—"Keystone For Kids," a new music education video series geared to public broadcast as well as in-classroom use, is being tested here under the auspices of Chevron/Standard Oil.

Betty Link, a veteran San Francisco school district music teacher who conceived the project and pitched it to Chevron, says that thus far two sessions have been taped at the Keystone Korner nightclub, in front of audiences composed mainly of the district's 5th and 6th graders who are brought out for the special afternoon concerts.

The first session, taped Jan. 14, featured Art Blakey and the Jazz Messengers, with special guest Wynnton Marsalis, in a program titled "Jazz Messages." The second, done Mar. 10, featured Kenny Burrell and seven players (some of whom flew in from New York specifically for the taping) in a program titled "The Many Roles of the Jazz Guitar."

Producer for the shows is Ed Franklin, who serves as executive producer for Chevron School Broadcasts. Taping was done by a three-camera team, under direction of Garth Harrington, from PBS channel KIVE (Channel 6) in Sacramento. Phil Edwards did the audio, with narration by former KJAZ disc jockey John Gorgone.

Link says the programs, which will be available free of charge to any school or any PBS outlet in the 24-state Chevron area, can be had either as a half-hour entity or as two 15-minute segments.

"We want the programs to be educational but we also want them to be entertaining," emphasizes Link. "If it's to be entertaining the half-hour format would probably be most useful. As an educational tool I think the 15-minute format would be most useful. We'd like to reach adults as well as children. Our audiences have been the 9 and 10 and 11 year-olds, but the programs are universal.

"Many people have never listened to jazz, so these shows are geared to provide a strong focus, to give them something to listen for, something to hold on to.

"That's why we centered the Blakey piece on 'rhythm messages' and zeroed in on the rhythm. The Burrell piece focuses on how jazz evolved from the blues. And if this series goes over and Chevron goes into a regular series we'll do pieces on mel-

ody in jazz and on improvisation and on many other things." I'd like to have Stan Getz on there, and Tito Puente. So far we've had tremendous response from the jazz community so I'm encouraged."

Link says the producers have "unlimited dubbing rights" on the videocassettes and that the programs could be made available to commercial as well as public tv. "We've had some requests from commercial stations as well as public tv. "We've had some requests from commercial stations already. And maybe commercial television could use it to develop a jazz scholarship fund. That would be one way of doing it."

Link notes that the oil company has a history of sponsorship of musical education dating back to the "Standard School Broadcast," a half-hour program with a teacher's guide that aired at 11 a.m. every Thursday in the Western states from 1930 to 1970. These broadcasts were under the direction of Carmen Dragon, who now leads the Hollywood Bowl Symphony.

"You'll find many, many people now in middle age who will say, 'That's how I learned to listen to music,'" explains Link. "But in 1970 Standard realized people weren't listening to the radio so much anymore and they started putting educational materials directly into the classrooms. They put out many fine recordings demonstrating various orchestral and popular instruments. They interviewed many musicians like Huddie Ledbetter, John Lee Hooker, Herb Ellis, Joe Pass and others.

"It was very enlightened material and I was so impressed with it that I wanted to buy some of these things for my own personal library. So I tried to find out more, and as a result I started doing some p.r. work for them and then made this proposal, because I felt confident that Todd Barkan would let us use his club, Keystone Korner. My proposal was specifically for jazz programs. There are already programs on opera and classical and ballet but jazz has been neglected.

"Chevron agreed. They did surveys and found that many schools were ready for video materials. The schools have moved far enough in the direction of video literacy that we all felt the program would make sense."

VRA New Name Adopted By Retailers Group

NEW YORK—The Video Software Retailers Assn. has changed its name to Video Retailers of America (VRA) and has decided to become affiliated with the National Assn. of Retail Dealers of America (NARDA) (Billboard, March 27).

The name change was made partly to avoid similarity with the Video Software Dealers Assn., a division of NARM. The two groups differ markedly in their methods of operation.

The VRA is a two-month-old organization consisting of retailers whose primary business is the sale and rental of prerecorded video hardware and software. NARDA has been in existence 39 years.

"NARDA's function in the new organization will be strictly advisory," says Jules Steinberg, executive vice president of NARDA, "although every VRA member will be given dual membership in NARDA as well." Dues for the group are \$150 a year.

Steinberg says that, in addition to aiding the group in its work against the Mathias Amendment, NARDA will help VRA put together a tape rental cost of doing business survey, business training sessions, a low-cost bank card program and a computerized electronic bulletin board. VRA offices are located at NARDA's national headquarters: 2 N. Riverside Plaza, Suite 222, Chicago, Ill. 60606. Phone: (312) 454-0944.

www.americanradiohistory.com

Stephen Roberts Tagged CBS-Fox Group Chieftain

NEW YORK—With Cy Leslie as head of the newly formed MGM/UA Entertainment, it was anticipated that Stephen Roberts would head the CBS/Fox joint venture. That prediction came true last week, when Roberts, currently president of 20th Century-Fox Telecommunications Division, was appointed president and chief executive officer of the proposed CBS/Fox venture.

Others on the CBS/Fox board of directors come from each of the two companies: from CBS are president Thomas Wyman, Broadcast Group president Gene Jankowski, and Records Group president Walter Yetnikoff. From Fox are chairman Alan Hirschfeld, Monroe Rifkin, partner in Rifkin-Fox Communications; and Norman Levy, vice chairman and president of 20th Century-Fox Entertainment.

The appointments become effective when a definitive agreement is executed.

Operations reporting directly to Roberts include new cable activities,

the CBS cultural cable channel, home video activities and the CBS Studio Center. Dick Cox, president of CBS Cable, will continue to head that organization.

A top priority for Roberts in the home video area includes the merging of Fox and CBS activities and the appointment of a division president. Yetnikoff will represent CBS's interest on home video matters.

The overall headquarters of CBS/Fox, and the headquarters of the venture's cable and home video operations, will be New York. Subsidiary offices for the venture will be maintained in Los Angeles and Farmington Hills, Mich., home of Fox's current home video manufacturing plant, and the site of the joint venture's manufacturing and accounting activities in the future.

CBS Studio Center will be used by CBS, Fox and others for feature film and program production and will operate as a separate unit within the CBS/Fox venture. It will be managed by a joint company committee reporting to Roberts.

RCA CED Gets Warner Titles

LOS ANGELES—RCA's CED videodisk system has received an important new ally in the form of a package of Warner Home Video titles, the result of a just consummated agreement between the two giant software companies. Significantly, this marks the first time Warner product will be available on videodisk.

RCA SelectaVision Videodiscs will have non-exclusive domestic rights initially to 35 Warner titles including "Superman" and "10." The titles, which include two music oriented prod-

ucts—"A Star Is Born" and "Woodstock"—should be begin to enter the marketplace by summer and fall, as part of RCA's new monthly release patterns.

Additionally, the pact gives Warner Home Video several future options. Among them: the right to distribute videodisk product themselves in the future should they wish; access to RCA's custom pressing services; and an option to acquire patent licenses and CED technology should Warner Communications elect to build a CED plant of its own.

Chrysalis Video Adds Distributors

LOS ANGELES—Chrysalis has added more distributors for its home video product. They include Winn Video, N.Y.; Media Concepts, St. Petersburg, Fla.; H.W. Daly, Houston; Video Artists, Minneapolis;

ZBS, Cleveland; and United Independent Distributors, L.A.

Recently Chrysalis reached agreements with four major Canadian distributors for its home video product.

Video

Both Sides Screen Views During L.A. Video Hearings

• Continued from page 53

with sales. He stressed the important part ASCAP has played in royalty regulation over the years through continual surveillance of industry.

Valenti's side often referred to the blackening skies over the record industry, precipitated by widespread audio home taping (see separate story). Representatives Pat Schroe-

der (D-Colo.) on numerous occasions expressed a similar fear, emphasizing that a law must seek to govern well into the future.

One of video software's most

eloquent spokesmen, George Atkinson, founder of Video Station, the 400-odd franchise store network across North America, took the advice of Kastenmeier and cut his pres-

entation down to three minutes, which constricted the ebullient franchise chain entrepreneur to speaking only of the first purchase overtones in the royalty proposal.

Railsback spoke on the fair use criteria, codified in the 1976 Copyright Act, especially the copying of an entire copyrighted production by home tv. His questions often seemed to harry witnesses representing VCR makers.

Richard H. Orear, president of the National Assn. of Theatre Owners; Gene Allen, vice president of the stagehands' union; Howard Oliver, local secretary of the AFTRA local; and Jud Taylor, president of the Directors' Guild of America, flayed VCRs for diverting possibly revenue from filmmakers. Union speakers spoke at length about unemployment that ranged from 20% to 50% of their organizations' members.

Actor/producer Clint Eastwood pointed out that six out of 10 films never make black ink, citing VCRs as another possible drain on profits.

The electronics group universally flayed this pessimistic talk, stating that no proof of such depressed business conditions could be directly laid to VCR penetration in the U.S.

The VCR troupe even rang in a reputed consumer advocate, Carol Tucker Foreman, who seemed well known to the Congresspersons. Foreman stated that she was there because in the film studio vs. Sony litigation, the only consumer defendant played dead and didn't really speak out during the suit. She urged the Congressional committee to get a better fix on how the consumer will be affected by the proposed legislation.

Disney Bows Summer Home Video Promotion

LOS ANGELES—Walt Disney Home Video is launching a special summer promotion offering discounts on the studio's classic cartoon titles.

Called "Disney's American Summer Cartoon Sale," mechanics of the program include a special savings to customers on the purchase of any of Walt Disney Home Video's seven classic cartoon collections. Regular price is \$49.95 but the limited-time program offers them for a 20% savings at \$39.95.

All seven Disney cartoon videocassettes will be specially packaged along with a free, 16 oz., hot and cold mug featuring Mickey Mouse, Donald Duck and Goofy.

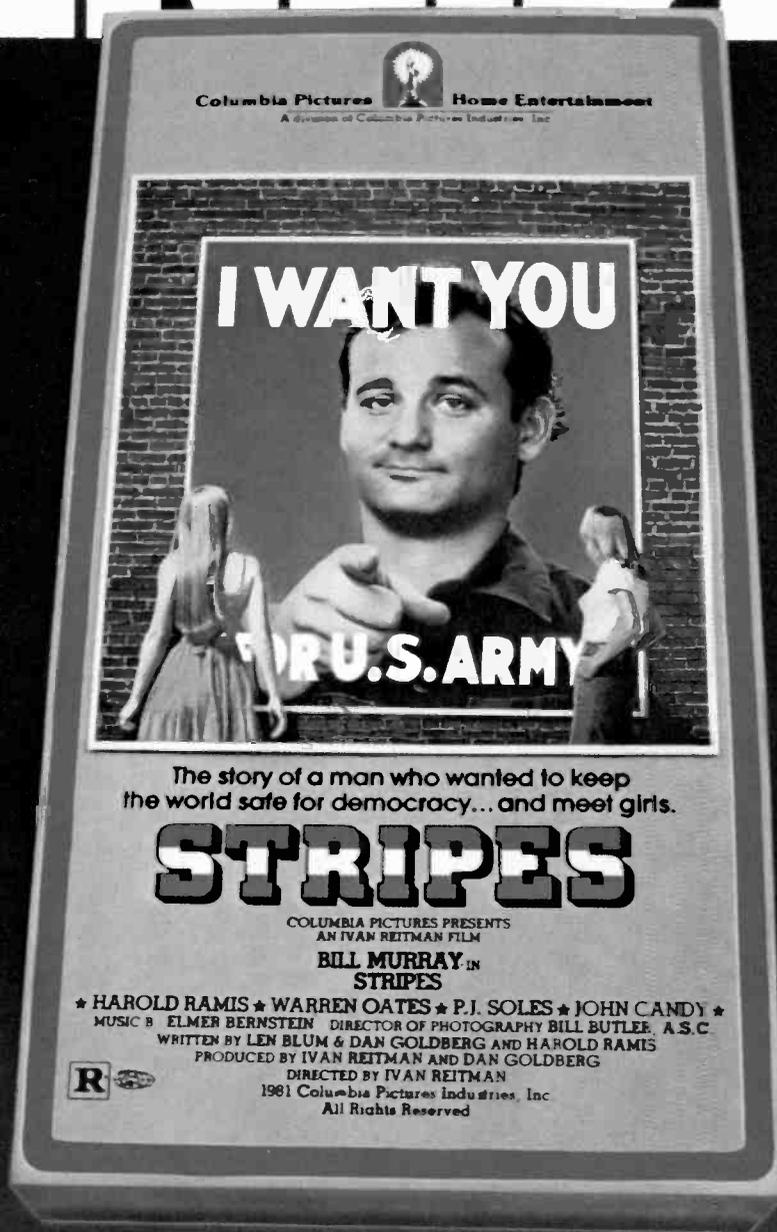
Each of the seven Disney cartoon collections contains four to six original Walt Disney cartoons featuring Mickey Mouse, Donald Duck and other Disney cartoon characters. Some have not been seen in movie theatres for over 25 years.

Paragon Acquires Swank Films

LOS ANGELES—Paragon Video Productions, a subsidiary of Las Vegas' King Of Video, has acquired exclusive rights for home use to 50 feature films from Swank Telefilm, L.A.

Among titles: "The Pilot," "Happy Hooker Goes To Washington," "Joe," "Dr. Heckle & Mr. Hype," "The Apple," "God's Gun," "The Man From Button Willow," "Savage Weekend," "Going Steady" and "American Nitro."

ENLIST.



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Cult And Horror Movie Titles Prove To Be A Howling Success

By LAURA FOTI

NEW YORK—VCR owners have shown unquestionably that they like to have their pants scared off. Video dealers find that horror and cult movies sell even more strongly than many major releases: the companies supplying horror titles say their business is going through the roof.

Media Home Entertainment, for example, purveyor of "Halloween," "Blood Beach," "Hell Night," "Maniac" and "The Haunting Of Julia," expects its sales to double this year, to \$16 million. That growth, according to president Ron Safnick is due largely to the strength of those horror titles.

Top sellers at stores around the country include "Scanners," "The Howling" and "The Texas Chainsaw Massacre," all on Billboard's Top 40 chart, along with "Tool Box Murders," from Video Communications Inc. Other hot titles include "I Spit On Your Grave," "Slasher," "Friday The 13th" and "Prom Night." "Prom Night" does well with teenage girls," says Matt James, president of Video Insight in Belmont, Calif.

The interesting angle is that these titles seem to sell with little help from special promotions or merchandising aids. A few of the smaller firms specializing in horror titles offer posters and counter cards, but many do not, and they insist it hasn't hurt their sales. This may partly be due to the fact that these titles sell for \$44.95 to \$55.95, for the most part.

Some of the independents with horror offerings are:

- **Budget Video:** Titles include "Night Of The Living Dead," "Horror Express," "Vampyr" and the silent classic "Cat And The Canary." Merchandising aids: posters and a monthly flyer.

- **Capitol Home Video:** Titles include "Delerium," "Incredibly Strange Creatures," "Demon Lover" and "Death Journey." No promotional aids are available.

- **Family Home Entertainment:** Titles include "Slaves Of The Cannibal Gods" and "Beyond Atlantis." There are no promotions, but sales manager Roger Chan says a promotion is in the offing.

- **Nostalgia Merchant:** Titles include "The Thing From Another World," "Invaders From Mars," "Plan Nine From Outer Space," "Hideous Sun Demon" and the 1942 version of "Cat People." Nostalgia Merchant has run special promotions around Halloween time, as well as offering incentives for the "Blast-Off Series" of science fiction titles. Posters and other POP material is available.

- **VidAmerica:** Titles include "Human Experiments," "The Unseen," "The Thing" and "The Bermuda Triangle." Four-color posters and promotional sheets are available.

- **Wizard Video:** Titles include "The Texas Chainsaw Massacre," "I Spit On Your Grave," "Zombie," "The Boogey Man" and "The Devil's Wedding Night." On the newly formed Cult Video label, expect to see "Snuff" and "Blood-feast," a title from the 1960s that has been out of circulation. Wizard

offers full-size posters on each title, as well as color flyers, boards and other dealer supports.

Why does horror sell? One reason many offer is that these movies are not on television and only sporadically in theatrical release. "Any horror title that's been successful in the theaters will do well in home video," Wizard president Charles Band believes. "Our films haven't been accessible to the general public. They have a high repeatability factor, and they're great for parties."

"People like to be scared," is how Steve Stumbriss, Budget Video sales manager puts it.

"Horror has always done well at the box office," adds Earl Blair, vice president of Nostalgia Merchant. "It gives people a thrill without being something they actually have to experience. Our films are 'B' horror classics, seldom seen elsewhere, and they do have some good moments.

"Middle-of-the-road titles often don't do as well as some of these shocky titles," Blair continues. "The public wants something exciting, titillating, rather than everyday problems."

Whatever the psychological explanation, the fact is that there are plenty of customers willing to shell out hard-earned cash for such movies as "They Saved Hitler's Brain." And dealers report that horror titles sell even better than they rent, further evidence of that repeatability factor. When they do rent, the same customer often comes back a number of times for the same title.

Atlanta Firm Adds 200th Cable System

By RUSSELL SHAW

ATLANTA—Temppo, Inc., an Atlanta-based multi-service video marketing and cable production company, has recently through subsidiary Cable Marketing Group, Ltd., added the 200th cable system to its nine-state network. In the same period since its founding in October, 1981, the firm has launched artist management and music publishing interests which now profit from exposure in the markets being serviced by Temppo.

States Mike Greene, Temppo's president and former manager of the city's Apogee Studios: "Local cable operators are only now becoming aware of the potentially huge revenues they can generate with advertising and programming appealing to their specific area. They are beginning to utilize various means to fulfill this promise, from the two minutes an hour many large cable networks allow for local tags and spots, through heretofore unutilized local access capabilities, to 'down time' on a particular channel when there is no national feed."

To fulfill these needs Greene, Rob Senn, executive vice-president and former MCA national promotion director, and project development director Danny Lipson have a number of marketing projects underway. Among these will be a Southeastern test-marketing campaign with Atlantic Records. To be launched May

1 with artist undetermined as of press time, it will be the first undertaking of its type between local cable systems and the music industry.

Encouraging cable operators to develop their local origination stations, Temppo, Inc. is presently brokering a variety of advertising and programming services, ranging in length from 30 seconds to an hour. These include a video fashion series, a show on parachuting, and political spots for candidates with jurisdictions matching or overlapping those cable systems working with Cable Marketing Group, Ltd.

Temppo is financed entirely by private venture capital. Lipson does state, however, that "the cable system we are working with ideally should have at least 4000 subscribers." For its brokerage services, Temppo, Inc. would receive compensation varying upon the production cost of the show/spot it is offering, as well as the size of the targeted area.

While Temppo receives much of its programming from independent producers, the company is originating its own offerings as well. These include a contemporary christian special being planned with Word Records for this summer, as well as entertainment clips of artists currently engaged by Temppo's talent arm.

RCA VidDisks Earn RIAA Gold Plateaus

NEW YORK—10 feature film titles from RCA SelectaVision VideoDiscs earned the first videodisk-only certified Gold Awards from RIAA/Video last March for audited sales of at least 25,000 units and \$1 million at suggested retail list price (and rental income, if applicable).

Also certified in March for Platinum status was "The Blues Brothers" on MCA Videocassette/MCA Videodisc and "9 To 5" on 20th Century Fox Video videocassettes. Platinum levels signifies a minimum 50,000 units and \$2 million at suggested retail list price and rental income.

Additional Gold Awards certified in March included combined videocassette/videodisc citations to MCA Videocassette/MCA Videodisc for "Slapshot" and three to 20th Century-Fox Video for "Hello, Dolly," "The King And I," and "Tora-Tora-Tora."

The ten RCA titles include: "M*A*S*H," "The Muppet Movie," "Airplane," "Grease," "Heaven Can Wait," "Rocky," "Saturday Night Fever," "Fiddler On The Roof," "The Godfather" and "Star Trek—The Motion Picture."

'Taps' Coming

LOS ANGELES—"Taps" will be released by 20th Century-Fox Video on videocassette for rental.

Videocassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	9	FORT APACHE, THE BRONX Vestron VA-6000
2	12	5	THE HOWLING 20th Century-Fox Video 4075
3	20	3	ONLY WHEN I LAUGH Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10462
4	2	9	CONTINENTAL DIVIDE Universal City Studios, Inc., MCA Distributing Corporation 71001
5	5	24	ATLANTIC CITY Paramount Pictures, Paramount Home Video 1460
6	4	7	RICHARD PRYOR LIVE IN CONCERT Vestron VA-4000
7	6	15	CLASH OF THE TITANS MGM/CBS Home Video 700074
8	10	19	AN AMERICAN WEREWOLF IN LONDON (ITA) Universal City Studios Inc., MCA Distributing Corporation 77004
9	13	9	CANNONBALL RUN Vestron VA-6001
10	28	2	THE FRENCH LIEUTENANT'S WOMAN Juniper Films, 20th Century-Fox Video 4586
11	21	9	PHYSICAL Universal City Studios Inc., MCA Distributing Corporation 55050
12	9	13	MOMMIE DEAREST (ITA) Paramount Pictures, Paramount Home Video 1263
13	3	5	SCANNERS 20th Century-Fox Video 4073
14	7	13	PATERNITY (ITA) Paramount Pictures, Paramount Home Video 1401
15	17	27	STIR CRAZY (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10248E
16	19	4	DUMBO Walt Disney Home Video 24
17	38	63	AIRPLANE (ITA) Paramount Pictures, Paramount Home Video 1305
18	8	11	TEXAS CHAINSAW MASSACRE Wizard Video 034
19	NEW ENTRY		HELL NIGHT Media Home Entertainment, M 157
20	14	19	FOUR SEASONS ● (ITA) Universal City Studios Inc., MCA Distributing Corporation 77003
21	25	30	THE JAZZ SINGER (ITA) Paramount Pictures, Paramount Home Video 2305
22	27	27	THE BLUE LAGOON (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10025E
23	15	23	KRAMER VS. KRAMER (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10355
24	22	18	APOCALYPSE NOW (ITA) Paramount Pictures, Paramount Home Video 2306
25	32	37	CASABLANCA (ITA) United Artists, 20th Century-Fox Video 4514
26	30	13	FIRST MONDAY IN OCTOBER Paramount Pictures, Paramount Home Video 1408
27	16	4	AEROBICISE Paramount Pictures, Paramount Home Video
28	24	3	EAGER SANCTION Universal City Studios, Inc., MCA Distributing Corporation 66043
29	NEW ENTRY		ORDINARY PEOPLE Paramount Pictures, Paramount Home Video 8964
30	18	8	LORD OF THE RINGS Thorn 605 (EMI)
31	31	11	STUDENT BODIES Paramount Pictures, Paramount Home Video 1476
32	36	23	THIEF 20th Century-Fox Video 4550
33	NEW ENTRY		HALLOWEEN II Media Home Entertainment 77005
34	23	11	VICTORY MGM/CBS Home Video 600108
35	11	8	ONE FLEW OVER THE CUCKOOS NEST Thorn 604 (EMI)
36	26	23	THE POSTMAN ALWAYS RINGS TWICE MGM/CBS Home Video 700077
37	40	7	RAGGEDY MAN Universal City Studios Inc., MCA Distributing Corporation 71003
38	35	27	ENDLESS LOVE (ITA) Universal City Studios Inc., MCA Distributing Corporation 77001
39	29	3	IN PURSUIT OF D.B. COOPER Universal City Studios, Inc., MCA Distributing Corporation 71002
40	39	5	TOOL BOX MURDERS VCI 10154

● 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).

WEMBLEY FESTIVAL REVIEW

Familiarity Is Key To Appeal

By TONY BYWORTH

LONDON—Promoter Mervyn Conn is considered to have staged another successful country music festival at the Wembley Arena here, despite the economic woes of the music industry and the country as a whole.

Now known as the Silk Cut Festival, through Conn's sponsorship deal with the tobacco company, the event sold 30,000 tickets across April 9-12. And although this is 2,000 fewer than for last year's show, Conn claims, "Such a minimal loss of customers represents something of a miracle at this time."

And on stage during the final night, as American singer Don Williams brought the audience to its collective feet, Conn proclaimed, "Wembley will not disappear and the festival will not disappear."

The Silk Cut Festival was also considered an artistic success, with Williams' showstopper of an act another notch in a career that's already highly regarded in Britain.

His performance comprised mostly familiar songs from his repertoire, gently projected, with tight instrumentation from the Scratch Band, now earning a powerful reputation in its own right here.

Earlier on closing night, Roy Orbison, also rated highly in Britain though over a longer period than Williams, pulled a standing ovation with material that has barely varied over the past two decades.

These two performers pinpointed the whole success of the festival: fa-

miliarity. The established names on the artist roster were the real crowd pleasers, welcomed and received in a kind of "old friends" network.

Boxcar Willie, the most recent star in the eyes of the British public, was another winner and he, too, relied on familiar material. Country music's "hobo" featured songs from Jimmie Rodgers and Hank Williams in mainly traditional programming.

Marty Robbins also trekked through familiar paces, with hit material linked with consummate showmanship, and another standing ovation greeted him as he ended the inevitable "El Paso."

British fans were clearly delighted that Jerry Lee Lewis's recent and near-fatal illness hadn't checked or affected his highly individual performance style and he was a country-rockabilly success on the Sunday evening performance. A night earlier, Jimmy C. Newman continued his successful overtures to the British public with his unique contemporary cajun presentation to come up with another triumphant artistic success.

Kris Kristofferson, seen in Britain previously on tour but never before at Wembley, leaned heavily on original songs and was another success, along with Mel Tillis, whose local debut was long overdue. Tillis, with a track record of hit titles familiar in Britain, was another to find the right blend to get through to local country addicts.

But if the long-loved names stole

the main thunder, a number of the newer acts received positive response. Among them were current U.S. chart successes Razy Bailey and Terri Gibbs, while harmonica man Terry McMillan, accompanied by the Nashville Superpickers, looks set for a substantial British following. Another name already breaking through is Florida-based country rocker Tom Gribbin who, along with his Saltwater Cowboys, made a valued contribution to the festival.

There was a great reception for George Hamilton IV, long a household name within the British country scene, and another for Ronnie Prophet, who hosted three of the four nights as link man, mixing songs, gags and outstanding guitar work.

Among other acts were longtime Grand Ole Opry favorites Kitty Wells and Porter Wagoner; contemporary singer/songwriters Billy Swan, Guy Clark and Jerry Foster; and steel guitarist Lloyd Green, annually made very welcome by fans at this event. Roy Drusky and Jeannie C. Riley were strongly featured and Kelly Foxton is a newcomer who looks set to build a U.K. following, certainly judged by Wembley applause.

On the British domestic front, there were good performances from Tammy Cline, the Roxon Roadshow, Carey Duncan, Colorado, Rose-Marie and Lonnie Donegan, all individual stylists and standing up well in comparison with the U.S. "invaders."

COINCIDES WITH NEW LP

Bare Tour To Key On Major Markets

NASHVILLE—Timed to coincide with the release of Bobby Bare's newest Columbia LP, "Ain't Got Nothin' To Lose," Variety Artists is coordinating a similarly titled tour for the artist to take him into key U.S. markets.

The tour has been designed by the agency (which signed Bare four months ago) to include geographic regions where Bare has previously established sales and airplay strengths, and markets where exposure will be used to reinforced sales of the new LP. The tour, which covers the East and West Coasts, as well as the Northeast, Midwest and South, will put Bare into headline situations playing 1,000 to 2,000-seat venues. Ticket prices have been structured to fall into the \$7.50-\$9.50 range, depending on the hall and on the strength of the package. (Openers on the tour's various dates include Gail Davies, Lacy J. Dalton, Terri Gibbs, and Gary Morris.)

The tour is being sponsored in each city by an individual country radio station presenting the concert, tied in with label giveaways and promotions.

According to Rod Essig, Variety vice president, the key to his particular tour lies in its emphasis on presenting Bare as a multi-format artist.

"We put him into Mama's Country Showcase in Atlanta," Essig notes, "but then we also put him into Rumours there, which is definitely not a country venue. We had him at Gilley's and Billy Bob's, but we also have him booked into the Agora chain, which doesn't normally use country talent. We want to capitalize on Bare's diversity, the fact that he can play to both country and AOR audiences and be successful."

"Ain't Got Nothin' To Lose" is Bare's first studio collaboration with producer Allen Reynolds.

Newsbreaks

• NASHVILLE—Willie Nelson has launched the first phase of his "Always On My Mind" tour through the midwest and southern states playing mainly coliseum dates. Also on Nelson's agenda is his first appearance on NBC-TV's "Tonight Show," May 18, a seven night run at Caesar's in Las Vegas beginning May 20, and his television debut with the CBS-TV film "Coming Out Of The Ice," May 23.

• NASHVILLE—Columbia artist Johnny Cash has wrapped up filming in Kerrville, Tex. for his 60-minute May CBS tv special starring

Crystal Gayle and John Anderson. Cash is also hosting "Saturday Night Live" this week (17). Next month, Cash begins filming a made-for-television movie adaptation of the book, "Murder In Coweta County," on location in Georgia.

• FT. PAYNE, ALA.—June 4 has officially been declared "Alabama Day" in the state to tie in with the RCA group's "June Jam" concert, which is expected to draw 25,000 people to their hometown.

• NASHVILLE—J&B Records has changed its name to Myrtle Rec-

ords to avoid confusion with Texas-based J&B label. Current releases on Myrtle are "Stealin' The Feelin'" by the Four Guys, and "Sunday Go To Cheatin' Clothes" by Darlene Austin.

• WHEELING, W. Va.—Toll-free phone lines have been set up for ticket reservations to the sixth annual Jamboree In The Hills July 17-18 at Brush Run Park, 15 miles west of Wheeling. Two-day tickets are \$40; tickets for one day only are \$25. Jamboree In The Hills' toll-free number is (800) 624-5456.



BACKSTAGE MOMENT—MCA artist Terri Gibbs shares a quick chat with host Ralph Emery prior to her appearance on the National Kidney Foundation's second annual "Country Music Festival" radiothon at the Opryland Hotel in Nashville.

Chart Fax

No Tears For Skaggs As Hank Shatters Record

By ROBYN WELLS

NEW YORK—Ricky Skaggs leapfrogs over Hank Williams Jr. to secure his first No. 1 single with "Crying My Heart Out Over You" (Epic). But Williams can't complain since his "High Notes" album bows this week, giving him a grand total of eight LPs on the chart. This eclipses Williams' old record of having seven albums on the country chart at one time, more than any other living artist.

Skaggs' feat makes him the fourth artist to earn his first country topper thus far in '82. He follows on the heels of Gene Watson, Juice Newton and Ed Bruce. Only three acts—Charly McClain, Sylvia and David Frizzell & Shelly West—had broken to the top for their first No. 1 single by this time last year. A total of six acts—the aforementioned trio, plus Earl Thomas Conley, Ronnie McDowell and Steve Wariner—managed to reach the country summit for their premier time in '81. And coincidentally, none of the six have yet received a second ticket to the country summit.

Skaggs' rendition of "Crying My

Heart Out Over You" climbed a full 20 notches higher than the original Flatt & Scruggs' version, which peaked at 21 in 1960. The tune was the second charted single for the venerable bluegrass duo, following "Cabin In The Hills," which topped out at nine in 1959.

Sunshine: Three artists who launched their careers on the Sun label—Johnny Cash, Jerry Lee Lewis and Carl Perkins—crash onto the album chart this week at superstarred 29 with "The Survivors" (Columbia). Lewis also debuts on the singles chart with an old Hank Williams' tune, "I'm So Lonesome I Could Cry." Released posthumously, the song went to 43 in 1966 for Williams.

Another former Sun Star, Elvis Presley, is also in the spotlight on this week's singles chart. Willie Nelson jumps to superstarred four with "Always On My Mind," a tune which Presley took to 16 in 1973. And Pete Wilcox bows at starred 90 with "The King," a medley of Presley tunes, including "Jailhouse Rock," "Return To Sender" and "Hard Headed Woman."

Twitty Time: Conway Twitty climbs aboard at superstarred 62 with "Slow Hand," the song which peaked at two on the pop chart last year for the Pointer Sisters. Del Reeves hit 53 on the country chart last year with the same tune.

Live Disk Cut At Opryland Theatre

NASHVILLE—"Bluegrass Spectacular," featuring the Osborne Brothers and guests Mac Wiseman and the Lewis Family, has been released by RCA Nashville as the first live recording to be done at Opryland's Theatre by the Lake. The LP is emceed by Roy Acuff.

The project was conceived by RCA Nashville's division vice president of operations, Jerry Bradley. The Osbornes regularly record for CMH Records, while the Lewis Family is on Canaan Records.

For The Record

NASHVILLE—A recent photo entitled "Gladewater Glad-Handings" (Billboard, April 10) inadvertently omitted the name of radio station KES-AM, which sponsored Mel McDaniels' autograph session held at the Westward Flea Market in Longview, Tex. Approximately 1,500 fans turned out for the event.



CONGRATULATIONS TO BARBARA MILLER, THE SACRAMENTO SONGWRITERS ASSOCIATION'S 1981 COUNTRY AWARD WINNER. THIS TALENTED SONGWRITER-PERFORMER IS CERTAIN TO BECOME A LEADER IN THE FIELD OF COUNTRY MUSIC. HER AWARD WINNING SONG, "TRY AGAIN," IS A TRUE INSPIRATION TO OTHERS. WE SINCERELY WISH BARBARA MILLER THE BEST OF LUCK IN HER PURSUITS AND THANK YOU FOR ALLOWING US THE OPPORTUNITY TO BRING THIS GOOD NEWS TO YOU. J. CARR LEWIS DIRECTOR-PRODUCER 916-366-3581

Billboard Hot Country Singles

Survey For Week Ending 4/24/82

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist (Producer) Writer, Publisher, Licensee; Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist (Producer) Writer, Publisher, Licensee; Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist (Producer) Writer, Publisher, Licensee; Label & Number (Dist. Label)	
☆	3	14	CRYING MY HEART OUT OVER YOU—Ricky Skaggs (R. Skaggs) C. Butler, L. Certain, G. Stacey, M. Wilken; Cedarwood, BMI; Epic 14-02692	☆	38	5	ANOTHER CHANGE—Tammy Wynette (G. Ricey) B. Brawdy, J. Taylor, D. Knutson; First Lady, Sylvia, Mother/BMI; Epic 14-02770	☆	NEW ENTRY	69	LOVE'S FOUND YOU AND ME—Ed Bruce (T. West) R. Rogers, E. Bruce; Tree/New Keys, BMI; MCA 52036	
★	2	14	A COUNTRY BOY CAN SURVIVE—Hank Williams Jr. (J. Bowen) H. Williams Jr.; Bococephus, BMI; Elektra/Curb 47257	☆	54	3	EVERYTIME YOU CROSS MY MIND (You Break My Heart)—Razzy Bailey (B. Montgomery) J. Slate, D. Morrison, L. Keith; House of Gold, BMI RCA-13084	☆	77	3	TAKE TIME TO KNOW HER—David Allan Coe (B. Sherrill) S. Davis; Al Gallico, BMI; Columbia 18-02815	
☆	7	8	MOUNTAIN MUSIC—Alabama (H. Shedd, Alabama) R. Owen; Maypop, BMI; RCA 13019	☆	44	5	RING ON HER FINGER, TIME ON HER HANDS—Lee Greenwood (J. Crutchfield) Tree/Love Wheel, BMI; MCA 52026	☆	71	14	BE THERE FOR ME BABY—Johnny Lee (J.E. Norman) C. Black, T. Tocco; Chappell/Intersong, ASCAP; Full Moon/Asylum 47301	
☆	15	8	ALWAYS ON MY MIND—Willie Nelson (C. Moman) J. Christopher, W. Thompson, M. James; Screen Gems-EMI/Rose Bridge, BMI; Columbia 18-02741	★	42	6	MY LOVE BELONGS TO YOU—Ronnie Rogers (T. West) R. Rogers; Sister John/Sugar Plum/New Keys, BMI; Lifesong 45095	☆	72	12	IN LIKE WITH EACH OTHER— Larry Gatlin & The Gatlin Brothers Band (L. S., R. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 18-02698	
★	6	12	SAME OLE ME—George Jones (B. Sherrill) P. Overstreet; Silvertime, BMI; Epic 14-02696	★	41	8	DIAMOND IN THE ROUGH—Karen Taylor (T. Sparks) Bill-Kar/SESAC; Mesa 1111 (NSD)	☆	73	3	SHE DOESN'T BELONG TO YOU—Terry Aden (C. Hill) Michael R. Radford; Pettibone, BMI; AMI 1303 (NSD)	
☆	9	13	IF YOU'RE THINKING YOU WANT A STRANGER—George Strait (B. Mevis) B. Mevis, D. Wilts; Jack and Bill Weik, ASCAP; MCA 51228	☆	40	6	HOLED UP IN SOME HONKY TONK—Joe Sun (B. Fisher) D. Dillon, F. Dycus, B. Mevis; Tree, BMI, Golden Opportunity, SESAC/Gid, ASCAP; Elektra 47417	☆	74	12	AFTER THE LOVE SLIPS AWAY/SMOKEY MOUNTAIN MEMORIES—Earl Thomas Conley (M. Larkin, E.T. Conley) E.T. Conley, R. Devereaux; Blue Moon/East Listening, ASCAP; RCA 13053	
☆	17	10	BUSTED—John Conlee (B. Logan) H. Howard; Tree, BMI; MCA 52008	★	43	6	LOVE IS—Allen Tripp (D. Heavener) ISPD/ASCAP; Nashville 1001	☆	75	11	YOU SURE KNOW YOUR WAY AROUND MY HEART—Louise Mandrell (E. Kilroy) T. Rocco, R. Bourke, C. Black; Bibb/Welk/Chappell, ASCAP; RCA 13039	
★	10	12	ANOTHER HONKY TONK NIGHT ON BROADWAY—David Frizzell & Shelly West (S. Garrett, S. Dorff) M. Brown, S. Dorff, S. Garrett; Peso/BMI; Warner/Viva 50007	☆	46	7	BAD NEWS—Boscar Willie (J. Martin) J.D. Loudermilk; Acuff-Rose/BMI; Main Street 951	☆	76	19	SHE LEFT LOVE ALL OVER ME—Razzy Bailey (B. Montgomery) C. Lester; House of Gold, BMI; RCA 13007	
★	11	14	I LIE—Loretta Lynn (D. Bradley) T.W. Dampier; Coal Miners, BMI; MCA 52005	☆	47	4	FORTY AND FADIN—Ray Price (J. Mundy, B. Moore, K. Tucker, D. Tucker) R. Pennington; Millstone, ASCAP/Chevis, BMI; Dimension 1031	★	77	2	THE QUEEN OF HEARTS LOVES YOU—Joe Waters (J. Waters) J. Waters; Lantern Light, BMI; New Colony 6813	
★	12	11	ROUND THE CLOCK LOVIN'—Gail Davies (G. Davies) R. Bourke, K.T. Oslin; Chappell/Intersong, ASCAP; Warner Bros. 50004	☆	65	2	LISTEN TO THE RADIO—Don Williams (D. Williams, G. Fundis) F. Knipe; Southwest, BMI; MCA 52037	☆	78	3	SLOE GIN AND FAST WOMEN—Wayne Kemp (D. Walls, W. Kemp) D. Walls, D. Hall; Hidden Acres/Deadra, BMI; Mercury 76139 (Polygram)	
★	13	10	YOU NEVER GAVE UP ON ME—Crystal Gayle (A. Reynolds) L. Pearl; Michael O'Connor, BMI; Columbia 18-02718	☆	52	5	LAST OF THE SILVER SCREEN COWBOYS—Rex Allen Jr. (S. Garrett) M. Brown, S. Dorff, S. Garrett; Warner Bros. 50035	☆	79	2	ALL MY LOVIN'—Mundo Earwood (M. Tillis, J. Darrell) P. McCartney, J. Lennon; Maclean, BMI; Primero 1002 (Paid)	
★	14	9	SINGLE WOMEN—Dolly Parton (D. Parton, C. Perry) M. O'Donoghue; Lease Loved/Velvet Apple, BMI; RCA 13057	☆	50	7	I NEVER KNEW THE DEVIL'S EYES WERE BLUE—Terry Gregory (M. Sherrill) L. Dresser; Easy Listening, Galloon/ASCAP; Handshake 02736	☆	80	NEW ENTRY	HE'S TAKEN—Lane Brody (M. Lloyd) L. Brody; Landers/Whiteside, ASCAP; Liberty 1457	
★	13	1	THE CLOWN—Conway Twitty (C. Twitty, J. Bowen) C. Chalmers, S. Rhodes, B. Barnett, W. Carson; Mammoth Spring/Rose Bridge, BMI; Elektra 47302	☆	62	2	THE GENERAL LEE—Johnny Cash (J. Cash) T. Bresh, J. Cash; Holy Moley/Jodi Lynn/House of Cash, BMI; Scotti Bros. 502803 (Epic)	☆	81	NEW ENTRY	LONELY HEARTS—Younger Bros. (R. Chancey) S. Davis; Dick James, BMI; MCA 52030	
★	16	7	JUST TO SATISFY YOU—Wayton & Willie (C. Moman) W. Jennings, D. Bowman; Irving/Parody, BMI; RCA 13073	NEW ENTRY	48	NEW ENTRY	I DON'T THINK SHE'S IN LOVE ANYMORE—Charley Pride (N. Wilson) K. Robbins; Royalhaven, BMI; RCA 13096	☆	82	90	2	BEFORE I GOT TO KNOW HER—Brian Collins (B. Collins, J. Williamson) B. Collins; Babcock North, BMI; Primero 1001 (Paid)
★	15	4	ANOTHER SLEEPLESS NIGHT—Anne Murray (J.E. Norman) C. Black, R. Bourke; Chappell, ASCAP; Capitol 5083	☆	49	13	NEW CUT ROAD—Bobby Bare (R. Crowell) G. Clark; World Song, ASCAP; Columbia 18-02690	☆	83	NEW ENTRY	NO WAY OUT—Johnny Paycheck (B. Sherrill) J. Paycheck; Algee, BMI; Epic 1402817	
★	16	5	THROUGH THE YEARS—Kenny Rogers (L.B. Richie, Jr.) S. Dorff, M. Panzer; Peso/Swanee Brovo, BMI; Liberty 1444	☆	50	7	KEY LARGO—Bertie Higgins (S. Limbo) B. Higgins, S. Limbo; JenLee/Chappell, ASCAP/Lowery, BMI; Kat Family 9- 02524	☆	84	NEW ENTRY	I'M SO LONESOME I COULD CRY—Jerry Lee Lewis (J. Kennedy) H. Williams; Fred Rose/Hiram, BMI; Mercury 76148 (Polygram)	
★	17	8	BIG CITY—Merle Haggard (M. Haggard, L. Talley) M. Haggard, D. Holloway; Shade Tree, BMI; Epic 14-02686	☆	51	5	THE TWO-STEP IS EASY—Michael Murphy (J.E. Norman) M. Murphy; Timberwolf/BMI; Liberty 1455	☆	85	NEW ENTRY	HAPPY COUNTRY BIRTHDAY DARLING—Rodney Lay (Nereco Prod.) R. Rogers; Sister John, BMI; Churchill 94001 (MCA)	
☆	21	10	A LITTLE BIT CRAZY—Eddy Raven (J. Bowen) E. Raven; Milene, ASCAP; Elektra 47413	☆	52	19	IT'LL BE HER—Tompall & The Glaser Brothers (J. Bowen) B.R. Reynolds; Baron/Hat Band, BMI; Elektra 47405	☆	86	NEW ENTRY	WASN'T THAT LOVE—Suzie Allanson (E. Archard) M. Johnson/H. Shannon; Welback/King Coal, BMI; Liberty/Curb 1460	
☆	23	6	TEARS OF THE LONELY—Mickey Gilley (J. E. Norman) W. Holyfield; Welk/Bibo, ASCAP; Epic 14-02774	☆	53	6	A THING OR TWO ON MY MIND—Gene Kennedy & Karen Jeglum (G. Kennedy) Door Knob/BMI; Door Knob 82-173	☆	87	11	VICTIM OR A FOOL—Rodney Crowell (R. Crowell) R. Crowell; Coolwell/Granite, ASCAP; Warner Bros. 50008	
☆	24	7	YOU'LL BE BACK—The Statler Brothers (J. Kennedy) W. Holyfield, J. Russell; Bibb, BMI/Welk/Sunflower, ASCAP; Mercury 76142	☆	61	3	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	☆	88	9	IT'S A LONG WAY TO DAYTONA—Mel Tillis (B. Strange) M. Tillis; M. Tillis, BMI; Elektra 47412	
☆	22	9	DON'T LOOK BACK—Gary Morris (M. Morgan, P. Worley) G. Morris, E. Selsor, G. Morris/Warner Bros., ASCAP/Warner Tamerlane, BMI; Warner Bros. 50017	☆	71	2	WOULD YOU CATCH A FALLING STAR—John Anderson (F. Jones, J. Anderson) B. Braddock; Tree, BMI; Warner Bros. 50043	☆	89	9	I'VE JUST SEEN A FACE—Calamity Jane (B. Sherrill) J. Lennon, P. McCartney; Maclean, BMI; Columbia 18-02715	
☆	25	10	SPEAK SOFTLY (You're Talking To My Heart)—Gene Watson (R. Reeder, G. Watson) S.P. Spurgin, J.D. Mendenhall; Booth and Watson, BMI; MCA 52009	☆	56	20	NATURAL LOVE—Petula Clark (T. Scotti) J. Harrington, J. Penning, K. Esby, P. Gernhardt; Flowering Stone, ASCAP/Holy Moley, BMI; Scotti Bros. 5-02676 (CBS)	☆	90	NEW ENTRY	THE KING—Pete Wilcox (M. Saban, S. Lavy) Medley; Unichappell/Hi-Lo/Elvis Presley/Unarf/Gladys/Duchess/Tree, BMI; MEM 503	
☆	27	9	SOMEDAY SOON—Moe Bandy (R. Baker) I. Tyson; Warner Bros., ASCAP; Columbia 18-02735	☆	68	3	BROTHERLY LOVE—Gary Stewart & Dean Dillon (E. Kilroy) G. Stewart, D. Dillon; Forrest Hills, Tree, BMI; RCA 13049	☆	91	5	GYPSY AND JOE—Sammi Smith (P. Baugh, B. Emmons) B. Guitart; Chablis, BMI; Sound Factory 433	
☆	28	8	KANSAS CITY LIGHTS—Steve Wariner (T. Collins) K. Fleming, D.W. Morgan; Tom Collins, BMI; RCA 13072	☆	64	4	WHEN YOU FIND HER, KEEP HER—The Wright Brothers (M. Garvin, C. Waters, T. Shapiro) B. Killen; Tree/O'Lyric, BMI; Warner Bros. 50033	☆	92	NEW ENTRY	DON'T GIVE UP ON ME—Eddy Arnold (N. Wilson) B. Peters; Ben Peters/Four Star, BMI; RCA 13094	
☆	30	4	FINALLY—T.G. Sheppard (G. Chapman) B. Killen; Meadowgreen, ASCAP; Warner/Curb 50041	☆	72	3	EVERYONE KNOWS I'M YOURS—Corbin/Hanner Band (T. West) D. Hanner; Sabal, ASCAP; Alfa 7022	☆	93	4	THE ARMS OF A STRANGER—Tennessee Express (A. Mills, T. Smith) M. Wilson; Cross Keys, ASCAP; RCA 13078	
☆	26	10	YOU'RE NOT EASY TO FORGET—Dottie West (B. Maher, R. Goodrum) C. Weil, T. Snow; ATV/Mann and Weil/Braintree/Snow, BMI; Liberty 1451	☆	66	3	IF I COULD SEE YOU TONIGHT—Kippi Brannon (M. Collie) C.E. Howard Jr.; Jeffrey's Rainbow Music, BMI; MCA 52023	☆	94	6	I'VE GOT A BAD CASE OF YOU—Marie Osmond (R. Hall) W. Aldridge, T. Brasfield; Rick Hall, ASCAP; Elektra 47430	
☆	35	3	I DON'T KNOW WHERE TO START—Eddie Rabbitt (D. Malloy) T. Schuyler; Briarpatch, Debdave, BMI; Elektra 47435	☆	73	2	THE MAN WITH THE GOLDEN THUMB—Jerry Reed (R. Hall) B. McGuire, B. Henderson; Fame, BMI; RCA 13081	☆	95	18	THE VERY BEST IS YOU—Charly McClain (N. Wilson) F. Stephens, L. Shell; Aoudad, ASCAP/IBEX, BMI; Epic 14-02656	
☆	29	8	I FEEL IT WITH YOU—Kieran Kane (J. Bowen) K. Kane, R. Kane; Cross Keys/Litton, ASCAP; Elektra 47415	☆	63	5	SLOW HAND—Conway Twitty (C. Twitty, J. Bowen) M. Clark, I. Bettis; Warner-Tamerlane/Flying Dutchman, BMI Sweet Harmony, ASCAP; Elektra 47443	☆	96	15	SWEET YESTERDAY—Sylvia (T. Collins) K. Kleming, D.W. Morgan; Tom Collins, BMI; RCA 13020	
☆	31	5	FOR ALL THE WRONG REASONS—The Bellamy Brothers (Bellamy, J. Bowen) D. Bellamy; Bellamy/Famous, ASCAP; Elektra/Curb 47431	☆	63	63	COME LOOKING FOR ME—Lobo (Lobo) Lobo; Lobo, ASCAP; Lobo 4	☆	97	18	MOUNTAIN OF LOVE—Charley Pride (N. Wilson) H. Dorman; Morris/Unichappell, BMI; RCA 13014	
☆	32	6	TAKE ME TO THE COUNTRY—Mel McDaniel (L. Rogers) Scaife, Singleton, Rogers; Vogue/Partner, BMI/Bibo/Welk, ASCAP; Capitol 5095	☆	75	2	CLOSER TO YOU—Burrillo Brothers (M. Lloyd) J. Beland, G. Guibeau; Atlantic, BMI; Curb/CBS 502835 (CBS)	☆	98	13	DON'T COME KNOCKIN'—Cindy Hurt (J.B. Barnhill) M.T. Hooney, F. Matan; Cedarwood, BMI; Churchill 94000 (MCA)	
☆	34	6	I'M GOIN' HURTIN'—Joe Stampley (R. Bater) J. Dickens; Barry/Mullet, BMI; Epic 14-02791	☆	65	33	BOBBIE SUE—Oak Ridge Boys (R. Chancey) D. Tyler, A. Tyler, W. Newton; House of Gold, BMI/B. Goldsboro, ASCAP; MCA 52006	☆	99	9	LOVE TAKE IT EASY ON ME—La Costa Tucker (J. Stroud) D. Linde, A. Rush; Combine, BMI; Elektra 47414	
☆	39	5	JUST GIVE ME WHAT YOU THINK IS FAIR—Leon Everette (R. Dean, L. Everette) R. Gosdin, V.L. Haywood, J. Twill; Window/BMI; RCA 13079	☆	80	2	DEALING WITH THE DEVIL—Merle Haggard (Merle Haggard) S. Shaler, E. Raven; Acuff-Rose, BMI/Milene, ASCAP; MCA 52020	☆	100	15	DON'T EVER LEAVE ME AGAIN—Vern Gosdin (B. Fisher) M.D. Barnes; Blue Lake, BMI; AMI 1302	
☆	37	6	TRAVELIN' MAN—Jack Ward (M. Post) J. Fuller; 4 Star, BMI; Asylum 47424 (Elektra)	☆	79	3	I'VE NEVER BEEN TO ME—Charlene (R. Miller, B. Gordy, D. Costa) P. Miller, K. Hirsch; Stone Diamond, BMI; Motown 1611					
☆	36	6	I HAD IT ALL—Fred Knoblock (J. Stroud) T. Moratti, F. Knoblock, S. Allen; Flowering Stone, ASCAP/LegendSongs/BMI; Scotti Bros. 5-02752 (CBS)	☆	68	45	TENNESSEE ROSE—Emmylou Harris (B. Ahern) K. Brooks, H. Devito; Warner-Tamerlane/Babbling Brook/Drunk Monkey, BMI; Warner Bros. 49892					

☆ 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).

APRIL 24, 1982, BILLBOARD



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ALBUM # SM 1101

Country



PARTON PROFILE—Bennie Ray, left, weekend host of Music Country Network Interviews RCA recording artist Randy Parton. The interview will be used as an artist profile for the live satellite radio program which is a joint venture of WSM radio and AP Broadcasting.

Randy Parton Hits Retail & Radio

NASHVILLE—RCA artist Randy Parton is on a radio/retail promotional tour through southern California to support his new single, "Oh, No," produced by Mike Post.

The tour will include Tower and Warehouse outlets, various one-stops, and radio stations KHJ-AM

and KLAC-AM Los Angeles; KSON-AM and KCBQ-AM San Diego; KBBQ-AM Ventura; and KUZZ-AM Bakersfield. Parton judged a country talent contest at the Marina Marriott Hotel in Marina del Rey prior to performing a set, and he is doing interviews to discuss his new teaming with producer Post.

Nashville Scene

By KIP KIRBY

Some duets are manufactured in the studio, for financial reasons. Some duets are contrived to assist sagging careers. Some duets are created with the hope of resulting musical magic. And then there are those occasional matches so perfect they can only be called "natural pairings."

RCA looks like it's got one of these on its hands with the new team of Gary Stewart and Dean Dillon. Stewart and Dillon share uncannily similar vocal and instrumental styles. They also share a passionate fondness for lyrics about honky tonks, wild nights and country women. And if their music is forged from common, hard-living experience, their lifestyles are definitely mirror reflections. Since they were first introduced by RCA Nashville's vice president Jerry Bradley—who had a hunch the match might be inspired—Stewart and Dillon have been virtually inseparable.

They're been writing together night and day, meshing their creative energies and living half their time in the studio trying to get down on tape what their marathon sessions create. They have so much material, according to Stewart, that there may be a procession of Gary Stewart & Dean Dillon duets instead of only the one called for album.

Meanwhile, their first LP is to be called, appropriately enough, "Brotherly Love." The title cut, penned by Gary and Dean, is currently on the charts with a powerful push planned by RCA. So serious are Dillon and Stewart about this project that though both have previously and adamantly shied away from organized touring situations, they've agreed to do a three-date major market showcase tour and a series of club dates together. (The showcases are slated for L.A., N.Y. and Dallas.)

"We're just two of 'em hillbillies," says Dillon, with an arm around Stewart. "But we're singin' about what's real. An' we're havin' fun doin' it." (not that anyone who was privy to the duo's recent interview sessions at RCA's Nashville offices could possibly think otherwise.)

Willie Nelson is on a heavy promotion tour for his new album, "Always On My Mind," winding up with a week-long appearance in Las Vegas beginning May 20 at Caesar's. Two days before his grand opening there, Willie makes his first guest shot on NBC's "Tonight Show" with Johnny Carson. And on May 23, Nelson's debut tv movie, "Coming Out Of The Ice," airs on rival network CBS.

The National Kidney Foundation was overwhelmed when its eight-hour April 4 country radiothon raised almost \$1 million in pledges and contributions. This total is expected to soar well over the \$1 million mark, too, when all the participating stations finish reporting the results of their various individual promotions and contests. The show was staged live from the Opryland Hotel, hosted by country's most in-demand

(Continued on page 60)



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BENEFIT NUMBER—Rex Allen Jr. performs a song from his newest Warner Bros. album on the national country music radiothon fundraiser sponsored by the Kidney Foundation. The day-long radio event emanated live from Nashville.

Billboard®

Survey For Week Ending 4/24/82

Hot Country LPs™

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	
☆	1	6	MOUNTAIN MUSIC Alabama, RCA AHL1 4229	40	26	25	DESPERATE DREAMS Eddy Raven, Elektra 5E 545	
☆	4	5	ALWAYS ON MY MIND Willie Nelson, Columbia FC 37951	41	41	7	GIVIN' HERSELF AWAY Gail Davies, Warner Bros. BSK 3636	
★	3	7	BLACK ON BLACK Waylon Jennings, RCA AHL1 4247	★	42	46	4	THE NEW SOUTH Hank Williams, Jr., Elektra/Curb 5E-539
★	5	21	STILL THE SAME OLE ME George Jones, Epic FE 37106	★	43	NEW ENTRY	AIN'T GOT NOTHIN' TO LOSE Bobby Bare, Columbia FC 37719	
★	6	12	FINALLY T.G. Sheppard, Warner/Curb BSK 3600	★	44	23	27	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum 5E 541
☆	10	25	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193	★	45	51	2	WHEN A MAN LOVES A WOMAN Jack Grayson, Koala 15751
7	7	11	SOUTHERN COMFORT Conway Twitty, Elektra EI 60005	★	46	50	3	NIGHT AFTER NIGHT Jacky Ward, Asylum E-1-60013 (Elektra)
8	2	9	BOBBIE SUE Oak Ridge Boys, MCA 5294	★	47	47	3	ONE NIGHT STAND Hank Williams, Jr., Elektra/Curb 5E-538 (Elektra)
9	9	24	BIG CITY Merle Haggard, Epic FE 37593	★	48	36	82	GREATEST HITS ▲ Anne Murray, Capitol 500 12110
10	8	58	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930	★	49	48	33	THERE'S NO GETTING OVER ME ● Ronnie Milsap, RCA AHL1 4060
☆	16	11	THE DAVID FRIZZELL AND SHELLY WEST ALBUM Warner/Viva BSK 3643	★	50	35	156	GREATEST HITS ▲ Waylon Jennings, RCA AHL1-3378
☆	17	4	WINDOWS The Charlie Daniels Band, Epic FE 37694	★	51	43	8	I LIE Loretta Lynn, MCA 5293
13	13	10	FEELIN' RIGHT Razzy Bailey, RCA AHL1 4228	★	52	49	20	FIRE & SMOKE Earl Thomas Conley, RCA AHL1 4135
14	12	31	GREATEST HITS Willie Nelson, Columbia KC2 37542	★	53	53	42	MR. T Conway Twitty, MCA 5204
☆	19	41	YEARS AGO The Statler Brothers, Mercury SRM 16002	★	54	59	64	ROWDY Hank Williams Jr., Elektra/Curb 6E 330
16	11	46	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	★	55	58	25	GREATEST HITS Charley Pride, RCA AHL1 4151
17	14	57	JUICE ▲ Juice Newton, Capitol ST 12136	★	56	42	19	GREATEST HITS Jim Reeves & Patsy Cline, RCA AHL1 4127
☆	25	3	THE DUKES OF HAZZARD Various Artists, Scotti Bros. FZ 37712 (CBS)	★	57	57	39	WITH LOVE John Conlee, MCA 5213
19	20	79	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	★	58	52	28	NOT GUILTY Larry Gatlin & the Gatlin Brothers Band, Columbia FC 37464
20	21	9	ME AND MY R.C. Louise Mandrell & R.C. Bannon, RCA AHL1 4059	★	59	61	128	THE BEST OF EDDIE RABBITT ● Elektra 6E 235
21	18	42	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty L00 1108	★	60	NEW ENTRY	HIGH NOTES Hank Williams, Jr., Elektra/Curb E1-60100 (Elektra)	
22	24	34	THE PRESSURE IS ON Hank Williams Jr., Elektra/Curb 5E 535	★	61	60	13	ONE TO ONE Ed Bruce, MCA 4910
☆	27	5	SEASONS OF THE HEART John Denver, PCA AHL1 4256	★	62	62	53	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528
24	15	98	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644	★	63	65	128	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
25	22	77	GREATEST HITS ● The Oak Ridge Boys, MCA 5150	★	64	66	93	HORIZON ▲ Eddie Rabbitt, Elektra 6E-276
☆	32	2	CHARLIE SINGS EVERYBODY'S CHOICE Charlie Pride, RCA AHL1-4287	★	65	64	31	HABITS OLD & NEW ● Hank Williams Jr., Elektra/Curb 6E 278
27	29	30	STRAIT COUNTRY George Strait, MCA 5248	★	66	56	48	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555
28	28	6	I AIN'T HONKY TONKIN NO MORE Joe Sun, Elektra E1 60010	★	67	55	48	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108
☆	NEW ENTRY		THE SURVIVORS Johnny Cash, Jerry Lee Lewis and Carl Perkins, Columbia FC 37961	★	68	63	31	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E 194
30	30	36	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416	★	69	54	40	ESPECIALLY FOR YOU Oon Williams, MCA 5210
☆	NEW ENTRY		HEART BREAK EXPRESS Dolly Parton, RCA AHL 1-4289	★	70	70	207	STARDUST ▲ Willie Nelson, Columbia JC 35305
32	31	19	CIMARRON Emmylou Harris, Warner Bros. BSK 3603	★	71	68	4	ASK ANY WOMAN Con Hunley, Warner Bros. BSK-3617
33	33	82	I AM WHAT I AM ● George Jones, Epic JE 36586	★	72	44	26	LOVIN HER WAS EASIER Tompall and the Glaser Brothers, Elektra 5E 542
☆	45	3	LAST TRAIN TO HEAVEN Boxcar Willie, Main Street ST 73001 (Capitol)	★	73	69	33	LIVE Barbara Mandrell, MCA 5243
35	37	57	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	★	74	72	26	RODNEY CROWELL Rodney Crowell, Warner Brothers BSK 3587
36	39	35	STEP BY STEP ● Eddie Rabbitt, Elektra 5E 532	★	75	67	38	TAKIN IT EASY Lacy J. Dalton, Columbia FC 37327
37	40	80	GREATEST HITS ▲ Ronnie Milsap, RCA AHL1 3772					
38	38	8	KIERAN KANE Kieran Kane, Elektra EI 60004					
39	34	31	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438					

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Esquire Magazine Forgot 15 Country Music Greats.



When Esquire Magazine came out with its "Heavy 100 of Country Music" this month, it was a cinch that Emmylou Harris would be among the chosen few. She was.

But noticeably absent from the roll call of country music greats were the members of the Hot Band, as well as the tour and studio personnel who contribute to the sound that's often simply labeled "Emmylou Harris."

And although Esquire paid tribute to Emmylou's ability to perform "pure, crystalline versions of country standards and contemporary country/rock with

equal ease" and applauded her authenticity and respect for country traditions, the article neglected to mention one very important fact: Emmylou Harris is really 16 people.

So here, for the record, are Emmylou Harris and the "Forgotten Fifteen." Emmylou's newest album, Cimarron (BSK 3603), is dedicated to one of them—John Ware, drummer and guiding force behind the Hot Band. And to the others, Emmylou would like to dedicate her latest hit single, "Tennessee Rose" (WBS 49892), and the upcoming "Born To Run" (7-29993), shipping April 28.

Because Emmylou doesn't forget.

WARNER COUNTRY. THE NAME BRAND.

Rex Allen, Jr.
John Anderson
Bandana

Karen Brooks
Jimmi Cannon
Guy Clark

Rodney Crowell
Gail Davies

Frizzell & West
Emmylou Harris

Con Hunley
Gary Morris
Buck Owens

T.G. Sheppard
Judy Taylor
Wright Brothers

On Warner Bros. and Warner/Viva Records and Tapes.

Country

New On The Charts



LANE BRODY
"He's Taken"—★

This attractive newcomer from Racine, Wisc. is actually no newcomer to performing: she's been a singer since she was in high school and moved to New York at 18 to pursue music full-time.

She's a veteran of numerous national jingles; her clients have included Juicy Fruit gum, Kentucky Fried Chicken and McDonald's. She left Manhattan and a busy commercial schedule for L.A., where she auditioned one night at the Palomino's "talent night" and won a permanent spot with the club's house band. Through friends, she was introduced to Steve Wax (former P/A Records president) who became her manager and put her with producer Michael Lloyd. Through Lloyd, she signed with EMI-America/Liberty.

A talented songwriter as well as vocalist, Brody often composes with Tom Bresh, and the pair collaborated on the title theme for the upcoming movie, "Tough Enough," sung by T.G. Sheppard.

This feature is designed to spotlight acts making their debut on Billboard's Hot Country Singles and Hot Country LP charts.



YOUNGER BROTHERS
"Lonely Hearts"—★

While growing up in Grand Valley, Tex., James and Michael Williams were the "younger brothers" of four children. Their experience in the entertainment industry goes back to that childhood. At ages 11 and 12, they joined their mother to form a gospel trio, soon adding rock and country influences to their sound, which at one point was imitative of George Jones and Buck Owens.

James and Michael formed a rock group, the Playboys of Edinburgh, in 1963, after the British rock music invasion. The band played for nine years, recording for Columbia, Uni and Capitol, achieving regional popularity with the song "Look At Me Girl" in 1966. They toured with major artists, including Roberta Flack, and played the Whiskey club in Los Angeles.

After Playboys disbanded, the Williams brothers returned to Houston where they have played clubs and written songs. Last year, former regional MCA promotion director Danny O'Brien attracted the attention of several MCA executives with a Younger Brothers demo. The pair were signed, and this is their first single as the Younger Brothers.

Drake Making Inroads In Music Publishing

• Continued from page 16

Music; Justin Tubb's Cary and Mr. Wilson companies; Tommy Cash's Tomcat Music; Ray Pillow's Powdermill Music; Speak Music, a partnership between Drake and fiddler Buddy Spicher; and a newly-formed division called United Steel, specializing in steel guitar material and owned by Drake and instrumentalist Jimmy Crawford. (Selections from the United Steel catalog are due to be released in album form by Crawford on Drake's First Generation Records label as "Steel Crazy.")

Rose Trimble provides administrative services for the Drake-managed enterprises. The company has completed negotiations for synch licensing on the upcoming film "Waltz Across Texas," keyed to Ernest Tubb's similarly-titled song.

With Drake's internal expansion, more push has been placed on the foreign market, including the installation of a telex for overseas communication with the company's foreign licensees. Demos and masters are cut in the firm's in-house 24-track facility, Pete's Place.

Other activities coordinated by Drake Music Group include songs placed on international K-tel and Ronco packages; a Columbia House LP compilation spotlighting Ernest Tubb (keyed to a syndicated tv show called "Country Music Celebration"); Dick Clark's tv special titled "Ernest Tubb: An American Original"; A Scandinavian Tubb album release; and an Intercord LP in Germany, Austria and Switzerland featuring two cuts apiece by members of First Generation's "Stars Of The Grand Ole Opry" series, produced by Drake.

The Nashville-based firm finds no difficulty with its Southern site. Rick Sanjek, vice president of the Drake group, and Trimble make periodic trips overseas to discuss material with foreign label a&r executives, while communicating daily by in-house telex with sub-publishers and licensees abroad.

With nine signed writers and a more aggressive approach to catalog administration, Drake hopes to continue its international expansion in publishing through such copyrights as "If Drinkin' Don't Kill Me (Her Memory Will)," cut by George Jones; "Why Lady Why" by Alabama; "Everytime Two Fools Collide," a duet chart hit for Kenny Rogers and Dottie West; and the Kendalls' "Pittsburgh Steeler."

General News

New LP/Tape Releases

• Continued from page 23

WOODS, REN
Azz Lzz
LP Elektra E160006\$8.98

WORLD BACKWARDS
Flesh
LP Illuminated UK JAMS9\$10.98

JAZZ

BICKERT, ED, TRIO, see Frank Rosolino

BRAFF, RUBY
Very Sinatra
LP Finesse FW37988
CA FWT37988

COLEMAN, ORNETTE
Of Human Feelings
LP Antilles AN2001

CRAM, PAUL
Blue Tales In Time
LP Onari 006\$8.98

DAVIS, MILES
We Want Miles
LP Columbia C238005 (2)
CA C2T38005

FLANAGAN, TOMMY
The Magnificent
LP Progressive 7059\$8.98

GILLESPIE, DIZZY
Musician, Composer, Raconteur
LP Pablo Live D2620116

HAWES, HAMPTON
Everybody Likes Hampton Hawes
LP Contemporary 3523\$8.98

HERMAN, WOODY
The Third Herd
LP Discovery DS845\$8.98

LEWIS, MEL, & THE JAZZ ORCH.
"Make Me Smile" & Other New Works
By Bob Brookmeyer
LP Finesse FW37987
CA FWT37987

MANNE, SHELLY
Double Piano Jazz Quartet
LP Trend TR527

PASS, JOE
Ira, George, & Joe
LP Pablo Today 2312133\$8.98

ROLLINS, SONNY
No Problem
LP Milestone M9104

ROSOLINO, FRANK, with ED BICKERT TRIO
Thinking About You
LP Sackville 2014\$8.98

SACKVILLE ALL STARS
Saturday Night Function
LP Sackville 3028\$8.98

SEALY, JOE
Clear Vision
LP Sackville 4007\$8.98

SHEEP, ARCHIE
I Know About The Life
LP Sackville 3026\$8.98

SMITH, BILL, ENSEMBLE
The Subtle Deceit Of The Quick Gloved Hand
LP Sackville 4008\$8.98

TIBBETTS, STEVE
Northern Song
LP ECM ECM11218\$9.98

WEATHER REPORT
Weather Report
LP Columbia Audiophile HC47616

THEATRE/FILMS/TV

ANNIE
Soundtrack
LP Columbia JS38000
BT JSA38000
CA JST38000

CAT PEOPLE
Soundtrack
LP Backstreet BSR6107\$9.98
CA BRSC6107\$9.98

DINER
Soundtrack
LP Elektra E160107E

CLASSICAL

BACH, JOHANN SEBASTIAN
Complete Easter Cantatas
Wiedl, Esswood, Equiluz, Nimsgern,
Wiener Sangerknaben, Tolzer
Knabenchor, King's College Choir With
The Leonhardt Consort, Leonhardt &
Concentus Musicus Vienna, Harnoncourt
LP Telefunken Germany 635551 (5)\$54.90

BETHOVEN, LUDWIG VAN
Diabelli Variations
Serkin
LP RCA Red Seal ARL14276\$9.98

BRESNICK, MARTIN
Three Intermezzi; Conspiracies;
Mumford: Linear Cycles II; Quartet No. 3
Bock, Dick, Braunlich, Dahlman, New York
String Quartet
LP CRI SD468\$8.95

CAGE, JOHN
Chorals; Cheap Imitation
Zukofsky
LP CP 7\$8.95

FALLA, MANUEL DE
Master Peter's Puppet Show; Psyche;
Harpisichord Concerto
Soloists, London Sinfonietta, Rattle
LP Argo UK ZRG921\$11.98

FINE, VIVIAN
Missa Brevis; Quartet For Brass &
Momenti
De Gaetani
LP CRI SD434\$8.95

GLASS, PHILIP
Solo Violin Works; Xenakis: Solo Violin
Works; Scelsi: Anahit
Zukofsky
LP CP 6\$8.95

HINDEMITH, PAUL
Symphony In B Flat; Konzertmusik Op. 41;
Geschwindmarsch
Univ. of Michigan Wind Ensemble &
Symph. Band, Reynolds
LP Univ. of Michigan SM0003\$8.95

JOPLIN, SCOTT
Rags; Johnson: Stride Pieces
Bolcom, Albright
LP Univ. of Michigan SM0004\$8.95

LAZAROF, HENRI
Canti; Consoli: Vuci Siculani
Robert Wagner Chorale, Martin
LP CRI SD465\$8.95

MAHLER, GUSTAV
Symphony No. 2, "Resurrection"
Tennstedt
LP Angel Digital DS83916

MORENO TORROBA, FEDERICO
Homenaje A La Seguidilla; Castelnuovo-
Tedesco: Guitar Concerto In D, Op. 99
Romero, Moreno Torroba
LP Angel Digital DS37880\$10.98

PEYTON, MALCOLM
Songs From Walt Whitman; O'Brien:
Instrumental Music
Bearsdlee, The Percussion Group,
Reconnaissance
LP CRI SD466\$8.95

SCHUTZ, HEINRICH
German Lieder
Ensemble/Capella Lipsienis, Knothe
LP Philips Holland 9502062\$11.98
Italian Madrigals
Capella Lipsienis, Knothe
LP Philips Holland 9502061\$11.98

SCRIABIN, ALEXANDER
Piano Sonatas #1-10; 2 Early Sonatas;
Fantasia Op. 28
Szidon
LP DG Japan MGB653/6 (3)\$41.94

MISCELLANEOUS

FONDA'S, JANE, WORKOUT RECORD
Various Artists; Narrated By Jane Fonda
LP Columbia CX238054 (2)
CA XT238054 (2)

To get your company's new album and tape (no EP's) releases listed, either send release sheets or else type the information in the above format on your letterhead. Send to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

Nashville Scene

• Continued from page 18

radio MC, Ralph Emery. Featured performers during the national radiothon fundraiser were Tennessee Express, Don King, Terri Gibbs, Earl Thomas Conley, Ricky Skaggs, Frizzell & West, Razy Bailey, John Hartford, Terry McMillan and Pittsburgh Steeler/sometimes country singer Terry Bradshaw.

Two "unexpected moments" of the Kidney benefit came when both Charlie Daniels and Carl Perkins called in over the phone to offer their pledges. (In fact, Perkins challenged other musicians to follow suit.) And Rex Allen Jr. dropped by for an impromptu guest appearance. The special was produced by Gayle Hill and was intercut with pre-taped segments excerpted from NBC's "Country Sessions."

The Statler Brothers broke an attendance record in Omaha which had stood for a century when the group sold out eight shows in six days at the Ak-Sar-Ben hall there. A total of 80,323 people saw the Statlers, the highest number for one act since the facility was built back in 1884. (THAT'S what we'd call a long-standing record.)

Whoops: Little WHIM-AM in Rhode Island may be small, but not as small as Scene made the station seem in a recent column! The daytimer is 5kw, not 1kw, as we reported. Our apologies to WHIM, which is valiantly upholding country music in that state!

Johnny Russell sauntered (if that's the proper word) by Scene's offices last week to share his excitement about the new music hall he's opening next month (May 15) in scenic Eureka Springs, Ark. Called Johnny Russell's Mountain Music Hall, the 1,220-seat theatre is being designed and built for Russell by his part-

ner, Bob Harlow. It's situated on (what else?) a mountain; the \$450,000 structure features \$20,000 worth of stage lighting, a 16-track sound board, and a separate sound/light booth. Russell is curtailing all his road touring; fans can catch his new show, however, any time in residence at the Mountain Music Hall.

Will he miss the road work? Maybe, he says—but he expects to keep the theatre full during Eureka Springs' very active tourist season, and when the weather turns cold for the winter... his BMI royalties might cover a trip down to warmer tropical climes! (Russell is the author or co-author of numerous country hits, including "Act Naturally," cut by Ringo Starr; "He'll Have To Go," by Jim Reeves; and a song the Statlers have out right now, "You'll Be Back.") Plus he'll continue recording, probably with Atlanta-based Tanglewood Records.

Now We've Heard Everything: Mel Tiltis plays Tammy Wynette's husband in a two-hour edition of tv's "Love Boat." (He sings "Burning Memories"—we don't know what she sings.) By the way, isn't it interesting that every time George Jones makes headlines in the news, it seems like Tammy's in the papers at the same time? While Jones hit, the media recently for his cocaine/drunk driving/car wreck exploits, Tammy got her own share of ink for another stay in the hospital, where she was treated for "undiagnosed stomach disorders." Nerves, perhaps?

In response to heavy radio insistence, Elektra Records in Nashville released "Slow Hand" by Conway Twitty. The label discovered that more than 300 stations around the country were playing the cut from the "Southern Comfort" LP. "Slow Hand" was shipped the same week "The Clown" Hit No. 1 nationally.



MEN FRIDAY—Chrysalis' Huey Lewis of Huey Lewis and the News, left, and actor Peter Fonda joke backstage on the set of ABC-TV's "Fridays" show where both were guesting.

Top Honors To Cleveland At AGA Job Awards Fete

MEMPHIS—The Rev. James Cleveland was the big winner at the American Gospel Music Academy's Job Awards at the Orpheum Theatre here, April 4.

Cleveland captured honors for best male gospel singer, best songwriter, best gospel song ("God Is") and best community choir (James Cleveland and the Southern California Community Choir).

Edwin Hawkins, who served as the event's co-host with the Staple Singers, accepted three awards: for the the Hawkins Family for best mixed group; for Tramaine Hawkins for best female gospel singer; and for Walter Hawkins for best record producer.

Best album was Al Green's "The Lord Will Make A Way," while best sermon on an album honors went to the Rev. J. W. Williams Jr.'s "I Fell In Love With A Prostitute."

Other group honors went to the Mighty Clouds of Joy for best male group; the Clark Singers, best female group; and Bountiful Blessing, best church choir.

Inducted into the AGA Hall of Fame were J. Robert Bradley, the Five Blind Boys, Mahalia Jackson,

the Meditation Singers, the Spirit of Memphis and the Songbirds of the South.

Between presentations at the two-hour awards show entertainment by Silina Miller and the Dance Syndicate, Spirit of Memphis, the Rev. Leroy Liddell and the First Family, Sonny Mashburn, Dan Greer, Leona Daniels, Dr. Charles Hayes and the Cosmopolitan Church of Prayer, the Voices, Pilgrim Jubilees, the Original Five Blind Boys and the M&M Singers. ROSE CLAYTON

Full Sail Bows Heartland Label

ORLANDO, Fla.—Full Sail Productions has started a Christian music label—Heartland Records—and will issue its first album July 1. The album features Prodigal, a contemporary Christian group from Cincinnati.

Heartland is headed by Jon Phelps, who is also in charge of a&r. David E. Brown is the label's general manager and executive vice president.

BLACKWOODS HOMECOMING

Summer Singing Meet Set

MEMPHIS—More than 20 gospel acts are scheduled to participate at the combined Mid-South Summer Singing Convention and Blackwood Brothers Homecoming, to be held at Cook Convention Center, June 17-19. The event will start with a golf tournament, The Blackwood Open.

Scheduled to perform June 17 are the Goodman Family, the Florida Boys, the Kingsmen, Bill Baize, and the Blackwood Brothers and Rick Price.

On June 18, the lineup is the Northam Singers, the Rex Nelson

Singers, the Dixie Echoes, the Hinson Family, the Blackwood Brothers, R. W. Blackwood and United Sound.

Performing June 19 are the Speer Family, the Cathedrals, the Masters V, the Blackwood Brothers, the Russians, One Accord and Jerry Wayne Bernard. The Blackwoods will present a free concert at the First Assembly of God, June 20.

The concerts start at 7 p.m. Tickets range from \$4 to \$8 for each show and are available through the Blackwood Brothers Evangelistic Assn. at (901) 458-2366.

Grand Ole Gospel In Syndication

NASHVILLE—Grand Ole Gospel Time, for the past 10 years an adjunct to the Friday night Grand Ole Opry, is scheduled to be produced for weekly television and radio syndication.

Tv syndication will be funded and carried out by Hollywood Pacific Studios. Musicworks will handle the radio syndication. The format for

both shows will be 30 minutes of gospel singing, emceed by the show's founder, the Rev. Jimmy R. Snow. The live stage show features a preaching segment by Snow that will not be included in the edited versions.

Bill Anderson Jr., a spokesman for the program, says Grand Ole Gospel Time will be targeted to secular radio and tv outlets.



RAMBO RITE—Following his presentation of a Dove award to Dottie Rambo (center) as songwriter of the year, Johnny Cash, left, Rambo and ASCAP's Merlin Littlefield watch a video clip of other Dove winners.

Sparrow Begins Marketing Push For Talbot's Birdwing Catalog

By EDWARD MORRIS

NASHVILLE—Sparrow Records has launched a comprehensive marketing campaign for its John Michael Talbot Birdwing label catalog to both Protestant and Catholic audiences. Involved are point-of-purchase displays, newspaper and magazine ads, conference exhibits and tours.



CANTATA CREATION — Birdwing recording artist John Michael Talbot and Sparrow Records president Billy Ray Hearn (seated) listen to a playback of Talbot's new choral cantata, "Light Eternal." Due for a fall release, the album features, in addition to Talbot, the National Philharmonic Orchestra of London and a 120-voice choir.

Talbot's last six albums have been pushed to Catholic buyers as a part of the overall marketing strategy. The albums are the current two-record "Troubadour Of The Great King," "For The Bride," "Come To The Quiet," "Beginnings," "The Painter" and "The Lord's Supper." To spotlight this collection, Sparrow developed a multicolored free-standing rack, labelled "The Music Of John Michael Talbot," and distributed it to more than 450 Christian bookstores and to 140 Catholic stores. The rack is stocked with copies of all six albums.

Sparrow is focusing on "Troubadour Of The Great King" with advertisements in such Catholic publications as "Twin Circle" and "National Catholic Register" via the "Review Of Music" insert. The insert is also being carried in several diocesan newspapers around the country. "St. Anthony Messenger" is an additional Catholic ad vehicle for the label.

Instead of specifying a particular source for buying the LP, the ads say "Ask for the album wherever records and tapes are sold." Bob Angelotti, whose joy Productions does the public relations for Sparrow, ex-

Gusto Establishes Distribution Arm

NASHVILLE—Gusto Records has established a division to manufacture and distribute records for gospel labels. To date, it has agreements with Swaggart Ministries, Calvary Records and Voicebox Records. It is also considering signing gospel artists to its Starday subsidiary label, although no such signings have yet taken place.

Robert L. Jones, who heads the new division, says that instead of distributing mainly to the usual Christian bookstore outlets, "85% of our effort will be with large rackjobbers, retail stores and distributors."

plains that the label considers the notation sufficient because Sparrow product is distributed widely to secular record stores by MCA. (The special Talbot rack, however, was not sent to any secular outlets.)

Since "Troubadour Of The Great King" commemorates the 800th anniversary of the birth of St. Francis of Assisi, Sparrow has made a direct mail sales approach to about 270 separate Franciscan communities in the U.S. So far according to marketing vice president Bill Hearn, the label has received orders for more than 400 albums from the 50 to 55 communities that have responded.

Sparrow displayed Talbot's music last week at the National Catholic Educational Exhibitors Convention in Chicago.

Talbot, himself is currently doing multimedia concerts at various

Catholic churches, working with a small company of dancers and the local church choirs and orchestras. The concerts are primarily keyed to "The Lord's Supper" album but also includes works from the other ones.

He will be appearing at the annual Christian Booksellers Assn. meeting, the Christian Artists Seminar and the National Day of Prayer, May 6, in Washington, D.C. at which time he will make a presentation to President Reagan. In October and November, Talbot will be touring Europe and plans to follow it with a tour of India.

Hearn reports that Talbot's move into the Catholic market has not diminished his appeal to Protestants. "It's been an addition rather than a split," Hearn says. He estimates that the Catholic addition has raised Talbot's record sales by about 10%.

This Week			Last Week			Weeks on Chart			Title, Artist, Label & Number		
1	1	13	21	33	39	UNFAILING LOVE Evie Tournquist, Word WSB-8867	SOLDIERS OF THE LIGHT Andrus/Blackwood & Co., Greentree R3738				
2	10	13	22	37	6	I SAW THE LORD Dallas Holm, Benson R3723	HE IS JEHOVAH Kenneth Copeland, KCP SLP-1010				
3	9	13	23	36	35	THE VERY BEST OF THE IMPERIALS The Imperials, Day Spring DST-4025	DON'T GIVE IN Leon Patillo, Myrrh MSB 6662 (Word)				
4	8	13	24	12	82	THE TRAVELER Don Francisco, New Pax NP 33106	IN HIS TIME, PRAISE IV Maranatha Singers, Maranatha MM0064 (Word)				
5	2	31	25	15	39	AMAZING GRACE B.J. Thomas, Myrrh MSB 6675	IN CONCERT Amy Grant, Myrrh MSB 6688				
6	5	31	26	16	22	HEARTS OF FIRE Sweet Comfort Band, Light LS 5794	HOLM, SHEPPARD, JOHNSON Holm, Sheppard, Johnson, Greentree R3583				
7	18	18	27	19	69	NEVER SAY DIE Petra, Starsong SSR0032	FAVORITES Evie Tournquist, Word WSD 8845				
8	6	106	28	11	106	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004	MY FATHER'S EYES Amy Grant, Myrrh MSB 6625				
9	4	56	29	17	106	PRIORITY The Imperials, Day Spring DST 4017	ONE MORE SONG FOR YOU The Imperials, Dayspring DST 4015				
10	3	22	30	34	6	JONI'S SONG Joni Eareckson, Word WSB 8856	ANTSHILLVANIA Candle, Birdwing BWR 2030				
11	7	13	31	32	6	THE BEST OF PRAISE Maranatha Singers, Maranatha (Word) MM0083A	IT MUST BE LOVE The Latinos, Word WSB 8862				
12	13	106	32	39	27	MUSIC MACHINE Candle, Birdwing BWR 2004	JUST PIANO ... PRAISE II Dino, Light LS 5790				
13	14	69	33	35	10	BEST OF B.J. THOMAS B.J. Thomas, Myrrh/Word MSB 6653	ANIMALS & OTHER CRITTERS Candle, Birdwing BWR 2031				
14	38	69	34	31	43	ARE YOU READY? David Meece, Myrrh MSB 6652	IT'S TIME TO PRAISE THE LORD Praise Five, Maranatha MM 0077A				
15	21	39	35	27	22	KIDS PRAISE ALBUM Maranatha MM0068	PRAISE V Maranatha Singers, Maranatha MM 0076 A				
16	23	22	36	25	106	THE KEITH GREEN COLLECTION Keith Green, Sparrow SPR 1055	FORGIVEN Don Francisco, New Pax NP 33042				
17	26	10	37	24	87	TOWN TO TOWN Phil Keaggy, Sparrow SPR 1053	NEVER ALONE Amy Grant, Myrrh MSB 6645 (Word)				
18	22	18	38	29	48	FOREVER Tim Sheppard, Greentree R3572	HEY, I'M A BELIEVER Dallas Holm & Praise, Greentree R3441				
19	28	35	39	40	39	REJOICE 2nd Chapter of Acts, Sparrow SPR 1050	JUST PIANO ... PRAISE Dino, Light LS-5727				
20	NEW ENTRY		40	NEW ENTRY		BLESS THE LORD WHO REIGNS IN BEAUTY The Bill Gaither Trio, Word WSB 8870	EXALTATION Ron Huff, Paragon PR 33101				

Greek Music Industry Steeped In Cultural Tradition

Next week, music industry leaders from around the world will gather in Athens for Billboard's 1982 International Music Industry Conference. The magazine's correspondent in Greece, John Carr, here provides some background on the event's locale.

ATHENS—Basking in the sunny southeastern corner of Europe, Greece has recently returned to its cultural "family," becoming the 10th member of the European Economic Community (EEC) about 12 months ago. But the country still has many economic resources untapped, particularly in the music industry.

For the past 10 years or so, successive governments have been looking to make Greece an economic and cultural link between the Middle East and Europe. The country's pressing plants supply the Arab marketplace with almost all its legitimately traded cassettes, while more and more of Greek artists have been gaining popularity in the West (among those with some longevity in this respect are Maria Callas, Demis Roussos and Nana Mouskouri).

It was in Greece that what was arguably the first song contest in history took place, on the Aegean island of Delos in the Seventh Century BC, when a guitarist named Terpandros won first prize.

Now, a mere 27 centuries later, the country's top-selling music is still flavored with a unique Greekness that is the vital element of domestic and international hits by local singers and musicians.

The late Maria Callas, for example, exemplified some of the ancient Greek dramatic traditions. More recently, the distinctiveness of Demis Roussos cannot properly be duplicated north or west of the Balkans. And Nana Mouskouri has been said to embody the "clearness of Greece's landscape" in a voice that is sharp and yet smooth at the same time.

Handling and projecting Greek talent today are seven major recording companies and an indeterminate number of independents. Four of the seven major companies are branches of multinationals EMI, PolyGram, CBS and WEA. The remaining three are purely Greek: Minos Matsas, Music Box and Lyra.

It was EMI which got the record manufacturing industry under way in Greece, in 1930, after a cooperation agreement was signed between the British Columbia Gramophone Co. and the Gramophone Co., both

of which merged to form EMI in Britain a year or so later. Soon the company offices and pressing plant were completed and within the first year of operation the first locally made disk came off the presses.

At that time, the tiny Greek marketplace justified a working week of only two days, at most three. Recordings were made in the halls of the larger Athens-sited hotels.

Greece's first recording studio was built at the EMI works in 1936. It operated almost continuously until its closure in August, 1981. And during that time it helped make history, for it was there that Sophia Vembo, one of the first Greek vocalists to achieve nationwide fame, used her undeniably sultry voice to record a series of emotion-stirring hits that spurred Greek forces to victory when Mussolini's Italians invaded the country in 1940.

EMI stayed in the forefront of Greek developments after World War II, using magnetic tape for the first time in the country in 1954 and pressing the first 45 r.p.m. single the following year. The first LP was pressed in Greece in 1961, featuring a collection of Greek folk songs that in later years would prove to be a viable and potent source of export material.

At present, EMI Greece claims 23% of the market. This share is split into 65% domestic and 35% international repertoire. The company also accounts for 95% of the "legitimate" Arab cassette market, but this in itself is only a tiny proportion of the total, for the bulk is pirated product. EMI executives have found that recordings by Egyptian and Lebanese artists have the greatest appeal all over the Arab world, and they're convinced that future business prospects are highly promising.

In the '60s, Helladisc emerged to challenge EMI, especially in the field of international repertoire. After the wave of Beatlemania swept through Greece, Helladisc, which later became Phonogram and later still PolyGram Greece, jumped on the band wagon with the Philips and Polydor labels, promoting mainly European rock and MOR material.

And at the same time, an enterprising little company called Music Box was successfully distributing U.S. rock labels in Greece.

Helladisc, too, was developing rock talent, but basically of the local variety. One of its staffers, Yannis Petridis, devoted his career to local and international rock'n'roll. Now

the international repertoire manager of PolyGram Greece, Petridis has hosted Greece's most upbeat radio program, "Pop Club," for seven years.

CBS set up shop in Greece in 1976, and WEA followed four years later. Both specialize in marketing sophisticated international repertoire and CBS has been venturing into the local talent scene, having signed some prestigious Greek names. Both companies are essentially run on U.S. management lines.

A mainstay of the Greek recording industry is Minos Matsas & Son, the oldest wholly Greek company. The Minos label has consistently dominated local repertoire, chalking up hit after hit and holding a prestigious record for sales in this territory—more than 250,000 units of an album, according to company executives.

The company's history goes back to 1925 when its founder, Minos Matsas, started working for the local branch of the German-owned Odeon label. At that time, there were no recording studios and German engineers and technicians were called in to cut the master disks in the halls of the plusher hotels.

Matsas's big breakthrough came in the mid-1930s, when a gravelly-voiced fellow from the island of Syros walked into his offices and started singing a selection of the underground, cynically-flavored songs known as "rembetika," accompanying himself on a quaint little stringed instrument, the "baglamas."

To the surprise of the basically staid and unadventurous musical establishment in Greece, Matsas signed the newcomer, Markos Vamvakaris, now in the pantheon of Greek musical heroes, at once. And this new sound became the distinguishing feature of the Minos Matsas company, which still concentrates principally on the best local repertoire.

Company executives have a keen ear, even now, for the essential "Greekness" that thrust artists like Vamvakaris into nationwide fame and recognition.

The company's present manager, Makis Matsas, son of the founder, now heads up a team whose job is to keep the "Greekness" in business as a money-spinner, by carefully seeking out fresh and upcoming talent and rewarding established names.

Greek superstar George Dalaras is a case in point. He was discovered

by Matsas Jr. about a decade ago, in an Athens nightclub. Today, there's no Greek music fan who doesn't know the Dalaras voice, and it would be hard to find one who doesn't like his style.

Minos handles the most popular Greek singer, Yannis Parios, who has four times passed the 250,000 album sales mark (the Greek record industry awards gold disks for sales of 50,000; platinum for 100,000).

Running close behind Parios are George Dalaras, Haris Alexiou, Tolis Voskopoulos, Litsa Diamandi, Stratos Dionysiou and Yannis Pouloupoulos. These artists, and this is to name but a few from the roster, have rarely failed with any new releases.

Many of the Minos-label artists continue the popular tradition started decades ago by Vamvakaris. This kind of music, accentuated by the distinctive tinkling sound of the bouzouki, has always touched a sensitive spot in the Greek psyche.

field, as its success with Abba and Boney M attests.

Martin Gesar, managing director, already had 15 years of experience in the music business in Istanbul, Turkey, before setting up a retail outlet in central Athens in 1958. This outlet soon burgeoned into a recording and distributing company that is probably the most cosmopolitan in Greece today.

For the past two years, Gesar and his wife, Marika Gesar, have signed the most distribution deals by any local company for international repertoire. From Japanese folk music to new wave and punk, Music Box is involved in all kinds of marketing, and there's always been a generous dosage of local artists featuring a quasi-international flavor.

Music Box remains very much a family-type firm. The staff is small, its work force close-knit. Its headquarters, on the road to the port of Piraeus, is conveniently close to truck and rail transport centers, and



AWARD WINNER—Yannis Parios, Greece's top-selling singer, left, gives a speech of thanks after receiving a special award for breaking all national sales records by selling 250,000 units of his last album. Looking on are Makis Matsas, managing director of Minos Matsas Records, right, and the singer's young son.

Certainly it is this style that earns the bulk of the gold and platinum awards in Greece. Minos Matsas has handed out 12 of the former and four of the latter in the past seven years.

Minos Matsas works closely with its countrywide distributors, staffing an extensive distribution facility in Thessaloniki, from which product goes out to all northern Greece sales centers.

The company distributes RCA, the biggest of its international partners. The label has always been assured of a firm place in the Greek marketplace, mainly thanks to promotion efforts learned through the experience of handling local repertoire. Last year, Minos Matsas compiled and aggressively marketed, through television advertising, a 40-song, two-album Elvis Presley package, outselling a simultaneous Presley compilation from K-tel.

Now on the threshold of the video era, Minos executives have carefully detailed plans to push videocassettes as soon as the potential Greek marketplace grows sufficiently to justify a full campaign. The nation's top artists on video could well prove to be the next industry leap in Greece but here, too, piracy will be a major hazard.

Music Box Records is a 22-year-old independent that keeps a low industry profile but maintains a high prestige rating. It specializes in local repertoire from an export angle, but is not inactive in the international

also to the freight offices of Olympic Airways, Greece's national airline. This helps explain why Music Box has the edge in exports in this country.

The third purely Greek company that has made its distinctive mark in the record business is Lyra, headed up by Alexander Patsifas, whose ear for the delicacy of much traditional Greek repertoire has helped him build a specialized but very respectable following.

If the Greek record industry knows where it is going and what it wants, the same cannot be said for the country's radio and television establishment.

Until last year, the recording companies were paying the equivalent of about \$2 million into the coffers of the two state-run radio/television networks, ERT and YENED, for the privilege of producing several half-hour repertoire slots each week. Then, last fall, ERT halted this practice, not only depriving itself of revenue, but also slashing a vital nerve connecting the industry's promotional efforts with the listeners' impulse to buy.

In fact, both networks have radically changed their programming contents since the socialist government, restaffed all the top executive positions. There has been a marked decrease not only in rock repertoire but also, it seems to many, in popular domestic material which is said to be deeded intellectually "inferior"

(Continued on page 64)

DISK RENTAL, HOME TAPING ARE MAJOR TOPICS

IMIC To Key On Copyright Woes

• Continued from page 1

and chief operating officer of the CBS Records Group, will be the keynote speaker on opening day at the Astir Palace Hotel, Athens, when he'll address the conference on "The Record Industry: Forecast of the Miraculous Recovery."

He'll be followed by the day's second keynoter, Jan Timmer, executive vice president of the PolyGram Group, whose talk will deal with the fueling of the growing home entertainment industry by the new technology.

The rest of the Tuesday morning session will be devoted to a panel entitled "Audio Strikes Back," chaired by Bob Summer, president of RCA Records. Participating will be Bert Gall, product manager of Philips' Compact Disc; Robert Huber, manager of Compact Disc operations;

Bruce Lundvall, senior vice president of Elektra/Asylum Records and president of Elektra/Musician Records; Jerry Moss, chairman of A&M Records; and Michael Schulhof, member of the board of directors, Sony Corp.

Among other major sessions are a presidents' panel (records), chaired by Chrysalis co-chairman Chris Wright, and a presidents' panel (publishing) moderated by Mike Stewart, president of CBS Songs. This is set for Thursday (29).

Another highlight on this final day will be an address by H. Colin Overbury, principal administrator of the competition section of the directorate-general, European Economic Community. Overbury will be speaking on the impact of 25 years of the Common Market on the entertainment industry.

Second day of the conference (28) will include a report on the anti-piracy fight in the Mediterranean and Middle East by David Attard, legal advisor to IFPI, and a session chaired by Michael Karnstedt, managing director of Peer Musikverlage, Hamburg, on the changing role of the music publisher today.

Wednesday's program will also include a number of roundtable discussions examining a variety of problems presently confronting the home entertainment industry.

On the eve of the opening day of the conference there will be a welcoming cocktail reception in the Astir Palace Hotel at 7 p.m., and on Wednesday evening (28), Billboard 1981 Trendsetter awards will be presented at a banquet in the Aithion restaurant of the Astir Palace Hotel.

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music Week)
As of 4/17/82
SINGLES

This Week	Last Week	Artist
1	2	MY CAMERA NEVER LIES, Bucks Fizz, RCA
2	4	AIN'T NO PLEASING YOU, Chas & Dave, Rockney
3	19	EBONY & IVORY, Paul McCartney & Stevie Wonder, Parlophone
4	1	SEVEN TEARS, Goombay Dance Band, Epic
5	7	GIVE ME BACK MY HEART, Dollar, WEA
6	6	MORE THAN THIS, Roxy Music, EG/Polydor
7	5	GHOSTS, Japan, Virgin
8	3	JUST AN ILLUSION, Imagination, R&B
9	30	PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Mistral
10	13	DEAR JOHN, Status Quo, Vertigo
11	17	SEE THOSE EYES, Altered Images, Epic
12	11	IS IT A DREAM, Classix Nouveaux, Liberty
13	10	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis
14	14	DON'T LOVE ME TOO HARD, Nolana, Epic
15	16	NIGHT BIRDS, Shakatak, Polydor
16	NEW	ONE STEP FURTHER, Bardo, Epic
17	23	BLUE EYES, Elton John, Rocket
18	8	LAYLA, Derek & Dominoes, RSO
19	32	FANTASTIC DAY, Haircut One Hundred, Arista
20	27	I CAN MAKE YOU FEEL GOOD, Shalamar, Solar
21	18	A BUNCH OF THYME, Foster & Allen, Ritz
22	12	DAMNED DON'T CRY, Visage, Polydor
23	9	QUIERME MUCHO (YOURS), Julio Iglesias, CBS
24	37	REALLY SAYING SOMETHING, Bananarama & Fun Boy Three, Deram
25	35	THIS TIME (WE'LL GET IT RIGHT), England, World Cup Squad, England
26	24	HOUSE ON FIRE, Boomtown Rats, Ensign
27	15	POISON ARROW, ABC, Neutron
28	39	EVER SO LONELY, Monsoon, Phonogram
29	25	ARE YOU LONESOME TONIGHT, Elvis Presley, RCA
30	29	IRON FIST, Motorhead, Bronze
31	20	THE LION SLEEPS TONIGHT, Tight Fit, Jive
32	NEW	CAT PEOPLE (PUTTING OUT FIRE), David Bowie, MCA
33	22	PARTY FEARS TWO, Associates, Associates
34	NEW	FREEZE-FRAME, J. Geils Band, EMI America
35	26	MICKEY, Tony Basil, Radiachoice
36	28	YOUR HONOR, Pluto, KR
37	34	STONE COLD, Rainbow, Polydor
38	33	GO WILD IN THE COUNTRY, Bow Wow Wow, RCA
39	36	MEMORY, Barbra Streisand, CBS
40	NEW	PROMISED YOU A MIRACLE, Simple Minds, Virgin

ALBUMS

This Week	Last Week	Artist
1	1	THE NUMBER OF THE BEAST, Iron Maiden, EMI
2	2	LOVE SONGS, Barbra Streisand, CBS
3	3	PELICAN WEST, Haircut One Hundred, Arista
4	4	JAMES BOND GREATEST HITS, Various, Liberty
5	5	ALL FOR A SONG, Barbara Dickson, Epic
6	NEW	IRON FIST, Motorhead, Bronze
7	7	SKY 4/FORTHCOMING, Sky, Arista
8	6	THE GIFT, Jam, Polydor
9	10	FIVE MILES OUT, Mike Oldfield, Virgin
10	17	PORTRAIT, Nolans, Epic
11	9	THE ANVIL, Visage, Polydor
12	8	BEGIN THE BEGUINE, Julio Iglesias, CBS
13	14	TIN DRUM, Japan, Virgin
14	24	ASIA, Asia, Geffen
15	11	BLACKOUT, Scorpions, Harvest
16	NEW	SEVEN TEARS, Goombay Dance Band, Epic
17	16	CHARIOTS OF FIRE, Vangelis, Polydor
18	15	PEARLS, Eikle Brooks, A&M
19	19	DARE, Human League, Virgin
20	12	ACTION TRAX, Various, K-tel
21	27	FUN BOY THREE, Chrysalis
22	NEW	SHOOT THE MOON, Judie Tzuke, Chrysalis
23	20	BODY TALK, Imagination, R&B
24	23	CONCERT IN CENTRAL PARK, Simon & Garfunkel, CBS
25	25	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
26	NEW	MUSIC OF QUALITY AND DISTINCTION VOL. 1 Various, Virgin
27	26	NON-STOP EROTIC CABARET, Soft Cell, Some Bizarre
28	NEW	SEE JUNGLE... Bow Wow Wow, RCA

This Week	Last Week	Artist
29	13	KEEP FIT AND DANCE, Various, K-tel
30	33	100 COTTON, Jeta, EMI
31	NEW	JUMP UP, Elton John, Rocket
32	NEW	SHAPE UP AND DANCE VOL. 2, Angela Rippon, Lifestyle
33	31	PRIVATE EYES, Daryl Hall & John Oates, RCA
34	NEW	ABOMINO, Uriah Heep, Bronze
35	18	DIAMOND, Spandau, Reformation
36	22	THE NAME OF THIS BAND IS TALKING HEADS, Talking Heads, Sire
37	NEW	A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive
38	NEW	DR. HECKLE & MR. JIVE, Pigbag, Y Records
39	28	ONE NIGHT AT BUDOKAN, Michael Schenker Group, Chrysalis
40	30	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Din Disc

AUSTRALIA

(Courtesy Kent Music Report)
As of 4/19/82
SINGLES

This Week	Last Week	Artist
1	1	WHAT ABOUT ME, Moving Pictures, WBE
2	2	CENTERFOLD, J. Geils Band, EMI America
3	4	BELIEVE IT OR NOT, Joey Scarbury, Elektra
4	3	OH JULIE, Shakin' Stevens, Epic
5	6	JUST CAN'T GET ENOUGH, Depeche Mode, Mute
6	5	YOUNG TURKS, Rod Stewart, Warner Bros.
7	7	HARDEN MY HEART, Quarterflash, Geffen
8	11	BLUE EYES, Elton John, Rocket
9	10	ONE DAY IN YOUR LIFE, Michael Jackson, Motown
10	8	DADDY'S HOME, Cliff Richard, EMI
11	12	ON MY OWN, Duran Duran, EMI
12	14	COME BACK SUNSHINE, Bill Wyman, A&M
13	9	MAKE A MOVE ON ME, Olivia Newton-John, Interfusion
14	13	HOMOSAPIEN, Pete Shelley, Island
15	18	DIRTY CREATURE, Split Enz, Mushroom
16	15	I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA
17	NEW	FOREVER NOW, Cold Chisel, WEA
18	NEW	GOLDEN BROWN, Stranglers, Liberty
19	17	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
20	19	WORKING FOR THE WEEKEND, Loverboy, CBS

ALBUMS

This Week	Last Week	Artist
1	1	DAYS ON INNOCENCE, Moving Pictures, WBE
2	2	CIRCUS ANIMALS, Cold Chisel, WEA
3	3	JUMP UP, Elton John, Rocket
4	5	DARE, Human League, Virgin
5	4	CAT STEVENS' GREAT HITS, Islands
6	6	BUSINESS AS USUAL, Men At Work, CBS
7	7	PHYSICAL, Olivia Newton-John, Interfusion
8	10	THE GREAT ESCAPE, Richard Clapton, WEA
9	8	4, Foreigner, Atlantic
10	9	LOVE SONGS, Cliff Richard, EMI
11	15	CHARIOTS OF FIRE, Vangelis, Polydor
12	11	GREEN DOOR, Shakin' Stevens, Epic
13	13	CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen
14	16	DURAN DURAN, Duran Duran, EMI
15	12	BEST OF ELTON JOHN, Elton John, DJM
16	14	BLURRED CRUSADE, The Church, Parlophone
17	17	HOOKED ON SWING, Kings of Swing Orchestra, K-tel
18	NEW	ENGLISH SETTLEMENT, XTC, Virgin
19	18	COLLECTION, George Benson, Warner Bros.
20	NEW	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, K-tel

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 4/19/82
SINGLES

This Week	Last Week	Artist
1	3	EIN BISSCHEN FRIEDEN, Nicole, Jupiter
2	1	DER KOMMISSAR, Falco, Jive
3	4	THE LION SLEEPS TONIGHT, Tight Fit, Teldec
4	5	ALBANY, Roger Whittaker, Aves
5	2	SKANDAL IN SPERRBEZIRK, Spider Murphy Gang, Electrola
6	10	DA DA DA ICH LIEB DICH NIGHT, Trio, Phonogram
7	6	FELICIDAD, Al Bano & Romina Power, EMI

This Week	Last Week	Artist
8	8	DAS MODELL, Kraftwerk, EMI
9	7	UNA NOTE SPECIALE, Alice, EMI
10	17	OLE ESPANA, Michael Schanze & Die Fussball National-Mannschaft, Arista
11	9	GOLDENER REITER, Joachim Witt, WEA
12	15	SCHICKERIA, Spider Murphy Gang, EMI
13	NEW	ROSEMARIE, Hubert Kah, Polydor
14	16	I WON'T LET YOU DOWN, OH, WEA
15	11	LAND OF MAKE BELIEVE, Bucks Fizz, RCA
16	13	I'LL FIND MY WAY HOME, Jon & Vangelis, Polydor
17	14	OH JULIE, Shakin' Stevens, Epic
18	12	HURA DIE SCHULE BRENNT, Extrabreit, Metronome
19	18	DON'T YOU WANT ME, Human League, Virgin
20	20	CENTERFOLD, J. Geils Band, EMI
21	19	UND GANZ DOLL MICH, Rolf & Seine Freunde, Polydor
22	23	LIEBER GOTT, Peter Maffay, Metronome
23	24	WOHIN GEHT DU, Roland Kaiser, Hansa
24	NEW	CHI MAI, Ennio Morricone, WEA
25	NEW	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, CBS
26	27	EISBAR, Grauzone, Welk-Rekord
27	22	REALITY, Richard Sanderson, Polydor
28	28	FANFANTANTISCH, Rheingold, EMI
29	21	FRED VOM JUPITER, Die Doras Und Die Marinas, Teldec
30	26	HALE HEY LOUISE, Rocky King, CBS

ALBUMS

This Week	Last Week	Artist
1	1	DOLCE VITA, Spider Murphy Gang, Electrola
2	4	OLE ESPANA, Michael Schanze & Die Fussball National-Mannschaft & Wm '82, Arista
3	3	NICHT ZU BREMSEN, Truck Stop, Metronome
4	2	ICH WILL LEBEN, Peter Maffay, Metronome
5	5	85555, Splitf, Phonogram
6	7	4, Foreigner, Atlantic
7	8	BEST MOVES, Chris Burgh, CBS
8	6	BERLIN: A CONCERT FOR THE PEOPLE, Barclay James Harvest, Polystar
9	11	IHRE GROESSTEN ERFOLGE, Extrabreit, Metronome
10	9	LEGENDARY SOUND OF GLENN MILLER & BIG BAND, K-tel
11	NEW	FIVE MILES OUT, Mike Oldfield, Virgin
12	12	WELCH EIN LAND FUER MAENNER, Extrabreit, Reflektor
13	16	RHEINGOLD, EMI
14	15	SILBERLICK, Joachim Witt, WEA
15	10	BLACKOUT, Scorpions, EMI
16	14	DER ERNST DES LEBENS, Ideal, Eitel Imperial
17	13	TROPICAL DREAMS, Goombay Dance Band, CBS
18	18	WORLD'S APART, Saga, Polydor
19	17	IDEAL, Ideal, IC
20	20	THE VISITORS, Abba, Polydor

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 4/17/82
SINGLES

This Week	Last Week	Artist
1	1	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Boardwalk
2	2	FREEZE-FRAME, J. Geils Band, EMI America
3	4	WE GOT THE BEAT, Go-Go's, IRS
4	5	MAKE A MOVE ON ME, Olivia Newton-John, MCA
5	6	DON'T YOU WANT ME, Human League, Virgin
6	9	DON'T TALK TO STRANGERS, Rick Springfield, RCA
7	3	OPEN ARMS, Journey, CBS
8	10	DO YOU BELIEVE IN LOVE, Huey Lewis & News, Chrysalis
9	7	THAT GIRL, Stevie Wonder, Motown
10	8	TONIGHT I'M YOURS, Rod Stewart, WEA
11	11	FANTASY, Aldo Nova, CBS
12	NEW	DID IT IN A MINUTE, Hall & Oates, RCA
13	13	KEY LARGO, Bertie Higgins, Kat Family
14	12	TAINTED LOVE, Soft Cell, PolyGram
15	18	EDGE OF SEVENTEEN, Stevie Nicks, Modern
16	16	WHAT KIND OF LOVE IS THIS, Streethearts, Capitol
17	20	CHARIOTS OF FIRE, Vangelis, Polydor
18	15	SHOULD I DO IT, Pointer Sisters, Planet
19	NEW	WHEN IT'S OVER, Loverboy, CBS
20	17	FIND ANOTHER FOOL, Quarterflash, Geffen

ALBUMS

This Week	Last Week	Artist
1	1	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Boardwalk
2	2	FREEZE-FRAME, J. Geils Band, EMI America

This Week	Last Week	Artist
3	3	BEAUTY AND THE BEAT, Go-Go's, IRS
4	4	DARE, Human League, Virgin
5	7	CHARIOTS OF FIRE, Vangelis, Polydor
6	5	NON-STOP EROTIC CABARET, Soft Cell, PolyGram
7	6	PHYSICAL, Olivia Newton-John, MCA
8	8	ALDO NOVA, Aldo Nova, CBS
9	NEW	STREETHEART, Streetheart, Capitol
10	10	PRIVATE EYES, Hall & Oates, RCA

JAPAN

(Courtesy Music Labo)
As of 4/19/82
SINGLES

This Week	Last Week	Artist
1	2	FRARETE BANZAI, Masahiko Kondo, RVC (Janny's)
2	1	IKENAI ROUGE MAGIC, Imawano Kiyoshiro Sakamoto Ryuichi, London (Yano/Nakayoshi)
3	3	CHAKO NO KAIGAN MONOGATARI, Southern All Stars, Victor (Amuse)
4	5	KOKORO NO IRO, Masatoshi Nakamura, Nippon Columbia (Nichion)
5	5	IROTSUKI NO ONNA DE ITEKUREYO, Tigers, Polydor (Anima)
6	NEW	YUWAKU, Miyuki Nakajima, Canon (Yamaha)
7	12	MINAMI JUJISEI, Hideki Saijo, RCA (Gelel)
8	8	YES MY LOVE, Eikichi Yazawa, Warner-Pioneer (Comestock)
9	6	WEDDING BELL, Sugar, Four Life (JCM)
10	7	TEARDROP TANTEIDAN, Imokintrio, For Life (Fuji)
11	9	AI O KUDASAI, Naoko Kawal, Nippon Columbia (Gelel)
12	10	HOSHIZORA NO ANGEL-QUEEN, Dara Sedaka, Canyon (Soundtrack)
13	14	REALITY, Richard Sanderson, Toshiba-EMI (Toshiba)
14	11	AKOGARE NO SLENDER GIRL, Shanelle, Epic/Sony (PMP/JVK)
15	17	SILHOUETTE ROMANCE, Junko Ohashi, Nippon Phonogram (Kitajima/PMP)
16	13	AKAI SWEET PEA, Selko Matsuda, CBS/Sony
17	16	MEGURI, Daisuke Inoue, Kind (Sunrise/Mad)
18	NEW	KITASAKABA, Takashi Hosokawa, Nippon Columbia (JCM/Burning)
19	NEW	KUCHIBIRU O KAMISHIMETE, Takuro Yoshida, For Life (Yul)
20	NEW	AISHISUZUKERU BOLERO, Hiroshi Itzuki, Telchiku (RFMP/TV-Asahi/Sound)

ALBUMS

This Week	Last Week	Artist
1	1	KANSUIGYO, Miyuki Nakajima, Canyon
2	2	NIAGARA TRIANGLE VOL. 2, Eichi Ohtaki & Others, CBS/Sony
3	9	IV (54), Toto, CBS/Sony
4	3	NATSU ICHIBAN, Toshihiko Tahara, Canyon
5	5	CENTRAL PARK CONCERT, Simon & Garfunkel, CBS/Sony
6	4	MEMORIAL, Masatoshi Nakamura, Nippon Columbia
7	6	FOR YOU, Tatsutou Yamashita, RVC
8	7	LIVE!, Yuso Kamon, Victor
9	8	SUGAR DREAM, Sugar, Four Life
10	19	DE NINA A MUJER, Julio Iglesias, Epic/Sony
11	10	THE TIGERS 1982, Polydor
12	11	COLORFUL ARABESQUE, Arabesque, Victor
13	13	KIDOSHENSI GANDAM III (3), Soundtrack, King
14	12	1000 YEAR KOWO EIGAHEN, Soundtrack, Canyon
15	NEW	ROLL OVER, Hound Dog, CBS/Sony
16	14	SOTSUGYO, Seiko Sawada, Crown
17	NEW	CARRY ON, Bobby Caldwell, Polydor
18	NEW	LA BOUM, Soundtrack, Toshiba-EMI
19	18	OVER, Off Course, Toshiba-EMI
20	NEW	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, RVC

ITALY

(Courtesy Germano Rusclitto)
As of 4/13/82
ALBUMS

This Week	Last Week	Artist
1	1	TUTTA SAN REMO 82, Various, EMI
2	2	PRENTA PER SESSANTA, Various, CGD-MM
3	4	LA VOCE DEL PADRONE, Franco Battiato, EMI
4	6	RENAISSANCE, Village People, Vop/CGD-MM
5	8	ALIBI, America, EMI
6	3	ARTIDE E ENTARTIDE, Renato Zero, Zerolandia/RCA

This Week	Last Week	Artist
7	9	E... PENSO A TE, Ricchi E. Poveri, Baby/CGD-MM
8	NEW	ARIA PURA, Al Bano & Romina Power, Baby/CGD-MM
9	10	SAN REMO MILLIONAIRES, Del Newman, RCA
10	5	IL TEMPO DELLE MELE, Soundtrack, Delta/WEA
11	7	COLLEZIONE, Riccardo Fogli, Paradisco/CGD-MM
12	NEW	COCCIANTE, Richard Cocciante, RCA
13	14	ROSSO E NERO, Various, Baby/CGD-MM
14	11	LA SERENISSIMA, Rondo' Veneziano, Baby/CGD-MM
15	19	CONCERT IN CENTRAL PARK, Paul Simon & Art Garfunkel, Geffen
16	20	SOMETHING SPECIAL, Kool & Gang, Delite/Carosello
17	15	ARTHUR-TE ALBUM, Soundtrack, WEA
18	16	PHYSICAL, Olivia Newton-John, EMI
19	NEW	TONIGHT I'M YOURS, Rod Stewart, Warner Bros./WEA
20	18	BODY TALK, Imagination, Panarecord

NETHERLANDS

(Courtesy Stichting Nederlandse)
As of 4/17/82
SINGLES

This Week	Last Week	Artist
1	1	AURORA, Nova, CNR
2	2	THE LION SLEEPS TONIGHT, Tight Fit, Jive
3	4	IT AIN'T WHAT YOU DO IT'S THE WAY YOU DO IT, Funboy Three, Chrysalis
4	7	DOWN UNDER, Men At Work, CBS
5	6	HIP HOP HAP, Spargo, I Scream
6	5	WAT DOM, Drukwerk, EMI
7	3	MAID OF ORLEANS, Orchestral Manoeuvres In The Dark, Din Disc
8	NEW	GET-DOWN ON IT, Kool & Gang, De-Lite
9	NEW	EBONY AND IVORY, Paul McCartney & Stevie Wonder, Parlophone
10	8	HIGH TIME HE WENT, Renee, CNR

ALBUMS

This Week	Last Week	Artist
1	1	ARCHITECTURE AND MORALITY, Orchestral Manoeuvres In The Dark, Din Disc
2	2	BREAKING AWAY, Al Jarreau, Warner Bros.
3	5	GRASSHOPPER, J.J. Cale, Mercury
4	3	GEWOON ANDRE, Andre Hazes, EMI
5	7	DORIS DAY EN ANDERE STUKKEN, Doe Maar, Kili

German Sales Dropped 5% In '81 Final Figures Show Albums And Singles Off, Tapes Up

By WOLFGANG SPAHR

HAMBURG—Final sales figures for 1981 released here by the West German branch of IFPI have proved marginally more optimistic than the guesstimates published last month (Billboard, March 13).

As expected, the overall total of albums, singles and tapes sold showed a 5% drop on 1980 at 172.3 million units excluding exports. Singles sales on the home market were 43.4 million (4% down), album sales were 88.1 million (9% down), and cassette deliveries 40.8 million (5% up).

These figures cover direct retail sales. In addition, West German record clubs sold 3.9 million singles last year, together with 23 million albums and 6.8 million cassettes. The album total represents a 4% increase for the clubs, but tape sales were down by a sizeable 22%.

Overall totals reached by combin-

ing the two sets of figures are: singles 47.3 million (3.3% down), albums 111.1 million (6.7% down), and tapes 47.6 million (0.2% up).

In terms of turnover, the IFPI branch statistics, which represent over 90% of all sales on the home market, show a 1% increase on 1980's value, to a total of almost exactly \$1 billion. The balance of the market is made up by direct imports and pirated product.

Expenditure per head of population last year was \$17.80, fractionally up on the previous year's \$17.60.

Within individual price categories the picture is mixed. Among retail deliveries, as distinct from record club sales, low price albums suffered a substantial 20% drop to 27.3 million units, while low-price tape sales rose by 11% to 24.8 million. Full-price album sales were 3% down at 60.8 million, as were full-price cassettes at 16 million.

In 1981, the 16 main record companies released a total of over 10,000 titles, and carried in their current catalogs more than 37,000 recordings. Manufacturer sales direct to retailers accounted for 56% of all sales, while wholesalers sold 33% of the total and record clubs and mail order 11%.

Hit productions remain the industry's financial backbone, and the success of German new wave acts in particular exerted a powerful influence on the upward trends noted in the second half of the year. Pop product now represents 91.3% of total LP sales, against 90.6% in 1980.

Exports last year rose by a quarter. Manufacturers with a reputation for high technical standards were able to employ spare capacity resulting from the downturn at home, and the result was an export total of 40.6 million units last year, made up of 16% singles, 21% cassettes and 63% albums. Classical product once again took an exceptionally high proportion of export sales: 41%.



HIGH STEPPING—Maurice White, right, leads Earth, Wind & Fire in some energetic stage work during the group's recent appearance at the Exposition Hall in Paris. The gig was part of the CBS act's European tour, considered so successful that they will return to the Continent for more dates later this year.

PARALLEL IMPORTS DECISION

Dealer To Pay BPI

LONDON—An anonymous tip-off to the British Phonographic Industry's anti-piracy unit has resulted in a Scottish retail company agreeing, in an Edinburgh court, to pay nearly \$40,000 in damages for selling albums which were illegally imported into the U.K. from Canada.

A "search and seize" raid was carried out on Phoenix Records, of Edinburgh, March 22, and more than 3,000 illegal parallel imports were taken from the shop premises. Plaintiffs in the action were EMI Records Ltd. and RCA Records Ltd., suing on behalf of themselves and representing all BPI member companies.

In addition to the damages settlement, Phoenix Records agreed to

permanent injunctions restraining the company from dealing in albums manufactured in a non-European Economic Community country and imported into the U.K.

Meanwhile, Southern Fran, a wholesale and retail organization based in North London, has given undertakings (pending further order in the High Court) not to deal in albums manufactured outside the EEC territories and brought into Britain.

BPI lawyers raided Southern Fran with a "search and seize" Anton Pillar Order, March 31, and again a substantial number of parallel imports were taken away, the albums in this case emanating from Motown Records Ltd., RCA Records Ltd. and Chrysalis Records Ltd.

Media Meld Maximizes \$\$

MUNICH—With cable, satellite and other new developments just around the corner, West German media manager Hans Beierlein has been demonstrating over the past year how television, radio, the record industry and the print media can work together to maximize revenues without losing independence.

Beierlein has brought together the West German second tv channel, radio stations Luxembourg and Europawelle Saar, mass circulation newspapers Bild and Bild Am Sonntag, and a number of the country's leading record companies in a series of seven music programs that have achieved what is considered remarkable popularity.

The tv station has reported 50% audience shares for Beierlein-originated shows like "The Most Popular Folk Songs" and "The World's Most Popular Songs," and the radio stations have received in all more than half a million postcards from viewers and listeners.

Beierlein's secret is that he lets the public put together its own show. Rights organization GEMA supplies him with lists of most-played songs, which are published in the newspapers in time for readers to select what they want to hear on the tv shows or on radio, and later on the compilation albums produced from the shows.

Says Beierlein: "You would have to pay millions to get demographic research of this kind otherwise, but what we have done is almost to found a parliament of the people which gives them a chance to express their own taste. My philosophy is that I prefer to be wrong with the audience than right against the audience."

Last year's successes have prompted the German second channel to plan nine further shows for 1982, covering the most popular sea shanties, waltzes and other categories.

The albums based on each program are promoted with tv-merchandising campaigns and achieve enormous sales. Ariola's "Superchart" has sold 1.3 million copies, "The World's Best Folk Songs" has reached 650,000, and "The Most Popular Songs In The World" 750,000 units. And an incidental spin-off has been donations to charity, made from the proceeds, of over \$1 million.

Beierlein, himself a music publisher, says he has no preference among record companies. The aim is simply to achieve the optimum product, and the choice generally falls on whichever company has the heaviest artist representation on the tv shows, so as to minimize contractual hassles. **WOLFGANG SPAHR**

Heavy Metal Package Planned By Avatar

LONDON—British label Avatar Records is planning a compilation album of U.S. heavy rock bands for release in the U.K. and Europe this summer or fall.

Says a&r manager Peter Chalcraft: "We want to hear from up-and-coming American acts, either unsigned or about to sign, who have masters that can be included on the album. We will make song-by-song deals—we're not trying to tie bands down, it's more a showcase for new acts who wouldn't otherwise get heard over here."

Chalcraft is modelling the album format on the successful EMI compilation "Metal For Muthas," which spared the heavy metal revival in Britain and led to recording deals for a number of previously unsigned acts. He plans joint promotion with the 100 plus heavy metal discos in this country and says Avatar may go on to arrange showcase concerts if the album is well-received.

Political Bodies Dub '85 European Year Of Music

By PETER JONES

BRUSSELS—The European Parliament and the Council of Europe have officially proclaimed 1985 as European Year of Music. Plans for what will amount to one of the world's biggest pushes on classical music were first hatched more than two years ago.

The two bodies, collectively representing the countries of the European Economic Community and the 21 nations, including Eastern European states, of the broader based European Council, have given a formal go-ahead for a collective campaign aimed at increasing interest in classical music throughout the continent.

Key emphasis points are to give prominence to the work of contemporary composers, provide opportunities for young and promising musicians, boost musical education facilities, found new classical music groups and ensembles, improve the social standing of professional musi-

Greek Industry Steeped In Cultural Tradition

• Continued from page 62

by the cultural standards sought by the government policy-makers.

But these standards have never been explicitly defined. Thus, radio and television operations in Greece are passing through a rough transition, with ideals pitted against a brutal fact that fewer and fewer people are listening, and actually going out and buying records.

Observers of the Greek music scene feel sure the need for entertainment will, of course, reassert itself in the future, but not before more administrative turmoil clogs the national airwaves.

But inadequate radio is not the number one problem in this territory. That dubious honor goes to cassette piracy, which has barely dipped from the 85% share of the total market it claimed two years ago.

With virtual impunity, the cassette pirates supply the vast bulk of the indiscriminating market, especially outside the cities. Pirate product is mostly domestic repertoire, with low prices.

There have been police raids on isolated pirate establishments, thanks mainly to the efforts of an anti-piracy squad headed by an

Athens-based lawyer, Stelios Elliniadis, and these have resulted in some impressive hauls of pirate material.

But the feeling is that these are merely flashes in the piracy pan. When an average retailer has his pirate stock confiscated by police, he is likely to have everything restocked by the pirate source within hours. Many retailers act as their own pirates, operating in-store duplicating machines that turn out cassettes to specific orders from consumers.

Even discotheques have been getting into the piracy act in Greece, selecting album tracks and then recording them onto blank cassettes. The illicit product is then sold to inner-circle clients for up to twice the market price of an ordinary cassette.

But the Greek government insists it plans to fight piracy through a tough new law now readied for the statute books. However, this is a pledge made too often to carry any real credibility.

In the summer of 1980, the conservative government of the time drew up an effective bill, but in the meantime it has not been signed into law by the Greek president.

There are music industry pundits who believe that it is the socialists' distrust, an instinctive emotion, of anything done by the previous government that is holding up the signing. But artists and composers, who are losing many thousands of dollars, are warning the industry generally that they cannot wait much longer. And already the first all-out protest concerts in Greece have been staged.

Basically, the recording executives, both multinational and independent, are constantly testing the economic wind for signs that they'll be able to try for new ventures such as video marketing, for which there are certainly stirrings of a consumer demand in Athens.

Radio and television employees, if they leave behind political ideology, are waiting to see if they will be allowed more freedom in drawing up playlists of a wider musical variety.

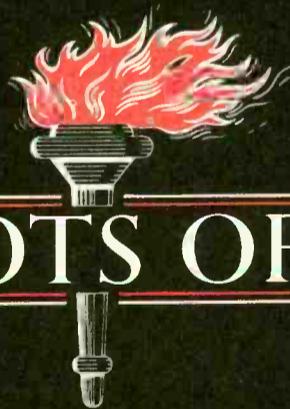
The Greek record buyers are clearly waiting until the present 25% inflation rate eases a little, and until radio comes up with added vitality, so they can spend their drachmas on the undoubtedly rich veins of talent which this country can boast, and which the record industry has shown it's willing to develop.

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Sales Slowing In Czechoslovakia

By LUBOMIR DORUZKA

PRAGUE—Shop window displays in record retail shops here these days are substantially different from those of a year ago, with many more albums by foreign artists, out here on a license basis, prominently on show.

But this doesn't indicate any upturn in the number of titles released in Czechoslovakia in this way. Rather, the wide range of product shows that this product is selling at a markedly slower tempo than before.

Not so long ago, license-deal albums disappeared from Prague shop windows almost as soon as they were delivered from the warehouses. Only occasionally did any titles hang around long enough to become part of the shopfront display panels.

Now, however, records released more than a year ago can still be seen and purchased. One cause for the trade slowdown is a basic "saturation" of the marketplace but even so, the record industry here doesn't anticipate a serious drop in overall sales of licensed material. But it does accept that this product range is taking an ever longer time to sell.

Yet one of the most recent additions to the licensed LP range, a compilation of the "greatest hits" of

Kenny Rogers, is selling fast throughout Czechoslovakia.

The most successful album here right now is Pantan's "Pearls Of The Silver Screen," a compilation of 21 movie songs from locally-produced films of the 1930s and 1940s, all transcribed direct from the film soundtracks, even if actual records of the same artists of those days were available. It's a package aimed right at the burgeoning nostalgia industry here.

This movie music set caught even Pantan Records by surprise, selling hugely from initial release, and the company found it difficult keeping up with constant re-pressing demands.

In the same album category is Pantan's "Five O'Clock Tea At Cafe Vltava," re-creating songs of popular local bandleader Jaroslav Malins, a resident music man at the Cafe Vltava in the 1940s. Around a third of the songs have been re-released in the original versions, the rest being new recordings by a big band arranged to sound old-style but with contemporary musicians. However, the singers involved are the same ones who sang the songs four decades ago.

Basically it's a strange musical mix, but the album is selling strongly to older record buyers and, surprisingly, to young fans who find it something of a welcome novelty.

Supraphon is riding a similar musical wave with Jiri Malasek's album "Piano In Nostalgia," featuring orchestral arrangements with solo piano, comprising songs popular from the turn of the century by Paul Lincke, Enrico, Toselli, Nico Dostal, Ethelbert Nevin and others.

Malasek, musical director of Pantan Records, preceded this package with three big-selling LPs of "Romantic Piano," using mostly contemporary material. It's emphasized proof of the special "competitive collaboration" between Czech record companies that he recorded the fourth LP in the series for Supraphon.

Nostalgia is by no means the only leading trend in today's Czech album market, but it is certainly kicking in a new sales impetus and supplying material which is likely to sell steadily over several years. And it has contributed to the slowdown in turnover pace for foreign licensed material.



CONTEST SPOTLIGHT—U.S. performers John O'Banion, center, and Andy Williams receive thanks for their participation in the recent Tokyo Music Festival from hostess Marie Asahina. O'Banion took the event's Grand Prix award, and will include performances from concerts he played after the festival on his upcoming Elektra album, for release in Japan. Williams was master of ceremonies.

Tarouca-Wagner Joins IFPI On Video

LONDON—Dr. Beatrice von Silva Tarouca-Wagner is joining the IFPI Secretariat at headquarters here to work specifically on video matters.

She has worked at the Max Planck Institute in Munich since 1979 and recently completed a thesis on

"Copyright Protection of Performing Artists and Phonorecord Producers in the U.S."

Completing her legal studies in 1978 in Munich, she took a series of courses, including copyright law and film law, at Columbia University Law School in the U.S. and at New York University Law School.

18 Nations To Compete At Eurovision Song Contest

Annual Event Gets Underway April 24 In Harrogate, England; Global Telecasting

COUNTRY	SONG TITLE	ARTIST	COMPOSER/LYRICIST	RECORD LABEL	MUSIC PUBLISHER	LANGUAGE
Portugal	Bem Bom	Doce	Toze Brito/Antonio Pinho/ Pedro Brito (c&l)	Polydor	SPA	Portuguese
Luxembourg	Cours Apres Le Temps	Svetlana	Cyril Assous (c) Michel Jouveaux (l)	Phonogram	Eds. Claude Pascal	French
Norway	Adieu	Jahn Teigen/ Anita Skorgan	Jahn Teigen/Herodes Falsk (c&l)	Polar	Sweden Music	Norwegian
United Kingdom	One Step Further	Bardo	Simon Jeffries (c&l)	Epic	Chappell	English
Turkey	Hani	Neco	Olcayto Ahmet Tugsuz (c) Faik Tugsuz (l)	—	—	Turkish
Finland	Nuku Pommiin	Kojo	Jim Pembroke (c) Juice Leskinen (l)	Digit	Love Kustannus	Finnish
Switzerland	Amour, On T'Aime	Arlette Zola	Alain Morisod (c) Pierre Alain (l)	Teldec	Ed. Meridian	French
Cyprus	Mono I Agapi	Anne Vishy	Anna Vishy (c&l)	EMI	Kostas Fasolas-(Athens)	Greek
Sweden	Dag Efter Dag	Chips	Lasse Holm (c) Monika Forsberg (l)	Mariann	Mariann Music	Swedish
Austria	Sonntag	Mess	Fritz Scheickl (c) Rudolf Leve (l)	Bellaphon	Bellver Music	German
Belgium	Si Tu Aimes Ma Musique	Stella	Fred Bekky (c) Bob Bobott & Jo May (l)	Ariola	Mouse Music	French
Spain	El	Lucia	Paco Cepero (c) Ignacio Roman (l)	Movieplay	Canciones Del Mundo	Spanish
Denmark	Video Video	Brixx	Jens Brixtofte (c&l)	EMI	Brixtofte	Danish
Yugoslavia	Halo-Halo	Aska	Alexksandar Ilic (c) Miro Zec (l)	RTB-Belgrade	RTB-Belgrade	Serbo-Croatian
Israel	Hora	Avi Toledano	Avi Toledano (c) Yoram Tahar-Lev (l)	Hed Arzi	Gogli Music	Hebrew
Netherlands	Jig En Ik	Bill van Dijke	Dick Bakker (c) Liselore Gerritsen (l)	Utopia	Utopia Music	Dutch
Ireland	Here Today Gone Tomorrow	The Duskeys	Sally Keating (c&l)	Crashed Recs.	Crashed Music	English
Germany	Ein Bisschen Frieden	Nicole	Ralph Siegel (c) Bernd Meinunger (l)	Jupiter Recs.	Siegel Musik-verlage	German



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JETHRO TULL—*The Broadsword And The Beast*, Chrysalis CHR 1380. Produced by Paul Samwell-Smith. Ian Anderson's melodramatic stamp has made Tull albums an AOR staple, but recent revisions in the band itself and the first outside producer in the group's career infuse a new strain of musical breadth here. Anderson's curling melodies and pastoral flute accents are still in ample supply, but a more forceful synthesizer slant, rich vocal harmonies and tougher, more syncopated drumming all update the sound, as do more contemporary topical hooks ("Fallen On Hard Times" and "Slow Marching Band").

SPLIT ENZ—*Time And Tide*, A&M SP-4894. Produced by Hugh Padgham and Split Enz. This loosely conceptual project takes voyages into self-discovery as its thread, and the theme couldn't be more appropriate for the varied, inventive pop/rock vision further refined here by the New Zealand quintet. Sharpened by co-producer Padgham's crisp sonic touch, writers Tim and Neil Finn move confidently from infectious, uptempo pop ("Six Months In A Leaky Boat," the first single) to post-psychedelic folk rock ("Haul Away"), bridging sly wit ("Hello Sandy Allen") and cartoon horror ("Dirty Creature").

JOHN MARTYN—*Glorious Fool*, Duke DU 19345 (Atlantic). Produced by Phil Collins. The maiden album for the Genesis custom label marks a return for Scottish songwriter and guitarist Martyn, whose sultry vocal style and subtle guitar work are well served by Phil Collins' role as chief musical ally and producer. Martyn's folk-jazz vision was deemed an anomaly by rock programmers of a decade ago, but its burnished current feel could trigger fusion, A/C and even AOR thanks to guests like Collins and Eric Clapton.

B. B. KING—*Love Me Tender*, MCA MCA-5307. Produced by Stewart Levine. The blues veteran continues his exploration of other genres, here taken to one of its furthest and most provocative new locales through its use of Nashville and Muscle Shoals players and a program of material normally identified with Music Row. Like Ray Charles before him, King grasps the emotional links bridging blues and country, keeping his own vocal identity soulfully intact in blues-drenched readings of songs from Elvis (the title track), Willie ("Nightlife," here paired with Percy Mayfield's "Please Send Me Someone To Love") and Mickey Newbury, among others.



THE TEMPTATIONS—*Reunion*, Gordy 6008GL. Produced by Berry Gordy, Iris Gordy, Smokey Robinson, Barrett Strong, Ron Miller & Rick James. The return of David Ruffin and Eddie Kendricks highlight this Temps reunion, but it's Rick James' burst of furious funk on "Standing On The Top" that sparks the Motown-wide revival. The label's greatest producers meet soul's greatest lead singers, and the winner is the listener, for "You Better Beware," "Lock It In The Pocket" and "Backstage" are classic Temptations thrown far into the '80s. Welcome back to the front.

CHANGE—*Sharing Your Love*, Atlantic SD 19342. Produced by Jacques Fred Petrus & Mauro Malavasi. The only things constant about Change are change and the unchanging beat of success in dance circles. Paced by their dashing disco single, "The Very Best In You," Change has come up with a tasty international blend of music and vocals, led by James Robinson and Deborah Cooper, to please both the dancer and listener. Remake of "Oh What A Night" highlights this glittering showcase of upbeat soul.



HAIRCUT ONE HUNDRED—*Pelican West*, Arista AL6600. Produced by Bob Sargeant. Put any thoughts of "new wave" out of the way—this is funky, forceful pop/r&b which is reminiscent of Quincy Jones or Chas Jankel. The music and hooks are irresistible and it is readily apparent why this sextet is the current European sensation. Dance clubs and progressive AORs have already picked up on the band but the music is perfect for adult contemporary, r&b and soft jazz stations.

FUN BOY THREE—*Chrysalis CHR 1383*. Produced by Dave Jordan, Fun Boy Three. Three former members of the Specials move away from ska to a more primal groove on this debut album. The album has a very tribal feel with "It Ain't What You Do..." a dance club hit, being the most accessible. Rock dance clubs, college stations and progressive AORs should be all over this album.

CHRISTIAN DEATH—*Only Theatre of Pain*, Frontier Records FLP1001. Produced by Thom Wilson with Christian Death. Not for the faint at heart, Christian Death is the latest entry in the crypt rock category, now the domain of such acts as Ozzy Osbourne, the Cramps and 45 Grave. Christian Death is fronted by an 18-year-old female singer, Rozz Williams, who has a suitably mouldering voice, while the music and lyrics promises a visit to a "psychosexual netherworld."

SUGAR BLUE—*Cross Roads*, Europa JP2002. Produced by Dominique Buscail. Discovered in Paris by the Rolling Stones and appearing on the "Some Girls" and "Emotional Rescue" albums, bluesman Sugar Blue debuts on his own here, showcasing his soulful vocals and in turns plaintive purposeful harmonica playing. Sugar Blue wrote about half of the songs here, while two were written by Sonny Boy Williamson II.



AMY GRANT—*Age To Age*, Myrrh MSB6697. Produced by Brown Bannister. Long a moving performer, Grant is marvelously effective and versatile in this collection. She ranges effortlessly from the triumphant mood of "El Shaddai" to the sweet-coated taunting of "Fat Baby." Bannister's production is unfailingly precise and supportive. If there was ever any doubt about Grant's power and reach, this project should banish it.

BOB BENNETT—*Matters Of The Heart*, Priority JU37966. Produced by Jonathan David Brown. This album will not delight doctrinaires. It is short on scripture and long on epiphany scenes—on those small images that bring on large revelations. Bennett's singing is convincing and pleasant, and the production has the kind of restraint and delicacy that Michael Omartian provided for the Christopher Cross breakthroughs. Bennett wrote or co-wrote all the songs on this album and does himself particularly proud on "Madness Dancing" and "Heart Of The Matter."



PIGBAG—*Getting Up*, Stiff TEES 1213. Produced by Disco Dell, Dave Hunt, Pigbag. Remember last year's wacky dance club hit, "Papa's Got A Brand New Pigbag"? Well, this British entourage is back at it again with an EP full of horn dominated instrumentals which sounds like a surreal marching band.

SYMBOL SIX, Posh Boy PBS1030. Produced by Robbie Fields and Jay Lunsford. Full of sound and fury is Symbol Six, a new five-man band from Southern California. They play the four songs here with punk exuberance, keeping everything simple but with a high excitement quotient. Best cuts: "Ego," "Beverlywood."

MALARIA—*New York Passage*, Cachalot Records BIG6. (JEM) Produced by the Whale. This German five piece female band plays minimal techno-pop dance music. On its first U.S. release, a three-song 12-inch EP, the group does one side in German, and the other in English. The rather ponderous vocals sound better in German.

SHERBS—*Defying Gravity*, Atco SD-38-146 (Atlantic). Produced by the Sherbs and Richard Lush. The Australian popaces-turned-new-rockers follow the sharp-edged music from their "The Skill" album with a slightly altered lineup and this mini-LP of six new songs that continue their new stylistic slant. Their still rich melodic bent and seasoned instrumental chops may not satisfy hardcore new wave fans, but those sets should open doors at AOR and possibly pop.



pop

B.J. THOMAS—*As We Know Him*, MCA 5296. Produced by Nick DeCarb. The title's a good one—only problem is, an album as mixed in material as this one doesn't help anyone know Thomas. DeCaro's surrounded him with a Hollywood-styled sweep of orchestration that suits the basically-MOR content of the album. Thomas is too good an artist to turn in a disappointing performance; but with stronger material and more punch in his arrangements, he could surmount this A/C slickness.

CHRIS REA—*Columbia FC37664*. Produced by Jon Kelly, Chris Rea. The singer who hit big in 1978 with "Fool (If You Think It's Over)" returns with another well-balanced set of poignant ballads and funkier midtempo rock cuts. There's a Bob Seger-like grittiness to the vocals that gives the music an earthy quality for a pop album.

JIMMY WEBB—*Angel Heart*, Columbia/Lorimar FC37695. Produced by Matthew McCauley, Fred Mollin. Webb's latest features a variety of soft ballads and such all-star guest vocalists as Kenny Loggins, Michael McDonald, Daryl Hall, Graham Nash and Stephen Bishop. Webb wrote all the songs except "One Of The Few," written by John Cooper. "Scissors Cut" and "In Cars" first appeared on a 1981 Art Garfunkel album.

SPANDAU BALLET—*Diamond*, Chrysalis CHR1353. Produced by Richard James Burgess. Whereas the first Spandau Ballet

album was too similar from track to track, this one shows the band moving in new directions. The experimentation is not always successful, notably on side two, because at heart Spandau Ballet will always be a techno-rock dance band, but when Spandau is in its element, as on the brilliant "Chant No. 1" or incessant "Paint Me Down," there are few better.

PIA ZADRA—*Pia*, Elektra E1-60109. Produced by Jimmy Tract. The tiny actress-singer is currently the rage of the jet set with her role in "Butterfly" and her label disk debut is typically melodramatic, internationally-flavored and fast-paced, Zadora's braintrust has wisely relied on some experienced writers, with three Mann/Weil songs. The theme from "Butterfly" is also included, but the best cut is the only one produced by Jacques Morali, "I'm In Love Again."

A TRUE SPACE ADVENTURE—*Space Shuttle*, Kid Stuff KPD6005. No producer listed. The prettiest record of the year is this limited edition picture disk depicting the space shuttle Columbia roaring off the launch pad. On the record: the voices of President Reagan and astronauts Crippen and Young. Distributed by I.J.E. Distributing of Hollywood, Fla.

BIG TWIST AND THE MELLOW FELLOWS—*One Track Mind*, Flying Fish FF 268. Produced by Jim Tullio. With a slow but steady grassroots revival in vintage soul and blues already exerting a force at the club level, this multi-racial octet is one of a several younger generation outfits now essaying horn-charged, '60s influenced r&b. Here the lures are front man Larry "Big Twist" Nolan's rich vocals and a canny book of songs that pull from pop and the band's own writers more than standard repertoire.

VISAGE—*The Anvil*, Polydor PD16350. Produced by Visage & Midge Ure. Visage is one of the founders of the techno-pop school of post-disco dance rock, and on this LP, there is an effort to be more funky with the use of a saxophone, while keeping the dance beat always going. "The Damned Don't Cry," and the cover tune already are getting club play.

VARIOUS ARTISTS—*Punk And Disorderly*, Posh Boy Records PBS131. Included here is the Dead Kennedys' "Kill The Poor," but most of the selections on this LP come from such new English hardcore bands as Vice Squad, the Addicts, U.K. Decay, Disorder, Peter & the Test Tube Babies, Disrupters, Red Alert, Blitz, the Partisans, Demob, the Insane, Abrasive Wheels, Chaos U.K., Outcasts, and G.B.I. It is doubtful if commercial radio will play any of the 16 cuts here, but there is still an audience for uncompromising high energy hard rock.

ORIGINAL BROADWAY CAST—*Merrily We Roll Along*—RCA CBL14197. Produced by Thomas Z. Shepard. The Stephen Sondheim show was a failure on Broadway, but RCA has given the show its audiophile (half-speed mastered) showcase, along with a 16-page libretto. The score is not prime Sondheim, but two songs look headed for evergreen status, "Not A Day Goes By" and "Good Thing Going," cut by Frank Sinatra and Carly Simon, respectively. Musical theatre buffs will be dropping by to get a copy of the new work by Broadway's best writer.

JIMMY LYON PLAYS COLE PORTER'S STEINWAY AND HIS MUSIC—*Finnadar SR9034*. Produced by Scully & Assoc. The last composer's piano, presented as a gift by the Waldorf-Astoria Hotel when he lived at the Waldorf Towers, is now ensconced at the hotel's Peacock Alley, where Lyons holds forth. He performs 14 Porter favorites with flourish, yet with full respect for Porter's melodic genius. This is a rather off-beat presentation for classically-oriented, Atlantic-handled label.

PAUL SMITH—*Mysterious Barricades*, Flying Fish FF 264. Produced by Paul Smith. This debut for a banjo stylist from the West Coast takes the title of an 18th century harpsichord piece by Couperin as its own, and the choice is apt: Smith takes the instrument light years beyond its usual country and bluegrass locales to explore classical and ragtime, and if that eclecticism seems precarious from a commercial standpoint, jazz and college formats could prove otherwise. Offbeat, but haunting.

soul

WALDO—*Love Don't Grow On Trees*, Columbia ARC 37950. Produced by Willie Lester and Rodney Brown. The Washington, D.C.-based soul group checked into the charts with "You Bring Out The Freak In Me," but their sound is urban r&b with a twist of funk and dash of jazz. Simmered in horn-accented dance rhythms, and driven by the lead vocals of James T. Brown and Tyrone Lester, Waldo responds with a combination of qualities that is bound to add up wider recognition. A distinct cross-age appeal could speed their climb, but who is Waldo anyway?

country

JERRY REED—*The Man With The Golden Thumb*, RCA AHL14315. Produced by Rick Hall. Though Reed's made his reputation from fast-paced talk songs driven by fleet-fingered guitar picking, this album is remarkable for showing another side to his personality. It's nice to see him getting away from songs about trucks, Dixie flag-waving and hillbilly humor. On a serious ballad or a song with gently-shifting emotions, Reed delivers a most appealing performance—and Hall's Muscle Shoals production has a crispness that works well.

REX ALLEN JR.—*The Singing Cowboy*, Warner Bros. 3SK3671. Produced by Snuff Garrett. As a celebration of the movie cowboy of the '40s and '50s, this album is well done. Allen is incapable of singing badly. But the songs are so unvaried in outlook that they are tedious taken together. At this point in

his career, Allen might look to a more modern vehicle than the horse.

THE OSBORNE BROTHERS—*Bluegrass Spectacular*, RCA AHL14324. Produced by Sonny Osborne. This is both a live and a lively album, spirited along by the Osbornes' high-energy singing and picking. And there are also bright guest appearances by the Lewis Family and Mac Wiseman. Although there are some extraneous spoken introductions, the album's biggest deficit is the inclusion of such "tourist bluegrass" numbers as "Midnight Flyer," "Fastest Grass Alive" and "Rocky Top."

jazz

JOANNE BRACKEEN—*Special Identity*, Antilles AN 1001 (Island). Produced by Helen Keane. Her trio and quartet recordings for CBS's Tappan Zee affiliate offered the most adventurous acoustic music that late label essayed, and underscored Brackeen's growing authority as a pianist. Here the progress continues with her sure rhythmic versatility and lyrical composition instincts at the fore, abetted by crack support from drummer Jack DeJohnette and Eddie Gomez on lambent acoustic bass.

SHDRTY ROGERS' BIG BAND—*Jazz Waltz*, Discovery DS843. Produced by Chuck Sagle. There's nothing dated about these 10 tracks even though they were taped in Los Angeles 20 years ago, for the Reprise label. The leader's flugelhorn is prominently spotted but one waltz after another becomes tiring, even with excellent themes like "Echoes Of Harlem," "Witchcraft" and "Walk On The Wild Side."

BAYA, Houston Connection Recording Corp. HC1-2001. Produced by Pat Murphy and Bobby Hata. This tiny regional label, which thus far is tapping Western and central markets only, scores a musical coup with the vinyl debut for a sleek, full-sounding fusion octet that peppers its brassy charts with salsa, reggae and other Third World dance musics. Crisp horn work, simmering timbales and steel drums, and George Cables' nimble piano flights all beg broader jazz airplay and sales.

ART FARMER QUARTET—*A Work Of Art*, Concord Jazz CJ179. Produced by Carl E. Jefferson. A competent three-man rhythm section (Bob Bodley, Billy Hart, Fred Hersch) accompanies the veteran flugelhorn master on seven standards recorded last September in New York. The LP comes off as yet another demonstration of Farmer's musicianship.

THE POLL WINNERS—*Exploring The Scene*, Contemporary S7581. Produced by Lester Koenig, Barney Kessel, Shelly Manne and Ray Brown collaborate on this 1960 session comprising nine strong jazz titles. Interplay between the three musicians is musically attractive, and effortless. Kessel on guitar, of course, carries the melodic load—and brilliantly. For subtle chamber jazz, this LP stacks up strongly.

THE GLENN ZOTTOLA FIVE—*Secret Love*, Famous Door HL141. Produced by Harry Lim. Taped in New York last October, seven well-balanced tracks show the versatility of Zottola, who plays alto sax on "Lush Life" and trumpet on other titles. Backing him are George Masso, Harold Danko, Reggie Johnson and Butch Miles, a notably cohesive group. Miles' tasty drumming keeps things swinging.

CAL TJADER—*A Fuego Vivo*, Concord Jazz CJ176. Produced by Carl E. Jefferson. From "Serenata" to "Naima," this Latin combo impresses. Tjader's vibes blend nicely with a rhythm section and Gary Foster's soprano, alto and flute contributions. Seven tunes are performed, including a waltz treatment of the old evergreen "The Continental." Foster is at his best on his own "Tesoro."

FRANK ROSOLINO—*Thinking About You*, Sackville 2014. Produced by Bill Smith and John Morris. One can't find a more satisfying LP featuring the late Rosolino's trombone artistry than this, taped six years ago in Toronto. The Ed Brickert Trio accompanies on only four tracks, but each is a gem. The shortest running an even eight minutes.

THE DAVE BRUBECK QUARTET—*Paper Moon*, Concord Jazz CJ178. Produced by Russell Gloyd. Brubeck, for all his years on disks, still plays strikingly attractive figures at the piano. He's in excellent form on seven tunes, all evergreens, with competent backup by son Chris Brubeck, bass; Randy Jones, drums, and Jerry Bergonzi, tenor sax.

WOODY HERMAN PRESENTS FOUR OTHERS—*Concord Jazz CJ180*. Produced by Carl E. Jefferson. Four highly regarded tenor saxophonists, Al Cohn, Bill Perkins, Sal Nistico and Flip Phillips, gleefully collaborate on eight swinging cuts with Herman and a rhythm section. The titles are mainly 1982 versions of classics cut by Herman three decades ago, and they all sound fresh in new dress.

RUTH OLAY/RED MITCHELL TRIO—*Jazz Today*, Laurei LR501. Produced by Bosse Broberg and Herschel Burke Gilbert. Taken from a Swedish broadcast, this album sees the return of an exceptional singer to vinyl, doing eight tunes with bassist Mitchell and impressing on all eight. Olay has unusual

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, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Morris, Ed Ochs, Sam Sutherland, Robyn Wells, Adam White.



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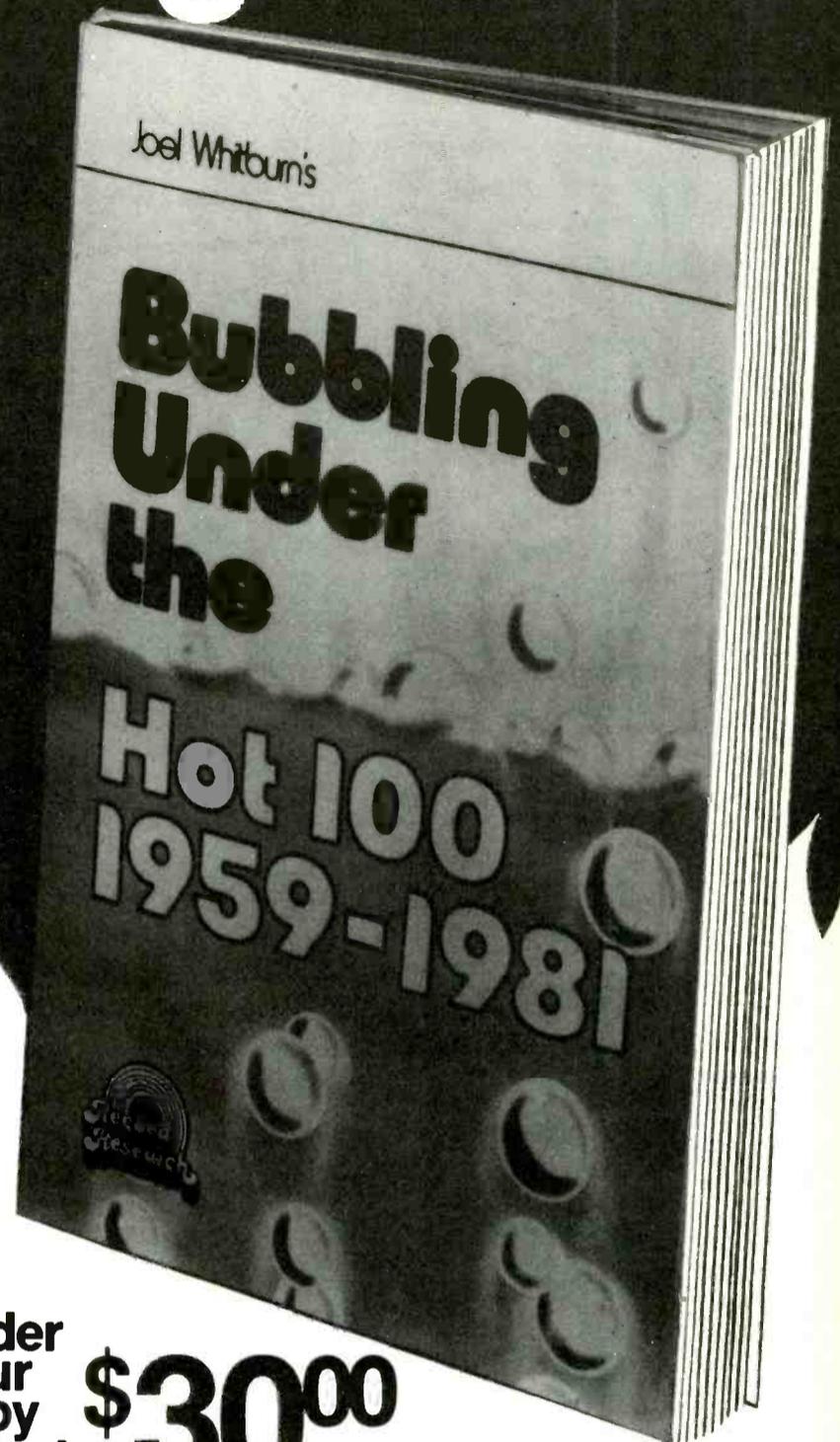


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DATE	POS	WKS	ARTIST — Record Title	LABEL & NO.
11/29/75	101	3	DANIELS, CHARLIE, Band Braveheart Blues	Mercury 606
7/18/81	110	2	Sweet Home Alabama	Epic 02185
4/10/61	101	4	DANNY, JOHNNY African Waltz	Roulette 4353
10/31/68	107	1	DAWITE & THE EVERGREENS What Are You Doing New Year's Eve?	Madison 143
1/9/61	104	2	Yash Baby	Rushmore 1010
8/10/70	102	2	DAWTE, RON* Let Me Bring You Up Voice of The Archies: "Curt Laine" and "The Detergents"	King 6169
7/27/68	103	3	DAPPS featuring Alford Ellis There Was A Time	Alco 6200
7/17/61	113	1	DARRIN, BOBBY 1. Theme From "Come September"	Capitol 4837 (P)
10/13/62	105	4	2. A True Love (Love Theme From "I'll Be Home For Christmas") 3. Venice Blue 4. We Didn't Ask To Be Brought Here	Atlantic 2305
4/24/65	109	1	5. She Knows	Atlantic 2433
10/9/65	117	3	6. Me And Mr. Hobbes	Direction 351
9/9/67	106	2	7. Jive	Direction 352
5/10/69	123	5		
9/6/69	111	1		
7/4/64	101	5	DARLIN, FLORENCE Johnny Loves Me	Rc 105
11/23/60	117	2	DARNELLS* Too Hurt To Cry, Too Much In Love To Say Goodbye	Gordy 7024
5/25/68	126	2	DARRELL, JOHNNY* With Pen In Hand	United Art 50292
4/28/67	123	3	DARREN, JAMES Since I Don't Have You	Warner 7013
10/30/71	107	1	Mammy Blue	Kashner 5015
10/28/59	110	3	DARVELL, BARBARA* How "Wild" Am I?	Colt 45 107
4/23/66	109	5	DAVID & JONATHAN Sings Her Name	Capitol 5625
6/24/63	123	2	She's Leaving Home	Capitol 5934
2/15/69	129	2	DAVIS, DANNY, & THE NASHVILLE BRASS* I Saw The Light	RCA 9705
1/24/70	131	1	Wabash Cannon Ball	RCA 9785
11/23/63	113	2	DAVIS, JAMES* Blue Monday	Duke 368

- **Song Title Index** lists all song titles alphabetically, along with their corresponding artists.
 - **Trivia Section** lists:
 - Top 10 "Bubbling Under" artists.
 - Top artist achievements, including artists with the most "Bubbling Under" charted records and the most records to hit the #101 position.
 - Records with the most weeks at the #101 position.
 - Records of longevity (12 or more weeks on the "Bubbling Under" chart).
- Note:** Records which eventually made the "Hot 100" chart are not included in this book.

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Jett Productions

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**Billboard Magazine
Hot 100**

57

On the charts and on the air at...

WXKS	KFI	KIQQ	WLOL
WZZP	KJR	KYYX	WGN
WIFI	WTIX	WCCO	KULF
KZFM	WCSC	WZZR	KSKD
WTRU	Q101	KILE	BJ-105
WKRZ	WTRO	KMER	98Q
WBBX	WSFL	WEGP	WILK
WGNS	WTYN	KTBC	WHSY
WOXE	KCPI	WMMG	KRIG
WMFR	WBTR	WRON	WCKQ
WLEC	WORC	KQHU-FM	WKCM
KORQ	KFMO	WTCM	WRRK-FM
KBCQ	WCKQ	KYMN	KGY
WJNC	KAAY	WMPX	WGAC
KGLO	WSBA	KVSO	KPRL
WJER	WSMB	WWNR	KSGT
WKNE	WACI		

Pia

**Golden Globe Winner
"NEW STAR OF THE YEAR"**

The Motion Picture
"Butterfly"

The Single
"I'm In Love Again"
(E-47428)

The Album
"Pia"
(E1-60109)

The theme from the motion picture
"Butterfly" is featured on Pia Zadora's
newly released album, "Pia," on
Elektra Records and Tapes.

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart			
☆	1	28	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)	PDL	●	8.98		☆	43	4	THE CHARLIE DANIELS BAND Windows Epic FE 37694	CBS				☆	82	19	PAUL DAVIS Cool Night Arista AL 9578	IND	▲	8.98				
	2	19	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NB1-33243	IND		8.98		☆	39	6	VARIOUS ARTISTS The Secret Policeman's Other Ball Island ILPS 9698 (Warner Bros.)	WEA		8.98			72	57	46	AIR SUPPLY The One That You Love Arista AL 9551	IND	▲	8.98			
	3	39	THE GO-GOS Beauty And The Beat I.R.S. SP-70021 (A&M)	RCA	▲	8.98		☆	40	9	AURRA A Little Love Salsoul SA-8551 (RCA)	RCA		8.98	SLP 26	☆	81	4	KARLA BONOFF Wild Heart Of The Young Columbia FC 37444	CBS						
☆	4	5	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AFL1 4125			8.98		☆	42	8	WAYLON JENNINGS Black On Black RCA AHL1 4247	RCA		8.98	CLP 3		74	75	9	MIKE POST Television Theme Songs Elektra E1-60028	WEA		6.98			
☆	7	4	ASIA Asia Geffen GHR 2008 (Warner Bros.)	WEA		8.98			40	37	36	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA	●	8.98	SLP 20		75	76	6	GAMMA Gamma 3 Elektra E1-60034	WEA		8.98		
	6	7	SIMON AND GARFUNKEL The Concert In Central Park Warner Bros. 2BSK 3654	WEA		14.98			41	41	59	RICK SPRINGFIELD Working Class Dog RCA AFL1-3657	RCA	▲	7.98			76	77	20	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲			
	7	5	24	THE J. GEILS BAND Freeze-Frame EMI-America 500-17062	CAP	▲	8.98		☆	54	2	RICHARD PRYOR Live On The Sunset Strip Warner Bros. BSK 3660	WEA		8.98		☆	99	3	IRON MAIDEN The Number Of The Beast Capitol ST-12202	CAP		8.98			
	8	8	24	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲				43	30	33	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	CBS	▲			☆	85	8	RICHARD DIMPLES FIELDS Mr. Look So Good Boardwalk NB1-33249	IND		8.98	SLP 3	
	9	10	38	JOURNEY Escape Columbia TC 37408	CBS	▲				44	45	16	THE BLASTERS The Blasters Slash SR-109	IND		8.98			79	79	20	GROVER WASHINGTON JR. Come Morning Elektra 5E-562	WEA		8.98	SLP 33
	10	11	56	QUINCY JONES The Dude A&M SP-3721	RCA	▲	8.98	SLP 4		45	46	12	THE WAITRESSES Wasn't Tomorrow Wonderful Polydor PD-1-6346 (Polygram)	POL		8.98			80	80	13	THE SUGAR HILL GANG 8th Wonder Sugarhill SH-249	IND		8.98	SLP 39
	11	12	27	POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98		☆	46	49	10	SHALAMAR Friends Solar S-28 (Elektra)	WEA		8.98	SLP 1		81	60	22	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061	CAP		8.98	
	12	9	26	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	MCA	▲	8.98	SLP 75		47	47	23	ROD STEWART Tonight I'm Yours Warner Bros. BSK-3602	WEA	▲	8.98			82	68	52	BILLY SQUIER Don't Say No Capitol ST-12146	CAP	▲	8.98	
	13	14	24	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	RCA	▲	8.98			48	32	23	SKYY Skyline Salsoul SA-8548 (RCA)	RCA	●	8.98	SLP 6		83	83	54	OZZY OSBOURNE Blizzard Of Ozz JZ 36812 (Epic)	CBS	●	8.98	
☆	18	10	ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic)	CBS				☆	52	16	16	TOM TOM CLUB Tom Tom Club Sire SRK 3628 (Warner Bros.)	WEA		8.98	SLP 8	☆	91	4	ONE WAY Who's Foolin' Who MCA MCA 5279	MCA		8.98			
☆	17	7	ALABAMA Mountain Music RCA AFL1-4229	RCA		8.98	CLP 1	☆	53	4	4	DEATH WISH II Soundtrack Swan Song SS8511 (Atco)	WEA		8.98			85	69	32	LITTLE RIVER BAND Time Exposure Capitol ST 12163	CAP	●	8.98		
☆	21	6	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS			CLP 2		51	51	13	SAMMY HAGAR Standing Hampton Geffen GHS-2006 (Warner Bros.)	WEA		8.98		☆	98	5	JEFF LORBER It's A Fact Arista AL 9583	IND		8.98	SLP 44		
☆	19	28	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	POL	▲	8.98	SLP 9	☆	52	7	7	BUCKNER & GARCIA Pac-Man Fever Columbia XRC-37941	CBS					87	89	32	LUTHER VANDROSS Never Too Much Epic FE 37451	CBS	●		SLP 29	
	18	15	40	FOREIGNER 4 Atlantic SD 16999	WEA	▲	8.98		☆	59	6	6	JOHN DENVER Seasons Of The Heart RCA AFL1-4256	RCA		8.98	CLP 23		88	90	5	THE JAM The Gift Polydor PD-1-6349	POL		8.98	
☆	23	5	SCORPIONS Blackout Mercury SRM-1-4039	POL		8.98			☆	84	2	2	TALKING HEADS The Name Of This Band Is The Talking Heads Sire ZSR 3590 (Warner Bros.)	WEA		12.98		☆	127	2	DENIECE WILLIAMS Necy ARC/Columbia 37952	CBS				
	20	16	22	THE CARS Shake It Up Elektra 5E-567	WEA	▲	8.98			55	55	57	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	7.98	CLP 10		90	92	25	PRINCE Controversy Warner Bros. BSK 3601	WEA	●	8.98	SLP 15
	21	22	31	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	RCA	▲	8.98	SLP 57	☆	56	63	5	THE DREGS Industry Standard Arista AL 9588	IND		8.98			91	93	79	THE POLICE Zenyatta Mondatta A&M SP 3720	RCA	▲	8.98	
☆	28	9	HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR-1340	IND		8.98			57	38	8	BONNIE RAITT Green Light Warner Bros. BSK 3630	WEA		8.98			92	71	8	VAN MORRISON Beautiful Vision Warner Bros. BSK 3652	WEA		8.98		
☆	27	37	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	8.98		☆	70	6	6	WAR Outlaw RCA AFL1-4208	RCA		8.98	SLP 19	☆	112	4	THE DAZZ BAND Keep It Alive Motown 6004ML	IND		8.98			
	24	25	26	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)	WEA	●	8.98			59	61	9	FAME Soundtrack RSO RX-1-3080 (Polygram)	POL		8.98			94	94	25	DIANA ROSS Why Do Fools Fall In Love RCA AFL1-4153	RCA	▲	8.98	SLP 17
☆	29	9	THE HUMAN LEAGUE Dare A&M/Virgin SP-6-4892	RCA		6.98		☆	60	62	12	PRISM Small Change Capitol ST-12184	CAP		8.98			95	95	10	THE B-52'S Mesopotamia Warner Bros. Mini 3641	WEA		5.99		
	26	13	16	BOB AND DOUG MCKENZIE Great White North Mercury SRM-1-4034 (Polygram)	POL	●	8.98		☆	61	65	9	BERTIE HIGGINS Just Another Day In Paradise Kat Family FZ 37901 (Epic)	CBS		8.98		☆	105	6	THIRD WORLD You've Got The Power Columbia FC 37744	CBS			SLP 22	
☆	33	3	THE BEATLES Reel Music Capitol SV 12199	CAP		9.98		☆	62	44	11	JEAN LUC-PONTY Mystical Adventures Atlantic SD 19333	WEA		8.98	SLP 43		97	72	10	SMOKEY ROBINSON Yes Its You Lady Tamla 6001T2 (Motown)	IND		8.98	SLP 7	
☆	34	5	ATLANTIC STARR Brilliance A&M SP 4883	RCA		8.98	SLP 5	☆	64	64	6	XTC English Settlement Virgin/Epic ARC 37493	CBS				☆	129	3	CHARLENE I've Never Been To Me Motown 6009 ML	IND		8.98			
☆	31	13	SOFT CELL Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.)	WEA		8.98	SLP 73		65	48	8	GEORGE DUKE Dream On Epic FE 37532	CBS			SLP 27	☆	116	3	O'BRYAN Doin' Alright Capitol ST-12192	CAP		8.98			
☆	36	12	TOMMY TUTONE Tutone II Columbia ARC 37401	CBS					66	66	12	LE ROUX Last Safe Place RCA AFL1-4195	RCA		8.98			100	73	23	GEORGE BENSON The George Benson Collection Warner Bros. 2HW 3577	WEA	●	16.98	SLP 30	
	31	20	10	OAK RIDGE BOYS Bobbie Sue MCA MCA-5294	MCA	●	8.98	CLP 8		67	67	18	BOBBY WOMACK The Poet Beverly Glen BG-10000	IND		8.98	SLP 10		101	103	21	LOVERBOY Loverboy Columbia JC 36762	CBS	▲		
	32	24	28	GENESIS Abacab Atlantic SD 19313	WEA	●	8.98		☆	74	4	4	MECO Pop Goes The Movies Arista AL 9598	IND		8.98			102	104	6	UTOPIA Swing To The Right Bearsville BRK 3666 (Warner Bros.)	WEA		8.98	
	33	26	23	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	CBS	●			☆	86	3	3	GREG KINN BAND Kinninued Beserkley E 160101 (Elektra)	WEA		8.98			103	78	60	JUICE NEWTON Juice Capitol ST-12136	CAP	▲	8.98	CLP 17
☆	56	3	CAMEO Alligator Woman Chocolate City CCLP 2021 (Polygram)	POL		8.98	SLP 32		70	50	33	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atco)	WEA	▲	8.98			104	83	20	AC/DC For Those About To Rock Atlantic SD 11111	WEA	▲	8.98		

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

APRIL 24, 1982, BILLBOARD

Audio Tapers Create Crisis, Hearing Told

• Continued from page 1

unless home taping and record rental woes are alleviated.

Meanwhile, producer/artist Quincy Jones saw uncompensated home taping as destroying the launching pad for young talent, a thesis backed by wholesaler/retailer John Marmaduke.

The industry phalanx was virtually unopposed. On the previous day, Charles D. Ferris of the Home Recording Rights Coalition, representing the home electronics industry, made a slight reference to their stand on the problem, stating the Copyright Act of 1976 carried an implied exemption from royalty for home taping.

Attorney Jon A. Baumgarten of the "Save America's Music" coalition disagreed, stating that any such broad exemption would seriously injure the creator of musical works. Baumgarten was substituting for copyright expert Melville Nimmer, who is a professor at the UCLA law school, where the hearing was held. When queried as to why he did not speak, Nimmer, author of many volumes on copyright, stated that a possible conflict of interest due to the law firm with which he is associated had come up. Baumgarten was influential in drafting the Copyright Act of 1976, serving as general coun-

sel in the Copyright Office during the formative period.

Baumgarten argued that Congress only expressed special concern for audio taping with respect to educational usage, and strictly limited even those exemptions. He harkened back to the House Judiciary Committee, then also chaired by Robert Kastenmeier (D-Wis.), which at no time prior to passage even suggested an exemption for home usage. Audio home taping in no way fulfills the four criteria set forth for "fair use," Baumgarten held.

Moss held up copies of Supertramp's "Paris" and a recent Joan Armatrading LP, illustrating his point that labels must pour huge cash resources to develop acts. The severe slash in industry revenues caused by growing home taping makes such expenditures to build new acts prohibitive, Moss stated. Using three NARM awarded best-selling albums as examples, Moss said album sales total peaks are dwindling due to home taping. In 1976, NARM winner "Frampton Comes Alive" by Peter Frampton sold 6.8 million units; two years later NARM topper Supertramp's "Breakfast In America" totalled 4 million, while the Go-Go's "Beauty And The Beat" has not yet reached 1.7 million, he pointed out. "The fu-

ture is ominous," Moss asserted. Like his contemporaries, Moss asked the committee to invoke a "reasonable royalty" for home taping.

Moss pointed up the narrow profit margins of record manufacturing, stating that 84% of all releases are unprofitable and that only 6% of classical releases ever make black ink. Greenspan at one point said that a Cambridge Research study of the industry in 1979 showed 50% of the industry showed a loss for 1979. The red ink on industry ledgers compounds over the years as home taping displaces prerecorded product buying, he added.

Greenspan estimated 25% of U.S. households owned taping equipment in 1970, while by 1977 39% of U.S. homes owned tape decks. Today, Greenspan stated, 50% of all homes own taping units and new purchases now total 20 million yearly.

"We have estimated the amortized 1981 costs of taping equipment is the equivalent of 75 cents per prerecorded disk or tape and that the cost of blank tape in album equivalent terms was \$1.25. Hence, total home taping costs of \$2 were only 30% of the equivalent price of a recording at retail, i.e., \$6.56. Unless this gap narrows dramatically, we can expect that share of the total market of recorded music accounted for by home taping will continue to rise."

Greenspan said his study showed that in 1972 20% of the total hours of recorded music available was from home taping, while purchasing accounted for the remaining 80%. By 1982, home taping captured 42%, while purchases accounted for 58%. Sample data indicate that 75% of overall taping activity is devoted to recording music today, he added.

"From available data, it appears that roughly 55% of borrowed records used for taping would have been purchased had home taping not been possible," Greenspan continued. "That data indicate that approximately 30% of those who tape their own records would have purchased an additional record or tape. And, a third of all the off-the-air taping was in lieu of the purchase of prerecorded product last year. This represents lost sales of approximately 28% of the total volume of 1981 record sales.

"This percentage of sales displaced by home taping is the equivalent in 1981 to lost record sales approaching \$900 million. In addition, we estimate that this displacement depressed prices on all record sales by at least 5% or \$150 million," Greenspan explained.

Greenspan claimed that retail prices for albums were several percentage points lower than would have prevailed in a market not suppressed due to home taping losses. From 1974 to 1978, data from the CBS Consumer Research panel showed prices of prerecorded tape paralleled average price levels for consumer goods in the same period. However, prerecorded tape prices went up 3.2% from 1978 to 1981, while all consumer goods and services rose 9.1%. Greenspan said 1981 album prices would have been 18% higher if album prices had equalled general consumer price boosts. RIAA figures show the same pattern, Greenspan stated.

The depressed pricing significantly slashed profits, Greenspan argued, with profits dropping sharply starting in 1979. "The recovery since then appears to have been minimal," Greenspan said, adding that industry unemployment reflected the profit crunch.

Gortikov supported Greenspan's dire disclosures: "In 1981, 228 million blank cassettes were sold. In the last 10 years, blank tape music recording time has jumped 291% to over 17 billion minutes." He then reviewed basic statistics from the recent WCI home taping survey released at the NARM convention to support the industry group's pitch to the Congressional committee. That survey claimed that the industry was losing an estimated \$2.85 billion annually in sales to home taping (Billboard, April 3).

"For the fourth year in a row, the number of new releases declined—8% below last year and a massive 32% less than 1978," Gortikov noted. He blamed it all on home taping. When Kastenmeier asked the panel if recessionary slumping business conditions had also affected such devastating statistics, both Greenspan and Gortikov laid all the blame to home taping.

Both Kastenmeier and Tom Rainsback (R-Ill.) asked why the industry waited until now to mount a battle against home taping. Greenspan and Gortikov stated that only recently were the disastrous effects of home taping so directly felt.

Mrs. Pat Schroeder (D-Colo.) wondered about what effect the proposed additional royalty on blank tape and tape playbacks would have on consumer prices? Panel members envisioned price rises which would not hurt consumer pocketbooks. Gortikov explained that certain high grade blank tapes today cost almost as much as prerecorded albums. Friedman said he felt the increase would be fractional, "a rather modest number."

Gortikov and Marmaduke cited the recent increases in LP rentals in Japan, in bringing to the committee's attention the Edwards' bill's (HR 5705) safeguard against recorded rentals. In mid-1980, Gortikov said Japan had 24 rental outlets in Japan, where today such rental stores have mushroomed to approximately 1,200.

Marmaduke said record rentals represented unfair competition, because each time he sells an album he pays a royalty, while the rental pays only once. He called rentals "immoral," customers don't come in to buy records, they buy the work of artists." Like Jones and Drake, he noted that if artists and writers are not compensated, creativity will be throttled. When queried as to whether he felt any guilt in selling blank tape, Marmaduke said he felt it was alright if proper royalty compensation were provided.

JOHN SIPPEL

Lifelines

Births

Boy, Nicholas Andre, to Diane and Ron McCarrell, April 6 in New York. Father is vice president, marketing, Epic/Portrait/CBS Associated labels.

★ ★ ★

Boy, Adam Charles, to Ellen and Larry Kramer, April 11 in New York. Father is a music industry attorney. Grandfather is Al Berman, president of the Harry Fox Agency.

★ ★ ★

Boy, John Harold, to Harold and Willie Rose Thomas. Father is president of Gospel City Records in Dallas

★ ★ ★

Girl, Reid Elizabeth, to Cindy Buelens and Dan Crewe. Mother is singer/songwriter and father is music publisher.

Marriages

Carole Bayer Sager to Burt Bacharach in Beverly Hills recently.

★ ★ ★

Janice Cyprich to Lawrence Wyrostek, April 3 in Pittsburgh. Both work for the National Record Mart.

Deaths

Dr. Harry F. Olson, 81, an acoustical engineer whose research for RCA Corp. brought advances to the recording and broadcast industries, April 1 at the Princeton (N.J.) Medical Center. A native of Iowa, he won more than 100 patents for improved microphones, loudspeakers, recording equipment, phonograph pickups, and motion picture sound. In the 1950's, Dr. Olson led the development of RCA's electronic music synthesizer. A former president of the Acoustical Society of America and member of the National Academy of Science, Olson is survived by his wife, the former Lorene Johnson, and a sister, Lillian V. Olson.

★ ★ ★

Sam Coslow, 79, in Bronxville, N.Y. Coslow, an ASCAP writer since 1923, wrote the words and/or music for such standards as "Cocktails For Two," "Mister Paganini," "Sing You Sinners" and "Animal Crackers." He also operated his own music publishing company.

Chartbeat

• Continued from page 6

"The Dude" (A&M) finally cracks the top 10 this week in its 56th appearance on the Billboard charts. That makes it the slowest-climbing top 10 album of the past five years, eclipsing Barry Manilow's "This One's For You" (Arista), which took a mere 33 weeks to hit the top 10 in 1977.

"The Dude" first hit the chart in April, 1981, peaked at 14 two months later, dropped as low as 79 last September and was number 37 when it swept the Grammy Awards seven weeks ago. This is the biggest post-Grammy sales surge since Carole King's "Tapestry" returned to the top 10 after a nine-week absence in 1972 following King's victories for album, record and song of the year.

It's noteworthy, too, that the top 10 this week is bookended by albums that have experienced sales revivals as a result of nationally televised awards. The No. 1 album for the second week is Vangelis' Oscar-winning "Chariots Of Fire" soundtrack on Polydor.

"The Dude" is Quincy Jones' second top 10 album, following "Body Heat," which hit number six in November, 1974.

★ ★ ★

Fast Break: Paul McCartney & Stevie Wonder's "Ebony & Ivory" (Columbia) leaps 15 notches to number six, becoming the first single to crack the top 10 in just three weeks since John Lennon's "Starting Over" (Geffen) in November, 1980. (That was five weeks before Lennon died, too, disproving the notion that the record only hit big because of his death.)

In the past five years, only three other singles have hit the top 10 in just three weeks: Barbra Streisand & Donna Summer's "No More Tears" (Casablanca/Columbia) in November, 1979; the Eagles' "Heartache Tonight" (Asylum) in October, '79; and the Bee Gees' "Tragedy" (RSO) in February, '79.

Speaking of "Tragedy" . . . Our thanks to all you Chartbeaters who wrote in reminding us that "Tragedy" also debuted on the charts at number 29, tying "Ebony & Ivory" as the highest new entry since John Lennon's "Imagine" in 1971. The Bee Gees will be gratified to learn that that one little flub generated more mail than anything else in this column's history. . . . So where were all these fans when "Living Eyes" came out? (No, please, no more letters!)

★ ★ ★

Still Stringing: The Carpenters this week collect their 27th consecutive Hot 100 single, as "Beechwood 4-5789" (A&M) debuts at number 83. That's the duo's entire singles output, dating back to "Ticket To Ride," issued in late 1969.

But wait, there's more! This is the fifth charted single from "Made In America," making that LP the Carpenters' second to yield five chart singles, following "A Song For You" 10 years ago. The only difference is that all five of those hits went top 12 (!), while only one of these has reached the top 40. But just hitting the charts with every single over a 13 year span is extraordinary.

We must point out, too, that this week marks the first time in Billboard history that two records with telephone numbers as titles have been climbing the charts simultaneously. Tommy Tutone's "867-5309" (Columbia) jumps into the top 10, beating even the 17 peak of the Marvelettes' original version of "Beechwood 4-5789" in 1962. (Though it's still not as good as the number five peak of Glenn Miller's "Pennsylvania 6-5000" in 1940.)

Hadaway Pacts

NEW YORK—The London-based Henry Hadaway Organization has entered into an exclusive licensing agreement with Mirus Music of Cleveland.

Bubbling Under The HOT 100

- 101—PERSONALLY, Karla Bonoff, Columbia 18-02805
- 102—FOOL FOR YOUR LOVE, Jimmy Hall, Epic 14-02857
- 103—FORGET ME NOTS, Patrice Rushen, Elektra 47427
- 104—WORK THAT SUCKER TO DEATH, Xavier, Liberty 1445
- 105—TRY JAH LOVE, Third World, Columbia 18-02744
- 106—JUST BE YOURSELF, Cameo, Chocolate City 3231 (Polygram)
- 107—KEEP THIS HEART IN MIND, Bonnie Raitt, Warner Bros. 50022
- 108—JAMAICA, Bobby Caldwell, Polydor 2202 (Polygram)
- 109—JAMMING, Grover Washington, Jr., Elektra 47425
- 110—THROUGH BEING COOL, Devo, Warner Bros. 50048

Bubbling Under The Top LPs

- 201—LAMONT CRANSTON, Shakedown, RCA AF1-4313
- 202—OUTLAWS, Los Hombres Malo, Arista AL 9584
- 203—MASS PRODUCTION, In A City Groove, Co-tillion SD5233 (Atlantic)
- 204—ANNE MURRAY, Where Do You Go When You Dream, Capitol ST 12133
- 205—MISSING PERSONS, Missing Persons, Capitol DLP-15001
- 206—MOON MARTIN, Mystery Ticket, Capitol ST 12200
- 207—RAMSEY LEWIS, Live At The Savoy, Columbia FCC 37687
- 208—EYE TO EYE, Eye To Eye, Warner Bros. BSK 3570
- 209—BRANDI WELLS, Watch Out, WMOT FW 47668 (CBS)
- 210—JAPAN, Japan, Virgin/Epic AL 37914

TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
105	96	11	RICH LITTLE The First Family Rides Again Boardwalk NBI-33248	IND		8.98	
106	97	74	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	CAP	▲	9.98	
107	109	16	LAKESIDE Your Wish Is My Command Solar S-26 (Elektra)	WEA		8.98	SLP 12
108	100	32	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS	●		CLP 14
109	101	10	UFO Mechanix Chrysalis CHR 1360	IND		8.98	
110	113	13	IRENE CARA Anyone Can See Network EL-60003 (Elektra)	WEA	▲	8.98	SLP 74
111	111	22	PEABO BRYSON I Am Love Capitol ST-12179	CAP		8.98	SLP 13
112	115	40	PAT BENATAR Precious Time Chrysalis CHR 1346	IND	▲	8.98	
113	114	7	MILLIE JACKSON Live & Outrageous Spring SP-1 6735 (Polygram)	POL		8.98	SLP 11
114	102	80	KENNY ROGERS Greatest Hits Liberty L00-1072	CAP	▲	8.98	CLP 19
115	120	72	REO SPEEDWAGON Hi Infidelity Epic FE 36844	CBS	▲	8.98	
116	118	24	BAR-KAYS Night Cruisin' Mercury SRM-1-4028 (Polygram)	POL		8.98	SLP 28
117	117	89	DARYL HALL & JOHN OATES Voices RCA AQL-1-3646	RCA	▲	8.98	
118	119	4	DR. HOOK Players In The Dark Casablanca NBLP 7264 (Polygram)	POL		8.98	
★	125	7	DWIGHT TWILLEY Scuba Divers EMI America ST-17054	CAP		8.98	
120	121	78	THE DOORS Greatest Hits Elektra SE-515	WEA	▲	8.98	
121	123	3	PHILIP GLASS Glassworks Columbia FM 37265	CBS		8.98	
122	122	11	SISTER SLEDGE The Sisters Cotillion SD 5231 (Atco)	WEA		8.98	SLP 38
★	138	8	ORIGINAL CAST Annie Columbia JS 34712	CBS		8.98	
124	106	42	KENNY ROGERS Share Your Love Liberty L00-1108	CAP	▲	8.98	CLP 21
125	126	33	THE KINKS Give The People What They Want Arista AL 9567	IND	●	8.98	
126	130	8	CHAS JANKEL Questionnaire A&M SP 6-4885	RCA		6.98	SLP 42
127	107	52	RICK JAMES Street Songs Gordy GB-1002M1 (Motown)	IND	▲	8.98	SLP 45
★	NEW ENTRY		RAY PARKER JR. The Other Woman Arista AL 9590	IND		8.98	
★	149	3	KROKUS One Vice At A Time Arista AL 9591	IND		8.98	
★	140	6	T-CONNECTION Pure & Natural Capitol ST-12191	CAP		8.98	SLP 31
131	108	10	WEATHER REPORT Weather Report Columbia FC 37616	CBS		8.98	
132	136	10	NICK LOWE Nick The Knife Columbia PC 37932	CBS		8.98	
133	110	14	JIMMY BUFFETT Somewhere Over China MCA MCA 5285	MCA		8.98	
134	124	43	AIR SUPPLY Lost In Love Arista AL 9530	IND	▲	8.98	
★	160	3	FRANKE & THE KNOCKOUTS Below The Belt Millennium BXL-1-17763 (RCA)	RCA		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
136	137	13	LARRY CARLTON Sleepwalk Warner Bros. BSK 3635	WEA		8.98	
137	128	32	TRIUMPH Allied Forces RCA AFL1 3902	RCA		8.98	
★	NEW ENTRY		TOTO Toto IV Columbia FC 37728	CBS		8.98	
139	139	412	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	▲	8.98	
★	148	4	CAROLE KING One To One Atlantic SD 19344	WEA		8.98	
141	141	13	MICHAEL FRANKS Objects Of Desire Warner Bros. BSK 3648	WEA		8.98	SLP 62
142	142	22	CAROL HENSEL Carol Hensel's Exercise And Dance Program Vintage VNI 7713 (Mirus)	IND		8.98	
143	143	88	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	IND	▲	8.98	
★	169	2	SOUNDTRACK Cat People Backstreet BSR 6107 (MCA)	MCA		9.98	
145	131	16	ABBA The Visitors Atlantic SD 19332	WEA		8.98	
146	146	115	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	WEA	▲	8.98	
147	132	12	AL DIMEOLA Electric Rendezvous Columbia FC 37654	CBS		8.98	
★	156	4	VARIOUS ARTISTS The Kids From Fame RCA AFL1-4259	RCA		8.98	
149	154	88	AC/DC Back In Black Atlantic SD 16018	WEA	▲	8.98	
150	150	30	THE ROLLING STONES Hot Rocks, 1964-71 London ZPS-60617	POL	▲	10.98	
151	151	22	NEIL DIAMOND On The Way To The Sky Columbia TC-37628	CBS	▲	8.98	
152	152	7	VARIOUS ARTISTS Aerobic Dancing Casablanca NBLP 7263 (Polygram)	POL		8.98	
153	153	4	J.J. CALE Grasshopper Mercury SRM-1-4038 (Polygram)	POL		8.98	
154	155	10	GORDON LIGHTFOOT Shadows Warner Bros. BSK 3633	WEA		8.98	
★	162	2	BOBBY CALDWELL Carry On Polydor PD 16347	POL		8.98	SLP 60
156	158	11	DONNIE IRIS King Kool MCA MCA-5237	MCA		8.98	
157	157	27	DIANA ROSS All The Greatest Hits Motown M 13-960C2	IND		13.98	SLP 73
★	179	2	VARIOUS ARTISTS The Dukes Of Hazzard Scotti Bros. FZ 37712 (Epic)	CBS		8.98	
159	159	31	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STEK-12182	CAP	▲	12.98	
160	163	6	ROY AYERS Feeling Good Polydor PD-1-6348 (Polygram)	POL		8.98	SLP 61
161	161	5	BUGGLES Adventures In Modern Recording Carrere ARZ 37926	EPIC		8.98	
162	164	19	CAROL HENSEL Carol Hensel's Exercise And Dance Program-Volume 2 Vintage VNI 7733 (Mirus)	IND		8.98	
★	168	2	LEE RITENOUR Rio Musician EL 60024 (Elektra)	WEA		8.98	
164	166	10	ERNE WATTS Chariots Of Fire Qwest QWS-3637 (Warner Bros.)	WEA		8.98	SLP 72
★	172	62	JOURNEY Captured Columbia KC-2 37016	CBS	▲	8.98	
166	170	3	THE CHI-LITES Me And You 20th Century/Chi-Sound T-635 (RCA)	RCA		8.98	
★	173	3	INSTANT FUNK Looks So Fine Salsoul SA 8545 (RCA)	RCA		8.98	
★	175	2	SOUNDTRACK Quest For Fire RCA ABL1-4274	RCA		9.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
★	NEW ENTRY		DOLLY PARTON Heartbreak Express RCA AHL1-4289	RCA		8.98	
170	174	24	EARL KLUGH Crazy For You Liberty LT-51113	CAP		8.98	SLP 66
★	NEW ENTRY		LUCIANO PAVAROTTI Luciano London TAV 2013 (Polygram)	POL		9.98	
172	133	28	JOAN ARMATRADING Walk Under Ladders A&M SP 4876	RCA		8.98	
★	190	2	POINT BLANK On A Roll MCA MCA 5312	MCA		8.98	
★	183	7	KATHY SMITH Kathy Smith's Aerobic Fitness Muscielone MT-72151 (R&L)	IND		8.98	
★	186	2	GREG GUIDRY Over The Line Badians/Columbia ARC 37735	CBS		8.98	
176	176	11	CONWAY TWITTY Southern Comfort Elektra EL-60005	WEA		8.98	CLP 7
177	177	73	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	WEA	▲	8.98	
★	187	2	JAY FERGUSON White Noise Capitol ST-12196	CAP		8.98	
179	181	10	THIN LIZZY Renegade Warner Bros. BSK 3622	WEA		8.98	
180	182	54	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	WEA	▲	8.98	
★	NEW ENTRY		XAVIER Point Of Pleasure Liberty LT-51116	CAP		8.98	
182	184	60	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	POL	▲	8.98	
183	134	24	EARTH, WIND & FIRE Raise ARC/Columbia TC 37548	CBS	▲	8.98	SLP 56
★	NEW ENTRY		A TASTE OF HONEY Ladies Of The Eighties Capitol ST-12173	CAP		8.98	
185	185	5	ROGER DALTRY Best Bits MCA MCA-5301	MCA		8.98	
★	NEW ENTRY		THE MOTELS All Four One Capitol ST-12177	CAP		8.98	
187	135	4	DAVID BOWIE Christiane F. Soundtrack RCA ABL1-4239	RCA		8.98	
★	NEW ENTRY		HAIRCUT 100 Pelican West Arista AL 9591	IND		8.98	
189	189	30	CHILLIWACK Wanna Be A Star Millennium BXL1-7759 (RCA)	RCA		8.98	
★	NEW ENTRY		LOU ANN BARTON Old Enough Asylum EL-60034 (Elektra)	WEA		8.98	
191	191	52	KIM CARNES Mistaken Identity EMI America SO 17052	CAP	▲	8.98	
192	144	11	JANIS JOPLIN Farewell Song Columbia PC 37569	CBS		8.98	
193	193	20	EMMYLOU HARRIS Cimarron Warner Bros. BSK 3603	WEA		8.98	CLP 32
194	194	25	PLACIDO DOMINGO Perhaps Love Columbia FM 37243	CBS	●	8.98	
195	145	13	BRYAN ADAMS You Want It, You Got It A&M SP-4864	RCA		8.98	
196	147	9	SOUNDTRACK On Golden Pond MCA MCA-6106	MCA		8.98	
197	197	21	STEVIE WOODS Take Me To Your Heaven Cotillion SD 5229 (Atlantic)	WEA		8.98	
198	165	46	OAK RIDGE BOYS Fancy Free MCA MCA-5209	MCA	▲	8.98	CLP 16
199	167	12	ORCHESTRAL MANOEUVERS IN THE DARK Architecture And Morality Virgin/Epic ARE 37721	CBS		8.98	
200	171	24	QUEEN Greatest Hits Elektra SE-564	WEA	▲	8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

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Carole King	43
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Earl Klugh	170
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Le Roux	66
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Gordon Lightfoot	154
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Luciano Pavarotti	139
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Mike Post	74
Prince	94
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Richard Pryor	24
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Rod Stewart	47
Barbra Streisand	76
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UFO	109
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Luther Vandross	87



Billboard photo by Jacki Sallow

SANDFORD SOIREE—Chas Sandford, center, and Elektra/Asylum's Jerry Sharell, senior vice president, at left, greet Dave Mason during a recent album preview bash at Los Angeles' Club Lingerie, held to tee off Sandford's debut LP for the label

Classical Radio Stations Rebuff Play-For-Pay Bid

• Continued from page 3

A letter from DG's promotion executive Grace Patti said that "the album will be serviced only to stations who send us proof of clearance with the BBC, or another form of BBC permission."

The letter stated that a fee would be required for public performance of the record unless the station had "a previous arrangement for use of all BBC recordings." It gave the fee as "\$25 per non-commercial station and 100% the cost of a 60-second spot per commercial station."

DG, which seems a reluctant captive to the wishes of the BBC, said the money should be sent directly to the British organization.

In a letter to CMBA stations, president of the association Robert Conrad notes that the only broadcasting rights for purely musical recordings which exist are those which protect composer copyrights.

"Although DG's contract with the BBC might require (a payment) for them to distribute the record," he writes, "there is nothing to prevent you from obtaining the record from a local record dealer or distributor and broadcasting it."

COURT OKAYS CABLE RULING

WASHINGTON — The U.S. Court of Appeals has upheld a September, 1980 Copyright Royalty Tribunal decision in which 4½% of the total 1978 Cable tv royalties was allocated to be distributed to music performing rights societies.

In a decision April 9 that comes as a victory to BMI and a disappointment to ASCAP, which appealed the Tribunal ruling, the Appeals Court upheld the Tribunal's determinations that from presented evidence in hearings, BMI would receive 43% of the \$700,000 in royalty shares. ASCAP, 54%, and SESAC, 3%.

The 1978 cable royalty totaled nearly \$15 million, and royalties were distributed in two phases, with the motion picture companies and film syndicators part of the "Phase I" Tribunal decision. ASCAP, BMI and SESAC were part of the "Phase Two" distribution.

And then the warning, "This, incidentally, is a taste of what would be forthcoming from all record companies if a 'pay-for-play' bill were to be passed by Congress."

Richard L. Kaye, executive vice president of WCRB-FM in Boston, has urged the BBC to reconsider its demand.

In a letter to R.H. Denyer, of the BBC's transcription Services, he cautions, "It would probably be in your best interest to waive any request for fees and to refund any fees inadvertently sent to you. All you have achieved so far is to prevent DG's promoting the record in the normal manner."

Loverboy Tops Juno Awards

• Continued from page 3

tionally televised event appeared subdued, a feeling of accomplishment was evident, too, exemplified by host Burton Cummings' statement that 1981 was the Canadian industry's best year to date in terms of global success.

The international clout of "Great White North" acts also served to bring in the single largest attendance of foreign record company brass, including senior executives from EMI, RCA, Capitol and CBS.

In the country music category, Anne Murray was voted best female vocalist, thus giving her two awards for the night; ex-Arkansas rockabilly star Ronnie Hawkins won his first as male vocalist; and the Good Brothers won as country group for the sixth consecutive year.

In the most promising category, the winners were Saga, Shari Ulrich and Eddie Schwartz.

Other highlights of the show included a performance by Bob and Doug McKenzie, who won in the comedy album category; a rare appearance by Vancouver rock act Chilliwack, who performed their chart hit, "My Girl"; and Rough Trade, who did likewise with their Canadian smash, "All Touch."

Other winners included Bruce Cockburn again, as folk artist. In the international categories, album of the year went to John Lennon for "Double Fantasy," with Kim Carnes winning the international single award for "Bette Davis Eyes."

Inside Track

Watch for an industry leader to announce a new anti-counterfeit concept on its albums soon. This innovation has been successfully used on a product by a major maker, largest in his field of youth-oriented products.

Jimmy Van Heusen, Harry Bergman and Joe Voynow all either back home or rapidly convalescing from recently reported ailments. Latest to enter a hospital was Dick Shelton, the Chicago industry attorney, who underwent surgery last week at Northwestern Memorial Hospital. Just back, too, from circulatory surgery is Irwin Goldstein, WEA's national credit manager. Max Goldstein, sales manager of Promo Record Distributing on the mend after open heart surgery.

In a first quarter statement, RCA Corp. didn't add much financial insight into its label showing, other than to state that it "substantially increased its share of the domestic popular record market," which one can see by looking at recent sales charts. It's the company's policy not to break out the division's revenue/earning results. On the video end, the company said that VCR and camera sales were "well ahead" of last year's similar quarter and that with the lowering of its videodisk player suggested retail price from \$495 to \$299 in February, total sales to dealers were nearly three times those of the comparable pre-Christmas 1981 sales period.

National radio programming producer/distributor Westwood One was granted a preliminary injunction by Federal District Judge Lawrence T. Lydick, enjoining NBC from using the title, "On The Record," for a segment of its "Today" show. The radio syndicator had filed suit against the network, charging the NBC monicker tread on its "Off The Record" show title. . . . West Coast director of administration for CBS Dave Cohen, Mark Levinson business affairs vice president for EMI America/Liberty and Robert Young, vice president, business affairs, Capitol hash over the biz Wednesday (21) at the monthly Assn. of Independent Music Publishers lunch at Gio's, Hollywood. Call (213) 463-1151 for reservations.

Circle May 7 on your calendar if you are in the L.A. area. City 1-Stop is holding its first annual Video Game Fair. All the software reps will be there and all units will be demonstrated. It's a 10 a.m. to 3 p.m. event. . . . At presstime, RCA reps were hinting to accounts of a raise in their \$5.98 midrange price. It could not be determined if it would be both a wholesale and list hike, but there would be a buyin period this week and then the boost is effective May 1.

Krumbs From The Kastenmeier Hearings: Quincy Jones won by several lengths as the most effective pitcher for any of the three camps who performed during the hearings. He was totally himself and most effective. He might have had competition if George (Video Station) Atkinson had not been cautioned by chairman Bob Kastenmeier (D-Wis.) along with others in his panel to cut it short because of time limitations. Atkinson obeyed. But the committee missed the most effective spokesman for home video this column has ever heard. Kastenmeier promised further palavers and Atkinson should be included in the next one. . . . Representative Thomas Railsback (R-Ill.) got off a sick funny when he queried a witness whether home audio taping was cutting into piracy. . . . A good barometer of tv news' incisiveness was the camera folk and tube talkers walk out each day after celebs like Clint Eastwood and Quincy Jones were fin-

ished. . . . Former Miami Dolphins strong safety Dick Anderson, appearing as proxy of his own RCA software distributorship in Miami, stated he had contacted the National Football League re their attitude on home taping of their games and found them to be most pleased, feeling it added a greater mart to their encounters. Anderson also said he had started selling a VCR that wholesaled for \$500, but did not identify it.

Motown has bumped the Commodores' new LP back to August to avoid conflict with Lionel Richie's solo album, due next month. . . . ASCAP largesse: The licensing organization has shelled out \$18 million to writers, over and above their regular performance royalties, since 1960. For the 1981-82 period, it awarded \$1.1 million, of which \$92,000 is new supplemental cash grants.

Edited by JOHN SIPPEL

Back Track

30 years ago this week: Songwriters' Protective Assn. advocated elimination of the compulsory license and the elimination of the juke box royalty exemption from the Copyright Act. . . . Columbia Records reported that six Metropolitan Opera sets recorded in 1947 had cumulatively topped \$2 million gross. . . . ASCAP disbursed \$11,675,000 domestically for calendar 1951 from total receipts of \$14,586,000 as overhead took \$2,941,000. . . . Stan Kenton set two pubberies, Anton and Benton, with Mickey Goldsen, Hollywood publisher. . . . Caedmon Records issued its first two albums by Dylan Thomas and Laurence Olivier. . . . Jerry Byrd signed with Mercury Records. . . . Dave Miller signed Bill Haley to his Essex Records. Haley had a c&w band at WPWA, Chester, Pa. . . . Former WJJD and WEDC Chicago DJ George Woods took over the new all-night slot at WWRL, New York.

20 years ago this week: CBS Records released its first sides on its own label in England. . . . Columbia Records added a second West Coast plant in Santa Maria to its longtime Hollywood pressery and its Santa Barbara warehouse. . . . Jules Bihari purchased Jack Rosen's Superior Recording plant in L.A. "for in excess of \$100,000." . . . John Hammond announced 85 albums for 1962 release from Columbia's archives. . . . Alan Douglas prepping a jazz line for United Artists label. . . . Jerry Sharell named Cleveland promo rep for Mercury.

10 years ago this week: The first Nashville International Fan Fair drew more than 10,000. . . . Classical radio stations were uniting to seek a lower ASCAP music fee rate. . . . The NAB was mulling the virtues of matrix vs. discrete quadrasonic. . . . JVC announced three ¾-inch cartridge tv units for the fall. . . . Ben Hooks became the first black on the FCC. . . . Milt Gabler revived his Commodore label with Atlantic distributing. . . . Former executive producer Al Coury appointed Capitol's promotion vice president. . . . Wolfman Jack moved across the border from XPRS to KDAY, L.A. . . . Bourne Music acquired Jimmy Van Heusen's interest in Burke-Van Heusen.

Jett Set Puts Laguna Back On Top

• Continued from page 6

duced two albums by the Steve Gibbons Band, and worked on "Beatlemania," before hooking up with Joan Jett, after the Runaways appeared in a film that has never been released. Laguna was to produce the soundtrack.

"The movie and the soundtrack never happened, but I really loved this girl; something about her reminded me of myself. It is a bit pompous of me to say that. But in the studio she thrilled me. So I said I would be her producer. And in order to make the records work I got a bit more involved in her business. I never expected to be her manager. Management was something I was ashamed of for a while, because I was a producer, which is like a painter."

Nevertheless, Laguna took over as Jett's manager, and now, he says, he is as proud to be her manager as to be a producer. "The producer thing is something in my life that is most important, because that is being a

part of history," he says.

Laguna, who produces Joan Jett with Ritchie Cordell, says that he is now preparing material for the next album. He says that working with any band, he likes it to have an idea of what they want before going into the studio.

"My strength is in arrangements and technique. I will arrange or help a songwriter get a song together. And that is such an important first step. And after that I like touring bands. When they are on the road little things happen on that stage. There are little mistakes. They hit a string by accident and it sounds great. And it becomes part of the show and it becomes a beautiful sound in the studio."

With that kind of experience, says Laguna, he was able to record the "I Love Rock'n'Roll" album in 14 days, though he admits it took three months of "floundering" before they had what they wanted to record.

Laguna says that Boardwalk wants the next Jett LP by July for

November release, but with her career exploding it may be hard, he acknowledges, to meet the deadline. "Joan's career has always been catch-up," he jokes.

On a more serious note, discussing the role of a producer, he says there are different types of producers: those that can take a Peter Townshend or Bruce Springsteen into a studio; those who are the puppeteers ("I am not one of those," he says); and those whose technical abilities merge with the act's artistic aspirations.

"What I am able to give to someone like Joan, who really has something of her own, is I can feed her all these tricks and show her that a song has to have this third verse, otherwise it is not a complete song. I create a situation where we kid each other and fight back and forth, but the idea is to have a rapport. I don't want to overcome the artist with my artistry, but at the same time I will not let them sit where they are, no matter who the band is."



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