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Billboard

87th
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SILENT ON VIDEO NARM OKs Audio Tape Levy

By SAM SUTHERLAND

LOS ANGELES—Despite building pressure from manufacturers, publishers, musicians and their related trade groups and unions, the NARM board of directors Thursday (25) unveiled a policy position on the congressional home taping initiative that amounts to a split decision.

With a newly formed coalition to "Save America's Music" (Billboard, April 3) launching its own high-profile campaign to build support for

the bi-partisan House and Senate bills that would address the rise in home audio and video taping, the NARM board voted on the eve of its 24th convention to support only the audio provisions of Sen. Charles Mathias' (R-Md.) proposed amendment to the original bill by Sen. Dennis DeConcini.

NARM's action also alluded to the twin movement in the House of
(Continued on page 78)

Label Shipments Off 8.5% In '81

By IS HOROWITZ

NEW YORK — Manufacturer shipments of recorded product declined in both units and value at suggested list in 1981, according to RIAA figures which also document rising industry price patterns.

Shipments of all records and prerecorded tapes reached 594 million units last year, net after returns, for a drop of 8.5% from the 649 million units shipped in 1980. Total value at suggested list price was given as \$3.626 billion, down 1.5%

from the \$3.682 calculated for the prior year.

The statistical breakdown by the RIAA for the first time also provides industrywide wholesale price levels, indicating a 1981 figure of \$1.988 billion for all product shipped, a shade above the 1980 wholesale total of \$1.980 billion.

Cassettes continued their dramatic rise last year, while the drop in LPs exceeded the cumulative percentile dip of all recorded product. Singles declined again last year, while the downward spiral in 8-tracks accelerated.

Steep declines were reported in shipments to the club/special product/premium markets last year in units as well as dollars, while a lesser decline was noted, compared to 1980, in unit shipments to retailers, with dollar figures, both at retail and wholesale levels actually marking "small increases."

The RIAA market research committee points out, as it has in the past, that manufacturer shipments bear no direct relationship to consumer purchases. Retailer inventory shifts and the growth of disk and tape imports are not reflected in the

shipments, nor do the figures take into account the quantities of bootleg and counterfeit recordings which are sold through retail outlets.

Data for specific recording configurations follow:

• LP shipments in 1981 were down 11.5% in units at 272 million, from 308 million the previous year. At retail list their value was down 4%, from \$2.2 billion to \$2.1 billion, while wholesale value dipped
(Continued on page 78)

See AM Stereo Choice At NAB

By DOUGLAS E. HALL

DALLAS—If the future of AM stereo is to be decided by the marketplace, the three-day market that is the National Assn. of Broadcasters' annual convention here this week (4-7) may well be the place where radio's movers and shakers decide to select a system.

While there's an element of Catch 22 in getting AM stereo under way, broadcasters owning AM stations have much greater motivation to

move ahead than did the FCC, which stalled the issue for years and then finally said that the marketplace should decide (Billboard, March 13).

Surprisingly, a relatively little guy, Leonard Kahn of Kahn Communications in Garden City, N.Y., is thought by some to have the inside track over such giants as Magnavox and Motorola. He's offering the Ha-

zeltine-Kahn system, one that was hardly considered a front-runner when the FCC was trying to make the choice.

Kahn is exhibiting at the NAB, which opened in Dallas Sunday (4) and runs through Wednesday. His firm may not have as sexy a booth as Magnavox, which is showing a new Camaro complete with Delco AM stereo radio, but it claims an impres-
(Continued on page 34)

Merchandisers Asked To Help Fund Antipiracy

By PAUL GREIN

LOS ANGELES—Manufacturers for the first time have publicly called on merchandisers to help foot the bill in the fight against counterfeiting and piracy.

In a speech to the National Assn. of Recording Merchandisers, RCA
(Continued on page 19)



"NOBODY SAID IT WAS EASY" (PB-13059) but the fur is really flying now for RCA Records' LE ROUX. The band's single is heading for top-10 charts, while the album "LAST SAFE PLACE" (AFL1-4195) is getting heavy, heavy play after being Flashmaker and garnering picks in the Hard and Album Network tip sheets. Smash tracks include "Addicted," "You Know How Those Boys Are," and the title cut.
(Advertisement)

• RETAILERS OFTEN want to advertise more than rock product on television, although manufacturers generally provide co-op money only for that type of repertoire. Page 19.

• BLACKS ARE now buying records roughly in proportion to their share of the population, whereas they used to buy more than their share, according to a Warner Communications study delivered at NARM. Page 3.

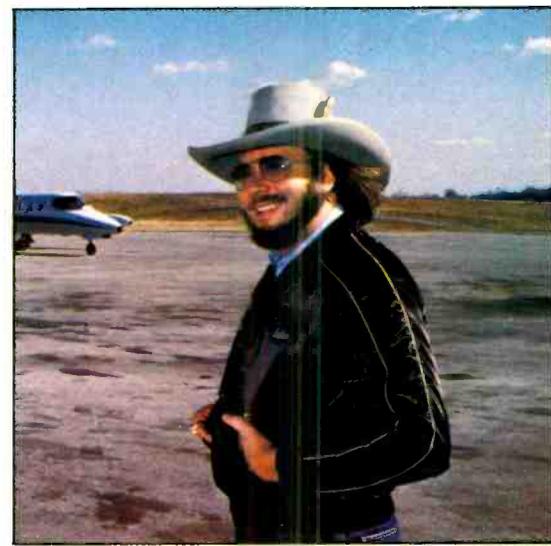
• NAB CONVENTION attendees will be hearing about new, improved beautiful music packages from syndicators, with the emphasis on contemporary recording artists. Their proliferation could boost record sales. Page 3.

• SPOTLIGHT ON FRANCE surveys the rebounding performance of that nation's record industry, with a new wave of local acts bettering sales of foreign product. Opposite page 66.

• POLYGRAM ASSUMES operational and managerial control of 20th Century Fox Records, in what's seen as a prelude to outright purchase. Page 3.

• BILLBOARD BOWS its new Venues department this week, designed to provide more sharply defined and improved coverage of the business of presenting talent, live and prerecorded, to the public. Page 44.

• SOME GOSPEL LABELS are seeking to downplay the religious connection by de-emphasizing their logos and by releasing 45s that have little or no overtly Christian content. Page 4.



Well, they won't be calling Hank Williams, JUNIOR anymore. Hank is now a phenomenon recently racking up an unprecedented 7 albums in the top 50! So let's bust open those seatbelts and get dancin' in the aisles for the new president of the mile-high club, Mr. Hank Williams, Jr.! HIGH NOTES (E1 60100), premier music levitation featuring "Ain't Makin' No Headlines (Here Without You)," E-47454 on Elektra/Curb Records. Produced by Jimmy Bowen.
(Advertisement)



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Lamont Cranston Band
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The First Single
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- "Top 10 Most Added" in Bill Hard, Album Network, and Radio & Records...
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And we're really happy we've got them!

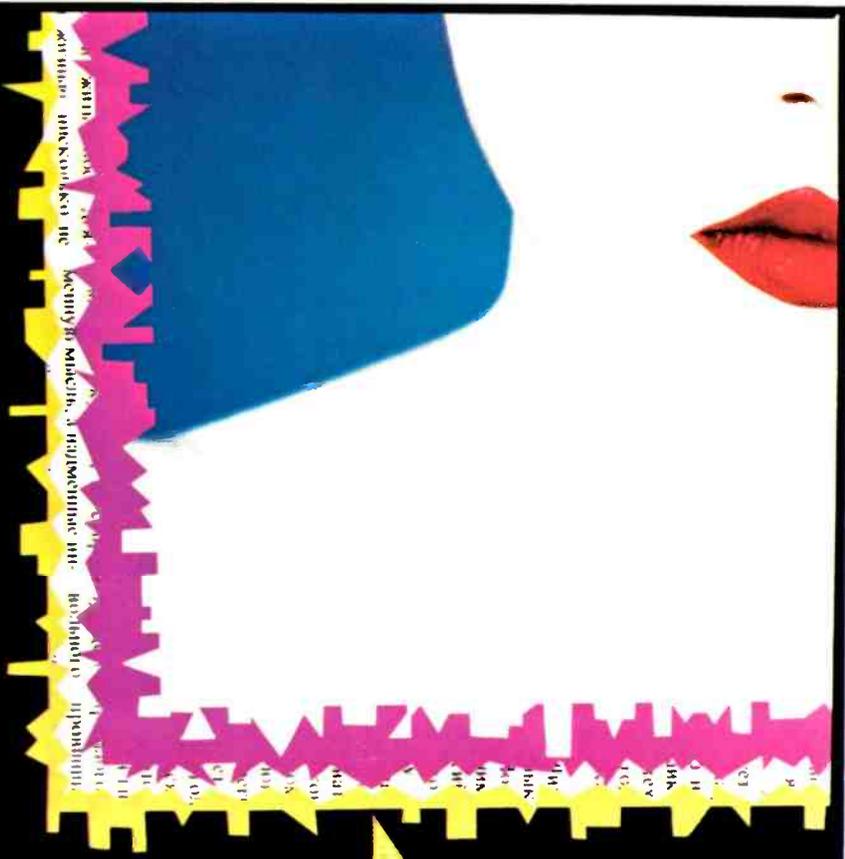
Produced by Lamont Cranston Band, Steve Wiese, Jack Daly



AFL1-4313

THE ALBUM THAT PUTS IT ALL TOGETHER

THE **MOTELS** ALL FOUR ONE



THE **MOTELS** ALL FOUR ONE ST-12177

FEATURING THE SINGLE "ONLY THE LONELY"

PRODUCED BY VAL GARAY B-5114



PolyGram, 20th Tie Seen As Foundation For Buyout

LOS ANGELES—In what's believed to be a preamble to an outright purchase, PolyGram Records has entered into an agreement with 20th Century-Fox Records under which PolyGram is slated to assume operational and managerial control of the label.

PolyGram's involvement with 20th, rumored for some time, became official last week via a joint statement issued by Guenter Hensler, president of PolyGram Rec-

ords, and Herb Eiseman, chairman of the label.

The development is the latest in a series of negotiations for rights to Fox's recording and music publishing interests. Earlier this year, Warner Bros. Music acquired the vast 20th Century music publishing firm, which Eiseman had headed in addition to his label duties.

First release under the new PolyGram/20th arrangement will be the fourth album by Stephanie Mills, "Tantalizingly Hot," slated for release May 10. Her product along with other 20th acts had been previously marketed through the RCA/A&M distribution setup.

Although principals have withheld comment, it's been widely reported that Mills' involvement with Fox was a focal consideration in negotiations over any distribution or purchase agreement.

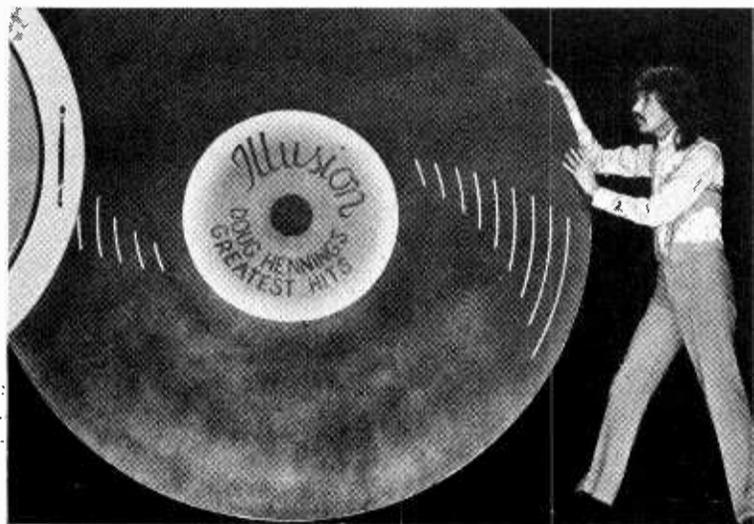
She is the label's most commercial property at present, having gone gold with her last several album via sales in the soul and pop markets. Other black acts have been solid performers for 20th, too, including the Dells, Gene Chandler, Carl Carlton, the Chi-Lites (whose "Hot On A Thing Called Love" is currently high on Billboard's soul charts) and Leon Haywood.

Retail Focus On Returns Issue In CBS Study

NEW YORK—CBS Records is discovering that returns policies remain uppermost in dealer minds in their relationship with manufacturers.

At least that is the informal conclusion tipped by one investigator among a number now combing the country in a grass roots study of dealer attitudes commissioned by the label.

In face to face interviews that last
(Continued on page 10)



HENNING'S HITS—Magician Doug Henning shows NARM delegates his own "album," a prop used during Henning's special show as featured during the opening business session at NARM's convention last week.

Ellis Keynote Speech Cites Increased \$\$ Competition

LOS ANGELES—In a bleak review of record industry prospects, Terry Ellis, chairman of Chrysalis Records, said that if he were 25-years-old today and an "ambitious entrepreneur, the record business would be something of a no-no."

The tone of his NARM keynote speech Saturday (27) surprised conventioners and invited little support in the corridors of the Century Plaza Hotel. While his speech drew polite applause, few could remember when a keynote speaker didn't get a standing ovation following his address.

In addition to calling attention to the current recession, Ellis cited a litany of developments that were cutting into limited disposable dollars held by the consumer. He focused on technological developments that were "enemies of the record business."

"Competition is fierce and getting fiercer," declared Ellis, who identi-

fied the industry's enemies as video players and software, and cable tv. The latter, he noted are "dealing not just with consumer dollars, but consumer time. All time spent is time not spent listening to records... there is less time to listen, less time to buy. All these enemies cut into record sales and profits and frankly paint a gloomy picture."

Although he said that "sophisticated cable music"—an apparent reference to the Home Music Store—poses alternatives for the sale of music, he added that such technology would eventually lead to the theme of his talk, "the world of music without records."

"... the record business as we know it—and love it—is in great danger of extinction... Those who are not aware or are unconvinced, let me suggest that they do their own research to make their own conclusions."

Ellis suggested that industry cooperation in fighting its ills left something to be desired. This view took the form of reference to Joe Cohen
(Continued on page 22)

Programmers Keying On A/C

By DOUGLAS E. HALL & ROBYN WELLS

DALLAS—While it may have been some time since radio had any good news for the record industry, there are developments scheduled to show up at the National Assn. of Broadcasters' convention here April 4-7 which could be a major boost to adult contemporary recording artists.

There are indications that names like Barry Manilow, Kenny Rogers, Billy Joel, the Captain & Tennille and Dan Fogelberg will be given increasing airtime as national pro-

grammers chase the 25-to-54-year-old listener.

Only a few years ago, syndicator suites at NAB conventions were dominated by beautiful music formats featuring faceless string orchestras, often recorded in Europe, with watered-down covers of current top 40 hits.

But beautiful music is today in trouble, and at this year's NAB affair, formats such as TM Programming's new "TM Easy" are being introduced; "TM Easy" features 25%

vocals, 75% of which are by the original artists. TM is the second syndicator to try this route. The "father of beautiful music," Jim Schulke, tried a similar format last year under the banner of "Schulke II," but it had some bugs and did not perform well in all the markets into which it was sold.

TM thinks it's got a proven product since it is actually joint venturing this format with EZ Communi-
(Continued on page 34)

Black Buyer \$\$ Share Declining

By PAUL GREIN

LOS ANGELES—Blacks are now buying records roughly in proportion to their share of the population, whereas they used to buy more than their share. That's a key finding of a Warner Communications consumer survey which was highlighted during NARM's "Black Music Is Green" session.

Blacks account for 11% of the general population, as they did at the time of a similar Warner Communications survey in 1977. But the percentage of record dollars accounted for by blacks has slipped

from 16% to 12% in this period. The decline reflects the economic hard times of recent years which have hit blacks the hardest.

LeBaron Taylor, CBS' vice president and general manager of divisional affairs, drew a link during the session between black music and prevailing social trends.

"If you read the newspapers you know that most of us feel that the hands of time have been turned back on us," he said. "We're greatly concerned that the progress that we've made in the record industry may also be eroding. We cannot allow the record industry to follow the

present (economic and political) climate in America."

The Warner research also indicates that there are more whites who most often buy black music than blacks who most often buy black music. According to the report, 57% of current record buyers who say they most often buy black music are white. A "current buyer" is defined as someone who buys at least one record a year.

Another key finding of the study: 42% of black consumers who buy at least one record during the year are most often buying non-black music. The remaining 58% of current black buyers most often buy black music, whereas only 8% of current white buyers most often select black music. Yet whites come out ahead in buying black music because there are nine times as many current white buyers as black buyers.

The Warner data also shows that buyers of black music (defined as consumers who say they most often select black music when buying records) are heavy buyers. According to the report, 46% of buyers of black

(Continued on page 76)

Impounded Tapes Have False WCI Security Tag

By IS HOROWITZ

NEW YORK—More than 6,000 allegedly counterfeit cassettes peddled to retailers as bargain Canadian imports, with some bearing phony Warner Communications anti-counterfeit stickers, were impounded last week following a raid on Hot Cakes Music Inc. and Federated Record Co. Inc. in Newtonville, Mass.

The action, significantly the first to arise from the detection of false WCI stickers, followed spotting of suspect cassettes in a number of retail and racked locations, and their surfacing in returns to Pickwick International from one of its major racked accounts.

Hot Cakes and Federated, both operating out of the same headquarters in the Boston suburb, are identified as one-stop/importer/exporter and distributor firms specializing in cutouts and budget product.

Michael Driscoll is also listed as a defendant along with Hot Cakes and Federated, in a civil complaint filed in Boston's Federal District Court on Friday, March 26. The document charges copyright infringement of sound recordings, album graphics and trademark infringement. Six labels are named as plaintiffs.

The complaint, as well as a writ of seizure, was served the following Monday (29) when a U.S. deputy marshal raided the companies' warehouse at 24 Munroe Street, in Newtonville.

The extraordinary procedure of *ex parte* seizure was used to maintain confidentiality until the moment of entrance on the target premises. Rarely invoked, this remedy is permitted under the Copyright Act if it is feared that prior disclosure might lead to dispersal of the evidence.

Chief justice John J. McNaught authorized the *ex parte* action, and

also issued a temporary restraining order against further infringement by the defendants.

In an affidavit filed with the court, chief RIAA investigator Kenneth A. Giel says he was first tipped to the alleged counterfeit tapes by John Langley, director of antipiracy activities for the Canadian Recording Industry Assn. Purportedly of Canadian manufacture, the tapes were being distributed in the Boston area by Hot Cakes.

Some of the cassettes examined by the RIAA and the local WEA branch were found to bear a WCI security sticker which betrayed its counterfeit source when viewed through a WCI verifier. The latent, or second image was not revealed during this examination.

A copy of a catalog titled "Canadian Import Cassettes" was secured
(Continued on page 65)

Chess Returns Via Sugar Hill Midline LPs

By JOHN SIPPEL

LOS ANGELES — The vaunted Chess/Checker/Argo catalog comes back to market around May 15 with the late Leonard Chess scion, Marshall Chess, supervising the project for Sugar Hill's Joe Robinson.

Marshall Chess, re-entering the industry after a long absence, is overseeing a six-album \$5.98/\$8.98 release, with a regular monthly issuance of about the same number thereafter.

U.S. distributors for Robinson saw and heard parts of the new
(Continued on page 57)

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Gospel Labels Downplaying Religious Role

By EDWARD MORRIS

NASHVILLE—The marketplace is teaching its own set of gospel truths to gospel labels and publishers working for secular airplay and sales. And the loudest of these truths is that a strong religious identification is a market liability.

Some labels are seeking to downplay the religious connection by deemphasizing their logos and by releasing singles that have little or no overtly Christian content. Similarly, gospel publishers are sifting their catalogs for songs that are positive instead of preachy and then plugging their finds to secular artists.

Sparrow Records has just started a pop radio push for Phil Keaggy's single, "Wished You Were There," from his "Town To Town" LP. The song, a Billboard "recommend" last week, contains no religious references. It is packaged and displayed in a two-color universal sleeve on which the Sparrow logo is roughly equal in size and prominence to the MCA Distributing Corp. trademark. (MCA and Sparrow have a mutual distribution agreement.) Nothing on the sleeve indicates a gospel content.

Upcoming releases from gospel artists the Archers and Marty McCall & Fireworks will carry only the MCA Records logo—not that of MCA/Songbird, the company's gospel division for which the two groups have been recording. The Archers' single, "Back In Your Arms" (Continued on page 66)

RCA Bows International Marketing Department

NEW YORK—RCA Records has formed a new international marketing division. The organization, headed by Jorge Pino, the label's director of international marketing, will have responsibility for maximizing worldwide exposure and career development of U.S. artists signed to RCA. Pino will report to Jack Craig, division vice president of RCA Records—U.S. and Canada.

Five persons will report to Pino. They are: Dan Castagna, recently named manager of international artist development and tours; Judy Cornelius-Reilly, manager of international

product management for Europe and Canada; Joan Kamuca, manager of international product management for Latin America/Pacific; Dennis Bernstein, manager of order services and analysis; and Janice Daidone, administrator of artist and product promotion.

"We have embarked on one of the biggest overseas campaigns on behalf of U.S. artists in the company's history," Pino states. "This New York-based organization gives us a solid foundation from which to direct major artist promotions in all markets of the world."

Executive Turntable

Record Companies

Neil Portnow is named vice president, West Coast a&r for Arista Records. Formerly president of 20th Century Fox Records, Portnow will be headquartered in Los Angeles. . . . At Epic/Portrait/CBS Associated Labels, Richard Totoian moves from associate director of national promotion to director of national album promotion. He will be based in New York. . . . In a restructuring of its national publicity department, Atlantic Records moves Bob Kaus from chief writer to associate director of national publicity; Patti Conte from East Coast publicity manager also to associate director of national publicity; Horace Burrell from tour publicist/special markets to publicity manager; and Joanne Toker from publicity department secretary to publicity manager. All work in New York.



Strelker

Romelle Price named national promotion coordinator for r&b product, MCA Records L.A. Prior to joining MCA, Price was public affairs director for KDAY-AM, Santa Monica. . . . Richard Streicker added to Warner Bros. Records' legal and business affairs department in Burbank. Before joining WB, Streicker was an attorney with Mitchell, Silberberg & Knupp where he specialized in music law. . . . Michael T. Schulman is appointed as an attorney in the records section of the CBS Records law department in L.A. He was associated with the firm of Pacht, Ross, Warne, Bernhard & Sears.

Recent moves at Stiff America, New York, include the appointment of John Avelli as director of financial affairs; James Mack as director of national promotion; Stephan Patrie as supervisor of the company's dance music catalog; Rebecca Moorash as sales and marketing rep; and the promotion of Melanie Popkin to supervisor of merchandising operations. Avelli held a number of financial posts at the label during the past year; Mack was the music director of a Boston radio station; Patrie was with Warner Bros.' dance music department; Moorash worked in the Boston Strawberries chain; and Popkin was in various merchandising posts at Stiff. . . . Jay Chiodo moves to the rank of national promotion director for Tropique Records, New York. He was in charge of dance music promotion for the label.

At Chrysalis Records, Los Angeles, Valerie Starr is named assistant to the president. She has been with Chrysalis for three years. . . . Word Record & Music Group moves John Moore to regional sales manager for the West Coast; promotes Steve Sutton to Moore's former post as Midwest regional sales manager; tags Foy Owen as Sutton's replacement as salesman for the Midwest area; and names Charlie Ferguson to take over Owen's sales job in the Southeast region. Moore will be based in Los Angeles, Sutton in Chicago, Owen in Kansas City and Ferguson in Montgomery, Ala. Other Word shifts take Rob Dean from merchandising assistant to director of advertising and promotion for Word Distribution, and Allen Weed to director of marketing/records of the Word Music Group. Weed was youth director of Woodmont Independent Presbyterian Church in Nashville. He and Dean will be headquartered at the company's home office in Waco.

Related Fields

Harriet Sternberg becomes vice president of the creative services division of Ken Kragen & Co.'s personal management and television production firm. Sternberg previously served as director of creative services; prior to that, she was national publicity director for Far Out Productions in L.A.

D.J. Donahue is appointed general manager of RCA's consumer electronics division and will be proposed for election as a vice president of the corporation at the board of directors meeting this week. He has been division vice president/operations since 1977. Donahue will be based in Indianapolis.

James S. Twerdahl is named executive vice president and general manager of JBL Sound, Northridge, Calif. He was most recently chief executive officer of Jensen Sound Laboratories. . . . Bernard Gersten is the new vice president and executive producer of Radio City Music Hall Productions, New York. Before coming to the company, Gersten served as executive vice president of Zoetrope Studios. . . . Sandy Yaguda is appointed associate manager of Apostol Enterprises, New York. Prior to joining Apostol, he worked for Leber-Krebs, handling the production of "Beatlemania." . . . Johnson "Jay" Bell is added to the staff of International Celebrity Services, Nashville, as a booking agent. He was with the Limelites Agency. . . . At Don Light Talent, Nashville, Eddie Harper is appointed to do gospel and bluegrass bookings.

CBS/7-Up Cross Promo Getting Mixed Trade Views

By ROMAN KOZAK

NEW YORK—Is CBS' \$1 million joint promotion with 7-Up, currently underway around the country, losing its fizz?

CBS, which originally announced the program (Billboard, Jan. 16), and now has nothing further to say about it, and 7-Up states that it is still too early to judge its effectiveness. The campaign began March 1 and ends in less than two weeks, on April 15.

A number of major record merchandisers around the country, who have been involved in the promotion, say that they are happy with it. However, others have apparently been less than satisfied, citing as problems the complexity of the contest, delays in obtaining promotional material, lack of interest on the part of non-record stores involved in the project, and a difficult pricing arrangement on the offered discounts.

As the promotion was structured, 45,000 outlets around the country where 7-Up is sold would put up game cards, supplied by 7-Up, on

counters and around the necks of bottles of 7-Up or Diet 7-Up. Each card would be divided into two parts. One part would have a rub-off area with a hidden symbol. If the symbol is the same as the winning symbol displayed at a participating record retail outlet, the consumer could win one or more CBS LPs, CBS itself is mailing the winners their prizes.

The other part of the card is honored by participating record dealers. It is worth a dollar discount on selected top CBS product. The campaign is supported by print and radio advertising.

While the promotion has worked well in many parts of the country, in other parts there has been trouble. In St. Louis, for example, the local 7-Up bottler has refused to take part in the promotion sources say. In other areas, 7-Up and local 7-Up outlets reportedly have been slow in putting up the displays and game cards.

CBS itself does not redeem the (Continued on page 78)

Motown Inks Womack Pact

LOS ANGELES — Motown Records has inked a licensing and distribution agreement with Beverly Glen Records covering product from Bobby Womack outside the U.S. and Canada.

Under the deal, Motown will now offer Womack's Beverly Glen releases to its licensees abroad.

Compact Disc Packaging Set

By JIM McCULLAUGH

LOS ANGELES—NARM attendees were given the first industry look last week at what is essentially the final packaging for the Compact Disc consumer digital audio disks, which are expected to filter into world record stores in the next year.

The 4¼-inch laser read disk will be housed in a small clear, molded plastic case only slightly larger than the disk itself. The disk will rest in a black plastic tray which is stack-

able with similar trays. The case will be capable of storing 24 pages of liner notes or other printed information. Graphics will be contained on both the front and back covers of the case, while the spine of the case will also be wide enough to feature title, artist and catalog number and to facilitate vertical racking—both in store and at home.

The case was displayed by new NARM president John Marmaduke (also president of Hastings Books/Records/Video) as he capped off the "Magic Of Digital Music" session, Hans G. Gout, senior director, Compact Disc, PolyGram Record Operations International, although not a formal speaker but in attendance,

provided the CD package.

Marmaduke, however, chided the various companies involved in the CD camp for not yet consulting the record distribution and merchandising community about packaging. Case in point; no bar code appeared on the PolyGram-provided packaging with Marmaduke observing: "If you expect us to sell CD, you better get with the program."

The digital session—run by Chris Stone, SPARS president and Record Plant Studios chief, and Guy Costa,

SPARS executive and vice president and general manager of Motown/Hitsville recording studios—recapitulated information on the various consumer digital audio technologies emerging and provided market projections on each.

What was not emphasized or gone over lightly was the belief of some industry observers that the Compact Disc, as well as other potential home digital audio technology, might be the ultimate industry answers to (Continued on page 65)

PolyGram CD Plant Ready

LOS ANGELES — PolyGram's Hanover, West Germany site for Compact Disc software manufacturing should be up and running by June-July and will produce approximately 400,000 CD disks by year's end, according to Hans G. Gout, senior director, Compact Disc, PolyGram Record Operations International.

Gout, in attendance at NARM here last week and who provided what is expected to be, apart from minor variations, final packaging of CD software (see adjacent story), adds production at the site should

swell to 3-4 million by the end of 1983.

The first year's outing will include 150-200 titles with titles to mushroom to 500-600 by the end of 1983. One-third of the first catalog will be classical, while the remaining two-thirds will be popular.

The Hanover plant will contain both CD laser cutting and pressing capability and is negotiating with major labels outside the PolyGram family for custom pressing.

CBS/Sony has also been constructing a CD laser cutting and (Continued on page 65)

Senate Passes Deregulation Bill

By BILL HOLLAND

WASHINGTON—The full U.S. Senate, by a voice vote, passed the Broadcast Deregulation Bill late Wednesday evening (31), a bill that revises license renewal and takes news, public affairs programming, as well as community ascertainment and commercial requirements out of the hands of the FCC.

The bill, S. 1629, was introduced by Sen. Howard Cannon (D-Nev.) and was passed last December by the Commerce Committee. The bill was passed with a kicker, however, in the form of a broadcaster "fee" amendment for FCC services.

For new radio stations the fee would be \$300, the hearing charge \$5,000, and an annual application

fee that would vary between \$450 and \$3,000, depending on station size and power.

Annual fees for Class B and C AM stations and FM's over 5000 watts would be \$1,000; Class A FM's and AM's, 1000 to 5000 watts, \$500. AM stations of less than 1000 watts would pay \$150.

Station assignment and transfer fees for all radio stations would be \$500, and hearing charges, if any, \$5,000.

Broadcast groups have given tentative and cautious approval to the tit-for-tat deregulation bill. The Senate liked the reduced taxpayer cost "user's fee" amendment.

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ASK A STRANGER

Critics know Wendy Waldman as one of the most consistently brilliant album-makers of the '70s.

Performers know Wendy Waldman from her songs alone...you can hear her compositions on recent albums by Kim Carnes, Randy Meisner and Patti Austin.

Now, with the release of her first album of the '80s, everybody's going to know Wendy Waldman.

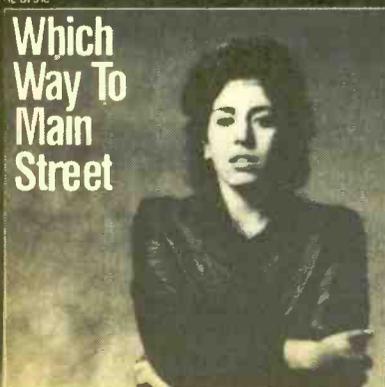
"Which Way To Main Street" rocks hard...and then breathes easy. Produced by Eddie Kramer, it's more than just a new direction for Wendy Waldman.

It's Main Street.

Wendy Waldman. "Which Way To Main Street."

Her debut album, on Epic Records and Tapes.

RE 37913



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Chartbeat

Paul Mauls Debut Rivals; Stevie Sets Career Record

By PAUL GREIN

LOS ANGELES—Before we get into this week's stat orgy on Paul McCartney and Stevie Wonder, we must point out a most extraordinary development on this week's pop charts, in which the same six acts have the top six singles and albums.

The artists are even lined up in nearly identical order on the two charts. L.A. femme rockers **The Go-Go's** and **Joan Jett** are now one and two (or two and one, depending on which chart you're looking at); Oscares **Vangelis** and the merely wealthy **J. Geils Band** are three and four on both charts and those energetic Aussies **Rick Springfield** and **Olivia Newton-John** five and six (or six and five, if you're looking up from Down Under).

Seldom if ever have the tops of the pop singles and albums charts been

so closely aligned. Thus, radio at the moment is playing precisely the music America's album buyers most want to hear. Either that or America's album buyers are buying precisely the music radio wants them to hear. Take your pick.

★ ★ ★

Coming Up: **Paul McCartney & Stevie Wonder's** "Ebony & Ivory" (Columbia) crashes on to the Hot 100 at number 29 this week, the highest any single has debuted since **John Lennon's** "Imagine" bowed at number 20 in October, 1971.

The previous post-"Imagine" record was the number 30 debut of **Bruce Springsteen's** "Hungry Heart," followed by **Styx's** "The Best Of Times" (#31), **Neil Dia-**

(Continued on page 76)

Rodriguez Pact Is CBS Coup

NEW YORK—CBS Records' acquisition last month of Venezuelan balladeer Jose Luis Rodriguez for the world now gives the major what are considered the three leading talents of the Latin MOR field, enormously popular in many global markets. The other two: Spain's Julio Iglesias and Brazil's Roberto Carlos.

Rodriguez, known as "El Puma" after one of his successful Latin American tv soap opera roles, headed the roster of the powerful Venezuelan independent, TH. CBS' courtship of the balladeer had intensified in the last few months, and the Latin industry expected that the signing was just a matter of time.

For the past year, Rodriguez

had been scheduled to record an album for TH with Spanish composer/producer Manuel Alejandro, whose songs have been recorded by every major balladeer. The artist has finally joined the composer in Spain for sessions, though this time for CBS.

Though the only concrete plans for the three-year contract are an album a year, it seems likely that Italian and Portuguese versions of the product will be released.

The multi-language policy is thought to have worked out reasonably well for CBS with Julio Iglesias, whose position in the Latin market has been disputed by Rodriguez during the Venezuelan's international career. **ENRIQUE FERNANDEZ**

Indie Distributors Flex Their Muscles

By JOHN SIPPEL

LOS ANGELES — Independent distribution hopes to produce an incisive profile of its industry contribution in a current survey effort of approximately 65 such companies in the U.S.

At a vertical meeting of such personnel during the NARM convention Sunday (28), distribution advisory committee chairman Joe Simone of Progress urged that this segment of industry junk its longtime skirmish with branch distribution and concentrate on showing its strengths.

Simone said the lengthy filled-out questionnaires had already been returned by 12 firms. He pleaded that those present also take copies and fill them out. Confidentiality of data in the individual questionnaires is being safeguarded, with an independent research firm tabulating the information.

Annual sales volume, ancillary businesses such as one-stopping and retail, total cost of inventory, labels handled, warehousing space and

stocking and sales outlets are among the areas covered in the canvass.

Independent distribution hopes to provide an accurate appraisal of its industry role by the 1983 convention in Hawaii.

The study is part of a total communication program, promulgated after two initial meetings of the distribution advisory committee formed after the 1981 convention. Tenor of last week's meeting indicated those present favored more such committee conclaves, with Simone readying the latest for next month if possible.

The advisory group also encouraged more dialogue between individual distributors, harkening back to two decades ago when indies were in constant touch. NARM counsel Chuck Ruttenberg through Simone cautioned distributors to work in one-on-ones "and not to cluster," a possible illegality. Jimmy Schwartz, Schwartz Bros., backed the more frequent calls to other firms. He also urged a stronger interfacing between labels and distributors. A manufacturers' advisory group was also mullied.

Prompt payment by indie distribution must be played up in a continuous public relations program to begin after the convention. Sugar Hill Records' Joe Robinson stated that a number of labels, now distributed through branches, have contacted him regarding a switch to independents. "How do they pay?" Robinson said, is the first question

(Continued on page 19)

For The Record

LOS ANGELES—The Peter Pan kidisk line was incorrectly credited with being the first to introduce Spanish-translated versions of its albums (Billboard, March 27). Disneyland Records has more than 30 Spanish translated titles in its catalog.

CITE PREJUDICIAL PUBLICITY

Goody Chain, Stolon Seek Dismissal Of Tape Charge

NEW YORK—Attorneys for Sam Goody Inc. and company vice president Samuel Stolon will ask a Federal judge to dismiss the indictment of the retailer and executive on counterfeit tape trafficking charges Friday (9), citing prejudicial publicity surrounding the case.

Judge Thomas C. Platt of Federal District Court in Brooklyn, who presided at the month-long trial of the defendants last spring, postponed a ruling on the publicity issue in October when the Government appealed his order for a new trial to the U.S.

Appeals Court for the Second Circuit.

Last month, a three-judge panel upheld the ruling, which voided a jury's conviction of the defendants on counts of interstate transportation of illicit merchandise and copyright infringement (Billboard, March 27).

The judge told prosecution and defense attorneys Friday (26) that the Appeals Court ruling has given him jurisdiction over the case once again. The Government, however, is expected to move that the case be reassigned to another judge.

LEO SACKS

The hot stations that have joined the ABC Rock Radio Network

Albany-Schenectady-Troy, NY	WPYX(FM)
Albuquerque, NM	KWXL(FM)
Anderson, SC	WAIM-FM
Ann Arbor, MI	WQB(FM)
Baltimore, MD	WIYY(FM)
Boston, MA	WBOS(FM)
Carbondale / Murphysboro, IL	WTAO(FM)
Champaign-Urbana, IL	WKIO(FM)
Charlottesville, VA	WUVA(FM)
Chicago, IL	WLS-FM
Chico, CA	KFMF(FM)
Columbia, MO	KFMZ(FM)
Dallas-Ft. Worth, TX	KTXQ(FM)
Des Moines, IA	KMGK(FM)
Detroit, MI	WRIF(FM)
Dublin, GA	WQZY(FM)
Flint, MI	WWCK(FM)
Grand Rapids, MI	WLAV(FM)
Harrisburg, PA	WTPA(FM)
Hartford, CT	WHCN(FM)
Henderson, KY	WHKC(FM)
Houston, TX	KSRR(FM)
Ishpeming, MI	WMQT(FM)
Knoxville, TN	WIMZ(FM)
Little Rock, AR	KLPQ(FM)
Los Angeles, CA	KLOS(FM)
Miami, FL	WSHE(FM)
Milwaukee, WI	WLPX(FM)
Minneapolis	
St. Paul, MN	KQRS-FM
Missoula, MT	KYLT-FM
Mobile/Pensacola, FL	WTKX(FM)
Nashville, TN	WKDF(FM)
New York, NY	WPLJ(FM)
Niagara Falls, NY	WZIR(FM)
Norfolk, VA	WNOR-FM
Omaha, NE	KEZO(FM)
Philadelphia, PA	WYSP(FM)
Phoenix, AZ	KDKB(FM)
Pittsburgh, PA	WYDD(FM)
Poughkeepsie, NY	WPDH(FM)
Providence, RI	WHJY(FM)
Richmond, VA	WGOE(AM)
Roanoke, VA	WSLQ(FM)
San Bernadino, CA	KOLA(FM)
San Francisco, CA	KSFX(FM)
Santa Maria, CA	KXFM
Seattle-Tacoma, WA	KISM(FM)
Syracuse, NY	WAQX(FM)
Tampa-St. Petersburg, FL	WYNF(FM)
Tucson, AZ	KWFM(FM)
Washington, DC	WRQX(FM)
Wausau, WI	WIFC(FM)
Wichita, KS	KICT(FM)
Winston-Salem, NC	WKZL(FM)
Yakima, WA	KATS(FM)

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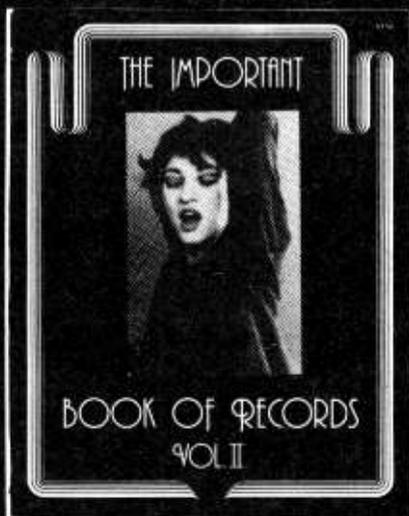
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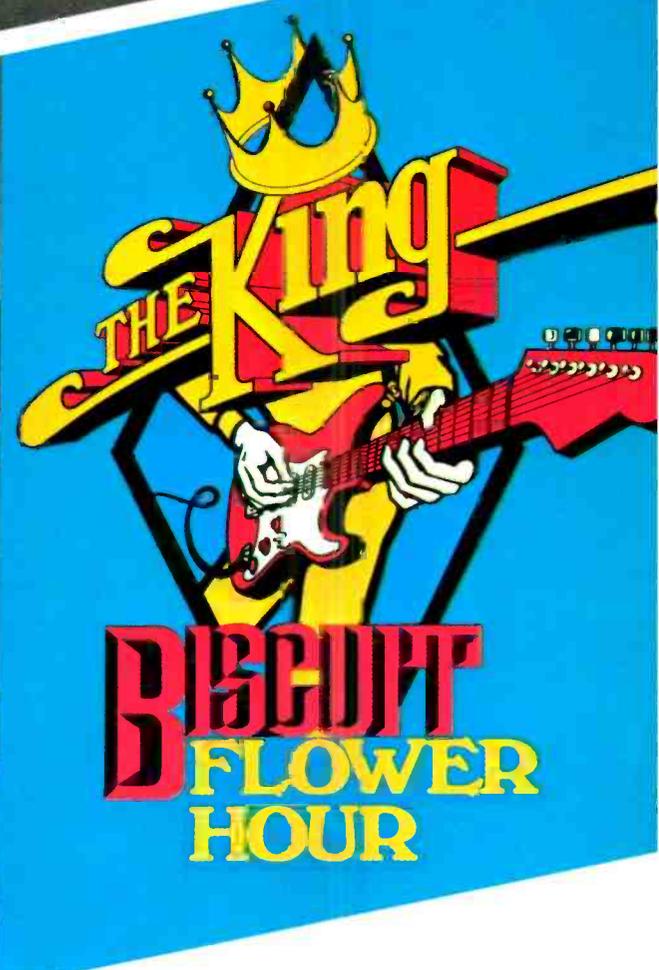


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Market Quotations

As of closing, April 1, 1982

Annual High	Annual Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
13/16	9/16	Altec Corporation	—	13	%	%	%	- 1/16
34 1/2	26%	ABC	6	1746	34%	33%	33%	+ 1/2
35%	25%	American Can	7	1066	28	27%	27%	+ 1/2
5%	4	Automatic Radio	4	21	5	4%	4%	- 1/2
47%	36%	CBS	5	227	40%	40	40%	+ 1/2
68%	41%	Columbia Pictures	13	871	67%	66%	67	- 1/4
7%	5	Craig Corporation	16	15	5%	5%	5%	+ 1/2
54	47	Disney, Walt	15	2119	54%	53	54%	+ 1 1/2
4	2%	Electrosound Group	11	3	2%	2%	2%	- 1/2
6%	3%	FilmWays, Inc.	—	719	6	5 1/2	5%	+ 1/2
17	14	Gulf + Western	4	286	15%	15	15%	+ 1/2
15%	10%	Handleman	7	2	12%	12%	12%	- 1/2
6%	3%	Integrity Entertainment	4	4	4%	4%	4%	+ 1/2
7	5%	K-tel	3	1	5%	5%	5%	Unch.
59	39%	Matsushita Electronics	8	328	40	39%	40	+ 1/2
53 1/2	38	MCA	13	790	52%	51%	52%	+ 1/2
56%	49%	3M	9	1063	55%	53%	54%	+ 1/2
58%	49	Motorola	10	1713	58%	57%	58	+ 1/2
39%	30	North American Phillips	4	49	35	33%	34%	+ 1/2
9%	6%	Oroxo Corporation	—	50	8%	7%	8%	+ 1/2
16%	11%	Pioneer Electronics	9	10	11%	11%	11%	- 1/2
22%	16%	RCA	—	5175	21%	20%	21%	+ 1/2
18	12	Sony	10	4676	14%	13%	14%	+ 1/2
30%	22%	Storer Broadcasting	14	4660	30%	29%	30%	+ 1/2
3%	2%	Superscope	—	21	3%	3%	3%	- 1/2
33%	27%	Taft Broadcasting	7	8	29%	29%	29%	Unch.
63%	50%	Warner Communications	15	3880	56%	55%	56%	+ 1 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Abkco	—	1/2	1 1/2	Koss Corp.	1600	5%	5 1/2
Certron Corp.	1000	1	1 1/4	Kustom Elec.	100	1 1/16	1 1/4
Data Packaging	—	5%	5%	Recoton	—	2%	3
First Artists Productions	—	6	6%	Reeves Comm. Schwartz Bros.	7400	28	28 1/2
Josephon Int'l.	1100	7%	8		—	1%	2 1/2

Jensen Acquires Phase Linear

CHICAGO—International Jensen here has completed acquisition of Phase Linear, a supplier of professional and high end consumer audio equipment, from Pioneer.

At the same time, Jensen expects to acquire the brand name of Massachusetts-based Advent, as well as that firm's audio business assets, subject to bankruptcy court approval.

Phase Linear will continue to be based in Lynwood, Wash., but will now have access to Jensen Home

Audio resources, according to Fred Hackendahl, vice president and general manager of Jensen Home Audio. While senior Phase Linear executives now report to Hackendahl, the firm's staff and independent rep network remains the same. Phase Linear president Ed Hart resigned from Pioneer before the acquisition was consummated.

If Jensen is successful in obtaining the Advent name and assets, it, too, intends to run it as a free standing, independent brand and organization.

Singleton Sets Country Midline Aerobics LP

By KIP KIRBY

NASHVILLE—Midline albums are nothing new for Shelby Singleton's Sun and Plantation labels—nearly all of its releases fall under a suggested \$5.98 list—but one of its newest may also be a first.

It's a country aerobics exercise album entitled "How The Waist Was Won," with tracks cut by Singleton expressly for this project. The album contains a separate poster illustrating all dance routines, along with vocal overdubs giving instructions for exercising to such kink-looseners as "9 To 5," "Elvira," "Rocky Top" and "Before The Next Teardrop Falls" (a song owned by Singleton's publishing catalog).

"How The Waist Was Won" is shipping with two other Singleton compilation packages, "Stars" and "Country Superstars." The albums, like most of the company's issues, are comprised of lease/purchase material culled from previously recorded sessions. "Stars" contains three cuts by Alabama from the group's GRT days, plus additional cuts by Carl Perkins, Jerry Lee Lewis, Johnny Cash and Orion. "Country Superstars" features one Alabama cut (duplicated from the "Stars" LP), along with various numbers by Mickey Gilley, Johnny Lee, Razy Bailey, Jerry Lee Lewis, Willie Nelson, Johnny Cash and David Allen Coe.

Of the approximately 75 active titles in Singleton's catalog, almost all are midline product. Singleton is known for compiling packages of previously recorded material from artists who have since become famous. He admits that his office receives calls whenever a new act hits big from people with old masters to sell or lease him.

Adding that "90% of major acts have already recorded for other labels or signed production agreements prior to becoming successful on the charts," Singleton says he sometimes buys old masters on breaking acts and then holds them for several more years until the artist is commercially stronger before releasing. He has a team which investigates all ownership claims and copyright information before he negotiates a deal, and he claims he also insists that the seller handle all artist royalty payments.

Recently, Singleton had to withdraw an album he released titled "Wild Country," containing earlier cuts by Alabama when the RCA group was signed to GRT Records. Five of Singleton's cuts were placed under an injunction; however, the three remaining ones he owns will appear on the "Stars" and "Country Superstars" LP.

Singleton's catalog remains current; he has no cutouts, he says. Product that doesn't sell in one form gets recycled, revamped, repackaged and resold in another version. Distribution is handled through indies. He also runs his own direct mailing operation and a factory outlet store located just off Music Row. Sun and Plantation albums are also available for sale to tourists who annually visit the Sun recording studio located adjacent to Singleton's offices.

Singleton's advertising/promotion budget averages between \$50,000-\$100,000 a year. He often provides an ad allowance for chains to let their individual outlets handle local print. "We keep up with what's selling in what geographic locations," says Singleton.

Capitol To Use XDR System On Cassettes

LOS ANGELES—All cassettes released by the Capitol Records Group beginning May 10 will be reproduced through a process dubbed "Extended Dynamic Range." The label claims that the "XDR" mode, which the label had previously introduced on Angel classics, improves the dynamic range of the pre-recorded music by 10 decibels and is said to greatly diminish eliminates tape hiss.

All "XDR" releases will utilize a Dolby B professional encoding process, controlled by routine calibration procedures with Dolby labs in San Francisco. Capitol had for years held off on embracing Dolby B, arguing that

there wasn't enough complementary equipment on the market.

Capitol's one-inch duplicating master tape is said to provide a minimum of three decibels improvement over the industry standard format of half-inch tape masters. In the area of high-speed duplication, Capitol now uses 64:1 duplication rather than the industry standard, 32:1.

Label officials say the new process will not result in higher manufacturing costs and will thus not be list-priced higher than conventional cassettes. All cassette shells and packages will feature the "XDR" logo and a brief summary of the system and its advantages.

Update Offers An Advance Look At '81 Sales Figures

By SAM SUTHERLAND

LOS ANGELES—Sales of records and tapes remained sluggish during 1981, marked by a slight downturn in unit sales and flat or slightly depressed dollar volume.

That overall trend, detected in both manufacturers shipping records and consumer research, was the central element in a market update delivered here Saturday (27) during the opening business session of the NARM convention at the Century Plaza Hotel.

Sharing the podium as they did in recent years at NARM were Mickey Kapp, president of Warner Special Products, and Univ. of Illinois psychology/research professor Dr. Martin Fishbein. As architects for Warner Communications' (WCI) ongoing consumer research survey of the recording trade's market, the

duo has previously offered summaries of the latest WCI extracts, but with Saturday's lineup prominently featuring Stan Cornyn of WCI, speaking on the primary topic of WCI's new home taping survey (Billboard, April 3), Kapp and Dr. Fishbein focused instead on the overall music market.

Kapp minimized any dire significance to the latest market indicators by quipping, "Reports of the demise of this industry are grossly exaggerated," a stance he defended through both WCI findings and a preliminary readout of the annual research conducted by the Recording Industry Assn. of America (RIAA). Kapp serves on that organization's research committee, which enabled him to give NARM delegates an early peek at the general trends, if not the actual figures, expected to surface in RIAA's annual report.

(Continued on page 22)

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SHURE M95ED.....\$24 ea	MEMOREX T-120.....\$12 ea
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TDK DC-90.....1.37 ea	TDK SA-60.....2.09 ea

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Label Honors To RCA; REO Wins LP Award

By PAUL GREIN

LOS ANGELES—RCA was the top individual label and RCA and EMI tied as top distribution companies at the 24th annual NARM awards banquet Monday (29). RCA earned four best seller awards, plus another on A&M-distributed IRS; Capitol took three awards, in addition to two on Liberty.

NARM Report

But CBS won NARM's biggest prize—best-selling album—with REO Speedwagon's "Hi Fidelity." Motown won the top single award with Diana Ross & Lionel Richie Jr.'s "Endless Love." Surprisingly, this is Motown's first winner in the singles category, and only the third time a black act has won the award. Ray Charles' "I Can't Stop Loving You" was the top single of 1962; Carl Douglas' "Kung Fu Fighting" won for 1974.

With REO's win, "Kenny Rogers' Greatest Hits" was turned back in its bid to become the second album in NARM history to be named best-selling album twice (Carole King's "Tapestry" holds that distinction with awards in 1971 and '72). But Rogers' album was a repeat winner in the male pop and country categories, which he also swept two years ago with "The Gambler." Rogers has now won NARM's male country award more often than any other singer, and in the male pop category is second only to Elvis Presley.

Three other albums repeated victories from last year, including Lu-

(Continued on page 18)

Oscar Win For 'Chariots' LP; Summit Close

LOS ANGELES — PolyGram's "Chariots Of Fire" soundtrack edges closer to No. 1 this week in the wake of the film's Oscar sweep for best picture, best score, best screenplay and best costume design.

The Vangelis LP is thus looking to repeat the success eight years ago of MCA's soundtrack to "The Sting," which jumped to No. 1 a few weeks after the Universal film won Oscars for picture and score. Both soundtracks received sales impetus from top 10 instrumental hits: Marvin Hamlisch's "The Entertainer" and Vangelis' "Chariots" theme.

In the past 15 years, only one other film has won both the best picture and best score Oscars; "Godfather II."

The award to "Arthur's Theme" for best song marks the first Oscars for Christopher Cross, Carole Bayer Sager and Peter Allen and the third for Burt Bacharach, a double winner in 1969 for "Butch Cassidy" and its song, "Raindrops Keep Fallin' On My Head."

Only five other songwriters in Oscar history have had best song winners spanning more than 10 years. James Van Heusen had a 19-year span between his first winner, "Swinging On A Star" (1944), and his last, "Call Me Irresponsible" (1963); Johnny Mercer spanned 16 years between "On The Atchison, Topeka & Santa Fe" ('46) and "Days Of Wine And Roses" ('62). The other longevity champs: Ned Washington ('40-'52), Paul Francis Webster ('53-'65) and Harry Warren ('35-'46).

PAUL GREIN

Rock 'n' Rolling

Roadrunners Ride High; Belew Moves Center Stage

By ROMAN KOZAK

NEW YORK—A local hit in the Baton Rouge area is "Picture" by the Roadrunners. But the Roadrunners are not a musical group; they are an organization for retarded people. The record was actually done by a local television news announcer with members of Le Roux.

"I wasn't looking to write the song," says John Pastorek, newsman on WBRZ-TV. "It sort of jumbled up in my mind. I write songs about a lot of things, even current events. But this song sort of portrays the evolution of the Roadrunners, that began 12 years ago."

Pastorek's interest started last year when he accompanied the group on a trip to Walt Disney World. He subsequently did a couple of tv stories about the organization, which takes retarded people on trips and organizes socials for them. The song appears on a special he did in October about the Roadrunners.

When he wrote the McCartneyesque song, he says, he approached members of Le Roux, who come from that area, to help him out. The band, which was then between contracts with Capitol and RCA, agreed to do it for free and without credit. Though their name appears on the press release with the record and in subsequent local news stories, it is not credited on the record itself. Instead, the label reads:

"Manufacturer of this recording was donated by RCS (Record Company of the South) and all proceeds from the sale will be donated to the Roadrunners to support their activities."

The record is already on its third pressing of 1,000, though it hasn't really been distributed outside the Baton Rouge area, where it has been played on the local AM and FM radio stations. Locally, it is sold by the television station and the Roadrunners group as well as retail outlets.

★ ★ ★

When you see Robert Fripp's King Crimson, the focus of the band is not on Fripp himself, who usually

(Continued on page 76)



Returns Issue Showing Up In CBS Study

• Continued from page 3

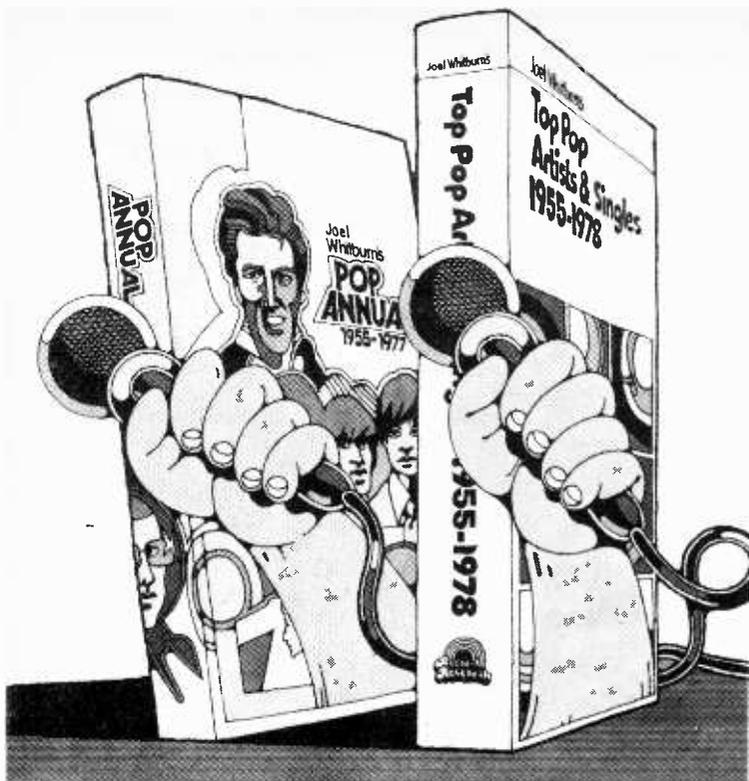
as much as two hours, researchers are asking retailers to identify and then discuss the subjects they identify as most important from a list of seven flashed on a card. They are then asked for the second, and third most important, and finally any other subject that the dealer may wish to discuss.

In order, the subjects listed are, a) free goods, b) discounts, c) extended dating, d) co-op advertising, e) order response time, f) order fill and handling of back orders, and g) returns.

The last named was cited as first in importance by most interviewed, confessed one interviewer to his subject. The researcher had already spoken to more than half of the 50 or so retailers assigned to him at the time.

CBS would not comment on the survey other than to confirm it is taking place. It is thought the label is seeking to probe dealer perceptions as a means of improving communications.

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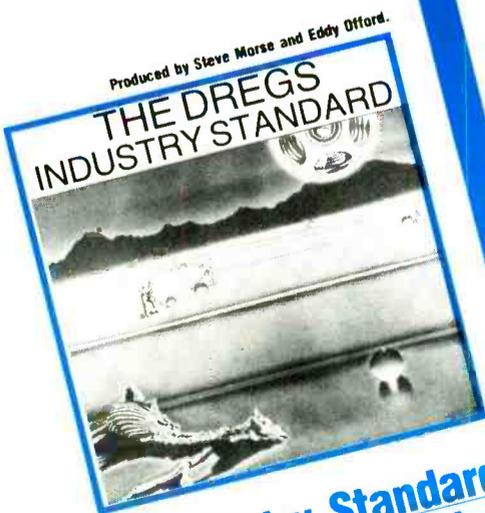
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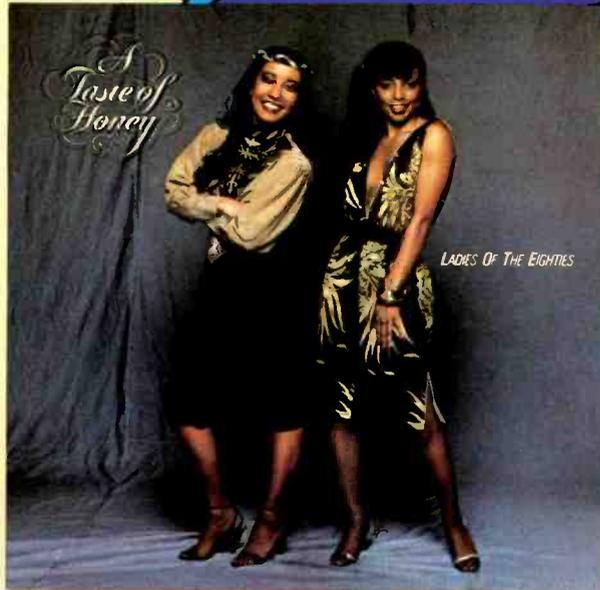
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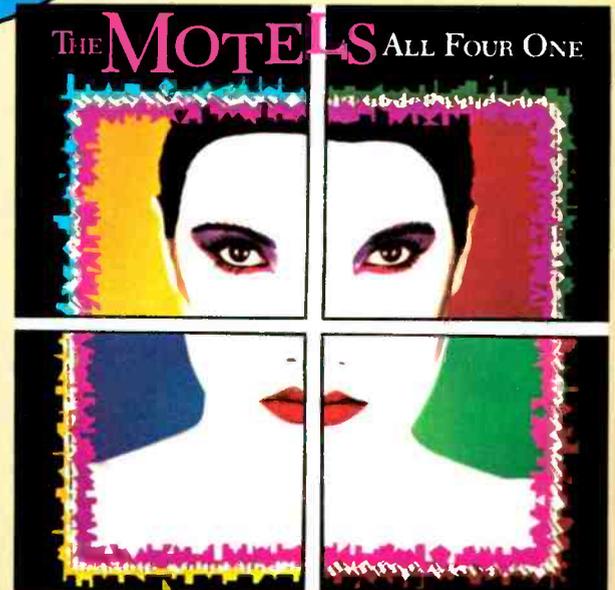
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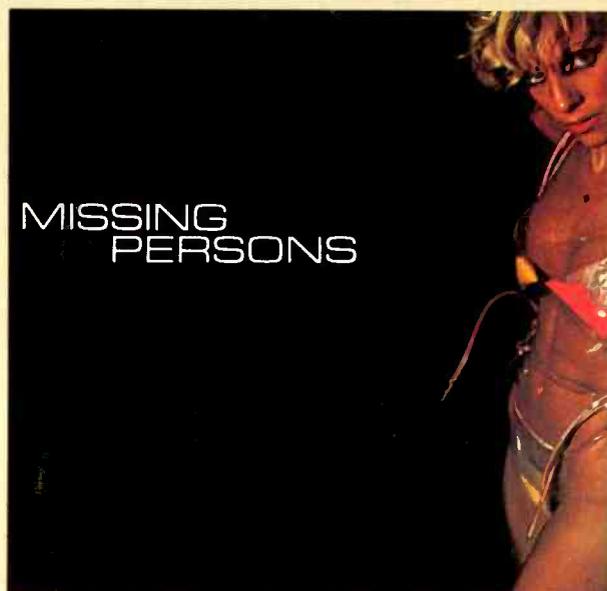
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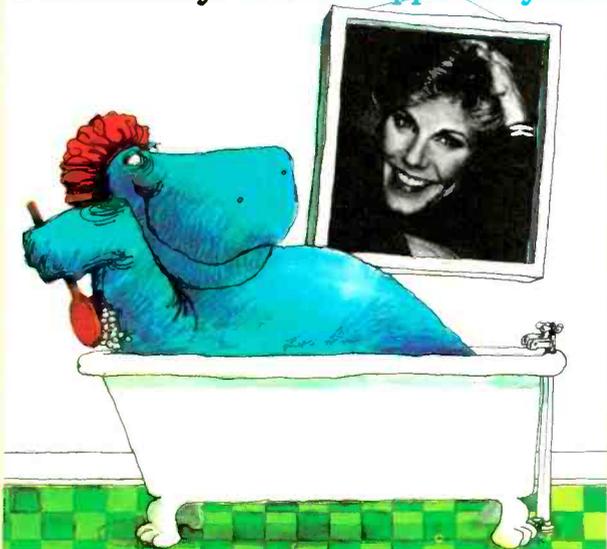


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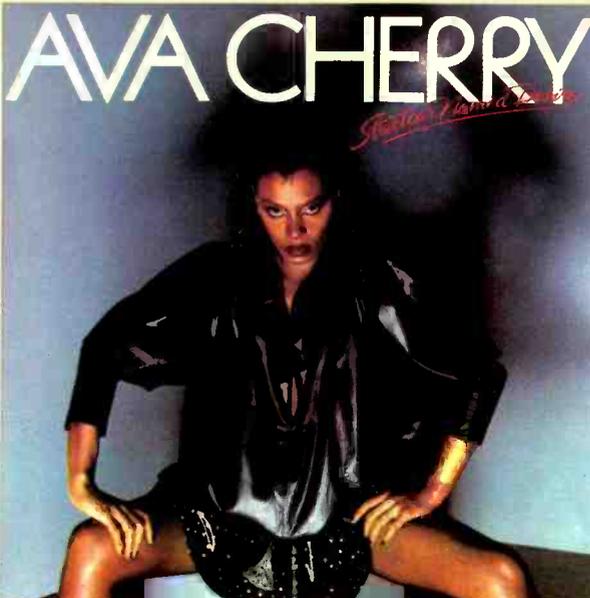


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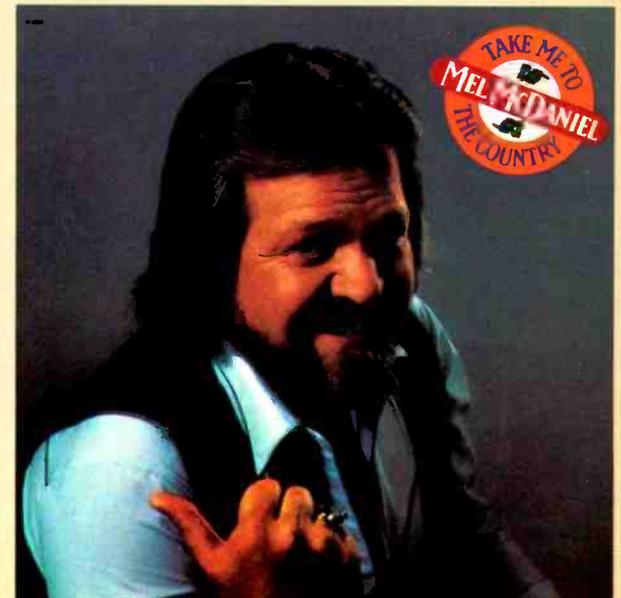
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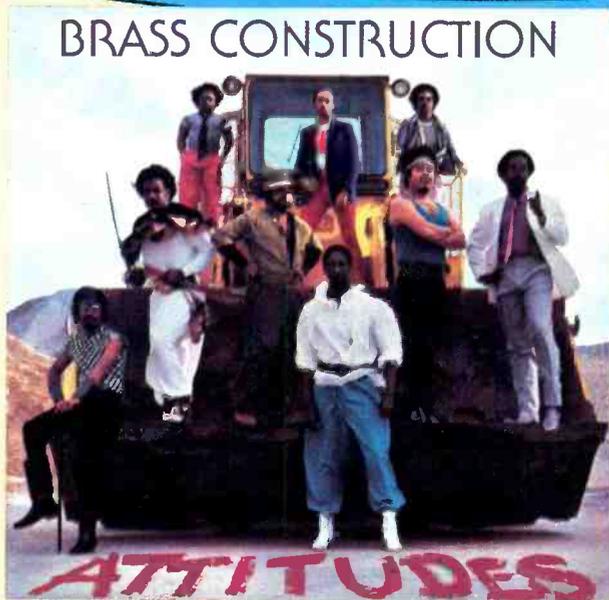


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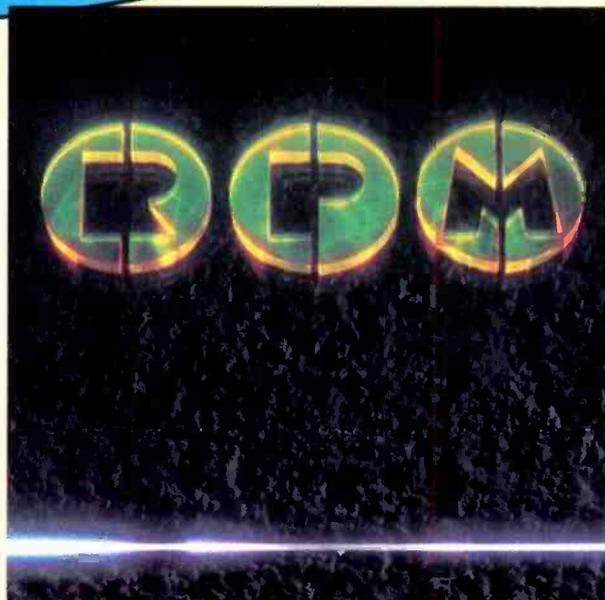
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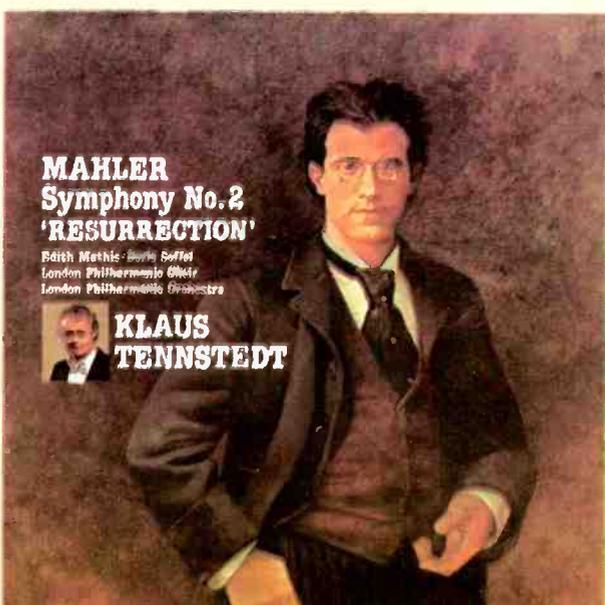
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Industry Events

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

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.

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

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

June 2-6, **Fourth annual Black Music Assn. (BMA) conference**, New Orleans Hilton, New Orleans, La.

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

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

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

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

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

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

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

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

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

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

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

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



The 24th annual NARM convention offered smiles as well as serious talk: here banquet performer Rick Springfield and RCA label chief Bob Summer enjoy Springfield's autograph—on Summer's shirt collar.



Following the scholarship awards dinner and show, CBS Records' Walter Yetnikoff, right, huddles with producer/manager Peter Asher and James Taylor, star of the evening's concert.

SHOWCASE REVIEW

Taylor's Lightheartedness Wins Fans At Convention

By PAUL GREIN

LOS ANGELES—A loose and playful James Taylor was the runaway hit of the annual NARM talent showcases. Convention delegates were also treated to brief but appealing sets by Rick Springfield and Shalamar, and worthy but overlong luncheon performances by Kool & the Gang and Don Williams.

The most ingratiating aspect of Taylor's 90-minute set was the singer's unexpected lightheartedness. This whimsy and humor was most evident when he engaged in lively banter with a tape machine he dubbed Revox. He then dueted with the tape on Irving Berlin's "You're Just In Love" and his own "Shower The People."

Taylor's repertoire ranged from gentle, reassuring lullabies to several tough, virile blues numbers. His band, which included Billy Payne, Leland Sklar and, briefly, manager-producer Peter Asher, brought a pronounced country underpinning to several of the tunes.

Rick Springfield was not nearly as successful in holding the crowd's attention. After a 35-minute set at the closing night banquet, he wasn't called back for an encore, despite the fact that he'd withheld one of his biggest hits, "I've Done Everything For You."

Springfield has taken a lot of heat for trying to pass himself off as a rock performer; for competing in the same musical category as Bruce Springsteen. (In his act Springfield good-naturedly spoofs the Springsteen "controversy" in "She Called Me Bruce.")

The singer's best tunes, "Love Is Alright Tonight" and "Don't Talk To Strangers," are among the most exhilarating pop singles of the past year; seamless pop-rock with the sass and spunk of the best of Cliff Richard. But Springfield's rock moves—jumping on tables, throwing stools—often come across as calculated posturing.

Shalamar has also made some of the most irresistible singles of recent

vintage, as they proved in a 35-minute set on NARM's opening night. The itchy rhythms of "Make That Move" and "The Second Time Around" again squashed the boundaries between pop and r&b. The trio was dressed all in white, as were its seven backing musicians, reflecting the clean, sleek lines of its music.

The best aspect of Kool & the Gang's hour-long set was that each of the instrumentalists was given a chance to shine, with solos that ranged from soft and mellow to hot and jazzy. The worst part: the emphasis early in the show on peppy but pat party rhythms that smack of Vegas slickness.

Don Williams showcased soothing, gentle material and an equally genteel manner in his hour-long set. His best tunes, like the sublime "I Believe In You," display a subtle eloquence and grace uncommon in contemporary pop. But Williams' set needs more vitality; the rhythm numbers are often tepid, leading to an overall effect of blandness.

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Billboard, 1982



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Don Williams mesmerizes during Sunday's country music luncheon.



Shalamar's Jeffrey Daniel, Jody Watley and Howard Hewett sizzle during Friday night's concert, the convention's opener.



Bob and Doug McKenzie mull industry issues and the advantages of U.S. beer bottles during the opening business session.

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Vol. 94 No. 14

Commentary

Letting The Market Decide

By MORT L. NASATIR

AM stereo radio, like Herbert Hoover's elusive "prosperity . . . is just around the corner."

To thousands of AM stations across the nation, waiting for stereo has been like the Clifford Odets play, "Waiting for Lefty," except in the play Lefty never arrives. After contemplating its engineering navel for years, in 1980, the FCC finally selected the Magnavox stereo system as the standard, only to bow before external and internal pressures that followed, and renege on its decision.

Just a few weeks ago, it announced again, "Let there be AM stereo." Only this time it is the "marketplace" that will decide among the five proposed systems.

Of course, there are excellent historical and juridical precepts for this kind of decision; one cannot help but think of Pontius Pilate, who made a similar "marketplace decision" almost 2,000 years ago this month.

And the recording industry certainly knows all about the decisiveness of the marketplace: 45 r.p.m. versus LP; mono versus stereo, stereo versus quad; 8-track versus cassette. The musical woods are full of these kind of marketplace decisions that have cost the industry and the public untold millions of dollars in hardware and software—and have created a technology gap in credibility that still yawns wide.

And the end is not yet. The marketplace is still "deciding" on aspects of digital recording and playback; VHS versus beta videotape; capacitance versus laser videodisks; and so on.

So, while the record business is somewhat inured to the hardships of marketplace wars, it can sympathize with the frustrations and consternation of AM radio station owners, 75% of whom, according to a recent survey, would have preferred to have the FCC choose a single standard, rather than having to wait for Magnavox, Motorola, Harris, Belar and Kahn to "slug it out in the marketplace."



Nasatir: "The new stereo technology is a succulent carrot that AM stations can almost taste."

ter AM station fought back by desperately changing one temporary format after another—disco/dance, nostalgia, paid religion, news, news-talk, variations on a country theme, the option list goes on and on.

No wonder the chance to compete on an equal basis, sound for sound, with FM radio, through the new stereo technology, is a succulent carrot that AM stations can almost taste. For while radio is a \$3.5 billion business, about 50% of stations do not make a profit, and many of these, of course, are AM.

I do not wish, in any way, to denigrate the valuable services performed by news and news-talk stations, or by the religious stations who broadcast on AM. Merely to indicate that the recording industry is in grave danger of losing hundreds of important radio stations who have, historically, played popular music—and, yes, sold millions of records by creating audience demand and awareness of product.

Nor do I wish to knock the magnificent achievement of FM programmers who have amply demonstrated initiative, skill and courage in garnering huge audiences after a very dubious beginning. In 1958 there were only 541 FM stations on the air, with an insignificant

"underground" audience share. In 1975 there were three AM stations for every one FM, but audience share was growing at a rapid pace.

So the triumph of FM over AM has not come quickly in time, although the margin of victory has accelerated astonishingly in the past few years.

The marriage between radio and the recording industry is, at best, an uneasy one—and has been much discussed in these pages. But, given the situation at hand, perhaps we can agree on these five basic points:

- The "name of the game" in the record industry is to create and sell recordings—and radio is one of the most important, if

'AM stereo . . . will bring the return of many non-music stations to their natural habitat—music, music, music'

And what, after all, does this mean to the business of making and selling recordings? "We've got our own problems," as they say in the one-stops. In a word—plenty!

Stereo capability was a prime contributing factor to the growth and eventual dominance of FM radio over AM. In 1979 FM finally passed AM in total number of listeners. It is doubtful whether this historic turnover in the AM versus FM radio wars made much of an impact upon the consciousness of the recording industry. But the consequences are significant.

Of the 7,986 commercial radio stations currently "on-the-air," 58%, or 4,635, are AM. Of these, the vast majority play popular music in one or another of the conventional formats—current hits/Hot 100, adult contemporary, country, and soul/black.

At least they used to play music—until, station after station, heroically battling the trend, watched helplessly as huge chunks of their listenership migrated to that "other" dial. As we all know, advertising dollars inevitably follow the listeners via ratings, so that AM radio suffered a "double whammy" affecting not only programming but economic viability as well.

The reasons for this vast audience trek to FM? Complex but identifiable pressures, such as the playing of LP cuts, off-air taping, availability of inexpensive quality audio equipment, the FM "sound" itself, nature of music today, peer pressure, and even the oft-cited audience demography changes.

This was the aging of America, from teenagers 12 to 18, who were the backbone of "rock" radio in the '70s, to young adults, 25-plus, to whom the addiction to Sony's Walkman came as naturally as breathing. Mono radio is simply not in their ken.

Of course, not all AM stations have succumbed. Some have maintained their historic standings by dint of clever music selection and programming, promotion, personalities, community identity, or simply by being strong enough, as a result of years of being on top in morning or afternoon drive time, to at least stem the audience attrition somewhere along the line.

WTIC, Hartford; WCCO, Minneapolis; KDKA, Pittsburgh; WHDH, Boston; WLS, Chicago; these are a few who hung in against the FM challenge. But far too many AM stations in cities, towns and villages everywhere, are slowly slipping "down the tube."

"O, what a fall was there, my countrymen," as AM station af-

not the most important means of exposing music to potential buyers.

- To a radio station, AM or FM, it is a matter of life or death to gain and hold audiences (so as to sell commercial time to advertisers at rates based on ratings). Radio is heavily dependent upon record companies for new product to program, although a high percentage of on-air music is recurrenents and oldies.

- AM radio stations pioneered high-power, "boss" or rock formats that made for exciting listening and really "sold" records in the past. Many have gone to non-music or non-contemporary music formats recently because of FM listener conversions.

- AM stereo, despite major roadblocks like the decision to determine technical standards via the marketplace, will come to pass, perhaps sooner rather than later. All of the proposed stereo configurations work, although some better than others, in comparison to FM quality.

- AM stereo will make it possible for AM once again to compete, both in a programming sense and in an audience-appeal sense, with FM. It will bring the return of many non-music stations to their natural habitat—music, music, music!

So, it would appear that all in AM radio and the recording industry have a vested interest in the rapid onset of AM stereo. The healthier radio is, the healthier will the music business be, it seems. And we all share a fervent interest in that. So, to put it simply, let us all try to bring AM stereo about as quickly as possible.

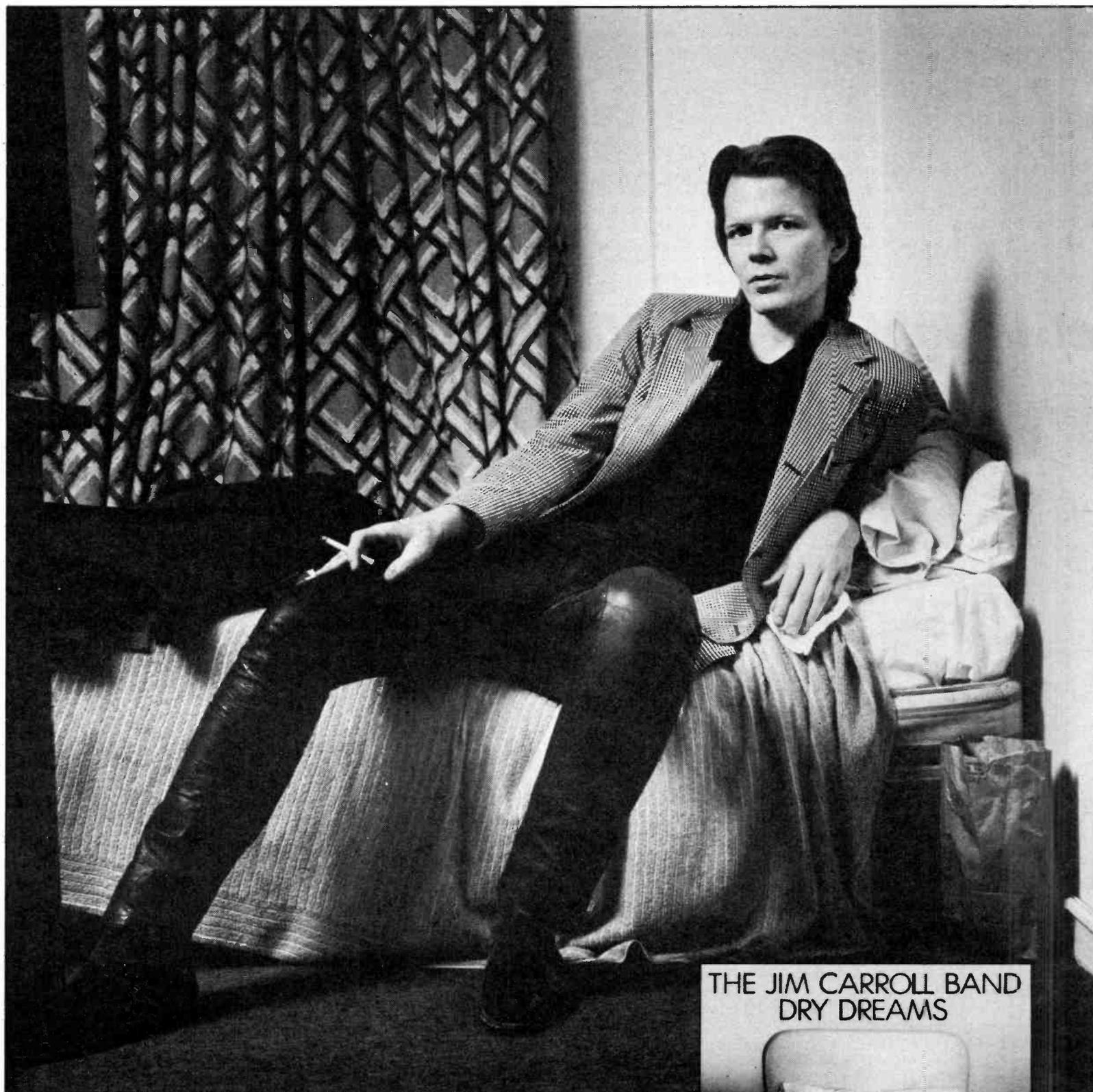
As a nation we are rediscovering radio, through multiple program satellite systems that provide dozens of programming options simultaneously. Nor are the old programming concepts dead. Personality radio is being rediscovered.

Old radio tricks are being relearned by new dogs every day. And all this is happening while, through the FCC's ongoing deregulation, radio is being liberated from much of the snarl of Federal red tape that surrounded it until recently.

Today is a time of challenge and opportunity for radio. AM stereo is one of the opportunities. Let's not blow it.

Mort Nasatir is currently a communications consultant based in New York. He was formerly president, MGM-Verve Records; publisher of Billboard; and general manager, WLAC-AM and WKQB-FM, Nashville.

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THE JIM CARROLL BAND
DRY DREAMS



ON ATCO RECORDS AND CASSETTES
HEAR JIM CARROLL'S DEBUT ALBUM, "CATHOLIC BOY"

SD 38-132

SD 38-145

PRODUCED BY EARL McGRATH ENGINEER AND REMIX: GENE PAUL

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Give the gift
of music.

MANUFACTURERS PRODDED

Dealers Want Wider Use Of LP Barcodes

By JOHN SIPPEL

LOS ANGELES—This year's NARM convention saw retailers prodding recalcitrant manufacturers to barcode albums as soon as possible, with Jack Eugster exhorting most emphatically at a panel devoted to the topic.

The president of the Musicland Group said 400 of his approximately 430 outlets in the U.S. are equipped with hand-held Telzon registers, which wand every barcoded album as it is purchased. Each night the tape of the barcoded purchases is telephoned on-line to Pickwick's computer, where Eugster and others like his

purchasing chief Fred Traub have product movement statistics that same day.

"For 12 years, we produced tickets, affixed to albums, which were torn off by stores when purchased and mailed to Minneapolis. It took from five to 10 days to process the tickets," Eugster explained in contrasting the efficiency and speed the computerization affords. Eugster urged that manufacturers put barcoding on all new releases, as well as when they press new runs of catalog product.

Eugster said Musicland retail outlets were using the Telzon unit because it was less expensive than a

(Continued on page 23)

NARM Report

Market Insight Vital To Vid Software Sales

By JIM McCULLAUGH

LOS ANGELES—Despite its maze of business intricacies and other well-publicized, attendant problems, the record and prerecorded tape merchandiser does have a potentially profitable role to play in the emerging video software marketplace—but it's largely a rental business.

A panel of industry experts at NARM Monday (29) morning concluded generally that keys to video software success hinged on full com-

mitment as well as thorough and ongoing analysis record retailers must carry on about themselves and their surrounding market.

Moderator Russ Bach, executive vice president, market development, WEA Corp., indicated the video business for record retailers was not all "bad news" as a 12.6 million unit universe of VCRs was expected to be added in the U.S. by the end of 1986. Combined with the approximate 2.5 million VCR owners currently, that eventual 17½% of VCR penetration of U.S. television households in the next four years suggests there is a vi-

able video software market record retailers can tap into. Bach also cited a recent Penthouse Magazine study which indicates that 76% of VCR owners watch prerecorded video programming, suggesting that time-shift may be less of a motive now for VCR owners.

Can the record store find happiness in the video software marketplace?

Advice from industry wholesale/distribution giant Noel Gimbel, president of Sound/Video Unlimited was: "A lot of it has to do with

tapes, carry an illustration and song titles. The Japanese often utilize a discardable bellyband to further enhance exterior appeal of the cassette.

Solomon showed slides of his new Tower console cassette fixtures, each of which hold 1,000 units of product with about 250 titles visible. All product spines can now be read without bending or stretching.

Solomon also used slides to show how labels there produce most of their 45s in self-merchandising illustrated sleeves. Wall displays of such attractive product are compelling, Solomon opined. Japanese singles sell for \$3, a price justified by their better visual appeal. Solomon asserted.

NARM Report

NARM Briefs

LOS ANGELES—NARM convention registration put at 1,350, down from 1,600 last year. In view of the business climate, association officials claim satisfaction with this count. Hawaii is the site of NARM's silver anniversary meeting, next year.

NARM had a few surprise tricks up its sleeve at the opening business session Saturday (27). What it pulled out of the hat was a literal reflection of the convention theme, "The Magic Of Music." Magician **Doug Henning** offered his minor miracles of deception by among other cuties, tearing up a copy of Billboard and then making it whole again. Appropriately, the issue was Billboard's hefty NARM special. **Sid Silverman** of United Records & Tape and the audience thought for sure that Henning had burned his \$20 bill, but it wasn't so, as Henning retrieved it from a "Gift Of Music" album jacket. . . . Another trickster, **Harry Anderson**, who takes his art somewhat less seriously, followed **Terry Ellis'** keynote speech, as did another massive surprise, a "Gift Of Music Show 82," done in the guise of a Bob Hope G.I. tour with a Hope impersonator. Highlight here were three gals ala the Andrews Sisters, doing a "best of" routine with "Gift Of Music" lyric change, and **Bob & Doug McKenzie**, who wondered if the main purpose of the convention was to settle where to put LP divider cards: before or after the album. Important stuff, eh?

Stan Cornyn's sermon on Sammy Ricklin's seven plagues was rooted in some vary serious topics indeed, but Cornyn's wry touch was still much in evidence, starting with his

own copyright "warning" at the top of the speech, deemed "intended for the sole entertainment of my viewing audience." The bearded WCI executive explained his "minority" grasp of Jewish tradition by reporting he'd been "bar'd and mitzvah'd by **Mo (Ostin)** and **Joe (Smith)**." More pointed was his rumination on how the trade might have fared in recent years without losing sales to counterfeiters, tape pirates and other foes: "**Ron Alexenburg** could've had his own airline. . . . **Artie Mogull** could've started a new label to record dead singers."

Carl Thom, owner of Detroit's 14-store Harmony House, has \$1 million in his employee profit-sharing trust fund after 10 years. Speaking of a million, that's how many NARM "Gift Of Music" dealer aids have gone out over the past two years, past president **John Marmaduke** told the opening business session in his "shareholders" report.

In several months, **Roy Imber** of Elroy Enterprises will be servicing 41 Record World/TSS stores, meaning that four more will open soon, including the Record World outlet in Manhattan, a 3,300 square foot unit at a site formerly occupied by Chock Full 'O Nuts at Madison Ave. between 43rd and 44th streets. Other units open at the Springfield Mall in Virginia (2,600 square feet), the Stanford Town Center in Stanford, Conn. (3,800 square feet) and in Yonkers, N.Y. on Central Ave. (3,300). Of the 41 units, 30 are Record Worlds, 11 are TSS.

Legendary producer/manufacturer **Morty Craft** is back on the charts, this time around as publisher (through Tenson Music, BMI) of a

song, "Nag," on the Joan Jett album, and with a dance record on his Q label, Ramona Brooks' "I Don't Want You Back". . . . **Jerry Ross** says he has a biggie planned for his old Heritage label—a new European group with an Abba touch that he can't name, for the simple reason that whatever name they went by before is being changed.

Joey Grippo leaving Malvern Distributing in New York after many years. . . . **Dave Miller's** Golden Award label rushing out a "Chariots Of Fire" album with the London Philharmonic. Big orchestras are nothing new to Miller, whose 101 Strings on Somerset were big budget sellers beginning with the early days of stereo.

Danny Pugliese quietly acquired Request Records last November. Firm was formed many years ago by Hans Lengsfelder and an outlet for ethnic music albums. **Gene Settler** had been running the label out of Miami, where Danny also opened a distributorship.

Joe Guisti of Star Factory Management of Putnam, N.Y. came to NARM armed with cassettes of a new group, Starrfire—featuring Gary Starr—master of which was produced by Bob Mayo, heard on "Foreigner 4" album. He's looking for a label deal. Chess Records is coming back with a series of \$5.98 midlines in May. **Marshall Chess** and **Joe Robinson** at NARM lining up independent distributors for the first eight, which one distributor spoken to said indicated a high degree of quality re-mastering. . . . At the country luncheon, **John Marmaduke** said he had heard a lot of

(Continued on page 22)

NARM REPORT

Japanese Cassettes Praised

LOS ANGELES—U.S. manufacturers of prerecorded tape could do well emulating their Japanese counterparts, in the estimation of Tower Records' Russ Solomon.

Solomon, the only American retailer with Japanese holdings, used cassettes from that country to illustrate to a NARM audience the superiority of marketing there.

Japan's retailers, in the main, stock tape out in the open in vertical bookcase fashion, he stated. The spine of Japanese cassettes often carries a picture of the artist, and type is set and arranged for greater legibility. Inside many cassettes are foldout liner notes and illustrations. Their rear, unlike the blank backs of U.S.

Label Honors To RCA; REO Wins LP Award

• Continued from page 10

ciano Pavarotti's "Greatest Hits" in classical and Rodney Dangerfield's "No Respect" in comedy. And in the cast album category, "Annie" became NARM's all-time champ by winning for the fourth year in a row. This tops RCA's "Hair," which won three times from '69 to '71.

Diana Ross, Andrae Crouch and the Chipmunks also won in their respective categories for the second year in a row, with new albums for new labels. Ross' RCA debut "Why Do Fools Fall In Love" won the female black award she took last year with "Diana" on Motown. Crouch's Warner debut "Don't Give Up" took the gospel prize he won last year with "I'll Be Thinking Of You" on Light. And the Chipmunks' first for RCA, "Urban Chipmunk," won the children's award given last year to "Chipmunk Punk" on Pickwick.

MCA won no awards, nor did any independents except Motown. Here's the complete list of winners:

Best selling single and album: Diana Ross & Lionel Richie Jr.'s "Endless Love" (Motown); REO Speedwagon's "Hi Infidelity" (Epic).

Best selling albums by a new artist: the Go-Go's' "Beauty & The Beat" (IRS/A&M); Stevie Nicks' "Bella Donna" (Modern/Atlantic); Billy Squier's "Don't Say No" (Capitol). Rick Springfield's "Working Class Dog" (RCA).

Best selling albums by a male artist, female artist and group: "Kenny Rogers' Greatest Hits" (Liberty); Stevie Nicks' "Bella Donna (Modern/Atlantic); REO Speedwagon's "Hi Infidelity" (Epic).

Best selling black music albums by a male artist, female artist and group: Rick James' "Street Songs" (Gordy/Motown); Diana Ross' "Why Do Fools Fall In Love" (RCA); Earth, Wind & Fire's "Raise" (ARC/Columbia).

Best selling country music albums by a male artist, female artist and group: "Kenny Rogers' Greatest Hits" (Liberty); Juice Newton's "Juice" (Capitol); Alabama's "Feels So Right" (RCA).

Best selling jazz, classical and gospel/spiritual albums: Grover Washington Jr.'s "Winelight" (Elektra); Pavarotti's "Greatest Hits" (London); Andrae Crouch's "Don't Give Up" (Warner).

Best selling movie soundtrack and original cast album: Neil Diamond's "The Jazz Singer" (Capitol); "Annie" (Columbia).

Best selling comedy and children's albums: Rodney Dangerfield's "No Respect" (Casablanca); "Urban Chipmunk" (RCA).

Video Games Showcased At NARM Meet

LOS ANGELES—This year's NARM may be remembered as the year video games suppliers became real members of the exhibitor ranks, reflecting the commitment record retailers have begun to make to this new product area.

Among games suppliers on hand were Astrovision by Bally, Atari, Imagic and Mattel/Intellivision.

Mattel used the convention to introduce such new game cartridges as Star Strike, Frog Bog, Advanced Dungeons & Dragons and Pinball—with availability promised soon.

Mattel also has a new Intelli-Voice voice synthesis module—as indicated by a new dealer catalog.

On the blank tape front, BASF and TDK were on hand while, surprisingly, only one prerecorded video manufacturer displayed—Twentieth Century Fox Video.

Advice from Burt Goldstein, vice president, Crazy Eddie's, with 10 audio/video stores in the New York area: "After 12 months in the video software business, it's not a retail business but a rental business. Eighty percent of our business is rental and 75% of that business comes from 25% of our inventory." He noted, though, he is getting considerable sales action on the RCA CED videodisk format front. Goldstein feels, however, that a \$15,000 inventory investment (\$12,000 in videocassette and \$3,000 in videodisks) today could get a record retailer started because a majority of customers "will come to you for the hits." He stressed convenience and availability as key success factors.

Eight of the 31 Southern California Licorice Pizza stores are into video, and Foster reiterated the need for total commitment that must permeate all levels of the retail operation. Advice from Foster on advertising and promotion was to do as much of that as possible on an institutional basis since prying loose co-op money from manufacturers is an uphill battle.

"Your suppliers are not used to dealing with record accounts," said Foster, "so you need to shake the

(Continued on page 52)

Retailing

TV Ads Sell 'Items And Images' Retailers Use Medium For Broad Range Of Product

By PAUL GREIN

LOS ANGELES — The broad range of albums currently being marketed—from exercise records to comedy sets to soundtracks—increasingly lends itself to television advertising. So said Lee Cohen, Licorice Pizza's vice president of marketing, in chairing NARM's tv advertising panel.

NARM Report

But panelist Jerry Adams, general manager of Harmony House, which earned a NARM award this year for best overall advertising, noted that it's often difficult to obtain co-op dollars from manufacturers on other than rock acts. Harmony House, which has 14 stores in the Detroit area, has had success on tv with country, classical and adult contemporary product.

Michael Reff, executive vice president of Everybody's Record Co., a 10-store chain in the Portland area, said he generally doesn't feature rock acts in tv spots, except big ones such as AC/DC, the Rolling Stones and Pat Benatar. He runs spots for newer acts late at night, when the spots are cheaper and the audience is more apropos.

Reff prefers spots that include raw footage of record stars performing in concert. "We're selling personality," he noted, "and those clips have more life and energy than album covers and photos." How does he get the film? "You push," he said. "We had a lot of success with our Stones' spot

(featuring 'Start Me Up'), but we're only able to get the film about 25% of the time."

A spokesman for WEA in the audience said that if manufacturers can give out clips they usually will; sometimes when they don't it's because they're not able to contractually.

Walter Bills, vice president of the Television Bureau of Advertising and guest speaker at the session, noted that tv sells both items and images at the same time, enabling secondary messages to be communicated. He then screened a Harmony House spot that showed a clean, poster-free store while the pitchman spoke of the chain's "knowledgeable sales people."

The spot reflected Jerry Adams' drive to lure back the over-25 customer who may have drifted away. "We wanted to change the image of record stores as noise outlets," he said, "by making it look like a comfortable place to shop."

Charles Adams, vice president of Soudy Shops, with 30 stores in the Southeast region, said he has only recently gotten involved in tv. "Prior to the last couple of years I was afraid of it like everyone else," he noted. "But it's not as confusing as it sounds and not as expensive as it seems."

Michael Reff of Everybody's noted that the more acts are pitched in a spot, the less effective it is. He said he even separated and ran individually a Warner co-op spot plugging Bonnie Raitt and Van Morrison. But Reff noted one exception to this rule—midline product. "That's the one place where it works to lay in a lot of names," he said.

The panel was rounded out by Sydney Silverman, president of Unitec Record & Tape Industries, which serves 30 Richway stores in the Southeast. Silverman said that 90 days after Richway's major tv campaign sales were still 21% ahead.

Indie Distributors Flex Their Muscles

• Continued from page 6

he is asked in such preliminary discussion.

Producers with labels are annoyed over the fact that some branch distribution entities in their contracts

carry clauses providing that they can withhold 50% of money owed labels for up to 18 months, Robinson contended. Aaron Levy of Arista Records, contended whether such a reserve clause is contained in branch distribution pacts.

Steve Shulman, who operates his own label as well as a national distribution consultancy, said his contracts carry mutually beneficial clauses as incentives that have fared well. Robinson at one point claimed Philly International was one of the labels viewing the possibility of going indie. Jerry Winston, Malverne, New York, pointed out that if a national profile of indie distributors were available, it would be invaluable in selling Philly International on changing.

Al Berger, Bookway Products, urged distribution to make itself more apparent in NARM activity, especially getting persons on the board and on organizational committees. Simone countered saying it has been difficult to find distribution representatives to work for NARM. In 1978, about 20 persons were active in NARM, while in 1981, 123 individuals from the industry were closely allied with NARM's higher echelon, he noted.

Irv Gompracht of Zamoiski recommended that when the next questionnaires are sent nationally, a special one be included to concern itself with those interested in stronger personal NARM participation. Jack Bernstein, Pickwick independent distribution chief, asked that distributor members notify the advisory board in writing of what objectives and goals they would favor.

Robinson drew applause when he said that the business today is troubled because of having to deal with "too many accountants and attorneys just out of school."

Bob Fead of Alfa Records felt the housecleaning must come from within: labels and distributors in the independent category. His comment came in reply to a number of comments, including those of Boardwalk's Irv Biegel, who lamented indies' poor current image. Fead urged distributors to scout their areas seeking new producers and substantial new talent.

APRIL 10, 1982, BILLBOARD



BOW WOW WOW IN MUSICLAND—Members of the RCA Records' group Bow Wow Wow autograph their most recent album for some of the 400 fans who turned out at the Musicland Store in Seattle's university district prior to the band's sold-out appearance at the Showbox Club.

New LP/Tape Releases

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

POPULAR ARTISTS	
ASIA Asia LP Geffen GHR2008	\$8 98
AULDRIDGE, MIKE Eight-String Swing LP Sugar Hill SH3725	
BEATLES Reel Music LP Capitol SV12199	\$9 98
BENNETT, BOB Matters Of The Heart LP Priority JU37966 8T JUA37966 CA JUT37966	
BONGOS Drums Along The Hudson LP PVC/Jem PV8909	
CALDWELL, BOBBY Carry On LP Polydor PD16347	\$8 98
CALE, J.J. Grasshopper LP Mercury SRM14038	\$8 98
CHARLENE I've Never Been To Me LP Motown 6009ML	
CREW-CUTS The Wonderful, Happy, Crazy Innocent World Of The Crew-Cuts LP Picadilly PIC3560	
D TRAIN You're The One For Me LP Prelude PRL14105	\$8 98
DR. HOOK Players In The Dark LP Casablanca NBLP7264	\$8 98
EALEY, ROBERT, with the JUKE JUMPERS Bluebird—Open! LP Amazing AM1004	\$8 98
EDMUNDS, DAVE DE 7th LP Columbia FC37930 8T FCA37930 CA FCT37930	
EDWARDS, JONATHAN Live! LP Chronic CR1001	
FEATHERS, CHARLIE Rockabilly Rhythm! LP Cowboy Carl CCLP108	\$8 98
FRANKE & THE KNOCKOUTS Below The Belt LP Millenium BXL17763	\$8 98
HAMMOND, JOHN Frogs For Snakes LP Rounder 3060 CA C-3060	\$8 98
HOLYOAK, VAN Tioga Jim: Ranchhouse Songs & Recitations LP Rounder 0108	\$8 98
JAM, THE The Gift LP Polydor PD16349	\$8 98
JUKE JUMPERS The Joint's Jumpin' LP Amazing AM1005	\$8 98
LEHR, ZELLA Feedin' The Fire LP Columbia FC37431 CA FCT37431	
LONEY, ROY Rock & Roll Dance Party LP War Brde 9006 CA 9006	\$8 98
LOUVIN BROTHERS Tragic Songs Of Life LP Rounder SS12	\$8 98
MAGNUM Chase The Dragon LP Jet ARZ37954 CA AZT37954	
MATHIS, JOHNNY Friends In Love LP Columbia FC37748	CA FCT37748
MECO Pop Goes The Movies LP Arista AL9598	\$8 98
MUSSELWHITE, CHARLIE, & THE DYNATONES Curtain Call LP War Brde 9008 CA 9008	\$8 98
OLDFIELD, MIKE Five Miles Out LP Virgin/Epic ARE37983 CA AET37983	
REAVY, ED Ed Reavy LP Rounder 6008	\$8 98
REDDINGS Steamin' Hot LP Believe In A Dream FZ37974 CA FZT37974	
SALEET, NORMAN Here I Am LP RCA NFL18002	
SKYLINE Late To Work LP Flying Fish 261	
SLOW CHILDREN Slow Children LP Ensign NXL18001	
SMITH, O.C. Love Changes LP South Bay SB1001	
STRANGER Stranger LP Epic ARE37940 CA AET37940	
SWAMP DOGG The Best Of: 13 Prime Wieners LP War Brde 9007 CA 9007	\$8 98
TAKAHASHI, YUKIHIRO Yukihiro Takahashi LP Alfa AAF16009	\$8 98
VARIOUS ARTISTS Dance The Night Away LP CBS KWG38014 (2) CA KGT38014 (2)	
WOODSTOCK MOUNTAINS REVUE Back To Mud Acres LP Rounder 3065 CA C-3065	\$8 98
JAZZ	
BAKER, CHET Once Upon A Summertime LP Artists House AH11	\$8 98
BLUIETT, HAMIETT Dangerously Suite LP Soul Note 1018	\$11 98
EDWARDS, JONATHAN & DARLENE Darlene Remembers Duke, Jonathan Plays Fats LP Corinthian COR117	\$8 98
EVANS, GIL Where Flamingos Fly LP Artists House AH14	\$8 98
FARMER, ART , see Enrico Piermanunzi	
FATHERS & SONS Fathers & Sons LP Columbia FC37972 CA FCT37972	
FRANCIS, PANAMA, & THE SAVOY SULTANS Grooving LP Stash ST218	\$8 98
GASLINI, GIORGIO Gaslini Plays Monk LP Soul Note 1020	\$11 98

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Merchandisers Are Asked To Help Fund Antipiracy

• Continued from page 1

president Robert Summer proposed that NARM, through the action of its board, create a self-administered antipiracy fund, some part of which would be directed to support the legislative and investigative activities of the Recording Industry Assn. of America. The proposal was endorsed by the board of the RIAA.

Summer proposed two funding formulas, one of which called for a quarter-cent levy per unit sold to be remitted by manufacturers. The other called for \$2 per month for each retail or racked location, a \$5 tax per NARM convention attendee, \$100 per year for each headquarters operation billing more than \$10 million, \$50 per year for each billing between \$1 million and \$10 million, and \$25 per year for each billing under \$1 million.

Joe Cohen, executive vice president of NARM, had no immediate comment on Summer's proposal, but said the NARM board would take up the matter at its next meeting next month.

Explained Summer: "The idea, as you can immediately gather, is an extension of the Gift of Music program. Record companies stepped forward to participate in an enlightened program, a no less forward-thinking response by distributors is called for (here)."

However, some merchandisers would argue that they are in fact footing the Gift of Music tab, since most major labels have upped prices one cent—a half-cent to the campaign, the other half-cent to administer funding.

PEOPLE WHO B BUY TWICE AS MANY RECO



Moxell Corporation of America, 60 Oxford Drive, Moonachie, N.J. 07074

Y MAXELL TAPE DS AS PEOPLE WHO DON'T.



According to research, not only do people who buy Maxell audio tape buy over 40% more cassettes in a year than the average cassette buyer, but they also purchase almost twice as many records as the average record buyer.

After all, people who are willing to pay more for an exceptional tape like Maxell must love good music. And can afford to buy the albums they really want.

So if you're wondering how you can boost record sales, maybe you should stock up on the tape that sells in record-breaking numbers.

Maxell.



IT'S WORTH IT.

KAPP, FISHBEIN COMMENT

Market Update Offers Peek At '81 Figures

• Continued from page 9

Kapp told delegates that the RIAA's shipping figures indicate net units dipped during 1981 by less than 10%, while the gross dollar volume of shipments was essentially flat.

That apparent stagnation was also mirrored in the WCI research. Dr. Fishbein summed up the study's '81 findings by terming '81 "not a growth year." His consumer research showed 1981's first six months as bettering the same period in the prior year by about 1%, but the second half of the year reversed that trend through a marginal decline over the last half of '80.

Overall, said Dr. Fishbein, there was a slight decrease in dollar spending, and fewer units were purchased.

WCI's research also identified some key shifts in product configuration and pricing as well. Midline album goods increased their share of market, rising from 13.1% of the overall market during 1980 to 19.4% during '81.

Meanwhile, the dwindling 8-track tape market and cassettes' continued growth were measured in a review of sales by configuration. With the latter's share of market already over 30%, Kapp and Dr. Fishbein predicted that by the end of 1982 deal-

ers could expect to see this figure reach or surpass 40% of the overall market.

As for the types of retail locations sharing in sales of product, WCI's figures pointed up new gains for discount outlets, largely at the expense of traditional record/tape locations. Dr. Fishbein noted that the latter, which accounted for about 51% of the overall market during 1980, wound up '81 with an average of approximately 42.3%, owing largely to softening sales during the final quarter of '80 and continuing sluggishness in the early quarters of '81.

Since then, however, those dealers have been gradually regaining.

Discounters, by contrast, rose from 24.6% of the market in '80 to attain 30.7% of the business during '81. Department store locations were deemed essentially flat.

Finally, the WCI research showed that while record and tape buys for gift-giving were the same in both years, there was significant growth in the number of products bought for gift recipients outside the buyer's own household, a trend attributed to NARM's "Gift Of Music" push. That effort was likewise cited as yielding a strong upturn in the number of gift purchases during February of '81, when campaign supporters were urged to build campaigns around Valentine's Day.



HEARTENING PROMOTION—T.G. Sheppard pays a visit to Cat's Records & Tapes in Nashville to participate in Warner Bros.' extensive "Deep In The Heart Of Country" campaign, covering eight artists and 16 LP titles. Watching Sheppard browse through the bins are, from left, Stan Byrd, WB director of national promotion/sales; Scott Perkins and Steve West, co-managers of Cat's; Sheppard; and Bruce Carlock, Music City Distributors (which owns Cat's Records & Tapes).

Ellis Keynote Cites New \$\$ Competition

• Continued from page 3

of NARM and Stan Gortikov of RIAA, who, he said, were "incredibly active and effective," yet "the problem I'm worrying about is the support they get from their own organizations." He did not amplify this.

Ellis also said that matters were "not helped by the Government in

terms of "simple justice" to get a bill passed to provide for royalties for artists and manufacturers when recordings are commercially broadcast. And, he added "we all know about the battle over home taping."

Later, he took a swipe at NARM's new video software group, VSDA, for its stand against a royalty on blank tape and hardware (NARM itself has voiced approval for a royalty on audio, but did not address itself to the video end).

"Look carefully at the effect of progress and change on your industry," Ellis said early on in his talk. In a call for understanding of manufacturer problems, Ellis declared, "Let's face it, the records you sell come from manufacturers—or hopefully they do."

But, Ellis cited two one-liners to indicate his concern that the message wasn't getting through. One was "music publishing would be great if it weren't for songwriters" and "the recording industry would be great if it weren't for record companies."

Ellis also stated that major corporations with record label holdings will "not have the slightest hesitation to close (them) down, reduce (their size) and put investments in other areas." As examples, he noted that such corporate giants as ABC, Transamerica and 20th Century Fox had (or were about to) remove themselves from the music industry scene.

NARM Briefs

• Continued from page 18

downer talk at the convention, some by folks who had "Rolls-Royces double-parked out front". . . . **Jules Abramson**, veteran marketing executive most recently vice president at PolyGram, has started TE Consultants out of Millburn, N.J. He's just picked up Media Home Entertainment for representation of the home video line in the Northeast and middle Atlantic states down to Washington, D.C. He's looking for non-competing accounts.

Larry Silver of Transcontinental sums up his NARM meeting view: "It was fun and cut-outs for sale" . . . Veteran producer/artist **Augie Johnson** continues his "vaudeville soul" approach as pro-

ducer and performer of Side Effect's "All Aboard" album on Elektra, due for release May 21 along with a single, "I'm Likin' What You Do To Me." Several months ago, Augie offered The LA Boppers "Make Mine Bop," on MCA with a similar concept. Augie also refers to the sound as "r&b Bop," with a little touch of Duke Ellington. As for his groups' stage look, Augie says, "We don't take our clothes off."

Record executives and merchandisers attempted to counter the downer nature of **Terry Ellis'** NARM keynote address (story, page 3) at various functions throughout the convention, although none actually mentioned Ellis directly. Said **Jerry Moss** of A&M: "The music

business is as good a place to be now as it was 20 years ago. Opportunities are rampant." **Don Zimmermann** of Capitol: "I don't like a lot of the vibes going down here. This business is moving forward." **Jim Mazza** of EMI/Liberty: "I just got word that 'Kenny Rogers' Greatest Hits' has sold 15 million worldwide. That hardly sounds like bad times." **John Marmaduke** of Hastings Books & Records made reference to people who were knocking the industry while they had "Rolls Royces double-parked outside." Epic's **Don Dempsey** countered gloom and doom by noting that REO Speedwagon had sold 2.5 million midlines, 4.5 million catalog units and 6.5 million of their "Hi Infidelity" album.

Polarproof, Polaroid's anti-counterfeit film sticker system will be utilized by K-tel on its product and will

(Continued on page 23)

NARM REPORT

Honors To Harmony House

LOS ANGELES—Harmony House Records & Tapes of Troy, Mich. won the NARM award for outstanding overall advertising coordination, from tv and radio to instore support and outdoor billboards.

The award, accepted by Harmony House general manager Jerry Adams, topped NARM's third annual advertising awards, announced during last week's convention. Here are the winners (photos, opposite page) by category:

Radio: The Musicland Group, a division of Pickwick International, for Gift of Music institutional ad and ad spotlighting RCA's Hall & Oates and Rick Springfield.

Television, rackjobbers: United Record & Tape, Hialeah Gardens, Fla., for Richway tagged spots.

Television, retail: Everybody's Record Co., Portland, for "Christmas Sale and Everything's On Sale" campaign.

Newspaper, rack division: Lieberman Enterprises, Minneapolis, for "10,000 Gifts Under \$10" campaign, and Pickwick International for "Music, One Size Fits All."

Newspaper, one-stops: Sound Video Unlimited, Niles, Ill. for "Stocking Stuffers" for Pearson's Music & Art.

Newspaper, Retail: Camelot Music, No. Canton, Ohio for "Twas The Night Before Christmas" and "Sweet Treats for Easter" and Musicland, Minneapolis, for "Give The Gift of Music . . . Rock And Roll Wrapup."

Newspaper inserts: Music Plus, Los Angeles.



DALLAS PARTY—At a reception for Larry Gatlin in Dallas, the CBS Records country artist greets Jim Newhouse, Pickwick operation sales manager, and his wife Kathy. Seen behind Gatlin is Harvey Duck, sales manager at the CBS branch in Dallas.

Traub Lauds Advantages Of Midrange LPs

LOS ANGELES—Using a ledger sheet approach, Fred Traub, vice president, software merchandising, the Pickwick Group, demonstrated that the advantages of the growing number of \$5.98 album lines well outweigh the disadvantages for the industry during the NARM confab here.

Midrange albums can be stocked in catalog and key traffic areas. Musicland found returns lower, below 10%, in the first year of midprice. They encourage multiple unit sales, often in tandem with full price albums. They project slightly higher margins than full price, Traub stated. The consumer reacts aggressively when \$5.98s are advertised, especially an older demographic, he added.

On the debit side, Traub noted some margin deterioration on \$5.98 lines in 1981. Handling costs are the same. Product flow has been inconsistent, Traub said, and manufacturers have been lacking in advertising support.

Midrange has scored well at the cash register for Musicland. In printouts, eight of the top 50 albums were economy-priced; 23 out of the top 100; 46 of the top 200; 73 of the top 300 and 99 of the best 400, he said.

In a printout of Christmas-oriented albums, 90 of the Musicland 500 best were economy-priced MOR albums, Traub declared.

New LP/Tape Releases

• Continued from page 19

GORDON, DEXTER At Montmartre LP Jazz Man JAZ5033	\$8 98
(Also see Karen Krog)	
JARMAN, JOSEPH, & DON MOYE Earth Passage / Density LP Black Saint 0052	\$11 98
KROG, KAREN, & DEXTER GORDON Some Other Spring LP Storyville SLP4045	
LORBER, JEFF It's A Fact LP Arista AL9583	\$8 98
MITCHELL, ROSCOE, & THE SOUND ENSEMBLE 3 X 4 Eye LP Black Saint 0050	\$11 98
MOYE, DON , see Joseph Jarman	
OSBORNE, MARY Now & Then LP Stash ST215	\$8 98
PEPPER, ART So In Love LP Artists House AH12	\$8 98
PIERANUNZI, ENRICO, featuring ART FARMER Isis LP Soul Note 1021	\$11 98
SPANIER, MUGGSY At Club Hangover, Vol. 2 LP Storyville SLP4056	
SZAJNER, BOB, TRIAD Afterthoughts LP RMS 77004	\$7 98
Sound Ideas LP RMS 77003	\$7 98
TAYLOR, CECIL The World Of Cecil Taylor LP Jazz Man JAZ5026	\$8 98
ULMER JAMES "BLOOD" Are You Glad To Be In America LP Artists House AH13	\$8 98

CLASSICAL

MAHLER, GUSTAV
Symphony No. 1 In D Major "Titan"
LP CBS Mastersound IM37273

TCHAIKOVSKY, PETER ILYITCH
Symphony No. 5 In E Minor
LP CBS Mastersound IM36700

Retailing

BERMAN LEADS SESSION Management Clinic Keys On Salesmanship

LOS ANGELES—Positive retail salesmanship requires getting affably acquainted with a new customer in a low key manner and then showing a real interest in the novice patron.

That, in essence, is the formula advocated by master home electronics rep Jack Berman, the only industry huckster in the Institute of High Fidelity's Hall of Fame.

NARM Report

Berman meandered through his "Institute Of Agreeable Selling" for more than two hours at a NARM retail store management clinic, coming up with some true nuggets:

- Don't "May I help you?" the newcomer in the store, or you'll get the squelching "I'm only looking";
- Substitute a greeting or a conversational comment about the day to ignite a relationship with the patron;
- Avoid asking questions that start with a verb, which allow a "no" or "yes" response and instead ask one opening with "who, when, why, where or how" which forces the customer to answer at length;
- Friendly silent questioning

stares while the new patron is speaking, or interjections to show interest in what he is saying weld a positive selling bond.

Listening, Berman feels, is often equally or more important in closing a transaction.

A veteran salesman, Berman asserted that many sales staffs achieve their highest week sales totals when they are brand new on the floor because they have just come off effective training courses and are hypersensitive to their approach. Then, after the boss lauds them for a terrific first week, they slack off, complacently joining their fellow veteran clerks in gab sessions over why business might be off, criticizing the firm's ads, its selection of inventory and even the browsing customers.

In an interesting test given during the two-part seminar, Berman passed out 15-question forms, whose answers could be rated to indicate whether the test taker was more left-brained (scientific, logical and analytical) or right-brained (imaginative, artistic and creative). Berman had given his sales motivation course to both Licorice Pizza and Music Plus employees before his NARM appearance.

Dealers Want Wider Barcode Use Musicland's Eugster Cites Increased Efficiency

• Continued from page 18

point-of-sale register. The better, quicker sales data produced since the 400 stores converted in the fall of 1981 provide a more accurate ratio of sales to inventory, reduce handling costs, pare overstocks, reduce returns and have reduced out-of-stocks, Eugster averred. The change from ticketing to wanding has reduced costs greatly, he also noted. Albums which do not carry barcoding must be manually tabulated, impeding the flow of sales data on such product, Eugster said.

Musicland warehouses are being

converted with computer terminals already in some sections of the country. "It is costing us thousands of dollars, but we are committed to this system," Eugster stated. Until 85% of all produce is barcoded, Eugster said Musicland could not take full advantage of computerization as a sales tool.

Roy Imber of Record World/TSS showed slides of his register and back-of-the-store computer equipment, lauding the equipments' advantage since it was produced Feb. 2 in a NARM experiment. The computer can recall daily, weekly and

monthly sales by product number. The Record World store manager in which the equipment is housed is developing his own library file, he said. Review is broken down into hits and catalog. Imber said he too is hampered by having to manually tabulate unbarcoded product.

By having a computerized register, Imber said he is able to supply a customer with a more detailed receipt; automatic price lookups eliminate undererrings and it's more simple to balance a cash drawer. Eventually, physical inventorying can be eliminated by the computer system's perpetual inventorying. Imber foresees putting payables, receivables, payroll and ledger on the equipment as soon as possible.

Panel moderator Jim Greenwood of Licorice Pizza here said the RIAA and NARM through committees were working toward a standardized computerization program to be ready about early 1983.

Record Bar computerization chief Sandra Rutledge explained the progress made toward standardization of business forms in a joint NARM/RIAA effort. She said uniform invoice and packing slips would be coming late this year from the likes of RCA and CBS.

NARM Briefs

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be tested soon worldwide by PolyGram. Several key labels may soon go with the new authentication product. Polarproof was a first-time NARM exhibitor. ... **Amos Heilicher**, at NARM to make a Heilicher scholarship award, completed his five-year non-compete clause with American Can in January, but says he hasn't finalized plans to re-enter the music industry directly. ... **Andy Wiswell Jr.**, son of a longtime Capi-

tol/RCA MOR/cast album producer, manned the TDK booth at NARM.

SPARS, the Society of Professional Audio Recording Studios, announced it has joined the Coalition to Save America's Music. ... The growing spirit of cooperation between NARM and RIAA will take the form of meetings every three or six months by the boards of both associations.

Edited by IRV LICHMAN



Banquet emcee Rich Little fractures Reagonomics.



Stevie Nicks accepts the first of two NARM awards—for best selling female artist and best selling new artist—at Monday's banquet.



Jerry Moss and Herb Alpert accept a special NARM award honoring the 20th anniversary for A&M Records, co-founded by the duo.



A surprised Mickey Granberg accepts NARM's Presidential Award, this year given to the veteran NARM stalwart.



Seen from left, Musicland Group's Chris White and Jack Eugster accept NARM's advertising award for radio media from Bill Cummings of the Radio Advertising Bureau.



Outgoing NARM president John Marmaduke, center, beams as he watches members of Kool & The Gang show off their special recognition awards from the merchandisers group.



WCI's Stan Cornyn receives congratulations on his opening business session address from NARM exec Joe Cohen.



Employees of Stark Records pose with their NARM award as merchandiser of the year. That's chain founder and chief Paul David at center right, holding the trophy.



It's not all seminars and awards: WEA chairman Henry Droz, left, shares convention scufflebutt with WEA's Stan Harris.



Advertising chiefs from Lieberman Enterprises, Music Plus, Camelot and Musicland receive their NARM advertising awards, newspaper category, from John Campi, Newspaper Advertising Bureau, seen at left.

Radio Programming

Little KGFJ Makes A Big Noise Station's Market Share Triples Via 'Winning Attitude'

By AL SENIA

LOS ANGELES—Emphasizing a tightly formatted playlist, program director J. D. Stone has apparently achieved something with low powered r&b station KGFJ-AM that many of his contemporaries on larger Los Angeles radio stations have not: increasingly improving ratings in a highly volatile, competitive market.

"A lot of radio stations get fat and lazy in this market," says Stone. "We've gotten very intense, highly aggressive and upbeat. We're almost like the New Orleans Saints making the Super Bowl for the first time."

KGFJ is a 1 kw AM station whose power drops to 250 watts each night and 100 watts on Wednesday and Sunday. Despite the weak signal, the station's total market share has tripled from a 0.8 to a 2.4 during the last four rating periods.

"We're very mathematically oriented with our playlist," Stone says. "It emphasizes where to play commercials, where to play the promos, what to do in a certain (time) quad-

rant. It's organizational format programming."

He says the station has emerged as a "viable alternative" to many AM listeners. Although much of the music is r&b, some crossover material is added.

"If the music warrants it, you have to play it. With music you have to be color blind. We let our audience dictate what they want."

So white artists like Hall & Oates and Olivia Newton-John ("Physical") have been added to the regular sound.

"Our station is not offensive to any person who wants to tune in and hear some good rhythm and blues and some crossover," says Stone.

Although the station's listenership is predominantly black, there is a high concentration of Hispanic listeners and increasing numbers of whites are tuning in. The diversity is what explains the consistent rating rise, Stone believes.

He also is proud that KGFJ has been bold enough to break new records before they were commercial

hits. "We were the first to play Tierra before they signed a contract with Boardwalk Records. We were the first in L.A. to play Rick James' 'Give It To Me Baby.'"

"There are times when you do all the scientific research and there are times when you have to throw it out the window and go on gut feelings. We were the only station to aggressively play Frankie Smith's 'Double Dutch Bus' before it crossed over. We're able to get aggressive."

Stone says another major accomplishment has been motivating the staff to be winners. "If you don't have a winning attitude, you can't sell shoes," he notes.

Stone says his 18 months at KGFJ have been a challenge comparable to "Davey beating Goliath. You find out what you're made of when you take the stations that are terminal dogs with terminal barks and make something out of them."

He credits the station management with giving him time to try out his formula of positive attitude and tight playlist. Music sweeps are common, commercial breaks are few and the music is carefully placed.

"It's not so much the tempo of the song but the placement of the music in certain Arbitronian time frames," he explains. "We've incorporated the format to Arbitron."

'Stardust' Spins At WEAM-AM

By BILL HOLLAND

WASHINGTON—Big band format WEAM-AM is offering stardust to its listeners.

In fact, it is playing a different version of the Hoagy Carmichael-Mitchell Parrish standard every single day "until there are none left to play" according to WEAM disk jockey Bob Bassett.

Bassett, who handles the midday slot at the station, began playing versions of the song back last winter—Jan. 4, to be exact—and decided to find how many versions of "Stardust" he could find in the station library. Within a few weeks, he was inundated by other recordings, some in print, others long deleted from company catalogs, from his listeners.

"It just began snowballing," Tom Burns, director of the station's public relations, told Billboard. "We figure there are a lot of versions."

(A call to a local record shop showed that there are 90 versions in print, and a check with Belwyn-Mills Publishing Co. in New York was even more revealing. "As a matter of fact, I'm counting them now," a staffer told Billboard. "I'm only halfway through, and already counted more than 800 versions.")

So far, WEAM's Bassett has played 73 versions on the station turntables, ranging from Willie Nelson's most current hit version of the tune, through some funky and jazz versions covered by Eddie "Lockjaw" Davis and the Art Pepper Quartet, to such classic versions recorded by Ella Fitzgerald, Frank Sinatra and Nat Cole. He's also played international versions by such artists as Mirelle Mathieu and big band arrangements by everyone from Glenn Miller to the famous Artie Shaw recording, which sold more than two million 78s.

Burns said that Bassett already has about 30 other versions of the tune ready for his daily stardusting.



AWARDS TIME—WPLJ-AM New York's Carol Miller and Billy Squier get down to business as they co-host the fourth annual DIR Rock Radio Awards program, broadcast over the ABC Rock Radio Network April 3.

Shift To Live Format Puts WZZK On Top

BIRMINGHAM—Since switching from an automated format to live broadcasting in late 1980, country WZZK-FM has seen its ratings soar. In fact, the station has been the market leader for two consecutive books, with 13.6 and 17.7 shares, respectively.

"We're mainstream country, leaning toward contemporary," says program director Rusty Walker. The station's current playlist carries 30 tunes, plus five adds and extras. Cuts dating back to the '50s are played, although WZZK is selective about oldies. The format does not allow for LP cuts or album hours.

WZZK has a four person news staff. "We hadn't planned on being very aggressive in news when we put the station together, but we found that there was a hole in the market,"

says Walker. "We've built a reputation for being a fast-breaking station, news wise." In addition to the news, WZZK carries a maximum commercial load of 12 units per hour.

On-air promotions are "as simple and mass appeal as possible," Walker contends. WZZK also keeps a high community service profile, recently wrapping up a telethon for a man with a rare skin disease who is seeking treatment in West Germany.

In addition to bumper stickers, billboards and television spots, one of WZZK's most effective advertising devices is a 45-foot by 176-foot electronic sign atop a building in downtown Birmingham. The sign is visible from all three interstates passing through the city and is

(Continued on page 29)

Out Of The Box HOT 100/AC

HONOLULU—"Empty Garden," the new Elton John single on the Geffen label, sounds like the old Elton John, states KSSK-AM music director John Wright. "It's like a breath of fresh air." Another bright sound comes from Paul McCartney, whose "Ebony and Ivory" single on Columbia was played as an exclusive in the market last week. The track, which features Stevie Wonder, should "really catch on with our upper demos," Wright asserts. He's also enthusiastic about the remake of the Hollies' "On A Carousel" by Glass Moon (Atlantic). "I think they did a better job than the original. It's a happy, familiar song, and that's an important consideration when I add new records."

AOR

DALLAS—Point Blank has hit a new artistic peak with "On A Roll," their new MCA album, says KTXQ-FM music director Drake Hall. "The title song and 'Don't Look Down' are fresh sounds from a group that keeps getting better. We're expecting big things from them." Other new adds at the station include "Testify" from the new Greg Kihn LP, "Kihntinued" (Elektra), and three songs from the self-titled Asia record (Geffen). The tracks, "Heat Of The Moment," "Soul Survivor" and "Only Time Will Tell," are "what radio has been waiting for," Hall states. "This is great stuff—the talk of the industry. Even critics like it. I can't believe that, out of the box, we're three cuts deep."

BLACK/URBAN

NEW YORK—Barry Mayo, music director of WRKS-FM, thinks every radio station in America should play "Ebony and Ivory," the new single by Paul McCartney with vocals by Stevie Wonder (Columbia). "It's an out-of-the-box smash," he says. "The message is simple—we are all one. We need more records like this." Mayo is also excited about "Street Corner," the new single by Ashford & Simpson (Capitol), which he calls "a very city-oriented record, an up-tempo dance track that speaks directly to the people on the street." Finally, Mayo points to the new Change record, "The Very Best In You" (Atlantic), as a potential summer smash. "It bridges the gap between disco and r&b extremely well and represents the direction this fusion could take us."

COUNTRY

KNOXVILLE—WETQ-FM program-music director Tony Eubanks says T.G. Sheppard could have a big hit on his hands if he releases the track "Wish You Could Have Turned My Head And Left My Heart Alone" as the debut single from his "Finally" LP (Warner Bros.). "I hope they play their cards right," he says. "We're getting strong requests for 'Wish' and 'All My Cloudy Days Are Gone.'" He is also impressed with Lee Greenwood's new MCA single, "Ring On Her Finger And Time On Her Hands." "He's a cross between Razy Bailey and Kenny Rogers who definitely holds his own," Eubanks asserts. The broadcaster also points to audience feedback on Kin Vassy's new Liberty single, "Cast The First Stone." "It's a song about real life—adultery—with a good, strong contemporary country flavor."

APRIL 10, 1982, BILLBOARD

Survey For Week Ending 4/10/82

Billboard Chart Breakouts

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Hot 100	★ ²⁹	PAUL McCARTNEY & STEVIE WONDER Ebony & Ivory, Columbia 18-02860
	★ ⁷³	DIANA ROSS Work That Body, RCA 13201
Country	★ ⁷⁹	LOVERBOY When It's Over, Columbia 18-02814
	★ ⁵⁷	EDDIE RABBITT I Don't Know Where To Start, Elektra 47435
Soul	★ ⁷⁰	RAZZY BAILEY Everytime You Cross My Mind (You Break My Heart), RCA 13084
	★ ⁶⁵	WILLIAM "BOOTS" COLLINS Take A Lickin' And Keep On Kickin', Warner Bros. 50044
A/C	★ ⁶⁹	CHANGE The Very Best In You, Atlantic 4027
	★ ³³	PAUL McCARTNEY & STEVIE WONDER Ebony & Ivory, Columbia 18-02860

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

CHARLIE MIDNIGHT

livin' on the edge.

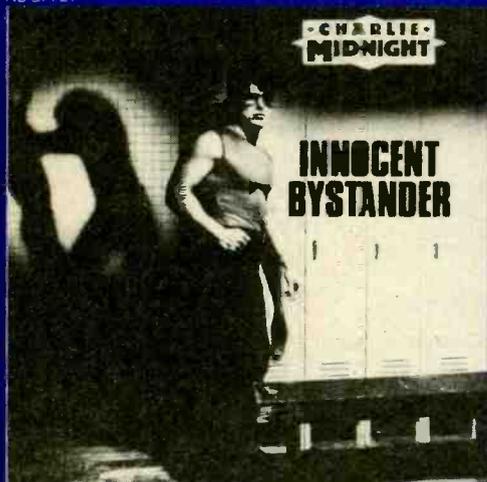


Darkness hits the back alleys. The air, a veil of smoke. Sweat. And quiet desperation. Then the music. Like a blade. White hot. Urgent. Passionate. And the voice. A survivor: Charlie Midnight.

Enter the uncompromising world of Charlie Midnight. Where truth is fercing with stilettos and racing stolen cars. And rock and roll is the only way out.

Now experience an album of that ferocious energy. Hear for yourself. The stunning fusion of sheer muscle and music of the streets.

RC 37727



CHARLIE MIDNIGHT.
“INNOCENT BYSTANDER.”

Produced by Kash Monet.

On Decent Records and Tapes. Distributed by Columbia Records.

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Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (3/30/82)

PRIME MOVERS-NATIONAL

- RICK SPRINGFIELD—Don't Talk To Strangers (RCA)
- VANGELIS—Chariots Of Fire (Polydor)
- THE J. GEILS BAND—Freeze-Frame (EMI-America)

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

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

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

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

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

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

TOP ADD ONS -NATIONAL

- STARS ON—Stars On 45 III (Radio Records)
- VAN HALEN—Oh Pretty Woman (Warner Bros.)
- DENICIE WILLIAMS—It's Gonna Take A Miracle (ARC/Columbia)

BREAKOUTS-NATIONAL

- PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory (Columbia)
- TOTO—Roseanne (Columbia)
- THE POLICE—Secret Journey (A&M)

Pacific Southwest Region

- ★ **PRIME MOVERS**
- JUNIOR—Mama Used To Say (Mercury)
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)
- STEVE WONDER—That Girl (Tamla)
- **TOP ADD ONS**
- RICHARD DIMPLES FIELDS—If It Ain't One Thing It's Another (Boardwalk)
- O'BRYAN—The Gigolo (Capitol)
- THE CHARLIE DANIELS BAND—Still In Saigon (Epic)
- **BREAKOUTS**
- PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory (Columbia)
- DIANA ROSS—Work That Body (RCA)
- TIGHT FIT—The Lion Sleeps Tonight (Arista)

- RICHARD DIMPLES FIELDS—If It Ain't One Thing It's Another
- DIANA ROSS—Work That Body
- BARRY MANILOW—Let's Hang On
- DARYL HALL AND JOHN OATES—Did It In A Minute
- THE ROLLING STONES—Hang Fire
- THE CHARLIE DANIELS BAND—Still In Saigon
- PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory
- THE BEATLES—The Beatles Movie Medley X
- GREG GUDRY—Goin' Down X
- JOHN DENVER—Shanghai Breezes X

KFI-AM—Los Angeles

- (Roger Collins—MD)
- ★ KOOL AND THE GANG—Get Down On It 21 4
- ★ JUNIOR—Mama Used To Say 30 25
- ★ VANGELIS—Chariots Of Fire-Titles 4 3
- ★ TOMMY TUTONE—867-5309/Jenny 8 6
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 9 8
- PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory
- DIANA ROSS—Work That Body
- RAY PARKER JR.—The Other Woman A
- LITTLE RIVER BAND—Man On Your Mind A
- DENICIE WILLIAMS—It's Gonna Take A Miracle A
- THE BEATLES—The Beatles Movie Medley B
- THE HUMAN LEAGUE—Don't You Want Me B
- CHARLENE—I've Never Been To Me B
- FRANKIE AND THE KNOCKOUTS—Without You X
- ELTON JOHN—Empty Garden X
- SHEENA EASTON—When He Shines X
- DAN FOGELBERG—Run For The Roses X
- BARRY MANILOW—Let's Hang On X
- DONNIE IRIS—My Girl X
- JOHN DENVER—Shanghai Breezes X
- MELO—Pop Goes The Movies Part I X
- DAVID LASLEY—If I Had My Wish Tonight X
- GEORGE DUKE—Shine On X
- GLASS MOON—On A Carousel X
- O'BRYAN—The Gigolo X
- DR. HOOK—Baby Makes Her Blue Jeans Talk X

KIQQ-AM—Los Angeles

- (Robert Moorhead—MD)
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 1 1
- ★ STEVE WONDER—That Girl 2 2
- ★ THE J. GEILS BAND—Freeze-Frame/Flamethrower 7 3
- ★ SOFT CELL—Tainted Love 9 4
- ★ O'BRYAN—The Gigolo 29-17
- PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory A
- BOB & DOUG MCKENZIE—Beer Hunter A
- TOTO—Rosanna A
- DEL SHANNON—To Love Someone A
- ANGELA CLEMENS—Give Me Just A Little More Time A
- RICHARD DIMPLES FIELDS—If It Ain't One Thing It's Another A
- DENICIE WILLIAMS—It's Gonna Take A Miracle A
- SHEENA EASTON—When He Shines A
- CHERI—Murphy's Law A
- CHRIS REA—Loving You A
- KOOL AND THE GANG—Get Down On It B
- THE CARS—Since You're Gone B
- THE ROLLING STONES—Hang Fire B
- DAVID BOWIE—Cat People B
- BARRY MANILOW—Let's Hang On B
- LE ROUX—Nobody Said I Was Easy B
- SHALAMAR—A Night To Remember B
- ELTON JOHN—Empty Garden B
- GLASS MOON—On A Carousel B
- ANNE MURRAY—Another Sleepless Night X
- DAVID LASLEY—If I Had My Wish Tonight X
- JOHN DENVER—Shanghai Breezes X
- WILLIE NELSON—Always On My Mind X
- DUKE JUPITER—I'll Drink To You X
- SHOOTING STAR—Hollywood X
- CAROLE KING—One To One X
- ALDO NOVA—Fantasy X
- WAYLON AND WILLIE—Just To Satisfy You X
- PATTY WEAVER—One Love Too Late X
- JENNIFER WARREN—Come To Me X
- LITTLE RIVER BAND—Man On Your Mind X
- PIA ZADORA—I'm In Love X
- DAN FOGELBERG—Run For The Roses X
- GREG GUDRY—Goin' Down X
- BALANCE—No Getting Around My Love L

KRTH-FM—Los Angeles

- (David Grossman—MD)
- ★ ROBERTA FLACK—Making Love 14 7
- ★ JUNIOR—Mama Used To Say 26 16
- ★ TOMMY TUTONE—867-5309/Jenny 17 10
- ★ THE J. GEILS BAND—Freeze-Frame/Flamethrower 19-13
- ★ KOOL AND THE GANG—Get Down On It 24 18
- O'BRYAN—The Gigolo

- ★ PAUL DAVIS—65 Love Affair 14-9
- ★ ABBA—When All Is Said And Done 19-16
- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 2 17
- DAN FOGELBERG—Run For The Roses
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways A
- THE CHARLIE DANIELS BAND—Still In Saigon X
- SHEENA EASTON—When He Shines X
- THE HUMAN LEAGUE—Don't You Want Me X
- DONNIE IRIS—My Girl X

KRSP-FM—Salt Lake City

- (Lorraine Windgar—MD)
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 7-5
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 13-8
- ★ QUARTERFLASH—Find Another Fool 14-10
- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 23-20
- PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory
- ELTON JOHN—Empty Garden
- THE HUMAN LEAGUE—Don't You Want Me X
- ALDO NOVA—Fantasy X
- GANIMA—Right The First Time X
- ASIA—Heat Of The Moment X
- THE CHARLIE DANIELS BAND—Still In Saigon B
- THE BEATLES—The Beatles Movie Medley B

KFMB-FM—San Diego

- (Glen McCartney—MD)
- ★ VANGELIS—Chariots Of Fire-Titles 4 2
- ★ TOMMY TUTONE—867-5309/Jenny 6-4
- ★ THE GO GO'S—We Got The Beat 8-7
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 12-9
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 15-12
- ★ LITTLE RIVER BAND—Man On Your Mind
- PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory
- DONNIE IRIS—My Girl A
- GENESIS—Man On The Corner A
- SIMON AND GARFUNKEL—Wake Up Little Susie X
- SIMON AND GARFUNKEL—Mrs. Robinson X
- ELTON JOHN—Empty Garden B

KKXX-FM—Bakersfield

- (Squires/Deroo—MD)
- ★ PAUL DAVIS—65 Love Affair 10-4
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 15-6
- ★ LITTLE RIVER BAND—Man On Your Mind 18-9
- ★ RAY PARKER JR.—The Other Woman 21 10
- ★ DR. HOOK—Baby Makes Her Blue Jeans Talk 23-13
- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory
- ★ GENESIS—Man On The Corner
- ★ DAN FOGELBERG—Run For The Roses A
- ★ SIMON AND GARFUNKEL—Wake Up Little Susie A
- ★ GANIMA—Right The First Time A
- ★ ABBA—The Visitors A
- ★ THE J. GEILS BAND—Flamethrower X
- ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover X

KGGI (99.1-FM)—Riverside

- (Steve O'Neil—MD)
- ★ QUARTERFLASH—Find Another Fool 19-15
- ★ CHARLENE—I've Never Been To Me 28-20
- ★ VANGELIS—Chariots Of Fire-Titles 2-1
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 5-3
- ★ THE J. GEILS BAND—Freeze-Frame/Flamethrower 10-9
- DIANA ROSS—Work That Body
- PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory
- BARRY MANILOW—Let's Hang On A
- JOHN DENVER—Shanghai Breezes A
- THE CHARLIE DANIELS BAND—Still In Saigon A
- ROBERTA FLACK—Making Love B
- THE HUMAN LEAGUE—Don't You Want Me B
- RAY PARKER JR.—The Other Woman B
- DENICIE WILLIAMS—It's Gonna Take A Miracle X

KCPX-AM—Salt Lake City

- (Gary Waldron—MD)
- DONNIE IRIS—My Girl
- PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory
- ROBERTA FLACK—Making Love A
- DENICIE WILLIAMS—It's Gonna Take A Miracle A
- O'JAYS—I Wanna Satisfy A
- PRISM—Turn On Your Radar A
- THE JOHN HALL BAND—You Sure Fooled Me X
- TOM CHAPIN—Jeannie X
- LAURA BRANIGAN—All Night With Me X

KOAO-FM—Denver

- (Allan Sledge—MD)
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 4-1
- ★ STEVE NICKS—Edge Of Seventeen 8-4
- ★ BERTIE HIGGINS—Key Largo 10-6
- ★ VANGELIS—Chariots Of Fire-Titles 11 7
- ★ THE J. GEILS BAND—Freeze-Frame/Flamethrower 14 8
- ★ DAN FOGELBERG—Run For The Roses
- PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory
- THE ROLLING STONES—Hang Fire A
- THE CARS—Since You're Gone A
- WILLIE NELSON—Always On My Mind A
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways B
- THE BEATLES—The Beatles Movie Medley B
- QUARTERFLASH—Find Another Fool B
- THE HUMAN LEAGUE—Don't You Want Me B
- KOOL AND THE GANG—Get Down On It B
- DR. HOOK—Baby Makes Her Blue Jeans Talk X
- TOMMY TUTONE—867-5309/Jenny X
- DONNIE IRIS—Goin' Down X
- THE BOYS BAND—Please Don't Stop Me Baby X
- JOHN DENVER—Shanghai Breezes X

KLUC-FM—Las Vegas

- (Dave Van Stone—MD)
- ★ VANGELIS—Chariots Of Fire-Titles 3 1
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 4-3
- ★ THE GO GO'S—We Got The Beat 8-5
- ★ THE J. GEILS BAND—Freeze-Frame/Flamethrower 10-8
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 12-9
- ★ FRANKIE AND THE KNOCKOUTS—Without You
- McCARTNEY AND WONDER—Ebony And Ivory
- DONNIE IRIS—My Girl A
- THE ROLLING STONES—Hang Fire X
- THE HUMAN LEAGUE—Don't You Want Me X
- DAN FOGELBERG—Run For The Roses B
- AURRA—Make Up Your Mind B
- THE CHARLIE DANIELS BAND—Still In Saigon B

KZZP-FM—Mesa

- (Steve Goddard—MD)
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 6-2
- ★ DR. HOOK—Baby Makes Her Blue Jeans Talk 20-13

KRQQ-FM—Tucson

- (Zapodian/Hart—MD)
- ★ THE J. GEILS BAND—Freeze-Frame/Flamethrower 2 1
- ★ ABBA—When All Is Said And Done 8-4
- ★ OAK RIDGE BOYS—Bobbie Sue 14-10
- ★ PAUL DAVIS—65 Love Affair 25-17
- ★ ROBERTA FLACK—Making Love 23-20
- ★ GLASS MOON—On A Carousel
- PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory
- CHARLENE—I've Never Been To Me
- DARYL HALL AND JOHN OATES—Did It In A Minute X
- LE ROUX—Nobody Said I Was Easy X
- ANNE MURRAY—Another Sleepless Night X
- DAN FOGELBERG—Run For The Roses X
- QUARTERFLASH—Right Kind Of Love X

KTKT-AM—Tucson

- (Bobby Rivers—MD)
- ★ SISTER SLEDGE—My Guy 11-9
- ★ JOHN DENVER—Shanghai Breezes 23-15
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 20-16
- ★ ROBERTA FLACK—Making Love 25-22
- ★ WILLIE NELSON—Always On My Mind 26-23
- PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory
- DIANA ROSS—Work That Body
- BARRY MANILOW—Let's Hang On B
- DAN FOGELBERG—Run For The Roses B
- CARPENTERS—Beechwood 4-5789 B
- AURRA—Make Up Your Mind X
- AL JARREAU—Teach Me Tonight X
- DARYL HALL AND JOHN OATES—Did It In A Minute X
- MIKE POST—The Theme From Magnum P.I. X
- FRED PARIS AND THE FIVE SATINS—Medley Memories Of Days Gone By X

- (Brian Gregory—MD)
- ★ SISTER SLEDGE—My Guy 11-9
- ★ JOHN DENVER—Shanghai Breezes 23-15
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 20-16
- ★ ROBERTA FLACK—Making Love 25-22
- ★ WILLIE NELSON—Always On My Mind 26-23
- PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory
- DIANA ROSS—Work That Body
- BARRY MANILOW—Let's Hang On B
- DAN FOGELBERG—Run For The Roses B
- CARPENTERS—Beechwood 4-5789 B
- AURRA—Make Up Your Mind X
- AL JARREAU—Teach Me Tonight X
- DARYL HALL AND JOHN OATES—Did It In A Minute X
- MIKE POST—The Theme From Magnum P.I. X
- FRED PARIS AND THE FIVE SATINS—Medley Memories Of Days Gone By X

Pacific Northwest Region

- ★ **PRIME MOVERS**
- VANGELIS—Chariots Of Fire (Polydor)
- THE GO GO'S—We Got The Beat (I.R.S.)
- NEIL DIAMOND—On The Way To The Sky (Columbia)
- **TOP ADD ONS**
- GENE COTTON—If I Could Get You (Knoll)
- VAN HALEN—Oh Pretty Woman (WB)
- THE CHARLIE DANIELS BAND—St II In Saigon (Epic)
- **BREAKOUTS**
- PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory (Columbia)
- THE DAZZ BAND—Let It Whip (Mctown)
- JOHNNY MATHIS & DIONNE WARWICK—Friends In Love (Arista)

KFRC-AM—San Francisco

- (Jim Peterson—MD)
- ★ VANGELIS—Chariots Of Fire-Titles 10-5
- ★ THE GO GO'S—We Got The Beat 13-10
- ★ THE J. GEILS BAND—Freeze-Frame/Flamethrower 6-4
- ★ KOOL AND THE GANG—Get Down On It 22-19
- ★ STEVE NICKS—Edge Of Seventeen 25-20
- ★ GENESIS—Man On The Corner
- ★ DAN FOGELBERG—Run For The Roses A
- ★ SIMON AND GARFUNKEL—Wake Up Little Susie A
- ★ GANIMA—Right The First Time A
- ★ ABBA—The Visitors A
- ★ THE J. GEILS BAND—Flamethrower X
- ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover X

KJRB-AM—Seattle

- (Benjamin Hill—MD)
- McCARTNEY AND WONDER—Ebony And Ivory
- GENE COTTON—If I Could Get You

WEZB-FM—San Jose

- (Bob Harlow—MD)
- ★ VANGELIS—Chariots Of Fire-Titles 2-1
- ★ TOMMY TUTONE—867-5309/Jenny 3-2
- ★ THE GO GO'S—We Got The Beat 5-4
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 6-5
- ★ PAUL DAVIS—65 Love Affair 7-6
- THE CHARLIE DANIELS BAND—Still In Saigon
- PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory
- FRANKIE & THE KNOCKOUTS—Without You B

KRLC-AM—Lewiston

- (Steve Mac Kehoe—MD)
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 4-1
- ★ WILLIE NELSON—Always On My Mind 5-3
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 12-8
- ★ ELTON JOHN—Empty Garden 19-14
- ★ THE CHARLIE DANIELS BAND—Still In Saigon 25-20
- SIMON AND GARFUNKEL—Wake Up Little Susie
- PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory
- RUSSELL SMITH—Your Eyes A
- GLASS MOON—On A Carousel A
- EYE TO EYE—Nice Girls A
- CAROLE KING—One To One X
- FRANKIE AND THE KNOCKOUTS—Without You X
- BOBBY CALDWELL—Jamaica X
- T.C. SHEPPARD—Finally X
- A TASTE OF HONEY—I'll Try Something New X
- VIC ASHER—I'll Take Whacha Got X
- SHEENA EASTON—When He Shines X
- DAN FOGELBERG—Run For The Roses B
- OLIVIA NEWTON-JOHN—Make A Move On Me B

KGW-AM—Portland

- (Janice Wojniak—MD)
- ★ NEIL DIAMOND—On The Way To The Sky 6-4
- ★ JOURNEY—Open Arms 7-5
- ★ VANGELIS—Chariots Of Fire-Titles 2 1
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 10-8
- GREG GUDRY—Goin' Down 18-14
- THE POINTER SISTERS—Should I Do It
- WILLIE NELSON—Always On My Mind
- PAUL DAVIS—65 Love Affair B
- SIMON AND GARFUNKEL—Wake Up Little Susie B
- PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory A

KPLZ-FM—Seattle

- (Jeff Ing—MD)
- ★ NEIL DIAMOND—On The Way To The Sky 11 6
- ★ ELTON JOHN—Empty Garden 29-25
- ★ STEVE WONDER—That Girl 6-3
- ★ SISTER SLEDGE—My Guy 14-9
- ★ WILLIE NELSON—Always On My Mind 17-14
- CHARLENE—I've Never Been To Me
- CENTRAL LINE—Walking Into Sunshine A
- DAN FOGELBERG—Run For The Roses A
- SIMON AND GARFUNKEL—Wake Up Little Susie A
- KARLA BONOFF—Personally B
- PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory A

KYYX-FM—Seattle

- (Elvin Ichijima—MD)
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 1-1
- ★ THE J. GEILS BAND—Freeze-Frame/Flamethrower 6-3
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 9-4
- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 17-9
- ★ CHARLENE—I've Never Been To Me 25-17
- DONNIE IRIS—My Girl
- PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory
- KARLA BONOFF—Personally A
- THE HUMAN LEAGUE—Don't You Want Me A
- DUKE JUPITER—I'll Drink To You A
- BARRY MANILOW—Let's Hang On B
- WILLIE NELSON—Always On My Mind B
- DAN FOGELBERG—Run For The Roses B
- FRANKIE & THE KNOCKOUTS—Without You B
- LITTLE RIVER BAND—Man On Your Mind B
- GENESIS—Man On The Corner X
- JOHNNY AND THE DISTRACTIONS—Complicated Now X
- JOHN DENVER—Shanghai Breezes X
- PIA ZADORA—I'm In Love X
- THE BOYS BAND—Please Don't Stop Me Baby X

KJRB-AM—Spokane

- (Brian Gregory—MD)
- ★ THE J. GEILS BAND—Freeze-Frame/Flamethrower 12-6
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 17-11
- ★ PAUL DAVIS—65 Love Affair 20-16
- ★ CHARLENE—I've Never Been To Me 24-17
- ★ KOOL AND THE GANG—Get Down On It 26-22
- PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory A
- FRANKIE & THE KNOCKOUTS—Without You A
- JUNIOR—Mama Used To Say A
- TOMMY TUTONE—867-5309/Jenny B
- ELTON JOHN—Empty Garden B
- STARS ON—Stars On 45 III B
- AURRA—Make Up Your Mind X
- VAN HALEN—Oh Pretty Woman X
- THE GO GO'S—We Got The Beat X
- PRISM—Don't Let Him Know X
- THE HUMAN LEAGUE—Don't You Want Me X
- THE ROLLING STONES—Hang Fire X
- ALDO NOVA—Fantasy X
- THE CARS—Cruiser X

KCBN-AM—Reno

- (Jim O'Neil—MD)
- ★ DR. HOOK—Baby Makes Her Blue Jeans Talk 26-18
- ★ ROBERTA FLACK—Making Love 29-21
- ★ RAY PARKER JR.—The Other Woman 28-23
- ★ GANIMA—Right The First Time 32-27
- ★ JOHN DENVER—Shanghai Breezes 34-28
- SIMON AND GARFUNKEL—Wake Up Little Susie
- THE POLICE—Secret Journey A
- McCARTNEY AND WONDER—Ebony And Ivory A
- DIANA ROSS—Work That Body A
- ASIA—Heat Of The Moment A
- LITTLE RIVER BAND—Man On Your Mind X
- THE CARS—Since You're Gone X
- THE HUMAN LEAGUE—Don't You Want Me B
- THE BEATLES—The Beatles Movie Medley B
- THE INNOCENCE—Hold My Hand B
- ELTON JOHN—Empty Garden B

KSFM-FM—Sacramento

- (Mark Preston—MD)
- ★ TOM TOM CLUB—Genius Of Love 15-9
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 17-10
- ★ QUARTERFLASH—Find Another Fool 21-15
- ★ JOHN DENVER—Shanghai Breezes 29-21
- ★ PAUL DAVIS—65 Love Affair 27-22
- O'BRYAN—The Gigolo
- ROBERTA FLACK—Making Love
- DAN FOGELBERG—Run For The Roses A
- GEORGE DUKE—Shine On A
- GREG GUDRY—Goin' Down X
- DARYL HALL AND JOHN OATES—Did It In A Minute B

KTAC-AM—Tacoma

- (Sean Carter—MD)
- ★ CLIFF RICHARD—Daddy's Home 5-2
- ★ THE POINTER SISTERS—Should I Do It 7-5
- ★ LARRY CARLTON—Sleepwalk 10-8
- ★ NEIL DIAMOND—On The Way To The Sky 11-9
- ★ BARBRA STREISAND—Memory 15-13
- PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory
- JOHNNY MATHIS AND DIONNE WARWICK—Friends In Love
- EDDIE RABBITT—I Don't Know Where To Start A
- DAN FOGELBERG—Run For The Roses A
- SIMON AND GARFUNKEL—Wake Up Little Susie A
- CAROLE KING—One To One X
- THE BEATLES—The Beatles Movie Medley X
- CARPENTERS—Beechwood 4-5789 X
- A TASTE OF HONEY—I'll Try Something New X

North Central Region

- ★ **PRIME MOVERS**
- VANGELIS—Chariots Of Fire (Polydor)
- JOURNEY—Open Arms (Columbia)
- STEVE WONDER—That Girl (Tamla)
- **TOP ADD ONS**
- THE BEATLES—The Beatles Movie Medley (Capitol)
- CHERI—Murphy's Law (Ventura)
- SAMMY HAGAR—I'll Fall In Love Again (Geffen)

BREAKOUTS

- PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory (Columbia)
- SKYY—Let's Celebrate (Salsoul)
- NEIL LARSEN & BUZZ FEITEN—The Visitor (Warner Bros.)

WGJL-FM—Cleveland

- (Jay Stone—MD)
- ★ VANGELIS—Chariots Of Fire-Titles 8-5
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 11-9

- ★ TOMMY TUTONE—867-5309/Jenny 16-11
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 20-12
- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 18-16
- ALDO NOVA—Fantasy A
- LOVERBOY—When It's Over A
- GEORGE DUKE—Shine On X
- DAVID LASLEY—If I Had My Wish Tonight X
- RAY PARKER JR.—The Other Woman X
- LULU—Who's Foolin' Who X
- CHARLENE—I've Never Been To Me X
- A TASTE OF HONEY—I'll Try Something New X
- PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory A
- DIANA ROSS—Work That Body X
- THE HUMAN LEAGUE—Don't You Want Me B
- THE ROLLING STONES—Hang Fire B
- THE BEATLES—The Beatles Movie Medley A

CKLW-AM—Detroit

- (Rosalee Trombley—MD)
- ★ BUCKNER AND GARCIA—Pac-Man Fever 24-19
- ★ JOHN DENVER—Shanghai Breezes 30-22
- ★ THE POINTER SISTERS—Should I Do It 13-10
- ★ RICHARD DIMPLES FIELDS—If It Ain't One Thing It's Another 18-13
-

QUESTIONNAIRE

Q Who is Chas Jankel?

A Chas Jankel is a songwriter, composer/performer. You may have heard Quincy Jones' "Ai No Corrida" or Ian Dury's "Sex & Drugs & Rock n' Roll." Those are Chas Jankel songs. Chas also has the number one dance single, "Glad To Know You." AM 2396

Q Why haven't you heard Chas Jankel?

A Because radio determines what they play by categorizing music; Dance, A/C, AOR, Top 40, etc. Chas Jankel's music cannot be easily classified.

Q Why can't his music be classified?

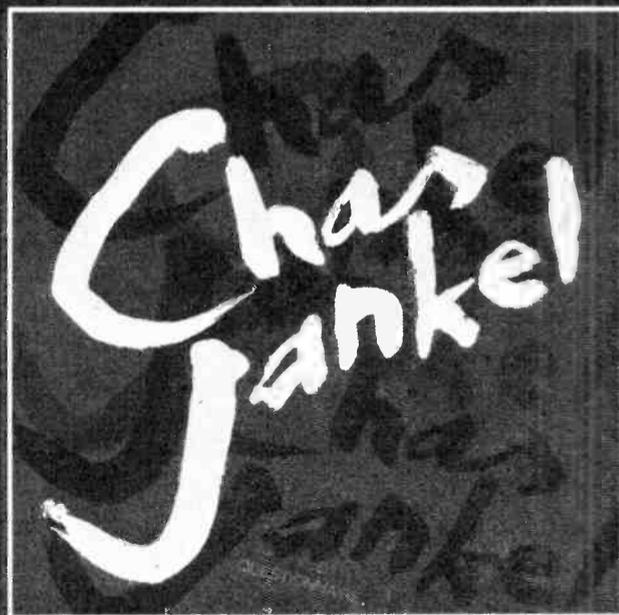
A Because there is music you can dance to and music for you to think by. Then there is the rare artist, like Chas Jankel, who creates a new sound that can transport your mind as well as your feet.

Q What are the elements of his new sound?

A Exotic funk rhythms—provocative and intoxicating.

Q Where can this new music be heard?

A "QUESTIONNAIRE" SP 6-4885 The new album by Chas Jankel.



CHAS JANKEL



Produced by Chas Jankel, Philip Bagena and Pete Van-Hook
Chas Jankel is represented in the Americas by Mismanagement, Inc.
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Billboard Singles Radio Action

Playlist Prime Movers

Playlist Top Add Ons

Based on station playlists through Tuesday (3/30/82)

Continued from page 26

- DAN FOGELBERG—Run For The Roses
- MIKE POST—Theme From Magnum P.I. A

WNCI-AM—Columbus

- STEVE WONDER—That Girl 1.1
- VANGELIS—Chariots Of Fire-Titles 9.3
- HUEY LEWIS AND THE NEWS—Do You Believe In Love 12.8
- RICK SPRINGFIELD—Don't Talk To Strangers 14.9
- PAUL DAVIS—65 Love Affair 16.10
- ROBERTA FLACK—Making Love
- STARS ON 45—Stars On 45 III X

WXGT-FM—Columbus

- THE J. GEILS BAND—Freeze Frame/Flamethrower 5.2
- RICK SPRINGFIELD—Don't Talk To Strangers 10.6
- PAUL DAVIS—65 Love Affair 18.13
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 19.15
- TOMMY TUTONE—867 5309/Jenny
- THE BEATLES—The Beatles Movie Medley
- QUARTERFLASH—Find Another Fool X
- LE ROUX—Nobody Said It Was Easy X
- THE ROLLING STONES—Hang Fire X
- VAN HALEN—Oh Pretty Woman X
- DARYL HALL AND JOHN OATES—Did It In A Minute B

WKJJ-FM—Louisville

- PAUL DAVIS—65 Love Affair 12.9
- BARBRA STREISAND—Memory 13.10
- NEIL DIAMOND—On The Way To The Sky 14.11
- GREG GUIDRY—Goin' Down 19.13
- DARYL HALL AND JOHN OATES—Did It In A Minute 20.14
- DAN FOGELBERG—Run For The Roses A
- AL JARREAU—Teach Me Tonight A
- ROBERTA FLACK—Making Love A
- THE BEATLES—The Beatles Movie Medley A
- CHARLENE—I've Never Been To Me B
- ELTON JOHN—Empty Garden B
- HUEY LEWIS AND THE NEWS—Do You Believe In Love B
- BARRY MANILOW—Let's Hang On B

WKWK-AM (14WK)—Wheeling

- ELTON JOHN—Empty Garden
- NEIL LARSEN AND BUZZ FEITEN—The Visitor
- THE BOYS BAND—Please Don't Stop Me Baby A
- SIMON AND GARFUNKEL—Wake Up Little Susie A
- PIA ZADORA—I'm In Love A
- SAMMY HAGAR—I'll Fall In Love Again X
- DIORNE WARWICK AND JOHNNY MATTHIS—Friends In Love A
- MICKIE GILLEY—Tears Of The Lonely A
- CARPENTERS—Beechwood 4-5789 X
- DAN SELAS—Can't Get You Out Of My Mind X
- JUDY COLLINS—It's Gonna Be One Of Those Nights X
- STARS ON 45—Stars On 45 III X
- WAYLON AND WILLIE—Just To Satisfy You X
- GLASS MOON—On A Carousel X
- BILL CHAMPLIN—Take It Up Town X
- STEVIE NICKS—Edge Of Seventeen X

Southwest Region

PRIME MOVERS

- RICK SPRINGFIELD—Don't Talk To Strangers (RCA)
- THE J. GEILS BAND—Freeze Frame (EMI-America)
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways (A&M)

TOP ADD ONS

- GREG GUIDRY—Goin' Down (Columbia/Badlands)
- DARYL HALL AND JOHN OATES—Did It In A Minute (RCA)
- STARS ON 45—Stars On 45 III (Radio Records)

BREAKOUTS

- PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory (Columbia)
- TOTO—Roseanna (Columbia)
- CHANGE—The Very Best Is You (Atlantic)

KVIL-FM—Dallas

- JOURNEY—Open Arms 3.1
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 6.3
- VANGELIS—Chariots Of Fire 11.8
- NEIL DIAMOND—On The Way To The Sky 16.11
- JOHN DENVER—Shanghai Breezes 18.14
- GREG GUIDRY—Goin' Down
- DARYL HALL AND JOHN OATES—Did It In A Minute
- CHARLENE—I've Never Been To Me A
- DAN FOGELBERG—Run For The Roses A
- PAUL DAVIS—65 Love Affair B
- LE ROUX—Nobody Said It Was Easy B
- WILLIE NELSON—Always On My Mind B
- BARRY MANILOW—Let's Hang On X

KEGL-FM—Ft. Worth

- RICK SPRINGFIELD—Don't Talk To Strangers 11.5
- BONNIE RAITT—Keep This Heart In Mind 20.16
- CHUBBY CHECKER—Running 9.7
- PRISM—Don't Let Him Know 15.10
- ELTON JOHN—Empty Garden 17.14
- PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory
- TOTO—Roseanna
- DUKE JUPITER—I'll Drink To You A
- NEIL LARSEN AND BUZZ FEITEN—The Visitor A
- THE CHARLIE DANIELS BAND—Still In Saigon B
- THE CARS—Since You're Gone B
- LE ROUX—Nobody Said It Was Easy B
- LOVERBOY—When It's Over X
- SIMON AND GARFUNKEL—Wake Up Little Susie X
- SURVIVOR—Summer Nights X

KRLY-FM—Houston

- CHANGE—The Very Best Is You
- CAMEO—Just Be Yourself
- O'BRYAN—The Gigolo A
- JEFF LORBER—Terra Verde A
- ERNIE WATTS—Waldez In The Country A
- GROVER WASHINGTON JR.—Jamming A
- ROY AYERS—Knock Knock A
- LEE RITENOUR—Run Funk A
- PATRICE RUSHER—Forget Me Not A

WEZB-FM—New Orleans

- RICK SPRINGFIELD—Don't Talk To Strangers 9.4
- TOM TOM CLUB—Genius Of Love 14.9

- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 1.1
- DARYL HALL AND JOHN OATES—Did It In A Minute 22.14
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 28.21
- TOMMY TUTONE—867 5309/Jenny
- PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory
- THE CHARLIE DANIELS BAND—Still In Saigon A
- THE HUMAN LEAGUE—Don't You Want Me A
- JUNIOR—Mama Used To Say B
- RAY PARKER JR.—The Other Woman B
- IRENE CARA—Anyone Can See B
- PAUL DAVIS—65 Love Affair X
- THE ROLLING STONES—Hang Fire X

WTIX-AM—New Orleans

- THE GO GO'S—We Got The Beat 2.1
- THE J. GEILS BAND—Freeze Frame/Flamethrower 5.3
- HUEY LEWIS AND THE NEWS—Do You Believe In Love 7.4
- RICK SPRINGFIELD—Don't Talk To Strangers 18.12
- THE BEATLES—The Beatles Movie Medley 26.23
- STARS ON 45—Stars On 45 III
- PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory
- BARRY MANILOW—Let's Hang On A
- DENICIE WILLIAMS—It's Gonna Take A Miracle A
- THE BOYS BAND—Please Don't Stop Me Baby A
- ATLANTIC STARR—Circles A
- ELTON JOHN—Empty Garden B
- KOOL AND THE GANG—Get Down On It B
- SIMON AND GARFUNKEL—Wake Up Little Susie B
- A TASTE OF HONEY—I'll Try Something New B
- GLASS MOON—On A Carousel B
- DAVID LASLEY—If I Had My Wish Tonight B

KEEL-AM—Shreveport

- STEVE WONDER—That Girl 2.1
- OLIVIA NEWTON-JOHN—Make A Move On Me 5.2
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 11.7
- PAUL DAVIS—65 Love Affair 26.11
- SISTER SLEDGE—My Guy 32.12
- ROBERTA FLACK—Making Love
- PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory
- AL JARREAU—Teach Me Tonight A
- GENE COTTON—If I Could Get You A
- QUARTERFLASH—Find Another Fool A
- ELTON JOHN—Empty Garden A
- THE ROLLING STONES—Hang Fire A
- THE BEATLES—The Beatles Movie Medley A
- STEVIE WOODS—Just Can't Win 'Em All X
- KOOL AND THE GANG—Get Down On It X
- DAN FOGELBERG—Run For The Roses X
- CHARLENE—I've Never Been To Me B
- WILLIE NELSON—Always On My Mind B
- GREG GUIDRY—Goin' Down B
- DARYL HALL AND JOHN OATES—Did It In A Minute B
- VAN HALEN—Oh Pretty Woman B
- TOMMY TUTONE—867 5309/Jenny B
- FOREIGNER—Juke Box Hero X
- DR. HOOK—Baby Makes Her Blue Jeans Talk X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- THE BOYS BAND—Please Don't Stop Me Baby X

KHFI-FM—Austin

- RAY PARKER JR.—The Other Woman 13.7
- GLASS MOON—On A Carousel 18.9
- LE ROUX—Nobody Said It Was Easy 22.13
- VAN HALEN—Oh Pretty Woman 25.16
- DARYL HALL AND JOHN OATES—Did It In A Minute 27.20
- LOVERBOY—When It's Over A
- LITTLE RIVER BAND—Man On Your Mind A
- SHEENA EASTON—When He Shines A
- FRANKIE AND THE KNOCKOUTS—Without You A
- DR. HOOK—Baby Makes Her Blue Jeans Talk B
- CHARLENE—I've Never Been To Me B
- DONNIE IRIS—My Girl B
- THE BEATLES—The Beatles Movie Medley B
- THE ROLLING STONES—Hang Fire B
- ELTON JOHN—Empty Garden B
- STARS ON 45—Stars On 45 III X
- THE CHARLIE DANIELS BAND—Still In Saigon X
- DAVID LASLEY—If I Had My Wish Tonight X
- THE CARS—Since You're Gone X
- PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory A

KLUV-FM—Dallas

- VANGELIS—Chariots Of Fire Titles 5.1
- NEIL DIAMOND—On The Way To The Sky 6.2
- JOHN DENVER—Shanghai Breezes 16.10
- WILLIE NELSON—Always On My Mind 19.13
- BARRY MANILOW—Let's Hang On 20.15
- GREG GUIDRY—Goin' Down
- PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory
- THE BEATLES—The Beatles Movie Medley A
- CAROLE KING—One To One A
- CARPENTERS—Beechwood 4-5789 A

KBFM-FM—McAllen-Brownsville

- RICK SPRINGFIELD—Don't Talk To Strangers 18.12
- RAY PARKER JR.—The Other Woman 20.13
- PAUL DAVIS—65 Love Affair 24.17
- DARYL HALL AND JOHN OATES—Did It In A Minute 25.21
- THE BEATLES—The Beatles Movie Medley 30.24
- DAN FOGELBERG—Run For The Roses
- JUNIOR—Mama Used To Say
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory A
- FRANKIE AND THE KNOCKOUTS—Without You A
- LITTLE RIVER BAND—Man On Your Mind A
- THE HUMAN LEAGUE—Don't You Want Me X
- A TASTE OF HONEY—I'll Try Something New X
- THE CHARLIE DANIELS BAND—Still In Saigon X
- RICHARD OMPLES FIELD—If It Ain't One Thing It's Another X
- LAURA BRANIGAN—All Night With Me X

KFMK-FM—Houston

- NEIL DIAMOND—On The Way To The Sky 14.5
- THE POINTER SISTERS—Should I Do It 18.13
- CHARLENE—I've Never Been To Me 17.15
- JOHN DENVER—Shanghai Breezes 22.19
- WILLIE NELSON—Always On My Mind 28.24
- PAUL DAVIS—65 Love Affair
- ABBA—When All Is Said And Done B
- RICK SPRINGFIELD—Don't Talk To Strangers X
- DARYL HALL AND JOHN OATES—Did It In A Minute X

WQUE-FM—New Orleans

- VANGELIS—Chariots Of Fire-Titles 3.1
- WILLIE NELSON—Always On My Mind 11.9
- CHARLENE—I've Never Been To Me 16.10
- STEVIE NICKS—Edge Of Seventeen 17.14
- PAUL DAVIS—65 Love Affair 20.16
- HUEY LEWIS AND THE NEWS—Do You Believe In Love
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory
- CAROLE KING—One To One A

- GORDON LIGHTFOOT—Baby Step Back B
- HUEY LEWIS AND THE NEWS—Do You Believe In Love B

KOFM-FM—Oklahoma City

- THE J. GEILS BAND—Freeze Frame/Flamethrower 10.1
- STEVIE NICKS—Edge Of Seventeen 15.9
- SISTER SLEDGE—My Guy 20.14
- PAUL DAVIS—65 Love Affair 22.15
- JOHN DENVER—Shanghai Breezes 24.19
- RICK SPRINGFIELD—Don't Talk To Strangers
- QUARTERFLASH—Find Another Fool
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory A
- CHARLENE—I've Never Been To Me A

WFMF-FM—Baton Rouge

- OLIVIA NEWTON-JOHN—Make A Move On Me 1.1
- VANGELIS—Chariots Of Fire-Titles 14.7
- RAY PARKER JR.—The Other Woman 28.18
- OLIVIA NEWTON-JOHN—Make A Move On Me 23.19
- LOVERBOY—When It's Over
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory
- EDDIE RABBITT—I Don't Know Where To Start A
- BARRY MANILOW—Let's Hang On B

KINT-FM—El Paso

- THE GO GO'S—We Got The Beat 2.1
- VAN HALEN—Oh Pretty Woman 4.2
- RICK SPRINGFIELD—Don't Talk To Strangers 8.4
- OLIVIA NEWTON-JOHN—Make A Move On Me 13.7
- STEVIE NICKS—Edge Of Seventeen 14.8
- ELTON JOHN—Empty Garden
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory
- DIANA ROSS—Work That Body A
- TOM CHAPIN—Jeannie X
- THE INNOCENCE—Hold My Hand X
- THE JOHN HALL BAND—You Sure Fooled Me X

KILE-AM—Galveston

- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 2.1
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 7.4
- RICK SPRINGFIELD—Don't Talk To Strangers 12.9
- TOMMY TUTONE—867-5309/Jenny 19.11
- KOOL AND THE GANG—Get Down On It 28.18
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory
- DAN FOGELBERG—Run For The Roses
- DUKE JUPITER—I'll Drink To You A
- PIA ZADORA—I'm In Love A
- SHEENA EASTON—When He Shines A
- GAMMA—Right The First Time A
- ELTON JOHN—Empty Garden X
- GEORGE DUKE—Shine On X
- MECO—Pnp Goes The Movies Part One X
- THE HUMAN LEAGUE—Don't You Want Me X
- THE BEATLES—The Beatles Movie Medley X
- THE INNOCENCE—Hold My Hand X
- JAMES ANDERSON—Can't Fake It X
- SHIELA—Runner A

KVOL-AM—Lafayette

- STEVE WONDER—That Girl 2.1
- VANGELIS—Chariots Of Fire-Titles 11.5
- RICK SPRINGFIELD—Don't Talk To Strangers 12.9
- THE J. GEILS BAND—Freeze-Frame/Flamethrower 16.13
- CHARLENE—I've Never Been To Me 27.21
- O'BRYAN—The Gigolo A
- CAROLE KING—One To One A
- WAR—You Got The Power A
- T.G. SHEPPARD—Finally X
- GAMMA—Right The First Time X
- BOBBY CALDWELL—Jamaica X
- ALDO NOVIO—Fantasy X
- GEORGE DUKE—Shine On X
- A TASTE OF HONEY—I'll Try Something New X
- DAVID LASLEY—If I Had My Wish Tonight X
- LAURA BRANIGAN—All Night With Me X
- GLASS MOON—On A Carousel X
- WILLIE NELSON—Always On My Mind X
- THE BEATLES—The Beatles Movie Medley X
- JOHN DENVER—Shanghai Breezes X
- STARMAKER—Kids From Fame A
- DIANA ROSS—Work That Baby A

KTSA-AM—San Antonio

- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 9.1
- STEVE WONDER—That Girl 4.2
- BERTIE HIGGINS—Key Largo 12.10
- OLIVIA NEWTON-JOHN—Make A Move On Me 17.12
- THE GO GO'S—We Got The Beat 18.15
- STARS ON 45—Stars On 45 III A
- HUEY LEWIS AND THE NEWS—Do You Believe In Love X
- VANGELIS—Chariots Of Fire-Titles X
- STEVIE NICKS—Edge Of Seventeen X
- QUARTERFLASH—Find Another Fool X

Midwest Region

PRIME MOVERS

- RICK SPRINGFIELD—Don't Talk To Strangers (RCA)
- QUARTERFLASH—Find Another Fool (Geffen)
- BERTIE HIGGINS—Key Largo (Kat Family)

TOP ADD ONS

- GENESIS—Man On The Corner (Atlantic)
- VANGELIS—Chariots Of Fire (Polydor)
- JOHN DENVER—Shanghai Breezes (RCA)

BREAKOUTS

- PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory (Columbia)
- FRANKIE AND THE KNOCKOUTS—Without You (Millennium)
- STARS ON 45—Stars On 45 III (Radio Records)

WLS-FM—Chicago

- RICK SPRINGFIELD—Don't Talk To Strangers 23.13
- QUARTERFLASH—Find Another Fool 28.20
- TOMMY TUTONE—867 5309/Jenny 11.7
- HUEY LEWIS AND THE NEWS—Do You Believe In Love 27.22
- SHOOTING STAR—Hollywood 41.36
- VANGELIS—Chariots Of Fire Titles
- GENESIS—Man On The Corner

WLS-FM—Chicago

- RICK SPRINGFIELD—Don't Talk To Strangers 23.13
- QUARTERFLASH—Find Another Fool 28.20
- TOMMY TUTONE—867 5309/Jenny 11.7

- HUEY LEWIS AND THE NEWS—Do You Believe In Love 27.22
- SHOOTING STAR—Hollywood 41.36
- FRANKIE AND THE KNOCKOUTS—Without You A
- TRIUMPH—Say Goodbye X

WZUW-FM—Milwaukee

- BIL SHARRON—MD
- PAUL DAVIS—65 Love Affair
- DARYL HALL AND JOHN OATES—Did It In A Minute

KDWB-AM—Minneapolis

- THE BOYS BAND—Please Don't Stop Me Baby A
- GEORGE BENSON—Never Give Up A Good Thing A
- A TASTE OF HONEY—I'll Try Something New A
- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory A

KSLQ-FM—St. Louis

- BERTIE HIGGINS—Key Largo 4.2
- VANGELIS—Chariots Of Fire-Titles 10.3
- OLIVIA NEWTON-JOHN—Make A Move On Me 15.7
- ALABAMA—Love In The First Degree 16.8
- PAUL NEWTON—The Sweetest Thing 6.10
- LITTLE RIVER BAND—Man On Your Mind
- JOHN DENVER—Shanghai Breezes
- GREG GUIDRY—Goin' Down X
- POCO—Sea Of Heartbreak X

KSTP-FM—St. Paul

- OLIVIA NEWTON-JOHN—Make A Move On Me 3.1
- BERTIE HIGGINS—Key Largo 4.2
- PAUL DAVIS—65 Love Affair 19.9
- NEIL DIAMOND—On The Way To The Sky 17.13
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 20.14
- PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory
- BARRY MANILOW—Let's Hang On
- LE ROUX—Nobody Said It Was Easy A
- DAN FOGELBERG—Run For The Roses A
- THE BEATLES—The Beatles Movie Medley X
- RICH LITTLE—The Big Game X
- CHARLENE—I've Never Been To Me X
- GREG GUIDRY—Goin' Down B

WKS-FM—Indianapolis

- JOURNEY—Open Arms 3.1
- SHOOTING STAR—Hollywood 7.5
- ROD STEWART—Tonight I'm Yours 11.8
- GENESIS—Man On The Corner 19.17
- PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory
- GREG GUIDRY—Goin' Down
- THE ROLLING STONES—Hang Fire B
- THE BEATLES—The Beatles Movie Medley B
- THE HUMAN LEAGUE—Don't You Want Me X
- LOVERBOY—When It's Over X
- THE CARS—Since You're Gone X
- THE DREGS—Crank It Up X

KBEQ-FM—Kansas City

- PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory
- THE ROLLING STONES—Hang Fire A
- THE HUMAN LEAGUE—Don't You Want Me A
- SIMON AND GARFUNKEL—Wake Up Little Susie A
- TOMMY TUTONE—867-5309/Jenny B
- CHARLENE—I've Never Been To Me B
- BARRY MANILOW—Let's Hang On B
- QUARTERFLASH—Find Another Fool B
- VAN HALEN—Oh Pretty Woman X
- BOB AND DOUG MCKENZIE—Take Off X
- PRISM—Don't Let Him Know X
- STEVIE NICKS—Edge Of Seventeen X
- SISTER SLEDGE—My Guy X
- JOHN DENVER—Shanghai Breezes X
- NEIL DIAMOND—On The Way To The Sky X

WISM-AM—Madison

- GENE COTTON—If I Could Get You 17.6
- BARRY MANILOW—Let's Hang On 26.15
- GREG GUIDRY—Goin' Down 12.5
- LOUANN BARTON—Brand New Honey 19.12
- CHILLIWACK—I Believe 29.21
- SIMON AND GARFUNKEL—Wake Up Little Susie A
- CARPENTERS—Beechwood 4-5789 A
- RUSSELL SMITH—Your Eyes X
- LITTLE RIVER BAND—Man On Your Mind B
- KARLA BONOFF—Personality A
- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory A

WZEE-FM—Madison

- TOMMY TUTONE—867 5309/Jenny 15.10
- CHARLENE—I've Never Been To Me 16.11
- VANGELIS—Chariots Of Fire-Titles 18.12
- RAY PARKER JR.—The Other Woman 21.18
- DONNIE IRIS—My Girl 24.19
- MIKE POST—Theme From Magnum P.I.
- PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory
- THE CHARLIE DANIELS BAND—Still In Saigon A
- LOVERBOY—When It's Over A
- THE CARS—Since You're Gone X
- SHEENA EASTON—When He Shines X
- THE ROLLING STONES—Hang Fire B
- KOOL AND THE GANG—Get Down On It B
- CAROLE KING—One To One B

WLWL-FM—Minneapolis

- THE J. GEILS BAND—Freeze-Frame/Flamethrower 2.1
- BERTIE HIGGINS—Key Largo 9.5
- ALABAMA—Love In The First Degree 5.4
- STEVIE NICKS—Edge Of Seventeen 7.6
- RICK SPRINGFIELD—Don't Talk To Strangers 10.7
- STARS ON 45—Stars On 45 III
- RAY PARKER JR.—The Other Woman
- THE HUMAN LEAGUE—Don't You Want Me A
- DUKE JUPITER—I'll Drink To You A
- CHRIS REA—Loving You A
- PIA ZADORA—I'm In Love A
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory A
- THE BEATLES—The Beatles Movie Medley B
- CHARLENE—I've Never Been To Me A
- DAN FOGELBERG—Run For The Roses A
- RICK SPRINGFIELD—Don't Talk To Strangers N
- STEVIE NICKS—Edge Of Seventeen N

WOW-AM—Omaha

- PAUL DAVIS—65 Love Affair 7.4
- NEIL DIAMOND—On The Way To The Sky 11.6
- ELTON JOHN—Empty Garden 16.11
- GREG GUIDRY—Goin' Down 17.13
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory
- THE BEATLES—The Beatles Movie Medley
- CHARLENE—I've Never Been To Me A
- DAN FOGELBERG—Run For The Roses A
- RICK SPRINGFIELD—Don't Talk To Strangers N
- STEVIE NICKS—Edge Of Seventeen N

Radio Programming

YesterHits

HITS FROM BILLBOARD FROM 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 YEARS AGO

1. A Horse With No Name, America, Warner Bros.
2. Heart Of Gold, Neil Young, Reprise
3. The First Time Ever I Saw Your Face, Roberta Flack, Atlantic
4. I Gotcha, Joe Tex, Dial
5. Rockin' Robin, Michael Jackson, Motown
6. Puppy Love, Donny Osmond, MGM
7. Mother And Child Reunion, Paul Simon, Columbia
8. Jungle Fever, Chakachas, Polydor
9. In The Rain, Dramatics, Volt
10. The Lion Sleeps Tonight, Robert John, Atlantic

POP SINGLES—20 Years Ago

1. Johnny Angel, Shelly Fabares, Colpix
2. Good Luck Charm, Elvis Presley, RCA
3. Slow Twistin', Chubby Checker, Parkway
4. Mashed Potato Time, Dee Dee Sharp, Cameo
5. Love Letters, Ketty Lester, Era
6. Young World, Rick Nelson, Imperial
7. Don't Break The Heart That Loves You, Connie Francis, MGM
8. Lover, Please, Clyde McPhatter, Mercury
9. Midnight In Moscow, Kenny Ball, Kapp
10. Hey! Baby, Bruce Channel, Smash

TOP LPs—10 Years Ago

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

TOP LPs—20 Years Ago

1. Blue Hawaii, Elvis Presley, RCA
2. Breakfast At Tiffany's, Henry Mancini, RCA
3. Your Twist Party, Chubby Checker, Parkway
4. College Concert, Kingston Trio, Capitol
5. Doin' The Twist At The Peppermint Lounge, Joey Dee & Starlites, Roulette
6. West Side Story, Soundtrack, Columbia
7. The Twist, Chubby Checker, Parkway
8. A Song For Young Love, Lettermen, Capitol
9. Camelot, Original Cast, Columbia
10. Time Out, Dave Brubeck, Columbia

SOUL SINGLES—10 Years Ago

1. In The Rain, Dramatics, Volt
2. Betcha By Golly Wow, Stylistics, Avco
3. Rockin' Robin, Michael Jackson, Motown
4. Day Dreaming, Aretha Franklin, Atlantic
5. I Had It All The Time, Tyrone Davis, Dakar
6. Hearsay, Soul Children, Stax
7. Lay Away, Isley Brothers, T-Neck
8. King Heroin, James Brown, Polydor
9. Do Your Thing, Isaac Hayes, Enterprise
10. Take A Look Around, Temptations, Gordy

COUNTRY SINGLES—10 Years Ago

1. My Hang-Up Is You, Freddie Hart, Capitol
2. All His Children, Charlie Pride, RCA
3. Chantilly Lace/Think About It Darlin', Jerry Lee Lewis, Mercury
4. Do You Remember These, Statler Bros. Mercury
5. Cry, Lynn Anderson, Columbia
6. We Can Make It, George Jones, Epic
7. A Thing Called Love, Johnny Cash & Temple Evangel Choir, Columbia
8. Only Love Can Break A Heart, Sonny James, Capitol
9. What Ain't To Be, Just Might Happen, Porter Wagoner, RCA
10. When You Say Love, Bob Luman, Epic

Rob Balon

Understanding Research's Role

AUSTIN—I'd like to address one critical issue. Recent Billboard columns by Mike Harrison and others have cast a shadow over the concept of market research for radio. I've heard people say that "research" is the new buzzword in the communications industry. I've heard people say that they feel threatened by it—and that we're in grave danger of letting research put a damper on our professional and, perish the thought, our "gut" perceptions of how stations should be run.

I've heard people say, again and again, that all the research in the world isn't worth one "good" ear. I've seen people paint pictures of professional researchers swooping down to prey on defenseless stations, making pronouncements that are little more than regurgitations of what they thought the client wanted them to say, and charging through the nose for it anyway. I've seen and heard research used for every reason imaginable, most of them wrong! And ultimately, the line I've probably heard more than any other: "Research? Well, call me once the book comes out. Then I'll know whether I need it or now... and whether I can afford it."

The fact that research is called a buzzword indicates how far behind the times our industry is. The retail industry has used research both in terms of market evaluation/segmentation and in product development and positioning for 50 years. They recognize research for precisely what it is: a tool that lets you learn more about your product and its target audience. And they understand the role that research plays in the entire marketing process. Each new cereal you see on the market is usually the byproduct of exhaustive product testing and consumer field research.

Every time a new car model rolls

off the assembly line, it has a carefully defined target audience, a fully elaborated market plan, and is researched right down to the product name. In fact, name a retail industry and you'll find that there's a carefully developed marketing research arm that's integrated into the overall marketing scheme of the company and its product(s). Can the radio, tv, or record companies make a similar claim? No, they can't. And that's why so many of their products and releases fly so far off their intended mark. It's unfortunate that research is a "buzzword" in the communications industry. Because that means it hasn't really been fully understood yet.

Media types are not the only ones who've felt threatened by research. But other industries have learned to deal with it and work around those problems. There has long been a healthy struggle in most ad agencies between creative people and marketing people. One camp values the aesthetic while the other side leans toward the research perspective. They work it out though, because they realize that each side needs the other. Progressive facilities in the communications industry learn how to blend gut-level judgement with detailed market research. And the result is an even stronger frontal attack on the competition.

The radio industry has long valued those rare people with "ears." And they do exist. But the plain truth is, lacking auditory recognition and genius for picking hits, most of us need all the help we can get just to know what our listeners like to hear the most. Enter callout research. Callout is a relatively easy-to-execute tool which can be one good source of programming feedback for the p.d. And yet I've heard programmers actually boast to their peers that they don't do any research. What's the point? Why fight something that can help you? It's one of the few barometers of product satisfaction that you can inexpensively get.

Other industries are continually performing the equivalent of callout research on their products. Yet in radio this notion of the p.d. as resident genius continues to persist as far too many stations. Programming is not an art. It's a science. And science is abetted by good research.

Broadcasters and record company executives who charge that researchers only tell them what they already knew have only themselves—and terminal tunnel vision—to blame. It is true that research often seems to confirm the obvious. But in the course of confirming the obvious, something not always so obvious is usually unearthed. And in many in-

stances, the obvious is not confirmed at all. That communications executives should not be disturbed by a confirmation of the obvious is a Catch-22 that has long plagued our industry.

Too often, research is done to prove somebody wrong, or to confirm the judgments which predicated the direction of a large project which has already been set in motion. If the research confirms those judgments, fine. If not, the research is put into the drawer. Too often, there's far too much emotion attached to the entire process.

Research is not a panacea. It won't automatically propel you to the top. One has to do it for the right reasons: 1) To get a better look at your audience and the audiences of your competitors; 2) To find out how you can program more effectively by isolating preferences and attitudes; 3) To learn who is vulnerable to what sorts of programming and competition; 4) To find a way to evaluate the overall acceptance of your product—and to make it better; and 5) To see answers to those questions which can affect the day-to-day and the long-term operation of your company. Questions involving effectiveness of marketing and advertising, positioning, and evaluation of

(Continued on page 32)

Live Formats

• Continued from page 24

viewed by approximately 500,000 people daily. "We've gotten a lot of promotional mileage from the sign," says Walker. "We can change the copy on it immediately since it's electronic. And it's a great way to get our air personalities' names and our special features out."

The 100kw station, which is owned by Katz Broadcasting, pits itself against several other country outlets in the market, including 50kw AMers WVOK and WYDE, both of which command less than a five share in the market.

Although WZZK's transformation to live broadcasting makes it one of the youngest stations in the market, it has the most consistent personality lineup, Walker says. The morning drive team is Patti (Wheeler) and Doc (Tom Atkinson), the only live DJs the station used while it was automated. Production director John St. John is at the mike from 9 a.m. to noon, while Ron Wallace handles the noon to 4 p.m. shift. Walker is the afternoon drive man, with music director Tony Kidd taking over 7 p.m. to midnight. Handling the overnight shift is George Rivers.

WZZK's target audience is 25-54, but the station is No. 1 6 a.m. to midnight, in a variety of age brackets, including 18 plus and 35-64. "We'll accept anyone from the cradle to the grave," laughs Walker.



Billboard at NAB

Billboard's Bottomless Coffee



bin



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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/30/82)

Continued from page 27

- ★ **THE J. GEILS BAND**—Freeze-Frame/Flamethrower 11-8
- ★ **THE GO GO'S**—We Got The Beat 12-9
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 18-10
- ★ **STEVE NICKS**—Edge Of Seventeen 19-15
- ★ **CHARLENE**—I've Never Been To Me
- ★ **PAUL MCCARTNEY AND STEVE WONDER**—Ebony And Ivory
- ★ **PAUL DAVIS**—65 Love Affair B
- ★ **STARS ON**—Stars On 45 111 B
- ★ **THE ROLLING STONES**—Hang Fire B

WHFM-FM—Rochester

- ★ **STEVIE WONDER**—That Girl 4-2
- ★ **VANGELIS**—Chariots Of Fire-Titles 8-5
- ★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 10-7
- ★ **BARRY MANILOW**—Let's Hang On 21-17
- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 27-22
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 11-8
- ★ **DAN FOGELBERG**—Run For The Roses
- ★ **DONNIE IRIS**—My Girl A
- ★ **SHEENA EASTON**—When He Shines A
- ★ **CHARLENE**—I've Never Been To Me A
- ★ **KOOL AND THE GANG**—Get Down On It A
- ★ **STEVE NICKS**—Edge Of Seventeen A
- ★ **PAUL MCCARTNEY & STEVE WONDER**—Ebony & Ivory A

WFTQ-AM—Worcester

- ★ **CHARLENE**—I've Never Been To Me
- ★ **AL JARRAU**—Teach Me Tonight
- ★ **ROBERTA FLACK**—Making Love A
- ★ **WILLIE NELSON**—Always On My Mind A

WACZ-AM—Bangor

- ★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 1-1
- ★ **THE J. GEILS BAND**—Freeze-Frame/Flamethrower 2-2
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 5-3
- ★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 6-4
- ★ **CHARLENE**—I've Never Been To Me 17-9
- ★ **THE HUMAN LEAGUE**—Don't You Want Me B
- ★ **VANGELIS**—Chariots Of Fire-Titles B
- ★ **OLIVIA NEWTON-JOHN**—Empty Garden B
- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute B

WTSN-AM—Dover

- ★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 9-5
- ★ **ROBERTA FLACK**—Making Love 30-26
- ★ **DR. HOOK**—Baby Makes Her Blue Jeans Talk 17-13
- ★ **QUARTERFLASH**—Find Another Fool 19-15
- ★ **FRED PARRIS AND THE FIVE SATINS**—Medley Memories Of Days Gone By 23-1
- ★ **JUNIOR**—Mama Used To Say
- ★ **PAUL MCCARTNEY AND STEVE WONDER**—Ebony And Ivory
- ★ **THE CHARLIE DANIELS BAND**—Still In Saigon A
- ★ **A TASTE OF HONEY**—I'll Try Something New X
- ★ **MEL BROOKS**—It's Good To Be The King X
- ★ **ABBA**—The Visitors A
- ★ **SISTER SLEDGE**—My Guy B
- ★ **BARRY MANILOW**—Let's Hang On B
- ★ **SIMON AND GARFUNKEL**—Wake Up Little Susie B
- ★ **DAN FOGELBERG**—Run For The Roses B
- ★ **STARS ON**—Stars On 45 III B
- ★ **RAY PARKER JR.**—The Other Woman B
- ★ **ELTON JOHN**—Empty Garden B

WFEA-AM (13FEA)—Manchester

- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 3-1
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 8-3
- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 24-14
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 30-15
- ★ **VANGELIS**—Chariots Of Fire-Titles 29-16
- ★ **PAUL MCCARTNEY & STEVE WONDER**—Ebony & Ivory
- ★ **CHARLENE**—I've Never Been To Me A
- ★ **LITTLE RIVER BAND**—Man On Your Mind A
- ★ **THE CHARLIE DANIELS BAND**—Still In Saigon A
- ★ **DONNIE IRIS**—My Girl A
- ★ **DAN FOGELBERG**—Run For The Roses A
- ★ **ELTON JOHN**—Empty Garden A
- ★ **BARRY MANILOW**—Let's Hang On A
- ★ **SHEENA EASTON**—When He Shines X
- ★ **THE HUMAN LEAGUE**—Don't You Want Me X
- ★ **CHRIS REA**—Loving You X
- ★ **CAROLE KING**—One To One X
- ★ **KOOL AND THE GANG**—Get Down On It X
- ★ **TIGHT FIT**—The Lion Sleeps Tonight X
- ★ **A TASTE OF HONEY**—I'll Try Something New X
- ★ **ROBERTA FLACK**—Making Love X
- ★ **QUARTERFLASH**—Find Another Fool X
- ★ **DAVID LASLEY**—If I Had My Wish Tonight X

WHEB-AM—Portsmouth

- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 4-2
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 8-3
- ★ **PAUL DAVIS**—65 Love Affair 9-7
- ★ **ROD STEWART**—Tonight I'm Yours 13-10
- ★ **GREG GUDRY**—Goin' Down 19-14
- ★ **PAUL MCCARTNEY AND STEVE WONDER**—Ebony And Ivory
- ★ **CHARLENE**—I've Never Been To Me
- ★ **KOOL AND THE GANG**—Get Down On It X
- ★ **THE GO GO'S**—We Got The Beat X
- ★ **MIKE POST**—Theme From Magnum P.I. X
- ★ **SIMON AND GARFUNKEL**—Wake Up Little Susie X
- ★ **A TASTE OF HONEY**—I'll Try Something New X
- ★ **THE BEATLES**—The Beatles Movie Medley B
- ★ **LE ROUX**—Nobody Said It Was Easy B

WBBF-AM—Rochester

- ★ **BERTIE HIGGINS**—Key Largo 2-1
- ★ **STEVIE WONDER**—That Girl 6-2
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 7-5
- ★ **NEIL DIAMOND**—On The Way To The Sky 13-7
- ★ **BARRY MANILOW**—Let's Hang On
- ★ **WILLIE NELSON**—Always On My Mind
- ★ **PAUL DAVIS**—65 Love Affair B
- ★ **GREG GUDRY**—Goin' Down B

WPST-FM—Trenton

- ★ **TOMMY TUNONE**—867-5309/Jenny 9-6
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 12-8
- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 19-16
- ★ **VANGELIS**—Chariots Of Fire-Titles 20-17
- ★ **ALDO NOVA**—Fantasy 28-25
- ★ **LITTLE RIVER BAND**—Man On Your Mind A
- ★ **THE POLICE**—Secret Journey A
- ★ **PAUL MCCARTNEY AND STEVE WONDER**—Ebony And Ivory A
- ★ **FRANKE AND THE KNOCKOUTS**—Without You B
- ★ **ELTON JOHN**—Empty Garden B

CAROLE KING—One To One B

WRCK-FM—Utica Rome

- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 10-7
- ★ **QUARTERFLASH**—Find Another Fool 14-12
- ★ **THE J. GEILS BAND**—Freeze-Frame/Flamethrower 3-2
- ★ **TOMMY TUNONE**—867-5309/Jenny 4-3
- ★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 13-11
- ★ **THE POLICE**—Secret Journey
- ★ **PAUL MCCARTNEY AND STEVE WONDER**—Ebony & Ivory
- ★ **FRANKE AND THE KNOCKOUTS**—Without You A
- ★ **ELTON JOHN**—Empty Garden B
- ★ **THE HUMAN LEAGUE**—Don't You Want Me B
- ★ **THE BEATLES**—The Beatles Movie Medley B

Mid-Atlantic Region

★ PRIME MOVERS

- ★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love (Chrysalis)
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers (RCA)
- ★ **VANGELIS**—Chariots Of Fire (Polydor)

● TOP ADD ONS

- ★ **QUARTERFLASH**—Find Another Fool (Geffen)
- ★ **VAN HALEN**—Oh Pretty Woman (WB)
- ★ **THE HUMAN LEAGUE**—Don't You Want Me (A&M)

● BREAKOUTS

- ★ **PAUL MCCARTNEY AND STEVE WONDER**—Ebony & Ivory (Columbia)
- ★ **THE POLICE**—Secret Journey (A&M)
- ★ **JOURNEY**—Escape (Columbia)

WCAU-FM—Philadelphia

- ★ **QUARTERFLASH**—Find Another Fool
- ★ **VAN HALEN**—Oh Pretty Woman
- ★ **LARRY CARLTON**—Sleepwalk X
- ★ **SMOKEY ROBINSON**—Tell Me Tomorrow X
- ★ **LITTLE RIVER BAND**—Man On Your Mind X
- ★ **BARBRA STREISAND**—Memory X
- ★ **SHEENA EASTON**—You Could Have Been With Me X
- ★ **TOM TOM CLUB**—Genius Of Love X
- ★ **NEIL DIAMOND**—On The Way To The Sky X
- ★ **OLIVIA NEWTON-JOHN**—Physical X
- ★ **LOVERBOY**—Working For The Weekend X

WPGC-FM—Washington, D.C.

- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 4-1
- ★ **VANGELIS**—Chariots Of Fire-Titles 7-5
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 15-6
- ★ **CHARLENE**—I've Never Been To Me 10-9
- ★ **RAY PARKER JR.**—The Other Woman 14-10
- ★ **PAUL MCCARTNEY & STEVE WONDER**—Ebony & Ivory
- ★ **THE HUMAN LEAGUE**—Don't You Want Me
- ★ **THE WAITRESSES**—I Know What Boys Like A
- ★ **T.G. SHEPPARD**—Finally A
- ★ **ELTON JOHN**—Empty Garden A
- ★ **DAVID LASLEY**—If I Had My Wish Tonight X

WCAO-AM—Baltimore

- ★ **LARRY CARLTON**—Sleepwalk 12-7
- ★ **SIMON AND GARFUNKEL**—Wake Up Little Susie 28-23
- ★ **PAUL DAVIS**—65 Love Affair 8-4
- ★ **SISTER SLEDGE**—My Guy 9-5
- ★ **NEIL DIAMOND**—On The Way To The Sky 19-15
- ★ **WAYLON AND WILLIE**—Just To Satisfy You
- ★ **PAUL MCCARTNEY & STEVE WONDER**—Ebony & Ivory
- ★ **STARS ON**—Stars On 45 III A
- ★ **WARWICK AND MATHIS**—Friends In Love A
- ★ **LITTLE RIVER BAND**—Man On Your Mind X
- ★ **GLASS MOON**—On A Carousel X
- ★ **EDDIE RABBITT**—I Don't Know Where To Start B
- ★ **BARRY MANILOW**—Let's Hang On B
- ★ **SHEENA EASTON**—When He Shines B

WIFI-FM—Philadelphia

- ★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 12-7
- ★ **JUNIOR**—Mama Used To Say 13-8
- ★ **THE J. GEILS BAND**—Freeze-Frame/Flamethrower 18-14
- ★ **PAUL DAVIS**—65 Love Affair 20-16
- ★ **SOFT CELL**—Tainted Love 25-20
- ★ **PAUL MCCARTNEY & STEVE WONDER**—Ebony & Ivory
- ★ **LITTLE RIVER BAND**—Man On Your Mind
- ★ **DONNIE IRIS**—My Girl A
- ★ **DENICIE WILLIAMS**—It's Gonna Take A Miracle A
- ★ **FRANKE AND THE KNOCKOUTS**—Without You A
- ★ **KOOL AND THE GANG**—Get Down On It B
- ★ **GREG GUDRY**—Goin' Down B
- ★ **ROBERTA FLACK**—Making Love X
- ★ **CHARLENE**—I've Never Been To Me X
- ★ **THE ROLLING STONES**—Hang Fire X
- ★ **GEORGE DUKE**—Shine On X
- ★ **DAVID LASLEY**—If I Had My Wish Tonight X
- ★ **PIA ZADORA**—I'm In Love X
- ★ **ELTON JOHN**—Empty Garden X
- ★ **RAY PARKER JR.**—The Other Woman X
- ★ **THE CHARLIE DANIELS BAND**—Still In Saigon X
- ★ **THE HUMAN LEAGUE**—Don't You Want Me X
- ★ **GENESIS**—Man On The Corner X
- ★ **SHEENA EASTON**—When He Shines X

WRQX-FM—Washington DC

- ★ **PAUL DAVIS**—65 Love Affair 15-8
- ★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 22-14
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 3-1
- ★ **THE J. GEILS BAND**—Freeze-Frame/Flamethrower 12-7
- ★ **THE POINTER SISTERS**—Should I Do It 24-17
- ★ **DONNIE IRIS**—My Girl
- ★ **TOMMY TUNONE**—867-5309/Jenny
- ★ **PRISM**—Don't Let Him Know A
- ★ **THE WAITRESSES**—I Know What Boys Like A
- ★ **STARS ON**—Stars On 45 III A
- ★ **THE BEATLES**—The Beatles Movie Medley X
- ★ **RICK SPRINGFIELD**—Call All Girls X
- ★ **GREG GUDRY**—Goin' Down X
- ★ **LE ROUX**—Nobody Said It Was Easy X

WAEB-AM—Allentown

- ★ **PAUL DAVIS**—65 Love Affair 10-5
- ★ **CHARLENE**—I've Never Been To Me 13-8
- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 23-17
- ★ **ROBERTA FLACK**—Making Love 26-18
- ★ **BARRY MANILOW**—Let's Hang On 30-21
- ★ **THE ROLLING STONES**—Hang Fire

- ★ **PAUL MCCARTNEY & STEVE WONDER**—Ebony & Ivory
- ★ **THE BEATLES**—The Beatles Movie Medley B
- ★ **SHEENA EASTON**—When He Shines B
- ★ **SIMON AND GARFUNKEL**—Wake Up Little Susie B
- ★ **CARPENTERS**—Beechwood 4-5789 B
- ★ **DAN FOGELBERG**—Run For The Roses B
- ★ **ALABAMA**—Love In The First Degree X
- ★ **KENNY ROGERS**—Through The Years X
- ★ **AIR SUPPLY**—Sweet Dreams X
- ★ **CLIFF RICHARD**—Daddy's Home X
- ★ **BARBRA STREISAND**—Memory X
- ★ **LITTLE RIVER BAND**—Man On Your Mind X
- ★ **ANNE MURRAY**—Another Sleepless Night X
- ★ **BARRY MANILOW**—Somewhere Down The Road X

WBSB-FM—Baltimore

- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 1-1
- ★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 2-2
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 7-4
- ★ **BERTIE HIGGINS**—Key Largo 11-5
- ★ **CHARLENE**—I've Never Been To Me 17-10
- ★ **THE POLICE**—Secret Journey
- ★ **STARS ON**—Stars On 45 III B
- ★ **LITTLE RIVER BAND**—Man On Your Mind B
- ★ **DAVID LASLEY**—If I Had My Wish Tonight X
- ★ **ASIA**—Heat Of The Moment X
- ★ **ALDO NOVA**—Fantasy X
- ★ **FRANKE & THE KNOCKOUTS**—Without You X

WFBR-AM—Baltimore

- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 2-1
- ★ **CHARLENE**—I've Never Been To Me 8-6
- ★ **PAUL DAVIS**—65 Love Affair 6-5
- ★ **KOOL AND THE GANG**—Get Down On It 16-10
- ★ **GREG GUDRY**—Goin' Down 18-12
- ★ **DAN FOGELBERG**—Run For The Roses
- ★ **PAUL MCCARTNEY & STEVE WONDER**—Ebony & Ivory
- ★ **EDDIE RABBITT**—I Don't Know Where To Start X
- ★ **CARPENTERS**—Beechwood 4-5789 X
- ★ **CAROLE KING**—One To One X
- ★ **MATHIS AND WARWICK**—Friends In Love A
- ★ **THE BEATLES**—The Beatles Movie Medley B

WCCX-FM—Erie

- ★ **VAN HALEN**—Oh Pretty Woman 11-3
- ★ **JOURNEY**—Escape 32-22
- ★ **POCO**—Sea Of Heartbreak 15-11
- ★ **SOFT CELL**—Tainted Love 22-15
- ★ **SAMMY HAGAR**—I'll Fall In Love Again 23-17
- ★ **BARRY MANILOW**—Let's Hang On
- ★ **PAUL MCCARTNEY AND STEVE WONDER**—Ebony And Ivory
- ★ **SHEENA EASTON**—When He Shines A
- ★ **DUKE JUPITER**—I'll Drink To You A
- ★ **GAMMA**—Right The First Time A
- ★ **RAINBOW**—Stoned Cold A
- ★ **FRANKE AND THE KNOCKOUTS**—Without You X
- ★ **PAUL OVERSTREET**—Beautiful Baby X
- ★ **FOREIGNER**—Breaking It Up B
- ★ **BILLY SQUIER**—Don't Say No B

WKBO-AM—Harrisburg

- ★ **GENE COTTON**—If I Could Get You A
- ★ **ELTON JOHN**—Empty Garden A
- ★ **LARRY CARLTON**—Sleepwalk A
- ★ **LITTLE RIVER BAND**—Man On Your Mind A
- ★ **CARPENTERS**—Beechwood 4-5789 A
- ★ **SIMON AND GARFUNKEL**—Wake Up Little Susie A

WGH-AM—Norfolk

- ★ **NEIL DIAMOND**—On The Way To The Sky 3-1
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 5-2
- ★ **PAUL DAVIS**—65 Love Affair 6-3
- ★ **BARRY MANILOW**—Let's Hang On 10-6
- ★ **KOOL AND THE GANG**—Get Down On It
- ★ **THE INNOCENCE**—Hold My Hand A
- ★ **GAMMA**—Right The First Time A
- ★ **DIANA ROSS**—Work That Body A
- ★ **SHEILA**—Runner A
- ★ **POINT BLANK**—Let Her Go A
- ★ **CHARLENE**—I've Never Been To Me B
- ★ **GLASS MOON**—On A Carousel B
- ★ **CARPENTERS**—Beechwood 4-5789 B

WRVQ-FM—Richmond

- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 18-15
- ★ **GENESIS**—Man On The Corner 23-18
- ★ **TOMMY TUNONE**—867-5309/Jenny 20-17
- ★ **THE CAR'S**—Since You've Gone 24-21
- ★ **FRANKE AND THE KNOCKOUTS**—Without You
- ★ **LOVERBOY**—When It's Over
- ★ **THE POLICE**—Secret Journey B
- ★ **THE BEATLES**—The Beatles Movie Medley X
- ★ **JOAN JETT AND THE BLACKHEARTS**—Crimson and Clover X
- ★ **DUKE JUPITER**—I'll Drink To You X
- ★ **RICK SPRINGFIELD**—I Get Excited X
- ★ **LE ROUX**—The Last Safe Place On Earth X
- ★ **LE ROUX**—Addicted X

WFBG-AM—Altoona

- ★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 13-8
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 17-10
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 21-14
- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 23-18
- ★ **TOMMY TUNONE**—867-5309/Jenny 29-19
- ★ **PAUL MCCARTNEY & STEVE WONDER**—Ebony & Ivory
- ★ **RAY PARKER JR.**—The Other Woman
- ★ **GENESIS**—Man On The Corner A
- ★ **FRANKE & THE KNOCKOUTS**—Without You A
- ★ **GLASS MOON**—On A Carousel A
- ★ **DAVID LASLEY**—If I Had My Wish Tonight A
- ★ **SIMON AND GARFUNKEL**—Wake Up Little Susie B
- ★ **WILLIE NELSON**—Always On My Mind B
- ★ **GAMMA**—Right The First Time X
- ★ **SHEENA EASTON**—When He Shines X
- ★ **LITTLE RIVER BAND**—Man On Your Mind X
- ★ **CARPENTERS**—Beechwood 4-5789 X
- ★ **DONNIE IRIS**—My Girl X
- ★ **THE CHARLIE DANIELS BAND**—Still In Saigon X
- ★ **LAURA BRANIGAN**—All Night With Me X
- ★ **MECO**—Pop Goes The Movies Part 1 X
- ★ **THE BOYS BAND**—Please Don't Stop Me Baby X
- ★ **A TASTE OF HONEY**—I'll Try Something New X
- ★ **BARRY MANILOW**—Let's Hang On X
- ★ **JOHN DENVER**—Shanghai Breezes X
- ★ **SHEILA**—Runner X

WYRE-AM—Annapolis

- ★ **DR. HOOK**—Baby Makes Her Blue Jeans Talk 28-20
- ★ **CHARLENE**—I've Never Been To Me 29-22
- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 26-16
- ★ **QUARTERFLASH**—Find Another Fool 27-17
- ★ **GORDON LIGHTFOOT**—Baby Step Back A
- ★ **DONNIE IRIS**—My Girl A
- ★ **THE BEATLES**—The Beatles Movie Medley B
- ★ **THE ROLLING STONES**—Hang Fire B

- ★ **BARRY MANILOW**—Let's Hang On B
- ★ **DAN FOGELBERG**—Run For The Roses X
- ★ **DM CHAPIN**—Jeannie X
- ★ **FRANKE & THE KNOCKOUTS**—Without You X
- ★ **CAROLE KING**—One To One X
- ★ **GENE COTTON**—If I Could Get You X
- ★ **GEORGE BENSON**—Never Give Up On A Good Thing X
- ★ **THE HUMAN LEAGUE**—Don't You Want Me X

WQXA-FM—York

- ★ **KOOL AND THE GANG**—Get Down On It 11-8
- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 25-19
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 11-8
- ★ **QUARTERFLASH**—Find Another Fool 28-23
- ★ **THE BEATLES**—The Beatles Movie Medley 30-25
- ★ **ELTON JOHN**—Empty Garden
- ★ **PAUL MCCARTNEY & STEVE WONDER**—Ebony & Ivory
- ★ **DAN FOGELBERG**—Run For The Roses A
- ★ **DONNIE IRIS**—My Girl A
- ★ **DENICIE WILLIAMS**—It's Gonna Take A Miracle A
- ★ **CHARLENE**—I've Never Been To Me B
- ★ **GREG GUDRY**—Goin' Down B
- ★ **TOMMY TUNONE**—867-5309/Jenny B
- ★ **GENESIS**—Man On The Corner B
- ★ **RAY PARKER JR.**—The Other Woman X
- ★ **DAVID LASLEY**—If I Had My Wish Tonight X
- ★ **THE CAR'S**—Since You're Gone X
- ★ **MECO**—Pop Goes The Movies Part 1 X
- ★ **THE CHARLIE DANIELS BAND**—Still In Saigon X
- ★ **FRANKE & THE KNOCKOUTS**—Without You X

Southeast Region

★ PRIME MOVERS

- ★ **CHARLENE**—I've Never Been To Me (Motown)
- ★ **PAUL DAVIS**—65 Love Affair 20-14
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers (RCA)

● TOP ADD ONS

- ★ **RAY PARKER JR.**—The Other Woman (Arista)
- ★ **ELTON JOHN**—Empty Garden (Geffen)
- ★ **DENICIE WILLIAMS**—It's Gonna Take A Miracle (ARC/Columbia)

● BREAKOUTS

- ★ **PAUL MCCARTNEY AND STEVE WONDER**—Ebony & Ivory (Columbia)
- ★ **TOTO**—Roseanna (Columbia)
- ★ **THE POLICE**—Secret Journey (

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Billboard Singles Radio Action

Based on station playlists through Tuesday (3/30/82)

Playlist Prime Movers ★
Playlist Top Add Ons ●

Continued from page 30

- ROBERTA FLACK—Making Love X
- O'BRYAN—The Gigolo X

WSGF-FM—Savannah

- (J.P. Hunter—MD)
- HUEY LEWIS AND THE NEWS—Do You Believe In Love 7.2
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 6.3
- VANGELIS—Chariots Of Fire—Titles 9.5
- PAUL DAVIS—65 Love Affair 14.6
- KOOL AND THE GANG—Get Down On It 16.8
- DAN FOGELBERG—Run For The Roses
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory
- STARS ON—Stars On 45 III A
- SHEENA EASTON—When He Shines A
- FRANKE & THE KNOCKOUTS—Without You A
- THE POLICE—Secret Journey A
- CHARLENE—I've Never Been To Me B
- DARYL HALL AND JOHN OATES—Did It In A Minute B
- TOM CHAPIN—Jeannie B
- VAN HALEN—Oh Pretty Woman B
- THE BEATLES—The Beatles Movie Medley X
- DENICE WILLIAMS—It's Gonna Take A Miracle X
- RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another X
- A TASTE OF HONEY—I'll Try Something New X
- T.G. SHEPPARD—Finally X
- BARRY MANILOW—Let's Hang On X

- ATLANTIC STARR—Circles X
- JUNIOR—Mama Used To Say X
- SNEAKER—Don't Let Me In X
- THE CHARLIE DANIELS BAND—Still In Saigon X
- THE ROLLING STONES—Hang Fire X

WRBQ-FM—Tampa

- (Pat McKay—MD)
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory
- PAUL DAVIS—65 Love Affair
- RAY PARKER JR.—The Other Woman A
- THE CHARLIE DANIELS BAND—Still In Saigon A

WSEZ-FM—Winston-Salem

- (Bob Mahoney—MD)
- OLIVIA NEWTON-JOHN—Make A Move On Me 2.1
- DR. HOOK—Baby Makes Her Blue Jeans Talk 12.7
- HUEY LEWIS AND THE NEWS—Do You Believe In Love 15.8
- STEVIE NICKS—Edge Of Seventeen 17.10
- PAUL DAVIS—65 Love Affair 19.13
- ELTON JOHN—Empty Garden
- FRANKE & THE KNOCKOUTS—Without You
- LITTLE RIVER BAND—Man On Your Mind A
- CARPENTERS—Beechwood 4.5789 A
- XAVIER—Work That Sucker To Death A
- CHRIS REA—Loving You A
- WAYLON AND WILLIE—Just To Satisfy You A
- DENICE WILLIAMS—It's Gonna Take A Miracle A

- DAVID LASLEY—If I Had My Wish Tonight X
- BARRY MANILOW—Let's Hang On X
- A TASTE OF HONEY—I'll Try Something New X
- THE ROLLING STONES—Hang Fire X
- STARS ON—Stars On 45 III X
- SURVIVOR—Still In Saigon X
- THE BEATLES—The Beatles Movie Medley X
- DARYL HALL AND JOHN OATES—Did It In A Minute B
- RAY PARKER JR.—The Other Woman B
- QUARTERFLASH—Find Another Fool B

WCSC-AM—Charleston

- (Chris Bailey—MD)
- PAUL DAVIS—65 Love Affair 5.3
- THE J. GEILS BAND—Freeze-Frame/Flamethrower 6.4
- RICK SPRINGFIELD—Don't Talk To Strangers 10.7
- WILLIE NELSON—Always On My Mind 11.9
- RAY PARKER JR.—The Other Woman 14.11
- SIMON AND GARFUNKEL—Wake Up Little Susie
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory
- THE HUMAN LEAGUE—Don't You Want Me A
- XAVIER—Work That Sucker To Death A
- THE CARS—Since You're Gone A
- TOMMY TUTONE—867-5309/Jenny B
- FRANKE & THE KNOCKOUTS—Without You B
- LITTLE RIVER BAND—Man On Your Mind B
- DAN FOGELBERG—Run For The Roses B
- SHEENA EASTON—When He Shines B
- DONNIE IRIS—My Girl X

- JOHN DENVER—Shanghai Breezes X
- DENICE WILLIAMS—It's Gonna Take A Miracle X
- PIA ZADORA—I'm In Love X

WSKZ-FM—Chattanooga

- (David Carroll—MD)
- PAUL DAVIS—65 Love Affair 12.5
- VANGELIS—Chariots Of Fire Titles 11.7
- RICK SPRINGFIELD—Don't Talk To Strangers 17.12
- DARYL HALL AND JOHN OATES—Did It In A Minute 21.17
- TOMMY TUTONE—867-5309/Jenny 22.18
- ELTON JOHN—Empty Garden
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory

WJDX-AM—Jackson

- (Lee Adams—MD)
- RICK SPRINGFIELD—Don't Talk To Strangers 18.12
- RAY PARKER JR.—The Other Woman 21.17
- ROBERTA FLACK—Making Love
- THE CARS—Since You're Gone X
- STEVIE NICKS—Edge Of Seventeen X
- MECO—Pop Goes The Movies Part One X
- FOREIGNER—Juke Box Hero X
- VAN HALEN—Oh Pretty Woman X
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll X
- THE ROLLING STONES—Hang Fire X
- LITTLE RIVER BAND—Man On Your Mind X

- MIKE POST—Theme From Magnum P.I. X

WOKI-AM—Knoxville

- (Gary Adkins—MD)
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 1.1
- OLIVIA NEWTON-JOHN—Make A Move On Me 9.5
- WILLIE NELSON—Always On My Mind 13.11
- RAY PARKER JR.—The Other Woman 22.19
- CHARLENE—I've Never Been To Me 30.22
- DAN FOGELBERG—Run For The Roses
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory
- ELTON JOHN—Empty Garden A
- THE POLICE—Secret Journey A
- DIANA ROSS—Work That Body A
- PRISM—Turn On Your Radar A
- RAINBOW—Stoned Cold A
- GAMMA—Right The First Time X
- DONNIE IRIS—My Girl X
- CHRIS REA—Loving You X
- BILL CHAMPLIN—Take It Uptown X
- LITTLE RIVER BAND—Man On Your Mind B
- THE CARS—Since You're Gone B
- MECO—Pop Goes The Movies Part One B
- SHEENA EASTON—When He Shines B
- STARS ON 45—Stars On 45 B
- A TASTE OF HONEY—I'll Try Something New B
- CAROLE KING—One To One B

WKXY-AM—Sarasota

- (Tony Williams—MD)

- OLIVIA NEWTON-JOHN—Make A Move On Me 1.1
- VANGELIS—Chariots Of Fire Titles 5.2
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 13.3
- STEVIE WONDER—That Girl 4.4
- BARRY MANILOW—Let's Hang On
- CARPENTERS—Beechwood 4.5789
- VAN HALEN—Oh Pretty Woman X
- MIKE POST—Theme From Magnum P.I. X
- ALDO NOVA—Fantasy X
- THE CARS—Since You're Gone X
- ELTON JOHN—Empty Garden X
- THE CHARLIE DANIELS BAND—Still In Saigon X
- THE BEATLES—The Beatles Movie Medley X
- A TASTE OF HONEY—I'll Try Something New X
- THE HUMAN LEAGUE—Don't You Want Me X
- GLASS MOON—On A Carousel X

WSGA-AM—Savannah

- (Ron Fredricks—MD)
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 10.4
- VANGELIS—Chariots Of Fire Titles 11.6
- KOOL AND THE GANG—Get Down On It 17.7
- DARYL HALL AND JOHN OATES—Did It In A Minute 22.11
- RAY PARKER JR.—The Other Woman 24.14
- WAYLON AND WILLIE—Just To Satisfy You
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory
- THE BEATLES—The Beatles Movie Medley A
- MIKE POST—Theme From Magnum P.I. A

DISCREPANCIES IN SCRANTON, SHREVEPORT

Arbitrons Reissued In Two Marts

NEW YORK—What might seem to some to be minor details have caused Arbitron to reissue a number of the fall 1981 rating reports. The most recent reissues cover Wilkes Barre-Scranton, Pa. and Shreveport, La.

The report for Wilkes Barre-Scranton report, also known as the Northeast Pennsylvania was reissued because Arbitron says WNAK-AM didn't tell Arbitron of its sign-off times. As a result, while the station signed off as early as 4:30 p.m., Arbitron has listening recorded when the station was, in fact, off the air.

The Shreveport, Arbitron says it had to reissue a revised report because KRMD-AM-FM failed to notify Arbitron of the times it simulcast and the times it did not. The new book eliminates some of the totaling of KRMD-AM and KRMD-FM shares, but other station shares are not affected. That is not the case in Northeast Pennsylvania, where almost all station shares have been adjusted.

Despite its daytime limitations, WNAK is the market leader with an MOR format that includes polkas.

The station now has a 10.3, adjusted down from 12.1, when Arbitron thought it had listeners after it signed off.

Still, the station is up from 8.1 it had last spring and 9.8 a year ago. Adult contemporary WKRZ-FM is adjusted up to 9.3 from 9.0, but this station, which used to be WBRE, is still down from 10.5 in the spring. However, it is ahead of the 7.7 it had a year ago.

Hot 100 formatted WARM-AM has been adjusted up to 9.0 from 8.7, but it's still down from 9.8 in the spring and 10.3 a year ago.

Following are reviews of some Arbitron markets not previously analyzed in Billboard.

★ ★ ★

SHREVEPORT—Variations of black formats dominate this market with KDKS-FM, which only signed on the air a year ago February, up to an 11.1 share. General manager Bill Bradford describes the format as progressive—a mixture of jazz and top soul hits. Urban contemporary KOKA-AM is still in the lead with a 13.1. KDKS first got into Arbitron last fall with a 6.9. KOKA is down

from 15.8 in the spring and 17.8 a year ago.

Country is also strong in this market with KRMO-FM and KWKH-AM almost equally splitting a combined 20.5 share. KRMD has a 10.0 share, down from 10.5 in the spring, but up from 8.6 a year ago. KWKH has a 10.5 share, down from 12.9 in the spring, but up from 10.0 a year ago.

★ ★ ★

KANSAS CITY — Country WDAF-AM continues to dominate this market and seems generally unaffected by KMBZ-AM switching to country or KCKN-FM changing its call letters to KFKF. WDAF has a 13.6, down from 13.8 in the spring, but up from 11.4 a year ago. KMBZ is down to 5.6 from 8.7 in the spring and 8.8 a year ago when the station ran an MOR format. KFKF is up to 5.5 from 3.7 in the spring and 2.7 a year ago.

Adult contemporary WHB-AM is holding with a 9.1 share while AOR SuperStars KYYS-FM is down to 7.9 from 9.0 in the spring and 10.3 a year ago.

★ ★ ★

LAS VEGAS—Hot 100 formatted KLUC-FM leads the market with a 11.6 share, up from 9.9 in the spring, but down from 12.4 a year ago. Similarly formatted KLAV-AM, down to 4.0 from 4.8 in the spring and 5.0 a year ago. AOR SuperStars KENO-FM has climbed to 9.5 from 7.3 in the spring and 3.6 a year ago. Adult contemporary KMJJ-AM is up to 6.3 from 5.0 in the spring and 4.8 a year ago.

★ ★ ★

FLINT, Mich.—AOR WWCK-FM, winner of triple honors in Billboard's 1981 Radio Awards, is the market leader with a 13.2 share, up from 10.5 in the spring, but down from 13.8 a year ago. Not far behind is urban contemporary WDZZ-FM, with an 11.9 share, up from 10.3 in the spring, but down from 12.9 a year ago. WFLT-AM, which used to run a black format at WAMM, has climbed to 5.4 with the syndicated MOR "Music Of Your Life" format. The station is up from 1.9 in the spring and 3.3 a year ago.

★ ★ ★

FT. WAYNE—MOR WOWO-AM continues as the number one station here with a 20.5 share, but adult contemporary WMEE-FM is closing in with a 17.3 share. WOWO is down from spring's 21.9, but up from last year's 17.8. WMEE is up from 12.5 in the spring and 14.3 a year ago. Country WQHK-AM has a 13.5, down from 14.1 in the spring, but up from 11.3 a year ago.



ALL SMILES—WYNY-FM New York morning drive hosts Steve O'Brien, far left, and Bruce Bradley, next to O'Brien, discuss their role as MCs for the seventh annual New York Market Radio Broadcasters (NYMRAD) Big Apple Radio Awards luncheon with Jack Thayer, NWEA-AM New York general manager and NYMRAD vice chairman, and Nick Verbitsky, president of United Stations and NYMRAD chairman.

Rob Balon

Continued from page 29

personnel. These are the right ways to use research. Let's hope we see and end to "confirmation" analysis!

Finally, particularly for radio broadcasters, there is the "let's-wait-until-the-book-comes-out-syn-drome." The best time to do any research is while you're doing well in "the book"—not after you've had a disaster. And yet, I can almost correlate to within 95% the days when the advances are out to the days when the phone rings most frequently at our office. There is a prevailing notion in circulation that if you're got a good "book" there's no point in messing around with what got you there. This seems especially true for research. But the key fallacy of that

thinking is: how do you know precisely what got you there and how do you know it will keep you there? The fact that you went from a 3.4 to a 5.6 and are viewed as "hot" doesn't really tell you much in an analytical sense. Sure, you can order up a mechanical and a post diary analysis, all of which are quite useful. But they still don't answer, at least in all but the most obvious cases, the question "why?"

The second fallacy is one of finance. It's the old: "...if I get a good book I can afford to raise my rates and sell enough time to pay for this research." Qualitative research is difficult to work into a budget. ... because the results and the benefits are not immediately visible. It's a kind of grey area—frought with intangibles and potential ambiguities. But it needs to be budgeted just like any other programming or engineering or personnel item if a station means to compete on a total basis. Waiting until the book comes out is just another example of poor planning—and poor use of research.

It's often been said that the communications industry is one that emphasizes reacting instead of acting. Proper use of research can be one way to turn the former into the latter. But understanding of research is imperative. Again, I emphasize, research is another valuable tool in the broadcast executive's arsenal—nothing more and nothing less. In the next couple of columns, I'll be talking about more specific uses of research for radio, tv, and the record industry.

Dr. Balon is president of Balon & Assoc., Austin, Tex.

how
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L	Chicago, IL WBBM FM	Columbus, OH WXGT (FM)	Allentown, PA WLEV (FM)	Lake City, FL WNFQ (FM)	Cookeville, TN WHUB (FM)	Tazewell, VA WTZE FM	Two Rivers, WI WQTC (FM)	Coquille, OR KSHR AM/FM	CH
M	San Francisco, CA KRQR (FM)	Hartford, CT WIOF (FM)	Detroit, MI WCZY (FM)	Dodge City, KS KDCK (FM)	Colby, KS KXXX (FM)	Great Falls, MT KLFM (FM)	Osage Beach, MO KYLC (FM)	Wisconsin Rapids, WI WWRW (FM)	WI
A	Philadelphia, PA WCAU FM	Louisville, KY WKJJ (FM)	Los Angeles, CA KWST (FM)	Laramie, WY KIOZ (FM)			Pullman, WA KQQQ (FM)	Ephrata, WA KTRQ FM	WA
M	Boston, MA WEEI FM	Baton Rouge, LA WAFB (FM)	Houston, TX KRLY (FM)	Albany, NY WQBK (FM)			Rock Island-Moline-Davenport WHBF FM	Moses, WA KTRM	WA
A	St. Louis, MO KMOX FM	Baltimore, MD WKTK (FM)	Cleveland, OH WWWM (FM)				Fitchburg, MA WFMP (FM)	Tampa WSRZ FM	FL
M	Phoenix, AZ KOOL FM	Dayton, OH WWUD (FM)					Las Vegas, NV KUDO FM	Wheeling, WV WOMP FM	WV
M	Buffalo, NY WPHD (FM)	San Diego, CA KIFM (FM)					St. Augustine, FL WFOY (FM)	Wenatchee, WA KTRW FM	WA



Preferred AM Stereo System Is Likely To Emerge At NAB Meet

• Continued from page 1

sive list of stations which have committed to the Hazeltine-Kahn system by either buying its equipment, or saying they will.

Stations with the system installed and ready to throw the switch include WABC New York, KHJ Los Angeles, WFIL Philadelphia, KDKA Pittsburgh, KTSA San Antonio, KFRC San Francisco, KCMO Kansas City, WOW Omaha, WBZ Boston and WLS Chicago, plus stations in Canada and Mexico, including XETRA Tijuana. Kahn says he has permission to announce that KSL Salt Lake City, WNBC New York, WGN Chicago, WMAQ Chicago and WLW Cincinnati plan to install the system. He adds that all of them have or are paying for the system. "I don't give anything away."

And, Kahn notes, during the convention he will announce the names of three receiver manufacturers who are entering licensing arrangements with his firm.

Kahn, if nothing else, seems further along in his AM stereo plans. Magnavox, which was once the favored system of the FCC, has no equipment available for broadcast. Vern Collins, vice president of marketing for Continental Electronics, which has a contract to produce AM stereo exciters to convert AM mono stations, says, "We have a number of contingent orders" and that number is "more than 35 and less than 50."

Collins says Continental and

Magnavox have not established a price for this hardware, and he adds he is "not in a position to name stations." Magnavox seems to be more involved with receiver manufacturers. For example, it is exhibiting prototypes of AM stereo receivers both for the home and cars built by Pioneer, General Motors' Delco, Chrysler Corp., Ford Motor Co., Panasonic, Sayno, Toshiba and Phillips. Magnavox is a division of North American Philips.

Motorola, which has both a booth in the convention center and a suite at the Fairmont Hotel, is cautious when it comes to commitments by stations and receiver manufacturers.

Dick Hirasek, manager of broadcast equipment sales, says he'd "rather not say" what stations have installed or committed to the Motorola system. He notes that "16 to 18 stations tested the Motorola system." As for receiver manufacturers, he says, "We're working with a number of them. We have no positive statement at this time."

Motorola will be showing a Sherwood component-type AM stereo receiver during the show as well as a Motorola radio AM stereo receiver.

Belar Electronics president Arno Meyer denies rumors that his Devon, Pa.-based company is out of the AM stereo race, but the company's exhibit here does not include the Belar system. It does include an AM stereo monitor for the Magnavox system. Explains Meyer, "We're not out of the race, but we're showing what stations want."

While the Magnavox, Motorola and Belar systems all require receivers designed for stereo for one to listen to stereo. Hazeltine-Kahn can be heard in stereo by anyone who tunes two radios side by side; one slightly to the left of the station frequency, the other slightly to the right. Kahn sees this as a stopgap measure until there is a new generation of stereo radios designed to tune in the stereo directly on one single stereo radio.

With AM's share of audience dropping with each Arbitron rating period, it may be this ability to hear AM stereo immediately that appeals to the owners of AM stations.



TOUGH JOB—Drake-Chenault promotion director Doug Flodin samples several flavors of Swensen's ice cream to select flavors to be offered at the Drake-Chenault suite at the National Assn. of Broadcasters convention April 4-7. Ice cream at the Drake-Chenault suite is getting to be a tradition.

Programmers Key On A/C Mart Adult/Contemporary Formats Supplant Beautiful Music

• Continued from page 3

cations, which operates five FM stations and has been the "TM Easy" format on WEZR-FM Washington, WEZC-FM Charlotte, N.C., and WEZS-FM Richmond. The format was developed by EZ director of operations Don LeBrecht.

Some observers see this shift in beautiful music as a result of the success of such formats as the MOR "Music Of Your Life," which is aimed at the same age group. They are certainly proliferating at this year's convention. Drake-Chenault is boosting its new "Hit Parade," Satellite Music Network is introducing a new format called "Stardust," and Taft Broadcasting is offering "Primetime Radio" by adapting the nostalgic format of its WDAE-AM Tampa to a satellite delivery system. These join such existing formats as TM's TM-O-R, Toby Arnold's "Unforgettable" and Radio Arts' "Encore."

While all of these formats offer big bands and records ranging back to the late 1930s, each includes some contemporary artists such as Anne Murray, Kenny Rogers and Barbra Streisand.

Drake-Chenault is set to show a film in its booth on the convention floor promoting the "Hitparade" format, which it says is aimed at people in their "middescense-40 plus."

SMN will introduce "Stardust" to the convention by having the satellite signal fed into its suite in the

Hyatt Regency, along with signals from such established formats as the adult contemporary StarStation and "Country Coast To Coast."

Several networks were scheduled to get off to an early start at the convention with Sunday (4) affiliates meetings. ABC was to host a breakfast to announce, among other things, a timetable to convert all of its networks to satellite delivery. Mutual Broadcasting was planning a lunch with an appearance by Marie Osmond, marking the recent signing of a production agreement between Mutual and Osmond Enterprises. Mutual was also to announce several new country, contemporary and classical music programs.

Watermark, which is now part of ABC, is announcing the acquisition of the radio rights to "TV Tonight With Ron Hendren." The daily one-minute series, launched a year ago by Hendren's own company, is now heard on 60 stations. Watermark will be providing Pac-Man games to play in its suite in the Hyatt Regency.

RKO Radio Networks is giving away a Camero to drive home the theme that RKO is "setting the pace for network radio." The model (being given away by a draw) is the pacesetter car for the Indianapolis 500. RKO is touting its new agreement with Newsweek magazine to produce a new one-hour weekly news show called "RKO Presents Newsweek."

National Black Network is touting its new American Black Information Network and its new overnight show "Night Talk," hosted by former WWRL-AM New York program director Bob Law. Sheridan Broadcasting Network executives hope that before the convention closes they will be able to announce that Sheridan is going on satellite service.

Toby Arnold & Assoc. is promoting its new 12-hour special on the "Life & Music Of Bob Wills." Arnold also has a new production library and a six-hour Rolling Stones special. Transtar is boosting its satellite delivered adult contemporary "Musiconnection" format.

Broadcast Programming International is unveiling two new programs, bringing its total number of formats to 10. "Heritage Concerts" is a full-length classical format available for 24-hour operation. "Light And Lively" is the firm's new traditional MOR format.

Century 21 is also taking the wraps off two new formats, making an even dozen programs for the company. The first is a big bands format called "Music For The Good Times." The second is a Christian music program called "Sacred Sounds."

The Associated Press is featuring its new Music Country Network, a joint venture with WSM-AM-FM Nashville. More than 50 stations have lined up for the program, which kicked off Thursday (1).

Wide Range Of Consoles Showcased At Confab

By ROBYN WELLS

DALLAS—New and improved consoles will be a hot item at the NAB convention with a number of exhibitors unveiling their product at the show.

Panasonic Professional Audio Division is displaying an extension of its Ramsa 8700 series of mixing consoles. The two new models are the WR 8724, priced at \$8,000, and the WR 8724-16, priced at \$6,630. The latter has a 16-input with the provision to add eight. Both models feature 10 meters, solo metering, mono output capability, a solo to mono button, solo level control and a 100

hz and 10khz equalization on the echo return. The firm is also showing the 8112 compact audio mixing console.

Trident is introducing to American broadcasters the British 80-B series. The firm has sold more than 20 of the consoles to Swedish broadcasters, which prompted the move to exhibit at the NAB.

Among the Autogram Corporation wares is an all-micro controlled audio console. LPD Inc. is introducing its Benchmark series of audio consoles, which are modular units
(Continued on page 40)

APRIL 10, 1982, BILLBOARD

Billy Parker, KV00, Tulsa, says:

"So happy with BIN performance... find it very useful in making up the playlist for KV00 and also use a lot of information doing research on records. BIN is a great tool for me...I recommend it to anyone wanting to stay on top of things!"

KV00's Country format is Number One in Tulsa with a 15.4 ARB share (12+) in the last book.

bin
Billboard Information Network—212-764-7530

Convention Will Spotlight 'First Amendment' Theme

DALLAS—This year's NAB convention attendance may go above the record 28,000 who turned out for last year's gathering in Las Vegas.

There will be a record number of exhibitors, about 480, but they are being crammed into the space of almost four football fields because the Dallas Convention Center is slightly smaller than that in Las Vegas. Everything from bumper stickers to helicopters is being shown in 226,600 square feet on two levels in the convention center. An adjacent parking lot holds a sea of white satellite dishes.

The overall theme of this event is the "First Amendment," as the NAB continues to seek equal press freedom for the electronic media as is now enjoyed by the print media. All attendees will be given "First Amendment" kits and broadcasters will be urged to lobby their con-

gressmen to repeal the Fairness Doctrine and equal time requirements. Walter Cronkite is expected to take up this theme when he is presented with the Distinguished Service award on Wednesday (7).

Cronkite will be honored just before the closing luncheon, which will feature an address by FCC chairman Mark Fowler and entertainment by Steve Allen.

At the Tuesday (6) radio luncheon Don McNeill, who for years hosted ABC's "Breakfast Club," and the late ventriloquist Edger Bergen will be inducted into the NAB's Radio Hall of Fame.

Senator Robert Packwood (R-Ore.), chairman of the Commerce Science and Transportation Committee, is being presented with the 1982 Grover C. Cobb Memorial Award at a Monday luncheon.

NAB '82

Exhibit Booths, Hospitality Suites At NAB

ABC Radio Network, New York. Suite: Hyatt Regency 2766.

★ ★ ★

ABC Radio Enterprises, New York. Suite: Hyatt Regency, Bryan Room. Product: satellite-delivered Talk and Superadio Networks, syndicated tv commercials for radio stations.

★ ★ ★

ADM Technology, Roseville, Mich. Exhibit: Booth 1714. Product: audio consoles.

★ ★ ★

A.F. Associates, Northvale, N.J. Booth: 3320. Product: mobile production vans.

★ ★ ★

AKG Acoustics, Stamford, Conn. Booth: 2629 A. Product: microphones.

★ ★ ★

ATI-Audio Technologies, Horsham, Pa. Booth: 2728. Product: phono pre-amps, microphone pre-amps, audio processing equipment.

★ ★ ★

Accurate Sound Corp., Menlo Park, Calif. Booth: 1610. Product: audio processing, other audio items.

★ ★ ★

Abadon/Sun, San Antonio, Tex. Booth 2802. Product: distributor of audio studio equipment.

★ ★ ★

Alpha Audio, Richmond, Va. Booth 2309. Product: production, broadcast studio equipment, noise reduction devices.

★ ★ ★

Amco Engineering, Schiller Park, Ill. Booth: 3126. Product: modular cabinets and consoles for broadcast equipment.

★ ★ ★

AT&T, New York. Booth: 1504. Product: satellite service.

★ ★ ★

Ampex Corp., Redwood City, Calif. Booth: 3002, North Hall: N-5. Suite: Adolphus 920. Product: audio tape.

★ ★ ★

Ampro/Scully, Huntington Valley, Pa. Booth: 3307. Product: tape recorders, cart machines, consoles.

★ ★ ★

Aphex Systems, Los Angeles. Booth: 2704. Product: aural enhancers.

★ ★ ★

Arbitron, New York. Suite: Adolphus 820. Product: rating service.

★ ★ ★

Arrakis Systems, Ft. Collins, Colo. Booth: 1824. Product: consoles.

★ ★ ★

Associated Press, New York. Booth: 3204. Product: news service, overnight, satellite-delivered Music Country Network.

★ ★ ★

Audico, Elk Grove, Ill. Booth: 2501. Product: audio cassette accessories, tape loaders.

★ ★ ★

Audi-Cord Corp., Normal, Ill. Booth: 1510. Product: cart tape machine.

★ ★ ★

Audio Developments, Walsall, England. Booth: 2002. Product: portable mixing consoles.

★ ★ ★

Audio & Design, Bremerton, Wash. Booth: 1514. Product: audio processors.

★ ★ ★

Audio-Technica, Stow, Ohio. Booth: 2923. Product: microphones, cart machines, styli.

★ ★ ★

Audiotronics, Memphis. Booth: 3124. Suite: Grenelife 719. Product: production consoles, amplifiers, control room furniture.

★ ★ ★

Autogram Corp., Plano, Tex. Booth: 2748. Product: consoles.

★ ★ ★

BGW Systems, Hawthorne, Calif. Booth: 2841. Product: speakers.

★ ★ ★

Belar Electronics Laboratory, Devon, Pa. Booth: 2715. Product: monitor systems.

★ ★ ★

Best Audio, North Hollywood, Calif. Booth: 2707. Product: mobile audio systems.

★ ★ ★

Beyer Dynamic, Hicksville, N.Y. Booth: 2915.

Product: microphones, headphones, stands and accessories.

★ ★ ★

Billboard/BIN, New York. Suite: Hyatt Re-

gency, Cottonbowl Room. Product: Billboard Information Network on-line radio playlist computerized access system.

★ ★ ★

Bonneville Broadcasting System, Tenafly, N.J. Suite: Hyatt Regency 1618. Product: syndicated formats.

★ ★ ★

Broadcast Audio Corp., Rancho Cordova, Calif. Booth: 1920-A, B. Product: consoles, monitors.

(Continued on page 36)

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

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 unequalled accessibility. Dump edit and hands-on-reel editing modes included.

Exhibit Booths, Hospitality Suites At NAB

• Continued from page 35

Broadcast Cartridge Service, Huntington Beach, Calif. Booth: 2316. Product: carts and accessories, reloading service.

Broadcast Electronics, Quincy, Ill. Booth 3104. Suite: Holiday Inn/Downtown 1923. Product: phono amps.

BMI, New York. Booth 1612. Product: music licensing.

Broadcast Programming International, Bellingham, Wash. Booth: 1512. Suite: Hyatt Regency, 1018. Product: syndicated programming.

Bryston Vermont, Montpelier, Vt. Booth: 2910. Product: audio processing equipment.

Burkhart/Abrams/Michaels/Douglas & Assoc. Suite: Fairmont 821. Product: programming consultants.

CBS Radio Networks, New York. Suite: Hyatt Regency 2622.

California Microwave, Sunnyvale, Calif. Booth: 2105. Product: satellite services.

Central Dynamics Corp., Mahwah, N.J. Booth: 3208. Suite: Adolphus 1227. Product: programming automation.

Capitol Magnetic Products, Hollywood, Calif. Booth: 3127. Product: audio tape.

Century 21 Programming, Dallas. Booth: 1503. Suite: Hyatt Regency, N. Monduel Room. Product: syndicated formats, programs.

Cetec Broadcast Group, Carpinteria, Calif. Booth: 3136. Product: programming automation.

Circuit Research Laboratories, Tempe, Ariz. Booth: 2827. Product: audio processing equipment.

Compucon, Dallas. Booth: 2513. Product: satellite services.

Computer Concepts Corp., Shawnee Mission, Kan. Booth: 2022. Product: playlist computer systems.

Concept Productions, Roseville, Calif. Booth: 2107. Product: syndicated programming.

Continental Recording, Boston. Booth: 2800-A. Dallas Hilton 2036. Product: jingles, ID packages.

Crown International, Elkhart, Ind. Booth: 1921. Product: amplifiers, microphones.

Country Music Assn., Nashville. Suite: Dallas Hilton Inn 221.

D-B Electronics, Gaithersburg, Md. Booth: 2024. Product: cart machines, turntable pre-amps.

DBX, Newton, Mass. Booth: 2113. Product: audio processors.

Datonix, Reston, Va. Booth: 1927. Product: consoles, console modules, amplifiers.

Dewolfe Music Library, New York. Booth: 2610. Product: music library.

Dolby Laboratories, San Francisco. Booth: 1031. Product: audio processors.

Dorrough Electronics, Woodland Hills, Calif. Booth: 2112. Product: audio processors.

Drake-Chenault, Canoga Park, Calif. Booth: 1516. Suite: Hyatt Regency 1245. Product: syndicated programming.

Elcom-Bauer, Sacramento, Calif. Booth: 1908. Product: audio processors.

Electro Voice, Buchanan, Mich. Booth: 1905. Product: microphones, studio monitors.

Eventide Clockworks, New York. Booth: 2934. Product: audio processors.

Fidelipac Corp., Moorestown, N.J. Booth: 3132. Product: carts.

Fitzco Sound, Midland, Tex. Booth: 2540. Product: automation equipment, microphones, speakers, accessories.

(Continued on opposite page)

WEEI/FM
Boston
Soft Rock

WCBS/FM
New York
Solid Gold

WCAU/FM
Philadelphia
Hot Hits!

WBBM/FM
Chicago
Adult Contemporary

KMOX/FM
St. Louis
Adult Contemporary

KNX/FM
Los Angeles
Mellow Rock

KRQR
San Francisco
Album Rock

All Together Different

The CBS Owned FM Stations—all together different with innovative approaches to the same special target—America's sophisticated, big-spending young adults.

We serve seven different major markets, and we serve them in seven different ways. Each station's unique music format is designed to fit the individual lifestyles of each of our young adult audiences.

Buy them all together—or in groups—or by the market. They're all together right.

The CBS Owned FM Radio Stations

Represented nationally by CBS FM National Sales

NAB '82

Exhibit Booths, Hospitality Suites At NAB

• Continued from previous page

Fostex Corp., Norwalk, Calif. Booth: 1911.
Product: tape recorders.

★ ★ ★

FirstCom Broadcast Services, Dallas. Booth: 2414. Suite: Hyatt Regency 1418. Product: production library, jingles.

★ ★ ★

Gotham Audio Corp., New York. Booth: 2007.
Product: microphones.

★ ★ ★

David Green Broadcast Consultants, Leesburg, Va. Booth: 2014. Product: audio processors.

★ ★ ★

Harris Corp., Quincy, Mass. Booth: 3101.
Product: turntables, consoles.

★ ★ ★

Harrison Systems, Nashville. Booth: 1910.
Product: consoles, automation systems.

★ ★ ★

IGM Communications, Bellingham, Wash. Booth: 3122. Product: automation systems.

★ ★ ★

Inovonics, Campbell, Calif. Booth: 1610 A.
Product: tape recorders, audio processors.

★ ★ ★

International Tapetronics, Bloomington, Ill. Booth: 3145. Suite: Dallas Hilton 1768. Product: cart players, tape recorders.

★ ★ ★

James B. Lansing Sound, Northridge, Calif. Booth: 2013. Product: speakers.

★ ★ ★

Jam Creative Productions, Dallas. Booth: 1728. Product: jingle packages.

★ ★ ★

Kahn Communications, Garden City, N.Y. Booth: 1810. Product: AM stereo system.

★ ★ ★

Kavco, Dayton, Ohio. Booth: 2733. Product: automation system.

★ ★ ★

Kalamusic, Kalamazoo, Mich. Suite: Hyatt Regency 1017. Product: syndicated programming.

★ ★ ★

Klark-Teknik Electronics, Farmingdale, N.Y. Booth: 1818. Product: audio processors.

★ ★ ★

LPB Inc., Frazer, Pa. Booth: 3114. Product: consoles, on-air and production studio systems, accessories.

★ ★ ★

Lexicon, Waltham, Mass. Booth: 2019. Product: audio processors.

★ ★ ★

Live Sound, Hollywood, Calif. Booth: 1726. Product: programming.

★ ★ ★

Logica, New York. Booth: 1503-C. Product: audio consoles, related equipment.

★ ★ ★

Logitek, Houston. Booth: 2015. Product: audio consoles, related equipment.

★ ★ ★

McCurdy Radio, Elk Grove Village, Ill. Booth: 3106. Product: audio consoles, related equipment.

★ ★ ★

McMartin Industries, Omaha. Booth: 3102. Product: audio consoles, related equipment.

★ ★ ★

3-M Magnetic Audio/Video, St. Paul. Booth: 3133. Product: tape, carts.

★ ★ ★

MCI, Ft. Lauderdale, Fla. Booth: 1615. Product: audio consoles, tape recorders.

★ ★ ★

MCI/Quantel, Palo Alto, Calif. Booth: 3306. Product: digital production effects system, digital library system.

★ ★ ★

Magnavox Electronics, Knoxville, Tenn. Booth: 3145-A. Product: AM stereo system.

★ ★ ★

Ursa Major, Belmont, Me. Booth: 1913. Product: reverb systems.

★ ★ ★

Maxell Corp. of America, Moonachie, N.J. Booth: 2212. Product: recording tape.

★ ★ ★

Micmix Audio Product, Dallas. Booth: 3142.

Product: reverb systems, other audio processors.

★ ★ ★

Microdyne Corp., Ocala, Fla. Booth: 2618. Product: satellite receivers, antenna systems.

★ ★ ★

Micro-Trak Corp., Holyoke, Mass. Booth: 3115. Product: audio consoles, tone arms, turntables.

★ ★ ★

Midwest Corp., Cincinnati. Booth: 2518. Product: mobile production vans.

(Continued on page 39)

16 TRACKS OF NUMBER ONE SOUND

TASCAM'S FASTEST 16-TRACK PRODUCTION BOARD.

- 4-band parametric EQ plus high and low pass filters
- 24 Input x 8 Master Out & 4 AUX Out x 16 Track Monitor
- 72-point stereo solc in place for instant audition of any signal location
- Discrete 16-track monitor
- Fully wired back panel. Installation is quick. No time consuming, costly connector or terminal block wiring. From out of the crate to up-and-running in as little as an hour.
- Reliability — The TASCAM reliability that makes all our equipment industry standard. We make the world's broadest, toughest, most flexible system of multi-track production equipment. From the Portastudio and the MM-20, to the M-16, TASCAM means business. Multitrack, video-post, broadcast production and much more.

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TEAC Production Products
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A NEW EXPERIENCE FROM THE MOST EXPERIENCED

In 1968 ABC introduced demographic radio networks. Now, from that long and innovative experience, comes a new sound for the 18-34 audience.

It begins with news—ABC news! World wide and world renowned. Then there's sports—ABC's exciting up-close view. "Movienews,"—reviews and commentary on the latest in cinema. "Soap-Up,"—a daily update on what's happening on the most popular soaps. "Comic Relief,"—a 90-second comedy spot recorded live at the Comic Strip in

New York. And "Probe,"—informative lifestyle vignettes that are perfectly tailored to young adult interests.

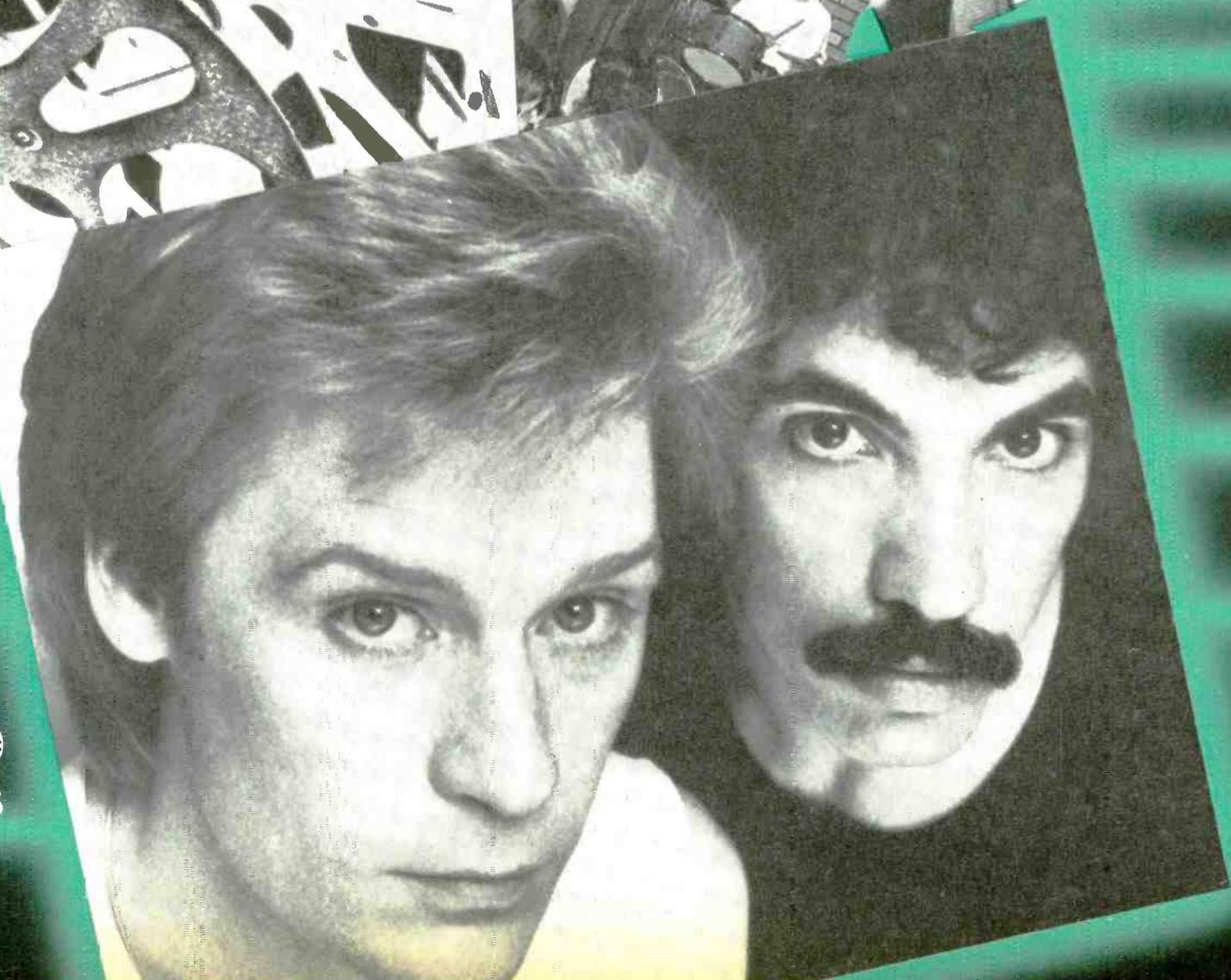
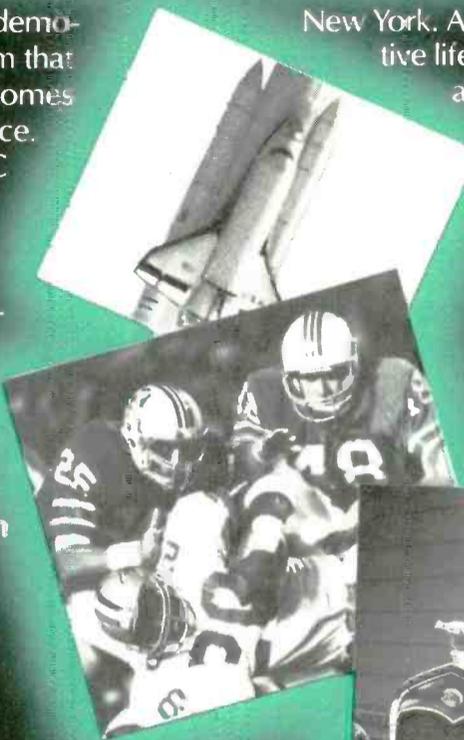
The new experience continues with "Star Sessions,"—a unique series of 90-minute specials taped live in the intimacy of a

recording studio and featuring artists like Hall & Oates, Kenny Loggins and Elton John.

It all adds up to a new experience in adult contemporary network radio. And you'll find it only on The New ABC FM Network.

For more information contact Jim Keating at (212) 887-5638.

The New
ABC FM 
Radio Network



RADIO 
Networks

AT EQUIPMENT EXHIBITS

Technological Advances Evident

By ROBYN WELLS

DALLAS — Broadcasters can browse through a variety of wares, many featuring technological advances, in the exhibition arena at the NAB confab.

Keeping pace with potential changes in broadcast regulations, Orban Assoc. is unveiling its optimod AM 9100-A, an over-the-air audio processor for the AM broadcaster which is available in both a mono (\$4,395) and stereo unit (\$5,295) unit. The firm is also featuring its new optimod tv model 8180-A which brings FM audio processing to tv audio and sells for \$4,195. Its third new product is the model 424A, a compressor limiter de-esser for over the air use, recording studio use, production studio use or STL production. It sells for \$899.

Radio Computing Services is featuring its new Traffic 2000 system which is being implemented by several chains, including the NBC network. The system is designed to coordinate commercials, continuity functions, copy and scripts in an aesthetic manner that blends with the station's sound.

In answer to satellite programming, the Cetec Broadcast Group is featuring its new 7000 GLS system which can interface with stations with less complicated formats. The system handles up to seven audio sources.

Computer Concepts is unveiling a new Music Management system, a computer which creates playlists from the station's inventory auto-

matically by title. The titles are rotated to prevent listener burnout and to eliminate problems like three up-tempo songs playing in a row. The system handles up to 65,000 titles for two stations. The firm is also featuring its Word Master, a word processor which aids broadcasters with news copy, ad scripts, and which sends past due reminders automatically.

GM Communications is showing an updated version of its Basic III automation control system. The Network Production Music Inc. has expanded its music library, including its "Whisperdisk," a type of record pressing which improves the sound.

The 1100 CSR satellite receiver is among the new products on display at the Microdyne booth. The firm is also featuring its 1100 TVR by 24 B-2 broadcast satellite receiver and its new DC4-70 SCPC down converter.

James B. Lansing is showing its new 4411 control monitor, a compact three-way studio monitor loudspeaker. Making its U.S. debut for Studer-Revox is the Studer A810 advanced micro processor controlled broadcast audio recorder. Studer-Revox is also featuring its Revox PR99, a playback only audio recorder for automation systems.

Teac is introducing its new series 30. The M-30 and M-35 are mixers, while the 32, 34 and 38 are a series of three open reels. Also making its NAB debut are Shure's M267 and M268 mixers.

A new AM processor which works

as a unit for transmitter sites is featured at the Inovonics booth. Lexicon Inc. is unwrapping its model 1200 audio time compressor which can playback recorded audio and video tape and film faster or slower without altering the original pitch and retaining the original broadcast. The firm is also bowing its model 97 Super Prime Time, a digital audio delay processor/mixer which provides a wide array of audio enhancement and special effects for post production uses. The Super Prime Time features 40 storage registers, 32 which are user-programmable and eight which are factory preset.

Datatronix Inc. is featuring its new model 8160, a personality equalizer and a powered tray for its 300 PR amplifier cards.

A high-speed duplicator AS 200 with a 64 to 1 duplicating ratio is featured at the Accurate Sound Corp. booth. The duplicator has a 10 megahertz bias for both reel-to-reel and cassette replication.

International Tapetronics is showing its new series 99-B micro processor controlled cartridge state-of-the-art. It is also unveiling a 770 series of reel-to-reel equipment and a new FB-1 telephone interface system. Broadcast Cartridge Service is featuring the Phase Meter, which checks the stereo phase of cartridges. Stanton is showing cartridges in the 981 series, along with a new headphone, the Dynaphase 55/600 ohm

(Continued on page 43)



PROGRAM PACT—RKO Radio Networks president Tom Burchill signs contract to bring Newsweek magazine into radio on the RKO network with a new weekly one-hour program, "RKO Presents Newsweek." Holding the papers is Mark Edmiston, president of Newsweek.

GM Summers To Key On Secondary Issues

WASHINGTON — Because broadcasters have seen a lot of progress in deregulation both at the FCC and on Capitol Hill, a Wednesday (7) session with five FCC members will be concerned with some of the less burning issues concerning the nation's broadcasters.

Speaking pre-convention, NAB general manager John Summers says that when he moderates the convention session, his questions will be in the areas of cross-ownership of AM-FM combinations, the revision of equal employment opportunity paperwork and progress on direct satellite broadcast rulings.

At present, the FCC has not issued any final rulings on those three controversial issues. Summers also made it clear that "no way will there be any questions at the session on AM stereo system choices. We don't want to get into that."

He adds that all the manufacturers of the various AM stereo systems are to be in attendance as exhibitors and NAB members will have a chance to talk with them.

"The FCC's recent decision to move ahead with AM stereo is very timely," Summers says, "and the convention will provide an excellent opportunity for a forum for members and manufacturers to set down and discuss the merits of the systems."

The NAB supports the equal opportunity concepts, but is dead set against the FCC paperwork required of broadcasters, most of whom, the NAB points out, are small businessmen. Since April, 1980, the licensees have been subject

to stringent NEO processing forms and guidelines, although the FCC has been planning to revise the forms since June, 1980.

In August of last year, the Office of Management and Budget advised the Commission it would no longer approve the continued use of the 10-point model KRO program, and the FCC is presently exploring modification of the rules, and has projected Commission action on the matter this summer, according to the agenda published in the Federal Register.

The NAB also opposes any ban on the crossownership of AM and FM stations in the same market. The FCC presently is reportedly preparing a notice to seek comments on the subject—whether to eliminate the ruling entirely or to eliminate the "condition" requiring new licensees to divest. The NAB feels that a majority of the commissioners are opposed to the concept of divesting AM and FM combinations, and that the FCC will choose to simply eliminate the "condition" requirement for new and transferred combinations.

The broadcaster association supports government efforts to have "sufficient" satellite frequencies, but also feels that DBS authorization is a matter for Congress, since direct satellite to home broadcasting, as NAB puts it, is "inconsistent with the locally-based system developed under the 1934 Commissions Act" over the years. It feels DBS would provide "duplicative service," and the spectrum should be used for new uses, such as high definition TV.

By BILL HOLLAND

Exhibits, Suites At NAB Meet

• Continued from page 37

Keith Monks, Glennbrook, Conn. Booth: 2833. Product: microphone stands, accessories, disk care products, monitor speakers.

★ ★ ★

Moseley Assoc., Goleta, Calif. Booth: 3103. Product: audio processors.

★ ★ ★

Music Director Programming Service, Indian Orchard, Mass. Booth: 1503-D. Product: adult contemporary playlists, oldies libraries.

★ ★ ★

Al Ham's "Music of Your Life," Huntington, Conn. Suite: Hyatt Regency 1818. Product: syndicated programming.

★ ★ ★

Musicworks, Nashville, Tenn. Booth: 1914. Suite: Dallas Hilton 1567. Product: syndicated programming.

★ ★ ★

Mutual Broadcasting System, Arlington, Va. Suite: Hyatt Regency 2728.

★ ★ ★

NBC Radio Network, New York, Suite: Hyatt Regency 2666.

★ ★ ★

National Black Network, New York, Suite: Hyatt Regency 2628.

★ ★ ★

Nagra Magnetic Recorders, New York, Booth: 3146. Product: portable tape recorders.

★ ★ ★

Network Production Music Library, San Diego, Booth: 2412. Product: production music library.

★ ★ ★

Rupert Neve, Bethel, Conn. Booth: 3118. Product: digital production console.

★ ★ ★

Nightingale-Conant Corp., Chicago, Suite: Dallas Hilton 2068. Product: syndicated programs.

★ ★ ★

Nortronics Co., Minneapolis, Booth: 3108. Product: tape recorder heads.

★ ★ ★

Orban Assoc., San Francisco, Booth: 1812. Product: audio processors.

★ ★ ★

Otari Corp., Belmont, Calif. Booth: 1611. Product: tape recorders, automated reproducers.

★ ★ ★

Otis Connor Productions, Dallas, Booth: 1507. Product: custom music production.

★ ★ ★

Pacific Recorders & Engineering, San Diego, Booth: 1608. Product: cart systems, consoles.

★ ★ ★

Panasonic Professional Audio, Secaucus, N.J. Booth: 1621. Product: mixers, amplifiers, speakers, turntables, tape recorders, microphones.

★ ★ ★

Peters Productions, San Diego, Booth: 1619. Suite: Hyatt Regency 618. Product: syndicated programming.

★ ★ ★

Procart, Tacoma, Wash. Booth: 1816. Product: carts.

★ ★ ★

Publison Audio Professional, Paris, Booth: 1719. Product: audio processors.

★ ★ ★

Quad Eight Electronics, North Hollywood, Calif. Booth: 2705-A. Product: audio processor.

★ ★ ★

Quantum Audio Labs, Glendale, Calif. Booth: 2006. Product: consoles, production equipment.

★ ★ ★

RCA American Communications, Princeton, N.J. Booth: 3000. Product: satellites.

★ ★ ★

RKO Radio Network, New York, Suite: Hyatt Regency 2218.

★ ★ ★

ROH Corp., Atlanta, Booth: 2303. Product: amplifiers.

★ ★ ★

Radio Computer Services, Tenafly, N.J. Booth: 2830. Product: programming computer controls and systems.

★ ★ ★

Saki Magnetics, Culver City, Calif. Booth: 1722. Product: tape recorder heads.

★ ★ ★

Satt Electronics, Stockholm, Booth: 2903. Product: portable audio mixers.

★ ★ ★

Scientific Atlanta, Atlanta, Booth: 1602. Suite: Hyatt Regency 1217. Product: satellite services.

★ ★ ★

Scribe Newscorders, Wilmette, Ill. Booth: 1503-A. Product: portable tape recorders.

★ ★ ★

Satellite Music Network, Dallas, Suite: Hyatt Regency 718. Product: satellite-delivered formats.

★ ★ ★

Sebastian, Casey & Assoc., Phoenix, Suite: Fairmont 1000. Product: programming consultation.

★ ★ ★

SESAC, New York, Suite: Fairmont 1401. Product: music licensing.

★ ★ ★

Sennheiser Electronics, New York, Booth: 2101. Product: microphones, headphones.

★ ★ ★

Sescom, Las Vegas, Booth: 1700. Product: studio accessories.

★ ★ ★

Sheridan Broadcasting Network, Arlington, Va. Suite: Hyatt Regency 2621.

★ ★ ★

Shure Bros., Evanston, Ill. Booth: 3110. Product: microphones, mixers, styli, cartridges.

★ ★ ★

Sono-Mag Corp., Normal, Ill. Booth: 3107. Product: automation equipment.

★ ★ ★

Sony Corp. of America, New York, Booth: 3200. Product: tape recorder.

★ ★ ★

Solid State Logic, Oxford, U.K. Booth: 2308-A. Product: tape recorders.

(Continued on page 40)

NRBA ISSUES BOOKLET

Stereo Choice Near

By BILL HOLLAND

WASHINGTON—On the eve of the annual National Assn. of Broadcasters convention it had become apparent that some AM radio stations had taken the lead and had begun to commit themselves to purchasing AM stereo systems (see separate story). It is also increasingly apparent that once the more cautious station owners meet with manufacturers in Dallas, the future of the new transmission concept will have finally met the present.

From all indications, there are enough stations just about ready to go to AM stereo—once they can figure out which system of the five

manufacturers is the chosen one.

The problem at this point still is which one is the chosen one, and who's going to do the choosing? At this point, it looks like a-little-of-this-and-a-little-of-that just might add up to a strong industry leaning toward a specific system.

The National Radio Broadcasters Assn. here is in the midst of preparing an AM stereo booklet for the use of its members to help in this somewhat tedious "marketplace decision" in which no one, certainly not the manufacturers of transmitters, equipment nor receivers nor the

(Continued on page 43)

Radio Programming

Pro-Motions

WBCN-FM In Lennon Drive

By LEO SACKS

NEW YORK—Oedipus, program director of WBCN-FM Boston, says the station has already collected 10,000 signatures from area listeners in response to a drive to establish Oct. 9, John Lennon's birthday, as an international day of peace. 'BCN is making stats of the petition available to stations wishing to participate in the campaign. Supporters thus far include: KZEW-FM Dallas; WNOK-FM Norfolk; KGON-FM Portland; WYSP-FM Philadelphia; KMOD-FM Tulsa; WERI-FM and WHJY-FM Providence; CHUM-FM Ontario; WTVE-FM Dayton; WRIF-FM Detroit; KOME-FM San Jose; WKLC-FM St. Albans, W. Va.; KCAL-FM Redland, Calif.; and KDKB-FM Mesa, Az.

"We all felt so helpless that we wanted to do something positive," says Oedipus. "John was a man who represented love and peace and we wanted to recognize his contribution to our generation. We'll collect the signatures from the various stations later this summer and present them

to a representative of the United Nations on Oct. 9. We hope the U.N. will take some action, but if they don't we'll celebrate the birthday ourselves."

Blessing or Curse? WLUP-FM Chicago gave away a pair of season tickets to 1982 Chicago Cub home games at Wrigley Field during last week's exhibition match between the Cubs and their crosstown rivals, the Chicago White Sox. A team of station judges picked the winner for creating a banner that mentioned "The Loop" and "The Cubs," who haven't won a championship since 1947. (Remember Wrigley Field is the only major league stadium without lights.) Runners-up received assorted baseball equipment and everyone who participated won tickets to a future Cubs home game.

WLS-FM Chicago reports that sales of its "Animal Stories" album now exceed 57,000 units. The disk, a

collection of "true life" animal stories performed by morning man Larry Lujack and afternoon personality Tommy Edwards, features such bits as "Fried Parrot," "Surfer vs. Shark," "Egg Sucking Dog" and "Mike The Headless Rooster." Program director Richard Lippincott says the album, pressed by Columbia Record Productions in Terre Haute and distributed by MS in Chicago, has sold 40,000 copies in Chicagoland record stores since Christmas, and 17,000 units since the station made the LP available through mail order March 1. Proceeds will go to the city's Forgotten Children's Fund.

To promote the Stiff America group Girlschool's new "Hit And Run" album, WPLR-FM New Haven will (school) bus 55 people to the Agora, where the station will broadcast the group live April 14. The station is giving each winner a copy of the disk and (what else?) a school lunch box.



FOR CHARITY—WWQM-AM-FM (Q-106) Madison, Wisc., program director Mark Winston MCs a local Cerebral Palsy radiothon which also included performances by a number of local country bands. The station's support was credited with boosting last year's donations raised in a tv fund raiser.

Radio Specials

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

April 5, Jerry Reed, Country Closeup, Narwood Productions, one hour.

April 5, Carmen McRae, Music Makers, Narwood Productions, one hour.

April 5, Cy Coleman, Marion McPartland's Piano Jazz, NPR, one hour.

April 5, Rock Films, Continuous History of Rock'n'Roll, Rolling Stone Productions, one hour.

April 5-6, Christopher Cross, Hot Ones, RKO One, one hour.

April 9-11, Cars, Special, NBC Source, 90 minutes.

April 9-11, Johnny Mathis, Dick Clark's Rock, Roll and Remember, United Stations, one hour.

April 9-11, Bonnie Raitt, Off the Record Specials, Westwood One, one hour.

April 9-11, Ronnie Laws, Special Edition, Westwood One, one hour.

April 9-11, Mickey Gilley, Johnny Lee, Live From Gilley's, Westwood One, one hour.

April 9-11, Four Tops, Budweiser Concert Hour, Westwood One, one hour.

April 9-11, Rock Year 1966, Rock Years: Portrait of an Era, Westwood One, three hours.

April 9-11, Janis Joplin, Rock'n'Roll Never Forgets, Westwood One, one hour.

April 9-11, Bobby Bare, Weekly Country Music Countdown, United Stations, three hours.

April 10, Genesis, Super Groups, ABC Rock, two hours.

April 10, Eddie Rabbitt, Country Sessions, NBC, one hour.

April 10, Razy Bailey, Silver Eagle, ABC Entertainment, one hour.

April 10, Modern Jazz Quartet, Jazz Alive, NPR, two hours.

April 11, Joe Walsh, King Biscuit Flower Hour, ABC Rock Radio, one hour.

April 12, Les Brown, Music Makers, Narwood Productions, one hour.

April 12, Terri Gibbs, Country Closeup, Narwood Productions, one hour.

April 12, Cream, Continuous History of Rock'n'Roll, Rolling Stone Productions, one hour.

April 12-13, Oak Ridge Boys, Musicstars, RKO Two, one hour.

April 16-18, Rolling Stones part one, Off the Record, Westwood One, one hour.

April 16-18, Angela Boffill, Special Edition, Westwood One, one hour.

April 16-18, Leon Everette, Live From Gilley's, Westwood One, one hour.

April 16-18, Rock Year 1967, Rock Years: Portrait of an Era, Westwood One, three hours.

April 16-18, Bob Welsh, Concert Encore, NBC Source, 90 minutes.

April 16-18, Barbara Mandrell, Weekly Country Music Countdown, United Stations, three hours.

April 17, Blue Oyster Cult, Super-groups, ABC Rock, two hours.

April 17, Leo Sayer, Star Sessions, ABC FM, 90 minutes.

April 17, Mel Tillis, Country Sessions, NBC, one hour.

April 17, Art Blakey, Jazz Alive, NPR, two hours.

April 17, Alabama, Silver Eagle, ABC Entertainment, one hour.

NAB Exhibits, Suites

• Continued from page 39

Soundcraft Electronics, Torrance, Calif. Booth: 2003. Product: consoles, tape recorders.

Sound Technology, Campbell, Calif. Booth: 2636. Product: test systems for tape recorders, phono cartridges.

Sphere Electronics, Chatsworth, Calif. Booth: 2604. Product: audio mixing equipment.

Stanton Magnetics, Plainview, N.Y. Booth: 3125. Product: phono cartridges, styli, headphones, turntables, preamps, record care products.

Stephens Electronics, Burbank, Calif. Booth: 2511-A. Product: recording equipment.

Straight Wire Audio, Arlington, Va. Booth: 1724. Product: microphones, preamps.

Studer Revox America, Nashville. Booth: 3123. Product: tape recorders, consoles.

Sunbelt Network, Dallas. Suite: Fairmont 401. Product: syndicated programs.

TDK Electronics, Garden City, N.Y. Booth: 2726. Product: tape.

TM Companies, Dallas. Suite: Hyatt Regency, Brisbane Room. Product: syndicated programming, jingles, IDs.

William B. Tanner Co., Memphis. Booth: 1720. Product: IDs, production libraries, merchandise.

Teac Corp. of America, Montebello, Calif. Booth: 2734. Product: tape recorders.

Telex Communications, Minneapolis. Booth: 3130. Product: tape recorders, microphones, head sets.

Telfax Communications, Webster City, Iowa. Booth: 2735. Product: phone remote equipment.

Toby Arnold & Assoc. Dallas. Booth: 2018. Product: syndicated programming.

Transtar, San Francisco. Suite: Fairmont 501. Product: satellite-delivered format.

Trident, Stamford, Conn. Booth: 2819. Product: audio processors.

Trompeter Electronics, Chatsworth, Calif. Booth: 3310. Product: studio accessories.

True Time Instruments, Santa Rosa, Calif. Booth: 2917. Product: consoles, audio processors.

Tweed Audio, Newbury Park, Calif. Booth: 2303-A. Product: studio design.

Two B Systems Corp., Madison Heights, Mich. Booth: 2739. Product: syndicated promotions, listener card promotions.

UMC Electronics, North Haven, Conn. Booth: 1814. Product: carts.

United Press International, Chicago. Booth: 3139. Product: news service.

United Recording Electronics, Sun Valley, Calif. Booth: 2530. Product: audio processors, consoles.

United Research Labs, New York. Booth: 3128. Product: tape recorders.

United Stations, New York. Suite: Hyatt Regency 2118. Product: syndicated programming, satellite-delivered format.

U.S. Tape & Label Corp., St. Louis. Booth: 1506. Product: Bumper stickers, labels.

Thomas J. Valintino, New York. Booth: 1716. Product: production library.

Weather Station, Norman Okla. Booth: 2900. Product: weather report service.

Wall Street Journal Report, New York. Suite: Hyatt Regency 1249. Product: new report.

Watermark, Los Angeles. Suite: Hyatt Regency 1918. Product: syndicated programming.

Western Union Broadcast Services, Upper Saddle River, N.J. Booth: 2202. Suite: Fairmont 1500. Product: satellite services.

Wold Communications, Los Angeles. Booth: 2729. Product: satellite services.

National Programming Radar Rankings Out

NEW YORK—When Statistical Research cranks out its listening measurements of network radio known as Radar, practically everyone can claim some sort of first place. But the undisputed champ of this super ratings race is Paul Harvey.

Not only does the ABC Entertainment Network commentator rank first, but he comes in second, fifth and 18th, too. This is because Harvey's different news shows are ranked separately. For the number one spot with morning news he has an average audience of 4.9 million.

Radar also reports ABC's Information Network ranks first with listeners 12 years old and over, adults, men and women, while ABC's Entertainment came in first in eight out of 25 "key demographics." ABC's Contemporary Network ranks first among teens and women 25 to 34.

RKO reports Radar figures show it to be leading all networks in growth and Mutual Broadcasting says it delivers the "highest percentage of adults 35-49 and 25-54." And United Stations, relying on Arbitron figures says that their Weekly Country Music Countdown is "now reaching 8 million listeners."

Rolling Stone Productions' "Solid Gold Radio," a 90-second (not 90-minute as previously reported) music trivia show, which debuted March 29 is now cleared on 150 stations, including WPIX-FM New York, KHS-FM Los Angeles, WFYR-FM Chicago, KYA-AM San Francisco, WHDH-AM Boston, CKLW-AM Windsor, Ont. (Detroit), KKDA-AM Dallas, KFMK-FM Houston, WAIA-FM Miami, WRRM-FM Cincinnati, WZGC-FM (Z-93) Atlanta and WCBM-AM Baltimore. . . . WHN-AM New York program director Dene Hallam has signed up for TM's "Story Of Country Music" special. . . . KDFI-AM

Wichita has signed up to carry the overnight country show offered by the Associated Press and WSM-AM Nashville. . . . Narwood Productions is introducing a 90-minute series on "Minding Your Business," to air twice daily and hosted by Inc Magazine editor Milton Stewart.

NAB Consoles

• Continued from page 34

expandable up to 24 inputs. The Benchmark series is priced between \$12,000-\$40,000.

Broadcasters will also get their first look at MCI Inc.'s JH-800 general purpose portable console and the JH-618/in-house production package. Quantum Audio Labs Inc. is showing the totally redesigned broadcast production and on-air console. The new design is completely modular and has eight, 14 and 20 main frames.

Logitek is unveiling its Audiorack, an audio mixing console designed for electronic news gathering and electronic field production. The 19-inch rack mounted unit has six inputs and two outputs and features Hall effect switching, complete operator and talent monitoring capability, built in talk back and built in distribution amplifiers. Its price is \$2,195. Logitek has also changed its custom audio series console line, which now uses new spillproof faders.

Howe Audio is featuring a new stereo console with slide faders, which starts at \$8,500. The firm is also taking the wraps off its series 2000 Phaser Chaser, an electronically controlled precision time delay network which corrects for the relative phase errors between the left and right channels of a stereo audio signal.

Soundcraft Electronics is showing its series 1600, a 24/16 recording console. It is also featuring its series 800, a 24 by 8 video post production console.

ROLLING STONE MAGAZINE PRODUCTIONS

announces

The ultimate trivia, music and information show geared for the A/C and CHR audiences.

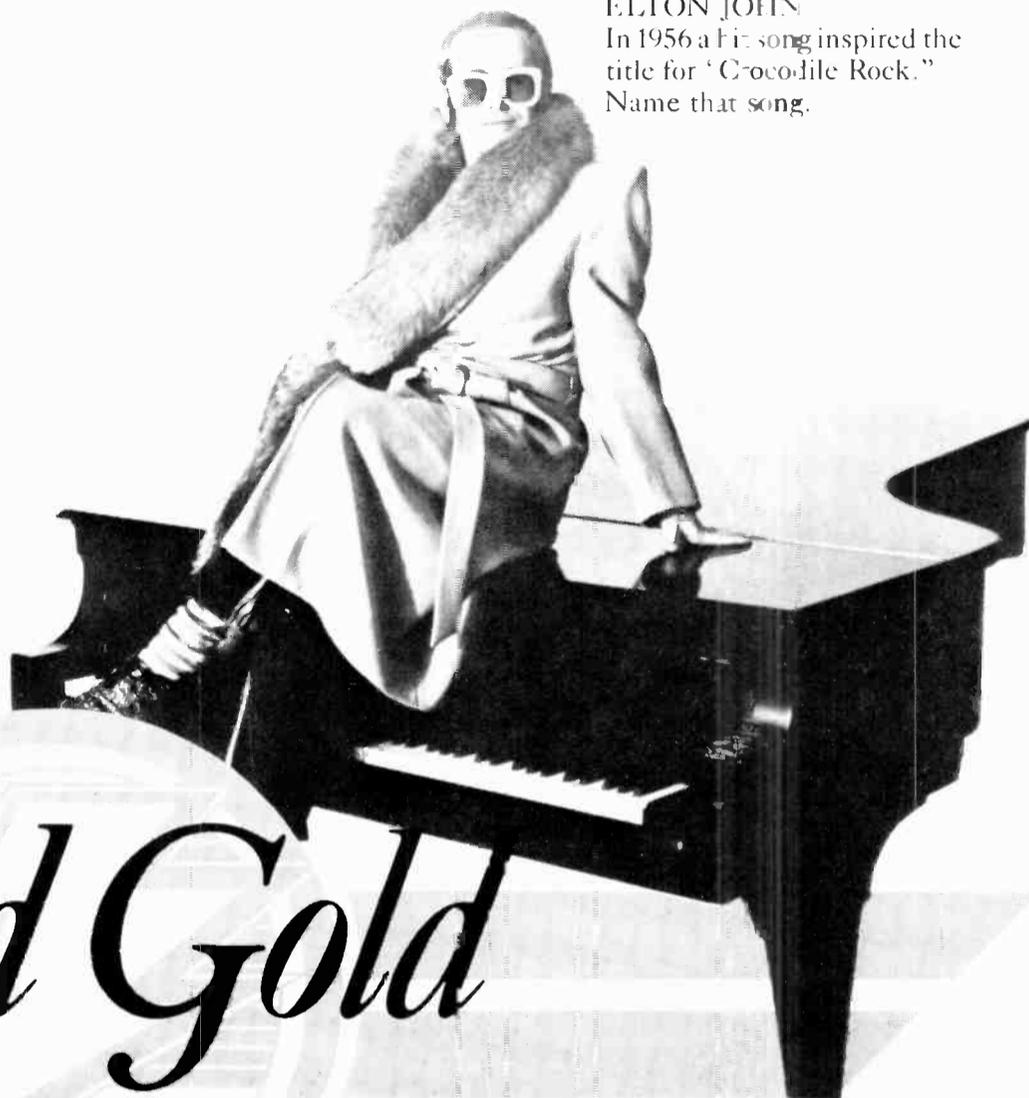
BARBRA STREISAND

In the year 1961, Barbra made her first television appearance. Name that popular TV show.

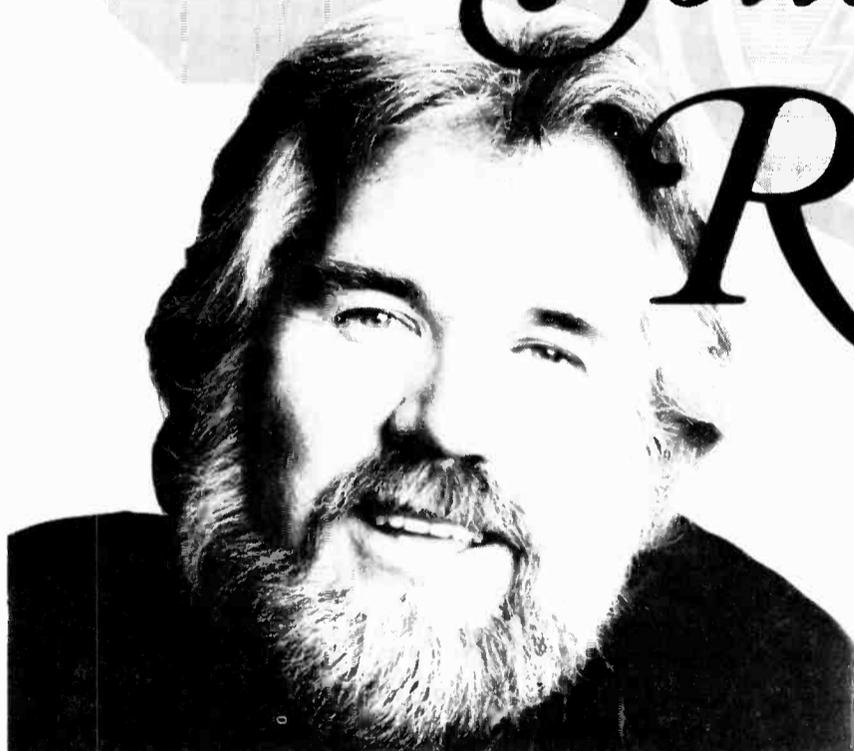


ELTON JOHN

In 1956 a Hit song inspired the title for 'Crocodile Rock.' Name that song.



Solid Gold Radio



KENNY ROGERS

In the 1960's, Kenny teamed up with Kim Carnes and Barry McGuire to form a popular folk group. Name that group.



CAROLE KING

In the '60's, Carole wrote a song for the Monkees called "Pleasant Valley, Sunday." Name the City and State.

HEAR THE ANSWERS TO THESE QUESTIONS AND MANY MORE ON:

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Produced in association with the  Television Series.

Billboard® Rock Albums & Top Tracks™

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Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	2	12	SAMMY HAGAR —Standing Hampton, Geffen
2	3	17	JOAN JETT —I Love Rock N' Roll, Boardwalk
3	1	22	J. GEILS BAND —Freeze Frame, EMI-America
4	7	10	ALDO NOVA —Aldo Nova, Portrait
5	4	12	PRISM —Small Change, Capitol
6	6	21	LOVERBOY —Get Lucky, Columbia
7	5	25	POLICE —Ghost In The Machine, A&M
8	29	2	ASIA —Asia, Geffen
9	11	4	RICK SPRINGFIELD —Success Hasn't Spoiled Me Yet, RCA
10	8	20	CARS —Shake It Up, Elektra
11	13	10	TOMMY TUTONE —Tutone 2, Columbia
12	14	5	GAMMA —3, Elektra
13	9	19	BRYAN ADAMS —You Want It, You Got It, A&M
14	12	7	HUEY LEWIS AND THE NEWS —Picture This, Chrysalis
15	10	28	GO-GO'S —Beauty And the Beat, IRS
16	15	26	GENESIS —Abacab, Atlantic
17	16	10	LE ROUX —Last Safe Place, RCA
18	20	7	DWIGHT TWILLEY —Scuba Divers, EMI-America
19	26	11	SOFT CELL —Non-Stop Erotic Cabaret, Sire
20	23	4	VARIOUS ARTISTS —Secret Policeman's Other Ball, Island
21	21	9	JOHNNY AND THE DISTRACTIONS —Let It Rock, A&M
22	24	5	JAY FERGUSON —White Noise, Capitol
23	27	8	NICK LOWE —Nick The Knife, Columbia
24	17	22	QUARTERFLASH —Quarterflash, Geffen
25	19	21	OZZY OSBOURNE —Diary Of A Madman, Jet
26	48	2	SCORPIONS —Blackout, Mercury
27	18	7	BONNIE RAITT —Green Light, Warner Bros.
28	22	7	THIN LIZZY —Renegade, Warner Bros.
29	28	39	FOREIGNER —4, Atlantic
30	30	7	UFO —Mechanix, Chrysalis
31	43	2	CHARLIE DANIELS BAND —Windows, Epic
32	34	4	DUKE JUPITER —Duke Jupiter I, Coast To Coast
33	33	3	HUMAN LEAGUE —Dare, A&M
34	31	7	GLASS MOON —Growing In The Dark, Radio Records
35	42	4	ANGEL CITY —Night Attack, Epic
36	25	37	JOURNEY —Escape, Columbia
37	39	5	CHUBBY CHECKER —The Change Has Come, MCA
38	38	2	CARMINE APPICE —Carmine Appice, Pasha
39	41	3	UTOPIA —Swing To The Right, Bearsville
40	NEW ENTRY		GREG KIHN —Kihntinued, Beserkley
41	36	18	AC/DC —For Those About To Rock, Atlantic
42	37	32	ROLLING STONES —Tattoo You, Rolling Stones Records
43	32	12	WRABIT —Wrabit, MCA
44	40	12	DONNIE IRIS —King Cool, MCA
45	NEW ENTRY		XTC —English Settlement, Virgin/Epic
46	46	37	STEVIE NICKS —Bella Donna, Modern Records
47	NEW ENTRY		ROGER DALTRY —Best Bits, MCA
48	NEW ENTRY		THE DREGS —Industry Standard, Arista
49	47	8	WAITRESSES —Wasn't Tomorrow Wonderful, Polydor
50	35	6	VAN MORRISON —Beautiful Vision, Warner Bros.

Top Adds

1	TOTO —IV, Columbia
2	POINT BLANK —On A Roll, MCA
3	KROKUS —One Vice At A Time, Arista
4	FRANKE & THE KNOCKOUTS —Below The Belt, Millennium
5	GREG KIHN —Kihntinued, Beserkley
6	TALKING HEADS —The Name Of This Band Is Talking Heads, Sire
7	DUKE JUPITER —Duke Jupiter I, Coast To Coast
8	THE CHARLIE DANIELS BAND —Windows, Epic
9	IRON MAIDEN —Number Of The Beast, Harvest
10	GRAHAM PARKER —Another Grey Area, Arista

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	5	TOMMY TUTONE —867-5309/Jenny, Columbia
2	2	10	VAN HALEN —Pretty Woman, Warner Bros.
3	4	13	SAMMY HAGAR —I'll Fall In Love Again, Geffen
4	3	12	PRISM —Don't Let Him Know, Capitol
5	6	6	RICK SPRINGFIELD —Calling All Girls, RCA
6	5	9	ALDO NOVA —Fantasy, Portrait
7	7	18	JOAN JETT —I Love Rock N' Roll, Boardwalk
8	10	10	JOAN JETT —Crimson And Clover, Boardwalk
9	11	9	GO-GO'S —We Got The Beat, I.R.S.
10	13	21	J. Geils BAND —Freeze-Frame, EMI-America
11	12	6	GAMMA —Right The First Time, Elektra
12	8	9	LE ROUX —Addicted, RCA
13	22	2	ASIA —Heat Of The Moment, Geffen
14	19	3	CHARLIE DANIELS BAND —Still In Saigon, Epic
15	16	4	DWIGHT TWILLEY —Somebody To Love, EMI-America
16	28	2	HUEY LEWIS & THE NEWS —Do You Believe In Love, Chrysalis
17	9	12	BRYAN ADAMS —Lonely Nights, A&M
18	14	19	POLICE —Spirits In The Material World, A&M
19	15	21	QUARTERFLASH —Find Another Fool, Geffen
20	34	2	SCORPIONS —No One Like You, Mercury
21	20	4	HUEY LEWIS AND THE NEWS —Workin' For A Livin', Chrysalis
22	30	3	DUKE JUPITER —I'll Drink To You, Coast To Coast
23	29	3	GENESIS —Man On The Corner, Atlantic
24	27	3	DAVID BOWIE —Cat People Putting Out Fire, Backstreet
25	17	21	LOVERBOY —Working For The Weekend, Columbia
26	NEW ENTRY		LOVERBOY —Take Me To The Top, Columbia
27	38	2	CARS —Since You're Gone, Elektra
28	NEW ENTRY		RAINBOW —Stone Cold, Mercury
29	21	22	J. GEILS BAND —Centerfold, EMI/America
30	32	2	RICK SPRINGFIELD —Don't Talk To Strangers, RCA
31	43	2	ASIA —Sole Survivor, Geffen
32	NEW ENTRY		STING —Roxanne, Island
33	35	2	HUMAN LEAGUE —Don't You Want Me, A&M
34	36	12	LOVERBOY —When It's Over, Columbia
35	37	7	STEVIE NICKS —Edge Of Seventeen (Live), Modern Records
36	NEW ENTRY		ASIA —Wildest Dreams, Geffen
37	40	2	SAMMY HAGAR —Baby's On Fire, Geffen
38	42	2	BRYAN ADAMS —Fits You Good, A&M
39	46	2	DREGS —Crank It Up, Arista
40	NEW ENTRY		GREG KIHN —Testify, Beserkley
41	23	20	CARS —Shake It Up, Elektra
42	26	12	SOFT CELL —Tainted Love, Sire
43	25	5	JOHNNY AND THE DISTRACTIONS —Complicated Now, A&M
44	24	4	THIN LIZZY —Hollywood, Warner Bros.
45	50	7	FOREIGNER —Juke Box Hero, Atlantic
46	31	22	OZZY OSBOURNE —Flying High, Jet
47	NEW ENTRY		FRANKE & THE KNOCKOUTS —Never Had It Better, Millennium
48	18	12	BOB AND DOUG MCKENZIE —Take Off, Mercury
49	39	4	BONNIE RAITT —Keep This Heart In Mind, Warner Bros.
50	44	8	LOVERBOY —Lucky Ones, Columbia
51	51	3	TRIUMPH —Say Goodbye, RCA
52	56	10	POLICE —Secret Journey, A&M
53	45	6	UFO —The Writer, Chrysalis
54	52	6	NICK LOWE —Stick It Where The Sun Don't Shine, Columbia
55	49	18	DONNIE IRIS —Love Is Like A Rock, MCA
56	48	24	QUARTERFLASH —Harden My Heart, Geffen
57	55	9	OZZY OSBOURNE —You Can't Kill Rock & Roll, Jet
58	57	5	JAY FERGUSON —White Noise, Capitol
59	41	26	GENESIS —Abacab, Atlantic
60	59	8	NOVO COMBO —Tattoo, Polydor

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

NBC VP Al Law To Join Surrey

NEW YORK — "Moving targets are hardest to hit," says Al Law, who will leave his post as vice president of NBC Radio programming in mid-April to join Surrey Communications Research as president. Law, who joined NBC 18 months ago as vice president and general manager of WYNY-FM New York, is the second programming executive to join the company this month. Last week, Surrey announced that when it completes its purchase of six Charter stations, Charter president John Bayliss will oversee the formation of the new Surrey Broadcasting division.

Surrey, which owns KAIR-AM and KJYK-FM in Tucson, and anticipates FCC approval for its acquisition of Charter outlets in San Francisco (KIOI-AM), St. Louis (KSLQ-AM), Milwaukee (WOKY-AM/WMIL-AM) and San Diego (KCBQ-AM-FM), will decide whether to move its home base to San Diego from Tucson later this summer, according to Law.

"It's a great way to get in on the ground floor of an operation that will utilize my background in programming," Law states. "The research company is almost two years old and its major clients are the station's properties. But I'm looking forward to expanding that base and offering our research consulting service to non-Charter outlets."

Dallas Cole takes over as assistant program director of WRQX-FM Washington, D.C. on April 5. He arrives from WZOK-FM Rockford, Ill., where he was program director. ... Changes at WLUP-FM Chicago: John Roberts has been appointed research director; Pamela Koltz has been named programming/promotion assistant; and Bob Gelms is the new 2 to 6 a.m. air personality. ... John Pratt replaces Wade Carter as music director of KOMA-AM Oklahoma City. Pratt has been the afternoon drive announcer for the past year and will continue in that capacity. Carter is pursuing a career in local television.

After five years with WPLR-FM New Haven, Rose Polidoro, director of creative services, has joined WNEW-AM-FM New York as promotion director. ... WZAK-FM Cleveland, which debuted the Sunday night "Salsa Connection" program earlier this month, has added Ken Allen to its announcing staff. The former WAMO-FM Pittsburgh program director airs weekdays from 10 a.m. to 3 p.m. ... Walt Starling, WASH-FM Washington,

D.C.'s traffic reporter, was the station's official drum major when the WASH Marching Band made its third annual appearance in the city's St. Patrick's Day Parade on March 14.

Jack Armstrong, a veteran Cleveland radio personality who introduced the Beatles at their 1966 concert in the city, hosted a two-day "Beatle Fair" at the Agora last weekend. The event was sponsored by WMMS-FM Cleveland. ... Milta McLean-Dennis, public affairs director for WRKS-FM New York, was RKO Radio's general honoree at the 12th annual National Salute to Black Achievers in Industry dinner March 25 at the New York Hilton. The event, sponsored by the YMCA of Greater New York, recognizes outstanding achievements by minority persons in the business world. ... WETQ-FM Knoxville program director Tony Eubanks moved to morning drive Thursday (1), switching shifts with personality Dan King. King is now heard on the contemporary country station's 3-7 p.m. show.

Tech Advances

and a new all-in-one record cleaner, the RC5 Plus.

Among the new products for California Microwave is the AD2A dual frequency down converter for digital data transmission and CPC single channel per carrier. Sound Technology is unveiling a two-channel balancing system called the 1501A. Crown International is showing a new microphone, the 3LVR, a pressure zone mike in the tie bar configuration. Crown International is also showing a broadcast monitor tuner, the FM Two-B.

Keith Monk Audio has designed a record cleaning machine specifically for radio stations, the CR501. Canford Audio is unveiling a range of audio cables including colored mike cables with conductive thermoplastic shielding. MICMIX Audio Products is showing the Dynafex, a dynamic noise reduction system which does not use the encode/decode system. Amco Engineering is showing a new EMI cabinet designed to satisfy FCC regulations and is introducing a five-day delivery program.

On tap for Ous Conner are two new promotion/advertising campaigns called Touching You and Reaching Out For You, both designed for full-service stations. And American Image will be showing its "Plays It Country" tv campaign, which it unveiled at the recent Country Radio Seminar in Nashville.

DeWolfe Music Library is bowing its "Cuts For Commercials," 50 new album recordings of production music and sound effects for radio and tv broadcasters. The music is cut in 30 and 60 second lengths. The firm is also displaying a new 500-page catalog cross-classifying the material in the library.

Valentino Music and Sound Effects is featuring its "Major Sound Effects" library, a new sound effects library on LPs for radio and tv use. The firm is also previewing 18 new music albums.

Among the 3M wares are a line of enhanced software for routing/switching systems.

Stereo Choice

Continued from page 39

broadcast trade groups, is allowed to pick their choice without incurring the wrath of antitrust watchdogs.

NRBA therefore has invited all five manufacturers to submit articles about their systems which will be included in the booklet. Even though the NRBA is trying, in the words of a spokesman, to "simply provide a forum," there was a bit of resistance from at least one of the manufacturers wary of "hype and unsubstantiated facts" the other system makers might include in their pieces.

However, once it was explained that the NRBA booklet will say in its introduction that all of the pieces will contain only the message of the manufacturers, and that the NRBA will not be judging or listing their "favorite" but simply "serving as a witness," the organization got agreement from all of those asked to contribute.

Each article will be about 1,500 words long, the NRBA added.

Concurrently, the organization has asked their engineering counsel Harold Kasseris, a former FCC broadcast bureau asst. chief, to prepare a guide for broadcasters, and, without actually picking a particular system, indicate what would be the best kind of system to choose.

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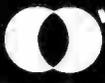
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TOP 50

Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
☆	1	16	CHARIOTS OF FIRE Vangelis, Polydor 2189 (Polygram) (Spheric B.V./WB, ASCAP)
☆	2	17	KEY LARGO Bertie Higgins, Family 9-02524 (Jen-Lee/Chappell, ASCAP/Lowery, BMI)
☆	6	11	MY GUY Sister Sledge, Cotillion 47000 (Atlantic) (Jobete, ASCAP)
☆	4	9	ON THE WAY TO THE SKY Neil Diamond, Columbia 18-02712 (Stonebridge, ASCAP/Unichappell/Begonia Melodies, BMI)
☆	5	12	ONE HUNDRED WAYS Quincy Jones Featuring James Ingram, A&M 2387 (State of The Arts/Eiza M. Ritesonian, ASCAP/Kidda/Mr. Melody, BMI)
☆	7	6	SHANGHAI BREEZES John Denver, RCA 13071 (Cherry Lane, BMI)
☆	8	8	MAKE A MOVE ON ME Olivia Newton-John, MCA 52000 (John Farrar/Snow, BMI)
☆	12	6	'65 LOVE AFFAIR Paul Davis, Arista 0661 (Web IV, BMI)
☆	10	7	MEMORY Barbra Streisand, Columbia 18-02717 (Koppelman-Baudier, BMI)
☆	11	9	THAT GIRL Stevie Wonder, Tamia 1602 (Motown) (Jobete/Black Bull, ASCAP)
☆	18	4	ALWAYS ON MY MIND Willie Nelson, Columbia 18-02741 (Screen Gems-EMI/Rose Bridge, BMI)
☆	21	4	LET'S HANG ON Barry Manilow, Arista 0675 (Seasons Four/Saturday Screen Gems-EMI, BMI)
☆	13	8	SLEEPWALK Larry Carlton, Warner Bros. 50019 (Hudson Bay, BMI)
☆	3	11	DADDY'S HOME Cliff Richard, EMI-America 8103 (Big Seven, EMI)
☆	26	3	I'VE NEVER BEEN TO ME Charlene, Motown 1611 (Stone Diamond, BMI)
☆	16	13	THROUGH THE YEARS Kenny Rogers, Liberty 1444 (Peso/Swanee Bravo, BMI)
☆	17	9	POP GOES THE MOVIES PART I Meco, Arista 0660 (20th Century Fox/Robbins/Warner Bros./UA, ASCAP/Unart, BMI)
☆	20	5	MAKING LOVE Roberta Flack, Atlantic 4005 (20th Century Fox/New Hidden Valley, ASCAP/Begonia Melodies/Fedora, BMI)
☆	19	11	OPEN ARMS Journey, Columbia 18-02687 (Weed High Nightmare, EMI)
☆	20	15	LOVE IN THE FIRST DEGREE Alabama, RCA 12288 (House Of Gold, BMI)
☆	21	19	SHOULD I DO IT The Pointer Sisters, Planet 47960 (Elektra/Unichappell/Watch Hill, BMI)
☆	24	7	IF I COULD GET YOU Gene Cotton, Knoll 5002 (Knoll, ASCAP)
☆	25	5	TEACH ME TONIGHT Al Jarreau, Warner Bros. 50032 (MCA/Cahn/Hub, ASCAP)
☆	35	2	RUN FOR THE ROSES Dan Fogelberg, FullMoon/Epic 14-02821 (Hickory Grove/April, ASCAP)
☆	30	4	GOIN' DOWN Greg Gudyry, Columbia 18-02691 (World Song, ASCAP)
☆	26	11	JUST CAN'T WIN 'EM ALL Stevie Woods, Cotillion 46030 (Atlantic) (Slapshot/Edition Sunrise/Interworld/Mighty Mathieson/Vinyl, BMI)
☆	37	2	THE BEATLES MOVIE MEDLEY The Beatles, Capitol 5100 (Comet/Maclean/Unart, BMI)
☆	32	3	BABY STEP BACK Gordon Lightfoot, Warner Bros. 50012 (Moose, CAPAC)
☆	29	6	NEVER GIVE UP ON A GOOD THING George Benson, Warner Bros. 50005 (O'Lyric/Blackwood, BMI)
☆	34	3	BEECHWOOD 4-5789 Carpenters, A&M 2405 (Stone Gate, BMI/Jobete, ASCAP)
☆	36	3	EMPTY GARDEN Elton John, Geffen 50049 (Warner Bros.) (Innersong, ASCAP)
☆	32	5	YOU NEVER GAVE UP ON ME Crystal Gayle, Columbia 18-02718 (Michael D Connor, BMI)
☆	NEW ENTRY		EBONY & IVORY Paul McCartney & Stevie Wonder, Columbia 18-02860 (MPL, ASCAP)
☆	34	17	SOMEWHERE DOWN THE ROAD Barry Manilow, Arista 0658 (ATV/Mann And Weil/Snow, ASCAP)
☆	35	17	SWEET DREAMS Air Supply, Arista 0655 (Careers/Bestall Reynolds, BMI/Riva PRS)
☆	NEW ENTRY		WAKE UP LITTLE SUSIE Simon And Garfunkel, Warner Bros. 50063 (House Of Eryant, BMI)
☆	37	11	BOBBIE SUE Oak Ridge Boys, MCA 52006 (House Of Gold, BMI)
☆	NEW ENTRY		WHEN HE SHINES Sheena Easton, EMI-America 8113 (WB, ASCAP)
☆	39	12	ANOTHER SLEEPLESS NIGHT Anne Murray, Capitol 5083 (Chappell, ASCAP)
☆	40	18	LEADER OF THE BAND Dan Fogelberg, FullMoon/Epic 14-02647 (Hickory Grove/April, ASCAP)
☆	41	2	COME TO ME Jennifer Warnes, Arista 0670 (Highest Swan/Slinky Dnily, BMI)
☆	NEW ENTRY		THEME FROM MAGNUM P.I. Mike Post, Elektra 47400 (MCA, ASCAP)
☆	43	13	WHEN ALL IS SAID AND DONE Abba, Atlantic 3889 (Countless, BMI)
☆	44	18	YOU COULD HAVE BEEN WITH ME Sheena Easton, EMI-America 8101 (ATV, BMI)
☆	45	11	NATURAL LOVE Petula Clark, Scotti Brothers 5-02676 (Epic) (Flowering Stone, ASCAP/Holy Moley, BMI)
☆	46	14	TAKE IT EASY ON ME Little River Band, Capitol 5057 (Colgems-EMI, ASCAP)
☆	47	6	MEMORIES OF DAYS GONE BY Freddie Parrish & The Five Satins, Elektra 47411 (Not Listed)
☆	48	9	SEA OF HEARTBREAK Poco, MCA 52001 (Shapiro & Bernstein, ASCAP)
☆	49	10	ONLY ONE YOU T.G. Sheppard, Warner/Curb 49858 (Cross Keys, ASCAP/Tree, BMI)
☆	50	21	COOL NIGHT Paul Davis, Arista 9645 (Web IV, BMI)

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

EDITORIAL

An Improved Department

By RADCLIFFE JOE & ROMAN KOZAK

This issue introduces Billboard's new Venues department, designed to incorporate key elements of two previous departments in the magazine, Talent and Disco Business. It will provide more sharply focused coverage of the many and varied locations which present talent, live and prerecorded, to the public. Related coverage will span booking agents, promoters and tour managers. Performance reviews, with particular emphasis on new and developing acts, will continue to appear in this department, as will the Boxscore charts, documenting the top concert grosses nationwide.

The activities of artists and artist management, where they don't relate to the business of live appearances and touring, will be reported in other sections of Billboard, including the General News pages.

The creation of the Venues department is not intended to reduce the magazine's coverage of the disco business. But in the last couple of years, the re-emergence of live talent in such locations, and the evolution of dance music to incorporate many elements of rock, r&b, country, pop, jazz, blues, reggae and gospel, has rendered irrelevant the lines of demarcation between those and other types of venues. The new editorial focus will reflect that development.

Central to Billboard's continued commitment to the disco business, which this magazine supported and nurtured through its growth into a multi-billion dollar phenomenon, are the disco charts. These will remain, although their new identification as dance/disco more accurately reflects current musical and programming trends. The popular Disco Mix column, which will take a brief hiatus from the department, is being reshaped and redefined to better reflect the industry's evolution.

In addition, Billboard is preparing a broad report on the state of the disco/dance music industry in 1982, to embrace every aspect of the field; it is scheduled for late spring publication.

Billboard's 87 years as a music industry leader have been based on an ability to recognize change, and on a willingness to move expeditiously and positively to meet the challenges that change brings. We believe the creation of the Venues department continues that tradition.

Roman Kozak and Radcliffe Joe are co-editors of the Venues department; both are based in New York.

Kool Jazz Fest Gets One Week Run In Philly

PHILADELPHIA—George Wein is bringing the Kool Jazz Festival to this city under the sponsorship of Brown & Williamson, makers of Kool cigarettes, and the week-long festival will be staged in conjunction with the Mann Music Center. Venue has been generally identified with the summer symphonic concerts of the Philadelphia Orchestra.

Dates are set for June 6-13, Wein revealed during a March 24 press conference here, and a free outdoor concert at the city's Penn Landing area under a tent will kick off the festivities. After that, the concerts will be staged both at the 3,000-seat Academy of Music and the open-sided, roof-topped Mann Music Center in Fairmount Park, where 5,000 can be seated under the roof and 10,000 on the grassy lawns outside.

The festival comes in ahead of the city's own highly touted First Annual American Music Festival that will feature the entire range of American music in a series of big name concerts from June 30 to July 11 with all the major local promoters presenting their own events. The Kool Jazz Festival is part of a nationwide string of such festivals in 19 other communities. A brochure will be released within the fortnight giving the price range for the various concerts.

The formal festival opens Monday evening (June 7) at the Academy with the Modern Jazz Quartet and the Dave Brubeck Quartet on the stage. It continues Wednesday (June 8) with Mel Torme, Gerry Mulligan and George Shearing. On June 9, the Academy will offer the Great Quartet (McCoy Tyner, Elvin Jones, Ron Carter and Freddie Hubbard) with Wynton Hubbard opening the show.

For the weekend, the festival will move to the Mann Music Center in the park with Weather Report on Friday (June 11); Count Basie Orchestra, Ella Fitzgerald, Oscar Peterson, Herbie Hancock, Chico Freeman, the Heath Brothers on Saturday (June 12); and winding up on Sunday (June 13) with George Benson and the All-Stars (Dizzy Gillespie, Ron Carter, Tony Williams, Herbie Hancock, Wynton Marsalis, and possibly Wayne Shorter), Spyro Gyra, Sarah Vaughan, Tito Puente and Third World.

Big Orange Fest Underway With An Expanded Format

By SARA LANE

MIAMI—Miami's Big Orange Festival got underway in February with an expanded format, and for the first time, the "Big O" will last through spring with events scheduled until the end of May.

Three years ago, the Performing Arts for Community and Education (PACE) began the Big O with a one-day jazz festival. In 1980, the format was expanded to include the entire month of February; 1981 saw the expansion to three or four events per day which covered February.

The festival, built around mounting support for the community-based PACE, is a showcase of area musicians, complemented by nationally and internationally known recording artists. More than 300,000 South Florida residents and tourists attended the festival events last year, and Ada Reich, spokesman for the organization, expects even more this year.

"This year," she explains, "we've focused our music on only three idioms: jazz and blues, classical and Latin. The change in format permits us to shift our production capabilities toward longer range planning and the longer format maximizes visibility for the festival, the sponsors who make it possible and for this area's rapidly growing entertainment industry."

Both free and ticketed concerts are scheduled for the four-month event. A free classical concert kicked off the festival at the Metropolitan

Museum in Coral Gables. The first gated event was held at Gusman Cultural Center in downtown Miami and featured Dr. John, John Lee Hooker and John Hammond.

The classical events are free and make up a 16-part series in museums, churches and outside venues. Until this year, PACE hadn't put much focus on Latin American music, but since Miami is heavily Latin populated, PACE promoters are gearing many free and ticketed events to this vast audience.

The fact that there's a current drive toward community involvement has helped, and by linking corporate sponsors with the programs, PACE is able to make its dollars go farther and strengthen community contributions.

"Communities all over the country are facing a difficult struggle to keep arts and music happening," Reich continues, "and they are going to have to help themselves create live entertainment. And anyone can do it by involving the community and getting the residents to participate and become members."

During the past couple of years, PACE has moved beyond its role as community arts promoter to become a festival producer. From the start its goal has been to showcase South Florida's most notable talents in free concerts and international artists in ticketed events. Proceeds from ticketed events go back into PACE to sponsor free concerts.

'Tropical Night' Promos Put Focus On Latin Beat

By ENRIQUE FERNANDEZ

NEW YORK—Two recent "tropical nights" promotions at radically different, but equally chic Manhattan dance clubs, are thought to mark a renewed interest in Latin dance music among the rock/disco crowd and the clubs they patronize.

At Danceteria, the new wave dance club, a "Pantropical Night" featured a double bill of Tipica '73, a New-York-based salsa band, and Primitivo Santos, a Dominican merengue group also based in New York.

At Regine's the Latin-pop beat of the Miami Sound Machine was presented to a clientele of international jetsetters as part of a gala carnival celebration.

While New York dance clubs have eagerly embraced disco, punk, funk, new wave, reggae, rap and even Brazilian samba, many club operators have shied away from featuring Latin music.

In the past year Magique, a popular New York discotheque, broke the ice by booking salsa acts like Eddie Palmieri, Tito Puente and Ray Barretto. However, much of the credit for enhancing the image of Latin dance music outside the conventional salsa clubs must go to the Village Gate's innovative Monday Night series, "Salsa Meets Jazz."

As a result of this series, started about a year ago, the Village Gate has become an important venue for Latin music in New York City. Its programs attract a multi-cultural crowd, consisting of jazz, rock and salsa aficionados.

Danceteria may be the first non-Latin club in the city to showcase mainstream salsa and merengue artists, a thought which Jim Fouratt, the club's operator voiced when he

jokingly welcomed patrons to "Casino 14," a popular downtown Latin club.

That evening, Tipica '73 chose to spotlight the fiery riffs of violinist Alfredo de la Fe, an artist perfectly suited for a rock-oriented audience. By contrast, Primitivo Santos put on a display of fast, tight ensemble work that was as sharp as any prerecorded dance music.

Disco, samba, salsa, pop and rock are all fused in the sounds of the Miami Sound Machine. The group presented the sort of mix that Regine's patrons like to dance to. The group records for CBS International, and has been gaining followers throughout Latin America.

APRIL 10, 1982, BILLBOARD



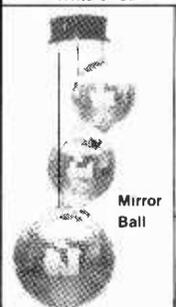
DEEJAY SHOW—Roger Troutman, left, and Zapp, perform for members and friends of the Las Vegas Record Service (pool) at the organization's first annual deejay award ceremony held recently at Caesars Palace, Las Vegas.

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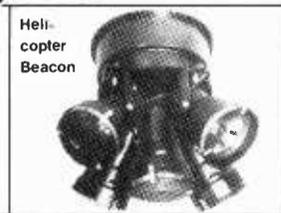


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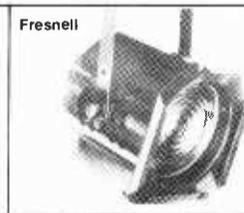


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2/28 ARENA—SIOUX FALLS, SOUTH DAKOTA—8,000

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2/19 PRAIRIE CAPITAL CONVENTION CENTER—SPRINGFIELD, ILLINOIS—8,400
2/28 ARENA—SIOUX FALLS, SOUTH DAKOTA—8,000

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LOVERBOY

IN LESS THAN A YEAR!



Billboard photo by Chuck Pulan

RITZ SHOW—Ron Wood of the Rolling Stones joins Bobby Womack on stage during his show at the Ritz in New York.



KING COOKS—B.B. King jams during a party hosted by MCA Records commemorating his 35 years in the music industry. The party was at Sound Emporium in Nashville, the studio where King recorded his latest album, "Love Me Tender." While in Nashville, King also performed at the Tenn. Performing Arts Center.

Special Effects System Debuted By Fireworks

NEW YORK—Fireworks Productions has developed a new special effects system which allows club, disco and auditorium operators to bring continuous and creative change to their entertainment environments.

The unit, designated Prisma, is an updated version of the firm's "Fire Galaxy" system introduced more than a year ago, according to Rhett Fire, president of Fireworks Productions.

Says Fire, "Not only does Prisma change the atmosphere of a space according to a client's desire and/or theme, it also introduces giant prisms, in multicolors, that are synchronized with the music."

This synchronization, according to Fire, allows the prisms to rotate in all directions while circling an entire dance floor and its audience. The colors of the prisms are said to bathe the dancers in rainbow reflections.

Fire explains that the new system utilizes "patented walls" of rotating, multi-colored columns which, while defining a room's space, allows the operator to determine the atmosphere. To achieve this, club owners can choose from "an infinite variety of possible environments created by such software as films, video clips, still photography, laser productions, holography or any combination of lighting and sound effects."

Fire claims that the installation of the Prisma system into a room brings flexibility to the space which would not be possible with conventional lighting and sound systems. He says, "With the use of Prisma, the same space, without costly modifications, can be used for meetings, and piano bar or restaurant by day, and a most exciting entertainment complex by night."

Although designed around the same basic technology that spawned Fire Galaxy, the Prisma system, created by the late Ugo Torricelli, award-winning cinematographer, is custom designed and installed to meet the specifications of each club operator and the room he controls.

Price of the system starts at \$1 million each, and according to Fire a number of inquiries have already been received, including one from the Trusthouse Forte Leisure Group, and the office of the Governor of the City of New York.

Opryland Set For 11th Season

NASHVILLE—Country, gospel and rock will dominate the live entertainment scene at Opryland U.S.A. as the theme park moves into its 11th season.

Among the performers scheduled to appear in concert are Conway Twitty (April 25), Ray Stevens (May 7), Reba McEntire and Ricky Skaggs (May 14), and Quarterflash (May 21).

Special festivals include the Opryland Gospel Jubilee on the Memorial Day weekend and a 1950s rock'n'roll revival on the Labor Day weekend. The Gospel Jubilee will feature the Rex Nelson Singers (winners of the 1982 Dove Award for traditional gospel album of the year), the Hemphills, Wendy Bagwell and the Sunlitters, the Cathedrals, Amy Fletcher, the Masters V, the Hinsons, the Kingsmen, the Chuck Wagon Gang, the Blackwood Brothers and the Scenicland Boys.

Survey For Week Ending 4/10/82

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND**—\$314,063, 21,334 (21,700 capacity), \$15 & \$12.50. C.K. Spurlock. Hampton (Va.) Coliseum, two shows, one sellout, March 24-25.
- **SAMMY HAGAR, QUARTERFLASH**—\$297,586, 28,000, \$12 & \$10.50. Bill Graham Presents, Cow Palace, San Francisco, two sellouts, March 26-27.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR**—\$234,498, 16,089, \$15 & \$12.50. C.K. Spurlock. Greensboro (N.C.) Coliseum, sellout, March 27.
- **POLICE, JOE KING CARRASCO**—\$216,627, 18,017 (19,000 capacity), \$13.25 & \$10.75. 462 Inc., Reunion Arena, Dallas, March 23.
- **J. GEILS BAND, U-2**—\$191,588, 15,476, \$12.50 & \$10.50. Wolf & Rissmiller Concerts, Los Angeles Sports Arena, sellout, house attendance record, March 27.
- **POLICE, JOE KING CARRASCO**—\$184,202, 17,343, \$11.50, \$10.50, & \$9.50, in house promotion/Pace Concerts, University of Texas Frank C. Erwin Jr. Special Events Center, Austin, sellout, March 22.
- **BAR-KAYS, AURA, LTD, CONFUNKSHUN**—\$181,862, 18,330 (19,000), \$10.50 & \$9.50. Dimension Unlimited/JAM Prods., Reunion Arena, Dallas, March 20.
- **FOREIGNER, BRYAN ADAMS**—\$178,772, 14,508, \$12.50 & \$10.50. Beach Club Promotions/Sunshine Promotions/Sunshine South Greensboro (N.C.) Coliseum, sellout, March 28.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR**—\$171,630, 11,974, \$15 & \$12.50. C.K. Spurlock. Charlotte (N.C.) Coliseum, sellout, March 26.
- **ROD STEWART**—\$166,405, 13,915, \$12.50 & \$10.50. Avalon Attractions, Long Beach (Calif.) Arena, sellout, March 24.
- **POLICE, JOAN JETT & THE BLACKHEARTS**—\$161,701, 15,289, \$10.75. Contemporary Prods./New West Presentations, Kemper Arena, Kansas City, Mo., sellout, March 25.
- **SAMMY HAGAR, QUARTERFLASH**—\$149,930, 15,000, \$10. John Bauer Concerts, Seattle Center Coliseum, sellout, March 18.
- **FOREIGNER, BRYAN ADAMS**—\$145,757, 12,650, \$12.50 & \$10.50. Beach Club Promotions, Charlotte (N.C.) Coliseum, sellout, March 27.
- **FOREIGNER, BRYAN ADAMS**—\$143,218, 11,681, \$12.50 & \$10.50. Beach Club Promotions, Columbia (S.C.) Coliseum, sellout, March 26.
- **ROD STEWART**—\$132,125, 11,400, \$12.50 & \$10.50. Avalon Attractions/Marc Berman Presents, San Diego (Calif.) Sports Arena, sellout, March 23.
- **FOREIGNER, BRYAN ADAMS**—\$125,542, 10,619 (11,628), \$12.50 & \$10. Beach Club Promotions, Jacksonville (Fla.) Veterans Memorial Coliseum, March 17.
- **OAK RIDGE BOYS, CORBIN HANNER BAND, BURRITO BROTHERS**—\$122,063, 9,399 (18,000), \$12, \$11 & \$10. Feyline Presents, McNichols Arena, Denver, March 25.
- **J. GEILS BAND, JOHNNY & THE DISTRACTIONS**—\$114,099, 12,000, \$10.50 & \$9.50. Contemporary Prods., Omaha Civic Center, sellout, March 18.
- **ZZ TOP, LE ROUX**—\$112,079, 10,455 (12,000), \$10.75 & \$9.75. Avalon Attractions, Los Angeles Sports Arena, March 27.
- **FOREIGNER, BRYAN ADAMS**—\$99,740, 10,357 (14,000), \$10. Sound Seventy Prods./Pace Concerts, Municipal Auditorium, Mobile, Ala., March 23.
- **FOREIGNER, BRYAN ADAMS**—\$93,870, 8,500, \$11.50 & \$10.50. Cellar Door Concerts, Lee County Arena, Ft. Myers, Fla., sellout, March 18.
- **FOREIGNER, BRYAN ADAMS**—\$93,188, 7,933 (8,482), \$12.50 & \$11.50. Chesapeake Concerts, Savannah (Ga.) Civic Center, March 16.
- **OAK RIDGE BOYS, ROY ORBISON**—\$90,593, 8,674 (11,791), \$10.50 & \$9.50. Cellar Door Concerts, Richmond (Va.) Coliseum, March 5.
- **PEABO BRYSON, THE JONES GIRLS**—\$81,892, 6,000, \$15, \$13 & \$11. Taurus Prods./Pace Concerts, Saenger Performing Arts Center, New Orleans, two sellouts, March 12.
- **BLACK SABBATH, WRABIT**—\$80,723, 8,358 (12,000), \$10.50 & \$9.50. Contemporary Prods., Omaha Civic Auditorium, March 19.
- **DARYL HALL & JOHN OATES, DONNIE IRIS**—\$75,438, 7,281 (9,663), \$11. Beaver Prods., Reunion Arena, Dallas, March 29.
- **DARYL HALL & JOHN OATES, DONNIE IRIS**—\$71,932, 7,500 (8,100), \$10 & \$9. Schon Prods., Bicentennial Center, Salina, Kan., March 27.
- **SAMMY HAGAR, QUARTERFLASH**—\$69,819, 7,200, \$10.75 & \$9.75. Avalon Attractions, Selland Arena, Fresno, Calif., sellout, March 24.
- **JERRY LEE LEWIS, MICKEY GILLEY, JOHNNY LEE**—\$69,371, 7,687, \$9.50 & \$8.50. C.K. Spurlock. Hirsch Coliseum, Shreveport, La., sellout, March 26.
- **JIMMY BUFFETT & THE CORAL REEFER BAND**—\$67,194, 6,694, \$10.50 & \$9.50. Sound Seventy Prods./Beach Club Promotions, Knoxville (Tenn.) Civic Coliseum, March 14.
- **SAMMY HAGAR, QUARTERFLASH**—\$64,750, 6,500, \$12 & \$10.50. Bill Graham Presents, Reno (Nev.) Centennial, sellout, March 25.
- **BEACH BOYS, JOHN MORAN**—\$64,724, 5,347 (7,000), \$12.75. DiCesare Engler Prods./Electric Factory Concerts, Stanley Theatre, Pittsburgh, two shows, March 25.
- **J. GEILS BAND, U-2**—\$60,010, 7,096 (13,000), \$9.50 & \$8.50. Sunshine Promotions, Indiana Convention Center, Indianapolis, March 14.
- **RONNIE MILSAP, RICKY SKAGGS**—\$52,500, 6,238, \$9 & \$8. TRN Prods., Chaparral Center, Midland, Texas, sellout, house attendance record, March 27.
- **KOOL & THE GANG, CHESTER AUSTIN & PITTSBURGH'S FINEST**—\$46,922, 3,599, \$13.75. DiCesare Engler Prods., Stanley Theatre, Pittsburgh, sellout, March 24.
- **JIMMY BUFFETT & THE CORAL REEFER BAND**—\$45,497, 4,992 (9,366), \$10 & \$9. Sound Seventy Prods., Nashville Municipal Auditorium, March 17.
- **DARYL HALL & JOHN OATES, LAMONT CRANSTON**—\$45,176, 4,500 (7,600), \$10.50 & \$9.50. Schon Prods., Pershing Municipal Auditorium, Lincoln, Neb., March 25.
- **KOOL & THE GANG, SLAVE, SKYY**—\$42,003, 4,444 (7,800), \$10.50 & \$9.50. Schon Prods., Pershing Municipal Auditorium, Lincoln, Neb., March 25.

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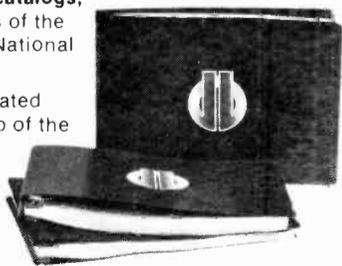
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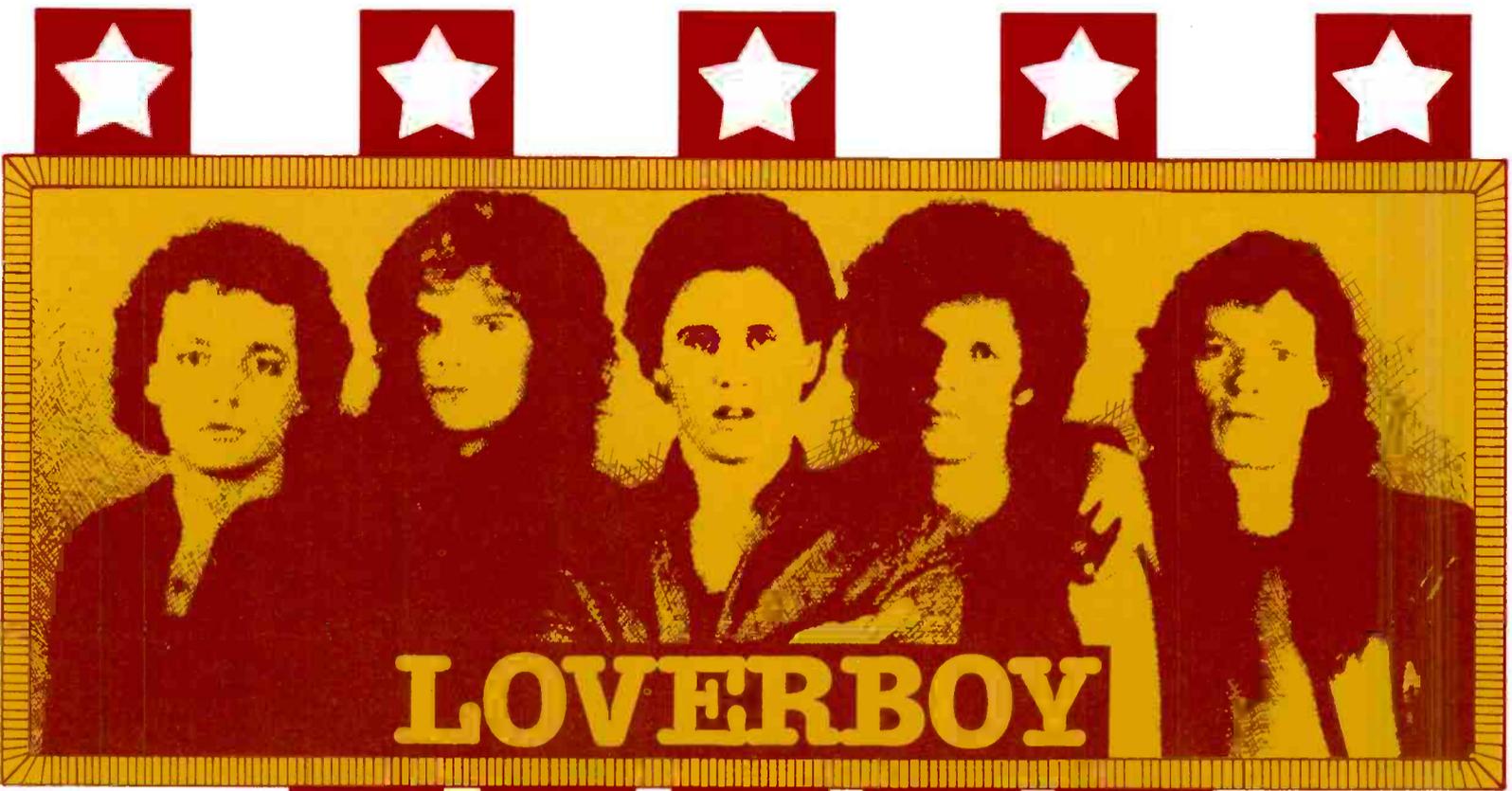
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Donnie Iris, Albritton McClain, Marty Lee, Kevin Valentine, Mark Avsec, Mike Belkin, Bill Elson

History Makers

(Fastest Sell-Outs/Largest Crowds)

- Feb. 14 - Civic Center
Bismarck, North Dakota
- 16 - North Dakota State
University Fieldhouse
Fargo, North Dakota
- 23 - Brown County Arena
Greer Bay, Wisconsin
- 25 - Peshing Auditorium
Lincoln, Nebraska

Record Breakers

(House Records/Advance Sell-Outs)

- Feb. 12 - Rushmore Plaza Civic Center
Rapid City, South Dakota
- 15 - Duluth Arena
Duluth, Minnesota
- 18 - Palmer Alumni Fieldhouse
Davenport, Iowa
- 19 - Prairie Capital
Convention Center
Springfield, Illinois
- 20 - Metro Centre
Rockford, Illinois
- 27 - Civic Auditorium
St. Joseph, Missouri
- 28 - Sioux Falls Arena
Sioux Falls, South Dakota

Sell-Outs

- Feb. 13 - Municipal Auditorium
Sioux City, Iowa
- 21 - LaCrosse Center
LaCrosse, Wisconsin
- 22 - Five Flags Center
Dubuque, Iowa
- 26 - Hilton Coliseum
Ames, Iowa



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Venues

Radio City Music Hall To Be TV Subject

NEW YORK—Radio City Music Hall, now celebrating its golden jubilee, is having a full-length, made-for-television feature film made to commemorate its colorful history.

The movie, "Legs," will revolve around the lives of three of the hall's famous Rockettes. It is being produced by Catalina Production Group and Radio City Music Hall Productions in association with Warner Bros. TV.

The film will go into production this summer, and will be released through ABC-TV. It will have a script by Brian Garfield who also wrote the script for the film "Hopscotch."

Meanwhile, the hall kicked off its 50th year celebrations March 26 with a two-hour musical presentation, titled "Encore," that featured the works of many of the world's best-known composers, ranging from Ravel, Rubinstein and Gershwin, to the Beatles and Burt Bacharach.

The show, a black-tie affair, attended by an estimated 6,000 invited guests, featured such tunes as

Philly Commission Bans 'Ladies Night'

PHILADELPHIA—The Philadelphia Human Rights Commission has put a crimp in the promotional efforts of clubs here which try to attract female trade by offering half price drinks, food and admission.

Ruling on a complaint brought against The Shack, a club based here, the Commission stated that women's specials are a violation of the equal rights law banning discrimination because of sex, race or religion.

The Commission ordered The Shack to discontinue its "Ladies Night" promotions unless the premiums are also extended to male customers.

The ruling is expected to have a far-reaching effect on most after-dark spots here, especially those that cater to the singles trade.

"Rhapsody In Blue," "Bolero," a medley of hits from the movie "That's Entertainment," and excerpts from 50 years of American

popular music. Clips from the 674 feature films that have played the hall in the past 50 years were also shown.

The show was produced and presented by Radio City Music Hall Productions with Robert Jani directing.

Bandleaders Attract 600, But No Music

LOS ANGELES—Some 600 musicians and fans of the old big bands congregated at Sportsmen's Lodge in suburban Sherman Oaks last week for the sixth annual Big Band Reunion sponsored by the Hollywood Press and Entertainment Industry Club.

Among the guests who spoke were Les Brown, Freddy Martin, Al Donahue, Orrin Tucker, John Green, Art Jarrett, Ray Anthony, Bobby Byrne, Van Alexander and Frankie Carle, whose orchestras in the 1930-40 period rang up sales of millions of records.

Alvino Rey attended, but declined to speak.

Tickets, which included a beef dinner, were pegged at \$17.50. The maestri who spoke reminisced of the old days, in the main, but throughout the evening an element was disturbingly missing. No music, not even piped-in background melodies, was heard.

Co-emcees for the event were Leo Walker and Ray Briem.

Signings

Reggae artists Peter Tosh and Jimmy Cliff to Norby Walters & Associates for booking. ... Sire's Depeche Mode and Warner's Marshall Crenshaw to International Talent Group. ... Ronnie Milsap to APA. ... Tompall and the Glaser Brothers to Top Billing International. Porter Wagoner to Buddy Lee Attractions Inc. for booking. ... Jack Green to the Joe Taylor Artist Agency. ... Michael Murphy to Monterey Peninsula Artists. ... Sue Powell to Buddy Lee Attractions.

Billboard Dance/Disco Top 80

Survey For Week Ending 4/10/82

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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		
☆	2	8	DON'T COME CRYING TO ME/LET IT RIDE—Linda Clifford—Capitol (LP) ST 12181	☆	63	2	DON'T MAKE ME WAIT—Peech Boys—Westend (12 inch) WES 22140		
2	1	14	GLAD TO KNOW YOU/3,000,000 SYNTHS/QUESTIONARE—Chas Jankel—A&M (LP) SP 4885 (THE BEST PART OF) BREAKIN' UP—Roni Griffith—Vanguard (12-inch) SPV 54 A	☆	48	5	STAY/TAKE ME UP—Matrix—Sugarscoop (12 inch) SS 420A		
☆	3	9	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—A&M (LP) SP4892	☆	43	30	YOU'RE THE ONE FOR ME—D. Train—Prelude (12 inch) PRLD 621		
☆	5	21	MEGATRON MAN/GET A LITTLE—Patrick Cowley—Megatone (LP) M1002	☆	50	5	(WON'T YOU) DANCE WITH ME/SOONER OR LATER—Crystal & The Team—Moby Dick (12 inch) BTG 332		
☆	19	6	I SPECIALIZE IN LOVE—Sharon Brown—Profile (12 inch) PRO 7006A	☆	45	6	PRECIOUS/A TOWN CALLED MALICE—The Jam—Polydor (12 inch) Import		
☆	13	6	YOU GOT THE POWER—War—RCA (12 inch) PD 13062	☆	51	5	SHOUT ABOUT IT—Lamont Dozier—M&M (LP/12 inch) MM 104AE/MM 103AA		
☆	8	12	THE VISITOR/WHEN ALL IS SAID AND DONE—ABBA—Atlantic (LP) SD 19332	☆	47	33	TAINTE LOVE/WHERE DID OUR LOVE GO—Soft Cell—Sire/Warner Bros. (LP/12 inch) SRK 3647/DERE 49856		
☆	9	11	TIME—Stone—West End (12 inch) WES 22-139	☆	48	35	LET'S WORK/CONTROVERSY—Prince—Warner Bros. (LP/12 inch Remix) BSK 3601/DW-DS-50028		
☆	11	6	JUMP SHOUT—Lisa—Moby Dick (12 inch) BTG 1032	☆	49	33	CAN YOU MOVE/CLUBLAND MIX/BRING ON THE FUNKATERS—Modern Romance—Atlantic (LP/12-inch) SD 19338/ DMD 4819		
☆	11	6	BURNIN' UP/SO GOOD SO RIGHT—Imagination—MCA (LP) MCA 5271	☆	50	6	I COULD BE HAPPY—Altered Images—Epic (LP) FR 37738		
☆	14	19	DESIGNER MUSIC/HOLD ME DOWN—Lipps' Inc.—Casablanca (LP) NBLP 7262	☆	60	3	DON'T YOU LOVE IT—Maxine Singleton—Peter Pan (12 inch) TAS-2801F		
☆	13	7	TELL ME THAT I'M DREAMING—Was (Not Was)—Island/ZE (12 inch) DISD 50011	☆	57	3	THE LOVE STEALERS/I'VE BEEN WATCHING YOU/I WANT TO DO SOMETHING FREAKY TO YOU—Saint Tropez—Destiny (LP) DLA 10004		
☆	14	12	CENTERFOLD/FLAMETHROWER—J. Geils Band—EMI (LP) SOO 17062	☆	53	3	IN THE NAME OF LOVE—Thompson Twins—Arista (12 inch) CP 712		
☆	15	7	MESOPOTAMIA—B 52's—Warner Bros. (MINI LP) MINI 3641	☆	54	3	ONE DRAW—Rita Marley—Shanachie (12 inch) 5003		
☆	26	4	MURPHY'S LAW—Cheri—Venture (12 inch) VD 5019	☆	55	71	IT AIN'T WHAT YOU DO...—Fun Boy Three—Chrysalis (12 inch) CDS 2570		
☆	23	5	LOVE BUZZ—Vogue—Atlantic (LP) SD 19343	☆	56	72	RHYTHM OF THE JUNGLE—The Quick—Epic (12 inch) 492809		
☆	18	11	DON'T TURN YOUR BACK ON LOVE—Eloise Whitaker—Destiny (LP/12-inch) DLA 10006/DT 302R	☆	62	5	TAKE MY LOVE—Gene Dunlap—Capitol (LP) ST 12190		
☆	24	5	FALL IN TO A TRANCE—Jimmy Ross—RFC/Quality (12 inch) QRFC 009	☆	NEW ENTRY	→	LET IT WHIP—Dazz Band—Motown (LP/7 inch) 6004ML/1609M		
☆	20	14	MAMA USED TO SAY—Junior—Mercury (12 inch) MDS 4014	☆	59	64	2	TELL ME TOMORROW—Smokey Robinson—Tamlam (LP) 6001TL	
☆	21	21	WORK THAT SUCKER TO DEATH—Xavier—Liberty (12 inch) SPRO 212	☆	NEW ENTRY	→	FORGET ME NOTS—Patrice Rushen—Elektra (LP) EI-6015		
☆	22	10	U TURN ME ON—Tomorrow's Edition—RFC/Atlantic (12 inch) DM 4825	☆	61	66	2	YOUR GOOD LOVIN'/CAN WE FALL IN LOVE AGAIN—France Joli—Prelude (LP) PRL 14103	
☆	23	25	BOSTICH—Yello—Stiff (EP) TEES 12-10	☆	62	67	2	ROMAN GODS/RIDE YOUR PONY—Flestones—IRS (LP) SP 70018	
☆	24	22	IN THE RAW—Whispers—Solar (LP) EAS 27	☆	NEW ENTRY	→	TRY JAH LOVE—Third World—Columbia (LP) FC37744		
☆	25	20	BREAKAWAY—Pure Energy—Prism (12-inch) PDS 420	☆	64	69	2	IT TAKES HEART—Greg Perry—Alfa (12 inch) AAD 14017	
☆	26	17	NEVER SAY NEVER—Romeo Void—415 Records (EP) A-0007	☆	65	NEW ENTRY	→	LOVE PLUS ONE—Haircut One Hundred—Arista (LP) AL6600	
☆	34	6	NATIVE LOVE (Step By Step)—Divine—"O" Records & Visuals (12 inch) OR 717	☆	66	54	22	CALL ME/LET'S CELEBRATE—Skiyy—Salsoul (LP/12 inch) SA8548/S6365	
☆	38	4	CIRCLES—Atlantic Starr—A&M (LP) SP 4883	☆	NEW ENTRY	→	GIGOLO—O'Bryan—Capitol (LP) ST12192		
☆	29	27	SURE SHOT—Tracy Weber—RFC/Quality (12 inch) QRFC 005	☆	NEW ENTRY	→	ON A JOURNEY—Elektrik Funk—Prelude (12 inch) PRLD622		
☆	30	28	THAT GIRL—Stevie Wonder—Tamlam (7 inch) 1602TF	☆	NEW ENTRY	→	ACT LIKE YOU KNOW—Fat Larry's Band—WMOT (12 inch) 4W902832		
☆	31	31	I LOVE ROCK 'N ROLL—Joan Jett & the Blackhearts—Boardwalk (LP) NB 1-33243	☆	NEW ENTRY	→	CAN YOU SEE THE LIGHT—Brass Construction—Liberty (12 inch) 7201		
☆	32	32	FEEL ALRIGHT—Komiko—Sam (12 inch) S 12344	☆	NEW ENTRY	→	HELP IS ON THE WAY—Whatnauts—Harlem International (12 inch) HIR 110		
☆	41	9	SHOW YOU MY LOVE/GO BACK—Goldie Alexander—Arista (12 inch) CP 713	☆	61	20	MIRROR MIRROR/WORK THAT BODY—Diana Ross—RCA (LP) AFL1-4153		
☆	34	29	WHAT DOES IT TAKE/KICKS—Amy Bolton—Importe/12 (EP) MP 314AA	☆	62	6	YOU ARE THE ONE—AM-FM—Dakar/Brunswick (12 inch) DK 103		
☆	42	4	HOLD ON TIGHT—Fantasy—Pavillion (12 inch) 429-02725	☆	74	53	12	LIFE IN SPACE—Mayday—A&M (LP) SP 17180	
☆	36	36	SHINE ON—George Duke—Epic (LP) FE 37532	☆	75	43	16	SHAKE IT UP/CRUISER—The Cars—Elektra (LP) 5E567	
☆	37	37	STILL GOT THE MAGIC (Sweet Delight)—Michael Wycoff—RCA (12 inch) PD 13055	☆	76	47	11	THE BEAT ESCAPE—Fingerprntz—Stiff (LP) TEES 1001	
☆	49	4	A NIGHT TO REMEMBER—Shalamar—Solar/Elektra (LP) S 28	☆	77	68	10	GOLDENES SPIELZEUG/EEL QUE—D.A.F.—Virgin (LP) Import	
☆	46	5	TASTE OF MUSIC—Kleer—Atlantic (LP) SD 19334	☆	78	70	17	I DON'T KNOW WHAT IT IS/HOMOSAPIENS—Pete Shelley—Genetic (LP/12 inch) Import	
☆	40	40	24	JUST CAN'T GET ENOUGH/NO DISCO—Depeche Mode—Sire/Warner Bros. (LP/7 inch) SRK 3642	☆	79	78	10	MUST BE THE MUSIC—Secret Weapon—Prelude (12 inch) PRLD 614
				☆	80	79	17	QUICK SLICK/OUT THE BOX/CAN'T SHAKE YOUR LOVE—Syaeta—Tamlam (LP) T8-376M1	

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Talent In Action

PETER, PAUL & MARY

Capitol Theatre, Sydney
Admission: \$15

From the moment that Peter Yarrow, Noel Paul Stookey and Mary Travers appeared unannounced from sidestage to a loud, lingering welcome which bordered on pandemonium, it was apparent that their first Australian concert for 12 years was as much an intense emotional experience for themselves as the devoted audience.

Australians have long reserved a special place in their collective heart for Peter Paul & Mary, and it was clear on this, their sixth down under tour, that the feeling is reciprocal.

Opening with John Hall's anti-nuclear "Power" was not, as may have been suggested, a sign of things to come. Throughout the two-hour set the offerings were rarely political, at least in an overt sense. This time around, the music was as important as the message, each set striking for its form, structure, melody and, of course, harmonies. Vocally, the three troubadours soared, swooped and serenaded, their unified voice a sweet, lush flow that has matured perfectly.

A limited number of the trio's classics were rendered, including "Don't Think Twice It's Alright," "Puff The Magic Dragon," "Leaving On Jet Plane," "A Soulin'," "If I Had A Hammer" and "Blowin' In The Wind." But the bulk of the set was comprised of songs from their 10th joint album "Such Is Love," which has only been issued in Australia at this point. All but two of the LP tracks were performed including a moving rendition of Phil Ochs' "There But For Fortune" which Mary Travers introduced as "a song we should have done during the first ten years."

The time-honored practice of allocating solo segments to each performer was adhered to mid-set, allowing each diverse and individual talent to communicate with the audience on an intimate and often exhilarating level.

Any legendary act which has spanned two decades of operation walks a thin line in concert: between slickly going through the motion one more time, and giving every song a new vitality and meaning. Peter, Paul & Mary never once gave cause to believe that the reason for them being on stage was anything other than a deep and abiding love for music, each other, and the people who came to be touched by three very human artists.

GLENN A. BAKER

CLARENCE CLEMMONS
AND
THE RED BANK ROCKERS

Country Club, Reseda, Calif.
Admission: \$10

Clarence Clemmons' set here March 10, the fourth of four Los Angeles appearances, was more like a history lesson than the average rock show. But what a history lesson. School was never like this.

Clemmons, moonlighting from his "day job" as Bruce Springsteen's saxophonist, performed mostly oldies before the capacity crowd. But this was not just a rerun of "Name That Tune." He and his backing 10-piece band injected heart, spontaneity and wit into what could have been an ordinary performance. After all, anyone associated with Springsteen could probably get away with a perfunctory performance and not suffer backlash.

The one-hour 40-minute, 20-song set opened with "Georgia" and it was indicative of what was to come: a well-worn standard translated into something just slightly new due to Clemmons' plaintive yet powerful tenor saxophone playing. Vocalist J.T. Bowen ably assisted on several songs but his knockout rendition of "Try A Little Tenderness" laid the audience flat on its back.

Clemmons performed the vocals on several numbers. While he is not a great singer, neither is he embarrassingly bad. In fact, his version of "Let Me Stand Next To Your Fire" could rank up there with Jimi Hendrix' in the vocal department.

Contrary to some speculation, Springsteen didn't magically appear from the wings. As with the Gary U.S. Bonds show a few months ago though, if really didn't matter.

CARY DARLING

BILLY VERA

Roxy, Los Angeles
Admission: \$6.50

Vera is still one of the best kept secrets to come out of Los Angeles. Despite his gigging around town for two years to capacity crowds

and an album on Alfa Records, a mention of Vera's name outside the city limits is likely to elicit a "Billy who?"

Why this should be is a mystery as Vera and his eight-piece band, formerly dubbed the Beaters, proved here March 15 that it is part of the cream of the crop of L.A.'s music scene. Playing a slightly urbanized brand of r&b, jazz and country-tinged rock, the group is proficient, witty and involving.

Vera's trump card is himself. His affable, slightly naughty schoolboy stage presence makes the audience feel as if it just happened to pop into Vera's living room. It is all the more surprising then when Vera rips into one of his stormy vocal performances. While his uptempo songs are amiable and entertaining, it is his ballads that are something special. The highlight of the 19-song, two-hour set is "Here Comes The Dawn," a magnificent torch to love won and then lost.

Vera's values are old ones: finding love and holding on to it. Yet in his hands this isn't just another cliché. Credit also has to go to the band, especially the four-piece horn section, for putting Vera's vision across. With a new album on Alfa, perhaps Vera won't remain Los Angeles' little secret. If we're lucky

CARY DARLING

BERTIE HIGGINS

Angora Concert Hall, Atlanta
Tickets: \$6.50

With tropical plants adorning the stage, Kat Family recording artist Bertie Higgins premiered tunes from his debut album, "Just Another Day In Paradise," before a crowd of 800 in his adopted city.

Many in the audience were seeing the Tarpon Springs, Fla. native for the first time. Previously, his only concert appearance in the area was as an opener for Don McLean, at the time his hit single, "Key Largo," was first breaking. While the earlier, strongly AOR crowd seemed unfamiliar with Higgins, this assemblage enthusiastically cheered every one of the 12 songs rendered by Higgins and his five-piece road band, Paradise.

The hour-long set kicked off with "Just Another Day In Paradise," a lilting ballad. The next selection, "Casablanca," provided a showpiece for both the lyrical piano work of John Healy and the mandolin of Jeff Pinkham, a strong player whose mandolin solo on "Key Largo" firmly anchors the tune.

Most of Pinkham's work was on lead guitar this night, and it was on the rockers that he shone most authoritatively. "White Line Fever," "Down At The Blue Moon," and "The Tropics," are all lyrical, fast-paced tunes, written by Higgins based on his experience in the Keys. Several Pinkham guitar solos mixed well with the authoritative rhythms of drummer Rick Litzenberger and Edward Higgins (Bertie's cousin) on congas.

While all songs were well received, "Key Largo," not surprisingly, drew the best response. Higgins and the Paradise Band delivered an effective treatment despite the fact that strings, present on the record, were not used live, and the mandolin fills were mixed too low. Higgins and the Paradise Band have in a short period of time, developed a true concert persona as they hit the road in early spring for a series of key support dates, including several with the Beach Boys in late March.

RUSSELL SHAW

EMMYLOU HARRIS
GUY CLARK

Vanderbilt Univ., Nashville
Tickets: \$7

Whether singing the poignant "To Daddy," accompanied only by her acoustic guitar, or belting out a rock medley including "Ship Around," backed by a sizzling Hot Band, Emmylou Harris is a consummate vocalist.

Harris has a knack for taking a tune and branding it unique with her distinctive pure tones. Her 85 minute set March 18 included stylized covers of Simon & Garfunkel's "The Boxer," Bruce Springsteen's "The Price You Pay," Delbert McCClinton's "Two More Bottles Of Wine," Creedence Clearwater Revival's "Bad Moon Rising" and the Oak Ridge Boys' "Leaving Louisiana In The Broad Daylight." She reached back to her days with Gram Parsons for "The Return Of The Grievous Angel" and sang several selections from her most recent album, "Cimarron."

Although she is generally reserved, Harris was unusually relaxed in the collegiate atmosphere, with her disarming manner matching the

crowd's conviviality. Vocally, the current Hot Band does not match the days when Ricky Skaggs and Rodney Crowell were members, but instrumentally they are as sound as ever.

Opener Guy Clark had some pacing problems during his 50-minute set, but enthused enough of the audience to warrant an encore. Highlighting his performance was a surprise duet with David Allan Coe on "Like Desperadoes Waiting For A Train."

ROBYN WELLS

LANNY MORGAN QUINTET

Carmelo's, Sherman Oaks, Calif.
Admission: \$5

After 27 years as a musician, Lanny Morgan this month sees his first album issued. The alto-soprano saxophonist for more than two decades has been a power in the big Maynard Ferguson band, and in Los Angeles television and motion picture studios. Now he's making his move, breaking in a new five-man combo simultaneously with the release of his "It's About Time" LP on the new Palo Alto label.

Flanking Morgan are quality musicians Lou Levy, piano; Don Rader, trumpet-flugelhorn; Monty Budwig, acoustic bass, and Nick Ceroli on drums.

Morgan's program Friday (19) opened with a tune first popularized by Russ Columbo in 1932, "Just Friends." Weaving Parkerish figures on alto, the leader ripped off five straight solo choruses at bright tempo. Additional solos by all four sidemen followed. Morgan pursued that pattern throughout the 65-minute set with Don Rader's original "Doin' Right," "Jitterbug Waltz," "But Beautiful," "It's About Time" and "Koko." Yet another Yardbird-Gilliespie classic, "Groovin' High," served as an encore.

With only a two man front line, it's difficult to achieve much variety in sound, but Morgan and his men varied their tempos wisely and Rader and Levy were versatile enough to maintain the interest of a capacity audience with their solos.

DAVE DEXTER JR.



Billboard photo by Chuck Pulin

BOTTOM LINE BIRTHDAY—David Bromberg, right, gets a little help from John Sebastian during Bromberg's New York appearance celebrating the Bottom Line's eighth anniversary. Also performing were Phoebe Snow, Aztec Two Step, 14 Karat Soul, Paul Lockhart and Peter Ecklund.

'Hot Rocks' To Tape At Roller Club

NEW YORK—"Hot Rocks," a cable tv show that features top entertainers as well as up-and-coming groups, has begun taping some of its segments at the Skate Key roller disco, Bronx, N.Y.

The shows, which are being done in collaboration with Joe Bingo, DJ, pool operator and entrepreneur, will mark the first time that "Hot Rocks" will be shot at a location other than a conventional club or concert hall.

Hot Rocks is produced by Gene Fiorot for Cartoon Productions and is reportedly viewed by more than five million people via satellite.

According to Fiorot, Bingo will help select r&b and other dance music acts for appearances on various segments. Bingo will try to recruit acts with a consistent history of

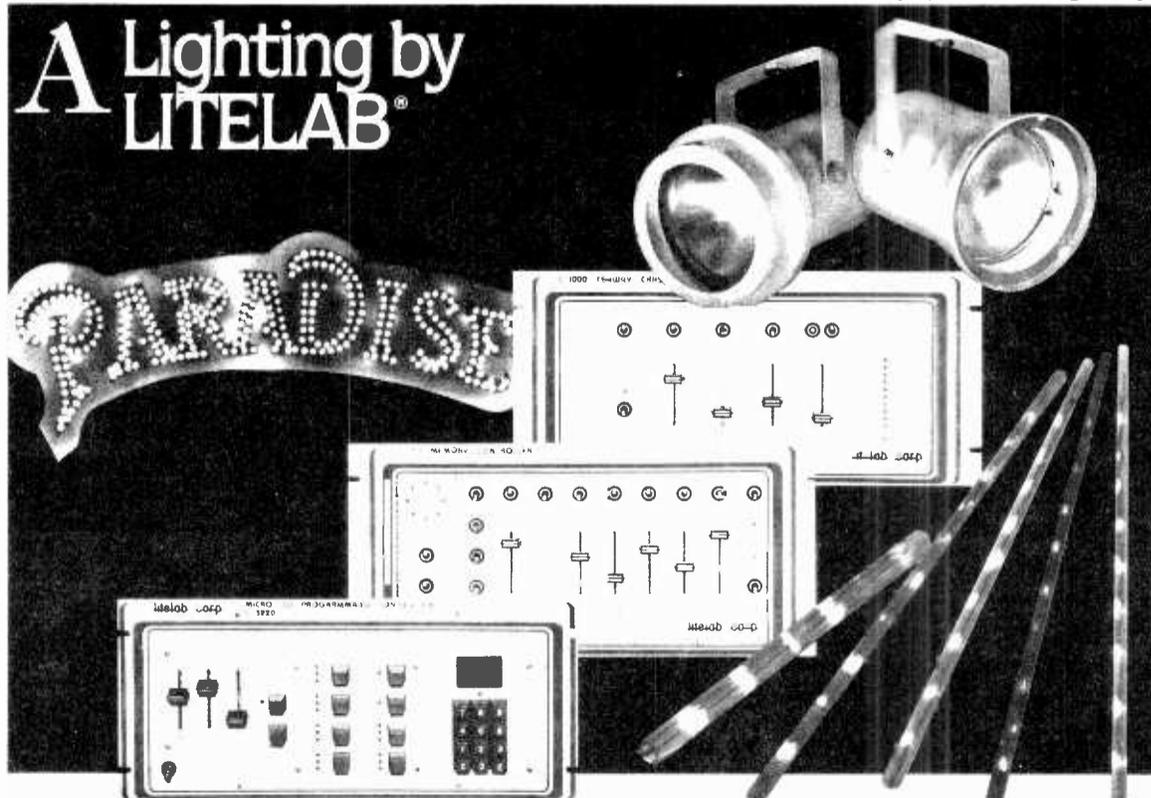
record sales but little or no television exposure.

In the New York area the show can be viewed on Yonkers Cablevision, UA/Columbia Cablevision, Manhattan Cable, Teleprompter Cable, and will soon be viewed on Hudson Cable, Orange County, Northern Westchester, McLean and New Jersey Cable companies.

Meanwhile, Joe Bingo Productions and radio station WRKS-FM have worked out an agreement under which the Skate Key Roller Disc will be used as a distribution outlet for "KISS Cards." The card allows users to obtain discounts on merchandise at many New York City area stores. Its possession also makes WRKS listeners eligible to win KISS cash and other prizes.

APRIL 10, 1982, BILLBOARD

Q What do
STYX • KISS
THE OHIO PLAYERS
TEDDY PENDERGRASS
and KOOL & THE GANG have in common?



Specialty lighting from
the people the pros go to for:
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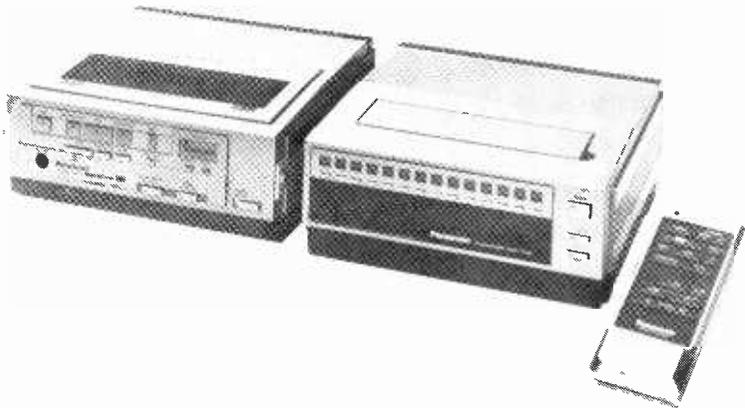
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LIGHTWEIGHT CLASS—Panasonic bows the PV-5500 VTR with wireless remote control and eight hour recording capability. Compact and weighing just over eight pounds, suggested list is \$1,350.

ATKINSON CONCEPT

Story Behind One L.A. Video Station

By MILENA BALANDZICH-RIMASSA

The Video Station—George Atkinson's franchise retail video store concept—has mushroomed to nearly 400 outlets around the U.S. Here's a glimpse at one of them.

LOS ANGELES—The West Hollywood Video Station has been in business for just about a year. Like other video entrepreneurs jumping into the business, owner-operator Alston Callender was attracted by the lure of a new, exciting and seemingly lucrative business.

While growth has been steady, though, Callender has learned that the young and mercurial video retail business is not exactly the pot of gold at the end of the rainbow yet.

The proliferation of various and confusing rental programs, escalating prices of sale videocassettes, and lack of strong manufacturing advertising and merchandising support are all coloring the video retail scene, he contends.

"There is little pocket money to take home if you are working on establishing a successful store," he observes. "The film studios are charging too much for their films and overhead is high." Example: His own rent is \$750 per month.

Callender's is one of many "neighborhood" stations, which serve the immediate community surrounding them. Each is responsible for their own inventory which is ordered from a main Video Station warehouse.

Callender's store is also one of about 20 in the Los Angeles area and 361 nationwide. The Video Stations are operated by their owners for the most part, although there are single proprietors who own several stores such as the chain's founder/mentor George Atkinson.

"I sell one cassette for 20 that I rent," Callender points out. He also notes that he moves a lot of blank videotape.

In the year its been open, this Video Station has doubled its stock of home video rental cassettes. But he's not enthusiastic about various rental and even some sale-only approaches from manufacturers.

Certain titles, for example, he observes that he buys from manufacturers rent strongly but the extra charge or surcharge of these titles is negatively affecting his business

since he doesn't pass along the increase to customers.

"Our customers would go elsewhere," he claims.

Callender also attacks Warner Communications and other studios who mandate their option of yanking good rental films from retail shelves and allocate these same films to television or "some other market."

WCI recalled eight films from rental recently including: "Blazing Saddles," "Enter The Dragon," "The Exorcist," "Dirty Harry," "Every Which Way But Loose," "A Clockwork Orange," and "Magnum Force," Callender says. These titles were replaced with "Body Heat," "Looker" and others.

Callender deserted a New York banking career to open his own video store with an initial investment of \$39,000. It bought him about 325 film titles, hardware equipment to demonstrate the product and a television set.

Monthly rentals, all overhead expenses and acquisition; fees for films not featured by WCI, Paramount, MGM/CBS and Fox Video—or not housed in the warehouse—are left up to the individual store owner.

Although Callender counts on adult films for 25% of his monthly rental income, this kind of film makes up less than 3% of his inventory.

Callender claims that there is no cooperative advertising by the studios or distributors. However, several of the Video Stations recently banded together to purchase a display ad in the Los Angeles Times Calendar. Each of the 17 stores paid between \$300 and \$500 for the ad, according to their monthly income.

The West Hollywood store is enjoying "a growing rental club membership," Callender boasts, but he said studio rental plans are "cutting too deeply into the profit a small business can make and in the long run hurting their own business."

One company's approach that Callender likes is Paramount Home Video.

This studio imposes a \$15 surcharge per title as a fee for their film's rental. A retailer may rent or sell the title according to his own prerogative. Callender also notes

(Continued on opposite page)

Video

They All Agree: Full Commitment

• Continued from page 18

hell a little. Cross-tagging has worked well for us and we're adding the word 'Video' to our store logo. We've refitted our stores and have put a VHS and a Beta machine in each as well as 19-inch monitor. Records still play on the house system but the VCRs are on at low volume as well. We've also hung 4x4 banners outside the store. There is plenty of POP material available, in some instances more than with new LP releases, so ask your suppliers for it."

Foster added that, at least in the Southern California market, customers "follow the action and respond to price and excitement." Consumers, he believes, will purchase video from record stores and are used to browsing in stores of that type. But "you have to work video."

Martin Gold, president, Artec Distributing, a New England wholesaler who has 1,000 accounts (including 300 record stores and 300 pure video stores) outlined the types of services a record retailer getting into video should expect from his distributor.

A number of lines should be available, as well as stock balancing, advertising support, ample POP, reasonable product development and realistic marketing/product advice.

Gold also suggested during a preamble on levels of commitment that record retailers might also look to rackjobbers as a means of getting in or even a leased department in lieu of actually setting up a separate video section themselves.

"Too small a commitment," he advised, "is as likely to fail as too large a commitment."

During a question and answer session, Gold suggested that mall locations for video retailing are not that propitious anymore. Reason: it's a rental business and consumers are looking for convenience. Consumers tend to go to malls for comparative shopping. Foster agreed, indicating that seven of his stores are free-standing, while one is at a mall location. The mall store sees the least amount of sales and rental transactions.

Local Productions Shown By Nashville Music Assn.

NASHVILLE—An industry turnout of more than 290 guests highlighted a special showcase presentation by the film and video division of the Nashville Music Assn. at Kingswood Film Studios here Wednesday (17).

A dozen locally-based production firms were represented on the 50-minute exhibition reel, designed to show the best works of Nashville film and video companies. A screening committee selected by the NMA's film and video division chose the finalists, who were then allowed four minutes of edited material on the exhibition reel.

Spots ranged from tv commercials to concept video on music. Both CBS and RCA—the only two Nashville record labels to engage in local video at this time—were represented by spots on artists, including Charly McClain and Johnny Cash for CBS, Sylvia and Ronnie Milsap for RCA.

The purpose of the screening was to provide Nashville industry executives with an opportunity to view the style and range of work offered by local production enterprises. The 12 film and video firms represented were Celebration, Julian Cole, Film

Goldstein reiterated that he virtually has no sales of videocassettes to speak of with sales basically invited to Manhattan locations with buyers tending to be mostly foreign visitors.

Both Goldstein and Foster asserted a willingness to go along with the newer film studio rental programs with the former indicating that he will probably have to adjust his own rental rates higher to do so since the current "numbers don't work." Said Foster: "It becomes a hard thing to follow but we are now on the 20th Century-Fox Video, Disney and WCI programs. Even if we are not that happy with them we will have 'Superman II' and all the top hits in the stores."

Goldstein also indicated that the rental price of videocassettes in New York is now down to 20 cents an hour at some of his competitors. The suburbs are averaging about \$1 a day with the city about \$8-\$10 a week. He suggested he may cut down his maximum rental time to 2-3 days instead of a week. Gold added that he felt three days was

now a normal rental period but that retailers should be sensitive to regional differences.

Both Foster and Gimbel suggested that the videocassette business can be a sales as well as rental business. "There is a sales business out there," said Foster, while Gimbel feels when and if the price of product comes down, sales will mushroom.

According to Goldstein, the RCA CED videodisk has come on strong while other panelists agreed that the videodisk offers a lot of opportunities.

Panelists agreed that X-rated product was still an important part of the marketplace but decreasingly so. Foster pointed out that Licorice Pizza would never go that route, however.

Foster also added that he had had good action on music video concert tapes. Gimbel agreed, adding he foresees a big future in that area, while Gold suggested that video music tapes would be more of a sales than rental product.

41.1% ABOVE 1981

In 8-Week Period, VCR Sales Rocket

WASHINGTON—Sales of VCRs for the first eight weeks of 1982 totaled 233,679, up 41.1% over 165,588 units sold in the first two months a year ago. At the same time, home videocassette recorders posted an increase of 43.3% for the month, with February, 1982, sales to retailers of 122,967 units, compared to 85,821 sold in the comparable month of 1981.

These figures come from latest statistics released by the Marketing Services Dept. of the Electronics Industries Assn.'s Consumer Electronics Group.

Color video camera sales to retailers amounted to 19,066 units in February, a gain of 66.5% over 11,451

units sold in the same month last year. For the first eight weeks of 1982, color video camera sales were 37,629 units, an increase of 78.8% over 21,049 units sold in the first two months of 1981.

Color television set sales in February, 1982, amounted to 822,920 units, up 1.9% over 807,214 units sold in the identical month a year ago. Color tv sales in the first two months of 1982 totaled 1,625,051 units, a decrease of 4% from 1,692,482 units sold in the same period last year.

Monochrome tv set sales in February, 1982, amounted to 452,755 units, a gain of 1.6% above 445,631 units sold in the comparable month of 1981. Year-to-date sales of monochrome tv sets were 838,261 units, down 7.4% from 904,873 units sold in the first two months of 1981.

Projection tv showed the only decrease for the month with sales of 6,518 units in February, 1982, a decrease of 6.9% from 7,002 units sold to retailers in February, 1981. During the first eight weeks of 1982, projection tv sales amounted to 13,570, an increase of 15.8% over the 11,720 units sold in the first two months of 1981.

Rank Will Distribute All Oryx Titles In The U.K.

NEW YORK—Videocassette titles from Oryx Communications Inc. of New York, an international home video distribution company will be distributed in the U.K. by the Rank Organisation Ltd. Rank will also duplicate videocassettes for worldwide sales outside the U.S. under the terms of the agreement, and will perform other services for Oryx.

Rank Video Library, a U.K. video distributor, will distribute Oryx's programming there, beginning with 20 titles to be released in June and September.

Says Steven Schiffer, president of Oryx, "Our decision to go with Rank was greatly influenced by Rank's

willingness to provide Oryx with some important amenities, including warehousing, data processing, and fulfillment services for our worldwide sales outside the U.K. Our affiliation with Rank will provide Oryx with a strong base of operation for Europe, and preclude the necessity of investing in staffing and operating a European office at this time."

Shiffer says Oryx is looking into establishing a similar set-up in the Far East and is talking to several major companies there. "There is a rapidly growing market for American product overseas, and we expect to play a significant role in its development," he says.

ENTERING CABLE FIELD

Phoenix VU-TV Will Boost Its Programming

By AL SENIA

PHOENIX—An Arizona company that provides a variety of music and other entertainment programming to domestic and cable clients celebrated its second anniversary this month with plans to expand into producing its own shows for the cable and pay television industries.

VU-TV, which began operating in February, 1980 primarily as a distributor for many independently produced programs, has also enjoyed great success as a custom designer of cable programs for affiliates throughout the U.S. and overseas. Now, company officials say the firm will produce its own shows and begin working closely with concert promoters in the West and Southwestern U.S.

"We're entering our third year and we feel we've never been in as solid a shape," says Douglas Cooper, marketing and sales director.

VU-TV has designed programming schedules for cable and pay television systems in Hawaii, New York, Texas, Guam, Saipan and Manila. New clients recently were added in San Diego and El Paso, Cooper says.

The firm studies local demographics and viewer preferences, assesses budgetary constraints for clients and then develops a programming package that is presented as a proposal.

The approach works well with VU's second primary function of distributing independently produced programs. "We're a two-fold business that perpetuates itself," says Scott Geyer, manager of press relations.

Systems that have made purchases from VU-TV include Home Box Office, Showtime and Satellite Programming Network, Cooper says.

Musical programs that are being distributed by the company include "Shadows And Light," a Joni Mitchell concert recorded at the Santa Barbara County Bowl and "Hot & Kool," the first television special featuring Kool & the Gang.

VU also offers a series of 10 half-hour shows called "Yesterday" which explores the rock music phenomenon of the 1960s and examines the effects of rock on country, folk and r&b music. Performances by Chad & Jeremy, John Denver, Jefferson Airplane, Jimi Hendrix, Neil Diamond and others are featured.

In the classical vein, the company offers "The Astonishing Odyssey," which features composer and conductor Michel LeGrand and the Montreal Symphony Orchestra combined with special computer and laser light effects; "Michel LeGrand And Friends," a series of four one-hour shows, and "Great Artists in

Concert," which features Yehudi Menuhin and Stephane Grappelli in a performance taped in Hamilton, Ontario.

Cooper expects the musical offerings by VU-TV will increase greatly in the next year as a result of an agreement reached between the company and Denver-based Feyline Productions. Cooper says arrangements are being made to tape concerts at Feyline's Red Rocks venue, as well as other concert sites that might include Feyline's Compton Terrace facility in Phoenix. Cooper calls Red Rocks "a magical place to film a concert" because of the positive interplay that often occurs between performers and audiences.

"We're working on a number of big concert attractions for pay television," he says.

Cooper adds VU may work out similar agreements with concert promoters in other locales in Arizona and other states.

VU-TV plans to produce its own comedy series at Chuckles nightclub in Tempe, a former discotheque that was recently converted into a comedy showcase.

The company is able to offer its own and independently produced shows to an international market as a result of an agreement it has with Mack Stuart & Assoc., an international distributor.

"We patch our product to them," Cooper says. "We believe international sales should be done by the natives. Having a guy dressed as an American selling as an American in a foreign country just won't work."

With VU-TV's activity expanding on all fronts, it might seem odd to have the firm based in Phoenix. Cooper concedes the city is scarcely an entertainment center, but he says the dozen or so company employees find the lifestyle attractive and don't feel the need yet to depart for Los Angeles or New York.

He says about 95% of the firm's business is with out-of-state clients.

"We really have no local business and we do virtually no local advertising," he says. "Our main focus is on the rest of the nation. We spend a lot of time on airplanes."

As an example, Cooper says the company has filmed concert appearances in venues as diverse as Studio 54 in New York, Hamilton Place in Canada and Montreal Expo Stadium.

"We have attempted to bring the Phoenix community up to speed with the rest of the nation. We admit Phoenix is not an entertainment center. We do feel it is moving."

Cooper says the firm "is a tightly knit group of people who are able to wear many hats. We all chip in where need be."

Video Station

• Continued from previous page

that WCI's "B" title plan is "getting reasonable."

WCI rents on a similar schedule mandated by MGM/CBS and Fox Video where titles are leased on a gradually declining schedule. There are "A" and "B" titles. The "B" films can be either rented or sold, as can some of the "A" titles.

The WCI plan runs on 28-day cycles with a six-month license option which costs \$84 for the "A" titles and \$42 for the "B" titles.

The price per cycle gradually decreases with each cycle. The first "A" cycle costs \$22 per title, \$18 for the second, \$15 for the third and so on until a cassette is paid off or until a retailer decides to no longer carry the titles. The "B" titles cost considerably less, at \$11 for the first cycle, \$9 for the second, and \$7.50 for the third.

There are also volume discounts for retailers generating more than \$20,000 annual income per store for the studios—in this specific instance, the discount is 5%. In the case of rentals exceeding \$250,000 annually, there is a 13% overall rental discount.

Callender complains that the studios are "milking retailers for excess profit by charging surcharges on popular films"—and that pending legislation which "seems" to favor retailers really does not.

There is a final clause in one new proposed bill which would demand a studio's approval of each retail store that sells or rents its product.

According to Callender this would give studios another opportunity to tack on charges.

"There's too much competition with television, the pay system and cable. If we can't keep our prices down we'll lose the business," Callender declares, citing WCI's removal of "Superman" from rental shelves and its licensing to basic television.

Callender says he is not entirely opposed to Warner's "B" rental plan. He alleged that "once a tape is paid for it becomes a retailer's property which we can rent at our profit."

"The problem is that the "A" titles are too expensive and many titles aren't rentable. Others aren't for sale. Giving up the "A" titles would be too much to ask, so we have to bear with it for now," Callender says.

The retailer believes prices will eventually go down, once the studios have a better idea of "what's going on in the marketplace and what's going on with us."

Callender adds video retailers have discussed the possibility of hosting in-house hardware repair services for their customers at a price "less than the average \$45 per visit charged now." He said that his Beta and VHS owners "are always looking for a good repairman."

Callender concludes "there is an eventual profit to be made and I'm going to hang in there . . . Atkins went from one store front to several in less than three years and is pushing to go public in the near future . . . this gives me hope."

Artec Named

SHELBOURNE, Vt. — Artec, home entertainment wholesaler here, is now a distributor for Commodore and Atari personal computers products. The company handles prerecorded video software, blank audio tape, LPs and tapes, telephones and related accessories and numbers record stores, pure video stores and department stores among its outlets.

Videocassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	7	FORT APACHE, THE BRONX Vestron VA-6000
2	6	3	SCANNERS 20th Century-Fox Video 4073
3	2	7	CONTINENTAL DIVIDE Universal City Studios, Inc., MCA Distributing Corporation 71001
4	12	22	ATLANTIC CITY Paramount Pictures, Paramount Home Video 1460
5	7	5	RICHARD PRYOR LIVE IN CONCERT Vestron VA-4000
6	3	13	CLASH OF THE TITANS MGM/CBS Home Video 700074
7	8	11	PATERNITY (ITA) Paramount Pictures, Paramount Home Video 1401
8	4	11	MOMMIE DEAREST (ITA) Paramount Pictures, Paramount Home Video 1263
9	11	6	ONE FLEW OVER THE CUCKOOS NEST Thorn 604 (EMI)
10	9	17	AN AMERICAN WEREWOLF IN LONDON (ITA) Universal City Studios, Inc., MCA Distributing Corporation 77004
11	5	3	THE HOWLING 20th Century-Fox Video 4075
12	10	7	CANNONBALL RUN Vestron VA-6001
13	13	9	TEXAS CHAINSAW MASSACRE Wizard Video 034
14	24	17	FOUR SEASONS (ITA) Universal City Studios, Inc., MCA Distributing Corporation 77003
15	20	2	AEROBICISE Paramount Pictures, Paramount Home Video
16	14	6	LORD OF THE RINGS Thorn 605 (EMI)
17	28	21	KRAMER VS. KRAMER (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10355
18	16	9	VICTORY MGM/CBS Home Video 600108
19	19	25	STIR CRAZY (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10248E
20	NEW ENTRY		ONLY WHEN I LAUGH Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10462
21	22	28	THE JAZZ SINGER (ITA) Paramount Pictures, Paramount Home Video 2305
22	18	7	PHYSICAL Universal City Studios, Inc., MCA Distributing Corporation 55050
23	23	2	DUMBO Walt Disney Home Video 24
24	NEW ENTRY		EIGER SANCTION Universal City Studios, Inc., MCA Distributing Corporation 66043
25	29	16	APOCALYPSE NOW (ITA) Paramount Pictures, Paramount Home Video 2306
26	15	11	FIRST MONDAY IN OCTOBER Paramount Pictures, Paramount Home Video 1408
27	25	25	THE BLUE LAGOON (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10025E
28	40	21	THE POSTMAN ALWAYS RINGS TWICE MGM/CBS Home Video 700077
29	33	35	CASABLANCA (ITA) United Artists, 20th Century-Fox Video 4514
30	17	14	THE ADVENTURES OF ROBIN HOOD 20th Century-Fox Video 4540-30
31	30	61	AIRPLANE (ITA) Paramount Pictures, Paramount Home Video 1305
32	NEW ENTRY		IN PURSUIT OF D.B. COOPER Universal City Studios, Inc., MCA Distributing Corporation 71002
33	35	9	STUDENT BODIES Paramount Pictures, Paramount Home Video 1476
34	26	23	FRIDAY THE 13TH II (ITA) Paramount Pictures, Paramount Home Video 1457
35	32	8	GREAT ESCAPE 20th Century-Fox Video 4558-30
36	31	21	THIEF 20th Century-Fox Video 4550
37	38	25	ENDLESS LOVE (ITA) Universal City Studios, Inc., MCA Distributing Corporation 77001
38	21	7	NORTH BY NORTHWEST MGM/CBS Home Video 600104
39	36	3	TOOL BOX MURDERS VCI 10154
40	27	5	RAGGEDY MAN Universal City Studios, Inc., MCA Distributing Corporation 71003

● Recording Industry Of America seal for sales of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

NAB Conclave To Go On Videotape

LOS ANGELES—Video News-casting Network (VNN) and 3M will produce a videotape report of the proceedings of the 1982 National Assn. of Broadcasters meeting in Dallas April 4-7.

Coverage will include proceed-

ings at general sessions, major addresses and highlights of workshops and exhibits. The material will be edited onto two commercial-free 60-minute Scotch Color Plus 3/4-inch videocassettes.

Sound Business



REVOX REVISITED—The Revox B77 MKII is an updated version of the B77 open reel recorder and is aimed at professionals as well as audiophiles. The new version incorporates a variable speed control as a standard feature, while the front record head shield remains in the down (open) position when the edit switch is engaged, regardless of the transport operating mode, for easier editing. Suggested list: \$1,799.



CLINICAL TESTING—At a Maxell XLS tape clinic, Sam San George explains a printout of computerized test results.



COCKER COOKING—Joe Cocker (right) is working on his debut album for Island Records, "Sheffield Steel," at Island's Compass Point studio in Nassau, the Bahamas. Backing Cocker are the Compass Point All-Stars. Chris Blackwell (left) and Alex Sadkin are producing.

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Studio Track

LOS ANGELES—At Wizard: Bobby Colomby producing Avalon for Capitol. Jeremy Smith engineering, assisted by Rich Bosworth; John Hugg producing Lauren Wood, Matt Hyde and Rich Bosworth engineering; Martin Smith and Brian Lehy producing 1990, Larry Greenstein engineering, Glen Holdguin assisting; Michael Verdict producing and engineering Storm for Capitol; Larson and Bobby Payne producing Josie Cotton for E/A, David Brown engineering with Rich Bosworth; and Hank Donig engineering Barry White.

Stevie Wonder laying down harmonica solos at City Recorders on tracks for a Thunderflash debut LP, produced by Jam Power Productions with Lonny Kelem engineering and Armondo Quinones assisting.

An episode of "Lou Grant" called "Jazz" was filmed at Dirk Dalton Recorders, Santa Monica. On the music side, the Lost Angels wrapped up a single with Dalton co-producing with Scott Ardinger. Cathy Kaiser also joins the staff there as assistant studio manager.

At Kdisc Mastering, mastering engineer John Golden has been working on Con Hunley's new single with Steve Dorff and Greg Venable; on a Rex Allen Jr. single and LP for Snuff Garrett Productions; a Men At Work album produced by Peter McLan; Tommy Tutone with John Stronach; and a Peter McCann single with Denny Diante and Larry Hirsch for CBS.

At the recently reopened Sunset Sound Factory: Michael Stewart producing Jill Colucci for 20th Century-Fox Records, Jim Niper engineering, assisted by Richard McKernan; Leon Haywood producing Jerry Knight for A&M, Steve Smith engineering, assisted by Peggy McCreary; and David Lindley working on his Elektra LP with Jim Niper engineering, assisted by Richard McKernan and Terry Christian.

At Soundcastle: Oingo Boingo tracking for A&M, Oingo Boingo producing, Joe Chiccarelli engineering, Mitch Gibson assisting; Poco doing vocals for a new LP, Poco and John Mills co-producing, John Mills engineering, David Marquette assisting; and new artist Willie Phoenix recording tracks for a new A&M LP, David Anderle and Joe Chiccarelli producing, Chiccarelli at the board, assisted by Mitch Gibson.

Crusader Wayne Henderson producing Johnny Reason for Henderson Productions at Skip Saylor Recording, Gene Meros at the board. Also there: Producer/engineer Robert Apperre mixing a new Charlie Harwood single.

★ ★ ★

Bow Wow Wow at Miami's Criteria cutting tracks for a new RCA LP, Kenny Laguna producing, Mark Dodson engineering and Bruce Hensal assisting. Also there working on overdubs is Heat Wave with Barry Blue producing, Al Stegmeyer engineering with Patrice Carroll assisting.

The Omega Audio Remote truck was recently in Tulsa for a video shoot with Quarterflash. The 24-track rig, based in Dallas, was called on to record 24-track audio with SMPTE time code for later re-mix to picture. The concert was a shoot for Warner Amex's Music Television cable channel by producers Gowers, Fields & Flattery, L.A. Video facilities were provided by AVT Television, Knoxville, Tenn. Sound reinforcement by Dynamite Sound, St. Louis. Engineering by Paul Christensen, Russell Hearn and Ken Paul.

Producer John Jackson remixing the Positive Motivations single with Greg Reilly engineering at Studio A Recording, Dearborn Heights, Mich. Singer/songwriter Nina Kahle also there working with producer Steve Wray in preparation for an upcoming album.

In Nashville: Cristy Lane cutting tracks for new Liberty album at Woodland Sound Studios. Producing is Charlie Black and engineering is Steve Ham with Ken Corlew assisting. ... Barbara Mandrell finishing gospel album with Tom Collins producing and Les Ladd engineering with

Russ Martin assisting. B.J. Thomas sitting in on some tracks with Mandrell. ... MCA artist Kippi Brannon laying tracks for her new single with producer Chuck Howard. Martin behind the board with assistant Corlew. ... Ron Oates producing John Wesley Ryles for Premier. Engineering the project is Ham with Ken Cribles assisting.

At Columbia Recording Studio, David Allen Coe working on album with producer Billy Sher-

rill and engineer Ron Reynolds. ... Tommy Cash in with producer Don Davis and Lou Bradley engineering.

Brown Bannister finishing up production on David Meece's upcoming album for Word. The tracks taken from concert dates in Ft. Collins, Colo. are being completed on Reelsound's 24-track remote bus. Engineering the project are Jack Pulg, Mason Harlow and Malcolm Harper Jr.



WOLF TRACKS—Gary Wolf, left, discusses the arrangement of his first Columbia/Sherrill release with producer Joe Chambers.



SARAH SMILE—Sarah Vaughan likes what she hears during playback of her next Pablo Records LP in the control room at L.A.'s Group IV. That's engineer Dennis Sands enjoying the music and the company.

Fast Forward Digital Program Material

By ALAN PENCHANSKY

CHICAGO—The digital audio disk is expected to begin its gradual take-over of the home prerecorded music market in the next year, and the development is sending ripples throughout audio's technical domain. Changes all along the audio playback chain are anticipated and for some time now "digital-ready" loudspeakers and amplifiers have been advertised.

One area where there is little apparent long range preparation for digital, however, is in the record production side—the program material on the disks. Marshall McLuhan advised that the "medium is the message" but the digital audio disk message about content may not yet be heard or fully appreciated by most musicians, songwriters, record producers and labels.

The strongest technical message communicated by the digital audio disk is dynamic range—more than 90 dB of it. This doesn't yet match the peerless engineering of the human ear, which handles a dynamic spread of 130 dB before pain sets in, but live music now can be recreated more accurately than ever before with the dynamic scope of the fullest symphony orchestra virtually within technical grasp. And this is where the curious question of how to produce records for the DAD comes in.

The Compact Disc's full dynamic potential may go unused if current production habits that suppress musical dynamics don't change dramatically. The technological sophistication, operating convenience and noiselessness of the system alone may be enough to sell it, but it's unlikely a major revamping of producer's thinking will take place to match the software with the hardware's capability.

Dynamic range is a vital component of musical expressivity, and audiophile labels have grown in the past five years by exploiting it perhaps more than any other technical attribute. Yet, in the mass market, dynamic range has been consciously and unconsciously eliminated and it is one of contemporary pop music's weakest elements both in live performance and on records. (Here there tends to be one dynamic: loud.)

There are several reasons why dynamics have been sacrificed including problems in analog disk manufacture and the multi-channel production technique introduced in the 1960s. It's also possible consumers have not wanted widely dynamic recordings. However, they are sure to become exposed to it now,

(Continued on opposite page)

Washington Takes Action Against Ads

PHILADELPHIA — Although saxophonist Grover Washington Jr. is widely known for his "cool" brand of jazz, he does not smoke Kool cigarettes. And that's the basis for a \$2 million-plus suit for punitive damages which he filed in U.S. District Court here March 11. Arthur H. Seidel and Roberta L. Jacobs, attorneys for Washington, who makes his home here, filed a complaint charging that Brown & Williamson Tobacco Corp. has used "a counterfeit of the likeness of Washington" in an advertisement for its Kool Ultra cigarettes.

Washington is also asking for all of the profits realized from the ad, which was the latest in a series with a jazz instrumental theme that has been running in newspapers throughout the nation to promote Kool Ultra cigarettes. Also named as a defendant is Cunningham and Walsh, Chicago-based advertising agency, which produced the ad.

The complaint says that Washington doesn't even smoke Kools, but contends that because of the ad, the jazz star is rendered unable to seek an endorsement contract from the brand he does smoke. The brand was not mentioned in the suit. The ad, which appeared in all local daily newspapers in January, featured a photo of a saxophonist absorbed in his music making with a heading that read: "New Kool Ultra—There's Only One Way To Play It."

Washington's complaint notes that the photo is similar to promotional material for a 1981 Grover Washington Jr. record album titled "Come Morning."



REVIEWING CONTRACT—Arista's Phyllis Hyman reviews contracts with manager Sid Maurer for her upcoming featured appearance on McCoy Tyner's next LP with Carlos Santana. Hyman will also be performing with Tyner at the Berkeley Jazz Festival on May 29.

Marshall Chess Oversees Sugar Hill Midline Range

• Continued from page 3

product line, which will be divided into New Chess, New Chess Jazz and Checker Gospel. Single pocket albums will carry a \$5.98 suggested list, while two-pockets go for \$8.98.

According to onetime Chicago Chess producer/mixer Tom Swan, the first releases will be single pockets by Aretha Franklin doing gospel, the Dells, Muddy Waters and Howlin' Wolf and a group of South Side Chicago blues greats. Chuck Berry and John Klemmer will be featured in two-pocket sets. Robinson says all the vintage albums will be available on 8-track as well as LP and cassette.

Working with Chess on the marketing side will be another alumnus of the Chicago labels, Norm Rubin,

as national sales manager. Mike Metz is in charge of preparing art for the new releases, which will carry the basic logo art of the Chess family of labels updated for the '80s.

Swan is preparing state-of-the-art equalized masters for the release. He estimates the Chess/Checker/Cadet vaults contain between 7,000 and 8,000 usable masters.

Socio-Political Songs Returning

NEW YORK—Is the U.S. recession and the general political climate spurring a resurgence in social commentary among black songwriters? Firstly, there was "B Movie" by Gil Scott-Heron, a caustic tale of the "age of Shogun to Rea-gun."

Now, Edwin Starr's new 45 is "Tired Of It," a tough-talking tune addressed to the President about, among other things, the economy, ERA, welfare lines and the Middle East. Composer is industry veteran Freddie Gorman, onetime leader of the Originals; he co-produced the side with Starr. Released on Montage Records, "Tired Of It" recalls Starr's 1970-71 polemics, "War" and "Stop The War Now."

And there's Richard "Dimples" Fields' "If It Ain't One Thing... It's Another," a more mellow outing that nonetheless details current social concerns, including taxes, drug addiction, the suicide rate and the failure of Congress to make Martin Luther King's birthdate a national holiday. Label is Boardwalk.

Singer In Salary Suit Vs. Dramatics

LOS ANGELES—Barrington Henderson, who claims he was hired as lead singer for the Dramatics, is suing the group and other defendants in Superior Court, contending he never got his salary and "per diem allowance."

Henderson seeks \$29,300 in unpaid wages and allowance in a suit against the group, Forrest Hamilton doing business as Forrest Hamilton Management, Groovesville Productions and Ron Banks.

In the complaint, the plaintiff alleges he orally pacted with the defendants to leave an unidentified group for which he sang lead to replace then lead singer L.J. Reynolds. He started the negotiation in January, 1979, but did not join the Dramatics until June, 1979. He claims he was promised \$500 weekly salary and \$20 daily allowance. He was to receive \$800 for the production of an album in which he participated, which was eventually released under the title "10 1/2." He was to get a half-share of one group member of royalties on that album, but a full share for additional albums on which he performed, he claims.

According to the complaint, he was paid \$2,279.53 and Groovesville paid him \$800 for the album. He was told by the group that he was no longer needed March 16, 1980. Henderson also asks \$1 million in exemplary damages.



STAR SHOWCASE—A&M's Atlantic Starr plays to an invited audience at S.I.R.'s Studio during a recent visit to New York.

Billboard® Soul LPs

Survey For Week Ending 4/10/82

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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	1	21	SKYYLINE ● Skyy, Salsoul SA 8548 (RCA)	39	31	8	TASTE THE MUSIC Kleeer, Atlantic SD 19334
2	2	17	TOM TOM CLUB Tom Tom Club, Sire SRK 3628 (Warner Bros.)	40	39	28	THE MANY FACETS OF ROGER ● Roger, Warner Bros BSK 3594
☆	4	11	LOVE IS WHERE YOU FIND IT The Whispers, Solar S-27 (Elektra)	41	40	50	STREET SONGS ▲ Rick James Gordy G8-1002M1 (Motown)
☆	5	54	THE DUDE ▲ Quincy Jones, A&M SP 3721	42	45	20	LOVE MAGIC LTD, A&M SP 4881
☆	8	8	FRIENDS Shalamar, Solar S-28 (Elektra)	43	43	5	QUESTIONNAIRE Chas Jankef, A&M SP 6 4885
5	6	8	YES IT'S YOU LADY Smokey Robinson, Tamla 6001T2 (Motown)	44	44	11	SATURDAY SATURDAY NIGHT Zoom, Polygram PD-16434 (Polygram)
7	7	25	SOMETHING SPECIAL ▲ Kool & The Gang, De-Lite DSR 8502 (Polygram)	★	49	4	FEELING GOOD Roy Ayers, Polygram PD-1 6348 (Polygram)
☆	10	7	MR. LOOK SO GOOD Richard Dimples Fields, Boardwalk NB1 33249	46	47	6	BODY TALK Imagination, MCA MCA 5271
9	9	16	YOUR WISH IS MY COMMAND Lakeside, Solar S-26 (Elektra)	47	27	14	PRIVATE EYES ▲ Daryl Hall & John Oates, RCA AFL1 4028
10	3	22	THE POET Bobby Womack, Beverly Glen BG 10000	★	52	3	MYSTICAL ADVENTURE Jean Luc Ponty, Atlantic SD 19333
☆	20	3	BRILLIANCE Atlantic Starr, A&M SP 4883	49	42	11	WATCH OUT Brandi Wells, WMOT FW 37668
12	11	19	I AM LOVE Peabo Bryson, Capitol ST 12179	50	53	10	OBJECTS OF DESIRE Michael Franks, Warner Bros BSK 3648
★	15	23	CONTRIVERSY ● Prince, Warner Bros BSK 3601	★	56	3	EARLAND'S JAM Charles Earland, Columbia FC 37573
14	13	30	NEVER TOO MUCH ● Luther Vandross, Epic FE 37451	52	54	16	7 Don Funk Shun, Mercury SRM-1 4030 (Polygram)
15	14	22	WHY DO FOOLS FALL IN LOVE ▲ Diane Ross, RCA AFL1 4153	★	58	2	IT'S A FACT Jeff Lorber, Arista AL 9583
★	18	5	LIVE & OUTRAGEOUS Millie Jackson, Spring SP 1 6735 (Polygram)	54	38	26	SHOW TIME Slave, Cotillion 5224 (Atlantic)
17	17	6	DREAM ON George Duke, Epic FE 37532	55	50	5	LIVE AT THE SAVOY Ramsey Lewis, Columbia FC 37687
18	19	21	NIGHT CRUISIN' Bar Kays, Mercury SRM 1 4028 (Polygram)	56	57	3	LOVE CONQUERS ALL Michael Wycoff, RCA NFL1 8004
19	12	8	A LITTLE LOVE Aurra, Salsoul SA 8551 (RCA)	★	NEW ENTRY		IN A CITY GROOVE Mass Production, Cotillion SD 5233 (Atlantic)
20	16	18	COME MORNING Grover Washington, Jr., Elektra 5E 562	★	NEW ENTRY		LOOKS SO FINE Instant Funk, Salsoul SA 8545 (RCA)
21	21	8	THE SISTERS Sister Sledge, Cotillion SD 5231 (Atlantic)	59	61	18	GET AS MUCH LOVE AS YOU CAN The Jones Girls, F.I.R. FZ 37627 (Epic)
★	25	34	BREAKIN' AWAY ● Al Jarreau, Warner Bros BSK 3576	60	60	13	STAY Ray Goodman & Brown, Polygram FD 1 6341 (Polygram)
23	22	33	THE TIME ● The Time, Warner Bros BSK 3598	61	51	23	CRAZY FOR YOU Earl Klugh, Liberty LT 51113
24	24	20	THE GEORGE BENSON COLLECTION ● George Benson, Warner Bros 2HW 3577	62	64	4	HIGHER PLANE Al Green, Myrrh MSB 6674 (Word)
☆	37	2	DOIN' ALRIGHT O'Bryan, Capitol ST 12192	63	55	4	LOVE FEVER Gayle Adams, Prelude PRL 14104
☆	33	4	YOU'VE GOT THE POWER Third World, Columbia FC 37744	64	59	20	LIVE The Jacksons, Epic KE2 37545
☆	32	4	OUTLAW War, RCA AFL1 4208	65	65	32	TOUCH Gladys Knight & The Pips, Columbia FC 37086
28	28	9	DOWN HOME Z.Z. Hill, Malaco MAL 7406	66	62	14	CENTRAL LINE Central Line, Mercury SRM-1 4033 (Polygram)
29	26	28	IT'S TIME FOR LOVE ● Teddy Pendergrass, P.I.R. TZ 37491 (Epic)	67	67	7	NON STOP EROTIC CABARET Soft Cell, Sire, SRK 3647 (Warner Bros.)
☆	41	3	WHO'S FOOLIN' WHO One Way, MCA MCA 5279	68	66	25	ALL THE GREATEST HITS Diana Ross, Motown M13 906C2
★	36	7	ME AND YOU The Chi Lites, 20th Century/Chi Sound T 655 (RCA)	69	68	39	IN THE POCKET ▲ Commandores, Motown ME 955M1
★	35	6	PURE AND NATURAL T.Connection, Capitol ST 12191	70	46	7	CHARIOTS OF FIRE Ernie Watts, Qwest, QWS 3637 (Warner Bros.)
33	23	22	RAISE ▲ Earth, Wind & Fire, ARC/Columbia TC 37548	71	70	27	REFLECTIONS Gil Scott-Heron, Arista AL 9566
☆	NEW ENTRY		POINT OF PLEASURE Xavier, Liberty LT 51116	72	71	16	YOURS TRULY Tom Browne, Arista GRP 5507
35	29	13	8TH WONDER Sugarhill Gang, Sugar Hill SH 249	73	73	10	ANYONE CAN SEE Irene Cara, Network EI 60003 (Elektra)
36	30	21	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576	74	69	9	SILK Fuse One, CTI 9006
☆	48	3	KEEP IT ALIVE Dazz Band, Motown 6004ML	75	63	9	PHYSICAL ▲ Olivia Newton-John, MCA MCA 5:29
38	34	18	JAM THE BOX Bill Summers And Summers Heat, MCA MCA 5266				

★ 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).

BUT FINANCIAL CUTS HURT

Traditions Upheld And Broken
At Jazz School Near Woodstock

By ARNOLD JAY SMITH

NEW YORK — "Although we learn from traditions, we cannot simply continue them." Thus begins the introduction to the ambitious new catalog for the Creative Music Studio's coming semesters. The unique music school near Woodstock, N.Y., has some heavy traditions to uphold and some even tougher ones to break.

Founder, vibist Karl Berger, has molded the school into a working unit combining formal and informal classes in techniques with philoso-

phy and nature. But he and CMS have come up against the recent federal economic edicts. The manner in which they are going about obtaining some of the funding Reaganomics has eliminated is sometimes daring and as unique as the school itself.

The school will move its quarters from the motel-resort it is presently housed in to a permanent home some 10 miles north, in Mt. Tremper. The new grounds include living quarters, practice sheds and school-

rooms all on 150 acres of wooded hillside property.

The new facility will house more than the 45 students and faculty currently enrolled, but just how many more depends upon funding or new construction, which, in turn depends on new enrollment, as well as on monetary and economic conditions.

"We have land and buildings with great potential," Berger says. "All we need now is some definite 'yesses' to our requests for funds." The land borders on 200 acres occupied by the Zen Arts Center, Inc., and is backed by state land. The prospectus proffered by CMS states that some of this space is available for studio use. Additional properties are available in the area.

The current sources of funding—New York State Council On The Arts, National Endowment for the Arts, National Public Radio, on the public side, and the Rockefeller Foundation and IBM—are tenuous at best. "We don't know exactly how much will remain after Federal budget cuts," Berger laments. They have embarked on an extensive public relations campaign, going against the trend to cut back in that area, to make the industry and the public aware of the school. A good part of interest in CMS stems from colleges, so the p.r. will make the form of letters to college radio stations and magazines and newspapers explaining who we are."

Also planned are concert recordings such as their 10th anniversary bash held on a soccer field belonging to CMS. The 12-hour concert featured Anthony Braxton, Chick Corea, Jack DeJohnette and Lee Konitz, among others, in various combinations including a reunion of Corea and Braxton.

Form Global Group
To Help Musicians

By MIKE HENNESSEY

MILAN—Italian entrepreneur Gigi Campi, who masterminded the multi-national Clarke-Boland Big Band of American and European jazz stars throughout the '60s, is the brains behind a new multi-national music venture—Music Unlimited—aimed at giving more working opportunities to jazz musicians.

Music Unlimited is a musical co-operative which will pool the talent resources of some of the world's finest jazz musicians, writers, arrangers and producers with the aim of creating radio and television shows, movies, concerts and recordings and of creating the means of wider dissemination of jazz music.

Appointed chairman of the musical board of Music Unlimited is Denmark-based handleader/composer/arranger Thad Jones, who coded the Thad Jones-Mel Lewis Band of star musicians for 13 years. Jones is in process of assembling a multinational big band for concert and record dates in Europe which will include such former Clarke-Boland alumni as Tony Coe, Sahib Shihab, Eric van Lier, Benny Bailey, Idrees Sulieman, Dusko Goykovic and Bob Burgess.

Music Unlimited will also be seeking to broaden working opportunities for all the musicians involved, not only in terms of a large ensemble but in a variety of small group combinations and as soloists.

Says Campi: "The purpose of Music Unlimited is to provide possibilities for free research, experimentation, development and popularization; to involve authors and composers working in a variety of cultural and ethnic idioms in the creation of new and original orchestral repertoire.

Honorary chairman of Music Unlimited's administrative board is former Clarke-Boland co-leader, Kenny Clarke, and also involved in the co-operative are Clarke's former partner Francé Boland, Canadian trumpet and flugelhorn player, Kenny Wheeler, Jerome Richardson, Billy Mitchell, Ernie Wilkins, Enrico Rava and Ronnie Scott.

The Co-operative's big band will be recording three albums in Milan's Fontana studios April 20-25—one album featuring the music of Thad Jones, one featuring music by Francé Boland and one featuring singer Andy Bey.

Then after two days in the television studios for a program called "Anatomy Of A Band," the ensemble makes its concert debut at the revived San Remo Jazz Festival,

the first since 1975.

The band, dubbed Ball Of Fire, will appear on May 2, the final day of the three-day festival, with the Ronnie Scott Quartet (featuring Kenny Clarke, Eddie Louis and Jimmy Gourley) and the Enrico Rava Quartet.

Featured on the two preceding days will be: April 30: the Dexter Gordon Quartet with Benny Bailey; the Tony Coe-Tim Hagens Quintet with singer Ernie Andrews and the Radio Milan Big Band featuring Dusko Goykovic.

May 1: The Roger Kellaway Trio with Idrees Sulieman and Sahib Shihab; the Dizzy Gillespie-Kenny Clarke Reunion with Roger Kellaway and John Gianelli and the Gian-Luigi Provesi Trio.

During the Festival, Music Unlimited will hold its inaugural assembly of members.

ALBUM SERIES REVIEW

Palo Alto Jazz Label Off
And Running With 6 LPs

LOS ANGELES—Six visually handsome albums comprise the first mass release by Palo Alto Jazz, a new Northern California label financed by the Benham Management Corp. and supervised by Dr. Herb Wong.

Most striking of the batch, possibly, is a collection of eight titles by the Full Faith & Credit Big Band conducted by flugelhornist Ray Brown, composer of two of the LP's songs. With five trombones, five reeds, six trumpets all doubling flugelhorn, two pianos, guitar, bass and drums, along with singer Madeline Eastman, it's a powerhouse aggregation which, at times, rivals the old Stan Kenton crew for sheer sound power.

Another standout item is one by Lanny Morgan's Quintet. After 27 years of professional activity, Morgan and his bopping alto saxophone have their own album. It's aptly titled "It's About Time" and along with the leader, Don Rader, Monty Budwig, Lou Levy, Bruce Forman and Nick Ceroli are featured. For aging bebop fanatics, "It's About Time" rings the bell.

"Basically Count" offers pianist Tee Carson and a covey of former Count Basie sidemen cavorting through 10 tunes.

Terry Gibbs and Buddy De-Franco cook nicely on the eight titles that comprise their "Jazz Party: First Time Together" package. Frank Collett, Andy Simpkins and Jimmie Smith capably back the attractive sounds of the vibes/clarinet combination.

"Blues And Other Happy Moments" showcases the brothers Barone—Mike and Gary—along with Tom Scott, Dick Spencer, Teddy Saunders, John Heard, Alex Acuna and Shelly Manne in a six-song recital in which the Barones' trombone, trumpet and flugelhorn are spotted prominently.

The big, big baritone saxophone sound of Pepper Adams rounds out the release. His LP is titled "Urban Dreams" and the rhythm section accompanying his awesome blowing includes Jimmy Rowles, Billy Hart and George Mraz. Adams' repertoire consists of six titles, two of them his original compositions.

Palo Alto has spent considerable extra money in packaging the series, and lengthy annotation will help sell each entry. Graphics are well above the average and the pressings impress as usually clean. Now it's up to Don Mupo's merchandising skills to ascertain if there's room for another label in a disturbingly moribund market.

DAVE DEXTER JR.

www.americanradiohistory.com



Billboard photo by Benno Friedman
CORD CHANGES—Tenorist Dexter Gordon, left, cuts up with Elektra/ Musician's Bruce Lundvall during photo sessions for Gordon's first LP on the label. Their "footrest" is actually a 1937 Cord Phaeton.

Survey For Week Ending 4/10/82											
Billboard® Best Selling Jazz LPs™						Billboard® Best Selling Jazz LPs™					
This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number	(Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number	(Dist. Label)
☆	3	8	MYSTICAL ADVENTURE	Jean Luc Ponty, Atlantic SD 19333		26	27	32	FREE TIME	Spyro Gyra, MCA MCA 5238	
2	2	18	COME MORNING	Grover Washington Jr., Elektra 5E 562		27	29	18	BELO HORIZONTE	John McLaughlin, Warner Bros BSK 3619	
3	1	20	THE GEORGE BENSON COLLECTION ●	George Benson, Warner Bros. 2HW 3577		28	28	5	ONE NIGHT IN WASHINGTON	Charlie Parker With The Orchestra, Musician EI 60019 (Elektra)	
4	4	9	ELECTRIC RENDEZVOUS	Al DiMeola, Columbia FC 37654		★	32	3	THE GLORY OF ALBERTA HUNTER	Alberta Hunter, Columbia, FC 3765	
5	5	8	WEATHER REPORT	Weather Report, ARC/Columbia FC 37616		30	24	5	RIDE LIKE THE WIND	Freddie Hubbard, Musician EI 60029 (Elektra)	
★	6	33	BREAKIN' AWAY ●	Al Jarreau, Warner Bros. BSK 3576		31	31	26	STANDING TALL ●	Crusaders, MCA MCA 5245	
★	7	48	THE DUDE ▲	Quincy Jones, A&M SP 3721		32	33	4	MEMORY SERVES	Material, Musician EI 60042 (Elektra)	
8	8	10	OBJECTS OF DESIRE	Michael Franks, Warner Bros BSK 3648		★	36	3	13TH HOUSE	McCoy Tyner, Milestone M 9102 (Fantasy)	
9	9	10	WYNTON MARSALIS	Wynton Marsalis, Columbia FC37574		34	34	4	MY GOALS BEYOND	John McLaughlin, Musician EI 60031 (Elektra)	
★	10	6	DREAM ON	George Duke, Epic FE 37532		★	38	2	EARLAND'S JAM	Charles Earland, Columbia FC 37573	
11	11	23	CRAZY FOR YOU	Earl Klugh, Liberty LT 51113		★	40	2	DAN SIEGEL	Dan Siegel, Elektra EI-60037	
12	12	5	LIVE AT THE SAVOY	Ramsey Lewis, Columbia FC 37687		37	37	73	WINELIGHT ▲	Grover Washington Jr., Elektra 6E 305	
13	14	10	SLEEPWALK	Larry Carlton, Warner Bros BSK 3635		★	NEW ENTRY		A CLASSY PAIR	Ella Fitzgerald With Count Basie & The Orchestra Pablo 2312-132 (RCA)	
★	15	5	RIO	Lee Ritenour, Musician EI-60024 (Elektra)		39	42	21	EVERY HOME SHOULD HAVE ONE	Patti Austin, QWest QWS 3591 (Warner Bros.)	
★	23	2	IT'S A FACT	Jeff Lorber, Arista AL 9583		★	40	NEW ENTRY	DESTINY'S DANCE	Chico Freeman, Contemporary 14008	
16	17	10	ECHOES OF AN ERA	Various Artists, Elektra EI 60021		41	26	27	SOLID GROUND	Ronnie Laws, Liberty LO 51087	
17	13	9	CHARIOTS OF FIRE	Ernie Watts, QWest QWS 3637 (Warner Bros.)		42	44	21	FREE LANCING	James Blood Ulmer, ARC/Columbia 37493	
★	21	20	SOMETHING ABOUT YOU	Angela Bofill, Arista AL 9576		43	46	38	THE MAN WITH THE HORN	Miles Davis, Columbia FC 36790	
19	19	29	REFLECTIONS	Gil Scott-Heron, Arista AL 9566		44	35	5	THE GRIFFITH PARK COLLECTION	Various Artists, Musician EI-60025 (Elektra)	
20	20	5	BLUE HORIZON	Eric Gale, Musician EI-60022 (Elektra)		45	NEW ENTRY		OUTPOST	Freddie Hubbard, Enja 3095 (Polygram)	
21	22	14	YOURS TRULY	Tom Browne, Arista/GRP 5507		46	48	7	THE GREAT PRETENDER	Lester Bowie, ECM ECM 1 1209 (Warner Bros.)	
22	16	9	SILK	Fuse One, CTI 9006		47	49	8	AMACORD NINA ROTA	Various Artists, Hannibal HNBL 9301	
23	18	21	A LADY AND HER MUSIC	Lena Horne, QWest 2QW 3597 (Warner Bros.)		48	47	52	VOYEUR	David Sanborn, Warner Bros BSK 3546	
24	25	43	AS FALLS WICHITA SO FALLS WICHITA FALLS	Pat Metheny & Lyle Mays, ECM 1 1190 (Warner Bros.)		49	50	31	SIGN OF THE TIMES ●	Bob James, Columbia FC 37495	
★	30	2	TELECOMMUNICATION	Azimuth, Milestone M 9101 (Fantasy)		50	41	3	THE MUSICIAN'S GUIDE/ VOLUME I	Various Artists, Musician EI 6004 (Elektra)	

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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



GLADEWATER GLAD-HANDING—Capitol's Mel McDaniel signs autographs for fans in Gladewater, Tex. to promote his current single, "Take Me To The Country."

Nashville Scene

By KIP KIRBY

Almost before anyone had thought to ask him comes this denial from **Tom T. Hall** regarding what he calls "media inquiries" about his possible Tennessee gubernatorial candidacy. The answer—which came, incidentally, not from Hall but from his wife Dixie—stated that Tom has "regrettably declined to be a candidate due to a series of long-standing prior commitments." So, even before the rumor comes the repudiation. Meanwhile, Hall has finished up his duet studio album with the legendary **Earl Scruggs**, which will be out shortly on CBS (Scruggs' label).

Dave Rowland has officially split from his backup female duo, Sugar; and lest anyone forget, his newest Elektra LP (his first as a solo artist) is entitled "Sugar Free." Get it?



Barbara Mandrell beat out some pretty tough competition recently when she won three top honors in the made-for-TV awards show, "People's Choice." The awards are chosen in a statistical sampling polled by the Gallup Organization, making them clear-cut fan-voted preferences. Mandrell's triumphs came in the categories of favorite all-around female entertainer, favorite female top performer, and favorite female musical performer. Her competition included, among others, Barbra Streisand, Carole Burnette and Diana Ross.

More **Lefty Frizzell** support arrives through the efforts of radio station WHIM-AM in East Providence, R.I. (the only country station, incidentally, in the entire state of Rhode Island). Assistant music director Jack Eaton has arranged for Burrito **John Beland** to cut some personal IDs for the tiny 1,000-watt daytimer, which in turn will be staging remote live broadcasts now through June urging listeners to drop by the site to sign a Lefty Frizzell petition. The petition will then be sent to the **Country Music Assn. Hall of**

Fame nominating committee for consideration. And the thousandth signer will receive a Lefty Frizzell album from the new Columbia Historical LP series being debuted by CBS Records.

He doesn't produce very often... but when he does, **Merle Haggard's** choice is a singer named **Wyvon Alexander**, who's been recording for Gervasi Records. Haggard takes Alexander into the studio in Los Angeles at the Capitol Records' facility there for sessions which he hopes to convert to a major label contract.

After **David Allan Coe**, sporting Bo Derek beads strung through his beard, turned up to warble with Guy Clark at the recent Emmylou Harris concert here, he showed up next at Cantrell's to see **Super Grit**, a rock/country group from North Carolina. Coe's in the studio with Billy Sherrill now preparing his next album.

Razzy Bailey headlined a benefit at Billy Bob's in Ft. Worth, Tex. for the U.S. Olympic Committee at the end of March, sharing the spotlight with **Tanya Tucker**. Bailey's recent date at the Savoy in Manhattan, bannered as "Country Comes To Broadway" by RCA, was taped for early April radio airing by the DIR "Silver Eagle" radio crew.

Loretta Lynn, never one to back off from learning something new and exciting, has added aerobic exercising to her list of credits. She likes it so much she's agreed to appear on the "Richard Simmons Show" April 29 where she'll do an interview segment, a cooking segment and an exercise segment. Lynn's also scheduled to guest on an episode of ABC's "Fantasy Island" tv series in L.A. in June. This follows her cameo stint on "Dukes of Hazzard" not long ago.

We love it: **Boxcar Willie's** people have declared 1982 as "The Year of the Hobo" in his honor. People magazine has an upcoming article on this colorful country character in its pages.

... **Dean Dillon** and **Gary Stewart** having no problems writing material together for their first RCA album, "Brotherly Love." Every song on the album, except for one, has been composed by the two for this project. And curiously, it's **Dillon and Stewart** (along with Tanya Tucker) who are responsible for the flip side of **Dave Rowland's** latest: it's a tribute song called "Natalie" honoring the late Natalie Wood.

The Oaks aren't letting their success of late hamper their activities on behalf of charity: the Oaks are appearing in a series of public service announcements discussing child abuse prevention, as well as serving as spokespersons for the Boy Scouts this year.

Bill Anderson is back on the road with a new group and a multimedia stage presentation using three backdrop screens and up to nine projectors at a time. He traces the evolution of country music during his show.

(Continued on page 60)

BLAMES ACTS' 'EXCESSIVE DEMANDS'

Conn Sees Euro Interest Waning

LONDON—Although this year's International Country Music Festival at Wembley Arena April 9-12 is considered very strong in terms of artist line-up, country music is not generating much excitement in Europe at present. Many blame "excessive demands" by U.S. acts.

Mervyn Conn, promoter of the Wembley series, says he is "very upset by the state of inactivity in Europe right now. This is the first time in umpteen years that there's been no major American artist appearing in Europe prior to our Wembley festival, apart from a short trek we're handling for Roy Orbison."

And he exonerates from blame European promoters or the public for any implied "lack of support." He says: "A lot of the artists have this cross to bear for themselves. Many of them are pricing themselves out of the European marketplace by making excessive demands for items such as lavish hotel suites and first-class airline tickets; the exchange rate of the pound sterling against the U.S. dollar these days is a major factor."

But he adds: "Not all artists take that attitude. Some are realistic about the prices they charge. The most successful tour last year was that of George Hamilton IV. He had a healthy ticket price and, overall, a massive tour played to 98% business. Now I think some other artists are taking a pointer from his attitude and accepting they have to be sensible if they want to play the European marketplace."

This year's International Country Music Festival, renamed the Silk Cut Festival under a sponsorship deal by Conn with the cigarette company, includes Kris Kristofferson, Mel Tillis, Guy Clark, Boxcar Willie, Roy Clark, Jimmy C. Newman, Marty Robbins, Jerry Lee Lewis, Terri Gibbs, Razzy Bailey, Don Williams, George Hamilton IV, Kitty Wells and Roy Orbison.

But despite the big-name line-up, Conn admits it has been a hard sell, both to the trade, which is depended upon for support, and the public. Advance ticket sales are roughly 10% down on the 1981 figures, though Conn regards this as being "a miracle when you take into consideration Britain's three million unemployed and the current economic climate."

He says, though, his whole operation here is broadening its operational base. "We've done so in festival terms to reach into a new marketplace. If we relied on just dyed-in-the-wool country artists then this festival wouldn't exist."

"Over the past couple of years, I've seen a number of different festivals and tour, built around that kind of act, and they haven't been successful. The market just isn't big

enough to support them. You have to cross-collateralize."

Yet in spite of the recession, 1982 looks set to be the biggest year for tour activities for Conn's organization. Marty Robbins and Kris Kristofferson go on short tours for him immediately after Wembley, and Hoyt Axton, Roy Orbison and George Hamilton IV are set for the following months. Also in the pipe-

line is a trek by Slim Whitman, a longtime European favorite.

So Conn broadens his sphere of operations, taking in U.K. acts like Lonnie Donegan, Rose-Marie and Basil Brush, the latter a popular puppet character. Says Conn: "Now only 55% of our corporate business is on the Wembley country festival. By 1984, the figure will be down to 20%."

WB Seeking Rack Inroads Via Merchandising Push

NASHVILLE—With the first quarter of its "Deep In The Heart Of Country" merchandising campaign underway, Warner Bros. is now preparing to enter the program's second phase centered around dealer incentives and advertising.

The program, which will be offered to all current WEA accounts, is a 10% continuous impact campaign on 16 titles with additional dating due July 10. The goal for this phase of "Deep In The Heart Of Country" is maximum penetration at the rack level. During the month of April, Warner Bros. will offer its distribution branches a range of tools for the most comprehensive merchandising program the country division has yet run.

Eight artists are covered in the campaign for a spread of both new album releases and specified catalog. These artists are Emmylou Harris, T.G. Sheppard, John Anderson, Gail Davies, Frizzell & West, Rex Allen Jr., Rodney Crowell and Gary Morris.

Included in WB's "Deep In The Heart Of Country" program are T.G. Sheppard's "Finally," "I Love 'Em All" and "Smooth Sailer"; Emmylou Harris' "Cimarron," "Evangeline," "Roses In The Snow" and "Profile-Best Of"; Frizzell & West's "The Frizzell & West Album" and "Carryin' On The Family Names"; John Anderson's "I Just Came Home To Count The Memories" and "John Anderson 2"; Gail Davies' "Givin' Herself Away" and "I'll Be There"; and current self-titled LPs by Rodney Crowell and Gary Morris.

Merchandising support aids include individual display posters on each artist, thematic one by ones, header cards and single sheet order forms keyed directly into the "Deep In The Heart Of Country" program.

Also slated for push during the month (although not directly covered under the campaign) will be five midline WB albums tagged at \$5.98: Emmylou Harris' "Pieces Of

The Sky," "Elite Hotel," "Luxury Liner" and "Quarter Moon In A Ten Cent Town," plus "Greatest Hits" by the First Edition featuring Kenny Rogers.

To back up the sales effort, Warner's country division has designed a May radio and advertising campaign keynoting all eight featured artists and emphasizing current product. The label has created a custom radio spot utilizing the "Deep In The Heart Of Country" slogan, and country stations will be encouraged to develop contests and giveaway promotions in their markets.

"This campaign utilizing merchandising, sales and radio is the culmination of three years of career development by the label for its country acts," says Frank Jones, director of operations for WB Nashville. He underscores the point that in its initial three-month effort, "Deep In The Heart Of Country" achieved 90% of its stated sales goals, and that every act in the campaign is running well ahead of its previous LP sales figures, while several are enjoying their strongest singles to date.

"Deep In The Heart Of Country" has also been coordinated to take advantage of primary tour situations now underway by most of the artists covered in the thrust.

For The Record

NASHVILLE—There was an error in the figures released by the Country Music Assn. in a story detailing the rise of U.S. and Canadian country radio stations (4-3 issue). The percentage increase in the number of FM stations programming country music from 1979 to 1982 should have been 45%, not 196% as reported by the CMA last week. The total of stations on the FM band programming country in 1979 should have read 689, not 337; and the numerical increase should have been 310, not 362.

Hank Williams Fete Planned For June

NASHVILLE—The ninth annual Hank Williams Memorial celebration will take place Sunday, June 6 at the Hank Williams Memorial Park in Butler County, Ala.

Traditionally, the commemoration features local and national talent. Artists wishing to appear should contact Ron Taylor, Rte. 1, Red Level, Ala. 36474. Phone: (205) 469-5075.

Newsbreaks

• NASHVILLE—Lee Arnold of WHN-AM New York and Gerry Harmon of KIKK-AM Houston have been chosen to MC the 15th annual International Fan Club Banquet & Show June 9 during Fan Fair at the Tennessee State Fair Grounds. Tickets are \$13, available from the International Fan Club Or-

ganization, Box 177, Wild Horse, Colo. 80862; or \$8.50 for show only.

• NASHVILLE — Charly McClain has been booked for a 20-date tour of U.S. military installations as part of the annual "Kool Salutes the Military" campaign sponsored by the cigarette firm.

NARAS Co-Hosting SWG Benefit Concert

NASHVILLE—The local chapter of NARAS is co-hosting a benefit concert presented by Southern Writers Group U.S.A. The showcase, which will be held Monday (5) at the Cannery, will feature a number of Nashville writers including Buzz Cason, president of Southern Writers Group, Steve Gibb, Dickey Lee, Spooner Oldham, Freddy Weller, Hunter Moore, Tammy Cason, Lee Clayton, Kent Robbins, and Todd Cerney. Tickets for the event are \$5 and all proceeds will go toward the Nashville NARAS chapter.



AUSTRALIAN GOLD—Singer Diana Trask holds a gold album received from Hammar Records of Australia for her LP, "One Day At A Time." Trask—who records for Kari Records in the U.S.—is flanked by husband Tom Ewen, left, Kari president Jerry Foster, and label executive Ed Hamilton.

Billboard® Hot Country Singles

Survey For Week Ending 4/10/82

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	
☆	2	13	BIG CITY —Merle Haggard (M. Haggard, L. Talley) M. Haggard, D. Holloway, Shade Tree, BMI; Epic 14-02686	35	35	9	YOU SURE KNOW YOUR WAY AROUND MY HEART —Louise Mandrell (E. Kilroy) T. Rocco, R. Bourke, C. Black; Bibo/Welk/Chappell, ASCAP; RCA 13039	☆	69	77	GYPSY AND JOE —Sammi Smith (P. Baugh, B. Emmons) B. Baugh, Chablis, BMI; Sound Factory 433	
☆	3	11	THE CLOWN —Conway Twitty (C. Twitty, J. Bowen) C. Chalmers, S. Rhodes, B. Barnett, W. Carson; Mammoth Spring/Rose Bridge, BMI; Elektra 47302	36	11	17	SHE LEFT LOVE ALL OVER ME —Razzy Bailey (B. Montgomery) C. Lester; House Of Gold, BMI; RCA 13007	☆	NEW ENTRY	70	EVERYTIME YOU CROSS MY MIND (You Break My Heart) —Razzy Bailey (B. Montgomery) J. Slate, D. Morrison, L. Kerth; House of Gold, BMI; RCA-13084	
☆	7	12	A COUNTRY BOY CAN SURVIVE —Hank Williams Jr. (J. Bowen) H. Williams Jr.; Bcephus, BMI; Elektra/Curb 47257	37	34	9	VICTIM OR A FOOL —Rodney Crowell (R. Crowell) R. Crowell; Coolwell/Granite, ASCAP; Warner Bros. 50008	☆	71	57	8	AND THEN SOME —Bobby Smith (B. Montgomery) J. Slate, L. Henley, M. Gray; House Of Gold/Chinnichap/Careers, BMI; Liberty 1452
☆	4	13	ANOTHER SLEEPLESS NIGHT —Anne Murray (J.E. Norman) C. Black, R. Bourke; Chappell, ASCAP; Capitol 5083	☆	43	4	TAKE ME TO THE COUNTRY —Mel McDaniel (L. Rogers) Scaife, Singleton, Rogers; Vogue/Partner, BMI/Bibo/Welk, ASCAP; Capitol 5095	☆	72	80	2	THE ARMS OF A STRANGER —Tennessee Express (A. Mills, T. Smith) M. Wilson; Cross Keys, ASCAP; RCA 13078
☆	5	11	THROUGH THE YEARS —Kenny Rogers (L.B. Richie, Jr.) S. Dorff, M. Panzer; Peso/Swanee Brov, BMI; Liberty 1444	☆	52	3	FOR ALL THE WRONG REASONS —The Bellamy Brothers (Bellamy, J. Bowen) D. Bellamy; Bellamy/Famous, ASCAP; Elektra 47431	☆	73	75	3	LOVING YOU IS ALWAYS ON MY MIND —Terry Dale (J. Bombhoff, J. Gilmer) J. MacRae, B. Morrison; Southern Nights, ASCAP; Lanedale 711
☆	6	12	CRYING MY HEART OUT OVER YOU —Ricky Skaggs (R. Skaggs) C. Butler, L. Certain, G. Stacey, M. Wilken; Cedarwood, BMI; Epic 14-02692	☆	40	7	IT'S A LONG WAY TO DAYTONA —Mel Tillis (B. Strange) M. Tillis; M. Tillis, BMI; Elektra 47412	☆	74	74	4	I'VE GOT A BAD CASE OF YOU —Marie Osmond (R. Hall) W. Aldridge, T. Brasfield; Rick Hall, ASCAP; Elektra 47430
☆	8	10	SAME OLE ME —George Jones (B. Sherrill) P. Overstreet; Silvertone, BMI; Epic 14-02696	☆	50	4	I HAD IT ALL —Fred Knoblock (J. Stroud) T. Moretti, F. Knoblock, S. Allen; Flowering Stone, ASCAP/LegendSongs/BMI; Scotti Bros. 5-02752 (CBS)	☆	75	81	1	IF I COULD SEE YOU TONIGHT —Kippi Brannon (M. Collie) C.E. Howard Jr.; Jeffrey's Rainbow Music, BMI; MCA 52023
☆	8	1	BOBBIE SUE —Oak Ridge Boys (R. Chancey) D. Tyler, A. Tyler, W. Newton; House Of Gold, BMI/B. Goldsboro, ASCAP; MCA 52006	☆	42	4	I'M GOIN' HURTIN' —Joe Stampley (R. Baker) J. Dickens; Baray/Mullet, BMI; Epic 14-02791	☆	76	83	2	WHEN YOU FIND ANOTHER KEEPER —The Wright Brothers (M. Garvin, C. Waters, T. Shapiro) B. Killen; Tree, BMI; Warner Bros. 50033
☆	9	9	TENNESSEE ROSE —Emmylou Harris (B. Ahern) K. Brooks, H. Devito; Warner-Tamerlane/Babbling Brook/Drunk Monkey, BMI; Warner Bros. 49892	☆	43	4	TRAVELIN' MAN —Jack Ward (M. Post) J. Fuller; 4 Star, BMI; Asylum 47424 (Elektra)	☆	77	58	8	LUCY AND THE STRANGER —Bobby Goldsboro (L. Butler) B. Goldsboro; House Of Gold, BMI; Curb 5-02726
☆	10	12	BE THERE FOR ME BABY —Johnny Lee (J.E. Norman) C. Black, T. Tocco; Chappell/Intersong, ASCAP; Full Moon/Asylum 47301	☆	44	7	I'VE JUST SEEN A FACE —Calamity Jane (B. Sherrill) J. Lennon, P. McCartney; Maelen, BMI; Columbia 18-02715	☆	78	65	6	I'LL MISS YOU —Stella Parton (M. Williams) B. Teague; My Mama's/BMI; Town House 1056
☆	12	12	I LIE —Loretta Lynn (O. Bradley) T.W. Dampier; Coal Miners, BMI; MCA 52005	☆	45	6	DIAMOND IN THE ROUGH —Karen Taylor (T. Sparks) Bill/Kar/SESAC; Mesa 1111 (NSD)	☆	79	69	17	BLUE MOON WITH HEARTACHE —Roseanne Cash (R. Crowell) R. Cash; Hotwire/Atlantic, BMI; Columbia 18-02659
☆	13	10	ANOTHER HONKY TONK NIGHT ON BROADWAY —David Frizzell & Shelly West (S. Garrett, S. Dorff) M. Brown, S. Dorff, S. Garrett; Peso/Wallet, BMI; Warner/Viva 50007	☆	46	4	HOLED UP IN SOME HONKY TONK —Joe Sun (B. Fisher) D. Dillon, F. Dycus, B. Mevis; Tree, BMI, Golden Opportunity, SESAC/Gid, ASCAP; Elektra 47417	☆	80	NEW ENTRY	80	BROTHERLY LOVE —Gary Stewart & Dean Dillon (E. Kilroy) G. Stewart, D. Dillon; Forrest Hills, Tree, BMI; RCA 13049
☆	14	11	IF YOU'RE THINKING YOU WANT A STRANGER —George Strait (B. Mevis) B. Mevis, D. Wills; Jack and Bill Weik, ASCAP; MCA 51228	☆	47	4	LOVE IS —Allen Tripp (D. Heavener) ISPD/ASCAP; Nashville 1001	☆	81	NEW ENTRY	81	WITH THEIR KIND OF MONEY AND OUR KIND OF LOVE —Billy Swan (L. Rogers) D. Robertson, B. Swan; Sherman Oaks, BMI/Music City, ASCAP; Epic 1402841
☆	17	9	ROUND THE CLOCK LOVIN' —Gail Davies (G. Davies) R. Bourke, K.T. Oslin; Chappell, ASCAP/Tri-Chappell, SESAC; Warner Bros. 50004	☆	48	53	FINALLY —T.G. Sheppard (G. Chapman) B. Killen; Meadowgreen, ASCAP; Warner/Curb 50041	☆	82	90	1	SHE DOESN'T BELONG TO YOU —Terry Aden (C. Hill) Michael R. Radford; Pettibone, BMI; AMI 1303
☆	15	15	IN LIKE WITH EACH OTHER —Larry Gatlin & The Gatlin Brothers Band (L. S., R. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 18-02698	☆	49	68	ANOTHER CHANGE —Tammy Wynette (G. Ritchey) B. Brawdy, J. Taylor, D. Knutson; First Lady, Sylvia, Mother/BMI; Epic 14-02770	☆	83	NEW ENTRY	83	EVERYONE KNOWS I'M YOURS —Corbin/Hanner Band (T. West) D. Hanner; Sabal, ASCAP; Alfa 7022
☆	16	16	AFTER THE LOVE SLIPS AWAY/SMOKEY MOUNTAIN MEMORIES —Earl Thomas Conley (M. Larkin, E.T. Conley) E.T. Conley, R. Devereux; Blue Moon/East Listening, ASCAP; RCA 13053	☆	50	60	JUST GIVE ME WHAT YOU THINK IS FAIR —Leon Everette (R. Dean, L. Everette) R. Gosdin, V.L. Haywood, J. Twill; Window/BMI; RCA 13079	☆	84	71	18	IF YOU'RE WAITING ON ME —The Kendalls (J. Gillespie) K. Bell, T. Skinner, J.L. Wallace; Hall-Clement/Welk, BMI; Mercury 76131
☆	21	8	YOU NEVER GAVE UP ON ME —Crystal Gayle (A. Reynolds) L. Pearl; Michael O'Connor, BMI; Columbia 18-02718	☆	51	62	RING ON HER FINGER, TIME ON HER HANDS —Lee Greenwood (J. Crutchfield) Tree/Love Wheel, BMI; MCA 52026	☆	85	73	16	MIS'RY RIVER —Terry Gibbs (E. Penney) G. Wolf; Chiplin, ASCAP; MCA 51210
☆	18	11	NEW CUT ROAD —Bobby Bare (R. Crowell) G. Clark; World Song, ASCAP; Columbia 18-02690	☆	52	5	BAD NEWS —Boxcar Willie (J. Martin) J.D. Loudemilk; Acuff-Rose/BMI; Main Street 951	☆	86	76	4	THE FLAME —Rita Remington (S. Singleton) L. Shell, H. Lindsey; Tree, BMI; Plantation 207
☆	19	9	IT'LL BE HER —Tommy & The Glaser Brothers (J. Bowen) B.R. Reynolds; Baron/Hat Band, BMI; Elektra 47405	☆	53	5	I NEVER KNEW THE DEVIL'S EYES WERE BLUE —Terry Gregory (M. Sherrill) L. Dresser; Easy Listening, Galleon/ASCAP; Handshake 02736	☆	87	NEW ENTRY	87	TAKE TIME TO KNOW HER —David Allan Coe (B. Sherrill) S. Davis; Al Gallico, BMI; Columbia-1802815
☆	20	10	NATURAL LOVE —Petula Clark (T. Scotti) J. Harrington, J. Penning, K. Esby, P. Gernhardt; Flowering Stone, ASCAP/Holy Moley, BMI; Scotti Bros. 5-02676 (CBS)	☆	54	70	FORTY AND FADIN' —Ray Price (J. Mundy, B. Moore, K. Tucker, D. Tucker) R. Pennington; Millstone, ASCAP/Chevis, BMI; Dimension 1031	☆	88	78	4	EVEN IF IT'S WRONG —Jimmi Gannon (L. Rogers) J. Louis; Steel City, BMI; Warner Bros. 50024
☆	22	7	SINGLE WOMEN —Dolly Parton (D. Parton, C. Perry) M. O'Donoghue; Lease Loved/Velvet Apple, BMI; RCA 13057	☆	55	64	KEY LARGO —Bertie Higgins (S. Limbo) B. Higgins, S. Limbo; JenLee/Chappell, ASCAP/Lowery, BMI; Kat Family 9-02524	☆	89	NEW ENTRY	89	SLOE GIN AND FAST WOMEN —Wayne Kemp (D. Walls, W. Kemp) D. Walls, D. Hall; Hidden Acres/Deadra, BMI; Mercury 76139 (Polygram)
☆	24	6	MOUNTAIN MUSIC —Alabama (H. Shedd, Alabama) R. Owen; Maypop, BMI; RCA 13019	☆	56	5	I DON'T KNOW WHERE TO START —Eddie Rabbitt (D. Malloy) T. Schuyler; Briarpatch, Debbave, BMI; Elektra 47435	☆	90	NEW ENTRY	90	I'VE NEVER BEEN TO ME —Charlene (R. Miller, B. Gordy, D. Costa) P. Miller, K. Hirsch; Stone Diamond, BMI; Motown 1611
☆	23	8	BUSTED —John Conlee (B. Logan) H. Howard; Tree, BMI; MCA 52008	☆	57	NEW ENTRY	LAST OF THE SILVER SCREEN COWBOYS —Rex Allen Jr. (S. Garrett) M. Brown, S. Dorff, S. Garrett; Peso/BMI; Warner Bros. 50035	☆	91	79	20	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD —Ed Bruce (Tommy West) W. Holyfield, R. Hatch; Bibo, Vogue, ASCAP/Welk, BMI; MCA 51210
☆	25	6	ALWAYS ON MY MIND —Willie Nelson (C. Moman) J. Christopher, W. Thompson, M. James; Screen Gems-EMI/Rose Bridge, BMI; Columbia 18-02741	☆	58	66	THE VERY BEST IS YOU —Charly McClain (M. Wilson) F. Stephens, L. Shell; Aoudad, ASCAP/IBEX, BMI; Epic 14-02656	☆	92	82	5	IN LOVE WITH LOVING YOU —Keith Stegall (K. Stegall) K. Stegall, C. Monk; April, ASCAP/Blackwood, BMI; EMI-America 8107
☆	26	8	A LITTLE BIT CRAZY —Eddy Raven (J. Bowen) E. Raven; Milene, ASCAP; Elektra 47413	☆	59	39	SWEET YESTERDAY —Sylvia (T. Collins) K. Kleming, D.W. Morgan; Tom Collins, BMI; RCA 13020	☆	93	84	6	MOANING THE BLUES —Kenny Dale (A.V. Mittelstedt) J.D. Meister, W.W. Wimberly; Publicare/ASCAP; Funderbird 50
☆	27	7	DON'T LOOK BACK —Gary Morris (M. Morgan, P. Worley) G. Morris, E. Selsler; G. Morris/Warner Bros., ASCAP/Warner Tamerlane, BMI; Warner Bros. 50017	☆	60	40	THE TWO-STEP IS EASY —Michael Murphy (J.E. Norman) M. Murphey; Timberwolf/BMI; Liberty 1455	☆	94	85	10	TOOK IT LIKE A MAN, CRIED LIKE A BABY —Cedar Creek (A. DiMartino) R. Bourke, C. Black, T. Rocco; Chappell, ASCAP/Tri-Chappell, SESAC; Moon Shine 3003
☆	30	5	JUST TO SATISFY YOU —Waylon & Willie (C. Moman) W. Jennings, D. Bowman; Irving/Parody, BMI; RCA 13073	☆	61	67	MOUNTAIN OF LOVE —Charley Pride (M. Wilson) H. Dorman; Morris/Unichappell, BMI; RCA 13014	☆	95	86	4	I'M GOIN' HURTIN' —Joe Stampley (R. Baker) J. Dickens; Baray/Mullet, BMI; Epic 14-02791
☆	28	8	YOU'RE NOT EASY TO FORGET —Dottie West (B. Maher, R. Goodrum) C. Weil, T. Snow; ATV/Mann and Weil/Braintree/Snow, BMI; Liberty 1451	☆	62	41	A THING OR TWO ON MY MIND —Gene Kennedy & Karen Jeglum (G. Kennedy) Door Knob/BMI; Door Knob 82-173	☆	96	87	10	WRITTEN DOWN IN MY HEART —Ray Stevens (B. Montgomery, R. Stevens) W.T. Davidson; Grand Avenue/ASCAP; RCA 13038
☆	29	8	A LITTLE BIT CRAZY —Eddy Raven (J. Bowen) E. Raven; Milene, ASCAP; Elektra 47413	☆	63	63	DON'T COME KNOCKIN' —Cindy Hurt (J.B. Barnhill) M.T. Heaney, F. Matan; Cedarwood, BMI; Churchill 94000 (MCA)	☆	97	88	17	WHEN A MAN LOVES A WOMAN —Jack Grayson (B. Vaughn, J. Grayson) A. Wright, C. Lewis; Cotillion, Quinzy/BMI; Koala 340
☆	33	4	TEARS OF THE LONELY —Mickey Gilley (J. E. Norman) W. Holyfield; Welk/Bibo, ASCAP; Epic 14-02774	☆	64	42	LOVE TAKE IT EASY ON ME —La Costa Tucker (J. Stroud) D. Linde, A. Rush; Combine, BMI; Elektra 47414	☆	98	89	16	INNOCENT LIES —Sonny James (K. Stiltz, S. James) S. James, C. Smith; Marson/BMI; Dimension 1026
☆	31	7	SOMEDAY SOON —Moe Bandy (R. Baker) I. Tyson; Warner Bros., ASCAP; Columbia 18-02735	☆	65	48	DO ME WITH LOVE —Janie Fricke (J. E. Norman) J. Schweers; Jack And Bill/Welk, ASCAP; Columbia 18-02644	☆	99	91	14	NO RELIEF IN SIGHT —Con Hunley (T. Collins) R. Bourke, G. Dobbins, J. Wilson; Chappell, ASCAP; Warner Bros. 49887
☆	32	5	YOU'LL BE BACK —The Statler Brothers (J. Kennedy) W. Holyfield, J. Russell; Bibo, BMI/Welk/Sunflower, ASCAP; Mercury 76142	☆	66	51	COME LOOKING FOR ME —Lobo (Lobo) Lobo; Lobo, ASCAP; Lobo 4	☆	100	92	14	LIES ON YOUR LIPS —Cristy Lane (R. Oates) L. Sheel, J. Dowell; C. Lane, New Albany/BMI; Liberty 1443
☆	37	6	KANSAS CITY LIGHTS —Steve Wariner (T. Collins) K. Fleming, D.W. Morgan; Tom Collins, BMI; RCA 13072	☆	67	55						
☆	38	6	I FEEL IT WITH YOU —Kieran Kane (J. Bowen) K. Kane, R. Kane; Cross Keys/Litton, ASCAP; Elektra 47415	☆	68	72						

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APRIL 10, 1982, BILLBOARD

New On The Charts

ALLEN TRIPP "Love Is"—★

Ft. Worth native Allen Tripp showed an early interest in music and horses. While rowing up on a cattle and horse farm, Tripp honed his vocal skills in the Texas Boys' Choir.

Following a stint at Texas Wesleyan College, Tripp travelled the show horse circuit for some time. About four years ago, he decided to turn his attention to music full-time. The Oklahoma Opry has named him

male entertainer of the year twice and Tripp has worked with Shawnee Britten's "Country Music U.S.A." a show which puts on benefit concerts for a number of charities.

In 1981, Tripp met James Allen, head of Nashville Records. In support of a novelty "Mechanical Bull" record, the two worked on a promotion with a national mechanical bull manufacturer. Ultimately, Tripp signed to Allen's label. For more information about Tripp, contact James Allen Promotion, 140 Coventry Place, Ft. Worth, Tex. 76107. (817) 295-6262.



Nashville Scene

● Continued from page 59

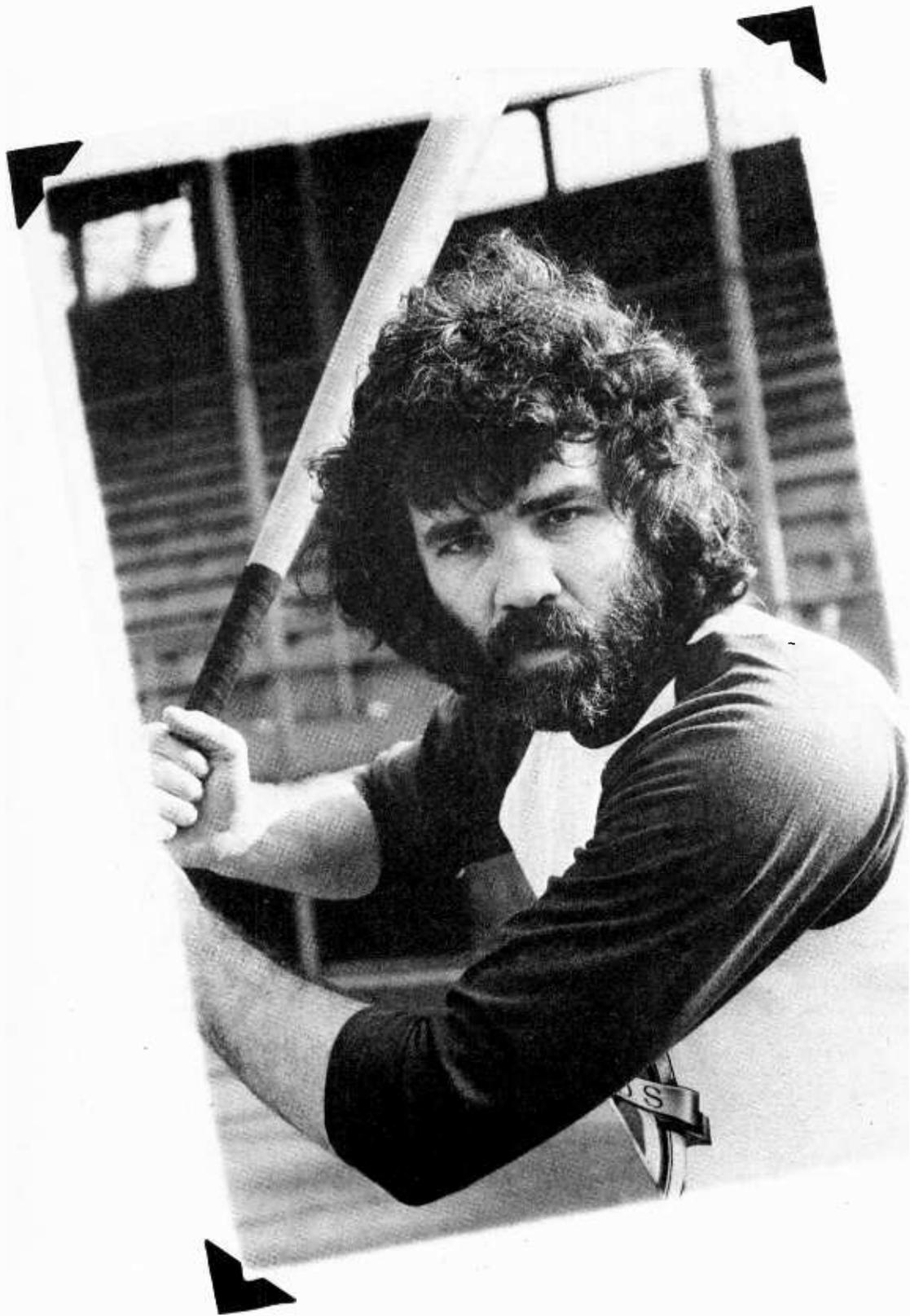
The Bellamy Brothers, who have just released their first album, "When We Were Boys," since moving over to Elektra, taped an upcoming "Solid Gold" in L.A. recently, as well as a "Merv Griffin" show.

With so many talk shows going under due to sagging ratings, will this mean fewer avenues of exposure for country acts? These programs have served as an excellent medium to showcase numerous Nashville acts, and there seems to be no other format on the horizon to take up the slack. Thus far, no one seems interested in developing the MTV: Music Television video concept with a country/pop slant, meaning it may become increasingly difficult now for these artists to present their talents on the tube.

Jerry Reed's newest album, "The Man With The Golden Thumb," gets our award for cleverest LP title of the week. Speaking of Reed, he recently spent a day in Manhattan doing interviews with press. We aren't quite sure why, but among the publications who interviewed Reed were "Golf Digest" and "Inside Sports." Reed then went to California where he taped an NBC "Dean Martin Special" for tv airing later this season, and also swung by "Good Morning America" as well.

Willie Nelson makes his national "Tonight Show" debut May 18. . . . And Epic had two of its acts in Atlantic City recently when Mickey Gilley headlined the Sands there for two nights and Bobby Goldsboro did a one-nighter at Caesar's Boardwalk.

Gary Morris Has Been Drafted.



Gary wanted to be a professional athlete.

In fact, he attended school on an athletic scholarship and probably would have made it to the pros. But after his sophomore year in college, Gary visited friends in Colorado.

"I started singing professionally that summer with a couple of other guys," Gary recalls. "I was 19, working 20 minutes a night and making \$500 a week."

"I decided I had missed my calling," he laughs. "I never made it back to school."

Instead, Gary took to the road, where he honed his singing and writing skills to become one of the hottest young free agents in country music.

When he was spotted by Warner Country scouts, Gary was clearly ready for major-league play. During his first season he scored twice with Top Ten singles—and it was time for an album.

Gary Morris (BSK 3658) is the album, and "Don't Look Back" (WBS 50017) is the third hit single.

Gary Morris: Warner Country's No. 1 draft pick.

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T.G. Sheppard
Judy Taylor
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On Warner Bros. and Warner/Viva Records and Tapes.

Country

New Exhibits Set For Hall Of Fame

NASHVILLE—The Country Music Hall of Fame has redesigned a fourth of its exhibit space to

spotlight the diverse musical styles that make up country music: bluegrass, western swing, Cajun, honky

tonk, cowboy and contemporary.

Among the new display artifacts are the mechanical bull John Travolta and Debra Winger rode in "Urban Cowboy," a 1947 jukebox and a pirogue, the bayou canoe immortalized in numerous Cajun songs.

Added to the costume collection are stage outfits Elvis Presley used in the early '70s, the garb Kenny Rogers wore in "The Gambler" and costumes from Emmylou Harris, Merle Haggard and Ricky Skaggs.

Bowing to the interest in electronic games, the Hall of Fame has also installed a collection of computer playthings to test visitors' knowledge of country music. The "Rare Country" exhibit of artifacts from the archives of the Country Music Foundation Library and Media Center will continue through this season also.

The museum, which has ramps and parking for handicapped patrons, plans to add braille labels to all its exhibits this year. Staffers are learning sign language and investigating other ways to involve the handicapped. publicist Sharon Poling reports.



HONKY TONK HERITAGE—Country music queen Kitty Wells punches up a hit on the 1947 Wurlitzer jukebox featured in the new honky tonk exhibit at the Country Music Foundation Hall of Fame and Museum. Wells, who was elected to the Hall of Fame in 1976, was the first woman vocalist to have a No. 1 country hit, with "It Wasn't God Who Made Honky Tonk Angels" in 1952.

Chart Fax

Hag Ties Twitty Solos; First For Motown

By ROBYN WELLS

NASHVILLE—Now that "Big City" has settled in at the top of the country chart, Merle Haggard has tied Conway Twitty for having the most country toppers—27—as a solo artist. Notice the emphasis on solo, because when duets are added in, Twitty is the clearcut leader with 32 No. 1 country hits, followed by Haggard with 28. The chances are good that Twitty will soon pull out as the leader in the No. 1 category, both with solo efforts and solo/duets combined, since his Elektra debut, "The Clown," inches up to superstarred two this week.

"Big City" is also Haggard's second No. 1 tune in a row and his second single for Epic. Ironically, Haggard has already scored more toppers on Epic than he did while on MCA. During his five years of recording for MCA, Haggard only managed to crack the top once for the label, with "I Think I'll Just Stay Here And Drink," which reached the country summit in 1981. In 1980, Haggard reached the No. 1 spot with "Bar Room Buddies," a duet with Clint Eastwood which was released on Elektra. The bulk of the Hag's

toppers were released on Capitol.

"Big City" and its Epic predecessor, "My Favorite Memory," are Haggard's first back-to-back No. 1 tunes since he racked up a string of nine Capitol toppers in a row from 1973 to 1976. The string of hits started with "Everybody's Had The Blues" and ran through "The Roots Of My Raising." "Here Comes The Freedom Train" broke the No. 1 chain, when it topped out at 10 in 1976. But Haggard rebounded to the top with his followup tune, "Cherokee Maiden"/"What Have You Got Planned Tonight Diana."

Two labels—Elektra and Epic—are in a happy dilemma of bumping into their own artists in the top 10 this week. Elektra stands at superstarred two and three with Twitty and Hank Williams Jr., while Epic's Ricky Skaggs and George Jones find themselves at superstarred six and seven, respectively. And Liberty's Kenny Rogers, at superstarred five, is rubbing noses with Capitol's Anne Murray at superstarred four.

Motown'n'country: Motown makes its debut on the country chart this week with Charlene's "I've Never Been To Me." The tune, which is already a top 40 pop hit, peaked at 97 on the pop chart when it was originally released in 1977 on Motown's Prodigal label.

Although "I've Never Been To Me" is the first single to chart country on the Motown label proper, it is not the label's first venture into country territory. Motown's first country label was called Melody, which later evolved into Melodyland, the label which launched T.G. Sheppard, among others. Sheppard scored a pair of No. 1 tunes while on Melodyland, including "Devil In The Bottle" and "Trying To Beat The Morning Home." Melodyland then changed its name to Hitsville, for which Sheppard recorded several more tunes, including the top 10 "Show Me A Man."

Two of country's most colorful

characters, Gary Stewart and Dean Dillon, bow at starred 80 this week with "Brotherly Love." Co-written by the pair, the tune is their first duet offering from a forthcoming album.

A Country Boy Can Survive: As Chart Fax noted last week, Hank Williams Jr. continues his impressive album roll. This week, "One Night Stand" re-charts, giving Williams seven albums on the chart once again. What makes Williams' feat even more impressive is that not one of his albums currently on the chart is a "Greatest Hits" or duet package. And keeping in mind the recent release of his "High Notes" LP, it will be interesting to see if Williams manages to break his own record by landing eight albums on the chart simultaneously.



WISTFUL WILLIAMS—Don Williams sings a number from his newest MCA album, "Listen To The Radio," on the upcoming tv special, "Country Comes Home," airing this Saturday night (10) on CBS.

Billboard® Hot Country LPs™

Survey For Week Ending 4/10/82

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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	7	BOBBIE SUE Oak Ridge Boys, MCA 5294	40	34	78	GREATEST HITS ▲ Ronnie Milsap, RCA AAL1 3772
☆	2	4	MOUNTAIN MUSIC Alabama, RCA AHL1 4229	41	43	5	GIVIN' HERSELF AWAY Gail Davies, Warner Bros. BSK 3636
	3	3	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930	42	42	6	I LIE Loretta Lynn, MCA 5293
★	4	5	BLACK ON BLACK Waylon Jennings, RCA AHL1 4247	43	44	26	NOT GUILTY Larry Gatlin & the Gatlin Brothers Band, Columbia FC 37464
★	5	19	STILL THE SAME OLE ME George Jones, Epic FE 37106	44	36	24	LOVIN' HER WAS EASIER Tompall and the Glaser Brothers, Elektra SE 542
☆	7	3	ALWAYS ON MY MIND Willie Nelson, Columbia FC 37951	45	47	40	MR. T Conway Twitty, MCA 5204
★	8	10	FINALLY T.G. Sheppard, Warner/Curb BSK 3600	46	45	38	ESPECIALLY FOR YOU Don Williams, MCA 5210
	8	9	SOUTHERN COMFORT Conway Twitty, Elektra E1 60005	47	48	46	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108
	9	6	BIG CITY Merle Haggard, Epic FE 37593	48	40	31	THERE'S NO GETTING OVER ME ● Ronnie Milsap, RCA AHL1 4060
	10	10	GREATEST HITS Willie Nelson, Columbia KC2 37542	49	49	18	FIRE & SMOKE Earl Thomas Conley, RCA AHL1 4135
	11	11	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	★	60	2	THE NEW SOUTH Hank Williams, Jr., Elektra/Curb SE 539
	12	12	THE PRESSURE IS ON Hank Williams, Jr., Elektra/Curb SE 535	51	53	46	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555
☆	18	23	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193	52	54	37	WITH LOVE John Conlee, MCA 5213
	14	15	FEELIN' RIGHT Razzy Bailey, RCA AHL1 4228	53	56	62	ROWDY Hank Williams Jr., Elektra/Curb GE 330
	15	13	JUICE ▲ Juice Newton, Capitol ST 12136	54	41	11	ONE TO ONE Ed Bruce, MCA 4910
	16	14	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644	★	NEW ENTRY		LAST TRAIN TO HEAVEN Boxcar Willie, Main Street ST 73001 (Capitol)
	17	17	CIMARRON Emmylou Harris, Warner Bros. BSK 3603	★	NEW ENTRY		ONE NIGHT STAND Hank Williams, Jr., Elektra/Curb SE-538 (Elektra)
	18	19	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty LDO 1108	57	58	29	FAMILY TRADITION Hank Williams Jr., Elektra/Curb GE 194
☆	23	9	THE DAVID FRIZZELL AND SHELLEY WEST ALBUM Warner/Viva BSK 3643	58	50	23	GREATEST HITS Charley Pride, RCA AHL1 4151
	20	20	GREATEST HITS ▲ Kenny Rogers, Liberty LDO 1072	59	46	36	TAKIN IT EASY Lacy J. Dalton, Columbia FC 37327
	21	22	ME AND MY R.C. Louise Mandrell & R.C. Bannon, RCA AHL1 4059	★	NEW ENTRY		NIGHT AFTER NIGHT Jacky Ward, Asylum E-1-60013 (Elektra)
	22	16	GREATEST HITS ● The Oak Ridge Boys, MCA 5150	61	51	31	LIVE Barbara Mandrell, MCA 5243
	23	21	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum SE 541	62	66	51	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528
☆	32	39	YEARS AGO The Statler Brothers, Mercury SRM 16002	63	52	26	SLEEPING WITH YOUR MEMORY Janie Fricke, Columbia FC 37535
☆	55	2	WINDOVS The Charlie Daniels Band, Epic FE 37694	64	64	126	THE BEST OF EDDIE RABBITT ● Elektra GE 235
	26	27	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438	65	69	29	HABITS OLD & NEW ● Hank Williams Jr., Elektra/Curb GE 278
	27	28	GREATEST HITS ▲ Waylon Jennings, RCA AAL1-3378	66	57	91	HORIZON ▲ Eddie Rabbitt, Elektra GE-276
	28	30	DESPERATE DREAMS Eddy Raven, Elektra SE 545	67	73	126	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb GE-237
	29	29	STRAIT COUNTRY George Strait, MCA 5248	68	71	24	RODNEY CROWELL Rodney Crowell, Warner Brothers BSK 3587
★	33	4	I AIN'T HONKY TONKIN NO MORE Joe Sun, Elektra E1 60010	69	70	27	TOWN & COUNTRY Ray Price, Dimension DL 5003
	31	31	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416	70	72	2	ASK ANY WOMAN Con Hunley, Warner Bros. BSK-3617
	32	24	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	71	59	21	I JUST CAME HOME TO COUNT THE MEMORIES John Anderson, Warner Bros. BSK 3599
☆	38	3	SEASONS OF THE HEART John Denver, PCA AHL1 4256	72	61	35	GOOD TIME LOVIN' MAN Ronnie McDowell, Epic FE 37399
	34	35	I AM WHAT I AM ● George Jones, Epic JE 36586	73	62	86	I BELIEVE IN YOU ▲ Don Williams, MCA 5133
	35	25	STEP BY STEP ● Eddie Rabbitt, Elektra SE 532	74	63	205	STARDUST ▲ Willie Nelson, Columbia JC 35305
	36	26	GREATEST HITS Jim Reeves & Patsy Cline, RCA AHL1 4127	★	NEW ENTRY		WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol SDD 12144
	37	37	GREATEST HITS ▲ Anne Murray, Capitol SDD 12110				
	38	39	KIERAN KANE Kieran Kane, Elektra E1 60004				
☆	NEW ENTRY		THE DUKES OF HAZZARD Various Artists, Scotti Bros. FZ 37712 (CBS)				

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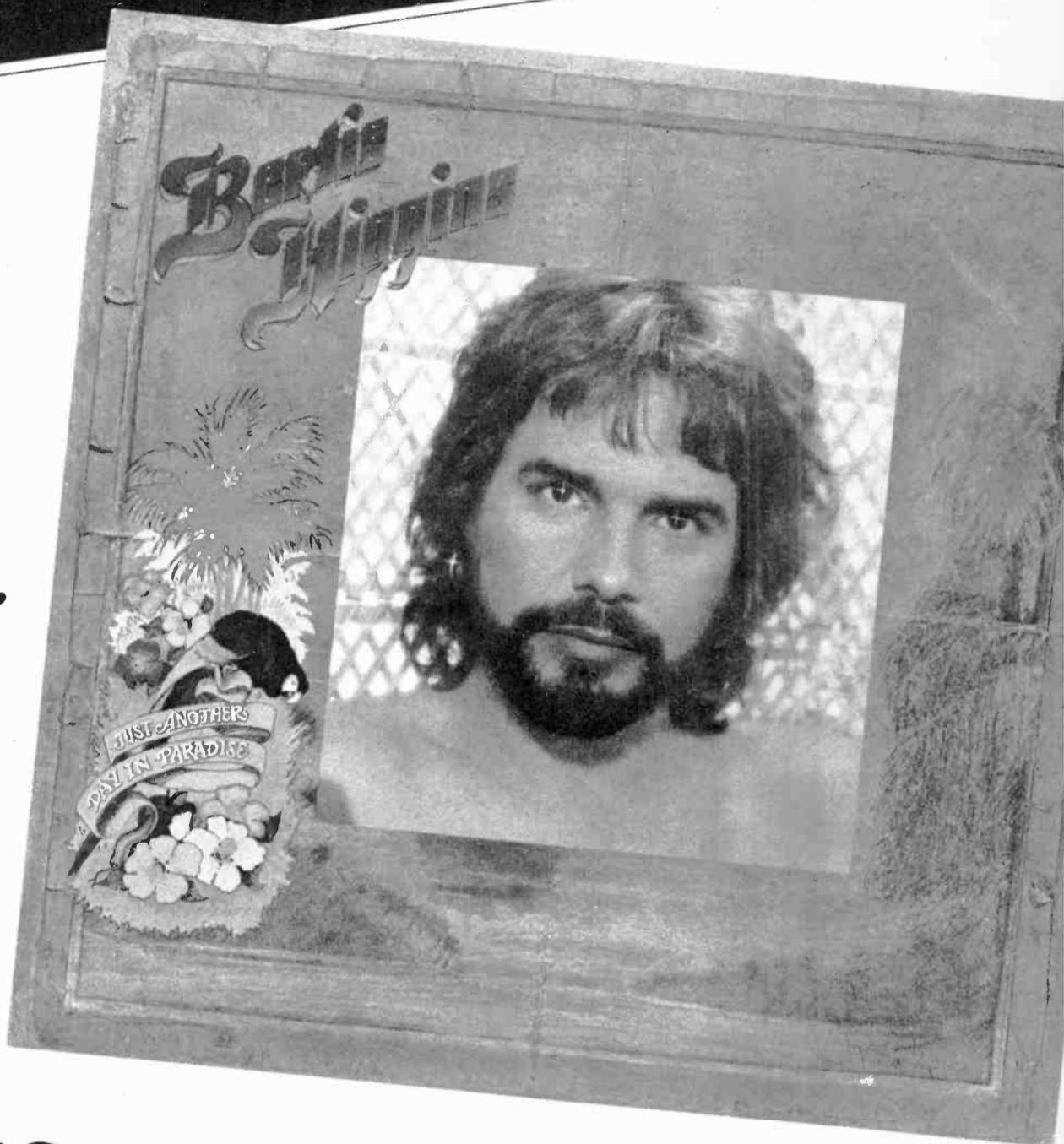
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General News**Compact Disc Packaging Unveil**

• Continued from page 4

home taping, counterfeiting and bootlegging problems.

Predicted Stone: "A very exciting aspect about the digital disk is that it will be almost impossible to duplicate due to the nature of the disk pressing methods."

Another undiscussed but possible plus of Compact Disc are sharp reductions in shipping costs for various parties in the distribution chain.

Update and market forecast for each new consumer digital system given by Stone included:

• **Compact Disc**—38 companies thus far in the CD camp (Billboard, April 3) with European and Japanese introduction of players ex-

pected by year's end. U.S. introduction may come before year's end also or spring of 1983. Initial player cost will be \$750 with disks costing about the same as a quality audiophile LP record (about \$14-\$17). "Costs will decline with market penetration and further development of LSI's. By

PolyGram CD Software Plant Ready To Roll

• Continued from page 4

pressing facility in Japan while other Japanese CD licensees are building software producing plants there as well (Billboard, April 3).

Negotiations with U.S. labels about CD software continues with one major stumbling block believed to be the 3c per disk side royalty asked by Philips, co-developer of the Sony/Philips Compact Disc technology. No royalty on the packaging format, according to Gout, is being asked.

Gout indicates that the Japanese CD contingent has accepted the packaging and that he is hopeful of a worldwide standard. He does concede that some U.S. record labels may opt for their own packaging. AGI, in the U.S., for example, has been developing CD merchandising approaches.

Also under development, according to Gout, are various point-of-purchase cases for the PolyGram package.

Both Gout and Robert T. Cavanaugh, senior vice president, North American Philips Corp., also in attendance, indicate that a complete CD "systems" approach is being blueprinted, meaning that promised software will be available for the hardware introduction.

Says Gout: "We don't want the same mistakes with CD as occurred with videodisk."

Software will be distributed in record store outlets and possibly those hardware outlets carrying CD players that are distant from software retailers.

Gout does not disclose the unit cost of CD manufacturing. It's believed, though, that CD mastering per side is approximately \$2,500. The capital expenditure of a CD laser cutting system is believed to be \$2 million, while the capital expenditure of a CD pressing facility is believed to be approximately \$10-\$20 million. **JIM McCULLAUGH**

1985 the U.S. is expected to have 880,000 CD units in the field with a world CD population predicted at 2,700,000. By 1990, 12,200,000 units are expected in the domestic field with the world population of CD players predicted at 29,000,000.

A dramatic new development on the CD software front is the possibility that Philips may drop its 3c per disk side royalty request (Billboard, Sept. 26, 1981) as U.S. labels currently in software negotiations are said to be resisting that point strongly.

• **AHD**—The Audio High Density electro-capacitance system of JVC, compatible with the VHD videodisk system, is projected to be in the marketplace within the next two years at which time prices will be compatible with other systems. AHD is also in negotiations for music software. No public market data or predictions about AHD is yet available.

• **Digital AudioFile System**—Dr. Thomas Stockham, president of Soundstream, indicates that Digital Recording Corp.'s optical digital technology is now in the pre-manufacturing state. Consumer playback hardware will be available in 1984 to be followed by units capable of home recording in 1985. Initial player price will be under \$1,000 and will trend down to about \$200 within three years. Base cost to the manufacturers of the Audiofile Card will be on the order of 20c, so the end price to the user could be less than conventional recordings. DRC is presently involved in preliminary discussions with various record labels and manufacturers regarding licensing. They estimate the market for optical digital audio systems to be about 10 million units in five years and give themselves an approximate 30% share of this market.

Artist Stevie Wonder wrapped up the digital session in the form of a taped interview and offered a strong testimonial for the new technology.

False Warner Sticker Found

• Continued from page 3

from Hot Cakes by Giel, and orders placed for listed product. Cassettes purchased from Hot Cakes and from a number of retail outlets in Massachusetts and New Jersey said to have been supplied by the Newtonville company were judged counterfeit by investigators.

Retail outlets cited in the Giel affidavit are Musicsmith and Bradlees in Watertown, Mass., and Bradlees in W. Caldwell, N.J. Additional New England outlets carrying the suspected Canadian product are mentioned in a companion affidavit filed by WEA Boston sales executive Francis Alberte.

In a letter from Pickwick attached to the Giel affidavit vice president George Port informs Joel Schoenfeld of RIAA's antipiracy wing of cassettes received from Bradlees. These were returned to Pickwick for credit.

In his letter, Port asserts that Pickwick "will fully cooperate with you and your organization to help determine the facts."

Plaintiffs in the action against Hot Cakes, Federated and Driscoll are Warner Communications, Elektra Asylum, Warner Bros., Atlantic, A&M, Capitol and CBS.

Additional suits directed against retailers and subdistributors handling the unauthorized product can be expected, an RIAA spokesman says.

Four ASCAP Workshops Set

NASHVILLE—ASCAP will begin its second free series of Country Songwriters' Workshops beginning April 15 under the direction of Rory Bourke.

The month-long workshop consists of four consecutive Thursday evening sessions at ASCAP's Music Row headquarters. Guest panelists selected from various fields of the music industry will answer questions and analyze participants' material in the two-hour sessions.

Among the songwriters, publishers and producers participating in the ASCAP workshop will be Johnny MacRae, Wayland Holyfield, Don Pfrimmer, Chick Rains, Troy Seals, Archie Jordan, David Conrad, Bob Morrison, Buzz Cason, Ed Penney and Randy Talmadge.

There is a limited enrollment of 40 applicants for the Country Songwriters' Workshop.

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Labels Downplaying Religious Connection

• Continued from page 4

Again," will be sent to AC stations, while the McCall LP will go to AOR outlets.

Word's Myrrh label continues to be active in trying for crossovers. Late last year, Benny Hester enjoyed moderate success with his "Nobody Knows Me Like You." It, too, was bereft of Christian references and ultimately climbed into the 40s on the AC singles chart. Al Green has gone to 64 on the soul LP chart with his eclectic "Higher Plane" on Myrrh. His label-mates, The Mighty Clouds Of Joy, took their religion-free "Glow Love" to 63 on the soul singles list this year.

Myrrh is also servicing the Martin Luther King Jr. commemorative single, "Martin," by Bobby Jones and New Life to soul and AC stations. The record is packaged in a single-sleeve-size cardboard mailer that bears the legend: "April 4th—Have You Forgotten?" alluding to the date of King's assassination. While there are references in the lyrics

to King's faith, the emphasis is on the man himself.

The Benson Co. made two major attempts last year to find secular audiences for their artists. Although neither Patrick Henderson, on New-Pax, nor Cynthia Clawson, on Triangle, crossed over, the Clawson effort was counted a success. Don Klein, Benson's public relations director, says Clawson's "Someday This Old Road" single picked up an encouraging amount of airplay on secondary country stations—enough to give her visibility for a follow-up. Her record had strong religious overtones.

The Henderson single, "Love Lifted Me," was promoted both by the company and by indies to r&b stations. "We did everything we could to get it played," Klein says, "but radio continued to play it in the gospel time slots. Most r&b stations have some time they devote to gospel music, and that's when Patrick got played. He's really done well on album sales. But we didn't get the

visibility we'd hoped for." "Love Lifted Me," from Henderson's "Look To Jesus" album, is saturated with Christian references.

Light Records made an effort early last year to get country airplay for the Dennis Agajanian LP "Rebel To The Wrong" by shipping it to 200 stations in the South, West and major urban markets. The album didn't chart. Andrae Crouch, who records both for Light and for Warner Bros., did chart with his WB album, "Don't Give Up." Heavily religious, it nonetheless made the soul listing for five weeks, peaking at 51.

Walt Quinn, Word's public relations director, says he's not sure that the crossover pilgrimage is worth it. "We spent a lot of money on Benny Hester. And we had to ask ourselves, 'Is this cost effective?' If you go half way and all of a sudden drop out, then you lose credibility. What would we do if we had a hit anyway? Could we back it up? You can have a No. 1 AC single and still not sell albums. Maybe we'd better beef up our own area first."

Noting that his company needed to get into more secular outlets before pursuing secular action, Quinn says that Word relies on its regional promoters to pave the way for crossover attempts. "They're a great liaison between the grassroots level and us."

The King commemorative single, he adds, is riding on an "anti-hype" campaign. "We're letting it speak for itself and not sending out promotional people to the stations."

Acknowledging that a secular hit can be hard to handle, Klein notes, "Bob MacKenzie, our president, has said we probably couldn't support a hit—that we would probably have to bring it to a major label. But I'd sure love a shot at it." Toward that end, Benson is looking at new and upcoming releases from Rick Gua, DeGarmo & Key, Joe English and the duet team of Steve Archer and Debby Boone.

Cua is bass player for the Outlaws, who act as his studio band on his new "Koo-Ah" album, Klein says this project is slated for FM rock airplay—as are DeGarmo & Key and English. The Archer/Boone single, "Evermore," is being released this week and sent to pop and AC stations.

Terry Bradshaw has garnered some regional country airplay for Benson's Heartwarming Records, Klein reports. And Chris Christian, on Home Sweet Home, makes his secular forays via Boardwalk.

Of the Phil Keaggy release, Sparrow's vice president of marketing Bill Hearn says, "We can support a hit, and we're 100% behind this record. We've contact over 150 stations with very positive responses. Everybody's willing to listen to it and give it a shot."

In addition to hiring independent promoters, Sparrow is making the item attractive by pricing it at \$1.69 retail, well below the \$1.99 MCA has tagged to most of the singles it distributes.

Sparrow is also sweetening the pot with offers of five free singles with each 50 ordered or 10 free with each 100. Hearn says the label is in daily contact with MCA Distributing on the Keaggy project and that the branches are notified daily of radio adds. "It doesn't have to go top 10," he concludes, "to be a success for us."

Meadowgreen Music, the gospel music arm of Tree International, has become a major supplier of pop and

country songs in its less than one year of operation. Gary Chapman's "Finally," as recorded by T.G. Sheppard, is climbing both the country and Hot 100 charts. The Sheppard album, also titled "Finally," carries a Meadowgreen copyright by Michael Smith and Alice Keister.

Chapman and Smith co-authored "Doesn't Anybody Want To Hurt Me," cut by MCA's Taffy McElroy, and Tim Archer and Ernest Baker, also Meadowgreen writers, com-

posed "Back In Your Arms Again" for the Archers' first MCA release.

Tree's vice president Donna Hilley says Chapman wrote "Finally" as an account of his finally having an encounter with Christ. Sheppard, she says, interprets it as a universal love song. "If we hear a song both ways," she explains, "we pitch it both ways. But we never ask for lyric changes. There are so many songs that could be made secular with just one lyric change, but we don't do that."



PARADING PRIORITY—Chatting at the open house ceremonies for Priority Records and Music are, from left, Carman, Priority recording artist; Dennis Worley, manager of Priority Music; and Frances Preston, vice president of BMI. Carman also writes for Preference Music, the BMI division of Priority Music and CBS Songs.

Gospel LPs In This Issue

Beginning with this issue, Billboard is including reviews of gospel LPs in the "Top Album Picks" section. Review copies should be sent to the Gospel Editor, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

Christian Seminar

NASHVILLE—The eighth annual Christian Artists' Music Seminar In The Rockies will be held Aug. 1-7 in Estes Park, Colo. Tuition for the event is \$225, with discounts available for families. The event is sponsored by the Christian Artists Corp., Thousand Oak, Calif.

PRIORITY RECEPTIONS

NASHVILLE — Priority Records has been holding a nationwide series of receptions to familiarize retail, radio and press personnel with the label's artists, products and policies.

Locations included Dallas, Atlanta, Philadelphia and Chicago. The final reception will be held at the Bonaventure Hotel in Los Angeles, April 12.

Each reception featured a display of already released Priority albums and of merchandising and point-of-purchase material. Additionally, there was an explanation of marketing and sales techniques and policies, discussion with Priority staffers and performances by the artists.



"SATAN" SESSION—Myrrh recording artist B. J. Thomas, center, discusses the promotion of his new single, "Satan You're A Liar," with Word Records & Music radio reps Jeff Moseley, left, and Mike Dworak. Myrrh is a Word-distributed label.

APRIL 10, 1982, BILLBOARD

Survey For Week Ending 4/10/82			Survey For Week Ending 4/10/82		
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart
1	1	44	18	15	13
2	2	27	19	22	65
3	3	9	20	9	65
4	12	13	21	31	167
5	4	18	22	23	130
6	8	61	23	13	13
7	6	22	24	14	27
8	5	53	25	25	96
9	18	9	26	28	5
10	17	18	27	33	5
11	16	9	28	24	18
12	21	5	29	30	5
13	20	53	30	NEW ENTRY	
14	7	53	31	27	31
15	10	18	32	NEW ENTRY	
16	11	49	33	NEW ENTRY	
17	19	36	34	-32	79
			35	26	31

FRANCE

A
Billboard
Spotlight



New Heart For A Sweeter Song

By MICHAEL WAY

Due to a strong year-end up-turn, most French record companies registered limited growth in 1981, and most express optimism for the coming year, following the bleakly recessive period of 1979 to mid-1980.

Statistics for 1981 showed a 13% increase in sales value on 1980, although

most company executives still argued that profit margins in the industry were extremely thin. Unit volume rose 4.5% over the year to reach 150 million units sold.

There was, however, a considerable degree of optimism among record company chiefs, in contrast with the widely-shared comment by one of them only a year ago that "just the slightest error, especially in an independent, could lead to the downfall of a company."

This didn't happen, mainly because of the emergence of many local artists during the year, to a boom in cassette sales (at 26 million units up 20% on 1980) and to the strong showing of the French song, with government help or not.

The French record industry produced this upward-moving performance in the past year unlike so many other European territories, despite the low profit margins and the recent four-month government retail price squeeze on recorded product.

Says one company executive: "We've been very reasonable over prices of late. And retail prices in Britain and France are similar right now, that is around \$10 an album, whereas France has a 33 1/3% Value Added Tax on records, while it's only 15% in Britain."

So margins are patently slender. Says Paul Claude, Vogue Records executive: "This has prevented companies from investing, especially in new recordings, and that's to the detriment of the artistic sector."

He notes that the pre-tax cost of an album or cassette in France is now one of the cheapest in the world, hence the urgency for government aid in lowering the VAT rate. "That would be the spur the industry needs," he says.

For if inflation is taken into account, the album that cost \$6 in 1970 at the then exchange rate, should be over \$15 now, and it certainly is not. Retail prices average out at about \$8.50

at the current rate which has the dollar at around 5.5 French francs.

Furthermore, says the industry as one, a drop in VAT could help retailers get back below the commercially bad sales figure of 50 French francs an album, which was passed well over a year ago.

All company executives speak highly of the creativity content of the past year, with numerous French artists performing better than foreign product, though one notable exception was Kim Carnes' "Bette Davis Eyes" an EMI group smash in France.

There has been little "movement" among record companies in France in the past year. Notable among contractual switches were the RKM catalog featuring the Plastic Bertrand rock group from Vogue to Warners, the U.S. Fantasy, Stax, Prestige and Milestone labels from Musidisc to Carrere and the Telephone rock band switching from EMI to Virgin.

And the Arabella "saga" ended with the decision to set up its own distribution facility, a big investment on the part of German group owners Bertelsmann, ending long industry uncertainty about its future.

In its first two and a half years as a separate French company Arabella was first represented by another Bertelsmann outlet, France Loisirs, and then for a year by Disc'AZ-Discodis, before Arabella president Michel Poulain took the decision to set up shop himself in distribution. And so has emerged the first new French record distributor in many years.

(Continued on page F-9)

Michael Way is Billboard's chief correspondent in Paris.

IMPROVING SALES STIR SPIRIT OF OPTIMISM

By HENRY KAHN



undits peering ahead into the future of the French record industry perhaps inevitably come up with a mix of measured optimism and realistic pessimism.

So many things have happened in the past year or so, not least the general election of mid-1981 when the socialists headed by Francois Mitterrand swept into power on a tidal wave of promised change, some of which would directly affect the music business.

Setting up of independent radio was one aspect. Then there was the basic agreement of Mitterrand himself that the 33 1/3% Value Added Tax on records in France was not only punitive but possibly discriminatory, in view of the much lower rate levied on other leisure areas, such as books and theatre tickets.

But changes at such a vital financial level can only come about through a special Finance Act, which in turns means a special act of Parliament.

There is, however, a general feeling that the economic crisis has at least bottomed out, that sales overall are improving and that the end of doom may well be in sight.

Francois Minchin, president of the Syndicat Nat'l de l'Edition Phonographique & Audio-Visuelle (SNEPA), goes along with the measured optimism, the calm confidence. He has faith in the promises of the socialist president of the Republic. But solutions may not come, fully at least, this year. The government, he says, has to be given reasonable time to match promises with action.



Jacques Caillart, president, Phonogram France, with veteran recording artist Yves Montand.

Minchin says: "If the sales tax is reduced, then the tax change has to be passed on to the consumer. There's no price control legislation in France. We could get the situation where a retailer might feel that he should go on selling his records, in the absence of direct competition, at the old price, with the 33 1/3% tax, and pocket the difference."

Facing up to that possibility is one aspect of the record industry which has been communicated by the syndicate to Jack Lang, the minister for cultural affairs. The syndicate also suggests a maximum price tagged on record sleeves which retailers would have to respect.

Coming up, too, is detailed talk on the question of a levy on blank tape to help counter home taping. A special bill was prepared but the governmental swing from right to left held up progress.

Minchin sees this as a matter of urgency. "Satellites will soon place a vast variety of programs at the disposal of all who copy an they'll be able to do so at no cost to themselves."

Pierre Chesnais, delegate general of SNEPA, admits: "It should be a convincing argument. But there's a feeling at government level that we're just trying to pocket the proceeds from any blank tape levy. They seem to doubt that the money will be passed on to the authors, singers and producers."

Meanwhile, as persuasive arguments go back and forth, Minchin says: "With that massive tax on records, home copiers don't need any further encouragement."

Additionally there has been much pressure for France to ratify the Rome Convention on neighboring rights, but again feet have dragged. While the minister for cultural affairs seems convinced, he's facing opposition from radio and television who would both be financially implicated following ratification.



Parallel imports also exercise the industry organization. Without taking into account exchange rate changes or inflation, it's a matter of fact that parallel imports in 1974, at today's rates, totalled \$2.9 million. Now, as of 1980 year-end, the annual rate is \$31.4 million.

The import business from the U.S. and Canada is big business. And the Common Market is a free trade zone, so there is a completely free interchange. Keeping tabs on rights payments all round is a worrying business.

Taxation as it affects record companies in France is another tangled web which needs fast clarification. Rights paid to authors are not considered as a charge on sales but a charge on production in France, so the cost is met over several years. The tax-man bases his demands on recording costs over several years, so French record companies are at a disadvantage compared with those in the U.S., U.K. or West Germany.

However government economic tactics in raising wages generally is seen as helpful to keeping album sales more or less on an even keel, while singles were up by 13% over the first nine months of 1981, compared with the first three quarters of the previous year. And cassettes were dramatically up by 23% over the same period.

Billboard

A Billboard Spotlight

APRIL 10, 1982 BILLBOARD

Henry Kahn is a Billboard correspondent in Paris.

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3	LA BOUM DE L'ETE	130 000
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4	DISCO-CITY	125 000 ⁽²⁾
	Chic / Boney M. / Sylvester / Amii Stewart / Village People / etc.	1979
5	DISCO-STORY	100 000 ⁽²⁾
	Amanda Lear / L. Voulzy / Sheila B. Devotion / Boney M. / etc.	1978
6	ETE 80	97 000
	Pretenders / Brothers Johnson / Jacno / V. Lagrange / etc.	1980
6	DISCO DISCO	97 000 ⁽²⁾
	M. Zaeger Band / Boney M. / A. Lear / N. Young	1979
8	STUDIO 79	90 000
	P. Hernandez / M. Sniff'n'Tears / Martin Circus	1979
9	TOM JONES	70 000 ⁽²⁾
	"20 GREATEST HITS"	1978
9	MUSIC ON THE RADIO	70 000
	Lio / Starshooter / Tom Petty / D. Fogelberg / etc.	1980
11	DAVID BOWIE	65 000
	"20 GREATEST HITS"	1981
11	WOLFMAN JACK	65 000
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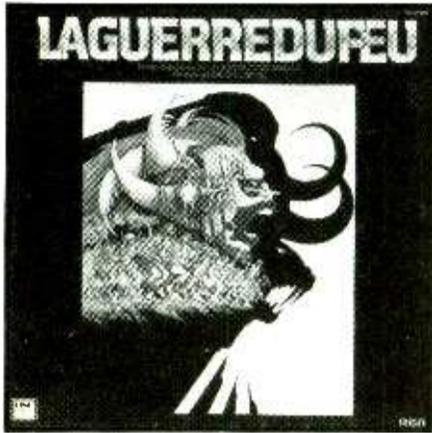
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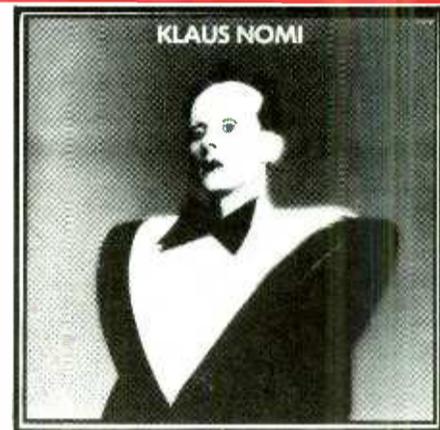
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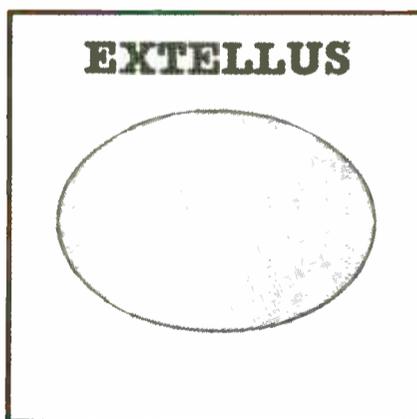
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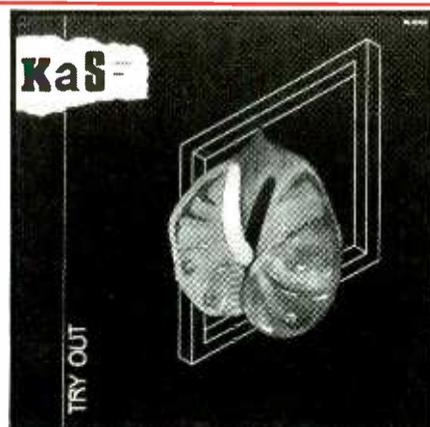


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SMALLER MULTIS COPE WELL WITH FRENCH MUSIC TASTES



The multi-nationals in France, placed strategically in a marketplace map under what are seen as "the big three," but above the thriving line-up of independents, are well-equipped to cope with the vagaries and whims of the French music-producing scene.

Marcus Bignell, managing director

of A&M France, whose office co-ordinates group operations in 17 European territories, is convinced that some major French acts will break internationally—and is adamant that his company will be part of the breakthrough.

In fact, A&M is one of the few record companies in France not to have a single local act on its roster, though Bignell acknowledges this could change when some of the rising local writer-singers break worldwide.

For A&M, the big artists in

France in the past months have been Police, Joe Jackson, Joan Armatrading and Styx, while there's great corporate confidence in imminent breakthroughs for Chris de Burgh and Rupert Hine, with back-up at top level from the new Police album.

Bignell compares performance of A&M acts in France and Germany.

In France, acts like Police and Supertramp took a long time

to break but when they did initial unit sales were higher than in Germany, though in the long run German sales were much stronger. "Whereas the career of a record is long in France, that of the artist is longer in Germany," he says. And at the same time, the French are more faithful and loyal to their own artists than to foreign acts. A&M, incidentally, set up a French publishing affiliate, Rondor, in January this year.

The company's distribution and promotion is handled in France by CBS, and A&M Records has had a good year, even

though unit sales weren't as high as expected, Police excepted. Bignell talks of overall "stagnating sales and poor album performances."

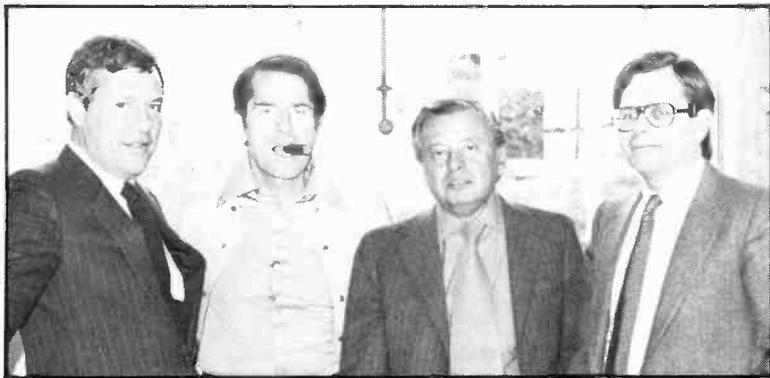
To counter this, he believes that cassette sales, already rising fast, would really take off if the price was dropped from the current \$9 retail level. He cites half-price German test campaigns by WEA as an example, though one yet to be followed in France.

Since March 1, Arabella France, incorporating Virgin, has been going it alone among the multi-nationals, finally setting up its own distribution facility, courtesy a major investment by German group owners Bertelsmann. Now Arabella, under Michel Poulain, has a success story to tell. It distributes Arista, Ariola, MCA, Impulse, Virgin and Supraphon and there's an upsurge of sales and marketplace prestige.

So 1981 was something of a muddle, distribu-



Eddie Barclay, left, president of Barclay Records, with Cyril Brilliant, right, export manager, and Hiroyoshi Takashima, vice-president London-KK Records, which distributes Barclay product in Japan.

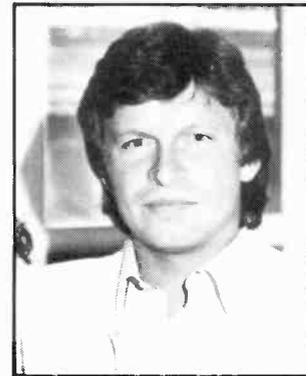


Nesuhi Ertegun, president, WEA International (second from right), pictured on a visit to Paris with, left to right: Bernard de Bosson, vice-president, Warner-Filipacchi, France; Daniel Filipacchi, joint owner and one of France's leading publication publishers; and Geoffroy du Laz, managing director, Warner-Filipacchi.



tion-wise, though Poulain stresses that Disc'AZ, then the distributor, was excellent in a creative sense.

Arabella has expanded its French repertoire of late, with



Michel Poulain, president, Arabella France.

acts like rock groups Lili Drop and Taxi Girl, singers Buzy (on the Hansa label, which Arabella occasionally distributes) and new signing Lesley Jane. Stray Cats, which toured France in February, is named top foreign group in one local trade paper.

Virgin, headed by Patrick Zelnik is highly active, too, especially in chart terms with Orchestral Manoeuvres In The Dark and Telephone, the latter one of France's best-selling rock acts.

(Continued on page F-12)

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Sweeter Song

• Continued from page F-1

Poulain has spoken of many French distributors being "chock-full" with product, so preventing him from seeking a partnership with a local major as the Arista-Arabella-Ariola group has done in many other territories.

Also a number of big and small French companies reveal they're more in the market for prestigious small and medium license deals, especially from the U.K. and U.S., than for big affiliations.

Geoffroy du Laz, managing director of WEA-Filipacchi, having headed up a particularly successful 12 months' trading, puts the French record industry at the position it was in during 1978, before the economic crisis really bit. He notes a new industry-wide approach to the more active retailers, many less dynamic dealers having closed shop in the past couple of years, as these are now seen as perhaps the best way of launching new product.

This is in view of more limited air-space for music on the main radio stations and the dominance of foreign product on the free radio outlets, now estimated to be in excess of 500.

Du Laz sees the cassette boom in France as being partly to do with France's "Mediterranean character." He explains: "People in the sun are people on the move and that's where the cassette beats the disk by a mile."

He reflects industry opinion in believing that a government-promised reduction in VAT, currently 33½% on disks, to a mid-price level of say 15.6%, would "at least help to keep prices down, while a higher retail cost of blank tape would improve album sales, via the home copying factor. He estimates that 5% of the drop in album sales during the past year is due to home taping.

Meanwhile most French companies have found a new profit

zone in Latin America, both with French and Spanish language versions, while at least two independents, Carrere and Trema, have set up affiliates in the U.S. for yet another attempt to break French product in that massive marketplace.

The majors in France, CBS, Pathe Marconi-EMI and PolyGram (the latter now grouping Phonogram, Polydor and Barclay) have tended to consolidate during the year. Although by far the biggest record company in France—France is the sole IFPI territory not to publish market share figures—CBS has fused its distribution affiliate into the parent company, while Pathe Marconi has followed Thorn-EMI policy in concentrating only on group product.

Many industry executives are puzzling over when PolyGram would put all its component parts under one roof, though absolutely no hint on this has yet to emerge.

And this March, companies were grappling with a government anti-inflation campaign which imposed a retail freeze on recorded product, effectively in force from last October to this April. Thus new big increases in prices are coming up for the French record-buying public. And that'll happen in the near future.

Phonogram: "We lost a little ground."

Pathe Marconi-EMI: "We're reasonably optimistic."

CBS: "We're reporting moderate growth."

These were the in-a-nutshell cautious reactions by the three leaders in the French record industry as it pulled slowly out of recession, perhaps emerging more successfully than other territories and due in particular to a new breed of French performers whose sales during the past year were exceptional, especially considering the state of the market.

These reactions came from Jacques Caillart, president



F-9
A Billboard Spotlight

Phonogram, France; Alain de Ricou, chief of a&r at Pathe Marconi; and Alain Levy, president CBS France. These are the three companies which hold a preponderant place in the French record business, dominated anyway to an estimated 80% plus by the multi-nationals.

Added to the three leaders among foreign-owned labels are RCA, Arabella, plus A&M, while PolyGram France embraces Polydor, which has enjoyed one of its most profitable years in a long time, and former top French independent Barclay.

The main problems facing the French industry, such as the 33½% VAT, a greater diversification in public spending on entertainment to the detriment of recorded music and greatly increased production costs all round are all common to the big and the not-so-big record companies.

Yet whereas there have been few major casualties, apart from Decca, because of the recession, the majors have had the more difficult time in cutting costs and reducing staff simply because of their size and continuing commitments to the foreign record labels they represent.

Furthermore Phonogram, Pathe Marconi and CBS all assure their own distribution in a market which has not seen the

(Continued on page F-12)



At left, Paul De Senneville, president, Delphine Records; Leon Cabat, head of Vogue, and Regis Talar, co-president of Trema Records. France enjoys the creative energy of numerous independent labels, among others, Carrere, Delphine, Disc'AZ, and Musidisc.

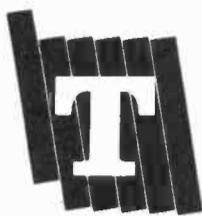
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APRIL 10, 1982 BILLBOARD

CHANGING OF GUARD LIFTS HOMEBRED ARTISTS TO TOP



he rise to chart top status of at least a dozen young singers, all acclaimed for talent in the pure traditions of the much-vaunted Chanson Francaise, and the death of the last of the great singer-poets, Georges Brassens, marked the talent scene in France over the last year or so.

Alain Levy, president of CBS and accepted as one of the best French talent-spotters, insists the new group of composer-performers, virtually all of them male, are fast-maturing artists clearly replacing the "old guard" of great French post-war performers. And they reflect, accurately, the life-style of France as a nation in the 1980s, he stresses.

The death of Georges Brassens ironically confirms this for since Jacques Brel died some three years ago Brassens has typified that very special form of French poetry with music, with its bitter-sweet humor. More significantly, many think, no one has yet stepped into the august footsteps of Brassens or Brel in an artistic sense or status.

According to one French pop music writer: "All this new talent means the

year for the French song, despite the ongoing crisis of stagnating record sales, was particularly enriching."

Leading the pack in the new wave are: Francis Cabrel and Jean-Patrick Capdevielle (CBS), Yves Duteil and Jacques Higelin (Pathe Marconi-EMI), Alain Bashung and Francis Lalanne (Phonogram), Bernard Lavilliers and Daniel Balavoine (Barclay), Renaud (Polydor) and Yves Simon (RCA).

They range in style from the tender lilting ballads of Cabrel, notably showcased in his latest album "Carte Postale," and Duteil ("Ce N'est Pas c'qu'on Fait Qui Compte") to the raucous hard-beat and often political material of Renaud ("Chansons Realistes") and "Lavilliers ("Night Bird.")

They're aiming at a relatively young audience and, in a market dominated for years by foreign product, have made deep inroads into the sales of U.S. and U.K. solo singers; even though Anglo-Saxon rock still dominates at group levels, local bands are still seeking out a French identity.

Of the groups, only Trust (CBS) has confirmed its early promise as other bands disbanded. And Trust enjoyed the rare prestige for any French act of making the U.S. charts in the past year with its title "Repression" on the "Heavy



Barbara



Serge Lama



Michel Sardou



Francis Lalanne



Francis Cabrel

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Metal" soundtrack album.

But two factors continually surprise the observer of the French music scene: the vast number of singers across the whole artistic spectrum, and the incredible longevity at star level of so many established artists.

As the new names appear in headlines, the old favorites of the past three decades carry on, active as ever. Tino Rossi (Pathe Marconi), whose "Petit Papa Noel" is a perennial year-end best-seller, is celebrating 50 years on the stage this year, while Yves Montand's season at the Olympia in Paris, still mecca for all artists, was one of the most successful for the Phonogram performer. His "live" double album from the season was a chart-topper. Charles Trenet (CBS) is another old-timer still going strong.

Charles Aznavour (Barclay), one of France's biggest sellers abroad, has followed up a recent Latin America tour with a new album, doing well as Gilbert Becaud's "Les Gens" package for Pathe Marconi also climbed the national charts.

And between the young and the not-so-young lies the real core of the French record business, around 50 artists, all immensely popular in different music areas, all with non-diminishing careers.

The French scene demands a focus on such artists as Johnny Halliday (Phonogram) and Eddy Mitchell (Barclay), pioneers of rock in this territory. Mitchell now has launched himself into a movie career.

The trio of Julien Clerc (Pathe Marconi), Michel Sardou (Trema) and Serge Lama (Phonogram), the latter seen as probably the most likely successor to Brel and Brassens, follow the more MOR pathway, charting with each annual album.

On the distaff side, too, artists like Mireille Mathieu (Phonogram), Sheila (Carrere), Sylvie Vartan (RCA), Francoise Hardy (Warner), Dalida (Carrere), Nana Mouskouri (Phonogram) and Barbara (Phonogram), the latter in the center of a spectacular comeback, point up the value to record companies of confirmed, established artists with lasting popularity.

Among the young girl singers coming through: France Gall (Warner), Michele Torr (AZ), Chantal Goya (RCA) aiming at the teenage market, Karen Cheryl (Ibach) and Catherine Lara (Trema).

There are hits from artists still to fully confirm talent status, like Herbert Leonard and Pierre Bachelet, both MOR balladeers, both with Polydor. The former made a comeback after seven years to score the chart success of the year with "Pour Le Plaisir," now with a new single "Petite Nathalie" and a new LP in preparation. Bachelet scored heavily, too, with "Elle Est D'ailleurs" to give Polydor one of its most profitable years in a long time.

Rising from the back row of a studio orchestra, pianist/composer Jean Schulteis (Carrere) dominated 1981 year-end charts with his off-beat "Confidence Pour Confidence," which matched the Leonard "Pour Le Plaisir" for chart longevity. The title was then re-issued on a huge-selling album "Abracadabra."

All this is evidence, alongside, say, France Gall's "Tout Pour La Musique," that the French marketplace still reacts to the pretty, well-written, tuneful melody, despite heavy metal/rock appeal for the younger buyers.

So much talent, yet gaining tv exposure for all remains problematical. But tv has proven a less significant factor in this rebirth of local creativity than the artistic talent of the new wave of domestic performers.

(Continued on page F-12)



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Sweeter Song

• Continued from page F-9

emergence of a new distributor in some 10 years. The going has been so rough.

Phonogram and Pathe Marconi lost important foreign distribution licenses in the past 15 months, Phonogram ceding Charisma to RCA and Pathe Marconi seeing the Motown catalog switch to Vogue, biggest of the French independents.

At Phonogram, Caillart says the company has now balanced out from its Charisma loss. Its other major foreign label is Island. He adds that the company has cut staff levels by 5% over the past 18 months through the natural attrition of retirement and resignation.

Meanwhile in the PolyGram group, all "non-competitive staff," such as dispatch, accounts and administration of Phonogram, Polydor and Barclay were being grouped under one roof, though Caillart says the three companies remain fully competitive in all other sectors, notably artistic and sales.

At Pathe, de Ricou says that corporate policy is now to separate a number of foreign labels distributed, so that international EMI group product can receive maximum attention. "EMI policy is now to do a minimum of third party deals," he says, adding that Pathe has recouped the loss of Motown with its own product, especially now that Diana Ross has joined the group.

On cost-cutting, Pathe has made a number of economies, notably through "more functional" use of staff, recording studios and the pressing plant, but with no actual personnel reductions.

Levy, at CBS, describes this as a "transition" period. In particular the firm has reduced its number of artist signings as "this is no longer CBS policy." With its strong mix of French and foreign performers, many industryites believe anyway that CBS has found the correct formula to face up to the post-recessional era when it really arrives. Furthermore, CBS has not reduced its record release schedule during the most critical economic phase, says Levy.

Also on the economy side, both CBS and Pathe have moved from their old offices in smart central Paris to lower-cost Neuilly just outside the city boundary.

The most profound developments of the past year or so in the French record industry have been twofold: arrival of the free radio stations, some 500 now with at least 60 in the Paris region, since the Socialist government came to power; and the emergence of a whole new generation of French singers with about 10 of them, all male artists, regularly reaching high chart placings.

On the radio issue, most record company chiefs agree it's too early yet to judge the impact on sales. The free radio stations, often run with a minimum of staff and equipment, have, with few exceptions, yet to develop real personalities, unlike the established commercial stations. But the record companies are giving them support, in anticipation of them becoming a real part of the French way of life.

Sums up Levy at CBS: "The principal of having more radio outlets is good but for many the concern is just to broadcast, not to establish an identity. It's too early to see whether France's four established stations, state-run France Inter and commercial networks Europe 1, Luxembourg and Monte Carlo, will become 34, or whether that would be good.

"For I've never known the four established stations to refuse to play material I've really believed in, while that may not be the case with the free radio stations."

In the new wave of French artists, the key majors have their fair share: Francis Cabrel and Jean-Patrick Capdevielle at CBS; Alain Bashung and Francis Lalanne at Phonogram; Yves Duteil and Jacques Higelin at Pathe Marconi.

While the established artists of the French scene, such as Sheila, Mireille Mathieu, Yves Montand, Charles Aznavour, Charles Trenet, Tino Rossi, Dalida, Sylvie Vartan and so many others continue their long careers with dramatic success, the new generation of performers "represents the life-style of France of the 1980s," insists Levy at CBS.

He's confident the local market will move further toward domestic product "as, for the first time in many years, we've found artists who perform saleswise at home as well if not better than foreign product."

General industry problems of late have been dominated by inflation, the high VAT and the cassette sales boom.

Many executives are sure records are still too cheap in France, having risen price-wise by only 66% in the past decade against a national inflation rate of 160% over the same period.

Phonogram chiefs note the 20% upturn in cassette sales and shares in the policy adopted by most French companies in giving equal promotion and sales methods to both tape and disk formats.

Meanwhile, to face the recession, Phonogram has reduced its catalog and cut back on record releases by some 15% in the past 12 months. This is welcomed by retailers and radio programmers, because high release schedules are difficult to handle.

Both Caillart and Levy underline the pilot role of the efficient retailer in keeping new product in the public eye; both insist the most active dealers have to be helped. At the same time, supermarkets and chain stores continually increase their percentages of total record sales.

Levy sums it up: "The record market may not be very good but when there's a hit, sales continue to prove that the public does have the money to spend on something exciting."

Billboard

Smaller Multis

• Continued from page F-8

On the way this year is strong Arabella promotion on Alan Parsons Project, Italian balladeer Angelo Branduardi, a tourist in France early this year, and there's a 20-album jazz release from the Impulse catalogs. Arabella now has its own jazz a&r man. There will also be a build-up in French repertoire action, says Poulain.

Barclay, for three years now in the PolyGram empire and thus of multi-national status, is pinning much 1982 activity on a 14-album box set of the complete works of the late Jacques Brel and the company hopes that Charles Aznavour will record his first album, in English, in the U.S.

In turnover terms, Roger Marouani, Barclay managing director, sees 1982 as potentially a good year, recalling that there was a 30% growth upturn in 1981 compared with 1980. Consolidation over the past 15 months has been largely due to strong sales by Aznavour, now planning to spend much of this year film-making in the U.S. And there have been big sales from young rock artists Daniel Balavoine and Bernard Lavilliers.

These sales sagas have countered the setbacks of losing the distribution of Stiff, the U.K. label and the recording contract with singer-writer Jean Ferrat. Since then, Barclay has signed Les Charlots, big-selling pop act from Vogue, looks for intensive action from the newly-reactivated Decca pop catalog, which it distributes along with Decca classical in France.

Barclay, like many other French-based companies, is looking for French representation of mid and small sized foreign outfits, while admitting there aren't that many about. But it handles Rough Trade and Passport, while on the domestic front plans new albums from Michel Delpech, Guy Marchand, veteran rocker Eddy Mitchell and one package of Claude Nougaro "live" at the Parisian New Morning nitery.

But the Brel package is of special interest, Barclay gaining Phonogram permission to use all that company's recordings of the Belgian-born artist. Says Marouani: "We've a big recording budget for the coming year, and we realize that people are abandoning the highly criticized television output and turning instead to live shows, records and the cinema."

One of the biggest success stories recently in France has been that of Polydor, especially through sales of previously almost unknown artists Herbert Leonard and Pierre Bachelet.

New Polydor president Alain Trossat saw those acts take off just a matter of weeks after he took over from Jacques Kerner in the spring of 1981. He's made corporate structural changes since.

Polydor distributes the DG classical catalog, and Walt Disney Music, France, headed by Lucien Ades. There's been a 40% sales upturn over the past year, other major successes coming from Renaud, the Polydor International band Visage, the soundtrack from children's tv program "Ulysse 31" and established French artists Maxime Leforestier, Richard Cocciante, Georges Moustaki and Serge Reggiani.

Coming out soon are new albums by Leonard and Bachelet, Visage, Roxy Music, Barclay James Harvest and heavy metal outfit Cure. French product now accounts for 60% of Polydor sales, according to Gilles Paire, marketing chief. The multi-national now has an 11% share in the French marketplace.

RCA France, already a market leader in the video sector, saw its record sales performance in the past 12 months, take it "nearly to the level of the top three" in the French industry, according to Francois Dacla, president.

Sales in 1981, video included, improved by 25% in 1980, emphasizing the strength of the whole catalog range, including jazz and classics. Biggest selling artists were Michel Sardou and Enrico Macias on the Trema independent label distributed by RCA, Sylvia Vartan, set for big U.S. action, and Chantal Goya, in the children's market.

Among RCA's foreign acts, Pat Benatar, Blondie and David Bowie did particularly well over the past year in France, and now there are confidently big sales aspirations for Canadian singer Diane Dufresne.

RCA France has separated its video and record sales teams in Paris, and now, Dacla says, it's regarded as the distribution leader in France. And he was one of the few French industry executives to see an incidence in sales from the new free radio stations, though he owns up to believing it also provoked yet more home taping activity.

And RCA has been very involved in the singles field, an expanding market area in France. Dacla points out that singles are less copied by the public than albums, though not all industry leaders go along with this theory. For the year ahead, RCA is working hard on promotion of Italian RCA acts in France, especially Lucio Dalla, Milva and Maria Carta. Dacla believes "Italy is currently the foremost musical country in Europe."

Warner-Filipacchi France celebrated its 10th anniversary in 1981 by expanding sales and promotion departments, a move that lifted the firm's market share by one and a half points to nearly 9% and a sales increase of 33% on 1980, according to Geoffroy du Laz, managing director.

This limited, though significant increase in personnel at a time of overall shrinkage in much of the French record industry, took Warner-Filipacchi to top position in foreign album sales, and du Laz points to the successes of AC/DC, ZZ Top, Pointer Sisters, Al Jarreau and George Benson. And on the domestic front, the company registered the hit of the year-end season with France Gall's "Tout Pour Le Musique," adding to the company's girl singer image already propagated by such artists as Francoise Hardy and Veronique Sanson.

MICHAEL WAY

Billboard



Trust

Changing Guard

• Continued from page F-10

To stay in the spotlight, artists find public appearances most vital. Since last summer and on top of the long-running show with Montand at the Olympia, Sylvie Vartan filled the 5,000-seat Palais des Congres for a long year-end season and Bernard Lavilliers did the same at the Palais des Sports. Barbara's run at the Hippodrome de Pantin, just outside Paris, confirmed her comeback success.

Video is still in its infancy in terms of gaining public exposure, though successful tapes were made of performances by Jean-Michel Jarre prior to his historic visit to China, by Eddy Mitchell and Montand and one is on the way from Sylvie Vartan.

Instrumentalists, like Richard Clayderman, Jarre and so on sell hugely abroad, mainly because they overcome language barriers.

As a kind of wrap-up of the French talent explosion, singer-songwriter Michel Polnareff celebrated the end of his seven-year tax exile in the U.S. with a new album, "Tam Tam" on the AZ label.

Among international hits of the past year, smashes from the EMI trio, Kim Carnes, Kim Wilde and Olivia Newton-John stood out. Some companies report bigger success for singles than for albums in foreign product terms, though there were high placings for rock albums like "Start Me Up" (Rolling Stones), "Abacab" by Genesis, and the Police LP "Magic."

Singles like Shakin' Stevens "You Drive Me Crazy" (Epic/CBS) and "Aneka" by Japanese Boy (Hansa/Barclay) got instant radio station acceptance. Among the well-established international acts, there were massive sales for Rod Stewart's "Tonight I'm Yours," the Bee Gees' "He's A Liar" and Marianne Faithfull's "Sweetheart," all contributing to a talent product scene in the French record industry of almost overwhelming width and breadth.

MICHAEL WAY

Billboard

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TV Commercials Buoy Nichion Publishing \$\$

TOKYO—Taking the viewpoint that record sales in Japan won't recover this year or in the foreseeable future, Nichion Inc., considered one of the most active music publishing outfits here is looking more and more to television commercials to keep revenue figures buoyant.

The company has so far been successful in this field. The current plethora of Nichion numbers used in commercial campaigns are the result of what Tsukasa Murakami, managing director, calls "15 years of experience."

He says: "Previously we had to go to the advertising agencies, to television companies and to individual firms, to talk them into using our songs. Now it has gotten to the point where they phone us asking to use certain songs."

"We telex the original publishers, clear up all the details, including charges, then hand over the song with no loose ends to worry about."

With performance fees, plus synchronization fees which can run at around \$1,000 a time, Nichion finds tv commercials well-paid and satisfying.

Songs provided by the company for current tv commercials in Japan include: "New York City Serenade," Christopher

Cross (Mitsubishi cars); "Begin The Beguine" (Kewpie mayonnaise); "Tonight I'm Yours," Rod Stewart (Nikka whiskey); "Sunset 77," Super (Nikka whiskey); "Winds Of Change," Hiroshima (Gekke kan sake); Pig Bag's "Poppa's Gotta Brand New Pig Bag," (Honda cars); "Daddy's Home," Cliff Richard (Wella cosmetics); and "Moon River," Harumi Kaneko (Hitachi).

Says Murakami: "When record sales are in a poor state, it's up to music publishers to seek out other ways to increase revenue. For us, television commercials are very important indeed."

"But we're also constantly sending songs to producers of tv music programs, some of which use several hundred songs in a year. Again, the performance fees can be considerable."

"Another money-spinner come through in Japan these days is from music usage in tv drama series, as themes, background music or short inserts. We've got one Air Supply song currently regularly used in a Japanese drama series."

He adds: "If record sales let you down, you have to find new outlets for your music. That's as important in Japan as in other major territories."

Disk Prices Increase In U.K. Dealers Upset With EMI Hike On 7-Inch Singles

By PETER JONES

LONDON—The latest round of U.K. price increases for records, led by Arista, Chrysalis and EMI, average out at an uncontroversial 5%. But EMI's decision to hike its dealer price for 7-inch singles by just over 10% has aroused retailer rage.

The 45s go up from 77p to 85p, which means an in-store price tag of around 1.25 pounds, roughly \$2.25. The sharp increase is seen by many dealers as a bad move which just should not have happened in this time of recession.

Cliff Busby, managing director of EMI Records U.K., says: "Prices for albums and tapes have moved very little over the past couple of years, despite rising packaging and recording costs. Nevertheless, the price increase has been held to a modest level."

"But we're now forced to take a different view regarding 7-inch singles. The continuing rise of the cost of picture bags, an increasing commercial necessity, has forced us to increase the dealer price."

Now the retail trade has to wait and see what consumer reaction will be.

Steve Mandy, managing director of the Virgin retail chain, is one who is not happy about even the average 5% price rise. "The record companies are just making the blank cassette an ever cheaper proposition. The increases are going to mean more home taping and a further

contraction of the market and even more parallel imports."

EMI's action over singles is "harsh and unnecessary," according to Midlands-based retailer Tony Mack, of Revolver Records. "The record companies just don't seem to be aware of what the general public is prepared to pay for records. They're making singles far too expensive and it'll affect sales. Every other industry, it seems, is trying to hold back prices and increase efficiency, but not the music business."

There's a general feeling in the British retail trade that the latest increase must be passed on to the customers. Alan Davison, a North London trader and vice chairman of the Record and Video Retailers' Organization, says: "Though EMI singles represent a steep increase, my guess is that the market will just about bear it at this moment."

"But it would have been nice if EMI had consulted the trade first, though I can understand why they've upped the dealer prices, since picture bags have become the

norm."

And Mike Isaacs, director of the Our Price retail chain, says: "Price rises today are a fact of life. We have to accept them, as long as they're reasonable. But retailers should react according to the level of increases. The trade can't afford to subsidize the manufacturers, or the public. We must make our margin, on EMI singles as much as on anything else."

Meanwhile, the British Phonographic Industry (BPI) is to investigate another matter angering the retail trade: the practice of putting out half-price singles that aren't available to the whole industry.

They retail at around 60p and go to shops thought to be involved in making returns to the British Market Research Bureau chart compilation division. Now the BPI lawyers are to check out the promotional ploy to ensure its "code of conduct" on the charts is not being infringed.

But dealers left out of the cut-price stock offers have, in recent months, been infuriated.

CBS Int'l Restructures Paris HQ, Spanish Staff

NEW YORK—CBS Records International has restructured the various marketing and tour/promotion staffs attached to its European operations HQ in Paris. In addition, a formal CRI product management staff for those operations has been created, and there's been revamping of departments responsible for marketing services and special projects.

Jenny Bier is named director, tours and promotion; Pierre Sissmann is director, marketing; and John Corba is director, marketing services and special projects.

Bier will now concentrate on establishing priorities and advance plans for all tours and promotion visits occurring on the European continent. Sissmann will oversee all artist-oriented marketing activities for all labels. Corba's responsibilities include coordination of new releases, creative services (including packaging and merchandising), and coordination of pricing of European product lines.

The product management staff change sees Willie Wendt named producer manager, CBS Records U.S.A. (CRU), responsible for all CBS Division acts which originate in the U.S. Celia Baird-Smith is product manager, CRI associated labels,

including A&M, IRS, Geffen, Alfa and Albert. Christopher Magny is named product manager, CRI and CBS U.K., responsible for artists signed to the latter company, CBS/Sony, CBS Australia, CRI Latin American operations, and various acts signed to European affiliates.

The product management staff will be assisted by Jane Finch, named marketing assistant, CRU, and Helen Ward named marketing assistant, CRI and CRI associated labels.

Lisa Westmiller, manager of Columbia Special Projects, continues to promote and clear those projects, working with CBS affiliates and New York headquarters. Isabelle Caporal continues as merchandising assistant. Patrick Fuchs is appointed new release coordinator.

• At CBS Spain, a major reorganization follows the departure of Adrian Vogel to CRI New York, with Javier Martinez named head of the Spanish company's international division. Martinez was previously Epic label chief.

The overall international wing has now been expanded, with Aurelio Gonzalez becoming director of a&r for CBS, A&M and Alfa, and Rafael Alviro a&r head for Epic and associated labels.

Video Sales Surge In Germany Institute Projects \$58 Million Increase In Software

By WOLFGANG SPAHR

HAMBURG—The West German Video market this year will be worth around \$1.3 billion, compared with last year's \$1 billion, a 100% increase on the 1980 results.

The figures form part of a swathe of statistics released here by the German Video Institute, a 410-member organization founded in West Berlin by video equipment producers and retailers.

According to the Institute, 750,000 VCRs, 82,500 video cameras, 10 million blank tapes and 950,000 pre-re-

corded videograms were sold in West Germany during 1981.

The retail value of videograms sold was around \$81 million in 1981, and is projected to rise to \$139 million this year, with feature films accounting for 75%, and hard porn for much of the remainder. Music and entertainment still account for little more than 1%. More than 75% of pre-recorded videotapes were sold through specialist outlets, meaning record shops and radio/tv retailers.

The value of VCRs sold rose from

\$365 million in 1980 to \$608 million last year, and is expected to reach \$785 million for 1982. Blank tape sales were worth \$187 million last year, and should reach \$269 million in 1982.

Three-hour videocassettes retail here for \$26 and account for 66% of all unit sales, with BASF and Agfa-Gevaert the leading brand names.

Sales of videocameras rocketed from 31,000 in 1980 to 82,500 last year, the value of these sales rising from \$30 million to \$78 million. The Institute expects 120,000 cameras to be sold this year.

West German retailers achieve on average 481 rentals a month for pre-recorded software, three-day rental of a feature film costing the customer \$7. Leading software companies here include Arcade Video, Atlas, CIC Taurus, Eurovideo, Heeres Video, Mike Hunter, ITT Contrast, Marketing Film, Select Video, 20th Century, UFA, Videorama, VMP and VPH.

Additional research by the Burda publishing group reveals the market shares of the three main hardware formats are VHS 44%, Philips V2000 33% and Beta 20%. High quality is the key selling point for Philips and Grundig machines, as low cost is for Beta hardware, while VHS scores because "all our friends have it."

Around 90% of buyers were happy with their machines and could use them without problems, 40% watching six or more hours of taped programs a week. Most popular category for "time shift" recording was Westerns, followed by thrillers and classic cinema, a result which is echoed in the patterns of videocassette rental.

German IFPI Intensifies Fight Against Vid Piracy

By JIM SAMPSON

MUNICH—The German IFPI group has decided to intensify its fight against video piracy through a hike in anti-piracy contributions by member companies plus the use of all neighboring rights royalties now collected for home duplication of video tapes.

The royalty income, part of the existing levy on home audio and video recording hardware, totalled some \$45,000 last year and should exceed \$70,000 in 1982.

Rather than establish a means for distributing the royalties to member companies, the music and video members of IFPI agreed to put the entire amount in the anti-piracy fund supporting the activities of both IFPI and copyright society GEMA.

On March 26, the German IFPI video group met in Frankfurt to discuss the piracy menace, which now accounts for an estimated 30 percent of the video market here.

Dr. Norbert Thurow, association director, detailed action over the past six months: 473 new piracy cases reported, 103 raids, 31,400 software units seized and 125 suits filed. In three recent cases, convicted offenders were fined between \$3,500 and \$4,500.

Thurow said he was particularly pleased with the cost efficiency of German anti-piracy operations. The half-year campaign, which cost \$70,000, netted nearly \$2 million worth of illegal video tapes.

But despite the neighboring rights royalties and an additional \$45,000 now pledged from IFPI video members, the anti-piracy fight in Germany cannot be said to be "being won," he admitted.

Said Thurow: "We can't keep up with it. There's so much piracy that we'd need a company of men to track down the offenders and another company of men to take legal action. It's very frustrating."



STUDIOUS STEVENS—Ray Stevens, RCA recording artist, listens intently as Alderman Warwich Bennet, mayor of Tamworth, Australia, welcomes him to the city, prior to presenting the singer/songwriter a commemorative plaque. Stevens was appearing in Tamworth as part of his Australian tour.

ARS Rack Closing: Retail Arm Continuing

By DAVID FARRELL

TORONTO—Reports that the All Record Services (ARS) rack is closing down its Quebec operation have been confirmed by company president Terry Lynd. But he notes that the A&A retailing division will continue to be active in the province, despite the economic downturn there.

In an ad-lib statement, Lynd said, "After considerable study, the principals of ARS decided to close down the rack operation due to current and future economic trends in the province."

He cited excellent cooperation from the F.W. Woolworth Co. and Miracle Mart in making arrangements to cause an orderly transfer of the business to another supplier. Although Lynd did not name the supplier, it is generally known that Handleman will now service these two chains. It is also strongly rumored that an announcement is imminent for Handleman to do likewise with

the Kmart chain in the Maritimes.

Lynd, Dick Moody and several other industry veterans became principals in the A&A/ARS operation late last year, acquiring the national rack and retailing firm from CBS Records Canada. Lynd was instrumental in creating the operation when he was president of CBS, later leaving the label to pursue personal goals, then surfacing at the Canadian independent Quality Records as Vice President of manufacturing. It was from Quality that Lynd moved in to the rack and retailing operation.

In a related development, the western chain of Kelly's stores (those that are wholly owned; the company does operate franchises) is changing its distribution operation, also a reflection of the recession.

At present, Kelly's operates 11 corporate stores in the prairies and a further seven in the province of British Columbia. Within the next few months, the company intends to close down its central Pro Sound warehouse in Vancouver, shipping product from its main store in Vancouver. The reason for the closure is strictly financial; the warehouse is employing union staff and it is assumed by head-office officials that by cutting back on high priced staff, negating the overhead of the warehouse itself and by reducing bulk inventory supplies, overall profitability for the chain will increase.

A company spokesman indicates that Kelly's plans on opening several new wholly owned stores in Alberta this year. However, like ARS, it intends jobbing out its rack operation to another company for franchise stores in the prairie regions in Manitoba through Alberta.

While no official announcement has been made, it is speculated that Total Sound in Calgary could become the new supplier for the Kelly's franchise operations.

The Handleman company, meantime, reports major gains in its overall operation. The rack operation suffered a series of setbacks several years ago, but in the last year to 18 months has become an aggressive and powerful operation in Canada. Much of the new-found strength is attributed to a functioning computer inventory system. This was implemented about 18 months ago and is now fully operational across the country.

Attic Utilizing Anti-Taping Logo

TORONTO—Attic Records has become the first record label in Canada to clearly mark album product with a sticker warning that home taping is against the law.

Future album product shipped by the indie (distributed by CBS) will carry a small logo on the back of the jacket featuring a cassette illustration with crossed bones and the slug "And It's Illegal."

According to Lindsay Gillespie at Attic, "The first step in combatting home taping just might be educating the consumer that he is breaking the law. There has always been a warning to potential offenders printed around the circumference of our record labels, but who read the labels?"

"We're adopting the English anti-home taping logo and printing it where people will see it—on the jacket. It may not scare people, but at least it will create some awareness."

The logo will only appear on selected product, however, he says. The logo will appear on albums by Triumph, Teenage Head, rock act Anvil and the like. Gillespie says that for the time being, Attic will not utilize the logo on product by MOR acts like Hagood Hardy and the Rovers.

BOOSTS PRERECORDED TAPE

Retailer Responds To WCI Survey

TORONTO—Sam Sniderman, probably the record retailer best known to the Canadian public, has been swift to respond to the Warner Communications research suggesting that home taping is losing the record industry \$2.8 billion in sales (Billboard, April 3).

The industry likes to talk about these losses, he says, but never seems willing to say how much home taping was conducted five and 10 years ago, when the business was proportionately in better shape.

More constructively, Sniderman suggests that it's time the manufacturers began marketing prerecorded tape more aggressively. He claims that nine out of 10 records on the market don't have cassette equivalents, and adds that it's only recently that labels have woken up to the

poor quality of prerecorded tape itself. Beyond this, he notes that retailers themselves still generally sell tape at a dollar higher than disks.

"It's going to cost you five or six dollars to buy a good blank tape today," he continues. "We know the blank tape manufacturers are aggressive marketers and that they direct their message straight at the consumer. Why can't the record industry do likewise and say to the consumer, 'Look for another dollar or so more you can have the finished product.'"

Sniderman operates a national retail chain of stores which total over 120, in addition to the Roblan distribution arm. He says that the time is coming for him to get involved in video this year and he plans on opening up a video store in Toronto by year-end.

SPLIT INTO TWO PARTS

Dutch Disk Event Restructured

By WILLEM HOOS

AMSTERDAM — The Dutch Record Event, an annual joint effort by the record industry here and the retail trade to stimulate software sales generally, is to be split into two parts this year, for the spring (April 28-May 5) and the fall (Oct. 14-24).

Total investment in the first section will be roughly \$400,000 and in the second around \$1.3 million. It's all organized, and funds raised, by the Dutch Record Event Foundation, which comprises all record companies, 95% of retailers and copyright organizations BUMA and STEMRA, with Jan Gasterlux, former executive with EMI Holland, as managing director.

Last year, when the event made its debut, three major record companies, Ariola Benelux, WEA Benelux and Sound Products, pulled out

for financial reasons, but they're all involved this time round.

Dealers are handed free promotional material and a major advertising campaign draws attention to three premium albums, available to consumers for around \$2.40 each if the customer has bought record repertoire worth a minimum \$10.

One album is the same as was used in the 1981 campaign, "Baroque Plus," featuring classical artists like flautist Frans Bruggen, oboe player Hans de Vries and Gustav Leonhardt, on clavecine. Some 17,000 copies of this LP are available in the spring part of the Record Event.

Another album is "De Modiste Liedjes," or "The Nicest Songs," material for children, performed by

top local acts, including Lenny Khur, Herman van Veen, Alexander Curly and Bonny St. Claire, with a release of 85,000 units. All the artists will be heard on a "teaser" single, "The Years Of Your Childhood."

The third premium LP is "Love And Music," with easy listening material from international acts, including Elton John, Randi Crawford, Abba, Barry Manilow, Johnny Mathis and Shirley Bassey, also with an 85,000 unit pressing.

Additionally, Dutch record companies are linking promotional activity on a total 22 new albums in the spring, focusing on Mother's Day (May 9 here) and Father's Day (June 20). A brochure with a 250,000 distribution, will feature the LP output.

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BRITAIN		(Courtesy of Music Week)		As of 4/3/82	
SINGLES					
This Week	Last Week				
1	1	SEVEN TEARS, Goombay Dance Band, Epic			
2	4	JUST AN ILLUSION, Imagination, R&B			
3	3	QUIERME MUCHO (YOURS), Julio Iglesias, CBS			
4	7	LAYLA, Derek & Dominoes, RSO			
5	33	MY CAMERA NEVER LIES, Bucks Fizz, RCA			
6	2	THE LION SLEEPS TONIGHT, Tight Fit, Jive			
7	14	AIN'T NO PLEASING YOU, Chas & Dave, Rockney			
8	6	POISON ARROW, ABC, Neutron			
9	16	GHOSTS, Japan, Virgin			
10	9	PARTY FEARS TWO, Associates, Associates			
11	18	DAMNED DON'T CRY, Visage, Polydor			
12	8	CLASSIC, Adrian Gurvitz, Rak			
13	5	MICKEY, Tony Basil, Radialchoice			
14	21	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis			
15	35	GIVE ME BACK MY HEART, Dollar, WEA			
16	23	IS IT A DREAM, Classic Nouveaux, Liberty			
17	NEW	SEE THOSE EYES, Altered Images, Epic			
18	NEW	MORE THAN THIS, Roxy Music, EG/Polydor			
19	22	YOUR HONOR, Pluto, KR			
20	11	GO WILD IN THE COUNTRY, Bow Wow Wow, RCA			
21	26	DON'T LOVE ME TOO HARD, Nolans, Epic			
22	12	TAINT WHAT YOU DO, Fun Boy Three/Bananarama, Chrysalis			
23	10	LOVE PLUS ONE, Haircut One Hundred, Arista			
24	28	A BUNCH OF THYME, Foster & Allen, Ritz			
25	36	DEAR JOHN, Status Quo, Vertigo			
26	19	MUSIC FOR CHAMELEONS, Gary Numan, Beggars Banquet			
27	13	SEE YOU, Depeche Mode, Mute			
28	27	ARE YOU LONESOME TONIGHT, Elvis Presley, RCA			
29	20	CARDIAC ARREST, Madness, Stiff			
30	NEW	HOUSE ON FIRE, Boomtown Rats, Ensign			
31	NEW	BLUE EYES, Elton John, Rocket			
32	15	RUN TO THE HILLS, Iron Maiden, EMI			
33	NEW	IRON FIST, Motorhead, Bronze			
34	38	MEMORY, Barbra Streisand, CBS			
35	NEW	I CAN MAKE YOU FEEL GOOD, Shalamar, Solar			
36	24	STARS ON STEVIE, Star Sound, CBS			
37	NEW	NIGHT BIRDS, SHAKATAK, Polydor			
38	29	TAKE MY HEART, Kool & Gang, De-Lite			
39	25	SOME GUYS HAVE ALL THE LUCK, Robert Palmer, Island			
40	17	CENTERFOLD, J. Geils Band, EMI America			
ALBUMS					
1	1	LOVE SONGS, Barbra Streisand, CBS			
2	4	PELICAN WEST, Haircut One Hundred, Arista			
3	2	THE GIFT, Jam, Polydor			
4	3	ALL FOR A SONG, Barbara Gaskin, CBS			
5	6	BEGIN THE BEGUINE, Julio Iglesias, CBS			
6	NEW	THE ANVIL, Visage, Polydor			
7	18	FIVE MILES OUT, Mike Oldfield, Virgin			
8	5	ACTION TRAX, Various, K-tel			
9	9	KEEP FIT AND DANCE, Various, K-tel			
10	7	FUN BOYS THREE, Chrysalis			
11	8	PEARLS, Elkie Brooks, A&M			
12	NEW	JAMES BOND GREATEST HITS, Various, Liberty			
13	21	TIN DRUM, Japan, Virgin			
14	12	DARE, Human League, Virgin			
15	16	CONCERT IN CENTRAL PARK, Simon & Garfunkel, CBS			
16	11	ONE NIGHT AT BUDOKAN, Michael Schenker Group, Chrysalis			
17	29	PORTRAIT, Nolans, Epic			
18	20	WORD OF MOUTH, Toni Basil, Radialchoice			
19	15	DIAMOND, Spandau, Reformation			
20	10	DREAMING, Various, K-tel			
21	19	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Din Disc			
22	22	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l			
23	13	BEST OF THE FOUR TOPS, Four Tops, K-tel			
24	NEW	BODY TALK, Imagination, R&B			
25	26	CHRISTOPHER CROSS, Warner Bros.			
26	14	TWENTY WITH A BULLET, Various, EMI			
27	17	NON-STOP EROTIC CABARET, Soft Cell, Some Bizarre			
28	NEW	SKY 4/FORTHCOMING, Sky, Ariola			

29	35	THE SECRET POLICEMAN'S OTHER BALL—THE MUSIC, Various, Springtime			
30	24	HECKLE—Mr. Jive, Pigbag			
31	NEW	BEAUTIFUL VISION, Van Morrison, Mercury/Fonogram			
32	23	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l			
33	25	FREEZE-FRAME, J. Geils Band, EMI America			
34	36	SEE JUNGLE . . . , Bow Wow Wow, RCA			
35	31	GREATEST HITS, Queen, EMI			
36	27	SPEAK & SPELL, Depeche Mode, Mute			
37	28	THE VISITORS, Abba, Epic			
38	NEW	MAYBE IT'S LIVE, Robert Palmer, Island			
39	37	CHASE THE DRAGON, Magnum, Jet			
40	NEW	ANOTHER GREY AREA, Graham Parker, RCA			

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 4/3/82
SINGLES

This Week	Last Week				
1	1	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Boardwalk			
2	2	OPEN ARMS, Journey, CBS			
3	4	FREEZE-FRAME, J. Geils Band, EMI America			
4	3	TONIGHT I'M YOURS, Rod Stewart, WEA			
5	6	WE GOT THE BEAT, Go-Go's, IRS			
6	7	MAKE A MOVE ON ME, Olivia Newton-John, MCA			
7	9	DON'T YOU WANT ME, Human League, PolyGram			
8	8	THAT GIRL, Stevie Wonder, Motown			
9	5	TAINTED LOVE, Soft Cell, PolyGram			
10	19	DO YOU BELIEVE IN LOVE, Huey Lewis & The News, Capitol			
11	12	SHOULD I DO IT, Pointer Sisters, Planet			
12	18	FANTASY, Aldo Nova, CBS			
13	NEW	DON'T TALK TO STRANGERS, Rick Springfield, RCA			
14	NEW	KEY LARGO, Bertie Higgins, Kat Family			
15	NEW	PRETTY WOMAN, Van Halen, Warner Bros.			
16	11	OUR LIPS ARE SEALED, Go-Go's, A&M			
17	17	SWEET DREAMS, Air Supply, PolyGram			
18	NEW	JUKE BOX HERO, Foreigner, Atlantic			
19	14	LEADER OF THE BAND, Dan Fogelberg, Full Moon			
20	20	YOU COULD HAVE BEEN WITH ME, Sheena Easton, Capitol			

Albums

1	1	I LOVE ROCK 'N'ROLL, Joan Jett & Blackhearts, Boardwalk			
2	2	FREEZE-FRAME, J. Geils Band, EMI America			
3	4	BEAUTY AND THE BEAT, Go-Go's, IRS			
4	3	NON-STOP EROTIC CABARET, Soft Cell, PolyGram			
5	5	DARE, Human League, Virgin			
6	7	PHYSICAL, Olivia Newton-John, MCA			
7	6	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.			
8	8	PRIVATE EYES, Hall & Oates, RCA			
9	10	ALDO NOVA, Aldo Nova, CBS			
10	NEW	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, RCA			

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 4/4/82
SINGLES

This Week	Last Week				
1	1	SKANDAL IN SPERRBEZIRK, Spider Murphy Gang, Electrola			
2	2	DER KOMMISSAR, Falco, Jire			
3	3	ALBANY, Roger Whittaker, Aves			
4	18	THE LION SLEEPS TONIGHT, Tight Fit, Teldec			
5	5	GOLDENER REITER, Joachim Witt, WEA			
6	4	LAND OF MAKE BELIEVE, Bucks Fizz, RCA			
7	8	FELICIDAD, Al Bano & Romina Power, EMI			
8	7	UNA NOTE SPECIALE, Alice, EMI			
9	6	OH JULIE, Shakin' Stevens, Epic			
10	9	I'LL FIND MY WAY HOME, Jon & Vangelis, Polydor			
11	11	DAS MODELL, Kraftwerk, EMI			
12	10	DON'T YOU WANT ME, Human League, Virgin			
13	16	SCHICKERIA, Spider Murphy Gang, EMI			
14	12	SHARAZAN, Al Bano & Romina Power, Baby			
15	22	I WON'T LET YOU DOWN, PHD, WEA			
16	19	HURA DIE SCHULE BRENNT, Extrabreit, Metronome			
17	13	CENTERFOLD, J. Geils Band, EMI			

18	15	ICH WUNSCH DIR DIE HOELLE AUF ERDEN, Christian Franke, Ariola			
19	NEW	OLE ESPANA, Michael Schanze & Die Fussball National-Mannschaft, Ariola			
20	17	LIEBER GOTT, Peter Maftay, Metronome			
21	21	UND GANZ DOLL MICH, Rolf & Seine Freunde, Polydor			
22	20	REALITY, Richard Sanderson, Polydor			
23	14	EISBAR, Grauzone, Welk-Rekord			
24	26	WOHIN GEHST DU, Roland Kaiser, Hansa			
25	25	FRED VOM JUPITER, Die Doras Und Die Marinas, Teldec			
26	NEW	FANFANTISCH, Rheingold, EMI			
27	24	HEAD OVER HEELS, Abba, Polydor			
28	NEW	HALE HEY LOUISE, Rocky King, CBS			
29	28	CAMBODIA, Kim Wilde, Rak			
30	23	CHI MAI ENNIO MORRICONE, WEA			

ALBUMS

1	1	DOLCE VITA, Spider Murphy Gang, Electrola			
2	2	ICH WILL LEBEN, Peter Maftay, Metronome			
3	3	BERLIN: A CONCERT FOR THE PEOPLE, Barclay James Harvest, PolyStar			
4	4	4, Foreigner, Atlantic			
5	6	85555, Spliff, Phonogram			
6	13	LEGENDARY SOUND OF GLENN MILLER & BIG BAND, K-tel			
7	16	OLE ESPANA, Michael Schanze & Die Fussball National-Mannschaft & Wm '82, Ariola			
8	18	NICHT ZU BREMSEN, Truck Stop, Metronome			
9	12	TROPICAL DREAMS, Goombay Dance Band, CBS			
10	7	IHRE GROESSTEN ERFOLGE, Extrabreit, Metronome			
11	5	WELCH EIN LAND FUER MAENNER, Extrabreit, Reflektor			
12	17	WORLD'S APART, Saga, Polydor			
13	NEW	BEST MOVES, Chris De Burgh, CBS			
14	11	DER ERNST DES LEBENS, Ideal, Eitel Imperial			
15	8	THE VISITORS, Abba, Polydor			
16	10	SILBERLICK, Joachim Witt, WEA			
17	19	FUER USSZESCHNIGGE, Bap, EMI			
18	NEW	RHEINGOLD, EMI			
19	15	IDEAL, Ideal, IC			
20	NEW	FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor			

JAPAN

(Courtesy Music Labo)
As of 4/5/82
SINGLES

This Week	Last Week				
1	1	KOKORO NO IRO, Masatoshi Nakamura, Nippon Columbia (Nichion)			
2	4	IKENAI ROUGE MAGIC, Imawano Kiyoshiro & Sakamoto Ryuichi, London (Yano/Nakayoshi)			
3	2	CHAKO NO KAIGAN MONOGATARI, Southern All Stars, Victor (Amuse)			
4	5	IROTSUKI NO ONNA DE ITEKUREYO, Tigers, Polydor (Anima)			
5	3	WEDDING BELL, Sugar, Four Life (JCM)			
6	7	AI O KUDASAI, Naoko Kawai, Nippon Columbia (Geiei)			
7	6	AKAI SWEET PEA, Seiko Matsuda, CBS/Sony			
8	9	YES MY LOVE, Eikichi Yazawa, Warner-Pioneer (Comestock)			
9	11	HOSHIZORA NO ANGEL-QUEEN, Dera Sedaka, Canyon (Soundtrack)			
10	NEW	TEARDROP TANTEIDAN, Imokintro, For Life (Fuji)			
11	NEW	AKOGARE NO SLENDER GIRL, Shanets, Epic/Sony (PMP/JVK)			
12	8	YUME NO TOCHUU, Takao Kisugi, Polydor (Kitty)			
13	10	KIMINI BARA BARA . . . TO IUKANJI, Toshihiko Tahara, Canyon (Janny's)			
14	12	KOIBITOTACHI NO CAFETERACE, Yoshie Kashiwabara, Nippon Phonogram (Watanabe/Burning)			
15	13	OMAE SARASARA SURFER-GIRL OIRA TEKATEKA ROCK'N'ROLLER, Yokohama Ginbae, King (Crazy Rider)			
16	14	YUMEMIRU SEASON, Tsukasa Ito, Japan (Amuse)			
17	NEW	MINAMI JUJISEI, Hideki Saijo, RCA (Geiei)			
18	17	LEMON, Hiromi Iwaski, Victor (Geiei/NTV)			

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.

19	NEW	MEGURIAI, Daisuke Inoue, King (Sunrise/Mad)			
20	NEW	YOKINA PALETTE CAT, Hound Dog, April			

ALBUMS

1	13	KANSUIGYO, Miyuki Nakajima, Canyon			
2	1	MEMORIAL, Masatoshi Nakamura, Nippon Columbia			
3	2	CENTRAL PARK CONCERT, Simon & Garfunkel, CBS/Sony			
4	NEW	NIAGARA TRIANGLE VOL. 2, Eiichi Ohtaki & Others, CBS/Sony			
5	3	FOR YOU, Tatsuro Yamashita, RVC			
6	4	SUGAR DREAM, Sugar, Four Life LIVE!, Yuso Kamon, Victor			
7	NEW	COLORFUL ARABESQUE, Arabesque, Victor			
8	7	1000 YEAR KOWO EIGAHEN, Soundtrack, Canyon			
9	11	NATSU ICHIBAN, Toshihiko Tahara, Canyon			
10	NEW	SOTSUGYO, Seiko Sawada, Crown			
11	5	SAYONARA KONNICHAWA, Tsukasa Ito, Japan			
12	6	YUMEMIRU KORO O SUGITEMO, Junko Yagami, Discomat			
13	8	YUME NO TOCHU, Takao Kisugi, Polydor			
14	10	THE TIGERS 1982, Polydor			
15	NEW	KIDOSHENSI GANDAM III (3), BGM-HEN, Soundtrack, King			
16	12	ON THE ROAD, Shogo Hamada, CBS/Sony			
17	14	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, RVC			
18	NEW	AI AI AI, Mayo Shono, Nippon Columbia			
19	9	BUTTIGIRI TOP, Yokohama Ginbae, King			

ITALY

(Courtesy Germano Ruscitto)
As of 3/30/82
ALBUMS

This Week	Last Week				
1	1	TUTTA SAN REMO 82, Various, EMI			
2	3	PRENTA PER SESSANTA, Various, CGD-MM			
3	2	ARTIDE E ENTARTIDE, Renato Zero, Zerolandia/RCA			
4	8	LA VOCE DEL PADRONE, Franco Battiato, EMI			
5	5	IL TEMPO DELLE MELE, Soundtrack, Delta/WEA			
6	4	RENAISSANCE, Village People, Vip/CGD-MM			
7	NEW	COLLEZIONE, Riccardo Fogli, Paradiso/CGD-MM			
8	10	ALIBI, America, EMI			
9	7	E...PENSO A TE, Ricchi E. Poveri, Baby/CGD-MM			
10	6	SAN REMO MILLIONAIRES, Del Newman, RCA			
11	13	LA SERENISSIMA, Rondo Veneziano, Baby/CGD-MM			
12	NEW	SOLO GRAZIE, Giuseppe Cionfoli, C&M/RCA			
13	NEW	GHOST IN THE MACHINE, Police, A&M/CBS			
14	9	ROSSO E NERO, Various, Baby/CGD-MM			
15	NEW	ARTHUR-TRAC ALBUM, Soundtrack, WEA			
16	18	PHYSICAL, Olivia Newton-John, EMI			
17	14	BUONA FORTUNA, Pooh, CGD-MM			
18	NEW	BODY TALK, Imagination, Panarecord			
19	NEW	CONCERT IN CENTRAL PARK, Paul Simon & Art Garfunkel, CBS			
20	20	SOMETHING SPECIAL, Kool & Gang, Delite..Carosello			

NETHERLANDS

(Courtesy Stichting Nederlandse)
As of 4/3/82
SINGLES

This Week	Last Week				
1	1	MAID OF ORLEANS, Orchestral Manoeuvres In The Dark, Din Disc			

Frankie & the Knockouts Hit You "Below the Belt"

BXLI-7763



THEIR SECOND ALBUM "BELOW THE BELT" IS
GUT-WRENCHING, SENSUAL ROCK 'N' ROLL FROM THE
"BEST NEW GROUP OF 1981." FEATURING "NEVER HAD IT BETTER,"
"KEEP ON FIGHTING" AND THE EXPLOSIVE FIRST SINGLE:
"WITHOUT YOU (NOT ANOTHER LONELY NIGHT)."

YB-13105

#1 MOST ADDED ALBUM: BILLBOARD, CASH BOX.

#2 MOST ADDED ALBUM: RADIO & RECORDS (AOR DEBUT 33*) ALBUM NETWORK, BILL HARD.

#2 MOST ADDED SINGLE: RADIO & RECORDS.

B.B. 187* (LP) 81* (SINGLE)

C.B. 131* (LP) 64* (SINGLE)

Give the gift
of music.

Produced by Pete Solley
Management: Michael Klenfner
Manufactured and Distributed by RCA Records

millennium
RECORDS

Billboard's®

Top Single Picks™

Number of singles reviewed
this week **34** Last week **59**

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PAUL McCARTNEY WITH STEVIE WONDER—Ebony And Ivory (3:41); producer: George Martin; writer: McCartney; publisher: MPL, ASCAP; Columbia 18-02860. This is rather more ivory than ebony, with Wonder's "featured" billing reflecting what is essentially a guest star role. But it's great to hear these two giants together. Check the Hot 100 debut.

DIANA ROSS—Work That Body (3:29); producer: Diana Ross; writers: Paul Jabara, Diana Ross, Ray Chew; publisher: Manhattan Island/Olga/Ray-Han/Koppelman-Bandier/Rossville, BMI; RCA 13201. Ross gets into physical on this zesty ode to dancercise. A natural for morning drive, this could easily become Ross' third top 10 single from "Why Do Fools Fall In Love."

TOTO—Rosanna (3:59); producer: Toto; writer: D. Paich; publisher: Hudmar, ASCAP; Columbia 18-02811. The group's strongest singles shot since "99" is another compelling mid-tempo ballad. The arrangement is more complex than anything Toto's known for, mixing rock power chords with softer passages.

DIONNE WARWICK & JOHNNY MATHIS—Friends In Love (3:53); producer: Jay Graydon; writers: Jay Graydon, Bill Champlin, David Foster; publisher: Garden Rake/BMI Foster Frees, BMI/JSH, ASCAP, Arista 0673. Two of the classiest performers of our time join forces for the first time on this rhythm ballad written by the team that won a Grammy for composing "After The Love Has Gone." Warwick and Mathis are the Hepburn and Fonda of black pop.

ROBERT PALMER—Some Guys Have All The Luck (3:07); producer: Robert Palmer; writer: Jeff Fortang; publisher: Kirschner/April, ASCAP; Island 50042. Palmer serves up one of his most enticing singles since the top 20 "Every Kinda People" with this offbeat rhythm number. The eccentric arrangement sets the mood perfectly.

recommended

PRISM—Turn On Your Radar (3:14); producer: Carter; writer: Morgan Walker; publisher: Kohaw, ASCAP; Capitol 5106.

MAXUS—They Danced (3:39); producer: Michael Omartian; writers: Jay Gruska, Jeffery Spirit; publisher: Xmusic/WB/Slight Edge, ASCAP; Warner Bros. 50054.

PETER CETERA—On The Line (3:40); producer: Peter Cetera; writer: Peter Cetera; publisher: Double Virgo, ASCAP; Full Moon 50052.

CORBIN/HANNER BAND—Everyone Knows I'm Yours (3:42); producer: Tommy West; writer: Dave Hanner; publisher: Sabal, ASCAP; Alfa 7022.

VIC ASHER—I'll Take Whatcha Got (3:33); producer: Vic Asher; writer: V. Asher; publisher: Spicy Bread/E.J. Gurren, ASCAP; Ala 114.

BOTTLES—Valerie (3:55); producer: Jerry Goldstein; writer: P. Bayless; publisher: Far Out, ASCAP; MCA 52025.

DEBRA DEJEAN—Strange Love (3:51); producer: Bo Bohannon, Carl Marsh; writers: Debra Dejean, Bobby Manual, Carl Marsh, John Paul Daniel; publisher: Ironbridge, ASCAP; Handshake 02843.

DOC HOLLIDAY—Don't Stop Loving Me (3:20); producer: David Anderle, Tom Allom; writer: Bruce Brookshire; publisher: Cain-Matthews/Rachael Songs, BMI; A&M 2403.

KEITH DIAMOND BAND—All Night Rocker (3:52); producer: Keith Diamond; writer: K. Diamond; publisher: Big Teeth/Keith Diamond, BMI; Millennium 13100.



ASHFORD & SIMPSON—Street Corner (3:40); producer: Nickolas Ashford, Valerie Simpson; writers: N. Ashford, V. Simpson; publisher: Nick-O-Val, ASCAP; Capitol 5109. The duo debuts on Capitol with an exciting track which mixes soulful intensity with a driving rhythm. This is a slice from the conceptual "Street Opera" piece that will take up the first side of their first Capitol album, due to ship in May.

recommended

AURRA—A Little Love (3:25); producer: Steve Washington; writers: J. Ivory, S. Young, C. Jones, S. Washington, R. Jackson; publisher: Lucky Three/Red Aurra, BMI; Salsoul 7023.

MIGHTY FIRE—Sixth Street (3:48); producer: Mel Bolton; writer: Mel Bolton; publisher: Arcturus II, ASCAP; Elektra 47426.

SIDE EFFECT—I'm Likin' What You Do To Me (3:50); producer: Augie Johnson; writers: Vance Tenort, August W. Johnson, H. Lusk; publisher: What You Need/L.A. Boppers/Happy Birthday, BMI; Elektra 47440.

GENE CHANDLER—Make The Living Worthwhile (4:05); producer: Gene Chandler, Sonny Sanders; writers: Jimmy Levine, Lowrell Simon; publisher: Gaetana/Ensign/Cachand, BMI; Chi Sound 1001.

BETTYE LAVETTE—I Can't Stop (3:22); producer: Steve Buckingham; writers: M. Buckins, R. McCormick; publisher: Muscle Shoals Sound, BMI; Motown 1614.

MYSTIC MERLIN—Mr. Magician (3:40); producer: Alan Abrahams; writer: Jerry Anderson; publisher: E.B. Marks, BMI; Capitol 5093.

KENI BURKE—Shankin' (3:42); producer: Kenneth M. Burke; writer: K. Burke; publisher: Jobur, BMI; RCA 13090.

DENNIS BROWN—Love Has Found Its Way (3:40); producer: Joe Gibbs, Willie Lindo; writers: Dennis Brown, Y. Brown; publisher: Irving/Joe Gibbs, BMI; A&M 2407.

WEST STREET MOB—Sing A Simple Song (3:47); producer: Joey Robinson Jr.; writer: S. Stewart; publisher: Warner-Tamerlane, BMI; Sugar Hill 780.

VISION—Another World (3:45); producers: Jay Ellis, Tim McQueen; writers: T. McQueen, J. Ellis, R. Blumenthal; publisher: Terrya, BMI/Marya, ASCAP; Landmark 101.



DON WILLIAMS—Listen To The Radio (3:09); producers: Don Williams, Garth Fundis; writer: Fred O. Knipe; publisher: Southwest Words And Music, BMI, MCA 52037. Everything is soft about this record—Williams' vocals, the acoustic guitar accompaniment and the choral backing. But it adds up to an intimate, easygoing softness.

CHARLEY PRIDE—I Don't Think She's In Love Anymore (2:36); producer: Norro Wilson; writer: Kent Robbins; publisher: Royalhaven, BMI; RCA JK13096. Pride presents this tongue-in-cheek realization of being kissed-off in a bright, calypso beat. Shaking, rasping percussion sets the tone and contrasts nicely with Pride's smooth and effortless vocal.

MERLE HAGGARD—Dealing With The Devil (3:24); producer: Merle Haggard; writers: Sanger D. Shafer, Eddy Raven; publishers: Acuff-Rose/Milene, BMI/ASCAP; MCA 52020. Cut from Haggard's "Rainbow Stew/Live At Anaheim Stadium" album, this single is somewhat marred by ill-timed crowd noises. Still, Haggard does a sensitive reading and the instrumentation is subdued and supportive.

JOHN ANDERSON—Would You Catch A Falling Star (2:53); producer: Frank Jones with John Anderson; writer: Bobby Braddock; publisher: Tree, BMI; Warner Bros. WBS50043. Anderson continues in his straight-ahead country vein with this Braddock gem. Steel guitar and fiddle lines lade the production.

LACY J. DALTON—Slow Down (2:37); producer: Billy Sherrill; writers: L.J. Dalton/M. Sherrill/B. Sherrill; publisher: Algee, BMI; Columbia 1802847. There's none of Dalton's honky tonk posturing in this slow, sensuous love tune. Her throaty vocals are enhanced by smoky sax.

TERRI GIBBS—Ashes To Ashes (2:47); producer: Ed Penney; writers: Ed Penney/Jerry McBee; publisher: Chiplin, ASCAP; MCA 52040. There's an eerie quality to this number that's well suited for Gibbs' bluesy tones. Mournful steel underlines the minor key lament.

BANDANA—Cheatin' Status Of Mind (3:05); producers: Stan Cornelius & Mike Daniel; writers: Jerry Fox/Lonnie Wilson/Joe Van Dyke; publishers: Stan Cornelius, ASCAP/Louisville, SESAC; Warner Bros. 50045. Bandana's strong suit is harmony—and the group delivers excellent vocal performances on a song in which lust is the main theme.

JOHNNY PAYCHECK—No Way Out (2:14); producer: Billy Sherrill; writer: J. Paycheck; publisher: Algee, BMI; Epic 1402817. This could be the single Paycheck needs to get him back on top: it's honest, soul-tugging country in the George Jones vein, with enough purist licks to satisfy any traditionalist.

DEBORAH ALLEN—After Tonight (2:51); producer: Steve Gibson; writers: Seals-Setser-Diamond; publishers: Warner-Tamerlane/Face The Music/Warner Bros./Diamond Mine/BMI, ASCAP; Capitol PB5110. With a voice like silver mercury slipping over glass, Allen delivers a beautiful, soaring performance. This is her strongest effort yet.

recommended

JERRY LEE LEWIS—I'm So Lonesome I Could Cry (2:44); producer: Jerry Kennedy; writer: Hank Williams; publishers: Fred Rose/Hiram, BMI; Mercury 76148.

BILLY JOE SHAVER—Ride Me Down Easy (2:36); producer: Richie Albright; writer: B.J. Shaver; publisher: ATV, BMI; Columbia 1802853.

MARGO SMITH—Either You're Married Or You're Single (2:15); producer: Brien Fisher; writers: Gene Dobbins, Tommy Rocco; publishers: Intersong/Satin Pony, ASCAP; AMI 1304.

TOM T. HALL—The Little Lady Preacher (2:53); producer: Jerry Kennedy; writer: Tom T. Hall; publisher: Unichappell/Morris, BMI; Mercury 76147.

ZELLA LEHR—He's A Gypsy (2:37); producer: Glenn Sutton; writer: B. Hobbs; publisher: none listed. Columbia 1802816.

ROY CLARK—Paradise Knife And Gun Club (3:10); producers: Roy Clark, Rodney Lay; writer: Chick Rains; publishers: Unichappell/Bundin, BMI; Churchill CR94002.

CHARLENE—I've Never Been To Me (3:47); producers: Ron Miller, Berry Gordy, Don Costa; writers: Ron Miller, Ken Hirsch; publisher: Stone Diamond, BMI; Motown 1611MF.

DAVID KEMP & THE FAMILY TRADITION—Face Another Day (3:20); producers: Bill Butler, Rick Dennis, Quita Johnson; writer: David Kemp; publisher: Hill Country, BMI; Windmill 102381.

EDDIE MOORE—(If) Heaven Ain't A Lot Like Dixie (3:20); producer: Bud McGuire; writers: Maddox, Moore; publishers: Bocephus/Bud McGuire, BMI; Country International 182.



MISSING PERSONS—Words (4:25); producer: Ken Scott; writers: Bozzio, Cuccurullo; publisher: Private Life/Private Parts, ASCAP; Capitol 9766. This L.A. group is fronted by Dale Bozzio, a former Playboy bunny who has a sly vocal style ideally suited to this new music track. Not the old Bee Gees hit.



recommended

PATTI PAGE—My Man Friday (2:42); producer: Shelby S. Singleton, Jr.; writers: Ken Barken, Jay Hungerford; publisher: Blendingwell, ASCAP/Black Thunder, SESAC; Plantation 208.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100.

Billboard's Recommended LPs

• Continued from page 71

taped from 1952-54 on the Mars label, this LP showcases one of Herman's most swinging and melodic bands. Woody offers a couple of vocals and the band's soloists and fat ensemble sound are on the mark. A valuable addition to the big band catalog.

EVERYBODY LIKES HAMPTON HAWES—Contemporary 3523. Produced by Lester Koenig. Ten memorable tracks by the pianist, taped in 1956 when he was hailed as the sensation of the West Coast. His repertoire is attractive and his backup of Red Mitchell, bass, and Chuck Thompson, drums, is exemplary.

RED ALLEN—JACK TEAGARDEN—KID ORY—At Newport, Verve (PolyGram) UMW 2624. Producer uncredited. All three musicians are now deceased, yet their efforts at the 1957 Newport Fest are well documented with these six titles. The weakness is the songs—tired old standards recorded time and time again. Teagarden is the star here, and J.C. Higginbotham, Buster Bailey and Allen, on trumpet, also shine.

classical

PHILIP GLASS—Glassworks, CBS Records 37265. Produced by Kurt Munkacs, Philip Glass. Composer/arranger/producer/organist Glass has gathered an impressive group of musicians to help out on "Glassworks." The subtle shifts in the phrasing of this all-new material come across all the more clearly for their superb engineering (digital equipment was used for mix-down).

SONGS MY FATHER TAUGHT ME—Robert White, Dick Hyman, RCA NFL1-8005. White, an accomplished tenor in many musical genres, carries the listener back to a more innocent pop era in standards such as "My Blue Heaven," "Bye Bye Blackbird," "Charmaine," and even beyond to "Love's Old Sweet Song." Just to the safe side of cloying sweetness, his performances are expertly backed by period authentic orchestrations. Good crossover possibilities.

For too many children,
in too many countries

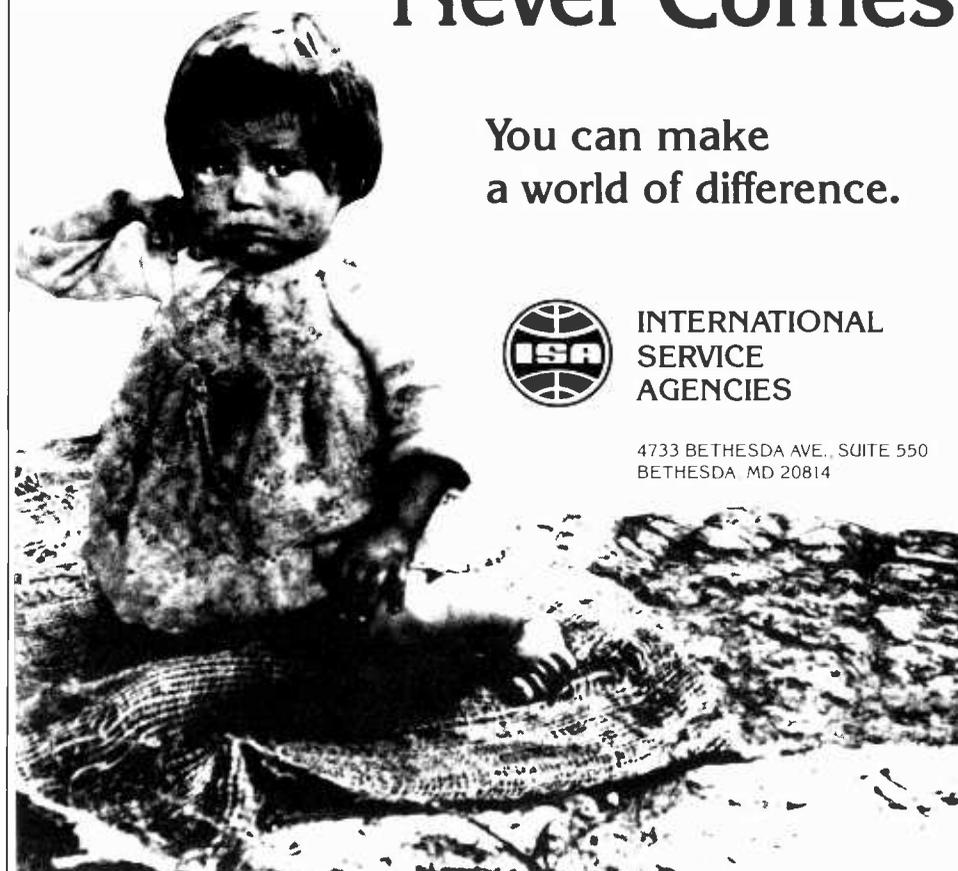
Tomorrow Never Comes

You can make
a world of difference.



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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST				Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST				Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST						
			Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols						Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols						Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols			
☆	1	37	THE GO-GO'S	Beauty And The Beat	RCA	▲	8.98		36	37	57	RICK SPRINGFIELD	Working Class Dog	RCA	▲	7.98		71	61	18	BARBRA STREISAND	Memories	CBS	▲			
☆	3	17	JOAN JETT AND THE BLACKHEARTS	I Love Rock 'N' Roll	IND	▲	8.98		37	36	21	ROD STEWART	Tonight I'm Yours	WEA	▲	8.98		72	62	58	JUICE NEWTON	Juice	CAP	▲	8.98	CLP 15	
☆	4	26	VANGELIS	Chariots Of Fire	POL	●	8.98		38	41	34	AL JARREAU	Breakin' Away	WEA	●	8.98	SLP 22	73	63	21	GEORGE BENSON	The George Benson Collection	WEA	●	16.98	SLP 24	
	4	2	THE J. GEILS BAND	Freeze-Frame	CAP	▲	8.98		39	39	6	BONNIE RAITT	Green Light	WEA	▲	8.98		☆	82	4	XTC	English Settlement	CBS	▲			
☆	19	3	RICK SPRINGFIELD	Success Hasn't Spoiled Me Yet	RCA	▲	8.98		40	NEW ENTRY		THE BEATLES	Reel Music	CAP	▲	9.98		75	64	8	NICK LOWE	Nick The Knife	CBS	▲			
	6	6	OLIVIA NEWTON-JOHN	Physical	MCA	▲	8.98	SLP 75	41	46	4	VARIOUS ARTISTS	The Secret Policeman's Other Ball	WEA	▲	8.98		76	76	7	MIKE POST	Television Theme Songs	WEA	▲	6.98		
☆	7	5	SIMON AND GARFUNKEL	The Concert In Central Park	WEA	▲	14.98		42	68	3	ATLANTIC STARR	Brilliance	A&M	▲	8.98	SLP 11	☆	87	7	BERTIE HIGGINS	Just Another Day In Paradise	CBS	▲	8.98		
	8	8	BOB AND DOUG MCKENZIE	Great White North	POL	●	8.98		43	48	7	AURRA	A Little Love	RCA	▲	8.98	SLP 19	☆	86	4	GAMMA	Gamma 3	WEA	▲	8.98		
	9	9	LOVERBOY	Get Lucky	CBS	▲	8.98		44	44	6	VAN MORRISON	Beautiful Vision	WEA	▲	8.98		79	69	18	GROVER WASHINGTON JR.	Come Morning	WEA	▲	8.98	SLP 20	
☆	28	2	ASIA	Asia	WEA	▲	8.98		45	49	9	JEAN LUC-PONTY	Mystical Adventures	WEA	▲	8.98	SLP 48	80	84	30	WILLIE NELSON	Willie Nelson's Greatest Hits	CBS	●			
	11	5	JOURNEY	Escape	CBS	▲	8.98		46	50	6	WAYLON JENNINGS	Black On Black	RCA	▲	8.98	CLP 4	81	81	11	THE SUGAR HILL GANG	8th Wonder	IND	▲	8.98	SLP 35	
	12	10	POLICE	Ghost In The Machine	RCA	▲	8.98		47	51	14	THE BLASTERS	The Blasters	IND	▲	8.98		82	85	8	UFO	Mechanix	IND	▲	8.98		
☆	16	54	QUINCY JONES	The Dude	RCA	▲	8.98	SLP 4	48	54	6	GEORGE DUKE	Dream On	CBS	▲	8.98	SLP 17	☆	112	3	THE DREGS	Industry Standard	Arista	▲	8.98		
	14	14	HOOKED ON CLASSICS	The Royal Philharmonic Orchestra Conducted by Louis Clark	RCA	▲	8.98		49	55	10	THE WAITRESSES	Wasn't Tomorrow Wonderful	POL	▲	8.98		☆	98	2	MECO	Pop Goes The Movies	IND	▲	8.98		
	15	15	QUARTERFLASH	Quarterflash	WEA	●	8.98		50	60	10	TOMMY TUTONE	Tutone II	CBS	▲	8.98		85	89	52	OZZY OSBOURNE	Blizzard Of Ozz	CBS	▲	8.98		
	16	11	FOREIGNER	4	WEA	▲	8.98		51	27	31	THE ROLLING STONES	Tattoo You	WEA	▲	8.98		☆	99	4	WAR	Outlaw	RCA	▲	8.98	SLP 27	
	17	17	THE CARS	Shake It Up	WEA	▲	8.98		52	52	55	ALABAMA	Feels So Right	RCA	▲	7.98	CLP 3	87	90	72	NEIL DIAMOND	The Jazz Singer	CAP	▲	9.98		
	18	18	SKYY	Skyline	RCA	●	8.98	SLP 1	53	29	9	RICH LITTLE	The First Family Rides Again	IND	▲	8.98		88	91	14	LAKESIDE	Your Wish Is My Command	WEA	▲	8.98	SLP 9	
☆	21	5	ALABAMA	Mountain Music	RCA	▲	8.98	CLP 2	☆	66	2	THE CHARLIE DANIELS BAND	Windows	CBS	▲	8.98		89	72	30	LUTHER VANDROSS	Never Too Much	CBS	●			
☆	20	8	OAK RIDGE BOYS	Bobbie Sue	MCA	▲	8.98	CLP 1	55	57	8	SHALAMAR	Friends	WEA	▲	8.98	SLP 5	☆	163	2	KARLA BONOFF	Wild Heart Of The Young	CBS	▲			
	21	22	OZZY OSBOURNE	Diary Of A Madman	CBS	●	8.98		56	33	8	SMOKEY ROBINSON	Yes Its You Lady	IND	▲	8.98	SLP 6	91	94	20	PEABO BRYSON	I Am Love	CAP	▲	8.98	SLP 12	
☆	24	26	KOOL & THE GANG	Something Special	POL	▲	8.98	SLP 7	57	34	44	AIR SUPPLY	The One That You Love	IND	▲	8.98		92	93	9	SISTER SLEDGE	The Sisters	WEA	▲	8.98	SLP 21	
	23	12	DARYL HALL AND JOHN OATES	Private Eyes	RCA	▲	8.98	SLP 47	58	45	18	AC/DC	For Those About To Rock	WEA	▲	8.98		93	83	11	IRENE CARA	Anyone Can See	WEA	▲	8.98	SLP 73	
	24	25	GENESIS	Abacab	WEA	●	8.98		☆	79	2	DEATH WISH II	Soundtrack	WEA	▲	8.98		94	73	23	PRINCE	Controversy	WEA	●	8.98	SLP 13	
☆	25	31	DAN FOGELBERG	The Innocent Age	CBS	▲	8.98		60	47	20	SHEENA EASTON	You Could Have Been With Me	CAP	▲	8.98		☆	130	17	PAUL DAVIS	Cool Night	IND	▲	8.98		
☆	30	4	WILLIE NELSON	Always On My Mind	CBS	▲	8.98	CLP 6	61	67	7	FAME	Soundtrack	POL	▲	8.98		96	97	77	THE POLICE	Zenyatta Mondatta	RCA	▲	8.98		
☆	32	8	ALDO NOVA	Aldo Nova	CBS	▲	8.98		62	53	10	PRISM	Small Change	CAP	▲	8.98		☆	NEW ENTRY		CAMEO	Allegator Woman	POL	▲	8.98		
	28	13	STEVIE NICKS	Bella Donna	WEA	▲	8.98		63	56	23	DIANA ROSS	Why Do Fools Fall In Love	RCA	▲	8.98	SLP 15	☆	107	6	RICHARD DIMPLES FIELDS	Mr. Look So Good	IND	▲	8.98	SLP 8	
	29	23	TOM TOM CLUB	Tom Tom Club	WEA	▲	8.98	SLP 2	☆	70	5	BUCKNER & GARCIA	Pac-Man Fever	CBS	▲	8.98		☆	NEW ENTRY		GREG KIHN BAND	Kihntinued	WEA	▲	8.98		
	30	31	SAMMY HAGAR	Standing Hampton	WEA	▲	8.98		65	65	50	BILLY SQUIER	Don't Say No	CAP	▲	8.98		☆	100	3	THE JAM	The Gift	POL	▲	8.98		
☆	43	3	SCORPIONS	Blackout	POL	▲	8.98		☆	74	10	LE ROUX	Last Safe Place	RCA	▲	8.98		101	75	30	TRIUMPH	Allied Forces	RCA	▲	8.98		
☆	40	7	THE HUMAN LEAGUE	Dare	RCA	▲	6.98		☆	80	4	JOHN DENVER	Seasons Of The Heart	RCA	▲	8.98	CLP 34	102	77	10	AL DIMEOLA	Electric Rendezvous	CBS	▲	8.98		
☆	35	11	SOFT CELL	Non-Stop Erotic Cabaret	WEA	▲	8.98	SLP 67	68	58	16	BOBBY WOMACK	The Poet	IND	▲	8.98	SLP 10	103	106	19	LOVERBOY	Loverboy	CBS	▲	8.98		
☆	42	7	HUEY LEWIS AND THE NEWS	Picture This	IND	▲	8.98		69	71	30	LITTLE RIVER BAND	Time Exposure	CAP	▲	8.98		104	104	78	KENNY ROGERS	Greatest Hits	CAP	▲	8.98	CLP 20	
☆	38	12	THE WHISPERS	Love Is Where You Find It	WEA	▲	8.98	SLP 3	70	59	8	THE B-52'S	Mesopotamia	WEA	▲	5.99											

★ 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.)

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Chartbeat

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mond's "Love On The Rocks" and "Hello Again" (both #32) and the Eagles' "The Long Run," the Stones' "Emotional Rescue." George Harrison's "All Those Years Ago" and Kenny Rogers' "I Don't Need You" (all #33).

We don't mean to spoil the party, but we should perhaps point out that none of those nine top-debuting singles made it to No. 1. Fast starts carry no guarantees.

Since Lennon, McCartney and Harrison are all represented in the list of top-debuting singles of the post-Beatle era, it should come as no surprise that the highest-debuting single since 1970 is the Beatles' "Let It Be," which opened at number six and reached No. 1 in its fourth week.

★ ★ ★

Wonder Full: Stevie Wonder's "That Girl" (Tamla) tallies its eighth straight week at No. 1 on Billboard's soul chart, eclipsing "Master Blaster (Jammin')" as the singer's all-time biggest r&b hit. That 1980 single logged seven No. 1 weeks. (For all their soul success, neither record was able to reach No. 1 pop. "Master Blaster" had three weeks at number five; "That Girl," three weeks at four).

By notching an eighth week at No. 1, "That Girl" ties Earth, Wind & Fire's recent "Let's Groove" (ARC/Columbia) as the longest-running No. 1 black music hit since Al Green's "Let's Stay Together" spent nine weeks on top a decade ago.

Only one other single has logged nine weeks at No. 1 since Billboard's r&b chart went weekly in 1965—the Four Tops' "I Can't Help Myself." Only three others have had eight weeks on top: James Brown's

"Papa's Got A Brand New Bag," the Temptations' "Ain't Too Proud To Beg" and Aretha Franklin's "Respect."

"That Girl" is thus Tamla's longest-running No. 1 r&b single, with "Ain't Too Proud To Beg" holding that distinction for Gordy and "I Can't Help Myself" for Motown.

★ ★ ★

Water's Fine: While we're on the subject of the soul charts, we should point out that three of this week's top 10 r&b singles are on labels most commonly associated with pop.

These are Richard "Dimples" Fields' "If It Ain't One Thing... It's Another" (Boardwalk), which jumps to number four; Tom Tom Club's "Genius Of Love" (Sire), which dips to six after peaking at number two; and Xavier's "Work That Sucker To Death" (Liberty), which holds at a starred seven.

"Sucker" is the first top 10 hit for Liberty since its merger with EMI America, which is also in the soul top 30 with the J. Geils Band's "Freeze Frame." (United Artists Reached No. 1 r&b with pre-merger hits by Bobby Womack, War and Brass Construction.)

★ ★ ★

Grandiose Titles: Jean Luc-Ponty (Atlantic) this week notches his second No. 1 jazz album as "Mystical Adventure" follows "Enigmatic Ocean" from November, 1977.

Herbie Mann and Les McCann and Eddie Harris have also secured two No. 1 jazz albums for Atlantic; artists who have topped the charts once for the label are Billy Cobham and Billie Holiday (1973's "Strange Fruit").

Black Buyer Dollar Share Is Declining

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music make 13 or more visits a year to record and tape stores or record departments of department stores. This compares to only 27% among all current buyers.

And 64% of buyers of black music have a regular store to which they take their business, compared to just 52% of all buyers.

The study also indicates that 58% of buyers of black music see themselves as well-informed and much-called on informants to their associates. Once again these numbers are higher than among all buyers.

The study is based on interviews with 499 blacks and 1,871 whites conducted in June, 1980. The sample is projectable to the total U.S. population, according to Mickey Kapp, president of Warner Special Products, who amplified for Billboard on the remarks made during the NARM session by Eddie Gilreath, vice president of black music sales at Warner Bros. Records.

The black music category encompasses all respondents who said they prefer "traditional soul, rhythm & blues" (Aretha Franklin, Ray Charles) or "contemporary black" (Stevie Wonder, Earth, Wind & Fire) but not those who aligned themselves with "disco/dance" or "gospel."

The artists listed on the survey to represent the disco/dance category include Chic, Donna Summer and Sister Sledge, all of whom enjoy black music success. Yet respondents who said they most often buy this type of music were not counted as buyers of black music. Kapp concedes that the numbers for black music would be higher if disco/dance were counted in.

Warner's Eddie Gilreath said he hopes the survey would overcome old stereotypes. "A lot of retailers have been somewhat hesitant to stock black product for fear of alienating their white customer. We're saying that the very customer he's so afraid of alienating may actually be looking for a piece of black-oriented product."

Al Wellington, president of the New Jersey-based Wellington Group, a consumer research agency, reflected on the state of ads featuring blacks.

"The record industry produces some of the worst advertising that I've ever seen as it relates to blacks," noted Wellington. "More times than not, it takes the form of loud music accented with fast jive talk and bright colors—what I call the circus approach."

Speaking about advertising in general, Wellington added: "We constantly see advertising which suggests all blacks can do is run, dance, sing and throw a ball."

Wellington argued for ads with a more direct appeal to the black consumer.

"Advertising and promotion programs targeted directly at black consumers reach them more effectively. Even ads for technically inferior products that use black models can often be more effective than Cleo-award winning general market ads."

New MGM/CBS Titles

NEW YORK—"Simon & Garfunkel: The Concert In Central Park" leads five new April videocassette sale titles for MGM/CBS. Other titles: "The Prisoner Of Zenda," "Early Days," "Kismet" and "Greatest Fights Of The '60's."

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Lifelines

Births

Girl, Brittany, to Charlene and George Tobin, March 30 in Los Angeles. Father is an independent record producer.

Girl, Julia Rae, to Candyce and Roman Marcinkiewicz, March 23 in Boston. Father is regional promotion manager for MCA Records.

Girl, Cristina Marie, to Liana and Joe Copobianco, Feb. 7 in New York. Father heads media consulting firm Cross-Country Communications.

Marriages

David Bean, president of Pacific Arts Video Records, to Patty Sheldall, March 13 in Lake Tahoe, Calif.

Deaths

Jesse Wynne, 66, a sales representative for WBLI-FM Patchogue, N.Y., of a heart attack March 13 at his home in Bayshore, N.Y.

Francis A. Datello, 45, after a long illness, at Princeton Hospital in New Jersey. Datello was vice president, CBS/Columbia Group and former president, CBS-Specialty Stores Division. He had been with CBS since 1966. He's survived by his wife, Jean, and three children; his parents; and sister and brother.

C.R. "Rex" Devereaux, 51, in Los Angeles, Feb. 13. For 30 years he was a film and music industry executive, recently with Scotti Brothers. A member of the American Federation of Musicians, he also was an actor,

stuntman, writer and pianist. He leaves three children, his parents, a sister and two half-brothers.

Ernie Mount, 79, long associated with Fidelitone and RCA-Victor, of a heart ailment Feb. 11 in New Port Richey, Fla. He is survived by his widow, Dorothy; two daughters and a son, Dave, national sales manager of video software for WEA.

Chiemi Eri, 45, Feb. 13, in Tokyo, Japan, apparently of a heart attack. A jazz and pop singer, helped early in her career by the Delta Rhythm Boys, particularly lead tenor Carl Jones, her first hit record was a Japanese language cover of "Tennessee Waltz" on the King label. She later starred in "My Fair Lady," the first Western musical ever staged in Japan and later in "Annie Get Your Gun." She won many awards as singer and actress.

Lyman Gandee, 72, for 17 years pianist with Kay Kyser's dance orchestra on records, radio and television and later staff pianist at Universal Studios, last month in Hesperia, Calif. He is survived by his widow, Grace, and two children.

Carl Orff, 86, the German composer and educator best known for his 1937 work "Carmina Burana," March 29 in Munich, West Germany. More than a dozen recordings of the work are currently available in the Schwann catalog. Orff, who lived near Lake Ammersee in Bavaria, is survived by his wife, Lise Lotte, and a daughter.

16 Scholarships Awarded Via Endowment Program

LOS ANGELES—A total of 16 scholarships were awarded in the 16th year of NARM's endowment program. This year's winners were selected from 175 applicants. The first three recipients work in the business; the other 13 are children of those who do.

• **Joel Friedman Memorial Scholarship**—Lisa Hughes, sales clerk, Camelot Music, Cary Village, N.C. Contributed by Warner Communications.

• **CBS Records Scholarship**—Kathleen McArdle, office clerk, Stark Records & Tape Service.

• **"Kid Stuff" Scholarship**—Lisa Reynolds, clerk, Record Bar, Lincoln Mall, Matteson, Ill. Contributed by I.J.E. Corp.

• **Shelly Siegel Memorial Scholarship**—Christopher Lopes, son of Joaquim Lopes, engineer with RCA Records. Contributed by Milton & John Salstone, M.S. Distributing.

• **Elvis Presley Memorial Scholarship**—Lisa Strenger, daughter of Gordon Strenger, Moss Music Group. Contributed by RCA Records.

• **Goddard Lieberman Memorial Scholarship**—Wanda Chenault, daughter of Lucy Chenault, audio tester with RCA in Minneapolis. Contributed by CBS Records.

• **Record World Scholarship**—Alida Welzer, daughter of Frank Welzer, CBS Records.

• **PolyGram Records Scholar-**

ship—Lorena Lund, daughter of Kathleen Stewart, data processing coordinator, Capitol Records.

• **Heilicher Family Scholarship**—Lee Weille, daughter of Blair Weille, RCA Records.

• **Capitol Records Scholarship**—Craig DeFilippo, son of Joseph DeFilippo, design engineer with CBS Records.

• **Leonard Goldenson Scholarship**—Darlene Shields, daughter of Martha Shields, music service clerk with RCA's Indianapolis facility. Contributed by ABC Records (fund established in 1977).

• **Theodore Izenstark Memorial Scholarship**—Mary Altman, daughter of Henry Altman, engineer with CBS, New York. Contributed by Surplus Records & Tapes.

• **David Kapp Memorial Scholarship**—Neil Rothouse, stepson of Herbert Sacker, assistant warehouse manager with Surplus Records & Tapes. Endowed by 18 industry members.

• **Harry Chapin Memorial Scholarship**—Brian Grady, son of Bill Grady, administrative assistant, MCA Records. Contributed by NARM.

• **American Can/Pickwick International Scholarship**—Angela Lomelino, daughter of Nancy Lomelino, inspector with Capitol Records, Jacksonville, Ill.

• **Harry Apostoleris Memorial Scholarship**—David Juliana, son of John Juliana, general traffic manager, CBS Records. Contributed by Alpha Distributing Corp.

Rock 'n' Rolling

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sits on the side on a stool. Instead, the eye and soon the ears are drawn to the effervescent sinner and guitarist in the middle.

But who is this guy? Connoisseurs of electric rock guitar have no trouble recognizing him. It's Adrian Belew, and he has a new solo album, "The Lone Rhino," out on Island Records.

Discovered in 1977 by Frank Zappa while playing in a bar band, Belew then went on to play with David Bowie and the Talking Heads, including all their solo albums, as well as participating in recording sessions with Garland Jeffries, Herbie Hancock and Robert Palmer.

Belew says he reached an agreement on a solo deal with Island founder Chris Blackwell before he joined King Crimson. His agreement with Blackwell calls for him to work with that band for two or three months at a time twice a year, with roughly the other half year free for him to work on his own projects.

Belew recorded his solo LP with local musicians from his Springfield, Ill. hometown, but he is not going out on tour with them. For one thing, he says, he doesn't want to do a solo tour before he has two or three albums worth of material. Also, he wants to see how well the record does. And anyway, he is now involved in writing and soon will be recording the next Crimson LP.

Bubbling Under The HOT 100

- 101—FORGET ME NOT, Patrice Rushen, Elektra 47427
- 102—JAMMING, Grover Washington Jr., Elektra 47425
- 103—TRY JAH LOVE, Third World, Columbia 18-02744
- 104—BABY COME TO ME, Patty Austin, Qwest 50036 (Warner Bros.)
- 105—KEEP THIS HEART IN MIND, Bonnie Raitt, Warner Bros. 50022
- 106—WHO'S FOOLIN' WHO, Lulu, Alfa 7021
- 107—JAMAICA, Bobby Caldwell, Polydor 2202 (Polygram)
- 108—AS, Jean Luc-Ponty, Atlantic AT 4009
- 109—SEA OF HEARTBREAK, Poco, MCA 52001
- 110—COME TO ME, Jennifer Warnes, Arista 0670

Bubbling Under The Top LPs

- 201—ANNE MURRAY, Where Do You Go When You Dream, Capitol ST 12133
- 202—RAMSEY LEWIS, Live At The Savoy, Columbia FC 37687
- 203—JAY FERGUSON, White Noise, Capitol ST 12196
- 204—JAPAN, Japan, Virgin/Epic AL 37914
- 205—MONTY PYTHON, Instant Record Collection, Arista AL 9580
- 206—LOU ANN BARTON, Old Enough, Asylum E1-60034 (Elektra)
- 207—MARCY MUIR, 20 Aerobic Dance Hits, Parada PA-101
- 208—BRANDI WELLS, Watch Out, WMOT FW 47668 (CBS)
- 209—CHARLES EARLAND, Earland's Jam, Columbia FC 37573
- 210—SOUNDTRACK, Quest For Fire, RCA-ABLL-4274

TOP LPs & TAPE

POSITION 106-200

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115	2	ONE WAY Who's Foolin' Who MCA MCA 5279	MCA		8.98			136	108	17	CAROL HENSEL Carol Hensel's Exercise And Dance Program-Volume 2 Vintage VNI 7733 (Mirus)	IND		8.98	
106	78	40 KENNY ROGERS Share Your Love Liberty L00-1108	CAP		8.98	CLP 18		137	109	11	LARRY CARLTON Sleepwalk Warner Bros. BSK 3635	WEA		8.98	
107	88	26 JOAN ARMATRADING Walk Under Ladders A&M SP-4876	RCA		8.98			138	110	31	THE TIME The Time Warner Bros. BSK 3598	WEA		8.98	SLP 23
108	92	50 RICK JAMES Street Songs Gordy GB-1002M1 (Motown)	IND		8.98	SLP 41		139	139	410	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP		8.98	
109	95	8 WEATHER REPORT Weather Report Columbia FC 37616	CBS		8.98			140	111	10	VARIOUS ARTISTS Echoes Of An Era Elektra E1 60021	WEA		8.98	SLP 75
110	96	22 EARTH, WIND & FIRE Raise ARC/Columbia TC 37548	CBS		8.98	SLP 33		141	113	11	MICHAEL FRANKS Objects Of Desire Warner Bros. BSK 3648	WEA		8.98	SLP 50
111	100	20 NEIL DIAMOND On The Way To The Sky Columbia TC-37628	CBS		8.98			142	116	20	CAROL HENSEL Carol Hensel's Exercise And Dance Program Vintage VNI 7713 (Mirus)	IND		8.98	
112	101	12 JIMMY BUFFETT Somewhere Over China MCA MCA-5285	MCA		8.98			143	118	86	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	IND		8.98	
113	NEW ENTRY	GRAHAM PARKER Another Grey Area Arista AL 9589	IND		8.98			144	120	9	JANIS JOPLIN Farewell Song Columbia PC 37559	CBS		8.98	
114	125	4 UTOPIA Swing To The Right Bearsville BRK 3666 (Warner Bros.)	WEA		8.98			145	124	11	BRYAN ADAMS You Want It, You Got It A&M SP-4864	RCA		8.98	
115	117	38 PAT BENATAR Precious Time Chrysalis CHR 1346	IND		8.98			146	128	23	LINDSEY BUCKINGHAM Law And Order Asylum SE 561 (Elektra)	WEA		8.98	
116	102	8 GORDON LIGHTFOOT Shadows Warner Bros. BSK 3633	WEA		8.98			147	156	6	ORIGINAL CAST Annie Columbia JS 34712	CBS		8.98	
117	119	87 DARYL HALL & JOHN OATES Voices RCA AQL1-3646	RCA		8.98			148	148	113	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	WEA		8.98	
118	127	4 THIRD WORLD You've Got The Power Columbia FC 37744	CBS		8.98	SLP 26		149	149	9	DONNIE IRIS King Kool MCA MCA-5237	MCA		8.98	
119	NEW ENTRY	IRON MAIDEN The Number Of The Beast Capitol ST-12202	CAP		8.98			150	154	28	THE ROLLING STONES Hot Rocks, 1964-71 London ZPS 60617	POL		10.98	
120	121	70 REO SPEEDWAGON Hi Infidelity Epic FE 36844	CBS		8.98			151	159	4	T-CONNECTION Pure & Natural Capitol ST-12191	CAP		8.98	SLP 32
121	131	5 MILLIE JACKSON Live & Outrageous Spring SP-1-6735 (Polygram)	POL		8.98	SLP 16		152	160	5	VARIOUS ARTISTS Aerobic Dancing Casablanca NBLP 7263 (Polygram)	POL		8.98	
122	122	76 THE DOORS Greatest Hits Elektra SE 515	WEA		8.98			153	153	7	SOUNDTRACK On Golden Pond MCA MCA-6106	MCA		8.98	
123	152	2 THE DAZZ BAND Keep It Alive Motown 6004ML	IND		8.98			154	132	86	AC/DC Back In Black Atlantic SD 16018	WEA		8.98	
124	126	41 AIR SUPPLY Lost In Love Arista AL 9530	IND		8.98			155	151	23	PLACIDO DOMINGO Perhaps Love Columbia FM 37243	CBS		8.98	
125	135	3 JEFF LORBER It's A Fact Arista AL 9583	IND		8.98	SLP 53		156	180	2	CAROLE KING One To One Atlantic SD 19344	WEA		8.98	
126	NEW ENTRY	O'BRYAN Don't Alright Capitol ST-12192	CAP		8.98			157	133	25	DIANA ROSS All The Greatest Hits Motown M 13-960C2	IND		13.98	SLP 68
127	103	31 THE KINKS Give The People What They Want Arista AL 9567	IND		8.98			158	136	29	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STEK 12182	CAP		12.98	
128	138	2 DR. HOOK Players In The Dark Casablanca NBLP 7264 (Polygram)	POL		8.98			159	164	60	JOURNEY Captured Columbia KC 2-37016	CBS		8.98	
129	129	22 BAR-KAYS Night Cruisin' Mercury SRM-1-4028 (Polygram)	POL		8.98	SLP 18		160	137	19	JUDI SHEPPARD MISSETT Jazzercise MCA MCA 5272	MCA		8.98	
130	NEW ENTRY	PHILIP GLASS Glassworks Columbia FM 37265	CBS		8.98			161	161	8	ERNIE WATTS Chariots Of Fire Qwest QWS 3637 (Warner Bros.)	WEA		8.98	SLP 70
131	141	5 DWIGHT TWILLEY Scuba Divers EMI/America ST-17064	CAP		8.98			162	171	2	J.J. CALE Grasshopper Mercury SRM-1-4038 (Polygram)	POL		8.98	
132	134	6 CHAS JANKEL Questionnaire A&M SP-6-4885	RCA		6.98	SLP 43		163	173	4	ROY AYERS Feeling Good Polydor PD-1-6348 (Polygram)	POL		8.98	SLP 45
133	105	44 OAK RIDGE BOYS Fancy Free MCA MCA-5209	MCA		8.98	CLP 11		164	140	71	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	WEA		8.98	
134	114	14 ABBA The Visitors Atlantic SD 19332	WEA		8.98			165	167	40	THE COMMODORES In The Pocket Motown M8 955M1	IND		8.98	SLP 69
135	145	2 DAVID BOWIE Christiane F. Soundtrack RCA ABL1-4239	RCA		8.98			166	168	8	POCO Cowboys And Englishmen MCA MCA-5288	MCA		8.98	

TOP LPs & TAPE

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APRIL 10, 1982, BILLBOARD

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

CBS Revising Its Policy On CX Encoding Process

LOS ANGELES—CBS plans a major policy revision with respect to its CX encoding process, a disk noise reduction/dynamic range expansion system.

Plans now call for the label to issue new titles in both CX and non-CX formats in an "integrated" inventory approach, thus giving retailers and consumers an option. The policy switch would also appear to make moot the "compatibility" issue, a controversial element among the U.S. professional recording and audiophile community (Billboard, Feb. 20).

A certain percentage of new titles will be CX-encoded, with those percentages expected to rise as CX decoder hardware penetrates the record buying public.

The move is seen by audio industry observers as positive and one

which may help spur wide CX acceptance. The label is hopeful of locking up substantially more major consumer hardware licensees by the time of the Consumer Electronics Show in next Chicago next June.

While CBS has made headway with CX in Europe, as well as in the videodisk realm, the label has made relatively slow progress in the U.S. in gaining recording industry support and momentum.

Only a small number of CX-encoded disks have appeared in the market and decoder licensees have been reluctant to push CX until more software and accompanying promotions are forthcoming.

Each CX-encoded LP, expected to lie in retail bins alongside non-CX brethren, will feature a special explanatory sticker.

JIM McCULLAUGH

NARM Board Backs Audio Tape Levy; Passes On Vid

• Continued from page 1

Representatives, spearheaded by Rep. Don Edwards (R-Calif.), which, like the Senate package, would legalize home taping and award copyright payments on duplicated works through levies on the sale of blank tape and recording equipment, both audio and video (Billboard, March 13).

Thursday's (25) NARM action was timely: the convention itself would coincide with the release of a new consumer research study from Warner Communications arguing billion dollar losses through home audio taping, with that topic the centerpiece of Saturday (27) morning's convention address by Stan Cornyn, WCI senior vice president.

For NARM's membership, which increasingly reflects home video as well as record and tape retail and distribution interests, the dividing line over Mathias-Edwards proved the movement's rental provisions. According to the official handout, "The NARM board concluded that the impact of home taping on the sound recording industry (where building of home record libraries is a major activity) warranted relief to the copyright owners.

"The board also took into account the experiences in other countries, such as Japan, where the rental of sound recordings for home taping has had a devastating impact on the sound recording industry. The board concluded that the same considerations could not apply to the home taping of motion pictures and other audio-visual works."

Since the Mathias-Edwards

amendments will be voted on in toto, not piecemeal, the board's action thus proves somewhat of a Pyrrhic victory for the industry proponents of the amendments.

Queried on the split, Joe Cohen, NARM's executive vice president and a parallel force behind the association's sister video group, the Video Software Dealers Assn. (VSDA), made "an analogy to describe where we are: look at the mechanical royalty rate.

"You have a Warner Bros. Music fighting to get a much larger rate, and a separate division, Warner Bros. Records, trying to keep it down.

"They're both arms of the same corporation, but different interests divide them over that issue." Similarly, argues Cohen, the furor over home taping and product rental, which began with the MCA/Disney action against Sony over video copyrights, now divides such media giants as RCA over Mathias-Edwards.

Adds Cohen, "The VSDA is a separate legal entity made up of key video dealers, who in turn represent thousands of other video dealers around the country. Their view of this is different. Even Stan Gortikov and the Recording Industry Assn. of America (RIAA) have said they understand this division."

Cohen notes that video dealers' resistance to the rental stance taken in Mathias-Edwards stems from the video rental trade's current structure and operation. With the amendments in effect taking rental policy out of the hands of the dealer and sub-distributor, and allowing manufacturers to directly control that market, there is reportedly concern over the long term health of the trade.

Slant Names Distributors

NEW YORK—Slant Records, a new independent label formed by producer John Ferrara, has set its distribution network.

The label's first release, "Fast Forward" by Ernie Mannix, will be handled by: Action (New York), Universal (Pennsylvania), Zamoiski (Maryland), Bib (Carolinas), MJS (Florida and Georgia), Stan's (Louisiana), Music City (Tennessee), Progress (Ohio, Michigan, Missouri, Indiana and Illinois), Big State (Colorado and Texas), Associated (Arizona), and Pacific (California and Washington).

Inside Track

VHD rumblings: citing soft economic times and the plight of the first two videodisk system entrants, JVC, a power behind VHD, the third major videodisk system, has indefinitely postponed the planned April launch in Japan. How this affects the U.S. and Europe launch is unclear. VHD shareholders are set to meet in a month to determine any new strategy.

Singles Switch: Lou Lavinthal of Roundup Music, Seattle, demonstrated his Microsonics Corp. baseball-card-sized 45 (Billboard, March 27) to key label executives in L.A. Wednesday (30). Lavinthal said Sam Schulman, movie magnate and Supersonics basketball franchise owner, is putting \$1 million into a shakedown cruise for the \$39.95 Microsonics FM/AM/record player and the under \$1 disk in the Puget Sound area sometime this year.

Good News: Bib Distributing founder Joe Voynow convalescing nicely from valve surgery early last week. His fellow North Carolinian, Harry Bergman, chairman of the board of the Record Bars, resting easily in an L.A. hospital, following a heart scare which occurred during the NARM confab. . . . Track found Hal Charm, the one-time bandleader who was long Eastern regional for Philips Records, years ago. Charm is partners in a dental prosthesis business in Korea. . . . Don't schedule any appointments with Danjay Music prexy Evan Lasky around July 31. He'll be in Chicago for nuptials with former ad manager of the Budget Tapes & Records skein Sandy Halper.

Pickwick's indie label distribution wing sent out a ukase, effective Friday (2), announcing a 0.9% discount off the face of the invoice and all returns credited at 95% with a breakeven point of 18%. One-stops and racks get a 1% discount with the same 95% credit for returns and a breakeven of 20%. . . . The NARM retail advisory committee, as yet unchaired, meets in June in Chicago to plan an agenda for a two-day conference at a resort area outside of Houston in October. Several more retailers will be added. . . . Erstwhile Platters' lead singer Sonny Turner trying for a solo career cutting a "beach music" album in Greenville, S.C.

Official notice of Peaches Records' founder Tom Heiman doing business as Craig Products, Nehi and Peaches being involved in a late 1981 bankruptcy action was received last week by his creditors. It is a Chapter 11 action, which lists Craig as a corporation located in North Hollywood, an address apart from his longtime Jefferson Blvd., L.A. base. . . . Pickwick prexy Jim Moran hosting the Woolworth U.K. store nabob Pat Toomey for a week after NARM, slating visits to stores across the U.S. Toomey's 1,000 departments there are reputedly the largest account there, claiming a 15% to 20% share of the nation's record business.

Stark's Joe Bressi missed his first NARM in years. He was in Florida setting up the Camelot/Grapevine's first video software/games sections in the Orlando area. . . . After longtime NARM goers viewed the 1982 confab attendance falloff, there was lotsa talk about who'll be jetting to faroff Hawaii in '83. . . . Mike Paikos of Pacific Records & Tapes, San Francisco, said it best when he made the claim, "The check is in the mail," was the most

heard phrase at the Century Plaza last week.

Track spoke with longtime Montgomery Ward record/tape boss Al Geigel at NARM. He's staying on indefinitely. No successor has yet been appointed. . . . Track suggests the seven A&M Canada regional reps invited to NARM as a tribute to the company's strong year in the Dominion ask their veep Joe Summers about the fly he found at the Palm Restaurant. . . . Rumbles that U.S. one-stops are ready to form a splinter group from NARM, which they contend fails to concern itself about their end of the business. Edited by JOHN SIPPEL

Back Track

30 years ago this week: Columbia Records waxed "Don Juan In Hell," the George Bernard Shaw opus, with Cedric Hardwicke, Agnes Moorhead, Charles Boyer and Charles Laughton. . . . Jockeys at WLIB, New York, were Nipsey Russell, Lorenzo Fuller, Joe Bostic, Ruth James and Poppy Cannon. . . . Dewey Bergman inked 16-year-old Arthur Godfrey "Talent Scout" winner, Steve Lawrence, to a King Records binder. . . . Capitol pushing promising novice Faron Young, featured vocalist with Webb Pierce. . . . Gabe Tucker, mikeman at KLEE, Houston, cut his first sides for Dot. . . . Jubilee Records signed 16-year-old New Yorker Billy Paul. . . . Jim Wilson moved back to Detroit as district supervisor for King Records after a stint in the Cincinnati home office in national promo.

20 years ago this week: Jack Craigo was appointed Southwestern regional boss for Columbia Records, as the label teed off offices in Hartford, Rochester and Dallas. . . . Wink Martindale left DJing to join Dot as national promo director and parttime a&r director. . . . Dick Bock's Pacific Jazz-World Pacific labels feted their 10th anniversary, with Bock expecting to top \$1 million gross for the first time in 1962. . . . Louis Benjamin named Pye general manager. Debbi Ishlon resigned as Columbia chief of creative services to devote time to a second novel. . . . Guy Mitchell walked out of Columbia's stable to start a label with his mentor, Eddie Joy.

10 years ago this week: BMI asked the FCC to deny cable tv systems the right to import distant radio programming. . . . A group of 20 involved in unlicensed tape duplication started Milton Records, managed by Tommy Hill in Nashville. . . . Frank Sutter opened One-Stop Music Service, East Hartford. . . . Gene Nyland of Ampex's Elk Grove Village flagship duplicating plant was heading an industry drive to employ handicapped persons. . . . Stan Montiero returned to Metromedia as national promo nabob, after a stint as marketing boss at Grunt. . . . Bobby Roberts and Hal Landers launched Mums Records. Taiwan was exploding as a manufacturing source for blank recording tape. . . . BASF went into hardware, records and tapes in the U.S.

Label Shipments Off 8.5% In '81

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slightly from \$1.15 billion to \$1.14 billion.

Analysis of the RIAA figures show that the average suggested list price for LPs in 1981 was \$7.75, up 8.5% from \$7.14 in 1980. The increase at wholesale was 12.3%, rising from \$3.73 in 1980 to \$4.19 last year.

As in the case of all other configurations but singles, the percentage increase in wholesale prices exceeded the average increase in suggested list.

• Shipment of singles (combining 7-inch and 12-inch) slumped by 7% to 147 million units in 1981 from 157 million in 1980, with the continued decline of the 12-inch disco/dance music market cited as a contributing factor. Retail list value tapered from \$250 million to \$246 million, while at wholesale the value of singles declined from \$120 million to \$116 million. Net shipments of 10-inch records, included in the singles total, were described as negligible.

The average list price for singles in 1981 was \$1.67, the RIAA statistics disclose, a 4% rise over the prior year's \$1.60. The same 4% rise in wholesale price was noted, up for the year from 76 cents to 79 cents.

• The jump in cassette shipments for 1981 as compared to 1980 was 26%, to 124 million units from 99 million. At retail list they were valued at \$954 million last year, up a spanking 35% from the 1980 total of \$705 million. At wholesale, volume rose 38%, from \$384 million to \$528 million.

Cassette prices at suggested list average out at \$7.69 each in 1981, an increase of 8% from \$7.12 the year before. At wholesale, the increase was 10%, to \$4.26 from \$3.88.

• 8-track cartridges, in their third year of sharp declines, racked a shipment figure of 50 million units last year, down 42% from 85 million in 1980. Their value at retail list skidded 41%, from \$527 million to \$313 million, while wholesale volume was off 36%, from \$316 million to \$202 million.

Average list price of 8-tracks in 1981 came to \$6.26, a mere 1% rise from the prior year's \$6.20. However, the rise in the average wholesale price was 9%, from \$3.71 to \$4.04.

• In share of market, the RIAA figures note that cassettes last year accounted for 28% of all album units shipped, 8-tracks dropped from 17%

to 11%, while LPs dipped slightly to 61% from their 1980 share of 63%. Pre-recorded tapes represented 39% of album shipments in 1981, up from 37% the previous year.

• Combined tape shipments (8-track and cassettes) dropped 5% to 174 million units, from 184 million in 1980, with the retail list value reported up 3% to \$1.267 billion, and wholesale volume up 4% to more than \$730 million last year.

The RIAA estimates that its reporting companies represent more than 90% of all U.S. manufacturer shipments, and its figures include extended play records, and premium audiophile disks and tapes.

Cutout product liquidated by manufacturers is included in the overall totals, at prices and totals not broken out separately.

The listing of wholesale figures for the first time in the RIAA breakdown is thought to be a first step toward disclosure in the future of more realistic pricing data in consumer purchasing research it is undertaking with the cooperation of NARM. This was alluded to in an address at last week's NARM convention by Mickey Kapp, president of Warner Special Products.

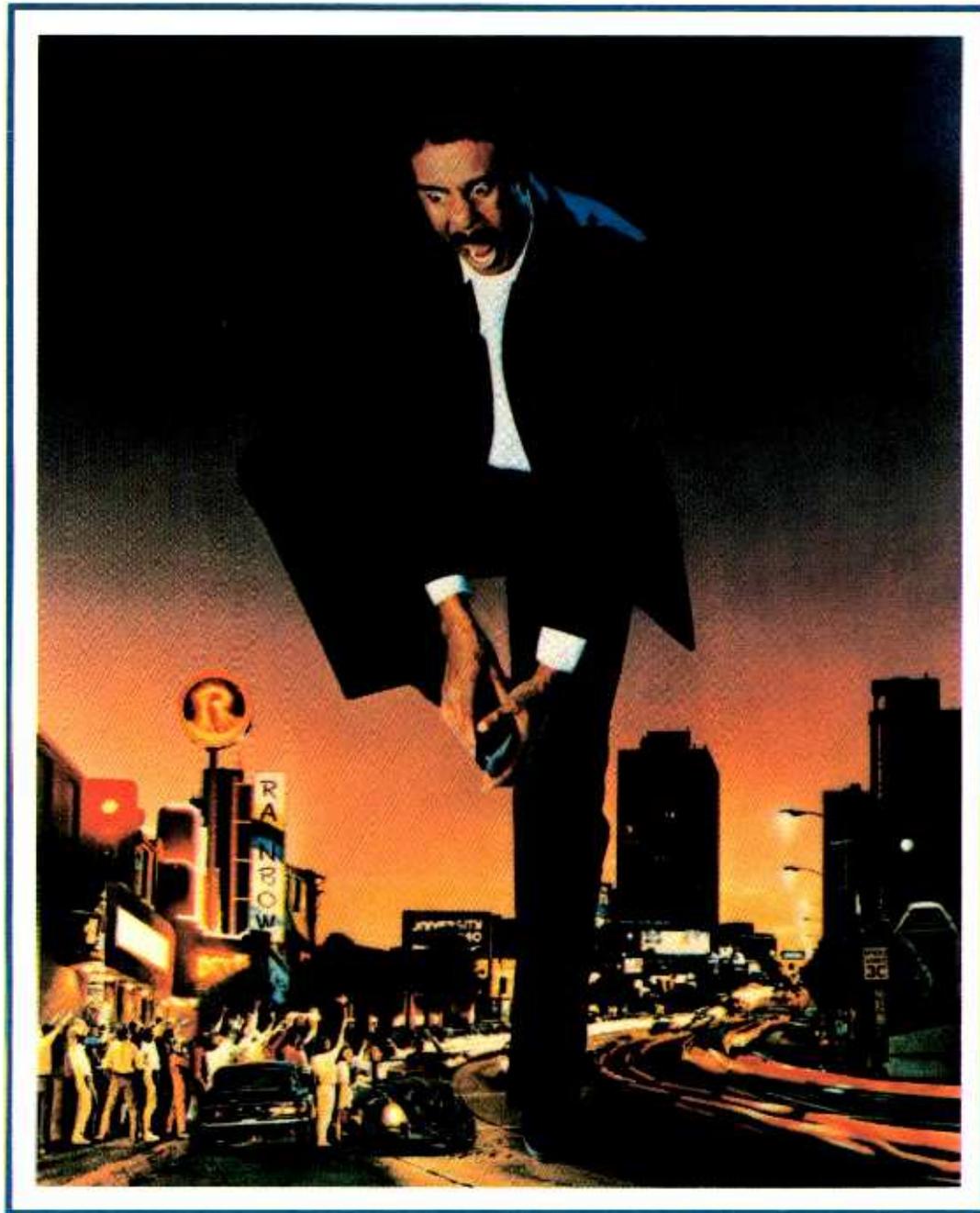
Mixed Views On CBS/7-Up

• Continued from page 4

dollar discount coupons. Instead, CBS offered the titles selected for the promotion to dealers at a comparable discount, and then the dealer himself would make up the discount.

Problems with the promotion were among the topics discussed by merchandisers with CBS at NARM, with CBS reportedly telling the dealers that while it wants to do further outside promotions, sometimes more thought is required when undertaking such a complex promotion. "It's been a great learning experience," says one major merchandiser.

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