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NEWSPAPER

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March 13, 1982 • \$3 (U.S.)

Labels Revamp Stocking Deals

RCA, WEA, CBS Seeking Deeper Catalog Commitment

By JOHN SIPPEL

LOS ANGELES—In a dramatic confluence of program introductions, branch-distributed labels are attempting to induce accounts to make deeper catalog stocking and consolidated ordering through ongoing discount and dating opportunities.

RCA Records has introduced a "Great Artists/Great Performances" program, tagged to three-times-

yearly consolidated ordering on selected titles in its Red Seal classical catalog (see story, page 3).

And at WEA, Henry Droz, president, confirms that the distribution giant will announce Monday (8) "a much more flexible program than any thus far." The WEA program will operate on a monthly basis from a selection of 170 jazz-oriented albums and the entire Nonesuch cata-

log, with accounts receiving a 10% discount and 120 days billing.

CBS is yet to officially commit to radical programs of the sort coming from RCA and WEA, but it may not be far down the road. The company recently tested a classical program wherein dealers were urged to consolidate their monthly order for the third week of the month, receiving as an incentive an additional 5% and an extra 60 days dating.

The CBS test differed from the RCA program in that it offered merchandisers an alternative if they required immediate delivery. In case of a rush special order, they could include it on their regular order and they would be shipped and billed for a normal shipment.

RCA no longer will ship its selected warhorse Red Seal titles except at designated periods of the year, about 45 to 60 days following the order period.

CBS is understood to be researching the industry by sending out interviewers from its Manhattan base. They are querying accounts as to how they may reciprocally benefit

(Continued on page 72)

Congress Poised To Pass Tougher Antipiracy Law

WASHINGTON—President Reagan should soon be signing into law a bill that would make it a very risky business to traffic in counterfeit or pirate recordings and movies, as new, stiffer penalties as high as \$250,000 and five years in jail go into effect.

Congress should soon send the Piracy and Counterfeiting Amendment Act of 1981 to the White House now that the House Judiciary Committee unanimously passed its version of the bill (H.R. 3530) Wednesday (3). The bill should soon be reported favorably to the full House for passage. The Senate version, S. 691, passed by voice vote in December. With the defeat of a tack-on amendment concerning another and different matter, the so-called Betamax home-taping problem—Committee leaders felt the amendment unnecessary and redundant in the face of upcoming hearings on video and audio home taping—the counterfeiting and piracy act is almost as-

day (3). The bill should soon be reported favorably to the full House for passage. The Senate version, S. 691, passed by voice vote in December. With the defeat of a tack-on amendment concerning another and different matter, the so-called Betamax home-taping problem—Committee leaders felt the amendment unnecessary and redundant in the face of upcoming hearings on video and audio home taping—the counterfeiting and piracy act is almost as-

(Continued on page 15)

MATHIAS AMENDMENT

Betamax Bill Adds Audio Clause, Fee

By BILL HOLLAND

WASHINGTON—A new amendment covering audio home taping and the creation of a compulsory license to compensate copyright owners of music and recordings whose works are being taped at home by consumers was introduced Monday (1) by Sen. Charles McC. Mathias (R-Md).

The legislation is an amendment to the proposed Betamax Bill S. 1758, that would exempt the private non-commercial recording of copyrighted works on video recorders from copyright infringement. The Mathias amendment would also make home non-commercial audio taping exempt from infringement laws. The amendment has the co-sponsorship of Senate Majority Leader Howard H. Baker (R-Tn), Minority Leader Robert C. Byrd (D-WV), as well as Minority Whip Alan Cranston (D-Ca).

The new amendment follows weeks of meetings both in and out of government by record industry officials and lawyers, and given the pop-

ularity of the Betamax Bill, introduced in late November by Sen. Dennis DeConcini (D-Az), as a consumer issue, the new amendment focuses significant Congressional and consumer attention for the first time on the substantial financial losses

(Continued on page 72)

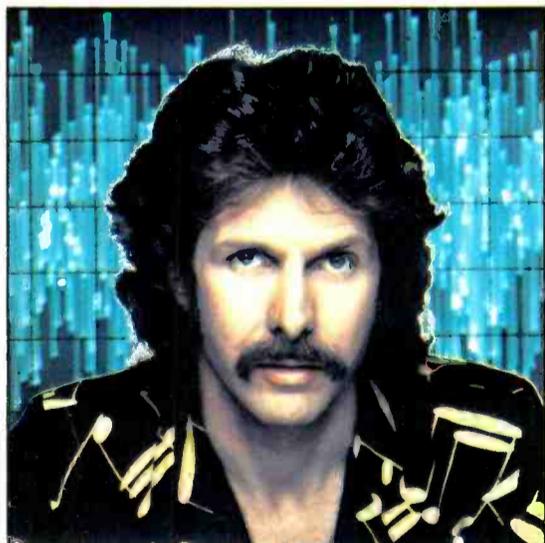
NARM Pushed For Fast Stand On Home Taping

By IS HOROWITZ

NEW YORK—NARM is being prodded to take an early stand on a home taping levy by forces arrayed on each side of the volatile issue.

While the association has stated it will consider adopting a stance at its upcoming convention (March 26-30), the controversy gained new immediacy last week with the introduction of an amendment to the Senate home taping bill that would

(Continued on page 74)



WHITE NOISE ROARS ON RADIO! Jay Ferguson's new album *White Noise* is making an impressive racket on AOR radio. More than 100 prime album rock stations are featuring the LP, focusing attention on an astounding five tracks! Check out "White Noise," "Tonight (Fallin' For Ya)," "Inside Out," "I'm Down" and "I Come Alive." Produced by Michael Verdick and Jay Ferguson on Capitol Records and Cassettes. (Advertisement)

AM Stereo Gets FCC OK, But...

WASHINGTON—AM stereo, viewed by some as salvation for the deepening troubles of AM music stations, has received the green light from the FCC, but now faces the traffic jam of equipment manufacturers jockeying for marketplace approval of competing systems.

This process for selection of an AM stereo system will be, by its nature, a longer and more tedious process requiring the nation's 4,628 AM stations to wait patiently while manufacturers either work out a compatible system among themselves or, possibly, have the National Assn. of Broadcasters and the National Radio Broadcasters Assn. form a joint board to investigate the systems and come to a decision.

(Continued on page 66)

X-Rated Vidisks On The Way?

By JIM McCULLAUGH

SAN DIEGO—X-rated programs on the optical laser videodisk format may soon be a marketplace reality via custom pressing, suggested Pioneer Video president Ken Kai here last week during a closing session at the International Audio/Video Tape/Disk Assn. convention here.

The disclosure came during questions and answers Wednesday (3) morning following a climactic "videodisk system" status report where all three format camps were represented. Officials with both RCA (CED) and new arrival

(Continued on page 66)



Jeff Lorber It's A Fact. The crossover powerhouse of 1982. Already, the title single is building a hit-bound foundation on R&B radio, and the LP has all the innovative energy that has taken Lorber to the forefront of modern music. With a series of #1 jazz LPs under his belt, and the R&B hit "Monster Man," Jeff Lorber is now ready to soar even higher. On Arista Records and Tapes. AL 9583. © 1982 Arista Records, Inc. (Advertisement)

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Now playing on the BOARDWALK.



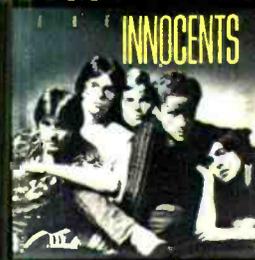
JOAN JETT & THE BLACKHEARTS
I LOVE ROCK N' ROLL
(NB1-33243)
featuring the hit, "I Love Rock N' Roll" (NB7-11-135)
Produced by Richie Cordell & Kenny Laguna for Jett Lag



THE FIRST FAMILY
RIDES AGAIN
Starring Rich Little in performances now being featured on coast to coast TV. Produced by Earle Doud (NB1-33248)



RICHARD "DIMPLES" FIELDS
MR. LOOK SO GOOD
(NB1-33249) With the hit single "If It Ain't One Thing, It's Another" (NB7-11-139) Produced by Dimples and Belinda Wilson for DRK



THE INNOCENTS
(NB1-33250) Just released, following the band's network TV debut. Full tilt rock n' roll, produced by Robert Margouleff



ATLANTIC STARR BRILLIANCE



Their last album was **RADIANT**, it gave us the hit singles "When Love Calls" and "Send For Me."

Their newest album is **BRILLIANCE** unto itself. One listen and you will know it is the brightest star in our musical horizon.

Includes the single "**CIRCLES**"
AM 2392

Produced by James Anthony Carmichael
Management: Earl Cole for Cole Classic Management



An album to brighten your day. On A&M Records and Tapes.

ATLANTIC STARR BRILLIANCE

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SP 4883

The Talk About Atlantic Starr

The most exciting responsibility of a person in my position is the development of new talent. The first music played for me one week before I joined A&M were selected cuts from the soon to be released **RADIANT** album by Atlantic Starr. One listen was all it took to convince me that I was about to inherit a "soon to be" superstar force in music. The collaboration of the band's versatile talents and famed Commodore producer, James Carmichael, produced the group's #1 single "When Love Calls"... the first step on the journey toward stardom. Approximately one year after my musical introduction to Atlantic Starr, I am totally convinced of their success and superstar promise. After hearing their latest album, **BRILLIANCE**, the title of the album is self explanatory. We at A&M are gearing up for what will be one of the most talked about releases of the year.

Jheryl Busby
Vice President
R & B Promotion

We at A&M look for Atlantic Starr to become the premiere black act in the country. Their last album, **RADIANT**, was a significant step in that direction. We have no doubt that **BRILLIANCE** will put them over the top.

Harold Childs
Senior Vice President
Sales & Promotion



Island Returning To Indie Status Quits Warner Bros., Citing Lack Of New Talent \$\$

By ROMAN KOZAK

NEW YORK—After four years with Warner Bros. in the U.S., Island Records is going back to independent distribution for all its product. Previously only the company's reggae and esoteric repertoire on its Antilles and Mango labels was released through the indies.

The move takes effect April 1, which, coincidentally, marks Island's 20th anniversary. First release will be an LP by Adrian Belew, guitarist/vocalist with King Crimson, then product by Gwen Guthrie, Grace Jones and Black Uhuru. However, because of contractual obligations, the next two Steve Winwood albums, a Robert Palmer LP and the soundtrack to a Bob Marley movie documentary, being produced by Island, will be distributed

by Warners.

The same 18 distributors who carry the Antilles and Mango lines will now be handling the rest of Island product. They are: Action, All South, Alpha, Associated, Best, Bib, Big State, H.P. Daily, M.J.S., Music Craft, Pacific, Pickwick, Progress, Stars, Tara, Universal, Western Merchandisers and Zamoiski.

At a press conference here Wednesday (3), Chris Blackwell, founder of Island, cited lack of support by Warners for new Island artists, as well as disagreements over Island's controversial "One-Plus-One" cassettes as factors in the split.

He said, "The main reason for leaving is because it's difficult to try to break new things going through a

large company like Warner Bros. It's much easier getting the focus and the attention using indies. "We wanted guarantees for a certain amount of budget invested in new talent. That is where the negotiations broke down."

In an accompanying press release, Blackwell "categorically denies" the rumor that the separation is because of differences over the One-Plus-One cassette marketing concept. But further pressed at the press conference, Blackwell admitted that Island's desire to sell prerecorded cassettes that can be used on one side for home taping was a factor in the split.

"It was not the reason," stressed Blackwell, "but we had heard stories that Warners had kicked us out because of it. That was never said directly to me, but it filtered through."

There is now a sell-off period, but by the fall, Island's catalog with Warners will revert back to it, and
(Continued on page 18)

Retailers Divided Over New RCA Classics Plan

By ALAN PENCHANSKY

CHICAGO—A radical new stocking program on RCA Records' classical catalog had its unveiling last week and immediately drew the fire of major full-inventory classical dealers. Large national chains, however, appear to support the dramatic plan.

A 5.66% discount and 60 days extended dating are offered under the program, which, in an unprecedented move, restricts dealer ordering on selected titles to special buying periods occurring only three or four times

annually, introducing the need for long-range inventory planning. The program is seen as an effort to hold down inventory costs on slower moving low volume catalog items through control and consolidation of manufacture and shipping activities.

CBS Masterworks is also known to be mulling a revision in dealer order requirements to achieve handling and warehousing economies. Says Masterworks chief Joe Dash, "We are
(Continued on page 38)

Licorice Pizza Guarantees New Dwight Twilley Album

By ED HARRISON

LOS ANGELES—The 30-store Licorice Pizza chain is guaranteeing its customers they will like Dwight Twilley's new EMI America LP, "Scuba Divers." If they don't, all they need do is return the album and receive their money back.

"When we hear an album that we get excited about, we approach the label and tell them that if they guarantee us, we'll guarantee our customers," says Lee Cohen, vice presi-

dent of marketing for Licorice Pizza, about the chain's periodic uses of this ploy.

In this case, EMI America is supporting Licorice Pizza with local radio station spots, display material, in-store airplay copies and the understanding that should Licorice Pizza's large stock of Twilley albums not move, they will take them back.

The Twilley promotion, with the LP sale priced at \$5.99, kicked off Thursday (4) and will run for two weeks in the Los Angeles, Bakersfield, San Diego and Santa Barbara markets where Licorice Pizza has outlets.

"We have to feel good enough about the record so there is integrity to the sale," says Cohen.

Cohen says that the guaranteed sale ploy has been used in the past with successful results, most recently with Quarterflash and before that with Elvis Costello, Warren Zevon, Boston and Hall & Oates. It's also been tried with Miles Davis and some country product. Cohen notes that returns on those albums were practically nil.

"We feel that Licorice Pizza does a good job presenting new music," Cohen adds. "It's important to us that Quarterflash and Twilley become big sellers because we don't have big hits right now. It also pushes radio a bit. It's one of the most positive things we can do."

Cohen says that in the case of Quarterflash, radio play kicked in at
(Continued on page 72)

New Feature

Billboard this week introduces an offspring of its regular Inside Track column: BackTrack. The new feature will recall headlines and newsbriefs from one, two and three decades ago, drawing upon the magazine's extensive coverage of the music industry's evolution these past thirty years.

Elektra Sets \$10.98 List For Richard Simmons LP

By PAUL GREIN

LOS ANGELES—Despite a fearsome economy and the reluctance of many labels to even jump to \$9.98 list pricing, Elektra/Asylum has set a \$10.98 list for Richard Simmons' dance/exercise LP "Reach," due May 1. The label justifies the price by citing higher-than-usual packaging and marketing costs.

Vic Faraci, E/A's executive vice president and head of marketing, says \$10.98 was determined after discussions with many key customers. "There was only one that hedged a little at \$10.98," he says. "The others all voted for it. If it had been even a 50-50 split, I would have gone back to the drawing board and tried to

figure out where we could cut a little bit so we could come out at \$9.98 and not chance the extra dollar at retail."

The \$10.98 price decision fits in with Elektra's recent moves toward active variable pricing; toward listing each record out based on its consumer demand. Last fall E/A introduced the \$8.98 price point on selected releases in its Nonesuch classical line, which had previously been a \$5.98 midline.

The Simmons package will be available both in regular record outlets and in drug stores, health and beauty aid departments, sporting goods stores and supermarkets. Mel Fuhrman, general manager of E/A's New York office, is making entree to these chains, but E/A wants its regular customers to service these accounts.

Three months after its regular release, the album will also be advertised on television and sold through mail order. The record, produced by Hank Medress and Dave Appell, features all original music written by Bruce Roberts and Alice Willis.

The cassette package will be the same dimensions as the album package, with the cassette blister-packed on the front center. The cassette buyer will thus receive, at the time of purchase, everything the LP buyer receives, including a 12-to-16 page instruction booklet filled with illustrations and lyrics. Because the cassette will be bubble-packed, not wrapped, to deter pilferage, E/A hopes the album and cassette will be merchandised side-by-side at retail.
(Continued on page 66)

Early Figures Note Decline In German Sales

By WOLFGANG SPAHR

HAMBURG—Good Christmas business salvaged a poor year for the German music industry in 1981, in which album and singles sales declined, the overall value of the market just about held steady, and only cassettes displayed a modest upturn.

Advance figures from the German branch of IFPI (the official statistics are due later this month) show singles sales dipped by 5% in 1981 against 1980, to 41 million units. Pop albums slumped 8.4% to 78.3 million from 85.5 million, and tape sales climbed 5.3% to 39.4 million from 37.4 million.

More detailed analysis reveals some bright spots. In the singles sector, for instance, the market for
(Continued on page 61)

BLEAK FUTURE Cornyn Is Pessimistic About Home Vid Music Programming

By JIM McCULLAUGH

SAN DIEGO—At least for the short term, the future of home video music programming and the record industry's involvement in it is bleak, according to Stan Cornyn, executive vice president of the Warner Communications' Record Group.

This pessimistic note was sounded during his opening address at the International Audio/Video Tape and Disk Assn. (ITA) convention here Tuesday. Cornyn, who carries responsibilities for investigating WCI's video future, jolted what is usually an upbeat crowd with his statement, "Some of you are interested in what the record industry is actually doing about home video, specifically, creating new music home video programming. The an-

swer is 'not much'."

While Cornyn agreed that the music business seems a "natural partner" in emerging home video programming scenarios, and even revealed that WCI has several video music projects in production, WCI has yet to recognize music video as a business. In the past 18 months, he said, "I found that home video spelled everything but C-A-S-H."

"The last time I saw some videocassette sales figures from WCI, a hit movie like 'Superman' outsold a music concert by Rod Stewart at about 10 to 1. I'm pretty sure both Rod Stewart and similar home video music cassettes sold only south of 10,000 units, before rental.

"Under 10,000 units may be fine for an ancillary business, but I doubt you'll get many original productions, movies or music, produced for those sales numbers. For the music business, so far it's not a business. It's hard for me to project that home music video will overwhelm the U.S. and I've tried very hard."

Cornyn also suggested that the music industry is very reluctant to see any of its original video music productions plundered by home dubbing.

"Do not expect that we in the audio/music business, considering the current 'right to tape' hysteria promoted by the EIA, to be thrilled
(Continued on page 44)

Gospel Meeting Spotlights Need For Secular Strategy

By EDWARD MORRIS

NASHVILLE—The need to widen gospel music's market by adopting secular strategies if need be was again the main theme of this year's Gospel Music Week (Feb. 28-March 3). Sponsored by the Gospel Music Assn., the event drew more than 225 registrants.

Perhaps more significant than the marketing strategy seminars, though, was a political reshuffling of the GMA hierarchy which will switch more of the organization's power from Nashville to the West Coast.

Ralph Carmichael, president of Light Records and Lexicon Publishing, Woodland Hills, Calif., was named GMA's president-elect to serve from 1983-1985. He will take over from Frances Preston, vice

president in charge of BMI's Nashville operation, at the end of this year.

Billy Ray Hearn, president of Sparrow Records, Canoga Park, Calif., was elected chairman of the board to replace P.J. Zondervan, chairman of the Zondervan Corp., Grand Rapids, Mich.

In addition to being West Coast companies, Light and Sparrow also have distribution agreements with secular record labels, Elektra and MCA, respectively. The practice of secular label affiliation has been one of the most pronounced trends in the gospel industry during the past year.

The ambivalence toward secular acceptance which marks the industry surfaced repeatedly during a "hot seat" session that brought both gospel and non-gospel factions together. Larry Black, who hosts a syndicated gospel music radio show, concluded, "I'm not sure that Christian radio is ever going to work except for taped syndicated shows."
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Radio Seminar Shows Country Format Growth

By DOUGLAS E. HALL

NASHVILLE—Despite growing pains, the well-being of country music on radio was reflected in a 26.2% increase attendance at this year's Country Radio Seminar, which ended its two-and-a-half day run at the Opryland Hotel here Feb. 27.

From the opening keynote by Dick Clark on the Friday (26) morning, it was evident through the various panels, workshops and lunches that programmers in attendance felt assured that they're part of a winning format with a rapidly growing number of listeners.

Clark may have a reputation as a rock'n'roller, but his place on the country bandwagon seems only natural to many of the programmers attending, who not too many months ago were working on playlists at AOR and top 40 stations.

Clark, recalling some country roots ("I started out as Cactus Dick and his Santa Fe Riders"), cautioned the gathering of growing pains. "Country music is hot, but there's an old axiom in the music business: it's better to be warm than hot. Unfortunately, country is hot. What we've got to do is slow the cooling process."

Clark, who is a major factor in United Stations, which offers the "Weekly Country Music Countdown" and on June 1 will debut a satellite distributed Country Music Network, advised stations to "look around for all the outside help you can get."

"More outside services are being used (such as those offered by
(Continued on page 34)

Loverboy Tops Nominees For Juno Awards

By DAVID FARRELL

TORONTO—Loverboy, Canada's current best selling rock attraction, leads the way in the nominations for the 1982 Juno Awards, with a total of five nominations, including album, single, group and composer of the year. The show will be staged here April 14.

Hosted by Burton Cummings and broadcast live by the Canadian Broadcasting Corp. from the Harbour Castle Hilton, the Canadian music industry's gala awards pits April Wine, Loverboy, Prism, Rush and the Rovers against each other in the group of the year award. Both Prism and Rush have won previously, April Wine has been nominated but has never won and Loverboy joins the ranks for the first time after losing in the "most promising" category last year.

Interestingly, out of the five nominations for album of the year, only Loverboy on CBS is signed to a major label. Others in the nomination are Rush (two albums for Anthem: "Exit... Stage Left" and "Moving Pictures"), Bob & Doug McKenzie ("The Great White North" also on Anthem), and April Wine (with "The Nature Of The Beast" on Aquarius).

In the best international album category there is Pat Benatar with "Crimes Of Passion." John Lennon with "Double Fantasy," Barbra Streisand with "Guilty," REO Speedwagon with "Hi Infidelity" and "Stars On Long Play" by the Stars On studio band.

Best international single entrants are Kim Carnes with "Bette Davis
(Continued on page 67)



HONOREES VISIT—Chris Wright and Terry Ellis, center, co-chairmen of the Chrysalis International Group of Companies and 1982 T.J. Martell Memorial Foundation honorees, are flanked by T.J. Martell, vice president and general manager CBS Associated labels, left, and Floyd Glinert, chairman of the board of the T.J. Martell Foundation, during a recent visit to the Foundation's laboratory for leukemia research.

Winn, Bennett To Court In Cream Assets Tussle

By JOHN SIPPEL

LOS ANGELES—Acquire two businesses for a cumulative \$350,000 down in 1977 and sell them early in 1982 for approximately \$4 million.

That's part of the scenario that's unfolding in Superior Court here, where former Cream Records executive Hal Winn is suing the label and its founder, Al Bennett.

Winn, former vice president of productions, alleges Bennett mis-handled the label's funds to his own benefit and has obtained a temporary restraining order over the disbursement of a portion of the \$3.6 million which A&M Records is reportedly paying Cream for two major holdings.

In two separate filings, the price being paid by A&M for East/Memphis Music, Birdees Music, Hi Recording Corp., JEC Publishing and FI Music ranges from \$3.6 million and \$4.3 million.

Winn alleges that the defendants are selling Cream's primary income-producing assets to A&M. Robert Todd, vice president of publishing for Cream, is noted in one filing as informing Bennett at a February, 1982 stockholders' meeting here that income from the two joint-properties is over \$1 million annually.

Bennett, in counterclaims, denies Winn's accusations, affirming that Cream owes him \$3,016,279.54 for personal loans he has made to the defendant label. The court dossier

indicates that Cream's indebtedness to Bennett rose from \$678,851.79 to more than \$3 million in 18 months. Cream executives Phil Skaff, Jack Newman, Susan Cohan and outsiders Bernard J. and Gregory Fishbach in affidavits affirm Cream's debt to Bennett.
(Continued on page 72)

CBS Signing Of Marvin Gaye Was Tough Task

By PAUL GREIN

LOS ANGELES—Marvin Gaye to Columbia. Reduced to the trade's customary signings shorthand, the worldwide deal between CBS and Motown's legendary Prince of Cool sounds deceptively simple.

Actually, it was one of the thorniest superstar acquisitions in recent history, involving a triple threat of creditors—the Internal Revenue Service, Federal Bankruptcy Court and Anna Gordy, Gaye's ex-wife, with whom an alimony settlement had to be worked out.

On top of that, there was CBS' buy-out of Gaye's Motown contract, which had Gaye owing "more than a couple of albums," according to Larkin Arnold, CBS' vice president and general manager of black music a&r. The complexities of the deal make Epic's near-simultaneous signing of Natalie Cole look like a piece of cake.

"The only people who are sorry for these negotiations to come to an end are at the phone company," cracks Arnold. "We were on the phone from Paris to L.A. two or three hours a night for four or five nights going over the contract—by page, paragraph, line and even word sometimes."

The signing also required Arnold to make three trips to Ostende, Belgium, where Gaye lives: the first, an introductory meeting; the second to go over deal points and the third to pick out material for Gaye's first CBS album, which the label hopes to release this summer.

The long road to the signing began in February, 1981, when Gaye's lawyer, Curtis Shaw, notified Arnold that Gaye was available. "Motown had agreed with Curtis on a
(Continued on page 42)

Executive Turntable

Record Companies

Thomas W. McIntyre upped to division vice president, strategic planning, RCA Records, New York. He has been with RCA since 1971, most recently as director, strategic planning. . . . Denny Diante named vice president/executive producer, West Coast a&r, Columbia Records. He joined CBS in 1981 as director, creative services, CBS Songs. . . . Jim Sotet promoted to national director, rock department, PolyGram, New York. Sotet has been with the label for five years, most recently as national promotion manager, rock. Also at PolyGram in New York, Linda Walker upped to promotion coordinator, rock dept. She has been the division's secretary for two years. . . . Both Susan Burns and Margie Ullrich named managers, a&r, CBS Records, Nashville. Both have been with the company since 1976, most recently as a&r coordinators. . . . Jose A. Rota appointed international sales and marketing consultant, Solar Records, Los Angeles. A 25-year industry veteran, Rota most recently has been involved with The Twenty-Eight Co. S.A. and Rota South Line Inc., companies he founded. . . . Jerry Thomas named assistant director, black music marketing, the Benson Co., Nashville. Thomas most recently was affiliated with the Christian Music Academy of Cleveland, which he founded.



McIntyre



Diante



Ullrich



Burns

. . . Al Evers named national promotion director and Don Mupo named national sales and marketing director for Palo Alto Jazz Records. Evers has been president, the Berkeley Agency, and is currently consultant to Western Regional Federation for Jazz Societies' touring program. Mupo has been handling West Coast marketing for CTI/Cream Records. . . . Chris Heim exits her promotion job at Flying Fish Records in Chicago to pursue freelance writing.

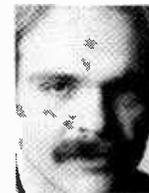
Marketing

Steve Bennett is named director of purchasing for Record Bar, Durham, N.C. up from buyer for specialty and independent labels. Also at Record Bar, Tom Holloway moves to the post of inventory analyst in the marketing and operations dept. He joins the Durham home office staff after having managed the Oglethorpe Mall Record Bar in Savannah. The company has added two districts and promoted two store managers to supervising managers for the districts. Ric Smith now heads district 16 in New Mexico and will be based in Albuquerque. He was a store manager in Cheyenne, Wyo. Paul Fussell takes over district 17 in Virginia while continuing to serve as general manager of Tracks Records & Tapes in Norfolk.

Publishing



Fabbio



Stone



Riccobono

Patrick J. Fabbio is promoted to assistant vice president for performing rights administration at BMI, New York. He has been with the society in various capacities since 1952. . . . Jon Stone is upped to director of creative services, West Coast, for MCA Music, Los Angeles. He was manager of creative services, West Coast. . . . At CBS Songs, Los Angeles, Rick Riccobono is appointed vice president of creative services. He was director of creative services and professional activities for Screen Gems-Colgems-EML. . . . Marla McNally moves from the post of film representative for United Artists to become repertoire coordinator for Intersong-International, New York. . . . Jaymes Foster joins United Artists Music as professional manager/West Coast. She was a staff assistant at 20th Century-Fox Music.

Related Fields

Herbert A. Granath is promoted from vice president to president of ABC Video Enterprises, New York. . . . Ahmed Tahir moves to manager of video operations, East Coast, for WEA International. He will function as liaison between Warner Home Video and the United Artists libraries, coordinating the two catalogs and administering their release outside the U.S. Tahir was a general manager for Macmillan. . . . At Continuum Broadcasting, New York, Donald Fass is promoted to vice president of programming but will continue as executive producer of the syndicator's "On Bleeker Street" and "Rockcapsule" programs. Candice Nakrin is named producer for "Rockweek," in New York, and Sandy Stert Benjamin becomes associate producer for rock programming for Continuum in Los Angeles.

John Bogle is named eastern sales manager for Epicure Products, Newburyport, Mass. He will handle sales and distribution of Epicure home and car speakers and Thorens turntables east of the Mississippi. Bogle has been with the company since 1975. . . . Pat Morrow, former road manager for Journey, becomes vice president of Nightmare, Inc. and Nocturne, Inc., San Francisco. His responsibilities include marketing, promotion and tour scheduling.

Craig Corp. Files Suit Vs. DeLorean

LOS ANGELES—The fiscal woes of DeLorean Motor Cars Ltd. are being directly felt by Craig Corp.

In a Superior Court filing here, the longtime local components maker is suing the beleaguered North Ireland auto manufacturer for \$817,423.78. Invoices attached to the complaint indicate the auto rigs sold to DeLorean between January, 1981 and February, 1982 are delinquent.

Craig proudly trumpeted that it would be exclusively supplying built-in componentry for the cars in ads several years ago.

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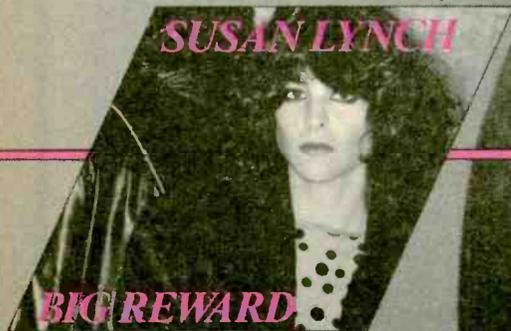
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PRODUCER PROFILE

Gottelher Works To Develop New Artists

By ROMAN KOZAK

NEW YORK—He's part of rock'n'roll history. He produced "My Boyfriend's Back" by the Angels, worked with the McCoy's and the Strangeloves and started Sire Records with Seymour Stein. He produced the first U.S. new wave records, notably the first two albums by Blondie.

He went on to produce Joan Armatrading's "Me Myself & I," and then managed and produced Robert Gordon. But he did not have a No. 1 album until two weeks ago, when the Go Go's' "Beauty And The Beat" hit the top of the album charts.

These days Richard Gottelher is producing an album by singer/songwriter Marshall Crenshaw, whose debut is due on Warner Bros. next month. Gottelher was recently in the Record Plant Studio in New York, where he was working on the final mixes, before flying out to Los Angeles to begin preproduction on the next Go Go's album.

Having left Sire in 1976, Gottelher is now an independent producer with his own company, Instant Records, which allows him to find and develop new artists.

"When I started Instant Records in 1976 or 1977, I would sign people to Instant, and place them with record companies. There was Robert Gordon, Richard Hell and a number of other acts," says Gottelher.

Currently he is working to develop the recording careers of singer/songwriter Tim Scott, who was formerly with the Rockats, and Nes Cora, a black crossover singer and songwriter. Gottelher no longer manages any acts.

He estimates that in the last five years, he has produced about 25 LPs, working about six to eight weeks on each one. "Most albums are done this way, unless it is an established star, who is

(Continued on page 67)



SHAKEDOWN STRATEGY—Joe Mansfield, center, vice president of contemporary music for RCA Records, discusses marketing plans for the Lamont Cranston Band's "Shakedown" LP with Gary Marx, left, president of Waterworks Management, Cranston's manager; and John Gourley, also of Waterworks. The album, originally released on Waterhouse Records, is being marketed under the RCA logo.

Chartbeat

Geils Files Early Return; Smokey Not Hibernating

By PAUL GREIN

LOS ANGELES—The J. Geils Band's "Centerfold" (EMI America) holds at No. 1 on Billboard's Hot 100 for the sixth straight week. Coupled with the four weeks that the group's "Freeze Frame" was the nation's top album, Geils is off to a substantial early lead as the hottest act of 1982.

Combining albums and singles activity, Geils has had 10 weeks at No. 1 so far this year, compared to a combined total of 16 weeks at No. 1 for last year's top act, REO Speedwagon, and 19 weeks at No. 1 for 1980's hottest act, Pink Floyd.

Here are the top acts for every year from 1964 to '82, ranked by the total number of weeks they held the No. 1 spot on the pop albums and singles charts combined:

1964—Beatles (Capitol, United Artists, Swan, Tollie), 48; Louis Armstrong (Kapp), seven; Supremes (Motown), seven; Beach Boys (Capitol), six; Singing Nun (Philips), six.

1965—Beatles (Capitol), 36; Rolling Stones (London), nine; Supremes (Motown), six; Herb Alpert & the Tijuana Brass (A&M), five; Byrds (Columbia), four; Herman's Hermits (MGM), four.

1966—Beatles (Capitol), 22; Herb Alpert & the Tijuana Brass (A&M), 18; Monkees (Colgems), 10; S/Sgt. Barry Sadler (RCA), 10; Supremes (Motown), six.

1967—Monkees (Colgems), 39; Beatles (Capitol), 18; Supremes (Motown), seven; Bobbie Gentry (Capitol), six; Lulu (Epic), five.

1968—Beatles (Capitol, Apple), 20; Simon & Garfunkel (Columbia), 19; Paul Mauriat (Philips), 10; Big Brother & the Holding Co. (Columbia), eight; Herb Alpert & the Tijuana Brass (A&M), six; Doors

(Elektra), six; Rascals (Atlantic), six.

1969—Beatles (Apple), 22; Fifth Dimension (Soul City), nine; Blood, Sweat & Tears (Columbia), seven; Zager & Evans (RCA), six.

1970—Simon & Garfunkel (Columbia), 16; Beatles (Apple), 11; Jackson Five (Motown), 10; Led Zeppelin (Atlantic), 10; Creedence Clearwater Revival (Fantasy), nine.

1971—Carole King (Ode), 20; Janis Joplin (Columbia), 11; George Harrison (Apple), 10; Rod Stewart (Mercury), nine; Rolling Stones (Rolling Stones), six; Three Dog Night (Dunhill), six.

1972—Roberta Flack (Atlantic), 11, and Don McLean (United Artists), 11; Chicago (Columbia), nine; America (Warner), eight; Gilbert O'Sullivan, (MAM), six.

1973—Elton John (MCA), 13; Carly Simon (Elektra), eight; Paul McCartney & Wings (Apple), seven; George Harrison (Apple), six; Allman Brothers Band (Capricorn), five; Chicago (Columbia), five;

(Continued on page 65)

Hartstone Stock To Be Sold For Cash

LOS ANGELES—The late Integrity Entertainment chairman of the board Lee C. Hartstone instructed executors of his estate to sell for cash or exchange his 1,113,014 shares in the firm as quickly as possible after his death (Billboard, Feb. 10). Hartstone's share of common stock, estimated at 37.2% of the total, is being administered by three executors: his widow, Marcia; and attorneys Bob Fischer of Lowenthal, Landau, Fischer and Singer, New York; and Roy Shults of the local firm of Mitchell, Silberberg & Knupp.

Organizationally, according to the most recent quarterly 10-Q submitted by the industry's only publicly held exclusively record/tape/accessories/video chain of 136 stores, president Lou Kwiker assumes the added role of chief executive officer, while former senior vice president and director Paul D. Kase is elevated to chairman of the board. Marcia Hartstone has been elected a director to fill the vacancy created by her husband's death.

Net sales for the three months ending Dec. 31, 1982, of \$28,931,000 rose 4.4% from prior year's \$27,719,000, while average store sales rose 2.9%. Sales boosts were attributed to larger inventories, increased promotional activities and videocassette rentals.

Lower sales prices and smaller purchase discounts contributed to a 6.2% increase in the cost of sales for the quarter ending Dec. 31, 1981, over the same period in 1980. Offsetting the adverse factors was the introduction of videocassette rental in 1981, the report to the S&EC noted. Advertising expense for the quarter in 1981 rose 0.5%, attributable to hefty print advertising of videocassette rentals.

Net Integrity income for the quarter

(Continued on page 15)

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Market Quotations

As of closing, March 4, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	1 1/4	Altec Corporation	—	21	11/16	11/16	11/16	+ 1/16
38 1/4	26 1/4	ABC	5	882	28 1/2	27 1/4	27 1/4	— 1/4
45 1/4	25 1/4	American Can	6	840	26 1/4	25 1/4	25 1/4	+ 1/4
5 1/4	2 1/4	Automatic Radio	3	46	4 1/4	4 1/4	4 1/4	Unch.
61 1/4	40 1/2	CBS	5	577	40 1/4	40 1/4	40 1/4	— 1/2
63 1/4	31 1/2	Columbia Pictures	12	1230	62	61 1/2	62	Unch.
8 1/4	4 1/4	Craig Corporation	20	14	6 1/4	6 1/4	6 1/4	— 1/4
67 1/4	43 1/4	Disney, Walt	15	1527	53 1/4	51 1/4	52 1/4	— 1/4
8 1/4	2 1/4	Electrosound Group	11	—	—	—	2 1/4	Unch.
9	3 1/4	Filmways, Inc.	—	428	4 1/4	4 1/4	—	—
22 1/4	14 1/4	Gulf + Western	3	443	15 1/4	15 1/4	15 1/4	— 1/4
19 1/4	11 1/4	Handleman	6	172	12	11 1/4	11 1/4	— 1/4
6 1/4	3 1/4	Integrity Entertainment	3	22	3 1/4	3 1/4	3 1/4	— 1/4
15 1/4	5 1/4	K-tel	3	34	5 1/4	5 1/4	5 1/4	— 1/4
82 1/2	39	Matsushita Electronics	9	101	45	43 1/4	44 1/4	— 2 1/4
59	38	MCA	12	1020	47 1/4	46 1/4	46 1/4	— 1/4
65	48	3M	9	4666	55 1/4	54	54 1/4	— 1/4
90 1/2	51 1/4	Motorola	9	3993	56 1/4	54 1/4	55 1/4	+ 1/4
59 1/4	33 1/4	North American Phillips	4	830	33 1/4	33 1/4	33 1/4	— 1/4
20	6 1/4	Orrrox Corporation	—	73	8 1/4	8 1/4	8 1/4	— 1/4
31 1/2	10 1/4	Pioneer Electronics	10	236	12	12	12	— 1/4
32 1/4	16 1/4	RCA	—	7899	17 1/4	16 1/4	17 1/4	+ 1/4
26 1/4	12 1/4	Sony	10	9648	13 1/4	13	13 1/4	— 1/4
43	22 1/4	Storer Broadcasting	14	155	25 1/4	24 1/4	25 1/4	+ 1/4
6 1/4	3	Superscope	—	60	3 1/4	3	3	— 1/4
35 1/4	24 1/4	Taft Broadcasting	7	55	29 1/4	28 1/4	29 1/4	— 1/4
63 1/4	33 1/4	Warner Communications	14	3597	54 1/4	52 1/4	53 1/4	— 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Abkco	—	1/2	1 1/4	Koss Corp.	440	6 1/4	6 1/4
Certron Corp.	—	3/4	1 1/4	Kustom Elec.	700	1	1 1/4
Data Packaging	—	5 1/4	5 1/4	Recoton	—	2 1/4	3 1/4
First Artists Productions	—	5 1/4	5 1/4	Reeves Comm.	359	31 1/4	32
Josephson Int'l	300	7 1/4	8	Schwartz Brothers	350	1 1/4	2 1/4

AFE Reports Income Increase

NEW YORK—Audiofidelity Enterprises Inc. reports net income of \$594,707 or .039 cents per share for the quarter ended Dec. 31, 1981, an increase from \$584,646 or .044 cents per share for the similar period in 1980.

The parent of Audiofidelity Records, traded Over-The-Counter, had revenues during the period of \$2,390,665 compared with \$1,696,287 for the same quarter in 1981.

For the first nine months ended Dec. 31, the company had a net income of \$233,966 or .016 cents per share against \$407,267 or .053 in the comparable period a year earlier. Over the nine month period, revenues reached \$3,594,745 as opposed

to \$1,955,712 a year earlier.

The company notes that for the third quarter the weighted average shares outstanding as of Dec. 31, 1981 was 15,070,500, compared to 13,159,500 for the quarter ended Dec. 31, 1980.

Also, for the nine month period the weighted average shares outstanding was 15,070,500 as compared to 7,659,500 for the same period in 1980.

For The Record

NEW YORK—Tony Martell should have been listed as president of the T.J. Martell Memorial Foundation for Leukemia Research in last week's story on the election of new officers.

General News

RETAILER PROFILE

Turtle's Chain Continues Growth

By RUSSELL SHAW

ATLANTA—With the recent opening of its 23rd store, a high-visibility location on downtown Atlanta's Peachtree Rd., the Turtle's Records chain has continued an aggressive expansion program.

U.K. Court Move Opens Door For More ACC Bids

By PETER JONES

LONDON—The future of Britain's Associated Communications Corporation (ACC), the troubled entertainment group which includes ATV Music and its flagship affiliate Northern Songs, is again in doubt, following a Court of Appeal decision here.

The company, with Australian entrepreneur Robert Holmes a'Court voted chairman and chief executive a few weeks ago, is now effectively up for auction.

The court ruled that promises and undertakings given by directors of ACC, including Lord Grade, to accept a bid of 36 million pounds (approximately \$65 million) by the Australian businessman for the company were "null and void."

It means that Holmes a'Court can no longer count on receiving the directors' shares, representing a vital 64% of the voting equity of the conglomerate, in his efforts to gain full control of the company.

Now the situation is full of possibilities. Gerald Ronson, head of Heron Corp., has already bid

(Continued on page 59)

Destiny Has Stock Issue Prospectus

By JEAN WILLIAMS

LOS ANGELES—Destiny Entertainment is establishing a 16 million share common stock issue at 10 cents a share through Denver underwriters Hackert/Modesitt Investments Ltd. and Centennial State Securities Inc. The label's prospectus is in the hands of the Securities & Exchange Commission, and, at press-time, registration had not become effective.

An estimated \$1.6 million could be raised from the stock. However, Destiny's working capital will be approximately \$880,000 as reported in an early draft of the prospectus, which has since been modified.

As reported, the prospectus states that Destiny possibly will spend all of its initial working capital before the end of its first fiscal year in August. Arnie Orleans, label president, says he does not expect the money will run out, but if the event that it does, "We have other financing sources coming in, such as licenses."

The prospectus further states that certain principals of Hackert/Modesitt have loaned Destiny \$442,000, with interest totaling \$18,000, to be paid through the public stock sale.

Several label executives have special financial arrangements with Destiny aside from salaries and normal fringe benefits: Bunky Shepard, senior vice president, promotion, who earns \$60,000 a year

(Continued on page 72)

Company president Al Levenson, 46, founded his retail web in 1977 with an outlet in the Belmont Hills shopping center, a medium-sized open air strip mall in suburban Smyrna. His financial backing came from an uncle.

Subsequently, Turtle's has moved into major arterial strip malls and other freestanding locations throughout both metropolitan Atlanta and nearby cities.

Levenson claims nearly \$15 million in gross annual sales from his 23 locations. The chain's advertising budget approaches nearly \$500,000 annually for print and electronic media, a figure supported totally by manufacturers. The only advertising outlay Levenson makes are quarterly newspaper spots for his cutout/budget bins, known as "The Stacks." This print promotion costs him approximately \$10,000 to \$15,000 per year, he says.

What's behind Turtle's rapid expansion in a down economy? Levenson attributes much of his firm's success to well-researched sites, bulk buying and attractively-inventoried cutout and budget bins.

"When we consider a new site, we naturally look for density, traffic and people," says Levenson, "but we also consider whether fast food chains are in the area. They spend millions of dollars on researching a new location—so if they are there, we figure they must have done their homework."

Levenson tries to avoid the huge fashion malls that ring Atlanta. The off-mall strip sites he prefers "save us mall rents and enable us to sell cheaper. You can take your choice: high rents or passing savings on to the consumer." As a result, Levenson says he can save a Turtle's buyer about one dollar on catalog and two dollars on current hits.

Turtle's ships its inventory from a central warehouse and office in Chamblee, and the proximity of its

nerve center is designed to facilitate efficient distribution. "We provide 24-hour service or less to all stores," Levenson notes. "Since our employees here in our central offices live in all parts of town, we also use them sometimes to drop off needed product at a certain store on their way home." The chain employs nearly 200.

Levenson is not convinced about the advisability of adding video product in his stores. He says he gets almost-daily calls from video reps and manufacturers and has met with Atari, noting that if he decides to go with video stock, it won't be until later in the spring.

Levenson does not envision the addition of hardware into his chain. "Selling equipment requires a substantial investment and highly-trained personnel. Selling records is what we do best."

Three Groups Set Workshops

NEW YORK—RIAA, RIAA/Video and NARM will sponsor the first of three workshops on traffic and transportation at the PolyGram Distribution Center in Edison, N.J., on April 13.

Topics and speakers at the day-long workshop will be "Selecting Carriers and Routing Shipments," Maurice Thibodeau of PolyGram and Joseph Kisala of Behme Associates; "Describing and Releasing Freight," Donald Behme, Behme Associates; "Receiving Freight," David Goldstein, CBS Video Enterprises; "Paying Freight Bills," Hans Zinc, Pickwick International, and Kisala; "Claims—Loss and Damage and Overcharge and Duplicate Payment," M.L. Levenson, Capitol Records; and "Effective Communication," Behme and Goldstein. A registration fee of \$75 includes materials for the workshop and a luncheon.

MARCH 13, 1982, BILLBOARD

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Rock 'n' Rolling

Infante Agreement Brings Guitarist Back To Blondie

By ROMAN KOZAK

NEW YORK—He had to go to Federal court, to be sure, but guitarist Frank Infante is still a member of Blondie.

The case has already been settled out of court, but last month Infante brought suit against the other members of Blondie as well as Blondie Music Inc. and Monster Island Music Publishing Inc., claiming they were out to destroy his career as a recording artist, entertainer and songwriter by freezing him out of the group's activities.

"In or about the fall of 1980, to the exclusion of the plaintiff (Infante),

the individual defendants recorded an album 'Autoamerican' for delivery to Chrysalis Records," the suit, filed in U.S. District Court in Manhattan, read: "Plaintiff was denied the opportunity to perform together with the individual defendants but rather was required by them to add his contribution to the album following the completion of the album by the individual defendants. Plaintiff was not consulted in any way with respect to the recordings to be included in 'Autoamerican' nor was he consulted with respect to the contributions he was expected to make."

The complaint further said that the other members of Blondie barred Infante from any meetings

(Continued on page 72)



Home Music Firm Reschedules Its Start-Up Date

NEW YORK—Digital Music Co.'s Home Music Store, which would make home taping for a fee available to those with cable tv service, has moved its scheduled start-up date from April to September.

The service still has announced no record company support, although DMC president Bill Von Meister says he is "very confident" that by September "more than enough" music will be available to launch the service. He adds that many cable operators already have signed on to offer the Home Music Store to their subscribers. "Getting operators has been the least of our problems," he says.

The five-month delay, Von Meister explains, is largely due to complications with the Westar IV satellite, over which the Home Music Store will be transmitted. The company will not have access to the satellite until Aug. 1, Von Meister adds.

The five test markets originally planned for April remain largely the same, although San Diego is being traded for another, smaller, Southern California market. In the New York metropolitan area, the specific market is still undecided, although it would appear to be lower Connecticut. Other test markets are Tulsa, Washington, D.C. (DMC's home town) and Peoria.

Von Meister has run into strong opposition to his plan from retailers, who believe the Home Music Store would keep record buyers out of the stores completely. All nine members of NARM's board have expressed concern about the concept of Home Music Store.

"Retailers have mounted a great deal of pressure," Von Meister concedes, "but we'll get around it. There's more than one way to skin a cat."

LAURA FOTI

Thorn EMI Video Rental Has Surcharge

By LAURA FOTI

NEW YORK—Thorn EMI Video Programming Enterprises will not formally announce its rental plan until April 1, but Billboard has learned that the plan will involve surcharges added to the cost of videocassettes.

According to Nick Santrizos, marketing vice president for the firm, the plan will be similar to one the company has already put into effect in England. There, Thorn EMI's sliding scale surcharges have already received acceptance from video dealers.

The British surcharge system is four-tier, with "rental licenses" ranging from about \$30 for "A" category titles, down to about \$15, \$6 and \$4 on other titles.

Santrizos confirms that the U.S. plan to be announced April 1 will imitate that sliding scale surcharge program. "This is a decision we came to after a lot of marketplace visits. We made an evaluation of a number of ways to approach rental, and now feel that surcharge is the most appropriate at this point," Santrizos says.

THREE CERTIFIED

February Platinum Albums Hit Gold Mark Last Spring

By PAUL GREIN

LOS ANGELES—Only three albums went platinum in February, down from 11 in each of the preceding two months, 10 a year ago the same month and 15 in February, 1980. Significantly, all three of these million-selling LPs went gold late last spring and needed eight to nine more months to sell the additional 500,000 units. These are "Loverboy," gold on May 8, '38 Special's "Wild Eyed Southern Boys," gold on June 10 and Quincy Jones' "The Dude," gold on June 16.

The monthly certifications report from the Recording Industry Assn. of America also shows that there were no gold singles in February, down from five in January and one in February a year ago. It's only the fourth month in the past 15 years that there have been no gold singles, following February, 1967, May, 1972 and November, 1981. (Thus

there have been no gold singles in two of the last four months.)

There were only four gold albums in February, down from 17 in each of the preceding two months and 20 in February, 1981. It's the lowest monthly total for gold albums since the fall of 1979, when there were just three in October and four in November.

And there were no platinum singles in February, compared to one in January, Olivia Newton-John's "Physical."

The '38 Special and Quincy Jones albums are both on A&M, making it the only individual label to earn more than one certification in February. Warner Bros. is the only combined label to score twice, with one on Warner and one on Geffen.

Here's the complete list of February certifications:

(Continued on page 67)

D. I. Y.

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Lena Horne

Best Pop Vocal Performance – Male

Breakin' Away
Al Jarreau

Best Jazz Vocal Performance – Male

"Blue Rondo A La Turk"
Al Jarreau

Best Jazz Instrumental – Group

Chick Corea and Gary Burton In Concert, Zurich, October 28, 1979
Chick Corea, Gary Burton

Best R&B Instrumental Performance

"All I Need Is You"
David Sanborn

Best Soul Gospel Performance – Contemporary

Don't Give Up
Andrae Crouch

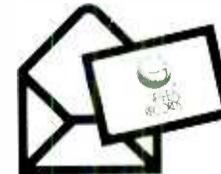
Best Cast Show Album

Lena Horne: The Lady And Her Music Live On Broadway
Quincy Jones, Producer

Best R&B Vocal Performance – Male

"One Hundred Ways"
James Ingram (from Quincy Jones' The Dude)

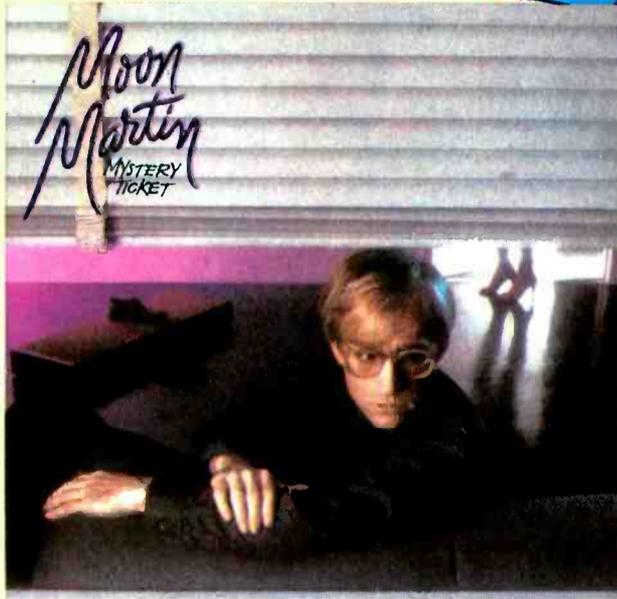
The next award-winning performance from James Ingram
will appear on his debut Qwest recording.
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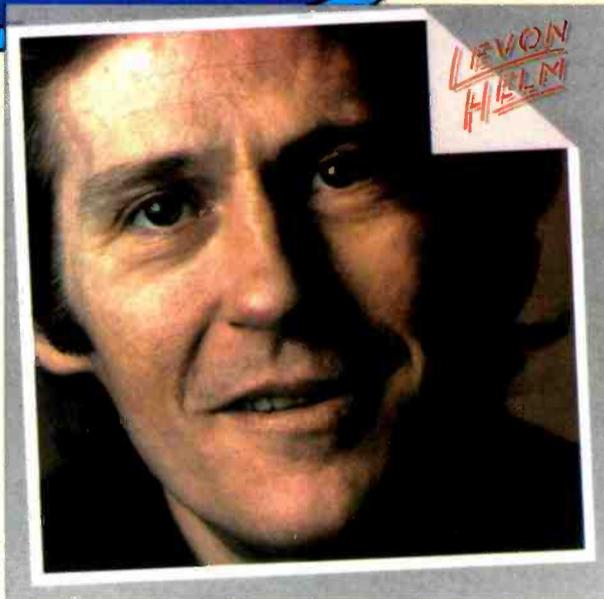
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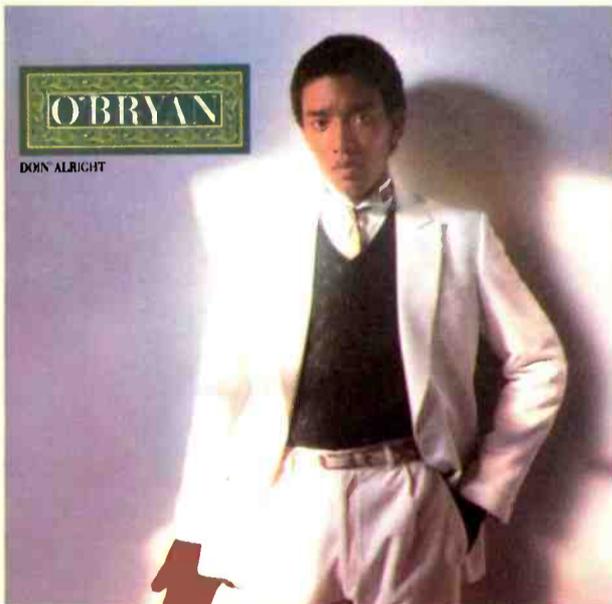
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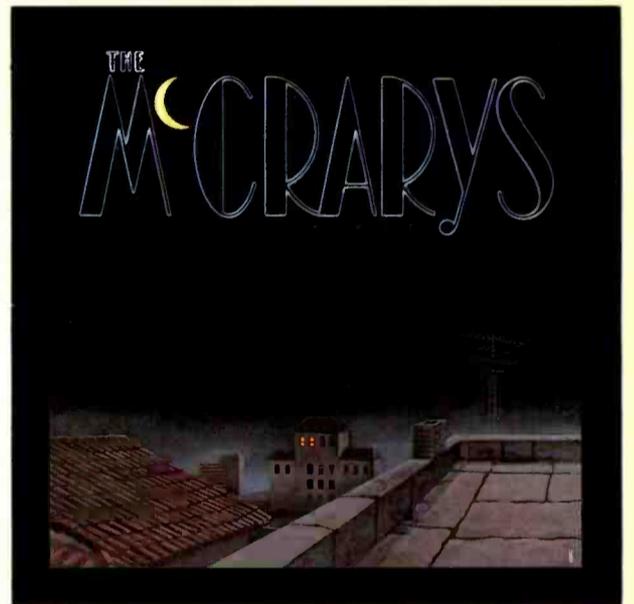
LEVON HELM
ST-12201 • 4XT-12201



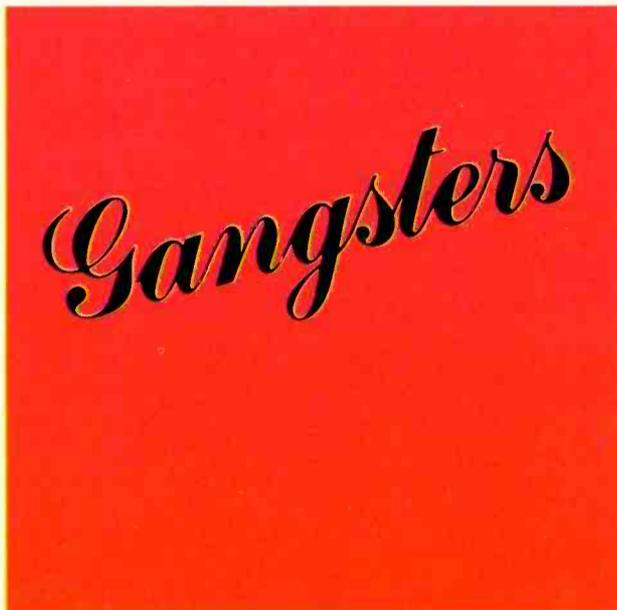
O'BRYAN / Doin' Alright
ST-12192 • 4XT-12192 • 8XT-12192



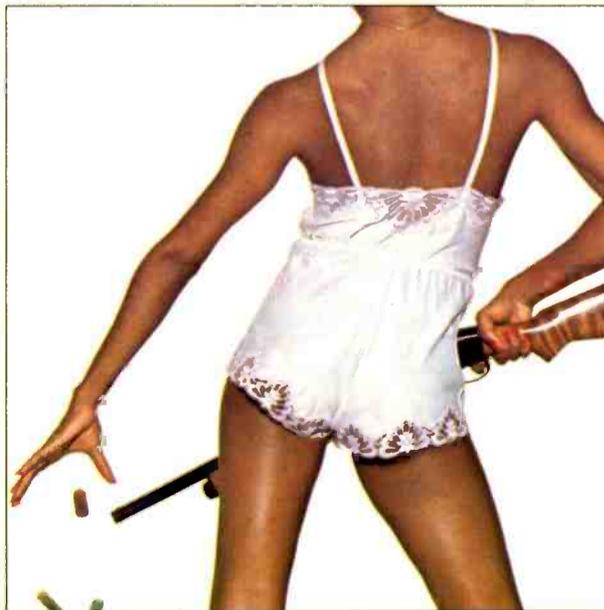
SUN / Let There Be Sun
ST-12204 • 4XT-12204 • 8XT-12204



THE McCRARYS / All Night Music
ST-12198 • 4XT-12198



Montage
GANSTERS
ST-72005

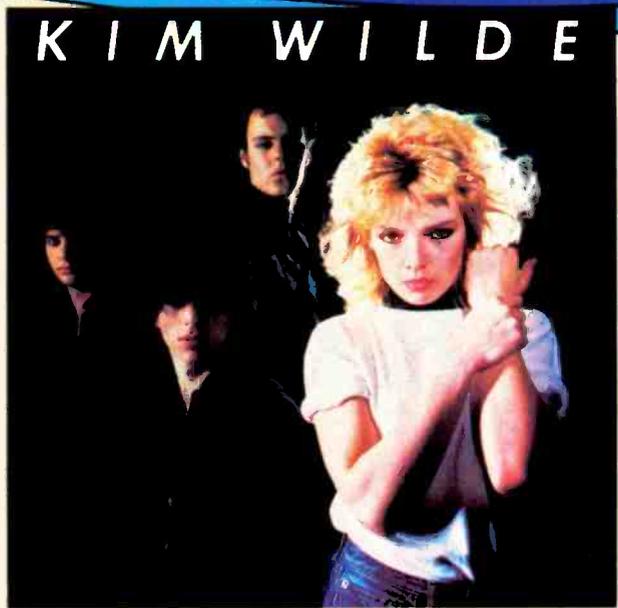


Montage
SHOTGUN / Ladies Choice
ST-72007 • 4XT-72007



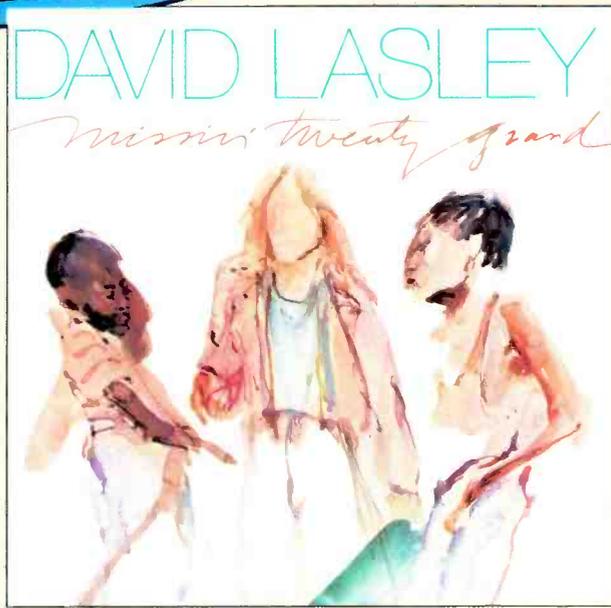
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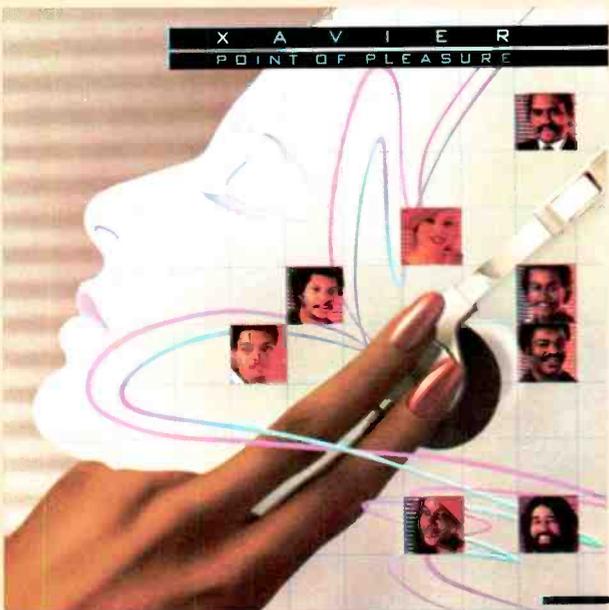
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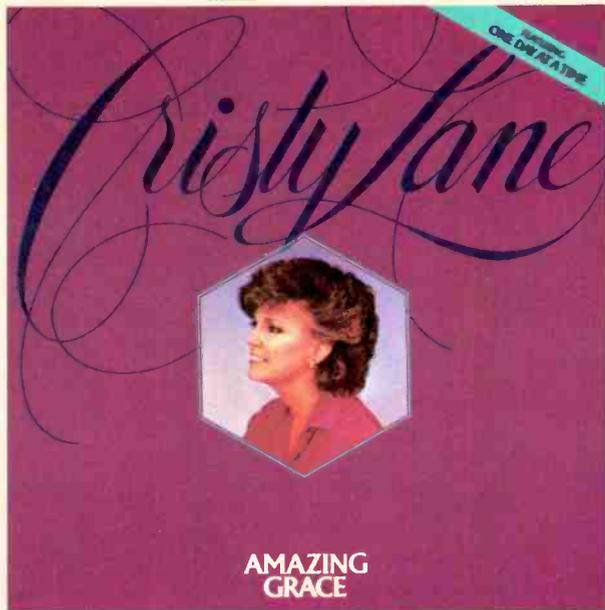
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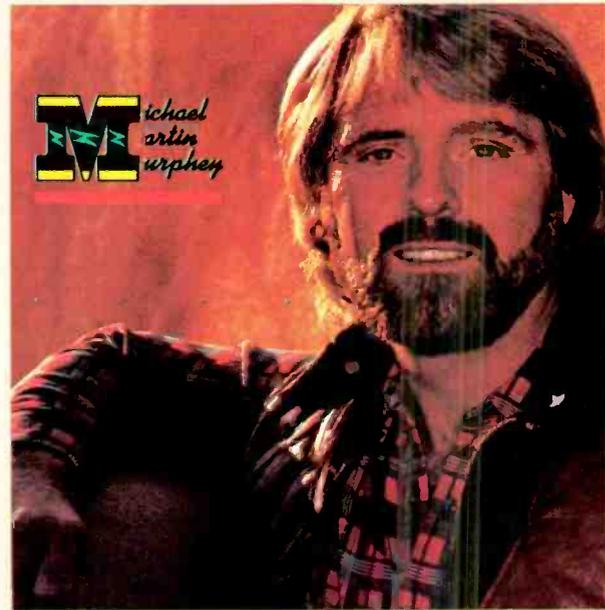
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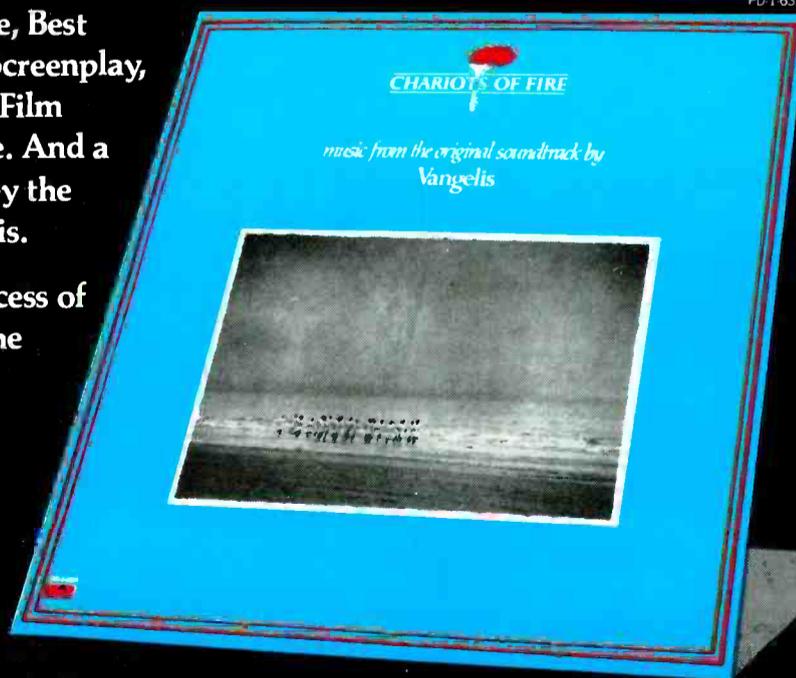
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Congress Poised To Pass Tougher Antipiracy Law

• Continued from page 1

sured easy passage and an early signing, according to those close to the bill. The defeated amendment, introduced by Rep. Bill McCollum (R-FI), would have been added "for clarification purposes" to explain to consumers that their private home use of video tape recorders "would not be considered criminal infringement" such as the pirating and counterfeiting addressed in the legislation.

Rep. Robert W. Kastenmeier, (D-Mi), chairman of the subcommittee that developed and moved the piracy legislation, made it clear that such a tack-on amendment was "unnecessary" because the law defines the criminal infringement already and that definition does not include any noncommercial, private home taping. Also, Kastenmeier pointed out, the McCollum amendment "does not put to rest any of the problems of the Betamax case" and would "just be confusing." The measure was defeated.

The piracy and counterfeiting bill, as passed, will make both piracy and counterfeiting a felony. If more than 1,000 phono records or tapes, or if more than 65 copies of a movie are illegally manufactured or distributed within a 180 day period of time, an individual could face the

\$250,000 fine and the five-year jail term, or both. Penalties for lesser amounts—more than 100 copies but less than 1,000 LPs or tapes and more than seven but less than 65 movie copies range from a \$25,000 fine or one year in jail, or both, to the maximum fine and two years in jail, depending on the gravity of the crime and whether or not it is a repeat offense.

Industry leaders and government experts have testified that piracy and counterfeiting are now in the hands of organized crime in many cases, and that present penalties, including a maximum fine of \$20,000 and a misdemeanor classification of the crime, are inadequate and "just the price of doing business," as Rep. Kastenmeier said.

The author of H.R. 3530 is Rep. Barney Frank (D-Ma). From the beginning, it has enjoyed a broad-based support. Piracy and counterfeiting activities have cut seriously into record industry and movie business revenues. Last year, former special counsel for the RIAA, Jules Yarnell, estimated that "more than \$600 million a year" is diverted from the recording industry alone. The Hill now realizes it is dealing with a devastating illegal industry and that the new legislation is needed badly.

BILL HOLLAND

Chrysalis Keys On Video Variety Company Isn't Just For Music Anymore, Says Carhart

LOS ANGELES—These are times of busy transition in the entertainment business, when the emerging cable, pay television and home video delivery systems and the existing structures of the record, television and film industries are merging and interacting in a confusing burst of readjustment to a constantly evolving new set of rules.

In a single office amidst the Chrysalis Records suite of offices in Los Angeles, Linda Carhart, direc-

tor of Chrysalis Visual Programming, offers a graphic example of that transition. Carhart, far from being simply involved in the production and exploitation of recording artists' promotional clips (although that is still a part of her job), is also producing and marketing full length musical projects to cable and pay tv. Add to that the recent entry of Chrysalis into the videocassette sweepstakes, with the shipping of Jethro Tull's "Slipstream" and "The Best of Blondie," both bearing the Chrysalis Visual Programming label.

In addition, Carhart is quick to point out, Chrysalis isn't just for music anymore. Scripts for feature length films and treatments for tv-series are stacked about her office, waiting to be read and considered for possible development. And in England, under the leadership of

company co-chairman Terry Ellis, three feature films are in the development stage, with one slated to go before the cameras in August.

How did a record company make the transition from artist development to script development?

"It's been emerging since we did Blondie's 'Eat To The Beat'" (in 1980), says Carhart. "That was our first full length project. When that showed signs of being successful, it obviously was the seed to form a division to make programming."

"The first two projects done officially under the heading of Chrysalis Visual Programming were 'Best of Blondie' and Jethro Tull's 'Slipstream.' 'Slipstream' was finished last April, when we announced officially the opening of the new division. I took the program and marketed it to different pay/cable systems.

(Continued on page 43)

For The Record

A story on Chappell Music in the Feb. 20 issue contained incorrect information on the company's 1981 results. Chappell had an 8% gain in gross margin as compared with results of 1980.

Alabama Leads ACM Nominees

LOS ANGELES — Alabama edged the Oak Ridge Boys as the top nominee for the 17th annual Academy of Country Music awards, to be aired on NBC-TV April 29. The two groups are both up for entertainer of the year, top group and top album, while Alabama is also nominated twice in the category of best song. The Oaks, meanwhile, are up for best record with "Elvira."

The Oaks and Rosanne Cash are the only acts to be nominated for

both best record and best album; David Frizzell & Shelly West's "You're The Reason God Made Oklahoma" is the only tune to be nominated for both best record and best song. (The Academy of Country Music, oddly, gives its song of the year award to both artist and composer.)

Thus artist Lee Greenwood is in the running for song of the year with "It Turns Me Inside Out" making him the only act to be nominated both for best new artist

and in one of the four top categories. The nominees for entertainer of the year, in addition to Alabama and the Oaks, are Barbara Mandrell, Kenny Rogers and Dolly Parton. Parton is also up for best album, but is conspicuous by her absence in the female vocalist category.

Other acts with multiple nominations, not already mentioned, are Emmylou Harris, Merle Haggard, George Jones and Ronnie Milsap.

British See Red Over Green Paper

By MIKE HENNESSEY

LONDON—The British Copyright Council has renewed its criticism of the government's consultative document (Green Paper) on copyright reform, and specifically termed its arguments against a levy on audio and video hardware/software "totally unconvincing."

The charge is made in a 19-page submission, filed with the Department of Trade Feb. 22, which amplifies an earlier report (Billboard, Dec. 19). The document systematically rejects the Green Paper's assertions that a levy would have to be unreasonably high to replace lost income, that it would be inflationary, that a high proportion of its benefi-

ciaries would be foreign and that it would be difficult to distribute the income from such a levy.

Describing the Green Paper's attitude to the levy idea as "pessimistic and unimaginative," the Council statement argues:

- That the case for a levy does not stand or fall on whether compensation completely replaces lost income;

- That the inflationary argument does not stand up because "the idea that copyright legislation should be reframed to reflect contemporary government policies is untenable;"

- That the government's "shopkeeper" attitude that the levy idea should be rejected because it would mean that foreign copyright owners might benefit is "indefensible and inimical to the broader interests of

the country;"

- That whether a levy is applied to tape or hardware or both is not a matter of principle and does not affect the justice of the matter. "Growing European thought," the document points out, "indicates the reasonableness of spreading the levy over both playing equipment and tapes."

- That distribution of the levy would not require the creation of a new statutory body but could be

(Continued on page 59)

Unicorn Moves

LOS ANGELES—Unicorn Records and Recording Studios have moved to 1454 5th St., Santa Monica, 90401. The new phone number is (213) 458-1661.

MARCH 13, 1982, BILLBOARD

Cash Sale For Hartstone Stock

• Continued from page 6

ter in 1981 was \$780,000, compared to \$1,556,000 for 1980, resulting in a drop in earnings per share to 26 cents in 1981 from 52 cents in 1980.

Crimping 1981 net quarterly income were hikes in cost of sales of \$20,918,000 over 1980's \$18,319,000; selling expenses of \$6,223,000 compared to 1980's \$6,146,000; 1981 interest expenses of \$433,000 compared to \$198,000 for prior year; and \$132,000 expended in settlement of a litigation brought in New York Federal District Court by Partners Fund. JOHN SIPPEL

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(Continued on page 43)

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Vol. 94 No. 10

Commentary

Selling Music, Not Records

By HOWARD BLOOM

We are in the midst of several technological revolutions which will expand the market for prerecorded music dramatically—in fact, which have already expanded it. Yet we are facing this growing market with an attitude that could plunge us into the same danger currently facing the American automobile industry—the danger of being slowly whittled down to nothing.

U.S. auto manufacturers in the early '70s clung to the notion of the big car and refused to deal with the growing market for small cars. We are equally fixated on the notion that the record is the primary vehicle for prerecorded music and are regarding all other formats as a menace which, if we wish hard enough, protest loudly enough or establish enough committees, will go away. But the new formats are opening up vast new opportunities for the sale of prerecorded music.

Twenty years ago the average American had no place to listen to prerecorded music but home, where his cumbersome, expensive stereo was carefully placed in his living room. Then came the auto 8-track and cassette players and the American could listen to stereo in the car. A few years ago Sony invented the Walkman and made it possible to listen to prerecorded music on the street, at the beach, absolutely anywhere.

The net result of all these developments? Music listeners can listen to prerecorded music more hours per day today than they could in the golden industry days of 1978, and they undoubtedly are listening more. But we're selling less prerecorded music.

Why? The answer is simple. We are not servicing the new market. The population of Walkman-style units is in the millions. A survey made a year and a half ago indicated that over 44% of American households owned cassette playback equipment. That means over 100 million Americans have access to cassette playback equipment! 100 million!

'People are listening more . . . but we're selling less'

Yet we still define ourselves as the record business. Sorry, we're not the record business. We're the *music* business. The record as we know it, is rapidly becoming an obsolete technology.

A recent marketing research study indicated that many housewives dislike LPs because they scratch, they break, and their playback units can't be taken in the car or on picnics.

When the buggy became obsolete, Fisher Coach did not continue to insist it was in the horse-drawn carriage business. It realized it was in the transportation industry, and that the new mode of transportation was the automobile. So Fisher Coach made auto bodies and today is part of General Motors. We should have the same degree of flexibility.

The American music industry's attempt to turn back the clock on technological change has been grotesque. Are American music sellers regarding the popularity of the cassette and

the arrival of the mini-cassette as a new opportunity? No, they are howling their protests as loudly as possible, perhaps hoping the public will hear the cries of outrage and quietly return to their turntables.

When Chris Blackwell of Island Records tried to introduce a prerecorded cassette marketing innovation—the One Plus One cassette—with blank tape on one side and a complete prerecorded LP on the other—the British Phonographic Industry almost crucified him and American manufacturers labeled him the Judas of the record industry.

Blackwell was only doing what any good businessman does—moving into the future rather than burying his head in the past.

By 1985, Compact Discs will actually make it possible for us to listen to digital high fidelity in our cars and—in all probability—as we bow down the street. And the new stereo mini-cassettes will make it possible to carry a hi fi system in our pockets.

The stereo mini-cassette can put a complete hi fi system in the palm of nearly every American. Yet a recent article on Japanese plans for aggressively marketing stereo mini-cassette players pointed out that no American record manufacturer has any plans to make software for these players.

The Compact Disc can put digital hi fi in cars all over America and will probably result in digital units as portable as the Walkman. That's another revolutionary explosion of the market for prerecorded music in the making. And once again, where are we Americans? On the sidelines.

According to Billboard, no American manufacturer has plans to put out software for the Compact Disc. To me, this sounds like a fatal hardening of the imaginative arteries in our business.

The attitude today is wait and see. We'll provide the software once the technology has proven itself. But that hasn't always been the case. In the 1940s Columbia Records' Peter Goldmark embarked on a research and development program which led to the development of the LP—and we all prospered. Today we're leaving all the forward thinking to the Japanese—and the Japanese are prospering.

It's time for the American record industry to return to the tradition of innovation represented by CBS' development of the LP and to begin planning the future once again.

'New formats are opening up vast new opportunities'

Today our situation is similar to that of the radio industry in the 60s. Radio had dominated the mass media from the mid 20s until the early 50s. Then came television, and radio was no longer king. But the transistor radio came along and made radio more ubiquitous than ever before. Suddenly radio was liberated from the living room and became a device you could carry anywhere. Despite television, radio listenership actually increased.

(Continued on page 67)

Howard Bloom is president of Howard Bloom Organization Ltd., a music industry public relations firm based in New York City.

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'm totally grossed out. I've read so much about the problems in the industry, and the lack of new exciting material. . . . I can't believe so many people don't understand the true problem.

First, everyone should get off their high horse and then understand that we are musicians, songwriters, and people who create music, not lawyers. The mediocrity of the music business is due to greed in the big offices; the dollar has become more important than the art.

A man or woman with a big enough love for their craft to write exceptional material is not interested in the "So you want to be a star, huh kid" attitude. I'm sitting in a shopping mall being a salesman in a leather store to buy groceries. I keep reading about the music shortage and I've got songs coming out of my ears.

Let's start listening for the music, and stop seeing the glitter. It's time.

Gus Correia
Baltimore

Dear Sir:

Clive Davis expressed a basic philosophy in his recent commentary (Feb. 20) which, I believe, is more important to remember today than ever before. His acknowledgement that the success of a record company is primarily a function of a&r acumen, and that recorded music will survive in the face of all economic and competitive adversity, recalls an era, not so long ago, when industry leaders were seemingly more confident about the musical decisions they made.

There is no doubt that any well run business must continually re-evaluate its efficiency and effectiveness in the marketplace. But while it would be naive to underestimate the immediate and powerful impact of alternative entertainments, it would be equally naive and erroneous to think that a glorified pinball machine could in any way diminish the power, passion and need for great contemporary music.

I applaud Davis for candidly and humorously stating what should be, but is not always, the obvious. Great

music can touch the stoniest of souls. No other saleable commodity can do the same.

Jay Landers
The Lighthouse Co.
Beverly Hills, Calif.

Dear Sir:

I am the president of a small record company with four new releases. We have marketed our product consistently despite a lack of support from radio stations.

We get two types of radio airplay: 1) Nothing! 2) Next to nothing! Maybe I'm exaggerating here—some radio stations have been very good to us. It's just that the good are so few and the ones that ignore us are so many.

Without radio play I'm hamstrung. Program directors don't have confidence in us attracting an audience, so they don't give us service. Without airplay we can't get a greater audience. Is there any justice?

Johnny Townes
Soul-on-Wax Inc.
New York City

**Thank you © NARAS members for
making this old lady feel great!**

Lena



LENA HORNE:
The Lady and Her Music

Original Cast Album on



Island Goes Indie Again, Citing Lack Of Talent \$\$

• Continued from page 3

One-Plus-One cassette versions of these albums will be released. On new product, One-Plus-One tapes will be released concurrently.

Island will also release more 12-

inch singles, a configuration that Warners is not enthusiastic about, said Blackwell, but which has proved successful for Island around the world.

Blackwell said that he intends to

keep the artist roster fairly small, at about 12 acts, and that two major artist signings will be announced shortly. They are expected to be James Brown and Joe Cocker (see separate story, this page). He said

that Antilles Records will now be devoted entirely to Island's new jazz roster (Billboard, Feb. 20), while non-jazz artists on the Antilles catalog will now become part of the Island catalog. Mango will remain pri-

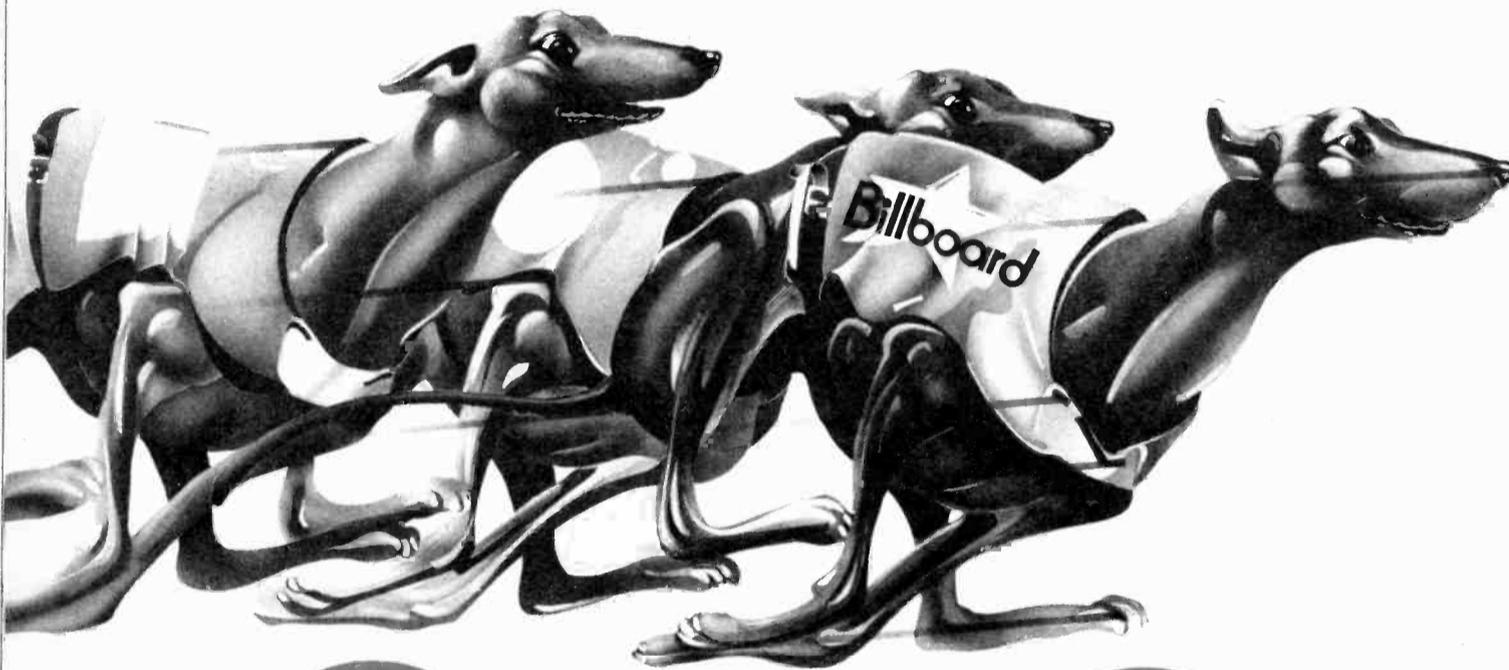
marily a reggae label.

"We're delighted with the move," says Harry Lipsius, owner of Universal in Philadelphia, echoing comments by other Island distributors. "I think the company will get better penetration than they have had, and I think we will do a better job on non-platinum product and make it more likely to go platinum. I can point out Chrysalis as a sterling example. We are already working on the bins and displays and all the other things required to do a proper job for our accounts."

Unlike Warner Bros., independent distributors seem not averse to the One-Plus-One cassettes. Island has already released a compilation LP and a Black Uhuru tape under this configuration.

"Frankly, I don't think it has hindered or helped," says Gary Kulla, buyer at M.J.S. in Florida. "I don't think most people are aware of them. The tapes have not been excessively labelled. I think there is only one place where they tell you that you can tape on them. But I think that once people realize what they have, they will see their value."

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Industry Events

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

March 7-10, **National Religious Broadcasters** convention, Sheraton Washington, Washington, D.C.

March 15, **Songwriters Hall of Fame** awards dinner, Hilton Hotel, New York.

March 16, **National Music Publishers' Assn. Song Awards**, Pierre Hotel, New York.

March 26-30, **National Assn. of Record Merchandisers (NARM)** convention, Century Plaza Hotel, Los Angeles.

April 4-7, **National Assn. of Broadcasters (NAB)**, Dallas Convention Center, Dallas, Tex.

April 12-14, **Juno** seminars and awards tv show (14), Harbour Castle Hilton Convention Center, Toronto, Canada.

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.

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

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BETTE DAVIS EYES

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William Salter
Ralph MacDonald
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BEST INSTRUMENTAL
COMPOSITION
Mike Post
THEME FROM
HILL STREET BLUES

BEST CAST SHOW ALBUM

Fred Ahlert
Harold Arlen
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Ralph Blane
Jeannie Burns
Irving Caesar
Cab Calloway
Martin Charnin
J. Fred Coots

Benny Davis
Craig Doerge
Jimmy Dorsey
Oscar Hammerstein II
E.Y. Harburg
Lorenz Hart
Walter Hirsch
Jerome Kern
Ted Koehler

Herbert Kretzmer **
Paul Madeira
Hugh Martin
Cole Porter
Richard Rodgers
Fred Rose
Paul Williams
Vincent Youmans
Joe Young

LENA HORNE: LIVE ON BROADWAY -- THE LADY AND HER MUSIC

Our special congratulations to our member

Quincy Jones

for winning five Grammys

American Society of Composers, Authors & Publishers

ascap

* SUIA
** PRS

Radio Programming



FROTHY GREETING—WMMS-FM Cleveland music director and jock Kid Leo greets Mercury/Polygram Records' Bob Edson and Doug McKenzie with a squirt from a beer can as the two sit in with Leo during his afternoon air shift. The two stopped by the station to promote their "Great White North" album.

PROMO CONSOLIDATION IS KEY

PolyGram Packs Radio Power

By IRV LICHMAN

NEW YORK—"We may not always be as hot, but our promotion team now knows what it's like to be hot. Radio wants to know what PolyGram's got and I think we're good for 80 to 90 adds (of stations) a week."

This is the assessment of PolyGram Records' promotion stature by Bob Edson, vice president of promotion after he took over the label's radio play efforts about 90 days ago. And during this period the company's efforts have produced Hot 100 successes by Vangelis, Doug & Bob McKenzie, Junior, Dr. Hook and Kool & the Gang.

Edson, formerly a key aide to Al Coury at Capitol and RSO, harks back to a year ago when, he says, PolyGram's structure as a "full-fledged record company" took shape. "We had different labels with their own staffs. What we really had to do was form a company that didn't have various people pulling for their own forces and ideas."

After that, PolyGram's single entity promotion staff required morale boosters. This took the form of letting the field force gain confidence to negate negative comment and press about the well-being of the company.

"To re-instill confidence, we told them the PolyGram management structure under Guenter Hensler would remain intact for the foreseeable future. We also changed internal policies so that for instance, our regional promotion managers would no longer have to engage in the kind of paperwork where they couldn't do their job.

By taking administration off their backs, we put these people—chosen for their slots because they were top promotion people to begin with—from behind a desk to personal contact with radio. If they're the best of the lot, their place is at radio stations."

Bill Cataldo, national promotion director, says the turning point in PolyGram's features came quickly after he and Edson took over last November.

"We were a ship in the water with a lot of holes on the side. I came to Bob and told him we had the original version of 'Chariots of Fire' by Vangelis. I asked him why we couldn't beat a cover version. The original label copy, by the way, merely read 'Chariots.' So, we changed that and within 72 hours we were on the street with the right label copy and crushed the competition within a week.

"I was a local promotion man for many years and I realize local reps must feel that top management is secure. We've told the field that this is the team and any changes that take place will be positive. I want them to know that if there's change on their level, it'll be because they didn't perform, not because of management change."

Out Of The Box HOT 100/AC

SAN JOSE—"Maybe love and romance are coming back," says KLOK-AM program-music director Bill Weaver, noting listener response to Willie Nelson's new single, "Always On My Mind" (Columbia). He feels the cut reflects the tastes of those listeners in the 25-44 age group "who are starting to swing over to a modern MOR sound." Other tunes which he has added that point up his contention are "Pop Goes To The Movies," a medley of old movie themes by Meco on Arista, and Crystal Gayle's "You Never Gave Up On Me" (Columbia), which Weaver calls "nice and easy-going. People like its simplicity."

AOR

BUFFALO—"The Secret Policeman's Other Ball," a new live album recorded in London last year, is generating excitement at WZIR-FM, where program-music director Dino Matela says the station is airing three tunes that feature Eric Clapton and Jeff Beck ("Cause We've Ended As Lovers," "Crossroads" and "Further Up The Road"). He is also playing "In The Air Tonight" by Phil Collins from the Island LP. Matela, who likes "Office Love" from Susan Lynch's "Big Reward" LP on Johnston, is very enthusiastic about Duke Jupiter. The band recently opened for Joan Jett at Uncle Sam's, a local club, where cuts from their self-titled LP on Coast to Coast were well received, Matela says. The station has been plugging "I'll Drink To You" from their new album.

BLACK/URBAN

GRAND RAPIDS—Richard "Dimples" Fields is scoring big at WKWM-AM, says program-music director Frank Grant. "If It Ain't One Thing, It's Another," the current single from his Boardwalk album, "Mr. Look So Good!", has a very contemporary message for people, Grant notes. "We play a lot of gospel during our regular programming, and this tune has a strong religious message. When he talks about his grandmother and the words from the book of Revelation, it strikes a very relevant chord in a lot of people. I know some p.d.'s think his rap is gimmicky, but my response is that it's very genuine." Grant also likes "Body Moves" by Rare Essence (Fantasy), "Love Seasons" by Zoom (Polydor), and "Earth Angel," a remake of the Penguins' classic by a local band called Dateline. Grant says he's pushing the flip side of the Elektra single, "You're The One I Love."

COUNTRY

WILLIAMSON, W. Va.—"Hank at his best" is the way Mike Williamson, program director of WXCC-FM, talks about "A Country Boy Can Survive," the new Elektra single by Hank Williams Jr. "It really hits home for people down here. The message is very strong." He adds the same is true for "Single Women," Dolly Parton's latest RCA single. "'9 to 5" made her a pop star, and this should get some of her country listeners back." The hottest tune at the moment is "Mountain Music" by Alabama. Williamson says the RCA group has built a stronger listener base in a very short period of time. "We're real fond of their music."

KGB Gives Audience 'Everything It Needs'

By THOMAS K. ARNOLD

SAN DIEGO—"I interpret AOR as meaning 'adult-oriented rock.' We play their favorite music, which is rock 'n' roll, but we don't stop there. KGB-FM is designed to be a full-service station. We have frequent news broadcasts, a daily surf report, twice-daily traffic reports and a weekly rock star interview program called 'Rock Line.' We really pride ourselves on giving them everything they need from a radio station."

So explains KGB program director Larry Bruce, who's basking in the success of taking over the top Arbitron rating in the market with an 8.2 share.

While KGB-FM and rivals XTRA-FM (91X) and KPRI-FM all employ similar AOR formats, Bruce says there are certain programming guidelines that separate his station from the other two. "We have the loosest format in the market," he says. "I'll add five or six new songs a week."

"We don't play down to the listeners; we don't treat them with a high-handed attitude. That means you have to please a lot of people. And that, in turn, means you have to balance things off.

"For example, you play an AC/DC song for the teenagers and then you play an old Rolling Stones song or an REO Speedwagon tune for the 25- to 35-year-old women. It's an interesting balance you have to maintain—not too raucous that a 27-year-old housewife won't listen to it, but not too soft for a 22-year-old male who likes rock 'n' roll.

Other programming guidelines instituted by Bruce include frequent periods of uninterrupted, commercial-free music, ranging from 45 to 90 minutes in length and scheduled at least once a day, and a heavy reliance on requests.

"We play all requests six days a week between midnight and 1 a.m. and on Sundays from 9 a.m. until 1 p.m.," Bruce states. "We monitor the requests, and use the results, along with checks of record sales at local stores, as the basis for our regular programming, the determination of which is a joint effort between myself and music director Judy McNutt.

"We tend to shy away from songs that a lot of people love but a lot of people also hate; two recent examples that come to mind are 'Another One Bites The Dust' by Queen and the Knack's 'My Sharona.'

"I like to think we have a pretty good ear for new music. A lot of time you can make a mistake, but we've been hitting better than 50%, and as long as we continue to do as well as we have been I'm not going to complain."

Adds general manager Jim Price, "I think it's also very important that we value stability." Jim McInnes, who handles KGB-FM's afternoon (2 to 6 p.m.) shift, has been with the station for nearly eight years and, in the process, has become somewhat of a local institution in the San Diego music community.

And morning (6 to 10 a.m.) man Bill Hergonson spent several years as "Cap'n Billy" on the top 40 KGB-AM in the early 1970s before moving to New York, only to return to KGB-FM in 1978.

Price also credits KGB-FM's many major promotions with helping the station achieve its number one ranking among San Diego radio stations.

Last October, KGB-FM was designated by Jovan to be the official source of Rolling Stones tour information. The group's Oct. 7 performance at San Diego Jack Murphy Stadium was preceded by massive on-the-air and street giveaways of Stones tickets, T-shirts, and posters, and on the day of the show, the station broadcast live from the stadium from 6 a.m. until the end of the concert.

ANNOUNCERS WALK AT WINS

NEW YORK—Negotiations resumed Wednesday (3) between Westinghouse Broadcasting and announcers at WINS-AM, who walked off the job last Monday (1) after their contract expired and negotiations for a new agreement collapsed.

Management personnel kept the station broadcasting after the announcers, represented by AFTRA, stopped working at the all-news station at 3:45 a.m. A four-year contract covering 17 announcer-reporters expired at midnight Monday.

A WINS spokeswoman said the talks centered around productivity issues. She said AFTRA was seeking a raise from \$900 to \$1,200 per week in the first year and a further 25 percent increase in the second year, to \$1,500.

KRTH Launches Search For Morning Personality

LOS ANGELES — KRTH-FM here is eager to give an unheralded radio personality a shot at the big time with the launching of a nationwide talent search for a new morning personality. It's believed to be the first undertaken by a Southern California radio station. KRTH operates an adult contemporary format.

States Alan Chlowitz, KRTH vice president and general manager: "Much of the talent in this market has been recycled, carrying their bag of tricks from station to station. As a result there are few new creative ideas.

We'd like to find someone with terrific ability who has never been given a chance to perform in front of

an audience of this size. For radio, Los Angeles is the ultimate stage. Somebody has the opportunity to make this his big break."

Chlowitz says that the talent search is open to all applicants, except those already covered by employment agreements.

"It could be a two-woman team, a man and a woman combination, or an individual man or woman," he notes.

Extensive experience is not a prerequisite for the job. KRTH program director Bob Hamilton will review all submission tapes.

All resumes, air checks and presentations must be presented to the station before March 31 since it is targeting a spring debut for the new morning person.

(Continued on page 51)

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts™

Based on station playlists through Tuesday (3/2/82)

PRIME MOVERS-NATIONAL

JOURNEY—Open Arms (Columbia)
JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)
STEVIE WONDER—That Girl (Tamla)

★ **PRIME MOVERS**—The two products registering the greatest proportionate upward movement on the station's playlist as determined by station personnel are marked ★★.

● **ADD ONS**—The two key products added at the radio stations listed as determined by station personnel are marked ●●.

BREAKOUTS—Billboard Chart Department summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

TOP ADD ONS -NATIONAL

QUARTERFLASH—Find Another Fool (Geffen)
QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways (A&M)
SISTER SLEDGE—My Guy (Cotillion)

BREAKOUTS-NATIONAL

A TASTE OF HONEY—I'll Try Something New (Capitol)
DARYL HALL AND JOHN OATES—Did It In A Minute (RCA)
BILL CHAMPLIN—Take It Uptown (Elektra)

- **SURVIVOR**—Summer Nights X
- **ANNE MURRAY**—Another Sleepless Night X
- **STEVIE NICKS**—Edge Of Seventeen B
- **AURRA**—Make Up Your Mind B
- **GEORGE BENSON**—Never Give Up On A Good Thing B
- **OAK RIDGE BOYS**—Bobbie Sue B
- **GEORGE DUKE**—Shine On B

KRTH-FM—Los Angeles
(David Grossman—MD)

- ★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 12-5
- ★★ **SMOKEY ROBINSON**—Tell Me Tomorrow 11-7

- ★ **VANGELIS**—Chariots Of Fire-Titles 16-9
- ★ **BERTIE HIGGINS**—Key Largo 23-17
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 25-21

- **RAY PARKER AND RAYDIO**—The Other Woman
- **KDOL AND THE GANG**—Get Down On It
- **A TASTE OF HONEY**—I'll Try Something New X

KIMN-AM—Denver
(Doug Ericson—MD)

- ★★ **JOURNEY**—Open Arms 5-1
- ★★ **DARYL HALL AND JOHN OATES**—I Can't Go For That 2-2

- ★ **DAN FOGELBERG**—Leader Of The Band 3-3
- ★ **KENNY ROGERS**—Through The Years 8-5
- ★ **SHEENA EASTON**—You Could Have Been With Me 6-6

- **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways
- **GREG GUIDRY**—Goin' Down
- **DR. HOOK**—Baby Makes Her Blue Jeans Talk A
- **TOMMY TUTONE**—867-5309/Jenny A

- **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll B
- **THE J. GEILS BAND**—Freeze-Frame B

- **PAUL DAVIS**—65 Love Affair B
- **RICK SPRINGFIELD**—Don't Talk To Strangers B
- **OAK RIDGE BOYS**—Bobbie Sue X
- **LE ROUX**—Nobody Said It Was Easy X
- **MIKE POST**—Theme From Magnum P.I. X

KRLA-AM—Los Angeles
(Rick Stancatto—MD)

- ★★ **VAN HALEN**—Oh Pretty Woman 9-6
- ★★ **JOURNEY**—Open Arms 10-7
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 29-14

- ★ **AIR SUPPLY**—Sweet Dreams 19-17
- ★ **SHEENA EASTON**—You Could Have Been With Me 21-18

- **SOFT CELL**—Tainted Love
- **QUARTERFLASH**—Find Another Fool
- **CHRIS REA**—Loving You A
- **WAR**—You Got The Power A
- **TOM TOM CLUB**—Genius Of Love A

- **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways A
- **THE POINTER SISTERS**—Should I Do It A
- **RICK SPRINGFIELD**—Don't Talk To Strangers A

- **OAK RIDGE BOYS**—Bobbie Sue A
- **BETTIE LAVETTE**—Right In The Middle A
- **LE ROUX**—Nobody Said It Was Easy A
- **ABBA**—When All Is Said And Done A
- **GEORGE DUKE**—Shine On A

- **ALABAMA**—Love In The First Degree A
- **HUEY LEWIS AND THE NEWS**—Do You Believe In Love A
- **THE J. GEILS BAND**—Freeze-Frame B
- **SISTER SLEDGE**—My Guy B

KOPA-FM—Phoenix
(Chaz Kelley—MD)

- ★★ **STEVIE WONDER**—That Girl 21-13
- ★★ **VANGELIS**—Chariots Of Fire-Titles 26-14
- ★ **JOURNEY**—Open Arms 6-1
- ★ **THE POINTER SISTERS**—Should I Do It 23-19

- ★ **STEVIE NICKS**—Edge Of Seventeen 25-20
- **ABBA**—When All Is Said And Done
- **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways
- **RICK SPRINGFIELD**—Don't Talk To Strangers B

- **PAUL DAVIS**—65 Love Affair B
- **LE ROUX**—Nobody Said It Was Easy X
- **BUCKNER AND GARCIA**—Pac-Man Fever B

KCPX-AM—Salt Lake City
(Gary Waldron—MD)

- ★★ **VANGELIS**—Chariots Of Fire-Titles 10-7
- ★★ **THE GO GO'S**—We Got The Beat 19-16
- ★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 21-17
- ★ **OAK RIDGE BOYS**—Bobbie Sue 24-19
- ★ **LE ROUX**—Nobody Said It Was Easy 25-20
- **ROD STEWART**—Tonight I'm Yours

- **A TASTE OF HONEY**—I'll Try Something New
- **GLASS MOON**—On A Carousel A
- **CHARLENE**—I've Never Been To Me A
- **LULU**—Who's Foolin Who A
- **VAN HALEN**—Oh Pretty Woman A
- **DAVID LAFLEY**—If I Had My Wish Tonight A
- **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways B
- **STEVIE NICKS**—Edge Of Seventeen B
- **NEIL DIAMOND**—On The Way To The Sky B
- **SMOKEY ROBINSON**—Tell Me Tomorrow B
- **BARBRA STREISAND**—Memory B
- **SNEAKER**—Don't Let Me In B
- **DWIGHT TWILLEY**—Somebody To Love B
- **GENE COTTON**—If I Could Get You B

KGB-AM "13K"—San Diego
(Rick Gillette—MD)

- ★★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 10-2
- ★★ **JOURNEY**—Open Arms 18-10
- ★ **THE POLICE**—Spirits In The Material World 14-11
- ★ **THE J. GEILS BAND**—Freeze-Frame 21-12
- ★ **THE POINTER SISTERS**—Should I Do It 25-21

- **RICK SPRINGFIELD**—Don't Talk To Strangers
- **KOOL AND THE GANG**—Get Down On It
- **PAUL DAVIS**—65 Love Affair A
- **OAK RIDGE BOYS**—Bobbie Sue A
- **IRENE CARA**—Anyone Can See A
- **BERTIE HIGGINS**—Key Largo B
- **STEVIE NICKS**—Edge Of Seventeen B
- **HUEY LEWIS AND THE NEWS**—Do You Believe In Love X
- **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways X
- **LE ROUX**—Nobody Said It Was Easy X

KOQM-AM—Denver
(Allan Sledge—MD)

- **TOMMY TUTONE**—867-5309/Jenny
- **PAUL DAVIS**—65 Love Affair
- **GREG GUIDRY**—Goin' Down A
- **THE BOYS GANG**—Please Don't Stop Me A
- **BERTIE HIGGINS**—Key Largo B
- **OLIVIA NEWTON-JOHN**—Make A Move On Me B
- **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways X
- **THE GO GO'S**—We Got The Beat X
- **BUCKNER AND GARCIA**—Pac-Man Fever X
- **FOREIGNER**—Juke Box Hero X
- **MIKE POST**—Theme From Magnum P.I. X

KLUC-FM—Las Vegas
(Dave Van Stone—MD)

- ★★ **QUARTERFLASH**—Find Another Fool 24-18
- ★★ **THE J. GEILS BAND**—Freeze-Frame 25-19
- ★ **STEVIE NICKS**—Edge Of Seventeen 9-5
- ★ **VANGELIS**—Chariots Of Fire-Titles 19-12
- ★ **TOMMY TUTONE**—867-5309/Jenny 28-23
- **PAUL DAVIS**—65 Love Affair
- **VAN HALEN**—Oh Pretty Woman
- **MIKE POST**—Theme From Magnum P.I. X

KZZP-FM—Mesa
(Steve Goddard—MD)

- ★★ **THE J. GEILS BAND**—Freeze Frame 21-14
- ★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 20-15
- ★ **LE ROUX**—Nobody Said It Was Easy 24-21
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 30-24
- **DUKE JUPITER**—I'll Drink To You
- **PAUL DAVIS**—65 Love Affair A
- **ABBA**—When All Is Said And Done A
- **DR. HOOK**—Baby Makes Her Blue Jeans Talk B
- **SAMMY HAGAR**—I'll Fall In Love Again X

KRSP-FM (FM-103)—Salt Lake City
(Lorraine Windgar—MD)

- ★★ **FOREIGNER**—Juke Box Hero 7-4
- ★★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 11-6
- ★ **STEVIE NICKS**—Edge Of Seventeen 20-16
- ★ **THE J. GEILS BAND**—Freeze-Frame 21-18
- ★ **THE GO GO'S**—We Got The Beat 25-21
- **GREG GUIDRY**—Goin' Down
- **RICK SPRINGFIELD**—Don't Talk To Strangers
- **QUARTERFLASH**—Find Another Fool B
- **TOMMY TUTONE**—867-5309/Jenny X
- **PRISM**—Don't Let Him Know X
- **ALDO NOVA**—Fantasy X

KFBM-FM (B100)—San Diego
(Glen McCartney—MD)

- ★★ **VANGELIS**—Chariots Of Fire-Titles 12-8
- ★★ **STEVIE WONDER**—That Girl 14-9
- ★ **TOMMY TUTONE**—867-5309/Jenny 15-13
- ★ **THE J. GEILS BAND**—Freeze-Frame 19-15
- ★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 22-18

- **BERTIE HIGGINS**—Key Largo
- **QUARTERFLASH**—Find Another Fool
- **RICK SPRINGFIELD**—Don't Talk To Strangers X
- **LE ROUX**—Nobody Said It Was Easy X
- **BILLY SQUIER**—My Kinda Lover X

KERN-AM—Bakersfield
(Jeff Young—MD)

- ★★ **RICK SPRINGFIELD**—Don't Talk To Strangers 26-16
- ★★ **STEVIE WOODS**—Just Can't Win 'Em All 27-17
- ★ **PAUL DAVIS**—Cool Night 24-11
- ★ **ABBA**—When All Is Said And Done 25-13
- ★ **NEIL DIAMOND**—On The Way To The Sky 21-14
- **HUEY LEWIS AND THE NEWS**—Do You Believe In Love
- **MARTIN BRILLEY**—I Don't Feel Better
- **DAN DEALS**—Can't Get You Out Of My Mind A
- **A TASTE OF HONEY**—I'll Try Something New A
- **BILL LABOYNTY**—Livin' It Up A
- **JOHN DENVER**—Shanghai Breezes A
- **LE ROUX**—Nobody Said It Was Easy X
- **THE BOYS GANG**—Please Don't Stop Me X
- **POCO**—Sea Of Heartbreak X

KKXX-FM—Oildale
(Doug Deroo—MD)

- ★★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 8-2
- ★★ **QUARTERFLASH**—Find Another Fool 10-3
- ★ **STEVIE WONDER**—That Girl 15-11
- ★ **STEVIE NICKS**—Edge Of Seventeen 25-19
- **DR. HOOK**—Baby Makes Her Blue Jeans Talk
- **PAUL DAVIS**—65 Love Affair
- **JOHN DENVER**—Shanghai Breezes A
- **RAY PARKER AND RAYDIO JR.**—The Other Woman A
- **LITTLE RIVER BAND**—Man On Your Mind A
- **KISS**—I A
- **JIMMY BUFFETT**—It's Midnight And I'm Not Famous Yet X
- **VAN HALEN**—Oh Pretty Woman X
- **FOREIGNER**—Juke Box Hero X
- **SNEAKER**—Don't Let Me In X
- **AC/DC**—For Those About To Rock X
- **RICK SPRINGFIELD**—Don't Talk To Strangers B

KGGI (99.1-FM)—Riverside
(Steve O'Neil—MD)

- ★★ **VANGELIS**—Chariots Of Fire-Titles 20-10
- ★★ **BARRY MANILOW**—Somewhere Down The Road 22-17
- ★ **JOURNEY**—Open Arms 6-3
- ★ **GEORGE BENSON**—Never Give Up On A Good Thing 26-19
- **CHILLWACK**—I Believe 25-22
- **THE J. GEILS BAND**—Freeze-Frame
- **QUARTERFLASH**—Find Another Fool
- **JOHN DENVER**—Shanghai Breezes A
- **JUNIOR**—Mama Used To Say A
- **BONNIE RAITT**—Keep This Heart In Mind X
- **GREG GUIDRY**—Goin' Down X
- **HUEY LEWIS AND THE NEWS**—Do You Believe In Love X
- **OAK RIDGE BOYS**—Bobbie Sue X

KFXM-AM—San Bernardino
(Jason McQueen—MD)

- ★★ **THE POINTER SISTERS**—Should I Do It 8-5
- ★★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 30-21
- ★ **THE POLICE**—Spirits In The Material World 4-3
- ★ **ROD STEWART**—Tonight I'm Yours 18-11
- ★ **QUARTERFLASH**—Find Another Fool 26-17
- **VANGELIS**—Chariots Of Fire-Titles
- **THE HUMAN LEAGUE**—Don't You Want Me
- **JIMMY BUFFETT**—It's Midnight And I'm Not Famous Yet A
- **GLASS MOON**—On A Carousel A
- **POCO**—Sea Of Heartbreak X
- **PAUL DAVIS**—65 Love Affair B
- **TOMMY TUTONE**—867-5309/Jenny B
- **RICK SPRINGFIELD**—Don't Talk To Strangers B
- **GINO VANNELLI**—The Longer You Wait X
- **LE ROUX**—Nobody Said It Was Easy X
- **SISTER SLEDGE**—My Guy X
- **DAN SEALS**—Can't Get You Out Of My Mind X
- **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways X
- **BBA**—When All Is Said And Done X
- **CLIFF RICHARD**—Daddy's Home X
- **STEVIE WOODS**—Just Can't Win 'Em All X

- **ALABAMA**—Love In The First Degree X
- **BOB AND DOUG MCKENZIE**—Take Off X

KRQQ-FM—Tucson
(Guy Zapolian—MD)

- ★★ **THE ROLLING STONES**—Hang Fire 7-1
- ★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 11-6
- ★ **BERTIE HIGGINS**—Key Largo 18-10
- ★ **THE J. GEILS BAND**—Freeze-Frame 26-15
- ★ **THE POINTER SISTERS**—Should I Do It 24-16
- ★ **PAUL DAVIS**—65 Love Affair A
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers A
- **ANNE MURRAY**—Another Sleepless Night A
- **MIKE POST**—Theme From Magnum P.I. A
- **SAMMY HAGAR**—I'll Fall In Love Again X
- **EDDIE SCHWARTZ**—All Our Tommorrow's X
- **GREG GUIDRY**—Goin' Down X
- **ROBERTA FLACK**—Making Love X
- **CHILLWACK**—I Believe B
- **HUEY LEWIS AND THE NEWS**—Do You Believe In Love B
- **SISTER SLEDGE**—My Guy B
- **CLIFF RICHARD**—Daddy's Home B

KTRK-AM—Tucson
(Bobby Rivers—MD)

- ★★ **JOURNEY**—Open Arms 10-6
- ★★ **LARRY CARLTON**—Sleepwalk 30-26
- ★ **THE POINTER SISTERS**—Should I Do It 15-13
- ★ **VANGELIS**—Chariots Of Fire-Titles 20-16
- ★ **STEVIE NICKS**—Edge Of Seventeen 25-21
- **RICK SPRINGFIELD**—Don't Talk To Strangers
- **PAUL DAVIS**—65 Love Affair
- **ROBERTA FLACK**—Making Love A
- **GREG GUIDRY**—Goin' Down B
- **MIKE POST**—Theme From Magnum P.I. B
- **FRED PARRIS AND THE FIVE SATINS**—Medley X
- **RUPERT HOLMES**—The End X
- **DR. HOOK**—Baby Makes Her Blue Jeans Talk X

KPLZ-FM—Seattle
(Jeff Ing—MD)

- ★★ **OAK RIDGE BOYS**—Bobbie Sue 14-7
- ★★ **STEVIE WONDER**—That Girl 17-12
- ★ **KENNY ROGERS**—Through The Years 4-1
- ★ **CLIFF RICHARD**—Daddy's Home 12-8
- ★ **ALABAMA**—Love In The First Degree 15-10
- **ROBERTA FLACK**—Making Love
- **GORDON LIGHTFOOT**—Baby Step Back
- **WILLIE NELSON**—Always On My Mind B
- **PAUL DAVIS**—65 Love Affair B
- **RUPERT HOLMES**—The End B
- **AL JARREAU**—Teach Me Tonight X

KFYX-FM—Seattle
(Elvin Ichijima—MD)

- ★★ **JOURNEY**—Open Arms 1-1
- ★★ **STEVIE WONDER**—That Girl 3-2
- ★ **BERTIE HIGGINS**—Key Largo 11-4
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 20-11
- ★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 16-13
- **NEIL DIAMOND**—On The Way To The Sky
- **THE POLICE**—Spirits In The Material World A
- **A TASTE OF HONEY**—I'll Try Something New A
- **STEVIE NICKS**—Edge Of Seventeen B
- **LE ROUX**—Nobody Said It Was Easy B
- **PAUL DAVIS**—65 Love Affair B
- **RICK SPRINGFIELD**—Don't Talk To Strangers B
- **GREG GUIDRY**—Goin' Down B

KJRB-AM—Spokane
(Brian Gregory—MD)

- ★★ **THE POINTER SISTERS**—Should I Do It 14-7
- ★★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 24-9
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 10-6
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 17-12
- ★ **ROD STEWART**—Tonight I'm Yours 19-13

KJRM-AM—Seattle
(Tracy Mitchell—MD)

- ★★ **JOURNEY**—Open Arms 5-1
- ★★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 11-0
- ★ **CLIFF RICHARD**—Daddy's Home 15-9
- ★ **THE POINTER SISTERS**—Should I Do It 16-11
- ★ **CHILLWACK**—I Believe 17-13
- **STEVIE WOODS**—Just Can't Win 'Em All
- **Sister Sledge**—My Guy
- **PAUL DAVIS**—65 Love Affair A
- **JOHN DENVER**—Shanghai Breezes A
- **ANNE MURRAY**—Another Sleepless Night B
- **RICK SPRINGFIELD**—Don't Talk To Strangers B
- **GREG GUIDRY**—Goin' Down B
- **MECO**—Pop Goes The Movies Part I B
- **LE ROUX**—Nobody Said It Was Easy X
- **SMOKEY ROBINSON**—Tell Me Tomorrow X

KEZR-FM—San Jose
(Bob Harlow—MD)

- ★★ **JOURNEY**—Open Arms 1-1

Pacific Southwest Region

★ PRIME MOVERS

JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)
JOURNEY—Open Arms (Columbia)
STEVIE WONDER—That Girl (Tamla)

● TOP ADD ONS

KOOL AND THE GANG—Get Down On It (De Lite)
QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways (A&M)

● BREAKOUTS

A TASTE OF HONEY—I'll Try Something New (Capitol)
RAY PARKER JR. & RAYDIO—The Other Woman (Arista)
DUKE JUPITER—I'll Drink To You (Coast To Coast)

KFI-AM—Los Angeles
(Roger Collins—MD)

- ★★ **STEVIE WONDER**—That Girl 5-2
- ★★ **ROD STEWART**—Tonight I'm Yours 12-6
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 13-7
- ★ **SMOKEY ROBINSON**—Tell Me Tomorrow 15-9

- ★ **VANGELIS**—Chariots Of Fire-Titles 16-10
- **A TASTE OF HONEY**—I'll Try Something New
- **KOOL AND THE GANG**—Get Down On It
- **THE HUMAN LEAGUE**—Don't You Want Me A
- **STELLA PARTON**—I'll Miss You A
- **VAN HALEN**—Oh Pretty Woman A
- **LE ROUX**—Nobody Said It Was Easy A
- **SURVIVOR**—Summer Nights A
- **BOB AND DOUG MCKENZIE**—Take Off A
- **IRENE CARA**—Anyone Can See A
- **GREG GUIDRY**—Goin' Down A
- **THE SUGARHILL GANG**—Apache A
- **PRISM**—Don't Let Him Know A
- **CHILLWACK**—I Believe A
- **SAMMY HAGAR**—I'll Fall In Love Again A
- **DAVID LAFLEY**—If I Had My Wish Tonight A
- **GEORGE DUKE**—Shine On X
- **O'BRYAN**—The Gigolo X
- **DR. HOOK**—Baby Makes Her Blue Jeans Talk X
- **ROBERT FLACK**—Making Love X
- **GLASS MOON**—On A Carousel X
- **ANNE MURRAY**—Another Sleepless Night X
- **STEVIE NICKS**—Edge Of Seventeen B
- **NEIL DIAMOND**—On The Way To The Sky B
- **RICK SPRINGFIELD**—Don't Talk To Strangers B
- **G.Q.**—Sad Girl B

KIQQ-FM—Los Angeles
(Robert Moorhead—MD)



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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/2/82)

Continued from page 22

- RICK SPRINGFIELD—Don't Talk To Strangers
- SMOKEY ROBINSON—Tell Me Tomorrow
- TOMMY TUTONE—867-5309/Jenny A
- DARYL HALL AND JOHN OATES—Did It In A Minute B
- PAUL DAVIS—65 Love Affair B
- LE ROUX—Nobody Said It Was Easy B
- MECO—Pop Goes The Movies Part 1 B
- VAN HALEN—Oh Pretty Woman X
- QUARTERFLASH—Find Another Fool X
- SAMMY HAGAR—I'll Fall In Love Again X
- LOVERBOY—Take Me To The Top X
- THE GO GO'S—We Got The Beat X
- PRISM—Don't Let Him Know X
- THE J. GEILS BAND—Freeze Frame X
- THE HUMAN LEAGUE—Don't You Want Me X

KCBN-AM—Reno (Jim O'Neil—MD)

- ★ SAMMY HAGAR—I'll Fall In Love Again 11-6
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 13-7
- ★ THE GO GO'S—We Got The Beat 18-13
- ★ THE J. GEILS BAND—Freeze Frame 23-17
- ★ ROD STEWART—Tonight I'm Yours 29-23
- RICK SPRINGFIELD—Don't Talk To Strangers
- RAY PARKER AND RAYDIO JR.—The Other Woman A
- CHUBBY CHECKER—Running X
- THE BOYS GANG—Please Don't Stop Me X
- SNEAKER—Don't Let Me In X
- MIKE POST—Theme From Magnum P.I. X
- BETTYE LAVETTE—Right In The Middle X
- A TASTE OF HONEY—I'll Try Something New A
- GAMMA—Right The First Time A

KSFM-FM—Sacramento (Mark Preston—MD)

- ★ STEVIE WONDER—That Girl 9-2
- ★ KENNY ROGERS—Through The Years 15-11
- ★ ROD STEWART—Tonight I'm Yours 20-16
- ★ BERTIE HIGGINS—Key Largo 22-18
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 21-20
- RICK SPRINGFIELD—Don't Talk To Strangers
- SMOKEY ROBINSON—Tell Me Tomorrow
- LE ROUX—Nobody Said It Was Easy A
- QUARTERFLASH—Find Another Fool A
- OAK RIDGE BOYS—Bobbie Sue B
- THE J. GEILS BAND—Freeze Frame B

KTAC-AM—Tacoma (Sean Carter—MD)

- ★ KENNY ROGERS—Through The Years 4-1
- ★ BERTIE HIGGINS—Key Largo 6-3
- ★ VANGELIS—Chariots Of Fire-Titles 9-5
- ★ ROSANNE CASH—Blue Moon With Heartache 15-11
- ★ STEVIE WOODS—Just Can't Win 'Em All 17-12
- A TASTE OF HONEY—I'll Try Something New
- KOKOMO—A Little Bit Further Away
- PAUL DAVIS—65 Love Affair A
- JOHN DENVER—Shanghai Breezes A
- GODRON LIGHTFOOT—Baby Step Back A
- AL JARREAU—Teach Me Tonight X
- WILLIE NELSON—Always On My Mind X
- SNEAKER—Don't Let Me In X
- CRYSTAL GAYLE—You Never Gave Up On Me X
- IRENE CARA—Anyone Can See X
- PLAYER—If Looks Could Kill X

North Central Region

★ PRIME MOVERS

- ★ THE GO GO'S—We Got The Beat (I.R.S.)
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)
- ★ STEVIE WONDER—That Girl (Tamla)

● TOP ADDONS

- OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)
- QUARTERFLASH—Find Another Fool (Geffen)
- KENNY ROGERS—Through The Years (Liberty)

● BREAKOUTS

- STEVIE NICKS—Kinda Woman (Modern)
- JOURNEY—Escape (Columbia)
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Tchaikovsky (RCA)

WGCL-FM—Cleveland (Jay Stone—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 4-1
- ★ THE GO GO'S—We Got The Beat 12-6
- ★ SHEENA EASTON—You Could Have Been With Me 15-11
- ★ THE J. GEILS BAND—Freeze-Frame 18-12
- ★ STEVIE NICKS—Edge Of Seventeen 20-14
- OLIVIA NEWTON-JOHN—Make A Move On Me
- QUARTERFLASH—Find Another Fool
- DAVID LASLEY—If I Had My Wish Tonight A
- MECO—Pop Goes The Movies Part 1 A
- GEORGE DUKE—Shine On A
- RICK SPRINGFIELD—Don't Talk To Strangers B
- LE ROUX—Nobody Said It Was Easy B
- NEIL DIAMOND—On The Way To The Sky X
- PRISM—Don't Let Him Know X

- GREG GUIDRY—Goin' Down X
- SURVIVOR—Summer Nights X
- PAUL DAVIS—65 Love Affair X
- TOMMY TUTONE—867-5309/Jenny X
- DR. HOOK—Baby Makes Her Blue Jeans Talk X

CKLW-AM—Detroit (Rosalee Trombley—MD)

- ★ THE J. GEILS BAND—Freeze-Frame 10-3
- ★ THE GO GO'S—We Got The Beat 17-10
- ★ MECO—Pop Goes The Movies Part 1 24-19
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 30-23
- ★ PRISM—Don't Let Him Know 28-24
- PAUL DAVIS—65 Love Affair X

WKRQ-FM—Cincinnati (Tony Galuzzo—MD)

- ★ LOVERBOY—Working For The Weekend 8-5
- ★ FOREIGNER—Juke Box Hero 17-14
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 1-1
- ★ DAN FOGELBERG—Leader Of The Band 2-2
- ★ JOURNEY—Open Arms 7-3
- KENNY ROGERS—Through The Years
- OLIVIA NEWTON-JOHN—Make A Move On Me
- STEVIE NICKS—Edge Of Seventeen A

WZZP-FM—CLEVELAND (Bob McKay—MD)

- ★ JOURNEY—Opne Arms 1-1
- ★ STEVIE WONDER—That Girl 6-2
- ★ KENNY ROGERS—Through The Years 7-6
- ★ DIANA ROSS—Mirror Mirror 8-7
- ★ ROD STEWART—Tonight I'm Yours 10-9
- LE ROUX—Nobody Said It Was Easy
- OAK RIDGE BOYS—Bobbie Sue A
- DEPECHE MOOE—Just Can't Get Enough X
- ABBA—When All Is Said And Done X
- BOBBY VINTON—She Will Survive X
- STEVIE NICKS—Edge Of Seventeen B
- NEIL DIAMOND—On The Way To The Sky B

WDRQ-FM—Detroit (Deena Rimmer—MD)

- ★ JUNIOR—Mama Used To Say 12-7
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 11-8
- ★ SISTER SLEDGE—My Guy 19-17
- ★ IRENE CARA—Anyone Can See 24-22
- OLIVIA NEWTON-JOHN—Make A Move On Me
- KENNY ROGERS—Through The Years
- VANGELIS—Chariots Of Fire-Titles A

WBZZ-FM—Pittsburgh (Dan Vallie—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 11-5
- ★ STEVIE WONDER—That Girl 15-11
- ★ FOREIGNER—Juke Box Hero 18-15
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 23-17
- ★ THE J. GEILS BAND—Freeze-Frame 27-22
- QUARTERFLASH—Find Another Fool
- BOB AND DOUG MCKENZIE—Take Off
- RICK SPRINGFIELD—Don't Talk To Strangers B
- THE POINTER SISTERS—Should I Do It B
- GEORGE BENSON—Never Give Up A Good Thing B
- HUEY LEWIS AND THE NEWS—Do You Believe In Love X
- IRENE CARA—Anyone Can See X
- SHEENA EASTON—You Could Have Been With Me X

WFFM-FM—Pittsburgh (Jay Cresswell—MD)

- ★ BARRY MANILOW—Somewhere Down The Road 14-6
- ★ ROD STEWART—Tonight I'm Yours 15-10
- ★ STEVIE WOODS—Just Can't Win 'Em All 17-12
- ★ ANNE MURRAY—Another Sleepless Night 21-15
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 22-16
- MIKE POST—Theme From Magnum P.I.
- GREG GUIORY—Goin' Down
- GREG GUIDRY—Over The Line A
- LITTLE RIVER BAND—Take It Easy On Me B
- THE BOYS GANG—Please Don't Stop Me B
- ONE WAY—Who's Foolin' Who B
- GEORGE DUKE—Shine On B
- CHARLEY PRIDE—Mountain Of Love X
- THE SPINNERS—Never Thought I'd Fall In Love X
- VANGELIS—Chariots Of Fire-Titles X
- ROBERTA FLACK—Making Love X
- DAN FOGELBERG—Leader Of The Band X
- STEVIE NICKS—Edge Of Seventeen X
- GLADYS KNIGHT AND THE PIPS—A Friend Of Mine X
- CLIFF RICHARD—Daddy's Home X
- JOHN DENVER—Shanghai Breezes X
- BARBRA STREISAND—Memory X

WXKX-FM—Pittsburgh (Clark Ingram—MD)

- STEVIE NICKS—Kinda Woman
- JOURNEY—Escape
- RICK SPRINGFIELD—Don't Talk To Strangers A
- LE ROUX—The Last Safe Place On Earth B
- MAXUS—Nobody's Business X

- THE JOHN HALL BAND—Crazy X
- HUEY LEWIS AND THE NEWS—Do You Believe In Love X
- HENRY PAUL BAND—Brown Eyed Girl X
- FOREIGNER—Break It Up X
- ALDO NOVA—Folling Yourself X

WYYS-FM—Cincinnati (Barry James—MD)

- ★ ALABAMA—Love In The First Degree 3-1
- ★ JOURNEY—Open Arms 4-3
- ★ BERTIE HIGGINS—Key Largo 9-5
- ★ CLIFF RICHARD—Daddy's Home 12-7
- ★ STEVIE WONDER—That Girl 17-10

WNCI-FM—Columbus (Steve Edwards—MD)

- OAK RIDGE BOYS—Bobbie Sue
- PAUL DAVIS—65 Love Affair
- IRENE CARA—Anyone Can See A

WXGT-FM—Columbus (Terry Nutter—MD)

- ★ ROD STEWART—Tonight I'm Yours 11-6
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 16-10
- ★ THE GO GO'S—We Got The Beat 18-13
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 22-16
- ★ THE POINTER SISTERS—Should I Do It 21-18
- QUARTERFLASH—Find Another Fool
- FOREIGNER—Juke Box Hero X
- BOB AND DOUG MCKENZIE—Take Off X
- STEVIE NICKS—Edge Of Seventeen X
- RICK SPRINGFIELD—Don't Talk To Strangers X
- HUEY LEWIS AND THE NEWS—Do You Believe In Love B
- THE J. GEILS BAND—Freeze-Frame B

WKJJ-FM—Louisville (Kevin O'Neil—MD)

- ★ ALABAMA—Love In The First Degree 9-7
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 25-21
- PAUL DAVIS—65 Love Affair
- STEVIE WOODS—Just Can't Win 'Em All
- GREG GUIDRY—Goin' Down A
- NEIL DIAMOND—On The Way To The Sky Z

WKWK-AM (14WK)—Wheeling (Greg McCullough—MD)

- GEORGE BENSON—Never Give Up On A Good Thing
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Tchaikovsky
- LAURA BRANNIGAN—All Night With Me A
- STELLA PARTON—I'll Miss You X
- PAUL DAVIS—65 Love Affair X
- WILLIE NELSON—Always On My Mind X
- JOHN DENVER—Shanghai Breezes X
- VANGELIS—Chariots Of Fire-Titles X
- MICHAEL SMOTHERMAN—Do I Ever Cross Your Mind X
- SAMMY HAGAR—I'll Fall In Love Again X
- SWING—Tweedly Dee X
- ROBBIE DUPREE—Saturday Night X
- JEAN-LUC PONTY—As X

Southwest Region

★ PRIME MOVERS

- JOURNEY—Open Arms (Columbia)
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)
- STEVIE WONDER—That Girl (Tamla)

● TOP ADDONS

- QUARTERFLASH—Find Another Fool (Geffen)
- OAK RIDGE BOYS—Bobbie Sue (MCA)
- KOOL AND THE GANG—Get Down On It (De-Lite)

● BREAKOUTS

- BONNIE RAITT—Keep This Heart In Mind (WB)
- TOM CHAPIN—Jeannie (SRI)
- VAN HALEN—Oh Pretty Woman (WB)

KEGL-FM—Ft. Worth (Saundra Bobek—MD)

- ★ GLASS MOON—On A Carousel 27-22
- ★ BRYAN ADAMS—Lonely Nights 28-23
- LE ROUX—Nobody Said It Was Easy
- BONNIE RAITT—Keep This Heart In Mind
- GREG GUIORY—Over The Line A
- CHILLWACK—I Believe A
- ALDO NOVA—Fantasy X
- THE JOHN HALL BAND—Crazy X
- THE WAITRESSES—I Know What Boys Like X
- RICK SPRINGFIELD—Don't Talk To Strangers B
- WRABIT—Anyway Anytime B
- SNEAKER—Don't Let Me In B

WEZB-FM—New Orleans (Jerry Loosteau—MD)

- ★ STEVIE WONDER—That Girl 3-1
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 25-14
- ★ ROD STEWART—Tonight I'm Yours 10-5
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 14-9
- ★ KOOL AND THE GANG—Get Down On It 26-21
- TOM TOM CLUB—Genius Of Love
- QUARTERFLASH—Find Another Fool
- HUEY LEWIS AND THE NEWS—Do You Believe In Love X
- THE POINTER SISTERS—Should I Do It X

- RICK SPRINGFIELD—Don't Talk To Strangers B
- STEVIE NICKS—Edge Of Seventeen B

WTIX-AM—New Orleans (Gary Franklin—MD)

- ★ JOURNEY—Open Arms 1-1
- ★ THE GO GO'S—We Got The Beat 27-15
- ★ GREG GUIDRY—Goin' Down 26-19
- ★ WILLIE NELSON—Always On My Mind 28-21
- ★ VANGELIS—Chariots Of Fire-Titles 34-29
- BOB AND DOUG MCKENZIE—Take Off
- PAUL DAVIS—65 Love Affair
- IRENE CARA—Anyone Can See A
- THE HUMAN LEAGUE—Don't You Want Me A
- SAMMY HAGAR—I'll Fall In Love Again A
- RICK SPRINGFIELD—Don't Talk To Strangers B
- STEVIE NICKS—Edge Of Seventeen B
- NEIL DIAMOND—On The Way To The Sky B
- GEORGE DUKE—Shine On B

KEEL-AM—Shreveport (Kevin Davis—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 7-6
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 24-13
- ★ JOURNEY—Open Arms 1-1
- ★ BERTIE HIGGINS—Key Largo 3-2
- ★ KENNY ROGERS—Through The Years 5-3
- OAK RIDGE BOYS—Bobbie Sue
- VAN HALEN—Oh Pretty Woman
- JOHN DENVER—Shanghai Breeze A
- RUPERT HOLMES—The End A
- PAUL DAVIS—65 Love Affair A
- FOREIGNER—Juke Box Hero X
- THE POINTER SISTERS—Should I Do It X
- IRENE CARA—Anyone Can See X
- GINO VANNELLI—The Longer You Wait X
- GREG GUIDRY—Goin' Down X
- DR. HOOK—Baby Makes Her Blue Jeans Talk X
- PRISM—Don't Let Him Know X
- NEIL DIAMOND—On The Way To The Sky X
- T.G. SHEPPARD—Only One You X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- ANNE MURRAY—Another Sleepless Night X
- EARTH, WIND AND FIRE—Wanna Be With You X
- STEVIE NICKS—Edge Of Seventeen B
- BARBRA STREISAND—Memory B
- MECO—Pop Goes The Movies-Part One B

KHFI-FM—Austin (Ed Volkman—MD)

- PAUL DAVIS—65 Love Affair A
- RICK SPRINGFIELD—Don't Talk To Strangers A
- GREG GUIDRY—Goin' Down A
- COMMODORES—Why You Wanna Try Me X
- TOMMY TUTONE—867-5309/Jenny X
- GEORGE DUKE—Shine On X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- ROBBIE DUPREE—Saturday Night X
- LE ROUX—Nobody Said It Was Easy X
- BOB AND DOUG MCKENZIE—Take Off X
- STEVIE NICKS—Edge Of Seventeen X
- CHILLWACK—I Believe X
- FOREIGNER—Juke Box Hero B
- NEIL DIAMOND—On The Way To The Sky B

KNUS-FM—Dallas (Gary Hamilton—MD)

- ★ STEVIE WOODS—Just Can't Win 'Em All 19-13
- ★ SISTER SLEDGE—My Guy 27-21
- ★ LARRY CARLTON—Sleepwalk 23-18
- ★ THE POINTER SISTERS—Should I Do It 29-24
- ★ BILL LABOUNTY—Livin' It Up 28-25
- CHARLENE—I've Never Been To Me
- JOHN DENVER—Shanghai Breezes
- BARBRA STREISAND—Memory A
- WILLIE NELSON—Always On My Mind A
- GENE DUNLAP—Something Special LP
- AL JARREAU—Teach Me Tonight LP
- THE CRUSADERS—The Longest Night LP
- ANGELA BOFILL—Tropical Love LP
- FUSE ONE—Silk LP
- MICHAEL FRANKS & S. RENEE OIGGS—Love Duet LP
- JEAN-LUC PONTY—AS LP
- GROVER WASHINGTON JR.—Be Mine LP
- PATTI AUSTIN—Baby Come To Me LP
- JOHN KLEMMER—All I Ever Wanted Was My Life LP
- NEIL LARSEN & BUZZ FEITEN—The Visitor L
- CARLY SIMON—Body & Soul L
- RODNEY FRANKLIN—Benetta L
- RECOIL—Allusions L

KFMK-FM—Houston (Jerry Steele—MD)

- ★ AIR SUPPLY—Sweet Dreams 17-8
- ★ JOURNEY—Open Arms 18-9
- ★ VANGELIS—Chariots Of Fire-Titles 20-12
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 22-15
- ★ STEVIE WONDER—That Girl 21-16
- RICK SPRINGFIELD—Don't Talk To Strangers
- LARRY CARLTON—Sleepwalk
- CHARLENE—I've Never Been To Me A
- CLIFF RICHARD—Daddy's Home X
- BUCKNER AND GARCIA—Pac-Man Fever X
- FRED PARRIS AND THE FIVE SATINS—Medley X

KBFM-FM—McAllen-Brownsville (Kenny Garcia—MD)

- ★ JOURNEY—Open Arms 1-1
- ★ THE POLICE—Spirits In The Material World 13-7
- ★ ROD STEWART—Tonight I'm Yours 14-8
- ★ CLIFF RICHARD—Daddy's Home 12-9
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 26-11
- PAUL DAVIS—65 Love Affair
- GREG GUIDRY—Goin' Down
- DR. HOOK—Baby Makes Her Blue Jeans Talk A
- PRISM—Don't Let Him Know A
- BOB AND DOUG MCKENZIE—Take Off B
- QUARTERFLASH—Find Another Fool B
- VANGELIS—Chariots Of Fire-Titles B
- STEVIE NICKS—Edge Of Seventeen B
- SAMMY HAGAR—I'll Fall In Love Again X
- LE ROUX—Nobody Said It Was Easy X
- TIERRA—Wanna Get Together Again X

WQUE-FM—New Orleans (Chris Bryan—MD)

- ★ JOURNEY—Open Arms 11-3
- ★ VANGELIS—Chariots Of Fire-Titles 22-13
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 13-8
- ★ LE ROUX—Nobody Said It Was Easy 21-15
- ★ GREG GUIDRY—Goin' Down 30-24
- JOHN DENVER—Shanghai Breezes
- KOOL AND THE GANG—Get Down On It
- CHARLENE—I've Never Been To Me A
- WILLIE NELSON—Always On My Mind B
- STEVIE NICKS—Edge Of Seventeen B
- PAUL DAVIS—65 Love Affair B
- MIKE POST—Theme From Magnum P.I. X

KOFM-FM—Oklahoma City (Chuck Morgan—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 16-6
- ★ BARRY MANILOW—Somewhere Down The Road 17-12
- ★ DIANA ROSS—Mirror Mirror 18-13
- ★ BERTIE HIGGINS—Key Largo 19-14
- ★ THE GO GO'S—We Got The Beat 27-17
- STEVIE NICKS—Edge Of Seventeen
- PAUL DAVIS—65 Love Affair
- PRISM—Don't Let Him Know A
- SNEAKER—Don't Let Me In A
- SMOKEY ROBINSON—Tell Me Tomorrow X
- JOHN DENVER—Shanghai Breezes X
- SAMMY HAGAR—I'll Fall In Love Again X
- LE ROUX—Nobody Said It Was Easy X
- POCO—Sea Of Heartbreak X
- CHILLWACK—I Believe X

WFMF-FM—Baton Rouge (Wayne Watkins—MD)

- ★ JOURNEY—Open Arms 1-1
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 20-10
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 24-19
- ★ THE GO GO'S—We Got The Beat 27-20
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 31-21
- RICK SPRINGFIELD—Don't Talk To Strangers
- KOOL AND THE GANG—Get Down On It B
- STEVIE NICKS—Edge Of Seventeen B
- VANGELIS—Chariots Of Fire-Titles B
- PAUL DAVIS—65 Love Affair B
- ROBBIE DUPREE—Saturday Night X

KINT-FM—El Paso (Patty Zizzo—MD)

- ★ JOURNEY—Open Arms 1-1
- ★ FOREIGNER—Juke Box Hero 24-7
- ★ BOB AND DOUG MCKENZIE—Take Off 2-2
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 3-3
- THE J. GEILS BAND—Freeze-Frame 23-15
- THE GO GO'S—We Got The Beat
- QUARTERFLASH—Find Another Fool
- RICK SPRINGFIELD—Don't Talk To Strangers A
- GLASS MOON—On A Carousel A
- THE WAITRESSES—I Know What Boys Like A
- KOOL AND THE GANG—Get Down On It A
- A TASTE OF HONEY—I'll Try Something New A
- LULU—Who's Foolin' Who A
- LE ROUX—Nobody Said It Was Easy B
- OAK RIDGE BOYS—Bobbie Sue B
- TOMMY TUTONE—867-5309/Jenny B
- GREG GUIDRY—Goin' Down B

KILE-AM—Galveston (Scott Taylor—MD)

- ★ JOURNEY—Open Arms 1-1
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 13-8
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 25-21
- ★ STEVIE NICKS—Edge Of Seventeen 28-24
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 34-25
- VAN HALEN—Oh Pretty Woman
- KOOL AND THE GANG—Get Down On It
- PRISM—Don't Let Him Know X
- BARBRA STREISAND—Memory X
- ANNE MURRAY—Another Sleepless Night X
- GEORGE DUKE—Shine On X
- IRENE CARA—Anyone Can See X
- MECO—Pop Goes The Movies-Part One X
- MIKE POST—Theme From Magnum P.I. X

- RICK SPRINGFIELD—Don't Talk To Strangers B
- QUARTERFLASH—Find Another Fool B
- PAUL DAVIS—65 Love Affair B
- CHRIS CHRISTIAN—Make It Last B
- DR. HOOK—Baby Makes Her Blue Jeans Talk B

KVOL-AM—Lafayette (Phil Rankin—MD)

- ★ STEVIE WONDER—That Girl 15-8
- ★ QUARTERFLASH—Find Another Fool 22-17
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 25-19
- ★ BOB AND DOUG MCKENZIE—Take Off 30-23
- ★ MIKE POST—Theme From Magnum P.I. 28-24
- TOM CHAPIN—Jeannie
- KOOL AND THE GANG—Get Down On It
- GLASS MOON—On A Carousel A
- GEORGE BENSON—Never Give Up On A Good Thing A
- LINOSEY BUCKINGHAM—It Was I A
- STELLA PARTON—I'll Miss You X
- THE BOYS GANG—Please Don't Stop Me X
- CHRIS CHRISTIAN—Make It Last X
- ROBERTA FLACK—Making Love X
- BARBRA STREISAND—Memory X
- JOHN DENVER—Shanghai Breezes X
- CHRIS REA—Loving You X
- SNEAKER—Don't Let Me In X
- BURTON CUMMINGS—Mother Keep Your Daughters In X
- TOMMY TUTONE—867-5309/Jenny X
- SISTER SLEDGE—My Guy X
- NEIL DIAMOND—On The Way To The Sky X
- PRISM—Don't Let Him Know X

KTSA-AM—San Antonio (Charlie Brown—MD)

- ★ JOURNEY—Open Arms 6-3
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 29-25
- ★ KENNY ROGERS—Through The Years 9-6
- ★ STEVIE WONDER—That Girl 18-15
- ★ ROD STEWART—Tonight I'm Yours 27-24
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways
- RICK SPRINGFIELD—Don't Talk To Strangers
- STEVIE NICKS—Edge Of Seventeen A
- QUARTERFLASH—Find Another Fool A</

National Programming Mutual Files Suit

NEW YORK—Mutual Broadcasting has filed a \$200 million claim against Western Union for breach of contract.

Mutual, which has led the way in radio networking by satellite, claims Western Union has reneged on an agreement to provide additional satellite channels to the radio network. The civil suit has been filed in the U.S. District Court for the District of Columbia in Washington.

Mutual is asking that Western Union be enjoined from allocating or agreeing to allocate any of its satellite facilities to any other customer, pending a determination of the merits of Mutual's claims.

Mutual claims that if it does not obtain the additional satellite space from Western Union, it will "fall irretrievably behind its competitors" and will be "foreclosed from making a major . . . expansion of service for which it has already invested nearly \$10 million." In its suit, Mutual cites contracts and agreements with Western Union going back to 1977.

In other Mutual matters, Lee Arnold, DJ on Mutual's WHN-AM New York, has been selected to host a series of country music specials to be produced by Mutual. Arnold just returned to WHN after an eight-month absence. Before he gets involved in the network program, Arnold will be working on a locally produced country music countdown for WHN, which will air Sunday mornings.

Mutual has recently signed up 12 new affiliates including WGBS-AM Miami and KXXY-FM Oklahoma City. . . . Dick Clark, who hosts Mutual's "Dick Clark National Music Survey" will present memorabilia from his old "American Bandstand" tv show to the Smithsonian's Na-

tional Museum of American History in Washington March 31. An exhibit of this collection will include the original bandstand podium, its painted canvas backdrop, a selection of number one hit records from the last 30 years and a display of phonographs and printed material.

Drake-Chenault president Jim Kefford is crowing about the success of his company's "Great American Country" format. He cites KDEO-AM Honolulu; WTQR-FM Winston-Salem, N.C.; WKKW-FM Allentown, Pa.; and WRRB-FM Syracuse. He reports that KDEO has gone from a 0.6 to a 6.3 in the last three Arbitrons. He points to WTRQ and WKKW as being number one in their markets with 15.8 and 14.5 shares respectively. And he notes that since WRRB went from a 0.8 to 3.6, sister station WTVR-FM Richmond has switched to same format. "Great American Country" went into syndication in 1973.

CBS's new RadioRadio network will debut hourly two-minute newscasts April 26. The service also includes music specials and daily features aimed at an 18-34 audience. . . . Continuum Broadcasting will introduce "The Music," a twice-a-day interview show, March 22 to feature conversations with artists, producers and songwriters from soul and black music charts. Vernon Gibbs, former a&r man for black music on Arista Records, is associate producer for the vignettes as well as "Soul Sequence," a one-hour monthly series. Some of the first interviews on "The Music" include Sister Sledge, Bob Marley, Mary Wells, the Manhattanans, Ben E. King and the Commodores.

ACCORDING TO ARBITRON REPORTS

Country Grows In Secondaries

NEW YORK—Country, always strong in secondary markets, is continuing to grow and dominate in half of the medium-sized markets analyzed in this latest group of Arbitron reports.

Country formats lead or are growing substantially in Wichita, Kan.; Albuquerque, N.M.; Greensboro-Winston Salem-High Point, N.C.; Greenville-Spartanburg, S.C.; and Tucson, Ariz.

WICHITA—Country is king in this market with four stations sharing a 33.8 share. KFH-AM is in the lead with a 13.0, up from 12.1 in the spring and 11.9 a year ago. But Hot 100 formatted KEYN-FM is still the top station with a 15.5, up from 14.5 in the spring and 11.2 a year ago.

Other contenders in the country race are KFDI-AM, up to 11.5 from 10.2 in the spring and 10.4 a year ago; KFDI-FM, down to 5.2 from 5.6 in the spring and 9.2 a year ago; and KGCS-FM, with a 4.1, down from 6.5 in the spring, but up from 3.1 a year ago. AOR SuperStars KICT-FM has an 8.9, up from 7.8 in the spring, but down from 14.5 a year ago.

ALBUQUERQUE—Country is booming in this market with an 18.8 share among three stations. The leader is KRST-FM with a 10.1

share, up from 7.5 in the spring and 5.4 a year ago. KRZY-AM is up to 5.0 from 4.7 in the spring and 4.8 a year ago and KRKE-AM is up to 3.7 from 2.5 in the spring and 2.3 a year ago. AOR SuperStars KWXL-FM has a 9.0, down from 9.5 in the spring, but up from 5.7 a year ago. The biggest station gain belongs to adult contemporary KOB-FM, which climbed to a 9.5 from a 3.9 last spring and a 2.9 a year ago. Program director Steve Hatley explains that he replaced an automated syndicated format on August 1 with a live AC format. Similarly formatted KZZX-FM fell to a 4.8 from 7.5 in the spring and 5.6 a year ago.

GREENSBORO — Country WTRQ-FM is the leader in this tri-city market. The station has a 15.8, down from 16.6 in the spring, but up from 11.2 a year ago. Similarly formatted WRQK-FM is up to 7.0 from 6.2 in the spring, but down from 8.1 a year ago. Hot 100 formatted WSEZ-FM is off to 8.3 from 9.2 in the spring, but way ahead of 3.3 it had a year ago. Adult contemporary WKZL-FM has an 8.9, up from 7.4 it had in the spring, but down from 10.4 it had a year ago.

GREENVILLE — Country WESC-FM continues to grow in its first place position. The station is up to 12.7 from 12.4 in the spring and

12.3 a year ago. Hot 100 formatted WFBC-FM is not far behind with an 11.3, up from 9.1 in the spring, but down from 12.7 a year ago. Black WASC-AM is up to 4.2 from 2.9 in the spring. The station didn't even show in the Arbitron book a year ago. Similarly formatted WHYZ-AM has a 7.9, down from 7.2 in the spring, but up from 10.5 a year ago.

TUCSON—Country KCUB-AM is the new market leader with a 12.4 share, up from 10.6 in the spring and 11.7 a year ago. AOR has rebounded in this market at least at KWFM-FM, which is back to a 6.7 from 5.4 in the spring, but this does not match the 8.5 it had a year ago. KLPX-FM, which used to run beautiful music as KTKT, has a 6.3, down from 8.5 in the spring, but up from 5.1 a year ago.

CHARLESTON—AOR WSSX-FM continues to hold market leadership, but the station is down to 12.7 from 15.5 in the spring. This is ahead, however, of the 11.1 it had a year ago. Country WEZL-FM is tied for second place with beautiful WXTC-FM. Both have an 11.5, with WEZL up from 10.5 in the spring and 10.7 a year ago. WCSC-AM is the leading adult contemporary station with a 10.8, down from 11.0 in the spring, but up from 8.9 a year ago.

New On The Charts



THE BOYS BAND
"Please Don't Stop Me Baby"—87

This three-member group has set its sights on becoming Nashville's newest hit rock band, as its debut Elektra single enjoys a second week on the Hot 100 chart.

"Please Don't Stop Me Baby" was produced by Peter Granet, who received a Grammy nomination for his engineering on the Crusaders' "Southern Comfort" LP, and features Boys Band members Greg Gordon, B. James Lowry and Rusty Golden (son of the Oak Ridge Boys' Bill Golden).

Gordon, who plays rhythm guitar, has sung with a number of artists and also wrote "Bringing It Back," a single for Elvis Presley in 1975. Lowry has worked with Rachel Sweet, B.J. Thomas and Larry Gatlin, and now plays electric, rhythm and steel guitar for the Boys Band. Golden, the group's keyboardist, is both a studio player and songwriter: his "Back In Your Arms" and "Until You" are currently on the Oak Ridge Boys' "Bobbie Sue" LP. The Boys Band releases its first album next week, cut at Caribou Ranch and Muscle Shoals Sound.

Further information may be obtained from manager R. Eli Ball, P.O. Box 120363, Nashville, Tenn. 37212. (615) 298-4144.

This feature is designed to spotlight acts making their debut on Billboard's Hot 100 and Top LPs & Tape charts. For newcomers on the Soul chart, see page 42.



Billboard at NAB

DON'T MISS OUT! GET THERE EARLY!

It's amazing. Bonus copies of Billboard at trade shows such as the National Association of Broadcasters' are always the first to disappear. No wonder. No other magazine offers the kind of comprehensive coverage of music programming that Billboard delivers week after week to radio's key decision makers. That's what makes Billboard a valuable sales tool. Billboard's informative, authoritative editorial environment provides the perfect setting for advertising messages aimed at this important audience. That's why Billboard is snapped up so fast when it hits the stands at a trade show. And, that's why Billboard's 5,507 subscription copies sent to radio stations are passed along to nearly six decision makers. For your ad to be read, the magazine must be read. Billboard is read, and read, and read, and read, and read . . . and read.

NAB ISSUE April 10, 1982

AD DEADLINE: March 26, 1982

Billboard
1515 Broadway
New York, N.Y. 10036
Norm Berkowitz
212-764-7330
Richard M. Nusser
212-764-7352

Billboard
9107 Wilshire Blvd,
Beverly Hills, Calif. 90210
Joe Fleischman
213-859-5312

Billboard
14 Music Circle East
Nashville, Tenn. 37203
John McCartney
615-748-8145

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/2/82)

Continued from page 24

KDWB-AM - Minneapolis (Karen Anderson - MD)

- ★ JOURNEY - Open Arms 6-3
- ★ DIANA ROSS - Mirror Mirror 12-9
- ★ ALABAMA - Love In The First Degree 15-12
- ★ THE POINTER SISTERS - Should I Do It 18-13
- ★ OLIVIA NEWTON-JOHN - Make A Move On Me 21-16
- PAUL DAVIS - 65 Love Affair
- HUEY LEWIS AND THE NEWS - Do You Believe In Love
- CHILLWACK - I Believe A
- DARYL HALL AND JOHN OATES - Did It In A Minute A
- LE ROUX - Nobody Said It Was Easy A
- MIKE POST - Theme From Magnum P.I. X
- NEIL DIAMOND - On The Way To The Sky X
- MECO - Pop Goes The Movies Part One X
- SISTER SLEDGE - My Guy X

KSTP-FM - St. Paul (Chuck Napp - MD)

- ★ KENNY ROGERS - Through The Years 5-3
- ★ STEVE WONDER - That Girl 8-6
- ★ DIANA ROSS - Mirror Mirror 11-9
- ★ OLIVIA NEWTON-JOHN - Make A Move On Me 18-11
- ★ BERTIE HIGGINS - Key Largo 19-14
- ★ PAUL DAVIS - 65 Love Affair
- CHARLENE - I've Never Been To Me
- HUEY LEWIS AND THE NEWS - Do You Believe In Love X
- QUINCY JONES FEATURING JAMES INGRAM - One Hundred Ways X
- PRISM - Don't Let Him Know X
- RICH LITTLE - The Big Game X
- CLIFF RICHARD - Daddy's Home B
- OAK RIDGE BOYS - Bobbie Sue B
- NEIL DIAMOND - On The Way To The Sky B

WIKS-FM - Indianapolis (Tom Giligan - MD)

- ★ LITTLE RIVER BAND - Take It Easy On Me 9-6
- ★ SHOOTING STAR - Hollywood 25-14
- ★ BOB AND DOUG MCKENZIE - Take Off 16-12
- ★ MCGUFFEY LANE - Start It All Over 19-16
- ★ ROD STEWART - Tonight I'm Yours 26-20
- ★ VAN HALEN - Oh Pretty Woman B
- ★ BRYAN ADAMS - Lonely Nights B

KBEQ-FM - Kansas City (Maja Britton - MD)

- ★ OLIVIA NEWTON-JOHN - Make A Move On Me 7-4
- ★ BERTIE HIGGINS - Key Largo 11-7
- ★ ALABAMA - Love In The First Degree 12-9
- ★ STEVE WONDER - That Girl 15-11
- ★ HUEY LEWIS AND THE NEWS - Do You Believe In Love 19-14
- GREG GUIDRY - Goin' Down A
- IRENE CARA - Anyone Can See A
- JOHN DENVER - Shanghai Breeze A
- CLIFF RICHARD - Daddy's Home A
- THE J. GEILS BAND - Freeze-Frame X
- TOMMY TUTONE - 867-5309/Jenny X
- THE GO GO'S - We Got The Beat X
- JOAN JETT AND THE BLACK HEARTS - I Love Rock 'N' Roll X
- PRISM - Don't Let Him Know X
- QUARTERFLASH - Find Another Fool X
- STEVE NICKS - Edge Of Seventeen X
- VANGELIS - Chariots Of Fire-Titles X
- SISTER SLEDGE - My Guy X
- NEIL DIAMOND - On The Way To The Sky X
- ANNE MURRAY - Another Sleepless Night X
- QUINCY JONES FEATURING JAMES INGRAM - One Hundred Ways B
- PAUL DAVIS - 65 Love Affair B
- DR. HOOK - Baby Makes Her Blue Jeans Talk B
- RICK SPRINGFIELD - Don't Talk To Strangers B

WISM-AM - Madison (Bob Starr - MD)

- ★ VANGELIS - Chariots Of Fire-Titles 25-14
- ★ NEIL DIAMOND - On The Way To The Sky 26-15
- ★ BERTIE HIGGINS - Key Largo 13-16
- ★ LARRY CARLTON - Steepwalk 27-20
- CHILLWACK - I Believe
- PAUL DAVIS - 65 Love Affair B
- GREG GUIDRY - Goin' Down B

WZEE-FM - Madison (Matt Hudson - MD)

- ★ THE J. GEILS BAND - Freeze Frame 20-10
- ★ OLIVIA NEWTON-JOHN - Make A Move On Me 29-22
- ★ BOB AND DOUG MCKENZIE - Take Off 14-9
- GREG GUIDRY - Goin' Down A
- PRISM - Don't Let Him Know A
- RAY PARKER AND RAYDIO JR. - The Other Woman A
- RICK SPRINGFIELD - Don't Talk To Strangers B
- TOMMY TUTONE - 867-5309/Jenny B
- CHILLWACK - I Believe B
- DR. HOOK - Baby Makes Her Blue Jeans Talk X
- BILL CHAMPLIN - Take It Up Town X
- GLASS MOON - On A Carousel X

WLWL-FM - Minneapolis (Phil Huston - MD)

- ★ DAN FOGELBERG - Leader Of The Band 3-2
- ★ HUEY LEWIS AND THE NEWS - Do You Believe In Love 11-6
- ★ ALABAMA - Love In The First Degree 15-10
- ★ OLIVIA NEWTON-JOHN - Make A Move On Me 16-12
- ★ THE J. GEILS BAND - Freeze-Frame 28-18
- QUINCY JONES FEATURING JAMES INGRAM - One Hundred Ways
- SHOOTING STARS - Hollywood
- MIKE POST - Theme From Magnum P.I. X
- GREG GUIDRY - Goin' Down X
- DR. HOOK - Baby Makes Her Blue Jeans Talk X
- BARRY MANILOW - Somewhere Down The Road X
- BOB AND DOUG MCKENZIE - Take Off X
- BUCKNER AND GARCIA - Pac-Man Fever X
- THE POLICE - Spirits In The Material World X
- THE GO GO'S - We Got The Beat B
- PAUL DAVIS - 65 Love Affair B
- RICK SPRINGFIELD - Don't Talk To Strangers B
- SISTER SLEDGE - My Guy B

WOW-AM - Omaha (Jim Corcoran - MD)

- ★ JOURNEY - Open Arms 4-1
- ★ STEVE WONDER - That Girl 6-2
- ★ SHEENA EASTON - You Could Have Been With Me 7-4
- ★ CHILLWACK - I Believe 13-10
- PAUL DAVIS - 65 Love Affair
- RICK SPRINGFIELD - Don't Talk To Strangers N
- LITTLE RIVER BAND - Take It Easy On Me N
- THE J. GEILS BAND - Freeze-Frame N
- THE POLICE - Spirits In The Material World N
- BOB AND DOUG MCKENZIE - Take Off N
- THE GO GO'S - We Got The Beat N
- ROD STEWART - Tonight I'm Yours N
- JOAN JETT AND THE BLACK HEARTS - I Love Rock 'N' Roll N
- STEVE NICKS - Edge Of Seventeen N
- FOREIGNER - Juke Box Hero N

WSPT-FM - Stevens Point (Brad Fuhr - MD)

- ★ JOURNEY - Open Arms 1-1
- ★ JOAN JETT AND THE BLACK HEARTS - I Love Rock 'N' Roll 22-8
- ★ BOB AND DOUG MCKENZIE - Take Off 19-12
- ★ FOREIGNER - Juke Box Hero 18-13
- ★ THE J. GEILS BAND - Freeze-Frame 25-15
- CONDUCTOR - Voice On The Radio
- GREG GUIDRY - Goin' Down X
- SNEAKER - Don't Let Me In X
- STEVE WOODS - Just Can't Win 'Em All X
- PAUL DAVIS - 65 Love Affair B
- RICK SPRINGFIELD - Don't Talk To Strangers B
- LE ROUX - Nobody Said I Was Easy B
- SURVIVOR - Summer Nights L
- BRYAN ADAMS - Lonely Nights L
- PRISM - Don't Let Him Know L
- STEVE NICKS - Edge Of Seventeen L
- QUARTERFLASH - Find Another Fool L
- VAN HALEN - Oh Pretty Woman L
- DWIGHT TWILLEY - Somebody To Love L
- THE HUMAN LEAGUE - Don't You Want Me L

KFYR-AM - Bismarck (Dan Brannan - MD)

- ★ DIANA ROSS - Mirror Mirror 7-3
- ★ BOB AND DOUG MCKENZIE - Take Off 10-6
- ★ CLIFF RICHARD - Daddy's Home 12-7
- ★ ALABAMA - Love In The First Degree 16-10
- ★ THE J. GEILS BAND - Freeze-Frame
- LE ROUX - Nobody Said It Was Easy
- VANGELIS - Chariots Of Fire-Titles A
- PAUL DAVIS - 65 Love Affair A
- A TASTE OF HONEY - I'll Try Something New A
- STEVE NICKS - Edge Of Seventeen B
- OLIVIA NEWTON-JOHN - Make A Move On Me B
- RICK SPRINGFIELD - Don't Talk To Strangers X
- BARBRA STREISAND - Memory X
- QUARTERFLASH - Find Another Fool X
- SISTER SLEDGE - My Guy X
- THE POLICE - Spirits In The Material World X
- NEIL DIAMOND - On The Way To The Sky X

KIOA-AM - Des Moines (A. W. Pantaja - MD)

- ★ JOURNEY - Open Arms 13-1
- ★ AIR SUPPLY - Sweet Dreams 9-4
- ★ STEVE WONDER - That Girl 14-8
- ★ QUINCY JONES FEATURING JAMES INGRAM - One Hundred Ways 12-10
- ★ CLIFF RICHARD - Daddy's Home 18-15
- PAUL DAVIS - 65 Love Affair
- RICK SPRINGFIELD - Don't Talk To Strangers
- AL JARREAU - Teach Me Tonight A
- CHARLENE - I've Never Been To Me A
- GREG GUIDRY - Goin' Down X
- GEORGE BENSON - Never Give Up On A Good Thing X
- MARTIN BRILLEY - I Don't Feel Better X
- RUPERT HOLMES - The End X
- T. G. SHEPPARD - Finally X
- HUEY LEWIS AND THE NEWS - Do You Believe In Love B
- SISTER SLEDGE - My Guy B

- ANNE MURRAY - Another Sleepless Night B
- LE ROUX - Nobody Said It Was Easy B

WNAP-FM - Indianapolis (Paul Mendenhall - MD)

- THE J. GEILS BAND - Centerfold A
- THE CARS - Shake It Up A
- THE POLICE - Spirits In The Material World A
- THE POINTER SISTERS - Should I Do It A
- GENESIS - Abacab A
- HUEY LEWIS AND THE NEWS - Do You Believe In Love A
- LOVERBOY - Working For The Weekend A
- PRISM - Don't Let Him Know A
- QUARTERFLASH - Find Another Fool A
- THE GO GO'S - We Got The Beat B
- THE ROLLING STONES - Hang Fire X
- ROD STEWART - Tonight I'm Yours X
- THE CARS - Cruiser X

KEYN-FM - Wichita (Teri Springs - MD)

- ★ OAK RIDGE BOYS - Bobbie Sue 28-24
- ★ LE ROUX - Nobody Said It Was Easy
- ★ STEVE NICKS - Edge Of Seventeen 15-12
- ★ OLIVIA NEWTON-JOHN - Make A Move On Me 17-14
- ★ QUINCY JONES FEATURING JAMES INGRAM - One Hundred Ways 25-20
- PAUL DAVIS - 65 Love Affair
- CLIFF RICHARD - Daddy's Home
- RICK SPRINGFIELD - Don't Talk To Strangers A
- BOB AND DOUG MCKENZIE - Take Off X

Northeast Region

★ PRIME MOVERS

- JOAN JETT AND THE BLACK HEARTS - I Love Rock 'N' Roll (Boardwalk)
- JOURNEY - Open Arms (Columbia)
- THE J. GEILS BAND - Freeze-Frame (EMI-America)

● TOP ADD ONS

- QUINCY JONES FEATURING JAMES INGRAM - One Hundred Ways (A&M)
- IRENE CARA - Anyone Can See (Network)
- AIR SUPPLY - Sweet Dreams (Arista)

● BREAKOUTS

- A TASTE OF HONEY - I'll Try Something New (Capitol)
- DARYL HALL AND JOHN OATES - Did It In A Minute (RCA)
- JIMMY ROSS - Fall Into A Trance (RFC/Quality)

WXKS-FM - Boston (Joey Carzello - MD)

- A TASTE OF HONEY - I'll Try Something New
- BOB AND DOUG MCKENZIE - Take Off X
- SAMMY HAGAR - I'll Fall In Love Again X
- THE HUMAN LEAGUE - Don't You Want Me X

WVBF-FM - Boston (Reg Johns - MD)

- ★ KENNY ROGERS - Through The Years 1-1
- ★ DARYL HALL AND JOHN OATES - I Can't Go For That 18-9
- ★ CLIFF RICHARD - Daddy's Home 21-12
- ★ QUINCY JONES FEATURING JAMES INGRAM - One Hundred Ways 24-17
- ★ JOURNEY - Open Arms 21-19
- AIR SUPPLY - Sweet Dreams

WBEN-FM - Buffalo (Roger Christian - MD)

- ★ STEVE NICKS - Edge Of Seventeen 19-14
- ★ THE J. GEILS BAND - Freeze-Frame 28-18
- ★ VAN HALEN - Oh Pretty Woman 11-6
- ★ VANGELIS - Chariots Of Fire-Titles 29-21
- ★ MIKE POST - Theme From Magnum P.I. 35-29
- IRENE CARA - Anyone Can See
- DARYL HALL AND JOHN OATES - Did It In A Minute
- ABBA - When All Is Said And Done X

WKTU-FM - New York City (Michael Ellis - MD)

- ★ SECRET WEAPON - Must Be The Music 3-1
- ★ JUNIOR - Mama Used To Say 11-9
- ★ DIANA ROSS - Mirror Mirror 9-8
- ★ SOFT CELL - Tainted Love 10-10
- QUINCY JONES FEATURING JAMES INGRAM - One Hundred Ways
- JIMMY ROSS - Fall Into A Trance
- LINDA CLIFFORD - Don't Come Cryin' To Me A
- SHARON BROWN - I Specialize In Love A
- MATRIX - Stay (I Need Your Love) A
- SISTER SLEDGE - My Guy B
- AURRA - Make Up Your Mind B
- THE WHATNAUTS - Help Is On The Way A
- THE WHISPERS - In The Raw A
- WAS (NOT WAS) - Tell Me That I'm Dreaming A
- TERRI GONZALEZ - Treat Yourself To My Love A
- ELOISE WHITAKER - Don't Turn Your Back On Love A
- PURE ENERGY - Breakaway A
- KLEER - Taste The Music A

WFLY-FM - Albany (Jack Lawrence - MD)

- ★ JOURNEY - Open Arms 1-1
- ★ ROD STEWART - Tonight I'm Yours 11-6
- ★ THE POINTER SISTERS - Should I Do It 16-11
- ★ OLIVIA NEWTON-JOHN - Make A Move On Me 22-14
- ★ BERTIE HIGGINS - Key Largo 20-15

- QUARTERFLASH - Find Another Fool
- ABBA - When All Is Said And Done
- JUNIOR - Mama Used To Say A
- FRED PARRIS AND THE FIVE SATINS - Medley X
- PAUL DAVIS - 65 Love Affair B
- RICK SPRINGFIELD - Don't Talk To Strangers B

WTRY-AM - Albany (Bill Cahill - MD)

- ★ JOAN JETT AND THE BLACK HEARTS - I Love Rock 'N' Roll 1-1
- ★ JOURNEY - Open Arms 4-2
- ★ AIR SUPPLY - Sweet Dreams 11-8
- ★ OLIVIA NEWTON-JOHN - Make A Move On Me 18-10
- ★ THE J. GEILS BAND - Freeze-Frame 32-19
- GREG GUIDRY - Goin' Down
- CHARLENE - I've Never Been To Me
- FRED PARRIS AND THE FIVE SATINS - Medley X
- BUCKNER AND GARCIA - Pac-Man Fever B
- RICK SPRINGFIELD - Don't Talk To Strangers B
- THE GO GO'S - We Got The Beat B

WGUY-AM - Bangor (Jim Randall - MD)

- ★ JOAN JETT AND THE BLACK HEARTS - I Love Rock 'N' Roll 12-1
- ★ THE J. GEILS BAND - Freeze-Frame 6-4
- ★ OLIVIA NEWTON-JOHN - Make A Move On Me 14-12
- ★ THE GO GO'S - We Got The Beat 18-15
- ★ KOOL AND THE GANG - Get Down On It 24-21
- MARTIN BRILLEY - I Don't Feel Better A
- BONNIE RAITT - Keep This Heart In Mind A
- FRED PARRIS AND THE FIVE SATINS - Medley A
- ROBERTA FLACK - Making Love A
- STELLA PARTON - I'll Miss You A
- RICK SPRINGFIELD - Don't Talk To Strangers B
- CHUBBY CHECKER - Running B
- CLIFF RICHARD - Daddy's Home X
- JIGSAW - You Bring Out The Best In Me X
- SAMMY HAGAR - I'll Fall In Love Again X
- OAK RIDGE BOYS - Bobbie Sue X
- GREG GUIDRY - Goin' Down X
- LE ROUX - Nobody Said It Was Easy X
- ABBA - When All Is Said And Done X
- FOREIGNER - Juke Box Hero X
- PAUL DAVIS - 65 Love Affair X
- VAN HALEN - Oh Pretty Woman X
- GREG GUIDRY - Over The Line X

WTIC-FM - Hartford (Rick Donahue - MD)

- ★ STEVE WONDER - That Girl 1-1
- ★ JOAN JETT AND THE BLACK HEARTS - Love Rock 'N' Roll 10-2
- ★ BERTIE HIGGINS - Key Largo 11-5 - SMOKEY ROBINSON
- ★ Tell Me Tomorrow 16-11 - THE GO GO'S
- ★ We Got The Beat 27-19
- PAUL DAVIS - 65 Love Affair
- GEORGE BENSON - Never Give Up A Good Thing
- VANGELIS - Chariots Of Fire-Titles A
- ROBERTA FLACK - Making Love X

WBLI-FM - Long Island (Bill Terry - MD)

- ★ STEVE WONDER - That Girl 6-3
- ★ THE POINTER SISTERS - Should I Do It 18-13
- ★ THE POLICE - Spirits In The Material World 20-14
- ★ BERTIE HIGGINS - Key Largo 25-19
- ★ VANGELIS - Chariots Of Fire-Titles 27-21
- STEVE NICKS - Edge Of Seventeen
- OLIVIA NEWTON-JOHN - Make A Move On Me B
- ABBA - When All Is Said And Done X
- CHILLWACK - I Believe X
- QUINCY JONES FEATURING JAMES INGRAM - One Hundred Ways X
- NOWO COMBO - Tattoo X

WNBC-AM - New York City (Kyndon Abell - MD)

- ★ NEIL DIAMOND - On The Way To The Sky 23-19
- ★ SISTER SLEDGE - My Guy 24-20
- QUINCY JONES FEATURING JAMES INGRAM - One Hundred Ways A
- BOB AND DOUG MCKENZIE - Take Off X

WPJB-FM - Providence (Mike Waite - MD)

- ★ DIANA ROSS - Mirror Mirror 3-1
- ★ LITTLE RIVER BAND - Take It Easy On Me 4-2
- ★ KENNY ROGERS - Through The Years 6-3
- ★ JOAN JETT AND THE BLACK HEARTS - I Love Rock 'N' Roll 10-5
- ★ BUCKNER AND GARCIA - Pac-Man Fever 11-6
- QUINCY JONES FEATURING JAMES INGRAM - One Hundred Ways
- KOOL AND THE GANG - Get Down On It
- GLASS MOON - On A Carousel A
- THE J. GEILS BAND - Freeze-Frame B
- THE GO GO'S - We Got The Beat B
- PRISM - Don't Let Him Know X
- VAN HALEN - Oh Pretty Woman X
- SAMMY HAGAR - I'll Fall In Love Again X

- THE POLICE - Spirits In The Material World X

WPRO-FM - Providence (Gary Berkowitz - MD)

- ★ BERTIE HIGGINS - Key Largo 8-3
- ★ JOAN JETT AND THE BLACK HEARTS - I Love Rock 'N' Roll 16-10
- ★ STEVE WONDER - That Girl 9-4
- ★ THE CARS - Shake It Up 13-9
- ★ THE GO GO'S - We Got The Beat 18-13
- RICK SPRINGFIELD - Don't Talk To Strangers
- OLIVIA NEWTON-JOHN - Make A Move On Me
- KOOL AND THE GANG - Get Down On It A
- SKYY - Call Me A
- NEIL DIAMOND - On The Way To The Sky B
- BARBRA STREISAND - Memory X

WRFM-FM - Rochester (Kelly McCann - MD)

- ★ JOURNEY - Open Arms 1-1
- ★ KENNY ROGERS - Through The Years 8-4
- ★ CLIFF RICHARD - Daddy's Home 18-14
- ★ QUINCY JONES FEATURING JAMES INGRAM - One Hundred Ways 19-15
- ★ OLIVIA NEWTON-JOHN - Make A Move On Me 22-16
- STEVE WONDER - That Girl B
- LE ROUX - Nobody Said It Was Easy B
- IRENE CARA - Anyone Can See B
- PAUL DAVIS - 65 Love Affair B

WFTQ-AM - Worcester (Gary Nolan - MD)

- OLIVIA NEWTON-JOHN - Make A Move On Me
- T.G. SHEPPARD - Only One You

WACZ-AM - Bangor (Michael O'Hara - MD)

- ★ OAK RIDGE BOYS - Bobbie Sue 24-21
- ★ TOMMY TUTONE - 867-5309/Jenny 29-25
- ★ THE J. GEILS BAND - Freeze-Frame 16-13
- ★ QUARTERFLASH - Find Another Fool 25-22
- ★ STEVE NICKS - Edge Of Seventeen 27-24
- LULU - Who's Foolin' Who
- LINDSEY BUCKINGHAM - It Was I
- RICK SPRINGFIELD - Don't Talk To Strangers A
- DWIGHT TWILLY - Someone To Love A
- CHARLENE - I've Never Been To Me A
- RAY PARKER AND RAYDIO - The Other Woman A
- THE GO GO'S - We Got The Beat B
- VAN HALEN - Oh Pretty Woman B
- CHILLWACK - I Believe B

WGY-FM - Bath (Willie Mitchell - MD)

- ★ JOAN JETT AND THE BLACK HEARTS - I Love Rock 'N' Roll 8-2
- ★ OLIVIA NEWTON-JOHN - Make A Move On Me 27-18
- ★ JOURNEY - Open Arms 1-1
- ★ MICHAEL SMOTHERMAN - Do I Ever Cross Your Mind 11-5
- RICK SPRINGFIELD - Don't Talk To Strangers
- GREG GUIDRY - Goin' Down
- LE ROUX - Nobody Said It Was Easy B
- STEVE NICKS - Edge Of Seventeen B
- OAK RIDGE BOYS - Bobbie Sue B
- THE JOHN HALL BAND - Crazy X
- FOREIGNER - Juke Box Hero X
- QUARTERFLASH - Find Another Fool X
- ABBA - When All Is Said And Done X
- PAUL DAVIS - 65 Love Affair X
- BONNIE RAITT - Keep This Heart In Mind X
- SAMMY HAGAR - I'll Fall In Love Again X
- PRISM - Don't Let Him Know X
- VANGELIS - Chariots Of Fire-Titles X
- DIANA ROSS - Mirror Mirror X
- MOLLY HATCHET - Power Play X
- TOMMY TUTONE - 867-5309/Jenny X
- DONNIE IRIS - Love Is Like A Rock X

WTSN-AM - Dover (Jim Sebastian - MD)

- ★ DIANA ROSS - Mirror Mirror 10-6
- ★ VANGELIS - Chariots Of Fire-Titles 11-7
- ★ STEVE WONDER - That Girl 3-2
- ★ JOURNEY - Open Arms 6-3
- ★ ROD STEWART - Tonight I'm Yours 13-10
- DARYL HALL AND JOHN OATES - Did It In A Minute
- QUINCY JONES FEATURING JAMES INGRAM - One Hundred Ways
- RICK SPRINGFIELD - Don't Talk To Strangers A
- SAMMY HAGAR - I'll Fall In Love Again A
- JIGSAW - You Bring Out The Best In Me A
- FRED PARIS AND THE FIVE SATINS - Medley X

WFEA-AM - Manchester (Keith Lemire - MD)

- ★ JOURNEY - Open Arms 1-1
- ★ ROD STEWART - Tonight I'm Yours 9-5
- ★ BERTIE HIGGINS - Key Largo 14-10
- ★ OLIVIA NEWTON-JOHN - Make A Move On Me 17-13
- ★ THE J. GEILS BAND - Freeze-Frame 25-17
- FRED PARIS AND THE FIVE SATINS - Medley
- STELLA PARTON - I'll Miss You
- GREG GUIDRY - Goin' Down X
- PAUL DAVIS - 65 Love Affair B
- DR. HOOK - Baby Makes Her Blue Jeans Talk B

- STEVE WOODS - Just Can't Win 'Em All B
- VANGELIS - Chariots Of Fire-Titles X
- QUARTERFLASH - Find Another Fool X
- GLASS MOON - On A Carousel X
- BARBRA STREISAND - Memory X
- STEVE NICKS - Edge Of Seventeen X
- ANNE MURRAY - Another Sleepless Night X
- MECO - Pop Goes The Movies Part I X
- SISTER SLEDGE - My Guy X

WHEB-FM - Portsmouth (Rick Dean - MD)

- ★ JOURNEY - Open Arms 2-1
- ★ STEVE WONDER - That Girl 5-4
- ★ BERTIE HIGGINS - Key Largo 8-6
- ★ THE POINTER SISTERS - Should I Do It 9-7
- ★ ALABAMA - Love In The First Degree 14-9
- RICK SPRINGFIELD - Don't Talk To Strangers
- GEORGE BENSON - Never Give Up A Good Thing
- NEIL DIAMOND - On The Way To The Sky A
- DR. HOOK - Baby Makes Her Blue Jeans Talk A
- PAUL DAVIS - 65 Love Affair B
- SISTER SLEDGE - My Guy B
- STEVE WOODS - Just Can't Win 'Em All X
- MIKE POST - Theme From Magnum P.I. X
- LE ROUX - Nobody Said It Was Easy X
- ANNE MURRAY - Another Sleepless Night X
- BOB AND DOUG MCKENZIE - Take Off X
- LARRY CARLTON - Sleepwalk X

WBBF-AM - Rochester (Jay Stevens - MD)

- ★ CLIFF RICHARD - Daddy's Home 14-10
- ★ STEVE WONDER - That Girl 20-14
- ★ THE POINTER SISTERS - Should I Do It 12-8
- NEIL DIAMOND - On The Way To The Sky

WPST-FM - Trenton (Tom Taylor - MD)

- ★ THE GO GO'S - We Got The Beat 11-8
- ★ SOFT CELL - Tainted Love 12-9
- ★ SAMMY HAGAR - I'll Fall In Love Again 18-14
- ★ VAN HALEN - Oh Pretty Woman 20-15
- DR. HOOK - Baby Makes Her Blue Jeans Talk
- RICK SPRINGFIELD - Don't Talk To Strangers B
- THE HUMAN LEAGUE - Don't You Want Me B
- PAUL DAVIS - 65 Love Affair B
- CHUBBY CHECKER - Running B

WRCK-FM - Utica Rome (Laurie - MD)

- ★ THE GO GO'S - We Got The Beat

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.

March 8. **Tanya Tucker**, Country Closeup, Narwood Productions, one hour.

March 8. **Teresa Brewer**, Music Makers, Narwood Productions, one hour.

March 8-9. **Sheena Easton**, Hot Ones, RKO One, one hour.

March 12. **Kim Carnes**, Dick Clark's Rock, Roll and Remember, United Stations, four hours.

March 12. **Brenda Lee**, Live From Gilley's, Westwood One, one hour.

March 12. **Foreigner**, Off the Record Special, Westwood One, one hour.

March 12. **Spinners**, Special Edition Westwood One, one hour.

March 12. **Bobby Womack**, Budweiser Concert Hour, one hour.

March 12. **Frizzell and West**, Weekly Country Music Countdown, United Stations, three hours.

March 12-14. **Steve Miller**, special, NBC Source, two hours.

March 13. **Kendalls**, Silver Eagle, ABC Entertainment, one hour.

March 13-14. Best of Country Sessions, NBC, one hour.

March 13-14. Boston Sound, Continuous History of Rock'n'Roll, Rolling Stone Productions, one hour.

March 13-14. **Lindsey Buckingham**, Robert W. Morgan Special, Watermark, one hour.

March 14. **Carmine Appice, Rick Derringer, Charlie Daniels, Vanilla Fudge**, King Biscuit Flower Hour UNICEF Benefit, ABC Rock Radio, one hour.

March 14. **Lacy J. Dalton**, Country Star Countdown, RKO Two, three hours.

March 15. **T.G. Sheppard**, Country Closeup, Narwood Productions, one hour.

March 15. **Lionel Hampton**, Music Makers, Narwood Productions, one hour.

March 15-16. **Paul Davis**, Musistar Special, RKO Two, one hour.

March 19. **Pretenders**, Off The Record, Westwood One, one hour.

March 19. **Al Jarreau**, Special Edition, Westwood One, one hour.

March 19. **Sammy Hager**, In Concert, Westwood One, one hour.

March 19. **Crystal Gayle**, Weekly Country Music Countdown, United Stations, three hours.

March 19. **Glaser Bros.**, Live From Gilley's, Westwood One, one hour.

March 20. **Alabama**, Country Sessions, NBC, one hour.

March 20. **Larry Gatlin & Gatlin Bros.**, Silver Eagle, ABC Entertainment, one hour.

March 19-21. **Rush**, Special, NBC Source, 90 minutes.

March 20-21. **Ringo Starr**, Robert W. Morgan Special of the Week, Watermark, one hour.

March 20-21. **Jimi Hendrix**, Continuous History of Rock'n'Roll, Rolling Stone Productions, one hour.

March 21. **Molly Hatchett**, King Biscuit Flower Hour, ABC Rock Radio, one hour.

March 21. **Bellamy Bros.**, Country Star Countdown, RKO Two, three hours.

March 21-22. **Rick Springfield**, Hot Ones, RKO One, one hour.

Mike Harrison Does Censorship Loom?

LOS ANGELES—Throughout its history, rock'n'roll has faced varying degrees of cultural and political opposition from conservative elements of society. The level of this opposition, of course, has fluctuated with the changing social climate. Today, it seems the opponents of rock are growing larger in number and louder in their protestation. I pick up traces of it on my KMET-FM Los Angeles talk show as we occasionally hear from people (of all ages, believe it or not) who cite rock as a messenger of the Devil and the destroyer of our youth. They talk about "backmasking"—the term for the allegedly secret, subliminal, backward tracks on hit songs hypnotically inducing the listener to worship Satan. But for the most part, my Southern California listenership is liberal in its orientation and pro-rock as an artform and commercial entity.

But I sure ran into a wall of rock opposition the other night while guesting on Jon Keller's program on "Talk Radio 68" WRKO-AM Boston. It was an open forum, hosted by Keller and the subject of the evening was contemporary music and radio.

The following excerpt featuring two callers from the show typifies this growing sentiment against rock'n'roll.

Caller: "I get kind of tired of hearing the kids saying the same thing: some of these words that Olivia Newton-John says (in 'Physical') are just a titulating thing. I think we as parents really should buy records for kids to get them started enjoying music when they're at the age when they'd like to get some records. We still do have some control over what they buy at their early teen years. I think that something has to be done to let these people who write this music and put out these words know how we feel. The music may be going pretty fast, but we hear what's being said."

Harrison: "If you think that suddenly there are titulating lyrics in popular music, that's a mistake. If you look back on rock'n'roll, even before rock, 'I've Got You Under My Skin,' 'I Get A Kick Out Of You,' I could sit here for a half hour and recite songs to you all the way back to the '30s and '40s that were kind of risqué."

Caller: "But the youngsters didn't buy those records then. Now they're buying them. You have to admit, don't you, that years ago kids didn't have the money they have now?"

Harrison: "Actually, the trend is going the opposite way. The trend, proportionate to the music consuming public right now, is that more adults are buying music and less children are buying music than during the earlier days of the pop era. Ironically, the kids today are spending their money on other things, for example the arcade, which is a primary source of competition for the record industry. So it may seem that way to you but statistically it's quite the opposite. It's just that now you're a parent, and you're more concerned about it than you were before, so it seems exaggerated and to be a problem on the increase. Nothing has changed."

Caller: "I'm a person who spent 10 years in the rock'n'roll business, as a promoter, a manager and an agent in Boston. It was between 1966

and 1976, and I was really a large promulgator of the sound. I got out of the business right after that, because I saw it going into an extremely corruptive, destructive course."

"The lyrics were getting worse, the concerts, the violence, the drugs, everything was getting worse. I decided I could no longer contribute to that. My question is does Mike see censorship on the horizon for rock'n'roll, and if so, within how many years?"

Harrison: "No, I don't believe so. I don't see censorship. I really think that you're confusing a much larger social problem. The movies are being criticized for this, television is being criticized for this, books, literature, art and music... and perhaps it's true. But I don't believe that necessarily rock is the sole cause of this, perhaps rock music is one of the symptoms of a much larger syndrome that's happening in our society. You are under the impression that rock music is the primary cause of these ills of society."

Caller: "No, I'm not. I only see it as a particle of the cause. But, I see it as a particle that's growing in leaps and bounds every decade and I also see it as part of the cause that's aimed at the more defenseless members of society. Would you agree with me that rock'n'roll is harmful to the degree from very minor to extremely harmful to a large number of young people in this country between 10 and 17, in that listening to the records, they do what they're told to do. And I have seen thousands and thousands of cases of it, at every nightclub in New England and parties after, where the kids would do what they were told to do on the records. If they're told to see 'Lucy In The Sky With Diamonds,' they'll try LSD; if they're told 'Happiness Is A Warm Gun,' they'll try heroin."

Harrison: "I'm certainly not a purveyor nor a supporter of that kind of negative input. I certainly don't agree that it's good to tell people to 'boogie 'til they puke,' or to have kids take LSD. But again, within a free society there is art, and art has, throughout history, been the place where all of the subjects of social concern and social custom are put out there for the public to take or reject. This is the manifestation of that concept. So to say that censorship is the answer, I don't know."

Caller: "Well, I know the long-term ramifications of censorship. It can spread like a cancer like anything else. But the idea is, we're talking about a section of the public, a section of the masses here that are between the ages of 10 and 17 years old, who do need some supervision. And I think when you're saying censorship for children, to institute censorship against rock'n'roll for kids, I don't think would be any more than telling a kid you can't have a license to drive a car until you're 16 years old or you can't drink alcohol until you're 18 years old."

The calls continued on in that direction for the most part, and I held my ground in defending artistic freedom—but the point is clear, there is a growing wave of opposition and to a large degree, ignorance, that radio stations playing rock music to one extent or another must deal with during these increasingly hard and bitter times.

Mike Harrison, broadcaster and radio consultant, is head of Goodphone Communications, Woodland Hills, Calif.



Billboard photo by Geoffrey Thomas

PARTY MEETING—EMI recording artist Kasim Sultan, left and WPLJ-FM DJ Mark Coppola meet during a station party at Les Mouches in Manhattan. WPLJ music director Dorothy Vanturini accompanies Sultan.

Goodphone Commentaries Thought Versus Theft

By DAVE FORMAN

ANAHEIM—Where are all the great master craftsmen, the people who feel secure enough in themselves to become "great and legendary" at their particular corner of our complex intertwined electronic communications business?

The innovators and creators have become largely overshadowed by those faceless, efficient implementors of concepts, arrived at through the sterility of over-reliance on so-called facts and figures.

I've been traveling quite a bit lately, in between "efficiently implementing new creations" on the radio stations I program. What I've found in many cases are two definitive groups of radio people: The artists and the non-artists. Radio artists, in my translation of the term, are those who create audio art using the electronic, invisible fourth dimension tool of radio waves. The non-radio artist is just in it to compete... an uninspired digital zombie who is so afraid to deal with people that he translates them into numbers. (He knows the pattern for Pac Man.) We all know both kinds of individuals. The artist soars like a graceful free spirit creating new ways of entertaining people while the non-artist calculates slightly different ways of presenting some artist's old ideas.

One great radio artist once came up with the cash call contest as a way to entertain listeners and thus, hopefully in theory, accomplish better quarter-hour shares in Arbitron. Thousands of people have ripped off, copied, adjusted, renamed, researched and re-executed the same idea right down the tubes into oblivion.

What about A through Z weekends and block parties? The slogans: kick ass, rocks, commercial free, non-stop rock, and what about best rock? How many K-Rocks and W-Rocks are there? How many KISS or KISS FM's or Q-102's or Z-103's can we stand? How much Jello has been jumped into? How many Air Guitar concerts have been done? How many Rick Shaws, Shannons, Sebastians and Stones really have parents with those names? My friends, I'm as guilty as you are.

While I can take credit for coining at least one of the above flashes of brilliance, I've improved upon one or two others as well. What have you stolen today? Come on... What have you ripped off this week? You pirate! As soon as you just respond to your competitors, you've taken yourself out of a leading situation, let alone put yourself into an elite group of communication copy cats.

When you create, you win. When you copy, you compete, and since your competitor did it first, you follow, so you lose. Thou shalt not steal programming ideas!

The people I've met at seminars, conferences and conventions who really don't know what they're doing are always those who talk about what everyone else is doing. And they are always pushing some new method of research that's infantile at best and at least eight years old. The leaders, the creators, the artists are always thinking about what they themselves can do to improve the quality of programming in ways never before attempted.

Sometimes brilliant minds arrive at similar things at the same time, so be careful about arriving at the same thing your friend did.

I was in Dallas a few weeks ago at WFAA-AM, KZEW-FM talking with WFAA general manager Hal Mayfield. What a refreshing conversation. His ratings were up and so was his spirit. A man with a top-rated AM radio station, not worrying about FM penetration, not overly buried in research data and not copying anyone else. He even made a big deal out of correcting me when I referred to WFAA and their "nearest competitor" as having similar formats. He said, "broadcast executives of the '80s need to be wide open to change and innovation." But, Mayfield continued, "The days of shooting from the hip are gone." I believe what he was saying is shoot from the mind and aim with your spirit. In no uncertain terms. Hal Mayfield stressed, "Listeners of the '80s want integrity."

Dave Forman is program director of KEZY-AM-FM Anaheim and president of TAPE studios.

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SUPERADIOTM **RADIO ENTERPRISES** 

Billboard Singles Radio Action

Based on station playlists through Tuesday (3/2/82)

Playlist Prime Movers ★

Playlist Top Add Ons ●

Continued from page 26

- CHILLIWACK—I Believe X
- BARRY MANILOW—Somewhere Down The Road X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- LE ROUX—Nobody Said It Was Easy X
- SISTER SLEDGE—My Guy X
- ANNE MURRAY—Another Sleepless Night X

WPGC-FM—Washington, D.C. (Jim Elliott—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 1-1
- ★ BERTIE HIGGINS—Key Largo 13-8
- ★ BOB AND DOUG MCKENZIE—Take Off 17-12
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 22-14
- ★ THE POINTER SISTERS—Should I Do It 23-17
- SISTER SLEDGE—My Guy
- CHARLENE—I've Never Been To Me B
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways B

WCAO-AM—Baltimore (Scott Richards—MD)

- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 8-2
- ★ ALABAMA—Love In The First Degree 9-3
- ★ BERTIE HIGGINS—Key Largo 19-4
- ★ JOURNEY—Open Arms 15-8
- ★ VANGELIS—Chariots Of Fire-Titles 21-10
- THE CURVES—Baby It's You
- RUPERT HOLMES—The End
- GREG GUIDRY—Goin' Down A
- BARBRA STREISAND—Memory A
- ROBERTA FLACK—Making Love B
- DEPECHE MODE—Just Can't Get Enough B
- THE POINTER SISTERS—Should I Do It B
- JOHN DENVER—Shanghai Breezes B
- ANNE MURRAY—Another Sleepless Night B

WIFI-FM—Philadelphia (Don Cannon, Verna McKay—MD's)

- ★ ROD STEWART—Tonight I'm Yours 18-14
- ★ VANGELIS—Chariots Of Fire-Titles 20-15
- ★ STEVIE WONDER—That Girl 6-3
- ★ THE POINTER SISTERS—Should I Do It 22-18
- ★ BOB AND DOUG MCKENZIE—Take Off 25-21
- QUARTERFLASH—Find Another Fool
- GREG GUIDRY—Goin' Down
- ROBERTA FLACK—Making Love A
- JUNIOR—Mama Used To Say A
- SMOKEY ROBINSON—Tell Me Tomorrow X
- NEIL DIAMOND—On The Way To The Sky X
- THE J. GEILS BAND—Freeze Frame X
- BARBRA STREISAND—Memory X
- SURVIVOR—Summer Nights X
- SISTER SLEDGE—My Guy X
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways X
- DR. HOOK—Baby Makes Her Blue Jeans Talk X
- IRENE CARA—Anyone Can See X
- PRISM—Don't Let Him Know X
- RICK SPRINGFIELD—Don't Talk To Strangers B

- STEVIE NICKS—Edge Of Seventeen B
- LE ROUX—Nobody Said It Was Easy B

WRQX-FM—Washington, D.C. (Frank Holler—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 15-1
- ★ STEVIE WONDER—That Girl 19-6
- ★ AIR SUPPLY—Sweet Dreams 12-5
- ★ KENNY ROGERS—Through The Years 26-14
- ★ BOB AND DOUG MCKENZIE—Take Off 25-15
- SISTER SLEDGE—My Guy
- PAUL DAVIS—65 Love Affair
- RICK SPRINGFIELD—Don't Talk To Strangers A
- THE GO GO'S—We Got The Beat B
- VANGELIS—Chariots Of Fire-Titles B
- ALABAMA—Love In The First Degree B
- VAN HALEN—Oh Pretty Woman X
- GENESIS—No Reply At All X
- CHILLIWACK—I Believe X
- HUEY LEWIS AND THE NEWS—Do You Believe In Love X
- THE POINTER SISTERS—Should I Do It X
- ROD STEWART—Tonight I'm Yours X
- LOVERBOY—Working For The Weekend X

WAEB-AM—Allentown (Jefferson Ward—MD)

- ★ THE J. GEILS BAND—Freeze Frame 22-15
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 25-18
- ★ SISTER SLEDGE—My Guy 23-19
- ★ VANGELIS—Chariots Of Fire-Titles 27-22
- ★ CHARLENE—I've Never Been To Me A
- ★ JOHN DENVER—Shanghai Breeze A
- ★ GREG GUIDRY—Goin' Down A
- LE ROUX—Nobody Said It Was Easy X
- BARBRA STREISAND—Memory X
- QUARTERFLASH—Find Another Fool X
- BARBRA STREISAND—Comin' In And Out Of Your Life X
- DAN FOGELBERG—Leader Of The Band X
- EARTH, WIND AND FIRE—Let's Groove X
- ROLLING STONES—Waiting On A Friend X
- PAUL DAVIS—Cool Night X
- STEVIE WOODS—Just Can't Win 'Em All X
- JUICE NEWTON—The Sweetest Thing X
- RICK SPRINGFIELD—Don't Talk To Strangers B
- STEVIE NICKS—Edge Of Seventeen B
- THE BOYS GANG—Please Don't Stop Me B

PAUL DAVIS—65 Love Affair B

WFBM-AM—Baltimore (Andy Szulinski—MD)

- ★ JOURNEY—Open Arms 1-1
- ★ BERTIE HIGGINS—Key Largo 9-5
- ★ OAK RIDGE BOYS—Bobbie Sue 11-8
- ★ ALABAMA—Love In The First Degree 14-9
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 15-10
- RICK SPRINGFIELD—Don't Talk To Strangers
- CHARLENE—I've Never Been To Me
- PATTI AUSTIN—Baby Come To Me A
- JOHN DENVER—Shanghai Breeze X
- GREG GUIDRY—Goin' Down X
- ROBERTA FLACK—Making Love B
- MIKE POST—Theme From Magnum P.I. B

WCCX-FM—Erie (Bill Shannon—MD)

- ★ FRICTIAN—Rockin' Tonight 3-1
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 12-2
- ★ GENESIS—Man On The Corner 17-10
- ★ THE J. GEILS BAND—Freeze Frame 20-15
- ★ QUARTERFLASH—Find Another Fool
- THE ROLLING STONES—Hang Fire
- ROBERTA FLACK—Making Love
- FRED PARIS AND THE FIVE SATINS—Medley A
- SOFT CELL—Tainted Love B
- PAUL DAVIS—65 Love Affair B
- BERTIE HIGGINS—Key Largo B
- MECO—Pop Goes The Movies Part 1 X
- SAMMY HAGAR—I'll Fall In Love Again X
- LULU—Who's Foolin' Who X

WKBO-AM—Harrisburg (Tim Burns—MD)

- STEVIE WOODS—Just Can't Win 'Em All A
- GREG GUIDRY—Goin' Down A
- RUPERT HOLMES—The End A
- OAK RIDGE BOYS—Bobbie Sue A
- LE ROUX—Nobody Said It Was Easy A

WRVQ-FM—Richmond (Bill Thomas—MD)

- ★ THE GO GO'S—We Got The Beat 12-7
- ★ QUARTERFLASH—Find Another Fool 15-8
- ★ LOVERBOY—Working For The Weekend 13-9
- ★ DONNIE IRIS—Love Like A Rock 18-10
- ★ VAN HALEN—Oh Pretty Woman 14-11
- GREG GUIDRY—Goin' Down
- ALABAMA—Love In The First Degree
- PAUL DAVIS—65 Love Affair A
- VANGELIS—Chariots Of Fire-Titles A
- STEVIE NICKS—Edge Of Seventeen X
- TOMMY TUTONE—867-5309/Jenny X
- RICK SPRINGFIELD—Don't Talk To Strangers B
- TRIUMPH—Say Goodbye B
- BRYAN ADAMS—Lonely Nights B

WFBG-AM—Altoona (Tony Booth—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 10-2
- ★ BOB AND DOUG MCKENZIE—Take Off 16-8

★ OLIVIA NEWTON-JOHN—Make A Move On Me 17-10

- ★ ROD STEWART—Tonight I'm Yours 20-13
- ★ STEVIE NICKS—Edge Of Seventeen 29-24
- THE GO GO'S—We Got The Beat
- JOHN DENVER—Shanghai Breezes
- KOOL AND THE GANG—Get Down On It A
- VAN HALEN—Oh Pretty Woman A
- PAUL DAVIS—65 Love Affair B
- GREG GUIDRY—Goin' Down B
- SAMMY HAGAR—I'll Fall In Love Again B
- SISTER SLEDGE—My Guy X
- STELLA PARTON—I'll Miss You X
- DR. HOOK—Baby Makes Her Blue Jeans Talk X
- BARBRA STREISAND—Memory X
- ANNE MURRAY—Another Sleepless Night X
- GEORGE DUKE—Shine On X
- SNEAKER—Don't Let Me In X
- VANGELIS—Chariots Of Fire-Titles X
- NEIL DIAMOND—On The Way To The Sky X
- PRISM—Don't Let Him Know X
- STEVIE WOODS—Just Can't Win 'Em All X
- IRENE CARA—Anyone Can See X
- LE ROUX—Nobody Said It Was Easy X

WQRK-FM—Norfolk (Bruce Garraway—MD)

- ★ JOURNEY—Open Arms 4-3
 - ★ BERTIE HIGGINS—Key Largo 16-11
 - ★ OAK RIDGE BOYS—Bobbie Sue 9-6
 - ★ STEVIE WONDER—That Girl 20-14
 - ★ SISTER SLEDGE—My Guy 24-20
 - VANGELIS—Chariots Of Fire-Titles
 - QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways
 - GREG GUIDRY—Goin' Down X
- WQXA-AM—York (Dan Steele—MD)
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 21-16
 - ★ BOB AND DOUG MCKENZIE—Take Off 23-17
 - ★ ALABAMA—Love In The First Degree 13-8
 - ★ FOREIGNER—Juke Box Hero 24-20
 - ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 25-22

- QUARTERFLASH—Find Another Fool
- RICK SPRINGFIELD—Don't Talk To Strangers
- KOOL AND THE GANG—Get Down On It A
- ROBERTA FLACK—Make Love A
- A TASTE OF HONEY—I'll Try Something New A
- SAMMY HAGAR—I'll Fall In Love Again X
- BARBRA STREISAND—Memory X
- FRED PARRIS AND THE FIVE SATINS—Medley X
- SISTER SLEDGE—My Guy X
- NEIL DIAMOND—On The Way To The Sky X
- THE SUGARHILL GANG—Apache X

Southeast Region

★ PRIME MOVERS

VANGELIS—Chariots Of Fire-Titles (Polydor)
DIANA ROSS—Mirror Mirror (RCA)
JOURNEY—Open Arms (Columbia)

● TOP ADD ONS

GREG GUIDRY—Goin' Down (Columbia/Badlands)
ROBERTA FLACK—Making Love (Atlantic)
DR. HOOK—Baby Makes Her Blue Jeans Talk (Casablanca)

● BREAKOUTS

A TASTE OF HONEY—I'll Try Something New (Capitol)
BILL CHAMPLIN—Take It Uptown (Elektra)
DARYL HALL AND JOHN OATES—Did It In A Minute (RCA)

WZGC-FM—Atlanta (John Young—MD)

- ★ VANGELIS—Chariots Of Fire-Titles 11-4
- ★ DIANA ROSS—Mirror Mirror 13-9
- ★ THE POLICE—Spirits In The Material World 15-10
- ★ THE GO GO'S—We Got The Beat 18-12
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 19-14
- GREG GUIDRY—Goin' Down
- ROBERTA FLACK—Making Love
- PAUL DAVIS—65 Love Affair A
- CHARLENE—I've Never Been To Me B
- STEVIE NICKS—Edge Of Seventeen B
- KOOL AND THE GANG—Steppin' Out B
- RICK SPRINGFIELD—Don't Talk To Strangers X
- NEIL DIAMOND—On The Way To The Sky X
- DR. HOOK—Baby Makes Her Blue Jeans Talk X

WQXI-FM—Atlanta (Jeff McCartney—MD)

- ★ VANGELIS—Chariots Of Fire-Titles 10-4
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 15-8
- ★ CHILLIWACK—I Believe 14-10
- ★ WILLIE NELSON—Always On My Mind 30-23
- PAUL DAVIS—65 Love Affair
- DARYL HALL AND JOHN OATES—Did It In A Minute
- CHARLENE—I've Never Been To Me B
- THE J. GEILS BAND—Freeze-Frame B
- SISTER SLEDGE—My Guy X
- GREG GUIDRY—Goin' Down X
- THE HUMAN LEAGUE—Don't You Want Me X
- FRED PARRIS AND THE FIVE SATINS—Medley X

WBBQ-FM—Augusta (Bruce Stevens—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 13-7
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 18-13
- ★ VANGELIS—Chariots Of Fire-Titles 24-14
- ★ BOB AND DOUG MCKENZIE—Take Off 26-20
- ★ VAN HALEN—Oh Pretty Woman 27-21
- GREG GUIDRY—Goin' Down A
- RAY PARKER JR. AND RAYDIO—The Other Woman A
- MIKE POST—Theme From Magnum P.I. A
- LE ROUX—Nobody Said It Was Easy X
- TOMMY TUTONE—867-5309/Jenny X
- DR. HOOK—Baby Makes Her Blue Jeans Talk X
- GEORGE DUKE—Shine On X
- KOOL AND THE GANG—Get Down On It X
- NEIL DIAMOND—On The Way To The Sky X
- CHARLENE—I've Never Been To Me X
- TOM TOM CLUB—Genius Of Love X
- WILLIE NELSON—Always On My Mind X
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways B
- PAUL DAVIS—65 Love Affair B
- RICK SPRINGFIELD—Don't Talk To Strangers B

WAYS-AM—Charlotte (Lou Simon—MD)

- ★ JOURNEY—Open Arms 3-1
- ★ OAK RIDGE BOYS—Bobbie Sue 6-4
- ★ VANGELIS—Chariots Of Fire-Titles 8-6
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 11-9
- ★ ALABAMA—Mountain Music 23-17
- MIKE POST—Theme From Magnum P.I.
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways
- PAUL DAVIS—65 Love Affair A
- DR. HOOK—Baby Makes Her Blue Jeans Talk A
- WILLIE NELSON—Always On My Mind B
- SISTER SLEDGE—My Guy X
- JOHN DENVER—Shanghai Breezes X

WBCY-FM—Charlotte (Bob Kagan—MD)

- ★ VANGELIS—Chariots Of Fire-Titles 16-11
- ★ PAUL DAVIS—Cool Night 25-18
- ★ THE GO GO'S—We Got The Beat 8-6
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 10-7
- ★ DARYL HALL AND JOHN OATES—I Can't Go For That 19-16
- DR. HOOK—Baby Makes Her Blue Jeans Talk
- BILL CHAMPLIN—Take It Up Town
- QUARTERFLASH—Find Another Fool B
- THE HUMAN LEAGUE—Don't You Want Me B
- SNEAKER—More Than Just The Two Of Us B
- RICK SPRINGFIELD—Don't Talk To Strangers B
- GREG GUIDRY—Goin' Down X
- GLASS MOON—On A Carousel X
- PRISM—Don't Let Him Know L
- SAMMY HAGAR—I'll Fall In Love Again L
- VAN HALEN—Oh Pretty Woman L
- BRYAN ADAMS—Lonely Nights L

WHBQ-AM—Memphis (Charles Duvall—MD)

- ★ ABBA—When All Is Said And Done 8-5
- ★ T.G. SHEPPARD—Only One You 10-7
- ★ OAK RIDGE BOYS—Bobbie Sue 15-9
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 19-13
- ★ STEVIE WONDER—That Girl 20-14
- OLIVIA NEWTON-JOHN—Make A Move On Me
- BARBRA STREISAND—Memory B
- GREG GUIDRY—Goin' Down B
- PAUL DAVIS—65 Love Affair X
- SISTER SLEDGE—My Guy X
- GEORGE BENSON—Never Give Up On A Good Thing X
- WILLIE NELSON—Always On My Mind X

WMC-FM (FM-100)—Memphis (Tom Prestigiacomo—MD)

- ★ BERTIE HIGGINS—Key Largo 13-8
- ★ THE POLICE—Spirits In The Material World 14-9
- GREG GUIDRY—Goin' Down
- RICK SPRINGFIELD—Don't Talk To Strangers X
- STEVIE NICKS—Edge Of Seventeen B

WHYI-FM—Miami (Mark Shands—MD)

- ★ SKYY—Call Me 8-5
- ★ LOVERBOY—Working For The Weekend 26-13
- ★ OAN FOGELBERG—Leader Of The Band 19-16
- ★ SOFT CELL—Tainted Love 16-15
- ★ KOOL AND THE GANG—Get Down On It 22-19
- THE GO GO'S—We Got The Beat
- SHEENA EASTON—You Could Have Been With Me
- RICK SPRINGFIELD—Don't Talk To Strangers B
- THE J. GEILS BAND—Freeze-Frame X
- JUNIOR—Mama Used To Say X
- THE POINTER SISTERS—Should I Do It X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- OLIVIA NEWTON-JOHN—Make A Move On Me X
- HUEY LEWIS AND THE NEWS—Do You Believe In Love X
- SURVIVOR—Summer Nights X
- VAN HALEN—Oh Pretty Woman X
- GREG GUIDRY—Goin' Down X

WANS-FM—Anderson (Sam Church—MD)

- ★ JOURNEY—Open Arms 6-1
- ★ STEVIE WONDER—That Girl 17-8
- ★ GENESIS—Abacab 19-9
- ★ KENNY ROGERS—Through The Years 21-10
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll
- FOREIGNER—Juke Box Hero
- STEVIE NICKS—Edge Of Seventeen
- QUARTERFLASH—Find Another Fool A
- RICK SPRINGFIELD—Don't Talk To Strangers A
- PAUL DAVIS—65 Love Affair A
- GREG GUIDRY—Goin' Down A
- SAMMY HAGAR—I'll Fall In Love Again B
- LE ROUX—Nobody Said It Was Easy B
- PRISM—Don't Let Him Know B
- VANGELIS—Chariots Of Fire-Titles B

WISE-AM—Asheville (John Stevens—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 32-1
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 24-19
- ★ THE POLICE—Spirits In The Material World 14-7
- ★ BERTIE HIGGINS—Key Largo 23-9
- ★ THE J. GEILS BAND—Freeze-Frame 27-21
- ★ TOMMY TUTONE—867-5309/Jenny X
- ★ NEIL DIAMOND—On The Way To The Sky X
- ★ MIKE POST—Theme From Magnum P.I. X
- ★ DR. HOOK—Baby Makes Her Blue Jeans Talk X
- ★ SNEAKER—Don't Let Me In X
- ★ GREG GUIDRY—Goin' Down X
- ★ KOOL AND THE GANG—Get Down On It X
- ★ IRENE CARA—Anyone Can See X

GINO VANNELLI—The Longer You Wait X
PAUL DAVIS—65 Love Affair B

WQXI-AM—Atlanta (J. Jackson—MD)

- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 7-3
- ★ SISTER SLEDGE—My Guy 12-9
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 13-10
- ★ THE POLICE—Spirits In The Material World 16-12
- FRED PARIS AND THE FIVE SATINS—Medley
- CHARLENE—I've Never Been To Me
- PAUL DAVIS—65 Love Affair A
- WILLIE NELSON—Always On My Mind A
- MECO—Pop Goes The Movies Part 1 B
- CAPRIS—Morse Code Of Love X
- LARRY CARLTON—Sleepwalk X

WWSN-AM—Birmingham (Sandra Chandler—MD)

- ★ JOURNEY—Open Arms 9-1
- ★ SHEENA EASTON—You Could Have Been With Me 5-2
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 15-11
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 21-19
- ★ MECO—Pop Goes The Movies Part 1 22-20
- ★ WILLIE NELSON—Always On My Mind B
- PAUL DAVIS—65 Love Affair B
- CAPRIS—Morse Code Of Love X

WCKX-FM—Tampa (Colleen Cassidy—MD)

- ★ KENNY ROGERS—Through The Years 8-5
- ★ CHARLENE—I've Never Been To Me 10-8
- ★ EARTH WIND AND FIRE—Wanna Be With You 20-17
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 24-18
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 28-24
- GREG GUIDRY—Goin' Down

WFLB-AM—Fayetteville (Larry Canon—MD)

- A TASTE OF HONEY—I'll Try Something New
- RICK SPRINGFIELD—Don't Talk To Strangers
- LARRY CARLTON—Sleepwalk A
- ROBERTA FLACK—Making Love A
- GLASS MOON—On A Carousel A
- THE HUMAN LEAGUE—Don't You Want Me A
- JUNIOR—Mama Used To Say A
- MIKE POST—Theme From Magnum P.I. B
- IRENE CARA—Anyone9 Can See B
- MECO—Pop Goes The Movies Part 1 B
- TOM TOM BLUC—Genius Of Love B
- FRED PARRIS AND THE FIVE SATINS—Medley X
- THE J. GEILS BAND—Freeze-Frame X
- SNEAKER—Don't Let Me In X
- GENE COTTON—If I Could Get You X
- PRISM—Don't Let Him Know X
- STEVIE NICKS—Edge Of Seventeen X
- DAVID LASLEY—If I Had My Wish Tonight A
- TOM CHAPIN—Jeanne A

WAXY-FM—Ft. Lauderdale (Rick Shaw—MD)

- ★ DIANA ROSS—Mirror Mirror 11-6
- ★ THE POINTER SISTERS—Should I Do It 19-14
- ★ VANGELIS—Chariots Of Fire-Titles 18-15
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 24-16
- ★ GEORGE BENSON—Never Give Up A Good thing 30-27
- DR. HOOK—Baby Makes Her Blue Jeans Talk
- GREG GUIDRY—Goin' Down
- A TASTE OF HONEY—I'll Try Something New A
- PAUL DAVIS—65 Love Affair B
- LE ROUX—Nobody Said It Was Easy B

WIVY-FM—Jacksonville (Dave Scott—MD)

- ★ STEVIE WONDER—That Girl 9-2
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 18-10
- ★ DIANA ROSS—Mirror Mirror 11-7
- ★ ROD STEWART—Tonight I'm Yours 12-9
- ★ THE J. GEILS BAND—Freeze Frame 22-17
- RICK SPRINGFIELD—Don't Talk To Strangers
- DR. HOOK—Baby Makes Her Blue Jeans Talk A
- ANNE MURRAY—Another Sleepless Night A
- PAUL DAVIS—65 Love Affair B
- GREG GUIDRY—Goin' Down B
- IRENE CARA—Anyone Can See B

WNOX-AM—Knoxville (Scott Majors—MD)

- ★ OAK RIDGE BOYS—Bobbie Sue 9-7
- ★ CLIFF RICHARD—Daddy's Home
- ★ CHILLIWACK—I Believe 19-15
- ★ GREG GUIDRY—Goin' Down 25-19
- ★ VANGELIS—Chariots Of Fire-Titles 26-22
- NEIL DIAMOND—On The Way To The Sky
- IRENE CARA—Anyone Can See
- PAUL DAVIS—65 Love Affair B
- GEORGE BENSON—Never Give Up A Good Thing B
- GEORGE DUKE—Shine On B

- EARTH WIND AND FIRE—Wanna Be With You X
- MECO—Pop Goes The Movies Part 1 X
- ANNE MURRAY—Another Sleepless Night X

Q-94FM (KLQP-FM)—Little Rock (Bob Lee—MD)

- ★ JOURNEY—Open Arms 1-1
- ★ AIR SUPPLY—Sweet Dreams 3-2
- ★ LITTLE RIVER BAND—Take It Easy On Me 4-3
- ★ STEVIE WONDER—That Girl 10-6
- ★ ROD STEWART—Tonight I'm Yours 13-11
- DR. HOOK—Baby Makes Her Blue Jeans Talk
- OLIVIA NEWTON-JOHN—Make A Move On Me A
- GLASS MOON—On A Carousel A
- STELLA PARTON—I'll Miss You A
- MECO—Pop Goes The Movies A
- TOMMY TUTONE—867-5309/Jenny B
- FOREIGNER—Juke Box Hero B
- VAN HALEN—Oh Pretty Woman B
- SKYY—Call Me X
- PRISM—Don't Let Him Know X
- BRYAN ADAMS—Lonely Nights X
- THE HUMAN LEAGUE—Don't You Want Me X
- SURVIVOR—Summer Nights X

WINZ-FM—Miami (Johnny Dolan—MD)

- ★ STEVIE WONDER—That Girl 8-5
- ★ THE GO GO'S—We Got The Beat 15-7
- ★ THE SUGARHILL GANG—Apache 21-12
- ★ THE POLICE—Spirits In The Material World 17-16
- ★ SKYY—Call Me 19-18
- JUNIOR—Mama Used To Say
- KOOL AND THE GANG—Get Down On It
- SOFT CELL—Tainted Love A
- VANGELIS—Chariots Of Fire-Titles B
- O'BRYAN—Gigolo B
- TOM CHAPIN—Jeanne X
- THE J. GEILS BAND—Freeze Frame X
- OLIVIA NEWTON-JOHN—Make A Move On Me B

WHHY-FM—Montgomery (Neil Harrison—MD)

- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 23-17
- ★ CHILLIWACK—I Believe 22-19
- ★ NEIL DIAMOND—On The Way To The Sky 27-23
- ★ THE J. GEILS BAND—Freeze-Frame 28-24
- ★ LE ROUX—Nobody Said It Was Easy 29-25
- VANGELIS—Chariots Of Fire-Titles B
- QUARTERFLASH—Find Another Fool
- MIKE POST—Theme From Magnum P.I. A
- BOB AND DOUG MCKENZIE—Take Off A
- DR. HOOK—Baby Makes Her Blue Jeans Talk X
- WILLIE NELSON—Always On My Mind X
- RICK SPRINGFIELD—Don't Talk To Strangers X
- GREG GUIDRY—Goin' Down X
- JOAN JETT AND THE BLACK HEARTS—I Love Rock 'N' Roll B
- PAUL DAVIS—65 Love Affair B
- THE BOYS GANG—Please Don't Stop Me B
- STEVIE NICKS—Edge Of Seventeen B
- FRED PARRIS AND THE FIVE SATINS—Medley D
- CHARLEY PRIDE—Mountains Of Love D

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/2/82)

Continued from opposite page

WWKX-FM—Nashville
(John Anthony—MD)

- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 23-14
- ★ **THE POINTER SISTERS**—Should I Do It 25-16
- ★ **THE GO GO'S**—We Got The Beat 27-22
- ★ **BOB AND DOUG MCKENZIE**—Take Off 30-26
- **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways A
- **CHARLENE**—I've Never Been To Me A
- **VANGELIS**—Chariots Of Fire—Titles B
- **STEVIE NICKS**—Edge Of Seventeen B
- **LE ROUX**—Nobody Said It Was Easy B
- **DAVID LASLEY**—If I Had My Wish Tonight A
- **CHRIS REA**—Loving You X
- **DR. HOOK**—Baby Makes Her Blue Jeans Talk X
- **RICK SPRINGFIELD**—Don't Talk To Strangers X

WBJW-FM—Orlando
(Terry Long—MD)

- ★ **DARYL HALL AND JOHN OATES**—I Can't Go For That 1-1
- ★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 9-7
- ★ **STEVIE WONDER**—That Girl 13-9
- ★ **ROD STEWART**—Tonight I'm Yours 26-20
- ★ **VAN HALEN**—Oh Pretty Woman 34-28
- **STEVIE NICKS**—Edge Of Seventeen
- **A TASTE OF HONEY**—I'll Try Something New
- **BRYAN ADAMS**—Lonely Nights A
- **JOHN DENVER**—Shanghai Breezes A
- **LULU**—Who's Foolin' Who A
- **PRISM**—Don't Let Him Know B
- **NEIL DIAMOND**—On The Way To The Sky B
- **TOMMY TUTONE**—867-5309/Jenny B
- **SMOKEY ROBINSON**—Tell Me Tomorrow B
- **DAVID LESLEY**—If I Had My Wish Tonight A
- **HUMAN LEAGUE**—Secrets X

WRBQ-FM—Tampa
(Pat McKay—MD)

- **HUEY LEWIS AND THE NEWS**—Do You Believe In Love
- **KOOL AND THE GANG**—Get Down On It

WSEZ-FM—Winston-Salem
(Bob Mahoney—MD)

- ★ **CLIFF RICHARD**—Daddy's Home 15-9
- ★ **JOURNEY**—Open Arms 1-1
- ★ **VANGELIS**—Chariots Of Fire—Titles 25-15
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 26-16
- ★ **THE J. GEILS BAND**—Freeze-Frame P-26
- **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll
- **STEVIE NICKS**—Edge Of Seventeen B
- **VAN HALEN**—Oh Pretty Woman B
- **GEORGE BENSON**—Never Give Up On A Good Thing Z
- **SAMMY HAGAR**—I'll Fall In Love Again X
- **DR. HOOK**—Baby Makes Her Blue Jeans Talk X
- **GLASS MOON**—On A Carousel X
- **SNEAKER**—Don't Let Me In X
- **KASIM SULTON**—Don't Break My Heart X
- **KOOL AND THE GANG**—Get Down On It X
- **PAUL DAVIS**—65 Love Affair X
- **ATLANTIC STARR**—Circles X
- **GENE COTTON**—If I Could Get You X

WCSC-AM—Charleston
(Chris Bailey—MD)

- ★ **BERTIE HIGGINS**—Key Largo 2-2
- ★ **THE GO GO'S**—We Got The Beat 7-5
- ★ **MECO**—Pop Goes The Movies Part 1 12-7

- **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 13-10
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 17-12
- **A TASTE OF HONEY**—I'll Try Something New
- **FRED PARRIS AND THE FIVE SATINS**—Medley
- **GREG GUIDRY**—Over The Line A
- **CHARLENE**—I've Never Been To Me A
- **RAY PARKER AND RAYDIO JR.**—The Other Woman A
- **CHRIS CHRISTIAN**—Make It: Last A
- **KOOL AND THE GANG**—Get Down On It A
- **WAR**—You Got The Power A
- **RICK SPRINGFIELD**—Don't Talk To Strangers B
- **WILLIE NELSON**—Always On My Mind B
- **GREG GUIDRY**—Goin' Down B
- **AL JARREAU**—Teach Me Tonight X
- **DWIGHT TWILLEY**—Somebody To Love X
- **LINDSEY BUCKINGHAM**—It Was I X
- **ANNE MURRAY**—Another Sleepless Night X
- **BARBRA STREISAND**—Memory X
- **ROBERTA FLACK**—Making Love X
- **THE FOUR TOPS**—Tonight I'm Gonna Love You All X

WSKZ-FM—Chattanooga
(David Carroll—MD)

- ★ **ROD STEWART**—Tonight I'm Yours 11-4
- ★ **STEVIE NICKS**—Edge Of Seventeen 18-13
- ★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 6-3
- ★ **THE GO GO'S**—We Got The Beat 14-11
- ★ **LE ROUX**—Nobody Said It Was Easy 24-19
- **PAUL DAVIS**—65 Love Affair
- **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways

WJDX-AM—Jackson
(Lee Adams—MD)

- ★ **JOURNEY**—Open Arms 5-2
- ★ **KENNY ROGERS**—Through The Years 7-3
- ★ **DIANA ROSS**—Mirror Mirror 10-5
- ★ **BERTIE HIGGINS**—Key Largo 12-8
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 17-12
- **GREG GUIDRY**—Goin' Down
- **RICK SPRINGFIELD**—Don't Talk To Strangers
- **PAUL DAVIS**—65 Love Affair A
- **SKYY**—Call Me A
- **MECO**—Pop Goes The Movies—Part One X
- **OAK RIDGE BOYS**—Bobbie Sue X
- **G.Q.**—Sad Girl X
- **BOB AND DOUG MCKENZIE**—Take Off X
- **THE J. GEILS BAND**—Freeze-Frame X
- **FOREIGNER**—Juke Box Hero X

WOKI-AM—Knoxville
(Gary Adkins—MD)

- ★ **ROD STEWART**—Tonight I'm Yours 11-15
- ★ **DIANA ROSS**—Mirror Mirror 10-7
- ★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 15-9
- ★ **KENNY ROGERS**—Through The Years 14-10
- ★ **THE POINTER SISTERS**—Should I Do It 18-14
- **KOOL AND THE GANG**—Get Down On It
- **BILL CHAMPLIN**—Take It Up Town
- **MECO**—Pop Goes The Movies—Part One A
- **RICK SPRINGFIELD**—Don't Talk To Strangers A
- **RAY PARKER AND RAYDIO JR.**—The Other Woman A
- **DAVID LAFLEY**—If I Had My Wish Tonight A
- **NOVO COMBO**—Tattoo X
- **ANNE MURRAY**—Another Sleepless Night X
- **IRENE CARA**—Anyone Can See X
- **TOMMY TUTONE**—867-5309/Jenny X
- **BONNIE RAITT**—Keep This Heart In Mind X
- **LULU**—Who's Foolin' Who X

- **THE HUMAN LEAGUE**—Don't You Want Me X
- **SMOKEY ROBINSON**—Tell Me Tomorrow X
- **JIMMEY BUFFETT**—Tonight X
- **DR. HOOK**—Baby Makes Her Blue Jeans Talk B
- **PAUL DAVIS**—65 Love Affair B
- **LE ROUX**—Nobody Said It Was Easy B
- **WILLIE NELSON**—Always On My Mind B
- **GREG GUIDRY**—Goin' Down B

WKXY-AM—Sarasota
(Tony Williams—MD)

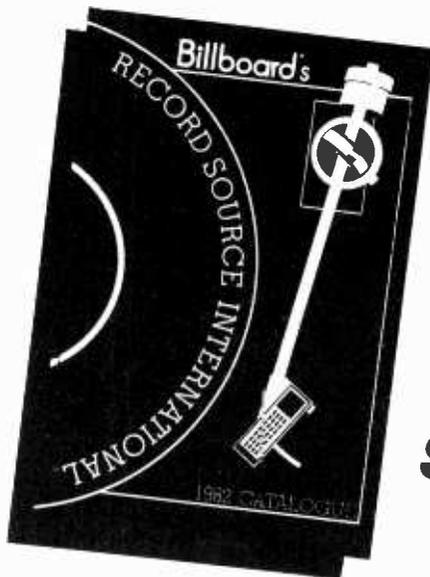
- ★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 8-5
- ★ **THE GO GO'S**—We Got The Beat 15-11
- ★ **ROD STEWART**—Tonight I'm Yours 20-14
- ★ **SKYY**—Call Me 26-20
- ★ **VANGELIS**—Chariots Of Fire—Titles 29-25
- **SISTER SLEDGE**—My Guy
- **CHILLWACK**—I Believe
- **PAUL DAVIS**—65 Love Affair A
- **KOOL AND THE GANG**—Get Down On It A
- **DR. HOOK**—Baby Makes Her Blue Jeans Talk A
- **GREG GUIDRY**—Goin' Down A
- **CHARLENE**—I've Never Been To Me A
- **MECO**—Pop Goes The Movies—Part One A
- **LE ROUX**—Nobody Said It Was Easy A
- **IRENE CARA**—Anyone Can See X
- **VAN HALEN**—Oh Pretty Woman X
- **QUARTERFLASH**—Find Another Fool X
- **AURRA**—I Never Knew Love X
- **STEVIE NICKS**—Edge Of Seventeen B
- **THE J. GEILS BAND**—Freeze-Frame B
- **HUEY LEWIS AND THE NEWS**—Do You Believe In Love B
- **FOREIGNER**—Juke Box Hero B
- **BOB AND DOUG MCKENZIE**—Take Off B

WSGA-AM—Savannah
(Ron Fredricks—MD)

- ★ **THE POINTER SISTERS**—Should I Do It 11-8
- ★ **TOM TOM CLUB**—Genius Of Love 31-19
- ★ **DIANA ROSS**—Mirror Mirror 8-5
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 12-9
- ★ **NEIL DIAMOND**—On The Way To The Sky 19-16
- **CHARLENE**—I've Never Been To Me
- **ALABAMA**—Mountain Music
- **RICK SPRINGFIELD**—Don't Talk To Strangers a

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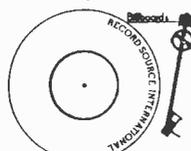
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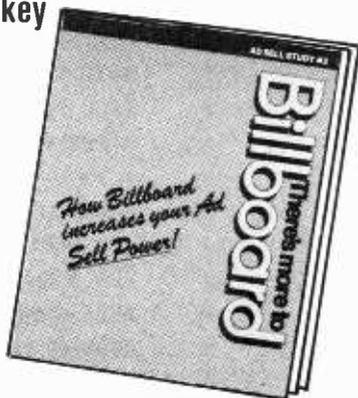
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Billboard® Rock Albums & Top Tracks™

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Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	18	J. GEILS BAND —Freeze Frame, EMI-America
2	2	13	JOAN JETT —I Love Rock And Roll, Boardwalk
3	3	21	THE POLICE —Ghost In The Machine, A&M
4	5	17	LOVERBOY —Get Lucky, Columbia
5	6	8	SAMMY HAGAR —Standing Hampton, Geffen
6	7	8	PRISM —Small Change, Capitol
7	4	16	THE CARS —Shake It Up, Elektra
8	8	14	AC/DC —For Those About To Rock, Atlantic
9	9	22	GENESIS —Abacab, Atlantic
10	13	6	ALDO NOVA —Aldo Nova, Portrait
11	12	15	BRYAN ADAMS —You Want It, You Got It, A&M
12	17	6	LE ROUX —Last Safe Place, RCA
13	11	18	QUARTERFLASH —Quarterflash, Geffen
14	10	17	OZZY OSBOURNE —Diary Of A Madman, Jet
15	16	24	THE GO-GO'S —Beauty And the Beat, IRS
16	23	3	HUEY LEWIS AND THE NEWS —Picture This, Chrysalis
17	19	33	JOURNEY —Escape, Columbia
18	14	35	FOREIGNER —4, Atlantic
19	15	28	THE ROLLING STONES —Tattoo You, Rolling Stones Records
20	18	9	BOB AND DOUG MCKENZIE —Great White North, Mercury
21	20	12	PETER CETERA —Peter Cetera, Full Moon/Warner Bros.
22	27	6	TOMMY TUTONE —Tutone 2, Columbia
23	25	5	JOHNNY AND THE DISTRACTIONS —Let It Rock, A&M
24	26	8	WRABIT —Wrabit, MCA
25	22	17	ROD STEWART —Tonight I'm Yours, Warner Bros.
26	21	8	DONNIE IRIS —King Cool, MCA
27	36	3	THIN LIZZY —Renegade, Warner Bros.
28	34	4	NICK LOWE —Nick The Knife, Columbia
29	32	3	BONNIE RAITT —Green Light, Warner Bros.
30	38	7	SOFT CELL —Non-Stop Erotic Cabaret, Sire
31	24	3	DWIGHT TWILLEY —Scuba Divers, EMI-America
32	28	7	JIMMY BUFFETT —Somewhere Over China, MCA
33	33	33	STEVIE NICKS —Bella Donna, Modern Records
34	30	27	TRIUMPH —Allied Forces, RCA
35	37	3	UFO —Mechanix, Chrysalis
36	41	3	GLASS MOON —Growing In The Dark, Radio Records
37	29	12	EDDIE SCHWARTZ —No Refuge, Atco
38	39	4	RICK SPRINGFIELD —Working Class Dog, RCA
39	35	5	JANIS JOPLIN —Farewell Song, Columbia
40	40	29	SHOOTING STAR —Hang On For Your Life, Virgin/Epic
41	NEW ENTRY		GAMMA —3, Elektra
42	31	7	THE JOHN HALL BAND —All Of The Above, EMI-America
43	48	2	VAN MORRISON —Beautiful Vision, Warner Bros.
44	NEW ENTRY		CHUBBY CHECKER —The Change Has Come, MCA
45	42	4	THE WAITRESSES —Wasn't Tomorrow Wonderful, Polydor
46	NEW ENTRY		JAY FERGUSON —White Noise, Capitol
47	43	15	THE HENRY PAUL BAND —Living Without Your Love, Atlantic
48	44	6	DAN FOGELBERG —The Innocent Age, Full Moon/Epic
49	45	28	THE KINKS —Give The People What They Want, Arista
50	46	46	BILLY SQUIER —Don't Say No, Capitol

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	2	6	VAN HALEN —Pretty Woman, Warner Bros.
2	1	14	JOAN JETT —I Love Rock & Roll, Boardwalk
3	3	8	PRISM —Don't Let Him Know, Capitol
4	4	9	SAMMY HAGAR —I'll Fall In Love Again, Geffen
5	6	5	ALDO NOVA —Fantasy, Portrait
6	5	8	BRYAN ADAMS —Lonely Nights, A&M
7	8	8	BOB AND DOUG MCKENZIE —Take Off, Mercury
8	10	17	THE J. GEILS BAND —Freeze-Frame, EMI-America
9	7	13	PETER CETERA —Living In The Limelight, Full Moon/Warner Bros.
10	12	5	LE ROUX —Addicted, RCA
11	9	17	LOVERBOY —Working For The Weekend, Columbia
12	14	15	THE POLICE —Spirits In The Material World, A&M
13	NEW ENTRY		TOMMY TUTONE —867-5309/Jenny, Columbia
14	11	16	THE CARS —Shake It Up, Elektra
15	15	18	OZZY OSBOURNE —Flying High, Epic
16	16	18	JOHN HALL —Crazy (Keep On Falling), EMI-America
17	17	18	THE J. GEILS BAND —Centerfold, EMI-America
18	18	14	DONNIE IRIS —Love Is Like A Rock, MCA
19	13	22	GENESIS —Abacab, Atlantic
20	21	5	WRABIT —Anyway, Anytime, MCA
21	19	17	QUARTERFLASH —Find Another Fool, Geffen
22	20	20	QUARTERFLASH —Harden My Heart, Geffen
23	23	5	THE GO-GO'S —We Got The Beat, I.R.S.
24	22	15	AC/DC —For Those About To Rock, Atlantic
25	47	2	GAMMA —Right The First Time, Elektra
26	26	25	THE POLICE —Every Little Thing She Does Is Magic, A&M
27	28	3	STEVIE NICKS —Edge Of Seventeen (Live), Modern Records
28	29	2	UFO —The Writer, Chrysalis
29	24	13	AC/DC —Let's Get It Up, Atlantic
30	NEW ENTRY		JOHNNY AND THE DISTRACTIONS —Complicated Now, A&M
31	NEW ENTRY		SAMMY HAGAR —There's Only One Way, Geffen
32	34	2	RICK SPRINGFIELD —Calling All Girls, RCA
33	27	8	LOVERBOY —When It's Over, Columbia
34	40	6	JOAN JETT —Crimson And Clover, Boardwalk
35	42	7	JANIS JOPLIN —One Night Stand, Columbia
36	31	18	TRIUMPH —Fight The Good Fight, RCA
37	32	8	THE GO GO'S —Our Lips Are Sealed, I.R.S.
38	45	6	OZZY OSBOURNE —Over The Mountain, Epic
39	25	4	THE WAITRESSES —I Know What Boys Like, Polydor
40	50	3	RICK SPRINGFIELD —Love Is Alright Tonight, RCA
41	30	30	ROLLING STONES —Start Me Up, Rolling Stones Records
42	36	4	LOVERBOY —Lucky Ones, Columbia
43	43	2	NICK LOWE —Stick It Where The Sun Don't Shine, Columbia
44	NEW ENTRY		JAY FERGUSON —White Noise, Capitol
45	38	3	THIN LIZZY —Angel Of Death, Warner Brothers
46	33	7	JIMMY BUFFETT —It's Midnight And I'm Not Famous Yet, MCA
47	37	3	THE CARS —Cruiser, Elektra
48	41	9	JOURNEY —Open Arms, Columbia
49	44	3	HUEY LEWIS AND THE NEWS —Do You Believe In Love, Chrysalis
50	58	6	POLICE —Secret Journey, A&M
51	59	33	FOREIGNER —Urgent, Atlantic
52	57	4	NOVO COMBO —Tattoo, Polydor
53	60	8	SOFT CELL —Tainted Love, Sire
54	46	3	FOREIGNER —Juke Box Hero, Atlantic
55	48	13	AC/DC —Put A Finger On You, Atlantic
56	49	5	EDDIE SCHWARTZ —No Refuge, Atco
57	51	16	NEIL YOUNG —Southern Pacific, Warner Bros.
58	53	4	THE J. GEILS BAND —Flame Thrower, EMI-America
59	55	5	OZZY OSBOURNE —Kill, Epic
60	56	4	JOHNNY AND THE DISTRACTIONS —Shoulder Of The Road, A&M

Top Adds

1	VARIOUS ARTISTS —Secret Policeman's Other Ball, Island
2	UTOPIA —Swing To The Right, Bearsville
3	GAMMA —3, Elektra
4	JAY FERGUSON —White Noise, Capitol
5	BONNIE RAITT —Green Light, Warner Bros.
6	DUKE JUPITER —Duke Jupiter 1, Coast To Coast
7	DWIGHT TWILLEY —Scuba Diver, EMI-America
8	ROGER DALTRY —Best Hits, MCA
9	GLASS MOON —Growing In The Dark, Radio Records
10	RIGGS —Riggs, Full Moon/Warner Bros.

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

Vox Jox

NBC Stirs Corporate Cauldron

NEW YORK—Every so often NBC denies its radio division a president all its own. Now is one of those times. Responding to the resignation of NBC Radio president Dick Verne (Billboard Feb. 20), NBC president Robert Mulholland has tacked a "radio" on to the end of NBC television stations president Robert Walsh.

However, Mulholland promises that a successor to Verne will be named. Some insiders have put their bets on fast-moving Bob Sherman to get this job. That may be why Mulholland has decided to take the edge off the prestige of Verne's old job.

One NBC source described the extended title of Walsh as "a new managerial layer draped on radio." Why a new layer? "We've got lots of super executives floating around here," he quipped. Walsh has not been involved in radio since 1962 when he was a spot salesman in NBC's Chicago office.

In a somewhat related move, tv stations executive vice president Mike Eskridge also had "radio" tacked on to his title. He will oversee finance, administration and engineering.

WOR-AM New York celebrated its "first 60 years" at a gala presentation of skits and song at Carnegie Hall Sunday (28). Chita Revira stole the show in a song and dance number she performed. Morning man John A. Gambling and talk host Arlene Francis handled most of the narration which covered the history of what is now New York's number one station. General manager Rick Devlin can now say he conducted at Carnegie Hall since he took up the baton and led the orchestra in one chord. It was that kind of a night. Larry Kert opened the show in blackface imitating Al Jolson. WNBC-AM morning man Don Imus was among the competitors who attended. He got so into the after show black tie celebrations that he showed up for his morning show in his tux.

Chris Roberts has left KGGI-FM Riverside, Calif., as program director. His replacement is music director Steve O'Neal. Jack Monroe

has moved to KPLX-FM Ft. Worth from KLIF-AM Dallas. He does the noon to 4 p.m. shift. Popular Detroit radio personality Jim Davis has rejoined WOMC-FM Detroit. He will host the station's morning drive show. Davis was a member of the air staff from 1975-1980.

Mike Perkins oversees the operations of WYDD-FM New Kensington, Pa., and its sister station, WKPA-AM, in his new role as operations manager. He was formerly program director for the FM station. Ron Blue has taken over as executive vice president and chief operating officer of Swanson Broadcasting. He was general manager of KRMG-AM Tulsa for 15 years. His successor is Don Berndt, a Swanson vice president and former general manager of its KKG-FM Oklahoma City. Fritz Martial is named vice president/inspector general of Inner City Broadcasting. He was controller of its WBSL-FM/WLIB-AM outlets.

Allen Peterson is appointed vice president of programming/research for Jeff Pollack Communications in Los Angeles. He was program director of WYNF-FM Tampa. Mark Stevens and Jimmy Prueff is the new morning team at KEGF-FM Ft. Worth. They were with KULF-FM Houston. At KSJO-FM San Jose, Nikki Stevens is the new music director and Bob Jenkins is named promotion director. Stevens replaces Jim Robinson, who joins KZOK-AM/FM Seattle. The new m.d. will continue his 8 p.m.-midnight weekly airshift.

Following the departure of Tom Teuber, Trip Reeb has been appointed program director of WMET-FM Chicago. Reeb was formerly program director of WCMF-FM Rochester.

WCTC-AM New Brunswick, N.J. raised \$27,066 during its 15th annual radiothon for the American Heart Association. Franke Previtte of Franke and the Knockouts and Rupert Holmes spoke to listeners during the 16-hour "Operation Heartbeat". Big Jim Bristow cel-

ebrated his 20th year as host of CFMO-FM Ottawa's "Saturday Night Dance Party" on Feb. 27.

The Philadelphia Area Radio Broadcasters Assn. has been formed to promote that market. Larry Wexler, vice president and general manager of WPEN-AM and WMGK-FM, says the group will promote the benefits of increased radio advertising to local businesses, conduct seminars for its members to further their knowledge of management techniques, run special public service campaigns on behalf of local charities, and create a personnel clearing house to help minorities obtain employment at member stations. Elected officers also include: Lita Indzel Cohen, executive vice president, WHAT-AM and WWDB-FM; Arthur Camiolo, vice president and general manager, WIFI-AM; and Joel Samuelsohn, general manager of WRCP-AM and WSNI-FM. 1950s recording artist Richard Hayes ("The Old Master Painter") has resumed his Friday night broadcasts live from the Kona Kai Restaurant with guest celebrities over WWDB-FM Philadelphia.

Bob Wood is the new vice president of programming for the Algonquin Broadcasting Corp. Also known as Captain Showbiz, Wood joined WBen-AM-FM Buffalo, N.Y., as program director in May, 1977. "The Godfather of Radio," E. Rodney Jones, is the newest addition to WYLD-AM New Orleans. He joins as program director, moving from WXOL-AM Chicago. His show will be heard from 9 a.m. to noon.

David Chaney has joined the air-staff of KSFY-FM San Francisco. At WJDQ-FM Meridian, Miss., Bill Evans joins as music director and afternoon drive personality. Operations manager Larry O'Neal has taken over program director duties following the departure of Panama Jack Crabbe.



Wood

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Advertising Brings Results

TOP 50 Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
★	1	9	THROUGH THE YEARS Kenny Rogers, Liberty 1444 (Peso/Swanee Bravo, BMI)
☆	3	13	KEY LARGO Bertie Higgins, Family 9-02524 (Jen-Lee/Chappell, ASCAP/Lowery, BMI)
3	2	13	SOMEWHERE DOWN THE ROAD Barry Manilow, Arista 0658 (ATV/Mann And Weil/Snow, BMI)
4	4	13	SWEET DREAMS Air Supply, Arista 0655 (Careers/Bestall Reynolds, BMI/Riva PRS)
★	5	13	LOVE IN THE FIRST DEGREE Alabama, RCA 12288 (House Of Gold, BMI)
☆	8	12	CHARIOTS OF FIRE Vangelis, Polydora 2189 (Polygram) (Spheric B.V./WB, ASCAP)
☆	13	8	ONE HUNDRED WAYS Quincy Jones Featuring James Ingram, A&M 2387 (State Of The Arts/Eliza M. Ritesonian, ASCAP/Kidda/Mr. Melody, BMI)
★	9	7	OPEN ARMS Journey, Columbia 18-02687 (Weed High Nightmare, BMI)
★	11	7	DADDY'S HOME Cliff Richard, EMI-America 8103 (Big Seven, BMI)
10	10	9	WHEN ALL IS SAID AND DONE Abba, Atlantic 3889 (Countless, BMI)
★	12	8	ANOTHER SLEEPLESS NIGHT Anne Murray, Capitol 5083 (Chappell, ASCAP)
☆	14	5	ON THE WAY TO THE SKY Neil Diamond, Columbia 18-02712 (Stonebridge, ASCAP/Unichappell/Begonia Melodies, BMI)
☆	15	7	MY GUY Sister Sledge, Cotillion 47000 (Atlantic) (Jobete, ASCAP)
☆	17	5	THAT GIRL Stevie Wonder, Tamla 1602 (Motown) (Jobete/Black Bull, ASCAP)
15	6	14	LEADER OF THE BAND Dan Fogelberg, FullMoon/Epic 14-02647 (Mickory Grove/April, ASCAP)
16	7	14	YOU COULD HAVE BEEN WITH ME Sheena Easton, EMI-America 8101 (ATV, BMI)
★	19	7	JUST CAN'T WIN 'EM ALL Stevie Woods, Cotillion 46030 (Atlantic) (Snapshot/Edison Sunrise/Interworld/Mighty Mathieson/Vinyl, BMI)
★	18	4	SLEEPWALK Larry Carlton, Warner Bros. 50019 (Hudson Bay, BMI)
★	20	7	BOBBIE SUE Oak Ridge Boys, MCA 52006 (House Of Gold, BMI)
★	21	6	ONLY ONE YOU T.G. Sheppard, Warner/Curb 49858 (Cross Keys, ASCAP/Tree, BMI)
★	23	5	POP GOES THE MOVIES PART I Meco, Arista 0660 (20th Century Fox/Robbins/Warner Bros./UA, ASCAP/Unart, BMI)
★	25	5	SHOULD I DO IT The Pointer Sisters, Planet 47960 (Elektra) (Unichappell/Watch Hill, BMI)
★	27	4	MAKE A MOVE ON ME Olivia Newton-John, MCA 52000 (John Farrar/Snow, BMI)
★	24	7	NATURAL LOVE Petula Clark, Scotti Brothers 5-02676 (Epic) (Flowering Stone, ASCAP/Holy Moley, BMI)
☆	30	3	MEMORY Barbra Streisand, Columbia 18-02717 (Koppelman Bandier, BMI)
☆	32	2	SHANGHAI BREEZES John Denver, RCA 13071 (Cherry Lane, BMI)
★	27	16	SHE'S GOT A WAY Billy Joel, Columbia 18-02628 (April/Impulsive, ASCAP)
★	28	10	TAKE IT EASY ON ME Little River Band, Capitol 5057 (Colgems-EMI, ASCAP)
★	29	17	COOL NIGHT Paul Davis, Arista 9645 (Web IV, BMI)
☆	37	2	'65 LOVE AFFAIR Paul Davis, Arista 0661 (Web IV, BMI)
★	31	4	THE END Rupert Holmes, Elektra 47409 (WB/Holmes Line Of Music, ASCAP)
★	35	3	IF I COULD GET YOU Gene Cotton, Knoll 5002 (Knoll, ASCAP)
★	36	2	MEMORIES OF DAYS GONE BY Freddie Parris & The Five Satins, Elektra 47411 (Not Listed)
★	34	21	THE SWEETEST THING Juice Newton, Capitol 5046 (Sterling/Addison Street, ASCAP)
★	38	2	NEVER GIVE UP ON A GOOD THING George Benson, Warner Bros. 50005 (O'Lyric/Blackwood, BMI)
★	40	2	DO I EVER CROSS YOUR MIND Michael Smotherman, Epic 14-02711 (Songs Of Bandier-Koppelman/If Eyes/Garbo/Seventh Son/Dorsey, ASCAP)
★	37	5	SEA OF HEARTBREAK Poco, MCA 52001 (Shapiro & Bernstein, ASCAP)
★	38	NEW ENTRY	MAKING LOVE Roberta Flack, Atlantic 4005 (20th Century Fox/New Hidden Valley, ASCAP/Begonia Melodies/Fedora, BMI)
★	39	NEW ENTRY	TEACH ME TONIGHT Al Jarreau, Warner Bros. 50032 (MCA/Cahn/Hub, ASCAP)
★	40	NEW ENTRY	YOU NEVER GAVE UP ON ME Crystal Gayle, Columbia 18-02718 (Michael O'Connor, BMI)
★	41	18	COMIN' IN AND OUT OF YOUR LIFE Barbra Streisand, Columbia 18-02621 (Songs Of Bandier-Koppelman/Landers-Whiteside/Emanuel, ASCAP)
★	42	16	I CAN'T GO FOR THAT Daryl Hall & John Oates, RCA 12361 (Fust Buzza/Hot-Cha/Six Continents, BMI)
★	43	14	COULD IT BE LOVE Jennifer Warnes, Arista 0611 (Gee Sharp, BMI)
★	44	6	TELL ME TOMORROW Smokey Robinson, Tamla 1601 (Motown) (Chardax, BMI)
★	45	19	I WOULDN'T HAVE MISSED IT FOR THE WORLD Ronnie Milsap, RCA 12342 (Pi-Gem/Chess, BMI/ASCAP)
★	46	20	TURN YOUR LOVE AROUND George Benson, Warner Bros. 49846 (Garden Rake/Rehtakul/JSH, ASCAP)
★	47	16	SOMEONE COULD LOSE A HEART TONIGHT Eddie Rabbitt, Elektra 47239 (Briarpatch/Debdave, BMI)
★	48	19	LEATHER AND LACE Stevie Nicks With Don Henley, Modern 7341-(Atlantic) (Welsh Witch, BMI)
★	49	7	BLUE MOON WITH HEARTACHE Rosanne Cash, Columbia 18-02659 (Hotwire/Atlantic, BMI)
★	50	21	HOOKED ON CLASSICS Royal Philharmonic Orchestra, RCA 12304 (Chappell, ASCAP)

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

MARCH 13, 1982, BILLBOARD

PANEL CITES TUNEOUT FACTOR

'Off Button' Is Key Competition

By ROBYN WELLS

NASHVILLE—Competition for a country radio station comes in a variety of forms, but the "off button is still the biggest competition," warned Bob Elliot of Burkhart/Abrams/Michaels/Douglas & Assoc. at a session on the subject during the Country Radio Seminar here.

Other competition cited by the panel included fragmentation, other mediums, cable and satellites. United Stations programming vice president Ed Salamon kicked off the session by pointing out economic concerns facing the industry. Citing the dramatic growth of FM radio, he said, "There are twice as many radio stations fighting for dollars, but radio dollars are not expanding.

Elliot stressed the importance of knowing the competition in the market and what listeners look for on the

dial—music, information, personalities.

"The biggest tuneout factor is that a station doesn't fit the mood a listener was in," said Elliot. "You must know what a station is perceived as being." Echoed Salamon, "A radio station has to consistently set a mood. When you dip into soup, it should always be the same soup." Salamon also said that many listeners view radio as a utility. "People say, 'I'm going to turn on the news; I'm going to turn on the country music.'"

Elliot also stressed the importance of research and focus groups. Noting that Olivia Newton-John's "I Honestly Love You" is a country oldie, he advised polling listeners' reaction to the song following the singer's recent "Physical" television special. He points out that in every focus

group, John Denver emerges as one of the favorites, despite the fact that his chart success is not what it was in the mid-'70s.

Artists who are hot have the highest polarity, Elliot noted. "Some of their songs are the highest in popularity, while others are the highest in negativity," he said. "When an artist is hot, people say 'let's pull every record of theirs! But with those artists, you have to be even more selective. If you're playing an Anne Murray record that was just a mid-chart success, people might wonder why you're not playing another Murray song."

Jhan Hiber of Hiber & Hart urged stations to research their market to determine with whom they share cume and how they are perceived by the public. "A person only has so much discretionary time," he noted. He advised stations to know listeners, their lifestyles and what they do with their discretionary time. He also warned that audio cable would be serious competition in at least 30% of the markets within a few years.

A station should thoroughly research what the competition in the market is doing at least once a year, Hiber said. Elliot advised that stations should monitor their competition's stations for a week, then listen to the station one day monthly.

As for tv advertising, Elliot pointed out how many of the spots used people who looked like Johnny Lee, when many listeners did not fit that image. "Know your listeners' needs," he stressed. "When you do AOR spots, you don't use people who look like Kiss or who are biting chickens' heads off." As for disk jockeys, he noted, "You don't look for hippies to do AOR and you don't look for people saying 'that's a real-shit-kicker' to do country. Those days are over." Likewise, he said that "There are country records that were hot 10 years ago that stations wouldn't touch today."

Elliot also noted that a station "can be personality through promotions rather than jocks." He added, "People don't always relate to jocks. In focus groups, I've never found someone who said that they don't talk enough on a station." He cited a research project done in a small market asking listeners to name their favorite DJs. The winners were Casey Kasem, Paul Harvey and a popular local morning man who had died five years before.

Talking about satellites, Salamon, whose United Stations network will bow in June, said, "The availability of satellites makes radio an immediate medium. Both Salamon, whose company is about to offer a satellite-delivered country format, and Elliot, who is affiliated with the Satellite Music Network, which offers the "Country Coast To Coast" format, emphasized that live morning shows should be implemented at stations using satellite services in order to preserve a local flavor.

At a number of stations, the "balance is 30% off and the music is 20% wrong," Elliot said, adding that satellites could help alleviate that problem. Pointing out the superior talent that satellite networks can attract and that satellites could help promote radio as a national, rather than local, medium, Salamon interjected, "The Johnny Carson Show" may have a guest whose hotter in New York than Peoria, but overall it is a better show than a local station could put on."

Seminar Reflects Country Popularity

• Continued from page 4

United) because of rising costs," Clark added. But he advised, "You should use these because your station will sound better."

Noting the wide use of country on tv and in the movies, Clark said he was concerned about overexposure of this music.

Noting possibly the greatest concern of the convention, Clark made no revelation when he said, "Competition is getting tougher." But he pointed to country as having "the highest cume of any format."



CLARK KEYNOTE—Dick Clark delivers the keynote address to more than 500 registrants at the 13th annual Country Radio Seminar.

A second keynote was given on Saturday morning (27) by WNBC-AM morning man Don Imus. Although Imus now is a jock on a contemporary station, he has worked at country stations (WHK-AM Cleveland, for one) and he indicated he could be quite at home with country again.

Much of his remarks concerned the development of his own career and he noted the pitfalls of moving up too quickly. Explaining that he was not prepared the first time he came to WNBC (he got fired, went to WHK and then returned to WNBC), he said he was not proud of all of the outrageous things he originally did on WNBC, and explained how the show has matured and grown so it now has a staff of about 10 people and a budget of \$350,000 a year.

While the registered attendance climbed to 578 this year, a gain of 120 over last year, that does not tell all of the success story. For example, more than 1,000 attended the Saturday night "New Faces" banquet and showcase of 10 top country acts. And all of the workshops pulled good attendance.

The growth of this gathering is considered particularly impressive in the face of rising travel costs and tight station budgets that have left other conventions content with flat attendance figures.

Particularly important sessions of the seminar were the radio, records and trades panel which covered trade charts and spawned the intriguing idea of AOC (album oriented country) and a panel simply called "Competition," where a turned-off radio was cited as serious competition.

There was also a rapid-fire 101 ways to build your radio station: rent space for your station's call letters on 7-11 signs, decorate a mobile vehicle, sponsor a station softball or basketball team for charity events, design tape recorder clips with station's call letters prominently displayed and have staffers walk in front of tv cameras at public functions.

Bill Moyes of the Research Group had some solid research advice: "Research never won a fight. Strategy does. Beware of researchers who do not understand radio." Moyes also had some intriguing figures: "The 25-44 year old group controls 54% of all disposable income. All persons under 25 only control 5.3%."

Quotes Key On Meet's Main Issues

NASHVILLE—The Country Radio Seminar produced a wide variety of opinions and quotes. Following are some of the more significant:

★ ★ ★

"Country music is hot, but there's an old axiom in the music business: it's better to be warm than hot. Unfortunately, country is hot. What we've got to do is slow the cooling process."

Dick Clark, keynote speaker

★ ★ ★

"Country in and of itself is not a lifestyle. Most people listen to country because they like it."

Rob Balon, Robert E. Balon & Assoc.

★ ★ ★

"Singles are a dinosaur, a dying product."

Rick Blackburn, vice president and general manager, CBS Records, Nashville

★ ★ ★

"A radio programmer is responsible to the stockholders, not new artists."

Joel Raab, program director, WHK-AM Cleveland

★ ★ ★

"In Houston, AM radio is virtually dead. I don't know. I don't have a whole lot of hope."

Charlie Ochs, operations director, KIKK-AM-FM Houston

★ ★ ★

"Delegation is the most important part of management, getting things done while building them (employees) in the process."

Fred Pryor, Fred Pryor Seminars

★ ★ ★

"I don't know where my head was: we don't have a hell of a lot of traffic in Portland."

Robert Gold, station manager, WPOR-AM-FM Portland, Me.,

on how station dropped from a 19 to 15 share after he dropped the word "country" from advertising.

★ ★ ★

"In two and a half years, I went from Palmdale, Calif., making \$80 a week to New York making several thousand dollars a week. It was a sobering experience that I was not prepared for."

Don Imus, morning DJ, WNBC-AM New York.

Chart Panel Debates Polling Techniques

NASHVILLE — Should trade publications develop charts to track the play of album cuts on country stations? That interesting possibility was raised during a rambling and sometimes heated exchange between radio programmers, record promotion people and representatives of the trades.

The interest in album cuts was spurred by CBS Records' Nashville chief Rick Blackburn, who called singles "dinosaurs" and "dying product." "We sold 255 million two years ago. Now we're down to 125 million units," he explained.

Frank Leffel of PolyGram noted increased album sales and complained that "country radio is not playing enough album cuts. There is no AOC—album oriented country."

Jack Lameier of CBS Records added, "If it isn't issued as a single, it doesn't go on the charts." WHN-AM New York program director Dene Hallam said, "We do check album sales," and explained that this was important for "an artist like Hank Williams Jr., who does better with albums." Hallam also noted "we look at concert draws too" in determining his playlist.

Other program directors supported Hallam's point of doing local

research, arguing that simply following national charts would not make a station appealing to local tastes.

Arguably the most controversial part of the session dealt with "paper adds," those records which stations report they're playing, but are not. Billboard's country chart manager, Ron Einy, acknowledged the seriousness of the problem, while also pointing to the difficulties in monitoring it. More vigilance in this area is necessary, he continued. The Gavin Report's Bill Gavin was even more critical: "Paper adds stink," he said.

Gavin also called for support of new product, commenting, "Most trades stick their necks out for new acts, new product." But WHK-AM Cleveland program director Joel Raab responded, "Radio's responsibility is to the station's stockholders, not new artists." John Marks of WSAI-AM-FM Cincinnati offered, "No trade can take the place of a program director listening to product."

Tim Rowe of WMNI-AM expressed concern that the new satellite music networks will homogenize music. "It concerns me," he said. Lameier responded, "We'll service anyone who will play our records."

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AT BILLBOARD AWARDS DINNER

WPKX Takes Major Mart Honors

NASHVILLE—Billboard's 1980 and 1981 country radio award winners were honored at a dinner sponsored by the magazine during the 13th annual Country Radio Seminar.

Bill Sherard, general manager, WPKX-AM-FM (Kix 106) Washington, accepted the award for 1981 Country Station of the Year for major markets, while Brian Moors, general manager, WHN-AM New York, was presented with the 1980 award.

Picking up the honors for WIRE-AM Indianapolis as 1981 Country Station of the Year for medium markets was program director Gary Havens, making it the seventh Billboard award the station has received. Walt Shaw, program direc-

tor, KRAK-AM Sacramento, received double honors for having the top station for medium markets in 1980 and as 1981 Program Director of the Year for medium markets. John Canterbury, program director, WOWW-FM (Wow-107) Pensacola, picked up the station's award for being 1981 Country Station of the Year for small markets.

Taking honors as major market Program Director of the Year for both '80 and '81 was Ed Salamon, formerly with WHN. It made the third year in a row that Salamon, now with United Stations, has taken the award. Doug Lane of WLXR-FM LaCrosse, Wisc. was spotlighted as the 1981 Program Director for small markets.

Dean O'Day of WCXI-AM Detroit took the award as 1980 Air Personality for major markets. The 1981 award for medium markets went to Joey Mitchell of KRAK, while Danny Jensen of KGEM-AM Boise, Idaho was on hand to pick up his 1981 Air Personality for small markets award.

Host for the awards dinner was Douglas E. Hall, Billboard's radio editor. Among the other Billboard employees on hand to distribute the honors were associate publisher Tom Noonan, director of research/database publishing Marty R. Feely, Nashville bureau chief and country editor Kip Kirby, Mort Nasatir and assistant radio editor Robyn Wells.

AM Daytimer Problems Explored

NASHVILLE—While programming music on AM radio is difficult these days, programming any format on AM daytimers has always had its problems. How to cope was explored during a "Daytimers Session" during the Country Radio Seminar.

Solutions ranging from unique programming aimed at the older listeners daytimers attract to renting out the production facilities during the night hours the station is off the air were offered by a panel moderated by Bill Fignshu, national program director of Viacom.

Fignshu and Charlie Ochs, operations director of Viacom's Houston daytimer, KIKK, told of a format

switch on the station Feb. 24 to a country oldies approach.

Ochs, noting the AM sister station of KIKK-FM, which runs a country format, has only a 0.5 share running a format similar to the FM outlet, noted that four other country stations in the market "don't leave much room for a 250 watt daytimer, but we'll put it on and pray."

Corporate program director of Stoner Broadcasting Peter McLane suggested, "traditional country on AM might be the way to go, with Kitty Wells and Roy Acuff." Fignshu responded that "we're bringing back Hank Williams mixed in with records like the Oak Ridge Boys' 'Elvira.' We're going back to 1949.

We'll let you know how it goes."

It was McLane who suggested that daytimers could rent out their studios overnight when the station was not operating. He also suggested that daytimers can create the impression of a 24-hour service with 24-hour hot lines for listeners to call for concert, sports and weather information. He proposed that such stations also provide program tapes to cable systems and local drive-ins to run when the station is off the air.

He advised that while operators "should not telegraph that they will be signing off later in the day," they should promote the next day's programming.

POLISHED PERFORMANCES

New Faces Show Appeal

NASHVILLE—It was as polished a performance as you're likely to see—and when the 10 acts spotlighted on this year's 13th annual New Faces Show finished their numbers, it was obvious that country music won't have to worry about where its next wave of superstars will be coming from.

All 10 acts performed smoothly, confidently. There were no hitches in the program, no noticeable cases of stage fright, no balky sound equipment muddying things up. The Opryland Hotel was packed with approximately 1,000 broadcasting and music executives, yet each performer received good response in a show that seemed much better paced than usual.

There were obvious audience favorites, of course. Epic's Ricky Skaggs sang "Crying My Heart Out Over You" and romped through a lively version of "Don't Get Above Your Raising" to get a rare half-standing ovation and shouts for an encore from the programmers.

Rodney Crowell (Warner Bros.) gambled on a song-and-guitar treatment of his current "Victim Or A Fool" and "Til I Can Gain Control Again" which contrasted effectively and hushed the buzzing ballroom to concentrated silence. It's a technique used often by former singing partner Emmylou Harris when called on to sing without her band, and it worked beautifully for Crowell.

MCA's George Strait (who closed the evening's entertain-

ment) and Kieran Kane (Elektra) were also clearcut audience favorites, judging from the applause. In a year which saw several new careers successfully launched programmers and DJs seemed more than ready to take credit for a job well done.

All of the acts showed good promise, however, in their individual performances: Ronnie Rogers (Lifesong), Bobby Smith (Liberty, Tennessee Express (RCA), Diana (Sunbird), Terry Gregory (Handshake), Donna Hazard. This year's line-up was exceptionally poised and professional in its presentation indicative of how far country music has come.

The musicians and singers backing up the 10 acts were uniformly excellent, providing every bit of necessary instrumental and vocal fill to round out the performances. Since rehearsals had begun early in the morning and the show continued on until 11 p.m., the players must have been exhausted, but their enthusiasm and energy never flagged.

As usual, Charlie Monk of CBS Scngs provided what might be termed humor for the night in his annual hosting/MC duties. Monk is as much of an institution as this event as the "new faces" themselves, and the groans he evokes with his material have become indigenous to the occasion.

Once again, the New Faces Show lived up to its billing, providing the right focus to conclude what turned out to be the biggest Country Radio Seminar in the event's 13-year history.

KIP KIRBY



COUNTRY RADIO SEMINAR HIGHLIGHTS—(Top row, from left) During a "Career Development: Yours & Theirs" session, panelists Les Acree (WMC-AM), Ed Shane (KTRH-AM), Don Langford (KLAC-AM) and John Chaffee (Malrite Communications Group) share suggestions. Center, seminar agenda chairman Bob English (WUBE-AM-FM) introduces a speaker. At right, moderator Bill Fignshu of Viacom watches panelists Charles Might, Elmer Dapron, Walt Shaw and Bill Al-

ford discuss agribusiness topics at an earlybird session. Bottom row: Rob Balon of Rob Balon & Associates talks about the myth of the country lifestyle; center, Ed Salamon, formerly with WHN-AM, receives his third straight Billboard program director of the year award for major markets, from radio editor Douglas E. Hall, right. Highlights of the annual New Faces Show included performances by newcomers Terry Gregory, Handshake Records, and WB's Rodney Crowell.

MARCH 13, 1982, BILLBOARD

6th Album By Dregs Reveals A Tricky Change-Up: 2 Vocals

By ROBYN WELLS

NASHVILLE—The Dregs have always been something of a musical anomaly. Originally called the Dixie Dregs, their name conjured up visions of a Southern boogie band. Although they've appeared at the Montreux Jazz Festival and have graced the jazz album chart, their three Grammy nominations have been for best rock instrumental performance.

Now, the five-member instrumental group, whose influences run the gamut from bluegrass to classical, is adding a new twist to its musical identity with the implementation of two vocal tracks on its sixth commercial album, "Industry Standard."

The decision to incorporate vocals has "been in the making for a long time," says drummer Rod Morgenstein. "We decided to be an instrumental group to keep the excitement up for the musicians, instead of being just another band backing up a vocalist. But opening for other acts over the years, certain people would say, 'if you guys ever want to use a singer, keep me in mind.'"

One of the artists expressing an interest in working with the Dregs was Pat Simmons of the Doobie Brothers, who wrote the lyrics and performs the vocals on "Ridin' High." Alex Ligertwood of Santana sings "Crank It Up." Seven instrumental cuts round out the album. Producers for "Industry Standard" are the Dreg's chief songwriter/guitarist Steve Morse and Eddy Offerd, whose credits include working with Yes and Emerson, Lake & Palmer.

The lack of radio airplay generally allotted to instrumental groups was also a factor in the decision to add vocals. "The business end is always telling us what a difficult time they have doing it our way," says Morgenstein.

"We've always considered ourselves to be a band full of surprises," continues Morgenstein. "We felt that vocals could be one of those surprises instead of an all-encompassing evil." Arista has shipped to radio a 12-inch disk of "Crank It Up," backed with an instrumental tune called "Blood Sucking Leeches," prior to the album's March 3 release date. It is likely that "Industry Standard" will be issued in the U.K., Germany and Scandinavia simultaneously with its U.S. release.

Formerly called the Dixie Dregs, the band emanated from the Univ. of Miami's music program during the '70s. Founding members included Morse, bass-player Andy West, keyboard player Steve Davidowski, violinist Allen Sloan (who had worked with the Miami Philharmonic) and Morgenstein. Among those affiliated with the music department during the Dreg's tenure were Pat Metheny, fusion drummer Michael Walden and Weather Report's bass player, Jaco Pastorius.

While at the Univ. of Miami, the group recorded its first album, "The Great Spectacular," for class credit.

In 1977, the Dregs signed to Capricorn, recorded three albums and picked up keyboardist Mark Parrish. Then, the group switched to Arista and T Lavitz replaced Parrish on keyboards.

In 1981, the Dregs dropped the "Dixie" from their name in an effort to project a less regionalized image. Shortly thereafter, 19-year-old Mark O'Connor, a three-time international fiddling champion who has worked with Dave Grisman, joined the group, replacing Sloan.

In support of "Industry Standard," the Dregs are planning to increase their television exposure with stints already slated for "American Bandstand," various talk shows and "The History Of Rock'N'Roll." In April, they kick off a five-month-long nationwide tour of mostly 3,000 to 5,000 seat venues. Pat Simmons will make several surprise appearances, according to publicist David Gest.

Noting that "Take It Off The Top," a selection from their second Capricorn album is still generating airplay in Europe, Morgenstein says that the Dregs hope to make some international appearances. And vocal tracks notwithstanding, the essential nature of the Dregs has not changed, the drummer indicates. "We've always felt that we would do well internationally because, being an instrumental group, there is no language barrier."

Graydon 'Big Band Show' Facing 30 One-Nighters

By DAVE DEXTER JR.

LOS ANGELES—Thirty one-nighters extending across Arizona, Texas, Oklahoma, Missouri and four other states are booked for the March 18-April 18 period by Studio City mentor Joe Graydon for his "Big Band Show."

Graydon, a former professional singer and FBI agent who entered the managerial fraternity 21 years ago, has put together a package comprising Alvino Rey's 15-piece orchestra, the New Ink Spots headed by Johnny Smith, and former big band singers Connie Haines and Johnny Desmond.

"We find there is a surprising interest out there in many of the big names of 30-40 years ago," Graydon says. "You can call it nostalgia or whatever, but there's a sizable audience which will support the artists we represent."

Desmond sang with Gene Krupa's band and Glenn Miller's Air Force orchestra. Haines shared vocal chores with Frank Sinatra and the Pied Pipers in Tommy Dorsey's romping, stomping outfit. The Ink Spots (all four original members are now deceased) sold millions of records for Decca. Rey, a virtuoso guitarist-banjoist, led one of the most popular dance groups on RCA and although he now resides in Utah, remains active in the western states leading orchestras of varying sizes.

Graydon is assembling yet another troupe for 1983 tours, to start next January. "It will be called 'Big Band Cavalcade' and will be made up of pianist Frankie Carle, Roberta Sherwood, the DeCastro Sisters and Russ Morgan's orchestra conducted by his son, Jack. I've already booked 10 solid weeks."

Graydon's son, Jay is a Grammy Award winner and this year produced Manhattan Transfer's "The Boy From New York City" and Al Jarreau's "Breakin' Away," which also nabbed Grammys.

The senior Graydon serves as personal manager not only to the reorganized Ink Spots and Connie Haines, but to singer Helen Forrest and the revitalized Pied Pipers vocal quartet. All were prominent on disks in the 1930-40 period before the rock'n'roll avalanche began, and Graydon maintains he has no difficulty keeping them working in clubs and lounges throughout the western states.

Williams Opening Melbourne Venue

MELBOURNE—The 2,500-seat Victorian Arts Centre concert hall officially opens this May with initial performances by Andy Williams and the BBC Symphony.

The concert hall is the second stage of the \$A200 million Melbourne arts project. The first stage, the National Gallery, opened in 1968 and houses works of art. The final stage will be a set of theatres for opera, ballet and other productions.

In addition to the rehearsal rooms, tuneup/warmup rooms, storage rooms, sound control rooms, television booths, dressing rooms, etc., the venue includes the Performing Arts Museum. This museum will exhibit a constantly changing display on the history of the theatre, music, opera and ballet.



Billboard photo by Chuck Pulin

ARTIST SHOWCASE—PolyGram group the Waitresses perform at Manhattan's Peppermint Lounge.

Bumpus Of Doobies Cuts His Own Album

LOS ANGELES — Cornelius Bumpus, sax player with the Doobie Brothers, has recorded a solo album titled "A Clear View" which he says affords him the opportunity to "play music without restrictions."

The LP, on the Broadbeach label, is a mix of jazz and r&b although it's the instrumentals which are the album's centerpiece.

"I wouldn't call it fusion though it's not straight ahead jazz," says Bumpus. "The album leans in a jazz direction and there's one tune with a reggae rhythm."

According to Bumpus, the album was recorded in San Francisco in two days with every solo improvised. "We rehearsed for two days before the session. It's one of the few ways to record like it's a live album," he says.

Bumpus says that "A Clear View" is the first of what he hopes to be a series of solo albums. "This LP is not a complete statement. It takes more than one record."

The album was recorded in January, 1981 at a time when the Doobie Brothers weren't touring. Bumpus hopes to do a few live dates depending on the Doobie Brothers' recording schedule.

Bumpus confides that being a member of the Doobie Brothers is in his favor although he adds "that it's nothing to lean on, though it should help."

National distribution for Broadbeach is currently being formulated. The label is owned by Bumpus' manager C. Randolph Nauert.

ED HARRISON

2,700 T-Shirts To Charity

BOULDER, Colo. — Feyline Presents has donated 2,700 bootleg Rolling Stones T-shirts to several charity organizations during the band's concerts here on Oct. 3 and 4.

Boulder District judge Murray Richtel, who issued a ruling last September banning the sale of unauthorized merchandise at the shows, granted the Denver-based promoter the permission to donate the shirts. He did so at the request of attorneys representing the band and firms licensed to sell official souvenirs.

The shirts, bearing the group's

name and likeness, were given to the Children's Diabetes Foundation, National Jewish Hospital, United Way, Assn. of Retarded Citizens, Artreach, the Colorado Dept. of Corrections and Ridge State Home & Training School.

Dan Hale, who represented the Rolling Stones and two companies licensed to sell the band's merchandise, reportedly placed legal notices in a Boulder newspaper for five weeks inviting vendors to step forward and prove they had a license to sell T-shirts. None came forward.



SWEET CHARITY—Promoter Barry Fey views some of the 2,700 bootleg T-shirts seized at the Rolling Stones Colorado concerts last October which are now being donated to several charities.

MARCH 13, 1982, BILLBOARD

Exit/In Open

NASHVILLE—The Exit/In has reopened, but the once renowned showcase club bears little resemblance to its former incarnation as one of the nation's foremost listening rooms.

Instead, the All-New Exit/In is a top 40 dance club featuring local rock groups and occasional name bands. The facility was bought by Jim Mullins and Charles Schrader under the corporate logo of JMS Inc. Schrader and Mullins also operate Blazing Saddles, a country disco located in Nashville. The opening date was Monday (1).

Future plans for the club call for a jazz happy hour, a top 40 writers' night and rock-related promotions.

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Talent In Action

PRINCE

Civic Aud., Santa Monica, Calif.
Admission: \$9.75; \$10.75 day of show

In this day of belt tightening and a lingering recession, it's difficult to find an act which puts on a show—with all the ancillary overkill that word implies. Prince, who sold out this 3,500-capacity venue Feb. 12, not only puts on a great show but has the musical and lyrical muscle to make it seem more than an empty exercise in pyrotechnics.

Prince is much more rock-oriented onstage than on record and this is a major plus. Backed by a five-piece band, he ripped through 11 songs in a somewhat stingy 85-minute show which did not feature an opening act. Still, this was a case where quality made up for quantity. When everyone else is aiming for crossover and timidity, Prince puts the danger back in rock'n'roll.

Equipped with an excellent lighting system and an ingenious stage setup, the athletically lithe singer/guitarist was all over the stage coaxing the audience to take part in his sociopolitical fantasies. He seemed less intent on pure shock on this tour as he kept his clothes on for the most part. (Last year he performed the last half of the show in his trademarked black briefs). Still, he kept in a sexually oriented guitar solo atop amplifiers which now seems a bit extraneous.

Instead of teasing, Prince could include such songs as "Sexuality," "Partyp," and "Private Joy" which he inexplicably omitted. However, this performance was a great comeback for someone who was booed offstage the last time he was in L.A. opening for the Rolling Stones. It would be hard to gauge which audience got the better show.

CARY DARLING

THE CARS NICK LOWE

Cobo Arena, Detroit
Admission: \$11, \$10

The Cars were running on empty at the start of their Feb. 12 date. "Since You're Gone," "Bye Bye Love" and "Touch And Go" passed by before the sound mix was brought under control. Even then, the band's austere stance seemed to keep them at a distance.

Detachment changed to authority on "Good Times Roll" but "Candy O" returned the 78-minute set to a muddied and muddled state. "Moving In Stereo" proved a misstatement as most band members remained in park, seemingly fixed on the architectural stage. Newer material seemed to lack excitement but "Let's Go" and "My Best Friend's Girl" got the audience moving, if not the band.

The Cars were a cross between Foreigner and the Ramones, but had neither the finesse of the former nor the raw energy of the latter. Some artists have difficulty transcending the limits of a medium, however. Perhaps the Cars' achievements on recordings and radio preclude raving success in live performance.

"Just What I Needed" and "Shake It Up" closed the 14-song set. "Think It Over" and "You're All I've Got Tonight" provided encores. Despite the undeniable appeal of the material, the concert remained high tech/low fidelity.

In contrast, British import Nick Lowe opened the show with an excellent set of rockers that proved restraint has no place in rock'n'roll. Lowe knew the bride when she used to rock and roll. The Cars weren't even invited to the wedding.

CONSTANCE CRUMP

THE TIME

Roxy, Los Angeles
Admission: \$8.50

These are inflationary times but a half-hour set by a headlining act charging \$8.50 a ticket is going a bit far. However, this is exactly what the Time did Feb. 16 in two sold-out shows here. If you blinked, you missed them.

What show existed was actually quite good. As with Rick James and Prince, the six-piece Time play an egocentric brand of r&b/rock that is one-half musical flair and one-half chutzpah. Led by the constantly preening Morris Day, the well-dressed Time try to be the essence of style and chic.

As with the new generation of Britons who flaunt fashion (Spandau Ballet, Modern Romance, etc.), the music often gets lost behind the posing. The Time hasn't developed a distinct writing style yet and this is what keeps them from being in the same league as Prince or Rick James.

Still, the five-song live set is far superior to the debut Warner Bros. album which is a rather drab affair. Onstage, "After Hi School" is turned from a rather pale rocker into a full-bodied anthem. The same is true for "Get It Up," "Cool" and "The Stick." For the second show, the audience refused to leave with no encore so Prince joined the Time onstage for one last song. There still wasn't enough Time.

CARY DARLING

MAUREEN MCGOVERN

Les Mouches, New York
Admission: \$10, minimum \$10

As if Broadway weren't enough, McGovern is moonlighting from her role in "The Pirates Of Penzance" to appear for a limited engagement at this New York cabaret/disco. The room is small, her voice large.

For almost two hours Friday (19), McGovern took her audience through the various kinds of music in which she has excelled for so long, and her new "discoveries": operetta, show tunes and the like. These tend to be demanding on the voice, perhaps the reason they attracted the singer in the first place. She obviously enjoys flexing her vocal muscles, and with good reason.

The highlight of McGovern's appearance is a Victor Herbert number called "Prima Donna" that proves she can easily reach operatic heights. As the singer points out, "This song is not a hit by today's standards," but then it didn't have to be to make a hit with the audience.

If there was a flaw with the show, it was that McGovern tried too hard to prove herself. A medley of Broadway tunes culminating with "I've Stayed Too Long At The Fair" was sung with feeling, but by the end of the act, an even longer medley of Academy-Award-winning songs began to get a little tedious. That set ended, of course, with "The Morning After."

The second medley followed two original McGovern compositions. These songs, with lyrics by Judy Baron, were obviously written with

Old N.Y. Rosoff's Becomes Newest Manhattan Nitery

NEW YORK—The Broadway renaissance is in full swing, and O'Neal's Times Square Broadway club is the latest big time vote of confidence in that revival. Actor Patrick O'Neal and his restaurateur brother Michael have turned the old Rosoff's Restaurant into an art deco celebration of the 1920s style.

The restaurant is downstairs, and actor George Segal often plays banjo there. Upstairs in the Broadway Club, with a full 16-track sound system and room for 175. According to Bill Shumaker, who books talent for O'Neal's, part of the building is scheduled to become an arts center this year, with complete video facilities.

The opening cabaret act in the Broadway club was Lee Roy Reams, star of the show "42nd Street," who performed standards from the Great White Way: "Broadway Rhythm," "Lullaby Of Broadway" and "Just A Song And Dance Man." Reams was accompanied by Cheryl Hardwick, piano; Joe Buongiorno, bass, and Jim Berkowitz on drums.

McGovern's voice and range in mind, but beyond that they simply were not terribly interesting, especially when compared with the rest of the music.

For her second encore, McGovern came back with "Vilia," the aria from "The Merry Widow." She performed it beautifully, but by then all the cultural programming was proving to be a bit much—perhaps because it was not quite what the audience came for.

The three-man band consisted of Doug Norwine on flute and saxophone, Mike Renzi on piano and Jay Leonhardt on bass. All four performers worked well together, particularly McGovern and Norwine, who did a lovely voice/flute duet early in the show.

LAURA FOTI

Reggae Festival Slated In Chicago

CHICAGO—Reggae promoters here are staging the first "Chicago Reggae Festival and Arts Awards" in an effort to make Chicago reggae more visible, as well as to honor local participants in the ever-growing local reggae scene.

The event is sponsored by the locally based non-profit Youth for the Upliftment of Reggae (YUR), in conjunction with Stages Music Hall, Wild Hare Reggae Club and the Hummingbird Supper Club, all local reggae music rooms. According to YUR chairman Ephraim Martin, 15 Chicago reggae bands are scheduled to compete in live eliminations Friday and Saturday April 2 and 3 at Stages Music Hall. Martin says that three of these bands will be selected for the finals/awards presentation May 1 at the Hummingbird Club.

New Pa. Firm

HARRISBURG, Pa.—Capricorn Promotions was formed here by Keith Givens and Gilber Akers to promote area talent in the Central Pennsylvania region. For a starter, the new agency sponsored a Winter Wonderland Showcase Saturday (6) in the Holiday Inn-Town, open to the public with promotional and recording officials invited to attend.

The showcase presented five area rock bands including Direct Drive, Line Drive, Me and Us, Positive Force and Sunburst. In addition to rock bands, Capricorn Promotions will also take under its wings other music makers, dancers, models and disk jockeys.

Shumaker says the club will inaugurate jazz brunches March 14 with the Harlem Blues & Jazz Band. The group's seven musicians are all in their 70s and 80s; their combined experience totals more than 400 years. Trumpeter Bobby Williams performed with Cab Calloway, tenor Eddie Chamblee performed with Lionel Hampton, Gene Rogers, a pianist, with Coleman Hawkins; bassist Johnny Williams with Louis Armstrong; Al Casey, on clarinet, with Fats Waller; drummer Tommy Bradford performed with Jelly Roll Morton; and trombonist Eddie Durham was with Count Basie and Jimmie Lunceford.

Cover on weekends with headliners is \$10 and a two-drink minimum. During the week the cover drops to \$6.

LAURA FOTI

For The Record

NASHVILLE—In Boxscore column Feb. 7 the opening act for Foreigner was reported incorrectly as the Michael Stanley Band. Bryan Adams is the opening act.

Survey For Week Ending 3/13/82

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).

- **J. GEILS BAND, JON BUTCHER AXIS—\$518,092, 46,500**, \$11.50 & \$10.50, Don Law Co., Boston Garden, three sellouts, Feb. 22-25.
- **AC/DC, MIDNIGHT FLYER—\$181,500, 16,500**, \$11, Feyline Presents, Compton Terrace, Tempe, Ariz., sellout, Feb. 25.
- **SAMMY HAGAR, QUARTERFLASH—\$159,861, 15,045**, \$11 & \$9, Contemporary Prods., Checkerdome, St. Louis, sellout, Feb. 24.
- **ROD STEWART—\$155,139, 13,597** (16,000 capacity), \$11.50 & \$10.50, Cross Country Concerts, Hartford Civic Center, Feb. 25.
- **CARS, NICK LOWE & THE CHAPS—\$146,232, 14,750**, \$10.50 & \$8.50, in-house promotion/produced by Pace Concerts, Univ. of Texas Frank Erwin Center, Austin, sellout, Feb. 24.
- **OAK RIDGE BOYS, T.G. SHEPPARD—\$131,824, 15,598** (12,785), \$10.50 & \$9.50, Sunshine Promotions/Sunshine South/Beach Club Concerts, Greensboro (N.C.) Coliseum, Feb. 19.
- **OAK RIDGE BOYS, T.G. SHEPPARD—\$124,543, 12,365** (14,005), \$10.50 & \$8.50, in-house promotion, Univ. of Texas Frank Erwin Center, Austin, Feb. 25.
- **DARYL HALL & JOHN OATES, JOAN JETT & THE BLACKHEARTS—\$113,365, 10,381**, \$12.50 & \$9.50, Donald K. Donald Prods., Montreal (Que.) Forum Concert Bowl, sellout, Feb. 22.
- **GRATEFUL DEAD—\$111,550, 4,500**, \$25, Bill Graham Presents, Warfield Theater, San Francisco, benefits for area charities & causes, two sellouts, Feb. 16-17.
- **KOOL & THE GANG, LUTHER VANDROSS, SKYY—\$106,160, 10,532**, \$10.50 & \$8.50, in-house promotion/Chicago Music Bag Prods., Univ. of Texas Frank Erwin Center, Austin, Feb. 23.
- **OAK RIDGE BOYS, T.G. SHEPPARD—\$99,765, 9,765** (12,532), \$10.50 & \$9.50, Beach Club Concerts, Carolina Coliseum, Columbia, S.C., Feb. 20.
- **SAMMY HAGAR, QUARTERFLASH—\$98,010, 10,036** (16,000), \$10 & \$9, Pace Concerts, Reunion Arena, Dallas, Feb. 26.
- **DAN FOGELBERG—\$96,425, 7,757**, \$12.50 & \$11.50, Avalon Attractions/Coast-to-Coast Prods., Neil Blaisdell Hall, Honolulu, sellout, Feb. 28.
- **CARS, NICK LOWE & THE CHAPS—\$94,624, 10,368**, \$10 & \$9, Feyline Presents, Univ. of New Mexico Tingley Coliseum, Albuquerque, sellout, Feb. 28.
- **DARYL HALL & JOHN OATES, JOAN JETT & THE BLACKHEARTS, ALDO NOVO—\$91,344, 7,943** (9,000), \$11.50, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, Ont., Feb. 19.
- **KOOL & THE GANG, LUTHER VANDROSS, SKYY—\$88,440, 9,122** (9,600), \$10, Stoney Prods./P.H. Enterprises, Tallahassee (Fla.) Leon County Civic Center, Feb. 28.
- **LOVERBOY, QUARTERFLASH—\$81,047, 9,004**, \$9.50 & \$8.50, Contemporary Prods., Metro Center, Rockford, Ill., sellout, Feb. 20.
- **DARYL HALL & JOHN OATES, JOAN JETT & THE BLACKHEARTS, ALDO NOVO—\$79,978, 8,126** (10,000), \$10.50 & \$9.50, Cross Country Concerts, New Haven (Conn.) Coliseum, Feb. 24.
- **DEVO—\$78,211, 6,800**, \$11.50, Avalon Attractions/Ken Rosene, Neil Blaisdell Hall, Honolulu, sellout, Feb. 26.
- **OZZY OSBOURNE, UFO, STARFIGHTERS—\$77,777, 8,427**, \$10 & \$9, Contemporary Prods., Kansas Coliseum, Wichita, sellout, Feb. 27.
- **CARS, NICK LOWE & THE CHAPS—\$76,228, 8,050**, \$10 & \$9.50, Stone City Attractions, El Paso (Texas) Coliseum, sellout, Feb. 27.
- **OZZY OSBOURNE, UFO—\$72,090, 8,050**, \$9, Stardate Attractions, El Paso (Texas) Coliseum, sellout, Feb. 23.
- **CONWAY TWITTY, RONNIE McDOWELL—\$70,867, 7,645** (9,686), \$9.50 & \$8.50, United Prods., Memorial Auditorium, Chattanooga, Tenn., two shows, Feb. 26.
- **LAWRENCE WELK SHOW—\$68,246, 7,664** (9,600), \$9.50, \$8.50 & \$7.50, Varnell Enterprises, Tallahassee (Fla.) Leon County Civic Center, March 1.
- **OZZY OSBOURNE, UFO, STARFIGHTERS—\$67,279, 7,146**, \$9.50, Contemporary Prods., Univ. of Okla. Lloyd Noble Arena, Norman, sellout, Feb. 25.
- **LARRY GATLIN & THE GATLIN BROS. BAND, T.G. SHEPPARD, SYLVIA—\$65,380, 7,131** (9,663), \$9.50 & \$8.50, C.K. Spurlock, Reunion Arena, Dallas, Feb. 28.
- **BEACH BOYS, SNEAKER—\$65,372, 5,881** (7,100), \$11.50 & \$10.50, Barrett Ryan Entertainment, Selland Arena, Fresno, Calif., Feb. 21.
- **KOOL & THE GANG, LUTHER VANDROSS, SKYY—\$65,130, 7,510** (15,000), \$8.50 & \$7.50, in-house promotion/High Tide Prods., Memorial Coliseum, Tuscaloosa, Ala., Feb. 19.
- **LOVERBOY, DONNIE IRIS—\$62,918, 7,149**, \$10 & \$9, Contemporary Prods., Brown County Arena, Green Bay, Wis., house fastest sellout, Feb. 23.
- **LARRY GATLIN, T.G. SHEPPARD, SYLVIA—\$61,577, 6,676** (7,800), \$9.50 & \$8.50, C.K. Spurlock, Taylor County Coliseum, Abilene, Texas, Feb. 27.
- **JOAN ARMATRADING—\$59,714, 5,880**, \$12.50 & \$10.50, Concert Prods. Int'l, Massey Hall, Toronto, Ont., two sellouts, Feb. 25-26.
- **OAK RIDGE BOYS, CON HUNLEY—\$59,254, 5,935** (10,000), \$10.50 & \$9.50, Sunshine Promotions/Sunshine South, Roanoke (Va.) Civic Center, Feb. 18.
- **RICK SPRINGFIELD—\$58,000, 5,600**, \$11 & \$10, Guidance Prods., Grand Circus Theatre, Detroit, two sellouts, Feb. 20.
- **OAK RIDGE BOYS, CORBIN HANNER BAND—\$55,408, 5,277** (7,111), \$10.50 & \$9.50, Sunshine Promotions/Sunshine South/G. Force Entertainment, Freedom Hall, Johnson City, Tenn., Feb. 21.
- **CONWAY TWITTY, GENE WATSON—\$53,991, 6,207** (7,491), \$9.50 & \$8.50, United Prods., La. State Univ. Assembly Center, Baton Rouge, Feb. 28.
- **BLACK SABBATH, DOC HOLLIDAY—\$50,155, 5,039** (9,500), \$11 & \$10, Sunshine Promotions/Sunshine South/Chesapeake Concerts, Omni, Atlanta, Feb. 27.
- **ONE WAY, AL HUDSON, EAST SIDE SOUND SYSTEM, B.J. COFFEE DOG—\$50,000, 5,000**, \$10 & \$8.50, Ken Johnson/Eclipse Prods., Albert S. Good Auditorium, Kearne County Fairgrounds, Bakersfield, Calif., sellout, Feb. 14.

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New RCA Ordering Restrictions Get Mixed Reaction From Dealers

• Continued from page 3

looking at our catalog and the ability of retailers to handle it. There's a new reality out there." CBS has recently tested a classical program (see separate story on this page).

Affected immediately at RCA are 293 full-price titles—more than half of the Red Seal catalog—including recordings by such artists as Heifetz, Reiner, Munch, Rubenstein, Fiedler and James Levine. Albums in the program reportedly generate less than 1,000 unit sales annually in the U.S.

Open ordering on catalog product, which allows stores to keep trim inventory levels with weekly and even daily checks, is done away with, and orders must be submitted in writing under the plan, which is called "Great Artists/Great Performances."

March 1 to 26 is the program's initial buy-in period with shipping to follow between April 12 and 16. Other announced ordering periods

are July 1-18 and August 9 to 27, with shipping coming between Aug. 2 and 6 and Oct. 4 and 8 for the respective purchase periods. There is a 60 piece minimum order.

RCA's head of Red Seal marketing, Irwin Katz, said the plan allowed legendary performances to survive during an era of growing manufacturer cost pressures, in effect "saving" the Red Seal catalog. Katz also points to the possibility of opening new classical accounts with the liberal plan allowances.

Leading classical dealers, however, call the program unfair and unworkable. One outspoken critic, Jon Shulman, head of Chicago's Laury's chain, estimated that store inventory will have to be tripled or quadrupled to provide the same customer service. Charging that RCA is shifting the inventory burden to dealer's shoulders, Shulman labels the plan, "patently absurd."

Douglas Currie, Tower Records classical buyer in San Francisco,

came down equally hard, calling the plan "self-defeating." Currie contends dealers cannot calculate demand months in advance, and he pointed to opera and concert schedule changes that affect buying, as happened recently in San Francisco.

"The biggest problem is that we can't afford to get four months of any one label's records in on any given month," says Currie. "The idea of a record company is to sell records and turn them over and this is the antithesis of that. Maybe they should sell out to someone who knows what to do with one of the best catalogs in the business."

At New York's King Karol, a source voiced concern about running out of key titles between ordering periods and said RCA has been asked to consider modifying the program.

Tom Marriner, classical department manager at Cincinnati's Record Theatre, and Don Daniels, buyer at Chicago's Sound Video Unlimited one-stop, also voiced resistance. Daniels, who updates RCA stock daily, says forecasting needs will be particularly difficult for the regional one-stop. Daniels also questions the accuracy of the 1,000 unit sales figure on key catalog items and asks: Why not cut prices, instead?

"If you miss the boat, you're sunk for four months," Marriner, whose buying is done weekly, opines. "It's not their top product that's keeping me alive; a lot of standard catalog items are doing very well."

Support for the move was voiced by Lew Garrett, Camelot-Grapevine chain classics buyer and Frank Fisher, head of the Pittsburgh-based National Record Mart chain, although both noted that stores with deeper inventories might have some problems. Also supporting the plan is Lynn Bond, central buyer in New York for the Barnes & Nobel stores.

Garrett expects his multi-state chain to capitalize on the extra dating and free goods. "We're going to have to be careful with it," he explains.

Says the National Record Mart chain head, "For our needs it's good. I'd like to see the whole catalog in a program like this."

Barnes & Noble's Bond, who also purchases books for the chain, says similar programs are used in the publishing industry.

"If the retailer is smart and knows his business he will be in the best of all possible worlds in terms of stock position," notes Bond.

"This is something done in the book business," Bond continues. "It's called back-list ordering."

She adds, "It's very easy to anticipate what your needs are going to be quarterly and it's easy to take advantage."

"The whole key to it is that they've got to make it very attractive."

Award Winners

LONDON—Participants from the U.S. took the first three prizes in the sixth International Young Conductors awards contest, sponsored here by the Rupert Foundation in association with the BBC.

In first place was Andrew Linton, 22, who was youngest of 18 entrants and won \$6,000. Second was Richard Buckley, 28 (\$5,000) and third Gary Sheldon, also 28 (\$3,000). All three will have the opportunity of conducting the BBC Symphony Orchestra in a public concert.

ties to Stokowski. Its memorial concert at the Academy of Music will be led by Zubin Mehta and is a benefit for the school. The program includes Bach-Stokowski Chaconne, Wagner's "Tristan Und Isolde" excerpts, and excerpts from Berg's "Wozzeck," in recognition of the Stokowski-led American premiere of the opera.

WFMT's tribute is being organized by announcer Don Tait, whose "Stokowski Legacy" series, begun in 1978, is programming all 700 of the late conductor's commercially recorded titles. Tait, an authority on Stokowski's commercial and non-commercial waxings, says the conductor's records will be heard exclusively throughout the day.

Stokowski was one of the most important recording conductors for many years but no commercial releases are planned to mark the centenary, Tait notes. Mourns Tait, "Nobody did anything when he died and nobody's going to do anything for the centenary."

Stokowski Fetes Planned In New York, Philadelphia

CHICAGO—The work of Leopold Stokowski is being relived for the famed conductor's 100th birth anniversary. Planned for April 18 are special concerts in New York and Philadelphia and at Chicago's WFMT-FM, which is nationally transmitted via satellite/cable tv hook-up, a day-long tribute is in store.

Orchestras closely associated with Stokowski will take part in the special concerts, featuring Stokowski transcriptions and works identified with the conductor. New York's American Symphony Orchestra, founded by Stokowski, is presenting a Carnegie Hall program of Bach-Stokowski's Toccata and Fugue in D Minor, Rachmaninoff's "Paganini" Rhapsody, and Prokofiev's "Alexander Nevsky" with the New York Choral Society. Sergiu Commissiona conducts and soloists are pianist Ruth Laredo and mezzo-soprano Joanna Simon.

Philadelphia's Curtis Institute of Music Orchestra also enjoyed close

Classical Notes

The Lodz state symphony orchestra in Poland has honored native son **Artur Rubenstein** by taking his name as its new title. Rubenstein, who even now maintains close ties with his homeland, celebrated his 95th birthday in Geneva, Switzerland, Jan. 28. . . . Mezzo-soprano **FredERICA von Stade** is the first vocalist to become an artist-member of the 13-year-old Chamber Music Society of Lincoln Center. Beginning in the 1982-83 season she'll appear at least once during each of the Society's five subscription series, according to artistic director **Charles Wadsworth**. . . . Two new recordings of the Bach solo cello suites reportedly are in the works. Cellist **Yo-Yo Ma** is waxing the series for CBS while New York's AAG Music will tape **Jerry Grossman's** performances. Grossman recently recorded the Kurt Weill cello sonata for Nonesuch. . . . Chamber Music America has added three new directors to its board; pianist **Claude Frank**, artists' representative **Norman Hulbert** and film producer/director **Allan Miller**. Re-elected to the board were CMA president and Waverly Consort director **Michael Jaffee** and **Edward Birdwell**, manager of the Boston Symphony. The New York-based group is a service organization supporting chamber music performers and presenters. . . . Long Island's International Books & Records is importing France's Calliope Records under a new exclusive agreement. According to sales manager **Clyde Allen**, about 50 \$9.98 LPs

and 20 cassette titles will be offered initially. IBR also has announced an exclusive on Pathe-Marconi's album of Poulenc's "Mamelles de Tiresias," the only recording of the work which the Met is featuring next season.

Leonard Bernstein's first New York Philharmonic recording for DG is being released this month in the "Bernstein Conducts Bernstein" series. The album contains suites Nos. 1 & 2 from Bernstein's ballet "Dybbuk." Bernstein's "Halil," for flute and strings, also will be issued by DG. It was waxed recently by **Jean-Pierre Rampal** with the composer leading the Israel Philharmonic. . . . **Harold Lawrence** has recorded the Boston Symphony under **Seiji Ozawa** in Roger Sessions' Concerto for Orchestra and Andrzej Panufnik's Sinfonia Votiva for Hyperion Records. British engineer **Tony Faulkner** was at the console and **John Newton** of Soundstream nursed the digital recording equipment. . . . A Sousa march collection is next at bat in Moss Music Group's Cincinnati Pops recording lineup. **Erich Kunzel** will conduct.

Seattle Opera music director **Henry Holt** is adding duties with the newly formed Baton Rouge Opera to his schedule. Holt will conduct the first two operas in the new company's debut season—1982-83—and assist in singer auditions, setting orchestra policy, etc. Holt is best known for his presence at the helm of the annual Pacific Northwest Wagner Festival.



CRENSHAW POP—Marshall Crenshaw, second from left, talks with Bill Velez, left, ASCAP's Eastern regional director of business affairs, after opening for Clarence Clemmons & the Red Bank Rockers at New York's Roseland. Warner Bros. is releasing Crenshaw's debut album April 14. The band's bassist Chris Donatto, right, and drummer Robert Crenshaw are looking on.

Publisher/Writer Fisher Likes To Play It Straight

NEW YORK—One of Broadway's top backers is a music publisher/writer who'll rarely take a shot at investing in a musical.

He's Dan Fisher, son of Fred Fisher, the publisher/songwriter who in 1918 formed Fred Fisher Music, which his son has run as president for the past 15 years.

"Musicals are budgeted too high and take too long to pay off," says Fisher, whose sister, Doris, and brother, Marvin, are also songwriters.

"It takes 36 to 38 weeks to make some money on a musical. The average for a straight play is nine weeks. In one case, 'Tribute,' I was paid off opening night."

Fisher's track record on Broadway is considered impressive. He's been a major investor in 10 shows, eight of them have been hits, among them "Tribute," "Elephant Man," "Same

Time Next Year," "Sleuth" and "On Golden Pond." His latest is "Come Back To The Five & Dime, Jimmy Dean," which opened Feb. 18 on Broadway to, unfortunately, negative reviews.

"I thoroughly believe that investing in a show or in stocks have the same risk," says Fisher. "The only difference is that if a stock goes down, you can sell. Yet, with a show that fails you can get a tax write-off."

Each of the Fishers have been involved in the writing of hit songs. Dan Fisher is the writer of "Good Morning Heartache," while Marvin is the writer of "When Sunny Gets Blue," among others, and his sister Doris authored "You Always Hurt The One You Love," "Into Each Life A Little Rain Must Fall" and, with her father, "Whispering Grass."

U.S. Is Getting 'The Bird'

NEW YORK—A polka ditty with a territorial track record over the past eight years still hopes for a U.S. breakthrough with a number of recordings.

As "Chip Chip" by Cash & Carry, the novelty got some European activity in 1974, but a release on the now defunct Tara label failed to make it here.

However, as "Dance Little Bird," in 1981 it saw wider acceptance on the Continent, South America, England and Spain. There are at least six recordings available here, and Stanley Mills, whose September Music subpublishes the tune, says he's getting a lot of requests for print rights.

Mills adds that a dance-step, The

Bird, has been created by Arthur Murray for his dance studios. Mills made his subpublishing deal with Intervox of Belgium.

The original English success by the Tweets (PRT) is being marketed by Satril distributed through Mirus, with an album to follow. Also for the Latin market, there are two albums, "El Baile De Los Pajaritos," by Orquesta Tabaco from Caytronics and Maria Jesus from Belter.

Cut in English in the U.S. are recordings from Gene Norman's GNP label ("The Happy Organ"), a master cut by Steve Popovich by Joey & the Little Birds and sold to Polydor; and a country version by John Propst & the Firehouse Band on Soundwaves.

Northern Suing Importer

NEW YORK—A Virginia-based importer of books and recordings is accused in U.S. District Court here of infringing on 162 Beatles' copyrights in printed copies of the works.

Northern Songs, publisher of the songs, contends that Blue Angel Inc., also doing business in New York, has made catalogs available since late 1981 offering "Pocket Beatles Complete" and a complete copy of "The Ballad Of John And Yoko." The action notes that Northern, through its affiliated company, ATV Music Publications, and two other companies, Delilah Communications Ltd and Bantam Books Inc., have been selling a two-volume set of books, "The Compleat Beatles,"

"... the defendant has advertised and solicited sales of the book . . ." the action charges, "in such a way as to lead the people to believe that it was purchasing plaintiff's authorized and more extensive book."

In addition to seeking court action requiring Blue Angel to cease handling the import, Northern also demands statutory damages for copyright infringement and punitive damages of \$1 million.

Over the past several years, Northern has instituted a number of suits over the marketing and distribution of allegedly unauthorized performances of Beatles songs on various videocassettes. Most have been settled out of court.

JEAN-MICHEL JARRÉ



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PHOTO: MARC GARANGER

J Jarre Fame Spreads— Even to China

• Continued from page JM-J-3

I was amazed, too, when they started asking for autographs for the first time—because it is not something that is done in China."

Two concerts in Peking, two plus an "encore" performance in Shanghai between October 21 and November 3. A combined audience of 150,000 people—friendly, fascinated, slightly awed—each of whom paid between 25 and 60 cents for a seat. (The average worker earns a little over \$30 a month).

Television transmission to perhaps 50 million people (there are 100 million sets in China); and radio broadcasts to a possible 500 million. And not a yuan in royalties or performance fees.

The double album of the China adventure will be released in the People's Republic. There will be a million cassettes and 100,000 LPs. "And our return for this, says Jarre's manager Francis Dreyfus with a cheerful smile," is a sample record for Jean-Michel and one for me. There will be no royalties. But Dreyfus will be the first foreign label to be officially pressed in China."

Jean-Michel Jarre, 33, is not only a brilliant, prodigiously creative musician but a man of wide cultural interests, a keen and perceptive intelligence and a very clear-cut notion of his musical role in life. He is not only a composer and performer of synthesizer music, he is also a deeply dedicated advocate of electronic music as the music of our time.

He declines to make portentous noises about the China trip. He sums it up like this:

"It has been a dream of mine for more than ten years. But now the experience seems like a dream in itself. A group of people with a lot of equipment visited China, made some music and disappeared. But I feel that a lot of people, especially students, were moved by our coming and would welcome a return visit. I hope that our concerts have opened the door for other Western artists to go and perform their music in China."

Although Jarre can hardly escape a gratifying awareness of being the first to do what he did, he sees the uniqueness of his achievement as being significant only in one sense:

"Because this was a 'first' it meant that the interest of the media was particularly keen. And without the support of the media, the trip just would not have happened."

That is a remark entirely characteristic of Jarre who, as a musician of his time, totally accepts the fact that an artist's obligations to his public do not end when the concert is over. He is a great communicator in a variety of ways, a readily accessible interviewee and a man who involves himself in every facet of the business he is in.

The China Pilgrimage of Jean-Michel Jarre is the most remarkable development to date in a nine-year career which has not exactly lacked remarkable developments. The combination of a rich vein of original talent, a resolute sense of purpose and direction and a positive gift for the unorthodox which blends perfectly with the inspired non-conformism of Francis Dreyfus, has enabled Jarre to pursue his own, idiosyncratic route towards celebrity and artistic fulfillment.

After studying harmony and compositions at the Paris Conservatoire, Jarre joined the Pierre Schaeffer Musical Research Group, became completely absorbed in electronic music and decided that it was his role in life to bring the new music to as wide a public as possible.

The first major victory in this continuing crusade was in 1970 when he introduced electronic music for the first time at the Paris Opera for a ballet. "It was a wonderful experience," he says, "which made me realize that there is not just one public for my music but a lot of different publics. A musician today has fantastic multi-media possibilities—to write for the theater, to do soundtracks, to make concert hall recitals, to produce rock artists, to write lyrics, compose jingles—there is a whole range of creative activity open to him."

And "Oxygene," Jarre's first album under his own name, was a product of his involvement in a multiplicity of musical activities.

After meeting Dreyfus in 1972 and recognizing a compatible spirit, Jarre made his first resounding impact on the recording scene by producing a synthesizer recording called "Zig Zag Dance" which sold more than 300,000 copies. He then went on to write lyrics for a concept album for Dreyfus artist Christophe which completely reorientated the singer's career. "Les Paradis Perdus" was hailed as a kind of teenager's catechism. There followed another outstanding Christophe album, "Les Mots Bleus" and then a period writing songs for Françoise Hardy, Gerard Lenorman and Patrick Juvet.

Two albums Jarre produced for Juvet—"Mort Ou Vif" and "Paris By Night"—were resoundingly acclaimed, and, sud-



Charlotte and Jean-Michel join up with a group of Chinese sailors in front of the main gate of Peking's "Forbidden City." (Photo: Charlotte Rampling).



One of the members of the orchestra of the Peking Conservatory, who played and recorded with Jarre, performs on a classical Chinese stringed instrument which is struck with felt hammers.



The way to travel in Shanghai, as Jarre and his wife Charlotte discovered, is by pedicab.

denly, Jean-Michel Jarre was in tremendous demand everywhere, even the United States—a rare distinction for a Frenchman.

"Everyone," Francis Dreyfus remembers, "wanted Jarre—but we had to turn people down because he had his own career as an artist to pursue."

So it was first "Oxygene," then, 23 months later, "Equinoxe," and then "Champs Magnetiques." And it was a spectacular open-air music and fireworks happening on the Croisette at Cannes during the 1979 MIDEM; to be followed by an unforgettable, spectacularly dazzling celebration of Bastille Day—July 14, 1979—in the Place de la Concorde, Paris, before an audience of one million people.

This was the team of Dreyfus and Jarre expanding the concept of multi-media communication, giving a whole new dimension to musical presentation, bringing the new music to the people.

But deep in the innovative mind of Jean-Michel Jarre was the ambition to take his music into China. He'd been captivated by the culture and mystique of the country for years. He had studied African and Asian music in the sixties and had become especially interested in Chinese music, in Chinese culture as a whole.

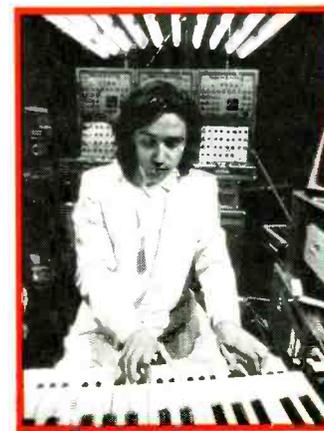
"I knew from the beginning, when I first thought about visiting the country, that, should I succeed in overcoming all the problems, then a lot of people would see my visit simply as an

attempt by a French artist to become celebrated as the first Western contemporary musician to play concerts in China," Jarre says.

"Journalists have made the point that top British and American artists had hoped to be the first to play in China but were beaten by a Frenchman. But that is really unimportant and another example of how the artist can be misunderstood.

"Of course, I am aware of the interest for the media in anyone who does something like this for the first time. But my

(Continued on page JM-J-14)



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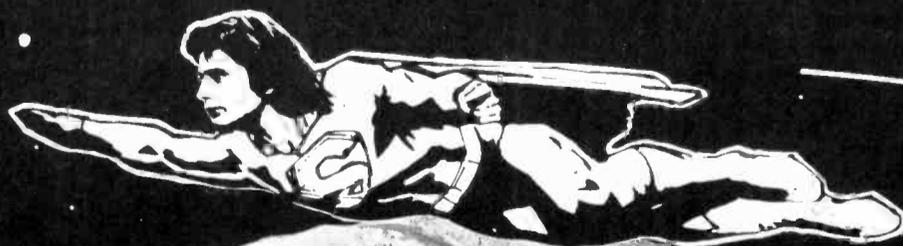
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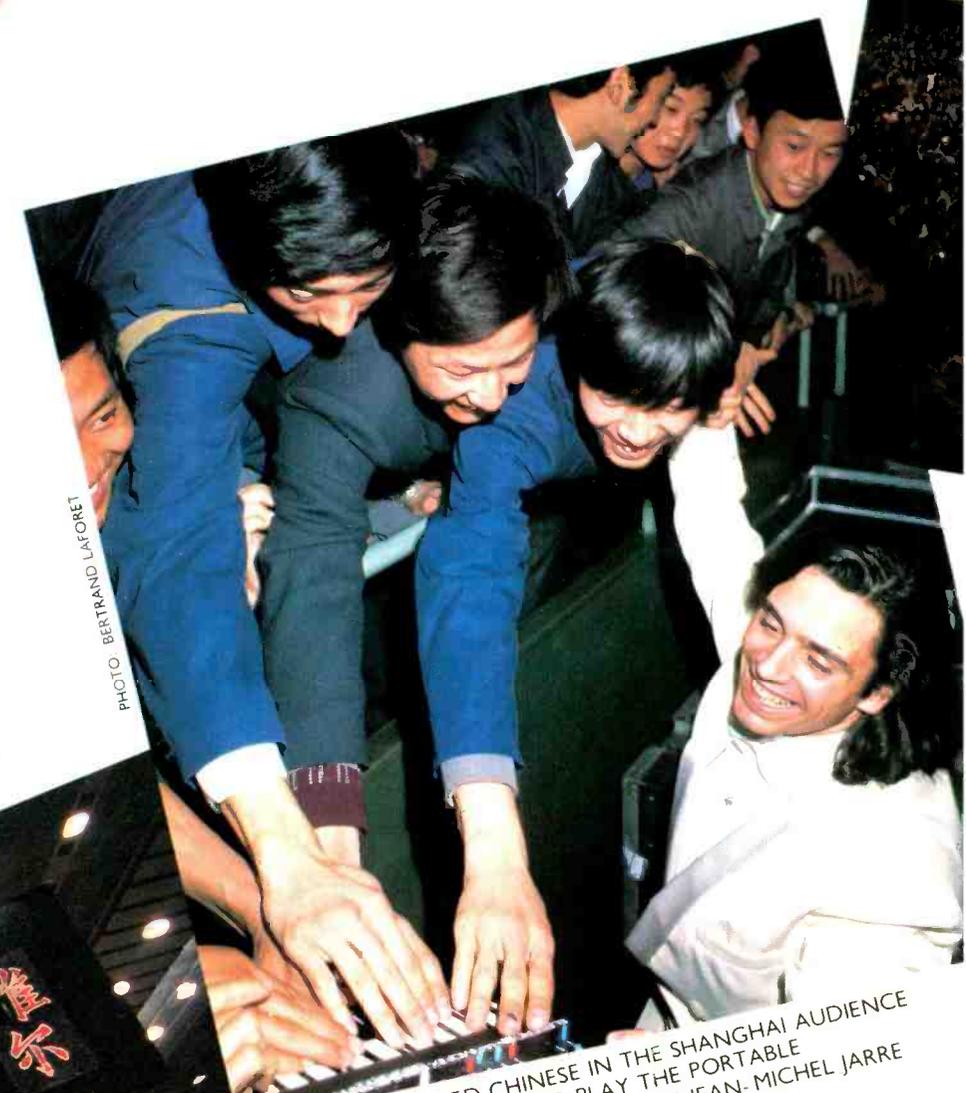


PHOTO: BERTRAND LAFORET

PHOTO: MARC GARANGER

EXCITED CHINESE IN THE SHANGHAI AUDIENCE REACH OUT TO PLAY THE PORTABLE SYNTHESIZER CARRIED BY JEAN-MICHEL JARRE

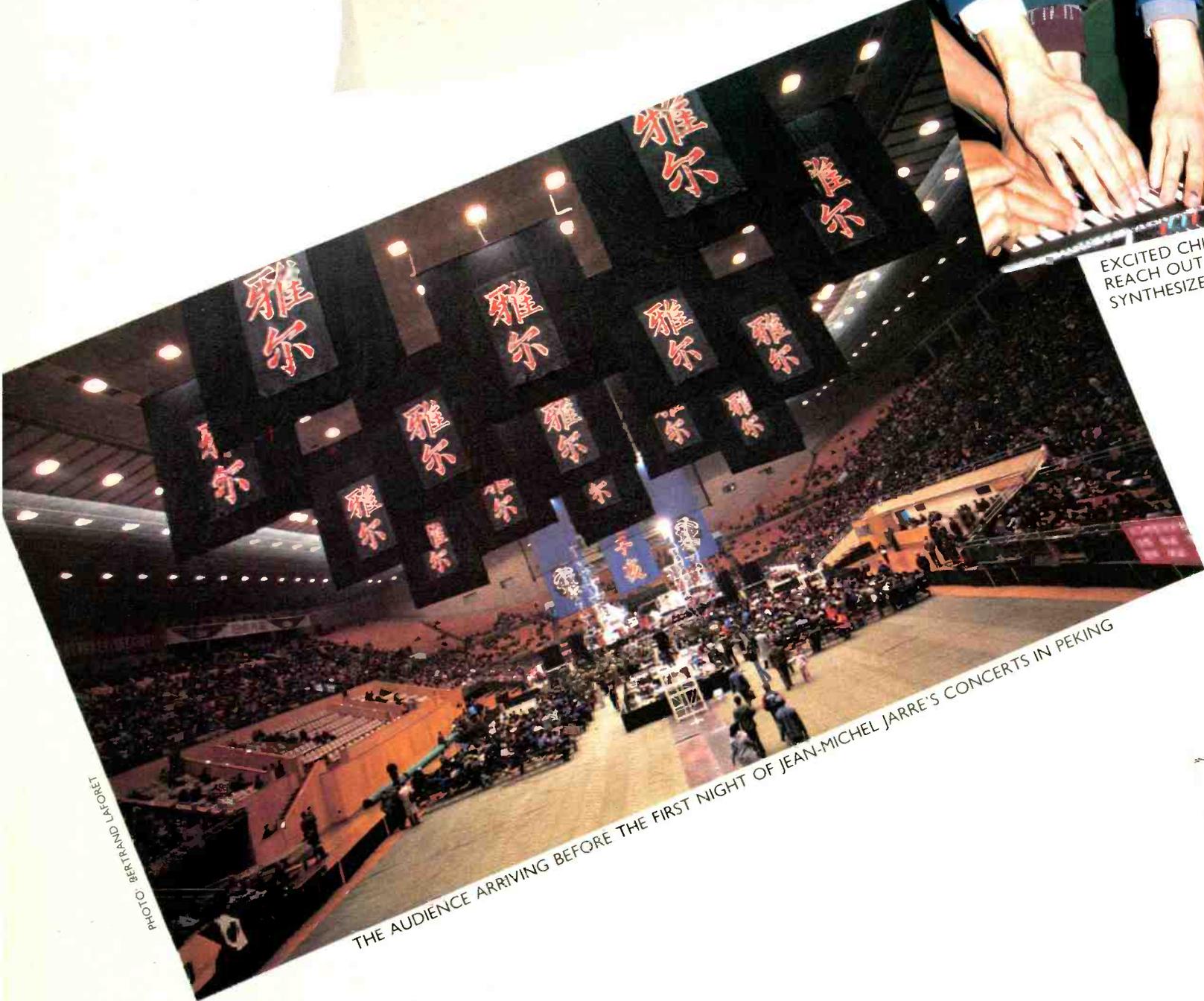


PHOTO: BERTRAND LAFORET

THE AUDIENCE ARRIVING BEFORE THE FIRST NIGHT OF JEAN-MICHEL JARRE'S CONCERTS IN PEKING

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(由2号门)

請 東 上海体育馆
主席台
后区入座
(由2号门8台港)



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主席
后区
(由2号门)



A VIEW OF THE 28 000 SEAT SHANGHAI SPORTS PALACE AS THE AUDIENCE BEGIN TO LEAVE

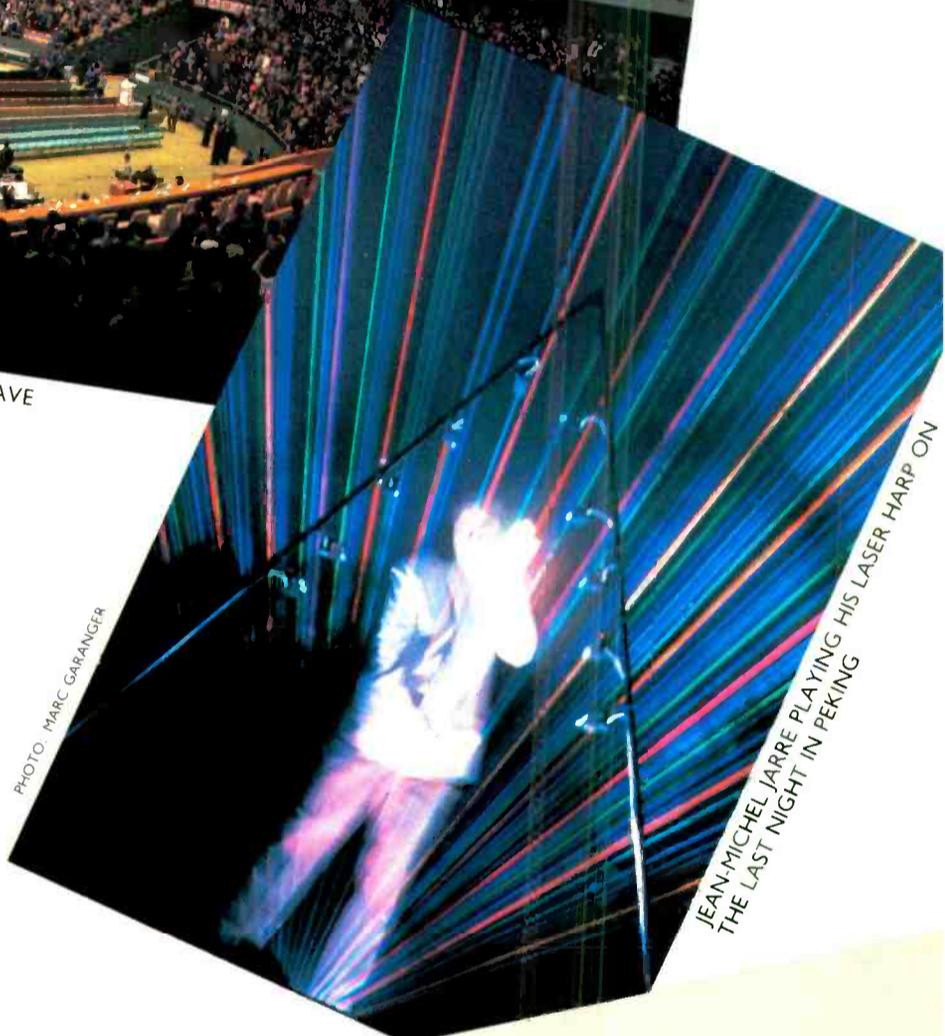


PHOTO: MARC GARANGER

JEAN-MICHEL JARRE PLAYING HIS LASER HARP ON THE LAST NIGHT IN PEKING

請 東 上海体育馆 文艺演出
主席台 后区入座
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每票一人, 请勿转让
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請 東 上海体育馆 文艺演出
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每票一人, 请勿转让
小孩谢绝



102161 -- JEAN-MICHEL JARRE MAKES BEIJING DEBUT
BEIJING, OCTOBER 21 (XINHVA) - A CAPACITY AUDIENCE OF MORE THAN 25000 GATHERED AT THE CAPITAL INDOOR STADIUM TONIGHT FOR THE FIRST ELECTRONIC SYNTHESIZER CONCERT IN CHINA, GIVEN BY JEAN-MICHEL JARRE

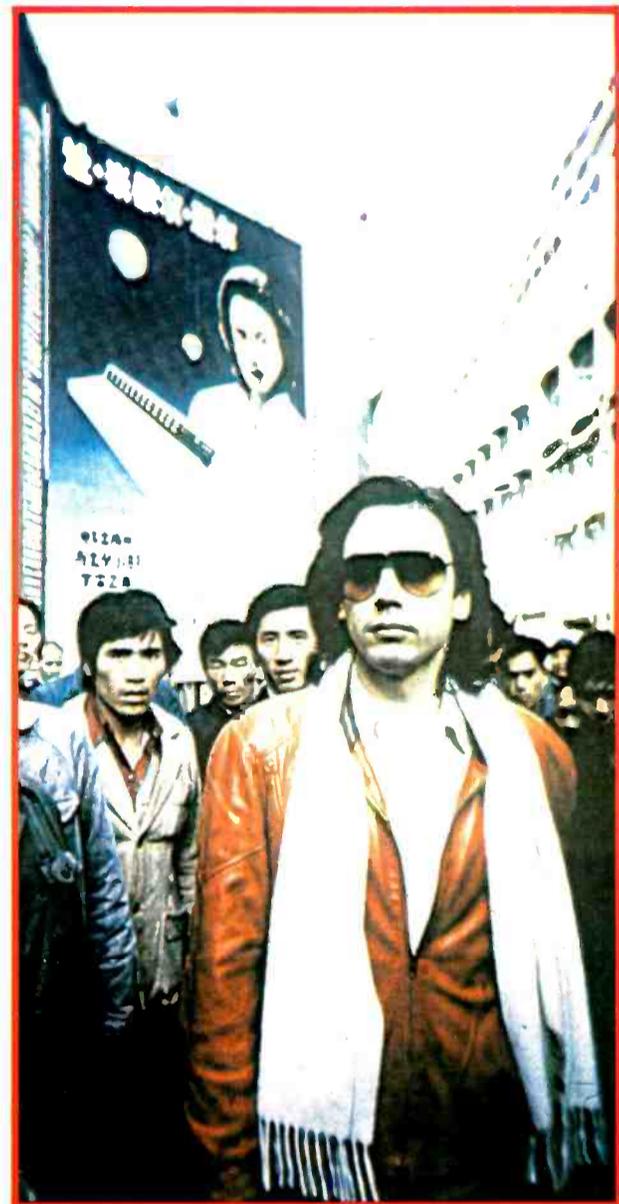
HE IS ACCOMPANIED BY THREE MUSICIANS ... TOGETHER THEY PLAY MORE THAN 20 SYNTHESIZERS, OTHER ELECTRONIC KEYBOARD INSTRUMENTS AND MOUNT A DAZZLING LASER LIGHT SHOW
IN A SUCCESSFUL EXPERIMENT, JARRE INVITED 35 TRADITIONAL CHINESE MUSICIANS TO ACCOMPANY THE SYNTHESIZERS
SHANGHAI, OCTOBER 29 ... JARRE COMPLETES SELLOUT CHINA TOUR WITH THIRD CONCERT AT THE SPORTS PALACE BEFORE AN AUDIENCE OF 28000 BROADCAST LIVE BY TV TO 50,000,000 HOMES AND BY RADIO TO THE WHOLE NATION.

Dreyfus' Innovative Spirit

Catapults Jarre



Francis Dreyfus—a passion for innovation, a total commitment to quality.



Jarre walks in Shanghai's Nanking Road. Behind him is a poster advertising his concert which reads: "The synthesizer creates music of universal harmony."

It would be difficult to think of a more compatible "manager" for Jean-Michel Jarre than Francis Dreyfus, the engagingly unconventional head of the Dreyfus Organization. Its "manager" in inverted commas because orthodox music industry titles sit uneasily on the head of this enterprising, quietly-spoken and almost ferociously independent music enthusiast.

"Manager?" he smiles. "What kind of manager is it who allows his artist to play five concerts in China without getting a cent in performance fees?"

What kind of record company owner, he might equally have asked, gives a higher priority to creative idealism than the bottom line and gets totally bored by talk of market share?

What kind of entrepreneur gives away 750 copies of a new album to hi fi shops, or licenses the production of one million cassettes and 100,000 albums for free?

What kind of music industry chief prides himself on hiring staff who have never worked in the music business before?

The answer to those questions is, of course, a rather special kind of owner, entrepreneur, industry chief—and Francis Dreyfus is exactly that. An unashamed idealist, a man who enjoys being regarded as the last of the great eccentrics of the French music business. A man who could almost be described as a professional.

"There is no great problem in making money in this business," he says. "But that in itself is not fulfilling. The important thing is to have a dream and to work at making it come true."

It was one of the more beguiling dreams of Dreyfus to see Jarre win world acclaim as one of the most brilliant composers and performers of his time. And it is a dream that is well on the way to being transmitted into reality.

Consider the odds: seven years ago Jarre, though the son of celebrated composer Maurice Jarre, and known in French music business circles, was virtually unknown to the public, played a bizarre assortment of keyboards and synthesizers and didn't sing.

"All those factors virtually disqualified him from success," says Dreyfus. "What's more, he is French and French artists don't have a spectacular track record when it comes to taking the world by storm. It's been a long time since Edith Piaf and Maurice Chevalier!"

It was exactly the kind of challenge that Dreyfus relishes—though he would be the first to admit that Jarre's exceptional dedication, extraordinary talent and utter professionalism made the venture far less of a game than it might otherwise have been.

Dreyfus first met Jarre in 1972 and says he was "astounded" to find a high level of affinity between them. "I am not really at ease in the music business," Dreyfus says. "Because my roots are not in it and I could see at once that Jean-Michel and I had much in common in this respect. We talked

about art and ethnic music and we developed a very good relationship. Eventually we decided to work together and in 1973 Jean-Michel produced a single called 'Zig Zag Dance' which became a tremendous hit. That was the start of a remarkable run of hits in which Jean-Michel revealed abundant talent as a composer, lyricist and producer."

The versatility, adaptability and melodic creativity of Jarre were such that he made significant contributions to the success of records by Christophe, Françoise Hardy, Patrick Juvet and Gérard Lenorman. His magic touch became such a byword in the French music business that there was soon a queue of celebrated artists asking Jarre to produce them, write music, write lyrics—or do all three.

It is totally in character that as the demands rose to a crescendo, Dreyfus decided—Jarre's full agreement—that enough was enough.

"He was being tremendously successful with other people's records and I was doing fine as a publisher—but it wasn't what we wanted. So we started turning everybody down flat, using crazy excuses like Jean-Michel taking a vacation or having to go to an important birthday party. We were contacted by a lot of big French artists and it was quite difficult saying no. But I wanted to establish Jean-Michel as an artist in his own right."

So for the next several months Jarre worked on his own album and when it was released, under the title "Oxygene," in 1976, the initial response was less than tumultuous.

"The radio stations had a very negative attitude towards it," Dreyfus says, "so we decided to promote it through hi fi shops. Because it was unfashionable instrumental electronic music we had the initial support of the underground press—although that soon dissipated, of course, once Jarre became a big name."

"After two or three months the word started spreading and sales were up to 60,000—without any airplay. Once it attained that level then radio had to play it—and it became a huge hit."

In June 1977 Dreyfus negotiated a multi-territory three-album deal for Jarre with Polydor International—"one of the most attractive contracts ever signed by a French artist"—and the progress towards international celebrity and recognition really began to accelerate.

"It took nearly two years for Jean-Michel to produce his second album, 'Equinoxe,'" Dreyfus says, "and Polydor was worried the whole starbuilding process might have lost momentum. But I told them they had the great advantage of having all that extra time to generate more sales of 'Oxygene.' That may sound perverse, but it is true. It is a source of considerable satisfaction to me that all three of Jarre's albums are still selling every day around the world."

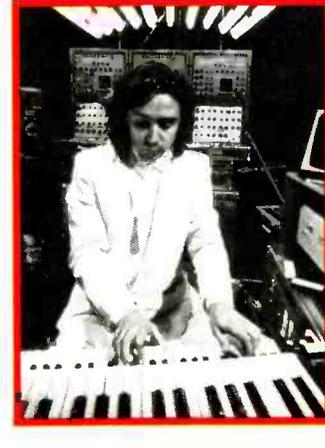
The Dreyfus response to corporate pessimism is typical of what might be termed his "logical contrariness"—an attribute which is often the despair of bureaucrats.

Once, when some lieutenant from a multi-national asked, "Do you have any idea how much those complicated album jackets cost?", Dreyfus answered smoothly: "Yes, a hell of a lot of effort and imagination."

"Eventually," he says, "people understand the kind of person you are and how you work and accept it. Or else they say, 'nuts!!'"

After the release of "Equinoxe," Dreyfus decided it was time for some public appearances by Jarre. "But we didn't want to get involved with the day-by-day slog around the country, all the dust of the road, the boring travel and the ever-present risk of car accidents. Instead I thought in terms of one big event with a huge audience and, being such a poor manager with no idea how to take care of ticket prices and so on, I decided it would have to be a free concert."

"We did a sort of test run at the 1979 MIDEM and planned to do the real thing in Paris on July 14. We thought first of all about the Eiffel Tower. Then about the Place Du Palais De Chailiot—but in the end we settled for the Place De La Concorde. Naively, we didn't realize that people had been trying to get permission to stage concerts in the Place De La Concorde
(Continued on page JMJ-16)



JEAN-MICHEL JARRE



五千六百五十万法国人
以后十九二千三百万中
国人赞扬电子夜。

法国 CBS 唱片
(*)



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B

ehind-Stage Genius

Shapes Jarre Magic

East-West cultural exchange reached a new plateau in October, 1981, when Jean-Michel Jarre made history by becoming the first major Western pop music artist to play concerts in China.

The bulk of the credit for the success of this remarkable venture goes to Jarre himself, for he was personally involved in all aspects of an exciting project.

Mark Fisher, chosen initially to take on responsibility for the stage design aspects of the trek, then happily saddled with responsibility for overall design aspects of the undertaking, says: "Jean-Michel Jarre paid the utmost attention to detail, and he got the right people involved all the way."

The U.K. Independent Television company Central, formerly Associated Television, was chosen to film the tour and the 15-man crew was headed up by director Andrew Piddington.

Says Piddington: "Our experience in filming Elton John's tour of Russia made us ideal candidates for the job." And the 25 hours of film footage resulting from the China foray has to be edited down to a 90-minute video and television production which is virtually guaranteed worldwide screening.

It was almost 18 months earlier, in May 1980, that Jarre first visited China and lectured at Peking's Conservatory of Music. An electronic music study group was set up there after Jarre presented a British AKS synthesizer to the students. And it was on that visit that Jarre first met Chinese government officials and wheels were set in motion for the fulfillment of his dream of an historic trip.

Fisher, whose credits include the creation of "The Wall" for Pink Floyd, was approached in February, 1981. Enroute for Germany with "The Wall" tour, he hastily put some sketches together for Jarre to take to China on a return visit.

In June, Fisher made his first trip to China with Jarre and Francis Dreyfus, Jarre's long-time manager, and suitable arenas were checked over.

Says Fisher now: "I suppose I did go there expecting to find a third world country with concert venues to match. Yet the technical standards of the two arenas we chose, in Peking and Shanghai, were surprisingly high. Not only were they both larger than any in London but the backstage facilities and power distribution equipment were quite excellent."

The Peking arena was built in 1958 and holds 18,000, while the Shanghai venue dates from 1968, with a capacity of around 28,000 or "about the equivalent of the Nassau and Dallas Fort Worth Coliseums," according to Fisher.

He adds: "One of the most impressive aspects was the standard of graphic design of street posters there. In fact, I spent a whole day photographing them for future reference."

But he admits to perceiving a conflict between local audiences wanting to see a Western-styled rock'n'roll show whereas those who will see the concert later on film or video will obviously expect a stronger Eastern flavor to the proceedings.

So his decision was to impose a strong Chinese style on all the visual elements of the project by producing special passes, badges, stickers and posters for the crates. "We had to make special efforts to make it look obvious and clear the show wasn't taking place at Earl's Court in London."

Kate Hepburn was the graphic designer who created all these items. She was formerly Terry Gilliam's assistant, working on all Monty Python Flying Circus animation and, says Fisher, "did a great job for Jarre's tour, giving the whole thing a fantastic house style."

A key design aspect was the posters. Fisher had Hepburn design six different posters in the style he'd documented earlier. The result: powerful and dramatic images which blended in perfectly with genuine locally-produced displays but also provided the ideal visual back-drop to the Jarre stage presentations.

Fisher's design task posed extra physical and technical problems, since every item required on the trek, including lighting and sound equipment, had to be air-freighted from Europe to China.

More than 12 tons of equipment traveled with the 70-strong party yet, remarkably, the stage set weighed no more than 882 pounds and packed tightly into two small boxes. Fisher compared that with "The Wall" entourage where five trailers were needed simply to transport the stage set, one 40-foot trailer needed solely to cart the wall bricks around.

Backing Fisher's ingenuity was the contribution from structural engineer Jonathan Park who, says Fisher: "Translated by design into a working solution with a novel and entirely custom-built system, though the timetable allowed only 10 weeks from designing the first prototype to manufacturing the final stage set."



The dramatically lit Shanghai concert stage, scene of Jarre's third and fourth concerts.



During the first Shanghai concert, Jean-Michel Jarre went among the audience with a portable synthesizer and invited them to try their hand on the keyboard.

Once all the equipment had reached the Peking arena, for the opening concert, the tour crew was supplemented by a team of enthusiastic local technicians who helped out at all levels. Says Fisher: "They were fantastic, terrific—no praise is enough. If you got crews like that in Cleveland, it would be paradise."

Director Piddington echoes Fisher's enthusiasm for local help in China but acknowledges "all kinds of amusing translation problems. Not only was the traveling crew part French and part English, but the local Chinese dialects in Peking and Shanghai are entirely different."

The film team included three camera crews each with a local translator and a so-called "political adviser," though the latter aides weren't officially designated as such, says Piddington.

But their role, he says, was clearly to tell the visitors what they could and could not do "and more particularly where we could and could not film."

Piddington was concerned from the outset of discussions of Central TV's role in the Jarre-to-China project that the film should not just be 90 minutes of Jarre in concert but that the production should very much relate to the country itself.

"Fortunately this is exactly how Jarre himself saw it and between us we agreed that the film should have three main constituent parts: the concerts, the preparation and the in-China context. We took a lot of time discussing with Chinese officials the various aspects of the planned film. As well as an eight-day visit, with Fisher and two film producers, in August, I also went over a week before the main party on tour to look over film locations.

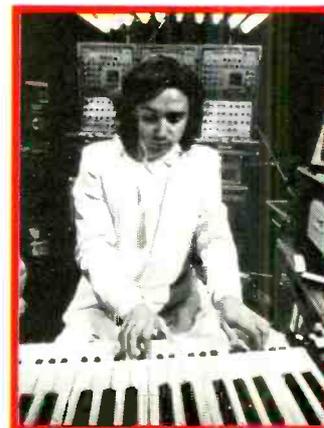
"The fact is the Chinese are very bureaucratic and each film location had to be approved in advance at meetings. That caused problems if we wanted to deviate even slightly from one of these set plans, say because of poor light, so it hardly helped the cause of spontaneity."

And Piddington says he was only allowed to film in the

(Continued on page JMJ-17)



Jarre explains some of the technical intricacies of his electronic keyboard instruments to two Chinese officials.



JEAN-MICHEL JARRE

JEAN-MICHEL JARRE

官兵关系

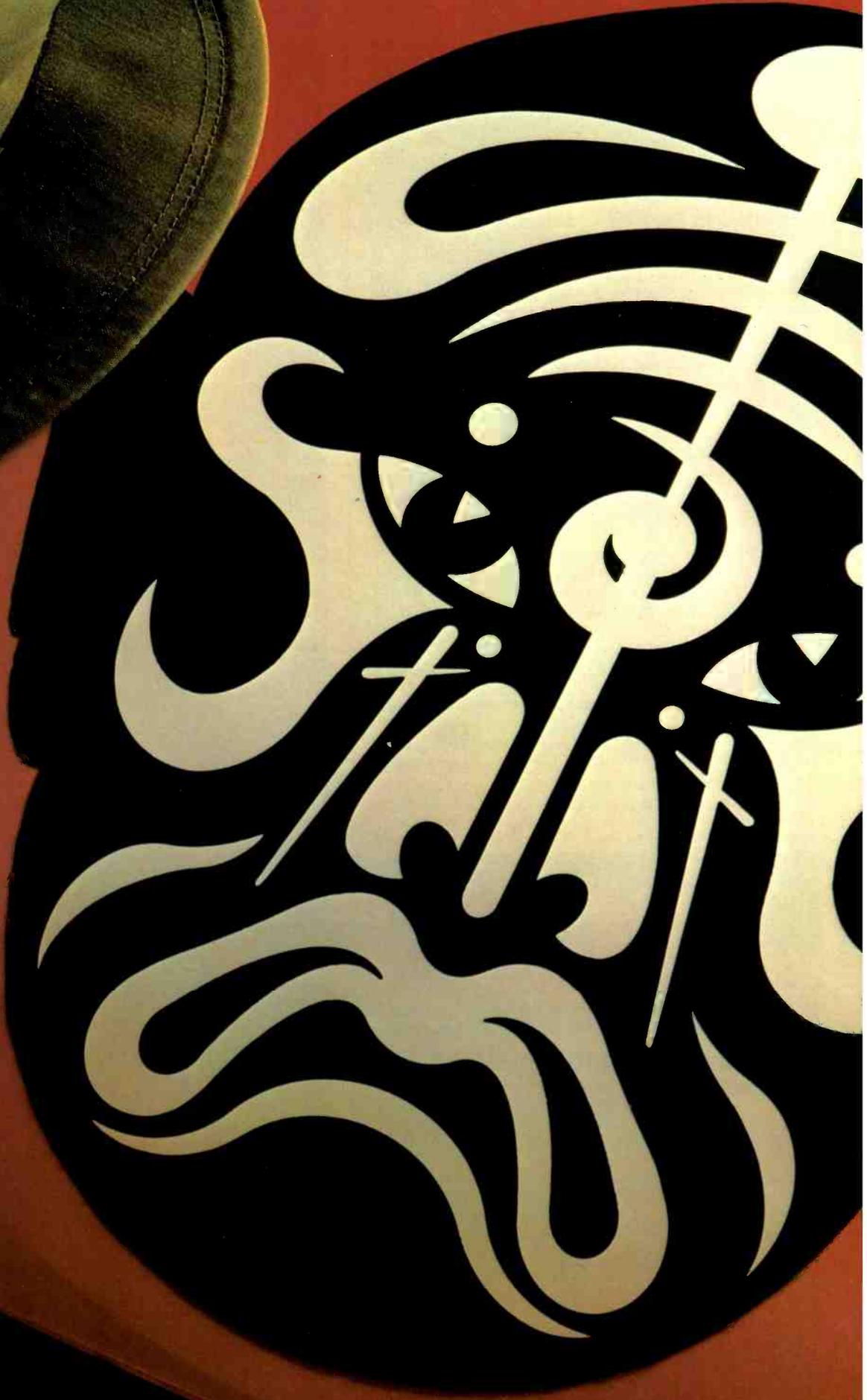
向就有两条方针：第一
对它，要消灭它；第二
对同志、对官长、对

守兵团学习代表时的演说
（一九四四年九月十八日），一九四四
年九月十八日延安《解放日报》

五湖四海，为了一个共
同一起来了。……我们
一个战士，一切革命队伍
互相爱护，互相帮助。

（一九四四年九月八
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四页）

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Jean-Michel Jarre. Cultural Revolutionary.

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HOLMES KNIGHT FITCHIE

COPY OF THE CONTRACT BETWEEN FRANCIS DREYFUS MUSIC AND THE CHINA RECORD COMPANY

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IT EXPLAINS HOW JEAN-MICHEL JARRE 'COMPOSES WITH MODERN INSTRUMENTS'

STREET POSTER DISPLAYED IN PEKING.
IT DESCRIBES JEAN-MICHEL JARRE'S CONCERTS AS 'THE DAWNING OF ELECTRONIC MUSIC IN CHINA'



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FREIGHT LABEL FROM JEAN-MICHEL JARRE'S CHINA TOUR

FRANCIS DREYFUS IS PROUD TO ANNOUNCE THE SIGNING OF A CONTRACT WITH THE CHINA RECORD COMPANY FOR THE MANUFACTURE OF THE DOUBLE LIVE ALBUM 'JEAN-MICHEL JARRE, THE CONCERTS IN CHINA'. THIS WILL BE THE FIRST TIME CONTEMPORARY WESTERN MUSIC HAS BEEN PRESSED IN CHINA.



Disco Business



Billboard photo by Harrison Green

CHAMPAGNE SPARKLES—Evelyn King, RCA Records, performs with feeling at a recent appearance at the Copacabana club here. King's appearance was part of the Limousine Tours series, for leading dance music artists, sponsored by the International Disco Record Center (IDRC) and radio stations WRKS-FM.

Le Club Now Showcasing New And Established Acts

By HANFORD SEARL

BUFFALO—Showcasing breaking and known national recording talent weekly is the new entertainment policy at the Waterfront Hilton's \$2 million Le Club.

The first such booking venture for independent/disco operations here, Vicki Sue Robinson initiated the series Feb. 27 with Andrea True Connection signed for March 6.

"This type concert market hasn't been properly explored here. Our research shows it can be supported," reports Tom Haidon, new Le Club manager. "We'll work closely with record companies and radio stations."

Planning to co-promote with WBLK-FM and WBEN-FM, Haidon's conferring with the Epic, Warner Bros. and Casablanca labels to expose new artists and build local LP/single retail sales.

According to Haidon, negotiations are continuing for such groups as the Ohio Players, Evelyn King and others to perform at the 350-capacity downtown venue which also caters to Canadian and Rochester patrons.

Capable of seating 500 for concerts, Le Club boasts an extensive Litelab display, adaptable sound

system and 15 ft. by 12 ft. stage with a 96% visual focal point.

The 1,000-capacity Grand Ballroom, also within the hotel complex, is being considered for future bookings with larger bands and groups unable to play the more intimate disco.

Utilizing both the Hilton and Central Ticket outlets, Haidon is scaling ducats at \$5 in working with budget limitations of \$4,000 and the local 11% unemployment rate.

"Taking these factors into consideration, above all we want to be fair to the public. Groups will have to be reasonable in price. This'll help their sales and establish us as a Vogue-type, New York club," says Haidon.

The Buffalo DJ Assoc. is cooperating in the new venture with members selling tickets and advertising the Saturday concerts in the monthly "Mixdown" publication.

Haidon plans to devote four weeks advance promotion for each concert while investing substantial advertising dollars to ensure success.

Since Haidon took over duties Dec. 1, Le Club has added a dress code, a minimum age of 23 for admittance and cut operating costs 50% while attracting 30% new business.

Dr. John Bisci, Buffalo DJ Assoc. vice president, was hired as program director and the 100% disco format cut to 60% disco and 40% Top 40, contemporary danceable music.

Bisci reports up to five new artists and product are previewed each week in the elegantly decorated club, now open more hours, Mondays to Thursdays from 5 p.m. to 3:30 a.m. and Fridays to Saturdays until 4 a.m.

At one time with Sheraton, Holiday Inns and Salty Dogs, Haidon still heads Haidon Productions in Huntington, Long Island and has booked major acts at Nassau Coliseum.

The 27 year old entrepreneur plans to expand promotions to larger venue here outside the Hilton. He will join the ranks of Harvey & Corky, Festival East, Alan Haymon and Pate & Assoc.

Dixie Disk Pool Computerizes Its Operations

ATLANTIC—The Dixie Dance Kings record pool, based in nearby Marietta, Ga., has computerized its operations, and, according to pool head Dan Miller, has ready reduced man hours spent on rosters, updates and feedbacks from 160 hours weekly to a mere 30 hours weekly.

The pool is using an Apple II Plus computer system programmed by Tito Acosta, and Miller states that the unit takes care of more than 100 DJs in five states "with very few problems."

The system operates in three sections, according to Miller. The first section manages the pools permanent files, keeping track of all member DJs, adding or deleting names as is necessary, offering playlist characteristics by category, and establishing a spinner priority system based on the frequency of feedback submissions.

This section also stores data on 100 record stores, 100 radio stations and 200 record manufacturers, and also lists member DJs by category of music played in their clubs.

The second section handles the flow of temporary data with which the pool deals on a weekly basis, and the third section supplies pool heads with its weekly output including a detailed list of each person receiving feedback information.

Miller is so impressed with the smoothness and accuracy of the operation that he is hosting demonstrations of the unit on March 22 at the Atlanta Hilton Hotel. He will tie in the meeting with a small soiree featuring such acts as Claudja Barry, the Boystown Gang, and Jackie Moore.

Dynavector Bows New Cartridges

NEW YORK—Dynavector Systems USA has introduced three new moving coil phonograph cartridges with applications for discotheques and nightclubs. They are the models no. DV-17D, DV-23R, and DV-50A.

The DV-17D is said to be a companion to the firm's top-of-the-line DV/Kare Diamond 100D. It features a diamond cantilever that measures a mere 1.7mm in length. The shorter cantilever is said to further reduce resonant frequencies and provide a flatter frequency response. It lists for \$600.



Billboard photo by Chuck Pulin

JONES CLONES—Jean-Paul Goude, right, husband of Grace Jones, and creator of the Grace Jones Image, directs the finalists of a recent Grace Jones look-alike contest. The chosen 12, eight men and four women, will take part in a special film of Jones' nightclub act which will be directed by Goude.

Bulgarian Disco Growth Spurs Nat'l Conference

By VADIM YURCHENKOV

SOFIA—This is a boom period for the discotheque operators in Bulgaria, with around 1,000 full-time professional disk jockeys working around the country, and the expansion is predicted to carry on at least until the mid-1980s.

The first national conference of Bulgarian DJs and operators, staged in Haskovo, emphasized the way the disco business has become a key aspect of the current pop scene. It had full-house attendance, with 40 disk jockeys presenting their "showcase" half-hour programs for delegate comment and criticism.

Bulgarian disk jockeys work mainly in discos operated by the National Youth Union chain of clubs, and cafes linked with the Orbita

youth tourism bureau of the state committee for tourism.

Says Krystin Bankov of the electronic music studio run by the state here: "Disco music has really taken a hold here and it should carry on building interest for two or three years at least."

"These official discos are very important as places where young people can relax, make friends and enjoy the music."

In Bulgaria, it is very much an organized business. As the disk jockeys met in Haskovo, a nearby get-together of cultural officials, songwriters, artists and composers decided to set up a national disco club in Bulgaria, co-ordinating the mushrooming venues.

SURE Disk Pool Sets Expansion

NEW YORK—The Spinners Unlimited Record Enterprises (SURE), a record pool based here, is expanding its operations in a move aimed at "helping the record companies sell more dance music records," according to Bobby Davis, president of the pool.

As part of the expansion plan, SURE will issue a bi-monthly publication called SURE Tracking which, according to Davis, will supply record companies and record retailers with "inside information on the

movement of all promotional records received by SURE."

Says Davis, "With SURE Tracking, each company will be able to see how its records are doing within the New York/New Jersey/Connecticut area."

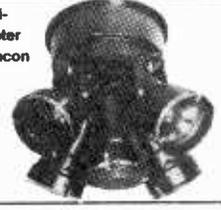
According to Davis, "Each issue of SURE Tracking will detail the progress of more than 150 new dance music releases." SURE Tracking will be serviced to record companies, retailers and radio stations.

(Continued on page 40)

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Disco Mix

By BARRY LEDERER

NEW YORK—DJs looking for high-priced material from France Joli's "Now!" LP on Prelude will be disappointed. However, the mid-tempo and late night, sweet and saucy groove that the artist is presently into is definitely worth a listen. Furthermore, this direction gives punch to "Can We Fall In Love Again," a showcase for Joli's vocals. "I Want To Take A Chance On Love" is nicely laid-back, and gently nitty-gritty in spirit. "I Need Someone" is easy-going, pleasant and quite danceable. The whole attitude of the album, as produced and arranged by William Anderson and Raymond Reid, is relaxed and carefree. The frantic pace of the artist's earlier recordings has been replaced by a polished and sophisticated performance. Any of the above cuts should easily be lifted from the album for 12-inch release.

Also from Prelude is the Gayle Adams LP, "Love Fever." The title cut is one of the highlights of the album, running 6:37, and mixed by Francios Kevorkian. It is already showing chart action. A catchy flow and perky arrangements are the essential elements that will captivate the dance circuit. "I Loved Every Minute Of It," at 5:05, has more punch and drive. "Baby I Need Your Loving," the old Four Tops' classic, is given a fresh viewpoint and does justice to the original. The album production, by Willie Lester and Rodney Brown, is thorough and clean. The only concern is that the same sound is too prevalent on many of the cuts, and that the artist's talent could lend itself to a wider range of material.

Jeanie Tracy gives a dynamic performance on all cuts from her "Me and You" LP on Fantasy. Whether the artist wails out an up-tempo number ("Sing Your Own Song"), or purrs tenderly on a ballad ("Me and You"), her virtuosic abilities shine through. "Sing Your Own Song" is high-energy, rousing, and gospel in feeling. "I Feel Like Dancing" makes effective use of organ and trumpet instrumentation, and maintains a pulsating momentum through the entire selection. "I'm Your Jeanie" is fun-oriented, with gutsy bursts of vitality. Produced by Harvey Fuqua, Tracy has given the DJs healthy cuts to choose from.

Prism Records has made available to DJs two more hot cuts from Lime's last album. "Baby I'm Yours" and "Agent 406" have been re-mastered for 12-inch release, and manage to capture the right sound and excitement that certain DJs feel is missing in club music today. By using a basic Euro-disco, synthesized sound, producer, Joe LaGreca and arranger Denis LePage

have provided constant intensity and hook-oriented tracks, that leave the dance floor wanting more. DJs who are familiar with these cuts from the album will appreciate the availability of these songs on a 12-song format.

From Stiff Records is the Fingerprntz LP, "Beat Noir." The group shows musical diversity on all eight cuts. "The Beat Escape," at 5:52, mixes breathy and throaty harmonies with pounding percussion and raucous tracks. "Get Civilized" at 4:38 is smoother, with the vocals dominating the cut. Both of these cuts are relentlessly fast-paced yet danceable. "The Chase," at 5:15, slows down the mood and has a haunting appeal. Rock DJs will definitely take advantage of the variety of alluring cuts as provided by producers Chris Kimsey, Jimmie O'Neill and Chris Porter, as evidenced by current chart response.

Also from the Stiff label is Pigbag's "Getting Up" LP, containing a radio and dance mix version of the title cut. "Getting Up" is a jazzy instrumental with beefy brass, rollicking guitar chords, bells, bongos and whistles, all a part of a total effect that provides exciting and exhausting music. "Go Cat" is a more free-form jazz selection, with emphasis on percussion, saxophone and trumpet solos. This noteworthy group and their inimitable style have captured a cult audience which is continuing to grow. This current release was produced by the group, Disco Dell and Dave Hunt.

Twelve-inch releases receiving enthusiastic DJ response, and which should be overlooked include the following: "It's Good To Be The King" by Mel Brooks (WMOT), "Don't You Love It" (vocal and instrumental) by Maxine Singleton (Emergency), "Gotta Take Your Love" by Game (Emergency), "Video Dreaming/Put Your Arms Around Her" by the Stereos (mixed by John Benitez on Limo Records), "Begging For More" (vocal and instrumental) by Monica Neal

SURE Disk Pool

Continued from page 39

To further strengthen its expansion program SURE is also enlarging its membership from a current 75 spinners to 100 members. Davis feels that this move will help provide record companies with a more detailed view of how their records are faring at the marketplace.

(mixed by Jonathan Fearing on Sam Records), "Love Plus One/Marine Boy" by Haircut One Hundred (Arista), "Party" by Harari (A&M), "Can You See The Light" (vocal and instrumental) by Brass Construction (Liberty Records), and "(The Best Part Of) Breakin' Up/Voodoo Man/Spys" by Roni Griffith (Vanguard).

The Pro-D.J.'s Association from Mt. Laurel, New Jersey report as their hottest new adds the following: "Talk To Me" by Shalimar (Solar),

"Should I Do It" by the Pointer Sisters (Planet), "It Must Be The Music" by Secret Weapon (Prelude), and "You Got The Power" by War (RCA). The ballads include: "Waiting For A Girl Like You" by Foreigner (Atlantic), "Just Once" by Quincy Jones with James Ingram (A&M), "Coming In And Out Of Your Life" by Barbra Streisand (Full Moon), and "Oh No" by the Commodores (Motown). It is encouraging to see a pool list ballads.

New entries from Duane Yokimcus' top 50 list include: "Sending My Love" by Pleasure (RCA), "Mesopotamia" by the B-52's (Warners), "You Got The Power" by War (RCA), "Hold On Tight" by Fantasy (Pavillion), "Right Time For Us" by Wax (RCA), "Let's Work It Out" by Next Movement (Prelude), "Want Some, Get Some" by Q.T. (M&M), "I Was There" by the Bendeth Band (Ensign/RCA), and "Let's Work" (re-mix) by Prince (Warners).

Billboard®

Disco Top 80™

Survey For Week Ending 3/13/82

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label		
★	1	10	GLAD TO KNOW YOU/3,000,000 SYNTHS/QUESTIONARE—Chas Jankei—A&M (LP) SP 4885	★	50	4	WORK THAT SUCKER TO DEATH—Xavier—Liberty (12 inch) SPRO 212		
★	2	12	MEGATRON MAN/GET A LITTLE—Patrick Cowley—Megatone (LP) M1002	★	52	5	BOSTICH—Yello—Stiff (EP) TEES 12-10		
★	4	10	TELL ME THAT I'M DREAMING—Was (Not Was)—Island/ZE (12 inch) DISD 50011	★	43	7	ABACAB—Genesis—Atlantic (LP) SD 19313		
★	5	10	MAMA USED TO SAY—Junior—Mercury (12 inch) MDS 4014	★	44	6	GOLDENES SPIELZEUG/EEL QUE—D.A.F.—Virgin (LP) Import		
★	5	3	YOU'RE THE ONE FOR ME—D. Train—Prelude (12 inch) PRLD 621	★	45	37	14	JAPANESE BOY—Aneka—Handshake (12 inch) 4W902623	
★	6	6	15	SURE SHOT—Tracy Weber—RFC/Quality (12 inch) QRFC 005	★	51	24	LET'S WORK/CONTROVERSY—Prince—Warner Bros. (LP/12 inch Remix) BSK 3601/DW-DS-50028	
★	9	8	BURNIN' UP/SO GOOD SO RIGHT—Imagination—MCA (LP) MCA 5271	★	58	2	YOU GOT THE POWER—War—RCA (12 inch) PD 13062		
★	8	8	8	IN THE RAW—Whispers—Solar (LP) EAS 27	★	56	2	JUMP SHOUT—Lisa—Moby Dick (12 inch) BTG 1032	
★	10	8	8	THE VISITOR/WHEN ALL IS SAID AND DONE—ABBA—Atlantic (LP) SD 19332	★	49	5	I LOVE ROCK 'N ROLL—Joan Jett & the Blackhearts—Boardwalk (LP) NB 1-33243	
★	10	7	29	TAINTED LOVE/WHERE DID OUR LOVE GO—Soft Cell—Sire/Warner Bros. (LP/12 inch) SRK 3647/DERE 49856	★	50	31	9	NSB RADIO/THE BEAT INSIDE—Nick Straker Band—Prelude (LP) PRL 14101
★	11	8	8	U TURN ME ON—Tomorrow's Edition—RFC/Atlantic (12 inch) DM 4825	★	51	41	13	QUICK SLICK/OUT THE BOX/CAN'T SHAKE YOUR LOVE—Syreeta—Tamla (LP) T8-376M1
★	12	17	17	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—A&M (LP) SP4892	★	57	4	FEEL ALRIGHT—Komiko—Sam (12 inch) S 12344	
★	18	7	7	TIME—Stone—West End (12 inch) WES 33-139	★	53	30	13	I DON'T KNOW WHAT IT IS/HOMOSAPIENS—Pete Shelley—Genetic (LP/12 inch) Import
★	14	12	12	SHAKE IT UP/CRUISER—The Cars—Elektra (LP) 5E567	★	54	23	16	I CAN'T GO FOR THAT (No Can Do)—Daryl Hall & John Oates—RCA (LP) AFL1-4028
★	15	9	9	CENTERFOLD/FLAMETHROWER—J. Geils Band—EMI (LP) S00 17062	★	60	2	I SPECIALIZE IN LOVE—Sharon Brown—Profile (12 inch) PRO 7006A	
★	39	4	4	DON'T COME CRYING TO ME/LET IT RIDE—Linda Clifford—Capitol (LP) ST 12181	★	71	20	20	JUST CAN'T GET ENOUGH—Depeche Mode—Sire/Warner Bros. (LP/7 inch) SRK 3642
★	17	17	12	THIS IS RADIO CLASH—The Clash—Epic (12 inch) 492662	★	68	2	NATIVE LOVE (Step By Step)—Divine—"O" Records & Visuals (12 inch) OR 717	
★	19	15	15	DESIGNER MUSIC/HOLD ME DOWN—Lipps' Inc.—Casablanca (LP) NBLP 7262	★	65	2	LOVE BUZZ—Vogge—Atlantic (7 inch) STA 40844	
★	19	16	12	THIS BEAT IS MINE—Vicky "D"—Sam (12 inch) S12343	★	67	2	YOU ARE THE ONE—AM-FM—Dakar/Brunswick (12 inch) DK 103	
★	20	8	8	NEVER SAY NEVER—Romeo Void—415 Records (EP) A-0007	★	67	2	STILL GOT THE MAGIC (Sweet Delight)—Michael Wyckoff—RCA (12 inch) PD 13056	
★	36	5	5	(THE BEST PART OF) BREAKIN' UP—Roni Griffith—Vanguard (12-inch) SPV 54 A	★	61	2	FALL IN TO A TRANCE—Jimmy Ross—RFC/Quality (12 inch) RFC 009	
★	22	13	18	CALL ME/LET'S CELEBRATE—Skiyy—Salsoul (LP/12-inch) SA8548/SG365	★	69	2	PRECIOUS/A TOWN CALLED MALICE—The Jam—Polydor (12 inch) Import	
★	23	8	8	LIFE IN SPACE—Mayday—A&M (LP) SP 17180	★	63	2	STAY/TAKE ME UP—Matrix—Sugar Scoop (12 inch) SS 420A	
★	24	6	6	WHAT DOES IT TAKE—Amy Bolton—Importe/12 (EP) MP 314AA	★	64	2	EVERYTHING'S GONE GREEN—New Order—Factory (12 inch) Import	
★	25	9	9	FREAKMAN—Empire—RFC/Quality (12 inch) QRFC 007	★	70	2	I COULD BE HAPPY—Altered Images—Epic (LP) FR 37738	
★	26	20	13	GET ON UP/WITH YOUR LOVE/TONIGHT—Suzi Q—RFC/Atlantic (LP) SD 19328	★	66	2	SHINE ON—George Duke—Epic (LP) FE 37532	
★	27	12	12	WATCH OUT—Brandi Wells—WMOT (LP) FW37668	★	67	2	TASTE THE MUSIC—Kleer—Atlantic (LP) SD 19334	
★	28	21	14	GIGOLO—Mary Wells—Epic (LP) ARE 37540	★	68	2	SHOUT ABOUT IT—Lamont Dozier—M&M (LP/12 inch) MM 104AE/MM 103AA	
★	29	34	7	THE BEAT ESCAPE—Fingerprntz—Stiff (LP) TEES 1001	★	69	2	(WON'T YOU) DANCE WITH ME/SOONER OR LATER—Crystal & The Team—Moby Dick (12 inch) BTG 332	
★	30	38	23	CAN YOU MOVE/CLUBLAND MIX—Modern Romance—Atlantic (LP/12-inch) SD 19338/DMD 4819	★	70	2	TAKE MY LOVE—Gene Dunlap—Capitol (LP) ST 12190	
★	31	24	21	YOU CAN/FIRE IN MY HEART—Madleen Kane—Chalet (LP) CH0702	★	71	2	SO DISGRACEFUL—Marilyn & The Movie Stars—AIM (12 inch) 12101	
★	32	32	8	CAN'T BE FUNKY/COWBOYS IN AFRICA—Bush Tetras—Stiff (EP) TEES 1208	★	72	55	10	THE TWO OF US—Ronnie Jones & Claudia Barry—Handshake (12 inch) 4W9 02554
★	33	27	8	HELP IS ON THE WAY—Whatnauts—Harlem International (12 inch) HIR 110	★	73	54	22	MODERN LOVE IS AUTOMATIC/TELECOMMUNICATION—Flock of Seagulls—Jive/Arista (EP) VK 22001
★	34	40	7	DON'T TURN YOUR BACK ON LOVE—Eloise Whitaker—Destiny (LP/12-inch) DLA 10006/DL 302R	★	74	80	6	MUST BE THE MUSIC—Secret Weapon—Prelude (12 inch) PRLD 614
★	35	35	7	MAKE UP YOUR MIND—Aurra—Salsoul (LP/12 inch) SA 8551/SG 360	★	75	77	6	SPIRIT OF THE DANCER—Evelyn King—RCA (LP/12 inch) AFL 13962/PD 13018
★	53	3	3	MESOPOTAMIA—B 52's—Warner Bros. (MINI LP) MINI 3641	★	76	61	5	SHOW YOU MY LOVE/GO BACK—Goldie Alexander—Chaz Ro/Brasilia Dist. (12-inch) CHDS 2521
★	42	5	5	BREAKAWAY—Pure Energy—Prism (12-inch) PDS 420	★	77	47	12	JOHNNY ARE YOU QUEER? (Let's Do) THE BLACKOUT—Josie Cotton—Elektra (12 inch) AS 11538
★	38	33	16	MIRROR MIRROR/WORK THAT BODY—Diana Ross—RCA (LP) AFL1-4153	★	78	46	27	GENIUS OF LOVE/WORDY RAPPINHOOD—Tom Tom Club—Sire/Warner Bros. (LP/12 inch) SFK 3628/DSRF 49817
★	48	4	4	THAT GIRL—Stevie Wonder—Tamla (7-inch) 1602TF	★	79	74	7	SPRING IN FIALTA—Slow Children—Ensign/RCA (LP) BX1 1-4204
★	45	5	5	ALL NIGHT—Bonnie Forman—Wave (12-inch) CM 120	★	80	63	3	HOLD ONTO THIS MOMENT—Mystery—Tommy Boy (12 inch) TB813

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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Import LP's
Christopher Mills Yukihoro
Cerrone 8 Takahashi
B-52's (Br. Remixes) Mix Your Own Stars
Vogue Rocklets
Disco Circus 82 Pete Shelley

European Import 12"
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NO UNIFIED STANDARDS

Home Video Only A Wish For Soviet Union Citizens

MOSCOW—The era of home video has not yet dawned for the people of the Soviet Union. Video equipment produced is confined almost exclusively to industrial and commercial applications, and VCR ownership is limited to those households possessing imported foreign-made systems and software.

Video hardware currently manufactured conforms to no unified standard, and tapes are therefore not interchangeable. The best machines on the market are reckoned to be the Electronica 508 Video, recording time 50 minutes, and Electronica 509 Video (120 minutes). Both are open reel systems, while the 45-minute Saturn 505 Video is a cassette machine. Cost of the Electronica models, which come complete with recorder, camera, tv monitor, coupling unit and two blank tapes, is around \$3,000, the Saturn system retailing at about \$5,000. Color recording from tv is possible, but the

cameras currently available will shoot only black and white.

Last year a more sophisticated unit called the SPEKTR 205 was shown at the consumer electronics and industrial communication equipment fair SVIAZ 81.

This unit does allow color recording, with playing times up to 210 minutes, but it was a prototype, and production of unified video hardware and software, possibly with playing time up to six hours, is not expected before 1985.

Some years ago Vassily Pakhomov, then director general of record company Melodiya, visited the U.S. to study video technology and formats and choose suitable systems for development in the U.S.S.R. But since then no visible progress has been made, even though Melodiya's Moscow research center, set up in 1978, was reportedly involved in the field. **VADIM YURCHENKOV**

AT ADVISORY BOARD MEET

VSDA Homes In On Key Issues

NEW YORK—When the Video Software Dealers Assn. (VSDA), a division of NARM, met in Los Angeles Feb. 23-24, the first item on the agenda was expressing official opposition to the Mathias Amendment and the Edwards Bill. This legislation would mean a royalty tax on blank video tape and a reinterpretation of the first-sale doctrine.

The VSDA supports the DeConcini Bill without the Mathias Amendment, and the group's attorney, Charles Ruttenberg, is already working with Sony and the Electronic Industries Assn. He has also written an article to be published in an upcoming VSDA newsletter.

The article explains the amendment and will have a coupon at the bottom of the page for dealers to cut out and send to their Congressmen protesting the pending legislation.

Although the group is part of NARM, the larger group has not yet stated its position on the thorny question of home taping as it relates

to the Mathias Amendment. NARM executive vice president Joe Cohen has stated that the organization will not make a statement until after its meeting later this month.

NARM and VSDA have separate boards; the two are actually separate corporations. "We each decide our own policies for our own constituencies," points out VSDA vice president Risa Solomon.

Further VSDA activity may involve the sending of representatives to testify in Washington in April when hearings are held on the Mathias Amendment.

At the February meeting, the VSDA elected officers and also formulated positions on other key issues facing video dealers.

The VSDA's new president is Frank Barnako, president of Video Place, a Washington D.C. retail outfit. Secretary is Weston Nishimura, president of Video One Video of Bellevue, Wash., a distributor. Elected treasurer was Cheryl Benton, director of operations for Video Station, a distributor in West Los Angeles.

In addition, the group has a full-time staff of 12 at NARM's offices in Cherry Hill, N.J. Risa Solomon, a VSDA vice president, heads the Dallas office.

The first item on the VSDA board's agenda was expressing official opposition to the Mathias and Edwards bills that would mean a royalty tax on blank tape and a reinterpretation of the first-sale doctrine. The group supports the DeConcini bill without the Mathias amendment, and is already working with

the Electronic Industries Assn. and Sony.

Because one of the group's major goals is grass roots involvement of small and large video dealers around the country, VSDA will begin holding local meetings this month, probably starting in Texas. Studio support and attendance at these meetings is expected.

VSDA is also establishing an anti-piracy hotline for interested parties to report any instances of piracy they observe. Until an official phone number is available, callers can reach VSDA by calling the NARM number collect: (609) 795-5555.

"We will not go on a witch hunt for every phone call," Solomon says. She points out that VSDA is willing to work with other groups in this area.

The association also agreed to investigate videotape packaging, in an effort to develop uniform sizing and allow dealers to better utilize shelf space.

Research on rental practices is now being compiled by VSDA. "By proving to the studios that there are problems, we can help solve them," Solomon says. "We can't tell the studios what to do, but we can give them information." The research will divide retailers by size and region.

VSDA president Frank Barnako remarked at the meeting, "As dealers, we find ourselves caught between the studios and our customers. Unfortunately, as our customers demand more, so do our manufacturers. VSDA will be aimed at improving and maintaining the dealer's bottom line."

PROGRAMMING CHORES EXPLODING

Carhart Of Chrysalis Finds She Has Tiger By The Tail

• Continued from page 15

"Since that time, we decided we would form our own videocassette company, which actually became operational in December." Chrysalis approached the videocassette business, says Carhart, not as a record company branch, but "as any videocassette company. We went after the people who are experts in the field. We did approach some of our record distributors, but most of them are not involved in the video business."

Chrysalis now has 21 U.S. distributors, four in Canada, handles its own distribution in the U.K., and is "on the verge of setting a deal for the rest of the world," according to Carhart.

Carhart is quick to add, however, that "We don't want to start out and get pegged as a music video company. It made sense to us initially to draw from some of the artists on our roster who we know could work in this new medium. We're looking to

develop projects which are unique and original."

One such project on the drawing boards for videocassette is with illusionist Paul Daniels, whose work Carhart describes as "not hard magic, but fairly easy party tricks, something you may want to use for a gimmick at a party." The video will show Daniels performing the tricks, then demonstrating how to do them.

Other projects, not only for videocassette but for tv series, made-for-tv movies and cable specials including feature film, comedy and children's programming are all being sought by Carhart, while the team headed by Ellis in England has already moved into development, and soon production, of feature films.

"One is going into production in August," says Carhart, "and will be filmed in England." The working title is "Contagious," with plot, cast and crew yet to be announced. Two other scripts are in the development stage. Under Ellis, the U.K. team of Chrysalis Visual Programming consists of managing director Clive Walter, creative director Peter Wagg and sales manager Ian Collett.

Chrysalis' one foot in the U.K. should prove helpful when it comes to production budgets. "Producing films, obviously, is a lot less expensive in England than in Hollywood," says Carhart. "They say the average cost of a film in Hollywood is at least \$8 million. I think we'll do these first ones for less than that."

In the meantime, Carhart will not neglect her two current videocassette projects, nor will the obvious advantages of the record company artist ties be overlooked. She believes that the most obvious artist on the Chrysalis roster due for full length video treatment is Pat Benatar, but so far that's "just in the discussion stage." Viable music projects from outside the Chrysalis roster are also being considered.

Marketing and distribution for the videocassette are being handled in the U.S. by sales manager John Monday, who came to Chrysalis from Takoma Records. Four-color posters and flyers were done for the two current videocassettes, and sent

to both distributors and a list of over 1,200 video specialty stores.

Cross-promotional efforts with the artists' records will also be undertaken, although there is no current corresponding record for Jethro Tull, and Carhart admits the timing was off for the Blondie project.



VIDEO NEWS—Chrysalis' Huey Lewis & the News go in front of the cameras to perform two tracks, "Do You Believe In Love" and "Workin' For A Livin' " from their new, hot "Picture This" LP. Handling production chores was EUE/Screen Gems with director Alan Metter and producer Larry De Leon. Pictured are Lewis, left, and Andy Dentinflass.

New Vestron Titles

NEW YORK—Shipping late this month are seven new titles from Vestron Video of Stamford, Conn. Feature films include the Australian drama "My Brilliant Career," "Joe" and "Loving Couples."

In addition, there's "Comedy Tonight," hosted by David Steinberg and featuring Robin Williams, Andy Kaufman and others. New instructional titles are "Video Aerobics: Home Exercise Course" and "Let's Dance" with Arthur Murray. Finally, Vestron offers the martial arts film "Good Guys Wear Black."



VIDEO-RENT—MovieMat, a videocassette rental vending machine, handles previews on its screen (upper right), rentals, returns and billing. The Video Corp. of America, which supplies the machine, expects to have 300-500 of them in malls, stores and theaters by the end of the year. Pricing is expected to run to about \$5-\$6 for a 3- or 4-day period, and all transactions, including a deposit, are by credit card.

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Video

BLEAK FUTURE *Cornyn Is Pessimistic About Home Vid Music Programming*

• Continued from page 3

about plunging millions into a new, financially shaky form of programming just to have our productions appropriated by home tapers. An entire music industry may not view your concerns about a lack of original home video music programs as seriously as we view our own concern about the so-called freedoms and rights we here expressed about free duplication of the copyrighted property we're supposed to invest our millions in."

Another major problem Cornyn underlined was the source of funding for video music projects. "What we have today in music home video," he said, "is the hardware investors on one side of the room, knowing they must invest, but scared to pop the question. The software producers are on the other side of the room, knowing they are not

supposed to lose a bundle. It is a courtship battle with little physical contact."

Cornyn cited still another roadblock: the viability of video music as a programming genre. "Like colonization of Mars," he said, "narrow-cast home video may well be an inevitability. In the meantime I'm not selling my home." Video music's foreign fortunes may fair better, Cornyn analyzed.

"Maybe it'll catch on in Europe where there's less competition from free or cable video transmission. But the way it is now, home video so far looks to us in the record business like the concert souvenir program business which we are not into either."

Even video music productions for network and cable tv, he further analyzed, is a question mark enterprise, suggesting that these outlets currently like country specials and superslick productions. "They buy

Barry Manilow, not Bob Dylan: Las Vegas, not Muscle Shoals." Still, music video solutions may exist, he added.

"Some of us are working on these solutions, though not breathlessly. The first task for us would-be music video makers is to develop original scripts."

Cornyn disclosed that Elektra artist Tom Waits has agreed to write his next album in video as well as audio. But "we believe its success will not depend on a wham-bam car chase in the final song."

Additionally, an Emmylou Harris (Warner Bros.) video music project is "into second draft script and budgeting now."

"Our ultimate entry," he concluded, "as I'm sure the rest of the music business entry, will be timed to the financial realities. Our plan does not include losing money. Just breaking even will do."

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	19	3	FORT APACHE, THE BRONX	Vestron VA-6000
2	2	7	MOMMIE DEAREST (ITA)	Paramount Pictures, Paramount Home Video 1263
3	4	9	CLASH OF THE TITANS	MGM/CBS Home Video 700074
4	1	7	PATERNITY (ITA)	Paramount Pictures, Paramount Home Video 1401
5	5	18	ATLANTIC CITY	Paramount Pictures, Paramount Home Video 1460
6	10	2	ONE FLEW OVER THE CUCKOOS NEST	Thorn 604 (EMI)
7	3	13	AN AMERICAN WEREWOLF IN LONDON (ITA)	Universal City Studios Inc., MCA Distributing Corporation 77004
8	21	3	CANNONBALL RUN	Vestron VA-6001
9	6	5	TEXAS CHAINSAW MASSACRE	Wizard Video 034
10	NEW ENTRY		RICHARD PRYOR LIVE IN CONCERT	Vestron VA-4000
11	27	2	LORD OF THE RINGS	Thorn 605 (EMI)
12	30	3	CONTINENTAL DIVIDE	Universal City Studios, Inc., MCA Distributing Corporation 71001
13	9	13	FOUR SEASONS ● (ITA)	Universal City Studios Inc., MCA Distributing Corporation 77003
14	15	21	STIR CRAZY (ITA)	Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10248E
15	7	7	FIRST MONDAY IN OCTOBER	Paramount Pictures, Paramount Home Video 1408
16	12	3	NORTH BY NORTHWEST	MGM/CBS Home Video 600104
17	14	12	APCALYPSE NOW (ITA)	Paramount Pictures, Paramount Home Video 2306
18	23	3	PHYSICAL	Universal City Studios Inc., MCA Distributing Corporation 55050
19	24	17	THE POSTMAN ALWAYS RINGS TWICE	MGM/CBS Home Video 700077
20	NEW ENTRY		RAGGEDY MAN	Universal City Studios Inc., MCA Distributing Corporation 71003
21	31	17	THIEF	20th Century-Fox Video 4550
22	22	8	ROLLERBALL	20th Century-Fox Video 4559
23	16	21	THE BLUE LAGOON (ITA)	Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10025E
24	8	5	VICTORY	MGM/CBS Home Video 600108
25	13	17	KRAMER VS. KRAMER (ITA)	Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10355
26	17	4	GREAT ESCAPE	20th Century-Fox Video 4558-30
27	32	29	NIGHTHAWKS ● (ITA)	Universal City Studios Inc., MCA Distributing Corporation 71000
28	25	15	DOGS OF WAR	20th Century-Fox Video 4569
29	11	24	THE JAZZ SINGER (ITA)	Paramount Pictures, Paramount Home Video 2305
30	NEW ENTRY		HELL NIGHT	Media Home Entertainment M157
31	33	10	THE ADVENTURES OF ROBIN HOOD	20th Century-Fox Video 4540-30
32	29	57	AIRPLANE (ITA)	Paramount Pictures, Paramount Home Video 1305
33	20	5	STUDENT BODY	Paramount Pictures, Paramount Home Video 1476
34	34	29	RAGING BULL (ITA)	United Artists, 20th Century-Fox Video 4523
35	18	21	ENDLESS LOVE (ITA)	Universal City Studios Inc., MCA Distributing Corporation 77001
36	39	8	MAGNIFICENT SEVEN	20th Century-Fox Video 4553
37	36	20	THE COMPETITION	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10124E
38	28	19	FRIDAY THE 13TH II (ITA)	Paramount Pictures, Paramount Home Video 1457
39	40	31	CASABLANCA (ITA)	United Artists, 20th Century-Fox Video 4514
40	26	40	ORDINARY PEOPLE (ITA)	Paramount Pictures, Paramount Home Video 8964

● 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 sales of at least \$1,000,000 at list price value. (Seal indicated by ITA seal).

VESTRON VIDEO THE MAJOR INDEPENDENT THAT MEANS BUSINESS

30% OF THE TOP 10 AFTER ONLY ONE MONTH'S ACTIVITY!

Billboard®
Videocassette
Top 40
Survey For Week Ending 3/13/82

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These are best selling videocassettes compiled from retail sales, including releases in both Beta and VHS formats.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	19	3	FORT APACHE, THE BRONX	Vestron VA-6000
2	2	7	MOMMIE DEAREST (ITA)	Paramount Pictures, Paramount Home Video 1263
3	4	9	CLASH OF THE TITANS	MGM/CBS Home Video 700074
4	1	7	PATERNITY (ITA)	Paramount Pictures, Paramount Home Video 1401
5	5	18	ATLANTIC CITY	Paramount Pictures, Paramount Home Video 1460
6	10	2	ONE FLEW OVER THE CUCKOOS NEST	Thorn 604 (EMI)
7	3	13	AN AMERICAN WEREWOLF IN LONDON (ITA)	Universal City Studios Inc., MCA Distributing Corporation 77004
8	21	3	CANNONBALL RUN	Vestron VA-6001
9	6	5	TEXAS CHAINSAW MASSACRE	Wizard Video 034
10	NEW ENTRY		RICHARD PRYOR, LIVE IN CONCERT	Vestron VA-4000

Other Vestron Best Sellers:

- Lenny Bruce in Performance Thank You, Mask Man
- Rust Never Sleeps
- Gladys Knight & The Pips And Ray Charles in Concert
- Till Marriage Do Us Part
- Go Tell The Spartans
- Here It Is, Burlesque
- And God Created Woman

... And Coming in March:

- Good Guys Wear Black
- Video Aerobics Home Exercise
- Loving Couples
- My Brilliant Career
- Joe
- Comedy Tonight
- Let's Dance With Arthur Murray

Thanks to our distributors for a great start.

Call us at (203) 358-0000 for the name of the Vestron Video Distributor in your area.



MARCH 13, 1982, BILLBOARD

Gallo, Disney Titles Stir South Africa Controversy

By SUZANNE BRENNER

JOHANNESBURG—Gallo Africa, which is estimated to have approximately 62% of South Africa's \$60 million annual market for records and tapes, is now firmly in the home video business.

Its first venture is the launch of 20 Walt Disney titles, available only to selected retailers and only as a package. In a volatile and confused market, this move has already generated controversy.

This is a country largely deprived of good entertainment product because of the effects of British and American union bans. Piracy is rife and the video-renting public is clearly becoming disenchanted with the poor quality material they're taking home.

And for the past five years, the entertainment-hungry South African population has had only one television channel for its home viewing. This year, in fact, saw the introduction of the second, so-called "black" channel.

As a result of the deprivation, home video has become an ever-growing convenience which looks set to boom with the electrification of Soweto, one of the five largest population areas in South Africa and which houses the biggest black urban community.

Current estimates are that there are between 60,000 and 80,000 videocassette recorders in use in

South Africa, with approximately 4,000 units being sold each month, at a retail price of around \$1,500 each. This means there is an audience of around 500,000 with a home viewing alternative to television.

Until now, consumers have been able to rent a full-length movie during the week for roughly \$5 a night, with prices ranging around \$7 to \$9 at weekends.

However, there seems no doubt Gallo Home Video will change this situation. Having paid what is claimed to be "a fortune" for the Disney South African franchise, Peter Jordaan, Gallo's national sales manager, insists that "even if Disney was to flood the market, at the end of the day we'd still not break even. But we had to take the line that Walt Disney product was a way into the marketplace here."

But dealers, many of whom feel they were "blackmailed" into becoming Disney stockists because "public demand is virtually guaranteed," are undeniably resentful of the fact that they can only buy the titles as a package and that each title costs them approximately \$25 a month.

Previously, South African video dealers have paid anything between \$6 to \$15, with \$20 positively the top price.

(Continued on page 60)



Billboard photo by Terry Hourigan

COOKING AT THE COOKERY—Multi-Media Masters Inc. of New York has completed a 10-minute film portrait of the legendary 86-year-old blues singer Alberta Hunter. Shooting took place in December at the Cookery. Stuart Goldman served as producer and director on the project, which will be expanded into an hour-long version for cable television. Blended with performance footage are interviews with Hunter's manager and record producer. There is no planned tie-in with the new CBS album, "The Glory Of Alberta Hunter." Shown here: director of photography Jack Churchill handles production duties.

TDK Issues 'Educational' Videocassette

NEW YORK—As part of its expanded retailer and consumer educational support programs, TDK has made available a 20-minute videocassette designed to teach dealers and consumers about the performance benefits of quality video tape. Accompanying pamphlets for consumers and technical bulletins for dealers were designed to complement the tape.

N.Y.'s Ron Rose

NEW YORK—Ron Rose Productions, an audio recording studio, has opened a new 3/4-inch video editing suite for commercial advertising, cable tv and industrial clients.

Equipment includes Sony BVU 800 vtrs, ECS-104 Convergence Edit Control System and TPT-2500 Character Generator.

Dealers can use the educational cassette to learn how best to sell the different benefits of video tape. The same tape can be shown in-store as a demonstration to consumers. The print material can be given out as a follow-up.

The tape is a concise technical explanation of video magnetic tape recording technology and how a video recording works. Shown are common symptoms of poor quality video tape and how to solve them and the manufacturing process, from coating of the tape to final assembly.

TDK national video products manager Ed Pessara explains, "Using video tape as a method of education reinforces TDK ads and reading materials and presents the major features of the tape in a more digestible and clearer manner."

DRIVE GAINS MOMENTUM

SPARS Keying On Membership

By DOROTHY MCGOWAN

NEW YORK—The SPARS membership drive is on in full force, and was recently the topic of the group's monthly New York meeting. Non-members were invited to attend, and turned out in full force.

Some of the non-members present at the meeting raised questions about the effectiveness of the organization and its membership policies. Ed Germano, president of the Hit Factory, said he dropped out of SPARS when the organization opened its doors to manufacturers.

"I felt the idea would lose its purpose," he said. "I also didn't like the fact that small studios (under 24-track) were not allowed to join at first."

Stuart Allen, owner of ABL Studio, an eight-track operation, had the same gripe. "When I first heard about SPARS a few years ago, I was very excited, and wanted to join. But when I found out that I couldn't because I was only eight-track, I was incensed."

Responds David Teig, chairman of the meeting, "SPARS was never meant to be an elitist group, and that's obvious in the fact that smaller studios are now offered membership."

Allen is now considering joining, and Germano plans to return also.

The group's current booster contest was also a topic of discussion. Tickets are being sold, for \$10 apiece, that would give winners 300, 200 and 100 hours of free studio time for first, second and third prize winners, respectively.

Some participants in the contest noted that response to the program—based largely on poster distribution through the studios—has been minimal. "I haven't sold one ticket at the studio," says Lila Wassenaur of the Record Plant.

It was suggested that the best approach for signing up prospective members would be to market the poster campaign to record companies. "At least there, the people who need the studio time will see what it's all about," said one SPARS member.

Discussion of the membership drive sparked a deeper issue at the meeting, the purpose and function of SPARS itself. "When SPARS was formed," said Bob Liftin, head of Regent Sound Studios, "the East and West Coasts were enjoying great business. The audio industry was not dead yet."

"But we realized if we didn't improve business and become more productive, our product would be in trouble. If we didn't do something to bring the industry together, the golden goose would die."

Now, Liftin believes, New York is enjoying a renaissance of activity. "But if you think what happened in 1969 couldn't happen again, you're doing yourself an injustice," Liftin said. "The business moving out of New York could happen again, and it could happen quickly." One of SPARS's main purposes is to remove some of the riskiness from the recording business.

"There is a revolution coming in the next two years that will change the face of this industry," said Liftin. "We need this organization and its function to make new and vital information available to the recording industry."

The next SPARS Road Show will take place this month in Los Angeles. The topic: consumer digital v. consumer analog technology.

U.S. A/V Imports Rose In 1981 Fourth Quarter

NEW YORK—United States imports of major consumer audio and video products increased in the fourth quarter of 1981; the only category showing noticeable decline was phonographs, according to statistics from the Electronic Industries Association.

U.S. exports of audio and video tape equipment, black-and-white tv and car stereo, while significantly lower than foreign imports, did rise in the fourth quarter and full year 1981. However, exports of color television, entertainment band radios and phonographs declined in the same periods.

Video tape recorders showed the largest dollar value increase and the

largest unit increase for 1981 imports: \$999,725,337, an increase of 100.6% over 1980, and 1,999,657 units, an increase of 112.8% over 1980's 939,748.

Dollar value of audio tape recorders imported in 1981 rose to \$1,103,369,451, a gain of 30.4% over 1980. Unit imports increased 14.9%, to 22,474,777.

For the fourth quarter of 1981, video recorder imports increased to 716,410 units, up 123.8% over the same period in 1980. Dollar value increased to \$328,509,204, up 93.6% over the same period in 1980.

Audio tape recorder imports rose to 6,136,800 units in the fourth quarter of 1981, 24.0% over the same period in 1980. The dollar value increased to \$307,825,315, up 34.1% over the same period.

U.S. exports of audio tape equipment increased 43.9% in the fourth quarter of 1981, to 180,094 units. For the year the increase was 35.0%, to 630,598 units. Dollar figures showed an increase of only 2.9% for the quarter, however, and 2.3% for the year. Exports rose to \$18,711,975 for the quarter and \$66,690,803 for all of 1981.

In video, the export story is similar. Exports increased 63.7% for the quarter, to 4,802 units, and 58.1% for the year, to 13,188 units. The dollar increase was 7.1% for the quarter, to \$21,791,087, and 12.0% for the year, to \$85,199,683.

Moore Moves Into Digital Via Newly Formed Firm

NEW YORK—Gotham classical record producer MacDonald Moore is moving heavily into the professional digital audio services field. Moore's new company, New York Digital Recording, Inc., is offering Sony PCM-1600 recording, editing and mastering at the hourly rate of \$80.

The company is the outgrowth of Moore's recording work with the smaller Sony PCM-100, a 14-bit system. The new 16-bit machine was acquired recently and the company's professional services activi-

ties have expanded since the beginning of 1982.

Clients of New York Digital Recording include RCA Records, CBS Records, Nonesuch Records and Moss Music Group, explains Moore. He adds that engineer David Satz has recently joined the company and is overseeing projects.

Equipment available includes the PCM-1600 processor, DAE-1100 editor and two BVU-200 U-matic videotape recorders. Machines were purchased from Philadelphia-based Digital Recording Systems, which closed shop late last year, Moore says.

American Group Music, a real-time duplicated cassette label, also is operated by Moore. Some recent and forthcoming productions set for AAG Music include critic-pianist Harris Goldsmith's performances of two Beethoven sonatas, songs of Virgil Thomson performed by soprano Lucy Shelton, and cellist Jerry Grossman's performances of Bach's six solo cello suites. Tapes are dubbed at real-time from digital masters using high end consumer decks, notes Moore.

In other duplicating developments, responsibilities in production and marketing recently were assured by Claudia Marx, formerly with In Sync Labs/Connoisseur Society in Manhattan. AAG Music also has begun licensing titles and Moore says a deal with Boston's Titanic Records was struck.



HANG RACK—This floor display for BASF audio cassettes holds 128 blister-carded packages or bags. A counter version is also available.

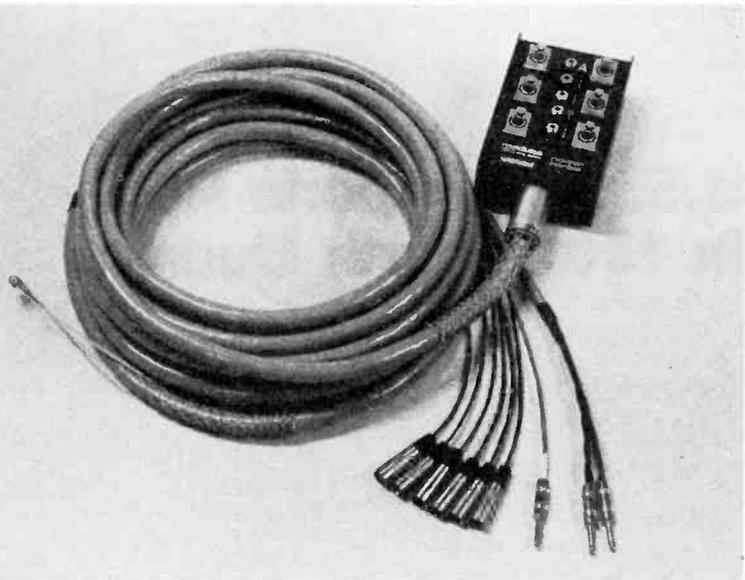


TAPE DISPENSER—Maxell's XL-S point-of-purchase display not only dispenses up to 120 cassettes but literature as well. The 29-inch-high piece also features eight transparencies illustrating the benefits of the two XL-S formulations.

New Products



PORTABLE DIGITAL—What's billed as the world's smallest, lightest and most affordable digital audio processor yet introduced comes from Sony in the form of the PCM-F1, designed to work with any NTSC-standard VCR. Suggested list: \$1,900.



MEDUSA CABLE—Whirlwind Music of Rochester, N.Y. has introduced the Medusa Power Series multicable system for use with mixing consoles.



LIMITERS INCLUDED—The Brooke-Siren FDS320 crossover, available through Klark-Teknik Electronics of Farmingdale, N.Y., is a stereo two-way model. It incorporates mid-filter limiters, and features both level and mute control for each section.

Mobile Facility Set By Scharff

NEW YORK—Scharff Communications, a studio equipment rental firm, has introduced a mobile audio facility designed for use on broadcast projects.

The facility has already been used by CBS Cable and home Box Office to tape music-oriented cable tele-

vision programming.

Equipment in the 35-foot "Mobile I" includes a Harrison MR3 console modified specifically for television audio. Ampex 1200 tape machines, Studer two-track machines and other equipment from the rental company's inventory is also available.

DIRECTORY SET BY NMA

NASHVILLE—The Nashville Music Assn. is preparing a technical directory of area film/video producers and production companies that will be made available both in the U.S. and internationally.

The film/video committee of the NMA is soliciting listings in more than 64 categories in preparation for publication. All Nashville-based film and video personnel and operations are invited to be listed, but applications must be completed and returned to NMA offices by March 30. The directory will be updated annually.

Sound Business

Servisound Changes With Times Company Is Heavily Involved With Film, Television

NEW YORK—The Servisound recording studio here stands as an example of what it means to change with the times. Twenty years ago, the bulk of the business was record dates; now Servisound is heavily involved with film and television, including cable tv. production, and also does commercials.

"The first year or so, my partner, Nat Levy, and I did everything ourselves," says co-owner Mike Shapiro. "Now there are 24 people working here. We don't do too much recording any more, except for demos. It's mostly work in the com-

munications field, with advertising agencies, film producers, and so on.

"We started doing record and film scores, and stayed with the latter." Shapiro himself has written dozens of film and television scores. "Everyone here is musically trained," he adds.

The studio has several synthesizers, made by Moog, Arp and Putney, and is buying a Synclavier. "This is really an electronic music workshop in many ways," Shapiro says.

Video plays a large part in the current mix at Servisound. There are two video editing and four film editing rooms, along with the five studios (three for live recording, two for mixdown). Warner Amex is in the studio about 100 hours a month, doing all the sound mixing for their promotional spots, such as coming attractions.

"We have two comprehensive video studios involving post-production sound," Shapiro explains. "We interlock multi-track with U-Matic cassette machines. That way, you can add sound effects. We're also transferring film to 3/4-inch tape and working with it that way. It gives you the ability to change cues without cumbersome dubbing equipment."

Servisound is also getting more involved in jingle-writing and producing. "I'd like to have both digital and analog synthesizers, and the capacity to interlock with video so you can create finished product," Shapiro says. He adds that he expects the studio to have this capacity by the summer. "We have everything but the digital synthesizer and 24-track, both of which we're getting," Shapiro says.

New Superdiscs Out

NEW YORK—Nautilus audiophile records for March are Earl Klugh's "Crazy For You" (NR 46) and Lee Ritenour's "Rit." Both half-speed-mastered Superdiscs were originally released in 1981.

Nautilus also holds the exclusive North American distribution rights to Ritenour's three JVC direct-to-disc titles: "Gentle Thoughts," "Sugar Loaf Express" and "Friendship."

"Crazy For You" and "Rit" were mastered at I.A.M. Studios in Irvine, Calif. and pressed on pure Teldec vinyl at the KM Records plant in Burbank.

Sony Introduces 2 New Walkman Cassette Players

TOKYO—Sony Corp., with worldwide sales in excess of four million units of its Walkman cassette players since they were launched mid-1979, has added two new hardware items to the range.

On sale Feb. 21 here and in many foreign territories are the Walkman WM-R2 and the Walkman Professional WM-D6. The former contains a high performance stereo microphone.

The first two Walkmans had no recording facilities and it was as a result of consumer demand that Sony decided to add microphones to future models. Walkman II has sold two million-plus units around the world.

The Walkman WM-R2 comes in two colors, black and silver, and includes stereo MDR-4L I headphones; the unit is retailing here at roughly 37,000 Yen (\$154).

The new WM-D6 unit has extra sound sensitivity and operability up to the quality standards needed in professional radio or television reporting and interviewing. Its Dolby NR system (B-type), S&F head and manual recording level control gives it, says Sony, "high quality replay and recording."

It retails here at 60,000 Yen (roughly \$250) but this price doesn't include the stereo headphone MDR-50L unit.

Simultaneously, Sony is introducing a new cassette/radio unit, the Stereo Radio Cassette WA-55, with the stereo headphone unit MDR-IL I, retailing in Japan at 37,000 Yen (around \$150). This equipment includes a 360 degree one-point stereo microphone for recording and a FM/AM radio, plus the stereo headphone unit for stereo replay. There's also a flat speaker for monitoring.

Sony plans to produce 20,000 WM-R2s, 15,000 WM-D6s and 10,000 WA-55s each month in the immediate future.



FUNNY PRODUCER—John Hiatt, left, seems appreciative of producer Tony Visconti's efforts at a recent mixing session for Hiatt's debut Geffen album. The album, recorded in London and New York, will be released this spring.



WHITHER SYNTHESIZER?—Shawn Phillips, left, confers with Paul Christensen, president of Omega Audio, and Ken Paul, stage manager for Omega Audio, about his synthesizer layout.



DIGS DUBBING—Mayor Tom Bradley of L.A., right, takes time out from a busy schedule to attend a cocktail reception celebrating the opening of Motionpicture Recording, Inc., a new dubbing facility in Hollywood. MRI was formerly known as Music Recorders, Inc. That's owner Gary Ulmer giving the Mayor the finer points of mixing sound to celluloid.

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Tape end-to-end and
edge-to-edge. To make certain you
get a rock-solid readout with
virtually no tape-induced level
variation from one reel of 456 to

another or within a single reel.

No other brand of tape under-
goes such rigorous testing. As a
result, no other brand offers the con-
sistency of Ampex Tape. The consis-
tency that lets you forget our tape
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**4 out of 5 Professionals Master
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*1981-1985 Billboard Magazine
Brand Usage Survey

NEW YORK—Right Track Studios is the scene of recording by Tri-Lark, an r&b act, and Phase II, a rock group. The former is produced by William Anderson and Ray Reid for Handshake Records; the latter by C.A. Polk. David Stone is engineer.

Riot, fresh from a tour with Rush, is at Greene Street Recording laying down tracks for their next Elektra lp with producers Billy Arnell and Steve Loeb. Roddy Hui is engineering with help from Frank Scilingo. Revelation is finishing up an album at Park

producing. The label: Manushake.

Judy Collins is recording her new album at Skyline Studios. She is producing herself, with Lewis Hahn; Arif Mardin is executive producer. Hahn is also engineering, for Elektra. Assisting

try Cross.

Charles Record, Jon Soleather segment.

At the House of Music in

The new advanced-design CP35 and CP25 electronic pianos.

THE WAVE OF THE FUTURE.

Get ready for a new wave of electronic piano excitement — Yamaha's CP35 and CP25. Not just variations on a theme, but a whole new symphony of sounds and playability.

Both feature an innovative tone generator system, with each channel offering variable pitch, decay, and waveform to give the CP35 and CP25 their unique and versatile sound. The wave selector offers a choice of four basic waveforms, for a range of tonal

variations unavailable with other electronic pianos.

And both models have velocity-sensitive keyboards, so you can control the dynamics of individual notes.

Other features common to both include four filter selectors, 5th/8th transpose switches, balance control, built-in flanger and tremolo.

The CP35 has 73 keys, dual tone generators and pre-programmed electronic

piano voices.

The CP25 has 61 keys and a unique single/dual mode switch which allows you to get a full dual channel sound.

Get your hands on the wave of the future and start making some waves of your own. The CP35 and CP25 — at your Yamaha dealer now. For more information, write: Yamaha, Box 6600, Buena Park, CA 90622. In Canada, 135 Milner Avenue, Scarborough, Ont. M1S 3R1.



Combo Products

THE WAY IT WILL BE.

 **YAMAHA**

Ba.

At Jeri

Pa. Mark Avs. Gerace with Co.

In Atlanta: Ed.

tracks at Southern

Bell and Mike Stewart

Mike Clark and Doug

Bruce Blackman has been

with Clark and Blackman pro- son engineering.

The Bellamy Brothers are at work on their new (debut) Elektra/Curb lp with the Professional Services remote unit on the Bellamy farm in Darby, Fla. Producers on the project are Howard and David Bellamy and Jimmy Bowen. The album, "When We Were Boys," is due in April.

Recently at Triad Recording Studios in Ft. Lauderdale was the jazz fusion group Fool Proof, working on a self-produced session with engineer Vincent Oliveri and assistant Douglas Weyrick. Also, Force is completing work on their debut album produced by Pat Travers, with Eric Schilling engineering.

★ ★ ★

In Calgary, Alberta, Ian Tyson was recently at
(Continued on opposite page)

Denon Releases Two Isbin Digital LPs

NEW YORK—Denon, the audiophile record label distributed by Discwasher, is releasing two works by classical guitarist Sharon Isbin. Both were recorded using Denon digital equipment.

The first release is "Sharon Isbin Guitar Recital," a series of classical and contemporary pieces. The second is called "Sharon Isbin Spanish Works For Guitar."

Isbin has performed in concert around the world and is currently on the faculty of the Manhattan School of Music. She has been active in commissioning new work for guitar.

HEARING AID FOR PITT. HALL

CHICAGO—Pittsburgh's Heinz Hall for the Performing Arts has installed a wireless headphone system that amplifies sound for hearing-impaired patrons.

The Infrared Sound Listening System, which transmits words and music through invisible light waves, was developed by Sennheiser Electronics of West Germany, and adapted for the theatre by Richard Fitzgerald of Sound Associates in New York City. Last year the Tony Awards recognized the development with a special award to Fitzgerald.

Heinz Hall's \$20,000 installation includes 40 2-1/2 ounce headphones, \$2 per performance rental. Reportedly, 23 U.S. theatres have put in the service, including Washington's Kennedy Center. A special hearing aid adaptor also is offered.

The sound signal, converted to infrared light and beamed throughout the theatre, is taken from the theatre's own sound system. The device was introduced by Heinz Hall at a Jan. 19 performance by Sammy Davis, Jr. and Leslie Uggams.

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With 24 tracks going, you don't have time to reach over and adjust for tape-induced level variation. You want to be able to forget about the tape.

Which is why we test every reel of our 2" Grand Master® 456 Studio Mastering Tape end-to-end and edge-to-edge. To make certain you get a rock-solid readout with virtually no tape-induced level variation from one reel of 456 to

another or within a single reel.

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(415) 367-4463

**4 out of 5 Professionals Master
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Judy Collins is recording her new album at Skyline Studios. She is producing herself, with Lewis Hahn; Arif Mardin is executive producer. Hahn is also engineering, for Elektra. Assisting

are Arthur Payson and Judy Elliot-Brown.

A spot for the syndicated radio show "Country Crossroads" has been recorded at Dick Charles Recording. Les Paul Jr. engineered the Jon Soleather segment.

At the House of Music in West Orange, N.J.

Aurra is cutting tracks for a new lp on Salsoul Records produced by Steve Washington with Julian Robertson behind the board. Celena Duncan, an RCA International artist, is working on a new album with Sandy Linzer producing and Charlie Conrad and Bobby Scott Cohen engineering. Hiram Bullock is mixing his new lp for Nippon-Columbia, with Conrad engineering.

Trod Nossel Recording Studios in Wallingford, Conn. has a number of rock and religious projects. Truth for Youth is cutting tracks produced by John Kimlingen. Killerwatt is working with producer Mike Fast. Other groups: the Blushing Brides, Arize and the Dog Style Jug Band.

★ ★ ★

At Jeree Recording Studio in New Brighton, Pa. Mark Avsec is producing an album by Sonny Gerace with Carl Maduri Jr. engineering.

In Atlanta: Eddie Floyd has been recording tracks at Southern Tracks Studio with William Bell and Mike Stewart producing. Engineers: Mike Clark and Doug Johnson. In addition, Bruce Blackman has been working on tracks, with Clark and Blackman producing and Johnson engineering.

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★ ★ ★

In Calgary, Alberta, Ian Tyson was recently at
(Continued on opposite page)

Denon Releases Two Isbin Digital LPs

NEW YORK—Denon, the audiophile record label distributed by Discwasher, is releasing two works by classical guitarist Sharon Isbin. Both were recorded using Denon digital equipment.

The first release is "Sharon Isbin Guitar Recital," a series of classical and contemporary pieces. The second is called "Sharon Isbin Spanish Works For Guitar."

Isbin has performed in concert around the world and is currently on the faculty of the Manhattan School of Music. She has been active in commissioning new work for guitar.

HEARING AID FOR PITT. HALL

CHICAGO—Pittsburgh's Heinz Hall for the Performing Arts has installed a wireless headphone system that amplifies sound for hearing-impaired patrons.

The Infrared Sound Listening System, which transmits words and music through invisible light waves, was developed by Sennheiser Electronics of West Germany, and adapted for the theatre by Richard Fitzgerald of Sound Associates in New York City. Last year the Tony Awards recognized the development with a special award to Fitzgerald.

Heinz Hall's \$20,000 installation includes 40 2-1/2 ounce headphones, \$2 per performance rental. Reportedly, 23 U.S. theatres have put in the service, including Washington's Kennedy Center. A special hearing aid adaptor also is offered.

The sound signal, converted to infrared light and beamed throughout the theatre, is taken from the theatre's own sound system. The device was introduced by Heinz Hall at a Jan. 19 performance by Sammy Davis, Jr. and Leslie Uggams.

The new advanced-design CP35 and CP25 electronic pianos.

THE WAVE OF THE FUTURE.

Get ready for a new wave of electronic piano excitement—Yamaha's CP35 and CP25. Not just variations on a theme, but a whole new symphony of sounds and playability.

Both feature an innovative tone generator system, with each channel offering variable pitch, decay, and waveform to give the CP35 and CP25 their unique and versatile sound. The wave selector offers a choice of four basic waveforms, for a range of tonal

variations unavailable with other electronic pianos.

And both models have velocity-sensitive keyboards, so you can control the dynamics of individual notes.

Other features common to both include four filter selectors, 5th/8th transpose switches, balance control, built-in flanger and tremolo.

The CP35 has 73 keys, dual tone generators and pre-programmed electronic

piano voices.

The CP25 has 61 keys and a unique single/dual mode switch which allows you to get a full dual channel sound.

Get your hands on the wave of the future and start making some waves of your own. The CP35 and CP25—at your Yamaha dealer now. For more information, write: Yamaha, Box 6600, Buena Park, CA 90622. In Canada, 135 Milner Avenue, Scarborough, Ont. M1S 3R1.



Combo Products

THE WAY IT WILL BE.

 **YAMAHA**

Studio Track

• Continued from opposite page

Smooth Rock Studios with engineer **Gabriel Boucher**. Tyson is producing himself. The Brown Family is at work on a self-produced single, also with Boucher.

The **Ink Spots** are recording an album at **Sound Pattern DXM Studios** in Farmington Hills, Mich. The album is for Open Sky Records.

★ ★ ★

In Nashville: **Woodland Sound Studios** is handling the pre-recording for the television special "Makin' It, With Cheryl & Friends." **Cheryl Prewitt**, Miss America of 1980, is starring in the production along with **David Soul**, **Ben Vereen** and the **Andrus Blackwood Gospel Singers**. Prewitt, Vereen and Soul have been in the studio tracking their parts, producer **Larry Rogers** is working on overdubs for new **Kin Vassy** album. **Ernie Winfrey** is engineering with the assistance of **Ken Criblez**. Other overdubs being done include **Marty Robbins** with producer **Bob Montgomery** and **Tanya Tucker** with producer **David Malloy**.

Leon Everett laying RCA tracks at **Columbia Recording Studio** with producer **Ronnie Dean** and **Snake Reynolds** as engineer. **Moe Bandy** finishing album with **Ray Baker** producing and **Lou Bradley** engineering. **Larry Rogers** producing **Mel McDaniel's** latest effort with **Bradley** behind the board.

At **Music Mill**, **Pat Garrett** is producing himself for **Golddust**. Garrett is finishing album with **Gene Rice** engineering.

★ ★ ★

Reelsound Recording's remote unit was in Tulsa recently to record **Dottie West** in concert for D.I.R.'s Silver Eagle Radio Show. **Bob Kaminsky** produced with **Malcolm Harper Jr.** at the board assisted by **Mason Harlow** and **Sam Harper**. The unit was also in Nashville working with the **Dave Perkins Band** for April-Blackwood. Perkins and **Reece Wyman** produced **Malcolm Harper** engineering.

Omega Audio's 24-track mobile facility was

recently in Austin, Texas at the Paramount Theater for **Shawn Phillips'** television special. Video facilities were provided by **Clearwater Tele-productions of Dallas**. Producer was **Mike Hager** assisted by **Brian Godinez** and engineering was by **Paul Christensen** and **Ken Paul**.

California activity: **James Taylor** is at **Skip Saylor** recording in Los Angeles with **Saylor** engineering the overdubs. **Ian Ainsworth** is producing **Maria Concita's** EP with engineer **Saylor** for Polygram.

At **Fidelity Studios** in Studio City: **Mike and**

Brenda Sutton are recording tracks for **Sam Records**. **Mike Shuman**, **Larry Elliott** and **Bobby Brooks** are engineering. Elliott is also engineering a new **Monti Rock III** single with **Artie Ripp** and **Steve Nathanson**.

The **Jefferson Starship's** **Paul Kantner** work-

ing on a solo LP for **RCA/Grunt** at **San Francisco's The Automatt**, **Ron Nagle** and **Scott Matthews** producing. **Dave Frazer** engineering.

The **Rastafarians** working on a second LP at **Fane Production Studio**, **Santa Cruz, Calif.**, **Fane Opperman** at the console.

BROADCAST PRECISION

Introducing the Ampex ATR-800. More features than ever before in a broadcast audio recorder.

In a busy broadcast environment, every minute counts. That's why Ampex designed the ATR-800 with saving time in mind. With more standard features than any other recorder in its class, the ATR-800 is the perfect choice for broadcast professionals. And recording studio engineers? Take note.

The ATR-800 was designed for tape editing. The wide open head assembly gives you fast, accurate tape access. Recessed head gate and transport controls prevent tape snag. And a continuously variable shuttle, under control of the microprocessor, regulates tape speed and direction.

But the features don't stop there. You'll find a standard cue amplifier that allows monitoring of any or all channels, a quick change head assembly, a digital tape timer with single-point search-to-cue, three tape speeds

with built-in vari-speed, fader start for remote control from a console and much, much more. All standard. And with a switchable NAB/IEC setup, the ATR-800 is a true international recorder in every sense of the word.

Look around, no other audio recorder offers you more standard features than the ATR-800. Whether you need rack mount, console or pedestal versions, call your Ampex dealer or write Ampex Corporation, Audio-Video Systems Division, 401 Broadway, Redwood City, CA 94063 (415) 367-2011. Sales, spares and service worldwide.

AMPEX TOOLS FOR TOMORROW

Ampex Corporation • One of The Signal Companies



MASTER STUDIO—Solid State Logic of Oxford, England has integrated controls necessary for film and video post-production in its Master Studio System. The central area, shown, contains such options as a real-time controller and 16-way Events Controller.

Vertical Player Hot

TOKYO—Mitsubishi's Diatone Setup Compo, a four-in-one unit with vertical record player, has proved a strong favorite with Japanese consumers, selling more than 50,000 sets since its introduction in September, 1980.

And the company reports a high level of exports, with 40% of the 5,000-a-month production going to Europe and the U.S. since exporting began 15 months ago, well above the usual 30% maximum for stereo equipment exports.

The current X-II model, retailing here at \$660, features a 50W amplifier, 4-track cassette deck, tuner with presets, SS-II speakers and a fully automatic linear-tracking turntable with double flywheel drive.

Shozo Inoue of Mitsubishi ascribes the system's popularity to its compactness and ease of operation, which attract the untechnical young and elderly. Back in summer 1979, Mitsubishi was the first manufacturer to produce a vertical turntable, as a single unit.

Serviceability
Plug-in assemblies are easily accessible from the front of the recorder, even when rack mounted.

Quick Change Head Assembly
Converts from one to two to four channels, or back quickly with no mechanical re-alignment.

Three Speeds with Variable Speed Operation
Machines are shipped with three speeds, 7½, 15 and 30 in/sec. Field convertible to 3¾, 7½ and 15 in/sec.

Digital Tape Timer with Single-Point Search-To-Cue
For accurate timing in hours, minutes and seconds.

Switchable NAB/IEC Setup
Converts between NAB and IEC setup, including bias as well as equalization.

Microprocessor Control
Microprocessor system ensures safe, gentle and foolproof tape handling.

Designed For Editing
Head assembly is wide open for unequaled accessibility. Dump edit and hands-on-reel editing modes included.

ELEKTRA BRINGS YOU

LIGHT

AND THESE GREAT ARTISTS

ANDRAÉ CROUCH • WALTER HAWKINS
THE WINANS • REBA RAMBO
SWEET COMFORT BAND • FRAMAINE HAWKINS
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DONY McGUIRE • DANNIEBELLE
JASON ALVAREZ • JUBILANT SYKES
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THE ARCHERS • JAMIE OWENS-COLLINS
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MUSIC FOR THE WHOLE FAMILY!

OUR NEW RELEASES:

WALTER HAWKINS
I Feel Like Singing



REBA RAMBO
Lady Live



WLIX Brings Gospel To L.I. Audiences

• Continued from page 20

uled from sign-on to 7:30 a.m. and from 2 p.m. to sign-off. The audience is primarily women in the 18-34 age group.

Program director Lloyd Parker compiles a twice-monthly "top 20" survey—which also cites new "hit-bound" picks. The actual playlist, however, is substantially longer. Parker says that seven songs are in "A" rotation, which slots them for airplay once every three and one-half hours; 13 in "B"—once every seven hours; and 25 to 45 "upcoming" in the "C" rotation for random play. Additionally, there are about 60 "power gold" selections, played at a rate of two an hour.

The most recent survey features songs by Chris Christian, Gary McSpadden, Tommy Coomes, Farrell & Farrell, Marty EcCall & Fireworks (2), Roby Duke, Dallas Holm & Praise, Randy Stonehill, Ben Mendoza, Passage, Benny Hester, Don Francisco, Steve Camp, Paul Clark, Silverwind, Tom Howard, Mickey & Becki Moore, Richie Furay and the Imperials.

The survey list is compiled, says Parker, from retail sales reports, listener response (phone and mail) and staff appraisals. Store reports are drawn from the Nassau-Suffolk area only.

Although gospel record companies routinely press singles for airplay prior to sending out albums, Parker maintains that his station does not always go along with label picks. "They tend to pick cuts that are a little too mellow or MOR for us. We play music that's a little more uptempo." If an album cut is judged better than the promotional single, Parker explains, "we let the single run its course, and then we program our choices from the album."

Parker has nothing but praise for label service and cooperation, noting that he is readily provided with promotional albums and concert tickets for giveaways. He says he sometimes plays cuts by artists that may be construed as either religious or secular, citing, for example, works by Cliff Richards, Bob Dylan, Paul Davis, Bruce Cockburn and Dan Peek.

Competent DJs are hard to come by, Parker says. "I have a lot of resumes in my desk, but the Christian resumes are very, very few. In the summer months, I could use another DJ, but there's no way I can pay to have someone move here from Indiana, say, just to do 20 hours a week. So we work some with students who are interested in radio."

WLIX also sponsors concerts by Christian artists who are touring in the area. "It's almost like a service to the community," Parker notes. "We definitely don't make any money on them." Concerts are held in high schools, colleges and churches, he adds. Upcoming events under WLIX sponsorship are shows by

Black Gospel Show

NASHVILLE—WWGM-AM has begun airing a weekly two-hour program of black gospel music. "Gospel Cavalcade." The show is slotted for 2:30 p.m. each Sunday and is hosted by Don Davis.

Primarily a programmer of white gospel music, WWGM's management says "Cavalcade" will feature records by both local and nationally known black artists.

ELLIS WIDNER

Leon Patillo, Marty McCall & Fireworks, David Meece and Newborn.

According to Parker, WTBE-AM in Mineola, "basically a black gospel station," is the only other Christian music competitor in his area.

Boosahda Has 'Family' Slant With New Acts

TULSA — A close-knit "family" approach in developing new artists is the key to his company, says Wayne Boosahda, president of Wayne Boosahda and Assocs. which is involved in the management of contemporary Christian artists, song publishing and record production.

Boosahda started his company in 1977, and through his WordSong Artist Management, he represents his wife, Stephanie Boosahda (NewPax), David Stearman (Star Song) and Michael James Murphy (Milk & Honey).

Boosahda's Furthermore (ASCAP), His Touch (SESAC) and NeverTheLess (BMI) publishing companies have generated several song placements for their writers.

Paul Wayne Productions, for which Boosahda also works, has produced albums for NewPax, Tempo, Milk & Honey, Star Song and Castle Records. Boosahda also produces custom albums through Wordsong Productions.

Recently, Boosahda broadened his company's activity by adding Mahlon Pitt as vice president of finance and administration. Pitt is Stephanie's business manager and handles resource development for Wayne Boosahda and Assocs.

"We really are like a family," says Boosahda. "David Stearman and Michael James Murphy work in the company and Michael's wife, Laura, is my secretary." But, the "family" ties go beyond that.

Castle Records head Ben Ferrell and Boosahda grew up together and worked in Morning Star Productions in Tulsa. Boosahda, Stephanie and Stearman were friends while students at Oral Roberts University.

In publishing, Furthermore represents Stephanie Boosahda, Stearman, Larry Stockstill, Pam Starr and Gary Teddar, among others. His Touch represents Murphy and Bobby Price, while NeverTheLess represents Jerry Piper, a new Castle artist being produced by Boosahda.

The publishing division has placed songs on albums by Amy Grant, Paul D. Davis, Kathie Sullivan, Kenneth Copeland, Roger Wiles, Len Mink, Stephanie, Murphy and Stearman.

Boosahda produced or co-produced Stephanie, Murphy, Stearman, Twila Paris and Piper for Paul Wayne Productions.

Starting by producing custom albums, Boosahda had his first major success as a production assistant to Brown Bannister for Stephanie's "One in a Million" album. He discovered and produced Paris for Milk & Honey and discovered and signed Murphy in 1980.

His biggest success as a producer has been with Stephanie's "I Know That I Know," which he co-produced in 1981 and which has been that artist's biggest album to date.

Merger For 2 Bay Area Organizations

LOS ANGELES—Two San Francisco jazz organizations have merged to form the new Bay Area Jazz Society.

That group emerges from a joint membership pact between the San Francisco Bay Area Jazz Foundation and the Bay Area Loft Jazz Foundation. Consolidation of the two parent organizations will include maintenance of a number of their prior programs, and is particularly aimed at improving the performance opportunities for players in the area.

Activities affected by the move include a relocation of Monday night jam sessions from the Keystone Korner to the newly renovated Victoria Hotel. That facility's new sound system and broadcast facilities are touted as major lures in the change of venue.

Other projects include continuation of the annual Loft Jazz festival, participation in a touring program coordinated by the Western Regional Federation For Jazz, co-sponsorship of a forum on legal affairs in the arts with the Bay Area Lawyers for the Arts (B.A.L.A.) and continuation of a jazz education program in area elementary schools.

The new society will also sponsor an area ensemble, United Front, for a California Arts Council touring program grant, and will serve as financial agent for a fall tour of Eastern Europe and the USSR by the Rova Saxophone Quartet.

Officers in the Bay Area Jazz Society include Ken Schubert (president), Orrin Keepnews (vice president), Leslie Holmes (secretary) and Beth Schenker (treasurer). Information on the society and membership can be obtained from the Bay Area Jazz Society, Ft. Mason Center, Bldg. C, Room 225, San Francisco, Calif. 94123.

3-Way Hawaii Promo On LPs

LOS ANGELES—WEA, Tower Records and Western Airlines are teaming in a major promotion here on behalf of 21 jazz and progressive albums on Warner Bros., Elektra, Atlantic, ECM, Qwest and Elektra/Musician.

Dubbed "Get Jazzed To Hawaii," push is a consumer sweepstakes offering prize winners a three-day Hawaiian vacation for two. Tower's six Los Angeles area outlets will be targeted for an extensive instore merchandising push.

Extensive local advertising also is planned for the four-week program.

Inner City Snares Dutch Keytone Label

NEW YORK—Holland's Keytone Records has pacted with Inner City Records here for distribution in the U.S. and Canada.

Founded by flutist Chris Hinze, Keytone has released 13 titles to date overseas, six of which are being shipped by Inner City in its maiden U.S. release for Keytone.

Artists featured include Hinze, harmonica stylist Toots Thielemans, alto saxophonist Charlie Mariano, keyboard players Joachim Fuhn and Jasper Van't Hof, and vocalist Ann Burton.

www.americanradiohistory.com

Old Kansas City Structure Tabbed Historic Landmark

By DAVE DEXTER JR.

LOS ANGELES—The small two-story building at 1823 Highland Ave. in Kansas City, Mo., which for more than a half-century served as headquarters of American Federation of Musicians Local 627, has been designated as a National Historic Landmark.

Through the decades, the modest structure has been a haven, a hang-out, for Count Basie, Bird Parker, Andy Kirk, Mary Lou Williams, Joe Turner, Pete Johnson, Jay McShann, Julia Lee, Jimmy Rushing, Ben Webster, Bennie and Bus Moten and Lester Young, all of whom carried Local 627 cards.

Missouri now has 22 National Historic Landmarks, but the union building is the only one in Kansas City. Carroll Jenkins, president of the musicians' organization, has framed the notice from the U.S.

Dept. of Interior which, quoting director of the National Park Service Russell E. Dickenson, has found the old Highland structure "to possess national significance in the history of the United States."

When black Local 627 was merged with white Local 34 a dozen years ago, the Highland building was turned into a foundation and is now operated by Jenkins and his associates as a private club for black musicians.

"Whenever the big road bands came to Kansas City," Jenkins declares, "members would congregate here on Highland and jam all night, sometimes until noon the next day. Duke Ellington, Jimmie Lunceford, Earl Hines, Fletcher Henderson, McKinney's Cotton Pickers, Noble Sissle with Sidney Bechet—they all made this place their home away from home."

Survey For Week Ending 3/13/82

Billboard® Best Selling Jazz LPs™

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	
								NEW ENTRY
★	1	16	THE GEORGE BENSON COLLECTION ● George Benson, Warner Bros. 2HW 3577	26	27	12	THE BEST OF MANHATTAN TRANSFER Manhattan Transfer Atlantic SD 19319	
★	2	14	COME MORNING Grover Washington Jr., Elektra SE-562	★	NEW ENTRY		RIO Lee Ritenour Musician E1-60024 (Elektra)	
	3	6	OBJECTS OF DESIRE Michael Franks, Warner Bros. BSK 3648	28	28	5	DR. JOHN PLAYS MAC REHENNACK Dr. John Clean Cuts CC 705	
★	4	5	ELECTRIC RENDEZVOUS Al DiMeola, Columbia FC 37654	29	29	7	SHARKY'S MACHINE Soundtrack Warner Bros. BSK-3653	
★	5	4	MYSTICAL ADVENTURE Jean Luc-Ponty, Atlantic SD 19333	30	31	14	BELO HORIZONTE John McLaughlin, Warner Bros. BSK 3619	
★	7	4	WEATHER REPORT Weather Report, ARC/Columbia FC 37616	★	NEW ENTRY		RIDE LIKE THE WIND Freddie Hubbard Musician E1 60029 (Elektra)	
	7	6	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576	★	32	36	3	THE GREAT PRETENDER Lester Bowie, ECM ECM-1-1209 (Warner Bros.)
★	13	44	THE DUDE ● Quincy Jones, A&M SP 3721	33	33	3	FIVE YEARS LATER Ralph Towner/John Abercrombie, ECM ECM-1-1207 (Warner Bros.)	
★	10	6	SLEEPWALK Larry Carlton, Warner Bros. BSK 3635	34	34	17	FREE LANCING James Blood Ulmer, ARC/Columbia 37493	
★	11	6	WYNTON MARSALIS Wynton Marsalis, Columbia FC37574	35	35	4	AMACORD NINA ROTA Various Artists, Hannibal HNBL 9301	
★	12	6	ECHOES OF AN ERA Various Artists, Elektra E1-60021	36	38	18	PIECES OF A DREAM Pieces Of A Dream, Elektra GE 350	
★	14	19	CRAZY FOR YOU Earl Klugh, Liberty LT 51113	★	NEW ENTRY		BLUE HORIZON Eric Gale, Musician E1-60022 (Elektra)	
★	13	9	REFLECTIONS Gil Scott-Heron, Arista AL 9566	38	26	69	WINELIGHT ▲ Grover Washington Jr., Elektra GE-305	
★	16	5	SILK Fuse One, CTI 9006	★	NEW ENTRY		THE GRIFFITH PARK COLLECTION Various Artists, Musician E1-60025 (Elektra)	
★	15	15	FULL MOON FEATURING NEIL LARSEN AND BUZZ FEITEN Neil Larsen & Buzz Feiten, Warner Bros. BSK 3585	★	NEW ENTRY		ONE NIGHT IN WASHINGTON Charlie Parker With The Orchestra, Musician E1-60019 (Elektra)	
★	18	5	CHARIOTS OF FIRE Ernie Watts, QWest QWS 3637 (Warner Bros.)	41	42	48	VOYEUR David Sanborn, Warner Bros. BSK 3546	
★	17	8	FREE TIME Spyro Gyra, MCA MCA 5238	42	43	2	MOMENTS LIKE THIS Bobby Short, Elektra E1-60002	
★	18	19	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576	43	24	27	SIGN OF THE TIMES ● Bob James, Columbia FC 36795	
★	19	20	SOLID GROUND Ronnie Laws, Liberty LO 51087	44	45	2	COAST TO COAST Native Son, MCA MCA 5286	
★	20	17	YOURS TRULY Tom Browne, Arista/GRP 5507	45	25	17	EVERY HOME SHOULD HAVE ONE Patti Austin, QWest QWS 3591 (Warner Bros.)	
★	21	21	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)	46	40	20	ENDLESS FLIGHT Rodney Franklin, Columbia FC 37154	
★	37	2	DREAM ON George Duke, Epic FE 37532	47	41	3	THE NEW YORK MONTREUX CONNECTION Various Artists, Columbia FC 37616	
★	23	23	A LADY AND HER MUSIC Lena Horne, QWest 2QW 3597 (Warner Bros.)	48	30	34	THE MAN WITH THE HORN Miles Davis, Columbia FC 36790	
★	NEW ENTRY		LIVE AT THE SAVOY Ramsey Lewis, Columbia FC 37687	49	32	4	CONCEPTION Bill Evans, Milestone M 47063 (Fantasy)	
★	25	22	STANDING TALL ● Crusaders, MCA MCA 5245	50	48	7	ONE SEPTEMBER AFTERNOON Art Pepper, Galaxy GXY 5141 (Fantasy)	

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★ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ☆ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Country

'Down Home Country' Set To Air Nationwide On PBS

NASHVILLE—"Down Home Country Music," a three-hour special, is slated to air nationwide March 18 as part of PBS' annual March Festival.

Produced and directed by the staff of "Austin City Limits," the special replaces "Live From The Grand Ole Opry" in PBS' lineup for its annual two-week fundraising event.

Hosting the show are Tammy Wynette, Charley Pride and Hoyt Axton. The talent lineup includes Larry Gatlin, Roy Clark, Tom T. Hall, Lacy J. Dalton, Janie Fricke, T.G. Sheppard, Razy Bailey, Ernest Tubbs and Terri Gibbs.

Also appearing are John Prine, Steve Goodman, David Frizzell & Shelly West, Floyd Tillman, Merle Travis, Hank Thompson, Riders In The Sky, Steve Wariner, the Texas Playboys and Johnny Gimble.

According to producer Terry Lickona, the project was filmed in

less than a month for less than \$200,000. Since the special is a fundraiser, all the artists appearing worked for scale.

The show was filmed before live audiences in the Univ. of Texas studio used by "Austin City Limits." The audience surrounded two stages set up in the middle of the studio, creating a theatre-in-the-round ambience. "We tried to give it a different feeling from 'Austin City Limits,'" explains Lickona. "So, we used hosts and went from one stage to the other, creating a festival atmosphere."

The success of "Down Home Country Music" will be watched closely, says Lickona, with an eye on producing a similar live program from two or more cities next year.

Directors for the special were Allan Muir and Gary Menotti. Coproducing with Lickona were Carol Cornsilk and Susan Caldwell.



DOWN HOME COUNTRY—Host Tammy Wynette, right, and Janie Fricke harmonize during "Down Home Country," a PBS special airing Thursday (18).

Newsbreaks

• NASHVILLE—Kenny Rogers is embarking on a 100-city tour with featured guests Larry Gatlin and the Gatlin Brothers Band. Dates will take place in major concert auditoriums throughout the Southeast U.S. This represents the first tour Rogers has undertaken since completing work on "Six Pack," his first major motion picture due this summer by 20th Century Fox.

• WASHINGTON, D.C.—Following an appearance on PBS' "In Performance At The White House" tv special, Merle Haggard performed for President and Mrs. Reagan on their anniversary Sunday (7) at the White House.

CINCINNATI—Calamity Jane did a mini-blitz of this market recently prior to headlining performances at the Taft Theatre (with Jerry Reed and Razy Bailey) and Bobby Mackey's. The Columbia female quartet visited the "Bob Braun Show," stopped by radio stations WSAI-AM/FM and WUBE-AM, then went to Handelman and Arc One-Stop to meet account staffers.

23 Acts Set For Jamboree

WHEELING, W. VA.—The sixth annual outdoor Jamboree In The Hills has been set for the weekend of July 17-18 this year, with 23 acts lined up for appearances.

The Jamboree, which bills itself as the "Super Bowl of Country Music," will headline the following artists during its two-day festival:

Saturday, July 17: Loretta Lynn, Ronnie Milsap, Jerry Lee Lewis, Carl Perkins, Janie Fricke, Ronnie McDowell, David Frizzell & Shelly West, Sonny James, Jack Ward, Leon Everette, Mack Vickery, Eddy Raven, Mel McDaniel and Sandy Powell.

Sunday, July 18: the Oak Ridge Boys, the Kendalls, Helen Cornelius, Johnny Rodriguez, Tompall & the Glaser Brothers, Jimmy C. Newman, Cal Smith, Billy Joe Shaver, Sylvia and Peggy Forman.

Tickets are \$40 for both days, \$25 for a single-day entrance. A toll-free phone line (800-624-5486) will go into operation April 1 for ticket reservations.

CBS hosted a reception for Calamity Jane and gave away 80 new Calamity Jane LPs to attendees, who included program and music directors, press and retail reps from Ambat, Handelman, Record Bar, Record Theatre, Swallows, Arc and Peaches. Calamity Jane is now working on completing a promotional video for the group's latest single, "I've Just Seen A Face." The clip will be made available to clubs, concert promoters and tv talent coordinators.

Talent Set For Houston Rodeo

HOUSTON—Celebrating its 50th anniversary, the Houston Livestock Show & Rodeo featured a three-week run Feb. 24 through March 7 with a lineup of headline country performers.

The event was expected to set a record attendance of more than a million visitors. It showcased concerts by Eddy Arnold, Anne Murray, Larry Gatlin and the Gatlin Brothers Band, Merle Haggard, Charley Pride, Mac Davis, the Statler Brothers, Moe Bandy, Joe Stampley, Conway Twitty, Don Williams and the Oak Ridge Boys. The Oaks broke the official attendance figure for a musical event by scoring a crowd of more than 46,000 in the Houston Astrodome for the group's appearance.



BARE TREATMENT—Bobby Bare, center, discusses song treatment ideas for his upcoming Columbia album, "Ain't Got Nothin' To Lose." Offering their viewpoints are Rick Blackburn, vice president/general manager, CBS Records Nashville, left, and producer Allen Reynolds. The album project marks Bare's first collaboration with Reynolds.

Chart Fax

'Blue' Streak Pays Cash; Clark Clicks Top 30 Tune

By ROBYN WELLS

NASHVILLE—"Blue Moon With Heartache" shoots to the top and becomes the third No. 1 single in a row for Rosanne Cash. "Seven Year Ache" and "My Baby Thinks He's A Train" preceded "Blue Moon" to the summit.

With three consecutive toppers, Cash for matches her father Johnny's longest streak of summit stoppers. Padre Cash racked up three in a row in '68 and '69 with "Folsom Prison Blues," "Daddy Sings Bass" and "A Boy Named Sue," all on Columbia. Cash's first release of "Folsom Prison Blues," backed with "So Doggone Lonesome," went to five for Sun in '56.

Cash also becomes the first female to score three No. 1 tunes in a row as a solo artist since Dolly Parton ran up four consecutive chart-toppers in '80 and '81 with "Starting Over Again," "Old Flames Can't Hold A Candle To You," "9 To 5" and "But You Know I Love You."

And "Blue Moon With Heartache" is the third No. 1 single pulled from the "Seven Year Ache" album. Only a handful of albums have recently had a trio of toppers including Alabama's "Feels So

Right," which contained "Old Flame," "Feels So Right" and "Love In The First Degree."

Cash leads a contingent of 12 females in the top 30 this week. Four of those are in the top 10—Cash, Janie Fricke, Charly McClain and Anne Murray.

Clark Clicks: Petula Clark has her first top 30 single in almost 14 years as "Natural Love" climbs to superstar 29. Clark's last appearance in the top 30 was with "Kiss Me Goodbye," which peaked at 11 on the pop chart in the spring of '68.

Moman Movement: Chips Moman bows three times on the country charts this week. Waylon Jennings and Willie Nelson are the top new entry this week with "Just To Satisfy You," produced by Moman. The cut is culled from Jennings' new albums produced by Moman, "Black On Black," which also debuts this week. And the Four Guys climb aboard this week with "Made In The U.S.A.," a tune cowritten by Moman and Buddy Emmons.

Key Cross: Bertie Higgins makes his first appearance ever on the country chart this week with "Key Largo." The song is already a top 20 pop and top five adult contemporary hit.

Solid Oak: The Oak Ridge Boys' "Bobbie Sue" moves to superstar 20 on the album chart this week, knocking out their own "Fancy Free" package. "Fancy Free" falls to five, giving the Oaks two top five albums two weeks in a row.

Revelations: Ed Brown, music director, WTAC-AM (Town and Country) Flint, Mich., called the other day to tell Chart Fax about an omission from the list of country songs with a religious theme or carrying the Lord's name in its title (Billboard, Feb. 27). Although the column was carefully worded so not to convey the impression that the list was comprehensive, Brown points out that Chart Fax failed to mention the ever popular "Dropkick Me, Jesus (Through The Goalpost Of Life)," which peaked at 11 for Bobby Bare in '76.

Thanks for setting the record straight, Ed!

Shorty Lavender Dead At 49



NASHVILLE—Shorty Lavender, a man whose name became synonymous with country booking, died Monday (1) of cancer in Nashville. He was 49.

Lavender was a 25-year veteran of the music industry. Born Grover Lavender in Old Fort, N.C., he was a featured player in the late 1950s with Faron Young and then, for seven years, with Ray Price and the Cherokee Cowboys.

His booking career began as an agent with the Hubert Long Agency in Nashville, where he worked with Tammy Wynette, Bill Anderson, Jan Howard, Skeeter Davis and Ferlin Husky.

In 1971, Long died, and Lavender started his own agency with Wynette and George Jones. Four years later, he went into partnership with Dick Blake in the Lavender-Blake Agency, handling as clients Ronnie Milsap, the Statler Brothers, Barbara Mandrell and Johnny Paycheck.

In 1978, Lavender again went on his own, opening the Shorty Lavender Talent Agency and expanding his roster. Currently, the booking firm handles Hank Williams Jr., the Burrito Brothers, Ray Price and George Jones, among others.

In October 1981, in a surprise presentation made just prior to the national telecast of the annual CMA Awards Show, the Nashville Assn. of Talent Directors named Lavender the organization's man of the year. He was also a former board member of both the NATD and the CMA.

Lavender is survived by his wife Barbara and sons Bob, Thomas and Grover. Dan Wojcik, recently named president of Shorty Lavender Talent, will continue to run the agency.



CONCENTRATED STUDY—Leon Everette reviews the lyrics on a song he's cutting for a new RCA album, his third for the label.

EDGES OUT VETERANS

Patti Takes Top Honors At Dove Awards Ceremony

By EDWARD MORRIS

NASHVILLE—Impact Records artist Sandi Patti, a relative newcomer to the gospel music field, won the gospel artist of the year and the female vocalist of the year honors at the 13th annual Dove Awards ceremony held here Wednesday (3). The event capped the Gospel Music Assn.'s Gospel Music Week activities.

Patti gained her first national visibility last year touring with the Bill Gaither Trio and through her initial album for Impact, "Love Overflowing." In taking the gospel artist prize, she edged out veterans Cynthia Clawson, Andrae Crouch, Dallas Holm and the Imperials. The other Dove honors and their winners were:

- Gospel group**—The Imperials.
- Gospel song**—"We Shall Behold Him," by Dottie Rambo, John T. Benson Publishing (ASCAP).
- Male vocalist**—Russ Taff, Myrrh Records.
- Gospel songwriter**—Dottie Rambo.
- Gospel instrumentalist**—Dino Kartsonakis, Light Records.
- Gospel record album cover**—"Finest Hour" (Cynthia Clawson, artist), Bill Barnes, Matt Barnes, Pat Barnes.
- Contemporary gospel album**—"Priority," by the Imperials, Day-spring Records; Michael Omartian, producer.
- Inspirational gospel album**—"Joni's Song," by Joni Eareckson,

Word Records; Kurt Kaiser, producer.

Gospel album—children's music—"Kids Under Construction," Paragon Records; Bob MacKenzie and Ronn Huff, producers.

Gospel album—worship music—"Exaltation," Paragon Records; Ronn Huff, producer.

Gospel album—musicals—"The Love Story," New Dawn Records; Phil Brewer and Don Wyrzten, producers.

Gospel album by a secular artist—"Amazing Grace," by B. J. Thomas, Myrrh Records; Pete Drake, producer.

Traditional gospel album—"One Step Closer," by the Rex Nelon Singers, Canaan Records; Ken Harding, producer.

Contemporary gospel album—black—"Walter Hawkins & Family Live," Light Records, Walter Hawkins, producer.

Inspirational gospel album—black—"Edwin Hawkins Live," by the Oakland Symphony Orchestra and Edwin Hawkins, Myrrh Records; Edwin Hawkins and Gil Askey, producers.

Traditional gospel album—black—"Go," by Shirley Caesar, Myrrh Records; Tony Brown and Shirley Caesar, producers.

Gospel Hall Of Fame inductees—Thomas A. Dorsey, John T. Benson Sr., Charles Gabriel, Haldor Lil-lenas, B. B. McKinney, Lowell Mas-son and John Newton.

New Strategies Are Key At Meet GMA Hierarchy Undergoes Political Reshuffling

• Continued from page 3

Asserting that listeners want more than music and sermonizing—things such as weather, news and sports—Black pronounced Christian radio to still be in "the Dark Ages."

Robert MacKenzie, president of the Benson Co., which oversees 17 gospel record labels, took issue with Black's assessment, maintaining that Christian radio does best "narrow-casting" to specific audiences. "I think that as time goes on radio is going to be more segmented," he added.

MacKenzie also dissented with those who predict that gospel music can pick up a mainstream audience as country music has done. "I do not believe that gospel music is ever going to be the music of the masses," he said. "To the extent that we are faithful, we will fail as far as commercial success is concerned."

Other speakers complained that Christian radio programmers routinely ignore or resent record labels pushing specific cuts from an album and that this makes charting the appeal of specific songs almost impossible.

Gospel concert promoter Polly Grimes explained that major Christian music events are promoted with budgets equalling those for secular ones. She added, though, that the time necessary to build an audience is much longer.

MacKenzie said the financial risk for recording a pop gospel artist is almost 100%. Instead of touring to

build support for their records, he explained, today's artists often have the attitude, "Cut me a hit record, and then I'll go on the road."

Attendance at the various seminars ranged from excellent to disappointing, although some of the drop in numbers was linked to a choral reading workshop held all day Tuesday (2).

George Toles, head of a Seattle ad agency, implored manufacturers of Christian music to do more research on present and potential buyers. "Cheap" product research, he said, can be conducted through churches and Christian bookstores and even by the 900 call-in number which allows a respondent to state an opinion at his or her own expense.

Extra visibility for artists and labels can be gained through fan clubs, newsletters and mailed audio tapes according to Toles. Artists can also gain exposure, he suggested, by offering free sign-on and sign-off tapes to radio and television stations. Album sales in churches should be considered, he added.

Lynn Shults, division vice president for Capitol Records in Nashville, urged gospel labels to make their assaults on secular playlists with such devices as changing label names to ward off stereotyping by programmers, using independent promoters who can and will judge a record's chance for success and preparing a list of gospel songs that have crossed over to reduce pro-

grammer skepticism. Shults substituted for Dave Sholin, AC director for the Gavin Report, who was originally scheduled.

Conceding that airplay is the most important means of musical exposure, Macey Lipman, of Macey Lipman Marketing, Los Angeles, told attendees not to overlook the power of in-store play, in-store appearances, point-of-purchase displays and cross promotions.

Other new GMA officers elected during Gospel Music Week are Norm Odum, executive secretary; Mike Cowert, treasurer; and vice presidents Horace Boyer, Aaron Brown, Cam Floria, Gloria Hawkins, Buddy Huey, Arnold Ligon, Steve Lorenz, Thurlow Spurr, Carol Stout, John Sturdivant, Bill Traylor and Steve Wyr.

Elected to the board of directors were Ragan Courtney (artist/musician category), Sam Lovullo and Terry Shepard (tv/video), Bob Crawford (record company), J.G. Whitfield (talent buyer/promoter), Donna Hilley and Elwyn Raymer (music publisher), Tom Rodden (publications), Mosie Lister (composer), Joe Battaglia and Tom Farley (radio), Jim Black (licensing organization), Lou Hildreth (artist manager/agent), Paul Davis and Bram Keizer (international), Dick Curd (advertising agency/public relations), Stan Jantz (merchandiser) and Ken Harding and Jerry Crutchfield (record producer).

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Billboard® Hot Country Singles™

Survey For Week Ending 3/13/82

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	2	13	BLUE MOON WITH HEARTACHE—Rosanne Cash (R. Cash), Columbia 18-02659 (Hotwire, Atlantic, BMI)	35	38	6	WRITTEN DOWN IN MY HEART—Ray Stevens (W.T. Davidson), RCA 13038 (Grand Avenue, ASCAP)	69	59	17	ONLY YOU AND YOU ALONE—Reba McEntire (B. Ram, A. Rand), Mercury 57062 (Tro-Hollis, BMI)
☆	3	12	MOUNTAIN OF LOVE—Charley Pride (H. Dorman), RCA 13014 (Morris, Unichappell, BMI)	☆	42	4	A LITTLE BIT CRAZY—Eddy Raven (E. Raven), Elektra 47413 (Milene, ASCAP)	70	73	4	LOVER—Tom Carline (T. Carline), Door Knob 81-170 (Opa-Locka, ASCAP)
☆	5	13	SHE LEFT LOVE ALL OVER ME—Razzy Bailey (C. Lester), RCA 13007 (House Of Gold, BMI)	☆	43	3	DON'T LOOK BACK—Gary Morris (G. Morris, E. Setser), Warner Bros. 50017 (G. Morris, WB, ASCAP/Warner Tamerlane, BMI)	★	81	2	DIAMOND IN THE ROUGH—Karen Taylor (T. Sparks), Mesa 1111 (NSD) (Bill-Kar, SESAC)
4	4	14	DO ME WITH LOVE—Janie Fricke (J. Schwers), Columbia 18-02644 (Jack & Bill, Welk, ASCAP)	☆	45	4	YOU'RE NOT EASY TO FORGET—Dottie West (C. Weil, T. Snow), Liberty 1451 (ATV, Mann And Weil, Braintree, BMI)	★	82	2	MOANING THE BLUES—Kenny Dale (J.D. Meister, W.W. Wimberly), Funderbird 50 (Publicare, ASCAP)
☆	6	8	BOBBIE SUE—Oak Ridge Boys (D. Tyler, A. Tyler, W. Newton), MCA 52006 (House Of Gold, BMI/B. Goldsboro, ASCAP)	☆	56	2	MOUNTAIN MUSIC—Alabama (R. Owen), RCA 13019 (Maypop, BMI)	73	76	3	YOU'LL NEVER WALK ALONE/THERE GOES MY EVERYTHING—Ewis Presley (Rodgers, Hammerstein, D. Frazier), RCA 13058 (Williamson, ASCAP/E. Presley, Acuff-Rose, BMI)
★	7	12	THE VERY BEST IS YOU—Charly McClain (F. Stephens, L. Shell), Epic 1402656 (Aoudad, ASCAP/IBEX, BMI)	★	40	5	VICTIM OR A FOOL—Rodney Crowell (R. Crowell), Warner Bros. 5000B (Coolwell, Granite, ASCAP)	★	80	3	THAT'S WHAT YOUR LOVIN' DOES TO ME—Peggy Forman (J. Slopner), Dimension 1027 (Almarie, BMI)
☆	8	9	BIG CITY—Merle Haggard (M. Haggard, D. Holloway), Epic 14-02686 (Shade Tree, BMI)	☆	55	2	ALWAYS ON MY MIND—Willie Nelson (J. Christopher, W. Thompson, M. James), Columbia 18-02741 (Screen Gems EMI, Rose Bridge, BMI)	★	80	3	JUST TO SATISFY YOU—Waylon & Willie (W. Jennings, D. Bowman), RCA 13073 (Irving, Parody, BMI)
☆	9	7	THE CLOWN—Conway Twitty (C. Chalmers, S. Rhodes, B. Barnett, W. Carson), Elektra 47302 (Mammoth Spring, Rose Bridge, BMI)	42	18	13	WHEN A MAN LOVES A WOMAN—Jack Grayson (A. Wright, C. Lewis), Koala 340 (Cotillion, Quinzy, BMI)	★	NEW ENTRY	→	I'LL MISS YOU—Stella Parton (B. Teague), Town House 1056 (My Mama's, BMI)
☆	10	9	ANOTHER SLEEPLESS NIGHT—Anne Murray (C. Black, R. Bourke), Capitol 5083 (Chappell, ASCAP)	★	47	6	TOOK IT LIKE A MAN, CRIED LIKE A BABY—Cedar Creek (R. Bourke, C. Black, T. Rocco), Moon Shine 3003 (Chappell, ASCAP/Tri-Chappell, SESAC)	77	66	5	BORN WITH THE BLUES—Johnny Rodriguez (J. Rodriguez), Epic 14-02638 (Hallnote, BMI)
10	11	14	IF YOU'RE WAITING ON ME—The Kendalls (K. Bell, T. Skinner, J.L. Wallace), Mercury 76131 (Hall-Clement, Welk, BMI)	★	53	5	YOU SURE KNOW YOUR WAY AROUND MY HEART—Louise Mandrell (T. Rocco, R. Bourke, C. Black), RCA 13039 (Bibo, Welk, Chappell, ASCAP)	★	NEW ENTRY	→	I NEVER KNEW THE DEVIL'S EYES WERE BLUE—Terry Gregory (L. Dresser), Handshake 02736 (Easy Listening, Galleon, ASCAP)
☆	12	7	THROUGH THE YEARS—Kenny Rogers (S. Dorff, M. Panzer), Liberty 1444 (Peso, Swanee Bravo, BMI)	45	19	12	INNOCENT LIES—Sonny James (S. James, C. Smith), Dimension 1026 (Marson, BMI)	★	NEW ENTRY	→	IN LOVE WITH LOVING YOU—Keith Stegall (K. Stegall, C. Monk), EMI-America 8107 (April, ASCAP/Blackwood, BMI)
12	13	12	MIS'RY RIVER—Terri Gibbs (G. Wolf), MCA 51225 (Chiplin, ASCAP)	46	20	10	NO RELIEF IN SIGHT—Con Hunley (R. Bourke, G. Dobbins, J. Wilson), Warner Bros. 49887 (Chappell, ASCAP)	★	NEW ENTRY	→	HANDY MAN—Joel Hughes (J. Jones, D. Blackwell), Sunbird 7569 (Unart, BMI)
☆	14	9	TENNESSEE ROSE—Emmylou Harris (K. Brooks, H. Devito), Warner Bros. 49892 (Warner-Tamerlane/Babbling Brook/Drunk Monkey, BMI)	47	22	10	LIES ON YOUR LIPS—Cristy Lane (L. Shell, J. Dowell), Liberty 1443 (C. Lane, New Albany, BMI)	★	NEW ENTRY	→	PAIN IN MY PAST—The Rovers (F. Dycus, M.O. Barnes), Cleveland International 14-02728 (Epic) (ATV, Screen Gums-EMI, BMI)
☆	15	8	BE THERE FOR ME BABY—Johnny Lee (C. Black, T. Rocco), Full Moon/Asylum 47301 (Chappell, Intersong, ASCAP)	48	25	17	LORD I HOPE THIS DAY IS GOOD—Don Williams (D. Hanner), MCA 51207 (Sabal, ASCAP)	★	NEW ENTRY	→	CALL ME FRIEND—Vince Anthony (V. Guzzetta), Midnight Gold 160 (Midnight Gold, BMI)
☆	16	9	SWEET YESTERDAY—Sylvia (K. Fleming, D.W. Morgan), RCA 13020 (Tom Collins, BMI)	★	58	3	IT'S A LONG WAY TO DAYTONA—Mei Tillis (M. Tillis), Elektra 47412 (M. Tillis, BMI)	82	83	2	SEMI DIESEL BLUES—Super Grit Cowboy Band (J. Daunbar), Hoodswamp 8004 (Boll Weevil, BMI)
☆	17	8	A COUNTRY BOY CAN SURVIVE—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47257 (Bocephus, BMI)	☆	63	3	SPEAK SOFTLY (YOU'RE TALKING TO MY HEART)—Gene Watson (S.P. Spurgin, J.D. Mendenhall), MCA 52009 (Booth And Watson, BMI)	★	NEW ENTRY	→	KEY LARGO—Bertie Higgins (S. Limbo), Kat Family 9-02524 (Jen-Lee/Chappell, ASCAP/Lowery, BMI)
☆	24	6	SAME OLE ME—George Jones (P. Overstreet), Epic 14-02696 (Silverline, BMI)	☆	64	3	SOMEDAY SOON—Moe Bandy (I. Tyson), Columbia 18-02735 (W.B. ASCAP)	★	NEW ENTRY	→	YOU'LL BE BACK—The Statler Brothers (W. Holyfield, J. Russell), Mercury 76142 (Bibo, Welk, Sunflower, ASCAP, BMI)
☆	21	8	I LIE—Loretta Lynn (T.W. Dampier), MCA 52005 (Coal Miners, BMI)	☆	65	2	KANSAS CITY LIGHTS—Steve Wariner (K. Fleming, D.W. Morgan), RCA 13072 (Tom Collins, BMI)	★	NEW ENTRY	→	BAD NEWS—Boxcar Willie (J.D. Loudermilk), Main Street 951 (Acuff-Rose, BMI)
☆	23	8	CRYING MY HEART OUT OVER YOU—Ricky Skaggs (C. Butler, L. Certain, G. Stacey, M. Wilken), Epic 14-02692 (Cedarwood, BMI)	☆	65	2	BUT IT'S CHEATING—The Family Brown (B. Brown), RCA 13015 (Terrace, ASCAP)	★	NEW ENTRY	→	STOMPING ON MY HEART—Gianni Bailey (S.B. Reed), Yalaha 81-1221 (Lemon Square, ASCAP)
☆	20	1	HEART THE BEST BREAK THIS OLD HEART EVER HAD—Ed Bruce (W. Holyfield, R. Hatch), MCA 51210 (Bibo, Vogue, Welk, ASCAP, BMI)	53	30	8	EVERBODY MAKES MISTAKES/WILD TURKEY—Lacy J. Dalton (L.J. Dalton, B. Sherrill, H. Moffatt, P. Sebert), Columbia/Sherrill 18-02637 (Algee, Song Biz, BMI)	★	NEW ENTRY	→	MADE IN THE USA—The Four Guys (C. Moman, B. Emmons), JNB 1001 (Baby Chick, Vogue, BMI)
☆	26	7	IF YOU'RE THINKING YOU WANT A STRANGER—George Strait (B. Mevis, D. Wills), MCA 51228 (Jack And Bill, Welk, ASCAP)	54	44	15	AND THEN SOME—Bobby Smith (J. Slate, L. Henley, M. Gray), Liberty 1452 (House Of Gold, Chinnichap, Careers, BMI)	87	87	2	LET'S GO ALL THE WAY—Claude Gray & Norma Jean (D. Rose), Granny White 1009 (NSD) (Unichappell, BMI)
☆	27	6	ANOTHER HONKY TONK NIGHT ON BROADWAY—David Frizzell & Shelly West (M. Brown, S. Dorff, S. Garrett), Warner/Viva 50007 (Peso, Wallet, BMI)	★	61	4	LUCY AND THE STRANGER—Bobby Goldsboro (B. Goldsboro), Curb 5-02726 (CBS) (House Of Gold, BMI)	90	70	4	HONKY TONK TONIGHT—David Heavener (D. Heavener), Brent 1019 (L.S.P.O., ASCAP)
☆	28	6	IN LIKE WITH EACH OTHER—Larry Gatlin & The Gatlin Brothers Band (L. Gatlin), Columbia 18-02698 (Larry Gatlin, BMI)	☆	62	4	I'VE JUST SEEN A FACE—Calamity Jane (J. Lennon, P. McCartney), Columbia 18-02715 (MacLen, BMI)	91	71	5	PRETENDING FOOL—Michael Ballew (J. English, M. Ballew), Liberty 1447 (Black Mountain, Worthmore, BMI)
☆	29	6	AFTER THE LOVE SLIPS AWAY/SMOKEY MOUNTAIN MEMORIES—Earl Thomas Conley (E.T. Conley, R. Devereux), RCA 13053 (Blue Moon, Easy Listening, ASCAP)	58	60	5	I'D LOVE YOU TO WANT ME—Harvel Felts (Lobo), Lobo III (Famous, ASCAP)	★	NEW ENTRY	→	SOMEONE COULD LOSE A HEART TONIGHT—Eddie Rabbitt (E. Rabbitt, D. Malloy, E. Stevens), Elektra 47239 (Briarpatch, Debdave, BMI)
☆	35	5	IT'LL BE HER—Tommy & The Glaser Brothers (B.R. Reynolds), Elektra 47405 (Baron, Hat Band, BMI)	59	46	8	TIL SOMETHING BETTER COMES ALONG—R.C. Bannon (R.C. Bannon, J. Bettis), RCA 13029 (Warner Tamerlane/Sweet Harmony, BMI)	92	72	17	YOU LOOK LIKE THE ONE I LOVE—Deborah Allen (D. Allen, R. VanHoy), Capitol 5080 (Duchess/MCA), Posey, Unichappell, Van Hoy BMI/ASCAP)
★	33	5	ROUND THE CLOCK LOVIN—Gail Davies (R. Bourke, K.T. Oslin), Warner Bros. 50004 (Chappell, ASCAP/Tri-Chappell, SESAC)	☆	79	2	I FEEL IT WITH YOU—Kieran Kane (K. Kane, R. Kane), Elektra 47415 (Cross Keys, Lilton, ASCAP)	93	75	10	RUNNING ON LOVE—Don King (S. Harris, K. Stegall), Epic 1402674 (Blackwood, BMI)
★	32	7	NEW CUT ROAD—Bobby Bare (G. Clark), Columbia 18-02690 (World Song, ASCAP)	61	49	12	IF SOMETHING SHOULD COME BETWEEN US—Burrto Brothers (J. Beland, G. Guilbeau), Curb/CBS 52641 (Atlantic, BMI)	94	77	9	WATCHIN' GIRLS GO BY—Ronnie McDowell (B. Killen, R. McDowell), Epic 14-02614 (Tree, Strawberry Lane, BMI)
★	31	9	DON'T EVER LEAVE ME AGAIN—Vern Gosdin (M.D. Barnes), AMI 1302 (Blue Lake, BMI)	62	50	17	ONLY ONE YOU—T.G. Sheppard (B. Jones, M. Garvin), Warner/Curb 49858 (Cross Keys, ASCAP/Tree, BMI)	95	78	18	DIAMONDS IN THE STARS—Ray Price (J. Sholner), Dimension 1024 (Almarie, BMI)
☆	34	6	NATURAL LOVE—Petula Clark (J. Harrington, J. Pennig, K. Espy, P. Gernhardt), Scotti Bros. 5-02676 (CBS) (Flowering Stone, ASCAP/Holy Moley, BMI)	63	51	17	SHINE—Waylon Jennings (W. Jennings), RCA 12367 (Waylon Jennings, BMI)	96	84	18	KISS THE HURT AWAY—Mack White (M. White), Commercial 121 (Janlee, BMI)
☆	39	4	YOU NEVER GAVE UP ON ME—Crystal Gayle (L. Pearl), Columbia 18-02718 (Michael O'Connor, BMI)	★	74	3	LOVE TAKE IT EASY ON ME—La Costa Tucher (D. Linde, A. Rush), Elektra 47414 (Combine, BMI)	97	88	3	WHEN YOU WERE BLUE AND I WAS GREEN—Kin Vassy (E.T. Conley), Liberty 1440 (Blue Moon, Easy Listening, ASCAP)
☆	40	4	BUSTED—John Conlee (H. Howard), MCA 52008 (Tree, BMI)	65	69	4	I NEVER HAD THE ONE THAT I WANTED/BANDER TEXAS—Solid Gold Band (Gray, Wooley, Williams, Russell), NSO 12 (Vanjo, Keithlee, Trail Of Tears, BMI)	98	89	14	LOVE WAS BORN—Randy Barlow (R.D. Eden, F. Kelly), Jamex 45-002 (Frebar, BMI)
★	37	7	DON'T COME KNOCKIN—Cindy Hurt (M.T. Heaney, F. Matan), Churchill 94000 (MCA) (Cedarwood, BMI)	66	52	10	GUILTY EYES—Bandana (J. Dowell, K. Blazy), Warner Bros. 49872 (New Albany, BMI/Hoosier, ASCAP)	99	90	13	I SEE AN ANGEL EVERYDAY—Billy Parker (J.H. Forst), Soundwaves 4659 (NSD) (Hitkit, BMI)
33	36	7	FROM LEVI'S TO CHURVIN KLEIN JEANS—Brenda Lee (R.D. Runyon, R. Lathrop, B. Jones), MCA 51230 (Tree, BMI/Cross Keys, ASCAP)	67	54	17	I JUST CAME HOME TO COUNT THE MEMORIES—John Anderson (G. Ray), Warner Bros. 49860 (Contention, SESAC)				
☆	41	3	SINGLE WOMEN—Dolly Parton (M. O'Donoghue), RCA 13057 (Lease Loved, Velvet Apple, BMI)	68	57	6	COULD IT BE LOVE—Jennifer Warnes (R. Sharp), Arista 0611 (Gee-Sharp, BMI)				

MARCH 13, 1982, BILLBOARD

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Nashville Scene

By KIP KIRBY

An issue touched on during the recent **Country Radio Seminar** dealt with risqué song titles and questionable lyrics in country music today. Some program directors find fans taking exception to those they feel are, perhaps, not in the best of taste, and calling in to complain. Although its title is easily construed to be on the racy side, **Razzy Bailey's** current single, "She Left Love All Over Me," doesn't seem to be having any such troubles at the radio level. Now comes word that **Tammy Wynette** has just cut a tune entitled "She Can't Get My Love Off The Bed." Gotta say it: this one sounds like it's more than just a little on the suggestive side. If it's a single, it will be interesting to see how listeners react to it. (Understand that John Boylan, **Charlie Daniels'** producer, helped get the song to Tammy and her husband, George Richey.)



Looks like **Mel Tillis** is edging over into what used to be **Marty Robbins'** territory: stock car racing! Tillis' latest single, "It's A Long Way To Daytona," is a departure for him, and came about when he portrayed a stock car driver in the movie "Cannonball Run." Tillis co-starred with Terry Bradshaw on the tv pilot spun off from "Cannonball Run," and Mel wrote and performed the pilot's theme song, "It's A Long Way To Daytona." In December, he sang the tune on **Barbara Mandrell's** show, and immediately the Daytona Speedway was inundated with phone calls asking for the record (which hadn't even been cut yet).

After Mel got repeated requests from Daytona Speedway owner Bill France on the song, he decided to go ahead and record it for Elektra. And he also drove the pace car during the annual parade that preceded the recent Daytona 500 racing event.

Scene has learned that Nashville producer

Buzz Cason's screenplay, "Pedal To The Metal," also about country music and auto racing, is now being considered for film treatment by two New York producers. If the script does become a movie, it's a sure bet Cason would be in it—he's a professional driver when he isn't in his studio.

Dolly Parton has named her new cosmetics/perfumes/hair products firm "Everything's Beautiful." (With a name like that, why isn't **Ray Stevens** her co-partner in the company?) Anyway, Dolly says she intends to spend a lot of time as creative director for her new enterprise, and wants to provide beauty for both men and women. The press release doesn't mention a wig line. . . .

John Anderson claims he has never missed a single scheduled performance because of weather, health or accidents. When his vehicle broke down in Indianapolis, and then again in St. Louis, Anderson ended up renting a car and a whole sound system—but still made it to Topeka in time for his show there. Anderson's road tour gets a break when he goes into the studio for a week in early April to start his next Warner Bros. album.

More on state songs: **Rex Allen Jr.** recently had a single titled "Arizona" named one of that state's official songs by the Arizona Senate. By the way, when you hear Allen's newest release, "The Last Of The Silver Screen Cowboys," listen for spoken bits by **Rex Allen Sr.** and **Roy Rogers**. (Our press release claims the galloping sounds on the record were provided by Trigger—but c'mon, now, we all know Trigger's been dead for years, right?)

Cindy Hurt of Churchill Records has been chosen as **Shelly West's** temporary replacement while Shelly is out having her baby. Cindy will open for **David Frizzell**, who will then do his own set, before bringing her out onstage for a few duet numbers together. Meanwhile, **Frizzell & West** were slated to perform at the opening of the "new" Exit/In in Nashville. The club won't be a national showcase venue any longer, its

owners say: plans now call for it to resume its existence as a "top 40 dance club." But at least for its grand opening, it will serve one more time as a showcase spot.

After the item we ran on the **Burrito Brothers'** newly launched campaign to get **Lefty Frizzell** elected to the Country Music Hall of Fame this year, **Scene** had a call from Lefty's daughter, **Lois Frizzell**, who is offering her heartfelt support as well. Lois has found some previously unreleased recordings done by her father, which she hopes to make available.

Danny Flowers and the Scratch Band (formerly known as the **Bus Riders**) debuted the group's new MCA album at a recent showcase held at the Cannery. Despite the cold and flurries of snow, the Cannery was packed with friends and fans of this talented Nashville group. The album marks singer **Don Williams'** debut as a producer—fitting, of course, since this is also his own back-up band.

Boxcar Willie appeared Feb. 23 on the David Letterman tv show, and he also made a guest appearance on "Dan Miller & Company" on WSM-TV in Nashville.

Alabama did two sellouts at the coliseum in Charlotte, N.C., which seats 11,600. The two shows sold out in one day—a feat accomplished previously only by **Elvis Presley** according to the coliseum's manager.

Ricky Skaggs (who was the featured headliner with **Charly McClain** at the opening of New York City's Sundown Club a few months ago) continues his "debut duties" when he officially launched a new 800-seat Texas nightclub called the Dallas Palace.

And **Dottie West** tries something new when she goes into the studio for her next album with a new producer: **Larry Gatlin**, the singer she first discovered years ago in Texas.



NEW FACE—Liberty's **Bobby Smith** performs a number on the 13th annual **New Faces Show** during the **Country Radio Seminar** in Nashville.

Tubb Show Set For Videotaping

NASHVILLE—"Ernest Tubb: An American Original" will be videotaped March 15 at the Tennessee Performing Arts Center. Produced by Dick Clark Productions, the tribute is one segment of a nine-part series called "Country Comes Alive." The series is being packaged by Showbiz-Multimedia.

Booked to appear on the Tubb special are Loretta Lynn, Marty Robbins, Waylon Jennings, Dottie West, George Jones, B.J. Thomas, Conway Twitty, Leon Russell, Sonny James, Faron Young, Porter Wagoner, Cal Smith, Jack Greene, Razzy Bailey and Justin Tubb.

Members of the team handling the show are Gene Weed, production; Bill Boyd, talent; Richard Oliver, script; and Billy Strange, music direction; Pete Drake, who produced the tribute album, "Ernest Tubb: The Legend And The Legacy," is co-executive producer for the video project.

Tubb is a member of the Grand Ole Opry, the Country Music Hall of Fame and the Nashville Songwriters Assn. Hall of Fame.

Kidney Fund-Raiser Adds Stations

NASHVILLE—With more than 275 country radio stations now set to carry the National Kidney Foundation's "Country Music Festival" the weekend of April 3-4, the marathon fund-raiser will be heard on almost 100 more stations than carried its debut last year. The event is a combination live show and pre-taped concert compilation featuring top country personalities.

The 16-hour pre-taped broadcast portions were prepared for the Kidney Foundation's radiothon from excerpts of NBC's "Country Sessions." Performances include those of Ronnie Milsap, Alabama, Mel Tillis, Oak Ridge Boys, Charley

Pride, Loretta Lynn, Hank Williams Jr., Bobby Bare, Mickey Gilley, Tom T. Hall, Johnny Lee, Chet Atkins, Brenda Lee, Earl Scruggs, Con Hunley, Merle Haggard and Razzy Bailey.

On Sunday, a live broadcast from the Opryland Hotel will be beamed to participating radio stations via satellite. A number of artists will host segments of the live event, including appearances by Ricky Skaggs, Shelly West and Razzy Bailey. John and June Carter Cash are co-chairmen for the event; Ralph Emery will serve as MC. The first radiothon held last year raised more than \$800,000 for the National Kidney Foundation.

New On The Charts

JOEL HUGHES
"Handy Man"—★

Singer/songwriter Joel Hughes was raised in the mining town of Jenkins, Ky., not far from Loretta Lynn's hometown. Inspired by Chet Atkins, Hughes' first aspiration was to be a musician. But he started singing while at Moorehead State Univ. and during a stint in the army.

Following his discharge from the army in the early '70s, Hughes decided to pursue a musical career. He has worked both as a solo artist and as the frontman for a variety of groups, playing the club/convention circuit. Performance highlights include playing for former President Carter during his tenure at the White House.

Hughes met up with producer Nelson Larkin several years ago while recording for LS. He signed to Larkin's Sunbird label in early '82. "Handy Man" is his first single for the label. For more information



about Hughes, contact his manager E. Still Sowards, Box 500, Robinson Creek, Ky. 41506. (606) 639-6175.

This feature is designed to spotlight acts making their debut on Billboard's hot Country Singles or Hot Country LP chart.

Billboard® Hot Country LPs™

Survey For Week Ending 3/13/82

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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	52		FEELS SO RIGHT ▲ Alabama RCA AHL1 3930	40	40	2	I LIE Loretta Lynn MCA 5293
☆ 3	3		BOBBIE SUE Oak Ridge Boys MCA 5294	41	44	2	KIERAN KANE Kieran Kane, Elektra EI 60004
★ 6	18		BIG CITY Merle Haggard Epic FE 37593	42	45	42	SURROUND ME WITH LOVE Charly McClain Epic FE 37108
★ 7	25		GREATEST HITS Willie Nelson Columbia KC2 37542	43	48	20	LOVIN' HER WAS EASIER Tompall and the Glaser Brothers Elektra 5E 542
5	2	40	FANCY FREE ▲ The Oak Ridge Boys MCA 5209	44	47	47	I LOVE EM ALL T G Sheppard Warner/Curb BSK 3528
6	4	15	STILL THE SAME OLE ME George Jones Epic FE 37106	45	34	36	MR. T Conway Twitty MCA 5204
7	5	5	SOUTHERN COMFORT Conway Twitty Elektra EI 60005	46	50	7	ONE TO ONE Ed Bruce MCA 4910
8	9	51	JUICE ▲ Juice Newton Capitol ST 12136	47	51	32	TAKIN' IT EASY Lacy J Dalton Columbia FC 37327
★ 12	6		FINALLY T G Sheppard Warner/Curb BSK 3600	48	43	17	I JUST CAME HOME TO COUNT THE MEMORIES John Anderson Warner Bros BSK 3599
10	11	28	THE PRESSURE IS ON Hank Williams Jr. Elektra/Curb 5E 535	49	52	122	THE BEST OF EDDIE RABBITT ● Elektra 6E 235
17	4		FEELIN' RIGHT Razzy Bailey RCA AHL1 4228	50	53	58	ROWDY Hank Williams Jr. Elektra/Curb 6E 330
12	13	29	STEP BY STEP ● Eddie Rabbitt Elektra 5E 532	51	49	42	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West Warner Bros BSK 3555
13	10	13	CIMARRON Emmylou Harris Warner Bros BSK 3603	52	56	23	TOWN & COUNTRY Ray Price Dimension DL 5003
14	14	92	MY HOME'S IN ALABAMA ● Alabama RCA AHL1 3644	53	58	122	WHISKEY BENT AND HELL BOUND Hank Williams Jr. Elektra/Curb 6E 237
15	8	13	GREATEST HITS Jim Reeves & Patsy Cline RCA AHL1 4127	54	59	25	FAMILY TRADITION Hank Williams Jr. Elektra Curb 6E 194
16	16	21	BET YOUR HEART ON ME Johnny Lee Full Moon Asylum 5E 541	55	57	82	I BELIEVE IN YOU ▲ Don Williams MCA 5133
17	15	25	HOLLYWOOD, TENNESSEE Crystal Gayle Columbia FC 37438	56	57	82	GIVIN' HERSELF AWAY Gail Davies Warner Bros BSK 3636
18	19	73	GREATEST HITS ▲ Kenny Rogers Liberty L00 1072	57	61	87	HORIZON ▲ Eddie Rabbitt Elektra 6E 276
19	21	36	SHARE YOUR LOVE ▲ Kenny Rogers Liberty L00 1108	58	54	201	STARDUST ▲ Willie Nelson Columbia JC 35305
20	22	30	YOU DON'T KNOW ME Mickey Gilley Epic FE 37416	59	46	21	MIDNIGHT CRAZY Mac Dav's Casablanca NBLP 7257
21	18	27	THERE'S NO GETTING OVER ME Ronnie Milsap RCA AHL1 4060	60	65	35	SOME DAYS ARE DIAMONDS John Denver RCA AFL1 4055
22	25	76	I AM WHAT I AM ● George Jones Epic JE 36586	61	41	31	GOOD TIME LOVIN' MAN Ronnie McDowell Epic FE 37399
23	24	71	GREATEST HITS ● The Oak Ridge Boys MCA 5150	62	42	22	SLEEPING WITH YOUR MEMORY Janie Fricke Columbia FC 37535
24	26	74	GREATEST HITS ● Ronnie Milsap RCA AAL1 3772	63	55	12	HURRICANE Leon Everette RCA AHL1 4152
25	29	33	WITH LOVE John Conlee MCA	64	70	25	HABITS OLD & NEW ● Hank Williams Jr. Elektra Curb 6E 278
26	27	3	ME AND MY R.C. Louise Mandrell & R C Bannon RCA AHL1 4059	65	68	16	RODEO ROMEO Moe Bandy Columbia FC 37568
27	20	34	ESPECIALLY FOR YOU Don Williams MCA 5210	66	64	24	HEART TO HEART Reba McEntire Mercury SRM 16003
28	23	22	NOT GUILTY Larry Gatlin & the Gatlin Brothers Band Columbia FC 37464	67	72	10	WHERE DO YOU GO WHEN YOU DREAM Anne Murray Capitol S00 12144
29	28	51	SEVEN YEAR ACHE Rosanne Cash Columbia JC 36965	68	60	21	OLD LOVES NEVER DIE Gene Watson MCA 5241
30	31	76	GREATEST HITS ▲ Anne Murray Capitol S00 12110	69	66	12	GREATEST HITS VOL. 1 Elvis Presley RCA AHL1 2347
31	33	5	THE DAVID FRIZZELL AND SHELLY WEST ALBUM Warner/Viva BSK 3643	70	62	20	FRAGILE, HANDLE WITH CARE Cristy Lane Liberty LT 51112
32	35	24	STRAIT COUNTRY George Strait MCA 5248	71	71	35	YEARS AGO The Statler Brothers Mercury SRM 16002
33	30	19	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs Epic FE 37193	72	63	9	ENCORE George Jones Epic FE 37123
34	36	27	LIVE Barbara Mandrell MCA 5243	73	73	20	RODNEY CROWELL Rodney Crowell Warner Brothers BSK 3587
35	32	19	GREATEST HITS Charley Pride RCA AHL1 4151	74	69	20	I'M A LADY Terri Gibbs MCA 5255
36	38	14	FIRE & SMOKE Earl Thomas Conley RCA AHL1 4135	75	67	35	URBAN CHIPMUNK ● The Chipmunks RCA AFL1 4027
★ 37	NEW ENTRY		BLACK ON BLACK Waylon Jennings RCA AHL1 4247				
38	37	150	GREATEST HITS ▲ Waylon Jennings RCA AAL1 3378				
39	39	19	DESPERATE DREAMS Eddy Raven Elektra 5E 545				

★ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers).
★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

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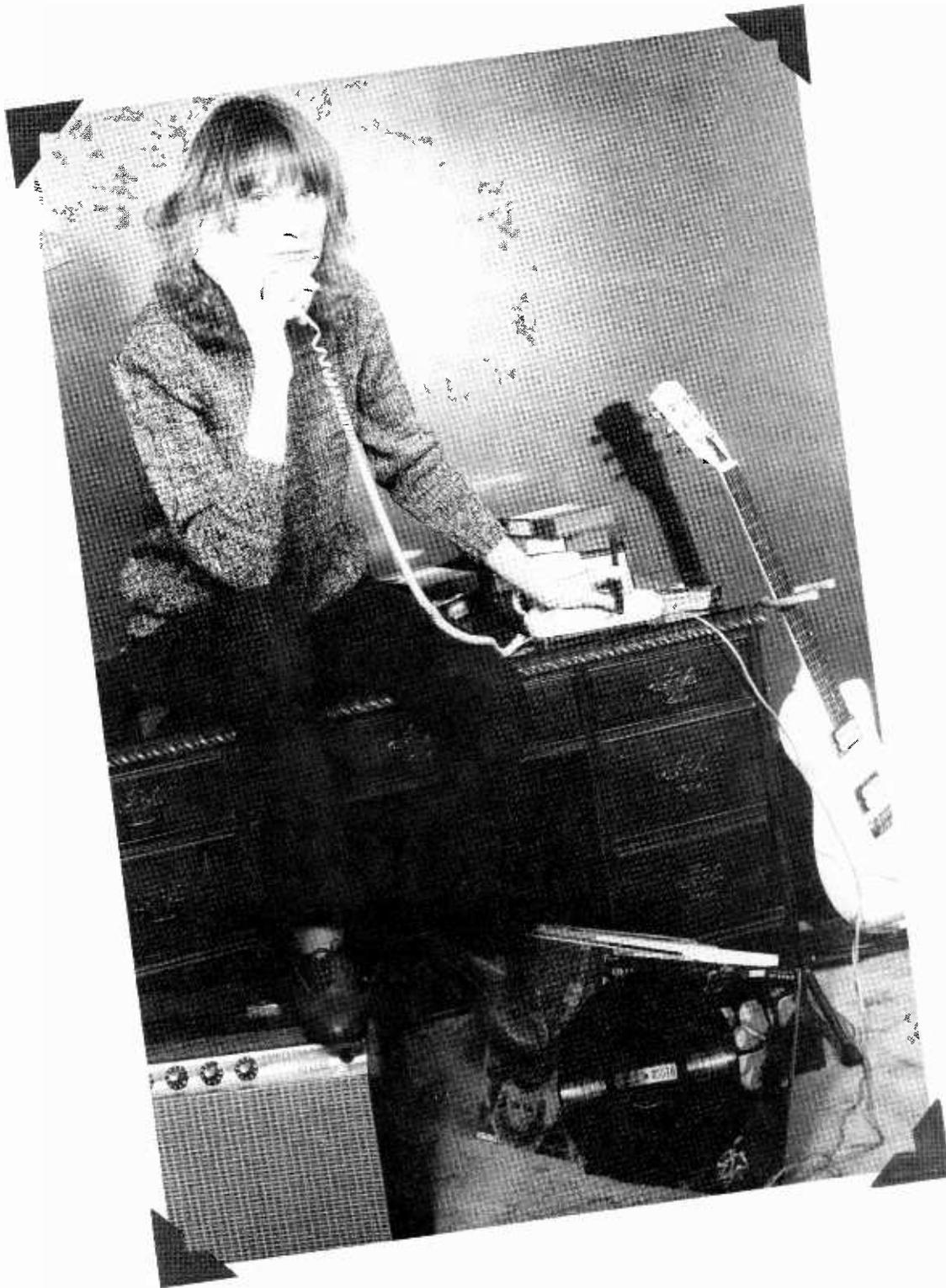
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Warner Country Is Proud Of Its Writers, Producers and Artists. Meet Gail Davies, Three Of The Best.



The horizons of country music are expanding, and Warner Bros. is proud to be associated with Gail Davies, an artist of uncompromising vision.

The author of such country classics as "Someone Is Looking For Someone Like You," "Grandma's Song" and "Bucket To The South," she's also an accom-

plished producer and an innovative vocal stylist.

Givin' Herself Away (BSK 3636) is Gail's latest album, and "Round The Clock Lovin'" (WBS 50004) is the hit single. It's about a woman looking at herself in a new way, from a woman who does.

Gail Davies.

WARNER COUNTRY. THE NAME BRAND.

Rex Allen, Jr.
John Anderson
Bandana

Karen Brooks
Jimmi Cannon
Guy Clark

Rodney Crowell
Gail Davies
Donna Fargo

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.



A CLASH FIRST—Mick Jones of the Clash is surrounded by a bevy of curious fans as he leaves Nakano Sun Plaza Hall where the group performed in Tokyo. The week of concerts in and around Tokyo was the CBS band's first trip to Japan.

South Africans Alarmed By Bernhardt Detention

By SUZANNE BRENNER

JOHANNESBURG—South African record and film companies have expressed deep shock at the detention of prominent music business personality Linda Bernhardt, 28, who was held by security police at Johannesburg's Jan Smuts airport Feb. 23.

Bernhardt, managing director of Kaya Records and manager of several black South African bands, was returning from a seven-week business trip which included a visit to MIDEM, England and the U.S.

While her family awaited her arrival at the airport, Bernhardt was taken off to John Vorster Square police station under the terms of the 14-day detention clause, Section 22 of the General Laws Amendment Act, which allows detainees to be held for this period of time without trial and without legal consultation. She is the 39th person known to have been detained so far this year in South Africa.

Her father, Ian Bernhardt, a co-director of Kaya Records, was still

being refused permission to see his daughter late last week. Nor is it known whether she is still being held at John Vorster Square or whether she has been moved elsewhere.

Bernhardt's husband, British-born record producer Greg Cutler, accompanied her on her European/American trip, staying on in Los Angeles to complete a project for A(Amper)M there. Ian Bernhardt confirms he has told Cutler to remain in L.A. "There is no point in him rushing back, since we are still being denied access to Linda," he says.

But the South African record and film industries have protested strongly, and offers of money and legal aid have poured in to the Bernhardt family. One associate of Linda Bernhardt, independent producer Patric Van Blerk, says he is astounded and confused by the detention. "I am 100% convinced that Linda has done nothing subversive to the state. I simply cannot imagine what she is being held for."

New Greek Retail Outlet Seeks To Fill Video Void

By JOHN CARR

ATHENS—Rising demand for music videocassettes here has prompted complaints from major city retailers that no trade move has been made to import suitable international repertoire.

Dealers say demand is sure to grow further, with potential buyers mainly in the 20-35 age group, and that record companies marketing and distributing international music product ought to start making video material available as a matter of urgency.

The Music and Video Club, for instance, which is already doing a brisk trade in records and tapes after only three months in business, reports at least half a dozen customers a day walk into the store asking for video product. By necessity, the Club stocks only movie cassettes at the moment, and though the storefront features video clips made available by the record companies, these carry the strict condition that they can be used for promotional purposes only.

The Club, which operates five outlets in the Athens area and one in Volos, is one of a growing number of shops aiming to raise the respect-

ability level of record and tape retailing here. Too often, Greece's typical small outlets are plagued by lack of management knowledge.

Deficiencies on the marketing side are also common, and the shops are undermined by tape pirates, who take advantage of the lack of retail sophistication to push their illegal wares successfully.

The Music and Video Club publishes a monthly newsletter, the first serious attempt here to keep retailers in general abreast of what is happening in their industry, and the only music publication to feature a video section.

Written largely by ERT Radio staffer Akis Evenis and CBS Greece marketing services manager Vasilis Apostolidis, the newsletter runs charts of top-selling product in various countries, and acknowledges a debt to Billboard for its basic format and outlook.

The arrival of this new store chain and its newsletter, together with an aggressive marketing method, has caused concern among the competition at a time when the winter slump has kept many stores half empty.

U.K. COURT OF APPEALS RULES

Door Opened For More ACC Bids

• Continued from page 9

roughly \$89 million for the company, some \$5.4 million more than the last offer from Holmes a'Court, who is likely to be urged to go higher still. And it is understood that British Printing Corp., headed by Robert Maxwell, will want to enter the bidding in the next week or so.

The Appeal Court ruling was on an application by Heron Corp., and the decision releases Lord Grade and fellow directors from what was earlier described as "an irrevocable commitment" to sell Holmes a'Court enough voting shares to control ACC.

In court, Lord Justice Lawton said: "It is the duty of ACC directors, including Robert Holmes a'Court, to ensure that shareholders receive and are able to accept an offer at the best price. It would be lamentable if he succeeded in forcing a lower offer on the shareholders."

ACC also includes Precision Records and Tapes (PRT), which has recently strengthened its top management and has enjoyed improved sales success, and Central Television. The latter will be under scrutiny from the Independent Broadcasting Authority which has strict regulations on takeovers and on net-

work ownership.

In court, it was said that the ACC directors' "good faith had not been impugned" by the ruling. They had "genuinely believed" it was in the interests of ACC and its shareholders to accept the offer from Holmes a'Court's Bell group, Australia-based, immediately. He already has 51% of the voting shares.

It was late last year that a scramble for the acquisition of ATV Music started (Billboard, Nov. 28), when it was first suggested that Lord Grade might solve some of ACC's financial problems by unloading the whole publishing arm, ATV Music. There were reportedly at least five bidders, including Paul McCartney, anxious to regain control of his copyrights, and Yoko Ono, widow of John Lennon. All kinds of sums were mentioned, going up to \$70 million, which would have exceeded all previous music publishing takeover records.

And it was at MIDEM this year that Peter Phillips, managing director of ATV Music, stated categorically that the company was not for sale.

CBS Italiana Buoyed By 'Mastersound' Campaign

By VITTORIO CASTELLI

MILAN—Five months into its "Mastersound" campaign, CBS Italiana is pleased with the results obtained.

With digital recording now the norm for classical releases, this aspect of the "Mastersound" operation is regarded almost as a part of the ordinary classical line, but the special product characteristics are retained in the "Half Speed Master" series, and it is here that sales results have been particularly impressive.

"Thanks to first class repertoire with artists of the calibre of Streisand, Supertramp, Billy Joel and Boston, and thanks also to the \$9.60 price tag, which is very competitive against the \$28 of some similar product from other companies, we have been able to achieve good sales in a short space of time," says CBS special products manager Ettore Uli-velli.

"In such a market as ours," he adds, "for an audiophile release like our half-speed remastered version of the Streisand 'Guilty' album to sell over 5,000 copies in a few months is a very rewarding achievement."

A second Mastersound phase is expected shortly, with Stravinsky's "Firebird Suite" and "The Rite of Spring," Orff's "Carmina Burana" and Gershwin's "Rhapsody In Blue" among key classical titles.

Meanwhile, CBS has joined the other Italian record companies running low or mid-price lines, using the "Nice Price" concept successful in other territories.

First release in this series will take place mid-March, with 40 titles hand-picked from the most popular CBS and A&M repertoire, including some not previously available at full price.

Artists featured include Dylan, Miles Davis, Weather Report, Santana, Simon and Garfunkel, Joan Baez, Humble Pie and Gino Vanelli. All are imported from the Netherlands and priced at \$5.40 retail, backed by in-store displays and a month-long promotion campaign.

A second batch, set for June release, will include Armatrading, Bacharach, Alpert, ELO, Kansas, Return To Forever and other top names.

In addition CBS is now marketing

Ele Juarez Named

MADRID—Ele Juarez is appointed general manager of WEA Spain, due to open officially April 1, as previously reported. He was director of artist development for CBS Records International in Coral Gables, Fla., and will now report to Ben Bunders, president of WEA Spain.

mid-price classical product under the "Great Performances" line, retailing at \$5.10 and featuring all-time favorites in the "1812 Overture" class conducted by Ormandy, Bernstein, Walter and other greats.

British Copyright Council Sees Red On Green Paper

• Continued from page 15

achieved by expanding an existing organization such as the Mechanical Copyright Protection Society (MCPS). The submission points out that no new body needed to be created in Germany when the levy on recorders was introduced.

The Council document also attacks the Green Paper's position on such matters as private video recording, satellite broadcasting, diffusion services, harmonization of copyright legislation and reprography.

It describes as "quite extraordinary" the Green Paper's comment that the government is not convinced that private video recording harms the interests of broadcasters, producers or other rights owners. The Council says: "The government must surely be aware that the numbers of video recorders privately owned or hired is now considerable and growing swiftly."

Warning that the country is on the threshold of an explosion of video recordings, the BCC points out that it is not a question of whether the interests of rights owners are harmed by private copying but of infringement of copyright owners' rights.

It further points out that the legal liability of manufacturers of video recording equipment for the owners of copyright works recorded by means of the equipment has been established by a recent decision of the U.S. Federal Appellate Court.

"While the manufacturers seek to appeal to the Supreme Court," the submission notes, "the decision is a most important one, reflecting not simply the state of U.S. copyright law but also the substantial equitable and financial considerations at stake—factors which the U.K. government appears to treat as having no weight."

Dealing with the question of copyright harmonization, the Council expresses approval that the government takes a "constructive view" of the matter and is aware that practical problems can arise as a result of differing periods of protection in different countries, especially those in the European Economic Community.

The submission adds, however, that it cannot take seriously the Green Paper suggestion that those countries with longer periods of protection should reduce the term to conform with the U.K. copyright law. Harmonization upwards, the Council insists, is the only solution.

The submission declares that the Council to be in favor of the Green Paper suggestion that the compulsory licensing system should be discontinued, pointing out that the prime justification for its original adoption when the record industry was in its infancy was the fear that one company might acquire copyright in a larger number of musical works outright and prevent recordings being made by other companies and have the power to charge unreasonably high prices for its recordings.

U.K. COURT OKAYS SUITS ON BOOTLEGS

LONDON—Under a new High Court ruling here, record companies, as well as their artists on exclusive contracts, are entitled to sue those who deal in bootleg recordings of live performances.

The decision was formulated as the court dismissed an application by Geoffrey Pollard, of Durham in the north of England, said to have dealt in Elvis Presley bootlegs, to strike out a damages claim by RCA Corporation and RCA Ltd.

His plea was on the grounds that the damages claim "disclosed no reasonable cause of action."

But the judge rejected Pollard's argument that the Performers' Protection Act was passed solely for the benefit of performers and not for the record companies to which those artists were contracted. The judge ruled that the record company is entitled "to sue to protect its interests."

However Pollard was given leave to appeal against the ruling.

Portuguese Industry Reports Sales Surge

By FERNANDO TENENTE

LISBON—Despite a lingering economic crisis and inflation here galloping along at around 25 percent annually, the Portuguese record industry is in helathy shape, with estimated turnover figures pointing to a 10% increase in disk sales over the previous year and prerecorded cassette up 30 percent.

The Portuguese branch of IFPI is expected to issue statistics showing 1981 sales of 4.5 million singles, 5.5 million albums, 1.8 million prerecorded cassettes and 6.5 million blank cassettes.

The upturn in legitimate prerecorded tape sales is especially heartening for the national industry because it offers proof that the well-orchestrated fight in Portugal against piracy is paying off.

Parliament is finalizing a new copyright law, several alleged pirates are awaiting trial and the Portuguese IFPI, GPPFV and copyright society Sociedade Portuguesa de Autores (SPA) are working more closely than ever to outsmart the cas-

sette pirates who've long plagued the music business here.

That the record industry is in such good shape is largely due to the success of more and more national acts, especially in the rock field. Local bands Taxi and UHF won gold awards for albums and singles last year, and Fado singer Carlos Do Carmo won three golds for LP sales during 1981.

Other Portuguese acts to chart included Salada de Frutas, Adelaide Ferreira, GNR, Sergio Godinho, Doce, Maria Armanda, to Maria Vinhas, Marco Paulo and Jose Cid.

The influence of Anglo-American rock on Portuguese consumers is still considerable and according to a chart analysis by the music magazine Musica & Som, in 1981 the biggest international sellers were Kim Carnes, who topped both album and singles chart for several weeks, Abba, AC/DC, Duran Duran, Orchestral Manoeuvres, Fischer-Z, John Lennon and the Rolling Stones.

Gallo, Disney Titles Stir South Africa Controversy

• Continued from page 45

While some dealers complain that "Gallo is putting a gun to our heads," Frank Lee, chairman of the South African Home Movie Assn., cautiously dissociates the organization he represents from these claims. His view: "It's private enterprise and they're entitled to charge what they like."

John Smithers, managing director of Gallo Home Video, suggested at a launch party here that dealers should dispense with their contract systems which allow customers around 100 hours viewing for approximately \$50. Some clubs here even allow any number of films for \$200 a year subscription.

But many South African dealers say they're reluctant to do that, because the system obviously has an in-built profit structure, providing the product is not in itself expensive.

The dealers' concern, however, is that they cannot prevent contract customers from having certain titles. According to Jordaan: "These contracts create price wars, which in turn invite piracy. We're doing everything legitimately and above board. For this reason, we'll supply

only total catalogs to authorized stockists."

To reinforce this point, a Warrant Officer from the Johannesburg Vice Squad was introduced to guests at the launch party for Gallo Home Video. The audience was made up mainly of video dealers. In fact, the officer has already acted on Gallo's behalf in a matter of alleged copyright infringement and civil court cases are said to be on the way.

It is mandatory here for all films to be passed by the South African Publications Board, for inspection by the "moral watch-dogs," and the entire Disney package has been passed without any cuts.

Jordaan adds by way of explanation of the high price structure to dealers of Disney product: "We're putting a massive marketing campaign behind the Disney catalog and so we are effectively promoting it on behalf of the dealer."

While Gallo Home Video can't suggest a retail rental price to the dealers here, the consumer looks certain to bear some of the financial burden, with titles likely to cost around \$8 on week days and maybe \$12 at weekends.

Trillion Cashes In On Stereo For Vid Clips

By NICK ROBERTSHAW

LONDON—Stereo sound is at least becoming a key consideration for video music producers working in the field of promotion clips. Despite the continuing absence of stereo tv receivers in most world markets, as many of 80% of current video clips produced in Britain are now made in stereo.

That is the view of Sallyann Gray, production coordinator at leading London facilities company Trillion Video, whose two television studios, 46-track sound recording facilities and comprehensively equipped Outside Broadcast teams have been active in support of promo clip and videogram makers since the early days of the new medium in the mid-'70s.

Gray ascribes the stereo trend to

the increasing internationalism of video and other small screen markets, and to what she calls the ingenuity of producers and directors in finding outlets for their programs, new channels of exploitation through which to recoup the considerable production costs involved.

The search for new outlets, new uses for video clips, reflects the rising cost of producing them. "It's noticeable that a lot of videos now have got a much longer-lasting look about them," says Gray. "Historically, what has happened is that a lot of money was spent a few years ago, and then the bottom fell out of the record market. Budgets were cut to a half or even one third, until home video came along and started to take off very quickly, so that record companies realized it was worth spend-

Prison Term For Italian Tape Pirate

NAPLES — Alberto Buonerba, currently awaiting trial on tape piracy charges, has become the first person to be imprisoned on the basis of the new anti-piracy law that came into force in Italy last summer.

Already known for his involvement in illicit tape production, Buonerba was arrested following a raid in Casoria near Naples that uncovered five tape-winding machines, more than 1,000 tape reels, 95,500 cassette shields and a considerable stock of cassettes.

Most of the pirated material involved was ready to be put on the market and consisted of songs from the recent San Remo contest.

"Two thousand cassettes may seem like a small quantity," notes Ernesto Magnani, secretary of the Associazione dei Fonografici Italiani. "But as far as we can judge from what was left behind it simply means that much material had already left for the illegal sales outlets."

"We regard this operation as extremely important. While retailers can be prosecuted by means of the law on receiving stolen goods, we can now prosecute the actual producers of pirate tapes under the new law. So the circle has been closed at last."

New Israeli Indie Pacts With PolyGram

TEL AVIV—New independent Israeli company Phonokol has been appointed licensee for the PolyGram group in this territory, and all labels and companies previously represented by Litratone have now switched to Phonokol.

Litratone's assets, liabilities and staff have all been taken over by Phonokol, with David Fuchs remaining in full charge of the new operation as general manager.

He heads a team that includes Dov Fuchs as financial and administration manager; Avi Ben-Natan as marketing and pop a&r manager; Ilana Cohen-Zedek in charge of classical a&r, the publishing division and general coordination, and Merle Fuchs as promotion and advertising manager.

David Fuchs says that because of its newly acquired independence from a non-record company parent, Phonokol will now be placing emphasis on the development of the record and publishing sides.

New Vanda & Young Find Set For Aussie Label Bow

By GLENN A. BAKER

SYDNEY—The Australian industry takes another step forward this year with the launch of the Alberts International label, and a recording debut for Cheetah, the latest talent find from the Vanda and Young production duo which masterminded AC/DC's rise to the status of one of the world's top-selling album bands.

The two sisters who form Cheetah have themselves been described as a "female AC/DC," and Albert Productions chief Ted Albert chose them to initiate his production and publishing company's move away from scattered, individual license deals with permanent "split label" tie-ups.

Accordingly, the new act will appear on Alberts/Atlantic in North America, and on Alberts/Epic in other territories. In Japan, Cheetah product will be released through Nippon Columbia in a one-off deal, while Australian release continues to go through EMI, traditional outlet for the Alberts imprints.

"This is a logical progression for our activities," says Albert, who concedes that Australian success has long since ceased to be of any real importance to his operation, already the most consistently successful on an international level in the Australian music industry.

"The scope of our operation remains firmly within the area of quality hard rock," he adds, "and Cheetah represent very well what we have to offer."

But Albert insists there is no possibility that AC/DC (Atlantic), Rose Tattoo (CBS/Mirage), or Flash and the Pan (Epic) will move across to the new label, which is intended as a vehicle for fresh recording projects. The likely second release, in fact, will be the third solo album by former Easybeats lead singer Steve Wright, who has not recorded since 1974.

Vanda and Young are acknowledged production masters in the hard rock genre. Key factor in their strategy is the quality of the raw material with which they work, and George Young says the team will work two years on an act before releasing product, provided they are convinced it has the tenacity and talent to score in world markets.

In 1974 the pair encouraged the formation of a young band pivoting around Young's sons Angus and Malcolm. Arming them with their own experience as veterans of international '60s band The Easybeats, they dispatched the fledgling AC/DC on an international front, predicting they would one day become a top name in rock.

DIVERSE OPERATION

Aussie Duo Is Big Time

SYDNEY—Australian entrepreneurs Fred Bestall and Lance Reynolds established their international reputation through the success of Air Supply, an act that has reportedly sold more than six million single and four million albums worldwide.

But management and recording of that key act is only one aspect of a diverse operation that now spreads from production, management and publishing into theatrical and movie projects. And the duo's Big Time Records imprint is planning substantial growth during 1982.

Claims Reynolds, "Last year, we released three albums; this year it will be around a dozen. We now have label operations in South Africa, Canada and New Zealand, and we have appointed Annie Shand as managing director of Big Time in Australia, who previously worked

for Virgin and Warner International.

Currently the label is working on albums from Kiwi singer Jon Stevens and American singer/songwriter Brad Love. Stevens is recording in Los Angeles, while Love has been placed for several European territories.

In addition, singer Melanie Safka has been signed by the Canadian office on a three-album and publishing deal. And Lance Reynolds, himself an ex-actor, is preparing to produce two musicals for Broadway.

One of these is "Sherwood" by Air Supply member Graham Russell. The band was first signed to Big Time in 1978, after two moderately successful albums for CBS. International deals were secured with the help of Wizard Records head Robbie Porter, then a principal in Big Time. While the Australian music business continued virtually to ignore the act, the Charles Fisher-produced "Lost In Love" was remixed in a Stateside studio and headed to a marketplace primed to accept just that blend of high quality AOR.

The act's subsequent success allowed Bestall to buy out Porter's interest and set about building an entertainment empire with partner Reynolds.

Theatrical production is nothing new to the pair, who have staged plays in London's West End, notably featuring Australian comedian Barry Humphries, alias self-styled megastar Dame Edna Everage.

As musical consultant on Philippe Mora's film "The Return of Captain Invincible," Reynolds co-produced a soundtrack album in Sydney notable for singing performances by stars Alan Arkin and Christopher Lee,

EMI Australia Sets S. Africa Thrust

SYDNEY—EMI Australia is launching a sizeable marketing thrust into South Africa, a territory it sees as being similar to Australia in many areas of lifestyle, living standards and cultural environment.

Phil Israel, managing of international operations for EMI Australia, visited Johannesburg recently to formulate an "EMI Australia Month" for April, the campaign centering on four Australian rock acts, Australian Crawl, Moving Pictures, Tigers and Air Supply, the latter act linked to EMI here through its distribution deal with Big Time Records.

Israel is shipping over toy koala bears, real boomerangs and other Antipodean artifacts to be used in various competitions and retail displays.

He concedes that he may have to face opposition directed towards companies which do business with South Africa. But he adds: "Music seems to transcend many of the problems related to apartheid. We are finalizing plans for the four acts involved to tour the country and when they do the audiences will not be segregated."

Says Israel: "We know that South Africa is very receptive to Austrian product, with success there over past years for John Paul Young, Jo Jo Zep & The Falcons, Sherbet, Little River Band and, most recently Men At Work and John Farnham.

"Success with EMI Australia Month in South Africa will give rise to the strong possibility that Australia can extend the same promotional support to selected South African acts."

Finns Ban Violent Videocassettes

HELSINKI—The selling or renting of videocassettes which feature scenes of heavy brutality or violence is to become a punishable offense under Finnish law, with hefty fines or up to six months imprisonment the main penalties.

Additionally it is soon to be an offense to offer such product, whether free of charge or for payment, to anyone under the age of 16.

That's the heart of a new bill prepared by the Ministry of Justice and it is expected to pass quickly through parliament where 116 representa-

tives out of a total 200 are already publicly lined up against video violence.

The bill covers video versions of product prohibited from public showing by the national film censor, or material which would have been banned if it had been submitted for consideration.

In fact, the role of video violence in the Finnish marketplace has so far been subdued, because of industry-wide acceptance of the need to prevent importation of such material and its subsequent heavy marketing or promotion.

DG Takes Top Gramophone Honors

LONDON—Deutsche Grammophon collected six of the 13 category prizes, including one for its Archiv Produktion label, in the 1981 Record Awards ceremony here, organized by Gramophone magazine.

Judging was by critics and reviewers on the publication's panel and there were five digital productions among the winners.

Included in the DG domination was the most prestigious award, Record Of The Year, the digital production of Wagner's "Parsifal," with Dunja Vejzovic, Peter Hofmann, Jose van Dam, Victor van Malem, Kurt Moll, the German Opera Chorus and the Berlin Philharmonic, conducted by Herbert von Karajan.

Full results are as follows:

Chamber: Bartok: "String Quartets Nos. 1-6," by the Tokyo Quartet (DG)

Choral: Delius: "The Fenby Legacy," Royal Philharmonic Fenby (Unicorn-Kanchana Digital);

Concerto: Beethoven: "Violin Concerto in D Major," Itzak Perl-

man, Philharmonia/Giulini (HMV Digital);

Contemporary: Tippett: "King Priam," Heather Harper, Ann Murray, Norman Bailey, David Wilson-Johnson, London Sinfonietta/Atherton (Decca Digital);

Early Music: "German Chamber Music Before Bach," Cologne Musico Antiqua (Archiv Produktion);

Historical (non-vocal): Brahms: "Chamber Works," Busch Chamber Ensemble (World Records);

Historical (vocal): Wolf: "The Hugo Wolf Society" (HMV);

Instrumental: Liszt: "Late Piano Works," Alfred Brendel (Philips);

Operatic: Wagner: "Parsifal," Berlin Philharmonic, Karajan, and others, as for "Record Of The Year;"

Orchestral: Mahler: "Symphony No. 9," Berlin Philharmonic/Karajan (DG);

Solo Vocal: Liszt: "Lieder," Dietrich Fischer-Dieskau, Daniel Barenboim (DG);

Engineering and production: Massenet: "Werther," Frederica von Stade, Jose Carreras, Isobel Buchanan, Thomas Allen, Royal House Chorus and Orchestra/Davis (Philips).

Audio Release Operating Again

LONDON—Audio Release, a company originally set up here to promote singles to the various media through compilation cassettes, has started operating again with a service to 400 recipients but on a wider scale.

The company is run by producer Philip Swern and Mike Clare, who also heads up Response Records. They aim to compile and distribute Audio Release cassettes on a weekly basis for singles and later add in a monthly package covering albums.

Says Swern: "The service isn't just for record companies looking for plug coverage for new releases, but to anyone else, managers or artists themselves, with an interest in promoting a new record."

Finnish Poll Favors Rock

HELSINKI—Suomen Gallup, leading market research company in Finland, has polled teenagers here about their musical tastes, and contemporary rock and disco music is currently outstripping both new wave punk and 1950s nostalgia.

According to 41% of the 12-20 year-olds quizzed, punk music, along with all its fashion and hairstyle accessories, is finally losing its grip. And there is a marked dip in national interest in such artists as James Dean, Elvis Presley, Marilyn Monroe and Gene Vincent.

But rock, 1980s style, is favored by 73% of those polled and disco is popular with a surprising 80%.

West Germany

VIA DISCOPROMOTION FIRM

Video Making Inroads In Clubs

By WOLFGANG SPAHR

HAMBURG—The American-initiated trend towards video in discos and clubs is beginning to take hold in West Germany on a large scale, thanks largely to the efforts of specialist company DiscoPromotion, whose programs, first introduced in December 1980, are now playing in over 100 discotheques.

DiscoPromotion's videotapes are

financed entirely by the advertising they contain. Levi, Philips, Camel Filters, Agfa and Pepsi Cola are among the major corporations to buy time.

The music content is compiled from video promo clips made available by all leading West German record companies, with CBS and Polydor the main suppliers. Pro-

duced at Bibo Studios in Ruedesheim using the best available equipment for high quality resolution from PAL, SECAM and NTSC color standards, the finished programs are updated and revised every month, and though to date they have been composed largely of promo clips producer Jurgen Schmeisser says the studio has ample facilities on site to produce purpose-made material for individual clients.

Interspersed with the musical clips are album reviews, video charts and information on tour dates. The videocassettes are screened twice a night in the discos during prime hours, and research by an independent market survey institute has revealed that 71% of all disco-goers responded favorably to both the program material and the presentation.

Perhaps more surprisingly, 83% of the predominantly teenaged viewers were able to demonstrate almost total recall not only of the artists showcased but also of the tour dates and other visual information presented.

DiscoPromotion has done everything possible to encourage discos to participate. Video hardware is supplied at no cost, and the company has developed specially modified players based on the stereo model National Panasonic NV8170 playing at double normal speed for optimal picture and sound quality.

These players are operated in tandem with a videoprocessor unit that allows disk jockeys to select individual items without prolonged searching, thanks to a mini datacassette that records track identifications. These minicassettes are replaced every four weeks, and computer evaluation permits an easy record of clips played and advertising shown in the discos.

Says Jurgen Schmeisser: "West Germany has followed the American trend. Video material as a form of entertainment in public venues is winning increasing acceptance, and in the discos video is rapidly replacing the go-go of lasers and mind-numbing special effects. This means that a new medium of exploitation has opened up for advertising, promo clips and similar material."

Kretzer To Address Video Congress

BERLIN—Julius Kretzer, chairman of the U.S. radio/tv dealers' association NARDA, will be among keynote speakers at the three-day Video 82 congress set for West Berlin May 3-5, organized by Berlin fairs organization AMK in conjunction with the video trade fair and exhibition that ends May 6.

A detailed examination of topical video issues is planned under the three main headings: Market, Programs and Equipment. Discussion will center on a number of crucial questions: will the impending 8mm videocassette replace existing half-inch systems in West Germany; what are the industry's prospects if, as was announced here recently, piracy dominates 60% of the total software market?

The Congress will be chaired by Dr. Hansjürgen Rosenbauer of Cologne-based broadcast organization Westdeutscher Rundfunk. Julius Kretzer will be reporting on developments in the video business Stateside, while fellow-American

Prof. Martin Roberts, lecturer on new media at the University of Los Angeles, will examine the competition between videotape recorders, videodisks and cable television, and U.K. video specialist John Chittock will analyze the current state of the overall European market.

Hans Abich, media expert and former director-general of Bremen Radio, is to give a program specialist's view of the relationship between the video, film and broadcast media, together with an introductory speech opening the congress.

One unique aspect of the event will be the presentation of results from the first analysis of the economic viability of the video software business through specialist video and music retailers. Overall implementation of this project has been in the hands of the Economic Advisory Office for the Retail Trade in Hamburg, and representatives of both the software suppliers and the video dealers are working on the subject under the aegis of the German Video Institute.

'Mass Media' Albums Selling Well

HAMBURG—A new development here has been the success of albums put together not by record companies alone, but by firms from several different media.

A prime example is the compilation "Super Hitparade," a No. 1 hit produced jointly by the Bild newspaper, second West German television channel ZDF and Ariola. Research was carried out among

readers of the paper and viewers of the tv station, and an album and tv program were then assembled in light of the results.

The album went platinum, and since it was a benefit release, over \$1 million went to children's charity Ein Herz Fur Kinder.

A similar project was undertaken by the magazine "Hor Zu" in conjunction with ZDF, RTL and K-tel.

Early Figures Note 1981 Sales Decline

• Continued from page 3

maxi-singles was strong, growing 18% to 2.4 million units compared with 1980.

And for pop albums the picture was not all black. Full-price product (selling for a local equivalent of \$7.50 to \$9) declined by 6%, from 59.5 million to 55.7 million units, and low-price albums (priced around \$6) suffered a severe 20% drop over 1980, from 20 million to 16 million LPs. But budget product (around \$3) improved by 10% on the 1980 results, with sales totalling 6.7 million units.

In the tape market, too, it was budget material that fueled what improvement there was, with a 23% rise to 20 million units sold. Low-price cassettes also improved to four million units, a rise of 11% over 1980, but normal full-price tape product was 12% down on the previous year at 15.4 million units.

A similar pattern emerges in the classical sector, where low-price albums were the only market segment to show an improvement: 11% up on 1980. But sales of full price material

fell by a hefty 28%, and overall classical sales reached only 9.8 million units, a 13% drop on the year before.

Nor did record club business give much cause for optimism. In 1980, the clubs sold 12 million records, both pop and classical. In 1981 the figure was only 9.8 million, a fall of 22%. And even club sales of cassettes suffered, dropping from 5.61 million units in 1980 to 4.5 million last year, 20% off.

Latest indications from retail level are that trade in February this year remained slow, and both record companies and key outlets report strong sales only for top chart items. Retailers generally are reducing stock levels and ordering conservatively.

Nevertheless, sales of home-grown German acts are still increasing their share and popularity, and new shops are being opened, which argues a certain optimism. Membran in Hamburg, for instance, has just opened a new outlet with more than 2,000 square meters of floor space, and further shops are planned for Frankfurt and Stuttgart.

VCR Sales Boost Electronic Hardware

HAMBURG—Sales of consumer electronics hardware in West Germany were worth more than \$6 billion last year, an increase of 3% over 1980. But video recorder sales, up almost 100%, were largely responsible for the increase, while audio and color tv sectors showed a slight decline in unit terms, according to statistics from the Assn. of Consumer Electronic Industries here.

Sales figures for VTRs were 750,000 last year, comparing with 420,000 in the previous 12 months. But hi-fi sales fell nearly 9%, and sales of in-car equipment almost 4%, while 2.45 million color tv receivers were sold as against 2.55 million in 1980, with sales of imported receivers 20% up, and home-produced sales well down.

Overall 3,989,000 items of consumer electronic hardware were sold in West Germany last year, slightly under the 4,040,000 figure for 1980. Almost 50% were imported, a percentage that remained stable from the year before.

Billboard® Hits Of The World™

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BRITAIN

(Courtesy of Music Week)
As of 3/6/82
SINGLES

This Week	Last Week	Artist
1	2	THE LION SLEEPS TONIGHT, Tight Fit, Jive
2	11	MICKY, Tony Basil, Radialchoice
3	1	TOWN CALLED MALICE/PRECIOUS, Jam, Polydor
4	4	LOVE PLUS ONE, Haircut One Hundred, Arista
5	3	CENTERFOLD, J. Geils Band, EMI America
6	9	TAINT WHAT YOU DO, Fun Boy Three/Bananarama, Chrysalis
7	5	SAY HELLO, WAVE GOODBYE, Soft Cell, Bizzare
8	10	SEE YOU, Depeche Mode, Mute
9	6	GOLDEN BROWN, Stranglers, Liberty
10	7	MAID OF ORLEANS, Orchestral Manoeuvres In The Dark, Din Disc
11	19	RUN TO THE HILLS, Iron Maiden, EMI
12	8	I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA
13	20	DEUTSCHE GIRLS, Adam & Ants, E.G.
14	28	CARDIAC ARREST, Madness, Stiff
15	NEW	POISON ARROW, ABC, Neutron/Phonogram
16	23	GO WILD IN THE COUNTRY, Bow Wow Wow, RCA
17	18	NEVER GIVE UP A GOOD THING, George Benson, Warner Bros.
18	22	CLASSIC, Adrian Gurvitz, Rak
19	16	SENSES WORKING OVERTIME, XTC, Virgin
20	29	STARS ON STEVIE, Star Sound, CBS
21	15	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l
22	12	ARTHUR'S THEME, Christopher Cross, Warner Bros.
23	30	SOME GUYS HAVE ALL THE LUCK, Robert Palmer, Island
24	17	FOOL IF YOU THINK IT'S OVER, Elkie Brooks, A&M
25	35	SHOWROOM DUMMIES, Kraftwerk, EMI
26	NEW	LOVE MAKES THE WORLD GO ROUND, Jets, EMI
27	13	THE MODEL, Kraftwerk, EMI
28	25	THEME FROM HILL STREET BLUES, Mike Post/Larry Carlton, Elektra
29	14	OH JULIE, Shakin' Stevens, Epic
30	34	HEAD OVER HEELS, Abba, Epic
31	36	YOU'RE THE ONE FOR ME, D. Train, Epic
32	33	I WON'T CLOSE MY EYES, UB40, Dep Int'l
33	27	LANDSLIDE, Olivia Newton-John, EMI
34	21	LET'S GET IT UP, AC/DC, Atlantic
35	NEW	MUSIC FOR CHAMELEONS, Gary Numan, Beggars Banquet
36	24	DROWNING IN BERLIN, Mobiles, Rialto
37	26	EASIER SAID THAN DONE, Shakatak, Polydor
38	NEW	PARTY FEARS TWO, Associates, Associates
39	NEW	SEVEN TEARS, Goombay Dance Band, Epic
40	NEW	JUST AN ILLUSION, Imagination, R&B

ALBUMS

1	1	LOVE SONGS, Barbra Streisand, CBS
2	NEW	ACTION TRAX, Various, K-tel
3	2	DREAMING, Various, K-tel
4	11	ALL FOR A SONG, Barbara Gaskin, CBS
5	6	NON-STOP EROTIC CABARET, Soft Cell, Some Bizarre
6	NEW	PELICAN WEST, Haircut One Hundred, Arista
7	4	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Din Disc
8	3	PEARLS, Elkie Brooks, A&M
9	7	DARE, Human League, Virgin
10	5	ENGLISH SETTLEMENT, XTC, Virgin
11	17	LA FOLIE, Stranglers, Liberty
12	12	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
13	9	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l
14	15	PHYSICAL, Olivia Newton-John, EMI
15	8	PRIVATE EYES, Daryl Hall & John Oates, Warner Bros.
16	NEW	WORD OF MOUTH, Toni Basil, Radialchoice
17	NEW	FREEZE FRAME, J. Geils Band, EMI America
18	14	4, FOREIGNER, Atlantic
19	13	GREATEST HITS, Queen, EMI
20	10	FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor
21	NEW	YOU CAN'T HIDE YOUR LOVE FOREVER, Orange Juice, Polydor
22	23	GEORGE BENSON COLLECTION, Warner Bros.
23	16	THE MAN MACHINE, Kraftwerk, Capitol
24	20	MECHANIX, UFO, Chrysalis
25	NEW	CHASE THE DRAGON, Magnum, Jet
26	19	THE VISITORS, Abba, Epic
27	25	SOMETHING SPECIAL, Kool & Gang, De-Lite
28	26	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic

29	21	CHRISTOPHER CROSS, Warner Bros.
30	37	SPEAK & SPELL, Depeche Mode, Mute
31	29	SHAKY, Shakin' Stevens, Epic
32	24	TRAVELOGUE, Human League, Virgin
33	18	MESOPOTAMIA, B52s, EMI
34	34	PENTHOUSE & PAVEMENT, Heaven 17, Virgin
35	38	PRINCE CHARMING, Adam & Ants, CBS
36	39	THE BEST OF FOUR TOPS, K-tel
37	32	PERHAPS LOVE, Placido Domingo & John Denver, CBS
38	31	SOUND OF YOUR CRY, Elvis Presley, RCA
39	NEW	SEE JUNGLE . . . , Bow Wow Wow, RCA
40	NEW	DEATH WISH II, Jimmy Page, Swan Song

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 3/6/82
SINGLES

This Week	Last Week	Artist
1	1	TAINTED LOVE, Soft Cell, PolyGram
2	2	CENTERFOLD, J. Geils Band, EMI America
3	3	I CAN'T GO FOR THAT, Hall & Oates, RCA
4	6	OPEN ARMS, Journey, CBS
5	5	LETTING GO, Straight Lines, CBS
6	8	TONIGHT I'M YOURS, Rod Stewart, WEA
7	4	OUR LIPS ARE SEALED, Go-Go's, A&M
8	14	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, CBS
9	7	I BELIEVE, Chilliwack, A&M
10	13	SWEET DREAMS, Air Supply, PolyGram
11	10	COOL NIGHT, Paul Davis, Arista
12	9	SHAKE IT UP, Cars, Elektra
13	17	YOU COULD HAVE BEEN WITH ME, Sheena Easton, Capitol
14	16	SPIRITS IN THE MATERIAL WORLD, Police, A&M
15	18	LEADER OF THE BAND, Dan Fogelberg, Full Moon
16	15	LOVE IS ALRIGHT TONIGHT, Rick Springfield, RCA
17	12	ALL OUR TOMORROWS, Eddie Schwartz, A&M
18	NEW	THAT GIRL, Stevie Wonder, Motown
19	11	ABACAB, Genesis, Atlantic
20	NEW	PRETTY WOMAN, Van Halen, Warner Bros.
1	1	FREEZE-FRAME, J. Geils Band, EMI America
2	2	NON-STOP EROTIC CABARET, Soft Cell, PolyGram
3	3	BEAUTY AND THE BEAT, Go-Go's, A&M
4	6	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, CBS
5	4	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
6	6	GHOST IN THE MACHINE, Police, A&M
7	9	4, Foreigner, Atlantic
8	10	SHAKE IT UP, Cars, Elektra
9	NEW	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, RCA
10	7	TATTOO YOU, Rolling Stones, Rolling Stones

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 3/8/82
SINGLES

This Week	Last Week	Artist
1	1	SKANDAL IN SPERRBEZIRK, Spider Murphy Gang, Electrola
2	2	POLONASE BLANKENESE, Gottlieb Wendehals, Master
3	3	OH JULIE, Shakin' Stevens, Epic
4	4	LAND OF MAKE BELIEVE, Bucks Fizz, RCA
5	5	GOLDENER REITER, Joachim Witt, WEA
6	12	DON'T YOU WANT ME, Human League, Virgin
7	13	I'LL FIND MY WAY HOME, Jon & Vangelis, Polydor
8	9	LIEBER GOTT, Peter Maffay, Metronome
9	8	SHARAZAN, Al Bano & Romina Power, Baby
10	7	ICH WUNSCH DIR DIE HOELLE AUF ERDEN, Christian Franke, Ariola
11	NEW	DER KOMMISSAR, Falco, Teldec
12	24	UNE NOTE SPECIALE, Alice, EMI
13	10	ONE OF US, Abba, Polydor
14	6	CAMBODIA, Kim Wilde, Rak
15	15	EISBAR, Grauzone, Welk-Rekord
16	11	IT'S MY PARTY, Dave Stewart & Barbara Gaskin, Stiff
17	NEW	ALBANY, Roger Whittaker, Aves
18	14	HALE, HEY LOUISE, Ricky King, Epic
19	NEW	HEAD OVER HEELS, Abba, Polydor
20	17	DER BLAUE PLANET, Karat, Pool
21	NEW	I WON'T LET YOU DOWN, PHD, WEA
22	NEW	DAS MODELL, Kraftwerk, EMI
23	18	EISZEIT, Ideal, Eitel Imperial
24	16	BISCAYA, James Last, Polydor
25	20	DU ENTSCHULDIGE I KENN DI, Peter Cornelius, Philips

26	NEW	ANGRY TIMES, Helen Schneider, WEA
27	30	CHILD OF THE UNIVERSE, Barclay James Harvest, Polydor
28	22	WEIL DU EIN ZAERTLICHER MANN BIST, Hanne Haller, Ariola
29	NEW	WAITING FOR A GIRL LIKE YOU, Foreigner, WEA
30	19	TAINTED LOVE, Soft Cell, Vertigo

ALBUMS

1	2	ICH WILL LEBEN, Peter Maffay, Metronome
2	1	BERLIN: A CONCERT FOR THE PEOPLE, Barclay James Harvest, Polygram
3	3	DOLCE VITA, Spider Murphy Gang, Electrola
4	4	ZA ZA ZABADAK, Saragossa Band, Ariola
5	7	HIERR FLIEGEN GLEICH DIE LOECHER AUS DEM KAESE, Gottlieb Wendehals, Teldec
6	5	STIMME DER HEIMAT, Ronny, K-tel
7	6	4, Foreigner, Atlantic
8	8	THE VISITORS, Abba, Polydor
9	10	DER ERNST DES LEBENS, Ideal, Eitel Imperial
10	17	IHRE GROSSTEN ERFOLGE, Extrabreit, Metronome
11	12	IDEAL, Ideal, IC
12	14	85555, Spliff, Phonogram
13	13	WORLDS APART, Saga, Polydor
14	16	SILBERLICK, Joachim Witt, WEA
15	9	ISLAND IN THE SUN, Harry Belafonte, K-tel
16	18	SHAKY, Shakin' Stevens, Epic
17	15	WELCH EIN LAND WAS FUER MAENNERN, Extrabreit, Reflektor Musikart
18	20	FUER USSZESCHNIGGE, Bap, Musikart
19	11	CLASSIC DISCO, Royal Philharmonic Orchestra, K-tel
20	19	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic

JAPAN

(Courtesy Music Labo)
As of 3/6/82
SINGLES

This Week	Last Week	Artist
1	3	KOKORO NO IRO, Masatoshi Nagamura, Nippon Columbia (Nichion)
2	2	WEDDING BELL, Sugar, Four Life, (JCM)
3	1	AKAI SWEET PEA, Seiko Matsuda, CBS/Sony (Sun)
4	11	CHAKO NO KAIGAN MONOGATARI, Southern All Stars, Victor (Amuse)
5	5	YUME NO TOCHUU, Takao Kisugi, Polydor (Kitty)
6	13	IKENAI ROUGE MAGIC, Imawano Kiyoshiro & Sakamoto Ryuichi, London (Yano/Nakayoshi)
7	4	JOUNETSU NEPPU SERENADE, Masahiko Kondo, RVC (Janny's)
8	6	KIMINI BARA BARA . . . TO IUKANJI, Toshihiko Tahara, Canyon (Janny's)
9	12	KOIBITOTACHI NO CAFETERRACE, Yoshie Kashiwabara, Nippon Phonogram (Watanabe/Burning)
10	10	SUZUME, Keiko Masuda, Warner-Pioneer (Nichion)
11	NEW	YUMEMIRU SEASON, Tsukasa Ito, Japan (Amuse)
12	9	REIJI, Kenji Sawada, Polydor (Watanabe)
13	8	SEXY KIBUN NO YORU DAKARA, Daisuke Shima, King (Crazy Rider)
14	7	SAILOR FUKU TO KIKANJU, Hiroko Yakushimaru, Polydor (Kitty/Variety)
15	14	LOVE ME TENDER, Iyo Matsumoto, Victor (Nichion/Burning)
16	NEW	OMAE SARASARA SURFER-GIRL OIRA TEKATEKA ROCK'N ROLLER, Yokohama Ginbae, King (Crazy Rider)
17	15	BURIKKO ROCK'N'ROLL, Grease, Nippon Columbia (Crazy Rider)
18	NEW	IROTSUKI NO ONNA DE ITEKUREYO, The Tigers, Polydor (Anima)
19	17	LEMON, Hiromi Iwasaki, Victor (Geiei/NTV)
20	16	DESIRE, Monta & Brothers, Nippon Phonogram (PMP)

ALBUMS

1	NEW	WATASHIKARA NO TEGAMI—MY LIFE, Chiharu Matsuyama, News Nippon, Columbia
2	4	MEMORIAL, Masatoshi Nakamura, Nippon, Columbia
3	1	FOR YOU, Tatsuro Yamashita, RVC
4	2	YUMEMIRU KORO O SUGITEMO, Junko Yagami, Discomate
5	3	YUME NO TOCHU, Takao Kisugi, Polydor
6	NEW	BUTTIGIRI TOP, Yokohama Ginbae, King
7	6	SOFT WINGS, Yasuko Agawa, Victor
8	8	SUGAR DREAM, Sugar, Four Life

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.

9	5	TASOGARE NO KISHI, Chage V Asuka, Warner-Pioneer
10	7	OVER, Off Course, Toshiba-EMI
11	NEW	HITORIGOTO, Kousetsu Minami, Canyon
12	10	THE TIGERS 1982, Polydor
13	9	PHYSICAL, Olivia Newton-John, Toshiba-EMI
14	NEW	ON THE ROAD, Shogo Hamada, CBS/Sony
15	NEW	NAOKO IN CONCERT, Naoko Kawai, Nippon Columbia
16	16	HITORI GA SUKI, Keiko Masuda, Warner-Pioneer
17	12	YOROSHUKU, Grease, Nippon Columbia
18	14	RAISE, Earth Wind & Fire, CBS/Sony
19	NEW	I'M FINE, Keiko Mizukoshi, Torus
20	11	SAILOR FUKU TO KIKANJU, Kiroko Yakushimaru, Polydor

AUSTRALIA

(Courtesy Kent Music Report)
As of 3/8/82
SINGLES

This Week	Last Week	Artist
1	1	TAINTED LOVE, Soft Cell, Mercury
2	2	TROUBLE, Lindsay Buckingham, Mercury
3	3	CENTERFOLD, J. Geils Band, EMI America
4	4	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
5	9	YOUNG TURKS, Rod Stewart, Warner Bros.
6	7	HOMOSAPIEN, Pete Shelley, Island
7	17	WHAT ABOUT ME, Moving Pictures, WBE
8	8	CAMBODIA, Kim Wilde, Rak
9	5	LET'S HANG ON, Barry Manilow, Arista
10	6	OUR LIPS ARE SEALED, Go-Go's, Illegal/ Polygram
11	10	FOR YOUR EYES ONLY, Sheena Easton, EMI
12	11	CASTLES IN THE AIR, Don McLean, Interfusion
13	12	SHAKE IT UP, Cars, Elektra
14	15	LOVE ACTION, Human League, Virgin
15	19	LET'S GROOVE, Earth Wind & Fire, CBS
16	NEW	HARDEN MY HEART, Quarterflash, Geffen
17	13	DOWN UNDER, Men At Work, CBS
18	16	LAND OF MAKE BELIEVE, Bucks Fizz, RCA
19	NEW	OH JULIE, Shakin' Stevens, Epic
20	20	WORKING IN A COALMINE, Devo, Warner Bros.
1	3	LOVE SONGS, Cliff Richard, EMI
2	1	BUSINESS AS USUAL, Men At Work, CBS
3	7	4, Foreigner, Atlantic
4	2	LIVE, Jacksons, Epic
5	9	DAYS OF INNOCENCE, Moving Pictures, WBE
6	6	BEST OF BLONDIE, Blondie, Chrysalis
7	4	DARE, Human League, Virgin
8	8	STRAIGHT AHEAD, Various, K-tel
9	NEW	HOOKED ON SWING, Kings of Swing Orchestra, K-tel
10	10	MANILOW MAGIC, Barry Manilow, Arista
11	11	1982 . . . IN THE SUN, Various, EMI
12	5	MARCIA HINES' GREATEST HITS, Wizard
13	12	TATTOO YOU, Rolling Stones, Rolling Stones
14	13	GREATEST HITS, Queen, Elektra
15	20	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
16	NEW	BLURRED CRUSADE—The Church, Parlophone
17	16	BELIEVERS, Don McLean, Interfusion
18	15	SIROCCO, Australian Crawl, EMI
19	17	DURAN DURAN, Duran Duran, EMI
20	NEW	WIRED FOR SOUND, Cliff Richard, EMI

ITALY

(Courtesy Germano Ruscitto)
As of 2/23/82
SINGLES

This Week	Last Week	Artist
1	1	REALITY, Richard Sanderson, Delta/WEA
2	8	IL BALLO DEL QUA QUA, Romina Power, Baby/CGD-MM
3	4	SKA CHOU, Claudio Cecchetto, Cetra/Fonit Cetra
4	NEW	STORIE DI TUTTI I GIORNI, Riccardo Fogli, Paradiso/CGD-MM
5	9	FIVE O'CLOCK IN THE MORNING, Village People, CGD-MM
6	2	SHARAZAN, Al Bano & Romina Power, Baby/CGD-MM
7	NEW	FELICITA, Al Bano & Romina Power, Baby/CGD-MM
8	5	ARTHUR'S THEME, Christopher Cross, Warner Bros./WEA
9	3	CICALI, Ehanthir Parisi, CGD-MM
10	11	ON THE ROAD AGAIN, Barabbas, Vip/CGD-MM
11	NEW	C'EST LA VIE, Trix, Baby/CGD-MM
12	6	ARIA DI CASA, Sammy Barbot, WEA

13	7	YOU CAN STAY THE NIGHT, Miguel Bosa, CBS
14	NEW	SOLO GRAZIE, Giuseppe Cienfoll, C&M/RCA
15	NEW	LET'S GROOVE, Earth Wind & Fire, CBS
16	16	WORDYRAPPINGHOOD, Tom Tom Club, Island/Ricordi
17	15	NON STOP TWIST, Kim & Cadillac, Ariston/Ricordi
18	19	BODY TALK, Imagination, Panarecord
19	NEW	PHYSICAL, Olivia Newton-John, EMI
20	14	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M/CBS

This Week	Last Week	Artist
1	1	ARTIDE E ENTRATIDE, Renato Zero, Zerolandia/RCA
2	3	TRENTA PER SESSANTA, Various, CGD-MM
3	2	IL TEMPO DELLE MELE, Soundtrack, Delta/WEA
4	NEW	RENAISSANCE, Village People, Vip/CGD-MM
5	NEW	TUTTA SAN REMO 82, Various, EMI
6	9	E . . . PENSO A TE, Ricchi E Poveri, Baby/CGD-MM
7	16	LA VOCE DEL PADRONE, Franco Battiato, EMI
8	NEW	SAN REMO MILLIONAIRES, Del Newman, RCA
9	4	Q. DISC, Lucio Dalla, RCA
10	10	LA SERENISSIMA, Rondo' Veneziano, Baby/CGD-MM
11	6	BUONA FORTUNA, Pooch, CGD-MM
12	NEW	ROSSO E NERO, Various, Baby/CGD-MM
13	5	NIKKA COSTA, Nikka Costa, CGD-MM
14	NEW	FABRIZIO DE ANDRE', Fabrizio De Andre', Ricordi
15	NEW	ALIBI, America, EMI
16	7	GHOST IN THE MACHINE, Police, A&M
17	13	LA GRANDE DROTTA, Alberto Fortis, Philips/ Polygram
18	14	Bolero, Soundtrack, Cinevox/Ricordi
19	NEW	PHYSICAL, Olivia Newton-John, EMI
20	11	SALOME, Mina, PDU/EMI

NETHERLANDS

(Courtesy Stichting Nederlandse)
As of 3/6/82
SINGLES

This Week	Last Week	Artist
1	1	LAND OF MAKE BELIEVE, Bucks Fizz, RCA
2	NEW	MAID OF ORLEANS, Orchestral Manoeuvres In The Dark, Din Disc
3	5	UPSIDE DOWN, Vanessa Dureco
4	7	HEAD OVER HEELS, Abba, Polydor
5	8	DON'T WALK AWAY, Four Tops, Casablanca
6	6	STARS ON STEVIE, Stars On 45,

Billboard's
Survey For Week Ending 3/13/82

Top Album Picks

Number of LPs reviewed this week **43** Last week **40**

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ORIGINAL SOUNDTRACK—Death Wish II, Swan Song SS8511. (Atlantic). Produced by Jimmy Page. Led Zeppelin's Jimmy Page composed the music here, and he plays acoustic, electric and synthesized guitars. But if fans expect this album to be in the Led Zip hard blues, rock and heavy metal mold, they are going to be disappointed. This is, instead, very much a film soundtrack LP, which works with the film's portentous mood, but alone which sounds like somewhat overblown mood music. There are vocals on only three of the songs here.

Best cuts: "Who's To Blame," "Hypnotizing Ways," "Shadow In The City," "City Sirens."

WILLIE NELSON—Always On My Mind, Columbia FC37951. Produced by Chips Moman. Even in Nelson's lineup of previous albums, this newest stands out as brilliant. The combination of Moman and Nelson is inspired: it's apparent in Nelson's full vocals, the creatively honed instrumental tracks, the song selection. Nothing is thrown away or left to chance: Nelson hasn't sounded any better than this, and when he teams up briefly with old friend Waylon Jennings, the magic's still there.

Best cuts: "Always On My Mind," "Staring Each Other Down," "Permanently Lonely," "A Whiter Shade Of Pale."

VARIOUS ARTISTS—The Secret Policeman's Other Ball: The Music, Island ILPS 9698. Produced by Martin Lewis. The second disk culled from the Amnesty International Galas at London's Drury Lane Theatre Royal turns to a more pointed musical focus, and with the Police's Sting, Bob Geldof and Johnny Fingers of the Boomtown Rats, Phil Collins, Donovan and the pairing of Jeff Beck and Eric Clapton, the results are bracing. With the exception of Beck and Clapton, the stars are heard working with stripped-down backing, but the more intimate performances have instant AOR appeal.

Best cuts: All.

XTC—English Settlement, Epic ARE 37943. Produced by Hugh Padgham. This followup to the acclaimed "Black Sea" album is not only a triumph for this British band but for producer Padgham as well. His heavily percussive style makes this album sound like recent releases by the Police, Phil Collins and Genesis. Still, XTC's personality is not quashed beneath the production techniques. The lyrics, from the anti-violence plea of "Melt The Guns" to the case of lost love in "Snowman," shows a group in top form. AOR radio, instead of avoiding this band which does better with each release, can feel comfortable with this LP. The British import version is a two-disk set and an import EP with three songs not on either LP is available.

Best cuts: "Senses Working Overtime," "Runaways," "Ball And Chain," "Snowman," "No Things In Our House."

THIRD WORLD—You've Got The Power, Columbia FC37744. Third World, Stevie Wonder. This sextet has been threatening to break through for several years but this second Columbia LP might just do the trick. Stevie Wonder produces and plays on two tracks ("Try Jah Love," "You're Playing Us Too Close"). The former is a riveting dance number with a message while the latter is more of a standard Reggae song. Surprisingly, despite the obvious desire to crossover, this is the strongest reggae album Third World has made in some time. The production though is pure pop and the message is upbeat.

Best cuts: "Jah, Jah Children Moving Up," "Try Jah Love," "You're Playing Us Too Close," "Before You Make Your Move."

MILLIE JACKSON—Live And Outrageous, Spring/PolyGram SP-1-6735. Produced by Millie Jackson, Brad Shapiro. This latest Jackson exhibition is sub-titled "Rated XXX" because when Jackson gets down, she gets down all the way. Caught live, the tough-talking songstress connects instantly with her audience on a non-nonsense level, giving rousing sex-hex renditions of Rod Stewart's "Passion" and Lionel Richie's "Still" a tone of heart and soul. Her own songs reveal her great street appeal, and this storyteller can sing with a voice that can reach the rafters.

Best cuts: Those mentioned.

KOKOMO—Columbia FC37937. Produced by Leo Graham, James Mack. This septet released two excellent but unrecognized albums in the mid-1970's on Columbia. The group is back with its r&b/rock sound more refined but still powerful. With the producers of Champaign at the helm, the result is more of a slick form of r&b. Side one is mostly slow numbers while side two features the uptempo workouts. Tony O'Malley's trademarked gruff vocals are kept to a minimum in favor of a more smooth approach. For those who like their r&b with a slick sheen, this is perfect.

Best cuts: "Let Me Have It All," "A Little Bit Further Away," "Stuck In A Groove," "Follow," "Part-Time Affair."



KEITH JARRETT/DENNIS RUSSELL DAVIES—Ritual, ECM-1-1112 (W.B.). Produced by Manfred Eicher. The liner credit is initially confusing, since it's Davies at the piano, performing this extended, meditative solo piece composed by Jarrett. But as Davies himself reports on the back sleeve, Jarrett's brooding presence is in the notes themselves, which offer the same impressionistic peaks and valleys as his own improv-

Spotlight



ALABAMA—Mountain Music, RCA AHL14229. Produced by Harold Shedd & Alabama. AOR fans looking for a continuation of this group's foray into southern rock (a la "Feels So Right" and "Love In The First Degree") may be disappointed; but country fans will no doubt be pleased to see Alabama back in its "Tennessee River" vein. The album is mellower overall than its previous two LPs—there's even a lullaby to one of the Alabama member's children. One of the highlights turns out to be one of the album's harder rockout numbers: an effective remake of Creedence Clearwater Revival's "Green River."

Best cuts: "Mountain Music," "Green River," "Gonna Have A Party," "Lovin' You Is Killin' Me."

sational journeys, conjuring similar references to Debussy, Satie and other late classical and early modern composers.

Best cuts: Either side.



RIGGS, Full Moon/Warner Bros. FMH3655. Produced by Andy Johns, Marty Cohn. If the group's name rings any bells it's because they made their debut appearance on the "Heavy Metal" soundtrack. On their first LP release, the group, led by lead guitarist/vocalist Jerry Riggs, makes it clear that they are among the contenders for the hard rock title. Playing a blistering brand of dynamic rock 'n' roll, Riggs manages to combine consummate playing with a most infectious dose of melody and taste. Keyboardist Nicky Hopkins and synthesist Robbie Buchanan guest.

Best cuts: "Ready Or Not," "Over And Over," "Depending On Love," "Christine."

BRUZER—Round One, Handshake FW37747. Produced by Bill Pfordresher. Bruzer has probably been listening to AOR radio, picking up on the kind of sound being played. All of commercial rock'n'roll's surefire characteristics are here:

blistering guitar riffs, fluid lead vocals, tight harmonies, catchy melodies, relatable lyrics and appealing sax work. Cuts such as "Something Good," "Tell Me," "Carrie" and "Hot Rod" should find radio acceptance.

Best cuts: Those mentioned.

CORNELIUS BUMPUS—A Clear View, Broadbeach Number 2. Produced by Cornelius Bumpus, C. Randolph Nauert. Bumpus, now a member of the Doobie Brothers, ventures into jazz and r&b waters on his first solo LP. Playing mostly sax, some flute as well as vocals, though this isn't necessarily a vocal-oriented LP, Bumpus leads his band through eight self-penned titles, most maintaining a raw, live flavor.

Best cuts: "Saul's Afar," "True Fine Lover," "Since You Came And Rescued Me."

SWOLLEN MONKEYS—After Birth Of The Cool, Cachalot CA128. Produced by Hal Willner. The Swollen Monkeys are a nine-man band that plays "World rhythms," they say, by which they mean everything "from German to Polish, jazz to rock and roll." They do not take themselves too seriously, so it all becomes a rather madcap entertaining package. Fans who like Frank Zappa when he is not being pretentious, will like the Swollen Monkeys. It is fun music.

Best cuts: "Elephant Sex," "Dave's Car," "I Can't Come," "Fully Baked."

Billboard's Recommended LPs

pop

GODLEY & CREME—Sneak Attack, Mirage WTG19341. Produced by Godley & Creme. Godley & Creme were the nucleus of 10cc, and on their own they still come up with complex and arcane pop music. It is an acquired taste, profound for some, fatuous to others. However, here is a band not afraid to take chances, and technically the album is state of the art, though never so esoteric as to be totally inaccessible. There is definitely a cult for this. **Best cuts:** "Sneak Attack," "Joey's Camel," "The Party," "Wedding Bells."

JAPAN—Epic/Virgin ARE37914 (CBS). Produced by Steve Nye, Japan, John Punter. While this is the quartet's first U.S. release through Virgin (they had been on Ariola), the group has been around since 1976. Coming in with its own version of stylish rock years ahead of Soft Cell, Human League, etc. yet behind Bowie and Roxy Music, Japan has gotten lost in the cracks. This album, though derivative, shows what Americans have been missing. This is well-played dance music which is also thought provoking because of its Far Eastern feel. Pitch to Talking Heads, OMD, Soft Cell and Human League buyers. **Best cuts:** "The Art Of Parties," "Cantonese Boy," "Visions Of China," "Taking Islands In Africa."

ROGER DALTRY—Best Bits, MCA MCA5301. Various producers. This compilation LP is comprised of material from Daltry's various LPs and projects outside of the Who. Though perhaps not as commercially successful as they should have been, there was enough quality material from the "One Of The Boys," "Ride A Rock Horse," "Daltry" and "McVicar" albums to warrant this release. **Best cuts:** "Say It Ain't So Joe," "Hard Life," "Giving It All Away," "Avenging Annie."

PATTY WEAVER—Warner Bros. BSK3665. Produced by Steve Barri. The actress/singer who plays Trish Banning on "Days Of Our Lives" debuts on record with this surprisingly good set of mainstream pop. Michael Omartian arranged the album, reteaming with his old partner, Steve Barri, and the overall result is highly professional and polished. Rick Springfield, watch out. **Best cuts:** "One Love Too Late," "Part Time Man," "It's Your Move," "Don't Want A Heartache."

BRIAN BRIGGS—Combat Zone, Bearsville BRK3627. (WB), Produced by John Holbrook. Brian Briggs, sings and plays guitars, keyboards, and percussion, and what he also does is he comes up with some pretty good and bright pop songs, especially "Here To Win" and "On The Spot" which he cowrote with Murray Weinstock of the Camaros. The music here is solid mainstream rock, eminently suitable for airplay. This is really a very impressive pop LP. **Best cuts:** Those mentioned, and "Combat Zone," "Let's Go Ape."

JUDY COLLINS—Times Of Our Lives, Elektra E160001. Produced by Lewis Hahn, Judy Collins. Arif Mardin was executive

producer on Collins' latest album, which again stresses sophisticated ballads, with one or two lighter pieces sprinkled in for a change of pace. The highlight is Andrew Lloyd Webber's arty, symphonic "Memory," a current chart hit for Barbra Streisand. **Best cuts:** That cited plus "Great Expectations," "Don't Say Goodbye Love."

DAN SEALS—Harbinger, Atlantic SD19336. Produced by Kyle Lehnig. Seals and Lehnig, who collaborated on a string of England Dan & John Ford Coley hits, unite here for a strong set of middle-of-the-road pop. Two cuts, in particular, have the punchy crispness that was the hallmark of the duo's work, "In My Heart" and "Once In A While." **Best cuts:** Those cited plus "Up To Me," "Can't Get You Out Of My Mind."

FLESHTONES—Roman Gods, I.R.S. SP70018 (A&M). Produced by Richard Mazda. Rock somehow seemed more fun in the mid-1960's and this is the spirit the Flestones strive for. The results are not always successful but this freewheeling mix of Easybeats, Yardbirds, Standells and early Cream riffs is bound to strike a few chords with anyone who appreciates sheer sweaty fun. Group has just toured and gotten good press. **Best cuts:** "Hope Come Back," "The World Has Changed," "Roman Gods," "Let's See The Sun."

PHIL MANZANERA—Primitive Guitars, EG Editions EGED14 (JEM). Produced by Phil Manzanera. Manzanera has long been one of the unheralded guiding lights of progressive rock. His guitar playing in Roxy Music is one of the reasons why the group was so successful worldwide. Since leaving Roxy Music, he has tried various ventures with this being one of the most unique. All songs are instrumental and each chronologically relates to a period in Manzanera's life with guitar styles changing appropriately. This is sort of an aural autobiography. Great for fans of rock and jazz guitar. **Best cuts:** "La Neuva Ola," "Europe 70-1," "Ritmo de Los Angeles," "Big Dome."

ELLEN McILWAINE—Everybody Needs It, Blind Pig BP1081. Produced by Ellen McIlwaine. The veteran guitarist is aided here by legendary bassist Jack Bruce. The material ranges from straight ahead rockers to some surprisingly sound blues to a few ballads. McIlwaine's guitar playing is tight as is the playing of her new band. She also makes her debut as a producer. **Best cuts:** "I Want Whacha Got (Boston Song)," "Everybody Needs It," "Hang On To A Dream," "Nothing Left To Be Desired."

BLACK UHURU—Tear It Up, Mango MLPS9696 (Island). Mixed by Godwin Logie. Recorded during a European tour last year, this LP captures the excitement of a live performance by what is now the most impressive reggae band in the business. Led by three vocalists and backed by the superb Shakespeare/Dunbar rhythm section, Black Uhuru brings a whole new dimension to reggae. The form is there, but where

Uhuru takes it, can be breathtaking. **Best cuts:** "Shine Eye Gal," "Sinsemilla," "Plastic Smile," "Leaving For Zion."

VARIOUS ARTISTS—Raiders Of The Lost Dub, Mango MPLS9705. Various artists. A loose takeoff on a recent film with a similar name, this compilation LP features the Paragons, Ijahman, Black Uhuru, Burning Spear, Wailing Souls, the Viceroy, and Junior Delgado. As an introduction to the spare dubform of reggae, this is a valuable LP. And as music in its own right, it is even better. The artists on this album can just about hypnotize you with their music. **Best cuts:** All.

VARIOUS ARTISTS—Rodney At The ROQ, Vol. 2, Posh Boy PBS123. Produced by Robbie Fields. This is an LP of cuts from acts selected by Rodney Binegheimer, who plays new music on KROQ-FM in Los Angeles. Included here are Targey 13, Social Distortion, Shattered Faith, Black Flag, Minutemen, Red Cross, CH3, Agent Orange Red Rockers, Unit 3, the Stepmothers, Gleaming Spires Levi & the Rockats, Little Girls, Twisted Roots, and Geza. Styles and musical skills vary. **Best Pick your choice.**

LOS MICROWAVES—Life After Breakfast, Posh Boy PBS121. Produced by David Javelosa. Los Microwaves is a three-person group with a female lead singer who chants more than she sings her vocals, while the background is supplied by electronics. The whole thing is somewhat derivative, but it does have its moments, and some of the song concepts are rather interesting. Beyond that, you can dance to it. **Best cuts:** "Time To Get Up," "T.V. In My Eye," "Coast To Coast," "Radio Heart," "Reckless Dialogue."

THE PACE SETTERS—Edikanfo, EG Records EGM112 (Jem Records). Produced by Brian Eno. This "African Super Band" pours its heart into its music. Brian Eno produced and served as engineer for the group of eight musicians. Heavy on the percussion and entrancing to listen to, Edikanfo brings a unique sound to jazz. **Best cuts:** "Gbenta," "Blinking Eyes," "Something Lefeh-O."

soul

THE WHISPERS—The Best Of... Solar BXL14242. (RCA). Produced by Dick Griffey, Leon Sylvers, the Whispers, Don Cornelius, Norman Harris. Here's a summary of the best work by Solar's only act to date to reach the top 10 on Billboard's pop album chart. "And The Beat Goes On" is one of the most exciting dance tracks in recent years; "Lady" and "Make It With You" are classic romantic ballads. **Best cuts:** Those cited plus "It's A Love Thing."

ONE WAY—Who's Foolin' Who, MCA-5279. Produced by ADK, Irene Perkins. One Way bids for a breakthrough with the title cut catching fire on the charts, and their smooth, shifting styles catching on with simple, uplifting songs like "Who's Foolin' Who," "You" and "You're So Very Special." The Al Hudson-led group out of Detroit is intent on making '82 the year, as this effort follows closely on the heels of "Fancy Dancer." Whether soul, funk or mellow, One Way continues to broaden their musical base in pursuit of pop recognition. **Best cuts:** Those mentioned.

country

TERRY GREGORY—From The Heart, Handshake EW37907. Produced by Mark Sherrill. Gregory's a strong singer who seems equally comfortable doing slick pop or slick country. She has an attractive contemporary flair that's suited for more than straight country playlists; and if her material leans somewhat more toward AC urbanity, it's nonetheless presented appealingly and with pizzazz. **Best cuts:** "I'm Takin' A Heart Break," "Stand By Your Man," "I Need Another Lover (Like A Hole In The Heart)."

JACKY WARD—Night After Night, Asylum E160013. Produced by Mike Post. A dynamic stage performer, Ward is curiously subdued here, especially on the cuts that traditionally or inherently demand a rocking treatment—"Travelin' Man," "Don't Pull Your Love Out" and "Get Rhythm," for example. But he shines on the contemplative country ballads "Take The Memory When You Go" and "I Can't Get To You From Here." **Best cuts:** The last two cited, plus "Cheatin' Songs."

THE ROVERS—Pain In My Past, Epic/Cleveland International FE37706. Produced by Jack Richardson. This group ought to have no problems cracking the country charts with this infectious, humorous, beer-drinking, rip-roaring (and solid country) collection. They've left the "Irish" far behind them in their successful run at Nashville-ism—and in the process, come up with a package as fresh and energetic as this five-piece group itself. **Best cuts:** "Pain In My Past," "What's A Nice Guy Like Me (Doin' In A Place Like This)," "People Who Read People Magazine."

TANYA TUCKER—Live, MCA MCA 5299. Produced by Snuff Garrett. This package is composed primarily of Tucker's top 10 hits. The live production effectively captures her raw, gutsy vocals. There's also a cover of "The Night They Drove Old Dixie Down." **Best cuts:** It's a hit-laden package; take your pick.

(Continued on page 67)

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. **Review editor:** Ed Harrison; **Reviewers:** Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Kip Kirby, Pat Nelson, Roman Kozak, Irv Lichtman, Ed Morris, Ed Ochs, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.

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• Continued from page 6

Roberta Flack (Atlantic), five.

1974—Elton John (MCA), 10; John Denver (RCA), seven; Jim Croce (ABC), six; Eric Clapton (RSO), five; Paul McCartney & Wings (Apple), five; Barbra Streisand (Columbia), five.

1975—Elton John (MCA), 22; Eagles (Asylum), seven; Led Zeppelin (Swan Song), six; Chicago (Columbia), five.

1976—Paul McCartney & Wings (Capitol), 12; Stevie Wonder (Tamla), 11; Peter Frampton (A&M), 10; Rod Stewart (Warner), seven; Bob Dylan (Columbia), five; Eagles (Asylum), five.

1977—Fleetwood Mac (Warner), 30; Debby Boone (Warner/Curb), 10; Eagles (Asylum), 10; Barbra Streisand (Columbia), nine; Stevie Wonder (Tamla), seven.

1978—Bee Gees (RSO), 37; Olivia Newton-John (RSO), 13; Andy Gibb (RSO), nine; Billy Joel (Columbia), six; Exile (Warner/Curb), four; Donna Summer (Casablanca), four.

1979—Donna Summer (Casablanca), 16; Bee Gees (RSO), 11; Knack (Capitol), 11; Eagles (Asylum), nine; Led Zeppelin (Swan

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Chartbeat

Song), seven; Rod Stewart (Warner), seven.

1980—Pink Floyd (Columbia), 19; Queen (Elektra), 12; Billy Joel (Columbia), eight; Kenny Rogers (Liberty), eight; Rolling Stones (Rolling Stones), seven.

1981—REO Speedwagon (Epic), 16; Kim Carnes (EMI America), 13; John Lennon (Geffen), 11; Rolling Stones (Rolling Stones), nine; Diana Ross & Lionel Richie Jr. (Motown), nine.

1982—J. Geils Band (EMI America), 10; Olivia Newton-John (MCA), four; Foreigner (Atlantic), three; AC/DC (Atlantic), two; Go-Go's (I.R.S.), two; Daryl Hall & John Oates (RCA), one.

Note that only two acts had more than one year as the hottest act in the business: **The Beatles**, who were on top for five years and had two more years as number two; and **Elton John**, who was out front for three straight years in the mid-'70s. **Simon & Garfunkel** and **the Bee Gees** each had one year on top and another year in the second spot.

These tallies assign soundtracks to the star recording acts involved, hence "The Graduate" is counted under Simon & Garfunkel's 1968 total; "Saturday Night Fever" under

the Bee Gees' '78 total and so on.

★ ★ ★

Long Runners: **Stevie Wonder, Diana Ross and Smokey Robinson** are together in the top three on Billboard's r&b singles chart for the first time in their careers. Wonder's "That Girl" (Tamla) is No. 1 for the fourth straight week. Ross' "Mirror, Mirror" (RCA) holds at number two for the second week and Robinson's "Tell Me Tomorrow" (Tamla) moves up a notch to number three.

While Robinson didn't write "Tell Me Tomorrow," he does have two other songs on the current pop and soul charts. **A Taste Of Honey's** "I'll Try Something New" (Capitol), a remake of a **Miracles** hit from 1962, is this week's highest debuting single on both charts; **Sister Sledge's** "My Guy" (Cotillion), a remake of Robinson's 1964 classic for **Mary Wells**, advances to number 18 r&b and 32 pop.

Several other Robinson oldies have been major hits in recent years, including **The Captain & Tennille's** "Shop Around" (#4, 1976), **Linda Ronstadt's** "Tracks Of My Tears" (#25, 1976) and "Ooh Baby Baby" (#9, 1979) and **Kim Carnes'** "More Love" (#10, 1980).

Survey for Week Ending 3/13/82

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Special Survey

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This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO ANGEL Y LOS CONDES Ternura, Pyramids 002	1	NAPOLEON 15 grandes exitos, Profono 1503
2	NAPOLEON 15 grandes exitos, Profono 1503	2	CAMILO SESTO Mas y mas, Pronto 0700
3	AMANDA MIGUEL El sonido Volumen I, Profono 3049	3	LUPITA D'ALESSIO Sentimiento ranchero, Orfeon 5295
4	CAMILO SESTO Mas y mas, Pronto 0700	4	JUAN GABRIEL Con tu amor, Pronto 1096
5	EMMANUEL Tu y yo, RCA 0400	5	LOLA BELTRAN 15 inolvidables exitos, Gas 1020
6	JORGE CHAVEZ Especial y diferente, LAD 361	6	VICENTE FERNANDEZ El numero uno, CBS 20555
7	OSCAR DE SANTANA Citation 1010	7	VARIOS TRIOS 15 exitos de trios, Caytronics 1501
8	JULIO IGLESIAS De nina a mujer, CBS 50317	8	VICKY CARR El retrato del amor, CBS 20560
9	DANNY RIVERA Gitano, TH 2163	9	LOS REYES LOCOS La chulete y el chuleton, CBS 20561
10	LUPITA D'ALESSIO Sentimiento ranchero, Orfeon 5295	10	LOS PANCHOS Y MARIA MARTA SERRA LIMA Esencia romantica, CBS 20549
11	EMMANUEL Intimamente, Arcano 3535	11	JULIO IGLESIAS De nina a mujer, CBS 50317
12	SOPHY Un amante asi, Velvet 6011	12	RAMON AYALA Freddy 1212
13	JUAN GABRIEL Con tu amor, Pronto 1096	13	TITO OLIVARES Gil 1010
14	LOLA BELTRAN 15 inolvidables exitos, Gas 1020	14	LOS CADETES DE LINARES Cazador de asesinos, Ramex 1062
15	FELITO FELIX Caytronics 6010	15	CHELO Musart 1819
16	RAPHAEL En carne viva, CBS 80305	16	GRUPO PEGASSO Remo 1002
17	ANTONIO CABAN VALE (EL TOPO) Mi cantar criollo, Velvet 6010	17	PARCHIS 15 exitos mundiales, CBS 83301
18	JUAN MANUEL LED Amores sin sentido, Broki 0018	18	JIMMIE EDWARDS TE 2165
19	ROBERTO CARLOS CBS 12314	19	VIVA EL NORTE Volumen II, Profono 1502
20	YOLANDITA MONGE Historia de amor, CBS 10321	20	VIVA LA SALSA 14 exitos originales, Profono 1401
21	TONY CROATTO Arrimense mi compai, Velvet 6009	21	JOSE JOSE Gracias, Pronto 0701
22	JOSE LUIS RODRIGUEZ Mujer, TH 2151	22	VARIOS ARTISTAS Disco de oro de CBS, CBS 10319
23	CHUCHO AVELLANET 20 anos en la musica, Velvet 6006	23	LITTLE JOE Y LA FAMILIA Live for Schlitz Volumen II, Freddy 002
24	LA EXPLOSION MUSICAL Volumen IV, Profono 2009	24	LOS HERMANOS BARRON Joey 2099
25	JOHANNA ROSALY Oye, CBS 10318	25	LOS BUKYS Profono 3050

MARCH 13, 1982, BILLBOARD

X-Rated Videodisks On The Way?

• Continued from page 1

VHD (which is still on its intended summer launch schedule) immediately rejected any intention to travel a similar route.

Kai candidly acknowledged that he has no particular "moral" position to take. Pioneer, now carrying the lion's share of the LaserVision hardware and software burden after its recent buyout of DiscoVision Assoc., is now concentrating on building and accelerating programming of all kinds for its system. If X-rated is part of that mix, he speculated, so be it. If an independent producer comes to Pioneer Video to custom press X-rated disks, said Kai, he would have no objections.

A number of video industry observers, including many retailers, feel X- and R-rated product is a necessary catalyst to accelerate the videodisk market. In fact, two days earlier, TVX owner David Friedman told the 300-400 gathered at ITA during an "X-Rated Video—In the Home Where It Belongs" session that X-rated product accounts for 45-50% of all worldwide prerecorded videocassette action at retail. In the U.S. alone, Friedman

claimed, one out of every six prerecorded videocassettes sold is X-rated.

Custom pressing in the U.S. by Pioneer is a closer reality since Kai also revealed that the Japanese firm is now negotiating to reactivate DVA's Carson, Calif. plant, not part of the recent buyout. Another new laser optical plant in California is also on the drawing boards for Pioneer. 3M, however, which manufactures laser optical disks in Wisconsin, said it would never press X-rated material.

Here's a rundown of how each videodisk camp now sees itself:

• VHD—Despite recent trade rumors to the contrary, the third major system (Matsushita—JVC/GE/Thorn EMI) is still committed to a Japan launch next month. The U.S. will follow in the 1982 quarter while rollout in Europe is set for the fall, according to VHD Programs president Gary Dartnall.

Dartnall also quashed rumors about disk manufacturing problems VHD was alleged to have had. He reaffirmed the company's commitment to posture its videodisk as a unique entertainment, educational

and interactive tool.

VHD also remains heavily committed to original productions. Fifty-one percent of the format's opening 245-program catalog is feature films, while a significant 30% is music. "Music will be a very important factor for us," said Dartnall, "and talent will be the key to it." This was in sharp contrast to Stan Cornyn's speech two days earlier (see separate story). No mention of VHD hardware or software pricing was made.

• Laser Optical Disk—\$400 million has been invested to date already in the laser camp, according to John Messerschmitt, vice president, videodisk program development of North American Philips Consumer Electronics Co., obviously bottomlining that commitment. Considerable money will be poured into the camp this year, he added, including \$15 million for marketing and \$10 million for programming. He estimates that 75,000 LV players of all kinds have been sold to consumers with three year disk totals to be at two million. He projects 1982 sales of players to be between 30,000-70,000 and disk sales to be between two and three million. The players, he also noted, will become even more sophisticated shortly, with features that will allow them to interface with video games and home computers.

Sales of LV players and disks have indeed been sluggish, indicated Kai. He said, however, that production at the Japanese Kofu disk manufacturing plant is now going seven days a week on three shifts. This year, the plant hopes to produce over three million disks and will also be capable of supplying Europe with Pal-format disks for the anticipated European introduction of Philips LV players later in the year, Kai claimed.

Programming, though, Kai underlined, is of paramount concern to Pioneer Video. But "it's like making good French wine. It takes time, money and effort. And there's still no guarantee it's right yet. And we're still not exactly sure who is our audience."

• CED—RCA clearly believes now it has all the momentum and "is now in a leadership position" in the worldwide competition for a single videodisk standard, according to James M. Alic, RCA group vice president. He recapitulated the figures. 165,000 CED players were sold out of RCA's Bloomington, Ind. factory with 105,000 of all brands having been sold to consumers in the first nine months of the launch. "By the end of 1981," he added, "we had sold 2.85 million disks, in this case significantly above our announced goal of two million disk sales." He acknowledged that RCA's 1981 hardware projections were off and would offer no 1982 projections.

RCA's 1982 momentum, he added, will come from the new lower price levels for CED players, the May introduction of stereo hardware and software, a new pattern of monthly new release titles, increased disk manufacturing capability and capacity flexibility, renewed advertising and promotional support and distributor enthusiasm. RCA showed its next generation CED videodisk player featuring programmable random access, high speed visual search, repeat picture and ability to automatically repeat program segments on the disks (see separate story). The sophisticated new CED player will allow RCA to go after the non-consumer, industrial and educational markets, which it intends to do aggressively.

AM Stereo Gets FCC OK; See System Competition

• Continued from page 1

The move by the FCC, probably the most laissez faire action yet taken under chairman Mark Fowler, was decided upon Thursday (4). Only commissioner Ab Washburn dissented from the majority opinion that the FCC should not endorse a particular system, but allow marketplace forces to make the judgment and decision on which system to use.

Sources close to the issue also maintain they even though broadcasting groups such as the NAB and the NRBA are unhappy with the Commission action, their ire is preferable to the probable lawsuits that would have brought by manufacturers had the FCC chosen a particular system.

In the spring of 1980, the FCC, under Chairman Charles Ferris, had come out in favor of one system, manufactured by Motorola, because it was the cheapest system, although all five of the systems, according to the broadcast bureau officials, met minimum quality standards. The Commission met with stiff criticism, and later withdrew its approval (see Billboard, April 19, 1980). The AM stereo rulemaking proceeding began in 1978, and since that time, broadcasters have made it clear that the Commission's sluggish pace has clouded the future of already beleaguered AM stations.

"We're very disappointed," Lisa

Friede from the NRBA said. "It's going to gut any incentive to get into AM stereo not only by broadcasters, but by manufacturers and the public too. Other officials voiced their concern over the confusion that could develop as a result of the FCC action."

NAB president Vincent Waselewski was surprisingly calm, however. In his statement, he said the association "will do everything in its power to equip broadcasters with the technical and marketing information to aid them in converting to stereo transmission if they so desire."

In other NAB matter of concern, a U.S. District Court Judge has found that parts of the NAB's voluntary advertising code is in violation of anti-trust laws, finding it anti-competitive because it limits the number of products that can be promoted in one commercial.

Judge Harold Greene found the rule to be "an artificial device to enhance the demand for commercial time," and ordered the broadcasting organization to stop enforcing the voluntary section.

The decision came without a trial: the case was brought by the antitrust division of the Justice Department. Other components of the broadcast code were set aside by Greene, who cited insufficient evidence for other antitrust violations.

BILL HOLLAND

Gottehrer Works To Find And Develop New Artists

• Continued from page 6

travelling on the road, and then comes in to do two or three sides. I think most rock'n'roll records are done pretty quickly, though two months can be a long time."

As with most producers, Gottehrer says that first he does the rhythm tracks on a song, then the overdubs, and then the vocals last. "This way I have more options to bounce things around," he says. "When you are using 24 tracks, you start using them up, and you don't like to move things around, because using different generations you may lose quality bouncing from track to track. So you are better bouncing things like percussion or guitars which are less significant, because it's the vocalist and the song anyway."

Gottehrer says he got the Go Go's project from I.R.S. Records founder Miles Copeland, whom he knew from when Copeland managed the Climax Blues Band, signed to Sire.

"We made the record last April/May, and it is quite a success story," says Gottehrer. "We knew it was good when we finished it. I.R.S. supported it from the beginning. This was a major signing for them, not an obscure new wave band. When we finished it, I thought it was really good; the girls had something special. I remember when we did the single, 'Our Lips Are Sealed.' I thought it was a hit, and a possible No. 1. Something like that doesn't come around very often."

From the Angels through Debbie Harry and Joan Armatrading and the Go Go's, Gottehrer appears to have an ability to get the most from female vocalists.

"It seems that I am able to work well with women in a recording studio," he acknowledges. "I get along with them. There have been some very different types. But going back to the Angels, Joan, Blondie and the Go Go's, I think they have all been

bright people who have had a pretty clear idea of what they wanted out of what they were doing. But I am able to pick out not just the direction, but find the arrangements and give them a musical focus that I see for them."

Gottehrer doesn't "write songs any more," and he says he obviously prefers when an act coming into the studio has an idea of what it wants to do. He points out that one of the great things about the Go Go's was their "terrific songs."

"The songs are still the key to the business," he declares. "You have to have great songs in order to make great records. I think that I am really great with people who are new at it, and I can help develop their ideas, or with people like Joan, who has reached a point and is in search of some kind of new direction."



Billboard photo by Chuck Pulin
Richard Gottehrer



LUNDVALL GIGS—Bruce Lundvall, president of the new Elektra/Musician label, gigs with Red Rodney, left, and Ira Sullivan at a recent listening/live performance party at the Village Vanguard club in New York. Lundvall outlined the label's initial eight album release while the Red Rodney/Ira Sullivan Quintet performed.

Elektra Sets \$10.98 List For Richard Simmons LP

• Continued from page 3

The base audience for the half-hour "Richard Simmons Show," which debuted a year and a half ago in 30 markets, is 18-to-49 year old woman. Simmons has also filmed a pilot for a weekly prime-time access series, "Here's Richard." And Simmons is the author of the best-seller "Never Say Diet." In fact, there will be a cross-promotion between E/A and the Warner Book Division, in which a card will be included in both products for the buyer to send away and purchase the other. Simmons' daily television show is now syndicated in 196 markets.

Instore merchandising pieces being developed by Elektra include counter display boxes, standups, mobiles and banners. The album should thus enjoy the greatest visibility of any exercise album on the market. And there are many, including seven on this week's pop chart.

Two debut just this week—"Aerobic Dancing" on Casablanca and "Kathy Smith's Aerobic Fitness" on Muscletone—joining already-charted albums by Vintage's Carol Hensel, MCA's Judi Sheppard Missette, Columbia's Linda Fratianne

and Gateway's Barbara Ann Auer.

Exercise albums are just one way E/A hopes to attract older customers, along with jazz, gospel, spoken word and instructional records. Faraci says the label may now begin selling gospel albums in supermarkets and food chains. But he doesn't expect to bring regular pop releases to these outlets. "It has to be a specialty item to appeal to the consumer going through the checkout counters. If you're going to try to service day-to-day hits in supermarkets, it just won't work."

The "Reach" album is one of two projects which E/A will be selling through mail order and television advertising. Conway Twitty's "Southern Comfort" will go on tv in June, five months after its initial release. The Simmons album, by comparison, will go on tv just three months after its release, because E/A figures it will be a more instantaneous pop hit.

E/A is also planning a direct mail campaign for Richard Perry's "Swing" on Planet Records. Noel Gimbel's Sounds Unlimited in Chicago is handling the campaign, which will not be accompanied by a tv blitz.



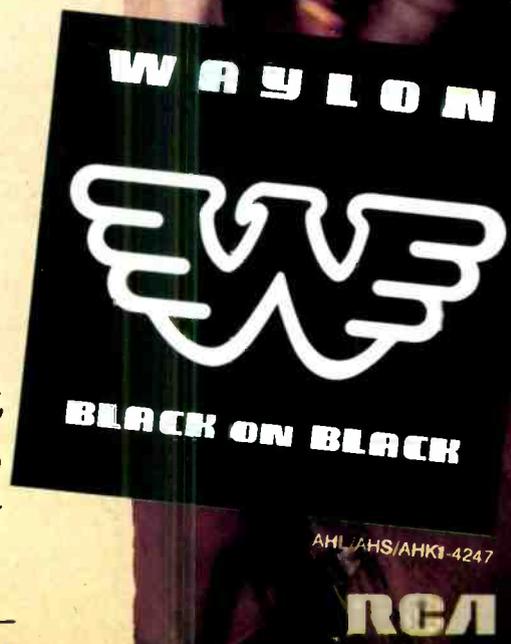
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Management III
Beverly Hills, CA
Produced by:
Chips Moman

WAYLON'S AS GOOD AS GOLD.

Nashville — The minute I set my eyes on them outlaws, I knew they was after the new

Waylon album, "*Black on Black*." I couldn't much blame them...that "*Black on Black*" was loaded with gold—"*Shine*," "*Folsom Prison Blues*," "*Honky Tonk Blues*" and "*Just To Satisfy You*."

If I was you, I'd watch out ...them outlaws are sure to hit all the stores for the new Waylon "*Black on Black*."





ATLANTIC RECORDS WELCOMES CAROLE KING AND PRESENTS HER BEAUTIFUL NEW ALBUM, "ONE TO ONE."

Produced by Mark Hallman and Carole King. SD 19344

AVAILABLE ON RECORDS AND CASSETTES.

INCLUDES THE SINGLE "ONE TO ONE" 4026



Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart		
																					Compilation from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard.	
☆	1	33	THE GO GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	●	8.98		36	33	53	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	▲	7.98		☆	108	4	ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic)					
☆	3	18	THE J. GEILS BAND Freeze-Frame EMI-America 500-17062	▲	8.98		37	30	17	GEORGE BENSON The George Benson Collection Warner Bros. 2HW 3577	●	16.98	SLP 19	☆	72	63	74	KENNY ROGERS Greatest Hits Liberty LOO-1072	▲	8.98	CLP 18	
☆	5	13	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NBI-33243	▲	8.98		☆	42	4	SMOKEY ROBINSON Yes Its You Lady Tania 600112 (Motown)	▲	8.98	SLP 8	☆	73	58	10	LAKESIDE Your Wish Is My Command Solar S-26 (Elektra)	▲	8.98	SLP 10	
☆	4	34	FOREIGNER 4 Atlantic SD 16999	▲	8.98		39	29	18	EARTH, WIND & FIRE Raise ARC/Columbia TC 37548	▲		SLP 6	☆	89	6	THE WAITRESSES Wasn't Tomorrow Wonderful Polydor PD-1-6346 (Polygram)	▲	8.98			
5	2	32	JOURNEY Escape Columbia TC 37408	▲			40	41	14	BARBRA STREISAND Memories Columbia TC 37678	▲			☆	75	71	66	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲			
6	6	21	POLICE Ghost In The Machine A&M SP-3730	▲	8.98		41	35	46	BILLY SQUIER Don't Say No Capitol ST-12146	▲	8.98		☆	76	77	7	IRENE CARA Anyone Can See Network E1-60003 (Elektra)	●	8.98	SLP 39	
7	7	18	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	▲	8.98		42	36	8	JIMMY BUFFETT Somewhere Over China MCA MCA-5285	▲	8.98		☆	77	79	27	THE KINKS Give The People What They Want Arista AL 9567	●	8.98		
8	8	20	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)	●	8.98		43	44	14	GROVER WASHINGTON JR. Come Morning Elektra SE-562	▲	8.98	SLP 13	☆	78	53	40	OAK RIDGE BOYS Fancy Free MCA MCA-5209	▲	8.98	CLP 5	
9	9	25	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	▲	8.98	SLP 20	☆	49	7	SOFT CELL Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.)	▲	8.98	SLP 55	☆	79	62	27	THE TIME The Time Warner Bros. BSK 3598	●	8.98	SLP 21	
10	10	20	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	▲	8.98	SLP 32	45	45	7	MICHAEL FRANKS Objects Of Desire Warner Bros. BSK 3648	▲	8.98	SLP 30	☆	91	4	SHALAMAR Friends Solar S-28 (Elektra)	▲	8.98	SLP 18		
11	10	10	BOB AND DOUG MCKENZIE Great White North Mercury SRM-1-4034 (Polygram)	▲	8.98		46	47	26	LUTHER VANDROSS Never Too Much Epic FE 37451	●		SLP 9	☆	113	2	WAYLON JENNINGS Black On Black RCA AHL1-4247	▲	8.98	CLP 37		
12	13	18	LOVERBOY Get Lucky Columbia FC 37638	●			☆	52	8	THE WHISPERS Love Is Where You Find It Solar S-27 (Elektra)	▲	8.98	SLP 5	☆	94	3	HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR 1340	▲	8.98			
19	22	22	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)	●	8.98		48	43	10	ABBA The Visitors Atlantic SD 19332	▲	8.98		☆	83	66	19	LINDSEY BUCKINGHAM Law And Order Asylum SE-561 (Elektra)	▲	8.98		
14	14	31	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)	▲	8.98		49	50	19	PRINCE Controversy Warner Bros. BSK 3601	●	8.98	SLP 23	☆	84	70	13	CAROL HENSEL Carol Hensel's Exercise And Dance Program-Volume 2 Vintage VNI 7733 (Mirus)	▲	8.98		
15	15	27	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	▲			50	51	7	THE SUGAR HILL GANG 8th Wonder Sugarhill SH-249	▲	8.98	SLP 16	☆	114	3	THE HUMAN LEAGUE Dare A&M SP-6-4892	▲	6.98			
16	16	14	AC/DC For Those About To Rock Atlantic SD 11111	▲	8.98		51	54	26	TRIUMPH Allied Forces RCA AFL1-3902	▲	8.98		☆	86	86	72	THE DOORS Greatest Hits Elektra SE-515	▲	8.98		
17	12	16	THE CARS Shake It Up Elektra SE-567	▲	8.98		☆	59	4	NICK LOWE Nick The Knife Columbia PC 37932	▲			☆	87	88	15	LOVERBOY Loverboy Columbia JC 36762	▲			
18	18	27	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atlantic)	▲	8.98		☆	67	2	BONNIE RAITT Green Light Warner Bros. BSK 3630	▲	8.98		☆	88	90	26	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	●		CLP 4	
19	17	22	GENESIS Abacab Atlantic SD 19313	●	8.98		54	56	16	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061	▲	8.98		☆	89	83	18	BAR-KAYS Night Cruisin' Mercury SRM-1-4028 (Polygram)	▲	8.98	SLP 12	
20	20	17	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	●			☆	61	6	AL DIMEOLA Electric Rendezvous Columbia FC 37654	▲			☆	90	92	48	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	●	8.98		
☆	NEW ENTRY		SIMON AND GARFUNKEL The Concert In Central Park Warner Bros. ZBSK 3654	▲	14.98		56	46	34	PAT BENATAR Precious Time Chrysalis CHR 1346	▲	8.98		☆	91	68	82	AC/DC Back In Black Atlantic SD 16018	▲	8.98		
22	23	19	DIANA ROSS Why Do Fools Fall In Love RCA AFL1-4153	▲	8.98	SLP 11	☆	NEW ENTRY		ALABAMA Mountain Dance RCA AFL1-4229	▲	8.98		☆	102	22	JOAN ARMATRADE Walk Under Ladders A&M SP-4876	▲	8.98			
23	21	51	ALABAMA Feels So Right RCA AHL1-3930	▲	7.98	CLP 1	☆	58	48	46	RICK JAMES Street Songs Gordy GB 1002M1 (Motown)	▲	8.98	SLP 33	☆	93	97	26	LITTLE RIVER BAND Time Exposure Capitol ST 12163	●	8.98	
24	26	17	SKYY Skyyline Salsoul SA-8548 (RCA)	▲	8.98	SLP 2	☆	95	2	VAN MORRISON Beautiful Vision Warner Bros. BSK 3652	▲	8.98		☆	94	93	21	DIANA ROSS All The Greatest Hits Motown M 13-960C2	▲	13.98	SLP 59	
25	27	10	TOM TOM CLUB Tom Tom Club Sire SRK 3628 (Warner Bros.)	▲	8.98	SLP 3	60	55	36	KENNY ROGERS Share Your Love Liberty LOO-1108	▲	8.98	CLP 19	☆	95	85	82	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		
26	22	54	JUICE NEWTON Juice Capitol ST-12136	▲	8.98	CLP 8	61	57	16	NEIL DIAMOND On The Way To The Sky Columbia TC-37628	▲			☆	132	3	MIKE POST Television Theme Songs Elektra EI-60028	▲	6.98			
27	25	22	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	▲	8.98	SLP 4	☆	72	30	AL JARREAU Breakin' Away Warner Bros. BSK 3576	●	8.98	SLP 34	☆	105	4	GORDON LIGHTFOOT Shadows Warner Bros. BSK 3633	▲	8.98			
☆	37	50	QUINCY JONES The Dude A&M SP-3721	▲	8.98	SLP 15	☆	69	6	PRISM Small Change Capitol ST-12184	▲	8.98		☆	106	4	UFO Mechanix Chrysalis CHR 1360	▲	8.98			
☆	31	12	BOBBY WOMACK The Poet Beverly Glen BG 10000	▲	8.98	SLP 1	☆	73	5	JEAN LUC-PONTY Mystical Adventures Atlantic SD 19333	▲	8.98		☆	99	98	83	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	▲	8.98		
30	28	40	AIR SUPPLY The One That You Love Arista AL 9551	▲	8.98		65	40	16	PEABO BRYSON I Am Love Capitol ST-12179	▲	8.98	SLP 7	☆	100	64	25	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STEK-12182	▲	12.98		
31	32	7	SAMMY HAGAR Standing Hampton Geffen GHS 2006 (Warner Bros.)	▲	8.98		☆	82	10	THE BLASTERS The Blasters Slash SR-109	▲	8.98		☆	101	74	18	QUEEN Greatest Hits Elektra SE-564	▲	8.98		
☆	39	4	OAK RIDGE BOYS Bobbie Sue MCA MCA-5294	▲	8.98	CLP 2	☆	84	3	AURRA A Little Love Salsoul SA-8551 (RCA)	▲	8.98	SLP 22	☆	102	87	16	CAROL HENSEL Carol Hensel's Exercise And Dance Program Vintage VNI 7713 (Mirus)	▲	8.98		
33	34	5	RICH LITTLE The First Family Rides Again Boardwalk NBI-33248	▲	8.98		☆	81	2	GEORGE DUKE Dream On Epic FE 37532	▲		SLP 31	☆	103	104	7	LARRY CARLTON Sleepwalk Warner Bros. BSK 3635	▲	8.98		
34	24	17	ROD STEWART Tonight I'm Yours Warner Bros. BSK-3602	▲	8.98		☆	75	5	SISTER SLEDGE The Sisters Columbia SD 5231 (Atlantic)	▲	8.98	SLP 17	☆	104	65	19	PLACIDO DOMINGO Perhaps Love Columbia FM 37243	▲			
☆	38	4	THE B-52'S Mesopotamia Warner Bros. Mlni 3641	▲	5.99		☆	76	4	WEATHER REPORT Weather Report Columbia FC 37616	▲											

★ 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.)

MARCH 13, 1982, BILLBOARD

Audio Exemption And Fee Are Added To Betamax Bill

• Continued from page 1

the music industry has suffered since the blossoming of home taping in the last five years.

And on the House side Tuesday (2), a similar audio and video copyright exemption and royalty bill was introduced for Judiciary Committee action by California Republican Don Edwards. Judiciary subcommittee on courts, civil liberties and the administration of justice Chairman Robert W. Kastenmeier (D-Wi) announced that there will be hearings on the Edwards legislation both in Los Angeles and in Washington in April. The Edwards legislation is co-sponsored by Majority Leader James C. Wright Jr. (D-Tx) the second highest-ranking Democrat in the House.

In his Senate remarks when introducing his bill Monday, Sen. Mathias said that he is "in basic sympathy" with the DeConcini bill, but that he was putting forward his amendment "to make sure it struck a proper balance between the interests of the viewers who tape at home and of the creative artists whose works are taped..." with the "creation of a compulsory licensing mechanism to establish the principle of compensation for copyright owners whose audiovisual works are being taped."

But he added that he was revising the amendment now to "address the home taping problem as it affects the creators of copyrighted music and sound recordings. My new

amendment," Mathias added, "would retain the principle of exempting home taping from liability as contained in S. 1758, but it would extend it to include audio as well as video home taping activities in private homes."

Mathias said a compulsory license—one that would not "impose a direct liability" on the individual who uses video and audio tape recorders in the home for private use—would be set up and "fair compensation" would be determined by the Copyright Royalty Tribunal.

(The actual amendment, when compared to the simple one-page language of the Betamax Bill, is close to 14,000 words long, and indicates extensive legal and legislative research.)

Manufacturers and importers of blank tapes, according to the Mathias amendment, shall file with the Register of Copyrights company names and products, and when the Copyright Royalty Tribunal makes its determination as to the amount of the royalty fee, manufacturers will be expected to deposit the total fees with the Copyright Office. The Copyright Office, after deducting administrative costs, will deposit the fees in the Treasury. Claims from copyright owners, both songwriters, publishers and record companies, will then be filed, either individually, or by designated common agents.

Further details on the Mathias amendment will appear next week.



Billboard photo by Chuck Pulin
RHINO'S COVER GIRL—BeBe Buell performs at the Peppermint Lounge in New York in support of her Rhino Records release "Cover Girl."

Three Majors Revamp Their Stocking Plans

• Continued from page 1

from procedures such as consolidated orders and more efficient shipping procedures.

As for other branch systems, Al Bergamo, boss of MCA Records Distributing, says his firm is studying the "acute" industry situation, but has made no definite plans. From a classical point of view, PolyGram classical marketing topper John Harper says he presently sees no change in the label's policies.

But, a spread of this new catalog ordering philosophy would seem likely from Droz' point of view: "In this period of spiralling interest rates and the economy in general, broader spread of product is extremely important," he says.

Rock'n'Rolling

• Continued from page 10.

they had, nor was he told anything about the future activities of the band. Infante was not asked to join their rehearsals for the next Blondie LP, the suit claimed.

"Basically he was excluded from recording, and he had to take some action," says Robert Cinque, Infante's lawyer.

Under the watchful eye of the court, an interim agreement was reached whereby Infante would participate in a number of the recording sessions with the other band members, and nothing would be delivered to Chrysalis before a trial, set for last Monday (1).

The trial never happened. Attorneys from both sides agreed to end further legal proceedings while another agreement spelling out Infante's position in the band was worked out.

Destiny Stock Offering

• Continued from page 9

salary, has a production deal for his Bunky Records with Destiny, which entitles him to producer's royalties and up to a 1.5% royalty override on artists he brings to Destiny through Bunky. Skool Boyz, the first Destiny act to chart, is a Bunky production.

The agreement also requires a minimum of one album per year, for which Destiny must pay Sheppard a \$25,000 advance upon delivery and an 11% royalty after recouping the advance. Advances rise to \$65,000 and royalties are upped to 15% over the term of the five-year agreement.

Destiny's part-time vice president of international affairs, A.J. Cervantes, who earns \$48,000 a year, has a distribution agreement with Destiny for Butterfly Records. The Butterfly LP "Take Five," has been picked up by Destiny for \$40,000.

"I assume everything is alright. Frank calls me if he has any problems, and so far he hasn't called," says Cinque.

There are not too many junkets in the music business anymore, so when the call came from Playboy, asking if we could spare the time to be taken from New York to the Playboy Hotel & Casino in Atlantic City for an overnight stay where we could see and (hopefully) meet the singing Playboy Playmates, naturally we jumped at the opportunity. Why not a little soft rock?

Who are these singing Playmates, we asked. They are four former Playboy Magazine centerfold models who have decided to form a song and dance group. They have already appeared on the "Tonight" show and a George Burns Special on tv, and this was going to be their first

live concert appearance, we were told.

The Playboy bus to Atlantic City was comfortable and not very crowded, and so was the Playboy Cabaret where the four former centerfolds did their 35-minute show.

For those who are interested, there was not much skin to see. Instead, they were perky and wholesome in the peekaboo Playboy manner, just slightly naughty. They sang about their favorite brands of designer jeans. It took them two years to get the act together, we were told.

After the show, there was dinner in the hotel's restaurant, soon enough the four performers appeared over our shoulder, ready to be introduced and, ahem, interviewed. It was her idea for the group, said the blonde one who could sing.

And, no, she didn't want to be limited playing every Playboy club, hotel or casino across the globe. She wanted more tv dates and Las Vegas, too.

She was there in the beginning, as well, said the dark haired one who could dance. This is her big chance, she said; she was a secretary before show business beckoned.

The tall one with the healthiest chest didn't say much, but when the p.r. lady with the Polaroid came for a souvenir picture, she stood close enough to let you know that she was all there. We didn't talk much to the fourth one either. She spent most of the time hunched down near another table, talking to journalists who didn't stand up to speak to her.

There were no extra chairs for the Playmates. At interview's end, she dutifully stopped by our table, but we only wished her luck on her career.

There was nothing more. We won \$15 at the casino, and the next morning the bus took us back to New York.

Lifelines

Births

Boy, Scott Jared, to Michele and Lawrence Block, Feb. 17. Father is sales manager for ASR Recording Services.

★ ★ ★

Girl, Stephanie Marie, to Kathy and Mark Daniel Jones, Feb. 5, in Orange, Calif. Father is writer, producer and general manager of Major Pacific Records in Orange.

★ ★ ★

Girl, Caressa Marie Tamla, to Karen and Eamonn Sherlock, Feb. 25, in Los Angeles. Mother is international servicing manager at Motown Records. Father is professional manager of Jobete Music.

★ ★ ★

Boy, Van Wesley II, to Karen and Van Stephenson, Feb. 21, in Nashville. Father records for Handshake Records and is a songwriter for House of Gold Music Inc.

Marriages

Suzan Kapner, former PolyGram a&r staffer, to Richard Mann, television producer, Feb. 6, in Las Vegas.

★ ★ ★

Kevin Spencer, lead vocalist in Solar Records' group Dynasty, to Denise Washington, Feb. 20, in Los Angeles.

Deaths

Charlie Spivak, 75, for 50 years one of the nation's most prominent trumpet players and bandleaders, March 1 in Greenville, S.C. of cancer. From New Haven originally, he played first chair horn in the orchestras of Paul Specht, the Dorsey brothers, Ray Noble, Bob Crosby and

Jack Teagarden, and with the financial backing of Glenn Miller, launched his own orchestra in 1940. The group made dozens of records for Columbia and Spivak continued with his band until recently, recording an album for Circle in 1980. He is survived by his widow, Dubby; two daughters, two sons, a stepson, two sisters and nine grandchildren.

★ ★ ★

Miriam J. Putnam, 47, wife of Milton T. "Bill" Putnam, long-time recording studio founder-owner, Feb. 28 in Los Angeles. She had worked in the a&r division of Kapp and Reprise Records. In addition to her husband, now chairman of the board of United Western Studios, she is survived by two sons, Bill and Jim.

★ ★ ★

Shorty Lavender, 49, of cancer, March 1, in Nashville. He was founder and owner of the Shorty Lavender Talent Agency in Nashville (separate story, page 52).

★ ★ ★

Paul Buening, 71, president and major stockholder of KWEY-AM/FM Weatherford, Okla., Feb. 23, as the result of injuries suffered in a car accident. In Buening's early radio days he worked at KOMA, KTOK and KOCY in Oklahoma City. He was also a musician during his early broadcasting career. He's survived by his wife Alene, 3 daughters, and a sister.

★ ★ ★

Tommy Tucker, 48, on Jan. 17 in New York of carbon tetrachloride poisoning sustained while he was refurbishing the floors of his house. A blues keyboard player and singer, Tucker is best known as the author of "Hi Heel Sneakers," "Alimony" and other r&b classics.

Winn, Bennett In Court Battle Over Cream Assets

• Continued from page 4

Winn claims that in February, 1977 Cream acquired East/Memphis and Birdees from the Union Planters Bank, Memphis, which was liquidating the bankruptcy estate of Al Bell of Stax Records for \$1.8 million by putting \$250,000 down and agreeing to pay the remainder over five years from net income monies earned from the acquisition. Whatever amount was unpaid by 1982 would be paid in full by Cream.

In May, 1977, Cream acquired Hi Recording, JEC Publishing and FI Publishing for \$1.6 million, with \$100,000 as the down payment on the same type of five-year deal.

The court records show that the total sale to A&M would provide Cream with \$2 million clear, with the inference that \$1.6 million still is owed on the two acquisitions. Winn at one point contends Bennett would get \$600,000 from the A&M deal, while in another filing, Bennett would get from \$800,000 to \$1 million.

The A&M deal, according to the dossier, was consummated Feb. 16,

1982. Winn asks the court to appoint a receiver to watchdog Cream's finances. Winn alleges that when he attempted to get an audit on Cream's ledgers, Bennett offered to pay him \$2,500. The defense counters that before filing suit, Winn offered to sell his 5% of Cream stock for \$25,000.

Winn, according to the court file, stated he, Don Graham and Todd formed Midget Productions in January, 1975, with Warner Bros. Records funding it. In the ensuing year, each of the three principals was paid \$20,000 and the firm accumulated \$50,000 in assets. In January, 1976, Bennett approached Midget, informing them he was negotiating to acquire UA Records from Transamerica. The trio joined Cream, in return for \$500 weekly draws of which \$100 was deferred until profits were forthcoming. Each got 5% of the stock, with Bennett and his son, Wayne, receiving 85%. At the February stockholders meeting, Winn and Graham voted against the sale to A&M.

In his suit, Winn charges that Bennett and others were overpaid and corporate funds were diverted to private use. The complaint alleges Bennett used company funds to finance Arkansas farming projects: "Shelby," a maker of auto and racing wheels and country club memberships for his wife and family. Winn also charges Cream employed 30, when 10 employees could do the job. In his complaint, he states Jo Cocita of Cream's accounting staff informed him of Bennett's diversion of funds.

Guarantee For New Twilley LP

• Continued from page 3

the same time as the sale which helped propel the LP into the chain's top 10 sellers.

Even if the sell-through doesn't happen the week of the sale, Cohen believes once airplay begins, there will be follow-through sales.

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
105	60	18	RUSH Exit Stage Left Mercury SRM-2-7001 (Polygram)	●	12.98		136	117	24	TEDDY PENDERGRASS It's Time For Love P.I.R. TZ 37491 (Epic)	●		SLP 24	169	171	3	LOU REED The Blue Mask RCA AFL1-4221		8.98	
106	116	5	JANIS JOPLIN Farewell Song Columbia PC 37569				137	169	3	BERTIE HIGGINS Just Another Day In Paradise Kat Family FZ 37712 (Epic)		8.98		170	159	24	ROGER The Many Facets Of Roger Warner Bros. BSK 3594	●	8.98	SLP 26
107	109	73	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98		138	125	16	THE JACKSONS The Jacksons Live Epic KE2-37545			SLP 25	171	157	6	WRABIT Wrabit MCA MCA-5268		8.98	
108	118	6	VARIOUS ARTISTS Echoes Of An Era Elektra EI-60021		8.98	SLP 62	139	140	5	FUSE ONE Silk CTI 9006		9.98	SLP 44	172	165	6	JOURNEY Infinity Columbia JC 34912	▲		
109	120	6	LE ROUX Last Safe Place RCA AFL1-4195		8.98		140	142	18	EARL KLUGH Crazy For You Liberty LT-51113		8.98	SLP 56	173	196	67	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98	
110	99	24	BILLY JOEL Songs In The Attic Columbia TC 37461	▲			141	151	4	KLEEEER Taste The Music Atlantic SD 19334		8.98	SLP 38	174	184	2	FLESHTONES Roman Gods I.R.S. SF-71108 (A&M)		7.98	
111	107	5	DONNIE IRIS King Kool MCA MCA-5237	●	8.98		142	145	24	CHILLIWACK Wanna Be A Star Millennium BXL1-7759 (RCA)		8.98		175	160	41	KRAFTWERK Computer World Warner Bros. HS 3549		8.98	SLP 65
112	78	22	BARRY MANILOW If I Should Love Again Arista AL-9573	●	8.98		143	148	6	ORCHESTRAL MANOEUVERS IN THE DARK Architecture And Morality Virgin/Epic ARE 37721		8.98		176	179	3	RAZZY BAILEY Feelin' Right RCA AHL1-4228		8.98	CLP 11
113	135	68	NEIL DIAMOND The Jazz Singer Capitol SWAY-12120	▲	9.98		144	143	13	AC/DC Highway To Hell Atlantic SD 19244	▲	8.98		177	187	4	ERNIE WATTS Chariots Of Fire Qwest QWS 3637 (Warner Bros.)		8.98	SLP 50
114	101	20	BLONDIE The Best Of Blondie Chrysalis CHR 1337	●	8.98		145	96	14	PINK FLOYD A Collection Of Great Dance Songs Columbia TC 37680	●			178	188	2	WYNTON MARSALIS Wynton Marsalis Columbia FC 37574			
115	127	3	SOUNDTRACK Fame RSO RX-1-3080 (Polygram)		8.98		146	138	21	SURVIVOR Premonition Scotti Bros. ARZ 37549 (Epic)				179	166	6	JOURNEY Evolution Columbia FC 36797	▲		
116	103	37	AIR SUPPLY Lost In Love Arista AL 9530	▲	8.98		147	146	31	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236	▲	8.98		180	168	13	AC/DC High Voltage Atco SD 36-142 (Atlantic)	▲	8.98	
117	100	36	THE COMMODORES In The Pocket Motown M8-955M1	▲	8.98	SLP 43	148	154	46	KIM CARNES Mistaken Identity EMI-America SD 17052		8.98		181	173	23	SLAVE Show Time Cotillion SD 5227 (Atlantic)		8.98	SLP 28
118	110	406	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	8.98		149	152	7	T.G. SHEPPARD Finally Warner/Curb BSK-3600		8.98	CLP 9	182	130	17	NEIL YOUNG & CRAZY HORSE Re-Ac-Tor Reprise HS 2304 (Warner Bros.)		8.98	
119	80	14	EMMYLOU HARRIS Cimarron Warner Bros. BSK 3603		8.98	CLP 13	150	144	5	CONWAY TWITTY Southern Comfort Elektra EI-60005		8.98	CLP 7	183	174	6	PLAYER Spies Of Life RCA AFL1-4186		8.98	
120	122	7	BRYAN ADAMS You Want It, You Got It A&M SP-4864		8.98		151	149	14	SNEAKER Sneaker Handshake FW 37631		8.98		184	174	6	J. GEILS BAND Love Stinks EMI-America 17016		8.98	
121	119	48	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98		152	152	7	CHAS JANKEL Questionnaire A&M SP-6-4885		6.98	SLP 60	185	164	6	CHUBBY CHECKER The Change Has Come MCA MCA-5291		8.98	
122	123	15	JUDI SHEPPARD-MISSETT Jazzercise MCA MCA-5272		8.98		153	176	2	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	▲	8.98		186	189	2	ORIGINAL CAST Annie Columbia JS 34712		8.98	
123	NEW ENTRY		BUCKNER & GARCIA Pac-Man Fever Columbia XRC 37941				154	131	54	EDDIE RABBITT Step By Step Elektra SE-532	●	8.98	CLP 12	187	193	2	LINDA FRATIANNE Dance & Exercise Columbia BFC 37653			SLP 59
124	124	109	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98		155	156	23	DEVO New Traditionalists Warner Bros. BSK 3595		8.98		188	182	4	GIL SCOTT-HERON Reflections Arista AL 9566		8.98	SLP 27
125	121	17	ANGELA BOFILL Something About You Arista AL 9576		8.98	SLP 35	156	167	3	SOUNDTRACK On Golden Pond MCA MCA-5283		8.98		189	177	25	VARIOUS ARTISTS Aerobic Dancing Casablanca NBLP 7263 (Polygram)		8.98	
126	115	24	THE ROLLING STONES Hot Rocks, 1964-71 London ZPS 60617	▲	10.98		157	133	14	DAVID BOWIE Changes Two Bowie RCA AFL1-4202		8.98		190	191	15	BARRY MANILOW Greatest Hits Arista A2L-8601	▲	11.98	
127	147	2	RICHARD DIMPLES FIELDS Mr. Look So Good Boardwalk NBI 33249		8.98	SLP 22	158	158	16	BLACK SABBATH Mob Rules Warner Bros. BSK 3605		8.98		191	183	13	GEORGE CARLIN A Place For My Stuff Atlantic SD 19326		8.98	
128	150	6	TOMMY TUTONE Tutone II Columbia ARC 37401				159	170	4	THIN LIZZY Renegade Warner Bros. BSK 3622		8.98		192	181	8	SOUNDTRACK Sharky's Machine Warner Bros. BSK 3653		8.98	
129	126	28	RONNIE MILSAP There's No Getting Over Me RCA AHL1 4060	●	7.98	CLP 21	160	172	2	MILLIE JACKSON Live & Outrageous Spring SP-1-6735 (Polygram)		8.98		193	194	14	TOM BROWNE Yours Truly Arista/GRP GRP-5507		8.98	SLP 63
130	128	26	SHOOTING STAR Hang On For Your Life Virgin/Epic NFR 37407				161	163	22	CARLY SIMON Torch Warner Bros. BSK 3592		8.98		194	190	15	THE JONES GIRLS Get As Much Love As You Can P.I.R. FZ 37627 (Epic)			SLP 40
131	141	4	POCO Cowboys And Englishmen MCA MCA-5288		8.98		162	175	4	PLACIDO DOMINGO Domingo Con Amore RCA AFL1-4625		8.98		195	195	6	JUDY COLLINS Times Of Our Lives Elektra EI-60001		8.98	
132	136	5	ORIGINAL CAST Evita MCA MCA 2-11007		12.98		163	162	59	STYX Paradise Theatre A&M SP 3719	▲	8.98		196	199	14	DEL SHANNON Drop Down And Get Me Network SE-568 (Elektra)		8.98	
133	129	56	JOURNEY Captured Columbia KC-2-37016	▲			164	162	59	DWIGHT TWILLEY Scuba Divers EMI-America ST-17064		8.98		197	200	15	STEVIE WOODS Take Me To Your Heaven Cotillion SD 5229 (Atlantic)		8.98	SLP 74
134	111	14	BILL SUMMERS AND SUMMERS HEAT Jam The Box MCA MCA-5266		8.98	SLP 29	165	134	8	SOUNDTRACK Ragtime Elektra SE 565		8.98								
135	112	13	PAUL DAVIS Cool Night Arista AL 9578		8.98															

MARCH 13, 1982, BILLBOARD

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

ABBA	48
AC/DC	16, 91, 121, 145, 180
Bryan Adams	120
Air Supply	30, 116
Alabama	23, 57
Aldo Nova	71
Joan Armatrading	92
Aura	67
B-52's	35
Razzy Bailey	176
Bar-Kays	89
Pat Benatar	56, 95, 148
George Benson	37
Black Sabbath	159
Blasters	66
Blondie	114
Angela Bofill	125
David Bowie	158
Tom Browne	194
Peabo Bryson	65
Lindsey Buckingham	83
Buckner & Garcia	123
Jimmy Buffett	42
Irene Cara	76
George Carlin	192
Larry Carlton	103
Kim Carnes	149
Cars	17
Peter Cetera	143
Chubby Checker	186
Chilliwack	142
Judy Collins	196
Commodores	117
Christopher Cross	124
Paul Davis	135
Devo	156
Neil Diamond	61, 113
Al DiMeola	55
Placido Domingo	104, 164
Doors	86
George Duke	68
Earth, Wind & Fire	39
Sheena Easton	54
Richard Dimples Fields	127
Flehtones	174
Dan Fogelberg	15
Foreigner	4
Michael Franks	45
Linda Fratianne	188
Fuse One	139
Genesis	19
Go-Go's	1
Sammy Hagar	31
Daryl Hall & John Oates	9, 99
Emmylou Harris	119
Carol Hensel	84, 102
Gil Scott-Heron	189

Bertie Higgins	137
Human League	85
Donnie Iris	111
Millie Jackson	161
Jacksons	138
Rick James	58
Chas Jankel	153
Al Jarreau	62
Waylon Jennings	81
Joan Jett	3
J. Geils Band	2, 182
Billy Joel	110
Placido Domingo	110, 146
Jones Girls	195
George Jones	28
Janis Joplin	106
Johnny And The Distractions	165
Journey	5, 133, 172, 179
Kinks	97
Kleeer	141
Earl Klugh	140
Kool And The Gang	27
Lakeside	175
Kraftwerk	73
John Lennon/Yoko Ono	173
Le Roux	109
Huey Lewis And The News	82
Gordon Lightfoot	97
Rich Little	33
Little River Band	93
Loverboy	12, 87

Nick Lowe	52
Barry Manilow	112, 191
Wynton Marsalis	178
Bob And Doug McKenzie	11
Diana Ross	129
Judy Sheppard Missett	122
Jean Morrison	59
Willie Nelson	88
Juice Newton	26
Olivia Newton-John	10
Stevie Nicks	14
Oak Ridge Boys	32, 78
Orchestral Manoeuvres In The Dark	142
Ozzy Osbourne	20, 90
Teddy Pendergrass	136
Pink Floyd	118, 146
Player	184
Poco	131
Police	6, 107
Jean Luc Ponty	64
Soft Cell	96
Prince	49
Prism	63
Quarterflash	8
Jean Post	99
Bonnie Raitt	53
Eddie Rabbitt	155
Lou Reed	169
REO Speedwagon	75
Smokey Robinson	38

Roger	170
Kenny Rogers	60, 72
Rolling Stones	18, 126
Romeo Void	162
Diana Ross	22, 94
Royal Philharmonic Orchestra	7
Rush	105, 154
Shalamar	197
Bob Seger & The Silver Bullet Band	100
Shalamar	80
Del Shannon	199
T.G. Sheppard	152
Shooting Star	130
Carly Simon	163
Simon & Garfunkel	21
Sister Sledge	69
Sky	24
Kathy Smith	181
Sneaker	198
Soft Cell	151
SOUNDTRACKS:	44
Annie	187
Evita	132
Fame	115
On Golden Pond	157
Ragtime	168
Sharky's Machine	193
Rick Springfield	36
Billy Squier	41

Rod Stewart	34
Barbra Streisand	40
Styx	166
Sugar Hill Gang	50
Bill Summers And Summer Heat	134
Survivor	147
The Time	79
Thin Lizzy	179
Tom Tom Club	25
Triumph	51
Tommy Tutone	128
Dwight Twilley	167
Conway Twitty	150
UFO	98
Luther Vandross	46
Vangelis	13
Various Artists	108, 190
Grover Washington Jr.	43
Waitresses	74
Ernie Watts	177
Weather Report	70
Whispers	47, 183
Bobby Womack	29
Stevie Woods	200
Wrabit	171
Neil Young & Crazy Horse	182

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

Supreme Court Overturns Decision On Paraphernalia

WASHINGTON—The Supreme Court Wednesday (3) came down hard on record stores and "head shops" that sell drug paraphernalia in an 8 to 0 ruling that reversed an Appeals Court decision and kicked away arguments that the sale of such items is protected by free speech provisions.

In upholding the constitutionality of an ordinance in Hoffman Estates, Ill. banning the sale of such items to minors, requiring adult purchasers to sign a list and licensing shop owners, Justice Thurgood Marshall wrote:

"The ordinance is expressly directed at commercial activity promoting or encouraging illegal drug use." He added that "If that activity is deemed 'speech,' then it is speech proposing an illegal transaction, which a government may regulate or ban entirely."

The ruling opened the way for local states and principalities to license such shops and perhaps close them

altogether, according to officials here with the U.S. Drug Enforcement Administration (DEA).

The court declined to hear the argument that the Hoffman Estates ordinance would be enforced in a harsh manner that would "harass individuals with alternative lifestyle and views," and in a footnote said that even stores who sell items to be used for legal purposes as well as those for illegal purposes—which means in many cases, small record shops—could be closed by communities wishing to stop illegal drug use.

Twenty-three states now have legislation prohibiting "head shops," and the EPA is now urging others to draft such laws. The Supreme Court ruling reversed a Seventh U.S. Circuit Court of Appeals decision favoring Flip Side Record Store, which contended that present laws are too vague and that first amendment guarantee protected paraphernalia sales.

NARM Pressed To Take Fast Home Taping Stand

• Continued from page 1
provide for a royalty on protected audio material as well as on video (see separate story).

Now both the RIAA and the Electronic Industries Assn. are seeking to tip NARM off dead center and declare itself as the time for critical hearings on the bill and its amendments near.

But some observers see NARM and its executive vice president, Joe Cohen, hung high on the horns of a dilemma, especially since the association's new division, the Video Software Dealers Assn., has already come out strongly against an earlier form of the amendment that concerned itself with a home video royalty.

They wonder if NARM can seriously entertain coming out for a levy on blank tape and home taping audio equipment, and then see itself and its VSDA affiliate go before congressional committees and argue, respectively, both sides of the controversy. The audio and video elements are now wedded in a single amendment.

No problem, says Cohen. "Our

role is to bring spokesmen to Washington to plead their case." He sees no conflict in delivering protagonists on each side of the issue, if that is the way the NARM decision falls.

Cohen, who is also executive vice president of VSDA, says he is in receipt of position memos from both Stan Gortikov, president of the RIAA, and Jack Wayman, senior vice president of the EIA's Consumer Electronics Group. These will be brought to the attention of NARM board members shortly, says Cohen, for any action they may want to take before the convention.

Stan Cornyn, Warner Communications vice president, has long been scheduled to deliver a major address at NARM on the threat of home taping, and Gortikov is set to appear before the association's board in a similar role during the run of the convention.

Cohen agrees that the home taping issue "has become very hot, and requires lots of thought." He also admits that NARM has been on the receiving end of "some pressure" from manufacturers.

Gortikov, one of the main architects of the campaign for a levy on blank tape and home recorders, believes NARM support of the amendment should be granted in "recognition of the harm suffered by artists and record companies."

The RIAA chief is requesting "a definitive answer" as soon as possible. Members of NARM derive the major portion of their income from recordings, he adds.

While the proposed amendment, as published in the Congressional Register, provides for a royalty payment only to copyright owners of music and records, with no provision for sharing by artists, Gortikov says that splits will be negotiated later, perhaps under contractual provisions yet to be negotiated.

"The record people are greedy," says EIA's Wayman. He charges that the RIAA is trying to get "a free lunch" by piggybacking its case (audio) to the video amendment.

"We'd like to see NARM go along with us," says Wayman, who doesn't project much confidence that this will be the case?

But, he says, "We have the son of NARM on our side," in a less than oblique reference to VSDA.

Inside Track

General Entertainment Corp., the Sam Attenburg tape concept in conjunction with Nabisco, is testing its **Magnetic Gold** cassettes via a sturdy floor spinning clothes-hanger-like unit in 27 **Von's Value Centers** and 50 **Safe-way** stores in Southern California and Las Vegas. The product is stocked in specially sized four-color graphic packs to cut down on shrinkage. Pop oldies collations by standard names are priced at \$4.99, kidisk product primarily from Disneyland and Sesame St. is \$3.99, while blank tape goes \$1.99.

Watch your mail box Monday (8) for the WEA catalog program (see page one, this issue). **Henry Droz** and his two executive veepees **Russ Bach** and **George Rossi** did individual whirlwind visits to all warehouses and sales offices last week. . . . Thirty-two years later **Al Trace** again produced **Eileen Barton** singing the onetime smash, "If I Knew You Were Coming, I'da Baked A Cake," last week at a Phoenix studio for **Camelback Records**, former orkster **Tommy Reed's** label. Reed's band backed the daughter of former music publisher **Ben Barton**, who coincidentally now is retired in Beverly Hills. The original 78, released first on **National Records**, owned by the late **Al Green**, was switched to his son **Irving's Mercury** label when it began to hit.

Music Plus advertising 99 cents daily rentals for horror flicks like "Texas Chainsaw Massacre," undercutting **Wherehouse's** \$1 daily stipend in L.A. . . . A week after **Track** reported on the N.Y. Times Sunday edition that carried no recorded product advertising, the **Calendar** section of the L.A. Times Sunday, Feb. 28, carried only a five-inch one-column classical melange sale for **Wherehouse**, while **Rare Records** ran its regular one-inch one column slot. In contrast, there was just under seven full pages of concert, club and ticket agency advertising.

Lest **Track** confuse anyone, the allusion made to litigation involving the **Jacksons** (**Billboard**, March 6) referred to a L.A. Superior court complaint they filed against a group of defendants, whom they accuse of illicitly peddling a tv filming of a U.K. concert gig (**Billboard**, Feb. 20). . . . **Track** erred. **RCA's** wholesale pricing for \$6.98 **A&M** and **RCA** is identical at \$3.86. . . . The **March** issue of the **AFM's** "International Musician," due in two weeks, throws the musicians union's gauntlet into the ring on the side of **RIAA**, **NMPA** and **NMC** favoring a royalty on tape recorders and blank tapes. . . . Song-spinners should circle Wednesday (31) on desk calendars for that night at the Beverly Wilshire Hotel, L.A., **AGAC's** new prexy **George David Weiss** meets the membership and "Aggie" awards are bestowed upon **Jay Livingston** and **Ray Evans** and **NMPA** topper **Sal Chiantia**.

BOMBSHELL: Watch for another WEA ukase, announcing a 5.5% hike in the wholesale price of \$5.98s coming in April. The envelope will also carry approximately 60 new titles for the midrange line. . . . **John Harper**, nabob of **PolyGram's** classical marketing wing, sent out his first list of \$6.98 midprice **London** classics, a new imported LP/cassette series, under the monicker, **Jubilee**, with at least two more releases number 12 to 15 albums due in 1982. Is **Tree International** luring **Welk Music Group** exec **Roger Sovine** to its fold? **Sovine** would head up the publishing conglomerate, freeing chairman of the board **Buddy Killen** for the production area, where he mentors **T.G. Sheppard** and **Ronnie McDowell** recording sessions, among others. . . . This year's annual birthday bash for **Georgia** lieutenant governor **Zell Miller** Feb. 22 in Decatur drew an overflow crowd, including **Ricky Skaggs**, **Charlie McCoy** and **O.B. McClinton**.

DISContinued Records' Les L. Szaryas got three years' probation and a \$7,500 fine for five counts of felonious record piracy and one count of theft in a Pasadena Superior Court last week. **Judge Jack B. Tso** denied a motion for a new trial. The Burbank firm operator was arrested in September, 1981, after he allegedly illicitly duplicated eight albums in his possession on cassettes and sold them to undercover agents. . . . Two rare early high fidelity recordings by **Leopold Stokowski** and the **Philadelphia Orchestra** can be obtained by donating \$15 each or \$25 for the two to the **Infant Hearing Assessment Foundation**, 2625 Park Ave., Concord, Calif. 94520. Disks were donated by **Bell Labs**. . . . **Paul Anka** grossed close to \$500,000 recently when he sold out two nights at the 1,400-seat **Lee Theatre, Hong Kong**, where admission was \$87.50 U.S. per . . . **BMI** topper **Ed Cramer** feted **Barry Mann** and **Cynthia Weil** at the **Songwriters Hall of Fame**, New York, Tuesday (2) for a career that includes five million-performance songs by the duo.

Key members of the Nashville music community huddled last week with lobbyists **Jim Free** and **Liz Robbins** to solidify industry support behind the **Mathias-Baker-Byrd** audio amendment. The Nashville coalition, part of the official "Save American Music" chapter formed in January by **NMPA**, **RIAA**, **AGAC**, **CMA** and the **Nashville Songwriters Assn.**, plans to palaver this week with **Tennessee** governor **Lamar Alexander** over strategy. . . . **Famous Music**, publishers of the new, original music coming in "Grease 2," note a record number of calls from outside producers and labels to do songs from the score. Movie due this summer.

Kenny Rogers is picking up the late **Harry Chapin's** activist baton for global hunger, via creation of the **World Hunger Awards**, a program to be administered by the Chapin-created World Hunger Year foundation. **Rogers**, who's expected to unveil his plans Monday (8) during a "Today" show huddle with **Jane Pauley**, will personally endow the annual awards program with \$1 million, with plans calling for unveiling of the winners around Thanksgiving each year. Winners will include journalists and publications in eight categories, with a ninth special category honoring that individual or organization deemed the most noteworthy for its role in combatting world hunger.

The last Nashville label-owned recording facility, **Columbia Recording Studios**, closes June 30. The longtime studio, which underwent major renovation last year, shuttered because of spiralling union costs and the continuing proliferation of new Music City studios. **CBS** senior veepee **Cal Roberts** terms it "strictly a business decision." All equipment will be incorporated into other CBS recording operations globally. . . . **FANatic: "Barbra,"** a four-times-yearly fan mag about the L.A. Streisand, will be at **NARM**. The 50-page current issue is totally about the superstar. Individual issues run \$4.95, or \$14.95 a year. Only ads are classifieds selling **Barbra** memorabilia. . . . The ninth annual **Morris Diamond Music Industry** tennis tournament holds forth May 28-31 at the San Vincente country club, Ramona, Calif. Phone (213) 469-5101 for details.

Dick Clark gave **Connie Francis** a "Welcome Back To Manhattan" party Monday (1) at the New Ballroom to boost her concert at **Avery Fisher Hall** on Saturday (6). **Clark** detoured his return home to Los Angeles via New York to make the party after keynoting the **Country Radio Seminar** in Nashville. Among those attending were **Lesley Gore** as well as **Clark's** associates in the new **United Stations** radio network, **Nick Verbitsky** and **Ed Salamon**. . . . Another Manhattan party at **Sybil's** honored **Ronnie Dyson**, whose new album "Phase 2" marks his Cotillion debut. Among those in attendance were Cotillion president **Henry Allen**, Atlantic president **Doug Morris**, Atlantic executive vice president/general manager **Dave Glew** and **WWRL-AM** New York DJ **Jerry Bledsoe**. . . . **PolyGram Distribution's** highly automated product-fill system has taken automation one step further. In a letter to eastern accounts, **Dale Johnson**, operations manager, states that effective March 8, the **Edison, N.J.** facility will be closed during the lunch hour, 12 to 1. "If you should call the Order Service Department during the lunch hour," he writes, "we will use recording equipment to take your name and phone number. We shall return your call as soon as possible when we re-open." The letter also notes that the new office hours will be 8:30 a.m. to 12 noon and 1 to 5 p.m.

Edited by JOHN SIPPEL

Back Track

30 years ago this week: A **Billboard** poll of U.S. juke box ops showed **Decca**, **Victor**, **Capitol** and **Columbia** in that order of finish for all-round service to an industry estimated to be buying 50 million records annually. . . . **Decca** was dickering with **BMI** to establish a pubbery. . . . Former orkster **Gray Gordon** ankle GAC's Chicago office to open a Manhattan management firm, whose first talent was **Les Paul** and **Mary Ford**. . . . Publishers **Irving** and **Sid Mills** were on the road, cutting masters for possible acquisition by labels.

20 years ago: **Liberty Records** beefed up its a&r wing, making **Snuff Garrett** boss, with **Phil Spector** joining its Gotham City staff. . . . **Earl "Madman" Muntz** was reported ready to enter the car tape playback field. . . . **RCA** unveiled its **RCA Italiana** studios in Rome. . . . **Dot Records** grabbed the "State Fair" movie soundtrack. . . . **ASCAP's** total receipts for 1961 were \$33,191,987, and \$847,851 increase over 1960. . . . **Eastman-Kodak** introduced a line of magnetic recording tape. . . . **Little Al's** 12th store opened in Chicago. . . . **Ohio Appliance's Jerry Weiner** took over Cincinnati distribution for **Phillips** and **London Records**.

10 years ago: **Disneyland** junked its 45 r.p.m. product in favor of a 7-inch 33 r.p.m. line. . . . **Neil Diamond** was eying the symphonic composing field. . . . **Jesse Selter** of **NMC Corp.** was negotiating to take over **National Tape Distributors**, the firm **Jim Tiedjens** started. . . . **Gerry Teifer** named to head **Metro-media Music**; **Jack Kiernan** to **RCA Custom** as nabob of marketing; **Joe Fields** marketing head for the **Buddah Group**; and **Lennie Petze** to Northeast regional manager for **Epic/Columbia** custom labels. . . . **Jack Grossman** readying his first four retail outlets. . . . **Delaney & Bonnie** inked to **Columbia**, **Tower of Power** signed to **Warner Bros.** . . . **Kinney Services** changed its monicker to **Warner Communications**.

Grammy LPs Resurge On Pop Chart

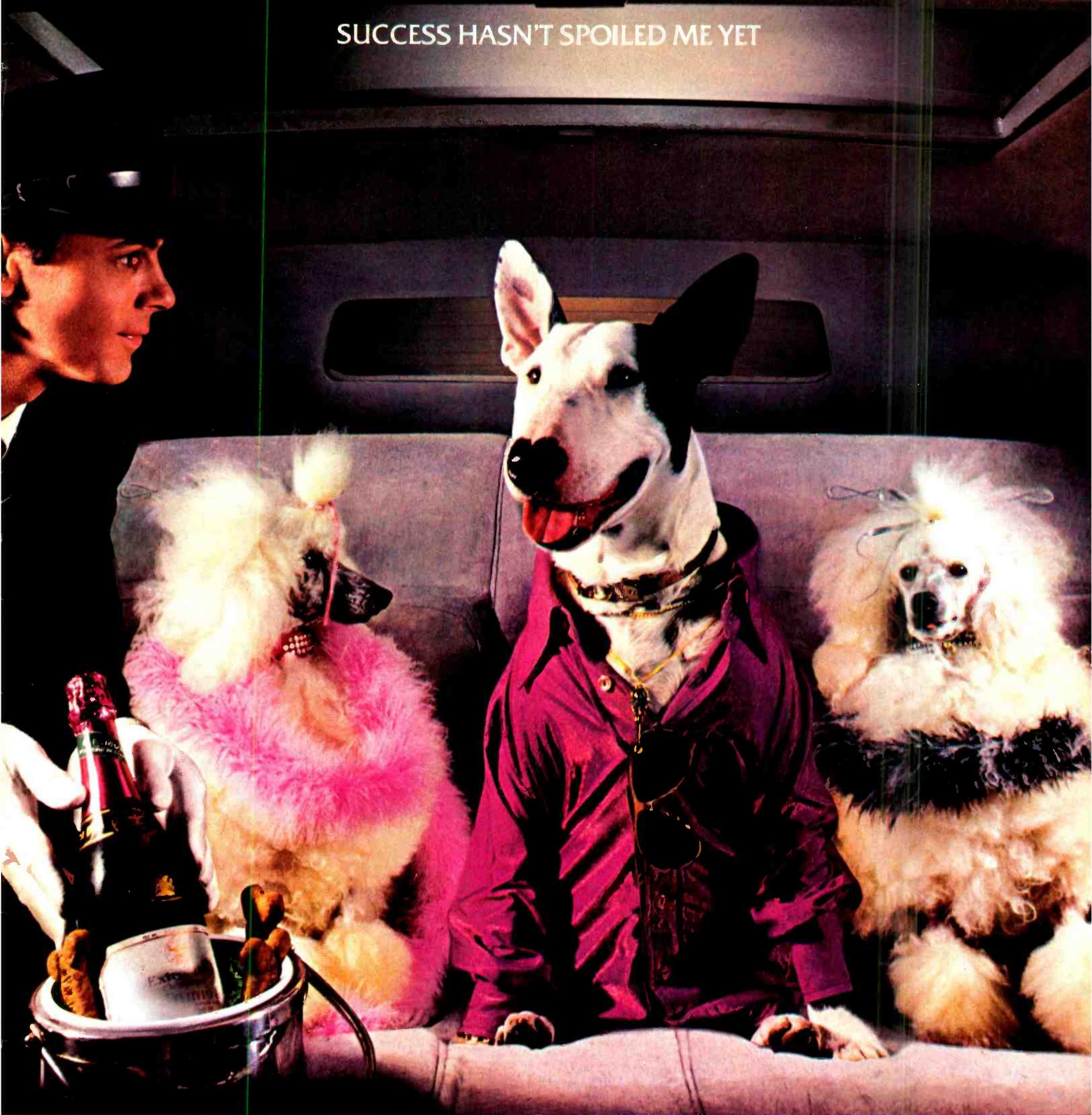
LOS ANGELES — Key Grammy-winning albums resurge on **Billboard's** pop chart this week following their televised victories.

Quincy Jones' "The Dude" (A&M), responsible for four awards, jumps nine points to number 28 in its 50th chart week; **Al Jarreau's "Breakin' Away"** (Warner), a double-winner, moves 10 spots to 62 in its 30th week; and **John Lennon & Yoko Ono's "Double Fantasy"** (Geffen), the winner for album of the year, sprints 23 notches to 173 in its 67th week.

Kim Carnes' "Mistaken Identity" LP jumps five points to 149 in its 46th week on the chart, a week after "Bette Davis Eyes" swept the Grammy for record of the year.

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MENAHEM GOLAN & YORAM GLOBUS

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CHARLES BRONSON

In a MICHAEL WINNER Film

"DEATH WISH II"

JILL IRELAND VINCENT GARDENIA J.D. CANNON and ANTHONY FRANCIOSA

Executive Producers HAL LANDERS and BOBBY ROBERTS Written by DAVID ENGELBACH Based on characters created by BRIAN GARFIELD

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