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BEST YET TO COME?

Bright Days Ahead, Say Execs At IMIC

By MIKE HENNESSEY & PETER JONES

ATHENS—In a defiantly upbeat keynote address, Dick Asher, deputy president and chief operating officer of the CBS Records Group, assured delegates at Billboard's 12th International Music Industry Conference (IMIC) here that as an ailing patient,

the record industry is due for a "miraculous recovery."

Opening the meeting's first day, April 27, Asher established a positive and emphatically optimistic mood which provided an encouraging response to the conference theme, "The Challenge Of Change."

Throughout the three-day assembly of leaders of the world's music industry, the mood was vigorously sustained. Bob Summer, president of RCA Records, and chairman of the confab's inaugural session, "Audio Strikes Back," aligned himself with the sentiments expressed by Asher in asserting that "although the industry has sagged a bit, it has its best days ahead."

Executive vice president of PolyGram Jan Timmer, who followed Asher as second keynote speaker of the day, underlined the part that technology had played and could play in bringing prosperity not only to the hardware industry but also to

(Continued on page 57)

Court Upholds In-Store Radio Play Decision

This story prepared by Douglas E. Hall in New York and Bill Holland in Washington.

NEW YORK—The U.S. Supreme Court has let stand a Second Circuit Appeals Court decision here favoring ASCAP and seven of its music publisher members who had sued Gap Stores Inc., a national clothing chain, for playing copyrighted songs without license via in-store radio broadcasts.

(Continued on page 22)

Concert \$\$ Are Up Nationwide Rock Still On Top, As Number Of SRO Shows Increases

By CARTER MOODY

NASHVILLE — U.S. concert grosses are running ahead of last year's totals, according to a Billboard survey of venue managers, and the number of shows booked and sold out has increased.

Rock remains the top attraction in all locations, while several superstar pop acts such as Kenny Rogers and Diana Ross have broken house

gross records in major arenas. And country group Alabama recently sold out two shows in the 12,900-seat Charlotte, N.C., Coliseum within a few hours.

While privately owned venues appear to be in the black, some public facilities are booking fewer concerts. Managers cite various reasons, including municipal and state budget

cuts that have hurt promotion efforts, competition from private venues and often inflexible rent contracts written into their charters.

Facilities ranging in size from 3,000 to 18,000 seats in every region of the country report that concerts produce 30%-50% of their income through ticket sales, concessions and

(Continued on page 47)

Labels Still Targeting AM Outlets Despite Audience Decline, Strategies Are Unaltered

By LEO SACKS

NEW YORK—Major label executives foresee no departure from current promotional strategies with AM radio stations, despite new Arbitron findings that only 22% of listeners under 25 years of age tune in to the waveband in the nation's top three markets.

In fact, promotion executives canvassed by Billboard are optimistic that the coming of AM stereo will breathe new life into the dial and

improve market shares for current AM powerhouses.

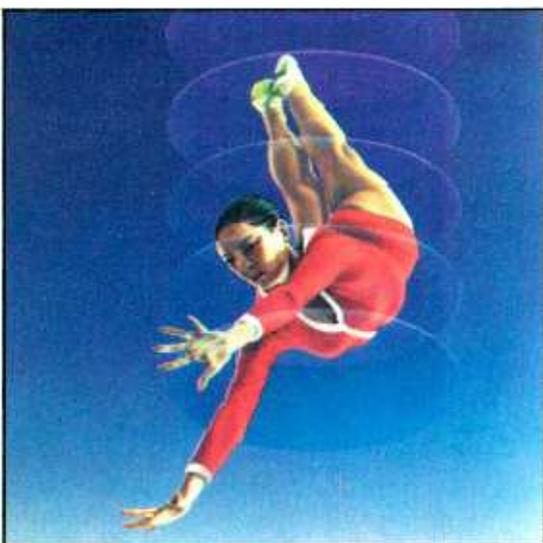
They say it's business as usual at WNBC-AM New York, KFI-AM Los Angeles and WLS-AM Chicago, the dominant AM stations in those markets. But, they add, their AM promotional campaigns aren't limited to those territories, especially since country radio is such a potent force on the AM dial.

"The lower demographic age

group is still a big record buyer," states Gordon Anderson, vice president of national promotion for the CBS associated labels. "They've really got to love AM to listen to it. So a viable AM top 40 gets the same consideration as an FM station does."

Label executives note that AM is a stronger force in Chicago than in New York or Los Angeles. But they

(Continued on page 22)



Everyone's talking about **The Sherbs** and their masterful new album, "Defying Gravity!" SD 38-146. Following the success of their debut lp, "The Skill," The Sherbs come back with another powerful release that, once again, captures the sound that is uniquely their own. On Atco Records and Cassettes. A Division of Atlantic Recording Corp. Produced by The Sherbs and Richard Lush. (Advertisement)

- Inside Billboard -

• **FOUR RETAIL CHAINS** will test CBS Records' one-sided single concept, to help the major—and perhaps the industry—evaluate the consumer potential of the 99-cent disk. Page 3.

• **HOME VIDEOTAPING** will be offered as a subscription service next year, when ABC Broadcasting plans to introduce its Home View Network. This will enable VCR owners to tape programming for a monthly fee, via a decoder to unscramble the tv signal. Page 3.

• **IS RADIO READY** for British techno-pop? Soft Cell's "Tainted Love" is highly popular with programmers in several key markets; others won't go near it. Some observers see the record as a watershed. Page 10.

• **BLACK MUSIC** may again be becoming more political, more socially conscious. Certain records, currently popular, support the contention. The Rhythm & The Blues, page 10.

• **BILLBOARD'S TRENDSETTER** awards for 1981 were presented to five industry innovators during IMIC in Athens last week. Page 74.

• **GERMAN POP MUSIC**, long dominated by foreign imports, has embraced a new core of exciting domestic talent that's now making an impact on the international scene. Special report, pages 60-64.



It's a match made in honky tonk heaven... GARY STEWART and DEAN DILLON, two of country's most respected singers/songwriters, are together for the first time on their new album—"BROTHERLY LOVE." Producer Eddie Kilroy has combined these two talents in country's new male duet... also look for single releases from both Stewart and Dillon forthcoming from this album. Currently on a major market U.S. Tour, spreading, what else, "BROTHERLY LOVE." #AHL 1-4310 on RCA Records. (Advertisement)



5 NEW SONGS THAT PACK THE PUNCH OF 10.

THE MONROES

MINI PRIZE
MAXI MUSIC
MINI ALBUM

THE ALBUM: AAE-15015 WHAT DO ALL THE PEOPLE KNOW, SOMEWHERE IN THE NIGHT, HUNGRY STRANGER, BLIND FAITH, PAY PAY PAY

THE SINGLE: ALF-7119 WHAT DO ALL THE PEOPLE KNOW, b/w YAMAROCK

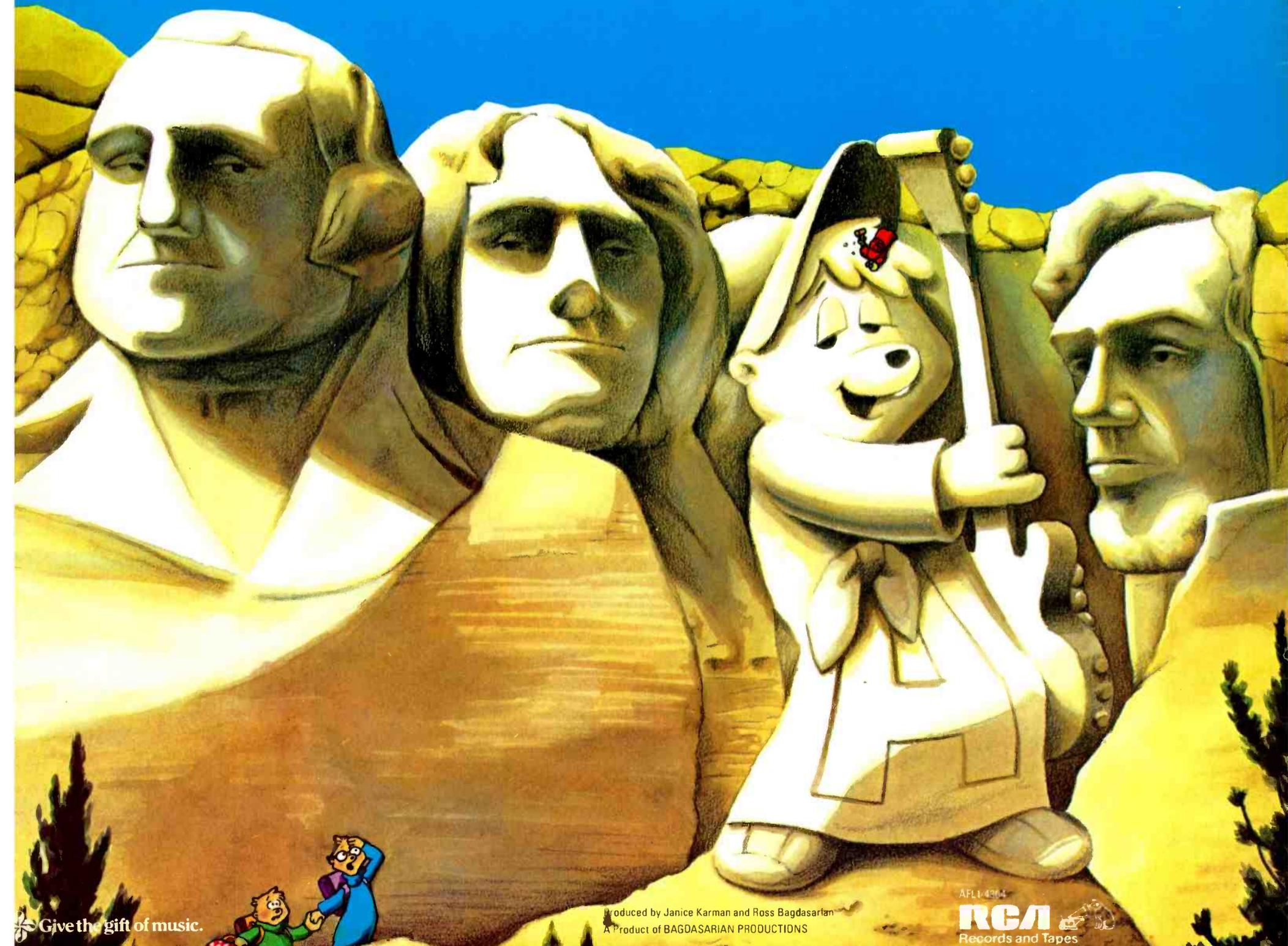
CHAMPION ROCK CONTENDERS

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CBS Is Testing One-Sided 45s At Retail

By ROMAN KOZAK

NEW YORK—To stimulate the 45s market, CBS Records is now testing its concept of one-sided singles (Billboard, Feb. 6). The label releases four titles in the format this week, marketing them through four retail chains.

The outlets are TSS/Record World in New York, Kemp Mill in Washington, Music Plus in Los Angeles, and Record Factory in San Francisco.

In all locations, the one-sided

singles will be sold at 99 cents each. According to Stephen Reed, assistant to the president at CBS Records Division, some designated stores in the chains will sell only the one-sided single, some will sell only the regular two-sided version, and some will sell mixtures of the two.

Reed says that after about six weeks, the company will know how well the new format is accepted by consumers, and then will

decide whether to continue with the program.

The four titles are "Personally" by Karla Bonoff, "Fool For Your Love" by Jimmy Hall, "Still They Ride" by Journey, and "I Just Want To Satisfy You" by the O'Jays.

The one-sided singles will be packaged in special sleeves, and point-of-purchase materials have been developed.

See Super Disk Mart Expanding Merchandising Is Key To Increased Audiophile Sales

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

NEW YORK — Audiophile records—those digital and half-speed-mastered albums selling for \$15 and more—continue to provide record and audio dealers with steady sales. Regular customers include audiophiles and collectors, although the market appears to be expanding.

Many stores stocking the product call attention to it to attract new buyers. In fact those dealers experiencing the strongest sales attribute their success to strong merchandising—cross-filing in regular record bins, in-store demonstration, stickers, special promotions on individual titles, flyers and the like.

The one disappointing area of audiophile software, according to dealers, are cassettes. "There's not much

business there, much less than I expected," says Art Schulman, director of stores for Laury's Discount Records in Chicago.

"Cassette sales are so-so," says Mike Racz, head of RDA Associates, advertising agency for New York's Harvey Sound. "A \$19 cassette is a difficult sale to make. The high-end car stereo owner is the most likely marketing possibility."

Harvey has been one of the most aggressive promoters of audiophile records. Empty sleeves are located in the front of the store and often window displays feature the software. The store has worked with Mobile Fidelity on promotions for "Sticky Fingers," "The White Album," "Nights In White Satin" and a Frank Sinatra album.

"We believe in the single title push, not generic promotions," Racz says. "The appeal of 'The White Album' is to Beatles' fans more than to audiophiles. If you just show the titles as a way to improve the sound on your audio system, you'll lose customers."

"People buy these records spontaneously," he continues, "based on a desire for that particular album. We'd lose the appeal to a specific fan if we advertised across the board."

Harvey gives away special limited-edition T-shirts during these promotions, with album graphics on front and the Harvey logo on the back.

Strong titles, according to Racz, are what he terms "modern classics"—artists like Judy Garland and Frank Sinatra. "We've seen a shift to an archival outlook on these records," he says. "For me, that's perfect. A great slogan would be, 'If you want to own this record forever, you'll buy it on audiophile.'"

Brand new releases, such as those by the Police and Kim Carnes, also do well. "Either they're current, or they're digging back 20 years," Racz notes. "With records that are about two years old, that everyone's sick of,

you don't have the rekindled interest."

Classical sales are also significant, at Harvey and elsewhere. Because the serious audiophile is often a classical music buff as well, titles from Telarc, Denon and others

(Continued on page 18)

ABC Setting Up Home Tape Web For VCR Owners

NEW YORK—In the midst of Congressional attempts to deal with video home taping, ABC Broadcasting reveals it will offer a programming service for VCR owners, enabling them to nightly tape movies and shows for a \$19.95 monthly fee.

The system, using a new Sony decoder that unscrambles the signal, will be tested this summer, with plans to offer the service nationally next year.

ABC, which calls the service Home View Network, plans to lease Sony VCRs at a fee of \$29.95 monthly and sell the units at competitive prices.

Eventually, all of the five ABC-owned stations will offer the service,

(Continued on page 74)

ABC-TV Raises ASCAP Fees Before Rate Decision

By IS HOROWITZ

NEW YORK—The ABC television network has raised its interim performance fee to ASCAP from \$3.8 million to \$5 million annually, even as it is locked in adversary confrontation with the rights organization before the U.S. District Court here over rate adjustments.

The controversy stems from a roy-

FUND ESTABLISHED

U.K. Vid Assn. Sets Antipiracy Campaign

By PETER JONES

LONDON—A tough new crack-down on video piracy is under way in the U.K. The British Video Assn. (BVA) has established a \$500,000 fighting fund, and launched a campaign to have the 1956 Copyright Act strengthened. This would increase penalties for those convicted of video piracy.

The association, which represents software manufacturers, believes that illegal product may account for as much as 50% of U.K. video sales this year, which are projected at \$350 million (Billboard, March 6).

The first antipiracy victory claimed by the BVA in its new drive sees a Midlands couple agreeing to pay \$1.3 million in damages (and court costs) to five major video software manufacturers, plaintiffs in legal action accusing the couple and nine others of producing and selling illegal video videocassettes.

This was the result of mid-April raids conducted by investigators posing as buyers of illegal product, carried out on the BVA's behalf by the antipiracy unit of the British Phonographic Industry. Under a "search and seize" order, the raiders hit a "secret" factory sited above a gambling business in the Midlands.

The unit took away a large quantity of allegedly illegal tapes, labels, artwork and associated items. And a total 46 videorecorders were also removed from the premises. The alleged counterfeiting involved the manufacture, distribution and sale of videocassettes of top titles including "Superman," "Watership Down," "Lord Of The Rings," "Blazing Saddles," "Dirty Harry," "Chariots Of Fire" and "Clash Of The Titans."

Altogether 11 defendants were in court for the initial hearing in London April 20, a twelfth said to be in Spain. Plaintiffs in the action were Warner Communications, Thorn-EMI Video Programmes, 20-Century Fox Film Co., Video Programme Distributors and Metro-Goldwyn-Mayer Film Co.

alty structure frozen during pendency of the failed antitrust suit brought by CBS against the licensing organization, an action that occupied court attention for more than 11 years.

Although final word on the CBS suit was written more than a year ago, and an agreement on new rates and retroactive claims has since been concluded with the CBS tv web, private negotiations have so far failed to result in deals with ABC and NBC.

Only last week, ASCAP petitioned the court to raise NBC's interim fee from its present \$4.48 million a year to \$8.5 million, the fee being paid by CBS in 1982. This sets the stage for another court-assisted rate setting procedure, as mandated by the society's consent decree with the government when it cannot reach agreement with a music user.

While ABC may look upon its \$5 million as adequate until such time as a complete schedule of license fees is determined, ASCAP's view is

(Continued on page 72)

Defendants named were Charles and Marilyn Noble, Richard Green, John Davies, Bedworth Video Library, Steven Johnson, Pangbourne Musical Distributors Ltd., Craftsman Binders (trading as Northampton Paper Company), Xpress Printing Company Ltd., Hoare and Cole Ltd., K and S Commercial Photos—plus the absent Alan Esparza.

It was said in court that investigations into the counterfeiting ring

(Continued on page 36)

Retailers Cool To Antipiracy Funding Plan

By IRV LICHTMAN

NEW YORK — Merchandisers would be reluctant contributors to NARM-administered funding in support of anticounterfeiting efforts.

Though key merchandisers concede the problem requires an all-industry effort, they declare that a formula advanced at the recent NARM convention by RCA Records president Bob Summer (Billboard, April 10) would lead to further escalation of recording prices, putting an additional squeeze on profits.

Further, they intimate that the campaign may be ill-timed in view of the recent pass-along by labels of a one-cent increase in album product to finance NARM's proposed "Gift Of Music" institutional campaign.

Although the "Gift Of Music" idea required a 1/2-cent per LP fund-

(Continued on page 18)

Aussie Concert Tour Firm Goes Into Receivership

By GLENN A. BAKER

SYDNEY—The profitability for Australian promoters of touring international acts has again been called into doubt, with the news that one of the country's largest and most firmly established concert tour companies, Garry Van Egmond Promotions, has gone into voluntary receivership.

Listed debts are in excess of \$500,000, the single largest amount owing to Overseas Touring Inc., representing George Benson's Australian tour earlier this year.

Van Egmond's firm conceded defeat after three consecutive tours finished in the red: those of Benson, Johnny Mathis and the Kinks. The promoter has been operating for 20

(Continued on page 49)

COMPUTERIZED Warner Music To Transmit Songs Via New Digital Code

By KIP KIRBY

NASHVILLE—Warner Bros. Music will install an on-line computer system sometime within the next 12 months, introducing instant encoding and transmission of songs to any of its branches worldwide.

The computer, now being purchased by Warner Communications Inc., will provide total catalog access electronically; it will also allow analog tapes assembled by one WB Music office to be transmitted digitally and then de-encoded into analog form again at the other end, with no generation loss.

The system is tentatively slated for Warner's Los Angeles, New York, Nashville and London offices, although it could later be linked to satellite branches in Germany, France and Italy.

Tim Wiperman, managing director of Warner Bros. Music's Nashville division, believes this will further assist the publishing concern's efforts to pitch songs internationally. "If I find out that Rod Stewart is cutting an album in London tomorrow and one of my writers

comes up with a song that's perfect for him, we can encode and transmit the tape immediately," Wiperman says. "Our staff in London will have the song in their hands the same day to pitch."

Wiperman is currently overseeing an in-house cost breakdown to determine the financial effectiveness of the projected system; but he expects the computerization, once installed and operative, to save the company "considerable money" in time, mailing costs and overseas postage.

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Chains Mull Product Fill Options Individual Store Buying, Drop Shipping Are Alternatives

By JOHN SIPPEL

LOS ANGELES—Though central buying and warehousing dominates, U.S. retail chains with farflung stores have studied, or are studying, autonomous individual store buying or drop shipping in special situations.

Even longtime champion of central buying/warehousing face special circumstances, such as new releases by established artists that necessitate central buying and drop shipping to distant stores within the chain, if not chain wide.

Record Bar purchasing chief Ed Berson states that he is constantly studying the fastest and least expensive method for reaching his 140 stores across the U.S. At present, 80% of inventory is shipped from Durham, N.C. All singles are bought direct by stores from their closest one-stops.

"We have been conferring with our suppliers on the basis that they must provide a widespread chain like ours with a different, specific set of policies than they would in direct shipping a single independent retail store or a group of, say, three to five stores." Berson is saddled with an additional problem in the introduction of video games (Billboard, April 24) where a new group of vendors create new logistical problems.

Larry Mundorf, purchasing top- per of the 130-odd Camelot Grapevine stores, echoes Berson, stating that 85% to 90% of his stores' inventory stems from N. Canton, Ohio. He has an added burden in that even on new cassette releases, he prefers the tapes going to N. Canton, where they can be more facility boxed for the stores. Like Berson, he sees a shift to more direct drop shipping to his outlets in 26 states.

Musicland Group's vice president of software merchandising, Fred Traub, who shepherds purchasing and delivery for its approximately

(Continued on page 20)



DISTINGUISHED COMPANY—Terry Ellis and Chris Wright, co-chairmen of the Chrysalis Group of Companies, were this year's honorees at the T.J. Martell Memorial Foundation Dinner, which raises funds for leukemia research. Pictured with Ellis, left, and Wright, right, are Chrysalis artists Pat Benatar and Leo Sayer, who performed "The Star Spangled Banner" and "Land Of Hope And Glory" respectively at the April 24 event in New York.

JIM JIMIRRO Foreign Vid Market Is 'Starting Over' Point, Says Disney Exec

By JIM McCULLAUGH

James Jimirro is president of Walt Disney Telecommunications & Non-Theatrical and is one of the most outspoken voices in the video industry. He is the subject of Billboard's fifth in a series of candid talks with leading executives in the video industry. Here he contrasts the foreign and U.S. home video markets; discusses sales vs. rental; addresses Disney's laser optical videodisk plans; and reveals that the company is prepping its first original home video program.

LOS ANGELES—Jim Jimirro is no 'nostalgia merchant' but if he had his way he might opt to move the clock back three years and start the home video business in the U.S. all

over again—as a rental business, of course.

If the industry had got off on that foot originally, he suggests, the business might not be the sea of foment it is now but might even possess some of the characteristics of a Disney movie—happiness and mirth in a contented land of studios, distributors and retailers—all making a profit.

"What you have in America," he observes, "is a situation where you can't get back to the truth because certain patterns and policies have been around for the past few years. I used to think that it took 15,000 years to establish tradition. In the video industry it takes 15 minutes.

"We've made a lot of mistakes in the U.S. as an industry. One finds that if you make modest mistakes over a short period in this industry, it's too hard to change."

While Disney's rental and sales activity is up, claims Jimirro, the video industry still "has an identity crisis. It should be at least 18-24 months before the industry shakes out. I don't think the industry knows what it is yet. We still have a situation where studios, distributors and retailers are not working for common goals and where they mistrust and are suspicious of each other.

"The challenge," continues Jimirro, "is how can you convince retailers that they can make money with studio rental programs. Retailers have been used to one way of doing business and they don't want to change. Human nature says people don't like to change. One obvious problem in the U.S. is that you have too many video stores. Retailers say they can't make money with studio rental plans. Fact is you can't make money on anything if there are too many stores. You've got too many cassettes chasing too few customers."

While it's impossible to try and unfold the events of the past three years, suggests Jimirro, it's not too late to 'do it right' in the foreign market.

"You don't often get a second chance," he says, "but this time we can correct our mistakes."

The Disney executive believes there's more potential in the foreign market for videocassettes than the U.S. Reasons? 75% of VCRs are outside the U.S.; there's no pay tv in foreign markets to siphon off customers; and over the air broadcast tv is not nearly so prolific as it is in the U.S.

Disney Home Video entered the foreign videocassette market in 13 countries (11 Western European, Australia and South Africa) in late December and the early barometer is extremely positive, he notes. While Disney rents and sells in the U.S., it "will never sell outside the U.S."

(Continued on page 36)

Publishers File Suit Vs. Disk Retailer

NEW YORK—Two music publishers have taken the rare step of bringing civil actions against a retailer and its president, charging willful copyright infringement.

In the aftermath of a recent plea of guilty to criminal copyright infringement by Cheapo Records, based in Cambridge, Mass. and its president, Allen Day, Northern Songs Ltd. and Arc Music filed separate suits Tuesday (28) in U.S. District Court in Boston over the sale of

(Continued on page 67)

Executive Turntable

Record Companies

Dennis White is named president and chief operating officer of the Capitol Magnetic Products division of Capitol Records Inc., and president and chief operating officer of its Musicden Retail Corp. White, a 20-year veteran of the label whose most recent post was as vice president, marketing, for Capitol, now reports directly to chairman **Bhaskar Menon**. He replaces **Ed Khoury**, who recently moved to vice president, personnel and industrial relations, for Capitol Industries/EMI Inc. Replacing White as Capitol's vice president, marketing, is **Walter Lee**, most recently the label's sales vice president.



White



Blackburn



Harris



Devers

Rick Blackburn named senior vice president and general manager for CBS Records in Nashville, from vice president and general manager. . . . In a restructuring of the a&r department at A&M Records in Los Angeles, **Jordan Harris** has been appointed head of the division. He was vice president, a&r. **David Anderle**, director of new talent at A&M, continues in that position, taking on the new responsibilities in overseeing all aspects of a&r in coordination with Harris.

Dave Rothfeld joins Vanguard Records in New York as executive vice president. Most recently, he was consultant to Pickwick International for the Sam Goody retail chain, after many years as head of the E.J. Korvette record department. Also at Vanguard, **Wendy Simon** upped to director of classical artist relations. She was assistant to the president, a position she will continue to hold. . . . **Sterling Devers** upped to vice president, administration, sales and marketing, PolyGram Records, New York. He was director of sales administration. . . . **Steve Hoffman** named catalog research and development coordinator for MCA Records in Los Angeles. He has been with the label since 1977.



Abramson



Kravitz



Newman



Baumstein

Michael Abramson joins Island Records in New York as vice president of promotion. Previously director of national promotion for Chrysalis Records, he most recently headed his own firm, Michael Abramson Promotions. . . . **Robyn Kravitz** upped to associate director, AOR promotion, Arista Records, New York. She was national album promotion coordinator. . . . **Joel Newman** named to the newly created post of vice president, West Coast operations, Handshake Records. Based in Los Angeles, he was director of West Coast operations for the label. . . . **Ken Baumstein** appointed manager, product management, RCA Records, New York. He was production coordinator/associate producer for Dick Clark Productions.

Joe Grippo joins Concord Records as national director of sales and marketing. Based in New York, he had been executive vice president and general manager of Malverne Distributors for the past 16 years. . . . **Barbara Bolan** named national director of sales for IRS in Los Angeles. She was Western sales director for the label. . . . **Michael Mathews** joins Faulty Products Records in Los Angeles as national promotion director. He was director of marketing for Regency Records. . . . **Dick Blase** named director of special products for Viking Records in Burbank, Calif. He will coordinate the development of a private label and expand the label into supermarket and direct response promotions.

Publishing

Pam Lee joins House Of Gold Music Inc. in Nashville as publishing administrative assistant. She was gospel editor for Record World.

Related Fields

At Warner Communications Inc. in New York, **David Haas** appointed vice president and **Edwin Hamowy** named vice president, strategic planning. Haas was assistant controller; Hamowy was senior planning executive. . . . **Carolyn McClain** named executive director of NARAS in Nashville. She was special assistant with Loretta Lynn Enterprises. . . . **Audrey Strahl** joins the RIAA and its RIAA/Video division as public relations director. A former press officer for Sire Records, Strahl most recently headed her own press and marketing consulting firm.

At Allison-ElectroSound in Los Angeles: **Bob Barone** upped to division vice president in charge of operations; **Neil Vance** named division vice president in charge of engineering; and **Mark Chayet** appointed West Coast divisional sales manager. . . . **Renald Delapraz** upped to national product manager and **Mark Carey** named sales administration manager at Studer Revox America Inc. in Nashville.

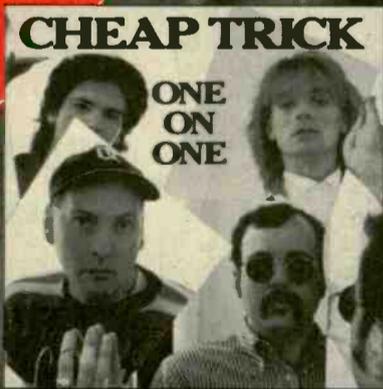
Teri Zehentner upped to vice president, national sales manager, the Mura Corp. in New York. She was national sales manager. . . . **Jennifer Bohler** joins

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ADD IMMEDIATELY!

**"ONE ON ONE!"
NEW CHEAP TRICK!
ON EPIC RECORDS
AND TAPES.**



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DUE IN CHRYSALIS ALBUMS

New Device Tracks Counterfeits

By JOHN SIPPEL

LOS ANGELES—The as-yet-untitled Pat Benatar album, due in September, will carry a unique anti-counterfeit device, already being used by Levi Strauss, world's largest jeans makers on 10 million of its labels.

Each Chrysalis LP will contain a self-addressed "warranty" card, containing a special incentive offer to boost its return to Light Signatures, a Century City firm here, which will process it same day for its authenticity. On the currently blank portion of the printed insert in each prerecorded cassette will be the same information, which can also be mailed back in an envelope.

Chrysalis president Sal Licata will be supplied on a daily basis with full information in printout form of each returned card. For example, the printout will carry date received; se-

lection number, album title, manufacturing plant, city of purchase, name and address of purchaser, cost paid for the album, name and address of retailer who sold the album, and whether the album was "authentic" or "counterfeit."

Light Signatures has developed a computerized concept, based upon its Signa One console, manufactured exclusively for it by Recognition Equipment, Dallas. When the blank cards or insert are passed through the Signa One a computer-generated light beam converts the minute pattern which exists in the wood pulp to a unique number which is then cryptographically printed to the paper.

Ronald Katz and Joseph DeLuna, principals in Light Signatures, claim the possible 16-digit number will never be duplicated in an album

run, even if the unit were to sell into the multi-millions. They demonstrated their claim by enlarging a quarter-inch paper area 1,000 times, revealing an intricate pattern which the light beam records numerically on each card or integral tape insert.

Approximately 5,000 cards or inserts can be printed hourly. The readback takes between six and eight seconds for a single person operating the equipment. The Signa One would be leased or the printing and readback can be done on the firm's premises here. Both executives estimate the cost per printing of the card or insert would be \$.015 and \$.025 respectively. The printout of the full consumer information including authenticity would be from 10 cents to 20 cents dependent upon volume generated. The authenticity check alone would be from 1 to 10 cents, depending upon quantity.

The Light Signatures method works on anything made of natural materials. The Levi Strauss labels are made of leather. Plastic works equally well, Katz states.

Eventually, should the Light Signatures system become more widely utilized in the industry, the firm can supply wand equipment which permits the check of authenticity anywhere in the chain of distribution.

The system is presently quartered under strict electronic surveillance including armed officers here.

K-tel Plans 'Hooked On Swing'

NEW YORK—K-tel has taken on the Swing Era as its most immediate follow-up to its worldwide hit, "Hooked On Classics."

Called "Hooked On Swing," the package will be marketed in the U.S. by RCA Records, which released the "Hooked On Classics" album and single in the U.S.

The 90-song swing effort is conducted by veteran bandleader Larry Elgart and is due for release late in

May, according to RCA. Elgart fronts a studio band named the Manhattan Swing Orchestra. The set was cut in New York, while the classics released was recorded in London by the Royal Philharmonic Orchestra conducted by Louis Clark.

In several weeks, RCA plans to market its own in-house concept along the lines of the classics set, a tribute to Broadway tagged "Turned-On Broadway."

PRODUCER PROFILE

Rushent Champions Rock's New Sounds

By ROMAN KOZAK

NEW YORK—"There's a whole generation of American kids who are still listening to their mom and dad's music, and sooner or later, they will say, 'enough'."

The remarks belong to Martin Rushent, the English producer currently at number 15 on Billboard's Top LPs & Tape chart with the Human League's "Dare" LP on Virgin. He offers more: "The old rock guitar sound that you hear on just about

every American rock album is pure nostalgia. It's like that milky saxophone sound that my parents love so much from the dance halls of the '40s. But it doesn't have anything to do with anything any more."

As a producer, Rushent is certainly identified with rock's newer generation: Bram Tchaikovsky, Ian Gomm, Rachel Sweet, the Buzzcocks, the Stranglers, Telephone, 999 and Dr. Feelgood. As an engineer, he's worked with more established acts: Supertramp, Yes, the Who, Led Zeppelin and Emerson, Lake & Palmer.

And now he's reached agreement with Arista for his production company, Genetic Sound (outside the U.S., Island distributes Genetic). First Arista release will be the Rushent-produced LP, "Homosapien," by former Buzzcock Pete Shelley. The other act signed to Genetic, in Britain, is the Members.

"The idea for Genetic Records came to me and Alan Winstanley, who was my engineer in the

(Continued on page 72)



Martin Rushent

Chartbeat

Slow & Steady Wins Race; Asia Tops Yes, ELP LPs

By PAUL GREIN

LOS ANGELES—Vangelis' "Chariots Of Fire" (Polydor) jumps to No. 1 in its 22nd week on Billboard's Hot 100. That's longer than any other record has taken to reach No. 1 since the start of the rock era in 1955. The old record of 21 weeks was shared by Nick Gilder's "Hot Child In The City" (Chrysalis, 1978) and Robert John's "Sad Eyes" (EMI America, 1979).

Three rock era singles have taken 20 weeks to reach No. 1: the Miracles' "Love Machine" (Tamla, 1976), Walter Murphy & the Big Apple Band's "A Fifth Of Beethoven" (Private Stock, 1976) and K.C. & the Sunshine Band's "Please Don't Go" (TK, 1980). Two more took 19 weeks: Thelma Houston's "Don't Leave Me This Way" (Tamla, 1977) and Rick Springfield's "Jessie's Girl" (RCA, 1981).

The record for the slowest climb to No. 1 was held for nearly a decade by the Marvelettes' "Please Mr. Postman" (Tamla, 1961), which took 15 weeks to hit the top. That record was broken by the Raiders' "Indian Reservation" (Columbia, 1971), which did the trick in 16 weeks.

The Raiders' record was tied by Helen Reddy's "I Am Woman" (Capitol, 1972) and Neil Sedaka's "Laughter In The Rain" (Rocket, 1975) before in turn being broken by Frankie Valli's "My Eyes Adored You" (Private Stock, 1975), which took 18 weeks. That record was tied by Freddy Fender's "Before The Next Teardrop Falls" (ABC/Dot, 1975) before being toppled by the aforementioned Miracles' smash.

Four other records have reached No. 1 in 18 weeks: Marilyn McCoo & Billy Davis Jr.'s "You Don't Have To Be A Star" (ABC, 1977), Abba's "Dancing Queen" (Atlantic, 1977),

Andy Gibb's "Love Is Thicker Than Water" (RSO, 1978) and the Captain & Tennille's "Do That To Me One More Time" (Casablanca, 1980).

In all cases we're talking about the number of weeks a record had been listed on the Hot 100 at the time it made its first appearance at No. 1. Thus we're not counting Chubby Checker's "The Twist" (Parkway, 1962), which returned to No. 1 in its 27th week or Andy Gibb's "I Just Want To Be Your Everything" (RSO, 1977), which returned to the top in its 22nd week.

"Chariots" is the first instrumental to hit No. 1 since Herb Alpert's "Rise" (A&M, 1979), the first song

(Continued on page 66)

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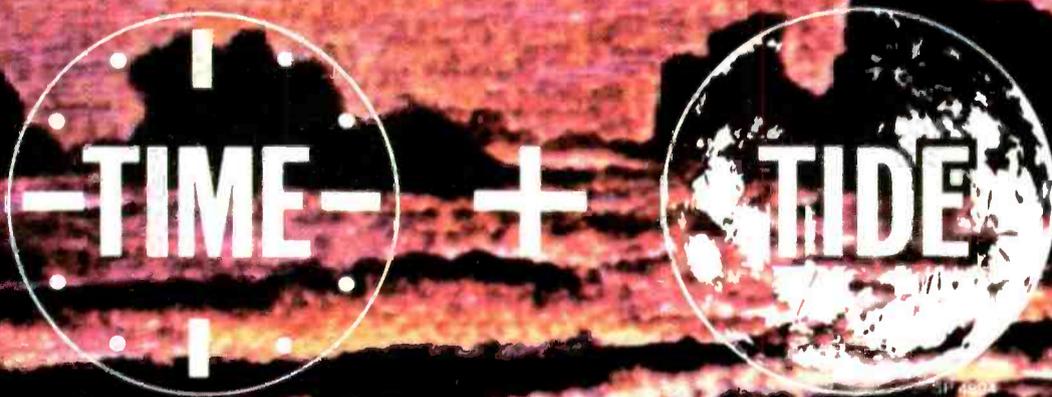


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THE ALBUM CHARTS:

Billboard-78**

R&R-24* Hard/FMQB-28*

Album Network-25*

General News

Market Quotations

As of closing, April 29, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
13/16	9/16	Altec Corporation	—	32	11/16	—	11/16	+ 1/16
36%	26%	ABC	6	752	35%	35%	35%	— 1/2
35%	25%	American Can	7	129	27%	27%	27%	— 1/2
5%	5%	Automatic Radio	4	28	5%	5%	5%	Unch.
47 1/2	36%	CBS	7	471	42 1/2	41%	42 1/2	+ 1/2
71 1/4	41%	Columbia Pictures	14	387	70%	70	70	— 1/2
7 1/4	5	Craig Corporation	21	10	6%	6%	6%	— 1/2
58 1/4	47	Disney, Walt	17	723	57 1/4	56%	56%	— 1/2
4	2%	Electrosound Group	—	—	—	—	—	Unch.
6%	3%	Filmways, Inc.	—	187	5%	5%	5%	+ 1/2
17	14	Gulf + Western	4	618	15 1/2	15 1/2	15 1/2	— 1/2
15 1/2	10 1/4	Handleman	7	33	13 1/2	13 1/2	13 1/2	— 1/2
6 1/4	3	Integrity Entertainment	3	2	3%	3%	3%	Unch.
7	5 1/2	K-tel	4	5	6%	6%	6%	Unch.
59	36	Matsushita Electronics	9	488	44	43%	43%	— 1/2
54 1/2	38	MCA	13	222	51%	51	51	— 3/4
57 1/2	49%	3M	9	406	55 1/2	54%	55 1/2	— 1/2
65 1/4	49	Motorola	11	697	63%	61%	62	— 1 1/2
40 1/2	30	North American Phillips	4	50	39%	38%	38%	— 3/4
10%	6%	Orrox Corporation	—	16	9%	9%	9%	— 1/2
16%	10%	Pioneer Electronics	10	—	—	—	—	Unch.
23%	16 1/4	RCA	10	2209	21 1/4	21	21 1/4	+ 1/2
18	12	Sony	10	1505	13%	13%	13%	— 1/2
32	22%	Storer Broadcasting	14	922	29%	28%	29	— 1/2
3%	2%	Superscope	—	7	3%	3%	3%	— 1/2
34 1/4	27 1/4	Taft Broadcasting	9	898	33	31 1/2	33	+ 1 1/4
3%	50%	Warner Communications	—	2129	56%	56%	56%	— 3/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Abkco	—	1/2	1%	Kustom Elec.	80	1 1/2	1%
Cetron Corp.	510	1-5/16	1 1/2	Recoton	—	2%	3%
Data Packaging	100	6	6%	Reeves	—	—	—
Josephson Int'l	—	8%	8%	Comm.	3030	32	32 1/2
Koss Corp.	840	5%	5%	Schwartz Brothers	—	2	3

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

New LP Fights Flab With Classics

NEW YORK—Women will have the opportunity to trim down with the classics on a new London Records' album due May 17.

The label division of PolyGram Classics Inc. has produced "The Classic Aerobic Woman," which contains 16 classical melodies culled from the London catalog, along with a 24-page booklet.

The \$8.98 album will also be marketed on cassette with a 12-inch sleeve that also contains the booklet. In support of the release, PolyGram

has prepared a 30-second tv commercial for use by dealers on a co-op basis, and an end-cap to fit over a waterfall rack. In addition, dealers will receive the booklets, which can be hung from displays.

While the booklet offers complete instructions on all the dances, it also includes articles by health and beauty experts, including skin and beauty specialist Christine Valmy. A coupon is enclosed for a discount on her new book, "Christine Valmy's Skin Care & Makeup Book."

MGM/UA Home Group To Have Record Wing

By LAURA FOTI

NEW YORK—MGM/UA Home Entertainment Group, the newly created division of MGM/UA Entertainment Co., has been divided into two separate divisions, one of which will contain a soundtrack-oriented record company.

Cy Leslie, formerly president of CBS Video Enterprises, is chairman and chief executive officer of the Group. He is responsible for the acquisition, marketing and distribution of all home entertainment products for the MGM and United Artists film libraries, including videocassettes and disks, cable, non-theatrical use, recorded music, publishing and emerging new technologies in the home entertainment field.

The Group is divided into the Home Video Division, headed by Myron Hyman, and the Ancillary Rights Division, headed by Peter Kuyper. Hyman was formerly executive vice president of CBS Video Enterprises; Kuyper was co-chairman of MGM/CBS Home Video.

According to Hyman, the Group will be in the record business only as it relates to soundtracks—at least for the time being. "It's not our plan to become a full-fledged record company," he says.

MGM and UA both sold their record divisions several years ago, and now license their soundtracks to PolyGram and Capitol, respectively. The MGM license with PolyGram, however, expired last Friday (30), and the UA/Capitol license expires next year, according to Hyman. "New soundtracks will be available to us, which gives us the opportunity to maximize another asset we have," he says. The MGM/UA Home Entertainment Group will either license soundtracks or handle them itself, he adds.

The Group will continue to be heavily involved in video music—signing artists, producing and acquiring programming for cable and home video markets.

Many MGM/CBS employees have chosen to remain with the new company. Jim Mervis is vice president of programming for the Group, Ronna Wallace director of programming, Sol Melnick national sales manager and Jack Heller director of advertising and creative director. Bill Gallagher, formerly president of MCA Records, vice president of distribution for Columbia Records and most recently a consultant, has been named vice president marketing and sales.

Amaturo To Purchase WDRQ-FM

DETROIT — Joe Amaturo's Amaturo Group has agreed to purchase WDRQ-FM for approximately \$5 million, the last remaining station of what had been the Charter Broadcasting chain.

Monte Lange, chief of Amaturo's radio division, says, "We're looking at a couple of different formats and we're talking to a bunch of consultants. We may do a departure from our strength area." Amaturo has done well with urban contemporary at WMJQ-FM Houston and KMJM-FM St. Louis and the syndicated MOR Schulke II format at WWJF-FM (Joy-107) Ft. Lauderdale.

APPEAL SET

U.S. Prepares Goody Case For High Court

By LEO SACKS

NEW YORK—The U.S. Justice Department, as expected, will ask the Supreme Court to reinstate the convictions of Sam Goody Inc. and vice president Samuel Stolon on counterfeit tape trafficking charges if a Federal appellate court denies a Government petition to rehear the case en banc.

Federal prosecutor John H. Jacobs says he received notification Monday (26) from the office of U.S. Solicitor General Rex Lee that the Government will take the case to the High Court if it fails to win a favorable ruling from the full U.S. Court of Appeals for the Second Circuit. The Government filed its petition for a rehearing Wednesday (28).

A three-judge Appeals Court panel ruled in March that the Government could not appeal a lower

court order which set aside a jury's conviction of the retailer and the executive and granted a new trial for the defendants (Billboard, March 27, 1981).

Judge Thomas C. Platt, who presided at the five-week trial in Federal District Court in Brooklyn last year, voided a jury's conviction of the defendants on counts of interstate transportation of illicit merchandise and copyright infringement because of the risk that the jury's deliberations might have been "tainted" by prosecutorial misconduct, among other charges.

The Appeals Court said that while it disagreed with Platt, his decision to hold a new trial could not be appealed. However, Judge Walter R.

(Continued on page 72)

AVAILABLE VIA MAIL-ORDER

Radio Jock Bows Album Series

By DOUGLAS E. HALL

NEW YORK—Jim Aylward, local air personality who helms the morning drive on beautiful music-formatted WRFM-FM, has gone into the mail-order record business.

Associating with RCA Special Products, the DJ is creating a series of album packages entitled "Beautiful Music, Beautiful Memories," which will be sold along the lines of a club operation.

It debuts with a \$12.98 three-LP boxed set, featuring 30 songs selected by Aylward, plus a booklet of liner notes by the DJ. Drawing largely upon RCA catalog repertoire, the set features such artists as Jack Jones, the Anita Kerr Singers, Brook Benton, Eddie Fisher, Chet Atkins, Perry Como, Ed Ames, Peggy Lee and Pearl Bailey.

The box is selling through a direct

mail campaign to 600,000 consumers identified as mail-order disk buyers. A response of 2,000 was received in the first week, Aylward claims, and RCA is now planning future monthly releases through volume five.

The jock says future packages will not be so heavily dependent on RCA repertoire; the vaults of a variety of labels will be tapped. Johnny Mathis is one artist to be featured in an upcoming release, entitled "Misty."

The project is seen as the latest example of Aylward's unorthodox approach. Despite broadcasting on a beautiful music station, he displays a strong air personality; he also plays a good deal of foreground music that is not WRFM's usual fare.

(Continued on page 25)

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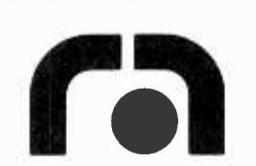
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Long U.S. Road For 'Tainted Love' Some Stations Love Techno-Pop Single, Others Hate It

By PAUL GREIN

LOS ANGELES—It's the record that wouldn't die. More than eight months after hitting No. 1 in the U.K. and four months after first cracking the American pop singles chart, Soft Cell's "Tainted Love" is still moving up.

Or maybe *inching* up would be more like it.

The Sire release, now ranked 47th in its 17th week on the Hot 100, is a smash in some markets and a total flop in others. The record is number two this week at KIQQ-FM in Los

Angeles, WHYI-FM in Miami and WCAU-FM in Philadelphia and number eight at WKTU-FM in New York and KRLA-AM in L.A. But many other stations haven't gone near it.

"It's a scary record for some people," concedes Michael Rosenblatt, Sire's a&r director, who picked up "Tainted Love" for the States. "Programmers say it's too electronic or too English, they're afraid of alienating their listeners. All the records on the radio try to sound the same; this one *does* stand out.

"The record came out well before the Human League hit and was the first with this sound in quite awhile, since M's 'Pop Musik' (also on Sire) or Gary Numan's 'Cars.'

"We got a lot of major market adds in the beginning in New York, Boston, Philadelphia and Miami, but the secondaries didn't fall in line. Programmers can be a little more progressive in the urban centers where there's a heavier ethnic population."

(These facts apart, "Tainted Love" is also being watched with interest because—along with the Human League's "Don't You Want Me"—it represents the first significant breakthrough in the U.S. market by the new English techno-pop bands. Others of the genre: Ultravox, Visage, Duran Duran, Haircut One Hundred, Spandau Ballet, A Flock Of Seagulls and Altered Images.)

Rosenblatt thinks prospects for records like "Tainted Love" are improving. "People are starting to wake up," he says. "They're not automatically throwing new wave records in the bin anymore. With the success of Soft Cell, the Human League, the Go-Go's and Joan Jett, people are having to take second and third listens to this stuff."

To encourage fence-sitting top 40 programmers to add Soft Cell, Warner Bros. last week sent out an edited promo version of the "Tainted Love"/"Where Did Our Love Go" medley which has been a big hit in dance clubs through its full-length 12-inch version.

The medley single will not be sent to AOR stations which have already given Soft Cell substantial play. "We even got on the Sebastian stations," enthuses Rosenblatt. "There was Soft Cell in the top 20, right alongside Asia, Krokus and Iron Maiden."

Scott, Kevorian Make Magic With Remixes

NEW YORK—Tee Scott and Francois Kevorian are not immediately recognizable names to those outside New York's active dance music community, yet each can be said to have made some national impact with remixes of records which subsequently became major black hits.

Scott's remix of Junior's "Mama Used To Say" is acknowledged as having enhanced the record, and PolyGram is hoping lightning will strike twice with his work on "Too Late," the British artist's second U.S. single.

The popular New York DJ also remixed Roberta Flack and Donny Hathaway's "Back Together Again," Lenny White & Twennynine's "Fancy Dancer," and disco hits "Happy Days" by Northend featuring Michelle Wallace and a special 12-inch version of "Love Is The Message" for Brooklyn's BC Records.

Kevorian has done a&r for the dance music indie Prelude since (Continued on page 53)



HOUSE PARTY—MTV video jockeys J.J. Jackson and Mark Goodman draw the winning name in the network's "House Party" contest. Winner was 15-year old Rob Kettenburg of Mt. Clemons, Mich., who receives a wide-screen tv and stereo system worth more than \$7,000. He also will be the host at a party for his family and friends which will be taped by MTV for telecast on the WASEC video music channel.

CHU-BOPS Bubblegum Album Card Manufacturer Will Market Series Of Beatle Mini-LPs

By IRV LICHTMAN

NEW YORK—Chu-Bops, the bubblegum housed in three-inch album cover reproductions, is about to market a series of 16 Beatles albums, largely pinpointing its efforts through more than 1,600 music-related accounts.

The Beatles concept is the third in the two-year-old product line to have a single theme, the others being a series of eight Elvis Presley albums marketed last October and a CBS Records series introduced last Christmas. There have been five "mixed" series releases.

The CBS release marked the debut of Album Graphics Inc. as the

owner of the Chu-Bops concept. The jacket fabricator acquired rights to Chu-Bops from the Amuro division of Wrigley's, although Amuro continues to supply the bubblegum. In addition to making the mini jackets, AGI had also acted as agent for Wrigley in making licensing deals.

According to Gary Mankoff, vice president of AGI's consumer product division, Amuro was willing to give up the product line due to diminishing sales in confectionary outlets—aware, says Mankoff, that products of this type had limited "novelty" life within this distribution system.

Mankoff feels, however, that the line can continue to generate strong sales life through music-related stores, where there is virtually non-existent competition for Chu-Bops.

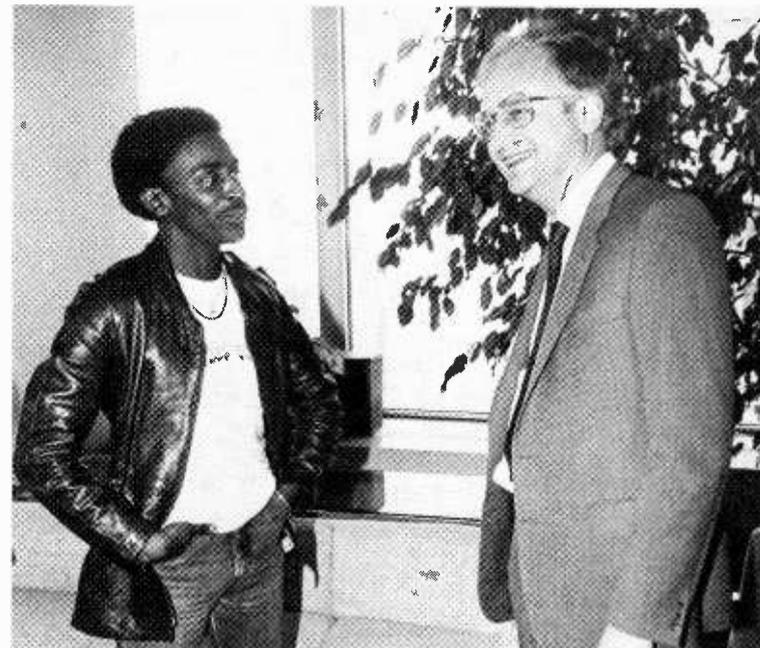
He adds that the Beatles product offers, through the stature of the singing group, a longer shelf-life than other Chu-Bops offers and he intends to seek other than music-related outlets for the series.

"Our aim is to stick with the Beatles series for a much longer period than other Chu-Bops," says Mankoff, who indicates that there won't be another Chu-Bops offering until the fourth quarter of this year.

Chu-Bops completes its second year in June, and Mankoff reports that worldwide sales have hit the 100 million mark, which, at 35 cents per Chu-Bops, has generated \$35 million in retail sales. Dealer cost is about 20 cents.

The product is also available in Japan, Germany, Australia, England, France and Scandinavia, often in local album hits and in the native language.

The Beatles series covers product by the foursome from "Meet The Beatles" to the new "Reel" album. Although there are no official cross-ties with Capitol Records, Mankoff feels the label's current high-powered "Reel" campaign will benefit both the recordings and the AGI product.



JUNIOR JI—During a U.S. visit to promote his album "JI," British artist Junior chats with Guenter Hensler, president and chief operating officer of PolyGram Records. While in the U.S., Junior taped "The Merv Griffin Show" and Soul Train." He also appeared at New York's Paradise Garage disco.

The Rhythm & The Blues

Fields' Single Success Is A Sign Of The Times

By NELSON GEORGE

NEW YORK—When this writer first heard Richard "Dimples" Fields' "If It Ain't One Thing, It's Another," there was no way to predict that it would be a future No. 1 soul record.

Yes, it had a hook and not a bad little melody, but would radio programmers play it? Wouldn't audiences react negatively to Fields' litany of woes, interspersed with Bible quotations?

Well, Ruben Rodriguez and the folks in Boardwalk's black promotion team got it on the air, and, as the saying goes, the 'phones lit up.

One part of its success lies in that it sounds different from everything else on the market. As on Fields' debut single, "She's Got Papers On Me," the lyric isn't just sung, but dramatized via the spoken word. Betty Wright's memorable rap did the trick on "Papers."

Another aspect of the rise of "If It Ain't..." was that it deals directly with today's often dismal economic

and political conditions, and the social implications of both. A friend in the record business, who hates the song, still called it "the 'What's Goin On' of 1982" and he may be right.

In an essay entitled "Can You Blame The Colored Man?: The Topical Song In Black American Popular Music," Paul Fryer of the University of Keele noted, "Political and topical songs... have always developed in cycles, for the response of singers, and, more importantly, record companies, is dependent on external stimulus."

He cites the early 1970s as the last period in black music when many topical songs were recorded, including the work of Gamble & Huff (e.g. "For The Love Of Money,"), Marvin Gaye's "What's Going On?," Curtis Mayfield's "Superfly," and a series of Norman Whitfield recordings with the Temptations (e.g. "Papa Was A Rolling Stone").

All that music was fueled by the (Continued on page 53)

New Product Thrust For Rothfeld At Vanguard

NEW YORK—An accelerated program of product development and marketing is being mapped at Vanguard Records with the addition of Dave Rothfeld to its top management echelon as executive vice president (see Executive Turntable).

One of his immediate challenges will be the implementation of a budget cassette program that will be aimed at both conventional and non-traditional outlets, says Maynard Solomon, Vanguard co-president. Over the long term he will oversee the company's transition to digital disk.

Rothfeld is expected to draw heavily on his decades-long experience as founder and head of the record departments at the Korvette chain, at its height one of the nation's largest retailers of recorded product through its more than 50 stores.

"We have felt for some time that

there are opportunities being neglected even in these difficult times for the industry," says Solomon, "and we feel Dave can help us realize them."

The hope also is to parlay certain recent successes at Vanguard into still greater volume producers. Solomon points specifically to disco and r&b, where current expansion has been notable, with four promotion people on staff solely concerned with these product areas.

While Rothfeld's heaviest industry experience has been on the retailing front, early on in his career he was active as a label executive.

In the 1950s he ran Oceanic Records and was associated with Urania, both labels involved with classical repertoire, the area of concentration for Vanguard in its initial years, and still a significant part of the label's total effort.

Billboard Sets Buyer's Guide

CINCINNATI—Billboard's Directory here is now preparing its 23rd annual International Buyer's Guide. Companies not in the current guide are invited to submit information for the 1982-83 edition on their letterhead, giving details as requested below.

Categories for which listings are offered include Record Companies (list owned and licensed labels and foreign licensees); Music Publishers (specify licensing affiliation); Sheet Music Jobbers; Wholesalers (indicate type; if a distributor, list labels, but no more than 35); Associations; Catalog Services; Licensors; Plating, Processing & Pressing Plants; Record Promotion; Custom Duplicators/Packaging & Labeling (list configurations); Record & Tape Supplies (specify supplies offered); Accessories; Promotional Merchandising Aids; and Store Futures. Listings will be for the U.S. and 70 foreign countries.

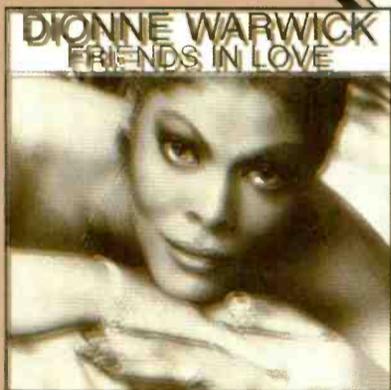
Those wanting free listings should reply with the above relevant information on or before May 7 to Bob Hudoba, Billboard Publications Inc., 2160 Patterson St., Cincinnati, Ohio 45214.

TWO LEGENDS IN AN HISTORIC DUET



Produced by Jay Graydon

AL 9585



Dionne Warwick. Johnny Mathis. Say one name. Then the other. And suddenly the whole world of popular music sweeps over you. Now they're together—for the first time—for an historic musical event. "Friends In Love" is an electrifying duet, a soaring, spine-tingling experience that grips and touches the heart. And the response has been equally electrifying: "Friends In Love" is simultaneously bulleting up

all three charts—Top 40, A/C and R&B.

And that's just the beginning. Dionne Warwick's *Friends In Love* is an album ablaze with star-quality material and production. In addition to the title single, the LP features a *second* duet with Johnny Mathis, a new song written

"Friends In Love" AS 0673
B.B.: Pop: 53* * A/C: 16 * *
R&B: 43* *

by Stevie Wonder, and seven others composed by today's top contemporary songwriters. All masterfully produced by Jay Graydon, the Grammy Award-winning producer of Al Jarreau, Manhattan Transfer and George Benson. *Friends In Love*—it captures all the excitement of Dionne Warwick, the Queen of Song, at her incandescent best.

© 1982 Arista Records, Inc. **ARISTA**

THE EXCITEMENT OF HAIRCUT ONE HUNDRED!

Haircut One Hundred are the hottest band to hit Britain in eons. Their brisk, cheeky mixture of rock, pop and funk has sent two singles and their debut album zooming straight to number one on the charts. Their performances have sent fans into outbursts of spontaneous delight. And by special request of numerous venues across the country, Haircut One Hundred's live U.S. arrival is imminent.

America is already feeling the impact of Haircut One Hundred: "Love Plus One" is hit-bound from intense clubplay, and there are eleven other examples of their exuberant, original sound on their album debut, Pelican West.

Charts:
BB: 161*
Rockpool: 2*

THE U.K. PRESS

HERALDS THE ARRIVAL OF A MAJOR NEW BAND

NME
NEW MUSICAL EXPRESS

"Unquestionably the most successful band of the year. Demand for tickets during their recent sold-out tour was so overwhelming that thousands of applicants were unsuccessful."

MM
MELODY MAKER

"They're more than the aural equivalent of Raiders

Of The Lost Ark. The Haircuts arrive triumphantly. Their magic rhythms are only part of a spell cast by a pool of fresh styles and great songs. The Haircuts are here today and stars tomorrow."

sounds

"★★★★ Pelican West is a stunner. It works its head off with handfuls of songs packed with terse musicality. It's a diverting beauty, made significant by its very diversiveness. A great one."

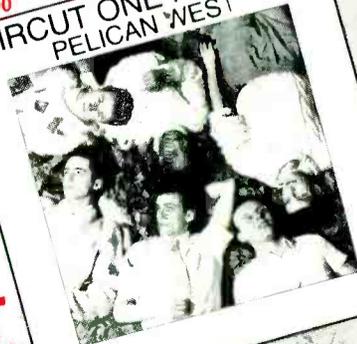
RECORD MIRROR

"★★★★ plus one. Haircut One Hundred have to be huge. They're powerful, aggressive, melodic, charming, and above all fun. They have such a surplus of other qualities you'd forgive them for almost anything."

Record Business

"Dare it be said, but Haircut One Hundred shape up as having the potential to dominate the international music scene. They have so much going for them that promotion to the big leagues looks to be a formality."

AL6600 Produced by Bob Sargeant
HAIRCUT ONE HUNDRED
PELICAN WEST



Pelican West
The Coolest Cuts Of All
by Haircut One Hundred.
A specially-priced LP on
ARISTA

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

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

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

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

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

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

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

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

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

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

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



Geoffrey McWilliams,
MD Poster Child for
Los Angeles.



Magnetic A/V Products Division 3M

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3M hears you

3M

Industry Events

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Sept. 12-15, **National Radio Broadcasters Assn.** annual convention, MGM Grand Hotel, Reno, Nev.

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

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

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

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

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

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

Oct. 15-20, **VIDCOM**, Cannes.

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

DEMO TAPE DISPUTE

Hearing Set In Jarreau Case

LOS ANGELES—A hearing to enjoin Bainbridge Records from selling an early '60s taped performance by Al Jarreau has been slated by Superior Court Judge Dickran Tevrisian Jr. here.

The Warner Bros. jazz singer filed suit here against Bainbridge Entertainment Co., J.S. Productions of California and Toni and James Sotos, Iowa residents. His complaint alleged that while a University of Iowa student, he had made a "demo tape" for the Sotos brothers, Illinois club owners, who led him to believe

it would be used solely to demonstrate his vocals in a campaign which they would conduct to further his career.

In their filing, the defendants show a single-sentence release of the tape by Jarreau.

In his affidavit, Jarreau claims Warner Bros. Records forked out \$1 million since 1975 to advance his career. Since signing with the label, Jarreau states he has sold 2,365,000 albums. His sales by album are as follows: "Glow," 160,000; "Look At The Rainbow," a two-pocket album, 400,000; "All Fly Home," 360,000; "This Time," 475,000; and "Breakin' Away," 870,000. On the final album, Jarreau tells the court, WB has spent \$500,000.

In his affidavit, Jarreau says CBS offered to prepare a demonstration tape for \$1,000, but that an unidentified CBS rep twice failed to contact him. In the interim, he got a gig at the Troubadour, where on his last night WB chairman Mo Ostin auditioned and inked him.

Jarreau and his manager, Patrick Rains, claim the early tape is not representative of his artistry and will damage his career.

Damages Sought In 'Elvira' Suit

LOS ANGELES—The writers of the Rivingtons' 1962 hit song, "Papa-Oom-Mow-Mow," want \$10 million in damages from Dallas Frazier, BMI, Acuff-Rose Publishing and MCA Records in a Federal District Court suit here.

Alfred Frazier, Laura White, John E. Harris and Turner Wilson, writers of the Rivingtons' record, claim "Elvira," the Oak Ridge Boys hit, was copied from their song, copyrighted through Beechwood Music in 1962.



WET WELCOME—The Pilmsouls brave a spring shower to perform for fans during a free concert and autograph session in the parking lot of the Warehouse In Anaheim, Calif. The Los Angeles-based quartet was plugging a new single on its own Shaky City label distributed by Bomp Records.

Crutchfield In Panorama Push

By CARTER MOODY

NASHVILLE—Jerry Crutchfield, long-time Nashville producer currently marking his 20th year with MCA Music, is broadening the firm's musical involvement through its new Panorama record production wing.

The division is a re-activation of Panorama Records, formerly a disco label under MCA Music in the late 1970s, which was distributed by RCA Records. Crutchfield, vice president and director of operations for MCA Music's Nashville branch, and Leeds Levy, president of MCA's publishing division in Universal City, Calif., are now using the Panorama division and logo strictly for new country songwriters/performers they want to develop into major artists.

So far, the only artist appearing on the logo, distributed by MCA Records, is Lee Greenwood, whose debut release, "It Turns Me Inside Out," from the LP "Inside Out," reached the top 20 on the Billboard Hot Country Singles chart.

"It is designed for new writers who also want to record," he says. "I've seen too many good MCA Music writers get turned down by major record labels. Sometimes we've been fortunate, as with Barbara Fairchild

getting signed to CBS Records, but with lots of others we were not."

The artists signed to Panorama will write under MCA Music, but Crutchfield emphasizes that hit songs from other publishers will not be automatically turned down. "For one thing, we're assuming that our artists will already have quite a lot of material. Yet, a performer can diminish in his or her writing output, so in that case we'd still be searching for songs."

In addition to his exclusive production of all Panorama projects and other country acts on MCA Records, Crutchfield continues to expand into the gospel realm. Last year he won a GMA Dove award for the Hemphills' "Workin'" album, and now produces Christian artists Cynthia Clawson, Doug Oldham and football star-turned-singer Terry Bradshaw.

Among the songwriters on his MCA staff, besides Greenwood, are Mike Campbell, Dave Loggins, Delbert McClinton and Dennis Atkins. Crutchfield says the company is considering hiring two or three new writers, stressing that he looks for those who can develop fresh ideas, not simply structure songs commercially.

Rock'n'Rolling

PP&M's Appeal Crosses Demographic Boundaries

By ROMAN KOZAK

NEW YORK—"Folk music is like a good kitchen tool. It's really a functional thing," says Mary Travers, one-third of Peter, Paul & Mary, the veteran group that helped launch the folk-rock movement in the early '60s and which has reunited for a limited number of shows per year.

Managed by Kevin Hunter, PP&M (they call themselves that, too) recently returned from a tour of Australia and Japan. In Australia, an LP that they recorded live during their 20th anniversary concert at the Savoy in New York has been released by Festival Records.

In the U.S., they have no record label, and are looking for the "right chemistry," says Peter Yarrow. But disk deal or not, PP&M is a viable live attraction, cutting through generational and demographic lines. The group is going out on tour, beginning June 22 at Saratoga, and playing such other outdoor festivals in July as Tanglewood and Merriweather Post; indoor theatres, too. They will take August off and then do some more shows in September.

"We will be doing about 35 shows a year, not counting benefits," says Travers. "We used to do 190 shows a year before we broke up in 1970, but we would be crazy to do that now. But even in our heyday we never did the Madison Square Garden type of shows. An audience of 3,000 is ideal, because you can still have an intimate relationship with the people."

The return of Peter, Paul & Mary comes at a time of greater political activism, and all three members of

the group say that they very much feel a part of that after the apathetic '70s. They do benefits and help politicians sympathetic to their causes, which include women's rights, nuclear disarmament and abolition of the death penalty. Among their successes, Yarrow says, was getting Nestle's to accede to the boycott of the company's controversial infant formula.

"We feel that we are a legitimate part of what is happening now," says Yarrow. "And to be recognized as having value is very good. We feel very honored."

PP&M always leavened their social concerns with entertainment almost geared for children, and that has not changed much. Travers says she would love to be on the "Muppet Show," while Yarrow is currently working on the third animated "Puff The Magic Dragon" special for CBS-TV. In the latest instalment, Puff helps out a young boy who is ridiculed by his peers for being creative and "different."

"Doing only about 35 shows, that leaves 305 day free," points out Paul Stookey, reached at his home in South Blue Hill, Maine.

When not working with PP&M, Stookey says he works at his own animation studio and his recording studio where he plays with contemporary Christian groups, including his own Body Works Band, which will have an LP out in June on the NewPax label, distributed by Benson. Stookey describes his music as "experiential gospel."

(Continued on page 72)

Act-ivities

Mamas & Papas: Sky High

NEW YORK—The third week of June has been set for a video concert by the **Mamas and Papas** at a unique location: the helicopter pad atop the World Trade Center, the tallest building in Manhattan.

The concert, which will be recorded by a mobile unit from the Power Station Studios and broadcast live by WPLJ-FM, is being produced and directed by the **Rock Wars** organization, which in 1978 produced and taped a performance on the same platform by its own Year One Band.

The **Individuals**, **Chain Gang**, **Jimmy Spicer**, **Marshall Crenshaw**, **Cosmetic** featuring **Jamaaldeen Tatum**, **Steve Almaas & Beat Rodeo** and **Curtiss A.** are all helping the NY Rucker celebrate its 50th issue with a benefit concert for the music paper at Danceteria, which made its facilities available at no charge. . . . Saturday Night Live's **Eddie Murphy** is recording a live album for Charlie Koppelman's new label at the Comic Strip in New York.

After the IRS, the FBI and the Police, what else is left but the LAPD? Those are the initials of a new company, Los Angeles Personal Direction, formed by Miles Copeland with Mike Gormley, former vice president at A&M Records. Represented by the new enterprise are **Oingo Boingo** and **Wall Of Voodoo**.

Jerry Butler is reviving his Fountain label, via indie distribution, with an album on himself, "Ice'N'Hot," due in a couple of months. . . . Four members of the **Trammps** have been indicted in Philadelphia for failing to file Federal tax returns on more than \$1.3 million income. The charges were filed by the IRS through U.S. Attorney Peter Vaira, who said the action should remind people of their obligation to file "accurate and truthful" tax returns.

A recent concert by the **Fleshtones** at the Lingerie Club in Los Angeles turned into a jam session with members of the **Go-Go's**, the **Rod Stewart Band**, the **Pretenders**, the **Blasters** and the **Pilmsouls** all joining in. . . . Nazareth members **Dan McCafferty** and **Darryl Sweet** had a scare in the air when first the landing gear, then the flaps locked on their twin-engined Cessna while flying from Montserrat to Antigua. However, the pilot managed to land the plane safely.

First, Otis Smith's Beverly Glen Music signs **Bobby Womack**; now it's pacted **Johnnie Taylor**. The connection? Womack once recorded for Sam Cooke's Sar label as a member of the Valentinos, while Taylor replaced Cooke as a member of the Soul Stirrers. And Womack, who married Cooke's wife after the

(Continued on page 66)



Founded 1894

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Vol. 94 No. 18

Resolving The Video Picture

By CHAZ AUSTIN

There's a disturbing situation in home video: major studio film suppliers are just not responsive to retailers. In fact, there are times when the studios seem to be making their marketing decisions in a total vacuum.

Four major problem areas need to be resolved.

1. Release dates: retail versus cable.

When a film is shown on cable television in advance of its retail release date, sales at retail suffer. It makes no sense for a consumer to buy a videotape for \$60 or more when he is able to tape that same film off cable for the price of a blank tape.

Case in point: "Simon & Garfunkel—The Concert In Central Park." The program was shown on cable for weeks. By the time it became available for sale, the retail market for the product had dwindled.

Record companies have been complaining for years about home taping hurting record sales. Yet those companies who now own and/or operate video companies (CBS, Warner, MCA, etc.), and staff them with former record company personnel, encourage the very same situation in video.

Home taping of films off cable will do to the video industry what the taping of albums from radio did to record sales.

2. Choice of titles.

In order to stimulate the market, titles released must be those the consumer wants. Home video should not be a dumping ground for studios seeking to recover money lost on boxoffice stiff. There is no demand for films like "Silence Of The North" (MCA), the television version of "Elephant Man" (Fox), or "Animalympics" (Warner).

With the glut of product that now exists it's ridiculous to expect retailers to carry such junk. Distributors and retailers must reject all dead product until the studios realize they cannot force product that has no reason to live.

'Home video should not be a dumping ground for studios seeking to recover money lost on boxoffice stiff'

Where are the films the public has been asking for? Where are the classics? The screwball comedies of the '30s? The Gable films? More Bette Davis films? Spencer Tracy films? Original product for video, etc., etc.?

Like the record industry, our goose will stop laying golden eggs without new and exciting product.

3. Overkill: releasing too many titles.

In mid-March, Warner Home Video released more than 60 titles for sale, all at once. This outrageous marketing decision created a nightmare for retailers trying to coordinate marketing, promotion, display and inventory control.

Is it really necessary to overwhelm both the consumer and the retailer? Wouldn't it be wiser to release product over a longer

period of time, and promote each title properly?

This kind of action serves to illustrate how out of touch major film studios are with the video marketplace. They seem to think they are still dealing with theater film rentals, not home videocassette sales. WHV also gave us that short-lived "rental only" scheme, that we at Nickelodeon are proud to have helped defeat.

In such a new growth industry there needs to be less greed and more cooperation between suppliers, wholesalers, retailers and consumers.

4. High prices.

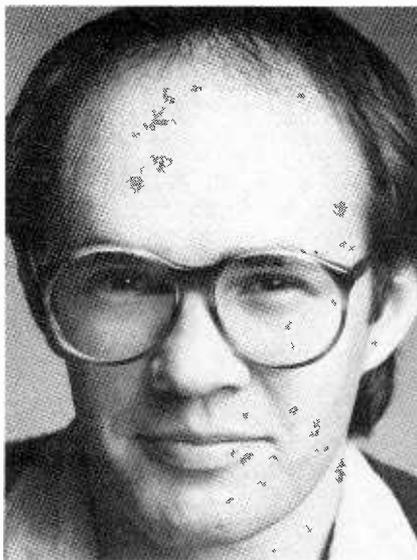
Some studios, such as MCA and Paramount, have added surcharges to their product in lieu of rental programs. We applaud their decision. Like many retailers, we have refused to participate in any rental-only program.

However, their new list prices, reflecting the surcharge, are too high. Prices up to \$101.46 for "The Blues Brothers" and "An American Werewolf In London," among others, are scaring away potential VCR/video customers.

Thorn EMI, a relative newcomer to the marketplace, has also raised prices excessively ("One Flew Over The Cuckoo's Nest" is now \$99.95, and "Lord Of The Rings" \$82.95).

Music videos, many of which still list for as low as \$39.95, have attracted a new audience to the prerecorded video market—young music fans. But with Thorn EMI's "Rockshow" at \$82.95, "Queen's Greatest Flix" at \$79.95, and "The Tubes Video" at \$74.95, that same new young audience is being turned off.

Price structure becomes a vicious circle. When product becomes too costly to purchase, consumers revert to rental, which deprives manufacturers of sales. And consumers resort to unauthorized copying, which then deprives everyone (except the blank tape manufacturer) of sales.



Austin: "A price low enough to discourage unauthorized duplication and rentals has to be in the \$25 to \$39 retail range."

'Home video should not be a dumping ground for studios seeking to recover money lost on boxoffice stiff'

The answer is lower prices on good quality product. A price low enough to discourage unauthorized duplication and unauthorized rentals has to be in the \$25 to \$39 retail range.

What a boon to the industry if manufacturers would just realize that their problems would end if they weren't so greedy on the front end. Lower the list and watch legitimate sales soar. Unauthorized duplications and rentals would fall off to nothing.

Let's nurture and pamper this new video baby of ours, so it can continue to grow in an atmosphere that will help us all grab the brass ring. We can do it if we all work together.

Chaz Austin is video merchandise manager at Nickelodeon Records, Tapes & Video in Los Angeles.

Articles appearing on this weekly page are designed as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

Letters To The Editor

Dear Sir:

All I read are stories of doom and gloom. Maybe it's time to stop talking, and do something. Before I took up songwriting I was assistant general manager of a beer wholesaler. The beer business and the record business are alike in many respects, and I'd like to convey some of the ideas that I learned.

Distribution: Get your product in as many places of business as you can, so that wherever people go your product will be available.

Placement: Put the product in a convenient and noticeable place so that it will be seen and stimulate impulse sales. Why not have record stands where the competition is greatest, like video arcades?

Service: Make sure your product never runs out on the shelf; you can never make up a lost sale. Always do what you say you're going to do. Make your customers believe in you.

Also, company brass should get out to the stores to meet and rap with the people who are doing the job, such as salesman, the cashier, or anyone involved in selling your product. Remember, a recommendation is just like a seed being planted.

Craig A. Felzien
Cheyenne, Wyo.

Dear Sir:

Did anyone catch the last words on the Academy Award broadcast: "This program made possible by advertising on free television." Obviously, the anti-pay cable backlash has started. Interesting that it should come from the very people who helped pay-TV make its inroads.

If television, with or without cable, can be scrambled and decoders rented monthly, why not radio? The implications for commercial radio are staggering. The thousands of stations which are right now heavily promoting commercial-free time periods are advocating their own demise, or their unforeseen commitment to pay radio.

That may be desirable to some; but I for one wholeheartedly support free commercial radio—not commercial-free radio. If you agree, do whatever you can to stop promoting commercials negatively. Make commercials more interesting and exciting, and help develop alternative programming that will leave little room for a future pay-radio service.

Robert A. Linder
General Manager, WDHA-FM
Dover, N.J.

Dear Sir:

I must take issue with your review of the latest Ornette Coleman record, "Of Human Feelings" (Billboard, April 17), which states: "the best jazz, as well as the best rock, is not happy music. It's angry, disquieting and rough." How could you print such a statement?

Must I cite examples? How many musicians as artists try to paint images of those things beautiful and peaceful in this life? Certainly there are great musical works from many genres, including jazz and rock, that are motivated by pain and anger, but these by no means hold a monopoly on the best works—not by a mile.

Besides all this, your reviewer failed to tell your readers very much at all about a fine Coleman record. Let the album reviews be just that, and editorialize in the editorial sections.

The best music is that which communicates to the listener. A very large body of the best music is wonderful, beautiful, pleasant, soothing and frequently, fun.

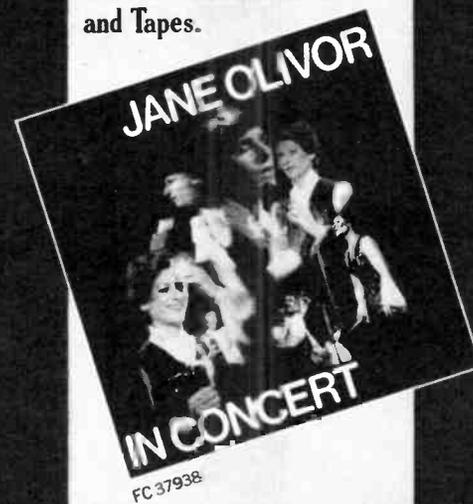
Ricky Schultz
Warner Bros. Records
Burbank, Calif.

Featuring Jane's rendition of the theme from "Chariots Of Fire," "Race To The End."

18-02893

Jane Olivor's "In Concert" is the first live album from one of music's most acclaimed concert performers. It features Vangelis' theme from "Chariots Of Fire" with lyrics written by Vangelis' collaborator, Jon Anderson. And along with favorites like "Stay The Night," "Annie's Song" and "Carousel Of Love" plus many brand-new songs, it makes Jane's latest a performance everyone will rave about.

Jane Olivor. "In Concert."
Produced by Jason Darrow.
On Columbia Records
and Tapes.



*The triumph of
Jane Olivor
"In Concert."*



Retailing

See Super Disk Mart Expanding Merchandising Is Key To Increased Audiophile Sales

• Continued from page 3

move well. ("But what the pop guys are doing is healthy, because it expands the market," Racz points out.)

High-end audio stores do the best with the classical titles, and some, such as Absolute Sound in Winter Park, Fla., stock them exclusively. "We know our target market, and carry records for that audience," says Charlie O'Meara, owner of Absolute Sound. The store carries Telarc, Sheffield, Fresh Aire and dbx titles.

"We haven't experienced any drop-off in sales at all," O'Meara says. "The trick is to use demos and to let people know you sell them." Customers are encouraged to play samples of every audiophile title in the store.

"The pop stuff is dead," O'Meara believes. "After all, how good can Rita Coolidge sound? I'm not trying to be derogatory; just compare a 90-piece symphonic orchestra and one pop vocalist. Next you'll see 'Alice Cooper Live At Carnegie Hall.' The human voice has dynamic range, but it's nothing like 46 violins. If you're going to invest the extra money in an audiophile record, you want it to be something you can really sit down and listen to."

Audition, an audio store in Birmingham, Ala. specializing in systems from \$5,000 to \$30,000, stocks a couple hundred audiophile record titles, many of them Japanese pressings from YSL Records and the like.

"They do well because of the varied selection," says record buyer Steve Key. "You can get practically anything, although it may take a couple of months to get it. A lot of them are better than the half-speed-mastered material." The records sell for \$17; classical music makes up half of all audiophile record sales.

At Tower Records' Sunset Boulevard outlet in West Hollywood, buyer Richard Petitpas sees healthy sales in an otherwise soft market, despite the rapid proliferation of new titles. "The new product still sells well," contends Petitpas. "A few years ago there weren't nearly as many titles, which allowed for a real boom. Now there's something of a glut, so many of the older albums aren't selling."

"But they keep coming out with hot titles in the half-speed area, and as long as they come with good product, the sales are there."

He cites CBS' Mastersound line, Mobile Fidelity's Original Masters and Nautilus' half-speed and hybrid digital/half-speed reissues as the most consistent sellers.

Petitpas confirms that Tower's Sunset Strip location pulls consumer traffic that includes only a small number of true audiophile buyers. "The high-end people do come in here, because we've got a good selection of dbx-encoded disks, and we're one of the few stores that carry Mobile Fidelity's UHQs (Ultra High Quality Records, retailing for \$50). But it's not really the high-end customers that dominate."

The core for his audiophile clientele is young adult (25 to 30 years), predominately male, and often attracted to audiophile LPs as replacements for worn conventional copies of familiar pop, rock and jazz hits. As a result, Petitpas says he tries to cross-file audiophile versions in the regular pop bins.

He also uses stickers on divider cards in the regular bins, alerting buyers to the availability of the premium-priced counterparts.

Petitpas says floor space is his biggest obstacle, and notes that this, more than the slight trickle of merchandising aids issued by audiophile manufacturers, prevents a more aggressive display stance. "I'd like to do more merchandising, such as having step-down end caps to highlight new titles," he offers. "I'd also like to try and get some of these titles displayed up near the front of the store, but, again, space is really the problem here."

As for what sells audiophile product, Petitpas contends it's almost entirely "word of mouth" since radio programmers don't plug the disks and few magazines regularly review them. "We use Billboard reviews and either sticker them on the rec-

ords or mount them in or near the bins," he adds.

Right now, Petitpas says his only significant problem in carrying audiophile LPs rests with pricing, owing to the subdistribution structure of that product area and the differing cost basis, which makes conversion into Tower's list price-based pricing structure tricky. He notes that Mobile Fidelity titles are now priced at \$18.99, which he feels is higher than he'd like since Tower has tried to attain at least some reduction in price for this usually full-priced category.

CBS, by contrast, is priced at \$14.98 for its Mastersound disks.

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IN SAN FRANCISCO

Depth Of Inventory Makes Tower A Top Jazz Outlet

By SAM SUTHERLAND

LOS ANGELES—Ask any major jazz manufacturer to list the nation's most bullish retail outlets, and odds are their list will rank the 30-store Tower Records chain at or near the summit.

Ask the chain's founder, Russ Solomon, which store posts the most impressive performance, and he'll cite Tower's landmark San Francisco outlet at the corner of Bay Street and Columbia Avenue.

"We're the best in the country," boasts Marshall Lawhon, assistant manager and trade liaison, and if a handful of other stores like New York's J&R Music or the Harvard Coop in Cambridge, Mass., might beg to differ, no one can contest Tower's dominance in the Bay Area or its international reputation as one of the most fully-stocked jazz stores on the planet.

The whole chain has long made deep inventory and instore service priorities in establishing a full-service reputation. That applies particularly to specialized areas like jazz and classical, and that fact is mirrored by jazz buyer Don Elfman's estimate that between 15 and 20 percent of the outlet's weekly sales represent jazz. That figure outdistances most estimates of national share of market for the genre.

Lawhon reports that two full aisles are devoted to jazz, representing "17-20% of the floor space here," with 20 bins reserved for contempo-

rary and catalog jazz. Additional bin space for traditional jazz, big bands and other generic cousins bring the total investment of space to about 30 bins.

Those bins represent a lot of stocking space, but then Elfman notes the store's goal—"We attempt to carry every title available, and to cater to virtually every taste"—keeps them full: All told, he offers a rough estimate of perhaps 10,000 different titles on hand.

Amazingly, San Francisco's traditionally strong jazz audience now has only one radio station to turn to, KJAZ-FM, and Lawhon suggests that the station's programming doesn't really reflect jazz sales trends there. "What's being sold in stores, and what gets played on the radio, are two different things," he contends. "So there's a wide gap. That really applies to almost every kind of music we carry, by the way."

One possible key lies in the store's unusual cross-section of consumers. "We're right by Fisherman's Wharf, which insures a lot of tourists walking in, and we're also just a few blocks from the wharves where cruise and military ships dock," explains Lawhon. "So we get a truly international clientele."

That cachet makes the outlet's latest jazz priority, the burgeoning import jazz market, an appropriate

(Continued on page 31)



TOWER POWWOW—Ireland's Chieftains perform selections from their latest U.S. release, "Chieftains 10," during an in-store appearance at Tower Records in San Francisco.

Retailers Cool To Antipiracy \$\$ Plan

• Continued from page 3

ing by labels, many raised their prices a full cent. In asking for merchandiser support, Summer, ironically, called attention to manufacturer role in the project, noting that the "idea is an extension of the 'Gift Of Music' program. Record companies stepped in to participate in an enlightened program, a no less forward-thinking response by distributors is called for..."

Summer's proposal—already endorsed by the RIAA—has two funding formulas. One calls for a ¼ cent levy per unit sold to be remitted by manufacturers; the other calls 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.

NARM itself is yet to officially comment on the merits of the Summer proposal, but is expected to do so following a board meeting in Toronto, Canada May 13-14.

Record Bar's Barrie Bergman, who claims his operation is one of several merchandisers that have contributed anti-counterfeit funds to RIAA, says he would have "no problem" with participation in the proposal, but he adds, "if they keep tacking on, the manufacturers have to find ways of untacking a little."

Among other initiatives, Bergman suggests that labels make less costly deals with artists and "reduce waste in promotion activities."

Jason Shapiro, secretary of the National Record Mart, declares he "understands the problem and we all have a stake in it, but at this point, it's getting to be a rough dollar out there. Manufacturers can't keep taking things away from us." To Shapiro, manufacturers have "taken up this big stick all of a sudden," suggesting that bogus video product made manufacturers "cognizant of the problem" on the recording end.

Carl Thom, who runs the 14-store Music Peddlers chain out of Detroit, says his "personal feeling is that we're being nicked-and-dimed out of business. The cost to fund these efforts will be double at the counter." Thom says that the extra penny charged by manufacturers for "Gift Of Music"—when the levy is half that—could be used for anti-counterfeiting efforts.

The retailer also questions RIAA-supported figures that counterfeit goods siphon off about \$400 million in legitimate sales. "I haven't been approached by sellers of counterfeit product in years," claims Thom.

Tower Records' Russ Solomon also suggests "Gift Of Music" funding partly pay the freight for anti-counterfeit drives, and believes the Summer approach is "in theory, OK. It's the responsibility of all of us to fight the problem."

Special Discounts Boost Video Mart Weekend Sales

By AL SENIA

PHOENIX—One of this city's largest video retailers is enjoying success with a newly launched weekend promotion designed to initiate new customers into the world of video hardware.

Gary Prunier, owner of two Video Mart outlets at 4625 E. Thomas Rd. in Phoenix and 1720 W. Southern Ave. in suburban Mesa, says more than 40% of customers who try out video recorders at a special discounted price are returning to purchase the units.

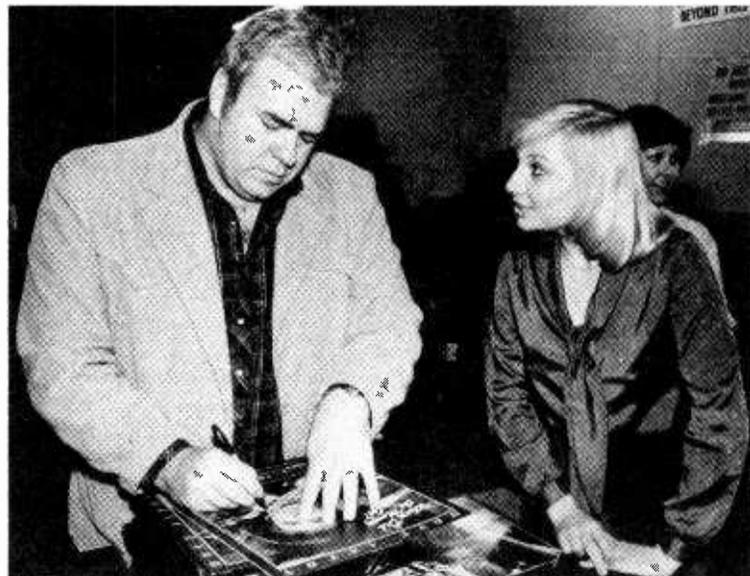
"The promotion is doing well," reports Prunier. "We would have been happy with a 20% or 25% purchase rate. The main reason we started this was to initiate people to the equipment."

Video Mart advertises the offer as the "\$19.95 Video Weekend." Customers can take home the recorder any time Friday and return it by closing time Monday.

Central to the success of the program is the wide variety of movies the hardware renters can choose from to play on their borrowed equipment. Titles like "Kramer vs. Kramer," "The Blues Brothers" and "Night Hawks" are providing popular fare for the new customers, who can rent the films for \$1 per day as part of Video Mart's "Dollar A Day Movie Club."

The special weekend promotion is just one aspect of an aggressive marketing strategy that has seen the re-

(Continued on page 66)



AXTON IN-STORE—Hoyt Axton, left, autographs a copy of his latest Jeremiah label album for Teresa Coppedge, book buyer at Western Merchandisers. Axton recently visited the firm's Amarillo warehousing facility.

**PEOPLE INVEST A LOT OF MONEY IN A TAPE DECK.
BUT THEY INVEST EVEN MORE IN THE TAPE THEY PUT INTO IT.**



It's not surprising that people who own exceptional recording equipment use an exceptional tape like Maxell.

Most audiophiles know that the sound that comes out of a tape deck is only as good as the tape that goes into it.

But what is surprising about our audio cassettes is just how many of them people buy. Even though they cost a little more than ordinary cassettes, people who buy Maxell buy over 40% more cassettes in a year than the average cassette buyer.

That's why you should stock up on Maxell. After all, you can only sell a tape deck once. But it constantly needs parts.



IT'S WORTH IT.

Retailing

Chains Mull Product Fill Options Individual Store Buying, Drop Shipping Are Alternatives

• Continued from page 4

350 retail stores, favors central buying and warehousing. Musicland ships from three regional warehouses, Sun Valley, Calif., Minneapolis and Edison, N.J. Traub also utilizes drop shipping of some new releases to combat the time lag. He, too, is constantly conferring with suppliers over possible changes.

Modern Distributing, parent of the Dave Burke Record stores in six Midwestern states, has centrally warehoused and shipped all goods since its inception in 1965, according to Terry Cooper, general manager. With all stores within a 600 to 800 mile radius, he finds he gets overnight service.

Integrity Entertainment's Godfrey Dickey reports a combination of central and direct shipping as do his contemporaries. To best provide goods to the 136 stores in six states, Integrity warehouses accessories, blank video tape, the top 50 albums and some specialized vertical repertoire, while it centrally buys and drop ships most singles and the remainder of albums and all singles.

Bob Higgins of TransWorld buys and ships an estimated 85% of the merchandise to his 40-plus Record Towns in nine states from the Albany warehouse. Items like posters, some cutouts and some albums are centrally bought and drop shipped to stores, especially the outlying ones.

For more than 20 years, National

Record Mart/Oasis stores have received 95% of their stock from the Pittsburgh headquarters, according to Jim Grimes. An exception is made for some new album releases, he explains.

In the other corner is Tower's Russ Solomon, who operates 30 full-line large stores in six Western states. Solomon initiated individual autonomy for his first store, opened in 1941, and has followed that direction ever since. Solomon says experience has shown him that in order for him to fulfill the individual needs for specific and deep repertoire in certain categories, he must adhere to the individual store's authority.

The two new ownership forces of portions of the Peaches Records empire agree with Solomon. Dave Neste and Vince Mauch of Five Star Entertainment here, which operates 10 Great Lakes region Peaches outlets, started in November with direct buying by all their outlets.

United Record & Tapes' Dave Jackowitz, recently appointed executive vice president of the Hialeah Gardens, Fla. retail wing, favors the direct buy approach for the 11 Peaches stores they now operate in the South and Southeast. Former Peaches regional chief John London has recently been appointed general manager of the United retail wing, which is now called Peaches Entertainment Corp.

DJ's Sound City, longtime North-west and Hawaii skein out of Seattle,

switched from central to direct in July 1981, according to Vicki Kost. The chain's founders, Dick Justham and Don Jenne, based the change primarily upon the need for quicker service and the fact that their managers are experienced in the industry and chain procedures. DJ's has 22 outlets in four states, one of which is Alaska.

The burgeoning Sound Warehouse chain, according to Dan Moran, has adapted to four regional warehouses, Houston, Dallas, Oklahoma City and Denver, feeling such a breakdown of distribution points is more sensitive to the essential regional breakout concept. These warehouses serve 56 large stores, 10 of which were acquired in the Peaches liquidation. The new stores range from the midwest to South-west.



FAME FANS—Actors from the "Fame" tv series sign copies of the RCA Records soundtrack album at a Musicland outlet in Los Angeles.

New LP/Tape Releases

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

POPULAR ARTISTS

- AXTON, HOYT**
Road Songs
LP A&M SP3182\$5.98
CA CS3182\$5.98
- B T EXPRESS**
Keep It Up
LP Coast To Coast FZ38001
CA FZT38001
- BOWIE, DAVID**
David Bowie In Bertolt Brecht's "Baal"
LP RCA CPL14346\$5.98
8T CPS14346\$5.98
CACPK14346\$5.98
- BUZZCOCKS**
A Different Kind Of Tension
LP IRS SP75009\$5.98
CA CS75009\$5.98
Singles Going Steady
LP IRS SP75001\$5.98
CA CS75001\$5.98
- CHEAP TRICK**
One On One
LP Epic FE38021
8T FEA38021
CA FET38021
- CHELSEA**
Evacuate
LP IRS SP70603\$6.98
CA CS70603\$6.98
- CLEMMONS, ANGELA**
Angela Clemmons
LP Portrait FR36828
CA FRT36828
- CLIFF, JIMMY**
Wonderful World, Beautiful People
LP A&M SP3189\$5.98
CA CS3189\$5.98
- CURE, THE**
Pornography
LP A&M SP4902\$8.98
CA CS4902\$8.98
- CURRY, TIM**
Read My Lips
LP A&M SP3186\$5.98
CA CS3186\$5.98
- DAVIS, TYRONE**
The Best Of Tyrone Davis
LP Columbia PC37979
CA PCT37979
- DIAMOND, NEIL**
12 Greatest Hits, Vol. II
LP Columbia TC38068
8T TCA38068
CA TCT38068
- DYLAN, BOB, & THE BAND**
Before The Flood
LP Columbia KG37661 (2)
CA KGT37661
- ELGART, LARRY, & HIS MANHATTAN SWING ORCH.**
Hooked On Swing
LP RCA AFL14343\$8.98
8T AFS14343\$8.98
CA AFK14343\$8.98
- FUNKAPOLITAN**
Funkapolitan
LP Pavilion BFZ37969
CA BZT37969
- GRACE, FREDI, & RHINSTONE**
Get On Your Mark
LP RCA NFL18016\$6.98
CA NFK18016\$6.98
- HAGEN, NINA**
Nunsexmonkrock
LP Columbia ARC38008
CA ACT38008
- HALL, TOM T.,** see Earl Scruggs
- HARTMAN, LISA**
Letterrock
LP RCA NFL18014\$6.98

- CA NFK18014\$6.98
- HENDERSON, LUTHER, conducting THE BROADWAY PHILH. ORCH.**
Turned-On-Broadway
LP RCA AFL14327\$8.98
CA AFK14327\$8.98
- JACK STREET BAND**
Jack Street Band
LP RCA NFL18010\$6.98
CA NFK18010\$6.98
- JOHNSON, HOWARD**
Keepin' Love New
LP A&M SP4895\$8.98
CA CS4895\$8.98
- LEVY, MARCY**
Marcella
LP Epic ARE37688
CA AET37688
- LOS INDIOS TABAJARAS**
Music For Romance
LP RCA AFL14273\$8.98
CA AFK14273\$8.98
- MAGIC LADY**
Hot 'N Sassy
LP CS64891\$6.98
- MAGIC SAM**
Live!
LP Delmark DL645/646 (2)\$13.98
- MAYDAY**
Revenge
LP A&M SP64900\$6.98
CA CS64900\$6.98
- MEMORY OF JUSTICE BAND**
Right On Time
LP Platinum Express PER1113\$6.98
CA PERC1113\$6.98
- MILLER, ROGER,** see Willie Nelson
- NELSON, WILLIE, & ROGER MILLER**
Old Friends
LP Columbia PC38013
CA PCT38013
- ODYSSEY**
Happy Together
LP RCA AFL14240\$8.98
CA AFK14240\$8.98
- OSBORNE, JEFFREY**
Jeffrey Osborne
LP A&M SP4896\$8.98
CA CS4896\$8.98
- OZARK MOUNTAIN DAREDEVILS**
It'll Shine When It Shines
LP A&M SP3192\$5.98
CA CS3192\$5.98
- PARSONS, GRAM**
Sleepless Nights (The Flying Burrito Bros.)
LP A&M SP3190\$5.98
CA CS3190\$5.98
- PINUPS**
Pinups
LP Columbia FC37909
CA FCT37909
- ROBINSON, TOM**
North By Northwest
LP IRS SP70028\$8.98
CA CS70028\$8.98
- ROSE ROYCE**
Stronger Than Every
LP Epic FE37939
CA FET37939
- SCRUGGS, EARL, & TOM T. HALL**
The Storyteller & The Banjo Man
LP Columbia FC37953
CA FCT37953
- STEVEN & STERLING**
One Magic Night
LP RCA NFL18023\$6.98
CA NFK18023\$6.98
- SYLVIA**
Just Sylvia
LP RCA AHL14312\$8.98
8T AHS14312\$8.98
CA AHK14312\$8.98

- .38 SPECIAL**
Special Forces
LP A&M SP4888\$8.98
8T BT4888\$8.98
CA CS4888\$8.98
- TRILARK**
Trilark
LP Handshake FW37994
CA FWT37994
- TURNER, IKE, & TINA**
River Deep, Mountain High
LP A&M SP3179\$5.98
CA CS3179\$5.98
- VARIOUS ARTISTS**
Rockabilly Stars, Volume Three
LP Epic EG37984 (2)
CA EGT37984
- VINCENT, JAMES**
Waiting For The Rain
LP Priority JU37910
CA JUT37910
- WHITTAKER, ROGER**
Wind Beneath My Wings
LP RCA AFL14321\$8.98
CA AFK14321\$8.98
- WYNETTE, TAMMY**
Soft Touch
LP Epic FE37980
8T FEA37980
CA FET37980
- ZAPPA, FRANK**
Ship Arriving Too Late To Save A Drowning Witch
LP Barking Pumpkin FW38066
CA FWT38066

JAZZ

- BARBIERI, GATO**
Euphoria
LP A&M SP3188\$5.98
CA CS3188\$5.98
- BARNETT, CHARLIE**
The Complete Charlie Barnet, Volume IV/1940
LP RCA Bluebird mono AXM25585 (2) \$11.98
CA AXK25585\$11.98
- DORSEY, TOMMY**
The Complete Tommy Dorsey, Volume VIII/1938-1939
LP RCA Bluebird mono AXM25586 (2) \$11.98
CA AXK25586\$11.98
- PETERSON, OSCAR**
The Personal Touch
LP Pablo 2312135\$9.98
CA K12135\$9.98
- PRESERVATION HALL JAZZ BAND**
New Orleans, Vol. II
LP CBS FM37780
CA FMT37780
- SENECKY, BERNIE**
Free Spirit
LP PM PMR021
- VAUGHAN, SARAH, MICHAEL TILSON THOMAS, & THE LOS ANGELES PHILH.**
Gershwin Live!
LP CBS FM37277
CA FMT37277

THEATRE/FILMS/TV

- ERASUREHEAD**
Original Soundtrack
LP IRS SP70027\$8.98
CA CS70027\$8.98
- VARIOUS ARTISTS**
Broadway Magic, Volume 6: All Time Favorites
LP Columbia JS37604
CA JST37604

(Continued on page 55)

MAY 8, 1982, BILLBOARD

TRAQ RECORDS

Today's Exciting New Single

"TOMORROW"

Hot Song in an Upbeat Tempo . . . They'll hum it over and over!

c/w

"OH, HOW I MISS MY BABY"

The love ballad you've been waiting for!

Both cuts from . . .

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High Court Upholds Decision On In-Store Radio Play Question

• Continued from page 1

In the denied action Monday (26), the High Court refused to hear the Gap appeal. The chain had charged ASCAP and the publishers with trying to gain "multiple royalties" and "broaden the scope of the 1978 Copyright Acts," according to court documents.

The development has disturbed, even angered, many in radio, who consider in-store airplay as an important low-cost form of promotion. They believe retailers will increasingly turn to music services such as Muzak.

That concern was confirmed by Dexter Tight, general counsel for Gap Stores. "We're taking a look at the music services. Broadcasters should be concerned about this decision. It plays right into the hands of those services."

A cross-country survey of program directors could not turn up one who did not see the decision as hurting radio. To a man, these programmers believe that retailers would rather go with a Muzak service than

continue to play radio stations and pay royalty fees to performance rights organizations.

Tripp Reed, p.d. at AOR WMET-FM Chicago, says, "This is really bad for radio; it will have a significant effect." Reed, who used to work in ASCAP's legal department, says he is not "against publishers and composers receiving royalties they deserve," but he thinks that radio will lose in the middle of this struggle between retailers and the licensing agencies. Reed notes that WMET has "done a certain amount of merchandising" to see that the Gap stores in Chicago play WMET.

Dale Turner, p.d. at country WSAI-FM Cincinnati, comments, "It sure will hurt our away-from-home listening ratings (in Arbitron) and our report with our clients. This is really a blow for radio."

Bob Hamilton, p.d. at A/C KRTH-FM Los Angeles, notes, "This really could hurt radio. We've worked with a few restaurants. The last time I was in one of them they were playing Muzak. When I asked

the manager why they were not playing our station, he said that someone from ASCAP had come in and threatened to sue the restaurant if fees were not paid."

Charlie Kendall, p.d. at AOR WMMR-FM Philadelphia, reasons that the decision might not hurt AOR too much overall. It will cut down the amount of beautiful music stations heard in public places and this "might make diary keeping more accurate since people won't be forced to listen to those stations anymore."

While the Gap will follow the court's rulings and begin to pay ASCAP fees at \$100 a month per store, Gap's Tight says this is a "short term decision. We'll take out licenses, but we'll be doing some experimenting to provide the atmosphere we want for our customers and employees. We like using radio. It provided a nice homey atmosphere."

The importance of in-store radio play for stations is illustrated by a common practice to offer stores bonus spots (free air time) for extra commercials if the station was played in the store.

WOMC-FM Detroit just ended a four-week contest during which they gave away \$250,000 worth of air time in increments of \$5,000 to stores found to be playing the station. Jay Meyer of WCTC-AM New Brunswick, N.J. recalls that when he was at WVOR-FM Rochester, N.Y., "We built an oldies format from a 0.8 (Arbitron audience share) to a 6.0 with in-store airplay."

In September, 1978, ASCAP charged the Gap with copyright infringement for playing certain copyrighted songs without proper payment, ASCAP offered the Gap management the royalty fee plan offered all chain stores—allowing all of the ASCAP catalog to be "performed" by means of in-store radio play for \$90 annually for each of its 420 stores.

(The Gap now has nearly 500 stores, and the royalty fee has also been increased to \$100 since 1978.)

The publishers involved in the case include Warner Brothers Music Corp., Jobete Music, Sailor Music, Wow and Flutter Music, Quackenbush Music Ltd., Black Bull Music and Gladys Music.

An ASCAP spokesman said he was "pleased" by the Court's decision, "for the publishers involved and for all ASCAP members."

With enactment of the 1976 Copyright Act, which became effective in 1978, retailers are not considered infringers within the context of "communication of a transmission embodying a performance or display of a work by the public reception of the transmission on a single receiving apparatus of a kind commonly used in private homes unless (A) a direct charge is made to see or hear the transmissions; or (B) the transmission thus received is further transmitted to the public."

Before the new legislation, the Supreme Court in 1975 in 20th Century Music V. Aiken, exempted under the 1909 copyright law the owner of a fast-food store in Pittsburgh who kept a radio receiver with four speakers in the ceiling turned on throughout the business day. The size of the restaurant in the Aiken case was 1,055 square feet, with a commercial area open to the public of 620 square feet.



NETWORK PREMIERE—Country artists Roy Acuff, left, and Barbara Mandrell join host Chuck Morgan for the premiere of Music Country Network, a joint project of the Associated Press and WSM Inc. The network bowed April 1.

DESPITE AUDIENCE DECLINE

Labels Still Target Major Market AMs

• Continued from page 1

quickly point to the reach of a station such as KFI on the West Coast, or the tri-state impact of an outlet like WNBC in the New York market. And up until WABC-AM's format switch, they say the station always figured in their promotion plans.

"We work with ratings," says Vince Faraci, senior vice president of promotion for Atlantic Records, "and there are some very solid AM stations out there. If the product is good for the market, why differentiate between AM and FM? It's foolish. A lot of people still sample both sides, especially younger listeners."

Al Gurewitz, vice president of national promotion for Epic and associated labels has always believed in promoting equally on the AM and FM sides. "There's no change in the weather," he says. "You deal with whatever is happening in the market at the time. It's always been like that. It always will be like that."

At Arista Records, Richard Palmese, the label's senior vice president of promotion, doesn't make a distinction between AM and FM, either. "I take the approach an advertising agency would—I look at ratings, I study targeted demos," he notes. "However, if an AM station showed lower overall numbers but

Shares Shift As Arbitron Reissues Fall Miami Book

NEW YORK—Arbitron has just reissued the fall book for Miami with overall shares shifting as much as two points.

Replacing a book that originally came out Jan. 29, Arbitron's new report changes the share of 20 of 29 stations listed. The research company explains that the reissue was "prompted by individual analysis presented by several broadcasters. Arbitron conducted its own investigation and discovered that two separate procedural errors occurred in the conduct and processing of Dade County diaries."

Arbitron continues that the two errors stemmed from "interview worksheets which clearly indicated respondents were Cuban, but were incorrectly coded as 'other' and when four key (survey) homes or starting points could not be used, the replacements used were not in the

(Continued on page 28)

strong female penetration in the 25-34 group, and I was working product by Barry Manilow or Dionne Warwick, I would not ignore that information."

"It doesn't make sense to discriminate," opines Pat Pipolo, vice president of national promotion for MCA Records. "When it comes to top 40 radio, promotions are colorless because the format exists on both sides of the dial. So we're not concerned about whether a station is AM or FM as much as we are about its format, its impact in the market, or whether it reports to the trades. That's still the criteria we use."

Assistance in this story provided by Paul Grein in Los Angeles.

"Years ago, if you got the number one top 40 station in the market, you could expect to sell 'x' number of singles in New York, Chicago or Los Angeles. Today you need help from formats on either band to sell your product."

Jack Forsythe, Chrysalis' vice president of promotion, suggests that AM listenership may be higher than ratings indicate. "The system tends to overlook high cumes," he points out, "which a lot of AM stations have. People can tune in and out before a full quarter-hour is up and it's not recorded. But in that brief period, they may hear your record."

The executive adds that Chrysalis understands that many AM stations aren't playing as much rock as they used to. As a result, he says the label's promotional efforts at stations that have softened their formats are now focused on softer songs.

Anderson, for one, feels strongly that AM stereo will make a difference. "Improved sound quality is going to be a big plus and it's certainly going to enhance our ability to sell records," he states. "And I'm sure it's going to help AM stations with major signals, like WLS. Think of the smaller markets they'll be able to pick up with stereo broadcasting."

"I've got to believe it will affect record sales," adds Pipolo, "providing the AM stereo sound is indeed better. That Steely Dan expression about FM—no static at all—still means something."

"I wish it were here already," concludes Faraci. "It could make a difference. Some people who are tuned to FM might never come back to AM. And then there are those who don't even have FM in their cars. I'd have to hear it first to see how it compares."

Survey For Week Ending 5/8/82

Billboard Chart Breakouts

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MAY 8, 1982, BILLBOARD

Country Hot 100

Soul

A/C

70	JUICE NEWTON Love's Been A Little Hard On Me, Capitol 5120
78	KANSAS Play The Game Tonight, Kirshner 5-02903
75	JANIE FRICKE Don't Worry About Me Baby, Columbia 18-02859
45	JEFFREY OSBOURNE I Really Don't Need No Light, A&M 2410
56	LARRY GRAHAM Don't Stop When You're Hot, Warner Bros. 50068
74	ONE WAY Cutie Pie, MCA 52049
26	RONNIE MILSAP Any Day Now, RCA 13216

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

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (4/27/82)

PRIME MOVERS-NATIONAL

PAUL McCARTNEY AND STEVE WONDER-Ebony And Ivory (Columbia)
RICK SPRINGFIELD-Don't Talk To Strangers (RCA)
ELTON JOHN-Empty Garden (Geffen)

TOP ADD ONS-NATIONAL

JOAN JETT AND THE BLACKHEARTS-Crimson And Clover (Boardwalk)
QUEEN-Body Language (Elektra)
BERTIE HIGGINS-Just Another Day In Paradise (Kat Family)

BREAKOUTS-NATIONAL

JUICE NEWTON-Love's Been A Little Hard On Me (Capitol)
KANSAS-Playing The Game Tonight (Kirshner)

★ **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.

Pacific Southwest Region

★ **PRIME MOVERS**
PAUL McCARTNEY AND STEVE WONDER-Ebony And Ivory (Columbia)
RICK SPRINGFIELD-Don't Talk To Strangers (RCA)
VANGELIS-Chariots Of Fire (Polydor)
● **TOP ADD ONS**
● **.38 SPECIAL**-Caught Up In You (A&M)
RONNIE MILSAP-Any Day Now (RCA)
CHERI-Murphy's Law (Venture)

BREAKOUTS
JUICE NEWTON-Love's Been A Little Hard On Me (Capitol)
KANSAS-Playing The Game Tonight (Kirshner)

KFI-AM-Los Angeles

(Roger Collins-MD)
★ **RICK SPRINGFIELD**-Don't Talk To Strangers 2-1
★ **PAUL McCARTNEY AND STEVE WONDER**-Ebony & Ivory 11-2
★ **ROBERTA FLACK**-Making Love 10-5
★ **DARYL HALL AND JOHN OATES**-Did It In A Minute 18-8
★ **RAY PARKER JR.**-The Other Woman 15-9
● **PATRICE RUSHEN**-Forget Me Not
● **CHERI**-Murphy's Law
● **QUEEN**-Body Language A
● **SIMON AND GARFUNKEL**-Wake Up Little Susie A
● **RONNIE MILSAP**-Any Day Now A
● **JOAN JETT AND THE BLACKHEARTS**-Crimson And Clover B
● **DOONIE IRIS**-My Girl B
● **JOHN DENVER**-Shanghai Breezes B
● **ASIA**-Heat Of The Moment X
● **JOHN COUGAR**-Hurts So Good X
● **ALDO NOVA**-Fantasy X
● **JIMMY HALL**-Fool For Your Love X
● **TOTO**-Rosanna X
● **T.G. SHEPPARD**-Finally X
● **THE MOTELS**-Only The Lonely X
● **PATTI AUSTIN**-Baby Come To Me X
● **DIANA ROSS**-Work That Body X
● **SHEENA EASTON**-When He Shines X

KIQQ-FM-Los Angeles

(Robert Moorhead-MD)
★ **VANGELIS**-Chariots Of Fire 1-1
★ **SOFT CELL**-Tainted Love 3-2
★ **PAUL McCARTNEY AND STEVE WONDER**-Ebony & Ivory 8-3
★ **RICK SPRINGFIELD**-Don't Talk To Strangers 6-4
★ **RAY PARKER JR.**-The Other Woman 9-6
● **BOW WOW WOW**-I Want Candy A
● **PATRICE RUSHEN**-Forget Me Not A
● **THE TEMPTATIONS**-Standing On The Top A
● **THE MOTELS**-Only The Lonely A
● **ASIA**-Heat Of The Moment A
● **KIM WILDE**-Kids In America A
● **FRANKIE AND THE KNOCKOUTS**-Without You 23-17
● **JUICE NEWTON**-Love's Been A Little Hard On Me A
● **SIMON AND GARFUNKEL**-Wake Up Little Susie A
● **THE POLICE**-Secret Journey B
● **LITTLE RIVER BAND**-Man On Your Mind B
● **THE O'JAYS**-I Just Want To Satisfy B
● **ROBINSON SHELLEY**-Hang On In B
● **RONNIE MILSAP**-Any Day Now B
● **JOHN DENVER**-Shanghai Breezes X
● **WAYLON AND WILLIE**-Just To Satisfy You X
● **ANGELA CLEMMONS**-Give Me Just A Little More Time X
● **KARLA BONOFF**-Personality X
● **PETER DINKlage**-I Don't Want To Want You X
● **JOHN COUGAR**-Hurts So Good X
● **T.G. SHEPPARD**-Finally X
● **JAY FERGUSON**-Tonite (Fallin' For Ya) X
● **DON WILLIAMS**-Listen To The Radio X
● **JIMMY HALL**-Fool For Your Love X
● **DOONIE IRIS**-My Girl X
● **CHIC**-Soup For One X
● **DIANNE WARWICK AND JOHNNY MATHIS**-Friends In Love X
● **RAINBOW**-Stone Cold X
● **MISSING PERSONS**-Words X
● **THE CHARLIE DANIELS BAND**-Still In Saigon X

KRTH-FM-Los Angeles

(David Grossman-MD)
★ **RAY PARKER JR.**-The Other Woman 8-5
★ **RICHARD DIMPLES FIELDS**-If It Ain't One Thing It's Another 13-8
★ **DIANA ROSS**-Work That Body 24-17
★ **TOTO**-Rosanna 26-22
★ **WILLIE NELSON**-Always On My Mind 27-24
● **LITTLE RIVER BAND**-Man On Your Mind
● **ATLANTIC STARR**-Circles
● **JUICE NEWTON**-Love's Been A Little Hard On Me A
● **FRANKIE AND THE KNOCKOUTS**-Without You A
● **RONNIE MILSAP**-Any Day Now A
● **SIMON AND GARFUNKEL**-Wake Up Little Susie X
● **DAN FOGELBERG**-Run For The Roses X

KARLA BONOFF

● **KARLA BONOFF**-Personality X
● **THE MOTELS**-Only The Lonely X

KIMN-AM-Denver

(Doug Ericson-MD)
★ **PAUL McCARTNEY AND STEVE WONDER**-Ebony & Ivory 12-7
★ **TOMMY TUTONE**-867-5309/Jenny 10-8
★ **QUARTERFLASH**-Find Another Fool 11-9
★ **WILLIE NELSON**-Always On My Mind 17-13
★ **MIKE POST**-Theme From Magnum P.I. 20-15
● **SIMON AND GARFUNKEL**-Wake Up Little Susie
● **.38 SPECIAL**-Caught Up In You
● **KARLA BONOFF**-Personality A
● **RONNIE MILSAP**-Any Day Now A
● **TOTO**-Rosanna B
● **JOAN JETT AND THE BLACKHEARTS**-Crimson And Clover B
● **RAY PARKER JR.**-The Other Woman X
● **DOONIE IRIS**-My Girl X
● **ASIA**-Heat Of The Moment X
● **SHEENA EASTON**-When He Shines X
● **JOHN COUGAR**-Hurts So Good X
● **DUKE JUPITER**-I'll Drink To You X

KRLA-AM-Los Angeles

(Rick Stancato-MD)
★ **THE HUMAN LEAGUE**-Don't You Want Me 16-7
★ **RICHARD DIMPLES FIELDS**-If It Ain't One Thing It's Another 21-10
★ **ROBERTA FLACK**-Making Love 17-14
● **KARLA BONOFF**-Personality
● **RONNIE MILSAP**-Any Day Now
● **QUEEN**-Body Language A
● **ALDO NOVA**-Fantasy A
● **CHARLENE**-I've Never Been To Me B
● **JOAN JETT AND THE BLACKHEARTS**-Crimson And Clover X
● **TOTO**-Rosanna X
● **SALAMAR**-A Night To Remember X
● **PATTI AUSTIN**-Baby Come To Me X
● **BARRY MANLOW**-Let's Hang On X
● **ELTON JOHN**-Empty Garden X
● **DARYL HALL AND JOHN OATES**-Did It In A Minute X
● **WILLIE NELSON**-Always On My Mind X
● **DIANA ROSS**-Work That Body X
● **DAVID LASLEY**-If I Had My Wish Tonight X
● **JOHN DENVER**-Shanghai Breezes X
● **THE CHARLIE DANIELS BAND**-Still In Saigon X

KOPA-AM-Phoenix

(Chaz Kelley-MD)
★ **VANGELIS**-Chariots Of Fire 1-1
★ **RICK SPRINGFIELD**-Don't Talk To Strangers 2-2
★ **PAUL McCARTNEY AND STEVE WONDER**-Ebony & Ivory 10-4
★ **ELTON JOHN**-Empty Garden 15-10
★ **THE HUMAN LEAGUE**-Don't You Want Me 26-21
● **RONNIE MILSAP**-Any Day Now
● **JUICE NEWTON**-Love's Been A Little Hard On Me
● **GLASS HOON**-On A Carousel B
● **TOTO**-Rosanna B
● **BARRY MANLOW**-Let's Hang On B
● **SHEENA EASTON**-When He Shines X
KCPX-AM-Salt Lake City
(Gary Waldron-MD)
★ **DOONIE IRIS**-My Girl 15-12
★ **JOHN DENVER**-Shanghai Breezes 18-13
★ **LITTLE RIVER BAND**-Man On Your Mind 12-9
★ **FRANKIE AND THE KNOCKOUTS**-Without You 23-17
★ **JOAN JETT AND THE BLACKHEARTS**-Crimson And Clover 31-25
★ **JUICE NEWTON**-Love's Been A Little Hard On Me A
★ **KANSAS**-Playing The Game Tonight A
★ **SIMON AND GARFUNKEL**-Wake Up Little Susie A
★ **RONNIE MILSAP**-Any Day Now A
★ **ROD STEWART**-How Long A
★ **PATTI AUSTIN**-Baby Come To Me A
★ **ABBA**-The Visitors A
★ **STEVE WOODS**-Fly Away A
★ **STRANGER**-Jackie So Bad A
★ **DARYL HALL AND JOHN OATES**-Did It In A Minute B
★ **TOTO**-Rosanna B
★ **.38 SPECIAL**-Caught Up In You B
★ **JIMMY HALL**-Fool For Your Love B
★ **THE CARS**-Since You're Gone B
★ **GORDON LIGHTFOOT**-Baby Step Back X
★ **THE MOTELS**-Only The Lonely X
★ **BERTIE HIGGINS**-Just Another Day In Paradise X

KOAO-FM-Denver

(Alan Sledge-MD)
★ **CHARLENE**-I've Never Been To Me 3-1
★ **DARYL HALL AND JOHN OATES**-Did It In A Minute 4-2
★ **PAUL DAVIS**-65 Love Affair 5-3
★ **ELTON JOHN**-Empty Garden 8-5
★ **KOOL AND THE GANG**-Get Down On It 15-9
● **.38 SPECIAL**-Caught Up In You
● **JOAN JETT AND THE BLACKHEARTS**-Crimson And Clover
● **SIMON AND GARFUNKEL**-Wake Up Little Susie B
● **THE CHARLIE DANIELS BAND**-Still In Saigon B
● **RAY PARKER JR.**-The Other Woman B
● **RONNIE MILSAP**-Any Day Now A
● **LOVERBOY**-When It's Over A
● **JOHN COUGAR**-Hurts So Good X
● **DIANA ROSS**-Work That Body X
● **ASIA**-Heat Of The Moment X
● **LITTLE RIVER BAND**-Man On Your Mind X
● **THE POLICE**-Secret Journey X
● **DOONIE IRIS**-My Girl X
● **THE ROLLING STONES**-Hang Fire X
● **DAVID LASLEY**-If I Had My Wish Tonight X

KLUC-FM-Las Vegas

(Dave Van Stano-MD)
★ **RICK SPRINGFIELD**-Don't Talk To Strangers 2-1
★ **PAUL McCARTNEY AND STEVE WONDER**-Ebony & Ivory 15-8
★ **THE HUMAN LEAGUE**-Don't You Want Me 20-12
★ **THE CHARLIE DANIELS BAND**-Still In Saigon 21-17
★ **LOVERBOY**-When It's Over 25-18
● **QUEEN**-Body Language
● **JOHN COUGAR**-Hurts So Good
● **TOTO**-Rosanna B
● **.38 SPECIAL**-Caught Up In You A
● **SHEENA EASTON**-When He Shines A
● **JOAN JETT AND THE BLACKHEARTS**-Crimson And Clover A

KZZP-FM-Mesa

(Steve Coddard-MD)
★ **LITTLE RIVER BAND**-Man On Your Mind 26-21
★ **TOTO**-Rosanna 29-22
★ **DAN FOGELBERG**-Run For The Roses 13-9
★ **ASIA**-Heat Of The Moment 20-14
★ **THE HUMAN LEAGUE**-Don't You Want Me 25-20
● **WILLIE NELSON**-Always On My Mind
● **JUICE NEWTON**-Love's Been A Little Hard On Me
● **QUEEN**-Body Language A
● **ROD STEWART**-How Long B
● **BERTIE HIGGINS**-Just Another Day In Paradise B

FM-103 (KRSP-FM)-Salt Lake City

(Lorraine Wiedgar-MD)
★ **PAUL McCARTNEY AND STEVE WONDER**-Ebony & Ivory 10-7
★ **ELTON JOHN**-Empty Garden 21-18
★ **THE HUMAN LEAGUE**-Don't You Want Me 22-17
★ **ASIA**-Heat Of The Moment 26-19
★ **TOTO**-Rosanna 27-20
● **DOONIE IRIS**-My Girl
● **QUEEN**-Body Language
● **JOHN COUGAR**-Hurts So Good B
● **JOAN JETT AND THE BLACKHEARTS**-Crimson And Clover B
● **.38 SPECIAL**-Caught Up In You B
● **THE MOTELS**-Only The Lonely X
● **RAINBOW**-Stone Cold X
● **POINT BLANK**-Let Her Go X
● **KRONOS**-Long Stick Goes Boom X

KFMB-FM-San Diego

(Glen McCartney-MD)
★ **RICK SPRINGFIELD**-Don't Talk To Strangers 8-5
★ **THE HUMAN LEAGUE**-Don't You Want Me 12-9
★ **SOFT CELL**-Tainted Love 18-13
★ **ELTON JOHN**-Empty Garden 16-14
★ **ALDO NOVA**-Fantasy 19-16
● **THE CHARLIE DANIELS BAND**-Still In Saigon
● **ABBA**-The Visitors
● **TOTO**-Rosanna B
● **DAN FOGELBERG**-Run For The Roses B
● **JOHN COUGAR**-Hurts So Good X
● **SIMON AND GARFUNKEL**-Wake Up Little Susie X
● **ROBIN THOMPSON BAND**-Moving On Up X

KKXX-FM-Bakersfield

(Squires/Dorco-MD)
★ **SPARKS**-I Predict 18-5
★ **PAUL McCARTNEY AND STEVE WONDER**-Ebony & Ivory 16-8
★ **ASIA**-Heat Of The Moment 17-12
★ **THE HUMAN LEAGUE**-Don't You Want Me 23-18
★ **TOTO**-Rosanna 28-20
● **.38 SPECIAL**-Caught Up In You
● **JUICE NEWTON**-Love's Been A Little Hard On Me
● **QUEEN**-Body Language B
● **SAMMY HAGAR**-Piece Of My Heart B
● **JOHN COUGAR**-Hurts So Good A
● **SHEENA EASTON**-When He Shines A
● **LOVERBOY**-When It's Over A
● **PAUL McCARTNEY AND STEVE WONDER**-Ebony & Ivory 10-4
● **FRANKIE AND THE KNOCKOUTS**-Without You X
● **DUKE JUPITER**-I'll Drink To You X
● **RICK SPRINGFIELD**-Calling All Girls X

KGGI-FM (99.1-FM)-Riverside

(Steve O'Neil-MD)
★ **PAUL McCARTNEY AND STEVE WONDER**-Ebony & Ivory 21-9
★ **TOTO**-Rosanna 26-17
★ **JUNIOR**-Mama Used To Say 13-6
● **THE HUMAN LEAGUE**-Don't You Want Me
● **THE CHARLIE DANIELS BAND**-Still In Saigon
● **ATLANTIC STARR**-Circles A
● **THE MOTELS**-Only The Lonely A
● **ALESSI**-Put Away Your Love A
● **RICHARD DIMPLES FIELDS**-If It Ain't One Thing It's Another B
● **SIMON AND GARFUNKEL**-Wake Up Little Susie X
● **QUEEN**-Body Language X
● **JOHN COUGAR**-Hurts So Good X
● **JIMMY HALL**-Fool For Your Love X
● **CHERI**-Murphy's Law X
● **DOONIE IRIS**-My Girl X
● **DAVID LASLEY**-If I Had My Wish Tonight X
● **DAN FOGELBERG**-Run For The Roses X
● **THE CARPENTERS**-Beechwood 4-5789 X

KFXM-AM-San Bernardino

(Janet McQueen-MD)
★ **PAUL McCARTNEY AND STEVE WONDER**-Ebony & Ivory 4-3
★ **TOTO**-Rosanna 16-11
★ **RICK SPRINGFIELD**-Don't Talk To Strangers 10-7
★ **ASIA**-Heat Of The Moment 29-20
★ **DOONIE IRIS**-My Girl 30-25
● **.38 SPECIAL**-Caught Up In You
● **SAMMY HAGAR**-Piece Of My Heart
● **JOAN JETT AND THE BLACKHEARTS**-Crimson And Clover B
● **SPARKS**-I Predict B
● **LOVERBOY**-When It's Over B
● **QUEEN**-Body Language X
● **HAUCIT ONE HUNDRED**-Love Plus One X
● **MISSING PERSONS**-Words X
● **DAVID BOWEN**-Cat People (Putting Out Fire) X
● **BOBBY CALDWELL**-Jamaica X
● **AC/DC**-For Those About To Rock X
● **THE MOTELS**-Only The Lonely X

KRQQ-FM-Tucson

(Zapalán/Hart-MD)
★ **VANGELIS**-Chariots Of Fire 1-1
★ **WILLIE NELSON**-Always On My Mind 11-2
★ **PAUL McCARTNEY AND STEVE WONDER**-Ebony & Ivory 9-4
★ **THE CHARLIE DANIELS BAND**-Still In Saigon 25-16
★ **QUARTERFLASH**-Right Kind Of Love 26-20
★ **GENESIS**-Man On The Corner B

● **RAY PARKER JR.**-The Other Woman B
● **TOTO**-Rosanna B
● **QUEEN**-Body Language A
● **JUICE NEWTON**-Love's Been A Little Hard On Me A
● **.38 SPECIAL**-Caught Up In You A
● **LITTLE RIVER BAND**-Man On Your Mind X
● **DOONIE IRIS**-My Girl X

KTCT-AM-Tucson

(Bobby Rivers-MD)
★ **ELTON JOHN**-Empty Garden 24-16
★ **SIMON AND GARFUNKEL**-Wake Up Little Susie 26-20
★ **T.G. SHEPPARD**-Finally 28-22
★ **GORDON LIGHTFOOT**-Baby Step Back 29-23
★ **DIANNE WARWICK AND JOHNNY MATHIS**-Friends In Love 30-24
● **CAROLE KING**-One To One
● **JUICE NEWTON**-Love's Been A Little Hard On Me
● **KARLA BONOFF**-Personality B
● **BERTIE HIGGINS**-Just Another Day In Paradise B
● **DON WILLIAMS**-Listen To The Radio X
● **RONNIE MILSAP**-Any Day Now X
● **DARYL HALL AND JOHN OATES**-Did It In A Minute X
● **DAVID LASLEY**-If I Had My Wish Tonight X
● **DIANA ROSS**-Work That Body X

Pacific Northwest Region

★ **PRIME MOVERS**
PAUL McCARTNEY AND STEVE WONDER-Ebony And Ivory (Columbia)
ELTON JOHN-Empty Garden (Geffen)
WILLIE NELSON-Always On My Mind (Columbia)

● **TOP ADD ONS**
RONNIE MILSAP-Any Day Now (RCA)
QUEEN-Body Language (Elektra)
.38 SPECIAL-Caught Up In You (A&M)

BREAKOUTS
JUICE NEWTON-Love's Been A Little Hard On Me (Capitol)

KFRC-AM-San Francisco

(Jim Peterson-MD)
● **CHARLENE**-I've Never Been To Me
● **ATLANTIC STARR**-Circles
● **TOTO**-Rosanna A
● **JOAN JETT AND THE BLACKHEARTS**-Crimson And Clover A
● **MIKE POST**-Theme From Magnum P.I. X
● **JOHN COUGAR**-Hurts So Good X
● **ROBERTA FLACK**-Making Love X
● **CHUBBY CHECKER**-Running X
● **DIANA ROSS**-Work That Body X
● **THE O'JAYS**-I Just Want To Satisfy X
● **GAMMA**-Right The First Time X

KEZR-AM-San Jose

(Bob Harlow-MD)
★ **RICK SPRINGFIELD**-Don't Talk To Strangers 3-1
★ **PAUL McCARTNEY AND STEVE WONDER**-Ebony & Ivory 6-3
★ **TOTO**-Rosanna 14-8
★ **AURORA**-Make Up Your Mind 23-12
★ **THE HUMAN LEAGUE**-Don't You Want Me 24-15
● **ROD STEWART**-How Long
● **JUICE NEWTON**-Love's Been A Little Hard On Me
● **QUEEN**-Body Language A
● **MIKE POST**-Theme From Magnum P.I. A
● **THE MOTELS**-Only The Lonely A
● **JOAN JETT AND THE BLACKHEARTS**-Crimson And Clover B
● **ALESSI**-Put Away Your Love B
● **LOVERBOY**-When It's Over B
● **JOHN COUGAR**-Hurts So Good B
● **T.G. SHEPPARD**-Finally X
● **RONNIE MILSAP**-Any Day Now X
● **RAINBOW**-Stone Cold X
● **SHEENA EASTON**-When He Shines X
● **ALDO NOVA**-Fantasy X
● **JIMMY HALL**-Fool For Your Love X
● **WAYLON AND WILLIE**-Just To Satisfy You X

KRLC-AM-Lewiston

(Steve MacKee-MD)
★ **WILLIE NELSON**-Always On My Mind 4-1
★ **ELTON JOHN**-Empty Garden 2-2
★ **PAUL McCARTNEY AND STEVE WONDER**-Ebony & Ivory 13-5
★ **WAYLON AND WILLIE**-Just To Satisfy You 5-3
★ **DAN FOGELBERG**-Run For The Roses 17-10
● **RONNIE MILSAP**-Any Day Now
● **JUICE NEWTON**-Love's Been A Little Hard On Me
● **JOHN SCHNEIDER**-Dreamin D
● **BERTIE HIGGINS**-Just Another Day In Paradise B
● **DON WILLIAMS**-Listen To The Radio B
● **STEVE WOODS**-Fly Away B
● **AL JARREAU**-Teach Me Tonight B
● **BARBARA MANDRELL**-Til You're Gone B
● **LEO SAYER**-Have You Ever Been In Love A
● **PATRICE RUSHEN**-Forget Me Not A
● **RICK SPRINGFIELD**-Don't Talk To Strangers X
● **MICKEY GILLEY**-Tears Of The Lonely X
● **LYNDA SEALS**-I'm Gonna Make You Love Me X
● **SMOKEY ROBINSON**-Old Fashioned Love X

KGW-AM-Portland

(Janice Wojniak-MD)
★ **PAUL DAVIS**-65 Love Affair 8-5
★ **PAUL McCARTNEY AND STEVE WONDER**-Ebony & Ivory 13-7
★ **WILLIE NELSON**-Always On My Mind 12-8
★ **SHEENA EASTON**-When He Shines 20-16
★ **BERTIE HIGGINS**-Key Largo 16-19
● **ROBERTA FLACK**-Making Love

KPLZ-FM-Seattle

(Jeff Ing-MD)
★ **THE BEATLES**-The Beatles Movie Medley 15-11
★ **PAUL McCARTNEY AND STEVE WONDER**-Ebony & Ivory 19-5
★ **CHARLENE**-I've Never Been To Me 17-13
★ **SIMON AND GARFUNKEL**-Wake Up Little Susie 22-15
★ **WAYLON AND WILLIE**-Just To Satisfy You 28-24
★ **T.G. SHEPPARD**-Finally B
★ **MANHATTAN TRANSFER**-Route 66 B

● **CAROLE KING**-One To One B
● **BERTIE HIGGINS**-Just Another Day In Paradise A
● **STEVE WONDER**-Fly Away A
● **RONNIE MILSAP**-Any Day Now A

KYYX-FM-Seattle

(Evin Ichijima-MD)
★ **PAUL McCARTNEY AND STEVE WONDER**-Ebony & Ivory 4-1
★ **LITTLE RIVER BAND**-Man On Your Mind 11-6
★ **ELTON JOHN**-Empty Garden 23-11
★ **THE HUMAN LEAGUE**-Don't You Want Me 14-9
★ **TOTO**-Rosanna 16-10
● **QUEEN**-Body Language
● **.38 SPECIAL**-Caught Up In You
● **JOHN COUGAR**-Hurts So Good B
● **THE POLICE**-Secret Journey B
● **SHEENA EASTON**-When He Shines B
● **THE MOTELS**-Only The Lonely A
● **SIMON AND GARFUNKEL**-Wake Up Little Susie A
● **ALDO NOVA**-Fantasy A
● **JOAN JETT AND THE BLACKHEARTS**-Crimson And Clover X
● **JIMMY HALL**-Fool For Your Love X
● **JOEL DIAMOND**-Super Strauss X
● **RAINBOW**-Stone Cold X
● **ABBA**-The Visitors X
● **SAMMY HAGAR**-Piece Of My Heart X
● **DAVID LASLEY**-If I Had My Wish Tonight X
● **DENECE WILLIAMS**-It's Gonna Take A Miracle X
● **KANSAS**-Playing The Game Tonight

KJRB-AM-Spokane

(Brian Gregory-MD)
★ **TOMMY TUTONE**-867-5309/Jenny 7-4
★ **PAUL McCARTNEY AND STEVE WONDER**-Ebony & Ivory 12-8
★ **DR. HOON**-Baby Makes Her Blue Jeans Talk 18-9
★ **ASIA**-Heat Of The Moment 21-10
★ **THE HUMAN LEAGUE**-Don't You Want Me 22-15
● **JOHN COUGAR**-Hurts So Good
● **JUICE NEWTON**-Love's Been A Little Hard On Me
● **RICK SPRINGFIELD**-Calling All Girls A
● **KARLA BONOFF**-Personality B
● **RONNIE MILSAP**-Any Day Now B
● **ALDO NOVA**-Fantasy X
● **JOAN JETT AND THE BLACKHEARTS**-Crimson And Clover X
● **THE POLICE**-Secret Journey X
● **QUEEN**-Body Language X
● **THE MOTELS**-Only The Lonely X
● **.38 SPECIAL**-Caught Up In You X
● **KANSAS**-Playing The Game Tonight

KCBN-AM-Reno

(Jim O'Neil-MD)
★ **PAUL McCARTNEY AND STEVE WONDER**-Ebony & Ivory 21-14
★ **ELTON JOHN**-Empty Garden 28-21
★ **DARYL HALL AND JOHN OATES**-Did It In A Minute 12-5
★ **THE HUMAN LEAGUE**-Don't You Want Me 15-10
★ **CHARLENE**-I've Never Been To Me 18-11
★ **JOAN JETT AND THE BLACKHEARTS**-Crimson And Clover B
● **QUEEN**-Body Language B
● **ROD STEWART**-How Long B
● **RONNIE MILSAP**-Any Day Now B
● **GENESIS**-Man On The Corner B
● **KARLA BONOFF**-Personality A
● **JOHN COUGAR**-Hurts So Good A
● **MELISSA MANCHESTER**-You Should Hear How She Talks A
● **.38 SPECIAL**-Caught Up In You A
● **THE FOUR TOPS**-Back To School A
● **GREG KINN**-Happy Man X

KSFM-FM-Sacramento

(Mark Preston-MD)
★ **TOOT TOM CLUB**-Genius Of Love 3-2
★ **PAUL McCARTNEY AND STEVE WONDER**-Ebony & Ivory 16-7
★ **KOOL AND THE GANG**-Get Down On It 6-5
★ **JOHN DENVER**-Shanghai Breezes 15-12
● **ATLANTIC STARR**-Circles 23-19
● **SIMON AND GARFUNKEL**-Wake Up Little Susie
● **THE HUMAN LEAGUE**-Don't You Want Me
● **ASIA**-Heat Of The Moment A
● **CHARLENE**-I've Never Been To Me B
● **WILLIE NELSON**-Always On My Mind B
● **LITTLE RIVER BAND**-Man On Your Mind B

KTAC-AM-Tacoma

(Bruce Cannon-MD)
★ **AL JARREAU**-Teach Me Tonight 8-4
★ **JOHN DENVER**-Shanghai Breezes 7-2
★ **PAUL DAVIS**-65 Love Affair 9-5
★ **CHARLENE**-I've Never Been To Me 11-6
★ **WILLIE NELSON**-Always On My Mind 14-10
★ **BERTIE HIGGINS**-Just Another Day In Paradise
★ **JUICE NEWTON**-Love's Been A Little Hard On Me
★ **WAYLON AND WILLIE**-Just To Satisfy You X
★ **STEVE WOODS**-Fly Away X
★ **MANHATTAN TRANSFER**-Route 66 X

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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (4/27/82)

Continued from page 23

- **KANSAS**—Playing The Game Tonight
- **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover
- **PAUL McCARTNEY**—Ballroom Dancing A
- **ASIA**—Sole Survivor X
- **JOHN COUGAR**—Hurts So Good X
- **GREG GUDRY**—Testify X
- **GAMMA**—Right The First Time X

WYYS-FM—Cincinnati

- **CHARLENE**—I've Never Been To Me 5-1
- **DAN FOGELBERG**—Run For The Roses 8-3
- **PAUL McCARTNEY AND STEVIE WONDER**—Ebony & Ivory 14-6
- **ROBERTA FLACK**—Making Love 11-7
- **WILLIE NELSON**—Always On My Mind 20-12
- **STARS ON**—Stars On 45 III
- **DARYL HALL AND JOHN OATES**—Did It In A Minute

WNCI-FM—Columbus

- **RICK SPRINGFIELD**—Don't Talk To Strangers 2-1
- **DARYL HALL AND JOHN OATES**—Did It In A Minute 4-2
- **PAUL McCARTNEY AND STEVIE WONDER**—Ebony And Ivory 9-5
- **DAN FOGELBERG**—Run For The Roses 15-10
- **ROBERTA FLACK**—Making Love 15-10
- **AL JARREAU**—Teach Me Tonight
- **BERTIE HIGGINS**—Just Another Day In Paradise
- **McGUFFEY LANE**—Fallin' Timber A
- **STARS ON**—Stars On 45 III (A Tribute To Stevie Wonder) X

WXGT-FM—Columbus

- **PAUL McCARTNEY AND STEVIE WONDER**—Ebony And Ivory 11-4
- **TOMMY TUTONE**—867-5309/Jenny 24-16
- **CHARLENE**—I've Never Been To Me 10-6
- **ELTON JOHN**—Empty Garden 16-12
- **FRANKIE AND THE KNOCKOUTS**—20-17
- **DAN FOGELBERG**—Run For The Roses
- **TOTO**—Rosanna
- **THE ROLLING STONES**—Hang Fire X
- **VAN HALEN**—Oh Pretty Women X
- **LOVERBOY**—When It's Over X
- **LITTLE RIVER BAND**—Man On Your Mind X
- **ASIA**—Heat Of The Moment X

WKUJ-FM—Louisville

- **RICK SPRINGFIELD**—Don't Talk To Strangers 5-3
- **SHEENA EASTON**—When He Shines 18-15
- **DAN FOGELBERG**—Run For The Roses 13-10
- **FRANKIE AND THE KNOCKOUTS**—24-20
- **THE BEATLES**—The Beatles Movie Medley 25-22
- **WILLIE NELSON**—Always On My Mind
- **CAROLE KING**—One To One X
- **LITTLE RIVER BAND**—Man On Your Mind X
- **SIMON AND GARFUNKEL**—Wake Up Little Susie X
- **TOTO**—Rosanna X
- **THE CARPENTERS**—Beechwood 4-5789 X

Southwest Region

★ PRIME MOVERS

- **RICK SPRINGFIELD**—Don't Talk To Strangers (RCA)

- **PAUL McCARTNEY AND STEVIE WONDER**—Ebony And Ivory (Columbia)

- **CHARLENE**—I've Never Been To Me (Motown)

● TOP ADD ONS

- **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover (Boardwalk)

- **SHEENA EASTON**—When He Shines (EMI-America)

- **ONIECE WILLIAMS**—It's Gonna Take A Miracle (ARC/Columbia)

● BREAKOUTS

- **KANSAS**—Playing The Game Tonight (Kirshner)

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

KVIL-FM—Dallas

- **JOHN DENVER**—Shanghai Breezes 3-1
- **CHARLENE**—I've Never Been To Me 6-4
- **DAN FOGELBERG**—Run For The Roses 11-8
- **PAUL McCARTNEY AND STEVIE WONDER**—Ebony & Ivory 15-12
- **DENECE WILLIAMS**—It's Gonna Take A Miracle
- **SHEENA EASTON**—When He Shines
- **DIORNE WARWICK AND JOHNNY MATHIS**—Friends In Love A
- **ELTON JOHN**—Empty Garden B
- **ROBERTA FLACK**—Making Love B

KEGL-FM—Ft. Worth

- **QUEEN**—Body Language A
- **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover A
- **JOHN COUGAR**—Hurts So Good A
- **38 SPECIAL**—Caught Up In You A
- **RICK SPRINGFIELD**—Christina A
- **KANSAS**—Playing The Game Tonight

KRLY-FM—Houston

- **SMOKEY ROBINSON**—Old Fashioned Love A
- **THE O'JAYS**—I Just Want To Satisfy A
- **DIORNE WARWICK AND JOHNNY MATHIS**—Friends In Love A
- **GAP BAND**—Early In The Morning A
- **JEFFREY OSBOURNE**—I Really Don't Need No Light A

WEZF-FM—New Orleans

- **RICK SPRINGFIELD**—Don't Talk To Strangers 3-1
- **TOMMY TUTONE**—867-5309/Jenny 4-3
- **RAY PARKER JR.**—The Other Woman 14-9
- **THE HUMAN LEAGUE**—Don't You Want Me 22-16
- **RICHARD DIMPLES FIELD**—If It Ain't One Thing It's Another 23-18
- **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover
- **SOFT CELL**—Tainted Love
- **KELLY MARIE**—Feels Like I'm In Love A
- **QUEEN**—Body Language B

WTIX-FM—New Orleans

- **RICK SPRINGFIELD**—Don't Talk To Strangers 2-1
- **PAUL McCARTNEY AND STEVIE WONDER**—Ebony And Ivory 13-5
- **LITTLE RIVER BAND**—Man On Your Mind 22-15
- **RICHARD DIMPLES FIELD**—If It Ain't One Thing It's Another 28-20
- **THE ROLLING STONES**—Hang Fire

- **JOHN COUGAR**—Hurts So Good
- **DAN FOGELBERG**—Run For The Roses B
- **ALESSI**—Put Away Your Love B
- **FRANKIE AND THE KNOCKOUTS**—Without You B
- **THE POLICE**—Secret Journey B
- **WAYLON AND WILLIE**—Just To Satisfy You B
- **PRISM**—Turn On Your Radar B
- **T.G. SHEPPARD**—Finally X
- **DIORNE WARWICK AND JOHNNY MATHIS**—Friends In Love X

KHFI-FM—Austin

- **PAUL McCARTNEY AND STEVIE WONDER**—Ebony And Ivory 4-3
- **CHARLENE**—I've Never Been To Me 15-12
- **WILLIE NELSON**—Always On My Mind 25-20
- **TOTO**—Rosanna 29-17
- **WILLIE NELSON**—Always On My Mind 25-20
- **ROD STEWART**—How Long B
- **SIMON AND GARFUNKEL**—Wake Up Little Susie B
- **DAVID LASLEY**—If I Had My Wish Tonight B
- **JUICE NEWTON**—Love's Been A Little Hard On Me A
- **THE FOUR TOPS**—Back To School Again A
- **ASIA**—Heat Of The Moment A
- **THE MOTELS**—Only The Lonely A
- **BERTIE HIGGINS**—Just Another Day In Paradise A
- **THE CARLS**—Since You're Gone X
- **JOHN COUGAR**—Hurts So Good X
- **POINT BLANK**—Let Her Go X
- **WAYLON AND WILLIE**—Just To Satisfy You X
- **STEVIE WOODS**—Fly Away X
- **QUEEN**—Body Language X
- **JOE KING CARASCO AND THE CLOWNS**—Want To Get That Feeling X

KLUV-FM—Dallas

- **PAUL McCARTNEY AND STEVIE WONDER**—Ebony And Ivory 9-3
- **GREG GUDRY**—Goin' Down 16-11
- **GORDON LIGHTFOOT**—Baby Step Back 18-15
- **THE CARPENTERS**—Beechwood 4-5789 20-16
- **EDDIE RABBITT**—I Don't Know Where To Start 22-18
- **SIMON AND GARFUNKEL**—Wake Up Little Susie A
- **BERTIE HIGGINS**—Just Another Day In Paradise A
- **ALABAMA**—Love In The First Degree A
- **CAROLE KING**—One To One A
- **KARLA BONOFF**—Personally A

KFMK-FM—Houston

- **PAUL DAVIS**—65 Love Affair 13-9
- **PAUL McCARTNEY AND STEVIE WONDER**—Ebony And Ivory 25-12
- **DAN FOGELBERG**—Run For The Roses 21-15
- **STARS ON**—Stars On 45 III (A Tribute To Stevie Wonder) 19-17
- **WAYLON AND WILLIE**—Just To Satisfy You
- **RONNIE MILSAP**—Any Day Now

WQUE-FM—New Orleans

- **WILLIE NELSON**—Always On My Mind 3-1
- **DARYL HALL AND JOHN OATES**—Did It In A Minute 8-4
- **RICK SPRINGFIELD**—Don't Talk To Strangers 9-6
- **RAY PARKER JR.**—The Other Woman 20-12
- **EDDIE RABBITT**—I Don't Know Where To Start 24-18
- **STARS ON**—Stars On 45 III
- **KARLA BONOFF**—Personally B
- **DONNIE IRIS**—My Girl B
- **ALESSI**—Put Away Your Love B
- **MIKE POST**—Theme From Magnum P.I. X

KOFM-FM—Oklahoma City

- **VANGELIS**—Chariots Of Fire 1-1
- **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 2-2
- **PAUL McCARTNEY AND STEVIE WONDER**—Ebony & Ivory 10-3
- **SISTER SLEDGE**—My Guy 6-4
- **JOHN DENVER**—Shanghai Breezes 11-8
- **TOTO**—Rosanna
- **SIMON AND GARFUNKEL**—Wake Up Little Susie B
- **EDDIE RABBITT**—I Don't Know Where To Start A
- **DONNIE IRIS**—My Girl A
- **RONNIE MILSAP**—Any Day Now A
- **DAVID LASLEY**—If I Had My Wish Tonight A
- **FRANKIE AND THE KNOCKOUTS**—Without You A

WFMF-FM—Baton Rouge

- **RICK SPRINGFIELD**—Don't Talk To Strangers 1-1
- **RAY PARKER JR.**—The Other Woman 6-2
- **THE HUMAN LEAGUE**—Don't You Want Me 19-14
- **WILLIE NELSON**—Always On My Mind 28-21
- **ASIA**—Heat Of The Moment 29-24
- **TOTO**—Rosanna
- **SIMON AND GARFUNKEL**—Wake Up Little Susie
- **TOMMY TUTONE**—867-5309/Jenny A
- **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover A
- **RONNIE MILSAP**—Any Day Now A
- **T.G. SHEPPARD**—Only One You X

KINT-FM—El Paso

- **RICK SPRINGFIELD**—Don't Talk To Strangers 1-1
- **PAUL McCARTNEY AND STEVIE WONDER**—Ebony & Ivory 4-2
- **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover 22-10
- **LOVERBOY**—When It's Over 19-11
- **QUEEN**—Body Language 23-18
- **ASIA**—Heat Of The Moment
- **38 SPECIAL**—Caught Up In You
- **CAROLE KING**—One To One A
- **THE MOTELS**—Only The Lonely A
- **SIMON AND GARFUNKEL**—Wake Up Little Susie B
- **T.G. SHEPPARD**—Finally B
- **ABBA**—The Visitors B
- **ROBERTA FLACK**—Making Love B
- **JOHN COUGAR**—Hurts So Good X
- **RAINBOW**—Stone Cold X
- **PRISM**—Turn On Your Radar X
- **RICHARD DIMPLES FIELDS**—If It Ain't One Thing It's Another X
- **SHEILA**—Runner X
- **DENECE WILLIAMS**—It's Gonna Take A Miracle X
- **GENESIS**—Man On The Corner X
- **SMOKEY ROBINSON**—Old Fashioned Love X

KILE-FM—Galveston

- **RICK SPRINGFIELD**—Don't Talk To Strangers 3-1
- **THE GO GO'S**—We Got The Beat 2-2
- **PAUL McCARTNEY AND STEVIE WONDER**—Ebony & Ivory 14-9
- **BARRY MANLOW**—Let's Hang On 27-19
- **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover 34-24
- **JUICE NEWTON**—Love's Been A Little Hard On Me
- **ROD STEWART**—How Long
- **QUEEN**—Body Language A
- **RONNIE MILSAP**—Any Day Now A
- **RICHARD DIMPLES FIELDS**—If It Ain't One Thing It's Another A
- **GENESIS**—Man On The Corner A
- **TROOPER**—Only A Fool X
- **ELTON JOHN**—Empty Garden X
- **RAINBOW**—Stone Cold X
- **SHEILA**—Runner X

KVOL-AM—Lafayette

- **PAUL DAVIS**—65 Love Affair 2-1
- **DARYL HALL AND JOHN OATES**—Did It In A Minute 5-3
- **CHARLENE**—I've Never Been To Me 4-4
- **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover 25-20
- **ABBA**—The Visitors 29-22
- **TOTO**—Rosanna
- **KANSAS**—Playing The Game Tonight
- **FOUR TOPS**—Back To School Again A
- **ROD STEWART**—How Long A
- **38 SPECIAL**—Caught Up In You A
- **ASIA**—Heat Of The Moment A
- **MIKE POST**—Theme From Magnum P.I. X
- **THE MOTELS**—Only The Lonely X
- **QUEEN**—Body Language X
- **ALESSI**—Put Away Your Love X
- **JOHN COUGAR**—Hurts So Good X
- **BILLY KIRKLAND**—Video Game Maniac X
- **BERTIE HIGGINS**—Just Another Day In Paradise X
- **GENESIS**—Man On The Corner X
- **AL JARREAU**—Teach Me Tonight X
- **JIMMY HALL**—Fool For Your Love X
- **SIMON AND GARFUNKEL**—Wake Up Little Susie X
- **BOBBY CALDWELL**—Jamaica X
- **POINT BLANK**—I'll Let Her Go X

KTSA-AM—San Antonio

- **RICK SPRINGFIELD**—Don't Talk To Strangers 5-1
- **VANGELIS**—Chariots Of Fire 10-4
- **THE OAK RIDGE BOYS**—Bobbie Sue 14-11
- **PAUL McCARTNEY AND STEVIE WONDER**—Ebony & Ivory 17-13
- **RAY PARKER JR.**—The Other Woman 30-26
- **WILLIE NELSON**—Always On My Mind
- **THE CHARLIE DANIELS BAND**—Still In Saigon A
- **GREG GUDRY**—Goin' Down X

Midwest Region

★ PRIME MOVERS

- **PAUL McCARTNEY AND STEVIE WONDER**—Ebony And Ivory (Columbia)

- **PAUL DAVIS**—65 Love Affair (Arista)

- **THE BEATLES**—The Beatles Movie Medley (Capitol)

● TOP ADD ONS

- **ROBERTA FLACK**—Making Love (Atlantic)

- **TOTO**—Rosanna (Columbia)

- **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover (Boardwalk)

● BREAKOUTS

- **TEDDY PENDERGRASS**—Nine Times Out Of Ten (Philadelphia International)

- **KANSAS**—Playing The Game Tonight (Kirshner)

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

WLS-AM—Chicago

- **PAUL McCARTNEY AND STEVIE WONDER**—Ebony And Ivory 10-3
- **PAUL DAVIS**—65 Love Affair 25-14
- **FRANKIE AND THE KNOCKOUTS**—Without You 42
- **CHARLENE**—I've Never Been To Me
- **BRYAN ADAMS**—Lonely Nights X
- **DONNIE IRIS**—My Girl X
- **TOTO**—Rosanna A

WLS-FM—Chicago

- **PAUL McCARTNEY AND STEVIE WONDER**—Ebony And Ivory 10-3
- **THE HUMAN LEAGUE**—Don't You Want Me 35-21
- **ASIA**—Heat Of The Moment 27
- **THE CHARLIE DANIELS BAND**—Still In Saigon 43-28
- **TOTO**—Rosanna A
- **THE MOTELS**—Only The Lonely A
- **BRYAN ADAMS**—Lonely Nights X
- **DONNIE IRIS**—My Girl X
- **TRUMPH**—Say Goodbye X

WZUU-FM—Milwaukee

- **SIMON AND GARFUNKEL**—Wake Up Little Susie
- **ELTON JOHN**—Empty Garden
- **EDDIE RABBITT**—I Don't Know Where To Start

KDWB-AM—Minneapolis

- **PAUL DAVIS**—65 Love Affair 3-1
- **GREG GUDRY**—Goin' Down 10-6
- **PAUL McCARTNEY AND STEVIE WONDER**—Ebony And Ivory 12-9
- **THE BEATLES**—The Beatles Movie Medley 15-13
- **LITTLE RIVER BAND**—Man On Your Mind 22-20
- **EDDIE RABBITT**—I Don't Know Where To Start
- **TOTO**—Rosanna
- **NEIL DIAMOND**—On The Way To The Sky X
- **DIORNE WARWICK AND JOHNNY MATHIS**—Friends In Love X
- **DONNIE IRIS**—My Girl X
- **THE MOTELS**—Only The Lonely X

KSLQ-FM—St. Louis

- **VANGELIS**—Chariots Of Fire 1-1
- **BERTIE HIGGINS**—Key Largo 2-2
- **DARYL HALL AND JOHN OATES**—Did It In A Minute 15-10
- **BILLY JOEL**—She's Got A Way 24-26
- **FOREIGNER**—Waiting For A Girl Like You 25-27
- **ROBERTA FLACK**—Making Love
- **RAY PARKER JR.**—The Other Woman
- **DONNIE IRIS**—My Girl A
- **ASIA**—Heat Of The Moment B
- **THE HUMAN LEAGUE**—Don't You Want Me B
- **FRANKIE AND THE KNOCKOUTS**—Without You B
- **THE J. GEILS BAND**—Freeze-Frame B
- **TOTO**—Rosanna B
- **THE CHARLIE DANIELS BAND**—Still In Saigon X

KS-95 (KSTP-FM)—St. Paul

- **PAUL McCARTNEY AND STEVIE WONDER**—Ebony And Ivory 3-1
- **THE BEATLES**—The Beatles Movie Medley 7-5
- **RICK SPRINGFIELD**—Don't Talk To Strangers 16-8
- **DAN FOGELBERG**—Run For The Roses 20-12
- **SHEENA EASTON**—When He Shines
- **STARS ON**—Stars On 45 III
- **ELTON JOHN**—Empty Garden B
- **LITTLE RIVER BAND**—Man On Your Mind X
- **THE J. GEILS BAND**—Freeze-Frame X
- **BARRY MANLOW**—Let's Hang On X
- **RICHY LITTLE**—The Big Game X

WIKS-FM—Indianapolis

- **LOVERBOY**—Take Me To The Top 6-4
- **GENESIS**—Man On The Corner 9-6
- **GREG GUDRY**—Goin' Down 11-9
- **DARYL HALL AND JOHN OATES**—Did It In A Minute 12-10
- **TOMMY TUTONE**—867-5309/Jenny 13-11
- **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover
- **ALDO NOVA**—Fantasy
- **DAN FOGELBERG**—Run For The Roses B
- **TOTO**—Rosanna B
- **LITTLE RIVER BAND**—Man On Your Mind B
- **THE HUMAN LEAGUE**—Don't You Want Me B
- **THE CARLS**—Since You're Gone B
- **38 SPECIAL**—Caught Up In You B
- **CHUBBY CHECKER**—Harder Than Diamond A
- **KANSAS**—Playing The Game Tonight
- **ELTON JOHN**—Empty Garden X
- **RAINBOW**—Stone Cold X

KBEQ-FM—Kansas City

- **THE BEATLES**—The Beatles Movie Medley 12-7
- **RAY PARKER JR.**—The Other Woman
- **PAUL McCARTNEY AND STEVIE WONDER**—Ebony And Ivory 15-10
- **THE GO GO'S**—We Got The Beat 16-13
- **CHARLENE**—I've Never Been To Me 18-15
- **DAN FOGELBERG**—Run For The Roses
- **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover
- **MIKE POST**—Theme From Magnum P.I. B
- **KARLA BONOFF**—Personally B
- **JOHN COUGAR**—Hurts So Good A
- **DONNIE IRIS**—My Girl A
- **KANSAS**—Playing The Game Tonight
- **JUICE NEWTON**—Love's Been A Little Hard On Me A
- **38 SPECIAL**—Caught Up In You A
- **QUEEN**—Body Language A

WISM-AM—Madison

- **PAUL McCARTNEY AND STEVIE WONDER**—Ebony And Ivory 7-2
- **LITTLE RIVER BAND**—Man On Your Mind 12-7
- **CHILLWACK**—I Believe 18-12
- **CAROLE KING**—One To One 29-18
- **BERTIE HIGGINS**—Just Another Day In Paradise 30-19
- **ABBA**—The Visitors
- **TEDDY PENDERGRASS**—Nine Times Out Of Ten
- **TOTO**—Rosanna B
- **SHEENA EASTON**—When He Shines B
- **ALESSI**—Put Away Your Love B
- **LARRY LEE**—Don't Talk B
- **STEVIE WOODS**—Fly Away A
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Radio Specials

A weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate local stations have option of broadcast time and dates.

May 3, Canadian Rock, Continuous History of Rock'n'Roll, Rolling Stone Productions, one hour.

May 3, Ronnie McDowell, Country Closeup, Narwood Productions, one hour.

May 3, Johnnie Ray, Music Makers, Narwood Productions, one hour.

May 3, Joe Perry Project, Captured Live, RKO Two, one hour.

May 3, George Benson, The Hot Ones, RKO One, one hour.

May 3, Sammy Hagar, Inner-View, Inner-View Network, one hour.

May 7-9, Daryl Hall & John Oates, Dick Clark's Rock Roll And Remember, United Stations, four hours.

May 7, Sister Sledge, Off the Record Special, Westwood One, one hour.

May 7, Doug Kershaw, Live From Gilley's, Westwood One, one hour.

May 7, Bryan Adams, U2, In Concert, Westwood One, one hour.

May 7, Spinners, Budweiser Concert Hour, Westwood One, one hour.

May 7, Rock Year 1970, The Rock Years: Portrait of an Era, Westwood One, one hour.

May 7, Z.Z. Top, Off The Record, Westwood One, one hour.

May 8-30, Gene Watson, Country News Special Of The Month, Country News Network, one hour.

May 8, Bobby Bare, Silver Eagle, ABC Entertainment, one hour.

May 8, Les McCann, Ernie Watts, Abe Labriell, Charles Moore, Jazz Alive, NPR, two hours.

May 8, Tammy Wynette, Country Sessions, NBC, one hour.

May 9, Eric Clapton, part one, BBC Rock Hour, London Wavelength, one hour.

May 15, Con Hunley and Gary Morris, Silver Eagle, ABC Entertainment, one hour.

May 10, the Doors Profile, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

May 10, Joan Jett, Rockline, Global Satellite Network, 90 minutes.

May 10, Jo Stafford and Paul Weston, Music Makers, Narwood Productions, one hour.

May 10, Brenda Lee, Country Closeup, Narwood Productions, one hour.

May 10, The Blasters, Inner-View, Inner-View Network, one hour.

May 10, LeRoux, Captured Live, RKO Two, one hour.

May 10-11, Gordon Lightfoot, Musicstars, RKO Two, one hour.

May 14, Asia, Off The Record, Westwood One, one hour.

May 14-16, Dion and the Belmonts, Dick Clark's Rock Roll And Remember, United Stations, four hours.

May 14-16, Quincy Jones, part one, Special Edition, Westwood One, one hour.

May 14-16, Razy Bailey, Live From Gilley's, Westwood One, one hour.

May 14-16, Rock Year 1971, The Rock Years: Portrait Of An Era, Westwood One, one hour.

May 14-16, Keith Moon, Rock & Roll Never Forgets, Westwood One, one hour.

May 15, Chet Atkins, Country Sessions, NBC, one hour.

May 15, Dollar Brand, Miriam Makeba, the Latin Percussion Jazz Ensemble, Jazz Alive, NPR, two hours.

May 15, Daryl Hall & John Oates, On Stage Tonight, CBS RadioRadio, 90 minutes.

May 15, Daryl Hall & John Oates, England Dan & John Ford Coley, Seals & Crofts, Dynamic Duos, Mutual, three hours.

May 16, Eric Clapton, part two, BBC Rock Hour, London Wavelength, one hour.

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

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

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

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

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

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

Pro-Motions KMEL Has A Ball

NEW YORK—KMEL-FM San Francisco helped to revive a grand old city tradition last month through its promotion of the Black and White Ball. The event, once popular in the 1960s, drew 4,000 people to the San Francisco Performing Arts Center on April 23 in a benefit for the San Francisco Symphony.

Abby Goldman, the station's news director, explains that the Symphony board tried to reach out to the different segments of the Bay Area's music community. So while the Symphony, under the direction of conductor Edo De Waart, performed across the street at City Hall, an assortment of rock, dance, and jazz bands gigged simultaneously at the Center. Artists included Jefferson Starship, Boz Scaggs, Greg Kihn, Pablo Cruise, the Tubes, members of Journey, the Duke Ellington Orchestra, Harry James and his Big Band, and Tex Benecke and the Glen Miller Orchestra, among others.

Tickets were priced at \$100. A limited number of \$50 tickets were available to persons aged 21-29. About 440 people paid \$250 each for a pre-ball dinner. They were still counting the proceeds last week, but it is known that the Symphony needs about \$2 million a year to get by, according to Goldman.

★ ★ ★

WPLJ-FM jocks are on a tour of New York metropolitan area record shops with a series of in-store promotions. Jim Kerr, Pat St. John, Jimmy Fink and Marc Coppola have been making stops at Record Town, Record World, Sam Goody and Harmony Hut locations in New York and New Jersey giving out autographs, souvenirs and concert tickets. Debra Stein, WPLJ staffer, who has been coordinating these activities, says the visit boosted sales so much at the Record Town shop in Woodbridge, N.J. that all Journey stock was cleaned out of the store even though no albums were on sale. The DJs move on to Manhattan Friday (8) for the grand opening of the new Record Explosion store.

BROADCAST REVIEW

'Dynamic Duos' On Target

Dynamic Duos: Daryl Hall & John Oates; England Dan & John Ford Coley; Seals & Crofts; Mutual Broadcasting, three hours, May 15.

NEW YORK—With two Hall & Oates specials falling in the same week and another one recently concluded, it will be interesting to see how many extra listeners will be drawn to this show, which features the hot RCA team along with two duos who are no longer actively recording together—Seals & Crofts and England Dan & John Ford Coley.

The three-hour special, the first joint venture between Mutual and Osmond Enterprises, devotes an hour apiece to each duo. The show kicks off with Hall & Oates' "I Can't Go For That," then homes in on Seals & Crofts' 28-year partnership, which ended amicably in 1980. Seven of their hits are played in their entirety, including "Summer Breeze," "I'll Play For You" and "Hummingbird." Much of the chatter with MC M.G. Kelly deals with the pair's commitment to the Ba'hai faith.

About 10 tunes are covered dur-

ing the May 2 concert by the Beach Boys at San Diego's Jack Murphy Stadium to the tune of \$250,000. The promotion, "Baseball . . . Beach Boys . . . and B-100," invites listeners to watch the Padres tackle the Philadelphia Phillies prior to the concert. Tickets are \$6.50. Another San Diego station, KOGO-AM, is giving away over \$1 million in prizes in conjunction with the first anniversary of the station's change to its "Radio Magazine" format. Over 200,000 homes in San Diego county received notice of the anniversary sweepstakes; a listener has 15 minutes to claim his prize if his number is called. The goodies include trips, diamonds, video games, and solid gold medallions which the station refers to as KOGOrand, weighing in at 1.46 ounces.

★ ★ ★

Ticket t's: "We're a strange animal," says Kelly Burke, program director of WBZI-FM Dayton, which gave away 40 pairs of tickets to Con Hunley's show last month at the Dixie Electric Company in Dayton. "We like to sit around and think up weird things." There's nothing strange about ticket giveaways, of course, except that Burke thought it would be fun to enlarge the tickets and print them on t-shirts.

Newhouse Negotiating Sale Of WTPA-FM

HARRISBURG, Pa.—Newhouse Broadcasting Corp. has informed the staff at its WTPA-FM here that it is in negotiation with an unnamed purchaser of the station.

WTPA employees were told that the intended purchaser would be a company with experience in the radio field. One of the stipulations of the sale would be the continuance of present employment practices and policies, the Newhouse management said.

ing the England Dan & John Ford Coley segment in the middle of the show, including a couple of their individual efforts since they split in the late '70s. Songwriter Randy Goodrum tells a humorous anecdote about the genesis of "It's Sad To Belong To," and manager Susan Joseph offers some insight into the duo's popularity.

Hall & Oates, who have scored three chart-toppers since 1981, come to the fore during the final hour of the show. Interspersed between eight of their hits, the pair relates how they met in a freight elevator; their dry commercial period between "Rich Girl" and "How Does It Feel To Be Back"; and their successful writing collaborations with Janet Allen and her sister Sarah, for whom the song "Sarah Smile" was written.

But despite their success, Hall & Oates come across as unaffected, especially in the telling of how they were forced to ride to their hotel in the back of a pickup truck when "Private Eyes" was No. 1.

ROBYN WELLS

Aylward Sets Series Of Mail-Order LPs

• Continued from page 9

Aylward began doing that seven years ago and at first ran into some resistance from Marlin Taylor, president of Bonneville Broadcasting System, which supplies the beautiful music tapes to the Bonneville-owned station.

But today, the addition of foreground music to beautiful is becoming widely accepted (Billboard, April 10). Aylward, noticing that he was getting increasing calls on where listeners could obtain this Perry Como disk or that Ames Bros. record, figured he "could make a buck on this."

He contacted RCA Records with the idea of putting Jim Aylward packages into retail stores, but he found little interest. He did get enthusiasm from the Special Products division, so "we're doing it as a record club."

Aylward, who has authored two children's books, is promoting the club much like he's done with his books. He has a publicist who has se-

cured phone interviews for him with more than 25 stations across the country, he's secured an interview in the national rural newspaper "Grit," and he's been interviewed on the WOR-TV New York "Joe Franklin Show," National Public Radio, the Associated Press broadcast wire and the syndicated Helen Hall radio show.

Aylward says that the records "to some degree duplicate what we do on the show" on WRFM. "But we do also use artists that we couldn't use on the WRFM format, such as Fats Waller."

Explaining the format of his morning show, Aylward says "I use the Bonneville tapes very little." These tapes offer three instrumentals and one vocal, with the vocal usually a cover of the original hit record. "I play one best instrumental from the tapes and two vocals of my own," Aylward says. Aylward sees a movement in beautiful music to a foreground sound and reasons "we have to change with the times."

Out Of The Box HOT 100/AC

COLUMBUS, Ga.—"I hate to sound like Dick Clark," says WCGQ-FM music director Bob Raleigh, "but Toto's new single 'Rosanna' has a strong beat, good lyrics and an abundance of hooks." He says the Columbia single could be the group's finest record to date, adding that "It certainly caught me the first time I heard it." His other favorites are "Don't You Want Me" by the Human League (A&M) and "Any Day Now" by Ronnie Milsap (RCA). "Don't You Want Me" sounds a lot like the Go-Go's meet the Moody Blues. We tried it on a test basis and males and females responded strongly. It's good clean music." Commenting on the Milsap record, Raleigh says that while he's not big on remakes, "Ronnie brings a real touch of class to a classic song. I hope he has a huge hit with it."

AOR

CHICAGO—"Caught Up In You" is "a smash," says WLUP-FM music director Sky Daniels, speaking of the debut single from 38 Special's forthcoming LP, "Special Forces" (A&M). "It sounds somewhat like their last two hits, but the harmonies are more polished and the arrangement is definitely mass appeal. I see it breaking out of AOR and crossing pop with potential top 10 impact. This one has the goods." He notes that Van Halen's version of the Motown classic, "Dancing In The Street," is a "natural" follow-up to their reading of Roy Orbison's "(Oh) Pretty Woman." "Eddie Van Halen does a great job of fusing heavy metal guitar with an r&b feel. It should catch with both heavy metal and dance audiences." Finally, Daniels says he's "keeping his fingers crossed" that the Motels score with their new Capitol LP, "All Four One." "I've been a big supporter from day one, and I think other AOR programmers are finally coming around, too. They have a rare quality—intelligence. Personally, I think the cut 'Art Fails' is a good potential single, but 'Mission of Mercy' has a harder sound for programmers to work with."

BLACK/URBAN

PHILADELPHIA—As a self-described "O'Jays freak," WDAS-FM program/music director Joe Tamburro says he's enchanted with the track "Your Body's Here With Me" from the group's latest LP, "My Favorite Person" (PIR). "It's a good midday record with a strong story," he says of the Bunny and Gilbert Sigler composition. "It reminds me of the 'Me and Mrs. Jones' lyric in that he knows she's here but wishes she was someplace else.' A lot of people are in places they wish they weren't, and I try and find records that relate to everyday living." He also likes "Don't Stop Your Love" by Booker T. Jones (A&M). "There's a void for the Barry White-Isaac Hayes sound and this is as close as you can get. When I play the record, people think it's one of the two. The production by Michael Stokes has a lot of drive." Tamburro's killer picks for the week? "I Don't Need No Light" by Jeffrey Osborne (A&M)—"a good song, a great record"—and "Keep On" by D Train (Prelude)—"exciting, summery, light."

COUNTRY

JEROME, Idaho—KART-AM music director Larry Hunter thinks that Conway Twitty's remake of the Pointer Sisters' "Slow Hand" (MCA) will make it to the top of the country charts. "It's a rather nice compliment to the Pointers," he says. "Conway smooths out the pop edges with his own country flavor, and it sold me immediately." He also feels strongly about "I Think About Your Lovin'" by the Osmonds (Elektra). "The fact that they're natives to the Inner Mountain region is nice, but this is a great country song and the response has been excellent so far. The harmonies remind me of something the Oak Ridge Boys or Statler Bros. might do, and there's a definite gospel tempo. The simplicity makes it happen." Hunter adds that Charley Pride's new RCA single, "I Don't Think She's In Love Anymore," should do extremely well for the singer. "When the guy finally realizes his girl doesn't love him anymore, it's too late to do anything about it. That's certainly easy enough to identify with, but then that's typical for Charley Pride." LEO SACKS

Based on station playlists through Tuesday (4/27/82)

Continued from page 24

- LEO SAYER—Have You Ever Been In Love A
- QUEEN—Body Language A
- TOTO—Rosanna X
- RAINBOW—Stone Cold X
- THE JOHN HALL BAND—You Sure Fooled Me X
- 38 SPECIAL—Caught Up In You X
- ROD STEWART—How Long X
- THE MOTELS—Only The Lonely X
- GORDON LIGHTFOOT—Baby Step Back X
- MARTIN BRILEY—I Don't Feel Better X
- ALDO NOVA—Fantasy X
- PRISM—Turn On Your Radar X
- DAVID LASLEY—If I Had My Wish Tonight X
- DR. HOON—Baby Makes Her Blue Jeans Talk X
- GAMMA—Right The First Time X
- SHOOTING STAR—Hollywood X
- A TASTE OF HONEY—I'll Try Something New X

WTSN-AM—Dover

- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 20-14
- LITTLE RIVER BAND—Man On Your Mind 24-20
- JOHN DENVER—Shanghai Breezes 8-5
- ELTON JOHN—Empty Garden 15-11
- ROBERTA FLACK—Making Love 18-13
- QUEEN—Body Language
- BERTIE HIGGINS—Just Another Day In Paradise
- JOHN COUGAR—Hurts So Good A
- THE MOTELS—Only The Lonely A
- TOTO—Rosanna A
- DONNIE IRIS & JOHNNY MATHIS—Friends In Love A
- DERNECE WILLIAMS—It's Gonna Take A Miracle X
- THE CHARLIE DANIELS BAND—Still In Saigon X
- JUCE NEWTON—Love's Been A Little Hard On Me A

WAEA-AM (13 FEA)—Manchester

- STEVIE NICKS—Edge Of Seventeen 14-10
- THE ROLLING STONES—Hang Fire 16-11
- LITTLE RIVER BAND—Man On Your Mind 17-12
- DAN FOGELBERG—Run For The Roses 21-13
- THE HUMAN LEAGUE—Don't You Want Me 23-16
- 38 SPECIAL—Caught Up In You
- JUCE NEWTON—Love's Been A Little Hard On Me
- WILLIE NELSON—Always On My Mind B
- JOHN COUGAR—Hurts So Good B
- ROD STEWART—How Long B
- DIANA ROSS—Work That Body X
- SHEENA EASTON—When He Shines X
- DONNIE IRIS & JOHNNY MATHIS—Friends In Love X
- THE MOTELS—Only The Lonely X
- FRANKIE AND THE KNOCKOUTS—Without You X
- PRISM—Turn On Your Radar X

WHEB-FM—Portsmouth

- RICK SPRINGFIELD—Don't Talk To Strangers 1-1
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 6-3
- PAUL DAVIS—65 Love Affair 3-2
- CHARLENE—I've Never Been To Me 10-5
- DAN FOGELBERG—Run For The Roses 17-10
- DONNIE IRIS—My Girl
- BERTIE HIGGINS—Another Day In Paradise
- LITTLE RIVER BAND—Man On Your Mind B
- MIKE POST—Theme From Magnum P.I. B
- SIMON AND GARFUNKEL—Wake Up Little Susie B
- JOHN DENVER—Shanghai Breezes X
- ROBERTA FLACK—Making Love X
- THE GO-GO'S—We Got The Beat X
- DIANA ROSS—Work That Body X

WPST-FM—Trenton

- PAUL McCARTNEY & STEVIE WONDER—Ebony And Ivory 12-2
- ASA—Heat Of The Moment 16-8
- TOTO—Rosanna 25-21
- THE MOTELS—Only The Lonely
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover B
- 38 SPECIAL—Caught Up In You B
- JOURNEY—Still They Ride A
- QUEEN—Body Language A
- PRIME MOVERS
- PAUL McCARTNEY & STEVIE WONDER—Ebony And Ivory (Columbia)
- DARYL HALL AND JOHN OATES—Did It In A Minute (RCA)
- TOMMY TUTONE—867-5309/Jenny (Columbia)
- TOP ADD ONS
- QUEEN—Body Language (Elektra)
- BERTIE HIGGINS—Just Another Day In Paradise (Kat Family)
- SPARKS—I Predict (Atlantic)
- BREAKOUTS
- KANSAS—Playing The Game Tonight (Kirshner)
- JUCE NEWTON—Love's Been A Little Hard On Me (Capitol)

Mid-Atlantic Region

- PRIME MOVERS
- PAUL McCARTNEY & STEVIE WONDER—Ebony And Ivory (Columbia)
- DARYL HALL AND JOHN OATES—Did It In A Minute (RCA)
- TOMMY TUTONE—867-5309/Jenny (Columbia)
- TOP ADD ONS
- QUEEN—Body Language (Elektra)
- BERTIE HIGGINS—Just Another Day In Paradise (Kat Family)
- SPARKS—I Predict (Atlantic)
- BREAKOUTS
- KANSAS—Playing The Game Tonight (Kirshner)
- JUCE NEWTON—Love's Been A Little Hard On Me (Capitol)

WCAU-FM—Philadelphia

- ELTON JOHN—Empty Garden 40-24
- DARYL HALL AND JOHN OATES—Did It In A Minute 43-25
- THE WAITRESSES—I Know What Boys Like 45-33
- RAY PARKER JR.—The Other Woman 49-34
- SIMON AND GARFUNKEL—Wake Up Little Susie 47-36
- ASA—Heat Of The Moment
- PATRICE RUSHEN—Forget Me Not
- ATLANTIC STARR—Circles A
- BARRY MANLOW—Let's Hang On A
- SHEENA EASTON—When He Shines A
- WPGC-FM—Washington, DC
- RAY PARKER JR.—The Other Woman 3-1
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 11-7

- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 20-11
- ASA—Heat Of The Moment 26-18
- TOMMY TUTONE—867-5309/Jenny 29-22
- QUEEN—Body Language
- WILLIE NELSON—Always On My Mind
- JUCE NEWTON—Love's Been A Little Hard On Me A
- JOHN DENVER—Shanghai Breezes A
- ROBERTA FLACK—Making Love A
- SIMON AND GARFUNKEL—Wake Up Little Susie B
- T.G. SHEPPARD—Finally X
- DAN FOGELBERG—Run For The Roses X
- LITTLE RIVER BAND—Man On Your Mind X

WCAO-AM—Baltimore

- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 15-5
- DARYL HALL AND JOHN OATES—Did It In A Minute 21-11
- WILLIE NELSON—Always On My Mind 8-3
- GREG GUDRY—Going Down 11-7
- STARS ON—Stars On 45 III (A Tribute To Stevie Wonder) 20-14
- BERTIE HIGGINS—Just Another Day In Paradise
- CAROLE KING—One To One B
- DERNECE WILLIAMS—It's Gonna Take A Miracle B
- ROBIE HILSAP—Any Day Now B
- T.G. SHEPPARD—Finally A
- TEERY CASHMAN—Talkin' Baseball A
- GORDON LIGHTFOOT—Baby Step Back X
- JIMMY HALL—Fool For Your Love X

WIFI-AM—Philadelphia

- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 6-1
- TOTO—Rosanna 29-23
- TOMMY TUTONE—867-5309/Jenny 7-3
- CHARLENE—I've Never Been To Me 11-6
- ELTON JOHN—Empty Garden 15-11
- QUEEN—Body Language
- SPARKS—I Predict
- ASA—Heat Of The Moment B
- DONNIE IRIS—My Girl B
- DERNECE WILLIAMS—It's Gonna Take A Miracle B
- ALDO NOVA—Fantasy B
- T.G. SHEPPARD—Finally A
- PRISM—Turn On Your Radar A
- SHEENA EASTON—When He Shines X
- ROD STEWART—How Long X
- DIANA ROSS—Work That Body X
- SHEENA EASTON—When He Shines X
- DONNIE IRIS & JOHNNY MATHIS—Friends In Love X
- THE MOTELS—Only The Lonely X
- FRANKIE AND THE KNOCKOUTS—Without You X
- PRISM—Turn On Your Radar X

WAE-AM (13 FEA)—Manchester

- STEVIE NICKS—Edge Of Seventeen 14-10
- THE ROLLING STONES—Hang Fire 16-11
- LITTLE RIVER BAND—Man On Your Mind 17-12
- DAN FOGELBERG—Run For The Roses 21-13
- THE HUMAN LEAGUE—Don't You Want Me 23-16
- 38 SPECIAL—Caught Up In You
- JUCE NEWTON—Love's Been A Little Hard On Me
- WILLIE NELSON—Always On My Mind B
- JOHN COUGAR—Hurts So Good B
- ROD STEWART—How Long B
- DIANA ROSS—Work That Body X
- SHEENA EASTON—When He Shines X
- DONNIE IRIS & JOHNNY MATHIS—Friends In Love X
- THE MOTELS—Only The Lonely X
- FRANKIE AND THE KNOCKOUTS—Without You X
- PRISM—Turn On Your Radar X

WHEB-FM—Portsmouth

- RICK SPRINGFIELD—Don't Talk To Strangers 1-1
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 6-3
- PAUL DAVIS—65 Love Affair 3-2
- CHARLENE—I've Never Been To Me 10-5
- DAN FOGELBERG—Run For The Roses 17-10
- DONNIE IRIS—My Girl
- BERTIE HIGGINS—Another Day In Paradise
- LITTLE RIVER BAND—Man On Your Mind B
- MIKE POST—Theme From Magnum P.I. B
- SIMON AND GARFUNKEL—Wake Up Little Susie B
- JOHN DENVER—Shanghai Breezes X
- ROBERTA FLACK—Making Love X
- THE GO-GO'S—We Got The Beat X
- DIANA ROSS—Work That Body X

WRQX-FM—Washington D.C.

- DARYL HALL AND JOHN OATES—Did It In A Minute 10-5
- TOMMY TUTONE—867-5309/Jenny 18-13
- PAUL McCARTNEY & STEVIE WONDER—Ebony And Ivory 12-8
- FRANKIE AND THE KNOCKOUTS—Without You 21-16
- DONNIE IRIS—My Girl 23-19
- LITTLE RIVER BAND—Man On Your Mind
- GENESIS—Man On The Corner B
- TOTO—Rosanna B
- ASA—Heat Of The Moment X
- THE POLICE—Secret Journey X
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover X
- RICK SPRINGFIELD—Calling All Girls X
- PRISM—Don't Let Him Know X
- THE BEATLES—The Beatles Movie Medley X

WAE-AM—Allentown

- SHEENA EASTON—When He Shines 10-6
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 17-11
- DONNIE IRIS—My Girl 20-14
- THE HUMAN LEAGUE—Don't You Want Me 23-18
- DONNIE IRIS & JOHNNY MATHIS—Friends In Love 29-24
- JUCE NEWTON—Love's Been A Little Bit Hard On Me A
- ROBIE HILSAP—Any Day Now A
- SOFT CELL—Tainted Love A
- TOTO—Rosanna B
- ELTON JOHN—Empty Garden B
- KARLA BONOFF—Personally B
- SISTER SLEDGE—My Guy X
- AIR SUPPLY—Sweet Dreams X
- WILLIE NELSON—Always On My Mind X
- NEIL DIAMOND—On The Way To The Sky X
- STEVIE WONDER—That Girl X

WBSB-FM—Baltimore

- CHARLENE—I've Never Been To Me 3-1
- DARYL HALL AND JOHN OATES—Did It In A Minute
- KOOL AND THE GANG—Get Down On It 13-8
- RAY PARKER JR.—The Other Woman 15-9
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 16-14
- DAN FOGELBERG—Run For The Roses
- JOHN COUGAR—Hurts So Good
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover A
- ROBERTA FLACK—Making Love B
- WILLIE NELSON—Always On My Mind B
- QUEEN—Body Language B
- DAVID LASLEY—If I Had My Wish Tonight B
- DERNECE WILLIAMS—It's Gonna Take A Miracle X
- JOHN DENVER—Shanghai Breezes X
- PRISM—Turn On Your Radar X
- DIANA ROSS—Work That Body X
- THE WAITRESSES—I Know What Boys Like X
- ALDO NOVA—Fantasy X
- BRYAN ADAMS—Coming Home X

WFBR-AM—Baltimore

- WILLIE NELSON—Always On My Mind 18-8
- STARS ON—Stars On 45 III 15-12
- DERNECE WILLIAMS—It's Gonna Take A Miracle 16-14
- DAN FOGELBERG—Run For The Roses 20-15
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 4-2
- JUCE NEWTON—Love's Been A Little Hard On Me
- PATRICE RUSHEN—Forget Me Not A
- EDDIE RABBITT—I Don't Know Where To Start X
- SISTER SLEDGE—All The Man I Need X
- BERTIE HIGGINS—Just Another Day In Paradise X
- WCCK-FM—Erie
- POCO—Sea Of Heartbreak 3-2
- SOFT CELL—Tainted Love 5-3
- JOURNEY—Escape 9-4
- FOREIGNER—Break It Up 13-7
- ROBERTA FLACK—Making Love 16-11
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover

- KANSAS—Playing The Game Tonight
- ROBIE HILSAP—Any Day Now A
- VAN HALEN—Dancin' In The Streets A
- JOURNEY—Still They Ride A
- JOHN & WANGELIS—I'll Find My Way Home A
- FOREIGNER—Lou Ann B
- DAVID LASLEY—If I Had My Wish Tonight B
- SAMMY HAGAR—A Piece Of My Heart B
- QUEEN—Body Language X
- 38 SPECIAL—Caught Up In You X

WKBO-AM—Harrisburg

- MIKE POST—Theme From Magnum P.I. A
- DERNECE WILLIAMS—It's Gonna Take A Miracle A
- BARRY MANLOW—Let's Hang On A

WGH-AM—Norfolk

- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 6-1
- CHARLENE—I've Never Been To Me 5-2
- DAN FOGELBERG—Run For The Roses 8-6
- ROBERTA FLACK—Making Love 11-7
- WILLIE NELSON—Always On My Mind 17-9
- ELTON JOHN—Empty Garden
- SIMON AND GARFUNKEL—Wake Up Little Susie
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover A
- JUCE NEWTON—Life's Been A Little Hard On Me A
- KANSAS—Playing The Game Tonight
- 4 TORS—Back To School A
- MICHAEL SMOTHERMAN—Crazy In Love X
- T.G. SHEPPARD—Finally B
- GORDON LIGHTFOOT—Baby Step Back B
- BERTIE HIGGINS—Just Another Day In Paradise B
- JIMMY HALL—Fool For Your Love X
- KARLA BONOFF—Personally X
- THE MOTELS—Only The Lonely X
- JOHN COUGAR—Hurts So Good X
- ALESSI—Put Away Your Love X
- LAURA BRANNAN—All Night With Me X

WRVQ-FM—Richmond

- TOMMY TUTONE—867-5309/Jenny 9-5
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 12-7
- PAUL DAVIS—65 Love Affair 5-1
- TOTO—Rosanna
- DONNIE IRIS—My Girl B
- 38 SPECIAL—Caught Up In You B
- LE ROUX—Addicted X
- GAMMA—Right The First Time X
- PRISM—Turn On Your Radar X
- TROOPER—Only A Fool X
- SAMMY HAGAR—Piece Of My Heart X

WFBG-AM—Allentown

- RICK SPRINGFIELD—Don't Talk To Strangers 1-1
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 3-2
- TOMMY TUTONE—867-5309/Jenny 5-4
- RAY PARKER JR.—The Other Woman 11-6
- KOOL AND THE GANG—Get Down On It 13-9
- KANSAS—Playing The Game Tonight
- ASA—Heat Of The Moment
- LITTLE RIVER BAND—Man On Your Mind B
- SHEENA EASTON—When He Shines B
- JOHN COUGAR—Hurts So Good B
- ROBIE HILSAP—Any Day Now A
- ROD STEWART—How Long A
- 38 SPECIAL—Caught Up In You A
- STEVIE WOODS—Fly Away A
- RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another X
- BERTIE HIGGINS—Just Another Day In Paradise X
- PRISM—Turn On Your Radar X
- ROBERTA FLACK—Making Love X
- RAINBOW—Stone Cold X
- CHEB—Murphy's Law X
- DAVID LASLEY—If I Had My Wish Tonight X
- SHEILA—Runner X
- BOBBY CARLWELL—Jamaica X
- JOHN DENVER—Shanghai Breezes X

WYRE-AM—Annapolis

- DAN FOGELBERG—Run For The Roses 11-8
- BARRY MANLOW—Let's Hang On 18-11
- THE CARPENTERS—Beechwood 4-5789 25-20
- LITTLE RIVER BAND—Man On Your Mind 27-22
- GORDON LIGHTFOOT—Baby Step Back 29-24
- BERTIE HIGGINS—Just Another Day In Paradise
- KARLA BONOFF—Personally
- DONNIE IRIS—My Girl B
- T.G. SHEPPARD—Finally B
- ROBIE HILSAP—Any Day Now A
- CHEB—Murphy's Law A
- BILLY KNIGHTLAND—Video Game Maniac X
- ALDO NOVA—Fantasy X
- ASA—Heat Of The Moment X
- RAINBOW—Stone Cold X
- MIKE POST—Theme From Magnum P.I. X
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover X

WQXA-FM—York

- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 9-5
- THE BEATLES—The Beatles Movie Medley 13-9
- GREG GUDRY—Goin' Down 15-10
- RAY PARKER JR.—The Other Woman 19-13
- LITTLE RIVER BAND—Man On Your Mind 26-19
- LOVEBOY—When It's Over A
- JOHN COUGAR—Hurts So Good A
- ROBIE HILSAP—Any Day Now A
- CHEB—Murphy's Law A
- BILLY KNIGHTLAND—Video Game Maniac X
- ALDO NOVA—Fantasy X
- ASA—Heat Of The Moment X
- RAINBOW—Stone Cold X
- MIKE POST—Theme From Magnum P.I. X
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover X

Southeast Region

- PRIME MOVERS
- PAUL McCARTNEY & STEVIE WONDER—Ebony And Ivory (Columbia)
- RAY PARKER JR.—The Other Woman (Arista)
- RICK SPRINGFIELD—Don't Talk To Strangers (RCA)
- TOP ADD ONS
- QUEEN—Body Language (Elektra)
- BERTIE HIGGINS—Just Another Day In Paradise (Kat Family)
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover (Boardwalk)
- BREAKOUTS
- JUCE NEWTON—Love's Been A Little Hard On Me (Capitol)
- KANSAS—Playing The Game Tonight (Kirshner)

WZGC-FM

- RAY PARKER JR.—The Other Woman 3-2
- RICK SPRINGFIELD—Don't Talk To Strangers 4-3
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 17-11
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 24-16
- RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another 28-20
- TOTO—Rosanna
- QUEEN—Body Language
- ROBIE HILSAP—Any Day Now A
- JUCE NEWTON—Love's Been A Little Hard On Me A
- DAN FOGELBERG—Run For The Roses B
- JOHN COUGAR—Hurts So Good B
- THE CHARLIE DANIELS BAND—Still In Saigon B
- DAVID LASLEY—If I Had My Wish Tonight X
- JOHN DENVER—Shanghai Breezes X

WQXI-FM—Atlanta

- RAY PARKER JR.—The Other Woman 5-1
- MIKE POST—Theme From Magnum P.I.
- ASA—Heat Of The Moment 23-17
- JOHN COUGAR—Hurts So Good 29-23
- TOTO—Rosanna 30-25
- JUCE NEWTON—Love's Been A Little Hard On Me
- LITTLE RIVER BAND—Man On Your Mind B
- KARLA BONOFF—Personally X
- ROBIE HILSAP—Any Day Now X
- BERTIE HIGGINS—Just Another Day In Paradise X

WBQQ-AM—Augusta

- RAY PARKER JR.—The Other Woman 2-1
- KOOL AND THE GANG—Get Down On It 4-2
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 13-10
- LOVEBOY—When It's Over 24-14
- ROBERTA FLACK—Making Love 23-19
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover B
- QUEEN—Body Language B
- JOHN COUGAR—Hurts So Good B
- JUCE NEWTON—Love's Been A Little Hard On Me A
- KANSAS—Playing The Game Tonight
- ROD STEWART—How Long A
- MELISSA MANCHESTER—You Should Hear How She Talks A
- DERNECE WILLIAMS—It's Gonna Take A Miracle X
- FRANKIE AND THE KNOCKOUTS—Without You X
- DONNIE IRIS—My Girl X
- THE POLICE—Secret Journey X
- RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another X
- DAVID LASLEY—If I Had My Wish Tonight X
- ALESSI—Put Away Your Love X
- DIANA ROSS—Work That Body X
- DONNIE IRIS & JOHNNY MATHIS—Friends In Love X
- ROBIE HILSAP—Any Day Now X
- 38 SPECIAL—Caught Up In You X

WAYS-AM—Charlotte

- RICK SPRINGFIELD—Don't Talk To Strangers 1-1
- TOTO—Rosanna 19-16
- RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another 26-20
- DARYL HALL AND JOHN OATES—Did It In A Minute 7-4
- THE HUMAN LEAGUE—Don't You Want Me 26-20
- RAY PARKER JR.—The Other Woman 16-11
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover
- 38 SPECIAL—Caught Up In You
- ROBERTA FLACK—Making Love A
- THE MOTELS—Only The Lonely A
- JUCE NEWTON—Love's Been A Little Hard On Me A
- QUEEN—Body Language X
- JOHN COUGAR—Hurts So Good X

WBCY-FM—Charlotte

- RICK SPRINGFIELD—Don't Talk To Strangers 1-1
- TOTO—Rosanna 7-2
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 8-3
- ELTON JOHN—Empty Garden 18-12
- LITTLE RIVER BAND—Man On Your Mind 19-13
- JUCE NEWTON—Love's Been A Little Hard On Me
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover A
- JIMMY HALL—Fool For Your Love A
- SIMON AND GARFUNKEL—Wake Up Little Susie X
- KARLA BONOFF—Personally X
- QUEEN—Body Language X
- JOHN COUGAR—Hurts So Good X
- GENESIS—Man On The Corner X
- THE POLICE—Secret Journey X
- 38 SPECIAL—Caught Up In You

WHBQ-AM—Memphis

- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 5-1
- DERNECE WILLIAMS—It's Gonna Take A Miracle 14-10
- ROBERTA FLACK—Making Love 15-12
- SHEENA EASTON—When He Shines 18-13
- SIMON AND GARFUNKEL—Wake Up Little Susie 20-16
- DAN FOGELBERG—Run For The Roses B
- ROBIE HILSAP—Any Day Now B
- DONNIE IRIS & JOHNNY MATHIS—Friends In Love X

WMC-FM (FM-100)—Memphis

- JUCE NEWTON—Love's Been A Little Hard On Me
- THE ROLLING STONES—Hang Fire

WHYI-FM—Miami

- TOMMY TUTONE—867-5309/Jenny 23-17
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 21-18
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 1-1
- ROBERTA FLACK—Making Love
- THE WAITRESSES—I Know What Boys Like
- PATTI AUSTIN—Baby Come To Me B
- DARYL HALL AND JOHN OATES—Did It In A Minute B
- ALESSI—Put Away Your Love X
- QUEEN—Body Language X
- DERNECE WILLIAMS—It's Gonna Take A Miracle X
- RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another X
- PAUL DAVIS—65 Love Affair X
- ASA—Heat Of The Moment X
- PAUL McCARTNEY & STEVIE WONDER—What's That You're Doing? A/L

WANS-FM—Anderson

- RICK SPRINGFIELD—Don't Talk To Strangers 1-1
- PAUL DAVIS—65 Love Affair 8-2
- DARYL HALL AND JOHN OATES—Did It In A Minute 10-4
- MIKE POST—Theme From Magnum P.I. 12-8
- JOAN JETT AND THE BLACKHEARTS—16-12
- THE MOTELS—Only The Lonely
- FOREIGNER—Break It Up
- RAINBOW—Stone Cold A

- KANSAS—Playing The Game Tonight
- TOTO—Rosanna B
- DONNIE IRIS—My Girl B
- ROD STEWART—How Long B
- QUEEN—Body Language B
- 38 SPECIAL—Caught Up In You X
- JOHN COUGAR—Hurts So Good X

WISE-AM—Asheville

- FRANKIE AND THE KNOCKOUTS—Without You 26-22
- ASA—Heat Of The Moment 27-23
- RICK SPRINGFIELD—Don't Talk To Strangers 5-1
- PAUL McCARTNEY & STEVIE WONDER—Ebony And Ivory 19-16
- DONNIE IRIS—My Girl 23-19
- QUEEN—Body Language
- JUCE NEWTON—Love's Been A Little Hard On Me
- ROBIE HILSAP—Any Day Now A
- ROBERTA FLACK—Making Love A
- BERTIE HIGGINS—Another Day In Paradise A
- ROD STEWART—How Long A
- HAURICUT ONE HUNDRED—Love Plus One A
- THE MOTELS—Only The Lonely X
- CAROLE KING—One To One X
- WAYLON AND WILLIE—Just To Satisfy You X
- LOVEBOY—When It's Over X
- JOHN COUGAR—Hurts So Good X
- PRISM—Turn On Your Radar X
- DIANA ROSS—Work That Body X
- RAINBOW—Stone Cold X
- THE DREGS—Crunk It Up X
- 38 SPECIAL—Caught Up In You B
- JOHN DENVER—Shanghai Breezes B

WQXI-AM—Atlanta

- RAY PARKER JR.—The Other Woman 14-5
- DERNECE WILLIAMS—It's Gonna Take A Miracle 17-12
- T.G. SHEPPARD—Finally
- THE HUMAN LEAGUE—Don't You Want Me B
- ROBERTA FLACK—Making Love B

WSGN-AM—Birmingham

- RICK SPRINGFIELD—Don't Talk To Strangers 16-3
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 18-4
- RAY PARKER JR.—The Other Woman 27-21
- SIMON AND GARFUNKEL—Wake Up Little Susie 28-23
- RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another 31-26
- MIKE POST—Theme From Magnum P.I.
- LITTLE RIVER BAND—Man On Your Mind
- JUCE NEWTON—Love's Been A Little Hard

Radio

Mike Harrison

Breaking Down Barriers

LOS ANGELES—There's a big buzz out here over the much-publicized musical collaboration currently underway in the studio between Bruce Springsteen and Donna Summer. Seems "the Boss" is helping "the Queen" with a track on her forthcoming album. Also, in the way of well-known, productive musical marriages, we have the already-released pungent joining of vocal forces between Paul McCartney and Stevie Wonder on the track "Ebony And Ivory," the video of which recently had its national debut on the first prime-time instalment of ABC-TV's "Fridays."



Although these couplings are temporary and limited, they are of tremendous sociological, artistic and media significance—particularly in regard to contemporary music radio programming. They are boundary-busters and heaven knows, we need them.

True, we are entering the age of media specialization and the proliferation of narrowcast channels (and stations) does, on a certain level, offer the consumer increased variety. But, as it pertains to music, generic segregation between formats and styles threatens to stifle growth and development. That is, for as long as radio remains the vital link between musicians and listeners.

A study of pop music indicates that major breakthroughs and prog-

ress come about when existing forms are merged and blended in new and exciting ways. The action lies on the border between established genres.

Radio's recently acquired hang-up over musical generic purity (i.e. "hard rock" stations only playing hard rock, "country" stations only playing country, etc.) is having a disastrous effect upon musical evolution. With record companies and artists overly concerned with fitting playlists and formats, their product is tending to become derivative and incestuously dull.

I can't wait to see how programmers handle the forthcoming Springsteen/Summer coupling. Perhaps the incongruous matching of the present-day image King and Queen of such "incompatible" forms as rock 'n' roll and disco/soul will cause some of radio's computer-brained dogmatic wonders' heads to go on tilt: Does not compute.

Mike Harrison, broadcaster and consultant, operates Goodphone Communications, Woodland Hills, Calif.

- BERTIE HIGGINS—Just Another Day In Paradise
- THE MOTELS—Only The Lonely
- TOTO—Rosanna B
- MIKE POST—Theme From Magnum P.I. A
- GORDON LIGHTFOOT—Baby Step Back A
- RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another A
- SHALAMAR—A Night To Remember A
- ROD STEWART—How Long X
- T.G. SHEPPARD—Finally X
- SHEENA EASTON—When He Shines X
- SMOKEY ROBINSON—Old Fashioned Love X
- RONNIE MILSAP—Any Day Now X
- DOMINIE IRIS—My Girl X
- ALDO NOVA—Fantasy X
- RAINBOW—Stone Cold X
- PATTI AUSTIN—Baby Come To Me X
- DENNECE WILLIAMS—It's Gonna Take A Miracle X

WCSC-AM—Charleston

- (Chris Bailey—MD)
- RAY PARKER JR.—The Other Woman 4-1
- CHARLENE—I've Never Been To Me 5-3
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 10-5
- THE HUMAN LEAGUE—Don't You Want Me 15-9
- DAN FOGELBERG—Run For The Roses 16-14
- PIN-UPS—Song On The Radio
- JUICE NEWTON—Love's Been A Little Hard On Me
- FOUR TOPS—Back To School Again A
- QUEEN—Body Language B
- KARLA BONOFF—Personally B
- JOHN COUGAR—Hurts So Good B
- BOW WOW WOW—I Want Candy X
- RAINBOW—Stone Cold X
- RONNIE MILSAP—Any Day Now X
- THE MOTELS—Only The Lonely X
- 38 SPECIAL—Caught Up In You X
- PATRICE RUSHEN—Forget Me Not X
- THE TEMPTATIONS—Standing On The Top X
- SHALAMAR—A Night To Remember X
- CHERI—Murphy's Law X

WSKZ-FM—Chattanooga

- (David Carroll—MD)
- THE CHARLIE DANIELS BAND—Still In Saigon 12-7
- RAY PARKER JR.—The Other Woman 20-10
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 5-2
- ELTON JOHN—Empty Garden 9-3
- THE HUMAN LEAGUE—Don't You Want Me 13-6
- DAN FOGELBERG—Run For The Roses
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover
- THE BEATLES—The Beatles Movie Medley A
- ALDO NOVA—Fantasy X
- DUKE JUPITER—I'll Drink To You X
- KOOL AND THE GANG—Get Down On It X
- THE POLICE—Secret Journey X
- JOHN COUGAR—Hurts So Good X
- QUEEN—Body Language X
- RAINBOW—Stone Cold X
- 38 SPECIAL—Caught Up In You X

WJDX-AM—Jackson

- (Lee Adams—MD)
- CHARLENE—I've Never Been To Me 1-1
- WILLIE NELSON—Always On My Mind 7-3
- DARYL HALL AND JOHN OATES—Oid I In A Minute 9-6
- ELTON JOHN—Empty Garden 12-7
- PAUL McCARTNEY & STEVIE WONDER 16-8
- PATRICE RUSHEN—Forget Me Not
- DOMINIE IRIS—My Girl
- RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another A
- QUEEN—Body Language A
- JOHN COUGAR—Hurts So Good A
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover X
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll X
- THE ROLLING STONES—Hang Fire X
- MIKE POST—Theme From Magnum P.I. X
- THE CARS—Since You're Gone X
- STARS ON—Stars On 45 III (A Tribute To Stevie Wonder) X
- TOMMY TUTONE—867-5309/Jenny

WOKI-AM—Knoxville

- (Gary Adkins—MD)
- RICK SPRINGFIELD—Don't Talk To Strangers 4-1
- RAY PARKER JR.—The Other Woman 7-4
- CHARLENE—I've Never Been To Me 9-6
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 18-9
- ASIA—Heat Of The Moment 34-21
- BERTIE HIGGINS—Just Another Day In Paradise
- JUICE NEWTON—Love's Been A Little Hard On Me
- THE FOUR TOPS—Back To School Again A
- FOREIGNER—Break It Up A
- JOHN DENVER—Shanghai Breezes A
- LARRY LEE—Don't Talk A
- DIANA ROSS—Work That Body X
- PRISM—Turn On Your Radar X
- POINT BLANK—Let Her Go X
- QUEEN—Body Language X
- SAMMY HAGAR—Piece Of My Heart X
- THE MOTELS—Only The Lonely X
- SHALAMAR—A Night To Remember X

KLAZ-FM—Little Rock

- (Rhonda Kurtis—MD)
- WILLIE NELSON—Always On My Mind 1-1
- RICK SPRINGFIELD—Don't Talk To Strangers 2-2
- ALABAMA—Mountain Music 7-5
- WAYLON AND WILLIE—Just To Satisfy You 6-6
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 11-7
- JUICE NEWTON—Love's Been A Little Hard On Me
- 38 SPECIAL—Caught Up In You
- DON WILLIAMS—Listen To The Radio A
- RONNIE MILSAP—Any Day Now B
- FRANKIE AND THE KNOCKOUTS—Without You B
- BARBARA MANDRELL—Til You're Gone B
- BERTIE HIGGINS—Just Another Day In Paradise B
- CONWAY TWITTY—Slow Hand B
- ROBERTA FLACK—Making Love X

WKXY-AM—Sarasota

- (Tony Williams—MD)
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 10-3
- THE BEATLES—The Beatles Movie Medley 23-14
- WILLIE NELSON—Always On My Mind 24-16
- THE ROLLING STONES—Hang Fire 26-21
- BARRY MANLOW—Let's Hang On 27-23
- STARS ON—Stars On 45 III (A Tribute To Stevie Wonder) B
- THE CHARLIE DANIELS BAND—Still In Saigon B
- SHEENA EASTON—When He Shines X
- DAVID LASLEY—I Had My Wish Tonight X
- FRANKIE AND THE KNOCKOUTS—Without You X
- DOMINIE IRIS—My Girl X
- ATLANTIC STARBU—Circles X
- SIMON AND GARFUNKEL—Wake Up Little Susie
- CAROLE KING—One To One A
- ASIA—Heat Of The Moment A
- SHALAMAR—A Night To Remember A
- LOVERBOY—When It's Over A
- TOTO—Rosanna A
- JUICE NEWTON—Love's Been A Little Hard On Me

WSGA-AM—Savannah

- (Ron Fredricks—MD)
- RAY PARKER JR.—The Other Woman 5-2
- PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 7-4
- STARS ON—Stars On 45 III 14-11
- DAN FOGELBERG—Run For The Roses 16-12
- CHERI—Murphy's Law 18-14
- PATRICE RUSHEN—Forget Me Not
- TOTO—Rosanna

Goodphone Commentaries

The Song & The Psyche

By PAUL WELLS

SAN JOSE—Since May of last year, I've had what I now see as the opportunity to experience a totally different perspective on radio. At that time, I was the afternoon drive personality and associate program director of KLIV-AM in San Jose. Management had decided to abandon the uphill battle of doing AOR on AM and convert, virtually overnight, to Al Ham's successful "Music Of Your Life" format.

Much to the surprise of many familiar with my progressive rock roots, I stayed on through the change. It's been a relief to be in radio and become a non-combatant in the ratings wars, and I've been able to concentrate on personal projects and my own health. At the same time, I've learned lessons that will be invaluable to me when I return to AOR programming. The main observation made through this metamorphosis is the fact that the 35-plus adults we now serve are just like the "kids" who listen to rock stations.

Much of my responsibility at this point is to answer the phone lines in the studio during my semi-automated airshift. Previously, this phone was used for rock'n'roll requests. The questions asked and the attitudes expressed are identical between these generation gapped age groups. Only the musical tastes and language used (substitute words like "lousy" for words like "sucks") differ.

Music is always reflective of the temper of the times. What we now play at KLIV is the music that helped form the basis of reality for the listeners who are now primarily in their 40s, 50s and 60s. The memory of their younger days is indelibly etched into the fabric of songs they used to, and now once again can listen to on the radio. They love this station, and their enthusiasm matches that of any Led Zeppelin or AC/DC fan.

As I sit here in the studio writing, listening to Johnny Mathis sing "Misty," I wonder what each individual listener is thinking about. What inner harmonic chord is struck in the structure of their psyche? We in the music business often seem to forget what a personal experience a song can be. One that doesn't translate into a computer printout. You can safely divide people into two

basic groups in any given situation: participants and spectators. Unfortunately, most people in radio seem to fall into the latter category. At a recent rock concert, the participants included the audience, who clapped and sang along, standing up and dancing in the aisles.

Seated nearby were some local AOR radio types, assuming their usual spectator role, being too cool and detached to have a good time at the show. How can they accurately reflect the enjoyment of music when they're on the air? People don't merely tune in to hear "the hits," they seek to recapture the rapture they feel when they hear one of their favorite songs. What genre it is that interests them or what age group they belong to doesn't change the basic oneness of being a music lover. It's the psychographic called life.

Paul Wells, president of Flow Communications, Cupertino, Calif., is an air personality at KLIV, San Jose, and was formerly known as "The Lobster" on KOME-FM and KSJO-FM, San Jose, and KSAN-FM, San Francisco.

Washington Roundup

WASHINGTON—The FCC has granted nighttime service to New York AM daytimer WRKL after it resolved an overlap problem with a Patterson, N.J. station, WPAT.

Commission Administrative Law Judge Thomas B. Fitzpatrick has granted the application of Betty Ramey of Rockland Broadcasters, licensee of WRKL New City, N.Y. for nighttime service with a 1 kw directionalized power, after engineers worked out measurements to adjust the broadcast contours of both stations.

The FCC's Review Board, in another matter, has scheduled oral arguments in a proceeding that could possibly result in stripping the license of Salem, Va. AM station WBLU, Blue Ribbon Broadcasting Inc., the licensee, was found to be in

(Continued on page 28)

New On The Charts



CHARLENE

"I've Never Been To Me"—☆

Motown's current success story with Charlene proves that good records don't necessarily die, they just await re-release. The singer's single, "I've Never Been To Me," which has crossed to the country and adult contemporary charts, makes her the first white artist on the Motown label to hit the top 10 on the pop chart (Billboard, May 1).

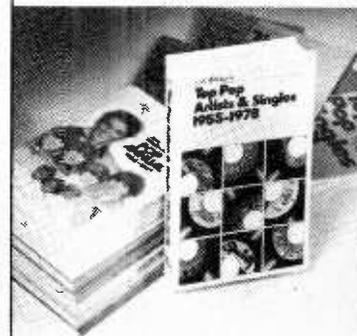
However, the song peaked at 97 when it was first released in 1977. It was reissued early this year on the strength of the listener response Scott Shannon of WRBQ-FM Tampa received when he played the tune off an old album.

Shannon contacted Jay Lasker, president of Motown, and Lasker tracked down Charlene, who had stopped recording in 1980 after the release of two unsuccessful albums, and re-signed her to the label. Although Charlene has been on the singles chart before, she makes her first appearance on Billboard's Top LPs & Tape chart with her current album, "I've Never Been To Me."

Charlene was born in Hollywood in 1950 and always aspired to be a professional singer. An established demo singer, she originally signed to Motown in 1974. Charlene is currently managed by Shelly Berger and is booked by the William Morris Agency, 151 El Camino Blvd., Beverly Hills, Calif. 90211; (213) 274-7451.

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WPLJ IN-STORE—WPLJ-FM deejay Jim Kerr signs autographs and gives away WPLJ Rock buttons, cards and concert patches during an in-store appearance at Harmony Hut in Paramus Park, N.J. Participants also registered for 25 chances to win Bonnie Raitt and John Hall concert tickets for their appearance in Passaic, N.J.

National Programming 'Track' Digs Deep

NEW YORK—DIR Broadcasting's 90-minute monthly "The Inside Track" interview-music show hosted by Lisa Robinson is getting the reputation of revealing more about the featured stars than they might have planned.

Robinson, who has a novel dealing with rock'n'roll coming out in July, has already got Mick Jagger to admit to fathering more children than he's alleged to have admitted before, while Rod Stewart blames his romance with Britt Ekland for his disco "Do You Think I'm Sexy" period, of which he says he is now embarrassed.

In an upcoming show, Elton John says that his admission of bisexuality has hurt record sales, and he praises Billie Jean King for her admission of a lesbian relationship.

And so it goes. But the show is also 75% music, often playing the hits of the artists featured, including Keith Richards, Bill Wyman, Ray Davies, Ian Hunter, Peter Wolf, Pat Benatar, Billy Squier and Ric Ocasek of the Cars. The DIR distributed show is being cleared on 150 stations.

★ ★ ★

CBS Radio executives celebrated

Shares Shift As Arbitron Reissues Fall Miami Book

• Continued from page 22

original zip code (area), but were all located in one zip code. Consequently the one zip code was somewhat overrepresented," Arbitron says.

The results of these errors both understated and overstated station's shares with errors ranging up to a 1.7 share variance. Spanish WRHC-AM had its share reduced to 12.4 in the revised book from 14.1 in the originally issued version.

Other changes in the market include A/C WINZ-FM, increased to 7.4 from 7.0, black WEDR-FM up to 6.8 from 6.5 and MOR WIOD-AM up to 3.5 from 3.4.

Arbitron says the "revised report will reflect the correct racial/nationality coding and the weighting of zip codes."

the launch of its new RadioRadio Network April 26 with a party at Regine's disco in Manhattan for ad clients and press. The network was kicked off with more than 70 affiliates, covering 21 of the top 25 markets. Among the features being offered are a series of 90-second "In Touch" vignettes hosted by Kris Erik Stevens with such guests as Rick Springfield, Kenny Rogers, Soupy Sales, Chubby Checker, the late John Belushi and Bjorn Ulvaeus of Abba.

★ ★ ★

Rolling Stone Productions' "Rock Star, Guest DJ" shows are now clearing 120 stations including WNEW-FM New York, KLOS-FM Los Angeles, WMET-FM Chicago, KOME-FM San Jose, WMMR-FM Philadelphia, WLLZ-FM Detroit, WWDC-FM (DC-101) Washington and WDVE-FM Pittsburgh. Some listeners are so convinced that the guests, such as Bob and Doug McKenzie, are really at the local station that they show up at the station's door hoping to see or meet the artists. At least that's what happened at KGON-FM Portland, Ore., where 30 people gathered in the station's parking lot with sixpacks of beer. . . . Tom Powell, producer of "News Blimps" for the Progressive Network, took his tape recorder into the upper East Side Manhattan Comic Strip club recently and recorded a host of comedians for the new Progressive show "Comic Relief." The 60-second shows air five days a week and debut May 17.

★ ★ ★

MultiMedia Entertainment Corp. is syndicating a new two-hour series called "Musical," which, according to creator-producer Ron Cutler, is a guided tour through music, shows, personalities and the excitement generated by the musical theatre. Chuck Southcott is host of the series which looks at the careers of such talents as Judy Garland, Debbie Reynolds and Jule Styne. . . . Creative Factor, which produces "Spotlight Specials" for ABC and "Live Coast To Coast" for CBS' RadioRadio Network, is also distributing its own series of shows, which thus far have included specials on Journey and the Police. The 90-minute "Live Coast To Coast" debuts May 21 with the spotlight on Barry Manilow.

ACCORDING TO ARBITRON

AOR Shows Coast Clout; Country Gains In Sun Belt

NEW YORK—AOR is strong in San Diego and San Jose, country is gaining in Phoenix, Tampa-St. Petersburg and Kansas City, with the twin Florida markets also showing strength for Hot 100 formats.

These trends show up as the last winter books from Arbitron are analyzed.

★ ★ ★

SAN DIEGO—AOR listenership continues to grow at KGB-FM, which moves up to 9.1 from 8.2 in the fall and 6.6 a year ago. SuperStars KPRI-FM continues to lose and slips to a 4.0 from 4.7 in the fall, but this is ahead of the 4.0 it had a year ago.

Adult contemporary KYXY-FM is up to 5.4 from 2.7 in the fall and 3.1 a year ago. But this gain has not hurt A/C KFMB-AM, which is up to 4.4 from 3.7 in the fall, but down from 5.0 a year ago.

Country combination KCBQ-AM-FM is up to 6.4 from 5.8 in the fall and 4.0 a year ago. MOR "Music Of Your Life" station KMLO-AM is up to 4.0 from 2.5 in the fall and 1.6 a year ago.

★ ★ ★

SAN JOSE—AOR continues as a strong format in this market with KSJO-FM emerging as a clear-cut leader with an 8.1 share, up from 4.9 in the fall and 2.5 a year ago. KEZR-FM is down to 4.3 from 4.5 in the fall and 4.7 a year ago and KOME-FM is down to 3.8 from 4.8 in the fall and 6.8 a year ago.

Oldies KARA-FM is up to 4.0 from 2.8 in the fall and 3.5 a year ago. MOR KLOK-AM is down to 4.4 from 5.2 in the fall and 4.9 a year ago.

★ ★ ★

TAMPA—Country and Hot 100 formats are strong in this market. Country WQYK-FM is up to 9.3 from 8.4 in the fall and 8.1 a year ago and WSUN-AM is holding at 7.3 from the fall and up from 6.3 a year ago. Hot 100 format WRBQ-FM is up to 10.3 from 9.7 in the fall and 6.1 a year ago and WYNF-FM is up to 5.1 from 5.0 in the fall and 3.7 a year ago.

AOR SuperStars WQXM-FM is up to 5.2 from 4.9 in the fall, but

down from 5.9 a year ago. WCKX-FM, which shifted from Hot 100 to A/C just as the rating period was ending, had a 5.2, up from 4.6 in the fall, but down from 8.2 a year ago. A/C WDAE-AM is up to 5.7 from 4.6 in the fall and 2.8 a year ago.

★ ★ ★

PHOENIX—Country KNIX-FM continues to grow in audience numbers as it moves to an 8.0 share, up from 7.7 in the fall and 7.5 in the spring (this market was not measured in the winter of 1981). Country KJJJ-AM is also up, to 3.0 from 2.6 in the fall and 2.0 in the spring. AOR SuperStars KDKB-FM is off a bit from fall's 8.5 to 8.2, but ahead of last spring's 6.5.

★ ★ ★

Urban contemporary KUKQ-AM is up again, to 5.3 from 4.6 in the fall and 3.0 in the spring. Adult contemporary KARZ-AM is up to 3.0 from 2.1 in the fall and 2.6 in the spring. Hot 100 formatted KZZP-FM is up to 6.2 from 4.4 in the fall and 5.8 in the spring. Similarly formatted KOPA-FM is down to 5.0 from 5.4 in the fall and 5.9 in the spring and KUPD-FM is up to 5.3 from 5.2 in the fall and 4.4 in the spring.

★ ★ ★

KANSAS CITY—Country is doing well in this market, largely due to the success of KFKF-FM and the strength of competition which has not flinched as KFKF has risen to 7.0 from 5.5 in the fall and 3.7 in the spring (this is another market with a debut winter book).

WDAF-FM is still the country leader with a 12.9 share, off from 13.6 in the fall and 13.8 in the spring. KMBZ-AM is ahead to 6.1 from 5.6 in the spring. KMBZ-AM is ahead to 6.1 from 5.6 in the fall, but down from 8.7 last spring. Black KPRS-FM is up to 8.0 from 7.4 in the fall. A/C KCMO-AM has gained to 6.8 from 5.6 while KBEQ-FM is down to 6.9 from 7.4 and WHB-AM is down to 6.5 from 9.1.

Shamrock Broadcasting's KUDL-FM has fallen to 5.4 running its own "TM Beautiful Rock" from 7.6 in the fall. AOR SuperStars KYYS-FM is up to 10.6 from 7.9 and MOR "Music Of Your Life" formatted KJLA-AM is up to 4.7 from 3.7.

Washington Roundup

• Continued from page 27

violation of certain FCC rules, but the Commission judge declined to take any punitive action—revocation or forfeiture—in the initial hearing last September. The decision is being challenged by Tidewater Radio Show, Inc./Willis Broadcasting Corp. The argument is set for May 14 at Commission headquarters.

★ ★ ★

The FCC has also dismissed a proposal by the NAACP and several other groups to amend AM-FM multiple ownership rules. The proposal suggested required divestiture of existing AM-FM combinations, and outlawing ownership, operation or control of more than one AM or FM station in the same market.

The Commission in dismissing the 1979 proposal noted that recent regulatory reforms and rulemakings "could accomplish the same goals of increased diversity and competition as well as enhanced ownership op-

portunities for minorities and women."

(As expected, the Commission also deleted the condition section to the requirement of divestiture long challenged by broadcast groups).

★ ★ ★

The FCC closed its Pittsburgh, Pa. field office as of April 30, due to current budget cuts. All public service and enforcement activities will be handled by the Philadelphia, Pa. district office.

★ ★ ★

An amendment by Sen. Howard Baker (R-Tenn.) and Sen. Robert Byrd (D-W.Va.) passed by voice vote last week (21) will provide for radio and television coverage of Senate Chamber proceedings in the near future.

By a 95 to 1 vote, the amendment by the Senate Majority Leader and its Minority Leader will be sent back to the Senate Rules Committee for 60 days so it can set up formal regulations for the coverage.

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

1. The First Time Ever I Saw Your Face, Roberta Flack, Atlantic
2. i Gotcha, Joe Tex, Dial
3. Oh Girl, Chi-Lites, Brunswick
4. I'll Take You There, Staple Singers, Stax
5. Rockin' Robin, Michael Jackson, Motown
6. Betcha By Golly Wow, Stylistics, Avco
7. Look What You Done For Me, Al Green, Hi
8. Day Dreaming, Aretha Franklin, Atlantic
9. Back Off Boogaloo, Ringo Starr, Apple
10. A Horse With No Name, America, Warner Bros.

POP SINGLES—20 Years Ago

1. Soldier Boy, Shirelles, Scepter
2. Mashed Potato Time, Dee Dee Sharp, Cameo
3. Stranger On The Shore, Mr. Acker Bilk, Atco
4. Johnny Angel, Shelley Fabares, Colpix
5. Good Luck Charm, Elvis Presley, RCA
6. She Cried, Jay & Americans, United Artists
7. Old Rivers, Walter Brennan, Liberty
8. Shout! Shout! (Knock Yourself Out), Ernie Maresca, Seville
9. Twist, Twist, Senora, Gary (U.S.) Bonds, LeGrand
10. Shout, Joey Dee & Starlites, Roulette

TOP LPs—10 Years Ago

1. First Take, Roberta Flack, Atlantic
2. Harvest, Neil Young, Reprise
3. America, Warner Bros.
4. Fragile, Yes, Atlantic
5. Graham Nash/David Crosby, Atlantic
6. Smokin', Humble Pie, A&M
7. Eat A Peach, Allman Bros., Capricorn
8. Manassas, Stephen Stills, Atlantic
9. Tapestry, Carole King, Ode
10. Paul Simon, Columbia

TOP LPs—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. Grandma Harp/Turnin' Off A Memory, Merle Haggard & Strangers, Capitol
2. Do You Remember These, Statler Bros., Mercury
3. Chantilly Lace/Think About It Darlin', Jerry Lee Lewis, Mercury
4. (Lost Her Love) On Our Last Date, Conway Twitty, Decca
5. All The Lonely People In The World, Bill Anderson, Decca
6. Manhattan, Kansas, Glen Campbell, Capitol
7. Happiest Girl In The Whole U.S.A., Donna Fargo, Dot
8. Me & Jesus, Tom T. Hall, Mercury
9. Just For What I Am, Connie Smith, RCA
10. My Hang-Up Is You, Freddie Hart, Capitol

SOUL SINGLES—10 Years Ago

1. I'll Take You There, Staple Singers, Stax
2. Look What You Done For Me, Al Green, Hi
3. Oh Girl, Chi-Lites, Brunswick
4. Day Dreaming, Aretha Franklin, Atlantic
5. First Time Ever I Saw Your Face, Roberta Flack, Atlantic
6. Ask Me What You Want, Millie Jackson, Spring
7. Walking In The Rain With The One I Love, Love Unlimited, Uni
8. Hearsay, Soul Children, Stax
9. Little Bitty Pretty One, Jackson 5, Motown
10. Walk In The Night, Jr. Walker & All Stars, Soul

Martin Exits At KWST PD Post

NEW YORK—Chuck Martin has resigned as p.d. of KWST-FM Los Angeles. According to general manager Tim Sullivan, Martin left because "his year-long contract had come to an end and he chose not to renew it." Sullivan adds that Martin's departure by no means indicates that the station is going to change format. The long-time AOR station changed to an adult contemporary and oldies format more than a year ago. Its last two books have been a 0.8 and a 1.6. Pat Garrett, former assistant p.d., is the acting p.d.

Bobby Magic, the new national program director for the Beasley Group, and one of the forces behind the new single, "The President's Rap" (Billboard, May 1), is being tapped to help with the production of the next Rich Little album. Irv Biegel, president of Boardwalk Records, flew to Cleveland last week to work out the details with Magic.

Who says radio isn't interested in new groups? When Asia performed in New York at the Palladium Saturday (1), several out of town radio folks were in the audience. Ted Utz, p.d. of WPYX-FM Albany, flew in with winners of an on-air contest to attend the concert. Also in for the event were Elise Gottlieb of WRXL-FM Richmond, Va. and Rad Messick, p.d. of WFYV-FM Jacksonville.

The latest country p.d. to fall victim to poor Arbitron ratings is Don Langford of KLAC-AM Los Angeles, who had been programming the station since 1975. Officially, the reason for Langford's departure is "a difference in programming philosophy from that of general manager Don Kelley," says Langford's replacement, Rudy Uribe, who was formerly assistant p.d. However, the station's ratings have tumbled to a 2.0, down from a 2.7 last book and a 3.2 a year ago.

Also gone from the station as of last month is overnight personality Larry Scott, whose predilection for playing oldies "didn't fit the sta-

tion's image," explains Uribe. "We're looking for a fresh sound." Scott's replacement is Deanna Crowe.

However, a word on the street has it that Scott is putting together a syndicated radio program with Bill Mack, the popular overnight DJ who was recently ousted from WBAP-AM Ft. Worth after 13 years of service for reportedly irreconcilable differences with the management. Mack is the guest of honor in the Bill Mack Hall Of Fame Tribute and Roast slated for May 23 at Billy Bob's Texas. Participants in the roast include, Boxcar Willie, Faron Young, Kenny Seratt and Scott.

Bill Mayne is the new operations director for KVET-AM/KASE-FM Austin. Mayne joined the staff at KASE in September, 1981 when the station switched from beautiful music to country. Since making the switch, KASE has captured the top country spot within one book. KVET is the AM leader in the market. Previously, Mayne was p.d. at KCNR-FM/KPAM-AM Portland.

After two years of programming at WPIX-FM New York, Chuck Morgan is rejoining Todd Wallace Associates as vice president and director of U.S. consultation. Taking Morgan's spot at WPIX is Jack Miller. . . . Ron LaRussa moves up to assistant p.d. at WBAB-FM Long Island. He was promotion director.

At KDIA-AM Oakland, Jeff Harrison takes over as program director, while Sandy Louie joins the staff as music director and weekend personality. Harrison has been with the station for three years, while Louie was m.d. at KFRC-AM San Francisco. Also out on the coast, Rob Edwards is tapped as director of programming for Bonneville's Los Angeles/San Francisco division. He will oversee operations of KBIG-FM Los Angeles and KOIT-FM San Francisco. He was director of programming and operations for KBIG.

WBGO-FM Newark, N.J., the only 24-hour, non-commercial jazz

radio station in the New York area, is celebrating its third anniversary with a 12-hour "Jazzathon" May 16. Kicking off at 4 p.m., the station is broadcasting live from the Manhattan jazz club Greene Street. Among the more than 100 jazz acts lending their talents for the event are Dexter Gordon, Woody Shaw, Tal Farlow, Lou Donaldson, Houston Person and Etta Jones.

Publicists Betty Lee Hunt and Maria Pucci gave new WNEW-AM New York p.d. Jim Lowe a party to celebrate his promotion Monday (26) at Manhattan restaurant Horn Of Plenty. Singers Bobby Short, Margaret Whiting, Sylvia Syms, composers Mitchell Parish and Sammy Cahn and former band leader Sammy Kaye were among those who attended.

Anita, midday jock on WMMR-FM Philadelphia, has moved to morning drive and is joined by Steve Martorano, who rejoins the AOR Metromedia outlet after a four-year absence. Martorano had been working in Hollywood as a script writer (he worked on "The Buddy Holly Story") and he will now script many of the elements of the new morning show. Morning drive jock Steve Sutton moves into Anita's old midday spot.

Music director Joe Bonadonna is taking leave of absence from those duties to concentrate on his 2 to 6 p.m. shift. P.d. Charlie Kendall has taken over the music selection duties. He denies local newspaper reports that the station is being tightened and explains that "we are out to pick the right things and make them happen."

He says he is relying on "resident" new music expert Michael Tearson, (who handles the 10 p.m. to 2 a.m. shift) to select new music. Kendall says new music is very important to the station with such groups as the Jam, Sparks, and Romeo Void, which Kendall adds is moving from the small West Coast label 415 to Columbia.

The station was scheduled to throw a giant 14th anniversary party at Ripley's Thursday (29) with a guest list of 300 that includes many New York record executives as well as executives from NBC's Source (WMMR is a Source affiliate) and Metromedia, including sister station WNEW-FM New York. Scheduled to play at this party were Point Blank, Novo Combo and a local band, Robert Hazzard and the Heroes, MTV was to videotape these performances.

Vincent T. Waselewski, president of the National Assn. of Broadcasters for 15 years, resigned this post Tuesday (27). No departure date has been set, although NAB officials indicate that it would be by the end of the year. Waselewski, who has been with the NAB for 33 years, says he will continue to live in Washington and practice communications law. Meanwhile, the NAB is forming a search committee to find Waselewski's replacement, although executive vice president John Summers has the inside track, according to sources.

Bob Mouny is named executive vice president for NBC Radio. He was vice president of marketing for NBC. Mouny replaces Bob Sherman, who is the new president of

Billboard® TOP 50 Adult Contemporary

Survey For Week Ending 5/8/82

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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)
☆	2	10	SHANGHAI BREEZES John Denver, RCA 13071 (Cherry Lane, BMI)
☆	3	8	ALWAYS ON MY MIND Willie Nelson, Columbia 18-02741 (Screen Gems-EMI/Rose Bridge, BMI)
☆	4	5	EBONY & IVORY Paul McCartney & Stevie Wonder, Columbia 18-02860 (MPL, ASCAP)
☆	1	20	CHARIOTS OF FIRE Vangelis, Polydor 2189 (Polygram) (Spheric B.V./WB, ASCAP)
☆	5	10	'65 LOVE AFFAIR Paul Davis, Arista 0661 (Web IV, BMI)
☆	8	8	LET'S HANG ON Barry Manilow, Arista 0675 (Seasons Four/Saturday Screen Gems-EMI, BMI)
☆	7	7	I'VE NEVER BEEN TO ME Charlene, Motown 1611 (Stone Diamond, BMI)
☆	10	6	RUN FOR THE ROSES Dan Fogelberg, FullMoon/Epic 14-02821 (Hickory Grove/April, ASCAP)
☆	6	12	MAKE A MOVE ON ME Olivia Newton-John, MCA 52000 (John Farrar/Snow, BMI)
☆	12	9	MAKING LOVE Roberta Flack, Atlantic 4005 (20th Century Fox/New Hidden Valley, ASCAP/Carol Bayer Sager/Fedora, BMI)
☆	16	5	WAKE UP LITTLE SUSIE Simon And Garfunkel, Warner Bros. 50063 (House Of Bryant, BMI)
☆	14	8	GOIN' DOWN Greg Gudy, Columbia 18-02691 (World Song, ASCAP)
☆	13	9	MY GUY Sister Sledge, Cotillion 47000 (Atlantic) (Jobete, ASCAP)
☆	18	4	I DON'T KNOW WHERE TO START Eddie Rabbitt, Elektra 47435 (Briarpatch/Debdave, BMI)
☆	15	6	THE BEATLES MOVIE MEDLEY The Beatles, Capitol 5100 (Comet/Maclen/Unart, BMI)
☆	22	3	FRIENDS IN LOVE Dionne Warwick And Johnny Mathis, Arista 0673 (Garden Rake/Foster Frees/JSH, ASCAP)
☆	20	7	BABY STEP BACK Gordon Lightfoot, Warner Bros. 50012 (Moose, CAPAC)
☆	18	11	ONE HUNDRED WAYS Quincy Jones Featuring James Ingram, A&M 2387 (State Of The Arts/Eliza M. Ritesonian, ASCAP/Kidda/Mr. Melody, BMI)
☆	21	7	BEECHWOOD 4-5789 Carpenters, A&M 2405 (Stone Agate, BMI/Jobete, ASCAP)
☆	20	13	ON THE WAY TO THE SKY Neil Diamond, Columbia 18-02712 (Stonebridge, ASCAP/Unichappell/Begonia Melodies, BMI)
☆	24	7	EMPTY GARDEN Elton John, Geffen 50049 (Warner Bros.) (Intersong, ASCAP)
☆	28	3	FINALLY T.G. Sheppard, Warner/Curb 50041 (Meadowgreen, ASCAP)
☆	27	5	WHEN HE SHINES Sheena Easton, EMI-America 8113 (WB, ASCAP)
☆	24	17	THAT GIRL Stevie Wonder, Tamla 1602 (Motown) (Jobete/Black Bull, ASCAP)
☆	33	2	JUST ANOTHER DAY IN PARADISE Bertie Higgins, Kat Family 5-02839 (Epic) (Gen-Lee/Chappell/Brother Bills/Rose King, ASCAP/Lowery, BMI)
☆	NEW ENTRY		ANY DAY NOW Ronnie Milsap, RCA 13216 (Plan Two, ASCAP)
☆	30	4	ONE TO ONE Carole King, Atlantic 4026 (Elorac, ASCAP/Mann & Weil, BMI)
☆	34	3	PERSONALLY Karla Bonoff, Columbia 18-02805 (Tree/Five Of A Kind, BMI)
☆	32	4	I'LL TRY SOMETHING NEW A Taste Of Honey, Capitol 5099 (Jobete, ASCAP)
☆	30	19	TEACH ME TONIGHT Al Jarreau, Warner Bros. 50032 (MCA/Cahn/Hub, ASCAP)
☆	31	25	KEY LARGO Bertie Higgins, Family 9-02524 (Jen-Lee/Chappell, ASCAP/Lowery, BMI)
☆	32	26	SLEEPWALK Larry Carlton, Warner Bros. 50019 (Hudson Bay, BMI)
☆	36	2	DON'T TALK TO STRANGERS Rick Springfield, RCA 13070 (Super Ron/Robie Porter, BMI)
☆	38	2	IT'S GONNA TAKE A MIRACLE Deniece Williams, ARC/Columbia 18-02812 (Vogue BMI)
☆	39	2	DID IT IN A MINUTE Daryl Hall & John Oates, RCA 13065 (Fust Buzza/Het Cha/Six Continents, BMI)
☆	NEW ENTRY		ROUTE 66 Manhattan Transfer, Atlantic 4034 (London Town, ASCAP)
☆	37	23	MEMORY Barbra Streisand, Columbia 18-02717 (Koppelman-Bandier, BMI)
☆	38	29	IF I COULD GET YOU Gene Cotton, Knoll 5002 (Knoll, ASCAP)
☆	39	35	OPEN ARMS Journey, Columbia 18-02687 (Weed High Nightmare, BMI)
☆	NEW ENTRY		FLY AWAY Stevie Woods, Cotillion 4700 (Irving/Woo nough/Foster/Frees/Unichappell/Begonia Melodies, BMI)
☆	41	31	STARS ON 45 IN-A TRIBUTE TO STEVIE WONDER Stars On, Radio Records 4019 (Jobete/Black Bull/Stone Agate, ASCAP/BMI)
☆	42	37	DADDY'S HOME Cliff Richard, EMI-America 8103 (Big Seven, BMI)
☆	43	40	THEME FROM MAGNUM P.I. Mike Post, Elektra 47400 (MCA, ASCAP)
☆	44	41	THROUGH THE YEARS Kenny Rogers, Liberty 1444 (Peso/Swanee Bravo, BMI)
☆	45	43	YOU NEVER GAVE UP ON ME Crystal Gayle, Columbia 18-02718 (Michael O'Connor, BMI)
☆	46	42	SHOULD I DO IT The Pointer Sisters, Planet 47960 (Elektra) (Unichappell/Watch Hill, BMI)
☆	47	44	NEVER GIVE UP ON A GOOD THING George Benson, Warner Bros. 50005 (O'Lyric/Blackwood, BMI)
☆	48	46	LOVE IN THE FIRST DEGREE Alabama, RCA 12288 (House Of Gold, BMI)
☆	49	47	LEADER OF THE BAND Dan Fogelberg, FullMoon/Epic 14-02647 (Hickory Grove/April, ASCAP)
☆	50	45	POP GOES THE MOVIES PART I Meo, Arista 0660 (20th Century Fox/Robbins/Warner Bros./UA, ASCAP/Unart, 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).

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Rock Albums & Top Tracks

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	6	ASIA—Asia, Geffen
2	3	6	SCORPIONS—Blackout, Mercury
3	14	2	RAINBOW—Straight Between The Eyes, Mercury (Polygram)
4	12	2	VAN HALEN—Diver Down, Warner Bros.
5	2	14	ALDO NOVA—Aldo Nova, Portrait
6	7	6	CHARLIE DANIELS BAND—Windows, Epic
7	16	25	LOVERBOY—Get Lucky, Columbia
8	6	16	SAMMY HAGAR—Standing Hampton, Geffen
9	4	21	JOAN JETT—I Love Rock 'N' Roll, Boardwalk
10	8	14	TOMMY TUTONE—Tutone 2, Columbia
11	15	7	HUMAN LEAGUE—Dare, A&M
12	13	5	GREG KIHN—Kihntinued, Beserkley
13	10	11	HUEY LEWIS AND THE NEWS—Picture This, Chrysalis
14	28	4	FRANKE & THE KNOCKOUTS—Below The Belt, Millennium
15	5	8	RICK SPRINGFIELD—Success Hasn't Spoiled Me Yet, RCA
16	24	24	CARS—Shake It Up, Elektra
17	21	3	JETHRO TULL—Broad Sword & The Beast, Chrysalis
18	9	30	GENESIS—Abacab, Atlantic
19	27	3	TOTO—Toto IV, Columbia
20	22	8	DUKE JUPITER—Duke Jupiter I, Coast To Coast
21	18	29	POLICE—Ghost In The Machine, A&M
22	25	14	LE ROUX—Last Safe Place, RCA
23	11	26	J. GEILS BAND—Freeze Frame, EMI-America
24	NEW ENTRY		.38 SPECIAL—Special Forces, A&M
25	32	2	DAVID BOWIE—Cat People Sound-track, Backstreet (MCA)
26	35	2	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)
27	20	23	BRYAN ADAMS—You Want It, You Got It, A&M
28	23	32	GO-GO'S—Beauty And the Beat, IRS
29	NEW ENTRY		BLUE OYSTER CULT—Extraterrestrial Live, Columbia
30	29	3	THE MOTELS—All Four One, Capitol
31	38	13	JOHNNY AND THE DISTRACTIONS—Let It Rock, A&M
32	43	4	GRAHAM PARKER—Another Grey Area, Arista
33	36	5	THE DREGS—Industry Standard, Arista
34	17	9	GAMMA—3, Elektra
35	42	15	SOFT CELL—Non-Stop Erotic Cabaret, Sire
36	31	25	OZZY OSBOURNE—Diary Of A Madman, Jet
37	41	2	DAVE EDMUNDS—D.E. 7th, Columbia
38	NEW ENTRY		TALKING HEADS—The Name Of This Band Is Talking Heads, Sire (Warner Bros.)
39	40	5	ROGER DALTRY—Best Bits, MCA
40	30	16	PRISM—Small Change, Capitol
41	39	4	KROKUS—One Vice At A Time, Arista
42	19	3	POINT BLANK—On A Roll, MCA
43	46	2	THE OUTLAWS—Los Hombres Malo, Arista
44	26	9	JAY FERGUSON—White Noise, Capitol
45	NEW ENTRY		XTC—English Settlement, Virgin/Epic
46	33	11	BONNIE RAITT—Green Light, Warner Bros.
47	NEW ENTRY		IRON MAIDEN—The Number Of The Beast, Capitol
48	NEW ENTRY		PAUL McCARTNEY—Tug Of War, Columbia
49	34	11	DWIGHT TWILLEY—Scuba Divers, EMI-America
50	50	43	FOREIGNER—4, Atlantic

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	6	ASIA—Heat Of The Moment, Geffen
2	5	5	RAINBOW—Stone Cold, Mercury
3	3	6	SCORPIONS—No One Like You, Mercury
4	2	9	TOMMY TUTONE—867-5309/Jenny, Columbia
5	6	6	HUMAN LEAGUE—Don't You Want Me, A&M
6	NEW ENTRY		KANSAS—Play The Game Tonight, Kirshner (Epic)
7	4	7	CHARLIE DANIELS BAND—Still In Saigon, Epic
8	7	13	ALDO NOVA—Fantasy, Portrait
9	10	7	DAVID BOWIE—Cat People Putting Out Fire, Backstreet
10	9	14	JOAN JETT—Crimson And Clover, Boardwalk
11	NEW ENTRY		VAN HALEN—Dancing In The Streets, Warner Bros.
12	28	2	.38 SPECIAL—Caught Up In You, A&M
13	8	5	GREG KIHN—Testify, Beserkley
14	12	4	TOTO—Rosanna, Columbia
15	17	16	SOFT CELL—Tainted Love, Sire
16	15	10	RICK SPRINGFIELD—Calling All Girls, RCA
17	NEW ENTRY		VAN HALEN—Where Have All The Good Times Gone, Warner Bros.
18	22	6	DREGS—Crank It Up, Arista
19	NEW ENTRY		QUEEN—Body Language, Elektra
20	16	10	GAMMA—Right The First Time, Elektra
21	NEW ENTRY		JETHRO TULL—Fallin' On Hard Times, Chrysalis
22	19	2	JOHN COUGAR—Hurts So Good, Riva/Mercury (Polygram)
23	26	2	ASIA—Only Time Will Tell, Geffen
24	21	16	LOVERBOY—When It's Over, Columbia
25	23	6	ASIA—Sole Survivor, Geffen
26	11	14	VAN HALEN—Pretty Woman, Warner Bros.
27	36	6	BRYAN ADAMS—Fits You Good, A&M
28	45	17	SAMMY HAGAR—I'll Fall In Love Again, Geffen
29	48	5	ASIA—Wildest Dreams, Geffen
30	25	22	JOAN JETT—I Love Rock 'N' Roll, Boardwalk
31	32	2	BLUE OYSTER CULT—Road House Blues, Columbia
32	43	3	THE JAM—A Town Called Malice, Polydor
33	47	5	LOVERBOY—Take Me To The Top, Columbia
34	56	3	KIM WILDE—Kids In America, EMI-America
35	14	7	GENESIS—Man On The Corner, Atlantic
36	18	7	DUKE JUPITER—I'll Drink To You, Coast To Coast
37	20	25	THE J. GEILS BAND—Freeze-Frame, EMI-America
38	30	2	KROKUS—Long Stick Goes Boom, Arista
39	33	2	THE MOTELS—Only The Lonely, Capitol
40	NEW ENTRY		VAN HALEN—Little Guitars, Warner Bros.
41	13	6	HUEY LEWIS & THE NEWS—Do You Believe In Love, Chrysalis
42	29	8	HUEY LEWIS AND THE NEWS—Workin' For A Livin', Chrysalis
43	37	2	THE MOTELS—Take The "L," Capitol
44	44	2	THE PLIMSOULS—I Million Miles Away, Shaky City
45	31	3	SAMMY HAGAR—Only One Way To Rock & Roll, Geffen
46	46	14	POLICE—Secret Journey, A&M
47	NEW ENTRY		DAVE EDMUNDS—Me And The Boys, Columbia
48	53	2	GRAHAM PARKER—You Hit The Spot, Arista
49	NEW ENTRY		HAIRCUT 100—Love Plus One, Arista
50	35	2	DAVE EDMUNDS—From Small Things Big Things Will Come, Columbia
51	38	5	FRANKE & THE KNOCKOUTS—Never Had It Better, Millennium
52	40	16	PRISM—Don't Let Him Know, Capitol
53	50	5	STING—Roxanne, Island
54	27	3	POINT BLANK—On A Roll, MCA
55	51	13	GO-GO'S—We Got The Beat, I.R.S.
56	41	2	ROGER DALTRY—Say It Ain't So, MCA
57	24	6	RICK SPRINGFIELD—Don't Talk To Strangers, RCA
58	49	2	SAMMY HAGAR—Can't Get Loose, Geffen
59	55	16	BRYAN ADAMS—Lonely Nights, A&M
60	59	8	BONNIE RAITT—Keep This Heart In Mind, Warner Bros.

Top Adds

1	PAUL McCARTNEY—Tug Of War, Columbia
2	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)
3	THE SHERBS—Defying Gravity, Atco
4	ELTON JOHN—Jump Up, Geffen
5	DAVE EDMUNDS—D.E. 7th, Columbia
6	KANSAS—Play The Game Tonight, Kirshner (Epic) (45)
7	BLUE OYSTER CULT—Extraterrestrial Live, Columbia
8	CHAZ SANFORD—Parallax View, Elektra
9	THE HUMAN LEAGUE—Dare, A&M/Virgin
10	THE MONROES—The Monroes, Alfa

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

Radio

Vox Jox

• Continued from page 29

Della-Femina, Travisano & Sherman. Sherman joined NBC Radio as general manager of WNBC-AM in 1979, and brought morning man Don Imus back to the station from WHK-AM Cleveland.

Ed McLaughlin, president of the ABC Radio Networks, has been honored with the DaLaney-Cuneen Award by the New York State Broadcasters Assn. . . . At WGMS-AM-FM Rockville, Md., Betty Kirkland joins the staff as director of promotion and advertising. She was president of Newsbreakers Inc., a public relations and advertising firm. . . . Pamela Fox is the new promotion director at KOMA-AM Oklahoma City. She was program director at KWCO-AM-KXXX-FM Chickasha, Okla.

★ ★ ★

KSRR-FM Houston has retained Burkhart / Abrams / Michaels / Douglas & Assoc. on a research only basis. Program director Alan Sneed worked with the firm when he was at WKLS-FM Atlanta, a partnership which yielded the top Arbitron share in that market. . . . Jeff Pollack Communications Inc. is consulting for KQRS-AM-FM Minneapolis. . . . Morning man Mark McEwen has renewed his contract with WLUP-FM Chicago.

★ ★ ★

For the first time in his 26-year history of hosting "Friday With Frank" and "Sunday With Sinatra" shows on WWDB-FM Philadelphia, Sid Mark will present "Monday With The Man" as a special live, remote broadcast from Ovations, the private dining club at the Spectrum Monday (10). The broadcast coincides with Sinatra's appearance at the venue, his first performance in the area since 1975.

Also in Philly, Gene Shay's "Folklore" program, the prime vehicle for folk music on local radio for the past 20 years, has been dropped from its weekend slot by WIOQ-FM in a move to tighten the station's mellow rock format.

★ ★ ★

Cathy Lehrfeld moves to ABC Radio Networks as manager of publicity and promotion. She was administrator of advertising and promotion for NBC's The Source. . . . David Knight is the new associate producer for DIR Broadcasting, where he'll be involved with the "Star Session" series, among other special projects. He has been manager and talent coordinator for both the Savoy and Ritz venues in New York City.

★ ★ ★

"Prisoners of Rock And Roll," a regular part of the programming at WNEW-FM New York for the past year, is now heard Sundays from 7-8 p.m. on the Meg Griffin show. Griffin, who also airs the feature week-nights (excluding Fridays) at 12:05 a.m., welcomes cassettes and reel tapes from unsigned bands at 655 Third Ave., N.Y., N.Y. 10017. Don't call her, she advises: she'll call you.

★ ★ ★

Drake-Chenault has packaged the winners of its "Talent Search II" contest in a double album available from the syndicator at no charge. Portions of the winner's airchecks are featured on a side of the disk called "Stars of Tomorrow." Included are: Mike Anderson of WRNL-AM Richmond; Kathy Brennan of WAYS-AM Charlotte; Bob Brooks of WCBM-AM Baltimore; Ken Cooper of WEZB-FM New Orleans; Bill Hickok of WMC-

FM Memphis; Hudson & Harrigan of KILT-AM Houston; J.J. McKay of WRVQ-FM Richmond; Beau Bridges of WBZZ-FM Pittsburgh; and Benny Brown of Radio Luxembourg.

★ ★ ★

The results are in on David McGranahan's experiment to measure the effects of music on plant growth. The seventh grade student at James L. Simpson Middle School in Leesburg, Va. exposed two plants to the beautiful music format of WGAY-FM Washington, D.C. and the hard rock sound of WWDC-FM there. Since this item is courtesy of WGAY's promotion department, we don't have to tell you which plant grew faster.

★ ★ ★

Steve Cannon now hosts a talk show Sunday nights from 8 p.m. to midnight on WGAR-AM Cleveland. The station had been running RKO's "America Overnight" since last year, but opted for a return to overnight music programming and slotted the local talk show for early evening. . . . Johnny Janot, the KLVI-AM Beaumont, Tx., air personality whose recording of "I'm Proud To Be A Cajun" is headed for the National Archives in Washington, D.C., will perform at the 1982 World's Fair in Knoxville in late May. . . . KBFM-FM McAllen, Tx. is looking for a news director. . . . Marc Gross has been appointed vice president of sales for McGavren Guild Radio. He joined the company in 1973.

★ ★ ★

There's a new personality lineup at KTYL-FM Tyler, Tex. Former afternoon personality Dale Dudley is the new program director and morning drive man, with former evening man Rick Evans moving from evenings to the afternoon slot. Gary Stephens is the new music director and takes over the mike evenings.

★ ★ ★

KOST-FM ups air personality Bernie Alan to operations supervisor while Harry Johnson extends his air shift from 11 a.m. to 6 p.m. daily. . . . WDOQ-FM Daytona Beach has a new morning drive team, Dave Deppisch and Larry Brooks. Deppisch is the comedian, while Brooks serves as sidekick and news and entertainment editor. . . . Bobby Gunter, a local standup comic, has been named morning drive DJ for WILK-AM Wilkes-Barre, Penn. Rick Saylor joins Dick Sollum for the new morning show at WHLY-FM (Y-106) Orlando.

★ ★ ★

Al Mitchell, morning man at WBBM-FM Chicago for the past three and a half years, is moving over to WKQX-FM Chicago to work weekends.

★ ★ ★

WHTT-AM Miami, which changed its format April 2 to "rhythm & roll" from Spanish language, will be programmed by Bill Tanner, a Metroplex Communications vice president. His "Tanner-in-the-Morning," simulcast on WHTT and its sister station, WHYI-FM Miami, airs from 6-10 a.m. Joe Johnson, formerly of WWL-FM Miami, follows from 10 a.m. to 3 p.m. Mark (in the dark) Shands, WHYI's former music director, assumes that post on the AM side in addition to his 8 p.m.-1 a.m. shift. George Streapy broadcasts from 1-6 a.m., and Freddie Cruz fills in on weekends.

Jazz

Tower Builds On Inventory Depth

Continued from page 18

one. And Tower's own Japanese retail operations buttresses this field considerably, since both Lawhon and Elfman say it's that country's products that now pace import sales growth.

"It's a very big business for us, and we're known as the only store locally that has them," says Lawhon of the Japanese jazz albums, adding that Tower's retail link there enables stateside stores to procure product at prices not much higher than domestic titles.

As for merchandising, Lawhon describes an aggressive approach that begins with the store's three jazz clerks, whom he rates among the outlet's most knowledgeable. "We even have customers who'll call in to talk with them, and will wind up buying something on a clerk's recommendation," Lawhon claims. "That's seldom seen these days, given consumers' sensitivity to price."

An unrestricted instore airplay policy allows store clerks to program their own mix of LPs, and that translates at Tower to instore play not only for new crossover jazz, but for catalog, imports and esoterica. Thursday is an unofficial "Jazz Day" since all three of the outlet's jazz clerks report in, with the store's turntable thus dominated by jazz throughout the business day. All told, jazz receives 40 or more hours of instore play weekly.

Four regular display spaces are maintained for jazz displays, but Lawhon says additional space can

Monday Jazz At Las Vegas Hotel

LAS VEGAS — Alan Grant, jazz promoter and former WABC-FM air personality, has introduced Monday Night Jazz Sessions at the Four Queens Hotel featuring top local performers and national professionals.

Grant, voted top jazz air personality by Billboard in 1971, says he hopes the sessions will become as popular as those he hosted in New York City at the Village Vanguard.

Opening night featured Carl Saunders on trumpet, Santo Sarino on drums, 17-year-old composer Scott Tibbs on piano, Jerry Pinter on sax, Eddie Morgan on trombone and Rudy Aikels, bass.

Grant says he expects many jazz greats to make an appearance at the hotel as they are traveling through Las Vegas. Some of the musicians already expected: Carl Fontana, Ron Feuer and Kenny Burrell.

Talent Set For Budweiser Fest

TOKYO — Dizzy Gillespie, McCoy Tyner, Gerry Mulligan, Carmen McCrae and Spyro Gyra are among the top jazz names set to appear July 27-31 at the Budweiser Newport Jazz Festival, to be held at ski and vacation center Madarao Heights to commemorate the tenth anniversary of the resort's opening.

George Wein, jazz impresario and originator of the Newport Jazz Festival in 1954, will work with promoters Kambara Music Office in organizing the event, which is supported by Budweiser-Suntory.

The Madarao Heights Festival Executive Committee, chaired by Kunio Ogawa, hopes for a minimum 6,000 a day attendance, with total audiences possibly as high as 100,000. Performances run five hours daily with tickets priced at \$12.10 per day.

be utilized when a major promotion dictates.

Other key merchandising ploys include regular promotional tie-ins with KJAZ-FM and two area clubs, Keystone Korner and the Great American Music Hall. Apart from single artist campaigns, Lawhon and Elfman note they run label programs at least monthly.

One manufacturer practice deemed savvy is the commercial release of sampler albums, with such packages from Elektra's Musician and Windham Hill both proving effective in spreading sales for their respective catalogs.

Elfman also notes that a given dis-

tributor or manufacturer will usually get more mileage from a discount program or artist promotion by actively participating. Those labels that directly involve their merchandising or sales reps in such campaigns usually see a higher sales return than those simply offering paper programs based on price breaks.

As for pricing, the wide array of different product sources and the investment in import and audiophile goods necessitates a wide spread of price points instore. Domestic \$8.98 list priced product is shelved at \$7.99 while \$5.98 midline titles fetch \$4.44.

Neighborhood Opposition Threatens Milwaukee Fest

By MARTIN HINTZ

MILWAUKEE—Growing neighborhood opposition threatens to shelve plans for the Kool Jazz Festival in Milwaukee. The future of the 1982 program, set for Aug. 11-15 in the city's centrally located Washington Park, has been put into doubt because of fears of unruly behavior by festival crowds.

The festival had been billed as the greatest lineup of mainstream and progressive jazz ever seen in the city. Vocalists Sarah Vaughan, Ella Fitzgerald, Mel Torme and Carmen McRae; horn players Dizzy Gillespie, Freddie Hubbard, Ornette Coleman and Gerry Mulligan; pianists Oscar Peterson, Herbie Hancock, McCoy Tyner and George Shearing; as well as the regrouped Modern Jazz Quartet are among those performers expected for the event.

Park neighbors fear the influx of crowds would damage property and cause disturbances as has reportedly occurred several times in the past when the previously rhythm and blues-slanted Kool festivals were held in County Stadium. However, this year's program will not feature the same talent focus as before, according to promoter Ben Barkin. "Jazz performers will not play in a stadium," stresses Barkin, head of Barkin, Herman, Solochek and Paulsen, Inc., the public relations firm directing the event. The performers must have the proper setting to convey their art, he adds.

Barkin released the talent lineup two weeks early, hoping to hold off the rush of complaints that were beginning to flood into county supervisors' offices. The Milwaukee

County Board's Recreation and Culture Committee had scheduled a special meeting April 19 to reconsider its recommendation that the full board approve the park site for the festival. Supervisor Thomas Ament, whose district includes the Washington Park area, said he sought the session because of the growing protests.

Ament said he had received 20 telephone calls from residents opposed to the Washington Park location, which incidentally has been the site for the annual Music Under the Stars program featuring classical and pops concerts. Ament also said that a petition opposing the park site was being circulated.

Neighbors also voiced concern over lack of parking facilities for the expected thousands of concertgoers, as well as fears of vandalism and littering. Police have also expressed reservations over the site selection.

The 1982 Kool festival is one of 20 being sponsored around the country, varying the lineup to suit each city, says Barkin. Declining attendance at the soul festivals and increasing numbers of persons at straight jazz programs in New York and Los Angeles had led Milwaukee promoters to push for the star-studded lineup. The concert is completely underwritten by the Brown and Williamson Tobacco Co. as part of a musical promotion campaign. It will be produced by George Wein of the Newport Jazz Festival.

The Milwaukee festival budget is pegged at \$400,000. There will be 11,400 reserved seats for each Washington Park concert, according to plans.



LIVE ECHOES—The Griffith Park/Echoes Of An Era touring band huddles with Bruce Lundvall, right, at the Savoy in New York. The group, with guest vocalist Nancy Wilson taking over for Chaka Khan, who appeared on vinyl with them, was plugging their Elektra vocal and Elektra/Musician instrumental sets. Pictured from left are Chick Corea; Lenny White; Nancy Wilson; Ralph Ebler, E/A East Coast artist development chief; Stanley Clarke; Joe Henderson; and Lundvall, E/A senior vice president and Musician chief.

Festivals Proliferate In D.C.

WASHINGTON—CBS Records is planning "An Evening of Jazz, Jazz, Jazz" here to celebrate the 15th anniversary of the National Urban Coalition on May 14.

The CBS Records benefit will present the concert at Constitution Hall. Tickets are priced at \$15 and \$17.50, and a special VIP ticket that includes reserved parking and a reception early in the evening is set at \$50. Proceeds will go to the Coalition, a confederation of 50 independent organizations located in urban areas nationwide.

CBS Record artists Herbie Hancock, Hubert Laws, Ramsey Lewis, Wynton Marsalis, McCoy Tyner, Ornette Coleman, Ron Carter, Charles Earland and Arthur Blythe are scheduled to appear.

The jazz gala is to be videotaped and recorded live digitally, according to label officials.

Washington also will be host for the Kool Jazz Festival two weeks later, May 29 and 30 which will be

presented at the Kennedy Center and will fill all of the center's four big halls (Billboard, March 27).

In other Washington-based jazz news, Adler Video Marketing, Ltd. in McClean, Va. has announced it has completed production of eight hour-long concert and talk programs with jazz greats in a new series called "Jazz at the Smithsonian."

Global Celebrities

HELSINKI—The 17th Pori International Jazz Festival here July 15-18 will be headlined by Benny Goodman, the Modern Jazz Quartet, Sarah Vaughan and the Gerry Mulligan Big Band.

Other acts so far booked include the Lester Bowie Orchestra, James Blood Ulmer, Jon Hendricks, the Harshalis Quintet, the Martial Solal Big Band, 10-strong Polish band Sami Swoi and New York group Steps.

Survey For Week Ending 5/8/82											
Billboard® Best Selling Jazz LPs™											
This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number	(Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number	(Dist. Label)
☆	1	12	MYSTICAL ADVENTURE	Jean Luc-Ponty, Atlantic SD 19333		☆	30	5	DESTINY'S DANCE	Chico Freeman, Contemporary 14098	
	2	22	COME MORNING	Grover Washington Jr., Elektra SE-562			27	7	THE GLORY OF ALBERTA HUNTER	Alberta Hunter, Columbia, FC 3765	
☆	3	37	BREAKIN' AWAY ●	Al Jarreau, Warner Bros. BSK 3576			28	47	AS FALLS WICHTA SO FALLS WICHTA FALLS	Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)	
☆	4	52	THE OUDE ▲	Quincy Jones, A&M SP-3721		☆	35	5	A CLASSY PAIR	Ella Fitzgerald With Count Basie & The Orchestra, Pablo 2312-132 (RCA)	
	5	24	THE GEORGE BENSON COLLECTION ●	George Benson, Warner Bros. ZHW 3577		☆	33	6	DAM SIEGEL	Dan Siegel, Elektra E1-60037	
	6	13	ELECTRIC RENDEZVOUS	Al DiMeola, Columbia FC 37654		☆	31	7	13TH HOUSE	McCoy Tyner, Milestone M-9102 (Fantasy)	
	7	14	OBJECTS OF DESIRE	Michael Franks, Warner Bros. BSK 3648			32	6	EARLAND'S JAM	Charles Earland, Columbia FC 37573	
☆	10	6	IT'S A FACT	Jeff Lorber, Arista AL 9583		☆	NEW ENTRY		FATHERS AND SONS	Fathers And Sons, Columbia FC 37972	
	9	10	DREAM ON	George Duke, Epic FE 37532			34	18	YOURS TRULY	Tom Browne, Arista/GRP 5507	
	10	14	WYNTON MARSALIS	Wynton Marsalis, Columbia FC37574			35	77	WINELIGHT ▲	Grover Washington Jr., Elektra 6E-305	
	11	9	RIO	Lee Ritenour, Musician E1-60024 (Elektra)		☆	NEW ENTRY		OF HUMAN FEELINGS	Ornette Coleman, Antilles AN 2001 (Island)	
	12	7	WEATHER REPORT	Weather Report, ARC/Columbia FC 37616		☆	NEW ENTRY		NO PROBLEM	Sonny Rollins, Milestone M-9104 (Fantasy)	
	13	27	CRAZY FOR YOU	Earl Klugh, Liberty LT 51113			38	31	SOLID GROUND	Ronnie Laws, Liberty LO 51087	
	14	14	SLEEPWALK	Larry Carlton, Warner Bros. BSK 3635		☆	NEW ENTRY		URBAN BUSHMAN	The Art Ensemble Of Chicago, ECM ECM-2-1211 (Warner Bros.)	
	15	24	SOMETHING ABOUT YOU	Angela Bofill, Arista AL 9576			40	42	THE MAN WITH THE HORN	Miles Davis, Columbia FC 36790	
	16	15	LIVE AT THE SAVOY	Ramsey Lewis, Columbia FC 37687			41	25	EVERY HOME SHOULD HAVE ONE	Patti Austin, QWest QWS 3591 (Warner Bros.)	
☆	20	6	TELECOMMUNICATION	Azymuth, Milestone M-9101 (Fantasy)			42	9	THE GRIFFITH PARK COLLECTION	Various Artists, Musician E1-60025 (Elektra)	
	18	13	CHARIOTS OF FIRE	Ernie Watts, QWest QWS 3637 (Warner Bros.)			43	22	BELO HORIZONTE	John McLaughlin, Warner Bros. BSK 3619	
	19	33	REFLECTIONS	Gil Scott-Heron, Arista AL 9566			44	3	NIGHTS IN BRAZIL	Judy Roberts, Inner City IC 1138	
	20	13	SILK	Fuse One, CTI 9006		☆	NEW ENTRY		BROTHERLY LOVE	The Heath Brothers, Antilles AN 10003 (Island)	
☆	34	3	HOLLYWOOD	Maynard Ferguson, Columbia FC 37713			46	9	ONE NIGHT IN WASHINGTON	Charlie Parker With The Orchestra, Musician E1-60019 (Elektra)	
	22	14	ECHOES OF AN ERA	Various Artists, Elektra E1-60021			47	9	RIDE LIKE THE WIND	Freddie Hubbard, Musician E1-60029 (Elektra)	
	23	9	BLUE HORIZON	Eric Gale, Musician E1-60022 (Elektra)			48	35	SIGN OF THE TIMES ●	Bob James, Columbia FC 37495	
	24	25	A LADY AND HER MUSIC	Lena Horne, QWest QW 3597 (Warner Bros.)			49	12	AMACORD NINA ROTA	Various Artists, Hannibal HNBL 9301	
	25	36	FREE TIME	Spyro Gyra, MCA MCA			50	25	FREE LANCING	James Blood Ulmer, ARC/Columbia 37493	

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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).

MAY 8, 1982, BILLBOARD

Firms Push New Print Offerings Lexicon, Re'Generation And MSI Outline Spring Fare

NASHVILLE—Lexicon Music and Re'Generation Music Service have each announced spring offerings in printed gospel music. And MSI Press, a major supplier of church music, has launched a publication for buyers of printed product that combines the functions of catalog, review and instruction.

Seven of Lexicon's publications, are choral, soloist and piano books for general use. Four are aimed at the Christmas and Easter markets.

"I Want To Praise You Lord" is a collection of 143 choruses (with guitar chords and piano accompaniment) that replaces Lexicon's "He's Everything To Me" series. The others are "Piano For You," arranged by Harold DeCou; "Songs Of Walter Hawkins," an eight-song choral compilation from the "Hawkins Family Live" album; "Blessed Be The Name," choral arrangements by Otis Skillings; "Contemporary Chart Busters Solo Book," a collection of 12 recent songs that were hits for the Imperials, the Gaithers, Sandi Patti, Reba Rambo, Andrae Crouch, the Winans and others; "Ralph Carmichael Favorites For Youth Choirs"; and "Dino ... Praise Book," a piano solo collection of works performed by Dino on his praise albums.

Prices on these collections range from \$3.95 to \$5.95 each.

Seasonal works from Lexicon include "Risen To Reign," an Eastern musical by Phil Barfoot; "Messiah, Bright Morning Star," a contempo-

rary cantata about Christ by Reba Rambo and Dony McGuire, described as "particularly suitable for Christmas"; "Songs For The Season," a compilation of choral arrangements of traditional Christmas carols, arranged by Lex DeAzevedo; and "Caroling, Caroling And Other Christmas Classics," by Al Burt, a compilation of choral arrangements. These books are \$3.95 each and all except the Burt collection, have accompaniment tapes available, in reel or cassette format, at \$45 each.

Headlining the Re'Generation print releases is a two-in-one volume that combines a Christmas musical for a children's choir with a collection of sacred songs for the different seasons. "A Gift For Santa/Special Songs For Special Children For Special Occasions" is printed and bound in a way that makes each cover a "front" cover. "A Gift For Santa," by Gene Hodges, Otis Skillings and Derric Johnson, has an accompanying director's and accompaniment manual that contains production suggestions. The two-in-one book sells for \$2.50, while the director's manual is \$10.95.

Re'Generation has also issued Derric Johnson's "Well, Glory," a festival choir choral collection, at \$3.95, and two octavos, "Vocal Warmup" and "I Live In A Preacher's House" (also by Johnson) at \$.50 each.

MSI Press will publish its new "The Music Report" bi-monthly and send it free to members of the

company's "Music In Review" buying plan. Non-members may subscribe to the publication for \$7 a year.

William H. Rayborn, MSI general manager, says "The Music Report" will serve as "a combination music magazine and product catalog." It will contain tips on running local church music programs, lists of the best selling products over the past two months. Christian record reviews and listings and advertisements from publishers and from local and national music conferences. Initial circulation, according to Rayborn, will be more than 6,000.

Information on "The Music Report" is available at (800) 527-9845 outside of Texas and (800) 442-7713 within Texas.

Blanton / Harrell Bows New Label

NASHVILLE—The Blanton/Harrell booking and management agency here has established Reunion Records, a gospel label to be distributed by Word. The label's first release will be an album by Kathy Troccoli.

Mike Blanton will handle a&r and creative development for Reunion, while his partner, Dan Harrell, will oversee marketing and promotion.

The agency, which now books and manages Ariel, Brown Bannister, Gary Chapman, Amy Grant, Pam Mark Hall, Kathy Troccoli, Billy Sprague and Jim Webber, will function as the exclusive production company for all Reunion projects.

Last year, Blanton/Harrell reached an agreement with Meadowgreen Music, a gospel subsidiary of Tree International, under which all its clients who are also songwriters will automatically sign with Meadowgreen for publishing—unless already contracted elsewhere.

The second Reunion album, featuring Pam Mark Hall, is projected for a summer release. Current plans call for the issuance of at least three releases a year for the next three years.

NewPax Issuing Aerobics Album

NASHVILLE—NewPax Records has issued an album called "Aerobic Celebration" that uses contemporary Christian music as its exercise basis. Michael Suttle, the project's executive producer and NewPax general manager says the album is "an alternative to music used now for aerobic exercising with lyrics that might be objectionable to many Christian people."

Artists featured are Farrell & Farrell, Brown Bannister, Nancy Grandquist, Patrick Henderson and the West Los Angeles Church of God in Christ Sanctuary Choir, Gary McSpadden, Gary S. Paxton and J. J. Lee.

The album, which contains an instructional booklet, is distributed by the Benson Co. and is intended to retail at \$7.98.

Radio Series Set

NASHVILLE—The Benson Co. has introduced a new series for radio called "Artist Profile." It consists of five different five-minute features on each artist selected for the spotlight. Segments are meant to air once a day. A new artist is featured each week.

Meadowgreen Music Gets Zondervan Catalog Rights

NASHVILLE—Publishing rights for all the Zondervan Corp. gospel songs have been acquired by Meadowgreen Music Inc., in Nashville, a part of Tree International.

The entire gospel catalogs of Zondervan's Singspiration, John T. Benson and Stamps/Baxter publishing companies comprise the package. Phil Brower, director of music and recordings for Zondervan, estimates that 15,000 copyrights are involved, including old standards and new material. Among the best-known songs are "Turn Your Radio On," "Farther Along," "Yesterday, Today & Tomorrow," "Love Lifted Me" and "Mansion On The Hilltop."

Meadowgreen is developing the copyrights for recording and printing in both the contemporary Christian and country music markets, according to Randy Cox, general manager. He adds that there will be an extensive effort to increase television exposure of performances of the songs.

Brower says negotiations began with Meadowgreen in February and were finalized in April. "Our hope is that the use of the songs by recording artists will increase as a result of Meadowgreen's promotion and development. Zondervan has always had plenty of recognition on the print level, but not much attention from artists. Many never know about some of these great classics."

Third Jubilee Set

NASHVILLE—Opryland's third annual Gospel Jubilee three-day festival, featuring 12 gospel groups, is scheduled for Memorial Day weekend. Among those lined up for performances in the theme park's Theater By The Lake, which accommodates 2,200 spectators, are the Rex Nelson Singers, the Hemphills, the Kingsmen, the Blackwood Brothers, Wendy Bagwell and the Sunliters and the Chuck Wagon Gang.

Artists Finding Room For Secular Material

By EDWARD MORRIS

NASHVILLE—Songs that made their debut as secular hits are now routinely showing up on gospel albums. While the influx is neither massive nor universal, it does illustrate the willingness of gospel artists and labels to seek a new ground on which to build larger audiences.

These secular songs are being matched from the other side by songs which are written primarily as gospel statements but which are so anemic of doctrine as to be widely acceptable.

Songs that qualify for inclusion in the gospel repertoire must convey a positive outlook on life, be testimonies of love and devotion whose object can be interpreted as being God or else be narrations which demonstrate the workings of God on some person other than the narrator.

John Anderson's country hit on "I'm Just An Old Chunk Of Coal" made its gospel appearance on the Canaan album of that name via the Lewis Family. And last year it became one of gospel's most requested numbers. Although the song alludes to kneeling and praying, it does so only in passing. Its theme is simply self-improvement by determination—a bucolic rendition of "The Power Of Positive Thinking."

The same positive note is struck by Donna Fargo with "You Can't Be A Beacon (If Your Light Don't Shine)" on her recent MCA/Songbird album, "Brotherly Love." In the early '70s, well before Fargo gravitated to gospel, she had a secular hit with the same song. Her "Baptism Of Jesse Taylor," also on "Brotherly Love," is a resurrection of the 1973 country hit by Johnny Russell which demonstrated the joys of Christian

conversion in an anecdotal instead of a preachy way.

Reba Rambo embraces two secular standards in her "Lady Live" album: "You've Got A Friend" and "Somewhere Over The Rainbow." Neither, of course, is canonical Christianity—but either can be with the right inflections from the singer and a charitable ear on the part of the listener.

Amy Grant's "In Concert Volume Two" LP has "What A Difference You've Made In My Life," which was originally brought to fame by Ronnie Milsap as a love ballad. Whether it was secular first by design or accident is unclear since its author, Archie Jordan, is also a writer of avowedly gospel music.

Similarly, Jeannie C. Riley seizes on the unattributed pronoun and turns Wayland Holyfield's "You're My Best Friend" from a love song—as Don Williams did it—to a hymn. The song is included in Riley's MCA/Songbird album "From Harper Valley To The Mountain Top."

One of the most imaginative transformations of secular to gospel is that worked on "Pilot Of The Airways" by the Original Blind Boys Of Mississippi on their "I'll Make It Alright" outing on Jewel Records.

Other songs adopted by or adapted to gospel are "For Once In My Life," "The Impossible Dream" and "If Loving You Is Wrong I Don't Want To Be Right." Some secular entries have become such reliable gospel fare that the titles are now available in accompaniment tracks format. Among them are "You Light Up My Life," "Lean On Me," "You Decorated My Life" and "Bridge Over Troubled Waters."

Survey For Week Ending 5/8/82											
Billboard® Best Selling			Spiritual LPs								
This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number				
1	1	49	IS MY LIVING IN VAIN? The Clark Sisters New Birth 7056G	18	22	135	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL-7035				
2	12	10	TOUCH OF CLASS Jackson Southernaires Malaco MAL 4375	19	11	14	LORD, I NEED A MIRACLE RIGHT NOW Solomon Burke, Savoy SL 14660				
3	2	32	WHERE IS YOUR FAITH James Cleveland & The Southern California Community Choir, Savoy SGL 7066	20	35	36	WHEN YOU CAN BELIEVE WYCB Mass Choir, Savoy SGL 7003				
4	4	18	WHEN ALL GOD'S CHILDREN GET TOGETHER Minister Keith Pringle Savoy SGL-14656	21	18	18	LOOK TO JESUS Patrick Henderson, Newpax NP 33096				
5	24	32	SAINTS HOLD ON Sensational Nightingales, Malaco MAL 4373	22	34	84	REJOICE Shirley Caesar, Myrrh MSB 6646 (Word)				
6	7	27	INTRDDUCING THE WINANS The Winans, Light LS 5792	23	8	58	TRUE VICTORY Keith Pringle, Savoy SCL 7053				
7	5	23	GO Shirley Caesar, Myrrh MSB 6665	24	31	36	YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME Charles Fold, Savoy SGL 7061				
8	13	58	THE HAWKINS FAMILY LIVE Light LS 5770	25	27	10	HE'LL GIVE YOU PEACE IN THE MIDST OF A STORM The O'Neal Twins, Savoy SGL- 14619				
9	6	66	THE LORD WILL MAKE A WAY Al Green, Myrrh 6661	26	29	10	BRINGING IN THE SHEAVES Rev. Maceo Woods SGL-7074				
10	3	14	HIGHER PLAIN Al Green, Myrrh MSB 6674	27	25	101	TRAMINE (WORD) Tramine Hawkins Light LS-5760				
11	14	58	CLOUDBURST The Mighty Clouds Of Joy, Myrrh MSB 6663	28	30	6	I LOVE JESUS MORE TODAY Trinity All Nations Combined Trinity, Savoy SL 14599				
12	15	23	EDWIN HAWKINS LIVE W/OAKLAND SYMPHONY ORCHESTRA (Askey) Myrrh MSB 6691	29	19	70	A PRAYING SPIRIT James Cleveland & The Cornerstone Choir, Savoy 7046				
13	23	18	I MADE A STEP Inez Andrews, Savoy SL 14638	30	10	23	JAMES CLEVELAND & THE METRO MASS CHOIR LIVE Savoy SGL 7067				
14	20	70	THE LORD IS MY LIGHT New Jerusalem Baptist Church Choir, Savoy SGL 7050	31	32	6	I FOUND A CURE Rev. Isaac Douglas & The Savannah Mass Choir, Savoy SGL-7068				
15	16	54	20th ANNIVERSARY ALBUM James Cleveland & the World's Greatest Choirs, Savoy SGL 7059	32	33	6	I'M BLESSED The 4th of May, Savoy 14629				
16	21	172	LOVE ALIVE II Walter Hawkins & The Love Center Choir, Light LS-5735	33	26	10	DOUGLAS MILLER & THE TEXAS SOUTHEAST CHOIR (Cocig) W/MATTIE M. CLARKE (Recorded Live), Pearl PL 16002				
17	9	14	I CAN GO WITH GOD IN PRAYER Albertina Walker, Savoy SL-14600	34	28	23	DON'T GIVE UP Andrae Crouch Warner Bros. BSK 3513				
				35	17	41	BE ENCOURAGED Florida Mass Choir, Savoy 9064				

Billboard's SPOTLIGHT ON

BLACK MUSIC

Issue date: June 5, 1982

Ad deadline: May 21, 1982

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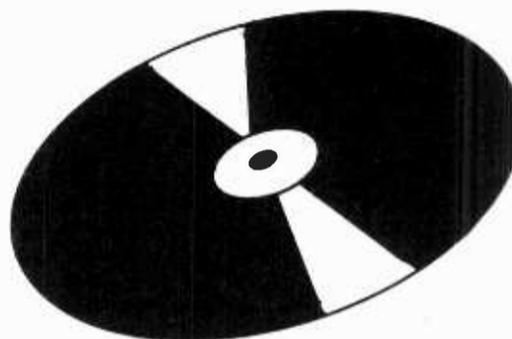
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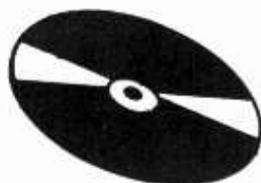
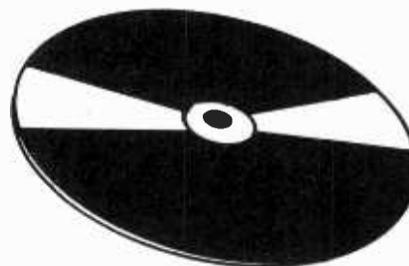
Reminder:

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Issue date:

June 5, 1982.



*(Circulation X pass-along readership as established by McGraw-Hill Ad Sell Research Studies and Harvey Research Study.)

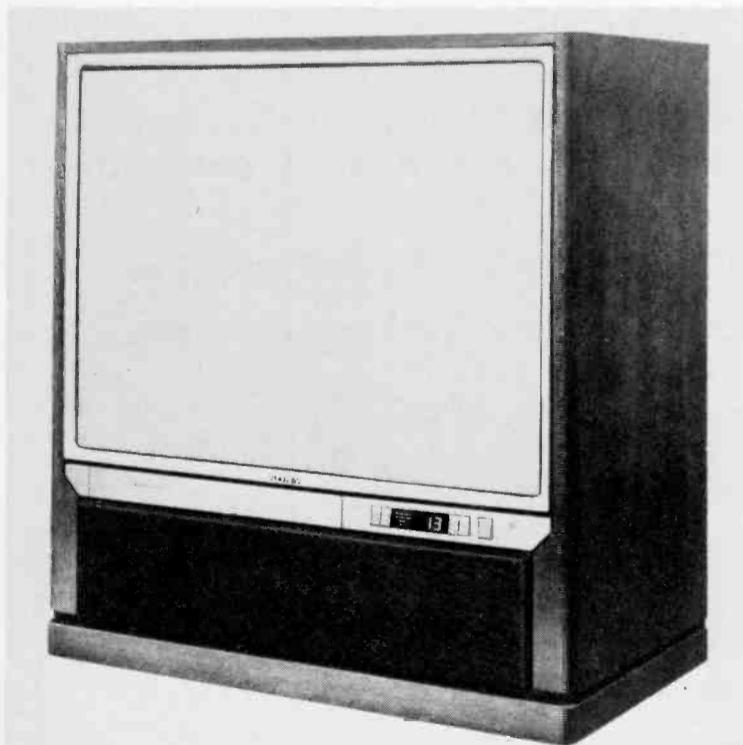
New Products



MID-PRICED BETA—Sony's SL-5100 is a mid-priced, front loading VCR featuring seven-day, one-event programmability and wireless remote control. Suggested list: \$995.



BIG PICTURE—The KP-7225 Sony VideoScope projection television is a 72-in., two piece system. Suggested list: \$3,300.



REAR PROJECTION—Sony's KPR-4600 is the firm's first rear-projection tv. Screen size is 45.7-inches while suggested list is \$3,800.

Global Opens Coast Wing

LOS ANGELES—Global Video Communications Corp., Orlando, Fla.-based, is opening a West Coast division, Global Vision Corp., in Hollywood.

VCRs Donated

NEW YORK—Sony Corp. has donated 100 Betamax VCRs to WNET/Thirteen here which the station plans to give as gifts to top contributors to the station's new programming development campaign.

Video

AT DISTRIBUTOR CONVENTION

Sony Expands Video Line; Sets Beta Push

SCOTTSDALE, Ariz.—Gearing for a major Beta VCR format push for the next year, Sony is expanding its Betamax and related product offerings.

The firm is also introducing its first ever rear projection television set—shown for the first time to some

300 U.S. Sony distributor personnel at the company's national sales convention held here last week.

Additionally, Sony is trademarking the term "Watchman" for its new flat screen, personal black-and-white television set.

Sony chairman, Akio Morita, now estimates that Beta's share of market versus VHS in the U.S. is some 33 1/3%, while the worldwide Beta-VHS ratio is estimated at 40%-60%. Sony expects the Beta share to show an increase this year due to a doubling of advertising and promotion efforts.

Among product highlights distributors viewed:

- The SL-5100, billed as a mid-priced Betamax VCR at a suggested \$995 list. Features include front loading; seven day, one event programmability; wireless remote control; and unattended recording of up to five hours on an L-830 Beta cassette. The SL-5100 can also be preset to record the same show every day, or the same show every week. The 1982 Sony Betamax VCR line, according to Joseph A. Lagore, president, Sony Consumer Products Co., represents a "segmented approach to the home video market." One segment is characterized as more interested in playback of prerecorded material that they buy or rent; one group is described as more sophisticated and more interested in "time shift"; and video hobbyists interested in creating their own home movies via portables.

- The KPR-4600, Sony's first rear projection tv set, is claimed to be the world's most compact television of its screen size—measured 45.7-inches diagonally. While offering three times the picture viewing areas, the unit requires no more floor space than the average 26-in. console tv.

- Two new VideoScope two-piece projection televisions were introduced—the KP-7225 at 50-inches and the KP-5025 at 72-inches. Features include full-function remote control, frequency synthesis tuning and cable adaptability. The projectors double as coffee tables. Sony now claims to be the only manufacturer in the industry to offer all three types of projection television systems—one-piece, two-piece and rear projection.

- The HVC-2400 Tricon video camera and the HVT-3000 Video PhotoLab Adaptor boasts technology that allows consumers to convert color negatives and color slides to home video "photo album" cassettes.

- Although not introduced in the U.S. yet, Sony's personal television set with flat display tube called "Watchman" is the first step on the way to flat, large screen sizes. The new tube provides a two-inch black-and-white picture yet the entire set is only 1 1/2-inches thick. While conventional tv tubes use an electron gun positioned behind and perpendicular to the phosphor screen, the new Sony flat display tube locates the electron gun underneath the screen and parallel to it.

JIM McCULLAUGH

Ampex In RAI Buy

LOS ANGELES—RAI, the Italian state broadcasting entity, has purchased 33 VPR-2B helical videotape recorders and related equipment worth more than \$2.8 million from Ampex Corp.

Agfa-Gevaert Has 3 Versions Of 3/4-Inch Tape

TETERBORO, N.J.—The magnetic tape division of Agfa-Gevaert has introduced three versions of a new 3/4-inch U-Matic videocassette for professional and broadcast use.

"Our video tape has been used in the European market and in limited non-U.S. markets," explains Ken Wiedeman, video products manager. "As we've expanded, we're introducing finished product here in KCS 20s, KCA30s and KCA 60s for use in production facilities, broadcasting facilities, and for industrial and medical users. There's a severe crunch in the marketplace."



TAPE PUSH—Agfa's new professional performance broadcast U-Matic videocassettes.

Wiedeman sees the pro market for U-Matic tape as a growing one and adds Agfa is highlighting its new tape at the NAB conference.

Agfa also offers VHS and Beta tapes for professional use.

As for consumer video products, those are further in the future. "We have to get our feet wet first," Wiedeman says. "Video is an area we haven't done yet here."

Wiedeman anticipates a year-long "learning process," and adds that the tapes are not actually new, having been in production and limited use for some time.

"We plan to increase the Agfa name visibility," he says. "Agfa markets consumer products in Germany and many other countries. But we need time to do it here because when we do enter we want to do it right."

American Bar Assn. Plans Video Seminar

NEW YORK—Keeping up with developments in the video marketplace is no easy task, especially for lawyers who must deal with complex questions regarding copyrights, distribution and the like.

The American Bar Assn. has therefore planned a full-day program entitled "The Lawyer And The New Video Marketplace." It will be held at the Waldorf-Astoria Hotel in New York on June 11.

Members of the ABA's Forum Committees on Communications Law and Entertainment and Sports Industries have a registration fee of \$100; for non-members the fee is \$125. Law students may attend the program for \$35.

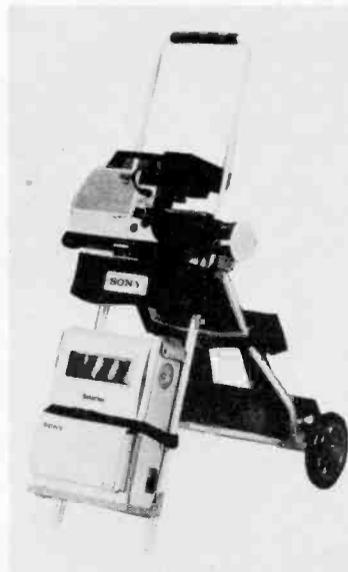
Seminars give attendees an overview of what is happening in the field of video. There is a "Technology Primer," a "Programming And Distribution Primer," "Regulatory Primer" and "Copyright Primer." The last seminar of the day is "A Look At The Future," discussing new technology. A number of special speakers are scheduled to participate.



PERSONAL TV—Sony has trademarked the name "Watchman" for its flat display television which is only 1 1/4-inches thick. A U.S. introduction is expected shortly.



STACK 'EM UP—Sony's AG-400 Beta Stack Autochanger is designed to handle up to four videocassettes at on time on the new SL-2500 Betamax VCR. Suggested list: \$150.



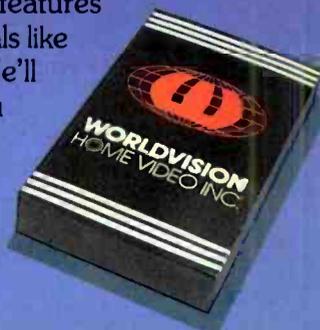
VIDEO TO GO—Sony's video cart is designed for the Betamax SL-2000, HVC-2200 or HVC-2400 color cameras, tripod and other accessories. Suggested list \$170.

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JIM JIMIRRO Foreign Market Offers Fresh Starting Over Point Contends Disney Executive

• Continued from page 4

With 20 titles available internationally, claims Jimirro, the firm "will do more on a rental-only basis in its first full year than it did in the U.S. And that's without the potential of Latin America, Asia, Japan and other smaller countries. It all adds up to an enormous business. In fact, we think one of the ideal models for the video business in the entire world is what Disney is doing in the foreign markets.

The Disney foreign rental plan is not dissimilar from its U.S. counterpart. According to Jimirro, the plan enables Disney to maintain control; and support what consumers want (which he claims is to rent video, not buy it).

"It means," he says, "that we can literally work on a semi-franchise basis by allocating cassettes. When you sell you can't control. And while we haven't gone to a strict franchise system, like a McDonald's, we have that in a de facto sense by allocating."

He points out that in England, for example, Disney could license 105,000 cassettes there but has opted to only license 71,000.

"We looked at the number of videocassette player homes there and the number of retailers," he points out. "The market can only support 71,000 cassettes. We are turning down short term revenue so our retailers can make money and be happy with Disney. That's what this model is all about."

"And what's happening with retailer profit with respect to studio rental plans? Retailers are making enormous amounts of money with the Disney plan. Distributors are making money. Nobody is looking over their shoulders and lamenting the way it used to be. They have embraced a well-designed plan; we're working together and it's wonderful."

Disney has one distributor in each country and the average amount a

dealer pays for a title comes out to about \$100 for six months.

The key thing is renewals," Jimirro adds, "and three months into the plan we can see that renewals will be very strong. Sure, there will still be some problem areas but you don't have the foment you do in the U.S.

By the end of the year, Disney hopes to have 30 titles available internationally. By that time, also, the company may be in the Japan market and a few more Western European countries. The limited amount of titles is in line with Disney's U.S. philosophy (only 41 titles are available in the U.S.) which is to sell long and deep and not merely fill pipeline with product.

Jimirro remains convinced that the videocassette business will never evolve into a sale business. He believes it will become almost exclusively a rental business.

"There's no long term value in collecting videocassettes for most people. Put aside the videophile who wants to buy an Alfred Hitchcock movie. That's not what this business is. What we are talking about is the transitory experience of going to the movies. That means rental."

Jimirro observes that, like the U.S., video speciality stores are emerging in Europe but that other video rental/sale outlets are "photo and phono stores." One interesting area to watch, suggests Jimirro, is how hardware rental giants in Europe, like a Granada, will compete with respect to software pricing against the smaller, independent video stores."

As in the U.S., Jimirro doesn't think the record store will be that big a factor in home video. In the U.S., he indicates, record stores have not come to the fore as first predicted several years ago. While there are some exceptions, such as the West Coast's Integrity Entertainment, Jimirro believes rental has mitigated

against record chain involvement. Lack of profitability in the U.S. and the relative lack of success of the videodisk have also been factors why record stores are staying clear of video. At this point, he adds, video games make more sense to record/tape merchants since that's not a rental business.

At the upcoming CES, Disney will release its first 10 laser optical videodisks with 10 more to follow in the fall. Features—such as "The Black Hole" and "20,000 Leagues Under The Sea"—will list for \$34.95.

While Jimirro is excited about Disney's entry into laser videodisks (titles are already licensed to RCA CED format), he is hesitant about the videodisk market.

"The disk people are not going to make it," he observes, "unless they make a massive commitment to software." He wonders why the disk hardware giants have allocated such enormous sums to player development, and small sums to software development.

An original program is in the works at Disney which should make its debut on cassette by year's end. If successful, it might spin off as a series for Disney's cable channel, now set to crank up in the first quarter of next year. Jimirro gives no specifics about the program but says it is "very Disney and what you might expect from us." He also adds that Disney has at least eight or nine treatments completed for videodisk projects but hasn't made any formal production commitments yet.

"Our creative people are chafing at the bit to do interactive disks," he says. "We are in the communications business and we will be where the action is, no matter what the delivery system is."

Finally, Jimirro is enthusiastic about the firm's "Disney's American Summer Cartoon Sale" program launching in the U.S. (Billboard, April 24).

MAY 8, 1982, BILLBOARD

U.K. Cracks Down On Vid Piracy

• Continued from page 3

went on for several weeks prior to the raid. The actual cassettes were duplicated by the Nobles, assisted by Green in the secret "factory." Following the visit, it was discovered by the BPI unit that the Nobles were planning to open "a much larger factory" at new premises.

Bedworth Video Library, and its proprietor John Davies, were said to be buying quantities of the tapes made by the Nobles for resale and rental to the public. Davies also distributed tapes to other retail outlets.

And it was said that Pangbourne Musical Distributors, with Steven Johnson as director, supplied the Nobles with blank videocassettes for making the finished counterfeit product.

Then Craftsmen Binders, Xpress Printing and Hoare and Cole were allegedly printing labels for the counterfeit tapes and, in the case of Warner Bros. products, making a facsimile of the anti-counterfeiting device. Lawyers acting for the plaintiffs have since removed a quantity of printing blocks made by the Hoare and Cole company.

The court orders on the defendants were served under a civil action. The defendants failed to challenge the allegations of the plaintiffs, leaving the legal advisers of both parties to negotiate a damages settlement, covering general compensation. This led into the second court ap-

pearance April 26, when final damages were announced.

Through their counsel, the Midlands couple, Charles and Marilyn Noble, gave permanent undertakings not to make or sell copies of movies less than 50 years old distributed by the video software firms which were plaintiffs in the action. They also agreed not to pass off videocassettes under the name or trademarks of any of the movie companies, and to pay \$1.3 million (750,000 pounds) in damages and costs. Actions against the nine other defendants in the case are continuing.

It was pointed out in court that Britain, particularly London, is regarded as the main video piracy and counterfeiting center worldwide.

The BPI's antipiracy unit has had many recent successes in its fight to eliminate audio record and cassette piracy in Britain.

Now Norman Abbott, British Videogram Assn. general manager, says: "Talking the video piracy problem is now the main priority of our organization. If the legitimate industry is to survive, the pirates and counterfeiters must be stamped out and we're determined that will be done."

"This latest High Court breakthrough was just the start, the first of many, many actions we're bringing in the coming months."

The BVA has set up a \$500,000

"fighting fund" to tackle the piracy problem which, it emphasizes, is "running rife" in Britain. The BVA's concerted efforts complement the antipiracy fightbacks organized by the Motion Picture Export Assn. of America (MPEAA) and the Society of Film Distributors.

Says Abbott: "Our own antipiracy team is now on the move. We'll give its activities the fullest publicity to reassure respectable dealers before they succumb to piracy themselves. We also believe that, hardened criminals though most pirates may be, some of them will be deterred."

High on the BVA list of priorities is a campaign to have the 1956 Copyright Act strengthened to provide greatly increased penalties for piracy offences in the video field. Abbott himself believes that piracy has to be treated from the start as a criminal, rather than civil, offence, and looks for complete involvement at police levels.

Similar views are held throughout the British video industry. Lord Boston, chairman of TV South, a new commercial television network, claims: "It has been disclosed that in one seaside resort milkmen were delivering pirated cassettes with the morning milk bottles."

"We have to stress the point that video piracy is straightforward robbery. The program makers, writers and performers are all being cheated."

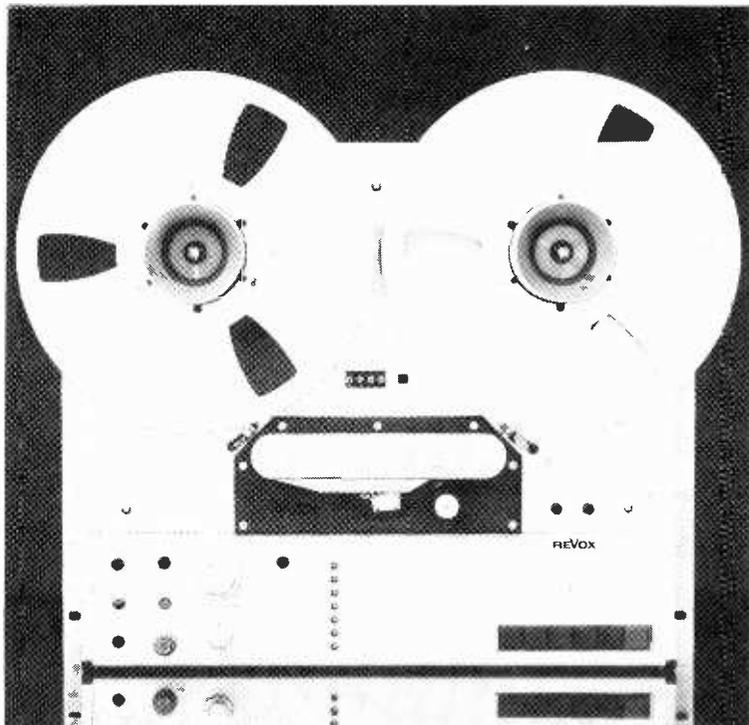
Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	2	4	THE FRENCH LIEUTENANT'S WOMAN Juniper Films, 20th Century-Fox Video 4586
2	1	5	ONLY WHEN I LAUGH Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10462
3	4	17	CLASH OF THE TITANS MGM/CBS Home Video 700074
4	30	3	HALLOWEEN II Universal City Studios, Inc., MCA Distributing Corporation 77005
5	6	9	RICHARD PRYOR LIVE IN CONCERT Vestron VA-4000
6	3	11	FORT APACHE, THE BRONX (ITA) Vestron VA-6000
7	9	13	TEXAS CHAINSAW MASSACRE (ITA) Wizard Video 034
8	13	7	THE HOWLING 20th Century-Fox Video 4075
9	22	7	SCANNERS 20th Century-Fox Video 4073
10	5	26	ATLANTIC CITY Paramount Pictures, Paramount Home Video 1460
11	7	21	AN AMERICAN WEREWOLF IN LONDON (ITA) Universal City Studios Inc., MCA Distributing Corporation 77004
12	12	6	DUMBO Walt Disney Home Video 24
13	14	6	AEROBICISE Paramount Pictures, Paramount Home Video
14	16	29	STIR CRAZY (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10248E
15	10	11	CONTINENTAL DIVIDE Universal City Studios, Inc., MCA Distributing Corporation 71001
16	17	20	APOCALYPSE NOW (ITA) Paramount Pictures, Paramount Home Video 2306
17	15	11	CANNONBALL RUN (ITA) Vestron VA-6001
18	34	7	TOOL BOX MURDERS VCI 10154
19	11	15	MOMMIE DEAREST (ITA) Paramount Pictures, Paramount Home Video 1263
20	8	15	PATERNITY (ITA) Paramount Pictures, Paramount Home Video 1401
21	20	11	PHYSICAL Universal City Studios Inc., MCA Distributing Corporation 55050
22	NEW ENTRY		GOOD GUYS WEAR BLACK Vestron VA 6002
23	35	2	HALLOWEEN Media Home, Entertainment M131
24	21	21	FOUR SEASONS ● (ITA) Universal City Studios Inc., MCA Distributing Corporation 77003
25	18	10	LORD OF THE RINGS Thorn 605 (EMI)
26	19	3	HELL NIGHT Media Home Entertainment, M 157
27	23	25	KRAMER VS. KRAMER (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10355
28	27	10	ONE FLEW OVER THE CUCKOOS NEST Thorn 604 (EMI)
29	36	2	FRIDAY THE 13TH II (ITA) Paramount Pictures, Paramount Home Video 1457
30	28	39	CASABLANCA (ITA) United Artists, 20th Century-Fox Video 4514
31	24	13	VICTORY MGM/CBS Home Video 600108
32	26	65	AIRPLANE (ITA) Paramount Pictures, Paramount Home Video 1305
33	25	15	FIRST MONDAY IN OCTOBER Paramount Pictures, Paramount Home Video 1408
34	29	3	ORDINARY PEOPLE (ITA) Paramount Pictures, Paramount Home Video 8964
35	NEW ENTRY		THE NIGHT THE LIGHTS WENT OUT IN GEORGIA 20th Century Fox Video 4077
36	32	32	THE JAZZ SINGER (ITA) Paramount Pictures, Paramount Home Video 2305
37	37	2	GREAT ESCAPE 20th Century-Fox Video 4558-30
38	33	29	ENDLESS LOVE (ITA) Universal City Studios Inc., MCA Distributing Corporation 77001
39	38	29	THE BLUE LAGOON (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10025E
40	31	9	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).

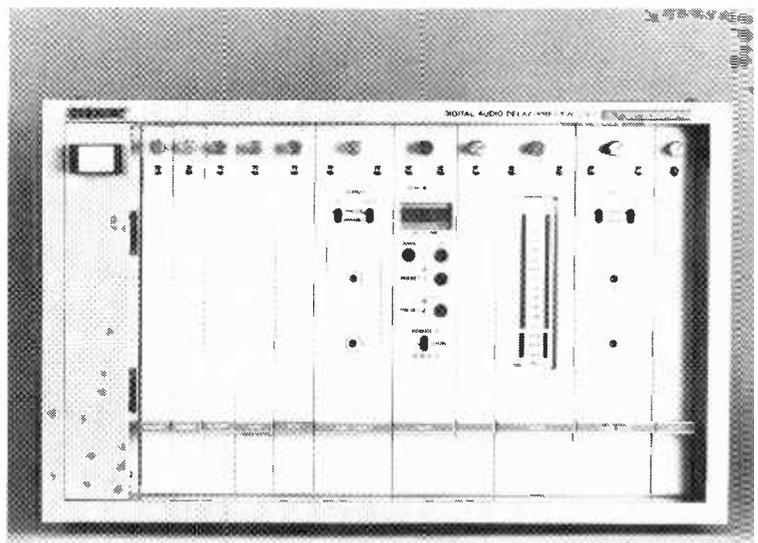
New Products



REPRODUCE-ONLY—Revox has introduced a new version of its PR99 Compact Audio Recorder, the PR99 Reproduce-Only. Designed for broadcast automation application, it is available in two-track stereo or full-track mono and features a 25 Hz sensor and front controls. Professional user net is \$1,449.



HAPI KIT—Adcom of New Brunswick, N.J. is marketing the Hapi 2 preamplifier in kit form. The Hapi 2 input stage is a fixed gain, low-noise amplifier. Equalization is achieved by a passive circuit, isolated by the first flat amplifier and the flat response output amplifier. Price is \$479 (\$650 assembled).



DIGITAL DELAY—The new Sony DDU-1530 16-bit digital audio delay unit was designed especially for broadcasters, to compensate for the differences in delay between audio and video that arise during transmission. With the unit's 44.1 kHz sampling frequency, delay time can be varied in 1 mS steps.

LaGrandeur Asks Court Settlement

LOS ANGELES—Henry B. LaGrandeur, a partner in Master Recording Supply here, is petitioning Superior Court here to settle a dispute which threatens the future of the firm which reps recording studio equipment makers.

The petitioner states he is feuding with his partner, Orman E. McCartney, over their commission

split. LaGrandeur claims he generated commissions of \$312,284 in a year, during which his partner generated \$97,345. In addition, LaGrandeur alleges he reps nine suppliers, while his partner reps three. The petitioner claims, too, his expenses are far higher in that he does the majority of the travel in 11 Western States.

CONSOLE IS KEY ELEMENT

Rural Setting Aids Bennett House

By CARTER MOODY

NASHVILLE—It is some distance from Nashville's Music Row to Franklin, Tenn.—about 25 miles, in fact—but when producer Norbert Putnam decided to sell Quadrafonic Studio and build another facility, he decided a secluded setting was a requisite.

Putnam has been a staple on the pop production scene in Nashville for more than a decade. In 1980, he purchased the Bennett House, a century-old Victorian mansion which in the 1970s served as an antique gallery. He spent about \$150,000 to build the new studio adjacent to the mansion and to ensure that its facade and decor matched the original building.

The idea for a new studio arose when Putnam produced a few albums in the large dining room of the mansion including LPs by Kris Kristofferson, Mickey Newbury and Jimmy Hall. The small-town atmosphere and the Bennett House itself appealed to musicians, he explains, and he became convinced that a permanent studio would thrive there.

The interior walls of the studio and control room (as in the main house) are decorated with Putnam's art collection. Four skylights in the A-frame ceiling reveal a canopy of trees.

A key element in the studio is the hand-built British Trident A Series

console which Putnam got from Le Studio in Montreal. "Only a few of this model were made before Trident stopped its production four or five years ago," he says, noting that it carries a signal-to-noise load in the 95-110 db range.

He estimates that if a new one were available today, it would cost about \$375,000-\$400,000. The console works on 48 tracks by synchronizing two 24 track systems. There are 28 inputs and 52 channels in the board. An EMT digital echo unit is connected.

Except for carpeting, all surfaces in the main studio room are bare to increase acoustics. "You need some liveness with acoustic instruments," Putnam feels. When he produces, he records drums, piano and other acoustics live. Electric bass and synthesizer usually record directly into the Trident A Series console. Vocals and sometimes electric guitars are done in the two sound booths.

The piano, enclosed in glass partitions, is often zippered in a sound-absorbing bag. A microphone inside picks up the music, but outside the noise is reduced about 40 db. In the sound booths, no two surfaces are parallel. Ceilings are slightly lower in the front and walls are angled differently to preserve high frequencies.

Putnam concedes his own role in

some of the studio developments, such as attempts to deaden acoustics, that he now opposes. His Quadrafonic, built in Nashville in 1970, may have been the first studio in the city to have drums enclosed in a booth, he says.

Video cameras provide close-up views of work in the studio to producers and engineers, who watch a monitor. Putnam feels this is more efficient than watching the band from a control room window 30 or 40 feet away. However, there is a bay window between the two rooms if a total view is desired.

The control room, designed for near-field monitoring, features Klein & Hummel monitors with 120W woofers and 60W mid-ranges and tweeters. They are positioned over the back of the Trident console and angle toward the engineer's central position to form an equilateral triangle, eliminating acoustical interference from the rest of the room.

"Most control rooms," Putnam says, "have monitors built into the walls. The acoustics prevent the engineer from hearing accurately the sound that will go onto record."

For anyone still wishing to record in the main house, eight audio and two video lines connect it with the control room. But so far, he says, there has been no let-up in the demand for the new studio.

Prairie Sun Plans Expansion Studio Offers 'Hassle-Free Country Environment'

By JACK McDONOUGH

COTATI, Calif. — Prairie Sun Recording is marking its first anniversary on a countryside spread near the heart of California wine country. Expansion and upgrading plans call for installation of a Neotek Series 2 (32-in/24-out) board. The new board will link up with the studio's 3M 79 24-track recorder.

Prairie Sun owner/operator Mark (Mooka) Rennick began his company as a garage studio here three years ago. He moved to the current site in March of 1981. Rennick cites the principal Prairie Sun attractions as "a hassle-free country environment, staffed with experienced people. It's very private, security is very tight, and there are plenty of fine restaurants. There's an airport that can accommodate charter jets in Santa Rosa six miles away, and we have a two-bedroom house with a full kitchen and housekeeper available right on the grounds."

The Prairie Sun studio measures 960 square feet and is, says Rennick, "very adaptable, from very live to very dead." The control room measures roughly 10x15 feet and allows for "very accurate, very transparent sound." The rooms, which feature a Nearfield monitor system using Urei 811 speakers, were designed by San Francisco-based Dennis Rice, formerly of Wally Heider.

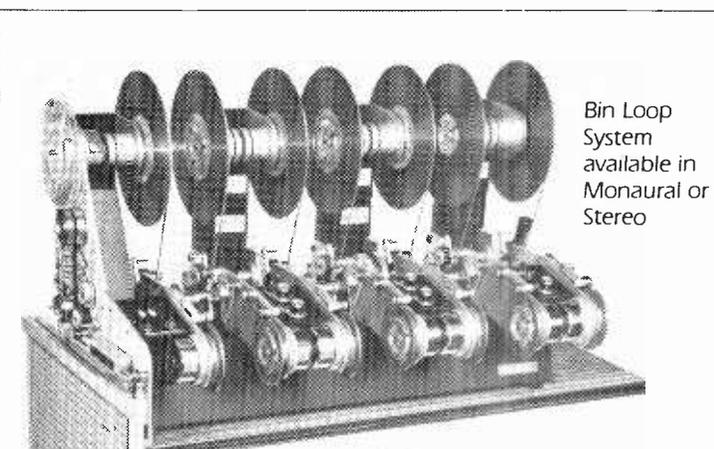
The grounds also offer a rehearsal/barn dance building, and Rennick says that a guest cottage and lounge areas will be added to supplement the main house. Prairie Sun maintains a staff of five engineers and three producers under chief engineer Steve Peterson.

"We have a fine complement of session players who have worked at the studio," notes Rennick, "and more and more players and industry people are moving into Sonoma County from San Francisco and

Marin. A lot of people have been uncertain about recording here because they think the players aren't here. But that's not true. We're currently developing a list in conjunction with other studios of the players who are available."

During the past year demos have been cut at Prairie Sun by Van Morrison and by a band called High Noon, which features Grateful Dead drummer Mickey Hart, harmonica

ace Norton Buffalo, keyboarder Merl Saunders and guitarist Bobby Vega. This project and another involving Buffalo, Norton & the Knockouts, were done under the aegis of Rennick's production company, Noise-Gators. Billy C. Farlow, formerly of Commander Cody, has done an LP for Rail Records at Sun, and former Pablo Cruise bassist and vocalist Bud Cockrell has also laid down demos here.



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Pro Equipment & Services



SANTANA SEEKERS—Listening to mixes of the new Santana LP at San Francisco's Automatt recording studios are, left to right, Greg Rolei (formerly of Santana and Journey), Devadip Carlos Santana, engineer Jim Gaines, Automatt owner David Rubinson and Jefferson Starship's Paul Kantner who is at the facility recording a solo LP.

New McCartney LP Boasts Specialized Engineering

NEW YORK—"Tug Of War," Paul McCartney's latest Columbia album, features not only guest appearances by Ringo Starr, Carl Perkins, Stevie Wonder and Stanley Clarke, but also special engineering processes.

The album, a year in the making, was recorded at AIR Studios in London and on Montserrat Island, West Indies. It was recorded, using a Neve console, on a total of 52 tracks, then mixed down to two-track digital, onto Sony's PCM-1610 digital audio processor.

Engineer Geoff Emerich then brought the tape to New York to work with CBS engineer Joe Gastwirt. "I did a little EQ-ing, then cut the lacquers with the CBS DISComputer," Gastwirt relates.

This computer, which has been refined since its introduction three or four years ago, previews signals and compares them. It was paired with the Sony DDU-1520 digital preview unit because, as Gastwirt explains, "It delays the signal exactly the length of time needed for the computer: 180 milliseconds. The two units worked perfectly together."

He adds, "I'd been doing delay in another fashion, and hadn't been satisfied. So I called Sony and borrowed a prototype of their preview unit to use." The model is now available for sale.

Gus Skinas, Sony's East Coast

digital audio engineer, explains how the DDU-1520 works: "It takes digital output coming off a master tape, delays the signal without converting it to analog and feeds it back into the main processor (the PCM-1610) so that the processor's playback circuitry transmits the signal that goes onto the disk. The DDU-1520 then takes the non-delayed digital signal, converts it to audio and feeds it to the disk mastering computer, which makes sure there won't be any over-cut or skips."

SPARS Sets New Dues Structure

LOS ANGELES—SPARS, the Society of Professional Audio Recording Studios has dropped the price of its dues for smaller studios.

\$500 will be the new dues for facilities in the under the \$500,000 a year annual gross revenues category. Facilities with over \$500,000 annual gross revenues pay \$1,000 in dues.

Toy Box Upgrades

NEW YORK—The Toy Box Studio in Brentwood, Tenn. has upgraded from 16- to 24-track recording with the purchase of a new Studer A80VU multi-track recorder and a Harrison MR-3 console.

Additional equipment added includes a Studer A80 two-track machine, a Revox PR99 two-track, Lexicon 224 digital reverb and a rack of Rebris signal processing devices.

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NEW YORK—Defunkt, a Hannibal recording group, is at work at Vanguard and Electric Lady studios on their second album. Hannibal president Joe Boyd is producing the album, scheduled for June release.

At Media Sound, the David Kent Band is recording a debut album for Epic. John Anthony is producer on the project.

Sterling Glass and the Metropolitans recently recorded a Gospel LP at Trod Nessel Recording Studios in Wallingford, Conn. The album is on the Glass Productions label.

In Springfield, Va., Bias Recording is the scene of work by Gil Scott-Heron on a new Arista project. Also there: Mainline Productions (Willie Lester and Rodney Brown) completed Gayle Adams' "Love Fever" album for Prelude and is at work on albums for Phylip Jaymes and Khemistry. Bob Dawson is engineering all three.

In Atlanta, at Axis Sound Studios, the Outlaws are being produced by Gary Lyons for Arista; the Producers are being produced by Tom Werman and engineered by Gary Ladinsky for CBS.

Web IV Studios, also in Atlanta, has Curtis

Studio Track

Mayfield at work on a self-produced project engineered by Richard Wells with assistance from Gary Ferguson. The pair is also engineering projects by Jackie Moore, produced by Paul Mitchell, and the self-produced Major Lance. The new S.O.S. Band LP is being produced by Sigidi and engineered by Wells with assistance from Tommy Cooper.

At Cheshire in Atlanta, Wynd Chymes are recording their debut album on RCA with Anthony Lockett producing and Tim Wright engineering. Larry Blackmon is producing the LA Connection for MCA with engineer Tom Race and assistants Ed Rankin and Ted Kallman.

In Nashville: The Imperials are completing an album project for Word at Bullet Recording. Bill Schnee is producing; engineering is Neil Joseph with Scott Hendricks.

At Sound Emporium, Dimension artist Ray Price is working with producer Ray Pennington and Jim Williamson behind the board. Ray Baker is producing Judy Bailey for CBS with engineer Billy Sherrill.

Riders in the Sky are laying Rounder tracks at Quadrafonic. The group is producing itself with Todd Cerney engineering.

Larry Gatlin is producing Dottie West's new album at Young Un with Chip Young engineering. Dave Loggins is producing himself, with Glenn Rieus behind the board.

At Woodland Sound Studios, Tony Brown is producing Shirley Caesar for Word. Rick McCollister is engineering with Ken Corlew assisting.

Soundship is where Eddie Mekka, of "Laverne and Shirley" fame, is recording with producer Lee Greenwood and engineer Ernie Winfrey. Winfrey also engineered a project by the Rex Nelson Singers, with Ken Harding producing.

At Scruggs Sound, Sonny Curtis is producing himself with Tom Brown as engineer. Nelson Larkin is producing Earl Thomas Conley with engineer Tom Semmes.

Billboard welcomes items for Studio Track. Material should be sent to Laura Foti, N.Y. who edits the column, while material can also be given to Jim McCullaugh in Los Angeles.



WALTZ ACROSS TEXAS—Producer Ed Penney directs Terri Gibbs while she records "Look At Us Now," the theme song for the upcoming feature film, "Waltz Across Texas." The session was held at Sound Emporium, Nashville.

BASF Reports Small Profit Increase

HAMBURG—Leading European tape manufacturer BASF is blaming rising raw material costs and under-used capacity for poor year end results announced recently. In 1981, pre-tax profits were \$565 million, but this is only 1.5% up on the previous year.

Overall turnover of the company, which has nearly 120,000 employees, was \$13.8 billion, 14.6% up on 1980, so the profit squeeze is clear.

The tape market worldwide nevertheless continues to grow by around 15% annually, and is now worth around \$4.34 billion. Leading markets are the U.S. (48%), Europe (28%) and Japan (14%). Industrial tape for electronic data processing

and other uses accounts for about one quarter of production, but audio and video are the biggest sectors, with the second rapidly overhauling the first.

In 1980, the audio market amounted to 815 million sq. meters, four times as much as the video market. But last year, while the audio sector grew to 888 million sq. meters, the video market doubled in size, so that the ratio between the two now stands at 2:1 in favor of audio.

A breakdown of the audio production figure shows that 56%, 503 million sq. meters, went to blank compact cassettes, and 32%, or 284 million sq. meters, to duplication firms.

Open reel tape for amateur and professional use accounted for 95 million square meters.

Total sales of cassettes worldwide in 1981 were 1,170 million units, 25% in the European market. Projections for this year suggest a world sale of 1,400 million.

Studer At Conway

LOS ANGELES — Conway Recording Studio here has acquired a new Studer 24-track tape recorder. The new Studer will be Q-locked with the existing 24-track Studer for 48-track capability. Waterland Tecno Sonics Ltd. and George Augspurger of Perceptions Inc. have been contracted for control room alterations.



ONE LIFE—Wayne Massey, of the soap opera "One Life To Live," is at work on his debut MCA single "Easin' On Back," scheduled to ship in mid-April.

The Elektra group Shoes is completing its third album, "Animation," with engineer Hank Neuberger at the Chicago Recording Company. The project is being produced by the group. Also at CRC: SBS/Scotti Bros. artists Survivor recorded the score for the movie "Rocky III." Phil Bonnano engineered the session. The studio has added an MCI JH-45 Autolock SMPTE Synchronizer.

At East Detroit's Sound Room East is Roger Troutman, completing overdubs and mixing his new album, as well as producing Zapp's new LP. Engineering by Greg Reilly and John Jaszcz.

In Cincinnati, Midnight Star is recording its third LP, "Victory," for Solar Records. Gary Platt is engineering and the group is producing itself. Dick Griffey is executive producer.

In Los Angeles: At Producers Workshop: Jim Ed Norman working on a new Capitol LP with Eric Prestidge at the console; AVI artist David Benoit finishing up a new album with producers Laurin Rinder and Michael Lewis with John Rosenthal engineering; and producer Rick Gianatos with engineer Peter Krueger mixing a new Ren Woods single for Elektra Asylum.

Larrabee activity sees: McCoy Tyner working on a CBS project with executive producer George Butler, engineer Erik Zobler and Sabrina Buchanek assisting; Richard Perry producing overdubs for the Pointer Sisters with Gabe Velti engineering, Judy Clapp assisting; and Stanley Clarke producing his own LP, Erik Zobler engineering, Sabrina Buchanek the second.

Newton Signed For NAMM In Atlanta

LOS ANGELES—Wayne Newton is to perform at the National Assn. of Music Merchant's International Music & Sound Expo. June 5-8 in Atlanta.

Newton will sing Sunday, June 6, at the Fox Theatre with tickets for the dinner/show \$35, while general admission is \$10.

On-site dealer registration for NAMM begins Friday, June 4, at the Georgia World Congress.

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Raceway Billboards Offer Unique Promo Opportunity

By ROSE CLAYTON

NASHVILLE — A promotional project designed to increase the visibility of country music among racecar enthusiasts is being planned to kick off during Fan Fair week, June 7-13, at the Nashville International Raceway.

This will be the first year that Fan Fair, which is co-sponsored by the Country Music Assn. and the Grand Ole Opry, has been held at the raceway. A projected crowd of 105,000 for 1982 prompted the move of the event to its new location, the site of the promotion.

"For the first time, we are offering billboard space inside the raceway to music people," says Pat Bullard, owner of Southern Exposure whose advertising firm is working with the raceway on sales.

"It's a natural because country music fans and motor racecar fans are the same (audience), and these days, self-promotion is the only way to go from star to superstar," Bullard says.

"CBS was the first label to purchase a board. Although RCA did not buy one, its merchandising manager Randy Goodman sent out memos to their artists encouraging them to take advantage of the opportunity."

According to Bullard, a 10 by 40 foot billboard can be leased for \$1,100 annually, and a 10 by 60 foot board for \$1,500. The price includes

painting of the billboard from a design submitted by the client and first option to reserve the same space for 1983.

In addition to the Fan Fair activities, the billboards will gain exposure during 20 racing events, the WKDA/WKDF one in the Sun concert, and eight Tenn. State Fair stage shows. The total of direct exposures is estimated at 368,000.

"That almost matches the population of the city," says Bullard, pointing out an advertising expenditure of \$2.89 per thousand inside the raceway. "It's really impossible to measure the exposure the artist is actually getting," Bullard adds, "because the races are either broadcast or televised and the announcer is constantly identifying billboards to give the location of a car. That gives an artist's name consistent exposure."

Entertainers who have committed to purchasing billboards include Roy Clark, Tom T. Hall and Tammy Wynette, Eddie Rabbitt, the Oak Ridge Boys and Loretta Lynn have leased two boards each.

Also being scheduled for Fan Fair week is a celebrity race, sponsored by the CMA. The event is being organized by Don Light and Jerry Bradley with names like T.G. Sheppard and a couple of the Oaks being tossed about as possible drivers.

(Continued on page 46)



NUMERO UNO—Ricky Skaggs, right, cuts his "No. 1 cake" at a CBS Nashville champagne party celebrating Skaggs' first chart-topping single, "You May See Me Walking." Looking on from left are Chip Peay, personal manager; Rich Schwan, director of national E/P/A promotion, CBS Nashville; and Roy Wunsch, CBS Nashville's vice president of marketing.

CONCERT CAMPAIGN

CBS Sets Promo Sampler

NASHVILLE—In an effort to underscore its ongoing "Kickin' Rock'N'Country" concert series with Anheuser-Busch in the Northeast, CBS Nashville is utilizing a free seven-inch long-playing sampler containing cuts by the six acts featured in the concert campaign.

The samplers have been inserted into copies of the weekly "Boston Phoenix" alternative newspaper, which reaches a large number of the area's college students (the target demographic for CBS' "Rock'N'Country" promotion) and distributed in selected zones of the Boston market. CBS supplied 90,000 free samplers for the April 10 issue of the paper; and to further attract attention to its country concert series at the rock-oriented Paradise Theatre venue, the label ran a full-page ad with six discount coupons worth a dollar off the price of any of the label's six featured "Rock'N'Country" campaign albums.

The samplers run 13 minutes in length and contain portions of singles by George Jones, Merle Hag-

gard, Larry Gatlin and the Gatlin Brothers Band, the Burrito Brothers, Bobby Bare and Ricky Skaggs. The sleeve, designed by Anheuser-Busch, describes the concert series, the sponsoring station WBCN-FM, and is backed with black and white photos of each act's current LP cover.

More than 50 area retailers are participating in redemption of the coupons, including Good Vibrations, Harvard Coop, Music Smith, New England Music City/Music World and Side One Records. Albums covered in the discount program at retail are Bare's "As Is," the Burritos' "Sunset Sundown," Skaggs' "Waitin' For The Sun To Shine," Jones' "Still The Same Ole Me," Haggard's "Big City," and the Gatlins' "Not Guilty."

Emphasizing CBS' commitment to attracting the younger Boston buyer to country music through this campaign, marketing vice president Roy Wunsch comments, "We felt it might be a nice surprise to open a regular publication and find a free record."

RCA Sets Push For 'Brotherly Love'

NASHVILLE—To support the first vinyl pairing of two of its country artists—Gary Stewart and Dean Dillon—RCA is using a series of promotional strategies designed to showcase the pair's debut LP, "Brotherly Love."

The album contains four duets, along with three solo numbers from each artist, and its title cut is also the first single. Three weeks prior to the release of the 45, RCA mailed out more than 5,000 postcards featuring a black and white photo of Stewart and Dillon, which went to national retailers, buyers, trade and consumer press, and radio and tv.

A single sleeve was designed for both commercial and DJ shipping, with the same black and white photo and the lyrics to "Brotherly Love," co-written by Stewart and Dillon.

Three weeks prior to the LP's release, the artists attended a customer sales meeting of Lieberman's southwestern sales force and performed several numbers from the album and autographed LP graphics. The Dallas account visit is now being used for other similar retail-oriented promotions by RCA on the project.

RCA Nashville hosted an album listening party at the Stockyards for

press and retail, airing a slide presentation of the artists during a writing session.

At the end of April, Stewart and Dillon launched a limited showcase tour kicking off at Nick's Uptown Club in Dallas, followed by dates at the Palomino in L.A. and the Sundown Club in New York City. In continued support of the album, plans are underway for both artists to tour together.

Newsbreaks

• NASHVILLE—Negotiations have been finalized between Jeff Walker, president of Aristo Music Assoc., Inc., and Group Communications Services Pty. Ltd. of Australia for the broadcast of a bi-weekly "Nashville Report" through a telephone hook-up between Nashville and Sidney. The conversation will serve as a portion of the 50 station syndicated radio show entitled "The National Country Music Jamboree."

E/A Campaign Nets Solid Sales

NASHVILLE—Elektra/Asylum Nashville reports a higher-than-expected return for its "You Don't Have To Be A Cowboy To Love Our Country Music" campaign, the first such program initiated by the label.

According to E/A Nashville national sales manager James Wood, orders for Hank Williams Jr.'s recently released "High Notes" LP are up 110% over his previous LP, "The Pressure Is On," with initial customer orders in the first two weeks of "High Notes" up 300% over "Pressure" orders for a similar time period. Precise sales figures are not available from the label.

Also during the duration of E/A's current sales program, Williams received a gold certification for "The Pressure Is On," while scoring an unprecedented eight albums simultaneously on Billboard's Hot Country LP chart.

The "You Don't Have To Be A Cowboy" campaign featured a month-long sales phase ending April 2 offering a 5% discount on initial orders for new releases by Williams, Mel Tillis and the Bellamy Brothers. It also offered a 10% continuous discount for 27 E/A catalog LPs with a June 10 billing date.

In-store visuals, print ads, and radio/tv spots cut for this Elektra/Asylum country program are supporting consumer interest and will continue through the end of May when ad schedules end.

According to Wood, the label's co-op ad budget expenditures are averaging two-three percent of the total gross orders, indicating that in such specific regions as L.A., Seattle, Phoenix, Denver, Detroit, Salt Lake City and Kansas City, "accounts have made their biggest commitment to date" to E/A country product.



TAMMY TALKS—Tammy Wynette recently spent a day in the offices of CBS Nashville making calls to support her current single, "Another Change."

Chart Fax

Nelson Bests Presley's 'Always On My Mind' Run

By ROBYN WELLS

NEW YORK—"Always On My Mind" puts Willie Nelson at the country summit for the first time since "Angel Flying Too Close To The Ground" soared to the top in March 1981. The tune also is producer Chips Moman's first No. 1 single since Waylon Jennings' "The Wurlitzer Prize (I Don't Want To Get Over You)" in 1977.

Nelson's Columbia topper demonstrates that sometimes recycled tunes surpass the original version, since Elvis Presley's rendition of "Always On My Mind," backed by "Separate Ways," peaked at 16 in 1973. Brenda Lee's version topped out at 45 in 1972.

"Always On My Mind" also marks the second time that Nelson has nailed down a No. 1 country number with an Elvis remake. He scored in 1979 with "Heartbreak Hotel," a duet with Leon Russell. The Nelson-Russell duet is the only other chart-topping cover of a Presley tune. The King's final country topper before his death was "Moody Blue," which reached the summit in February 1977. The flip side to the tune was "She Thinks I Still Care," a song which had already been a No. 1 tune for Anne Murray (1974) and George Jones (1962).

On the album side, "Always On My Mind" holds at superstarred two, blocked by Alabama's "Mountain Music." With the title track to Alabama's LP slipping from one to two this week, the RCA foursome finds itself playing seesaw with Nelson in the top two positions of both charts. Meanwhile, Nelson's duet

with Waylon Jennings, "Just To Satisfy You," leaps to superstarred four this week, while Jennings' "Black On Black" album holds at three.

Three Strikes: Hank Williams Jr. slips to 11 after holding at two for three weeks with "A Country Boy Can Survive." The near miss ends Williams' streak of consecutive toppers at three—"Texas Women," "Dixie On My Mind" and "All My Rowdy Friends Have Settled Down."

Compounding Williams' disappointment is that "A Country Boy Can Survive" was the bridesmaid to three different No. 1 tunes—Conway Twitty's "The Clown," Ricky Skaggs' "Crying My Heart Out Over You" and Alabama's "Mountain Music." As Chartbeat whiz Paul Grein points out, a similar fate befell 10cc in 1975, when "I'm Not In Love" was stalled by Van McCoy's "The Hustle," the Eagles "One Of These Nights" and the Bee Gees' "Jive Talking."

But even though "Habits Old And New" falls off the chart this week, Williams can take solace in the fact that he still has seven albums concurrently on the chart.

Middle Age Crazy: Two songs with divergent views on aging—Ray Price's "Forty And Fadin'" and Conway Twitty's "Over Thirty, Not Over The Hill"—are at superstarred 31 and starred 83, respectively. But they have a way to go to catch up to Sonny Throckmorton's anthem to midlife crisis, "Middle Age Crazy," which topped out at four in 1977 for Jerry Lee Lewis.

HEARTBREAK EXPRESS

The newest album from Dolly. Last year's double Grammy Award Winner (Best Country Song, "9 TO 5," and Best Country Vocal Performance for the album "9 TO 5 AND ODD JOBS," AHL1-3852) is back, with what she calls her best album yet!

"Single Women" PB-13057, already a top-10, and #1 jukebox hit, has laid the tracks for Dolly's new single... "Heartbreak Express" PB-13234, the overwhelming choice of radio programmers across the country.

Key TV and press, and Dolly's first tour in two years are set to keep "HEARTBREAK EXPRESS" rolling. Also, watch for Dolly's new movie this summer, "The Best Little Whorehouse in Texas."



Produced by:
Dolly Parton and Gregg Perry

A*HK1/AHS1/AHL1-4289

RCA
Records 

Billboard® Hot Country Singles

Survey For Week Ending 5/8/82

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer: Publisher, Licensee: Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer: Publisher, Licensee: Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer: Publisher, Licensee: Label & Number (Dist. Label)
3	10	10	ALWAYS ON MY MIND —Willie Nelson (C. Moman) J. Christopher, W. Thompson, M. James; Screen Gems-EMI/Rose Bridge, BMI; Columbia 18-02741	48	3	3	SLOW HAND —Conway Twitty (C. Twitty, J. Bowen) M. Clark, J. Bettis; Warner-Tamerlane/Flying Dutchman, BMI, Sweet Harmony, ASCAP; Elektra 47443	74	3	3	LONELY HEARTS —Younger Bros. (R. Chancey) S. Davis; Dick James, BMI; MCA 52030
2	1	10	MOUNTAIN MUSIC —Alabama (H. Shedd, Alabama) R. Owen; Maypop, BMI; RCA 13019	36	9	9	BAD NEWS —Boscar Willie (J. Martin) J.D. Loudermilk; Acuff-Rose/BMI; Main Street 951	76	3	3	NO WAY OUT —Johnny Paycheck (B. Sherrill) J. Paycheck; Aigee, BMI; Epic 1402817
4	15	15	IF YOU'RE THINKING YOU WANT A STRANGER —George Strait (B. Mevis) B. Mevis, D. Wills; Jack and Bill Weik, ASCAP; MCA 51228	40	4	4	THE GENERAL LEE —Johnny Cash (J. Cash) T. Bresh, J. Cash; Holy Moley/Jodi Lynn/House of Cash, BMI; Scotti Bros. 502803 (Epic)	77	3	3	WASN'T THAT LOVE —Susie Allanson (E. Archard) M. Johnson/H. Shannon; Weiback/King Coal, BMI; Liberty/Curb 1460
11	9	9	JUST TO SATISFY YOU —Waylon & Willie (C. Moman) W. Jennings, D. Bowman; Irving/Parody, BMI; RCA 13073	38	14	16	CRYING MY HEART OUT OVER YOU —Ricky Skaggs (R. Skaggs) C. Butler, L. Certain, G. Stacey, M. Wilken; Cedarwood, BMI; Epic 14-02692	78	2	2	SLIPIN' AND SLIDIN' —Stephanie Winslow (R. Ruff) Penniman, Bocage, Collins, Smith; Venice; Primero 1003 (Paid)
7	12	12	YOU NEVER GAVE UP ON ME —Crystal Gayle (A. Reynolds) L. Pearl; Michael O'Connor, BMI; Columbia 18-02718	39	8	8	LOVE IS —Allen Tripp (D. Heavener) ISPD/ASCAP; Nashville 1001	79	3	3	HAPPY COUNTRY BIRTHDAY DARLING —Rodney Lay (Nereco Prod.) R. Rogers; Sister John, BMI; Churchill 34001 (MCA)
6	12	12	BUSTED —John Conlee (B. Logan) H. Howard; Tree, BMI; MCA 52008	57	2	2	TIL YOU'RE GONE —Barbara Mandrell (T. Collins) W. Aldridge, T. Brasfield; Rick Hall, ASCAP; MCA 52038	82	3	3	DON'T GIVE UP ON ME —Eddy Arnold (N. Wilson) B. Peters; Ben Peters/Four Star, BMI; RCA 13094
15	9	9	YOU'LL BE BACK —The Statler Brothers (J. Kennedy) W. Holyfield, J. Russell; Bibb, BMI/Welk/Sunflower, ASCAP; Mercury 76142	45	3	3	LOVE'S FOUND YOU AND ME —Ed Bruce (T. West) R. Rogers, E. Bruce; Tree/New Keys, BMI; MCA 52036	NEW ENTRY			DON'T WORRY ABOUT ME BABY —Janie Fricke (J. E. Norman) B. Channel, K. Kane, D. Allen; Old Friends/Duchess/Posey, BMI/Cross Keys, ASCAP; Columbia 18-02859
12	11	11	SINGLE WOMEN —Dolly Parton (D. Parton, C. Perry) M. O'Donoghue; Lease Loved/Velvet Apple, BMI; RCA 13057	46	4	4	WOULD YOU CATCH A FALLING STAR —John Anderson (F. Jones, J. Anderson) B. Braddock; Tree, BMI; Warner Bros. 50043	83	3	3	THE KING —Pete Wilcox (H. Saban, S. Levy) Medley; Unichappell/Hi-La/Elvis Presley/Unart/Gladys/Duchess/Tree, BMI; M&M 503
9	10	13	ROUND THE CLOCK LOVIN' —Gail Davies (G. Davies) R. Bourke, K.T. Osin; Chappell, ASCAP/Tri-Chappell, SESAC; Warner Bros. 50004	43	7	7	LAST OF THE SILVER SCREEN COWBOYS —Rex Allen Jr. (S. Garrett) M. Brown, S. Dorff, S. Garrett; Pesco/BMI; Warner Bros. 50035	84	2	2	THROUGH THE YEARS —Kenny Rogers (L.B. Richie, Jr.) S. Dorff, M. Panzer; Pesco/Swanee Brown, BMI; Liberty 1444
13	8	8	TEARS OF THE LONELY —Mickey Gilley (J. E. Norman) W. Holyfield; Welk/Bibo, ASCAP; Epic 14-02774	44	9	9	I NEVER KNEW THE DEVIL'S EYES WERE BLUE —Terry Gregory (M. Sherrill) L. Dresser; Easy Listening, Galeon/ASCAP; Handshake 02736	85	2	2	CHEATIN' STATE OF MIND —Bandana (S. Cornelius, M. Daniel) J. Fox, L. Wilson, J. Van Dyke; Stan Cornelius, ASCAP/Louisville, SESAC; Warner Bros. 50045
11	2	16	A COUNTRY BOY CAN SURVIVE —Hank Williams Jr. (J. Bowen) H. Williams Jr.; Bocephus, BMI; Elektra/Curb 47257	47	7	7	THE TWO-STEP IS EASY —Michael Murphy (J.E. Norman) M. Murphy; Timberwolf/BMI; Liberty 1455	86	2	2	OH, NO —Randy Parton (M. Post) C. Richie; Jobete, Commodores Entertainment, ASCAP; RCA 13087
17	11	11	DON'T LOOK BACK —Gary Morris (M. Morgan, P. Worley) G. Morris, E. Selser; G. Morris/Warner Bros., ASCAP/Warner Tamerlane, BMI; Warner Bros. 50017	59	2	2	ANY DAY NOW —Ronnie Milsap (R. Milsap, T. Collins) Bacharach, Hillard; Plan Two Music, Intersong, ASCAP; RCA 13216	87	2	2	CAST THE FIRST STONE —Kin Vassy (L. Rogers) J.L. Wallace, J. Ledford; Hall-Clement, BMI; Liberty 1458
18	6	6	FINALLY —T.G. Sheppard (G. Chapman) B. Killen; Meadowgreen, ASCAP; Warner/Curb 50041	50	5	5	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	81	2	2	BACK IN MY BABY'S ARMS —Wince And Diane Hatfield (C. McCoy) K. Fleming, D. Morgan; Hall-Clement, BMI; Soundwaves 4668 (NSD)
16	12	12	A LITTLE BIT CRAZY —Eddy Raven (J. Bowen) E. Raven; Milene, ASCAP; Elektra 47413	52	5	5	BROTHERLY LOVE —Gary Stewart & Dean Dillon (E. Kilroy) G. Stewart, D. Dillon; Forrest Hills, Tree, BMI; RCA 13049	NEW ENTRY			I JUST CUT MYSELF —Ronnie McDowell (B. Killen) C. Jones, M. Lantrip; This Side Up/Cross Keys, ASCAP; Epic 14-02844
15	5	14	SAME OLE ME —George Jones (B. Sherrill) P. Overstreet; Silvertime, BMI; Epic 14-02696	52	5	5	EVERYONE KNOWS I'M YOURS —Corbin/Hanner Band (T. West) D. Hanner; Sabal, ASCAP; Alfa 7022	82	NEW ENTRY		OVER THIRTY, NOT OVER THE HILL —Conway Twitty (C. Twitty, R. Chancey) B. Jones; Cross Keys, ASCAP; MCA 52032
20	7	7	FOR ALL THE WRONG REASONS —The Bellamy Brothers (Bellamy, J. Bowen) D. Bellamy; Bellamy/Famous, ASCAP; Elektra/Curb 47431	52	5	5	THE MAN WITH THE GOLDEN THUMB —Jerry Reed (R. Hall) B. McGuire, B. Henderson; Fame, BMI; RCA 13081	83	NEW ENTRY		WHATEVER TURNS YOU ON —Chantilly (L. Morton, S. Bledsoe) J. Fuller; ATV/Wing, BMI; Jaroco 31082
19	12	12	SPEAK SOFTLY (You're Talking To My Heart) —Gene Watson (R. Reeder, G. Watson) S.P. Spurgin, J.D. Mendenhall; Booth and Watson, BMI; MCA 52009	53	6	6	WHEN YOU FIND HER, KEEP HER —The Wright Brothers (M. Garvin, C. Waters, T. Shapiro) B. Killen; Tree/O'Lyric, BMI; Warner Bros. 50033	84	89	2	HURTIN' FOR YOUR LOVE —Tom Carlile (G. Kennedy) T. Carlile; Op-Lock ASCAP; Door Knob 82176
18	8	14	ANOTHER HONKY TONK NIGHT ON BROADWAY —David Frizzell & Shelly West (S. Garrett, S. Dorff) M. Brown, S. Dorff, S. Garrett; Pesco/Wallet, BMI; Warner/Viva 50007	53	6	6	EVERYONE KNOWS I'M YOURS —Corbin/Hanner Band (T. West) D. Hanner; Sabal, ASCAP; Alfa 7022	85	NEW ENTRY		FRAGILE, HANDLE WITH CARE —Cristy Lane (R. Oates) D. Huber, R. Kelley; Kevin Lee, BMI; Liberty 1461
25	5	5	I DON'T KNOW WHERE TO START —Eddie Rabbitt (D. Malloy) T. Schuyler; Briarpitch, Debdave, BMI; Elektra 47435	54	5	5	THE MAN WITH THE GOLDEN THUMB —Jerry Reed (R. Hall) B. McGuire, B. Henderson; Fame, BMI; RCA 13081	86	NEW ENTRY		BEAUTIFUL BABY —Paul Overstreet (R. Haffkine) P. Overstreet, E. Stevens; Debdave/Briarpitch, BMI; RCA 13042
21	10	10	KANSAS CITY LIGHTS —Steve Wariner (T. Collins) K. Fleming, D.W. Morgan; Tom Collins, BMI; RCA 13072	55	4	4	ASHES TO ASHES —Terri Gibbs (E. Penny) E. Penny, J. McBee; Chipin, ASCAP; MCA 52040	87	NEW ENTRY		EITHER YOU'RE MARRIED OR YOU'RE SINGLE —Margo Smith (B. Fisher) G. Dobbins, T. Rocco; Intersong/Satin Pony, ASCAP; AMI-1304 (NSD)
22	11	11	SOMEDAY SOON —Moe Bandy (R. Baker) I. Tyson; Warner Bros., ASCAP; Columbia 18-02735	56	2	2	IF I COULD SEE YOU TONIGHT —Kippi Brannon (M. Collie) C.E. Howard Jr.; Jeffrey's Rainbow Music, BMI; MCA 52023	88	NEW ENTRY		MY MAN FRIDAY —Patti Page (S. Singleton) K. Barken, J. Hungerford; Blending Well, ASCAP/Black Thunder, SESAC; Plantation 208
24	7	7	RING ON HER FINGER, TIME ON HER HANDS —Lee Greenwood (J. Crutchfield) Tree/Love Wheel, BMI; MCA 52026	56	4	4	DEALING WITH THE DEVIL —Merle Haggard (Merle Haggard) S. Shafer, E. Raven; Acuff-Rose, BMI/Milene, ASCAP; MCA 52020	89	NEW ENTRY		BULL SMITH CAN'T DANCE THE COTTON EYED JOE —Wolfgang (J. Morris) R. Lavoie, Lobo; Guyasuta, BMI/Boo, ASCAP; Lobo-VI
23	9	16	I LIE —Loretta Lynn (D. Bradley) T.W. Dampier; Coal Miners, BMI; MCA 52005	57	15	15	THE CLOWN —Conway Twitty (C. Twitty, J. Bowen) C. Chalmers, S. Rhodes, B. Barnett, W. Carson; Mammoth Spring/Rose Bridge, BMI; Elektra 47302	91	61	17	BIG CITY —Merle Haggard (M. Haggard, L. Talley) M. Haggard, D. Holloway; Shade Tree, BMI; Epic 14-02686
35	4	4	LISTEN TO THE RADIO —Don Williams (D. Williams, G. Fundis) F. Knipe; Southwest, BMI; MCA 52037	57	23	23	MY LOVE BELONGS TO YOU —Ronnie Rogers (T. West) R. Rogers; Sister John/Sugar Plum/New Keys, BMI; Lifesong 45095	92	65	12	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
27	8	8	TAKE ME TO THE COUNTRY —Mel McDaniel (L. Rogers) Scaife, Singleton, Rogers; Vogue/Partner, BMI/Bibo/Welk, ASCAP; Capitol 5095	58	8	8	I THINK ABOUT YOUR LOVIN' —The Osmonds (R. Hall) D. Trask; Blackwood/Magic Castle, BMI; Elektra/Curb 47438	93	66	8	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
26	10	10	I FEEL IT WITH YOU —Kieran Kane (J. Bowen) K. Kane, R. Kane; Cross Keys/Lilton, ASCAP; Elektra 47415	58	37	37	TAKE TIME TO KNOW HER —David Allan Coe (B. Sherrill) S. Davis; Al Gallico, BMI; Columbia-1802815	94	67	15	NEW CUT ROAD —Bobby Baro (R. Crowell) G. Clark; World Song, ASCAP; Columbia 18-02690
28	8	8	I'M GOIN' HURTIN' —Joe Stampley (R. Baker) J. Dickens; Baray/Mullet, BMI; Epic 14-02791	59	2	2	(Who's Gonna Sing) THE LAST COUNTRY SONG —Billy Parker and Friend (J. Gibson) W.C. Brock Jr.; Hitkit, BMI; Soundwaves 4670 (NSD)	95	71	9	KEY LARGO —Bertie Higgins (S. Limbo) B. Higgins, S. Limbo; JenLee/Chappell, ASCAP/Lowery, BMI; Kat Family 9-02524
29	7	7	ANOTHER CHANCE —Tammy Wynette (G. Richey) B. Brandy, J. Taylor, D. Knutson; First Lady, Sylvia, Mother/BMI; Epic 14-02770	60	5	5	I'VE NEVER BEEN TO ME —Charlene (R. Miller, B. Gordy, D. Costa) P. Miller, K. Hirsch; Stone Diamond, BMI; Motown 1611	96	75	4	THE QUEEN OF HEARTS LOVES YOU —Joe Waters (J. Waters) J. Waters; Lantern Light, BMI; New Colony 6813
30	7	7	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	62	63	63	ANOTHER SLEEPLESS NIGHT —Anne Murray (J.E. Norman) C. Black, R. Bourke; Chappell, ASCAP; Capitol 5083	97	80	4	BEFORE I GOT TO KNOW HER —Brian Collins (B. Collins, J. Williamson) B. Collins; Babcock North, BMI; Primero 1001 (Paid)
31	5	5	EVERYTIME YOU CROSS MY MIND (You Break My Heart) —Razzy Bailey (B. Montgomery) J. Slate, D. Morrison, L. Keith; House of Gold, BMI RCA-13084	63	42	17	I'M SO LONESOME I COULD CRY —Jerry Lee Lewis (J. Kennedy) H. Williams; Rightsong/Fred Rose, BMI; Mercury 76148 (Polygram)	98	88	13	IT'LL BE HER —Tompall & The Glaser Brothers (J. Bowen) B.R. Reynolds; Baron/Hat Band, BMI; Elektra 47405
34	6	6	FORTY AND FADIN' —Ray Price (J. Mundy, B. Moore, K. Tucker, D. Tucker) R. Pennington; Millstone, ASCAP/Chevis, BMI; Dimension 1031	64	3	3	ALL MY LOVIN' —Mundo Earwood (M. Tillis, J. Darrell) P. McCartney, J. Lennon; Maclean, BMI; Primero 1002 (Paid)	99	90	14	NATURAL LOVE —Petula Clark (T. Scotti) J. Harrington, J. Penning, K. Espy, P. Gernhardt; Flowering Stone, ASCAP/Holy Moley, BMI; Scotti Bros. 5-02676 (CBS)
32	32	8	TRAVELIN' MAN —Jacky Ward (M. Post) J. Fuller; 4 Star, BMI; Asylum 47424 (Elektra)	65	69	4	HE'S TAKEN —Lane Brody (M. Lloyd) L. Brody; Landers/Whiteside, ASCAP; Liberty 1457	100	91	7	COME LOOKING FOR ME —Lobo (Lobo) Lobo; Lobo, ASCAP; Lobo 4
33	33	8	I HAD IT ALL —Fred Knoblock (J. Stroud) T. Moretti, F. Knoblock, S. Allen; Flowering Stone, ASCAP/LegendSongs/BMI; Scotti Bros. 5-02752 (CBS)	67	38	10	DIAMOND IN THE ROUGH —Karen Taylor (T. Sparks) Bill-Kar/SESAC; Mesa 1111 (NSD)				
41	3	3	I DON'T THINK SHE'S IN LOVE ANYMORE —Charley Pride (N. Wilson) K. Robbins; Royalhaven, BMI; RCA 13096	81	2	2	SLOW DOWN —Lacy J. Dalton (B. Sherrill) L.J. Dalton, M. Sherrill, B. Sherrill; Aigee, BMI; Columbia 18-02847				

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

MAY 8, 1982, BILLBOARD



TEM RECORDS
120 31st. Ave. North
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Country

ACM Membership Up
As Criticism Wanes

By KIP KIRBY

NASHVILLE—With nearly 2,600 professional members now in its ranks, a highly rated annual tv awards show and a possible move into book publishing, the Academy of Country Music is in the strongest growth period since its founding in 1964. It also feels it has overcome a barrage of negative publicity stemming from its 1980 awards telecast, in which CBS Records swept every major ACM award and subjected the Academy to charges of bloc voting.

Enrollment in the Los Angeles-based country music organization is up 400 members since last year in the professional category, while membership in the associate category—a non-voting classification geared for fans—has also increased.

The Academy's award program, which was scheduled to be televised Thursday (29) live on NBC, qualifies as one of the network's top-rated specials, as well as country's oldest national awards show. The ACM staged its first awards presentation in 1965, predating the CMA's by two years (although the CMA managed to score national tv coverage seven years before the Academy landed a late-night slot on ABC for its awards in 1974).

"The Academy was founded because there were no major awards shows at the time, paying tribute and honoring people actively involved in country music," explains Bill Boyd, executive director and 14-year veteran of the ACM.

Boyd and board member Gene Weed (who directs the ACM's annual NBC program for Dick Clark Productions) scoff at the idea of friction between the Academy and the Nashville-based Country Music Assn.

"People are always trying to drive a wedge between the two organizations when it doesn't exist," states Weed heatedly. "The CMA was already well established when the Academy was founded, and it was

doing an incredible job of promoting country music internationally. We have never considered ourselves in competition with the CMA; in fact, many of our board members also belong to the CMA."

Nor is it true, Weed says, that the ACM was founded primarily to focus on West Coast country projects. "We happen to be based in L.A., and the CMA happens to be in Nashville, where the majority of country records still get cut. But our goals are both the same."

Since the well-publicized 1980 awards show, which showered the Academy with a barrage of negative publicity, Boyd says the organization now prints a disclaimer on all its ballots saying the vote is being made freely and without pressure. Also, the Academy now limits enrollment by any group or association to 10% of the total ACM voting membership. This year's ceiling, set last November, limits group membership to no more than 240.

When the annual Academy of Country Music Awards show kicks off with hosts Mickey Gilley, Conway Twitty and Dottie West from Knotts Berry Farm Thursday (29), the lineup will feature the strongest array of country headliners in the program's history. It will also continue to feature a contingent of Hollywood names, a fact which has put the Academy under media attack but which Weed defends as legitimate:

"People don't realize that some of country music's biggest fans are also some of the biggest names in Hollywood. They call us asking to be on the show, and frankly, our goal is to attract as many people to country music as we can. If 100 people tune in to see our show because Zsa Zsa Gabor is going to present an award with T.G. Sheppard, then what difference does it make? If five people watch the show to see Herve Villechaize and see Loretta Lynn at the same time, we're accomplishing our goal."

KUDOS TO
ATLANTA'S
WPLO-AM

LOS ANGELES — Atlanta's WPLO-AM is the Academy of Country Music's choice for radio station of the year, unseating eight-time winner KLAC-AM of Los Angeles. Arch Yancey of KNUZ-AM in Houston is the winner for DJ of the year, dethroning Sammy Jackson of KLAC.

Billy Bob's in Ft. Worth was named country nightclub of the year, a prize shared last year by Gilley's of Pasadena, Tex., and the Palomino of North Hollywood, Calif. Those are the only three clubs to win the award in the ACM's 17-year history.

The top touring band for the sixth year is Merle Haggard's group the Strangers. Top non-touring band for the first time is the Desperados. Other first-time winners were bassist Joe Osborn and drummer Buddy Harmon.

Repeat winners were guitarist James Burton, his second; bassist Curtis Stone, his third; fiddler Johnny Gimble, his fourth, keyboardist Hargus "Pig" Robbins, his fifth; and steel guitarist Buddy Emmons, his seventh.

The ACM show was to air live on NBC-TV April 29 from Knott's Berry Farm in Buena Park, Calif. Hosts are Mickey Gilley, Conway Twitty and Dottie West. Among the planned guests: Alabama, the Oak Ridge Boys, Barbara Mandrell, Merle Haggard, Charley Pride and Johnny Lee.

Nelson Single
Gets TV Push

NASHVILLE—As "Always On My Mind" locks down the top position on Billboard's Hot Country Singles chart—and also becomes Willie Nelson's fastest accelerating pop single—Columbia is engaging in a full-scale advertising campaign targeting 14 national markets.

Television serves as the fulcrum of the promotion, with animated video spots set for 10-day runs beginning Thursday (6) in Atlanta and Chicago, followed by a May 13 kick-off in Houston, Pittsburgh, Minneapolis/St. Paul, Nashville, Kansas City, Denver, Phoenix, San Diego, Seattle, Dallas/Ft. Worth and Boston. Tv ads are slated later in the month for New York.

Augmenting the tv campaign in certain markets, the label is using 21½ feet by 9½ feet billboards for a minimum of 30 days, scheduled around the Memorial Day shopping weekend for additional consumer thrust. CBS' branches are determining the location of the billboards to capitalize on high traffic areas, accounts and shopping centers or malls.

CBS Nashville has previously run tv spots in support of product on Crystal Gayle, Larry Gatlin, Merle Haggard, Johnny Cash and Rosanne Cash, among others. "When you find this widespread appeal, it makes sense to go ahead and do it," says Roy Wunsch, vice president of marketing, CBS Nashville, adding that the label's billboard saturation will key in on markets such as Pittsburgh, New York and Chicago, where Nelson's popularity is already established.

Billboard®
Hot Country LPs™

Survey For Week Ending 5/8/82

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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	8	MOUNTAIN MUSIC Alabama, RCA AHL1 4229	40	40	6	THE NEW SOUTH Hank Williams, Jr., Elektra/Curb 5E-539
☆	2	7	ALWAYS ON MY MIND Willie Nelson, Columbia FC 37951	41	41	9	GIVIN' HERSELF AWAY Gail Davies, Warner Bros. BSK 3636
	3	3	BLACK ON BLACK Waylon Jennings, RCA AHL1 4247	42	43	29	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum 5E 541
☆	5	14	FINALLY T.G. Sheppard, Warner/Curb BSK 3600	43	27	11	ME AND MY R.C. Louise Mandrell & R.C. Bannon, RCA AHL1 4059
☆	6	27	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193	44	35	59	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965
	6	4	STILL THE SAME OLE ME George Jones, Epic FE 37106	45	45	5	NIGHT AFTER NIGHT Jacky Ward, Asylum E-1-60013 (Elektra)
	7	7	BOBBIE SUE Dak Ridge Boys, MCA 5294	46	48	158	GREATEST HITS ▲ Waylon Jennings, RCA AAL1-3378
	8	8	SOUTHERN COMFORT Conway Twitty, Elektra E1 60005	47	47	33	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438
☆	9	13	THE DAVID FRIZZELL AND SHELLY WEST ALBUM Warner/Viva BSK 3643	48	38	10	KIERAN KANE Kieran Kane, Elektra E1 60004
☆	10	60	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930	★	51	2	GARY MORRIS Gary Morris, Warner Bros. BSK 3658
☆	11	6	WINDOWS The Charlie Daniels Band, Epic FE 37694	★	50	NEW ENTRY	INSIDE AND OUT Lee Greenwood, MCA 5305
	12	12	FEELIN' RIGHT Razzy Bailey, RCA AHL1 4228	51	42	82	GREATEST HITS ▲ Ronnie Milsap, RCA AAL1 3772
	13	13	BIG CITY Merle Haggard, Epic FE 37593	52	52	66	ROWDY Hank Williams Jr., Elektra/Curb 6E 330
☆	14	43	YEARS AGO The Statler Brothers, Mercury SRM 16002	53	53	27	GREATEST HITS Charley Pride, RCA AHL1 4151
☆	15	5	THE DUKES OF HAZZARD Various Artists, Scotti Bros. FZ 37712 (CBS)	54	54	21	CIMARRON Emmylou Harris, Warner Bros. BSK 3603
☆	16	3	HIGH NOTES Hank Williams, Jr., Elektra/Curb E1-60100 (Elektra)	55	56	130	THE BEST OF EDDIE RABBITT ● Elektra 6E 235
☆	17	33	GREATEST HITS Willie Nelson, Columbia KC2 37542	56	57	10	I LIE Loretta Lynn, MCA 5293
☆	18	7	SEASONS OF THE HEART John Denver, PCA AHL1 4256	57	49	38	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416
☆	19	4	CHARLIE SINGS EVERYBODY'S CHOICE Charlie Pride, RCA AHL1-4287	58	58	84	GREATEST HITS ▲ Anne Murray, Capitol SOO 12110
☆	50	2	LISTEN TO THE RADIO Don Williams, MC 5306	59	46	8	I AIN'T HONKY TONKIN NO MORE Joe Sun, Elektra E1 60010
☆	23	3	THE SURVIVORS Johnny Cash, Jerry Lee Lewis and Carl Perkins, Columbia FC 37961	60	59	35	THERE'S NO GETTING OVER ME ● Ronnie Milsap, RCA AHL1 4060
☆	22	22	THE PRESSURE IS ON ● Hank Williams Jr., Elektra/Curb 5E 535	61	64	209	STARDUST ▲ Willie Nelson, Columbia JC 35305
☆	25	3	HEART BREAK EXPRESS Dolly Parton, RCA AHL 1-4289	62	62	95	HORIZON ▲ Eddie Rabbitt, Elektra 6E-276
☆	24	24	GREATEST HITS ▲ The Oak Ridge Boys, MCA 5150	63	63	130	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
☆	28	2	WHEN WE WERE BOYS The Bellamy Brothers, Elektra/Curb E1-60099	64	55	41	WITH LOVE John Conlee, MCA 5213
☆	26	20	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	65	60	5	ONE NIGHT STAND Hank Williams, Jr., Elektra/Curb 5E-538 (Elektra)
☆	30	5	LAST TRAIN TO HEAVEN Boxcar Willie, Main Street ST 73001 (Capitol)	66	61	21	GREATEST HITS Jim Reeves & Patsy Cline, RCA AHL1 4127
☆	28	29	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	67	67	33	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E 194
☆	29	21	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty L00 1108	68	68	15	ONE TO ONE Ed Bruce, MCA 4910
☆	30	31	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644	69	69	42	ESPECIALLY FOR YOU Don Williams, MCA 5210
☆	32	32	BUSTED John Conlee, MCA 5310	70	66	30	NOT GUILTY Larry Gatlin & the Gatlin Brothers Band, Columbia FC 37464
☆	32	59	JUICE ▲ Juice Newton, Capitol ST 12136	71	71	28	LOVIN' HER WAS EASIER Tompall and the Glaser Brothers, Elektra 5E 542
☆	33	33	I AM WHAT I AM ● George Jones, Epic JE 36586	72	72	50	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108
☆	34	37	STEP BY STEP ● Eddie Rabbitt, Elektra 5E 532	73	73	50	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555
☆	36	27	DESPERATE DREAMS Eddy Raven, Elektra 5E 545	74	74	44	MR. T Conway Twitty, MCA 5204
☆	37	3	AIN'T GOT NOthin' TO LOSE Bobby Bare, Columbia FC 37719	75	65	22	FIRE & SMOKE Earl Thomas Conley, RCA AHL1 4135
☆	39	4	WHEN A MAN LOVES A WOMAN Jack Grayson, Koala 15751				
☆	38	26	STRAIT COUNTRY George Strait, MCA 5248				
☆	44	2	ITS A LONG WAY TO DAYTONA Met Tillis, Elektra E1-60016				

☆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers).
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Of course, the lab detected several influences in the 99.44%—influences of past John Anderson hits such as "Your Lying Blue Eyes," "1959" and "I'm Just An Old Chunk Of Coal (But I'm Going To Be A Diamond Someday)."

And one technician, a particularly astute fellow, noted that critics at Rolling Stone and People

Magazine selected John as outstanding country artist of the year, and that seven cuts from his first two albums became hits.

I Just Came Home is John's third album, but the first he's produced with country music master chemist Frank Jones. It's the purest sound obtainable, as John explained to a baffled lab assistant:

"We play straight-ahead country music. I'm not trying to hit the middle. I'm not hardly into that."

Which may clarify why the title cut was an immediate hit, and why the new single, "Would You Catch A Falling Star" (WBS 50043), is beginning its own chain reaction.

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Country

Nashville Scene

By KIP KIRBY

Tongues are wagging along Music Row as industry staffers try to figure out who's behind a recent mailing of 28 "1982 Music Row Predic-

tions, Part Two." Some are humorous, some are barbed and questionable . . . but all center around a number of better-known people associated with the Nashville entertainment industry.

Apparently, there was a Part One of these "predictions," not seen in this office—but considering the behind-the-scenes chatter the second group of items is causing, it's quite likely a "Part

Three" will be forthcoming from the Mysterious Pen of Music Row.

Leon Russell and his entourage crowded into the Exit/In two weeks ago for three sellout

nights of non-stop music. Russell recorded each night's performance and hopes to release "the best of . . . live" in album form, either on a major label or perhaps on his own. If anyone had a question about the need for a showcase venue in town, the overflow crowds jammed into the Exit ought to have provided the conclusive answer.

Congratulations to Nashville independent promotion man Mike Borchetta, celebrating his 25th year in the music industry and his 15th as an indie promoter. Quite a track record these days!



When Alabama played in Memphis a month or so ago, the group received a "Stereo Eagle" award from radio station WLVS-FM. Never heard of a "Stereo Eagle"? Neither had we—until Scene's Memphis Spy informed us that the award was founded by the station's owner, legendary record-maker Sam Phillips, and is named for the double eagles in the station logo, which represent "the spirit of creativity that allows us to fly above the norm." Jerry Lee Lewis (a former Phillips act back in the Sun Records days) was the award's first recipient, with Alabama only the second to receive the honor. (Phillips once remarked in an interview that he enjoyed Alabama's music because he could hear in its rock'n'roll chords some of the influence of Sun Records.)

Keith Stegall will be the opening act for a national Charly McClain tour of military bases in August and September. And you can expect his first album due out by mid-summer . . . Ray Price, who lent his name to the Wrangler Country Star Search talent contest, has now disassociated himself with the project, according to Dimension Records, Price's label. . . The Burrito Brothers appeared on Billy Bob's "One Year Anniversary" show a couple of weeks ago in Ft. Worth, then took off for a performance at Moe & Joe's (that's Bandy & Stampley) Club in Houston.

Eddy Raven broke the index finger of his right hand while traveling on his bus, but he managed to go ahead and perform that night at Billy Bob's. After the show, Coach Daryl Royal took him to a doctor who eased the swelling, and Raven is continuing to handle a full load of dates.

Okay, now we've heard everything: Local tv and radio commentator Ruth Ann Leach recently toured Israel for a special reports assignment and came back with the news that there is a tiny country saloon located in the midst of Tel Aviv which spins country records! The "Nashville Western Saloon," as it was dubbed, is owned and operated by Haim Aharon who has managed to amass a small catalog of CBS albums. If you're in Tel Aviv and get a yen for some country music, you can drop by and hear David Allan Coe, the Charlie Daniels Band, Johnny Cash, Willie Nelson, Bobby Bare and George Jones. Haim is most anxious to increase his in-house LP repertoire, however, so labels with a desire to expand their international country coverage can send product to the Nashville Western Saloon, 59 Ben-Yehuda St., Tel Aviv, Israel.

Royce and Jeannie Kendall are back on tour again after nearly a month's hiatus spent working on their next album, "Stickin' Together," due in June. Jeannie was plagued by laryngitis during the recording but still managed to tape an "Entertainment Tonight" spot between her studio vocalizing . . . Ricky Skaggs, coming off the high of scoring his first No. 1 chart single recently, flew out immediately after the Academy of Country Music Awards Show to make a 6 a.m. date at the grand opening of the Knoxville World's Fair May 1. He taped an appearance on the "World's Fair Special" tv show, hosted by the Oak Ridge Boys as well.

Fan Fair Promo

• Continued from page 41

Tammy Wynette is slated to sponsor three other races bearing her name as part of the activities. "Tammy is actively involved in formula racing and has a car of her own named after her new record, 'Another Chance,'" Bullard explains. Wynette's car will be racing until October in major cities, such as Detroit, Atlanta, Phoenix, and Riverside, Calif.

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AD DEADLINE: MAY 28 ISSUE DATE: JUNE 19

Concert Grosses Ahead Of 1981 Figures; SROs Up

• Continued from page 1

novelties, even though they account for only 10%-20% of most venues' dates. One rock show at the Forum in Inglewood, Ca., holds the record there with a \$10 per capita sale on T-shirts and other items.

Nashville's Municipal Auditorium has lost approximately \$100,000 in concert business compared with previous years, according to manager Bobby Highsmith, and the board of directors for the 9,600-seat building had to request funds from the city government to renovate the interior.

Only seven sellouts have been held there this fiscal year, out of 22 concerts. The 1980-81 season had 14 sellouts, of 33 concerts. A \$15,000

promotion budget that year was eliminated from the current budget, Highsmith says. He is lobbying the Metro Council to have some promotion money restored.

In April, the council approved more than \$200,000 for repairs on the 20-year-old arena. "The business and financial community knows that we must promote the facility, and that we must have it fixed up in order to promote it," Highsmith observes.

The Chattanooga Memorial Auditorium, also publicly owned, has never been "in the black," according to manager Clyde Hawkins. But this year, the 4,900-seat facility is requiring probably the smallest public subsidy ever, he says. Concert book-

ing has been solid this spring in rock, country and gospel.

Of those public houses lodging the most impressive gains over last year's business, the Cow Palace in San Francisco has grossed \$3,696,941 since Thanksgiving. Twenty-two of the 23 shows held in the 14,700-seat hall sold out, setting total attendance for this period at 317,450. Last spring, only three acts played the Palace, two of which sold out.

More concert tours in the area and successful competition with nearby facilities are the reasons cited by assistant manager Dana Lewis for this success. Some shows have been booked that he feels went last year to the Oakland-Alameda Co. Coliseum, which has only 300 fewer seats.

One tactic the Palace is using to attract area promoters such as Bill Graham Presents, Concerts West, C.K. Spurlock and Beaver Productions is an offer of both reserved seating and festival arrangements to acts that book more than one appearance. "That way," Lewis says, "people who want to attend can choose the type of setting they like, and are happier. Adults who might not go to a festival concert can go to the reserved."

Younger crowds at shows by the Cars, Journey, Foreigner and AC/DC are responsible for enormous T-shirt sales, Lewis explains. More than \$1.3 million of the total gross is in T-shirts.

The coliseum in Charlotte is headed for one of the best years in its 27-year history according to manager Paul Buck. The arena, seating 12,900 for general admission and up to 13,500 for festival, has hosted 25 sellouts since July.

"We're way ahead of where we stood last spring," Buck comments. He thinks that possibly more shows are touring that region than ordinarily. Major competition is as close as the 16,800-seat Greensboro, N.C., Coliseum 80 miles from Charlotte, and the 13,500-seat Carolina Coliseum in Columbia, S.C., 90 miles to the south. He sees their business going well, too.

"Rock concerts are a damn big part of our business, he points out. "What would we do without them? Because, right now, there is a shortage of r&b shows here." Some top attractions that have played include the J. Geils Band, Alabama, Police, Foreigner and Neil Diamond.

"Best year ever" is the unqualified assertion from Frank E. Russo, manager of the Hartford, Conn., Civic Center. Since the start of the fiscal year last July 1, 31 concerts have been held in the area, which seats 16,500. Among them are sellouts by the Rolling Stones, Grateful Dead, Police, AC/DC and Barry Manilow.

"Of course, we haven't been a terrific concert venue before now because of being closed so much," Russo explains, noting that the building was shut down for much of the 1979-1980 season with a collapsed roof. But \$4.5 million to \$4.6 million has been grossed on concerts since July 1, representing 30% to 31% of the Center's total gross.

One feature the facility is utilizing to book more shows is that it is now exempt from a 10% state tax. Entertainers get eight percent more from concerts than before, and the building gets two percent more.

Russo notices Hartford becoming a top MOR concert market. Frank Sinatra sold out two shows, and there have been recent sellouts by Kenny Rogers, John Denver and Christopher Cross.

The privately owned Forum in Inglewood, Ca., is holding more sellouts and more full-sized, in-the-round concerts than in the first quarter of 1981.

Manager Claire Rothman explains the upturn in business this way: "I've found that you do better if you are also in a primary record market." She believes her fall business was good because of more acts playing the west coast in support of albums released last summer. Others, she says, release records at Christmas and tour in the spring.

The 2,960-seat Paramount Theatre in Portland, Ore., also privately owned, is doing better than last year, according to manager Michael McManus. It has hosted Molly Hatchet, Bonnie Raitt, Sheena Easton, Jimmy Buffett and Ray Parker, Jr. averaging three shows per month.

He sees definite advantages to not being government funded. "We get 100% of the net from our bar and concessions. Our rent charge is 10% of gross. Public buildings give away their profit center by subcontracting their concessions to a private operation."

The privately operated Cleveland Coliseum has hosted 26 concerts, over 21 last spring, and 14 of those were sellouts. Manager John Graham indicates success in every type of show except country, although grosses are not at the peak levels the 20,000-seat arena marked in the 1978-79 season. "But I would say there's a trend toward more shows in private facilities," Graham comments. "They are kept up well, and people know that."

The Louisville, Ky., Gardens arena is suffering a slim concert business lately, but spokesperson Beverly Troutman believes it is due to a slow-down in tours through

Kentucky No shows were held in April, she says, "and that's very unusual." Nevertheless, one-third of the publicly owned, 6,850-seat arena's business is from concerts. She says tentative bookings are set for May.

Other public venues that report concerts to be in good supply include the Mid-South Coliseum in Memphis and Von Braun Civic Center in Huntsville, Ala. Mid-South manager Ed Bland says he offers deals on rent to promoters, and points out that the building operates its own concessions. The county and city are considering expanding the 12,000-seat arena to 19,000, he adds, noting that this would make it one of the largest in the southeast. Von Braun manager Howard Hilliard says concerts produce 50% of that 9,500-seat venue's income, but only book 10%-15% of the dates.

70 CREW MEMBERS

Queen Global Tour Most Ambitious Yet

By PAUL GREIN

LOS ANGELES—While economic and business conditions have forced many groups to err on the side of caution in planning world tours, Queen is in the midst of one of its most ambitious treks yet. The group's current five-month jaunt through Europe, the U.S. and Canada employs a crew of 70.

"The show's gotten bigger," says Paul Prenter, Queen's personal manager. "We can't reduce the size of our entourage because of technical difficulties (with sound and lights). We're not an organization that wants to get smaller. I don't think Queen would stay in the business if it felt it had to get smaller."

"We did the 'Crazy' tour of Europe and played small venues because we wanted to generate a different type of excitement. But if it came to scaling down shows it would have to be for artistic reasons, not economic reasons. The band wants to continuously grow, both musically and in terms of extravaganza."

The smallest venue the band is playing on this tour is London's 5,500-seat Albert Hall, which has played host to few rock bands in recent years.

"It's going to be a difficult hall to play," says Prenter. "We're going to have to build a ground support system for lights and sound. We won't make any money playing it, but we wanted to play somewhere in London and the Greater London Council wouldn't give us a license to play in the Arsenal Football Grounds."

"We were refused permission because of local residents' objections. They thought 60,000 Queen fans might create some sort of problem, which is kind of weird when you consider that the Arsenal Football Team probably draws 45,000 people every week anyway. Now we're going to play Milton Keynes, an open air amphitheatre 40 miles outside of London."

The tour has also marked Queen's first appearance ever in Norway and its first visit to Sweden in several years. Domestically the band will make requisite stops at the Forum here and at Madison Square Garden in New York, but also expects to do shows at the new Irvine Meadows Amphitheatre outside L.A. and Meadowlands in New Jersey.

Ticket prices were not set at presstime. "We want the show to be accessible to as many people as possible," says Prenter, "but obviously we don't want to lose too much money. It's up to the accountants now. But

our goal is not to make money on the road."

This tour marks the first time the four-man group has been augmented by an auxiliary player—keyboardist Morgan Fisher, formerly with Mott the Hoople. The move was designed to add extra keyboards to the sound and to give lead singer Freddie Mercury greater freedom of movement onstage.

Billy Squier will be the opening act on the U.S. portion of the tour, with Bow Wow Wow, Teardrop Explodes, Heart, Fun Boy Three, Bananarama and Madness filling that slot on the European shows.

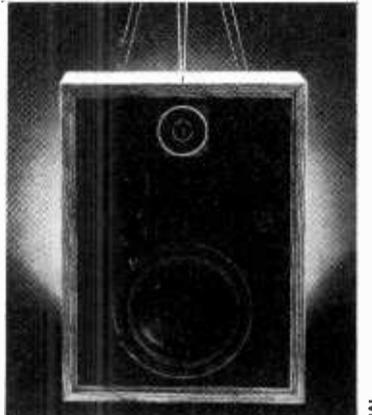
Squier also sings backup vocals on "Cool Cat," a song from Queen's "Hot Space" album, due domestically May 7. Backup vocals on the track were originally cut by David Bowie at the time he and the group recorded "Under Pressure." But Bowie reportedly didn't like the mix of "Cool Cat" and Queen, not having time to remix it, substituted Squier's voice.

"Under Pressure" is one of the cuts on "Hot Space," which means it has now been featured on two successive Queen albums in the territories where Elektra has the group's record rights (the U.S., Canada, Australia, New Zealand and Japan). "Under Pressure" was also on the band's "Greatest Hits" album in those territories, though, ironically, not in the EMI territories where the song was a much bigger hit.

Queen recently re-signed with EMI for the rest of the world, but has not yet re-signed with Elektra (the prior deal, Prenter says, isn't up yet). Prenter declines to comment on whether it will re-sign, but says Queen's recent run-ins with Warner Books and Warner Home Video "certainly have no bearing on our relationship with Elektra."

(Warner Books declined to issue "Queen's Greatest Pix" in the U.S.; Warner Home Video refused to make "Queen's Greatest Flix" available commercially. "Pix" is finally being released in the U.S. this month through Quartet Books; "Flix" has been for sale worldwide through EMI Music for the past six months.)

Working with director Mark Hodges, who directed "Flash Gordon," Queen recently made two videos of its new single, "Body Language." Says Prenter: "Some tv programmers thought the first one was slightly risqué, so we now have two—one for clubs and one for tv programmers of a nervous disposition."



HANG 'EM HIGH—Ceiling suspension for speakers is possible with a new system from Pyramont Corp. of Los Angeles. Once in place, the speaker can be rotated 360° and tilted 120°. Sizes are available to hold speakers up to 36" tall and 100 pounds.

MAY 8, 1982, BILLBOARD

Albany DJ Pool Will Key On Marketing, Promotion

ALBANY, N.Y.—A recent reorganization of the Albany New York Assn. of Deejays (AADJ) based here, will now focus the emphasis of this pool's operation on marketing and promotion, according to Tom Lewis, the new director of the pool.

Lewis, who also heads Disco Beats, a dance music research publication, replaces Frank Thomas as the pool's director. Thomas will continue to function as AADJ's assistant director. Doug Forrester remains the pool's vice president.

According to Lewis, although the pool will retain its non-profit status, it will work more aggressively to promote the products of participating labels in area markets.

Among its projects is the establishment of a communications link with area record retailers, to apprise them of records that are beginning to track in neighborhood clubs, and to encourage them to stock those records if they are not already doing so.

The same procedure is being established with area radio stations that program dance music. In the case of the radio stations, Andy Chouffi, the pool's retail/radio mediator, also uses feedback he receives from program directors to create a dance music chart geared to radio play.

To insure more effective communications with the record labels with which it deals, AADJ has also established a postcard feedback system that informs label personnel of the receipt of promotional records, plus a week by week account of move-

ment, in the clubs, on radio, and at the retail level, of those records.

To better coordinate these activities, AADJ has moved into more functional quarters at No. 8 Kaatskill Way, Box 500D, Ballston Spa, N.Y. 12020.

According to Lewis, the 25 members of the pool program a diverse mix of music, including rock, r&b, new wave, pop and disco. They pay \$40 a month for membership in AADJ.

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Talent In Action

**OAK RIDGE BOYS
LEON RUSSELL**
Murphy Center
Murfreesboro, Tenn.
Tickets \$11, \$12

The Oak Ridge Boys' popularity with a "hometown audience," as tenor vocalist Joe Bonsall called it during the show, was obvious following this strong performance April 18. Their own excitement at playing to the packed 12,500-seat Murphy Center near Nashville seemed genuine, too. The four vocalists and team of musicians soared non-stop through more than 20 songs, plus a rafter-shaking encore rendition of their current hit, "Bobbie Sue."

The Oaks' best work is in close-knit harmonies on midtempo numbers like "Dream On," the band's classic "Up On Cripple Creek" and "Trying To Love Two Women." Richard Sterban's bass vocal is an obvious crowd-pleaser and gets amplified heavily for this effect. On novelty songs such as "Elvira" and "Bobbie Sue," it works fine. But on some ballads, such as Duane Allen's "Sail Away," the sub-octaves intrude.

The Oak Ridge Boys Band has always gotten deserved attention at concerts, and this show was filled with guitar and sax solos cut from the cloth of rock'n'roll. The predominately middle-aged audience, many of whom have no doubt followed the quartet since their gospel days, enjoyed the hard-hitting music—even though many might say they hate rock.

Most of the crowd, however, did sit with deaf ears to Leon Russell's 40-minute opening set. In a typically energetic show, he and his six-man band, plus a crew of four female vocalists, bounded through Russell's early '70s hits and bluegrass standards. But some sound problems plagued the set, leaving vocals and instrumental solos lost in the air of the arena. This huge band is great when placed in a small house, such as Nashville's Exit/In club, where they played three sellouts later the same week.

CARTER MOODY

THE GREG KIHN BAND
The Catalyst, Santa Cruz, CA
Tickets: \$8.50

Greg Kihn may be a breaking act in most of the country, but in the Bay Area he's an institution. A performance at Santa Cruz' Catalyst is tantamount to Old Home Week.

The Catalyst is a roomy club (an ex-bowling alley, in fact) with better than average acoustics. The large dance floor was too jammed to permit dancing, but the crowd sort of moved up and down on beat and en masse.

Kihn is an audience manipulator, encouraging the group to do everything from sing-along to throw their clothes onstage (during his latest AOR tune, "Testify"). Audience participation worked well, since the participants knew the lyrics to every song he's written since 1973. When Kihn got to his single, "Breakup Song," the crowd vocals all but drowned out the band.

The material presented was a selection from seven albums' production, and it was interesting to see the progression from straightforward pop tunes to more complex reggae-tinged numbers.

The other fascinating sight is Kihn's face. The man perspires more than any guitarist on record (and even a few drummers); he looks, after three songs, like Fran Tarkenton in a shampoo commercial. That guy is working out there.

Despite all the sound and sweat, though, the show was somewhat perfunctory. However, it was the second set of the night (the first one limited to an under-21 crowd, the first time minors had been allowed at the Catalyst for five years.) Still, a little spontaneity wouldn't have hurt.

Opening act, the Medflys, are likely to remain quarantined in the Santa Clara Valley along with their insect namesakes. **ETHLIE ANN VARE**

MARY WILSON
Red Parrot, New York
Admission: \$40

Undoubtedly, the success of the Broadway play "Dream Girls" has renewed interest in the legend of the Supremes, and perhaps added the insight that in a group format there can be only one star. But in a special performance for the Alvin Ailey Dance Theatre, Mary Wilson, formerly of the Supremes, revealed she, too, is an enormous talent amply equipped for the spotlight and more than happy to leave the background chores to someone else.

Wilson opened a 45-minute set singing with a background of prerecorded tracks. The medley of original Supremes hits, including, "You Keep Me Hangin' On," "Come See About Me" and "Stop In The Name Of Love," was wildly received by the audience.

Also included in the set was Wilson's first solo single, "Red Hot," during which she was joined on stage by three male dancers of the Alvin Ailey troupe. Between song, patter and rapid-fire wisecracks reminiscent of Joan Rivers, Wilson kept the energy level high throughout the performance.

Wilson closed the show with an unreleased ballad "Dance My Heart Across The Stars," and joked with the audience about the sad fact that she is unable to get a record contract because record companies don't think she can sing words, only oohs. **PETER MUSTICH**

**JERRY GARCIA
DR. JOHN**
Beacon Theatre, New York
Tickets: \$10.00, \$11.00.

Jerry Garcia, cult guitarist and leader of the Grateful Dead, performed a rare solo acoustic show April 21.

Garcia and associate John Kalin performed a 75-minute set which included such songs as "Deep Ellen Blues," "Babe, It Ain't No Lie," "A Simple Twist Of Fate," "Run For The Roses" and "Reuben And Charise."

Garcia displayed his virtuosity in the folk, bluegrass and blues styles, and was warmly received by the SRO audience.

Solo act Dr. John opened the show with a rousing 25-minute set consisting of songs done in his inimitable New Orleans-flavored style. The highlights included three uptempo instrumentals, and the classic "Such A Night."

PETER KANZE

Caviano Sees Discos As Vital To New Talent

NEW YORK—Discotheques are becoming increasingly important as venues for launching new acts or augmenting audiences for existing performers.

This is the opinion of Bob Caviano, president of Bob Caviano Enterprises, a booking agency that is celebrating its second anniversary.

According to Caviano, while the number of traditional nightclubs into which a budding act can be booked is severely limited, the number of discotheques, or dance music venues, which utilize live talent is enormous.

Caviano states that an act can play as many as 50 venues in the New York area alone. He further points out that unlike conventional nightclubs, discotheques proliferate in almost every major U.S. market.

Caviano, whose company handles such artists as Grace Jones, Gayle Adams, Suzy Q, Voggue, Tomorrow's Edition, Komiko, Jimmy Ross and Front Line Orch., reveals that while new acts playing conventional clubs gross as little as \$200 a night, a new act playing a discotheque can frequently command as much as \$3,000 a night for an initial engagement.

Caviano has demonstrated that dance/rock outlets can be used to build a major headliner. He states that in three years Grace Jones has gone from playing discotheques to being a headline act touring Europe and North America. Other Grace Jones concerts are scheduled for Israel and Australia.

Opryland In Special 'Spring Shower' Series

NASHVILLE—Opryland U.S.A. is running a special concert series through Memorial Day called "Opryland's Spring Shower Of Stars," offering a variety of music from rock to gospel.

Headliners include Ray Stevens Friday (7), Bonnie Raitt Sunday (9), Reba McEntire and Ricky Skaggs (in separate performances) May 14, Quarterflash and the Piggys May 21, and the three-day Opryland Gospel Jubilee with a dozen name groups May 28-30. Conway Twitty kicked the series off April 25.

Survey For Week Ending 5/8/82

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).

- **POLICE, THIRD WORLD—\$218,958, 17,049, \$13.50 & \$12.50**, Tony Ruffino-Larry Vaughn Prods., Nassau Coliseum, Uniondale, N.Y., sellout, April 22.
- **J. GEILS BAND, JOHN BUTCHER AXIS—\$194,536, 16,942, \$12.75 & \$10.75**, Pantera Ten Prods., \$10.50 & Houston, sellout, April 24.
- **DARYL HALL & JOHN OATES, JOAN JETT & THE BLACKHEARTS, DONNIE IRIS—\$176,528, 17,389, \$12.50, \$10.50 & \$8.50**, Beach Club Promotions/in-house promotion, Kenan Stadium, Univ. of N.C. at Chapel Hill, sellout, April 24.
- **ALABAMA, MICKEY GILLEY, JOHNNY LEE, THRASHER BROTHERS, EDDIE JAYE—\$166,257, 13,490, \$12.50 & \$11.50**, Century II Promotions, Checkerdome, St. Louis, "Salem Country Gold," sellout (reduced seating w/stage setup), April 24.
- **ALABAMA, MICKEY GILLEY, JOHNNY LEE, THRASHER BROTHERS, EDDIE JAYE—\$163,512, 13,657, \$12.50 & \$11.50**, Century II Promotions, Rose-mong Horizon, Chicago, "Salem Country Gold," sellout (reduced seating w/stage setup), April 25.
- **ALABAMA, MICKEY GILLEY, JOHNNY LEE, THRASHER BROTHERS, EDDIE JAYE—\$159,801, 13,541, \$12.50 & \$11.50**, Century II Promotions, Riverfront Coliseum, Cincinnati, "Salem Country Gold," sellout (reduced seating w/stage setup), April 23.
- **ALABAMA, MICKEY GILLEY, JOHNNY LEE, THRASHER BROTHERS, EDDIE JAYE—\$149,898, 12,193, \$12.50 & \$11.50**, Century II Promotions, Baltimore Civic Center, "Salem Country Gold," sellout (reduced seating w/stage setup), April 16.
- **KOOL & THE GANG, SKYY—\$137,044, 11,781 (12,000 capacity), \$12.75 & \$11.75**, Fantasma Prods., Sunrise Musical Theater, Ft. Lauderdale, Fla., three shows, two sellouts, April 24-25.
- **ALABAMA, MICKEY GILLEY, JOHNNY LEE, THRASHER BROTHERS, EDDIE JAYE—\$136,291, 11,169, \$12.50 & \$11.50**, Century II Promotions, Nassau Veterans Memorial Coliseum, Uniondale, N.Y., "Salem Country Gold," sellout (reduced capacity w/stage setup), April 17.
- **OZZY OSBOURNE, UFO, MAGNUM—\$128,910, 14,970, \$8 & \$6.50**, Electric Factory Concerts, Spectrum, Philadelphia, sellout, April 26.
- **CHARLIE DANIELS BAND, JIMMY HALL—\$125,250, 12,180 (13,772), \$10.50, \$9.50 & \$8.50**, Cross Country Concerts, Hartford Civic Center, April 23.
- **LOVERBOY, PRISM—\$104,038, 12,131, \$9.50 & \$8.50**, Sunshine Promotions, Market Square Arena, Indianapolis, sellout, April 22.
- **RODNEY DANGERFIELD—\$97,260, 8,172, \$12**, Rockland Concerts, Sunrise Musical Theater, Ft. Lauderdale, Fla., two sellouts, April 23.
- **JEFFERSON STARSHIP, MERLIN, DR. GONZO—\$89,250, 8,500, \$12 & \$10.50**, Bill Graham Presents, Greek Theatre, Univ. of Calif. at Berkeley, sellout, April 24.
- **LOVERBOY, PRISM—\$88,948, 9,363 (10,000), \$9.50**, Juno 6 Prods., Dane County Coliseum, Madison, Wis., April 20.
- **WILLIE NELSON & FAMILY, DELBERT McCLINTON—\$88,864, 9,253 (10,000), \$10.50 & \$9.50**, Feyline Presents, Henry Leavitt Arena, Wichita State Univ., Wichita, April 24.
- **CHUCK BERRY, LOU CHRISTIE, BOBBY RYDELL, COASTERS, DUPREES, SHIRELLES, LEE ANDREWS & THE HEARTS—\$87,954, 10,267 (19,455), \$11 & \$9**, Richard Nader Prods., Spectrum, Philadelphia, "Rock 'n Roll Spectacular," April 24.
- **J. GEILS BAND, JOHN BUTCHER AXIS—\$87,094, 9,500, \$10 & \$9.50**, Stone City Attractions, Dallas Convention Center Arena, sellout, April 23.
- **RICK SPRINGFIELD, THE CLOCKS—\$86,824, 8,357, \$10.50**, Contemporary Prods., Kiel Auditorium, St. Louis, sellout, April 18.
- **B-52's—\$86,719, 8,400, \$10.50**, Don Law Co., Orpheum Theatre, Boston, three sellouts, April 23-25.
- **LOVERBOY, PRISM—\$81,098, 9,784, \$8.50**, in-house promotion/Belkin Prods., Millett Hall, Miami Univ., Oxford, Ohio, sellout, April 24.
- **LOVERBOY, PRISM—\$76,000, 8,000, \$9.50**, Juno 6 Prods., Hulman Center, Ind. State Univ., Terre Haute, sellout, April 18.
- **LOVERBOY, PRISM—\$76,000, 8,000, \$9.50**, Juno 6 Prods., Wings Stadium, Kalamazoo, Mich., sellout, April 25.
- **LOVERBOY, PRISM—\$69,350, 7,300, \$9.50**, Juno 6 Prods., Saginaw (Mich.) Civic Center, sellout, April 15.
- **LOVERBOY, PRISM—\$68,400, 7,200, \$9.50**, Juno 6 Prods., Broome County Arena, Binghamton, N.Y., sellout, April 8.
- **J. GEILS BAND, JOHN BUTCHER AXIS—\$65,258, 7,070, \$11 & \$9**, Harris Goldberg/David Brown, Paul B. Gross Memorial Coliseum, Ft. Hays State Univ., Hays, Kan., sellout, April 17.
- **BLACK SABBATH, OUTLAWS—\$58,244, 5,750 (11,000), \$11 & \$10**, Double Tee Promotions/Albatross Prods., Portland (Ore.) Memorial Coliseum, April 22.
- **KOOL & THE GANG, SKYY, WHATNAUTS—\$57,612, 6,068 (11,000), \$10 & \$9**, Sun Song Prods./Jesse Bozeman, Jacksonville (Fla.) Veterans Memorial Coliseum, April 23.
- **HANK WILLIAMS JR., RICKY SKAGGS—\$56,478, 6,310 (6,900), \$9 & \$8**, Whalen/Chandler Prods., Winston-Salem (N.C.) Memorial Coliseum, April 23.
- **BONNIE RAITT, JOHN HALL BAND—\$55,443, 5,285 (5,685), \$10.75 & \$9.75**, Music in the Air Inc., Orpheum Theater, Boston, two shows, one sellout, April 20-21.
- **J. GEILS BAND, JOHN BUTCHER AXIS—\$54,547, 5,195 (8,000), \$10.50**, Stone City Attractions, Tulsa (Okla.) Pavilion, April 20.
- **OZZY OSBOURNE, UFO—\$52,068, 5,261 (12,000), \$10.50 & \$9.50**, Cellar Door Prods., Baltimore Civic Center, April 20.
- **HANK WILLIAMS JR., RICKY SKAGGS, TERRI GIBBS—\$51,601, 5,710 (6,500), \$9 & \$8**, Whalen/Chandler Prods., Richmond Coliseum, April 22.
- **SAMMY HAGAR, ALDO NOVA—\$49,495, 5,210, \$9.50**, Brass Ring Prods., Lansing (Mich.) Civic Center, sellout, April 23.
- **J. GEILS BAND, JOHN BUTCHER AXIS—\$49,080, 5,045 (10,500), \$10**, Pace Concerts, Hirsch Memorial Coliseum, Shreveport, La., April 22.
- **KOOL & THE GANG, SKYY—\$47,800, 4,352 (8,160), \$11.75 & \$10.75**, Gulf Artists, Univ. of S. Fla. Sun Dome, Tampa, April 22.

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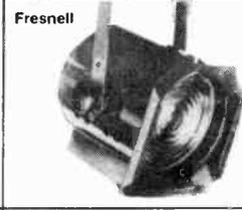


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BOOKS RED PARROT

Martino Finds Demand Up For Live Talent In Clubs

NEW YORK—On the premise that the trend toward more live entertainment in discotheques will continue, Tony Martino, one-time co-owner of the popular 12 West discotheque here, is now concentrating his energies on booking live talent into such venues here and around the region.

Martino feels that the increasing demand for live talent in clubs that hitherto programmed only recorded music is based on more interest in the lyrics and composition of dance music. "People have just grown very tired of the mindlessness of the conventional disco music that proliferated during the 1970s," he states.

One of Martino's pet projects is the new and very successful Red Parrot club. Since its opening less than a year ago, Martino has booked such acts as Cab Calloway, Gloria Gaynor, Maxine Brown, Sylvester, Dakota Staton, the Trammps, the Drifters, the Shirelles and Etta James.

Martino states that because of the mix of audiences at the Red Parrot, he has the flexibility to book just about every type of act: punk, through funk, country, r&b, jazz and pop. However, he suggests that other club owners contemplating the booking of live performers should first study the needs of their rooms, and book acts based on feedback garnered from the patrons.

The Red Parrot books live performers three nights a week. Martino selects many from among artists that are already either living or working in the New York area.

Most of the entertainers work with the Red Parrot's house orchestra under the direction of Joe Kane, and according to Martino the room has grown so popular in the few short months of its operation that many artists are now initiating offers to play the club.

Martino feels that two of the most attractive aspects of the Red Parrot's concert policy is that there is no additional admission fee for the live concerts, and that those live appearances are held to 90 minutes. "In this way, the audience's attention is held for the duration of the show," he says.

Martino, who has had extensive experience as a club operator and a freelance dance music producer and promoter, feels that people "do not want to wander through a musical maze. They want to be guided with stimulating and progressive music, and this is what we are trying to do at the Red Parrot." **RADCLIFFE JOE**

DEBTS ARE LISTED AT \$500,000

Aussie Tour Firm In Receivership

• Continued from page 3

years, and his downfall shocked a music industry firmly in the grip of a recession and a lack of confidence. When the news broke, competitor Paul Dainty warned, "This could be the tip of an iceberg."

The decline of the megastar concert syndrome is generally reckoned to have begun in 1978 with the collapse of the Computicket agency, which was followed by a rush of second and third-level act tours which swamped this market. During the past 12 months, more than 75 international attractions have toured.

This year alone has seen shows by the Kinks, Peter, Paul & Mary, George Benson, Anne Murray, the

TRINIDAD—A \$1.5 million nightclub complex, aimed at revolutionizing this oil-rich island's cultural outlook, has been opened here by a consortium of businessmen headed by steel magnate Jack Ramoutsingh.

The club, Leotora's, is located in a sprawling, multimillion dollar shopping complex called Gulf City, located about 40 miles south of Port-

of-Spain, this island's capital.

According to Amar Chadee, one of the architects of the project, Leotora's will cater to local patrons and visitors to the island with a mix of live and recorded entertainment. The live entertainment will include local bands and "top name acts" from the U.S. and other countries.

The club's light and sound systems were designed and installed by Ju-

liana's Sound Services, a British-based firm with offices in New York, Hong Kong and Singapore.

According to Tony Gravett, Juliana's technical director on the project, the system's sound components include JBL speakers, Technics model SL-12 direct drive turntables, Mackintosh power amplifiers, Juliana's custombuilt Mark IV mixer, and a number of special effects that include an electronic rhythm machine for accentuating drum rhythms, a special sound sweep effect, a mini synthesizer, and air coupler speakers for creating sub-sonic sounds aimed at enhancing bass effects. The entire sound system is designed so that sound levels are directed exclusively to the 400 square foot teak and purple heart hard wood dance floor. Lighting effects to complement the sound system include more than 1,300 feet of neon, and an equal quantity of tube lighting.

The centerpiece of the effects is a row of rotating mirrored prisms, embedded into one wall of the club, and accentuated by multicolored neons and tube lights reflecting off them.

Over the dance floor hangs a mirrored diamond from which is reflected another set of multi-colored lights. Embedded in this ornament are eight tweeters designed to further enhance the sound system. The sound effects are rounded out by a couple of mineral and dry ice foggers.

In addition to designing and installing the sound and light system, Juliana's is also training local DJs who will play the room. Heading this project is Alice Gamret, the firm's personnel manager. Filling in at the turntables while the training of local spinners goes on is Tony Pina, a Juliana staff DJ who has played at a number of U.S. clubs, including Cinderella Rockefeller in Chicago.

As part of the provisions of its contract with Leotora's, Juliana's will also provide ongoing consultations on promoting and marketing the room, will service the sound and light system, and will supply many of the dance records used.

Winnie Mutch, a Juliana's vice (Continued on page 50)

Pretenders, the Clash, Steeleye Span, Devo, Ultravox, Charley Pride, Cliff Richard, Joan Armatrading, Elton John, Crystal Gayle, Loudon Wainwright, Teardrop Explodes, John Mayall, Duran Duran, Donovan, Simple Minds, Chick Corea, Keith Jarrett and more, all adding up, many feel, to plain overkill.

Says Van Egmond: "Competition really was getting incredibly stiff, not only from other tours but from the pub rock scene, especially in Melbourne. The entertainment dollar is being stretched too far. And this became obvious in attendance figures. George Benson drew 15,000 in Melbourne in 1980, but only

8,000 there in 1981. When two other big tours were also well down on estimates, we found ourselves in real trouble."

He adds: "What really sent us to the wall was the diminishing profitability of the New Zealand leg of tours in this part of the world, mainly due to devaluation of the dollar. A \$14 (New Zealand) ticket used to be worth \$11 to us, but then suddenly it dropped to \$10 against the Australian rate. With Benson, that resulted in a loss of more than \$20,000.

"And on top of all that, the Australian dollar dropped nine cents against the U.S. dollar, and we do all our talent dealings in U.S. dollars. Labor and administrative costs have also escalated frighteningly."

Van Egmond recalls his booming fortunes in 1979 when Bette Midler played 14 sell-out concerts in Sydney alone. But he can't see such a lucrative climate returning without massive restructuring of the entire touring system.

He says: "American agents are laughing. They have so many Australian tour companies to play off against each other that they can grab outrageous prices for this country. Ticket prices are now around \$16 because promoters have to cover their competitive bidding. Unless deals start changing, others will fall."

Van Egmond's loss is made up of 174 individual debts, the largest being to Overseas Touring Inc., that is, George Benson.



Billboard photo by Ken Howard
KHAN SURPRISES—Actor/singer Andre de Shields is paid a surprise visit by long-time friend Chaka Khan, during a performance of his cabaret act, "Black By Popular Demand," at the Horn Of Plenty, here. Audiences at the performance were treated to a sizzling duet by the pair.

Country-Oriented Niteries Fade In Philly

By MAURIE ORODENKER

PHILADELPHIA—The boom of country-oriented clubs throughout this area is apparently beginning to fizzle in spite of the fact that in the past year two major radio stations, WFIL-AM and WSUL-FM, switched to a country music format.

The turn in events shows that disco is far from dead here. Gatling's Saloon and Dance Hall, a large room in suburban Gratesford, Pa., which opened with color and ballyho as a country emporium, has dumped the live country entertainment format, as well as the decor, and converted to disco with all the disco trimmings.

That disco may be enjoying a resurgence in these parts is also seen by the action being taken by the Empire Club in the northeast section of this city, which also opened last year as a major rock'n'roll club and brought in the best local talents like The A's, the Schoolboys and Robert Hazard.

Larry Goldfarb, the club's booker, says the owners are now tearing down the walls that separate the Empire from its next door neighbor, H.B.'s.

Rich Blatstein, owner of both spots, will enlarge H.B.'s, which has retained its disco format and flavor and now packs the room on Friday nights with dance parties hosted by radio DJ Bob Pantano.

At Gatling's Saloon, the name has been changed to Eons to reflect the switch to disco to reach the under-30 crowd. The disk jockey spins contemporary dance records in a booth above the dance floor, and the dancers can watch the DJ's movements reflected in mirrors over his head. In all, Eons has no less than six areas for dancing, claiming to have more dance square footage than any club in the state. The six dance floors are scattered around the interior of the large building. Some are on floor level, others are raised and some are sunken.

Some of the dance areas feature special lights built into the floor. Two of the floors are doubledeckers with lights in between. Lighting is a main feature of the room which features everything from stationary lights to spinning lights along with lights on cylinders that slowly lower from the ceiling to the dance floor.

Topping it off are laser beams that cut brilliant streams of light through the club, bouncing off mirrors and reflecting beams of light in every direction.

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Dance Trax

By BRIAN CHIN

NEW YORK—This column is the descendant of Tom Moulton's Disco Mix and Vince Aletti's Disco File. When they first appeared in 1974, almost all of the facts and opinions offered were industry revelations. Even through the disco boom of the late '70s, club music remained a frustratingly random creature: some of the "disco hits" sold or crossed over, others didn't.

The boom seemed ready to bust with the arrival and intense touting of power pop and new wave, but, characteristically, the unfathomable phenomenon recouped its strength through unlikely mergers with the new wave, the electric British jazz-funk community and the "establishment" r&b market that had sold yesteryear's dance hits for Stax, Motown and Atlantic.

While there's certainly a truer perception of dance music's diversity nowadays, the specific circumstances of its successes are still bypassed or misinterpreted. One of our main intentions in this column will be to point out the linkages between the DJ, dance floor, radio, retail and label. Besides being interesting in it-

Club Bows

• Continued from page 49

president, is working closely with Leotoro's general manager, Ken Mahabir, on such promotional programs as special events featuring local and international celebrities, giveaways including T-shirts and buttons, happy hours, ladies nights, development of a mailing list that will reach about 5,000 people, special posters and flyers, print and electronic advertising.

Leotoro's, with a capacity of about 400 people, was designed by Brian Lewis of the architectural firm of Anthony C. Lewis & Co. Among its features are three glass-enclosed life size marble statues imported from Italy, a fully outfitted electronic game room, and giant chrome-plated palm trees.

The room, which will be open Wednesday through Sunday, will cater to an upwardly mobile over 21 crowd. Admission fees will range from \$15 per person, weekdays, to \$20 per person weekends. The dress code excludes T-shirts, jeans and sandals. Free parking is provided for more than 1,000 cars. The room's in-house technical director is Michael Evelyn. He is also one of the shareholders.

self, looking more deeply into our successes counteracts the isolation that disco tended to form around itself when it was sanctified as the "next big thing." Dance music is not a fluke and should not be a mystery. It's a part of the music business, and this column will document its progress both musically and commercially.

Our first priority will generally be a rundown of important new records, but future columns will also offer news and information on a regular basis as well as in-depth examinations of trends in the different areas where club music is made, exposed and sold. Your input is solicited, whether it be an opinion, suggestion or news contribution: write to me, in care of Billboard, 1515 Broadway, New York, N.Y. 10036.

★ ★ ★

Queen's dance-floor return is the surprisingly direct "Body Language" (Elektra promo 12-inch): mostly rhythm and chant, with Freddie Mercury's to-the-max extrovert vocal. "Sharing Your Love," the third album by Change (Atlantic/RFC), tips the group's Euro-American balance decidedly toward the latter, with some heavy New York session help. Best cuts: the deep-and-heavy downtempo "Hard Times" and "Take You To Heaven," and a pop "Keep On It."

★ ★ ★

Sinnoom's "Thanks To You" (Becket 12-inch) is the work of the prolific Eric Matthew and Darryl Payne; more strongly hookish than their other productions so far, it's fierce all the way, as the label states, with a mightily effective Shep Pettibone mix. Afrika Bambaataa/Soul Sonic Force's "Planet Rock" (Tommy Boy 12-inch) borrows a groove from the Kraftwerk book and brings it off with rap panache; early response is very good. Reappearing are Sparks' "Beat The Clock" on Elektra 12-inch, and New Birth's well-loved "Deeper," the latter in two terrific new Larry Levan mixes, on Warners.

★ ★ ★

Joe Giaco, formerly of WBLS-FM New York, has been appointed a&r consultant, dance music, at Columbia Records. According to Giaco, immediately upcoming projects include "Live It Up," by Holland's Time Bandits, and "Nowhere Girl," by B-Movie.

Venues

Parker Kicks Off Papp 'New Jazz' Concert Series

NEW YORK—Joe Papp's Public Theatre began its spring series of "New Jazz" concerts Friday (23) with performances by Maceo Parker and a seven piece all star band.

Parker is familiar to audiences as James Brown's tenor saxophonist. He is also well-known through recent associations with Parliament-Funkadelic and Bootsy Collins.

Parker's appearance at the Public

Theatre marks his solo debut as both a jazz instrumentalist and funk musician.

Also scheduled to perform during the course of the series is legendary tenor saxophonist Von Freedman.

Billboard

Dance / Disco Top 80

Survey For Week Ending 5/8/82

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	
★	1	8	MURPHY'S LAW—Cheri—Venture (12 inch) VD 5019	41	36	16	IN THE RAW—Whispers—Solar (LP) EAS 27	
★	2	10	I SPECIALIZE IN LOVE—Sharon Brown—Profile (12 inch) PRO 7006A	★	NEW ENTRY		STANDING ON THE TOP—The Temptations—Gordy 60008GL (LP)	
★	5	5	FORGET ME NOTS—Patrice Rushen—Elektra (LP) EI-6015	43	43	16	NEVER SAY NEVER—Romeo Void—415 Records (EP) A-0007	
★	4	3	DON'T COME CRYING TO ME/LET IT RIDE—Linda Clifford—Capitol (LP) ST 12181	★	NEW ENTRY		CAT PEOPLE (PUTTING OUT FIRE)—David Bowie—Backstreet/MCA BSR-6107 (LP)	
★	5	4	(THE BEST PART OF) BREAKIN' UP—Roni Griffith—Vanguard (12-inch) SPV 54 A	45	45	4	DON'T TURN YOUR BACK ON ME—Frontline Orchestra—RFC/Quality (12 inch) RFC 012	
★	6	8	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—A&M (LP) SP4892	★	46	51	5	ON A JOURNEY—Elektrik Funk—Prelude (12 inch) PRLD622
★	10	7	IN THE NAME OF LOVE—Thompson Twins—Arista (12 inch) CP 712	★	47	50	6	ROMAN GODS/RIDE YOUR PONY—Fleshtones—IRS (LP) SP 70018
★	8	6	YOU GOT THE POWER—War—RCA (12 inch) PD 13062	★	NEW ENTRY		STREET CORNER—Ashford and Simpson—Capitol 8528 (12 inch)	
★	9	7	JUMP SHOUT—Lisa—Moby Dick (12 inch) BTG 1032	★	49	64	3	RUN RUN RUN—Funkapolitan—Pavillion (12 inch) 429 0276
★	10	9	CIRCLES—Atlantic Starr—A&M (LP) SP 4883	★	50	55	2	EASE YOUR MIND—Touchdown—Streetwise SWRL 2201 (12 inch)
★	11	6	DON'T MAKE ME WAIT—Peech Boys—Westend (12 inch) WES 22140	★	51	39	12	WORK THAT SUCKER TO DEATH—Xavier—Liberty (12 inch) SPRO 212
★	12	5	LET IT WHIP—Dazz Band—Motown (LP/7 inch) 6004ML/1609M	★	52	34	13	BREAKAWAY—Pure Energy—Prism (12-inch) PDS 420
★	16	4	GIVE ME JUST A LITTLE MORE TIME—Angela Clemmons—Portrait (12 inch) 4R9-02753	★	53	54	6	YOUR GOOD LOVIN'/CAN WE FALL IN LOVE AGAIN—France Joli—Prelude (LP) PRL 14103
★	14	6	RHYTHM OF THE JUNGLE—The Quick—Epic (12 inch) 492809	★	54	48	9	TAKE MY LOVE—Gene Dunlap—Capitol (LP) ST 12190
★	15	15	A NIGHT TO REMEMBER—Shalamar—Solar/Elektra (LP) S 28	★	55	62	2	FEEL IT DON'T FIGHT IT—Atkins—Warner Bros. WBS 50037
★	16	13	MESOPOTAMIA/DEEP SLEEP/CAKE—B-52's—Warner Bros. (MINI LP) MINI 3641	★	56	63	2	THE VERY BEST IN YOU—Change—RFC/Atlantic DMD 324 (LP)
★	20	4	IT'S RIGHT—Michelle Wallace—Emergency (12 inch) EMDS 6524	★	57	57	6	IT TAKES HEART—Greg Perry—Alfa (12 inch) AAD 14017
★	23	7	DON'T YOU LOVE IT—Maxine Singleton—Peter Pan (12 inch) TAS 2801F	★	58	NEW ENTRY		I'LL DO MY VERY BEST (FOR YOU BABY)—Richie Family—RCA AFL1-4323 (12 inch)
★	26	5	TRY JAH LOVE—Third World—Columbia (LP) FC37744	★	59	NEW ENTRY		STAY WITH ME TONIGHT—Richard John Smith—Jive/Arista VJ 1200 (12 inch)
★	20	19	FALL IN TO A TRANCE—Jimmy Ross—RFC/Quality (12 inch) QRFC 009	★	60	NEW ENTRY		THE OTHER WOMAN—Ray Parker Jr.—Arista 9590 (LP)
★	21	18	DESIGNER MUSIC/HOLD ME DOWN—Lipps' Inc.—Casablanca (LP) NBLP 7262	★	61	61	2	PASSION—The Flirts—(O) Records OR-716-A
★	22	17	GLAD TO KNOW YOU/3,000,000 SYNTHS/QUESTIONARE—Chas Jankel—A&M (LP) SP 4885	★	62	69	21	KEEP ON/YOU'RE THE ONE FOR ME—D. Train—Prelude PRL 14105 (LP)
★	23	28	SHOW YOU MY LOVE/GO BACK—Goldie Alexander—Arista (12 inch) CP 713	★	63	49	10	I COULD BE HAPPY—Altered Images—Epic (LP) FR 37738
★	24	24	TIME—Stone—West End (12 inch) WES 22-139	★	64	72	3	CRAZY/M TRAIN—Pylon—DB Records (12 inch) DB 61
★	25	35	LOVE PLUS ONE—Haircut One Hundred—Arista (LP) AL6600	★	65	65	2	SEEDY FILMS/SEX DWARF—Soft Cell—Sire PRO-A-1021
★	26	25	CENTERFOLD/FLAMETHROWER—J. Geils Band—EMI (LP) SOO 17062	★	66	76	21	CAN'T SHAKE YOUR LOVE—Syaeta—Tamlam (LP) T8-376MI
★	41	4	DON'T STOP YOUR LOVE—Booker T—A&M (12 inch) SP-17188	★	67	60	3	FREAKY BEHAVIOR—Bar-Kays—Mercury MK 192
★	44	5	ACT LIKE YOU KNOW—Fat Larry's Band—WMOT (12 inch) 4W902832	★	68	68	5	CAN YOU SEE THE LIGHT—Brass Construction—Liberty (12 inch) 7201
★	29	29	DON'T TURN YOUR BACK ON LOVE—Eloise Whitaker—Destiny (LP/12-inch) DLA 10006/DT 302R	★	69	NEW ENTRY		A DESERT PLACE—The Twins—Siamese SIA 010 (12 inch)
★	30	40	I RAN—Flock Of Seagulls—Jive/Arista (12 inch) JIVE T14	★	70	NEW ENTRY		STARCHILD—Level 42—Polydor PDD-520 (12 inch)
★	31	30	THE VISITOR/WHEN ALL IS SAID AND DONE—ABBA—Atlantic (LP) SD 19332	★	71	NEW ENTRY		A PIECE OF THE ACTION—K.I.D.—RFC/Quality 010 (12 inch)
★	32	32	BOSTICH—Yello—Stiff (EP) TEES 12-10	★	72	NEW ENTRY		MA-CUM-BA—Tantra—Importe 12 MP-315 (12 inch)
★	33	22	NATIVE LOVE (Step By Step)—Divine—"O" Records & Visuals (12 inch) OR 717	★	73	NEW ENTRY		I KNOW YOU GOT ANOTHER—The Reddings—B.I.D./Epic FZ 37974 (LP)
★	34	21	LOVE BUZZ—Vogue—Atlantic (LP) SD 19343	★	74	74	13	I LOVE ROCK 'N ROLL—Joan Jett & the Blackhearts—Boardwalk (LP) NB 1-33243
★	35	27	MEGATON MAN/GET A LITTLE—Patrick Cowley—Megatone (LP) M1002	★	75	67	4	IT'S GOOD TO BE THE KING—Mel Brooks—WMOT (12 inch) 4W9-0271
★	36	31	BURNIN' UP/SO GOOD SO RIGHT—Imagination—MCA (LP) MCA 5271	★	76	47	18	MAMA USED TO SAY—Junior—Mercury (12 inch) MDS 4014
★	53	3	STORMY WEATHER—Viola Wills—Sunergy (12 inch) SNG 0001	★	77	42	9	SHOUT ABOUT IT—Lamont Dozier—M&M (LP/12 inch) MM 104AE/MM 103AA
★	38	33	STAY/TAKE ME UP—Matrix—Sugarscoop (12 inch) SS 420A	★	78	78	8	HOLD ON TIGHT—Fantasy—Pavillion (12 inch) 429-02725
★	39	37	THAT GIRL—Stevie Wonder—Tamlam (7 inch) 1602TF	★	79	73	6	TELL ME TOMORROW—Smokey Robinson—Tamlam (LP) 6001TL
★	40	38	TELL ME THAT I'M DREAMING—Was (Not Was)—Island/ZE (12 inch) DISD 50011	★	80	80	26	CALL ME/LET'S CELEBRATE—Skiyy—Salsoul (LP/12-inch) SA8548/SG365

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Pushing Too Hard—Paul Parker (Prod. by P. Cowley)
Non Stop—Time Fabric
Dance With Me (Remix)—Nite Life Int.
Love Dance—Mystery
I Wanna Dance (Can. Remix)—Kalmendo
Watch Out (7 Min. Mix)—Brandi Wells
Laser Love—Ronnie Jones
Just An Illusion—Imagination
Key West—Kasso
For Your Love—Discotek
Over & Over (Remix)—Disco Circus
Space Ranger—Azalis
Mama Told Me—Fantastique
So Close To Heaven—Trix

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Chanson D'Ellegance
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Can We Fall In Love Again—France Joli
Rock Your World (Can. Remix)—Weeks & Co.
I Wanna Dance With You—Madam
Creedence Medley—Ray T. Jones
I Want You—Free Style
Let's Funk Tonight (10 Min. Remix)—Feather
Magic Fly 82 (Remix)—Kebecelectrik
Desert Place—Twins
Rhythm Shopping (Remix)—Zinn Zinn
I Got A Line On You/X Factor—Pat Cowley
Inside Out—Peter Griffin
Calling All Boys/Passion—Flirts
Native Love—Divine
Love Buzz—Vogue
Disco Train (Remix)—Dance Reaction

European Import 12"
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Should Have Been You—Gwen Guthrie
Dance All Night—Patrick Booth
Four Tops Medley
Dancing In Heaven—Q-Feel

Why Can't We Live Together—Kongas
Dirty Talk—Klein & MBO
Cat People—David Bowie
If You Can Dance—Slimline
Escape From New York (Mix)
Secret Love (Remix)—Viola Wills
Why Can't We Live Together—Kenneth Sherman
Get Down On It (Dutch Remix)—Kool & Gang
Emergency—Whispers
All Night Long—B.B. Band
Love Me Tonight (Phased Dutch Remix)—Coco De Jour
Can't Hold Back (It. Remix)—Kano
Video Games (Remix)—Alien
See Those Eyes—Altered Images
On TV—Buggles
Let's Get Started—Voyage
If I Do It To You—Claujaja Barry
Try Jah Love—Third World
Upside Down—Vanessa
Wake Up In The Night—D.D. Sound
Sex Appeal—Vivian Vee
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Club DJs Make Remix Magic Scott, Kevorian Take Expertise Into Recording Studio

• Continued from page 10

1979. In that time he has remixed a number of dance hits, including Musique's "In The Bush," the Strikers' "Body Music," Unlimited Touch's "Searching To Find The One" and all the music on the new 'D' Train album, including the top 20 soul single, "You're The One For Me."

Ted Darrell, an a&r director at PolyGram, says the use of DJs to remix records is spreading from indie dance music labels to majors. "The premise is that guys who come from clubs where this music is constantly played and also can work in a studio, can translate all that knowledge into the remix. He knows what turns people on when they're dancing."

But Darrell adds, "The appeal of remixes is not limited to clubs. Radio loved Scott's work on 'Mama Used To Say' and Larry Levan's mix for us on Central Line's 'Walking Into Sunshine.' A good remixer adds so much to a record."

"For example, the original version of 'Mama' done in England, to my ears, lacked the cleanness and low end that you hear on the best American dance records. Scott took the many good qualities of the record by working things around and playing with bits and pieces of the tape made it stronger. Just compare the English party mix on the original 12-inch with Scott's version and you'll hear the difference." Darrell, in fact, feels the mix on the entire Junior album "Ji" was influenced by Scott's mix of "Mama."

Scott, who for 10 years was the DJ at New York's popular Better Days disco, says about his remixes, "I try to look for whatever message the record has, be it verbal or musical, and accentuate it. Whatever that is there that's good, it's my job to highlight it. With the equipment we have today you can put real emotion into what you do. It's not just turning a few knobs. You have to put feeling into that vinyl or it's just another record."

A graduate of New York's George Westinghouse Technical school and a radio & television repairman for five years, Scott wasn't at all intimidated when he made the shift from simply DJ-ing to remixing in a recording studio. "As far back as I can remember I've always had a feel for technology and electronics. I in-

stalled the sound system at Better Days and was constantly updating it."

Francois Kevorian, before migrating here from France six years ago, was a jazz drummer. In New York he was enthralled by the city's disco scene and soon was a DJ at a number of clubs. His first important exposure came at New York, New York, which in the mid-70s was a very chic dance spot. "It gave me a reputation which was good," he recalls. "But it got boring no matter how glamorous it was to play for Andy Warhol and Liza Minnelli."

At Prelude, he began doing remixes of the company's many 12-inch singles. "I would not have been able to move into the studio and remix without that musical background," he says. "Sometimes you have to alter the very flow of the melody. So you must have a very clear understanding of structure."

His first remix was "In The Bush." "I must have spent 50 to 60 hours just studying the tape and planning out what I wanted to do before I even sat before the console. This is not as easy as everyone thinks. There is quite a lot of teamwork involved

between you and the engineer and, under good circumstance, the producer."

Kevorian and Scott both acknowledge that the relationship between the remixer and producer can be strained. "Some producers have been a great help in shaping the record, like Roberta Flack and Lenny White. Others have been real hindrances, seeing every deviation from what they've laid down as a personal slight," says Scott.

Adds Kevorian, "Working with the producer takes diplomacy but since I'm a&r at Prelude I do it much of the time," says Kevorian. "Sometimes when they hear what I want to do they literally freak out. But, for example, on 'D' Train, producer Hubert Eaves and I worked very closely and put a lot of hours into the album. We came away from it with mutual respect and a close relationship."

Not surprisingly, both men want to begin producing their own records. "After all these years of playing records and now remixing them, I feel it's time to begin making the records I've always wanted to hear," says Scott. **NELSON GEORGE**



HELLO AND THANKS—Motown recording artist Bettye LaVette chats with Steve Woods, left, of KDAY-AM Los Angeles, and offers thanks for the station's support of her debut album for the label, "Tell Me A Lie." Also pictured is Jesus Garber, western regional promotion staffer for Motown.

The Rhythm & The Blues

• Continued from page 10

strong feeling of black awareness in the country. Similarly, the acceptance of Fields' song is not as surprising if it is seen as part of a trend among the more progressive members of the black pop community. Both Rick James' "Street Songs" and Prince's "Dirty Mind" and "Controversy" contained material that stretched outside the traditional areas of romance into police brutality, militarism, racism and religion. The response to Gil Scott-Heron's "B' Movie" made "Reflections" his best-selling album, though being outspoken was nothing new to him. "Murphy's Law" has a whimsical melody, but the lyrics sung by Cheri have considerable bite. And Junior's new single, "Too Late," is a nasty portrait of alcoholism's destruction on a family. Taken in this context, "If It Ain't..." isn't so left field. Whether Reagonomics has sparked all this music or whether it's all just a

coincidence is still hard to say. Either way it is good to see that black music's communicators are opening up lyrically and that their fans are listening and buying.

Short Stuff: **Fatback** makes its first appearance in Japan from May 3-14, playing the Live In '82 Club in Shibuya... **Black Radio Exclusive's** conference is being held in Los Angeles May 6-9... **Vinnette Carroll's** gospel musical "Your Arms Too Short To Box With God," plays Atlanta's Fox Theater through May 9 with **Patti LaBelle** in the starring role... One of the year's best funk albums is "Drop The Bomb" by **Trouble Funk**. This Washington, D.C.-based, self-contained band originally released the material on its own in the Washington-Baltimore area. Sugar Hill recently signed them on for national distribution. "Pump Me Up" is the prime cut, featuring a great rhythm arrangement and a nice mix of vocals

and rap.

Kwame Brathwaite is celebrating 25 years as a photographer, most of them specializing in black music, with a silver anniversary project. Called "Great Moments Of Soul," one part is a book featuring his many marvelous photos and articles published in music journals in America, England and Japan. The other is a photo exhibit of over 100 pictures of black music stars to be held somewhere in New York during June, which is, not coincidentally, black music month. A site for the exhibit is still to be determined. Brathwaite's photography is outstanding. Among his gems are photos of **Bob Marley's** funeral; Marley and **Stevie Wonder** performing together at the first BMA conference and in Jamaica; the **Jacksons** walking through an African village; and **James Brown** and **Muhammed Ali** embracing before Ali's fight with **George Foreman** in Zaire.

Billboard®			Survey For Week Ending 5/8/82				
Soul LPs			Soul LPs				
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆	2	7	BRILLIANCE Atlantic Starr, A&M SP-4883	☆	NEW ENTRY	3	JJ Junior, Mercury SRM-1-4043 (Polygram)
2	1	12	FRIENDS Shalamar, Solar S-28 (Elektra)	☆	45	3	GIVE IT UP Pleasure, RCA AFL-1-4209
☆	3	11	MR. LOOK SO GOOD Richard Dimples Fields, Boardwalk NBI 33249	☆	52	2	ATTITUDES Brass Construction, Liberty LT-51121
4	4	15	LOVE IS WHERE YOU FIND IT The Whispers, Solar S-27 (Elektra)	42	32	22	COME MORNING Grover Washington, Jr., Elektra 5E-562
☆	10	4	NIICY Deniece Williams, ARC/Columbia FC 37952	43	43	5	LOOKS SO FINE Instant Funk, Salsoul SA 8545 (RCA)
☆	15	3	ALLIGATOR WOMAN Cameo, Chocolate City CCLP 2021 (Polygram)	44	41	24	LOVE MAGIC LTD, A&M SP 4881
7	5	58	THE DUDE ▲ Quincy Jones, A&M SP 3721	45	44	6	IT'S A FACT Jeff Lorber, Arista AL 9583
8	7	12	YES IT'S YOU LADY Smokey Robinson, Tamla 600112 (Motown)	46	46	5	IN A CITY GROOVE Mass Production, Cotillion SD 5233 (Atlantic)
☆	16	7	KEEP IT LIVE Dazz Band, Motown 6004ML	47	38	32	IT'S TIME FOR LOVE ● Teddy Pendergrass, P.I.R. TZ 37491 (Epic)
☆	12	6	DOIN' ALRIGHT O'Bryan, Capitol ST-12192	☆	NEW ENTRY	2	SHARING YOUR LOVE Change, RFC/Atlantic SD 19342
☆	13	7	WHO'S FOOLIN' WHO One Way, MCA MCA 5279	☆	57	2	LOVE ME TENDER B.B. King, MCA MCA 5307
☆	37	2	REUNION The Temptations, Gordy 6008GL (Motown)	☆	55	3	CARRY ON Bobby Caldwell, Polydor PD-1-6347 (Polygram)
☆	20	3	STRAIGHT FROM THE HEART Patrice Rushen, Elektra EI-60015	51	36	37	THE TIME ● The Time, Warner Bros. BSK 3598
14	6	25	SKYLINE ● Skiy, Salsoul SA 8548 (RCA)	52	39	12	THE SISTERS Sister Sledge, Cotillion SD 5231 (Atlantic)
☆	17	8	OUTLAW War, RCA AFL-4208	☆	NEW ENTRY	2	DROP THE BOMB Trouble Funk, Sugar Hill SH 266
☆	18	5	POINT OF PLEASURE Xavier, Liberty LT-51116	☆	60	2	PLAYING HARD TO GET Vernon Burch, Spector SW 70005 (Capitol)
☆	21	4	LIVE ON THE SUNSET STRIP Richard Pryor, Warner Bros. BSK 3660	55	40	25	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576
18	8	29	SOMETHING SPECIAL ▲ Kool & The Gang, De-Lite DSR 8502 (Polygram)	56	51	12	TASTE THE MUSIC Kleer, Atlantic SD 19334
19	9	21	TOM TOM CLUB Tom Tom Club, Sire SRK 3628 (Warner Bros.)	57	53	17	8TH WONDER Sugarhill Gang, Sugar Hill SH 249
☆	22	8	YOU'VE GOT THE POWER Third World, Columbia FC 37744	☆	NEW ENTRY	2	FRIEND IN LOVE Dionne Warwick, Arista AL 9585
21	11	9	LIVE & OUTRAGEOUS Millie Jackson, Spring SP-1-6735 (Polygram)	59	50	22	JAM THE BOX Bill Summers And Summers Heat, MCA MCA 5266
22	23	13	DOWN HOME Z.Z. Hill, Malaco MAL 7406	60	49	54	STREET SONGS ▲ Rick James, Gordy G8-1002M1 (Motown)
☆	NEW ENTRY	26	THE OTHER WOMAN Ray Parker, Jr., Arista AL 9590	61	54	20	7 Con Funk Shun, Mercury SRM-1-4030 (Polygram)
24	14	26	THE POET Bobby Womack, Beverly Glen BG 10000	62	56	26	RAISE ▲ Earth, Wind & Fire, ARC/Columbia TC 37548
25	19	20	YOUR WISH IS MY COMMAND Lakeside, Solar S-26 (Elektra)	63	58	7	LOVE CONQUERS ALL Michael Wycoff, RCA NFL1-8004
26	24	23	I AM LOVE Peabo Bryson, Capitol ST-12179	64	48	9	QUESTIONNAIRE Chas Jankel, A&M SP-6-4885
☆	42	2	LADIES OF THE EIGHTIES A Taste Of Honey, Capitol ST-12173	65	59	15	SATURDAY SATURDAY NIGHT Zoom, Polydor PD-16434 (Polygram)
28	28	25	NIGHT CRUISIN' ● Bar Kays, Mercury SRM-1-4028 (Polygram)	66	63	7	EARLAND'S JAM Charles Earland, Columbia FC 37573
29	27	10	DREAM ON George Duke, Epic FE 37532	67	64	14	OBJECTS OF DESIRE Michael Franks, Warner Bros. BSK 3648
30	26	26	WHY DO FOOLS FALL IN LOVE ▲ Diana Ross, RCA AFL-1-4153	68	65	15	WATCH OUT Branch Wells, WMOT FW 37668
31	25	27	CONTROVERSY ● Prince, Warner Bros. BSK 3601	69	66	36	TOUCH Gladys Knight & The Pips, Columbia FC 37086
32	30	38	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576	70	67	17	STAY Ray, Goodman & Brown, Polydor PD-1-6341 (Polygram)
33	31	12	A LITTLE LOVE Aurra, Salsoul SA 8551 (RCA)	71	61	18	PRIVATE EYES ▲ Daryl Hall & John Oates, RCA AFL-4028
34	34	10	PURE AND NATURAL T-Connection, Capitol ST-12191	72	62	7	MYSTICAL ADVENTURE Jean Luc-Ponty, Atlantic SD 19333
35	33	24	THE GEORGE BENSON COLLECTION ● George Benson, Warner Bros. ZHW 3577	73	68	32	THE MANY FACETS OF ROGER ● Roger, Warner Bros. BSK 3594
36	29	34	NEVER TOO MUCH ● Luther Vandross, Epic FE 37451	74	70	8	HIGHER PLANE Al Green, Myrrh MSB 6674 (Word)
☆	47	3	D TRAIN D Train, Prelude PRL 14105	75	69	30	SHOW TIME Slave, Cotillion 5224 (Atlantic)
38	35	11	ME AND YOU The Chi-Lites, 20th Century/Chisound T-635 (RCA)				

☆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot), ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

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JUNE 26TH ISSUE—JUNE 14TH

See Super Disk Mart Expanding Merchandising Is Key To Increased Audiophile Sales

• Continued from page 18

Price hasn't hampered sales for the costly UHQ super disks, though. Despite shelf prices at around \$50, an amazed Petitpas says they move quickly: "I can't keep enough of them in the store." Art Schulman of Laury's adds, "They do fabulously well. They really live up to their name."

Perhaps the most bullish proponent of audiophile's market clout is veteran Sam Ginsburg of SHOW Industries' City One-Stop arm. As an audiophile product source for "two or three hundred accounts, if not more" in 11 western states, Ginsburg reports that sales have been brisk in recent months. And while he supplies the higher priced product to all of SHOW's Music Plus stores, the response from small independent dealers is also positive.

"The mom and pop accounts have been doing as well as anyone with them," enthuses Ginsburg, who, by way of example, cites the sales pattern for Mobile Fidelity's UHQ

version of Pink Floyd's "Dark Side Of The Moon," which recently sold out for the manufacturer. "I've probably gone through 150 copies of that in UHQ, and probably 130 have gone through the one-stop to outside accounts."

Since entering the product category over three years ago, Ginsburg says he's progressively expanded the number of audiophile lines carried to the point where he now handles even some of the least-known lines. He also sees higher-priced digital and import goods from such major vendors as PolyGram, Capitol (via its Angel classical line) and WEA (Elektra/Asylum's digital titles on Nonesuch) as sharing steady sales on the strength of consumers' interest in premium disks.

Yet it's the specialty lines that he remains most laudatory on, citing such small labels as American Gramophone and Crusaders Records as rivalling the better-known premium manufacturers in per title volume.

The most aggressive label, he contends, is Mobile Fidelity, which has benefitted from its willingness to offer advertising dollars.

Ginsburg believes the audiophile product area is attractive to dealers because of the healthier markup possible, and adds that these goods should remain viable for some time to come. "We don't have million sellers," he explains, "but these labels are taking old product that has slowed down in sales and rejuvenating it."

Overall, he notes that Music Plus stores did see a slight dip in sales about a year ago, but general volume rose again during the 1981 year-end holiday period, and has remained strong since. For dealers, says Ginsburg, "This is just added sales offering good margins. On the other hand, I've taken cutouts out of the Music Plus stores because the success of midlines and growth in titles there has really reduced the value of cutouts."



WAR STRATEGY—Enjoying RCA's recent Los Angeles listening party for War's "Outlaw" album are, from left, War's Lee Oskar, RCA's Ray Harris, producer Jerry Goldstein and manager Steve Gold.

MAY 8, 1982, BILLBOARD

New LP/Tape Releases

• Continued from page 20

CLASSICAL

BACH, JOHANN SEBASTIAN

An Introduction To Bach
Tureck
LP CBS Masterworks/audiophile IM37275
John Williams & Peter Hurford Play
Bach
LP CBS Masterworks audiophile IM37250
Suite In E Minor; Scarlatti: Sonatas
Benitez
LP Nonesuch H71404 \$5.98
CA H471404 \$5.98

BARBER, SAMUEL

Sonata; Souvenirs; Nocturne (Homage To John Field)
Laredo
LP Nonesuch D79032 \$11.98
CA D479032 \$11.98

BARTOK, BELA

Concerto For Orch.
Philadelphia Orch., Ormandy
LP RCA Red Seal digital ARC14308 \$12.98
CA ARE 14308 \$12.98

BEEHOVEN, LUDWIG VAN

Septet
Boston Symp. Chamber Players
LP Nonesuch N78015 \$8.98
CA N478015 \$8.98

BRAHMS, JOHANNES

Viola Sonatas
Goode, Tree
LP Nonesuch D79031 \$11.98
CA D479031 \$11.98

JANACEK, LEOS

Mladi; Idyll For String Orch.
Los Angeles Chamber Orch., Schwartz
LP Nonesuch D79033 \$11.98
CA D479033 \$11.98

KREISLER, FRITZ, & NICCOLO

PAGANINI
Transcriptions
Ma, Zander
LP CBS Masterworks audiophile IM37280

MAHLER, GUSTAV

Rueckert Lieder; Wagner: Wesendonk Lieder
Minton, London Symp. Orch., Boulez
LP CBS Masterworks M37281
CA MT37281

MENDELSSOHN, FELEX

Symphony No. 3 In A Minor "Scottish"
Overture "Die Schoene Melusine"
Bavarian Radio Orch., Davis
LP CBS Masterworks audiophile IM37282

MOZART, WOLFGANG AMADEUS

Piano Concerto No. 25 In C Major; Piano Concerto No. 5 In D Major
Perahia, English Chamber Orch.
LP CBS Masterworks audiophile IM37267

Symphony No. 35 In D Major "Haffner";
Symphony No. 36 In C Major "Linz"
Bavarian Radio Orch., Kubelik
LP CBS Masterwork audiophile IM36729

SCHUMANN, ROBERT

Humoreske, Op. 20; Fantasiestucke, Op. 12
Ax
LP RCA Red Seal digital ARC14275 \$12.98
CA ARE 14275 \$12.98

SIBELIUS, JEAN

Symphony No. 4 In A Minor, Op. 63
Philadelphia Orch., Ormandy
LP RCA Red Seal ARL13978 \$9.98
CA ARK 13978 \$9.98

CLASSICAL COLLECTIONS

ENGLISH CHAMBER ORCH. & RAYMOND LEPPARD

Alla Barocca: Works By Bach, Vivaldi, Pachelbel, Handel, Etc.
LP CBS Masterworks audiophile IM37215

HOROWITZ, VLADIMIR

Horowitz At The Met (Recorded Live At The Metropolitan Opera House)
LP RCA Red Seal digital ATC14260 \$15.98
CA ATK 14260 \$15.98

Works By Schumann, Chopin, & Rachmaninoff (Original RCA Recordings Of Selections Featured On His Historic Int'l Telecast)
LP RCA Red Seal XRL14329 \$7.98
CA XRK 14329 \$7.98

LEPPARD, RAYMOND, see English Chamber Orch.

ODESSA BALAIKSA

The Art Of The Balalaika
LP Nonesuch D79034 \$11.98
CA D479034 \$11.98

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West Germany Wins Eurovision

'A Little Bit Of Peace' Outdistances The Competition

By ALEX FOWLER

LONDON — West Germany's "Ein Bisschen Frieden" ("A Little Bit Of Peace") won this year's Eurovision Song Contest, held in Harrogate in the North of England April 24, and watched by an estimated 300 million viewers throughout Europe.

Sung by 17-year-old Nicole, with verses in English, Dutch and French, as well as German, the song finished 61 points ahead of its closest competitor and now seems set for international success.

Israel came second with "Hora" by Avi Toledano, (100 points) and Switzerland third with "Amour On T'Aime" by Arlette Zola, (97 points). The U.K. entry, "One Step Further," by Bardo, was unplaced in seventh position, despite being tipped as favorite here before the show.

The Finnish entry, "Nuku Pommiin" ("Bomb Out") by male singer Kojo, failed to score, but Norway—without a point in three earlier competitions—managed to save face with a total of 40 points awarded.

Following its release a few weeks ago, "Ein Bisschen Frieden" went straight to No. 1 on Germany's Musikmarkt charts and currently stands

at number three. An LP of the same name is due shortly from Nicole, who also took time off school last week to appear on BBC television's Top Of The Pops program.

Released and published by Ralph Siegel's Jupiter Records and Siegel Music respectively, the song is licensed through different companies around Europe, though not yet in the U.S. It will be released in all major European languages. Like the previous two German entries, which both took second position in the contest, it was written by Siegel in conjunction with lyricist Bernd Meinunger.

The annual event is supposed to represent the best of each country's songwriting talent, but has been under attack in recent years from both the music industry and the public.

Among the criticism aimed at the show is the poor standard of presentation; the over-emphasis on acts' visual appearance; and the technical hitches which invariably crop-up on such a huge broadcasting operation.

In 1980, after winning twice consecutively, Israel backed down from hosting the event again on the grounds of its colossal cost. Several

countries were approached but refused to stage it before Holland finally offered to pay the \$800,000 then involved. No figures are available yet on the estimated cost of this year's contest.

Only 18 countries took part in the Harrogate show, the 27th in the series, with France this year joining Monaco, Italy and Greece as unrepresented nations.

Once again, the show's presentation was rather drab and dated despite assurances from executive producer Michael Hurlst that he would give the show "a facelift" by using more video effects and new production techniques.

And while there were no major technical problems this year, an over-emphasis on visuals was apparent. With the exception of Udo Jurgens in 1963 and Ireland's Johnny Logan in 1980, male singers have fared badly in Eurovision. Consequently, no less than 13 of the 18 countries competing were represented by girls.

The standard of material was just a little higher than usual this year though. Many U.K. record companies picked up on foreign entries, releasing them before the contest rather than waiting for the final outcome.

As winner of this year's event, Germany is set to host the 1983 show and the Eurovision dinosaur will lumber on for at least another year.

Album To Honor Cannes Film Fest

PARIS—Pathe Marconi is putting out a special album by the Frank Pourcel orchestra to commemorate the 35th anniversary of the Cannes Film Festival this year, and it will include music highlights from films launched at the event over the years.

Included will be tracks from "The Third Man," "Orfeu Negro" and "La Dolce Vita."

This year's festival will be the last to be staged in the Cannes Palais des Festivals; in 1983 it will switch, along with Bernard Chevry's MIDEM, to the new Palais des Congres nearby.



ROYAL HOOK—Queen Elizabeth, the Queen Mother, right, and Italian tenor Luciano Pavarotti, center, admire the special platinum disk commemorating the success of the K-tel "Hooked On Classics" album. Also pictured are, from left, Don Reedman, producer of the album; Barry Griffiths, leader of the Royal Philharmonic Orchestra; and Griffiths' wife, Angela.

RCA France Sets Video Link, Makes Changes In Disk Staff

PARIS—RCA France has set up a trade link with Columbia France and Gaumont to mark continuing growth in its video activities and, at the same time, has made a number of changes in senior staff positions within the record company.

In the video venture, RCA has launched the first 15 titles, on rental only, under the new GCR (Gaumont-Columbia-RCA) logo, resulting from the Economic Interest Grouping (GIE) signed between the three companies, with Francois Dacla, RCA president, as managing director and RCA video chief Michel Schmidt as director.

GCR product is to be distributed by RCA, the Gallimard book publishing company and the photographic/cine distribution firm Telos. RCA has, for some time now, had separate agreements with Columbia and the French cinema giant Gaumont, so, according to Schmidt, the accord among the three to form the GIE, a French industrial promotion concept, was "the natural consequence."

The rest of the RCA catalog of

some 230 titles will also carry the GCR logo but will be available on existing RCA sale-or-rental terms. However, some dozen RCA titles are now being offered separately on rental only.

Columbia and Gaumont, incidentally, have a 50-50 share in the U.S. film distribution company Triumph.

At RCA Records here, meanwhile, Dacla has appointed Bob Socquet, already company number two and former director of French production, as vice president a&r/marketing.

Under Socquet are named Claude Brunet, longtime former program chief at the Europe No. 1 radio network, as head of marketing and international catalogs, and Michel Larmand, now made responsible for the domestic catalog.

Larmand was formerly head of RCA France publishing division and that post is now filled by Pierre Hebrard, former chief at April Music, the CBS publishing outlet, in Paris. Dacla has also appointed a new video sales chief and three video-only sales representatives.

FIRST QUARTER FIGURES

CBS Tops U.K. Mart

LONDON—CBS Records continues as market leader in the U.K. in both albums and singles, according to the first quarter report from the British Market Research Bureau, prepared for the British Phonographic Industry.

The company took a 19% share of the LP market, and 14.8% of singles. As such, it's considered the only major in this market showing consistent growth against a backdrop of industry recession.

EMI was runner-up, with an 11.7% share of albums, and 14.1% of singles. WEA placed third with 10.5% in albums, 10.7% in singles.

RCA managed a slight increase over the last quarter with 6.9% of albums and 7.5% of singles. Independent company Virgin records also

showed a pattern of sustained growth in fifth position for albums (7.2%) and sixth for singles (8%).

Virgin also came second in the labels category with a 6.8% share of the market, but again CBS peaked with a massive 11.4%. Affiliated label Epic topped the singles market with a 9.7% share.

Best-selling album of the quarter, based on chart panel returns, was "Love Songs" by Barbra Streisand. Martin Rushent and Human League were top LP producers.

Best-selling single was "The Lion Sleeps Tonight" by Tight Fit, who also were top artists. Tight Fit producer, Tim Friese-Greene, was top single producer. Top publisher in both individual and corporate categories was Warner Bros. Music.

French Indies Grow Via Innovative Marketing Ploys

By MICHAEL WAY

PARIS — France's leading independent record companies are gaining in power and influence, seizing additional market share with new marketing ploys designed to circumvent the industry's economic woes and to outwit their major and multinational competitors.

One of the best-known indies is Carrere, boasting local talent like Gerard Lenorman, Dalida and Sacha Distel, plus Sheila, who has established something of an identity in the U.S. via her recent outing, "Little Darlin'," and a previous album produced by Chic's Nile Rodgers and Bernard Edwards.

Now Carrere is turning to out-and-out rock'n'roll, pinning its hopes on acts like Saxon, Ottowan and the Buggles. With subsidiaries already established in Britain, West Germany, Italy, Belgium, Holland and Switzerland, Carrere has now formed a production company in the U.S. To launch the most recent Sheila product, he formed an associated label with CBS, CBS-Carrere.

And he's already signed three new groups to maintain the momentum:

the Demons, the Swingers and Australian act Rage.

Speaking generally about the French market, he reckons that after a noticeable dip in sales, the situation has now "stabilized, though it is by no means in an expansionist mood."

With his own emphasis on exports, Carrere is firmly behind the initiative of the new government agency Intersonore, headed by Christian Bonhoure. This is compiling monthly albums of titles, in French and by French artists, which companies intend giving hefty overseas promotional pushes.

Richard Clayderman, Paris-based pianist, seller of millions of albums worldwide for the independent Delphine Records, is being groomed for an American launch, according to Paul de Senneville, Delphine president and founder. This will be a compilation album slanted straight to North American markets.

It may be a milestone in the career of an artist whose dozen or so albums, featuring music written by de Senneville and his partner Olivier

Toussaint, along with versions of "outside" hits, have charted round the world. The whole Delphine stable of instrumentalists, Clayderman keyboarding alongside trumpeter Jean-Claude Borely and guitarist Nicolas de Angelis and conductor-newcomer Jean Michel de France, is highly successful.

For de Senneville, in show business after penning Clayderman's first hit, "Ballade Pour Adeline," is one of the few in the French indie scene to have diversified over a wide range. "During this period of crisis, we've set up new companies, including studios and property, and provided 70 new jobs," he says.

Delphine, distributed in France by another wholly French independent, Disc'AZ, has, along with some others, had to make "huge investments to succeed," he adds. But unlike most others, Delphine has "ultra-concentrated" on just four or five product lines to be "small in size but big in profits." It is a set-up which handles just about every aspect of an artist's career, including promotion, licensing, publishing.

There has been dramatic Delphine build-up recently in Mexico and Venezuela in Latin America and also Italy, Australia and New Zealand.

Disc'AZ also plans further expansion late 1982 in both foreign catalog licensing and on local artist representation, according to Jean-Claude Corbineau, a key executive there. It's part of the Europe No. 1 commercial radio group, in which aircraft manufacturer Marcel Dassault, known best for Mirage, has now taken a 20% share interest.

Disc'AZ has seen sales rise by 50% over the past 15 months, following a major restructuring of the company and the appointment of Pascal Farcouli as president. Market share upped from a lowly 2.5% to between 6% and 7%. Among the bigger catalogs it handles: Delphine, K-tel, Ice, Marco Music, Gerard Meys, Ibach, Hungaraton and Canetti.

And on the performer side, Disc'AZ has re-signed singer Michel Polnareff, following his seven-year self-imposed tax exile in the U.S., and his comeback album "Bulles"

charted here. Company planning is towards more emphasis on singles.

In video, the company distributes to the traditional record retail network the RCV catalog, a French market leader, along with some smaller companies.

Corbineau hopes that his company, and other big indies, can continue to benefit from the considerable sums of new capital injected into the economy by the Mitterrand Socialist government, now more than a year in office. It's this factor, he reckons, which led to the sales upturn towards the end of 1981.

But Corbineau, like other top executives, insists that a whole new crop of French talent has boosted sales.

At Dreyfus Records, company president Francis Dreyfus has been putting his main efforts in recent months, into the live double-album package born of the company's most ambitious achievement yet, the visit to China by Jean-Michel Jarre, whose five-concert trek to Peking

(Continued on page 58)

Asher At IMIC: Industry's Death Notices 'Premature'

• Continued from page 1

the software sector. In a speech of trenchant realism, Timmer swept aside the idea that the hardware industry, in which he had spent a large part of his career, and the software industry were adversaries.

Jerry Moss, chairman of A&M Records, and a member of the "Audio Strikes Back" panel, introduced a provocative note by arguing that the creative side of the business was suffering from the unrelenting onslaught of technical innovation, and drew considerable support from the floor.

But the mediating interjection of chairman Summer reminded the audience that technology and musical creativity had to go hand in hand. "There's been a tremendous investment in the technological enhancement of audio product," he said, "But the hardware people rely on the record companies and the recording artists to maintain continuing excitement to warrant that investment."

Keynoter Asher opened his ad-

dress by inviting delegates to make a note that "Today, April 27, 1982, was the first time you heard about the miraculous recovery of the record business." He claimed that the only crisis afflicting the music industry was its own nearsightedness in regarding its product as "some sort of overnight fad, like hula hoops, which caught the public's attention for a brief moment and then faded." Said Asher, "We are forgetting the place music has always had in people's lives and making the totally unsupported assumption that it will, or could, cease to be important."

Asher outlined four main factors affecting the prosperity of the industry: "First we have an adverse worldwide economy, with some sort of recession or depression going on in virtually every country where records are sold.

"Second, we are going through a period of rapid change in the technology involved with recorded music. This technology has given rise to the home taping problem. Also, for

the moment, at least, people are faced with confusing choices in hardware and software and this probably has some impact on our sales.

"Third, we are facing intensified competition from other forms of entertainment.

"And finally, as far as popular music is concerned, we are in midst of a musical period that most people would agree is relatively unexciting. The public's interest in music, though constant, ebbs and flows in intensity. New musical styles and artists which come along and capture the public's imagination, intensify public interest and cause high points in the musical cycle. At the moment, there is no real and different style or artist which has really captivated the public imagination."

Asher said that while these four problems, taken together, might seem formidable, they were all cyclical but had reached the nadir of their cycles at about the same time. Outlining the sources of his expectations for "a miraculous recovery," Asher said that the current economic downturn would eventually become an upturn from which the music industry would benefit. It was certainly easier to sell music when people had money in their pockets, and there were already signs that recovery might be on the way.

As for new technology, the record business had had to contend with competing technologies from about half-an-hour after Thomas Edison invented the phonogram. While technological innovation did pose a few problems, such as home taping, in the end they could prove to be the music industry's great benefactor.

Dealing with the question of other forms of home entertainment, notably home video and video games, Asher described as "ludicrous" the suggestion that such games had caused America's young people to lose interest in music.

Neither would home video entertainment kill the music business. "We're already seeing evidence that people will not build video libraries in the way that they build record libraries. This is why, in many places, home video is shaping up largely as a rental market. Home video will not kill us any more than the invention of television killed radio. The demand for music remains, and so will we."

Tackling, finally, the absence of creative excitement in the business, Asher acknowledged: "We are living through a leaderless time in popular music, a time when there is no new super superstar and no trend that really captivates the public. But there will be a new trend, despite all the unhappy predictions to the contrary. Meanwhile, we should be making the most of the fine artists and repertoire we have."

Concluding his address, Asher urged "This is not a time for talking about the extinction of the record business. This is a time for planning, and shepherding our resources, making smart business decisions, and most of all for keeping our ears and minds open for new sounds and artists, because this is stuff of which the miraculous recovery of the record business will be made."

PolyGram's Timmer argued that there was an over-inclination in the music industry to concentrate on the woes of technological innovation

rather than on the benefits. "Technology provides us with opportunities," he said, and while there may be problems with conflicting configurations these are by no means a new phenomenon in the hardware field. "There's been a lack of standardization since the record industry began."

Producing statistics which underscored the massive increase in blank cassette usage over the years, Timmer noted that while the penetration of record players in western Europe had been virtually static at 61% since 1980, the penetration of cassette players had risen from 116% to 135% and there were now nearly three times as many cassette players in use as there were record players.

He also acknowledged that the rapid growth of videocassette recorder sales in the last three years had probably had an adverse influence on the record business. He did not, however, think the problems were insurmountable and he urged the record industry to fight back, arguing that it was not competing so much for the consumer's money as for his time.

Timmer traced the evolution of home entertainment equipment from the advent of the record player in 1887, the radio in 1920, television in 1950 and the cassette recorder in 1963. He then pointed out that since 1980, the range of home entertainment had expanded dramatically to include VCRs, pay tv, cable tv, satellite broadcasting, video games and home computers. The record industry is in an area of increasing opposition, but Timmer said the develop-

(Continued on page 58)

Franton Moving Into Production

MILAN—Top Italian independent Franton, whose activities already combine music publishing and concert promotion, is moving into record production.

First artist involved is Lucio Quarantotto, who will be produced by Sandro Colombini and released by RCA. "Besides marking our start in records," says Sanavio, "it's also a departure from our policy of foreign acts only. Previously we have chosen to keep away from local artists, but we feel now is the right moment to change that."

Franton was formed in 1975 by Sanavio, one of Italy's top promoters as head of his own Avant-garde company ever since the '60s, and Toni Tasinato, a publisher since taking over his father's job at the still active Suono Edizioni Musicali.

Sanavio sees personal rapport with artists and managers as the company's chief strength. "One by one we acquired the catalogs of the acts we worked on the road with, and more important we have never lost a single repertoire, except when groups or companies have split. of

course. But the excellent relationships we had with artists we represented soon became apparent to everybody, and really word of mouth is our best weapon."

Current Franton catalogs include Police, AC-DC, Rod Stewart, John Denver, Ted Nugent, Van Halen and Quincy Jones. "Being so active as a producer," says Sanavio, "Jones gives us a lot of satisfaction. He writes a lot for the albums he produces, and that's how we got half-albums by George Benson and Donna Summer."

Sanavio also cites the renewal of the company's contract with Virgin as a satisfying moment. "The sum was \$250,000 and I understand that was against higher bids, which means we must be the strongest, and that our counterparts feel we work for them, not just for ourselves."

Apart from its heavy involvement with the rock field, Franton also plays a major role in jazz, representing names like Ornette Coleman, Dexter Gordon, Anthony Braxton and Pablito Music.

ACCORDING TO MUZA FIGURES

Goombay LP Poland's Top Seller

By ROMAN WASCHKO

WARSAW—According to figures released by Polish record company Muza, "Sun Of Jamaica," by the Goombay Dance Band and produced in West Germany, was the biggest-selling LP of 1981 in Poland, with 327,000 units sold.

However, there are no official sales-based charts in this country. Those compiled by magazines and radio stations are based on the popularity of numbers which may be played solely on radio and are never available on disk.

The only chance of gauging market demand, therefore, comes from the lists of sales figures compiled individually by the record companies themselves. They don't provide a comprehensive picture either, since the output capacity of the industry here is too small to satisfy retail demands.

It's estimated that if the manufacturers were able to deliver the quantities ordered by the record shops, then disk and prerecorded cassette

sales would be several times higher than they are.

Muza reports that it sold 9.8 million singles in 1981, along with 3.8 million albums, 950,000 prerecorded cassettes and 290,000 EPs.

Runner-up to the Goombay Dance Band album, according to Muza sales projections, was "Memento With Banal Triptych," by SBB (136,000 copies), then Budka Suflera's "She Arrived Straight From The Clouds" (81,000), "Krzak" (65,000), "Heart Of Glass" by various artists (57,500), Jozek Skyzek's "Dominika's Godfather" (55,600) and "You—Like The Sky, I—Like A Cloud" by Greek group Eleni (54,000).

Other major sellers for Muza included "The Most Beautiful Day" by Exodus and "The Good Old Year" by Krzysztof Krawczyk, who appears in the U.S. simply as Krystof. A long-running seller has been "The Best Of Niemen," which sold

Greek Labels Key On Marketing

Seek New Ways To Increase Buyer Awareness

By JOHN CARR

ATHENS—The Greek recording industry is slowly developing the fine art of marketing product without official radio exposure.

With the country's two State-run radio and television networks firmly under the government's ideological control, other ways are being found

of making the consumers aware of what's being released.

In its own attempt to stimulate more home entertainment buying, the Greek government has slashed excise taxes for color television sets and stereo equipment. Buyers of color sets now pay 10% of the retail price as tax instead of the previous level of 25%. The stereo equipment tax has been reduced from 40% to 30%.

But these government efforts are seen as "feeble" compared with the new promotional methods the record industry in Greece is feeling its way into.

Television advertising is being used with success. Record executives are overcoming their earlier hesitancy about whether the advertisements are worth their costs—the drachma equivalent of about \$7,000 a minute at prime viewing time.

Pirate radio stations are also reliable absorbers of popular domestic and international releases. The stations claim a rapid audience growth, especially in the Athens urban area, since last fall when the two government stations were ordered to broadcast more "culture" than pop.

Few record executives then believed this official radio policy could continue for any length of time. But the resulting sharp drop in the networks advertising revenue has been made up for by more indirect taxes.

Government officials appear to be determined to hang on to their anti-commercial hard line. Newly-appointed staffers in ERT Radio, for example say they aim to drive top domestic repertoire artists off the

airwaves for "not raising the listeners' cultural level."

The recording industry dismisses this as an empty threat. As proof it cites satisfactory late winter sales plus full-capacity studio bookings.

Companies strong in domestic hit repertoire, such as EMI Greece and Minos Matsas, report good results through amateur independent radio stations which usually credit artists and song titles, something the two national networks rarely do.

International repertoire is being given an additional boost in discotheques, as well as at events such as February's "carnival season," which is traditionally a high point for late winter sales.

WEA, which distributes exclusively international product here, reports a 58% late winter sales rise over the corresponding period last year.

Says Ion Stamboulieh, WEA executive: "We were the ones who developed marketing without radio in the first place, through limited releases of strong material."

EMI reports approaching platinum status, in Greece sales of 100,000 units, for the latest album by Harry Klynn, whose comedy acts are a favorite product line with pirate radio stations.

Industry officials here see the gradual emergence of pirate radio as a force to be reckoned with as long as the official stations' playlists are, in the opinion of executives, "unlistenable" to anyway. And home taping is no problem in this area because pirate broadcast quality is poor.

ESTABLISHES OPTIMISTIC MOOD

Asher Keynote Opens IMIC '82

• Continued from page 57

ment of digital and laser technology would give the industry a chance to regain its initiative. He thought the Compact Disc would represent a "big leap forward" for the industry.

The "Audio Strikes Back" panel,

Atlantic Signs Dutch Rockers

AMSTERDAM — Atlantic Records in the U.S. has signed a long-term deal, worldwide and reportedly for seven-and-a-half years, with new Dutch hard rock band Vandenberg, with a debut LP set for Atco release within a couple of weeks.

The album was recorded over a month at the Sol Studio in England, a complex owned by Jimmy Page, Led Zeppelin lead guitarist. It is a nine-track package, material written by Adje van den Berg, lead guitarist and group front man, and produced by him with Stuart Epps, Sol engineer.

Other members of the band are Bert Heerink (vocals), Dick Kemper (bass) and Jos Zoomer (drums). The group is managed by Kees Baars, former rock journalist.

Now it's likely the band will tour as support to AC/DC on a 20-concert European tour, starting July 14, and a debut U.S. tour is in the planning stage.

following the keynote speakers, expanded the concepts they raised, and exposed the raw nerves that have become a by-product of the continuing clash between those who create and manufacture recorded product and those who deliver the sound systems to play it.

Michael Schulhof, member of the board of directors of the Sony Corp., noted that today's LP was the weakest part of the audio chain, and extolled the virtues of the new digital Compact Disc developed by Philips and Sony, including its imperviousness to scratches, dust and continual play.

"We're talking real innovation," commented Robert Huber, manager of Compact Disc Operations for Philips Holland, challenging the record manufacturers with "the Compact Disc's future is secure. The only question is whether you will join in that future."

Delegates were told the expected demographics for the first owners of CD players are male, over-25, above average in both income and interest in music. These projections were preferred by Hans Gout, senior director for Compact Disc, PolyGram. Displaying the packaging, he said, "We're going to sell this product as it is—small and beautiful."

A demonstration of the CD system drew applause from IMIC attendees, and in the general debate,

Patrick Hurley, vice president of operations, CBS International, emphasized that new digital techniques will put more pressure on studio engineers to produce higher quality masters.

In the panel chaired by Jerry Moss, the A&M Records chief talked of his fear and loathing of "what's taken place in the marketplace. I fear that the hardware people are going to come up with next—to confuse and confound the consumer—and I loathe seeing the erosion of sales and excitement in the record business because of that confusion."

Bruce Lundvall, senior vice president of Elektra/Asylum and president of Musician Records, insisted: "The real catalyst for our future growth will come not from scientists but from musicians. By taking the necessary risk with new artists and new techniques judiciously, we can turn our industry, which is holding its own, back to one that is the very cutting edge of the home entertainment revolution."

Because of the provocative nature of the discussion, the session was opened up to questions from the floor, and queries probed at such sensitive issues as home taping, a license fee on the recording use of the Compact Disc system and technological devices to prevent home taping.

French Indie Mart Share Growing

• Continued from page 56

and Shanghai is considered one of the biggest coups by any record company worldwide in 1981.

Dreyfus puts this triumph down as proof of his long-held contention that the relatively small independent, without distribution facilities, can match the multinationals through the sheer weight of human contact. It took Jarre three trips to China and 18 months of close personal relationships with the musicians involved to bring off the trip. And he insists the bringing about of such "an original socio-cultural confrontation" is far more important than recouping the \$600,000 investment—though he's doing this, too, he says.

Dreyfus, though aware that many French record business executives just don't understand "the problems and excitement of exporting," reports a 15% increase in sales in the past 15 months, notably through improved performance in Latin American territories and Japan, Spain, Belgium and Switzerland.

However, performance has not been quite so good in the U.K. and Germany, he agrees. "What's happening is that what were once considered secondary territories are now premier ones and, on top of this, it is comparatively easy to market goods to them." For while sales overall were up 15%, these former "secondary areas" have seen a 50% increase.

Musidisc, considered one of France's most prestigious independents, which has traditionally specialized in distribution and budget product, recently signed French license rights for the Italian labels Cetra and Italia, with a 300-title catalog tied up in the pacts.

Serge Martiano, Musidisc director, sees this as a vital new development, adding that product from the Mainstream and Bethlehem labels is being revamped to meet new needs. One of the company's biggest sellers

has been the Richesses Classiques budget classical line, and this is being augmented by product from the Italian Foyer and Movimento Musica labels.

On the way for Musidisc is a further push on jazz repertoire, with a sales and distribution team build-up, and there's a streamlining in general catalog from 3,500 titles to around 1,900—a cut-back in line with other French companies.

Musidisc had only "average" sales in the first half of 1981, but the second six months proved better than in the previous year.

Jacques Revaux, joint president of Trema Records with Regis Talar, wrote "My Way" and today the two executives are giving the 13-year-old company a new international look their own particular corporate way.

Trema product is distributed here by RCA, and the company has built its fortunes on three major artists, Michel Sardou, Herve Vilard and Enrico Marcias, plus a promising newcomer stable which includes Catherine Lara and Pierre Groscolas.

But Talar says: "Probably the best way nowadays to expand sales in France is to take on distribution deals, specially as we've found that because of the essential French character of our leading product it's hard to break through into the Anglo-Saxon markets."

So Trema, with an international division under Claude Hebrard, edges into new directions, signing material by Don McLean on the U.S. Rainbow label, and it's looking for other catalogs of the same small size but high quality format. To help this development, Trema now has an outlet in New York, Tear Entertainment, headed by music industry lawyer Walter Hoffer.

Another Trema "first" has been its taped program service to the new free radio networks mushrooming around France. Spliced by Marie-Justine Matta in Trema's own stu-

dios, hour-long cassettes featuring only Trema product but without actually mentioning the company name, goes out to a select dozen or so radio networks in the provincial chain.

Vogue remains France's biggest independent record company and it's the only one with its own pressing and tape duplicating facility. It has celebrated its first full year of Motown distribution in France, the Benelux territories and Switzerland with a 19% increase in turnover, according to Leon Cabat, president and long-time French industry leader.

His company is one of only five record pressers in France in the major league. This is a sector of activity which has seen much of the action go to the Netherlands and West Germany, much to the anger of government authorities here.

To boost cassette duplication in a widely expanding marketplace, Vogue installed new Gauss duplicating equipment last March, and this will increase output between two-fold and three-fold.

Today, Vogue has a 9% share in the pop and jazz market in France and about 7% overall, though the company is not into classical product. It has signed new French talent, notably Allain Turban, Luc Corbineau and Helena Lemkovitch.

Alongside Motown the company has French representation of Chess, Cadet, Roulette, plus Delite, with Kool and the Gang big sellers in the French market.

Vogue is also firmly into the contemporary rock field by signing a distribution deal with the French Celluloid label, headed by Jean Karakos and Gilbert Castro, with Alan Vega a key act.

And Cabat, who launched artists like Francoise Hardy and Petula Clark, goes along with the general industry leanings now to the U.S. marketplace and to "new wave" rock.



REGGAE RITA—Rita Marley signs a copy of her album, "Who Feels It, Knows It," at Honest Ed's in Toronto during her only North American in-store appearance. The police had to be called in to control the crowd of more than 2,000.

Fight Looming Over Radio Concert Ties

By DAVID FARRELL

TORONTO—A long and sometimes bitter struggle over concert presentations in this market has taken a new turn. David Marsden, program director at CFNY-FM, has written to major promoter Concert Productions International, complaining that all dates by such acts as Human League, Depeche Mode, Graham Parker, Squeeze and the Jam have been tied to CHUM-FM.

Marsden, who has copied label chiefs with his letter, claims that these acts were introduced to Toronto by his station. "We have put forth great effort to bring new artists to the attention of the people. That is something which most certainly would not be happening in Toronto if it weren't for CFNY-FM. This continuing effort has built artists to a position where your company can make money with their concerts."

The program director goes on to add that "the past few years have proven that if we all don't work together, everyone loses... including the record buyer and concert goer."

Whether CFNY-FM will receive shows in the future remains to be seen, but it is obvious that a climate for political warmongering has been set. Competing station Q-107, which has faced the same cold shoulder from Concert Productions, attempted to go into the concert busi-

ness itself, affiliating itself with indie promoter Martin Onrot for a time. Because Concert Productions has control of Maple Leaf Gardens, the largest venue in the city, and because of its close affiliation with CHUM-FM, it became more and more difficult to hire acts of any consequence.

Marsden, who was not available for comment at presstime, is also facing increased competition in the market for his station's brand of progressive music. Next month, the station's transmitter will be moved from outside the city and be set on top of a tall bank tower in the downtown core, thus giving it a much clearer signal in the Toronto area.

Close scrutiny of the three competitive AOR stations reveals a tightening-up on formats. CFNY has been adding more eclectic imports, but also has started to play a greater measure of superstar material by the Who, Springsteen and Phil Collins. CHUM-FM in turn has swung left of center, adding imports by Pete Shelley and Roxy Music, as well as devoting a great deal more airtime to play tracks by Spandau Ballet, XTC and Human League. Q-107, realizing the tussle developing between these two stations, has swung hard to the right, centering in on a steady flow of mainstream and metalting rock.

Solid Gold Sets Summer Concert Tour

TORONTO—Solid Gold Records, considered one of the country's most successful indie labels, is undertaking an ambitious concert tour program this summer.

According to national promotions director Lee Silversides, three of the label's acts kick off a 50-city national tour June 18, comically billed "The Lock Up Your Sons Tour." It is so billed because featured acts include the quartet of females in Girlschool and two females in rock band Toronto. The Headpins open all shows.

To go with the tour, Solid Gold is releasing new albums by all three acts in June. Toronto's LP, just being completed at Eastern Sound in the city, is titled "Get It On Credit," Girlschool's disk is titled "Screaming Blue Murder," and the Headpins' debut is titled "Turn It Up, Turn It Loud."

Tour support is being offered by the label and a merchandising manager is to be hired to handle special promotions at retail across the country, in conjunction with programs

offered by the distributing label, A&M.

To date, the rock act Toronto has sold in the region of 200,000 albums in this country and is on release in the U.S. via Network Records. Girlschool, a license deal in Canada from Bronze Records in the U.K., had one album released by Solid Gold earlier last year, which has gone gold, without much support from radio. The Headpins, a Vancouver sensation created by Chilliwack hands Brian MacLeod and Ab Bryant, make their national debut this time on record under the new name, but both members remain committed to Chilliwack and will refrain from touring if complications arise in the studio schedule of the original band.

In addition, the label has Australian act Mental As Anything's first Canadian album, titled "Cats & Dogs." Preceding its release, Silversides did a national promo tour, meeting program directors across the country and previewing the new album, replete with videos.

Billboard® Hits Of The World™

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BRITAIN (Courtesy of Music Week) As of 5/1/82

SINGLES		
This Week	Last Week	
1	1	EBONY & IVORY, Paul McCartney & Stevie Wonder, Parlophone
2	6	ONE STEP FURTHER, Bardo, Epic
3	3	PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Mistrak
4	11	THIS TIME (WE'LL GET IT RIGHT), England World Cup Squad, England
5	17	HE WAS REALLY SAYING SOMETHING, Bananarama & Fun Boy Three, Deram
6	22	SHIRLEY, Shakin' Stevens, Epic
7	10	I CAN MAKE YOU FEEL GOOD, Shalamar, Solar
8	4	GIVE ME BACK MY HEART, Dollar, WEA
9	12	FANTASTIC DAY, Haircut One Hundred, Arista
10	8	BLUE EYES, Elton John, Rocket
11	2	MY CAMERA NEVER LIES, Bucks Fizz, RCA
12	5	AIN'T NO PLEASING YOU, Chas & Dave, Rockney
13	34	I WON'T LET YOU DOWN, PhD, WEA
14	7	MORE THAN THIS, Roxy Music, EG/Polydor
15	9	NIGHT BIRDS, Shakatak, Polydor
16	18	EVER SO LONELY, Monsoon, Phonogram
17	39	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Epic
18	30	VIEW FROM A BRIDGE, Kim Wilde, Rak
19	28	PROMISED YOU A MIRACLE, Simple Minds, Virgin
20	16	DEAR JOHN, Status Quo, Vertigo
21	15	JUST AN ILLUSION, Imagination, R&B
22	31	INSTINCTION, Spandau Ballet, Chrysalis
23	13	SEVEN TEARS, Goombay Dance Band, Epic
24	NEW	WE HAVE A DREAM, Scottish World Cup Squad, WEA
25	14	GHOSTS, Japan, Virgin
26	35	GIRL CRAZY, Hot Chocolate, Rak
27	19	SEE THOSE EYES, Altered Images, Epic
28	26	CAT PEOPLE (PUTTING OUT FIRE), David Bowie, MCA
29	27	FREEZE-FRAME, J. Geils Band, EMI America
30	20	DON'T LOVE ME TOO HARD, Nolans, Epic
31	NEW	ONLY YOU, Yazoo, Mute
32	36	PRIVATE EYES, Daryl Hall & John Oates, RCA
33	NEW	BODY LANGUAGE, Queen, EMI
34	NEW	SHOUT! SHOUT! (KNOCK YOURSELF OUT), Rocky Sharpe & Replays, Chiswick
35	NEW	STAY, Barry Manilow, Arista
36	NEW	THE SONG THAT I SING (WE'LL MEET AGAIN), Stutzbear Cats/Dennis King Orchestra, Multa-Media
37	NEW	FORGET ME NOTS, Patrice Rushen, Elektra
38	NEW	I SPECIALIZE IN LOVE, Sharon Brown, Sam/Virgin
39	32	A BUNCH OF THYME, Foster & Allen, Ritz
40	21	IS IT A DREAM, Classix Nouveaux, Liberty
ALBUMS		
1	NEW	BARRY LIVE IN BRITAIN, Barry Manilow, Arista
2	NEW	COMPLETE MADNESS, Madness, Stiff
3	1	1982, Status Quo, Vertigo
4	2	PELICAN WEST, Haircut One Hundred, Arista
5	4	THE NUMBER OF THE BEAST, Iron Maiden, EMI
6	3	LOVE SONGS, Barbra Streisand, CBS
7	12	CHARIOTS OF FIRE, Vangellis, Polydor
8	5	STRAIGHT BETWEEN THE EYES, Rainbow, Polydor
9	10	SKY 4/FORTHCOMING, Sky, Ariola
10	14	SHAPE UP AND DANCE VOL. 2, Angela Rippon, Lifestyle
11	NEW	DISCO UK & DISCO USA, Various, Ronco
12	8	ALL FOR A SONG, Barbara Dickson, Epic
13	16	JUMP UP, Elton John, Rocket
14	7	PORTRAIT, Nolans, Eic
15	15	TIN DRUM, Japan, Virgin
16	9	IRON FIST, Motorhead, Bronze
17	11	ASIA, Asia, Geffen
18	20	THE SLIDE AREA, Ry Cooder, Warner Bros.
19	6	JAMES BOND GREATEST HITS, Various, Liberty
20	NEW	TIME PIECES/THE BEST OF ERIC CLAPTON, RSO
21	18	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
22	24	PEARLS, Elkie Brooks, A&M
23	13	THE GIFT, Jam, Polydor
24	19	SHOOT THE MOON, Judie Tzuke, Chrysalis

25	17	FIVE MILES OUT, Mike Oldfield, Virgin
26	37	PRIVATE EYES, Daryl Hall & John Oates, RCA
27	21	THE ANVIL, Visage, Polydor
28	27	BROADSWORD AND THE BEAST, Jethro Tull, Chrysalis
29	33	CONCERT IN CENTRAL PARK, Simon & Garfunkel, CBS
30	34	DIAMOND, Spandau, Reformation
31	NEW	THE VERY BEST OF DOLLAR, Dollar, Carrere
32	22	BLACKOUT, Scorpions, Harvest
33	30	FUN BOY THREE, Chrysalis
34	26	DARE, Human League, Virgin
35	28	SEVEN TEARS, Goombay Dance Band, Epic
36	NEW	MUST'N'T GRUMBEL, Chas & Dave, Rockney
37	39	A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive
38	NEW	DIVER DOWN, Van Halen, Warner Bros.
39	23	BEGIN THE BEGUINE, Jullo Iglesias, CBS
40	29	NON-STOP EROTIC CABARET, Soft Cell, Some Bizarre

CANADA (Courtesy Canadian Broadcasting Corp.) As of 5/1/82

SINGLES		
This Week	Last Week	
1	1	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Boardwalk
2	3	DON'T YOU WANT ME, Human League, Virgin
3	5	Don't Talk To Strangers, Rick Springfield, RCA
4	2	FREEZE-FRAME, J. Geils Band, EMI America
5	4	WE GOT THE BEAT, Go-Go's, IRS
6	6	MAKE A MOVE ON ME, Olivia Newton-John, MCA
7	7	DO YOU BELIEVE IN LOVE, Huey Lewis & News, Chrysalis
8	10	DID IT IN A MINUTE, Hall & Oates, RCA
9	8	OPEN ARMS, Journey, CBS
10	18	EBONY AND IVORY, Paul McCartney & Stevie Wonder, CBS
11	12	CHARIOTS OF FIRE, Vangellis, Polydor
12	9	FANTASY, Aldo Nova, CBS
13	17	'65 LOVE AFFAIR, Paul Davis, Arista
14	15	WHEN IT'S OVER, Loverboy, CBS
15	11	EDGE OF SEVENTEEN, Stevie Nicks, Modern
16	13	KEY LARGO, Bertie Higgins, Kat Family
17	14	THAT GIRL, Stevie Wonder, Motown
18	NEW	867-5039/JENNY, Tommy Tutone, CBS
19	NEW	EMPTY GARDEN (HEY HEY JOHNNY), Elton John, Geffen
20	16	WHAT KIND OF LOVE IS THIS, Streethearts, Capitol
ALBUMS		
1	1	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Boardwalk
2	2	FREEZE-FRAME, J. Geils Band, EMI America
3	3	DARE, Human League, Virgin
4	4	BEAUTY AND THE BEAT, Go-Go's, IRS
5	5	CHARIOTS OF FIRE, Vangellis, Polydor
6	6	ASIA, Asia, Geffen
7	8	SUCCESS HASN'T SPOILED ME YET, Rick Springfield, RCA
8	7	ALDO NOVA, Aldo Nova, CBS
9	NEW	SECRET POLICEMEN'S OTHER BALL, Various, Island
10	NEW	GET LUCKY, Loverboy, CBS
WEST GERMANY (Courtesy Der Musikmarkt) As of 5/3/82		
This Week	Last Week	
1	1	DER KOMMISSAR, Falco, Jive
2	3	DA DA DA ICH LIEB DICH NIGHT, Trio, Phonogram
3	2	EIN BISSCHEN FRIEDEN, Nicole, Jupiter
4	9	ROSEMARIE, Hubert Kah, Polydor
5	4	THE LION SLEEPS TONIGHT, Tight Fit, Teldec
6	21	MAID OF ORLEANS, Orchestral Manoeuvres In The Dark, Virgin
7	15	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, CBS
8	6	ALBANY, Roger Whittaker, Aves
9	NEW	VIEW FROM A BRIDGE, Kim Wilde, Rak
10	5	SKANDAL IN SPERRBEZIRK, Spider Murphy Gang, Electrola
11	8	FELICIDAD, Al Bano & Romina Power, EMI
12	7	DAS MODELL, Kraftwerk, EMI
13	10	UNA NOTE SPECIALE, Alice, EMI
14	18	I WON'T LET YOU DOWN, OHG, WEA
15	NEW	SHIRLEY, Shakin' Stevens, Epic
16	16	SCHICKERIA, Spider Murphy Gang, EMI

17	14	HURA DIE SCHULE BRENNT, Extrabreit, Metronome
18	11	OLE ESPANA, Michael Schanze & Die Fussball National-Mannschaft, Ariola
19	12	GOLDENER REITER, Joachim Witt, WEA
20	17	I'LL FIND MY WAY HOME, Jon & Vangellis, Polydor
21	13	LAND OF MAKE BELIEVE, Bucks Fizz, RCA
22	22	REALITY, Richard Sanderson, Polydor
23	NEW	ON THE ROAD AGAIN, Barabas, Hansa
24	26	FRED VOM JUPITER, Die Dorau Und Die Marinas, Teldec
25	20	CENTERFOLD, J. Geils Band, EMI
26	19	OH JULIE, Shakin' Stevens, Epic
27	27	CHI MAI, Ennio Morricone, WEA
28	28	SOMMERSPROSSEN, UKW, Teldec
29	23	DON'T YOU WANT ME, Human League, Virgin
30	24	UND GANZ DOLL MICH, Rolf & Seine Freunde, Polydor

ALBUMS		
This Week	Last Week	
1	2	DOLCE VITA, Spider Murphy Gang, Electrola
2	1	OLE ESPANA, Michael Schanze & Die Fussball National-Mannschaft & Wm'82, Ariola
3	5	85555, Spliff, Phonogram
4	4	ICH WILL LEBEN, Peter Maffay, Metronome
5	7	4, Forsigner, Atlantic
6	6	BEST MOVES, Chris Burgh, CBS
7	10	IHRE GROESSTEN ERFOLGE, Extrabreit, Metronome
8	3	NICHT ZU BREMSEN, Truck Stop, Metronome
9	11	TRIO, Trio, Phonogram
10	NEW	DER BLAUE PLANET, Karat, Teldec
11	9	FIVE MILES OUT, Mike Oldfield, Virgin
12	13	THE NUMBER OF THE BEAST, Iron Maiden, EMI
13	NEW	FRIENDS OF MR. CAIRO, Jon & Vangella, Polydor
14	NEW	FUER USSZESCHNIGGE, Bap, EMI
15	17	THE BROADSWORD AND THE BEAST, Jethro Tull, Chrysalis
16	12	WELCH EIN LAND FUER MAENNER, Extrabreit, Reflektor
17	8	BERLIN: A CONCERT FOR THE PEOPLE, Barclay James Harvest, Polystar
18	15	SILBERLICK, Joachim Witt, WEA
19	18	BLACKOUT, Scorpions, EMI
20	NEW	ROCK'N'ROLL SCHUAH, Spider Murphy Gang, EMI

SINGLES		
This Week	Last Week	
1	NEW	NAGISA NO BALCONY, Seiko Matsuda, CBS/Sony (Sun)
2	1	FRARETE BANZAI, Masahiko Kondo, RVC (Janny's)
3	4	YUWAKU, Miyuki Nakajima, Canyon (Yamaha)
4	2	IROTSUKI NO ONNA DE ITEKUREYO, Tigers, Polydor (Anima)
5	3	CHAKO NO KAIGAN MONOGATARI, Southern All Stars, Victor (Amuse)
6	NEW	YORUYO NAKANAIDE, Chiharu Matsuyama, News (Panta)
7	9	SILHOUETTE ROMANCE, Junko Ohashi, Nippon Phonogram (Kitajima/PMP)
8	8	YES MY LOVE, Eikichi Yazawa, Warner-Pioneer (Comestock)
9	7	MINAMI JUJISEI, Hideaki Saijo, RCA (Gelei)
10	NEW	NAGISA NO CINDERELLA, Yoshie Kashiwazaka, Nippon Phonogram (Burning/NTV)
11	6	KOKORO NO IRO, Masatoshi Nakamura, Nippon Columbia (Nichion)
12	5	IKENAI ROUGE MAGIC, Imawano Kiyoshiro & Sakamoto Ryuichi, London (Yano/Nakayoshi)
13	16	KITASAKABA, Takashi Hosokawa, Nippon Columbia (JCM/Burning)
14	12	TEARDROP TANTEIDAN, Imokinrio, For Life (Fuji)
15	17	LAHAINA, Eikichi Yazawa, Warner-Pioneer (Sunrise)
16	11	REALITY, Richard Sanderson, Toshiba-EMI (Toshiba)
17	14	AKOGARE NO SLENDER GIRL, Shanae, Epic/Sony (PMP/JVK)
18	10	AI O KUDASAI, Naoko Kawal, Nippon Columbia (Gelei)
19	NEW	SEKIDO-KOMACHI DOKKI, Kumiko Yamashita, Nippon Columbia (Watanabe)

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.

20	NEW	KAKETEKITA SHOJO, Hiroko Mita, CBS/Sony (Stardust/PMP)
ALBUMS		
1	1	KANSUIGYO, Miyuki Nakajima, Canyon
2	2	NIAGARA TRIANGLE VOL. 2, Eichi Ohtaki & Others, CBS/Sony
3	NEW	SEISHUNNO MEMOIRE, Hiroko Yakushimaru, Nippon Columbia
4	3	IV (54), Toto, CBS/Sony
5	4	FOR YOU, Tatsutou Yamashita, RVC
6	NEW	SOMETHING IYO, Iyo Matsumoto, Victor
7	5	CENTRAL PARK CONCERT, Simon & Garfunkel, CBS/Sony
8	6	MEMORIAL, Masatoshi Nakamura, Nippon Columbia
9	NEW	DAKISHIMETE ONLY YOU, Kumiko Yamashita, Nippon Columbia
10	8	DE NINA A MUJER, Jullo Iglesias, Epic/Sony
11	7	NATSU ICHIBAN, Toshiko Tahara, Canyon
12	NEW	URUSEI YATSURA ONGAKUHEN, Yuko Matsutani, Helen Sasano & Others, Canyon
13	NEW	CABARERO NI MUCHU, Arabesque, Victor
14	9	LIVE!, Yuso Kamon, Victor
15	10	THE TIGERS 1982, Polydor
16	13	CARRY ON, Bobby Caldwell, Polydor
17	11	SUGAR DREAM, Sugar, Four Life
18	NEW	STRAIGHT BETWEEN THE EYES, Rainbow, Polydor
19	12	COLORFUL ARABESQUE, Arabesque, Victor
20	14	ROLL OVER, Hound Dog, CBS/Sony

SINGLES		
This Week	Last Week	
1	1	NON SUCCEDERA 'PIU', Claudia Mori, Clan/CGD-MM
2	4	IL BALLO DEL QUA QUA, Romina Power, Baby/CGD-MM
3	3	FELICITA', Al Bano & Romina Power, Baby/CGD-MM
4	2	STORIE DI TUTTI I GIORNI, Riccardo Fogli, Paradio/CGD-MM
5	13	SOME VORREI, Ricchi & Poveri, Baby/CGD-MM
6	6	PING PONG, Plastic Bertrand, Durium
7	5	SOLO GRAZIE, Giuseppe Cionfoli, C&M/RCA
8	7	5 O'CLOCK IN THE MORNING, Village People, VIP/CGD-MM
9	10	LISA, Stefano Sani, Fonit/Cetra
10	12	SURVIVAL, America, EMI
11	9	REALITY, Richard Sanderson, Delta/WEA
12	14	UN'ALTRA VITA UN ALTRO AMORE, Christin, PolyGram
13	11	CHE FICO!, Pippo Franco, Cionfoli, C&M/RCA
14	17	SKA CHOU CHOU, Claudio Cecchetto, Fonit/Cetra
15	8	NON-STOP TWIST, Kim & Cadillac, Ariston/Ricordi
16	NEW	HARDEN MY HEART, Quarterflash, Geffen/CBS
17	19	ARTHUR'S THEME, Christopher Cross, WEA
18	16	WORDY RAPPINGHOOD, Tom Tom Club, Island/Ricordi
19	20	IO NO, Anna Oxa, CBS
20	NEW	JUST AN ILLUSION, Imagination, Panrecord

ALBUMS		
This Week	Last Week	
1	1	TUTTA SAN REMO 82, Various, EMI
2	3	LA VOCE DEL PADRONE, Franco Battiato, EMI
3	5	ALIBI, America, EMI
4	12	COCCIANTE, Richard Cocciante, RCA
5	2	PRENTA PER SESSANTA, Various, CGD-MM
6	8	ARIA PURA, Al Bano & Romina Power, Baby/CGD-MM
7	11	COLLEZIONE, Riccardo Fogli, Paradio/CGD-MM
8	7	E... PENSO A TE, Ricchi E. Poveri, Baby/CGD-MM
9	4	RENAISSANCE, Village People, Vop/CGD-MM
10	6	ARTIDE E ENTARTIDE, Renato Zero, Zerolandia/RCA
11	20	BODY TALK, Imagination, Panarecord
12	9	SAN REMO MILLIONAIRES, Del Newman, RCA
13	15	CONCERT IN CENTRAL PARK, Paul Simon & Art Garfunkel, Geffen
14	16	SOMETHING SPECIAL, Kool & Gang, Delite/Carosello
15	NEW	SOLO GRAZIE, Giuseppe Cionfoli, C&M/RCA
16	10	IL TEMPO DELLE MELE, Soundtrack, Delta/WEA
17	14	LA SERENISSIMA, Rondo' Veneziano, Baby/CGD-MM

18	NEW	SCHIAVO SENZA CATENE, Marco Ferradini, Spaghettil/RCA
19	NEW	FABRIZIO DE ANDRE', Ricordi
20	17	ARTHUR-THE ALBUM, Soundtrack, WEA

SINGLES		
This Week	Last Week	
1	1	THE LION SLEEPS TONIGHT, Tight Fit, Jive
2	3	DOWN UNDER, Men At Work, CBS
3	7	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Boardwalk
4	6	EBONY AND IVORY, Paul McCartney & Stevie Wonder, Parlophone
5	2	AURORA, Nova, CNR
6	NEW	VIEW FROM THE BRIDGE, Kim Wilde, Rak
7	4	IT AIN'T WHAT YOU DO IT'S THE WAY YOU DO IT, Funboy Three, Chrysalis
8	NEW	WHY CAN'T WE LIVE TOGETHER, Mike Anthony, Ariola
9	9	DORIS DAY, Doe Maar, Killroy
10	NEW	BLUE EYES, Elton John, Rocket
ALBUMS		
1	1	ARCHITECTURE AND MORALITY, Orchestral Manoeuvres In The Dark, Din Disc
2	2	DORIS DAY EN ANDERE STUKKEN, Doe Maar, Killroy
3	3	BREAKING AWAY, Al Jarreau, Warner Bros.
4	4	GRASSHOPPER, J.J. Cale, Mercury
5	8	FUNBOY THREE, Chrysalis
6	10	BUSINESS AS USUAL, Men At Work, CBS
7	6	LES UNS ET LES AUTRES, Bande Originale Du Film, RCA
8	5	GEWOON ANDRE, Andre Hazes, EMI
9	NEW	THE SECRET POLICEMAN'S CONCERT, Various, Island
10	7	BEHIND THOSE EYES, Lori Spee, Philips

SINGLES		
This Week	Last Week	
1	1	SOUVENIR, Orchestral Manoeuvres In The Dark, Virgin
2	2	SHARAZAN, Al Bano & Romina Power, Epic
3	4	YOU, Nikka Costa, Ariola
4	3	DON'T YOU WANT ME, Human League, Ariola
5	NEW	BESAME TONTA, Orquesta Mondragon, EMI
6	NEW	ME COLE EN UNA FIESTA, Mecano, CBS
7	5	SOME FOLKS, Street Boys, Edigsa
8	7	ONE OF US, Abba, Columbia
9	6	ERES, Massiel, Hispavox
10	8	RAMITO DE VIOLETAS, Manzanita, CBS
ALBUMS		
1	NEW	BESAME TONTA, Orquesta Mondragon
2	1	VOLUMEN BRUTAL, Baron Rojo, Zafiro
3	2	LO MEJOR DEL TECNO POP, Various, Ariola
4	4	SHARAZAN (IN SPANISH), Al Bano & Romina Power, Epic
5	6	GREATEST HITS, Queen, EMI
6	7	THE VISITORS, Abba, Columbia
7	3	NIKKA COSTA, Nikka Costa, Ariola
8	5	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Virgin
9	9	COMO UNA OLA, Rocio Jurado, RCA
10	8	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, Edigsa

Prince Charles Set For Status Quo Concert

LONDON—Veteran British rock band Status Quo, which celebrates its 20th anniversary this year, is claiming a rare first for its charity concert to be held May 14 at the National Exhibition Center near Birmingham.

Among the audience will be Prince Charles, and apparently it will be the first time ever that a member of the Royal Family has attended a rock concert of any kind. The concert in the 12,000-seat venue will be broadcast live by the BBC.

MAY 8, 1982, BILLBOARD

West Germany



Milva



Barclay James Harvest



Udo Jurgens

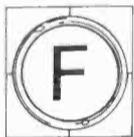


Peter Alexander



Peter Maffay

UPSURGE OF NEW MUSICAL SOUL SPARKS BRIGHT DOMESTIC FUTURE



FOR MORE THAN THREE DECADES, the popular music scene in West Germany, second largest soundcarrier marketplace in the world for a lot of that time, was dominated by foreign imports.

Listening to rock 'n' roll and pop from Anglosaxon sources was a favorite pastime of German youth. And then, in the late 1970s, a generation of indigenous rock musicians took root.

Sensing what was going on, on the various actions and reac-

tions, WEA Germany decided to chase up the most promising talent and launched a special campaign, "Formel D," in the spring of 1981 and thereby helped put this country very much on the international music map.

One key discovery was Joachim Witt, a big-selling exponent of Germany's new musical soul, a character who started his working life as photographer and actor. His first album "Silberblick" was released last year, a self-penned package in which he took a long and personal look at the emergent and remarkable cultural climate of Germany.

Alongside Witt was Heinz Rudolf Kunze, a singer-poet rated here as in the Randy Newman category.

The group Nichts (or Nothing) is a four-piecer under contract to WEA Germany since January this year. The band started in punk, then switched to what it now calls "psycho pop." The first album topped the 60,000 sales mark. The first WEA album was "Tango 2000."

Then there is Interzone, a Berlin-based band which reflects the "political reality" of living in that "Wall-split" center. And probably the top Berlin group today, also with WEA, is Ideal, with sales of 500,000-plus on its album "Der Ernst des Lebens."

As Joachim Witt made his way into WEA's music planning in German via an acting career, so did Marius Mueller-Westernhagen. His career, following his signing to the major in 1975, has been a long-term project which finally has paid off. On tour, too, he attracts the fans. Billboard

MAY 8, 1982, BILLBOARD

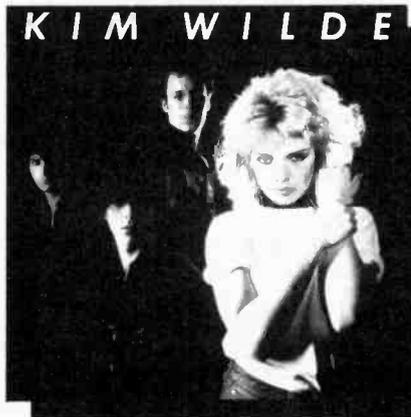
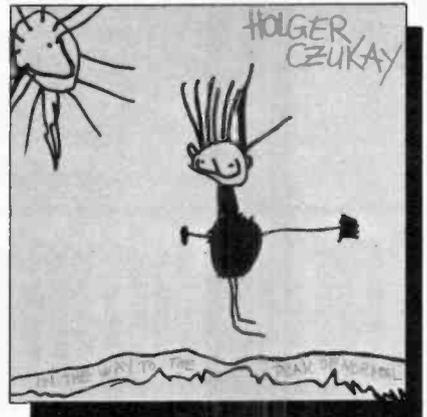
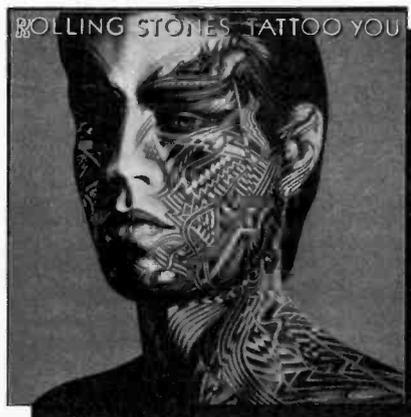
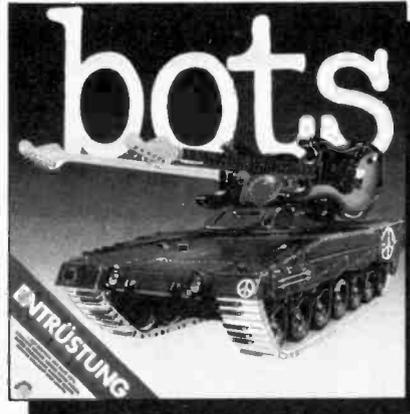
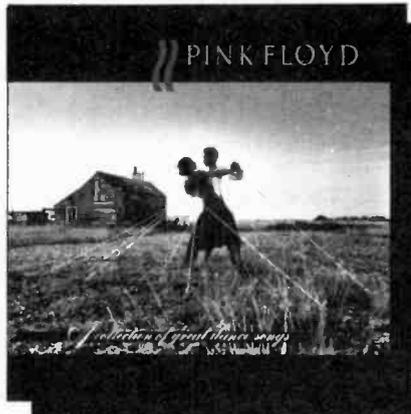


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Sheena Easton
„You Could Have Been With Me“

Olivia Newton-John
„Physical“

J. Geils Band
„Freeze-Frame“

Pink Floyd
„A Collection Of Great Dance Songs“

Queen
„Greatest Hits“

Rolling Stones
„Tattoo You“

Kim Wilde
„Kim Wilde“

Bots
„Entrüstung“

Rheingold
„Rheingold“

Fehlfarben
„33 Tage in Ketten“

Spider Murphy Gang
„Dolce vita“

Kraftwerk
„Computerwelt“

Grauzone
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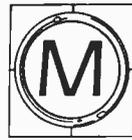
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Emerging As Creative Force:

PUBLISHING INDUSTRY GAINS RESPECT AS IT PROTECTS



MUSIC PUBLISHING IN GERMANY is in good shape. It's even improving its image, shedding the criticism that it's a "parasitical" industry and building a reputation for creatively helping new talent at both artist and songwriter levels.

And where publishing and record companies operate under the same roof, it is the publishing arm which generally gets the kudos, because it is the "wing" which is making the money.

Yet despite the optimism expressed by Hans Wilfried Sikorski, head of Hans Sikorski Musikverlage in Hamburg, he realistically fires off a few warning shots, too. He points out there's been no settlement yet between IFPI and BIEM over a new agreement to replace the one which expired at the end of December last year.

And he adds there's no firm or likely date in view for the contract between the German national IFPI group and GEMA, the copyright society. His summary: "All copyright owners and all industrial users are in a somewhat difficult situation."

Sikorski goes on: "The international bodies won't be able to establish a new deal in the near future because the European Economic Community has told BIEM that it is investigating the possibility that the old standard contract may, in some ways, infringe the EEC's anti-trust regulations."

"So we have to anticipate tough battles ahead to gain new international and national deals and the publishers have to stand firm in the attitude that under no circumstances would lower payment rates be acceptable."

"Our collective view must be that owners of intellectual property must achieve a better economic situation."

He accepts there are real problems, stemming from "hundreds of different retail prices in the marketplace and often even dozens of different wholesale prices for the same product."

"But the envisaged investigation by the EEC authorities, caused by some European record companies seeking confrontation, has created the main confusion. Now that the U.S. publishers have succeeded in convincing the Copyright Tribunal to agree to better conditions for owners of intellectual property in the U.S., European owners of such property come under fire from some record companies who even now claim publishers are parasites and that composers and writers are of less importance than manufacturers."

"All involved have to take care that new agreements contain royalty rates acceptable to both sides."

Sikorski refers to parliamentary hearings in Bonn to find evidence as to when and how the German copyright law

should be amended. In basis, the German publishers association and the phonographic industry jointly favor levies on both hardware and software.

There are problems galore, he says, on reprography, alteration of existing levies and so on. "The circulation of pirated lead sheets and other printed product goes into billions and several publishers are endangered by bankruptcy because sales of their printed product are down so dramatically."

"And approximately 150 million blank tapes were sold last year in the Federal Republic of Germany, and that means substantial losses for all concerned. But in the meantime, even the slow-moving ministry of justice and the courts are aware that something must happen to avoid more jobs in our business being lost, and to gain a better protection for the owners of intellectual property."

A further somber note from Sikorski is that, according to a new parliamentary bill passed in West Germany, music publishers, among other users and merchandisers of intellectual property, will have to pay a 5% social security levy to the government, based on all amounts paid to composers, authors, librettists, performing artists, arrangers and studio musicians for artistic work, starting January 1, 1983.

Now the German Music Publishers Assoc. and the Assoc. of the Phonographic Industry, GEMA and a dozen other industry associations are appealing this decision.

Main basis of the appeal is the fact that, under this law, publishers and others would be considered to be "would-be employers" of their composers, authors and others.

Even through the massive problems, Sikorski insists the German music publishing industry is well equipped, and optimistic enough, to face the future challenges.

He adds that the bottom-line statistics, with record sales down around 7% in 1981 in unit terms, and with profits similarly dented, show that the publishers emerged with overall upturns in both turnover and profits and "deserve to be listed as top-rank creative forces."

And he emphasizes that more than half the successful recording artists, and some 60% of the chart hit songs, stem directly from "the creative environs" of the publishing world. "Publisher-producers like Ralph Siegel, Jack White and Thomas Meisel are dominant figures in our domestic product market."

There's also, he points out, the increasingly important role played by printed music. In this area, Sikorski is market leader, with a printing operation with 100-plus staffers and a strong distribution arm.

Billboard

PERSUASIVE PUBLISHING BY WEA MAKES FOREIGNER NO STRANGER



LONGSIDE THE MORE "NORMAL DUTIES" of a music publisher, there is a more recent commitment which pays off in territories like West Germany, and that is persuading potential "superstar" acts to tour here.

Successful persuasion, by Warner Bros. Music chief Ed Heine, in tandem with group manager Bud Prager, did a lot to establish the group Foreigner in Germany.

Says Heine: "Prager and the band in fact showed an astute awareness of the importance of directly reaching the German record-buying fans. Though the album '4' was breaking worldwide, it was accepted that they'd reschedule plans in order to fit in a trip to Germany."

"And it's a matter of fact that this extra attention paid to the marketplace here paid off. Fans were able to see the group they were buying on record, and success at top level followed fast."

It was a kind of cooperative effort, linking up with the WEA record company, and Heine is particularly proud of the "immaculate timing" of the project.

Foreigner ended up with three singles in the charts, "Urgent," "Juke Box Hero" and "Waiting For A Girl Like You," and the album, fourth released by the band, went gold, then platinum.

Says Heine: "The band had always been known for quality product, and there had always been useful album sales. But they'd never got a single through the German charts. In the end we capitalized on the loyalty of the old following for the band, and built a new one with carefully-selected and precisely-timed tv and stage appearances."

The band has cheerfully played three German festivals and added in concerts wherever they can. Each record release has been timed, says Heine, to link with a major tv or live show.

There is also the vital publishing deal with Helen Schneider, New York-based singer, who picked up "top international vocalist" award in the German Phono-Academy's 1981 awards roster. Heine describes her success, especially in Germany, as "phenomenal." And other major international acts signed to the publishing division of WEA include Soft Cell, Visage, the duo of Jon Anderson and Vangelis (who picked up an Oscar this year for the soundtrack music of "Chariots Of Fire"), and



Helen Schneider with Siegfried E. Loch, chairman, WEA Germany.

Quarterflash, first new U.S. act to chart in Germany this year.

But Heine says: "We put similarly heavy emphasis on cooperation with domestic acts. The group Ideal, for instance, has been picked up by record companies through most territories in Europe. And Stephan Waggenshausen has established himself, with our help, as one of the top national singer-songwriters. He's also now much sought as a producer."

Warner Publishing also has recently signed multi-talented Harry Thumann, his new album recorded in Munich studios owned by him, and also on the way are albums by new German-British band Metropolis, singer-songwriter Thommie Bayer and pop duo Inker & Hamilton.

Billboard

BELLAPHON PARLAYS MOTOWN INTO INTL. LICENSE LEAD



LICENSING DEALS FOR GERMANY with Motown, Boardwalk and Scotti Brothers have helped take the Bellaphon Records nameplate around the world in the past few months.

Gaining the Motown license for Germany, against the odds according to the pundits, improved the corporate reputation but, in fact, it's been a consistent build-up since Branko Zivanovic, president, initially set up the outfit in 1964.

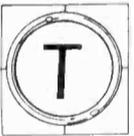
Today he heads up a group which is independently creative, has 40 salesmen, two promotion offices in Hamburg and Munich, boasts subsidiaries in Switzerland and Austria, and fronts a publishing arm, Bellver. Zivanovic's pressing facilities, Interpress, handle the company's own singles, albums and cassettes requirements, also tackling outside orders.

Bellaphon handles a wide mix of local and international labels: L&R, Panda, Enja, Concord, Arhoolie, Victor of Japan. Stevie Wonder was a predictably successful Motown boost, but Bellaphon has brought back Jose Feliciano to German stages, and has done much to build Rick James into a Motown "biggie" in Germany.

An April 3 appearance on the "Rocknacht" series of the national German ARD-TV network, a "live" show, projected to 14 European territories, hitting 40 million viewers, was part of Bellaphon's push on James. The showcase had previously boosted acts like the Who, the J. Geils Band and the Police.

But while promotional campaigns on various associated international acts are vital in Bellaphon's success story, Zivanovic links with most other German-based music men in emphasizing the fast-building national scene. Willi Augustin and Family Affair, he reckons, are potentially massive recruits to a roster of local talents, but top of the pile is still Wolfgang Ambros. He's worked with Bellaphon from the earliest stages of his career, and today he's one of the biggest attractions in the domestic rock business. **Billboard**

METRONOME HELPS ADVANCE PLATINUM FOR MAFFAY LP



TO QUALIFY FOR A PLATINUM DISK AWARD, which is 500,000 unit sales in West Germany, before the album even gets to the retail shops is rated something extra-special within the German record industry.

Which is why Heino Wirth, Metronome director, consistently trumpets the achievement of his distribution team for doing just that for a new Peter Maffay LP.

Advance sales of "Ich Will Leben" topped the 600,000 mark, in fact, before distribution to the retail trade started. And Wirth says: "The fact is we planned the whole operation down to the last detail simply to give dealers a new feeling of optimism at a time when the overall marketplace feeling is one of stagnation."

The album topped the German charts, and nears the million sales mark. But then Maffay's previous album reached the amazing 1.5 million unit sales mark. And Wirth says: "The Maffay personality is setting new standards and levels within the German industry. He could play some major German halls for weeks on end."

So again this summer Maffay is set to play open-air concerts at Bad Segeberg in Germany where there's room for 30,000 customers.

Wirth also claims success, over long-term planning, for the Italian girl singer Milva in Germany. She's now one of the biggest-selling artists in the German language, with three albums going gold with individual sales of 250,000. Successful tours have helped her success build-up.

But Wirth stresses that Metronome has had a lot to do with the growth of the "new wave" German music. "With labels like Brain, Natur and Reflektor, we've provided showcase space for all this remarkable talent. He especially notes the band Extrabreit as a big-selling roster act, on albums and singles, and capable of pushing songs through into the status of "hymns" on the German campus scene.

He adds: "We're into longterm planning. We're into beating recession by hanging on to an optimistic attitude, and then being prepared to do more than the others to get the right results." **Billboard**

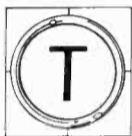
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Goombay Dance Band

GOOMBAY DANCE BAND CATCHES FIRE ON CHARTS



THE GOOMBAY DANCE BAND, produced by Peer Musikverlage here, and released through CBS, has carved its own niche in contemporary pop music history in Germany.

The group, strong visually as well as on record, and featuring such bizarre "extras" as a flamboyant fire-eater, has hit high in the charts with every release so far.

It all started with the single "Sun Of Jamaica," a musical mix, masterminded at Peer by Michael Karnstedt, managing director, but using the best production and engineering talents available. That single sold a million, going gold then platinum along the way, scoring at award-levels in virtually every European territory.

The singles which followed, including "Eldorado," "Rain" and "Aloha Oe," and leading up to "Seven Tears" which hit

No. 1 spot in the U.K. and gave the band invaluable promotion on the "Top Of The Pops" BBC-TV series, gave the group the kind of acceptance which had previously gone to Abba or Boney M from Europe.

Peer's back-up as publisher and all-round supporter of the group's efforts included major promotional work on the albums "Zauber Der Karibik," "Land Of Gold" and "Holiday In Paradise." Now the fourth album, "Tropical Dreams," is charting in many territories. For the first time, this album package leans heavily on the group's established hits, with four new songs added.

This was given an extra promotional injection via tv advertising. And it was also the first Goombay Dance Band LP to be put into videocassette packaging, having been filmed on the Caribbean island of St. Lucia, where the wife of group leader Oliver Bendt was born. **Billboard**

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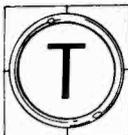
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EMI GEARS FOR NEW WAVE BREAKTHROUGH



HERE'S A MASSIVE BUILD-UP of activity at EMI-Electrola here in the company's domestic pop production schedules.

And it looks like it will be even more hectic in the months ahead, according to Wilfried Jung, THORN EMI managing director for the Central

European area.

Stressing what is a startling change of emphasis, he says: "These days, our local artists are reaching sales peaks of which even the American acts can now only dream. That's why we're investing so heavily in this so-called German new-wave music. What it means in a sound sense is that it's hefty rock, but with aggressively German lyrics.

"Of our newly set up labels, Weltrecord and Musikant, we've seen eight of the first 10 releases go happily into the charts."

Jung cites sales figures to back up his point. The Spider Murphy Gang from Munich sold so far more than 800,000 singles and a similar number of albums. The German-Dutch group Bots has already sold 500,000 LPs here in total, and gone gold on the latest "Aufstehn."

The Cologne-based group Bap sold more than 250,000 units of its debut album, and Rheingold had a similar success with its first release. Fehlfarben also hit the 250,000 mark with its last LP, and Grauzone was fast to the 100,000 sales mark.

Says Jung: "Predictably, on a wave of success of this magnitude, we're pushing on with many other productions. This whole new German dancing-style music, known here as 'green music,' is a very positive development within the German industry and nobody doubts that it has a very big future.

"An essential ingredient is that it is clearly different from the kind of product which comes from the U.S. and from Britain. And it has proved that the German music industry can be individual and creative."

With the run of chart successes by the new and young bands, EMI-Electrola is continuing traditions initially set by bands like Kraftwerk, then the Scorpions. Both these "old-timers" have international reputations, built on solid sales.

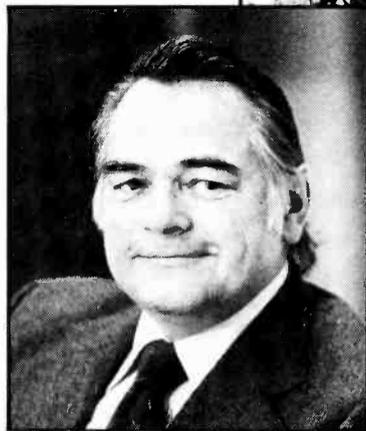
But at EMI-Electrola, Jung has spearheaded an overall 50% upturn in domestic sales by putting promotional and marketing muscle into its MOR product. Roster artists such as Howard Carpendale and Heino regularly top the 250,000 sales mark with each album release.

Says Jung: "The 'alternative' music of this so-called German new-wave really reflects a kind of life-style philosophy for young people, but the MOR buyers are simply interested in relaxing and being entertained."

Billboard

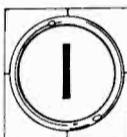


Marius Muller-Westernhagen Band



Wilfried Jung,
Thorn EMI managing director, Central Europe.

RIMPO EXPORTS GERMAN TALENT TO THE WORLD



IN THE CONSISTENTLY DEVELOPING record/tape export business of West Germany, RIMPO has built one of the biggest reputations as a major operator, often arranging releases, or pre-releases, on an exclusive basis with national record companies.

It handles across-the-board music, from pop and rock, through new wave, to classical and jazz, laying heavy emphasis on German independent productions.

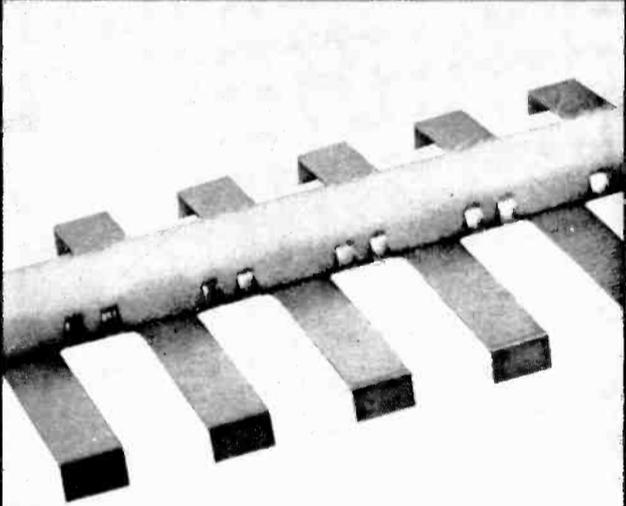
There's a staff of 30 and Volker Quante, a senior executive, says: "Our employees are hired because they maintain a personal relationship with the music, not just a product-selling approach."

RIMPO customers are worldwide, especially in the U.S., Canada, U.K., France, Japan and Australia. Each year the company puts out specialist catalogs covering various music areas, for the home marketplace as well as overseas. **Billboard**

A Billboard Spotlight

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Billboard's
Survey For Week Ending 5/8/82

Top Album Picks

Number of LPs reviewed this week **42** Last week **41**

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Pop

ORIGINAL BROADWAY CAST—Dreamgirls, Geffen GHSP 2007 (Warner Bros.). Produced by David Foster. As directed by Michael Bennett, this bittersweet show business fable has proven a smash on the strength of its bristling energy, innovative staging and an r&b stylistic core to the Tom Eyer/Henry Krieger songs. If the use of recitative links and recurrent satirical barbs frustrate easy single edits, they help explain the plot for listeners who haven't seen the show. And the high-tech sheen of David Foster's production, coupled with a starmaking performance by Jennifer Holliday argue this LP will prove a perennial.

HERB ALPERT—Fandango, A&M SP3731. Produced by Jose Quintana, Herb Alpert. Nearly 20 years after scoring his first hit with "Lonely Bull," Alpert is back with one of his most Latin-oriented albums to date. All but one of the songs are instrumentals, arranged by such masters as Bill Cuomo ("Bette Davis Eyes"), Juan Carlos Calderon, and Michel Colombier. One of the highlights is a "Latin Medley" featuring "Frenesi" and three other great songs.

ORIGINAL MOTION PICTURE SOUNDTRACK—Annie, Columbia JS38000. Produced by Ralph Burns. "Annie" has won the NARM award for best-selling cast album the past four years, and here bows as a soundtrack for the film starring Albert Finney, Carol Burnett and Bernadette Peters. The highlight of the score continues to be "Tomorrow," which features "additional production" by Gary Klein for the Entertainment Company. Oscar-winning film music veteran Ralph Burns arranged and conducted the score. The film will test the \$6 admission price, but should still find its audience.

BLUE OYSTER CULT—Extraterrestrial Live, Columbia KG37946. Produced by Sandy Pearlman and George Geranios. Probably the most intelligent of the veteran heavy metal bands, Blue Oyster Cult at its best is represented in this double LP set. Rather than attempting letter perfect recreations of their studio sound, here the producers and band choose to be a bit more ragged and raw. That breathes new life into such favorites as "Dominance And Submission," "Godzilla," "(Don't Fear) The Reaper," "Cities On Flame," and more.

CHIPMUNKS—Chipmunk Rock, RCA AFL14304. Produced by Janice Karman, Ross Bagdasarian. "Chipmunk Punk" and "Urban Chipmunk" were substantial sellers, so here Alvin, Simon and Theodore tackle a batch of pop and rock hits. The tougher tunes, like "Whip It" and "Bette Davis Eyes" work better than some of the softer items, like "Take A Chance On Me" and "Hold On Tight," because that's where the contrast between material and performance is sharpest. Can lightning strike three times?

Soul

LONNIE JORDAN—The Affair, Boardwalk NBI-33245. Produced by Lonnie Jordan. War is back with impact on RCA while Boardwalk is on a burst, so reasons to believe War's Lonnie Jordan is stepping out solo at the right time abound. Sparked by "Love Me Like You Did Before," the veteran keyboardist/singer/songwriter delivers on a more personal level than War, displaying a romantic music personality as the easy-beat balladeer on "You're Out Of This World." Out of this world or in the grooves, Jordan is definitely in the ballpark.

O'JAYS—My Favorite Person, Philadelphia International FZ37999 (CBS). Produced by Kenneth Gamble, Cecil Womack, Walter "Bunny" Sigler, Leon A. Huff, Gene McFadden, John Whitehead, Eddie Levert, Walter Williams. The O'Jays' latest is dominated by soft ballad material, with subdued string and horn shading. There are also a couple of medium-tempo funk tunes for balance, "One On One" and "I Like To See Us Get Down." Another well-paced set from one of the most consistent groups in r&b, with crossover activity also a possibility.

Country

GARY STEWART & DEAN DILLON—Brotherly Love, RCA AHL14310. Produced by Eddie Kilroy. This album gets its grit from a slice-of-life approach to honkytonkin', but it's also light enough to carry its own humor. Stewart and Dillon salt the typical barroom imagery with their individual styles—Stewart's got the quintessential honkytonk voice, Dillon's is more melodic—and the result is best heard in cuts like "Brotherly Love," "Body Shop," and the unexpectedly sweet "You To Come Home To."

JOHN SCHNEIDER—Quiet Man, Scotti Bros. FZ37956. Produced by Tony Scotti and John D'Andrea. Given Schneider's television popularity and the success of his debut album, "It's Now Or Never," this package should do quite well. The material runs the gamut from Johnny Burnette's "Dreamin'" and Pat Boone's "Love Letters In The Sand" to good ole boy tunes like "In The Driver's Seat." However, most of the mate-

Spotlight



PAUL McCARTNEY—Tug Of War, Columbia TC 37462 (CBS). Produced by George Martin. By reuniting with producer Martin and using a rotating cast of musicians, McCartney scores one of his most varied and satisfying albums in a decade. "Ebony And Ivory" is here, of course, but a second collaboration with Stevie Wonder ("What's That You're Doing") is even better and a more equal effort, while the lyrics throughout suggest a more thoughtful, even serious McCartney. Add his affectingly intimate tribute to the slain John Lennon, and this is a stunning work auguring wide appeal.

rial falls into an MOR vein, and although Schneider possesses a powerful vocal technique, he has not yet created a distinctive style.

Gospel

MICHAEL CARD—First Light, Milk & Honey 1038. Produced by Randy Scruggs and John Thompson. This newcomer has a promising future in contemporary Christian music, judging from this fine effort. His versatility extends from the rock-flavored "Fan The Flame" to the obviously-religious "Jesus Loves Me (This I Know)," from folk-influenced to high-energy pop. Producer Scruggs shares credit with Thompson for crystalline production—and for Scruggs' own considerable talents on acoustic guitar and mandolin here. The musicianship is outstanding and features a stable of Nashville players.

JESSY DIXON—Satisfied, Light 5797. Produced by Bill Cole and Jessy Dixon. After years of performing r&b, jazz, rock and ten years in gospel, Dixon's effort on this live LP reflects maturity, with styles from all his early phases and passion from the latter. Most of the 10 cuts are up-beat, highlighted by his strenuous vocal, hard-hitting horns and drums and lively back-up singers. But a few songs are geared down to resemble traditional black gospel.

First Time Around

RPM-RPM, EMI America ST17067. Produced by Brent Maher. Although producer Maher is best known for his work with pop country artist Dottie West, don't let that fool you. This group plays rock music that's accessible to both AOR and Hot 100 formats. Lead vocalist Johnson has a refreshing style and he receives ample backup support from Jimmie Lee Sloas, bass and keyboards; Mark Gendel, guitar; and Tommy Wells, drums. All of the material is original, including a timely tune called "Video Games."

EPs

GABRIELE MORGAN—Buried Treasure, What Records W12-1217. Produced by Chris Ashford. Gabriele Morgan sings this eclectic group of five tunes with feeling, and her backing from Michael Penn and Jimmy Hunter is superior. Best are her own compositions: "Straight Life" and "War Stories."

Billboard's Recommended LPs

pop

PAUL DAVIS—Best Of Paul Davis, Bang FZ37973 (CBS). Produced by Phil Benton, Paul Davis, Ed Seay. Davis is hot again via his "Cool Night" album on Arista, prompting CBS to dig back into its vaults for this collection of past hits. Among the highlights: "I Go Crazy," "Sweet Life," "Do Right" and "Ride 'Em Cowboy," all major pop and adult contemporary hits.

ORIGINAL CAST—Joseph And The Amazing Technicolor Dreamcoat, Chrysalis CHR1387. Produced by Tim Rice and Roger Watson. The myriad of songs detailing the famous Old Testament hero are as colorful as his garb. The material is bright and lively, with music by Andrew Lloyd Webber and lyrics by Rice.

ORIGINAL SOUNDTRACK—Victor/Victoria, MGM MG15407. Produced by Joe Reisman. The film, whose theme is that of a woman-playing-a-man-playing-a-woman, has been generally well-received by reviewers. Starring "My Fair Lady" (Julie Andrews) and "The Music Man" (Robert Preston), the film features songs by Henry Mancini and Leslie Bricusse with a '30s cabaret flair, including a pretty main theme ("Crazy World"), the comic, "The Shady Dame From Seville" and the haunting instrumental, "Alone In Paris."

JANE OLIVOR—In Concert, Columbia 37938. Produced by Jason Darrow. Olivor's vocal work here is brilliant, as usual, captured by the engineering that keeps it in the spotlight. The applause, however, although certainly deserved, is much too loud and distracting. Some memorable cuts, including "Race To The End," the theme from "Chariots Of Fire" (with words!) and Dan Fogelberg's "Run For The Roses," along with new material and some from previous albums.

VARIOUS ARTISTS—Endless Beach, Epic EG 37915 (CBS). Produced by Mr. C and Gregg Geller. The hardy popularity of Southeastern beach music inspires this compilation of r&b masters from the '60s and '70s, culled from the CBS catalogs of Tyrone Davis, Robert John, Major Lance and others. If the material doesn't always hit the genre's peak—there's also a bit too much emphasis on slower, sweeter ballads, and not enough on faster shag contenders—it's still a seductive package.

ANTHONY PHILLIPS & ENRIQUE BERRO GARCIA—Private Parts And Pieces III: Antiques, PVC Records PVC 8908 (Jem). Produced by Anthony Phillips. A collection of duets and ensembles using classical, 12-string, six-string, bass and electric guitars. This group of original compositions is sensitively phrased and masterfully played. The mood is often somber, but never dull.

THE GERMS—Germicide, Reach Out International Records A108. Executive producers: Greg Shaw and Greg Peer II. As with the earliest recordings by the Sex Pistols or the Clash, musical proficiency is not what this release is all about. Instead this cassette-only release captures a historical moment: the first performance in 1977 at the Whiskey of the Germs, the pioneer Los Angeles hard core band. The recording and music here are pretty raw, but the introduction by Belinda Carlisle, who went on to found the Go-Go's, telling why she is no longer with the Germs, is almost worth the price of the tape by itself.

CIRCLE JERKS—Wild In The Streets, Faulty Products COPE3 (IRS). Produced by David Anderle. The Circle Jerks, one of Southern California's premier hard core bands, delivers political and social sermons clothed in the dynamics of two chord punk rock. There are teenage rebellion songs here, but there are also observations on nuclear war, Abcam, press relations, the moral majority, and Communism.

TELEX—Sex, PVC PVC 8910 (Jem). Produced by Telex. Telex is a Belgian techno-pop band which writes and performs music set to the lyrics of Sparks' Ron and Russell Mael, working in the middle ground between the current extremes of electronic pop. Telex doesn't always set its rhythm machines for an endless dance groove, and the sonic templates it builds are rather modest since the band prefers a fluid musical style that offsets its sometimes stilted vocals.

BRIAN ENO—Ambient #4 On Land, Editions EG, Edged20 (JEM). Produced by Brian Eno. Eno terms the music found here as "environmental: to be experienced from the inside." In keeping with the concept, most of the innovative, instrumental compositions are originals carrying such evocative titles as "The Lost Day" and "unfamiliar Wind." There's nothing like this on radio right now, and although most of the numbers are too lengthy for most formats, it's well worth a listen.

STIMULATORS—Loud Fast Rules, Reach Out International Records A109. Produced by the Stimulators and Donald Murk. The fact that the Stimulators include Kiss' "Rock'n'Roll All Night" shows that though this band is in the hard core vein, it is not totally without humor. Recorded live at the Pier in Raleigh, N.C., this cassette-only release shows that this four-person band has the potential to rise above the punk limitations so obvious here. More of a light touch will bode well for the future.

jazz

ART FARMER WITH JOE HENDERSON—Yama, CTI CTI 9000. Produced by Creed Taylor. This 1979 project shows the influence of arranger and associate producer Mike Mainieri in its choice of recent fusion and pop material and the often hushed intimacy of the band, a New York session crew adept at both straight pop and the more straightforward jazz playing heard here.

DAVE BRUBECK/PAUL DESMOND, Fantasy F-24727. No producer listed. This coupling of two early '50s albums fronted by the duo captures the period's cool dynamic on the cusp of its impending popularity, and reminds us why the Brubeck Quartet and altoist Paul Desmond exerted such a broad popularity throughout the decade that followed. The program predates their compositional bravura, being devoted instead to standards, and the emphasis has yet to shift to bold rhythmic experiments—but the lyricism that prevails is still splendid.

PHIL UPCHURCH—Free & Easy, Jazz America Marketing (JAM) JAM 007. Produced by Esmond Edwards. It's the senior Upchurch who takes center stage here, his lissome r&b guitar stylings set off by strong Los Angeles players (including Russell Ferrante on keyboards and Harvey Mason on drums) that sustain a funk undercurrent and pop lyricism. Eddie Harris also flexes his reeds, Phil Jr. handles the bass lines and apart from a slight lapse in the lone vocal track (by Sylvia Cox), this is silky, relaxed fusion.

TOMMY TEDESCO QUINTET—My Desiree, Discovery DS851. Produced by Albert L. Marx. All but three of the nine titles here are Tedesco's own melodies. Playing a Yamaha 2000 guitar, he sets delightful moods backed by guitar, bass, drums, Gene Cipriano's oboe, flute and English horn, and on two tracks, vocalizations by Teri Wheeler. The title song, dedicated to Tedesco's daughter is particularly moving.

JAY HOGGARD—Mystic Winds, Tropic Breezes, India Navigation IN 1049. Produced by Bob Cummins. Hoggard's continuing growth as a distinctive vibes stylist is buttressed here by his emphasis on original compositions. A strong ensemble featuring Anthony Davis on piano and a rhythm section of bassist Cecil McBee and drummer Billy Hart adds lustre to the atmospheric performances.

JOHN WOOD—Westwood, Los Angeles LAPR 1009. Produced by John Wood. The California pianist offers six of his own compositions in chamber music style, with rhythm and vibes, and on his "Bela" track, with Ray Pizzi accompanying on flute. It's a pleasing if unspectacular outing, slanted to Wood's many Los Angeles supporters. A bow to Billy Higgins for his unobtrusive drumming on all six titles.

classical

HOLST: THE PLANETS—Vienna Philharmonic, Karajan, Jubilee JL 41005. This 1962 recording, carefully reprocessed, stands up well against contemporary versions technically as well as interpretively. It's must merchandise for any retailer who stocks even the most modest classical inventory. Those dealers still not aware of the potent market strength of London's new mid-price line (\$6.98), take heed.

PIANO MUSIC OF CHOPIN—Vladimir Ashkenazy, London CS 7210. Numerically, this is the last volume in the projected series, now about half complete, and it may well generate special interest since it holds Chopin's earliest works (including one he wrote at age 8), many of which are little known. As might be expected, Ashkenazy's pianism informs all.

SHOSTAKOVICH: SYMPHONY NO. 14—Fischer-Dieskau, Varday, Concertgebouw Orchestra, Haitink, London LDR 71032. Following right on the heels of the excellent Bernstein performance on CBS, comes a version even more absorbing, due largely to the riveting vocalism of Fischer-Dieskau. This is first recording of the symphony in which the poems are sung in their original languages, instead of the usual Russian. A digital recording of exceptional clarity.

VIVALDI: THE FOUR SEASONS—Silverstein, Boston Symphony, Ozawa, Telarc DG10070. Don't be fooled by the Boston Symphony credit—a small band of front desk players was on this date and the performance is steeped in real Baroque tradition down to the florid embellishment and ornamentation BSO concertmaster Joseph Silverstein applies to the solo part. It's one of the most elegant, finely wrought and ebullient editions of this evergreen and the engineering is a fine balance of warm blended ensemble tone with all the clarity expected in digital. The JVC pressing—new for Telarc—is invisible.

SAINT-SAENS: CARNIVAL OF THE ANIMALS; RAVEL: MOTHER GOOSE BALLET (COMPLETE)—Pittsburgh Symphony, Previn, Philips 9500973. Saint-Saens' brilliant collection of caricatures includes the stately "Swan," the hilarious "Fossils" and other favorites, and Ravel's score is a series of beautiful watercolors inspired by nursery rhymes. The colorful and happy cover illustration based on animal associations makes this a good kid's gift. The digital recording offers transparency but Previn's direction is rather soft-centered.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Ochs, Sam Sutherland, Robyn Wells, Adam White.



NARAS FAREWELL—Francine Anderson, outgoing executive director of the Nashville NARAS chapter, is honored at a BMI luncheon. Extending their best wishes are, from left, Joe Moscheo, president of the chapter; Bill Denny, past chapter and national president of NARAS; and Bill Ivey, current national president of the organization.

NEW MEMPHIS OUTLET

Music In At McDonald's

MEMPHIS—This city's newest McDonald's restaurant, located at 2994 Poplar Avenue, has been decorated with a "Tribute to Memphis Music" theme, honoring its rich heritage.

The entire decor centers around music with special attention focused on local musicians who have gained national recognition. Walls and drapery are of sheet-music print accented by musical instruments of stained glass on the booth dividers.

Portraits of major entertainers, such as Elvis Presley, Isaac Hayes, Jerry Lee Lewis, Charlie Rich, the Blackwood Brothers, Marguerite

Piazza, and Rufus and Carla Thomas, alternate along the walls with prints of B.B. King, Furry Lewis, Alberta Hunter, and others.

In addition, the new McDonald's has its own version of Grauman's Chinese Theatre in front of the restaurant where some local musicians have been invited to leave their handprints.

The grand opening included musical entertainment by several of the city's youth groups and appearances by Debra DeJean and Ben Cauley, one of the surviving members of the original Bar-Kays.

ROSE CLAYTON

Act-ivities

• Continued from page 15

singer's 1964 death, is now represented by Allen Klein, who once managed Cooke.

Deals: **Al Di Meola** has re-signed with Columbia Records. ... **Helen Schneider** has signed with Mirage Records. ... **Lisa Hartman** joins RCA Records. ... **David Kent** joins Epic. ... **Tina Fabrik** to Prism. ... **Neeva** to MSI Records.

Singer/composer/producer **John Loeffler** to Alfa Records. ... **Alan Anthony** to Chalet Records. ... **Cool It Reba** to Hannibal Records. ... **Nicholas** to Impact Records. ... **Candela** to Arista.

Don Arden has signed a worldwide management pact with Graham Russell and Russell Hitchcock to represent **Air Supply**. ... Ripe Productions, headed by artist manager Al Bunetta and producers/musicians Peter Bunetta and Rick Chudacoff, has signed a production deal with Elektra/Asylum. First artist under the agreement is r&b singer and actor, **Leslie Smith**. ... The Raleigh Group is named talent coordinators to "Woofers Supersonic City" tv show.

Ted Nugent to Madhouse Management, headed by Doug Banker, Nugent's former tour manager and accountant. ... A&M's **Vicki Thomas** to Sassy Entertainment. ... **Elvin Bishop, Robert Palmer, the Plimsouls and John Stewart** to the Music Agency formed by Bob Kahane and Mark Shimmel, formerly of American Management. ... **Brian Auger** to New Vintage Management. ... **Lacy J. Dalton** to Jim Morey of Katz-Gallin-Morey. ... **Paulette McWilliams** to Steve Cohen Associates/Allan Silver Inc.

ROMAN KOZAK

AIDS STEELWORKERS

Benefit Raises \$10,000

By JOHN MEHNO

PITTSBURGH—Four local acts recently did their part to provide that rock'n'roll never forgets, performing a benefit concert here that raised an estimated \$10,000 for a food bank established for unemployed steelworkers.

The Iron City Houserockers, G-Force, Billy Price and the Keystone Rhythm Band, and Rare Experience did the benefit at the Stanley Theater. The concept was introduced by officials of United Steelworkers Local 1397, who were looking for ways to help their membership. In many cases, the prolonged steel slump has outlasted unemployment benefits for workers. About 2,500 people paid \$7.50 to attend the show.

"The heroes were the people who bought the tickets," says G-Force's Rick Granati. The bands are com-

posed of Pittsburgh area natives, many of whom come from families of steelworkers.

"Entertainers make their living off the public," says Granati. "The steelworkers come to see us play and we feel like we should give something back. This is one small way. We're not saying that one benefit will solve the problem, but we can help."

Stanley owners Pat DiCesare and Rich Engler provided the Theater at a reduced rental rate. Lights and sound equipment were donated, as were the service of union stagehands.

The bands donated their talents, and their generosity reaped some publicity benefits. The concert was covered extensively locally and was also featured on two television networks and both wire services.

Special Discounts Boost Video Mart Weekend Sales

• Continued from page 18

tail shops expand dramatically in the last two years. The Phoenix facility opened in February, 1980 and the Mesa store in December of the same year.

Prunier recalls opening the Phoenix store in a small, 1,400 sq. ft. facility. Now operations in that one outlet have expanded to 4,800 sq. ft., and Prunier values the amount of stocked merchandise, both software and hardware, at \$4 million.

"You have to make every effort to reach the market to sustain that kind of growth," Prunier notes.

He carries VHS and Beta software and hardware in most major brands as well as an assortment of three-quarter inch professional material. VHS is outselling Beta by a wide margin, Prunier reports. More than 70% of hardware sold is VHS.

However, he notes that Sony Betamax has strong initial customer appeal because of its large and successful advertising campaign. Many new customers are unsure of what type of equipment they actually want, but will ask for Sony because of familiarity with the brand, Prunier says.

"People all come in to ask for a Betamax, but that's not what they want. What they want is a VHS recorder."

He attributes the success of VHS over Beta equipment to "the much wider selection of product and the much more common availability of product."

Prunier reports little enthusiasm in his stores for RCA CED videodisks or laserdisk equipment. "LaserDisc is not very well accepted in this market. It's a fraction of our sales, less than 2%. People want the

time shift availability rather than just a player."

Most of Video Mart's retail success is attributable to its commitment to stocking the latest video equipment as early as possible, says Prunier.

"It's important in this market to have the latest and to have it first. Phoenix is an educated market, very knowledgeable. There's no problem getting consumer acceptance."

One vehicle being used to promote the stores' status as video centers is an annual video fair. The three day event is held in cooperation with the leading manufacturers and is designed to be both educational and sales-oriented.

"We bring in the latest equipment from the manufacturers and bring in the people to teach the use of the new video equipment," explains Prunier. He says the approach takes the uncertainty out of trying more sophisticated equipment and eases customers' fears.

The fair is held the first weekend in October.

Video Mart outlets also have emerged as strong retailers of the complete home entertainment system package.

One room in each store contains a complete home system that includes a large screen television, video recorder, disk system and audio package.

Prices for the entertainment systems range from \$7,000-\$30,000.

"We're marketing the concept of this and custom designing the room," Prunier says. He reports strong customer acceptance from more affluent areas of metropolitan Phoenix like Scottsdale and Paradise Valley.

Chartbeat

• Continued from page 6

from a motion picture to hit No. 1 since **Christopher Cross'** "Arthur's Theme" (Warner, 1981) and the first instrumental from a motion picture to hit No. 1 (and to think we get paid for this) since **Bill Conti's** "Gonna Fly Now" (United Artists, 1977). (**Meco's** discotized version of "Star Wars" was not from the film soundtrack.)

★ ★ ★

Movie Beat: The "Chariots" theme moves up to No. 1 as the soundtrack holds at No. 1 for the fourth straight week. It's the first time a soundtrack and a single from it have been No. 1 simultaneously, since "Grease" and **Frankie Valli's** title single (RSO) topped the charts in 1978.

Earlier that year, "Saturday Night Fever" was No. 1 simultaneously with three of its singles: **the Bee Gees'** "Stayin' Alive" and "Night Fever" and **Yvonne Elliman's** "If I Can't Have You" (all RSO). And in 1977, "A Star Is Born" was No. 1 simultaneously with **Barbra Streisand's** "Evergreen" (Columbia).

Three **Beatles** soundtracks also achieved this feat. "A Hard Day's Night" (United Artists, 1964) and "Help!" (Capitol, 1965) were No. 1 simultaneously with their title tracks, while "Let It Be" (Apple, 1970) was No. 1 simultaneously with "The Long And Winding Road."

If you're thinking we left out "The Graduate," we didn't. "Mrs. Robinson" was No. 1 at the same time as "Bookends," **Simon & Garfunkel's** 1968 studio album.

Finally, Vangelis becomes the first Greek artist to hit No. 1 on the

pop singles chart. **Roger Voudouris'** "Get Used To It" (Warner) peaked at number 21 in 1979; **Benny Mardones'** "Into The Night" (Polydor) reached 11 the following year. (**Manos Hadjidakis**, the best song Oscar winner in 1960 for "Never On Sunday," never cracked the Hot 100, though his song did, most notably for **the Chordettes** and **Don Costa**.)

★ ★ ★

Continents Apart: **Asia's** debut album (Geffen) leaps three notches to number two on Billboard's album chart this week, higher than any albums released by **Yes** or **Emerson, Lake & Palmer**, whence came the band's star members, **Steve Howe** and **Carl Palmer**.

Yes' highest-charting album was "Close To The Edge," which peaked at number three in December, 1972; ELP's was "Welcome Back, My Friends. To The Show That Never Ends," which reached four in October, 1974.

Asia's "Heat Of The Moment" also jumps to number 15 on this week's Hot 100, and is certain to top the 13 peak of Yes' highest-charting single, 1972's "Roundabout." ELP's top single was '72's "From The Beginning," which crested at 39.

Those bands had quite a bit in common. They both made their first appearance on Billboard's LP chart in the spring of '71, both recorded for the Atlantic Records group and both broke into the top 10 with their second albums. For ELP this was "Tarkus" in July, 1971; for Yes, "Fragile" in February, 1972.

Yes, however, sustained longer, collecting top 10 albums until "Tomato" in November, 1978. ELP

never made it back to the top 10 after "Welcome Back."

If "Asia" can unseat "Chariots Of Fire" (before the new **Paul McCartney** LP unseats them both), it would be the first debut album by an instant supergroup to hit No. 1 since "**Bad Company**" in 1974.

★ ★ ★

Deep Trivia: We got a call last week from David Danabashian, a programmer analyst for an oceanographic firm in Encino, Calif., pointing out that **Air Supply** has now touched down at every position in the top 35. What's more, it's achieved this stunning feat with just six records.

But here's the really good part: If **Air Supply's** next record makes stops at numbers 36 and 40, the group will have made a clean sweep of every position in the top 40.

Here's hoping.

★ ★ ★

Big Willie: **Willie Nelson's** "Always On My Mind" (Columbia) jumps five notches to number nine this week becoming the highest-charting album of the singer's career. It tops "Wanted: The Outlaws," Nelson's 1976 collaboration with **Waylon Jennings, Jessi Colter** and **Tompall Glaser**, which peaked at 10; the 1980 soundtrack "Honeysuckle Rose," which crested at 11 and 1978's duet package "Waylon & Willie," which hit 12.

The title track to "Always On My Mind" is also Nelson's highest-charting single to date. It jumps two points to 14, eclipsing 1980's "On The Road Again," which peaked at 20 and '75's "Blue Eyes Crying In The Rain," which hit 21.



DEMENTO DATE—Nationally syndicated air personality Dr. Demento, left, makes an appearance on Mike Harrison's national cable tv talk show, "Harrison's Mike." Both also work at KMET-FM Los Angeles.



DREAMGIRLS

Original Cast Album

Produced by David Foster

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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
☆	1	30	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)	POL	▲	8.98		☆	40	18	THE BLASTERS The Blasters Warner Bros. BSK 3680	IND		8.98		71	61	25	SKYY Skyline Salsoul SA-8548 (RCA)	RCA	●	8.98	SLP 14
☆	5	6	ASIA Asia Geffen GHR 2008 (Warner Bros.)	WEA		8.98		☆	41	12	SHALAMAR Friends Solar S-28 (Elektra)	WEA		8.98	SLP 2	72	74	8	GAMMA Gamma 3 Elektra E1-60034	WEA		8.98	
3	2	41	THE GO-GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	RCA	▲	8.98		☆	46	4	TALKING HEADS The Name Of This Band Is The Talking Heads Sire ZSR 3590 (Warner Bros.)	WEA		12.98		73	67	11	FAME Soundtrack RSO RX-1-3080 (Polygram)	POL	▲	8.98	
☆	4	7	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AFL-14125	RCA		8.98		39	26	24	THE CARS Shake It Up Elektra SE-567	WEA	▲	8.98		☆	80	7	JEFF LORBER It's A Fact Arista AL 9583	IND		8.98	SLP 45
5	3	21	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NB1-33243	IND	▲	8.98		☆	45	18	TOM TOM CLUB Tom Tom Club Sire SRK 3628 (Warner Bros.)	WEA		8.98	SLP 19	☆	85	5	CHARLENE I've Never Been To Me Motown 6009 ML	IND		8.98	
6	6	26	THE J. GEILS BAND Freeze-Frame EMI-America S00-17062	CAP	▲	8.98		41	43	14	THE WAITRESSES Wasn't Tomorrow Wonderful Polydor PD-1-6346 (Polygram)	POL		8.98		☆	105	3	THE MOTELS All Four One Capitol ST-12177	CAP		8.98	
7	7	26	LDVERBOY Get Lucky Columbia FC 37638	CBS	▲			☆	48	15	SAMMY HAGAR Standing Hampton Geffen GHS 2006 (Warner Bros.)	WEA		8.98		☆	87	8	THIRD WORLD You've Got The Power Columbia FC 37744	CBS			SLP 20
8	9	40	JOURNEY Escape Columbia TC 37408	CBS	▲			☆	66	4	DENIECE WILLIAMS Niecy ARC/Columbia 37952	CBS				☆	99	5	KROKUS One Vice At A Time Arista AL 9591	IND		8.98	
☆	14	8	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS			CLP 2	44	44	61	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	RCA	▲	8.98		79	79	16	THE WHISPERS Love Is Where You Find It Solar S-27 (Elektra)	WEA		8.98	SLP 4
☆	11	12	ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic)	CBS				☆	49	8	JOHN DENVER Seasons Of The Heart RCA AFL1-4256	RCA		8.98	CLP 18	☆	144	2	THE TEMPTATIONS Reunion Gordy 6008GL (Motown)	IND		8.98	
☆	13	7	SCORPIONS Blackout Mercury SRM-1-4039	POL		8.98		☆	62	5	GREG KINN BAND Kihntinued Berkley E-160101 (Elektra)	WEA		8.98		81	81	56	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS	●	8.98	
12	10	29	POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98		☆	60	5	IRON MAIDEN The Number Of The Beast Capitol ST-12202	CAP		8.98		☆	91	5	O'BRYAN Doin' Alright Capitol ST-12192	CAP		8.98	
13	8	9	SIMON AND GARFUNKEL The Concert In Central Park Warner Bros. ZBSK 3654	WEA		14.98		☆	52	8	WAR Outlaw RCA AFL1-4208	RCA		8.98	SLP 15	☆	NEW ENTRY	ELTON JOHN Jump Up Geffen GHS 2013 (Warner Bros.)	WEA		8.98		
☆	15	9	ALABAMA Mountain Music RCA AFL1-4229	RCA		8.98	CLP 1	☆	55	11	BERTIE HIGGINS Just Another Day In Paradise Nat Family FZ 37901 (Epic)	CBS		8.98		84	86	7	THE JAM The Gift Polydor PD-1-6349	POL		8.98	
☆	21	11	THE HUMAN LEAGUE Dare A&M/Virgin SP-6-4892	RCA		6.98		50	50	6	DEATH WISH II Soundtrack Swan Song SSS511 (Atco)	WEA		8.98		85	29	28	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)	WEA	●	8.98	
☆	20	11	HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR-1340	IND		8.98		☆	57	5	GRAHAM PARKER Another Grey Area Arista AL 9589	IND		8.98		☆	111	2	OUTLAWS Los Hombres Malo Arista AL 9584	IND		8.98	
17	17	30	KOOL & THE GANG Something Special De-Lite OSR 8502 (Polygram)	POL	▲	8.98	SLP 18	52	42	38	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA	●	8.98	SLP 32	87	77	14	PRISM Small Change Capitol ST-12184	CAP		8.98	
☆	19	39	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	8.98		53	39	10	WAYLON JENNINGS Black On Black RCA AHL1-4247	RCA		8.98	CLP 3	88	88	81	THE POLICE Zenyatta Mondatta A&M SP 3720	RCA	▲	8.98	
☆	22	5	THE BEATLES Reel Music Capitol SV 12199	CAP		9.98		☆	59	8	XTC English Settlement Virgin/Epic ARC 37493	CBS				89	92	22	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲	8.98	
☆	23	7	ATLANTIC STARR Brilliance A&M SP 4883	RCA		8.98	SLP 1	55	53	35	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	CBS	▲			90	90	15	THE SUGAR HILL GANG 8th Wonder Sugarhill SH-249	IND		8.98	SLP 57
☆	24	14	TOMMY TUTONE Tutone II Columbia ARC 37401	CBS				☆	78	4	SOUNDTRACK Cat People Backstreet BSR 6107 (MCA)	MCA		9.98		91	93	22	GROVER WASHINGTON JR. Come Morning Elektra SE-562	WEA		8.98	SLP 42
☆	51	3	RAY PARKER JR. The Other Woman Arista AL 9590	IND		8.98	SLP 23	☆	75	6	THE DAZZ BAND Keep It Alive Motown 6004ML	IND		8.98		92	95	24	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061	CAP		8.98	
23	18	42	FOREIGNER 4 Atlantic SD 16999	WEA	▲	8.98		58	38	11	AURRA A Little Love Salsoul SA-8551 (RCA)	RCA		8.98	SLP 33	93	68	6	MECO Pop Goes The Movies Arista AL 9598	IND		8.98	
☆	NEW ENTRY		VAN HALEN Diver Down Warner Bros. BSK 3677	WEA		8.98		☆	65	21	PAUL DAVIS Cool Night Arista AL 9578	IND		8.98		☆	NEW ENTRY	RAINBOW Straight Between The Eyes Mercury SRM-1-4041 (Polygram)	PCL		8.98		
25	12	28	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	MCA	▲	8.98		☆	96	2	PATRICE RUSHEN Straight From The Heart Elektra E1-60015	WEA		8.98		☆	126	3	A TASTE OF HONEY Ladies Of The Eighties Capitol ST-12173	CAP		8.98	SLP 27
☆	30	5	CAMEO Alligator Woman Chocolate City CCLP 2021 (Polygram)	POL		8.98	SLP 6	☆	104	2	JETHRO TULL The Broad Sword And The Beast Chrysalis CHR 1380	IND		8.98		96	35	18	BOB AND DOUG MCKENZIE Great White North Mercury SRM-1-4034 (Polygram)	POL	●	8.98	
27	27	15	SOFT CELL Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.)	WEA		8.98		62	28	33	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	RCA	▲	8.98	SLP 71	☆	NEW ENTRY	JUNIOR JJ Mercury SRM-1-4043 (Polygram)	POL		8.98		
☆	32	6	THE CHARLIE DANIELS BAND Windows Epic FE 37694	CBS				☆	64	14	LE ROUX Last Safe Place RCA AFL1-4195	RCA		8.98		☆	117	5	FRANKE & THE KNOCKOUTS Below The Belt Millennium BXL1-17763 (RCA)	RCA		8.98	
☆	34	4	RICHARD PRYOR Live On The Sunset Strip Warner Bros. BSK 3660	WEA		8.98		☆	71	10	RICHARD DIMPLES FIELDS Mr. Look So Good Boardwalk NB1-33249	IND		8.98	SLP 3	☆	146	2	DAVE EDMUNDS D. E. 7th Columbia FC 37930	CBS			
☆	33	8	VARIOUS ARTISTS The Secret Policeman's Other Ball Island ILPS 9698 (Warner Bros.)	WEA		8.98		66	56	7	THE DREGS Industry Standard Arista AL 9588	IND		8.98		100	101	23	LOVERBOY Loverboy Columbia JC 36762	CBS	▲		
31	31	30	GENESIS Abacab Atlantic SD 19313	WEA	●	8.98		☆	76	6	ONE WAY Who's Foolin' Who MCA MCA 5279	MCA		8.98		101	36	12	OAK RIDGE BOYS Bobbie Sue MCA MCA 5294	MCA	●	8.98	CLP 7
☆	54	3	TOTO Toto IV Columbia FC 37728	CBS				68	58	25	ROD STEWART Tonight I'm Yours Warner Bros. BSK-3602	WEA	▲	8.98		102	37	25	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	CBS	●		
33	16	58	QUINCY JONES The Dude A&M SP-3721	RCA	▲	8.98	SLP 7	69	70	35	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atco)	WEA	▲	8.98		103	103	12	THE B-52'S Mesopotamia Warner Bros. Mini 3641	WEA		5.99	
34	25	26	HOOKEO ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	RCA	▲	8.98		70	72	11	MIKE POST Television Theme Songs Elektra E1-60028	WEA		6.98		104	106	76	NEIL DIAMOND The Jazz Singer Capitol SWAY-12120	CAP	▲	9.98	
☆	47	9	BUCKNER & GARCIA Pac-Man Fever Columbia XRC-37941	CBS																			

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

MAY 8, 1982, BILLBOARD

Closeup

CAROLE KING—One To One, Atlantic SD 19344. Produced by Mark Hallman and Carole King.

Carole King's Atlantic debut and first album of new songs in three years brings together all the phases of her brilliant but recently inconsistent 20-year career. There's King, the master of Brill Building bounce; King, rock's quintessential spokesman for companionship; King, the vocalist who sings tough and sounds pretty; King, the musician who makes her piano speak. As such, "One To One" provides no revelations. Instead, listening to it is like meeting an old friend who's been away for awhile.

Coming to terms with an entire career in the space of one album seems hard enough, but on "One To One," King accomplishes the feat on nearly every song. The title cut (and first single) begins with a typically contemplative King piano riff, and then immediately slides into a riveting, early '60s rhythm, driven by King's staccato phrases. The lyric of Brill Building buddy Cynthia Weil rhymes internally and externally, and its message of world change beginning on a personal level seems as relevant for today as ever.

Several people from King's past pop up on "One To One." Bassist Charles Larkey, guitarist Danny Kortchmar and horn player George Bohanon, each of whom appeared on King's stunning Ode albums, provide her with steady support. And perhaps most importantly, the lyrics of Gerry Goffin grace King's melody on "Someone You Never Met Before." Goffin has lost none of his knack for taking the most basic

human emotions and turning out intricate, captivating rhymes and story lines. King's melody resonates with hope, and just like the old days, she turns in a pleading vocal that makes you believe. Like "Dancin' With Tears In My Eyes" (from 1980's "Pearls"), "Someone You Never Met Before" proves the team of Goffin and King can still produce first class pop songs, and that they should write together more often.

Old faces blend with new on "Golden Man," a jazz-tinged showcase for King's band. King, Larkey, keyboardist Reese Wynans, and guitarist Robert McEntee and Eric Johnson answer each other in short, fluid solos, creating a calm setting for King's tribute to her man from the mountain. King wisely avoids the inflated, return-to-the-land mush that marred her recent Capitol albums, and concentrates on what she does best—writing about personal rebirth through love.

King's perspective on relationships changes somewhat on "One To One." She sounds a bit older and more experienced than her "Tapestry" days, but her faith in love's enduring power remains. On "Life Without Love" and "(Love Is Like A) Boomerang," she charges her voice and piano with enough energy to make her optimism sound real. On "Read Between The Lines," she sings about a relationship that she wishes never ended, and the despair comes across in a frenzied crescendo of King's voice, piano and the drums of Steve Meador.

Even the lesser moments of "One To One" are hard to resist. "Looking Out For Number One" and "It's A War" almost stumble into the facile moralizing of King's worst songs, but "Looking Out" is saved by Bohanon's thrashing, Mardinesque horn arrangement, "It's A War" by melodic repetition that echoes King's "Really Rosie" album. "Goat Annie," an innocuous story song, comes to life through the guitar antics of McEntee and a tongue-in-cheek vocal by King.

All in all, Carole King offers on "One To One" what she's given for more than 20 years: lasting melodies, superb musicianship, one of the most human voices in pop. As expressed in a line from "Goat Annie," "It doesn't happen very often, but there are still some people with heart. Like Goat Annie." And Carole King. **ROB HOERBURGER**



Carole King

Rock'n'Rolling

• Continued from page 15

★ ★ ★

The idea of making and marketing music that is more than just "entertainment as passive consumption" is the idea behind New Hormones Records, an independent English label formed by former Buzzcocks manager Richard Boon.

Though not distributed or licensed in the U.S., New Hormones product is available through import. New York audiences had a chance recently to see one of the label's acts, Dislocation Dance, which did some club dates here. Dislocation Dance, says Boon, "takes elements of trad jazz, big bands, '60s pop and Dixieland, and stirs them up a bit."

Other acts on the label include the Diagram Brothers, who play abrasive, disjointed, high energy music "with social comment"; Eric Randon, who works with rhythm boxes and electronics, "but unlike other

English acts he is getting more organic, he is getting other musicians to play, but not necessarily their own instruments"; and Ludus, which "is being torn between being a modernist jazz band and being a straight melodic group," says Boon.

New Hormones has put out a couple of cassette-only releases that Boon calls "leisure accessories." There is more than just tape there. A "Pick Pocket" cassette by Ludus contains a badge, an information sheet, and a special magazine that interpreted the lyrics. "Radio Sweat" by Sleak's C.P. Lee was a parody of a half-hour radio broadcast "before the apocalypse," which also included a bumper sticker and a program guide packaged in a bag.

The secret for a record company to survive in Britain is to keep the operation as small as possible. New Hormones has only a three-person staff, with the artists also helping.

Rushent Champions Rock's New Sounds

• Continued from page 6

Stranglers' days and has since produced Madness, among others. It seemed to us that the record companies didn't know what they had and what to do with it, and we felt we were as good at f***ing things up as anybody else.

"We also had the idea that we needed to have a recording studio to go with it. We idolized Motown, the way it was set up. It had a cultural base to it and a sound, with its own studios and people. You would always know a Motown record because it had a certain class and quality to it," says Rushent.

He built Genetic Sound's studio outside of London; it does have its own sound, he says. "I linked to the electronics sort of thing. We are very heavily into that."

In the U.S., Rushent is represented by the Producer's Group which is an in-house agency representing producers at E.S.P., Foreigner's management company.

"It is useful for me as an English producer," says Rushent, "because I am not based here, and I am not in regular contact with American record companies. The only problem has been, they worked very hard on my behalf, but there are very few, in fact, no artists that I'm interested in working with. I think I've driven them up the wall a bit, because they kept coming up with these projects, some with big artists in American terms, that I just walked away from."

"I have an idea about the way music is going to move and I am only interested in working with music that will fit in with that," he says. "I have a pattern in my mind and all of these acts (I rejected) fitted into yesterday's pattern. I am sure that for the next couple of years they will continue to sell, but I want to be involved in a musical movement from where it begins, with all of its false starts."

Rushent says that the electronic synthesized sound is the future way of making records, regardless of its current fashion appeal.

"The day is already here where you can make records that don't sound like they have been made by

synthesizers. They sound like ordinary records, for want of a better term, but they have a special quality about them that hasn't been heard before. And I think that is the future of music."

Rushent says it takes about three months for him to do an album, though the time may not be continuous. Human League's "Dare" took three months, almost non-stop, working 18 hours a day, he says. "The electronic stuff takes a certain amount of time, especially if you want something of quality. There was a time when I was a bang-it-down-and-tart-it-up merchant, where I would record it as fast as I could, tart it up a bit, and put it out. But those days are gone."

Rushent says that the Human League album cost less than \$70,000 to make, considered very cheap. But that was because his studio rate is much lower than those prevailing in New York. "U.S. rates are extraordinary," he says. "It can cost \$200 an hour. Groups can come to England and do it as well for half the price. Why they don't, I don't know."

ABC-TV Ups ASCAP Fees

• Continued from page 3

that the sum is merely preliminary to an interim fee more in line with the CBS commitment.

Judge Edmund L. Palmieri of the District Court has asked both ABC and ASCAP to file papers by May 3 that would enable him to reach a quick decision as to an equitable interim fee.

In court proceedings earlier this month, the judge chided ABC for moving slowly. "This matter cries for solution," he said, according to a court transcript. "If you keep this up any longer they won't have any live composers or musicians to get the benefit of what you pay. It will all go posthumously to somebody."

One of ABC's arguments is that the value of music generally to the network has diminished over the years and that the relative value of ASCAP music versus BMI's has changed.

"BMI repertory is more valuable," argued Philip Forlenza, the attorney representing ABC, "because we use more of it than (of) ASCAP." Under the agreement ABC has reached with BMI, the latter is receiving \$5.3 million in royalty fees this year, somewhat more than ABC proposes to pay ASCAP.

Bubbling Under The HOT 100

- 101—JUST BE YOURSELF, Cameo, Chocolate City 3231 (Polygram)
- 102—STREET CORNER, Ashford and Simpson, Capitol 5019
- 103—TRY JAM LOVE, Third World, Columbia 18-02744
- 104—I JUST WANT TO SATISFY YOU, The O'Jays, P.I.R. 02834 (Epic)
- 105—THE VERY BEST IN YOU, Change, Atlantic 4027
- 106—JAMAICA, Bobby Caldwell, Polydor 2202 (Polygram)
- 107—PIECE OF MY HEART, Sammy Hagar, Geffen 50059 (Warner Bros.)
- 108—TAKE A LICKIN' AND KEEP ON KICKIN', William "Bootsy" Collins, Warner Bros. WBS 50044
- 109—KEEP THIS HEART IN MIND, Bonnie Raitt, Warner Bros. 5022
- 110—LOVE PLUS ONE, Haircut 100, Arista AS 0672

Lifelines

Births

Boy, Rustem Munir, to Nesuhi and Selma Ertegun, April 30 in New York. Father is president of WEA International.

★ ★ ★

Boy, Michael Devin, to Allan and Maura Tepper, April 9 in New York. Father is creative director for CBS Songs.

★ ★ ★

Girl, Simone Aimee, to Suzette and Bob Tolifson, April 21 in San Mateo, Calif. Father is vice president of marketing for the Record Factory retail chain in California.

★ ★ ★

Girl, Lindsay, to Marcia Seligman and Michael Yellen, April 10 in Minneapolis. She is associate general counsel for Pickwick International.

Marriages

Ricki Gale to Steve Fingerett, April 18 in Chicago. She was promotion manager for Alfa Records; he works with Warner Bros. promotion.

★ ★ ★

Patricia Goulston to Peter Lopacki, April 17 in Richmond Hill, N.Y. He is studio/talent payment coordinator at CBS Records.

Deaths

Leonard Schneider, 80, April 22 in Bal Harbour, Fla., of a cerebral hemorrhage. He joined Decca Records in 1936, retiring as executive vice president in 1971. Prior to his association with Decca, he served with the American Record Co. Survivors include his wife Adeline, a son Robert, a brother and two sisters.

★ ★ ★

Jimmy Phillips, 79, former head of EMI Music Publishing, April 14 in Brighton, England. Involved in the music industry since 1918, he co-founded MPM Entertainment Corp., and worked at Lawrence Wright Music and Peter Maurice Music. Among his work as a lyricist was collaboration on the English translation of "Lili Marlene." He helped launch consumer publications Melody Maker and New Musical Express, and aided the careers of Dame Vera Lynn and Anne Shelton. Survivors include his wife and sons, Peter, managing director of ATV Music, and Robin, head of the ATV group music library.

Bubbling Under The Top LPs

- 201—MISSING PERSONS, Missing Persons, Capitol DLP 15001
- 202—FINALLY, T.G. Sheppard, Warner Bros. BSK 3600
- 203—MAYNARD FERGUSON, Hollywood, Columbia FC 37713
- 204—ALL OF A SUDDEN, John Hiatt, Geffen GH S2009 (Warner Bros.)
- 205—MASS PRODUCTION, In A City Groove, Cotillion Sd 5233 (Atlantic)
- 206—DUKE JUPITER I, Duke Jupiter, Coast To Coast ARZ 37912 (Epic)
- 207—MOON MARTIN, Mystery Ticket, Capitol ST 12200
- 208—LAMONT CRANSTON, Shakedown, RCA AF1-4313
- 209—RAMSEY LEWIS, Live At The Savoy, Columbia FC 37687
- 210—KIM WILDE, Kim Wilde, EMI-America 17065

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
105	63	59	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 10
106	107	34	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS	●		CLP 17
107	69	10	BONNIE RAITT Green Light Warner Bros. BSK 3630	WEA		8.98	
108	82	10	GEORGE DUKE Dream On Epic FE 37532	CBS			SLP 29
109	109	9	DWIGHT TWILLEY Scuba Divers EMI-America ST-17064	CAP		8.98	
110	110	15	IRENE CARA Anyone Can See Network E1-60003 (Elektra)	WEA		8.98	
111	112	12	SMOKEY ROBINSON Yes Its You Lady Tama 6001T2 (Motown)	IND		8.98	SLP 8
112	83	20	BOBBY WOMACK The Poet Beverly Glen BG-10000	IND		8.98	SLP 24
113	84	48	AIR SUPPLY The One That You Love Arista AL 9551	IND	▲	8.98	
114	89	27	PRINCE Controversy Warner Bros. BSK 3601	WEA	●	8.98	SLP 31
115	115	22	AC/DC For Those About To Rock Atlantic SD 11111	WEA	▲	8.98	
116	94	27	DIANA ROSS Why Do Fools Fall In Love RCA AFL1-4153	RCA	▲	8.98	SLP 30
117	97	54	BILLY SQUIER Don't Say No Capitol ST-12146	CAP	▲	8.98	
118	118	6	DR. HOOK Players In The Dark Casablanca NBLP 7264 (Polygram)	POL		8.98	
119	131	6	CAROLE KING One To One Atlantic SD 19344	WEA		8.98	
120	122	18	LAKE SIDE Your Wish Is My Command Solar S-25 (Elektra)	WEA		8.98	SLP 25
121	130	3	DOLLY PARTON Heartbreak Express RCA AHL1-4289	RCA		8.98	
122	NEW ENTRY		JOHN COUGAR American Fool Riva/Mercury RVL-7501 (Polygram)	POL		8.98	
123	98	34	LITTLE RIVER BAND Time Exposure Capitol ST 12163	CAP	●	8.98	
124	124	44	KENNY ROGERS Share Your Love Liberty L00-1108	CAP	▲	8.98	CLP 29
125	127	54	RICK JAMES Street Songs Gordy G8 1002M1 (Motown)	IND	▲	8.98	SLP 60
126	100	34	LUTHER VANDROSS Never Too Much Epic FE 37451	CBS	●		SLP 36
127	NEW ENTRY		SPLIT ENZ Time And Tide A&M SP 4894	RCA		8.98	
128	128	8	T-CONNECTION Pure & Natural Capitol ST-12191	CAP		8.98	SLP 34
129	129	42	PAT BENATAR Precious Time Chrysalis CHR 1346	IND	▲	8.98	
130	171	3	XAVIER Point Of Pleasure Liberty LT-51116	CAP		8.98	
131	142	24	CAROL HENSEL Carol Hensel's Exercise And Dance Program Vintage VNI 7713 (Mirus)	IND		8.98	
132	139	414	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	▲	8.98	
133	133	34	TRUMPH Allied Forces RCA AFL1 3902	RCA		8.98	
134	116	26	BAR-KAYS Night Cruisin' Mercury SRM-1 4028 (Polygram)	POL		8.98	SLP 28
135	137	82	KENNY ROGERS Greatest Hits Liberty L00-1072	CAP	▲	8.98	CLP 28

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
136	136	9	MILLIE JACKSON Live & Outrageous Spring SP-1 6735 (Polygram)	POL		8.98	SLP 21
137	148	4	VARIOUS ARTISTS The Dukes Of Hazzard Scotti Bros. FZ 37112 (Epic)	CBS			
138	138	74	REO SPEEDWAGON Hi Infidelity Epic FE 36844	CBS	▲		
139	145	4	BOBBY CALDWELL Carry On Polydor PD 16347	POL		8.98	SLP 50
140	140	91	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	RCA	▲	8.98	
141	NEW ENTRY		OZZY OSBOURNE Mr. Crowley Jet 828-37640 (Epic)	CBS			
142	153	3	LUCIANO PAVAROTTI Luciano London TAV 2013 (Polygram)	POL		9.98	
143	123	10	ORIGINAL CAST Annie Columbia JS 34712	CBS			
144	165	4	POINT BLANK On A Roll MCA MCA 5312	MCA		8.98	
145	158	21	CAROL HENSEL Carol Hensel's Exercise And Dance Program-Volume 2 Vintage VNI 7733 (Mirus)	IND		8.98	
146	147	6	VARIOUS ARTISTS The Kids From Fame RCA AFL1-4259	RCA		8.98	
147	156	5	INSTANT FUNK Looks So Fine Salsoul SA 8545 (RCA)	RCA		8.98	
148	134	45	AIR SUPPLY Lost In Love Arista AL 9530	IND	▲	8.98	
149	152	6	J.J. CALE Grasshopper Mercury SRM-1 4038 (Polygram)	POL		8.98	
150	151	32	THE ROLLING STONES Hot Rocks, 1964-71 London 2PS 60617	POL		10.98	
151	154	13	DONNIE IRIS King Kool MCA MCA-5237	MCA		8.98	
152	132	12	NICK LOWE Nick The Knife Columbia PC 37932	CBS			
153	143	90	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	IND	▲	8.98	
154	161	4	SOUNDTRACK Quest For Fire RCA ABL1 4274	RCA		9.98	
155	166	9	KATHY SMITH Kathy Smith's Aerobic Fitness Muscltone MT-72151 (R&L)	IND		8.98	
156	167	4	GREG GULDY Over The Line Badlands/Columbia ARC 37735	CBS			
157	157	24	NEIL DIAMOND On The Way To The Sky Columbia TC-37628	CBS	▲		
158	150	90	AC/DC Back In Black Atlantic SD 16018	WEA	▲	8.98	
159	160	64	JOURNEY Captured Columbia KC-2-37016	CBS	▲		
160	135	8	UTOPIA Swing To The Right Bearsville BRK 3666 (Warner Bros.)	WEA		8.98	
161	169	3	HAIRCUT 100 Pelican West Arista AL 9591	IND		8.98	
162	162	5	THE CHI-LITES Me And You 20th Century/Chi-Sound T 635 (RCA)	RCA		8.98	
163	163	4	LEE RITENOUR Rio Musician EI-60024 (Elektra)	WEA		8.98	
164	170	3	LOU ANN BARTON Old Enough Asylum EL-60034 (Elektra)	WEA		8.98	
165	155	29	DIANA ROSS All The Greatest Hits Motown M 13-960C2	IND		13.98	
166	120	13	RICH LITTLE The First Family Rides Again Boardwalk NBI-33248	IND		8.98	
167	174	2	DON WILLIAMS Listen To The Radio MCA MCA 5306	MCA		8.98	
168	168	26	EARL KLUGH Crazy For You Liberty LT-51113	CAP		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
181	181	2	THE BEATLES Beatles 1967-70 Capitol SKBO 3404	CAP		14.98	
170	149	15	LARRY CARLTON Sleepwalk Warner Bros. BSK 3635	WEA		8.98	
171	141	12	UFO Mechanix Chrysalis CHR 1360	IND		8.98	
172	172	30	JOAN ARMATRADE Walk Under Ladders A&M SP 4876	RCA		8.98	
173	173	13	CONWAY TWITTY Southern Comfort Elektra E1 60005	WEA		8.98	CLP 8
174	184	2	THE BEATLES Beatles 1962-66 Capitol SKBO 3403	CAP		14.98	
175	NEW ENTRY		HANK WILLIAMS, JR. High Notes Elektra EI-60100	WEA		8.98	
176	176	10	CHAS JANKEL Questionnaire A&M SP 6-4885	RCA		6.98	SLP 64
177	NEW ENTRY		MIKE OLDFIELD Five Miles Out Virgin/Epic FE 37983	CBS			
178	178	4	JAY FERGUSON White Noise Capitol ST-12196	CAP		8.98	
179	159	33	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STEK-12182	CAP	▲	12.98	
180	180	62	RUSH Moving Pictures Mercury SRM-1 4013 (Polygram)	POL	▲	8.98	
181	121	5	PHILIP GLASS Glassworks Columbia FM 37265	CBS			
182	NEW ENTRY		JOHNNY MATHIS Friends In Love Columbia FC 37748	CBS			
183	185	6	DAVID BOWIE Christiane F. Soundtrack RCA ABL1-4239	RCA		8.98	
184	164	12	ERNE WATTS Chariots Of Fire Quest QWS-3637 (Warner Bros.)	WEA		8.98	
185	NEW ENTRY		STARS ON Stars On Long Play III Atlantic SD 19345	WEA		8.98	
186	102	10	VAN MORRISON Beautiful Vision Warner Bros. BSK 3652	WEA		8.98	
187	108	13	JEAN LUC-PONTY Mystical Adventures Atlantic SD 19333	WEA		8.98	SLP 72
188	175	35	THE KINKS Give The People What They Want Arista AL 9567	IND	●	8.98	
189	113	25	GEORGE BENSON The George Benson Collection Warner Bros. 2HW 3577	WEA	●	16.98	SLP 35
190	NEW ENTRY		TROUBLE FUNK Drop The Bomb Sugar Hill SH 266			8.98	
191	192	12	GORDON LIGHTFOOT Shadows Warner Bros. BSK 3633	WEA		8.98	
192	195	11	SOUNDTRACK On Golden Pond MCA MCA-6106	MCA		8.98	
193	196	23	STEVIE WOODS Take Me To Your Heaven Cotillion SD 5229 (Atlantic)	WEA		8.98	
194	194	27	PLACIDO DOMINGO Perhaps Love Columbia FM 37243	CBS			
195	197	48	OAK RIDGE BOYS Fancy Free MCA MCA-5209	MCA	▲	8.98	CLP 26
196	114	62	JUICE NEWTON Juice Capitol ST-12136	CAP	▲	8.98	CLP 32
197	119	80	THE DOORS Greatest Hits Elektra SE-515	WEA	▲	8.98	
198	198	13	SISTER SLEDGE The Sisters Cotillion SD 5231 (Atco)	WEA		8.98	SLP 52
199	125	24	PEABO BRYSON I Am Love Capitol ST-12179	CAP		8.98	SLP 26
200	200	26	QUEEN Greatest Hits Elektra SE-564	WEA	▲	8.98	

MAY 8, 1982, BILLBOARD

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	115, 158
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Aldo Nova	10
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Dan Fogelberg	55
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Deniece Williams	43
Don Williams	167
Hank Williams, Jr.	175
Bobby Womack	

INNOVATORS HONORED

Trendsetter Awards Presented At IMIC

ATHENS—Billboard's Trendsetter awards for 1981 were presented here Thursday (29) at the International Music Industry Conference. Given during a special dinner at the Greek capital's Astir Palace Hotel, these honored five industry innovators:

- Jean-Michel Jarre and his manager, Francis Dreyfus, for their historic venture in setting up the first pop concert presentation in the People's Republic of China;
- Jaap Eggermont, the Dutch producer who took the segue medley technique to new heights with the "Stars On 45" series, which have sold nearly five million units worldwide and sparked a global production trend;
- The U.S. Satellite Music Network, for pioneering a full-format, 24-hour live radio service to stations via satellite;
- Music Television (MTV), for its venture in fusing the sounds of con-

Audioforce Digitized

NEW YORK—Audioforce, Inc., a Manhattan facility, has acquired a Mitsubishi X-80 digital recorder that is available for rental to studios musicians or mastering facilities in the New York/Eastern seaboard area on a daily or weekend basis.

temporary music with the visual dimensions of television in a 24-hour service.

The annual Trendsetter awards are made through balloting the international editorial staff of Billboard magazine.

Full coverage of the International Music Industry Conference will appear in the May 22 issue.

ABC Setting Up Home Tape Web

• Continued from page 3.

which will broadcast between 2 a.m. and 6 a.m. in the Eastern and Western time zones and 1 a.m. to 5 a.m. in the Central and Mountain zones.

ABC's move, which requires FCC approval, could create deep controversy as Congress wrestles with proposed legislation to make home audio and visual taping legal and provide for royalties to copyright owners from sales of blank tape and hardware. ABC did not disclose its financial arrangement with copyright owners. In introducing such bills, legislators reacted to a federal court ruling last October that home video taping was an infringement of copyright. Sony was a defendant in the case.



TENOR TO TENOR—Placido Domingo accepts an autographed portrait of Francesco Tamagno, who created the role of "Otello," a Domingo specialty, from Dick Asher, deputy president and chief operating officer, CBS Records Group, as Joe Dash, right, head of CBS Masterworks and Christine Reed, a&r executive, look on.

Domingo Pacts With CBS For Pop Recording Work

NEW YORK—Placido Domingo will do his pop singing exclusively for CBS Records, according to terms of a long-term pact signed with the label, known to have won out over several other multinationals in spirited bidding for the worldwide deal.

The tenor will continue to star in operatic recordings on a variety of labels, among them CBS Masterworks, although none of these arrangements are exclusive.

Songs are now being screened for the first album under the agreement by Domingo and Milt Okun, who will serve as his pop producer, as he did for the Domingo-John Denver "Perhaps Love" album, whose global sales are reported to have exceeded one million.

Although this album, due to be recorded this summer and released in the fall, will be a solo effort, future crossover recordings are likely to include "pop artists

of stature as partners," informs Joe Dash, vice president and general manager of CBS Masterworks.

Like "Perhaps Love," the upcoming pop recordings will appear on CBS's green "crossover" label, carrying repertoire by classically oriented artists thought suitable for broad exploitation. With options, the new deal is expected to result in "more than six albums."

Coming out on the green label in June is "Adoro," an album of popular Mexican songs, the last pop-style production to be released under conditions prior to the new contract. CBS has the record for the world, except Mexico.

On the classical side, Domingo's next for CBS is a role in Puccini's "La Rondine," in which he appears with soprano Kiri Te Kanawa in a performance directed by Lorin Maazel.

IS HOROWITZ

Inside Track

Sony Scenario: Chairman Akio Morita denied rumors the electronics juggernaut was acquiring a U.S. record label during the national sales confab at Scottsdale, Ariz. last week. But Sony is seriously studying the video games and home computer mart. The Japanese giant has also entered the cordless remote pushbutton phone derby with its "Zone Phone," while the new \$349.95 "Walkman Professional" boasts a Dolby B and other home deck-like features. Nothing was said at the event about an L.A. Federal District Court suit (82-1980), closed by court order, in which Sony is plaintiff against defendant Sony Corp. of the U.S.

Senior vice president/marketing Herb Mendelsohn denies last week's rumor that Warner Home Video may be altering its current rental-only program. According to Mendelsohn, a recent meeting with distributors has convinced WHV its program is alive and well. "Reaction has been very favorable and we have no intention of changing anything," he adds. . . . Sharp-eyed jazz buffs picking up copies of a new Fantasy twofer featuring early '50s sides by Dave Brubeck and Paul Desmond will find graphic as well as musical nostalgia: the labels revive the old '50s logo and blue label used by the Bay Area firm in the years when its regional focus was first translating to national recognition. Sources in Berkeley say the switch doesn't prefigure an outright return, though—it's a one-time usage in line with the vintage of the masters, and a nod to the duo's role in its early sales.

Tv producer/host Merv Griffin eyeing another shot at launching his own record label. He once had a distribution deal with MGM Records, but little product came through. Griffin reportedly wants to record talent with strong a/v appeal, which means he could also be probing home video. . . . Chuck Leavell, keyboarder with the Allman Bros. and leader of his own Sea Level group jets to London in May for 10 days' rehearsal with the Rolling Stones. Starting May 28, he will play keyboards with the Stones for approximately 40 European gigs. When he returns he'll do more sessions with the Allman band. Prior to the London trip, he'll finish his second Arista album with Sea Level. Leavell harbors in Macon, where Track hears big things may be again happening for former Capricorn Records exec Frank Fenter. Macon also boasts two new Dreamboat Annie's record stores, just opened by Mike Owens who was with Peaches in the South.

People mag doing a feature on exercise albums, with a cover on the issue pairing Richard Simmons and Mickey Mouse. . . . **Book Of The Month Club** taking a flier with a Pavarotti album package. . . . West German publishing conglomerate, Bertelsmann, which owns Arista/Ariola, planning a cable tv service in the U.S. for 1984. Cost of the project is an estimated \$8 million, with radio station Deutsche Wells partnering. Financial support from the German government will be sought. . . . **Record Holder:** Track salutes the industry's Grand Dame, Evelyn Dallymple, who just completed 35 years with Lieberman Enterprises' Omaha one-stop. Before joining Lieberman, this friend of the area's juke ops worked a decade in the trade at another one-stop there.

Video Reaper: Before you get too hooked on video games, check with the Calumet, Ill. coroner. An 18-year-old youth there suffered a fatal stress-induced heart attack while playing the video game, "Berserk." . . . **More Pac Man:** Kids Stuff Records has negotiated a deal with Bally, the big Chicago commercial video games maker, for kidisk rights to its Pac Man. Shelly Tirk, Kids Stuff sales chief, will be selling a \$5.98 picture disk, a \$4.98 LP/cassette and three different book/record or cassette units by the end of May. . . . **The Midwest's Target stores,** prime movers of recorded product for a racked location, are reportedly mulling takeover of some of the ailing FedMart discount stores through the Western states.

Entertainment industry attorney Malcolm Pierce, up for the Democratic nomination for Philadelphia's Third

Congressional District, is on the record to support a royalty on the sales of blank tape if elected. . . . CBS' "Annie" soundtrack has an unusual feature: The Entertainment Company's Gary Klein was called in as "record doctor" for the "Tomorrow" track, due as a single. . . . ASCAP prexy Hal David put it on the line as a tribute to Johnny Mercer recently at Georgia State Univ., which has a room of memorabilia of the Savannah composer: "If there had been no Johnny Mercer, there would have been no Hal David (the lyricist)."

The Tacoma Peaches store, which was to be acquired by Neil Heiman, former executive vice president of the bankrupt chain, has been closed. It's understood that the Seattle store remains in operation. . . .

NARM's "Gift Of Music" advisory board last week selected Humphrey Browning MacDougall as the ad agency to handle its institutional campaign. First order of business for the firm, based in Boston with billings of \$65 million, will be research and market analysis. "Some form of the campaign" will get under way before year's end, says NARM executive vice president, Joe Cohen. . . . Veteran executive Max Youngstein, founder and past president of United Artists Records & Music, returns to active trade duty as chairman of the Producers Group, a new venture already pacted to MCA Distributing for the U.S. Its strategy: combining the output of existing labels handling specialized repertoire, which would now be overseen by the Producers Group.

Edited by JOHN SIPPEL

Back Track

30 years ago this week: Johnny Ray boggled minds with his \$250,000 grosser for three weeks at NYC's Copa. . . . Capitol Records inked Al Martino. . . . Robbins Music accounted for the most total released sides (111) by any U.S. publisher in a six-month recap by Billboard. . . . DJ Art Laboe, KGFJ Hollywood, registered a "Dial A Hit" gimmick with the Radio Writers' Guild. . . . PeeWee King and his Golden West Cowboys playing Midwest vaude houses and the Kate Smith tv'er in May. . . . Glenn Campbell at WDOX, Cleveland, doing a DJ stint. . . . Roy Acuff opened his Dunbar Caves park near Nashville with Moon Mulligan.

20 years ago this week: Korvettes, Sears and Woolworth's were regarded as the three largest U.S. accounts. . . . Eddie Matthews moved from UA Records to Aaron Schroeder's Musicor Records as an a&r executive. . . . The Society of Record Dealers ended "amicably" its long legal fight against the RCA and CBS Record Clubs. . . . Phil Landwehr of Premier Albums opened a record pressery in Clifton, N.J. . . . Former Atlantic Records exec Herb Abramson opened A-1 Studios, Gotham City. . . . Lee Hartstone of London Records inked a five-year binder with Joe Cuoghi's Hi label. . . . Bill Putnam of United Recordings, L.A., acquired Sound Records, San Francisco facility. . . . Harold Drayson moved from national sales manager at Caedmon to merchandising veep for Herman Gimbel's LP Sales Corp.

10 years ago this week: The International Federation of the Phonographic Industry campaigning to get records the same status as books and films in relation to import and taxes. . . . RIAA reported 1971 sales of \$1,744,000 were up 5% over 1970's 1,660,000. . . . Pickwick's Amos Heilicher acquired Music Sales of Florida, a distrib/one-stop. . . . Lou Galliani appointed western regional rep for RCA. . . . WEA had 110 salesmen handling 4,500 accounts, Joel Friedman announced.

Alabama Takes Top ACM Honors

NASHVILLE — Alabama triumphed with three awards Thursday night (29) to become the top winners in the 17th annual Academy of Country Music Awards show telecast live from Knotts Berry Farm in California.

Alabama, the four-piece band which has become country music's hottest success story in less than two years, defeated such contenders as the Oak Ridge Boys, Kenny Rogers, Dolly Parton and Barbara Mandrell to win the prestigious entertainer of the year category. The band also won Academy "Hat" awards as vocal group for the year and for its

"Feels So Right" LP as album of the year.

Barbara Mandrell repeated last year's victory as the ACM's top female vocalist, while Merle Haggard took his sixth win since his first "Hat" in 1966 as top male vocalist of the year.

Ricky Skaggs, who scored his first No. 1 single, "Crying My Heart Out Over You," three weeks ago, was voted most promising male vocalist. Juice Newton walked away with similar honors as most promising female vocalist of the year.

David Frizzell & Shelly West won in the top vocal duo of the year category, with "You're The Reason God

Made Oklahoma," scoring a victory as song of the year for writers Sandy Pinkard and Larry Collins.

The Oak Ridge Boys picked up a trophy for "Elvira" as single record of the year, the group's first win from the Academy since 1978.

The newly named Tex Ritter Award for best country music movie of the year went to "Any Which Way You Can."

The well-paced show featured live performances from a number of the industry's biggest names, including hosts Mickey Gilley, Dottie West and Conway Twitty, in the two-hour telecast aired over NBC-TV.

KIP KIRBY



PAUL McCARTNEY. "TUG OF WAR." TC 37462
TWO SIDES PULLING US CLOSER TOGETHER.

FEATURING THE SINGLE "EBONY AND IVORY." 18-02860 WITH ADDITIONAL VOCALS BY **STEVIE WONDER.***
PRODUCED BY GEORGE MARTIN. ON COLUMBIA RECORDS AND TAPES.



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Predictable.



Success is in the stars when it's in the grooves.
So it's easy to predict a very long life, indeed, for five special new albums.

**Ambrosia.
Road Island.**

Proven hit-makers with titles like "Biggest Part of Me" and "How Much I Feel," Ambrosia expand their winning ways with a sophisticated new effort recorded in England and produced by Pink Floyd co-producer and engineer James Guthrie. The new direction spells a new triumph for Ambrosia.
BSK 3638

**Pat Metheny Group.
Offramp.**

The last Metheny Group LP was well over two years ago, so there's a big welcoming committee out there for this one. It's the most programmable outing yet for the band, and cuts like "Are You Going With Me?" and "James" will bring their lustrous sound to those multitudes looking for a fresh rock alternative. PMG are also taking a long trip—to concert halls in the U.S., Japan and South America.
ECM-1-1216.

**William Bootsy Collins.
The One Giveth,
The Count Taketh Away.**

As the man who invented bass-oriented funk-pop craziness, Bootsy knows how to get things started. Signs are that he and space bass will soon be starting up dance floors and making lots of new friends with potent sounds like "Take A Lickin' And Keep On Kickin'," his new single.
BSK 3667

Marshall Crenshaw.

It takes scant crystal ball work to figure out that big things are about to happen to guitarist/vocalist/writer Marshall Crenshaw. Before this debut LP was even out he'd already gotten raves from the *New York Times*, *Rolling Stone* and *New York Rocker*. Word-of-mouth is hot and heavy about this superb performer who plays a stripped-down brand of rock, sharp-witted and full of fire. Produced by Richard Gottehrer and Marshall Crenshaw.
BSK 3673

Atkins.

This dazzling family from L.A. has relationships with several charts ahead of it. Look for immediate response from an explosive vocal lineup. Heavy radio action on the single "Feel It, Don't Fight It" already points the way. Produced by Freddie Perren.
BSK 3659

On Warner Bros. and ECM Records & Tapes.