

A Billboard Publication

# **Local Label Product** Adds Sales, Goodwill

By EDWARD MORRIS

NASHVILLE-As record retailers scramble to find new profit areas, the once negligible income from selling singles and albums by local artists on local labels is becoming more attractive. Even those dealers who make little or no money directly from such sales agree that stocking

### See Upwards Of \$8 Mil In Peaches Assets

**By JOHN SIPPEL** 

LOS ANGELES-Presuming all present financial commitments were met, upwards of \$8 million could be grossed from the assets of Peaches Records/Nehi Distributing, accord-ing to legal and financial records and correspondence in the Chapter

Il bankruptcy action here. Biggest share, according to rough estimates, would come from United Record And Tape Industries, Hia-(Continued on page 8) the locals is a useful public relations exercise and traffic builder.

Store managers point out that the records take up relatively little space, are usually accepted on a norisk consignment basis, are automatically promoted by the artists as they do local concerts and club dates, and offer greater pricing flexibility than those of nationally distributed labels. Some managers take pride in helping the home-grown acts reach regional or even national prominence.

The practice is profitable for Tower Records, San Diego, according to shift manager Larry King. "There's an anthology album by about 10 new wave bands that's selling well." Other steady sellers in-clude the King Biscuit Blues Band, Russ Miller and Orion (a classical guitar duet). "We're very conserva-tive in purchasing at first," King ex-plains, "but when there's interest, we'll get a lot more the second time." Most albums are marked up to the (Continued on page 16)

# **Canadians Near Agreement On Royalty Rate By DAVID FARRELL**

TORONTO – Canadian music publishers and record companies are said to be nearing agreement on a new mechanical royalty for inclusion in a revised copyright act. While neither side would dis-

close proposed rates under discussion in a series of meetings between partisan trade associations, they are believed to center on precedents set in the U.S. for a higher start-up royalty and periodic increases

The current mechanical rate in Canada is two cents per selection, the lowest of any ad-vanced Western nation. The U.S. rate is currently four cents per side, as set by a tribunal under mandate by the 1976 Copyright Act.

Here, the federal government has asked publishers and (Continued on page 64)

# **Resistance To Studio Rental Plans Mounts**

#### **By LAURA FOTI**

NEW YORK-If the lukewarm reaction of video retailers surveyed by Billboard is any indication, manufacturer-organized rental-only programs may be on the way out. Dealers assert the programs make it too costly for them to acquire as much new product as they ordinarily would, and point out that the studios are experiencing weaker activity in the very titles they expected to be hottest.

For example, one retailer estimates he takes only two copies of a rental-only title, whereas he would have taken between 12 and 15 were he able to sell the tape. Ownership of rental-only product remains with the studio, and retailers pay fees to keep the titles in inventory, giving them less incentive to stock up.

Rumors abound about the impending revision of at least one rental-only program: that of Warner Home Video. A spokesman says only, "The program will evolve as the market evolves." And some retailers find it interesting that 20th

Century-Fox Video has chosen to release "French Lieutenant's Woman" and "On Golden Pond" as titles for sale.

There is speculation that 20th Century may feel release as sale product is more lucrative for a title (Continued on page 16)

### 'Closed Doors' To Songs Stir Nashville Ire

#### **By KIP KIRBY**

NASHVILLE-Although the existence of in-house production-pub-lishing ventures isn't new, the growth of the trend has members of this music center increasingly concerned.

They see it as a form of in-breeding with unhealthy industry implications, a situation posing pitfalls for both artists' careers and record company profits unless producers who (Continued on page 42)



If rock and roll is the ultimate vice, Krokus are prime offenders, One Vice At A Time (AL 9591), their latest example of excessive misconduct, contains their most malicious hard rock havoc, featuring the pillar-crumbling voice of Marc Storace and some of the fiercest guitar playing this side of the equator. This breakthrough album includes the AOR hits "Long Stick Goes Boom" and "American Woman." On Arista. (Advertisement)

### Inside Billboard-

 VIDEO GAMES are now stocked by more than one-third of the 425 stores in Pickwick's Musicland Group, and sales are "significant and growing rapidly," says president Jack Eugster. Page 4.

 AM STEREO continues to stir emotions, as broadcasters and system manufacturers traded barbs at the National Assn. of Broadcasters' convention in Dallas last week. This story and others from the event, pages 3, 10, 12.

• U.S. RECORD COMPANIES in 1981 released 6% fewer new LP records than in the year before, and 28% fewer singles. Midprice album releases nearly doubled, however. Page 3.

• CBS INTERNATIONAL has launched its "Nice Price" midline throughout Continental Europe, following the album series' success in the U.S. and Britain. Indigenous product is part of the mix. Page 4.

 CONCERT DATES in a variety of venues nationwide are the focus of a \$500,000 promotion campaign by Camel cigarettes to establish its im-age with the 18-to-24 demographic. Page 3.

 RIAA CERTIFICATIONS for the first quarter of 1982 declined from the same period last year in all categories except one; 16 albums went platinum and 27 went gold. Page 6. • BILLBOARD BOWS its Pro Equipment & Services department with

this issue (pages 36-39), designed to provide more sharply defined and improved coverage of the professional audio field as it relates to stu-dios, broadcasting and sound reinforcement. The change is one of several features bowling this week, outlined on page 4.



LAURIE ANDERSON. Big Science. The Album. Produced by Laurie Anderson and Roma Baran. Available April 19. On Warner Bros. records & cas settes. BSK 3674. U.S. Tour April 23-May 26. (Advertisement)





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featuring the single sensation

I'LL TRY SOMETHING NEW

Produced by AI McKa / for Happy Music Procuewons ert for "Midnight Snack" and "Leavin" To BONCW procuced by Ronald La Pread of The Commod pres and Janice Marie Johnson and Hazel Fayne of 4 Taste O' Hone Forest Hamilton Petschal Management.



**D**UO **O**F **T**HE **D**ECADE!



# **General News** Camel Sets Concert Campaign Cigarette Firm Earmarks \$500,000 For Ad Push

LOS ANGELES—Camel ciga-rettes will spend more than \$500,000 advertising concert dates for venues featuring a variety of pop music in a year-long campaign which began in six metropolitan alternative weeklies in March.

Ken Angel, vice president/account supervisor at BBD&O. New York, initiated the push via two-

### AM Stereo Unit Manufacturers Squaring Off

#### By DOUGLAS E. HALL

DALLAS-AM stereo may have moved a small step closer to reality in the aftermath of last week's National Assn. of Broadcasters' convention here, but it became apparent in the course of the often rancorous discussions that the system's birth will be at least as painful as the frustration of its five-year gestation.

In a three-way confrontation, radio broadcasters as the audience faced a double panel of developers of stereo systems and manufacturers who will eventually build the AM stereo receivers. Naturally, each of the five system developers-Belar Electronics, Harris Corp., Kahn Communications, Magnavox Electronics and Motorola Communications & Electronics-not only touted their own systems but also made critical remarks about their competitors.

During this same session, representatives of Delco, National Semi Conductor, Panasonic, Pioneer and Sony, who will either build the AM stereo radios or the electronic circuit tips to make these radios possible, discussed their options, with National Semi Conductor and Pioneer endorsing the Magnavox system. Most of the rancor of the session was between broadcasters and receiver manufacturers, with broadcasters charging that suppliers give the public poor quality receivers, and manufacturers responding that the public won't pay for top-quality AM receivers. Chris Payne, NAB assistant to the senior vice president of science and technology, chided broadcasters that they "don't know everything about the marketing of receivers."

Many of those attending this session, and other conventioneers in (Continued on page 12) **By JOHN SIPPEL** 

page, two-color spreads in the L.A. Weekly, Village Voice, San Francisco Bay Guardian, Boston Phoenix, Twin City Recorder and Denver Westwood. Angel stated that each "Camel Soundboard" ad layout will chronicle day-by-day lineups of talent featured at local clubs. The ads run weekly. "Camel Soundboard" is the most

ambitious thrust yet by the Reynolds Industries' division to establish its image with a male 18-to-24 demographic, Angel states.

Angel says he is shopping for more weeklies to reach the audience he seeks. The six selected thus far regularly carry extensive advertising from local clubs. Ad copy for each issue is prepared at the local level. Angel notes that thus far advertising reps for the weeklies being used report more and more club owners seeking representation in the double truck spreads.

Camel is on a kick to weld its relationship with the young males. An-gel says the "Soundboard" is an outgrowth of the success the product has had with its "Camel Score-

#### board," a weekly lineup of sports events run in local metro sports sections since October, 1981.

Angel says he is confident that a successful campaign aimed at the young male must include pop music. In another area, Camel has printed posts in conjunction with Rockville on acts like the Allman Brothers. Local and regional tieups with clubs and acts have been worked out by Tom Owens of the tobacco company's Winston-Salem staff.

Jovce Frazzini, national accounts manager for the Voice, verifies that the paper has been inundated with calls from New York area clubs, seeking to gain exposure in the twopage ad features. The Voice has been running an average of from 12 to 14 events for each day of the seven-day calendar, with weekends running as high as 18 to 22 gigs daily. In the L.A. Weekly, the style is a key event more fully described at the top of each day's activity, with about eight events run under the feature. Each paper runs the talent, name of the club, address and phone

# WCI 1981 Report Extolls **Industry's Basic Strengths**

NEW YORK-Although few would dismiss the problems con-fronting the recording industry, Warner Communications Inc. believes the industry's basic strengths are to be highly regarded.

In the company's just-released an-nual report of 1981 results, Steven Ross, chairman of the board and chief operating officer, states, "The recorded music industry possesses

highly attractive financial characteristics for a well-managed industry leader such as WCI. Return on investment is high, capital expenditure requirements are low, and substantial excess cash is generated for use in other areas."

As previously reported, WCI's recorded music (Warner-Elektra-Atlantic) and music publishing (Continued on page 59)



Billboard photo by Michael Nadeau

DIGS DIGITAL-Stevie Wonder, left, takes time out from a busy schedule to record his positive feelings about the new digital audio technology for Chris Stone, Record Plant and SPARS president. For details of Wonder's re-signing with Motown, see Inside Track, page 66.

# WKTU, WRKS, WNBC Dip In New York Arbitrons

DALLAS-New York urban contemporary stations WKTU-FM and WRKS-FM, and adult contemporary WNBC-AM, all received bad news when Arbitron posted its first advance figures for the winter rating period during the National Assn. of Broadcasters' convention here Tuesday (6).

WKTU's 6.1 share from the fall of 1981 declined to 4.5, while WRKS slipped to 5.1 from 5.6. The other station operating urban contempo-rary, WBLS-FM, retained its 5.9 share.

WNBC sank to 3.9 from 4.5, and WABC-AM, in its last rating as a music station, climbed to 3.8 from 3.1 last fall-possibly as nostalgic listeners tuned in the last time. The station switches to ABC's new Talk

Radio satellite-delivered format May 3.

Fragmentation apparently caused a number of lower shares throughout this Arbitron, and some broadcasters attending NAB speculated that during severe winter weather, many listeners tune in to local, suburban stations with greater frequency.

Bright spots in the book included which was up to 4.6 from 4.4 last fall, and country WHN-AM, which went to 2.4 from 2.1. Country WF

Not much happened with AOR, as WPLJ-FM fell to 4.0 from 4.5 and WNEW-FM inched up to 2.5 from 2.4. Sister station MOR WNEW-

AM was down again, to 2.7 from 3.0. Talk leader WOR-AM is up to 6.5 from 6.2, which should put it in a strong position to face the new challenge of WABC's talk format.

In This Issue

Spring Snowstorm Stalls Sales

NEW YORK-A surprise spring storm swept from Ohio through New England brought record business to a virtual standstill Tuesday (6) for

dealers in many major cities. Retailers here and in Chicago, Cleveland and Milwaukee reported that traffic came to a screeching halt by mid-day. Near-blizzard conditions whipped blindings snows through Chicago, where the 11-store Flip Side chain closed early as the By LEO SACKS

city dug out from 10 inches of snow

'We lost more than a day of business," said Carl Rosenbaum of Flip Side. "We lost the momentum of the upcoming Easter holiday. People were just starting to come out of their winter doldrums."

The storm also took a bite out of business for Transcontinent Record Sales in Cleveland, where a foot of snow fell. The firm shut its distribution companies, Northern Record Sales and Action Music, and five Record Theatre retail stores. David Colson, Transcontinent's executive vice president, added that business was down 35% from a comparable Tuesday at the company's Record Theatre outlet in Buffalo.

The storm blanketed most of New York State. More than a foot of snow covered the New York metropolitan area, prompting the Record World/ TSS chain to close all but three of its 39 stores. "Traffic was dead, espe-cially in New Jersey," said oper-ations director Pauline Corin, noting that the Essex (N.J.) Green Shopping Center where the chain has a store never even opened.

The inclement weather forced postponement of a show by Charlie Midnight and Doug and the Slugs at the Bottom Line here Tuesday. A Bow Wow Wow date at the Northstage Concert Hall and Club in Glen Cove, N.Y., was also rescheduled. "Parents were calling me up and urging me to cancel," reported owner Michael Vogel. "They didn't want their kids going out in such crazy weather.'

w americanradiohistory com

Radio Doctors & Records Ltd. in Milwaukee, where nearly seven inches of snow fell Monday (5), also closed its doors early. But Jerry Friebert, a store manager, said the day wasn't a complete loss as 20 mem-bers of the Cleveland Indians baseball team shopped for cassettes and Walkman machines. The team had been scheduled to open its season against the Milwaukee Brewers, but the snow forced postponement of the game.

### **RIAA Says New Releases** Off 18% In '81

NEW YORK-U.S. record companies released an estimated 5,500 new LP records and singles in 1981, a figure that is about 18% below the previous year's total of 6,705. Statistics originate from a survey by the Recording Industry Assn. of Amer-

Showing the biggest drop were new singles, which fell 28%, from 3,675 in 1980 to 2,650 last year. This includes both seven inch and 12inch configurations, though 12 inch titles were up slightly to 335 from 305. However, the seven-inch configuration fell sharply from 3,370 to 2.315

The decline in album titles was not nearly as drastic. RIAA estimates that 2,850 new LP titles (in-(Continued on page 66)

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30 18 Boxscore..... Hits Of The World ...... Videocassette Sales, Rentals . 34 .41, 40 Disco Top 80. Classical LPs 33 51 Latin LPs. 49 REVIEWS Album Reviews...... Singles Reviews..... 56 59

**New MGM Arm Views** Pay TV, Home Vid Marts

LOS ANGELES-MGM Film Co. here plans to launch a new home entertainment division for both the creation and distribution of product to the pay television and home video markets.

The new division, which may have its stock offered to the public, is expected to be called MGM/UA Entertainment and will be headed by Cy Leslie, who had been president of CBS Video Enterprises. The division, which will have access to 4,000 MGM features, cartoons and shorts, and 4,500 UA, Warner Bros. and **RKO** Pictures features and shorts, is also expected to begin marketing and distributing its own product worldwide.

MGM has had a presence in the home video market via

MGM/CBS, an association expected to cease in the wake of a recently announced CBS-20th Century Fox Film Co. joint venture for pay cable and home video.

Steve Roberts, current head of Fox Telecommunications is expected to be officially named head of the new CBS-Fox joint venture company. It's also expected that CBS Home Video product will come under the aegis of the new joint venture, as will Fox home video product.

MGM-CBS's rental program for home video product is expected to revert to MGM-UA. Leslie is expected also to be based in New York.

JIM McCULLAUGH



STREET HITS-Carl P. Mayfield, air personality/director of promotions, WKDF-FM Nashville, center, presents "Street Hits-The Second Album" to members of the Nashville Music Assn.'s board of directors. Proceeds from the WKDF-sponsored album, which features 10 local acts, go to the NMA. From left are Jimmy Bowen, Johnny Rosen, Dale Franklin Cornelius and Bob Beckham.

# Kaye Finalizing Series Of WB Publishing Ventures

#### **By SAM SUTHERLAND**

LOS ANGELES-Less than a year after Warner Bros. Music's acquisition of the young Geffen/Kaye Music combine and its elevation of president Chuck Kaye into the top slot there, Kaye has completed a series of key joint venture agree-ments that substantially broaden Warner's reach beyond its pop base and into film, video and theatre. Most recent is a two-tiered ar-

rangement with 20th Century-Fox

Music, in negotiation over recent months. That deal, expected to close

as Billboard went to press, would substantially buttress Warner's increased emphasis on movies, tv and other adjacent technologies to augment the publisher's prior concentration in contemporary pop, rock, soul and country copyrights. At the same time, Kaye says he

isn't deserting the company's tradi-tional stronghold in contracted songwriters and major performing writers: latest acquisition there is a joint venture interest in a new publishing company with Quincy Jones. "I'm really an advocate of all fac-

NEW YORK-Video software,

primarily games, is accounting for a

growing share of sales volume at the

Musicland Group, Pickwick's retail

arm that operates more than 425

stores nationwide, including the

group, says that video games are now carried in some 130 of the divi-

sion's stores and that they will be

added to others as rapidly as fixtures can be installed. Their volume share

is "significant and growing rapidly,"

In its 1981 annual report, just dis-tributed, Pickwick's parent, The American Can Co., takes special

note of the development. The Mu-

sicland Group "is well positioned to capitalize on the rapid growth of the

video home entertainment market,"

states the report. It makes special note of the opening of five Vidiom stores in the San Francisco area de-

voted to home entertainment hard-

be used to "promote" additional

sales to Musicland customers, states

Direct marketing techniques will

ware as well as software.

Jack Eugster, president of the

Sam Goody web.

he adds.

ets of the music publishing business," explains Kaye, who agrees that the firm had, in the past, maintained an ironically low profile in film and television properties, despite its nominal tie to the field.

only one aspect of the areas that are now available if you're interested in stability and growth," he contends, adding that other similarly structured partnerships are already in the works

Meanwhile, he points to earlier moves into the multi-media oppor-tunities he's bullish about, notably through deals with Warner Bros. Pictures itself and the Ladd Co., as presaging the new Fox deal. Where Warner's links to Fox and Quincy Jones suggest an even newer trend is in their joint venturing element.

"It's just smart business, and one way we can keep the business alive," offers Kaye, interviewed here last week in his first major press rendezvous since assuming the presi-(Continued on page 58)

"I don't think you can focus on

# **General News CBS Launches**

# Midline Series **On Continent**

#### **By MICHAEL WAY**

PARIS-CBS International has launched its "Nice Price" series of midline albums in Continental Europe, some two years after introducing the concept in the U.S., Britain and Scandinavia.

Paris-based John Corba, division director of marketing services and special products, says an initial shipment of 500,000 units left the CBS facility in Holland last month and last week. As an early sign of retail response, he reports that the West German allocation of 100,000 units was immediately sold.

The "Nice Price" launch took place mid-March in Denmark, West . Germany, Holland, Italy and Switzerland; April in France and Belgium; and is set for early May in Spain. Unlike the U.S. and Britain, the European launch will include both disks and tapes.

The initial release will feature 40 CBS International albums per territory-30 common to all countries and an option of 10 selected by individual markets-plus a further op-tion of 10 local CBS albums. Another 15 titles will be added to the catalog in June, with a further supplement this fall.

Only in two territories will the series be given a local logo in trans-lation-"Prix de l'Ami" (Friendly Price) in France and "Precio Re-dondo" (Round Price) in Spain.

Aiming essentially at the 20-35 age group (plus younger buyers so far not exposed to major artist catalog), the European Nice Price campaign virtually the same as in the U.S. and Britain, with original fullprice product stickered to say "25% reduction off maximum retail price.

Only in Italy does the retail price figure on the sticker-6,900 lira approximately \$5.30. In France, the average retail price will be about 42FF (\$6.75), against a full-price album cost of nearly \$10.

Describing the line as "a concept that fits the current economic situation where records are faced with a lot of competition from other enter-tainment products." Corba says CBS (Continued on page 66)

# Executive Turntable

#### **Record** Companies

At CBS Records, Robert J. Campbell is named vice president of marketing for CBS Masterworks, and Richard Greener becomes national sales director

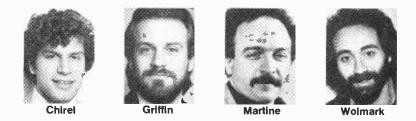
for Columbia Special Products. Campbell was director of marketing for CBS Master-works, while Greener has been director of sales for Columbia Magnetics. Both will be located in New York.

Cy Jackson moves up from West Coast regional sales manager for Word Records to vice president of public relations. He will be Campbell based in Los Angeles. . . . Formerly general manager for Landmark Distributors, Waco, Jay Griffin joins Priority Records, Nashville, as director of marketing.



Andv Friend is named manager of national sales and distribution for the Crescent Music Group and its subsidiary Crescent Records. He was sales manager of AllWest Record Distributors. Friend will be based in Beverly Hills.

Victor Chirel is promoted to East Coast a&r rep for Elektra/Asylum Records. He was mailroom clerk and a&r assistant and will be headquartered in New York.... Jerry Marcellino becomes head of a&r for Mega Records, Hollywood. His background is songwriting and producing. ... Dennis Gordon is appointed director of marketing for Musico, New York. He was a regional r&b rep for A&M Records.... Pat Martine, former West Coast promoter for MCA Records, is the new director of West Coast album promotion for Arista Records. He will work out of Los Angeles.



In a realignment of its national album promotion department, Atlantic Records' Alan Wolmark will take on additional duties in his present post as associ ate director of national album promotion, including dealing with major AOR stations nationwide. And **Danny Buch** leaves his job as Atlantic's New York promotional rep to become manager of national secondary album promotion and special projects. Both will be headquartered in New York City.

#### Publishing

Pat Nelson has joined the professional staff of Silverline/Goldline Music, Nashville. She was formerly with Billboard's New York and Nashville offices.

#### Marketing

Eric H. Paulson, former senior vice president of Pickwick Distribution Companies' rack services division, is upped to senior vice president and general manager. He will be based in Minneapolis.

#### **Related Fields**



Hobart C. Kreitler is the new board chairman and chief executive officer of Pioneer Video, Montvale, N.J. He was chief executive officer for Dictaphone Corp. ... Rocky Kawakami becomes the first U.S.-based president of TDK Electronics, Garden City, New York. Formerly based in Japan, Kawa-kami will ultimately be located in TDK's new headquarters in Port Washington, N.Y.

Gerald Gottlieb is named president of Electric Video, Hicksville, N.Y. He is also president of American Tape Corp., which, like Electric Video, is a subsidiary of Video-To-Go, Ridgefield, N.J. ... Kurt Duell is appointed to the board of directors of Videovision, New York. He is executive vice president and head of corporate banking for the Hessiche Landesbank, Frankfurt, West Germany.... At Rola, Cleveland, **Bruce H. Rampe** becomes vice president of marketing. He was director of sales for the Americas for the Bose Corp.... M. Travis Ludwig is the new technical coordinator of distributor microphone products for Shure, Evanston, Ill. He was a commercial sound products specialist for Electro-Voice.

# **New Editorial Features**

NEW YORK-Improvements in Billboard's editorial content and presentation are continuing. In addition to the new Pro Equipment & Services department, precise details of which are outlined on page 36, two new columns make their debut this week: The Rhythm & The Blues, designed to deliver news and commentary on issues important to the black business community, with particular emphasis on re-tail and radio; and Heartland Beat, providing coverage of mu-

sic/video industry activity in the country's central states, again with special retail and radio emphasis.

The Rhythm & The Blues, authored by Nelson George, can be found on page 10. Heartland Beat, written by Alan Penchansky, is located on page 8.

Finally, two of Billboard's key charts, Hot Soul Singles and Hot Country Singles, now carry the identity of record producers on each title listed.

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### VIDEO SALES Game Software Wins Growing Share Of Musicland Volume Game Software Wins Growing

#### **By IS HOROWITZ**

the report, although Eugster stresses that their purpose will be to increase store traffic and not deliver product by mail. A data base of regular customers is already being assembled for this purpose. The report states that the Mu-

sicland Group showed a profit last year on an operating income basis, although Pickwick as a whole experienced an operating loss. Latter was attributed to programs "to bring inventories in line with market demand and steps to dispose of unprofitable operations," presumably Pickwick's proprietary labels.

During the year, Pickwick's distri-bution arm picked up rights to the Arista, Boardwalk and Alfa labels in Seattle and Denver, and looks to benefit generally from what it predicts will be capture by independent labels of a larger share of the record and tape market.

The report tells of new rackjobbing locations secured during the year in such chains as Target, Kmart and Sears. Videotapes and video accessories are being introduced into racked locations outlets and some

software producers are being offered distribution services on a test basis.

The report does not break out Pickwick volume separately. But the Consumer Products/Distribution division, of which it is a part, grossed \$1.85 billion last year, up from \$1.72 billion in 1980. Operating income rose from \$50.7 million to \$73 million during the same period.

### RCA Adding \$5.98 EPs

NEW YORK-RCA Records is joining the major labels which offer commercially available EPs at a \$5.98 list. A four-song collection by Bow Wow Wow is the first release, entitled "The Last Of The Mohicans." It features new material recorded with producer Kenny Laguna.

Several more such EPs are planned, says Joe Mansfield, division vice president for contemporary music, to introduce new bands and to give radio new product to play between album releases.

# MIKE OLDFIELD - "FIVE MILES OUT" AND RIGHT ON TARGET.

Mike Oldfield started his recording career by creating a work of musical art called "Tubular Bells" that, to date, has sold 10,000,000 albums worldwide.

Now, Mike Oldfield has created his most "radio right" album to date."Five Miles Out," which features the incredible vocals of Maggie Reilly, is the most exciting Oldfield yet.

MAR OLOFIELD

After being one of the biggest touring and recording acts in the world for nearly a decade Mike Oldfield will be touring the U.S. for the first time, with his new band and his world-renowned, state-of-the-art sound system.

#### Mike Oldfield Tour

- 4/16 Philadelphia, Tower Theater.4/17 Boston, Berklee Performing
- Arts Center. 4/18 New York City, The Ritz. 4/21 Chicago, Riviera Theater.
- 4/28 Los Angeles, Santa Monica Civic Auditorium.
  4/30 San Francisco, Warfield Theater.

# Mike OLDFIELD. "Five Miles Out." 497 INCLUDING THE DOWN-TO-EARTH SINGLE, "FAMILY VIRGIN" · EPIC' RECORDS AND TAP

# **General News**

# Chartbeat **Jett Jealous Of Vangelis;** 'Chariots' Reaches Summit

LOS ANGELES-Joan Jett & the **Blackhearts'** "I Love Rock'n'Roll" (Boardwalk) is the nation's No. 1 single for the fifth straight week, but the group's album is blocked at number two as Vangelis' "Chariots Of Fire" (Polydor) races to No. 1.

6

That's the first soundtrack to top the chart since "Saturday Night Fever" and "Grease" sent RSO soaring four years ago. And it's the first Academy Award-winning score to reach No. 1 since "The Sting" on MCA eight years ago. "Chariots" is the 31st soundtrack

to hit No. 1 since the rock era began in 1955. Here's the complete list in reverse chronological order."Chariots Of Fire," Vangelis,

Polydor, 1982, one week at No. 1. • "Grease," John Travolta & Olivia Newton-John, RSO, 1978, 12 weeks.

"Saturday Night Fever," the Bee Gees, RSO, 1978, 24 weeks.
"A Star Is Born," Barbra Strei-

sand & Kris Kristofferson, Colum-

bia, 1977, six weeks.
"The Sting," Marvin Ham-lisch, MCA, 1974, five weeks. "Lady Sings The Blues," Diana

Ross, Motown, 1973, two weeks.
"Deliverance," Eric Weissberg
& Steve Mandell, Warner, 1973,

three weeks.

• "Superfly," Curtis Mayfield, Curtom, 1972, four weeks.

• "Shaft," Isaac Hayes, Enterprise, 1971, one week.
"Woodstock," Cotillion, 1970,

four weeks. • "Let It Be," Beatles, Apple,

1970, four weeks. • "The Graduate," Simon & Garfunkel, Columbia, 1968, nine weeks.

• "Dr. Zhivago," Maurice Jarre, MGM, 1966, one week. • "The Sound Of Music," Julie

Andrews, RCA Victor, 1965, two

weeks. • "Help!," Beatles, Capitol, Incip., Beaues, Capitol,
1965, nine weeks.
"Goldfinger," John Barry,

United Artists, 1965, three weeks. • "Mary Poppins," Julie An-drews & Dick Van Dyke, Vista,

1965, 14 weeks. "Roustabout," Elvis Presley,
 RCA Victor, 1965, one week.

"A Hard Day's Night," Beatles,

United Artists, 1964, 14 weeks. • "West Side Story," Leonard Bernstein, Columbia, 1962, 54 weeks.

• "Breakfast At Tiffany's," Henry Mancini, RCA Victor, 1962, 12 weeks. • "Blue Hawaii," Elvis Presley,

Blue Frawall, Elvis Fresley, RCA Victor, 1961, 20 weeks.
"Exodus," Ernest Gold, RCA Victor, 1961, 14 weeks.
"G.I. Blues," Elvis Presley, (Continued on page 66)

KING KAROL'S NEW

NO BOW

FILM RECEPTION—Ulrich Edei, left, director of the film "Christiane F," Joe Mansfield, RCA division vice president for contemporary music, and the real Christiane F., about whom the flim is based, attend a reception in New York prior to the advance screening of the film, whose soundtrack was written by David Bowle.

### **BMA Sets 'Summit' Meet** For Board

NEW YORK-The Black Music Assn. has scheduled a "summit" meeting of its board of directors to coincide with its fourth annual conference, June 2-6 at the New Orleans Hilton. According to BMA executive director George Ware, the meeting will emphasize four areas in expanding the black music market: communications (radio, tv, cable); marketing and merchandising; black music and black artistry; and the international black music market. Each of these areas will be the focus of a general session. Ware indicates that there will be individual summit meetings to discuss black radio, telecommunications, and the marketing and merchandising of black music in the future.

# **FIRST QUARTER FIGURES DOWN** Slow Start For Gold, Platinum

LOS ANGELES-Gold and platinum certifications for the first quarter of 1982 declined from the same period last year in all categories except platinum singles.

A total of 27 albums went gold in the quarter, down from 45 by this point last year and an average of 39 for the first quarter over the past five

years. There were 16 platinum albums in the quarter, down from 19 in the

# By PAUL GREIN

same period last year, but up slightly from an average of 15 for the past five first quarters.

The certification decline was most severe in the category of gold singles, where there were just six, compared to 10 from January to March last year and an average of 15 for first quarters from '77 through '81. This is the first time in 15 years that the total number of gold singles for the first quarter has dropped below 10.

also projects the naming of label

managers in major territories. As for the 21 name, Haayen ex-

plains that the number is "very inter-

national and is considered a winning

number at gambling tables around

suhi Ertegun, who hired Haayen,

terms his move "necessary for Fred-

die at this point in his outstanding career." He adds, "With complete

understanding, and certainly with deep regrets, I have accepted Fred-

WEA International president Ne-

the world."

die's resignation.'

But there were two platinum singles, up from one in the first quarter last year and an average of one over past five first quarters. Both the platinum hits-Olivia Newton-John's "Physical" and the Oak Ridge Boys' "Elvira"-are on MCA. The certification for the Oaks

marks the first time a Nashvillebased country act has earned a platinum single. The only other platinum single to appear on the country chart was Debby Boone's 1977 pop cross-over hit, "You Light Up My Life."

Top individual label for the first quarter was Columbia, with a total of nine certifications. Warner Bros. was second with seven, followed by RCA with six and EMI-America/ Liberty and MCA with four.

But WEA edged CBS by a margin of 13 to 11 as the most certified corporation of the quarter. By point of distribution, RCA is next with 10, followed by EMI with five and MCA and PolyGram each with four. Independents Arista, Chrysalis, Dis-neyland and Fantasy each notched one certification in the quarter.

Three of PolyGram's four certifications came during the month of March, enabling it to tie CBS as the month's top corporation. Hit product on Salsoul and A&M-distributed IRS gave the RCA/A&M distribution combine runnerup honors-for (Continued on page 64)



### PARTNERS WITH VAN KOOTEN Haayen Exits WEA Int'l To Launch New 21 Label **By IRV LICHTMAN**

NEW YORK-Fred Haayen has left his position as senior vice president of a&r/creative at WEA International here to establish a new in-ternational label, 21 Records, in partnership with William Van Koo-ten, chief of CNR Records in Bene-

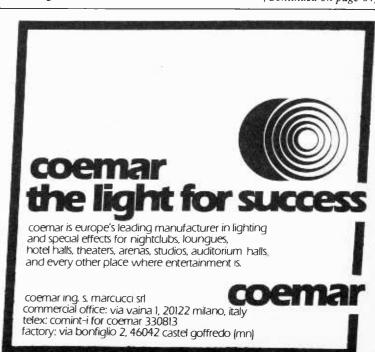
While CNR gets distribution rights in Benelux, the label will be marketed by Polydor in other terri-tories and PolyGram Records Inc. in the U.S., according to Haayen. The veteran label executive/producer left the PolyGram setup in January, 1981 to join WEA. At PolyGram, he had served as presidents of Polydor in the U.S., England and Benelux.

One of Haayen's goals at WEA was to establish a WEA International label, scheduled to debut last September. Nothing has come of it, although Haayen feels it may yet materialize. He also indicates that unsuccessful attempts were made to feed his new label through WEA.

Haayen says 21 Records will be part of a varied music venture, including a publishing firm, 21 Music, and a video programming unit, ten-tatively called Point Of View, which would provide artist profiles for cable tv and commercial sale. He also suggests development of funding for a film production division.

With no artist lineup to report as yet, Haayen says that plans call for product debut in Europe and he hints that the label's first act would be an attraction for whom he does not have U.S. rights.

Haayen is currently looking to set up headquarters in New York with "myself and a few assistants." He ricanradio





# **RCA Tees Concentrated** Int'l Push For Key Acts By IRV LICHTMAN

NEW YORK-The new chief of RCA Records' international marketing efforts feels the time is ripe to undertake a concentrated promotion drive on behalf of the label's acts in foreign markets.

8

Jorge Pino, who directs the firm's revamped marketing operation (Billboard, April 10), believes that acts such as Hall & Oates, Rick Springfield, Odyssey and Lou Reed are of sufficient multi-format appeal internationally-in contrast to strictly hard rock, black or country performers, who are difficult to break abroad.

One of the campaign's key elements is the limited use of central manufacturing (and the production of promotional tools) out of Teldec in Germany, while the label contin-

ies to service other markets from the U.S., Pino's home base

For Rick Springfield, Teldec has just begun producing posters, mobiles and other retail aids for the European market, while Lou Reed is the first artist whose RCA product is being pressed by Teldec for quicker regional servicing.

In addition, all acts mentioned have either recently initiated, or will initiate, promotion or touring treks to the markets in question. In each case, the visits are preceded by the availability of video clips. One tour just revealed is that of Dolly Parton in Africa for Oct. 29-Nov. 7 and in Europe from Nov. 8 to 19.

Pino, who credits Jack Craigo, vice president of RCA Records (Continued on page 55)

LOS ANGELES-The Temptations are set to begin a 50-city tour next month in Austin to support their "Reunion" LP, which marks David Ruffin's first appearance with the group since 1968 and Eddie Kendricks' first since 1971.

**General News** 

SUPPORTS 'REUNION' LP

The Temps cut the album and will perform as a seven-piece group, with Ruffin and Kendricks joined by original members Otis Williams and Melvin Franklin plus Dennis Ed-wards, who replaced Ruffin; Glenn Leonard, the third replacement for Kendricks; and Richard Street, who replaced the late Paul Williams.

The U.S. part of the tour will run through October, after which the group will move on to Europe and the Far East, according to Motown veteran Shelly Berger, who also functions as the group's manager.

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**TO FOLLOW** 

How tough?

**Temptations Ready 50-City Tour** By PAUL GREIN

> The tour of theatres and concert halls is being booked by the William Morris Agency, which has represented the Temps since 1966.

There was much talk of a reunion of the original Temptations in late 1979, when the group re-signed with Motown after a brief stint on Atlantic that yielded two unsuccessful LPs. But a hitch developed and the album "Power" was recorded instead, using the regular five-man lineup.

Motown president Jay Lasker suggests that the "hitch" may have

# See Peaches Asset Total At Upwards Of \$8 Million

• Continued from page 1

leah Gardens, Fla., which would fork over approximately \$3,583,310. Five Star Entertainment here would cough up approximately \$2.2 million. Bromo Records of Oklahoma and Dallas would come through with approximately \$2.1 million.

The estimated take from the Seattle and Tacoma stores, now operated by former Peaches executive vice president Neil Heiman, would bring another \$350,000. Nothing can be ascertained about what gross payment would be made by Peaches founder/president Tom Heiman for the Omaha location.

The final payments, after a 25% down payment by each of the new owners, would be in quarterly installments over a five year period ending about January, 1987. The court dossier shows that Five Star's Vince Mauch and Dave Neste, former Peaches executives who as-sumed 10 "Great Lakes region" stores, would come up with five payments of \$200,000 and 16 payments of \$50,000 after making their down payment. No other specific repayment schedule was available. United has 10 Peaches locations in the Northeast and South, while Bromo has 10 Midwest and Southwest stores.

Inventory in each sale was to be paid for in an amount equal to the cost of existing inventory, including accessories charged for like goods by current vendors. Cutouts were to be paid for at one-third of the marked retail price with remaining inventory over that at \$2 per unit for the first 1,500 units and 25 cents per unit after that.

Leasehold improvements, fixtures, equipment and furnishings were to be paid for at the higher of net book value (i.e., net of personal property lease agreement balances) or \$40,000 per store, except for San Antonio, a Bromo acquisition. How much of the estimated \$8

million gross reaches creditors' hands can't be determined because the court costs and legal fees over the long run can't be determined. It appears that a new trustee, David Gill, a local attorney, has been appointed. Calls to Gill to determine his appointment were not answered by him.

In the case of the 10 stores acquired by Bromo, total inventory was estimated at \$1,410,225. Net book value of the Bromo locations was an estimated \$508,603. The 10 United Peaches stores contained inventory, estimated at \$2,185,595. Net book value of those outlets was \$1,315,365. Inventory estimates for the Five Star Entertainment stores are unavailable, but net book value is shown as \$827,349.

Deposits and prepaid expenses as-

been the fact that Kendricks and Ruffin had conflicting solo deals. Kendricks was signed to Arista: Ruffin to Warner Bros., where he had a top 10 pop and No. 1 r&b hit in "Walk Away From Love."

Now both singers have re-signed with Motown as solo artists, in addition to re-signing as group members. Ruffin's solo album is scheduled for July, with George Tobin pegged as the prospective producer.

Two cuts on the "Reunion" album, which shipped last week, were (Continued on page 64)

sumed by the three are as follows:

Bromo, \$69,066; United, \$82,350; and Five Star, \$57,207. In the case of the Puget Sound

stores, inventory was estimated at \$250,000, comprising a net book value of \$74,000 and deposits of \$7,800.

When Tom Heiman voluntarily petitioned for reorganization in midyear 1981, Peaches/Nehi liabilities totalled more than \$20 million.

If the five-year plan, proposed to Judge William Lasarow and the creditors' committee, pays off fully, it would mark the first time in memory that a major bankruptee has paid off in any sizeable amount to creditors in an industry action.

Heartland

Beat **Rose Records Gives Outlets** One Identity By ALAN PENCHANSKY This column inaugurates a new, regular focus on music/video business activity in the central states, and on

the people who make it happen there. News items, announcements and suggestions are welcome, and should be submitted to Heartland Beat in care of Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606

CHICAGO-Chicago's oldest disk store chain, Rose Records, no longer has a split personality. Its alter ego, Sounds Good Records, has been killed off, and all seven Chicagoland outlets now are under the Rose Records banner.

We found it too difficult to build an identity for two chains," explains chain head Jim Rose, who adopted the Sounds Good name for rock and hit-oriented outlets opened in the mid and late '70s. Rose, which operates the biggest record store between coasts, soon will have a 30-second tv commercial to promote the new Chi-cago-wide identity and Rose has a new store in the works to replace its landmark 165 W. Madison address. "The Rose family has had a store on that block for almost 50 years," reminisces Rose. "I started out in the record business in that store break-ing Glenn Miller 78s." The store must make way for a new 35 story office building. By summer, Rose should have five city and two suburban outlets, and its flagship store on South Wabash Ave. in the Loop may become the only full inventory (Continued on page 62)



# Market Quotations\_

				-	, April 7						
Ann High	Annual NAME Igh Low NAME						High	Low	Close	Change	
13/16	9/16	Altec Corpor	ation		_	1	11/16	11/16	11/16	+ 1/16	
341/2	26%	ABC			6	1864	34½	33%	34 1/2	+ 3/4	
35%	25¾	American Ca	n		7	116	281/2	28	28%	+ 1/4	
5%	4	Automatic R	adio		3	1	- 4 1/8	4%	4%	Unch.	
47½	36%	CBS			6	240	421/4	42	421/4	+ 3%	
68%	41%	Columbia Pic	tures		13	592	67%	67	67%	+ %	
7¼	5	Craig Corpor	ation		16	5	5%	5%	5%	Unch.	
551/2	47	Disney, Walt			16	2634	56%	55	56%	+ 1%	
4	2%	Electrosound	dGroup		11	-	_	_	2%	Unch.	
5%	5%	Filmways, In	3.		_	177	5%	5%	5%	Unch.	
17	14	Gulf + West	ern		4	309	15%	15%	15%	- 1/8	
15½	101/4	Handleman			6	24	12%	121/2	12%	- %	
6¼	3%	Integrity Ente	ertainment		4	23	4 1/8	41/8	4 1/8	+ 1/8	
7	5½	K-tel			4	11	6½	6¼	6%	+ 1/4	
59	39%	Matsushita E	lectronics		8	95	391/4	38%	38%	- 1%	
531/2	38	MCA			13	188	521/4	51%	51%	- 3/4	
56%	49%	3M			9	1282	54 1/4	53%	54%	— ½	
59%	49	Motorola			10	2057	60¾	59%	60	+ 1/8	
39¼	30	North Americ	an Phillips		4	52	35%	34%	351/2	+ 1	
9%	6¾	Orrox Corpo	ration		_	84	8	73/4	7 1/8	+ 1/8	
16%	11%	Pioneer Elec	tronics		9	1	11%	111/4	11%	- 1/4	
221/8	16¼	RCA			_	7320	221/4	211/2	22%	+ %	
18	12	Sony			10	2994	13%	13%	131/2	- 3%	
30¾	22¾	Storer Broad	casting		13	245	28%	281/4	28%	+ ½	
3%	2%	Superscope	-		_	17	3%	3	3%	+ 1/8	
33%	271/4	Taft Broadca	sting		8	838	301/4	29%	301/4	+ 1/4	
63¼	50¼	Warner Com	munications		15	2961	55%	54%	54%	- 11/1	
OVER TH		Sales	Bid	Ask		R THE		Sales	Bid	Ask	
bkco		_	1/2	1½	Kust	om Elec.			1¼	1 1/2	
Certron (	Corp.	1700	%	1	Reco	oton		_	2¾	3	
Data Pac	kaging	-	51/4	5¾	Reev	/es					
losepho	n Int'l.	80	7¾	8	Co	mm.		3540	28¾	29	
(oss Cor	rp.	4800	5%	5½	Sch	wartz Brot	hers	-	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 91503, (213) 841-3761, member New York Stock Exchange, Inc.

# NARM Nears Agency For 'Gift'

NEW YORK-By April 27, the NARM "Gift Of Music" advisory board will select an ad agency to handle the association's institutional ad campaign

The board has narrowed the field to three companies, Drossman Yus-tein Clowes (New York), Levine, Huntley, Schmidt, Plapler & Beaver (New York) and Humphrey Browing Mac Dougall (Boston).

The agencies will make final presentations to the board here on April 26 and a decision will be made the following day.

According to NARM, the presentations will not include specific plans for the "Gift Of Music" drive, but will focus on the agencies' resources, past successes and how they capitalized on other business oppor-tunities similar to "Gift Of Music." After selection of the agency, a time-table will be established, with the campaign's advertising activity in 1982 based upon the agency's initial approaches.

# **General News 'Hooked' Concert Package To Cover North America**

#### **By SAM SUTHERLAND**

LOS ANGELES-How do you build a tour around an album concept tailored expressly for the studio, and performed by a symphony based an ocean away?

If that sounds like an insoluble riddle, Regency Artists here and veteran agent/manager Jerry Heller have their own answer in the form of an ambitious U.S. touring package derived from RCA's "Hooked On Classics," the instrumental smash featuring the Royal Philharmonic Orchestra as conducted by Louis Clark.

Expected to kickoff in early June and reach between 33 and 45 American and Canadian markets, the concert version of "Hooked" will seek to repeat the LP's demographic crossover, which has seen its revved-up, dance-oriented renditions of familiar classical warhorses reap radio play on formats spanning virtually all age groups and both white and black listeners.

One obvious, immediate hitch: the costs of importing the original symphony that cut the album for Ktel in the U.K. prohibit that route.

The solution: using Clark as conductor and name draw, hire musicians locally or regionally.

Plans also call for an expanded repertoire that carries the show's orchestrations beyond the classics to include symphonic treatments of pop and rock material, as well as possible guest soloists in different markets, the use of recognized municipal orchestras in some cities, and even added stage production effects such as lightshows for certain venues.

"The concept of having contemporary musicians perform with symphonies has been done in Great Britain and Europe for some times," says Heller of the tour's gestation, adding that a U.S. precedent exists in the "Star Wars" packages that toured here following that soundtrack's emergence as a popular seller.

"I became interested in setting up such a show here after hearing the British version of the album, produced for K-tel, which brought in Clark, who was ELO's synthesizer player," explains Heller. "I thought it would be great to present it in con-

### **Record World Files Petition** For Bankruptcy

NEW YORK-Record World, the music trade publication, filed a voluntary petition for bankruptcy in U.S. Bankruptcy Court here March 22.

According to informed sources, staffers at the publication were informed Tuesday (6) that the magazine had ceased publication. The trade did not publish its March 27 issue, but reappeared in issues dated April 3 and 10.

The petition lists accounts pay able of \$924,803.36. As of Feb. 28, 1982, totals assets listed were \$538,000 against liabilities of \$733.031

In an involuntary creditors' peti-tion filed in U.S. District Court March 24, Jersey Printing Co. of Bayonne, N.J. claims it's owed \$334,958.71 by Record World. The petition also claims that a previous printer, Dispatch Press of Jersey City, N.J., is owed about \$75,000 by the publication and that The Republic National Bank has seized the bank accounts of the publication.

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cert form, and approached them about it around the time the album was being released here.'

Regency Artists, meanwhile, had already been involved in various concert packages calling for symphonies to back solo vocalists and groups here, notes Peter Grosslight, vice president, by way of unraveling how Regency and Heller became joint partners in the upcoming "Hooked" tour.

And, with the record's subsequent (Continued on page 66)

### Columbia Pix **Expands** Via Studio P/R

NEW YORK-Columbia Pictures Publications has acquired Studio P/R in a major expansion of its educational print interests. While the purchase price was not disclosed, the deal inked last Thursday (25) is thought to have involved several millions.

Frank Hackinson, president of Columbia, says that Studio's catalog is available from his company immediately. The Studio product line, developed over a period of 16 years, concentrates on jazz publications, original concert band material and choral works. The "Peanuts Piano Course" is among its best-selling items. James G. Houston, who headed Studio, remains with Columbia as a consultant.

Hackinson says that more educational print acquisitions may be expected by Columbia. He points to recent sales agent deals with Bradley's Publications, Centerstream Publications and R.E.H. Publications as significant steps in this direction

tering

### **Benson LPs** To Hold At \$7.98 List

NASHVILLE-The Benson Co. will hold to a \$7.98 suggested retail price for the frontline albums of its 18 affiliated labels. Other major Christian labels, including Word and Sparrow, have recently raised their albums to a suggested \$8.98. Light Records is also staying at \$7.98.

To encourage retailers to honor its price freeze, Benson sumer ads the line, "Still Only \$7.98." will incorporate in all its con-

Mike Blines, Benson's international director of marketing, says the company did not hold the price out of any fear of con-sumer resistance. "All of our sales forecasts and projections are based on \$7.98," he explains. "The extra money would be nice to have, but we're staying where we are in the interest of the consumer. We think it's a responsible reaction for our artists, too."

The Benson labels are Alarma, Greentree, Heartwarming, Impact, Scripture In Song, Triangle, Hope Song, Lamb & Lion, New-Pax, Paragon, Star Song, Refuge, Home Sweet Home, Pilgrim America, Onyx, New Birth, Milk & Honey and New Dawn. EDWARD MORRIS

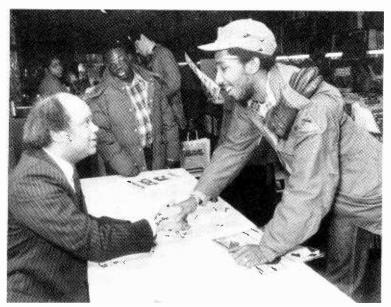
#### Gemcon Pacts RTV

APRIL NEW YORK-Gemcon Inc., the Ft. Lauderdale record company, has appointed Midwest RTV Distribut-1982, ing Corp. as its distributor in Illinois, Indiana, Wisconsin, and Minnesota.





# **General News**



Billboard photo by Arthur Mailet GREETING GALE-Guitarist Eric Gale, seated at left, greets a fan during a recent instore session at the J&R Jazz Store in New York City, tied to his first LP for Elektra/Musician.

# \_The Rhythm & The Blues\_ The View From 125th St.

#### **By NELSON GEORGE**

NEW YORK-Sikhulu Shange is a large man who looks like he could play small forward in the NBA, or make a fine tight end. His voice is deep and bares traces of his native South Africa. After deciding to settle here, Shange opened a record store/ tv repair shop on 135 St. and 8th Ave., not far from the famous Small's Paradise nightclub. After over a decade in that loca-

tion, he moved to 125 St. where his

can look right into the Apollo, where

video center. Shange is a respected member of the Harlem community and is active in developing the Black Music Assn.'s New York chapter. Moreover, Shange is typical of many black retailers struggling to survive in a poor community, one particularly hard hit by the nation's economic woes. Aside from his retail

business, Shange also runs a one-stop operation. Sitting in the back of his store amidst posters and trade periodicals, he discussed the record industry

"It's hard to make it as a retailer, but you can survive if you're flex-ible" he says. Like most mom and pop operations, Shange caters to the taste of specific audiences in his community. Gospel, reggae, calypso and African music ("when I can get it") are strong sellers for Shange. Also, in one section of his store, portable cassette players, televisions and

radios are available. He has found it "very, very hard to move any singles" since several majors hiked their prices to \$1.99. "People simply find \$2 for a seven-inch single out of line." Instead, he is able to pick up the slack with 12inch singles at \$3.98 since "people view them as more value for the dollar" and "the independent labels that specialize in them give you a (Continued on page 47)

# **Report From NAB** Arbitron Keying On 18-24 Males

DALLAS-Catching up with 18-24 year-old males and accurately measuring their radio listening occupied much of the time at a session Monday (5) called "The Great American Arbitron Roundup.'

Rick Aurichio of Arbitron acknowledged the difficulty in measuring this group and noted that some research experts would drop college students and military personnel from market population figures because they are so hard to measure. But he explained that ra-

dio people are "vociferous" about this demographic so important to AOR radio.

Aurichio, responding to a query from a Detroit broadcaster, denied that Arbitron was "giving up" on white 18-24 year-old males. He said, "We're not ignoring them. We're conducting a number of tests to improve the measurement of this group." He explained that a large amount of this demographic lives in "group quarters"-military bases and colleges, but that Expanded

#### **Small Marts** Are Big-Time

DALLAS-Small market radio is really a state of mind, explained Tim E. Moore, speaker at a Monday morning session.

Formerly a consultant with the TM Companies here, Moore has become a successful station owner in Northwest Michigan. After two years, his stations, WKHQ-AM/WVOY-FM Charlevoix-Petoskey, Mich., have become prime examples, he says, of what regional radio can be to a community. It all starts with two important promises from a station: ownership that believes it can do anything, and very good people; not "warm bodies" which so many programmers fall short with, he said.

"It is a challenge to become a regional radio station. Recognize your concept, or goals, and allo-cate the budget to upgrade your property and make it exciting," Moore said.

After a five-minute slide presentation on the mood and activities of his Michigan community, Moore unveiled the professional approach WKHQ-WVOY takes

to achieve success. "We are a 'wired society' and we must compete with stronger signals in a given listening area,' he said. Among the pitfalls cited by Moore are an unawareness of technical details, a limited promotion budget, and a weak or

ineffective programming plan. Moore said that allocating a good promotion budget is essential. "First, work on somebody else's money wherever possible (piggyback promotions) and deliver what you sell. Don't promote a total music station with its few talk shows or sports events. Determine your target audience and go after them," he advised.

Asking for help in programming small market formats is "not a sign of weakness but strength," Moore said. Research from larger markets can help. 'Even though the magnitude is different, the scope can be the same.'

Discussing satellite program-ming, he said he is not really sure he understands it, but it could "lack flexibility," he predicted.

# Arbitron Diary Taker Is Profiled At 'Niche' Clinic

DALLAS-The theory that the psychological makeup of an Arbitron diary taker is markedly different from that of a listener who doesn't report to Arbitron may have some credence. The issue, long debated by broadcasters in private, was tackled in public at the convention Tuesday during the clinic, "Creating Your Niche-Positioning Part II."

"The psychology of people who take diaries is very different from those who don't," said Doug Clemensen of Reymer & Gersin Associates Inc., Southfield, Mich. The disparity, which he termed "shock-' has been uncovered in several ing studies for radio stations in different sized markets.

Clemensen revealed his findings during his speech on "psycho-seg-mentation," a more precise way of focusing on a specific target au-dience within a wider demographic range. Through research, a "psychological blueprint" of a listener can be obtained, he said. For example, Clemensen showed how a country station added to its audience by de termining that two segments of its listeners, "the cheerful, folksy crossovers and the macho converts," shared similar psychological traits. The station attracted more of the macho listeners by: giving its advertising a tougher edge; restructuring promotions by giving away motor-cycles instead of trips to Hawaii; allowing the afternoon drive DJ to be more controversial; and implementing a new jingle with a tougher rhythm.

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Clemenson pointed out that listeners choose a radio station that best fits their self-perceived image. He cautioned broadcasters against the Everything Position (trying to be everything to everybody only dilutes a station's marketing power): the Limited Position (appealing to only one fragment of the market generally alienates listeners); the Shadow Position (copying the market leader only delivers the message to the listener that the leader is right); and the Chameleon Position (continuously changing formats, person-alities, and latching on to every fad, which leaves the station with no identity).

Panelists Gina Gallagher, general manager of WMKE-AM-WBCS-FM Milwaukee, advised: "Ask people this question: If the radio station was a person, what kind of per-son would it be? You have to deter-mine the personality of a radio station in order to build some type of loyalty.

In another session, Bill Moyes, president of the Research Group, San Luis Obispo, Calif., applied war strategies to marketing a radio station. Among his tips for "strategic health self-conduct" were:

• decide and plan calmly; attack with emotion:

- avoid predictable attacks;
- deal with perception, not sight:

• remember that radio stations are always at war, either fighting to get on top of the hill, or at the top to ward off attacks.

Sample Frame (a method to reach radio listeners with unlisted phones) was helping to overcome this.

"We've come a long way and we expect to improve," he said. He added that Houston was the toughest market to measure in this regard.

Also covered in this session were special efforts made to measure black and Hispanic listening, the small size of measurement samples in smaller markets, and Arbitron's Qualidada service-the measurement of radio listening interfaced with purchasing patterns and brand preferences.

Bill McClenaghan, a former Arbitron executive and currently ABC Radio's director of research, questioned why Arbitron had dropped the special telephone call retrieval method for years employed for 18-24 year-old blacks. "In 1967, Arbi-tron said they couldn't read or write. But now you pay them \$5 to fill out a diary. I don't understand how \$5 solved a problem of education."

Aurichio responded, "Bill, you invented telephone retrieval, and it was done not because blacks were illiterate, but because they would not otherwise respond (fill out diaries)." The payment of \$5 per diary to blacks is known by Arbitron as DST-Differential Survey Treatments. It has been installed in 66 markets and the first results will show up in the winter survey period, results of which are due out shortly. (Continued on page 12)

### Key Mart Plan To Listeners, Says Professor

DALLAS - Radio station operators must program what suits listener interests, rather than trying to create what they think listeners want to hear, a Harvard Business School professor advised during a Sunday presentation of McGavren Guild Radio, which helped open the NAB convention.

According to Dr. Martin Marshall, faculty chairman of the Har-vard Business Schools' NAB Management Development Center, "Marketing has emerged only since World War II." Prior to that, businesses were concerned just with sales. Today, he said, the business of broadcasting must concern itself with new industries and different lifestyles. Hence, an individualized marketing plan must be developed for every area and every station. Broadcasters, and radio stations in particular, must carefully study the increase in discretionary spending power, fragmentation of lifestyles, continued suburban sprawl, and keep up with new technology.

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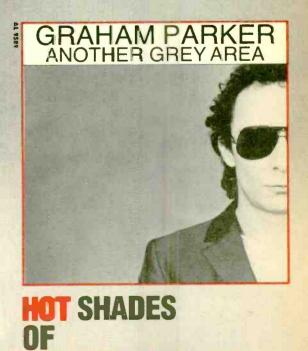
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### Report From NAB\_\_\_\_\_ FCC's Larry Harris Seeks **Q&A Panel Debates** 'Intelligent Regulation' Satellite Networks

DALLAS-The new FCC Broadcast Bureau chief, Larry Harris, sounds like he means business for broadcasters. His main platform to NAB's roomful of broadcasting executives was that of change. "We're getting out of the phase of stran-gulation regulation," he stated, "and into more intelligent regulation. Although we must enforce the laws and comply, there need not be an iron-fist approach to the FCC."

Harris outlined an agenda priority at a Tuesday afternoon session. The theme dealt in expediency for four areas of concern. First, cut down the time involved for renewals and station applications, while simplifying forms and filing procedures. That ties in with the necessity of speeding up FCC processing and ascertainments. Harris hopes to reduce the phase of all processing matters. That means he will demand better engineering procedures for applications.

Broadcast Bureau priorities will include re-evaluation of ownership rules. The demand for, and granting of, new frequencies will need to be considered.

With new advancement in technology, Harris stressed that "new is not necessarily better." Therefore, he plans to evaluate each new development in this area very carefully, so as not to create or establish services

#### **Arbitron Panel**

• Continued from page 10

Aurichio was asked why Arbitron would sell "something that can be 17, 100% off in accuracy" in small mar-APRIL kets, but the questioner went on to supply his own answer-that in many smaller markets, radio stations cannot afford the sample size they

already adequately being done. However, Harris projects the 1980s and '90s will explode "unbelievably" with opportunities and com-petition, lending many more benefits to broadcasters.

That is chief Harris' two-year overlook for his department. His attitude is to take the industries' regulation out of the 1960s and '70s. "We're there to serve the public," he emphasized. "If you have a problem, make us aware of your concerns. Even unsolicited comments are welcome, whether legislation is pending or not. You and the public are the same, and we are there to serve the public. We'll work with you and be candid. Though nothing is sacred, we won't destroy rules, but evaluate them. We're going to do it the right way-quickly and ef-ficiently."

Harris addressed comments from the audience later in the session. Cuban interference was a subject that came up immediately. "It is a problem broadcasters must learn to accept," he said. "It's like fixing patches on the tire. There is no nearby solution right now." The Commission will treat each station and requests for power increases on a case by case basis.

DBS (Direct Broadcast Satellites) regulation "will be carefully evaluated before recommendations are made," Harris stressed.

As a commonly perplexing concern to broadcasters, Harris' position on the Equal Employment Opportunity Commission will be dealt with realistically. "We will not expect it to be enforced blindly," he said.

Coverage of the NAB convention was written and coordinated by Billboard's radio programming editor, Douglas E. Hall, Robyn Wells, assistant radio programming editor, and Katy Bee, the magazine's Texas correspondent.

DALLAS-Will satellite networks eventually squeeze local stations out of national advertising dollars and what effect centralized programming will have on a station's local identity were two topics aired during a question and answer panel at the NAB Convention Tuesday.

Noting that spot dollars are getting shallower, İvan Braider, president of the Satellite Music Network, said, "I don't think satellite networks are going to affect national revenue. Chances are that if you're not one of the top four stations in a major market, you're not going to see national spots anyway. Those advertisers are going to use tv."

If stations would improve their system of billing they might attract plum advertisers, added Dwight Case, president of Transtar who said that a Coca-Cola rep had shown him radio billing received on the back of envelopes and business cards.

The consensus among the 15 panelists was that the benefits reaped from satellite programming's professional sound far outweighed the possible erosion of an affiliate station's local flavor. Several 24-hour music satellite networks, Satellite Music Network and United Stations, said they encouraged their affiliates to retain live morning drive slots; and Michael Hauptman, vice president in charge of ABC Enterprises, added that the network's new Super-Radio format would include many promotional tie-ins at the local level.

Local flavor can also be retained in national talk shows, panelists agreed. "Problems are the same all over," said Richard Penn, vice president and general manager of NBC Radio. "If someone is having trouble financing a small business in one part of the country, that's something people can relate to somewhere else.'

One difficulty with programming a network is that some songs might be omitted from rotation because of potentially offensive content. Braiker conceded that the satellite music network never played Olivia Newton-John's "Physical" although it was a number one song. "It's not what you don't play that hurts you, it's what you do play."

"Calling 1982 the year of the nakeout," Tom Burchill, president shakeout," of RKO, expressed concern that satellite networks may have already reached the saturation point. Summed up Jack Clements, senior vice president of Mutual Broadcasting, "In the end, it comes down to programming. Satellites are just the means of delivery. It's up to the listener to define what he wants.'

# AM Stereo Manufacturers **Jockeying For Position**

• Continued from page 3

casual meetings around the hotels and convention hall, were betting on the Kahn system or the Magnavox system, the former because Kahn has wooed and won so many key AM station operators, the latter be-cause of the marketing muscle of its parent, North American Philips, which sells not only Magnavox re-ceivers but also Sylvania and Philco.

Kahn has had a number of station commitments for some time. Leonard Kahn distributed a list of 69 stations during the convention, but Harris had a scorecard in its booth that passed the 75 mark before the convention ended.

Kahn, in his presentation, characterized the selection process as a now or never situation. "AM has a last chance to correct its negative image with the public, to stem the shift to FM. It is up to the broadcasting industry to select the AM stereo system. If you pick the wrong system, it is my opinion that AM radio, as it now exists, is doomed."

This talk seemed to rattle scores of engineers from smaller stations in smaller markets. Some pleaded for time to "wait and see," realizing that if they make a wrong decision in committing \$10,000-15,000 in station funds to the wrong system, they could lose their jobs. There was a feeling among many observers that the "big guys" will jump into stereo as quickly as they can, possibly in some cases installing more than one system in the hopes of halting lis-tener erosion to FM.

The big date for all of those concerned with AM stereo is April 26, when the FCC decision to allow the marketplace to decide on a system becomes final. Then the Commission will begin approving on a station by station basis the transfer to stereo broadcasting. Since all systems are compatible with mono receivers, there should be no noticeable difference in reception to listeners.

As this process develops, receiver manufacturers should begin to see one system emerge and then they will begin to crank up marketing plans for receivers using that system. It will take years. Some speakers during the AM stereo discussions suggested that tv stereo will become a reality first. The big question is, can AM radio hang on until AM stereo arrives?



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

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

April 17-22, National Public Radio convention, Hyatt Regency, Washington, D.C. April 24, Seventh annual T.J.

Martell Memorial Foundation for Leukemia Research humanitarian award dinner, Waldorf Astoria, New York.

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

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

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

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

May 4-8, American Women In Radio & Television conference, Hyatt Embarcadero, San Francisco, Calif. May 14, Entertainment and Sports

Industries conference, Sheraton Centre, New York.

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

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

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

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

June 3-6, The National Assn. of **Independent Record Distributors** Manufacturers convention, and 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 how, McCormick Place, Show, 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. Per-forming Arts Center, Nashville. July 9-25, Montreux Jazz Festival,

Montreux, Switzerland. July 16-18, North Sea Jazz Festi-

val, The Hague, Holland. Aug. 1-3 Gospel Radio Confer-

ence, 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.

# 'Minority' Meet Keys On Formats Talk Vs. Music Is Pressing Issue For Programmers

DALLAS-Talk versus music was a central discussion of a Monday (5) session on minority programming, with battle lines drawn between those radio programmers who maintain that listeners only want music and others who reasoned that listeners can be interested in talk formats.

"The more public affairs we run, the more tune-out there is. At 6 o'clock on Sunday, when we air 'Speak Out,' the dial turns," said panelist Bill Shearer, KACE-FM Los Angeles. "We sent out newsletters and received 15,000 responses. The comment we continuously saw was 'More music, less talk.' Every March, we join in with other black stations to do a 'March On Crime' and it's disturbing to hear the number of phone calls we get saying, 'Hey man, cut out that crap and get on with the music.'

But George Ware, executive di-rector of the Black Music Assn., complained, "More effort goes into the music than information and community service. I don't think information in reality is boring. We need to find people in broadcasting that believe information is important and exciting, and who can transmit that feeling." Although it was noted that the

talk format is the most expensive to operate, Pepe Sutton, an Inner City executive (operator of WLIB-AM

New York) and president of National Assn. of Black Owned Broadcasters, pointed out that "We lost money hand over fist with music, then we changed to news and information and turned a profit. There is a thirst (for that type of format)."

Dewey Hughes of Almic Broadcasting in Washington, D.C., said, "I think there will be a stronger empha-sis on more information in the '80s." He noted that when his station. WOL-AM, switched to a talk format, many people termed it "sui-cidal radio." The station intersperses some music with its talk format.

Panelist William Chatman of KNOX-AM Fort Worth, pointed out that because one black station often has to serve the needs of the total black community, they are continuously being confronted by different interest groups wanting to use their radio time to air various concerns. "We usually find that the only people who listen to that type of pro-gramming are the panelists' families and people with a narrow interest. I believe that the best way to get the job done is the way McDonald's and other advertisers do it-put the message between two boogie songs. Then everybody hears it and responds to it."

A spokesman for WAOK-AM Atlanta said that the station's ratings had been on a down swing for seven

years, then picked up when it reposi-tioned itself as a news/information/ music station. "We do a half-hour news black every night which includes our own local features. We're making it relevant to people and our base audience has started to increase.'

It was also noted that CBS tele-vision series "60 Minutes" has a sig-nificant black following which indicates that black listeners will respond favorably to a format which uses imagination in combining entertainment and information.

"We must take some risks and chances," urged Hughes. "We have lost the willingness to roll our sleeves up and do a full day's work. We do not challenge our young people to-day. We do not tell them that broadcasting is not an eight-hour-a-day job. It is a 24-a-day job."

Research and professionalism are the keys to a profitable station, said Shearer. "Programming is like any other product—it must fill a need. We must find a niche and fill a void.'

Proper programming, sales and community service will accrue profit, added Chatman. "There's a road map out there and we all know what to do and what to follow. It's a question of having the desire to do it and executing that desire.

# Wherever there's music, there's BMI.



Congratulations to BMI Academy Award winners: **Peter Allen** and **Carole Bayer Sager** for their original song, **"Arthur's Theme"** 





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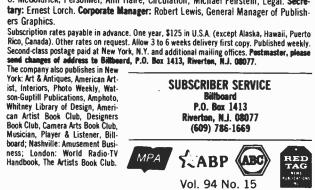
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# Commentary **Ripping Off Management Ties**

On March 10, the planets of our solar system approached an alignment, the magnetic effect of which, some predicted, would be to pull the earth apart at its very seams. Needless to say, this did not happen and we are all still here, reading our Billboards. But rumors about splits swept the industry: John Reid and Elton John; Derek Sutton and Styx; Billy Gaff and Rod Stewart; Steve Leber and David Krebs, and AC/DC and Ted Nugent; Fred Bestall and Lance Reynolds and Air Supply

very one of these managers has been loved and hated, for good reason and naught. Such is the reality of doing business.

The dynamics of a human being moving through life, not just standing still, necessarily creates friction.

These same people, however, also move mountains. Who could argue that some of the greatest accomplishments in the music industry are the result of the work of such people? How many statues were erected, or royalty checks issued, to spectators who relish with glee another's misfortunes?

As a manager I may be biased, but I am not naive. But in at least one of the

above cases, now working its way through the courts, no apology need be given for the contribution of management, whose efforts in building a superstar act at least match that of the group itself or its record label.

There is a sickness in an industry where creative people are shaped and molded by suspicion and innuendo. Where were all those so-called advisors and lawyers when the artist was starving and unknown?

In law school I was taught that justice must outweight the penalties of the letter of the law. Is it not a greater crime to

use the vagaries of California law to rip from a person the vestiges of his or her livelihood?

Managers are not allowed to solicit employment for their clients or they become unlicensed talent agents, a violation under the California Labor Code. If they get licensed, the guilds dictate the allowable commissions which may be paid to a manager/agent, guidelines which often cover only one-half of the. equation and are unrealistic.

Artists must be protected, but not at the expense of equally innocent parties. Shame on the lawyers and advisors who are quick to pick up the cause of an artist who can pay his bill, but are nowhere to be found early on when their advice is really needed.

### 'Rumors about splits swept the industry like wildfire'

Personal managers must form a lobby as powerful as that of the talent agents and the guilds so that their contributions to the entertainment industry are finally recognized, especially in Sacramento. The Labor Code must be rewritten and its misuse stopped.

There is an old joke about why hungry sharks won't bite managers-something to do with professional courtesy! I am not blind, there are many rip-offs in the management game. But the innocent and competent must not suffer, or we all suffer, for who will discover tomorrow's stars and fuel the industry. Surely not the lawyers!

A personal manager must have an enforceable contract in California, or the temptation to the greedy (managers included) will undo the very relationship which, more than any other, contributes to the health and success of us all.

Stupid people do not make good managers and good managers are rarely stupid people!

Brandon Phillips is president of Management West Inter-national, based in Century City, Calif.

# All That I Got Was Breakfast

#### David Blaine of Waxie Maxie's in Washington D.C., who didn't attend, wrote a commentary about going to NARM (Billboard, April 3). I, who did, would like to tell you why I shouldn't have gone.

If anyone expected any meaningful discussions of controversial issues, they were misled. Counterfeiting and piracy are not controversial. Everyone agrees that something must be done. Bar coding is not controversial. Having standardized business forms is not controversial. Even expanding the Gift of Music campaign is not controversial.

### 'We did not have to spend \$1,200 to be entertained'

We did not have to spend \$1,200 to be entertained, and shown the development in these programs. What the record industry needed at NARM was meaningful public dialogue on such issues as shrinking margins, shrinking advertising co-op dollars, shrinking unit sales, and a shrinking customer base.

At the rackjobbers breakfast, I thought that here at last the common ground would bring up some common problems. But, alas, no. The panel simply said we have problems; come to Scottsdale, Ariz. in October and we'll talk then. All I got from that meeting was breakfast.

Most solutions presented this year seemed to be manufacturer oriented. The home-taping solution? Put a royalty on blank tape to help artists and manufacturers. Who helps the distributor, rackjobber and retailer?

Incidently, NARM has two wings. One is made up of record-ing merchandisers, and its new wing, the VSDA, is made up of video dealers. The home-taping issue is a major conflict here. The "Right to Tape" is the major cause of unit sales declines in our industry. How can NARM sponsor a wing that is so opposed to the interests of most of its membership?

account fee, a volume fee. All this to go for lobbying, investigations and prosecutions to help the manufacturers. Why can't the manufacturers pay for this out of the increased

our support to begin with.

units they will sell if this plan works? Why must retailers and rackjobbers foot the bill in the form of additional costs? Or, if passed on to the customer, why should he or she have to pay extra to help build the manu-

The counterfeiting and piracy solution? A per-unit fee, a rack

facturers' unit sales? Did Bob Summer of RCA really think we would accept this proposal? I've heard that there are dealers who even refuse to pay the new Gift of Music surcharge, when they'll share in the benefits. How does Mr. Summer think they'd feel about this one?

I heard that in the old days the NARM conventions were knock-down, slam-bang shouting matches. Perhaps that would be a healthier way to air our problems. Certainly, this four-day, sugar-coated production isn't.

The basic NARM membership dues are certainly a bargain. The free Gift of Music displays, the bank-card charge program savings, the scholarship fund, the lobbying for bar coding, and the informative newsletters are well worth the price.

But I needed a convention, not a vacation.

Don Levine is division manager of D&H Distributing Co., rackjobber headquartered in Harrisburg, Pa.

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 their soul sounds. My customers also know about me

and they come to me for their soul music. That's how I

make my living . . . a precarious one in these infla-

Why does Savoy feel it necessary to compete with

me by offering their records direct via Savoy Sound in

Dear Sin

I'm most happy to keep informed on what's happen ing in the world of gospel. I'm sure the Savoy Sound does just that.

My business is selling records, a large percentage being gospel. My customers know about Savoy and

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tionary times.

stead of selling to me through the usual wholesale or distributive channels? Why are they making my very existence even more precarious than it already is? Why? Mel Snyder

Tape World Inc. Salisbury, Md.

Levine: "What the industry needed at NARM was mean

ingful public dialogue."





Phillips: "Where were those

lawyers when the artist was

starving and unknown?"

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Importe/12

# Importe/12

Arizona Alta Distributing Co. Phoenix (602) 269-1411

#### California

Record Distributors, Inc. Los Angeles (213) 737-1682 Music People, Inc. Oakland (415) 653-5811

Colorado Mile Hi One-Stop, Inc Denver (303) 629-1960

#### Georgia Tara Distributing Aquarius Distributors

Connecticut

Nu Music

Florida

**MJS** Entertainment

Miami (305) 592-6085

East Hartford (203) 278-4061 Atlanta (404) 875-8271 Hawaii Bridgeport (203) 333-1436

Music Craft of Hawaii Honolulu (808) 841-6219

Telephone 212/687-2318, Telex 421231 ("HRF".) Distributed by:

lliinois Vashone Distributing Chicago (312) 486-5854

Maryland The Zamoiski Company Baltimore (301) 644-2900

Importe/12 Records Division, Sugarscoop, Inc., 600 Third Avenue, New York, NY 10016 U.S.A.

#### **New York MJS Entertainment** Long Island City (212) 784-0360 Win Records Long Island City (212) 786-7667

Stratford Distributors New Hyde Park (516) 352-4200 Import-O-Disc Plainview (516) 694-4545 Texas

Downbeat Distributing Houston (713) 523-2642

Wisconsin Radio Doctors Milwaukee (414) 276-6422

# PRICES VARY Major Acts Are Among Shlock On Cutout Lists

#### **By PAUL GREIN**

LOS ANGELES-Several notable recent releases were sprinkled in amongst the shlock in the lists of cutouts and overruns distributed at the recent National Assn. of Recording Merchandisers convention here. Steely Dan's "Gaucho" and Tom

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Petty & the Heartbreakers' "Hard Promises," both of which reached the top 10 last year for MCA, were being pitched for \$4 by Surplus Record & Tape Distributors of Passaic, N.J.

Surplus was also selling the Who's 1981 Warner hit "Face Dances" for \$2.25, the same price being charged by the Great Atlantic & Pacific Music Co. of St. Louis. Both concerns priced the 1980 double album 'Fleetwood Mac Live" at \$5, as did Countrywide Tape & Record Dis-tributors of Long Island, New York.

Countrywide also pegged a \$2 tag on both "Stars On Long Play" and Stacy Lattisaw's "Let Me Be Your Angel," a \$2.25 ticket on the Blues Brothers' "Made In America" and a \$3 fare on Roberta Flack & Peabo Bryson's "Live And More."

Surplus listed Chic's "Real " and Charlene Duncan's People "Charlene" at \$1.10; Chaka Khan's "What Cha Gonna Do For Me" and

Leo Sayer's "Living In A Fantasy" at \$1.50; and the "It's My Turn" soundtrack at \$1.75.

All three concerns listed Bette Midler's 1980 soundtrack to "Divine Madness" for \$2, the same price all three charged for Rod Stewart's 1979 smash "Blondes Have Fun." All three asked \$2.50 for Queen's 1978 LP, "Jazz."

Several other notable albums were listed by all three suppliers, including the ill-fated "Sgt. Pepper" soundtrack (\$1.25 to \$1.50), Steve Martin's "A Wild And Crazy Guy" (\$1.50 to \$1.75), and the Bee Gees' "Spirits Having Flown" (\$1.75 to \$2). The greatest fluctuation in price was seen on Yes' 1978 LP "Tor-mato," which Countrywide was pitching for \$1.10, Surplus for \$1.50 and Great Atlantic & Pacific for \$2.

But Great Atlantic also featured some of the lowest priced LPs. The company pitched Quincy Jones' "Sounds . . . And Stuff Like That" . And Stuff Like That' and Walter Egan's "Not Shy" for 24 cents and solo Kiss albums by Peter Criss and Paul Stanley for 50 cents. The Greg Kihn Band's "Next Of Kihn" went for a comparably steep 88 cents

# See Studios' Vid Rental Waning Dealers Say Program Cost Limits New Title Stocks

#### • Continued from page 1

that is still riding a crest of theatrical release-and Academy Awardpublicity. By waiting six months to remove these titles from the rentalonly mode, the studio may be losing a large number of potential purchas-

Retailing

As for the third major rental-only plan, belonging to MGM/CBS, dealers say its titles ("Tarzan The Ape Man," "SOB" and "Rich And Famous") are too weak even to warrant taking on the program. Because it releases only one rental-only title per month, the program is easily passed up.

Mike Becker, co-owner of the Video Room in New York, says he signed on for programs from 20th Century-Fox and Warner, but has not yet received delivery on the latter. And he ordered far fewer copies of the rental-only titles, saying, "I wanted to be cost-effective.'

Is it worth it for him even to offer those titles, considering the restric-tions and paperwork? "We carry a broad selection (close to 2,000 titles), and I want to satisfy a wide customer base. If we break even on the rentalonly titles, it's worth it to keep the customers." In fact, if not for the fact that his competitors offer the titles. Becker would have bypassed them.

He points out, "The low order level will hurt the studios. They're certainly not generating the volume they would have. What good does it do them to retain ownership and get their movies back?" Becker predicts the demise of rental-only plans.

Back in October when the original Warner rental-only plan was launched in Texas, boycotts were rampant. In some cities, such as San Antonio, the boycott is still in effect. Ed Minarich, owner of the Video Station there, says he has a sign in his window stating "Superman II Is Dead." The sign draws people in off the streets to ask what it means, and Minarich uses the opportunity to explain the Warner Home Video program and why he doesn't carry their titles.

"There's enough available from the other studios, especially the in-dependents," Minarich says. "They don't miss 'Superman II' if we have Benny Hill to back it up."

The Video Station does carry sale titles from Warner, and has taken on a couple of rental-only titles from 20th Century-Fox "to prove a point." He says, "We'll see how they work for six months. So far we've had 15 rentals in three months. That's \$50 income." With postage, 20th Century charges \$77.50 for the six-month lease period, and Minarich adds, "That's without taking the paperwork into account."

The paperwork, in fact, is called "horrendous," "a real hassle" and "a ridiculous amount" by retailers who must fill out different forms for each program and ask customers for vary-

NEW YORK-RCA Records is

conducting a national display con-

test for retailers as part of its cam-

paign to promote the soundtrack to the film, "Quest For Fire."

sized minis, flats and empties of al-

The label is providing various

**RCA Launches 'Quest' Contest** 

#### ing depostits, depending on the studio of origin.

"We charge \$150 deposit for a Warner rental-only title," says Chaz Austin, buyer for Nickelodeon in Century City, Calif. Otherwise, the store requires a deposit equal to the tape's retail price. Warner, however, requires a \$100 deposit on all its titles and Nickelodeon adds a \$50 deposit of its own.

The only rental-only title Nickelodeon handles is "Superman II," of which it has two VHS and one Beta copy. Response has not been strong, Austin says.

Pearl Lee, buyer for New York's Video To Go chain, says she's not impressed with the rental-only titles from MGM/CBS and 20th Century Fox, but that she expects Warner titles, when they come in, to do well. "I can't take too many titles, though," she says. "They won't fit into my budget."

One retailer who is bullish on the Warner program is Tammy Foushee, manager of Showtime Video in Houston. "We take all the titles, because competition is heavy. Keeping up the inventory is necessary in our market; it's wealthy and the people here are real picky. We keep close track of turns, and all the titles are doing great. We can't keep them in the store."

Foushee adds she'd been apprehensive about the Warner plan at first, because "the packaging was wrong-it didn't have a synopsis on the back. But they've changed it. Also, the \$100 deposit was too high, so we don't require it, but we haven't had any problems."

### Zips Video Sales Are Zooming By AL SENIA

TUCSON-For nine years, the Zips Records and Tapes outlets in this desert city were known primarily as rather traditional record and tape retail outlets. Then, the video revolution ar-

BILLBOARD

1982.

17,

Ronnie Canterman, the company president, recalls it began with regular customers inquiring about new video games.

"A lot of people started asking about the Atari stuff," he remembers. Several of his outlets added a line of video games. From there, it was only a short time until two of the

four Zips outlets began stocking a full line of videotapes and movies. Now Canterman is enjoying success as a home entertainment entrepreneur whose stores retail not only records and tapes but video software as well.

He says the stock of Zips stores has expanded with the widened interests of many long-time customers. "We look at it as all in one: rec-

ords, video, computer games, home computer systems. Now we're carrying software and hardware for the video games. It's turning into a pretty big business.'

ment field in March 1981. Canterman said the cost of adding video and computer games to two of his four shops was minimal. "All it took was a little remodeling. We just added some brackets to the walls."

Only the Zips locations at 7091 E. Speedway Blvd. and 4177 N. Oracle carry the video products. Canterman says he chose those shops because they are more centrally located than the other two stores at 946 E. University Blvd. and 5870 E. Broadway.

signature in support of the promotion.

Winners will be selected regionally. Prizes for the most imaginative in-store and window displays include 15 Charmglow gas grills, 30 boxes of six-ounce Omaha steaks, 15 framed theatre lobby posters of the film, and 50 Ernst Hass portfolios of color scenes from the movie.

#### Product From Local Labels Provides Sales, Goodwill

#### • Continued from page 1

standard \$8.98 tag, he says. Payment for goods sold is within 90 days.

Local sales are less significant for the 14 Music Peddler stores in the metro Detroit area, says the chain's general manager Jerry Adams. But he also says the stores pay a good deal of attention to local artists to support the Detroit music community. The stores have a "local wall" display adjacent to their "top hit wall," Adams adds.

Certain singles have done well for Music Peddler, Adams explains, citing releases by Marsha Dee, A.C. and the Kentucky Fox and Jack Rainwater. Even though the stores get in more self-help rock records than country, Adams estimates that country sales are brisker owing to the comparative playlist openness of the Detroit stations. Dee's "New Ol' Lady" 45 has become a regional hit, Adams reports, and is selling accordingly.

"You bet we make money," says Charlie Maloney, manager of Dis-count Records' Harvard Square location in Boston. "We sell local artists' records simply because there's a demand for them." Among the top area acts, Maloney says, are John Lincoln Wright, Jean Redpath, Lisa

Neustadt, the Rebels, Quiet Street, the Modern Method, the New Modes, Lou Miami, Andy Pratt, Peter Dayton and the Orbits. The 'Boston Bootleg" LP, distributed by Rounder, is another steady seller ac-

cording to Maloney. Maloney, who notes that his markup for locals is about the same as for major labels, says he counts an album worth stocking if it can move five to 10 copies. The Rebels' album sells 75 to 100 a year, he says, and a Neustadt Christmas album is good for about 60 sales during the season. The store routinely carries window displays for locals, he adds.

At Everybody's Records, in Eugene, Ore., manager Tim Mortenson calculates that the best way to make money from a local act is to push it toward becoming a national one. "We make our money on their third or fourth album-after a major label has picked them up." Northwest acts that have made this transition from hawking their own albums, Mortenson points out, include Jeff Lorber, Dan Siegel, Cam Newton and Quarterflash.

Everybody's provides support with in-store play and use of pointof-purchase material, Mortenson says. "We'll even make up our own

displays." His markup is "about a buck above what I pay." Records are generally kept on consignment for 30, 60 or 90 days, he continues, but explains that, in practice, he will stock the records indefinitely on request.

Local and regional records are handled through the central purchasing department for the Wax Museum chain. Tim Taveggia, who manages a Wax Museum in Minneapolis, says some albums make money for the store, but that most don't. "We'll carry an album as long as it's selling," he adds. "Some we've had for two years. If there are no sales within nine months or a year, we'll return them." Taveggia says he cooperates with artists to spotlight their product in his store.

Suzanne Cameron, assistant man-ager of a Recordland store in Columbus, Ohio, says she carries few local records but that it's been financially worthwhile with those she has. Best sellers, she reports, have been albums by McGuffey Lane and Spittin' Image, both of which, Cam-eron reports, "sold a lot" primarily by word-of-mouth promotion.

At one of Nashville's Discount Records locations local releases are often featured on large storefront

w americanradiohistory com

oosters. Bryan Carpenter, a sales clerk for the store, reports that four or five acts sell in significant numbers, particularly following their periodic showcases and concerts. David Olney and the X-Rays, who now record for Rounder on the basis of their strong regional reputation, recently sold 200 albums at Discount within two weeks, Carpenter says. Singles by REM and Jason and the Nashville Scorchers are also moving briskly, he claims. The White Animals is another top-selling group, he adds.

Carpenter explains that local rec-ords are usually kept on hand for about six months to assess their sales appeal. He says there is only a little in-store play of these acts.

Abe Livert, owner and manager of Abe Livert Records, Jacksonville, Fla., is tolerant toward the idea of stocking labels, but hardly excited. "We stock mostly 45s-a few albums, but nothing much really happens. After a few friends come in and buy them, it's all over." This is essentially the same outlook that Pete Steed has as manager and owner of Radio Doctors, Atlanta. "We do it more for goodwill than anything else." Steed says he deals mostly in 45s with local acts.

#### 'Local records do sell," stresses Mark Alman, owner of Record Ex-change, Austin. "We stock more local 45s and albums than anyone else." Alman notes that by stocking on consignment, the handling of locals involves neither a significant investment of time nor money. His best sellers in this field are albums by Joe Carrasco and Shake Russell.

"We probably carry at least two dozen labels," estimates Michael Wieland, manager of the Northfield Road Peaches in Cleveland. He says he deals mostly with the acts themselves in securing records and that while the "sell-off rate isn't that great unless they perform locally," some have sold surprisingly well.

He says he has moved more than 50 albums by the country-rock group Burnt River in two weeks. Novelty 45s put out by the Cleveland Browns and the Cleveland Indians each sold more than 200 at his store alone, he notes.

Wieland reports that he tries to give locals maximum exposure via in-store play, posters and exhibits near the check-out register. Like most other managers, Wieland deals on consignment and prices the locals the same as nationals.

bum covers, color posters, match-The shops that took on the video books and Bic lighters with the film's (Continued on page 40) logo, and buttons bearing the "Q'

Zips entered the home entertain-



Billboard photo by Jacki Sallow

petitive vendors.

have 20 outlets.

Mayr pledged.

smith of Roundup Music, Seattle,

in-house rackjobber for the pioneer chain, demonstrated "Ads Plus," a

four-year-old ad program now

being extended to labels, to diskery

In a videocassette presentation.

the Meyer discount department

stores claim a 37% market share of

Oregon and Washington record

business. The film narrative contains impressive market coverage statistics, such as 0.5 stores for every

10.000 Portland homes, where they have 22 locations, to 1.2 stores per 10,000 Seattle homes, where they

Norm Mayr. Meyer ad vice president, explained the working of the ad concept, citing specific consumer

products which moved into top consumer choices through "Ads Plus" participation over the past four

years. Mayr stressed the chain's total compliance with Robinson-Patman provisions. Labels providing ad al-

lowances would receive complete

documentation for all advertising.

Gordon Cameron who coordi-

nates marketing for Meyers, noted

the success of a recent program.

wherein 13 different exercise albums shared an "Ads Plus" with an exer-

cise product. Up to three correlative

vendors can participate in a pro-

gram, with cost divided equally, or a single vendor can go it alone.

In the broadest plan, covering 400

Gross Rating Points for Portland tv

and 150 GRPs for Eugene, plus 110 radio spots over the week, the cost is \$13,760 for a sole advertiser or can

be split up to three ways. The cost-

executives here March (30).

UNIQUE PROMO-Members of Lakeside are seen greeting fans during a recent in-store appearance at Los Angeles' Unique Records. The group's Steve Shockley and Mark Wood are seen at right, while Solar's Edna Collison, vice president of marketing/promotion, is seen at center, talking with a fan.

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# 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

POPULAR ARTISTS	A N
BOYS BAND	1
The Boys Band LP Asylum E160047	1 1
FLESHTONES Blast Off CA ROIR A107\$9.98	в
GIRLSCHOOL Hit & Run LP Stiff America USE 18	N K F
KIHN, GREG, BAND Kihntinued LP Beserkley E160101\$8.98	с
KROKUS One Vice At A Time	
LP Arista AL9591 \$8.98 LYNDELL, LIZ	9
I Never Once Stopped Loving You LP Kosla KOA14922	D
PRIDE, CHARLEY Charley Sings Everybody's Choice LP RCA AHL 14287 \$8.98	A
8T AHS14287\$8.98 CA AHK14287\$8.98	G
SCORPIONS Blackout LP Mercury SRM140309\$8.98	C F
SNAKEFINGER Manual Of Errors LP Ralph SN8203	н
TAKAHASHI, YUKIHIRO, Neuromantic LP Alfa AAF16009\$8.98	5    
JAZZ	
DARDANELLE The Colors Of My Life LP Stash ST217\$8 98	L
DAVISON, WILD BILL But Beautiful	M.
LP Storyville SLP4048 FREEMAN, CHICO Destiny's Dance	N
LP Contemporary 14008 \$8.98 McINTYRE, KALAPARUSH MAURICE Ram's Run	1 c
LP Cadence Jazz CJR1009 METHENY, MIKE Blue Jay Sessions	Ì
LP Headfirst HF9712 \$8.98 NEWMAN, JOE, QUARTET In A Mellow Mood	N C T
LP Stash ST219 \$8.98 ROBERTS, JUDY Nights In Brazil	l
LP Inner City IC1138 WATANABE, KAZUMI	5
Mermaid Boulevard LP Inner City IC6071	Р
	(

CLASSICAL BACH, JOHANN SEBASTIAN \$47.88

wing the manufacturer num umeling, Finnie, Baldin, Ramey, London Voices, English Chamber Orch., Leppard LP Philips 6 51 4097 CA 733 7097 Complete Flute Sonatas BWV 1030, 1033, 1020, 1031, 1034, 1035, 1032, 013 oris arrieu, Puyana, Kuijken LP Philips 6768176 (2)..... CA 7699155 (2)..... .\$21.96 \$21.96 Violin Concerto In D Violin Concerto In D Kremer, Academy of St. Martin-in-the-Fields, Marriner LP Philips Digital 6514075.......\$1 CA 7337075.......\$1 .....\$12.98 .....\$12.98 HOPIN, FREDERIC Indante Spianato; Nocturnes; Aazurkas; Valse; Ballade Op. 52; icherzo Op. 31 on LP DG 2531359 ....\$10.98 VORAK, ANTONIN Slavonic Dances, Op. 48 & 72 Alfons & Aloys Kontarsky LP DG 231349 CA 3301349 .\$10.98 .\$10.98 RAUN, JOHANN GOTTLIEB Concerto In C Minor: Graupner: Concerto In D; Holzbauer: Concerto In E Tat ...\$10.98 ...\$10.98 LP Philips 950 CA 7313067. AYDN, FRANZ JOSEPH Symphonies Nos. 6 ''Le Matin'', 7 ''Le Vidi'' & 8 ''Le Soir'' Academy of St. Martin-in-the-Fields, narriner LP Philips Digital 6514076...... CA 7337076..... larrine ....\$12.98 ....\$12.98 .\$12.98 \$12.98 ARCELLO, ALESSANDRO 'La Cetra'' Concertos tolliger, Pellerin, Camerata Bern, Fueri LP DG 2533462 \$10.98 ONTEVERDI, CLAUDIO amento d'Arianna; Combattimento Di fancredi E Clorinda; Lamento l'Olimpia; Farina: Violin Sonata ''La esperata) .\$10.98 OZART, WOLFGANG AMADEUS **Concert Arias** e Kanawa, Vienna Chamber Orch., ischer LP London OS26661..... .\$10.98 \$12.98 \$12.98 \$1098 \$1098

# SAINT-SAENS, CAMILLE Carnival Of The Animals; Ravel: Mother Goose Villa & Prattis Jennings, Williams, Pittshurch Symph. Previn

(Continued on page 49)

# Retailing Fred Meyer Chain Maps TV Drive Offers 'Ads Plus' Saturation Campaign To Labels

**By JOHN SIPPEL** 

liest Seattle area program provides 300 Gross Rating Points and 125 ra-LOS ANGELES-The dominant 61 Fred Meyer record/tape departdio spots for \$19,950 either sole or ments in the Northwest are pitching split. Mayr stated Meyer is the week-long saturation radio/tv ad campaigns ranging from \$4.000 to Northwest's single largest advertis-\$20,000, depending on depth of coving buyer, thus assuring prime time spots aimed at specific demograerage and participating non-comphics rather than midnight-to-dawn Lou Lavinthal and Chuck Blackfillers.

Blacksmith and Mayr emphasized Meyer's positive attitude toward the future, even while admitting that the Northwest's economy is second to Michigan in unemployment. Founder Fred Meyer, who built his first supermart and shipping center in the Northwest in 1931, thrives in a lagging economy, both emphasized The Meyer chain is converting three

of its smaller record/tape/accessories departments to super Music Markets, separate stores around 3,500 square feet. All three new Meyer's stores slated this year will have music departments of approximately 3,500 square feet. These departments and stores also handle some audio hardware.

Mayr explained that under a recent corporate reorganization. Virgil Campbell is now the president of the non-food division of the firm. Campbell has worked with Roundup Music closely since its in-ception five years ago. Mayr said he anticipated a stronger flow of crossmerchandising programs involving recorded product for the future.



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Billboard photo by Chuck Pulin

STORE VISIT-Tabby Shaw, lead singer of the Mighty Diamonds, signs autographs at the Music Factory store in New York.

#### **Five-Store Chain Registers** ALBUM DENS 70% Of Gross In R&B Product

LOS ANGELES-Glenn P. Morris admits that a longtime fascinawith the record business tion prodded him into opening an 800 square foot store in the Brookhill Azalea Shopping Center, Richmond, in October, 1974.

Morris found such enjoyment in records and tapes that the first small store has blossomed into five 2.000 to 3,000 square footers in the greater Richmond area.

A former dry cleaning shop proprietor. Morris completely dedicated himself to the record business after the first year, during which his first small strip center location grossed approximately \$150,000. Subsequently, Morris has opened

a store about every 18 months. This year will be his most expensive, with two "Album Dens" on the blueprint board.

With five stores open and two more to come, Morris figures to top \$2 million gross in calendar 1982. Presently. Album Dens register about 70% of their gross in r&b. Richmond luckily has three radio stations which pour r&b into the Virginia metro area, which includes Petersburg, 20 miles south of the capitol, where the fifth Album Den is located. Morris admits his rapport

with the air personalities and music www.americanradiohistory.com

directors at WPLZ-FM, WANT-AM and WENZ-AM, all black music-oriented, has helped his growth. He runs 60-second spots, customized for the Album Dens by station personnel at each station.

He also regularly runs quarter and eighth-page ads in the Richmond Times Dispatch. preferring placement in the Leisure section.

In 1982 and 1983. Morris wants to broaden his repertoire base. In addition to his preponderant percentage of r&b sales, he currently estimates 25% is pop and 5% is country. He is out to really increase his country business. He feels Richmond is a fertile area.

Morris notes he was disappointed with his second visit to NARM's convention. He wrote letters to labels, seeking appointments. He said he was told to call when he arrived. He did have some conferences, "but they were only ceremony. We never really communicated about the things I wanted to go over. We made a lot of effort and in most cases, we got the cold shoulder. It appears they haven't got time for the medium-sized account."

Morris feels his stores have worked with labels energetically on merchandising projects. indicating their good will. "We make each store competitive to the others and really try to work with the albums in-volved." he adds.

Morris specials his advertised albums at \$5,29, a low price in which he sacrifices profits to an extent hoping to build traffic and collateral sales

His catalog price on \$8.98s is \$8.44. while he gets \$1.69 for 45s. He stocks the top 100 r&b, top 50 pop and top 20 country singles, which account for 5% of his gross. Additional 5%s of his gross go to accessories and to alternative merchandise like his own T-shirts. Paradise Creations' Tshirts and Rock Tapestries. He tries to be the first with hip merchandise in his area. Other accessories yield an additional 5% of his gross.

Of the 85% of gross that goes to albums, he estimates 80% of that is LPs, with cassettes accounting for 15% and 8-track 5%. He is working to eliminate 8-tracks from his inven-tory. In his four local Richmond Album Dens, he has tape under glass. but is experimenting with open stocking in the Petersburg store.

Album Dens centrally warehouse in 1,500 square feet on Richmond's southside. Morris feels he beefed up

### FCC SAYS RADIO PROFITS OFF IN 1980

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WASHINGTON-Radio pre-tax profits nationwide, fell 31.2 percent in 1980, according to revised figures in the 1980 FCC Financial Report released last month, a little better but not that much better than the jolting 33.6 percent initial figure released in February by the Commission (Billboard Feb. 13).

The report also modified several other statistics slightly upward-61 percent of FM stations associated with AM stations earned a profit in 1980, as opposed to the initial figure of 60 percent, and 59 percent of AM and AM-FM stations compared to the 58 percent originally reported showed a profit.

Gross revenues of commercial radio broadcasting were still listed at \$3.2 billion, but the pre-tax profit figure was up to \$159.1 million from the FCC's original figure of \$153.6 million. The new figure nevertheless reflects a drop of 31.7 percent from 1979 pre-tax profits, a further decrease from the 25.6 percent drop suffered in 1979.

# Radio Programming WGPR-FM Is Heading For Top For PD Joe Spencer, Entertainment Is The Key

DETROIT-Joe Spencer. program director of WGPR-FM, is can-

did: he's in the business of entertain-

ment, he says, not in the business of selling records. That philosophy un-

derscores his programming decisions, and apparently has helped

make the urban contemporary station one of the fastest climbing in the

The fall book shows WGPR-FM

at 3.9. up from 3.0 in summer, '81 and 2.3 in spring, '81. That's good for a ranking in the Motor Ćity top

10 at number 9. Spencer's selections are based on

a strong sense of musical direction

and an equally strong staff. A

former recording and tv producer.

Spencer serves as p.d. for WGPR-

FM and its sister television station,

Channel 62. "Tv and radio have quite separate needs." he relates. "Both need constant attention and

there aren't a lot of commonalities.

Tv has a myriad of programs. My

job is to create continuity. Radio is

aimed at a particular audience for

Detroit Arbitrons.

#### By CONSTANCE CRUMP

the whole broadcast day. Our target audience, for example is urban, youthful, 18 to 34, men and women. Our tremendous increase in ratings is due to being so specific."

WGPR tries to lead the market in music, to find what's new and good and introduce it. New releases come to Spencer first, then to a music committee for screening. "They try to select what will best serve the audience," he says, "and I get lots of help from jocks. They're out in the city. Some work in clubs. They see that the floor's packed on one record and only moderately filled on another. They take a record out of the box, go into it, see what they find and come back to me with it.

"We always want to be the most current. The consumer appetite is tremendous—they really, really like new music. We want to be hot. We're not afraid of new artists, either. I don't believe new artists have to prove themselves. I just ask will the audience like it? Is it likely to be popular? If we played a waiting game, we wouldn't be hot. And we want to be hot."

The station has a consistent playlist with 35 tunes in rotation, five hitbounds and 30 extras. The extras have a six-week life and are researched for appeal. These quickly lose their status if nothing's happening with them. Spencer says. Once a song reaches the top 10, and begin to drop, it either becomes "gold" and gets a place in the recurring records, or gets a trip to the morgue.

The station cross-promotes with Channel 62 and plans a stepped-up schedule of public events in the future. "We want to emphasize free things," Spencer says, "trying to be conscious of the laid-off people in the audience. Free outdoor concerts, celebrity baseball and a bike-athon have been successful for us. Last year's bike-athon attracted 25,000-30,000 people." T-shirts and album giveaways, trips and music comprise other promotions. "Our listeners are music lovers," Spencer says. They can appreciate it, so we give it away to them.

"Our jocks do a lot of work in schools," he says. "They all make appearances on behalf of young people. We've gone for fashion shows, and more recently, sponsored benefits to get food for needy families. We're community oriented."

lies. We're community oriented." The station also runs special public service programming. "Teen Profile," a popular young people's show, is designed to give teens radio experience. The show covers topics

### AM Stations Buy FM Outlets

NASHVILLE-Pending FCC approval, WMAK-AM is divesting itself of its 3kw sister FM station in order to purchase WUSW-FM (US107), while WJRB-AM has purchased WIZO-FM in nearby Franklin, Tenn.

Mooney Broadcasting, which owns WMAK and six other U.S. stations, paid \$2.5 million for US107, a 100kw country station located in Lebanon, Tenn. Mooney is currently doing market research to determine the eventual programming direction for its acquisition.

for its acquisition. WMAK-FM, a rock format station, is slated for sale to Phoenix Broadcasting, which owns WVOL-AM in Nashville, a black contemporary station.

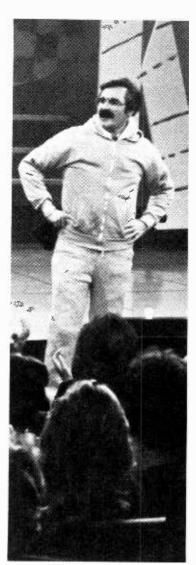
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from teen problems to teen heroes, staffed by young people, from producer to host to panel members. "This kind of programming keeps a constant stream of younger people in the building that's good for us. There's a lot of team spirit here anyway," Spencer says. "It goes beyond the fact that we share call letters. Everybody pitches in to make sure what we have here can happen."

Syndication, in and out, is a topic of interest at the station. "It's got a lot of potential," Spencer reports, "but we're doing so well with the format we're working with, and it's so new, we're not sure if taking the time to do something different would interrupt the flow. We're investigating 'Coast to Coast Soul' out of Atlanta, but when you add something, something else has to go."

"The station is not highly financed," Spencer comments. "The new growth may bring an influx of money, however, and we're already experiencing an increase in national advertising."

As to the appeal of the urban format, Spencer says, "White youths are starting to get hip to black music, but that's happened before. There's a bit of the doldrums in white music these days, too. We aren't concerned about artist color, though. 'Flamethrower' is a big record for us right now. Hall & Oates, Lulu's 'If I Were You,' Modern Romance and Kraftwerk have all been good. I don't look at color: I'd rather listen to creativity."



TV SHOW—CKLW-AM DJ Detroit Dick Purtan appeals to the audience during his new tv show on WDIV-TV Detroit. Because he scored well in the ratings, the station plans to feature Purtan in several specials.

# Out Of The Box

NEW YORK –"I like the concept of ebony and ivory singing together in perfect harmony," says Lyndon Abell, WNBC-AM's music director, referring to the new **Paul McCartney/Stevie Wonder** single, "Ebony and Ivory" (Columbia). "It's a terrific message song." He's also enthusiastic about "Wake Up Little Susie," the **Simon & Garfunkel** remake of the Everly Brothers' classic for Warner Bros. "Their concert in Central Park drew over 500,000, so they have an obvious appeal to Big Apple listeners. I don't see how it can miss." On a personal note. Abell says he likes the way "Do You Believe In Love," the Chrysalis single by **Huey Lewis and the News**, sounds on the station. "For a rock 'n' roll record, it's got a wonderful pop hook. I think it's really neat."

#### AOR

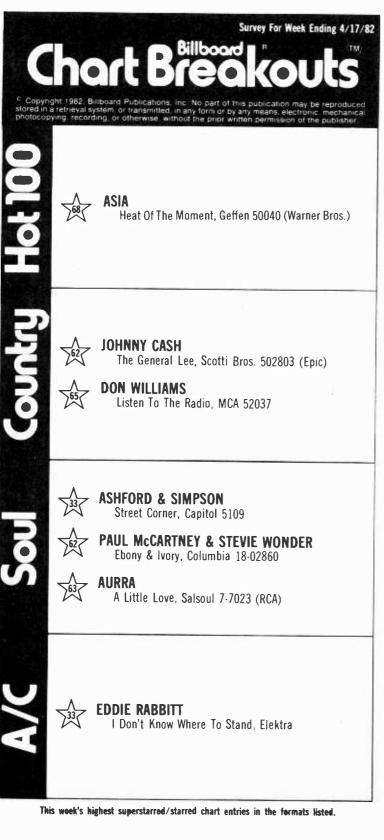
MELBOURNE, Fla.-WMMB-AM music director Brian Nelson has peppered his playlist with lighter songs to offset the rock 'n' roll crunch of tunes by AC/DC. Joan Jett and the Blackhearts and Rick Springfield. "We're playing the heck out of 'Do You Believe In Love' by **Huey Lewis and the News,**" he says. "It just bops right along, like 'Did It In A Minute' by **Hall & Oates.** We like that here, too. Also. 'Hollywood' by **Shooting Star.** It breaks up the tension of the day when you play it off something like 'Pretty Woman' by Van Halen or 'Love Is Like A Rock' by Donny Iris."

### **BLACK/URBAN**

ROCHESTER—As a former spinner in clubs, Andre Marcel, WDKX-FM's music director, is partial to records with drive. He notes that a number of new tunes on his playlist have that quality, starting with "I Want To Take A Chance On Love" and "Can We Fall In Love Again" from **France Joli's** new Prelude LP, "Now." "Night Room" by **the McCrary's** (Capitol) is also enjoying success at the station—Marcel says its "very smooth and rhythmic." He also likes **the Peech Boys'** new track, "Don't Make Me Wait" (West End). "It's fascinating. The tone alone is a hook by itself." His favorite record at the moment is "Ebony And Ivory." by **Paul McCartney and Stevie Wonder** (Columbia). "It's not a heavy funk, but the message is meaningful and it's mass appeal."

#### COUNTRY

FT. WORTH—"The King," a medley of Elvis Presley hits performed by Pete Wilcox (M&M), is a gangbuster at KPLX-FM, according to Bobby Kraig, the station's program director. "It's just a super record, one of those leftfield deals. We put it on out of the box—for the hell of it—and the phones went crazy." (Among the tunes featured in the medley are "Jailhouse Rock," "Hard Headed Woman" and "Return To Sender." Kraig also reports that Waylon and Willie's "Just To Satisfy You" (RCA) and "Don't Look Back" by Gary Morris (Warner Bros.) are lighting up the station. "When I think of contemporary country, I think of Gary's sound. He's from the area, so he's a favorite. But it's more than that. The sound is bright and uptempo—country today."





# Billboard Bingles Radio Action Breakouts

### PRIME MOVERS-NATIONAL

VANGELIS—Chariots Of Fire (Polydor)

**RICK SPRINGFIELD**-Don't Talk To Strangers (RCA) J. GEILS BAND-Freeze-Frame (EMI-America)

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

\*\*KEY PRIME MOVERS-the two records registering the greatest proportionate upward movement on the station's playlist as determined by station personnel. •ADD-ONS—All records added at the stations listed as determined by station personnel.

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

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

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

#### Pacific Southwest Region KZZP-FM-Mesa

RIME MOVERS VANGELIS-Chariots Of Fire (Polydor) JOAN JETT AND THE BLACKHEARTS-I Love Rock 'N' Roll (Boardwalk)

BERTIE HIGGINS-Key Largo (Kat Family) TOP ADD ONS LOVERBOY-When It's Over (Columbia) HUMAN LEAGUE—Don't You Want Me (A&M) MIKE POST—Theme From Magnum P.I.

(Elektra) BREAKOUTS DIANA ROSS—Work That Body (RCA) QUARTERFLASH—Right Kind Of Love (Geffen) TOTO-Rosanna (Columbia)

#### KIMN-AM-Denver

17,

APRIL

- (Doug Ericson MD)\_ \* \* BERTIE HIGGINS Key Largo 1-1 \* \* JOAN JETT AND THE BLACKHEARTS I Love Rock
- BILLBOARD 1982,

  - \* \* JOAN JETT AND THE BLACKHEARTS-I LOVE RULK IN Foil 3-2 \* VANGELLS-Charlots Of Fire 7-3 \* THE J. GELLS BAND-Freeze-France 12-8 \* RCK SPRINGFIELD-Don'T You Want Me A JOHN DEWNER-Shanghas Breezes A DUKE JUPTER-I'll Drink To You A PAUL MICCARTINEY & STEVIE WONDER-Ebony & Juny B

  - Prove the store of the store works and the store of 
#### KRLA-AM-Los Angeles

- (Tick Stanctan-MD) (Tick Stanctan-MD) \* \* VMNGELIS-Charots Of Fire 10:3 \* TOM TOM CLUBS-Genicus Of Love 11:5 \* BERTIE HIGGHIS-Key Largo 19:12 \* ROCK SPRINGFIELD-Don't Talk To Strangers 22:19 \* ROCK SPRINGFIELD-Don't Talk To Strangers 22:19 \* ROCK TALKAN-MAKING Love 26:23 MIKE POST-Theme From Magnum P.1 THE HUMAN LEAGUE-DON't You Want Me RICHARD OLMPLES FIELD-If It Am't One Thing It's Another A
- HICHARD DIMPLES FIELD—I'II Ain'I One Thing II's Another A
   THE ROLLING STONES—Hang Fire A
   DAVID LASLEY—II'I Had My Wish Tonight A
   PATTI AUSTIM—Baby Come To Me A
   PAULI DAVIS—65 Love Affair A
   JUDY COLLINS—II's Gonna Be One Of Those Nights B
   THENT The Lion Sleeps Tonight X
   BARTY MANH.OW—Let's Hang On X
   JOHN DEMYER—Shanghan Brezers X
   THE CHARLLE DANIELS BAND—Still In Saigon X
   ELTON JOHN—Empt Garden X
   A TASTE OF MONEY—I'II Try Something New X
   OARTL HALL AND DOWN OATES—Du it in A Minute X
   MECO—Poo Ges The Moves Part I X
   HUEY LEWIS AND THE NEWS—Do You Believe In
   Love X

#### KCPX-FM—Salt Lake City

- KCPX-FM—Salt Lake City (Gary Waldron—MO) \* THE CHARLE DANIELS BAND—Still In Saigon 21.9 \* DAN FOGELBERG—Run For The Roses 34-23 \* CHARLENEL-1ve Never Been To M:: 12.7 \* SHEENA EASTON—When He Shines 33.26 \* STARS ON—Stars On 45 III.38.32 DANA ROSS—Work That Body LOYERBOY—When It's Diver DANA ROSS—Work That Body LOYERBOY—When It's Diver THE POLICE—Secret Journey A FRANKE AND THE KNOCKOUTS—Without You A T.G. SHEPPARD—Old Fashioned Love A BOBBY CALOWELL—Jamaica A ASIA—Heat Of The Moment X PAULI McCARTNEY AND STEVIE WONDER—Ebony And Lovey B

- Viola BICGHTHET AND STEPHE WODER EUNIY A Viory B
   OONNE IRIS My Girl B
   DENIECE WILLIAMS I's Gonna Take A Miracle B
   ROBERTA FLACK Making Love B
   THE JOHN HALL BAND You Sure Fooled Me B
   PRISM Turn On Your Radar B
   THE O'JAYS–I Just Want To Satisfy B

- KLUC-FM—Las Vegas (Dave VanStone—MO) \* \* VANGELIS—Charols Of Fire 1 1 \* \* VAN HULEN—OP Pretty Woman 19 12 \* JOAN JETT AND THE BLACKHEARTS—I Love Rock NT Poil 3.2
- ★ THE GO-GO'S—We Gut The Beat 5 3 ★ RICK SPRINGFIELD—Don't Talk To Strangers 9 7
- LOVERBOY—When It's Over
   PAUL MCCARTNEY AND STEVIE WONDER—Ebony And
- FAUL INCLARING I AND STETE THURDEN-LO IVOY B
   THE HUMAN LEAGUE-Don't You Want Me B
   FRANKE AND THE KNOCKOUTS Without You ODONNE IRIS-My Girl B
   ODONE IRIS-My Girl B
   THE ROLLING STONES-Hang Fire X

### (Steve Goddard-MD) \* ELTON JOHM-Empty Garden 18-12 \* PAUL McCARTNEY AND STEVIE WONDER-Ebony And Ivory 22-15 \* PAUL DAVIS-65 Love Affair 9-5 \* DARYL HALL AND JOHN OATES-Did It In A Minute

- DARTL HALL AND JOINT GALLS
   17 13
   GLASS MOON—On A Carousel 22 20
   LITTLE RIVER BAND—Man On Your Mind
   DAR FRANKE AND THE KNOCKDUTS—Without You
   DAN FOGELBERG—Run for The Roses B
   THE CHARLIE DANIELS BAND—Shill In Saigon B
   OULINCY JONES FEATURING JAMES INGRAM—One
   Hindrad Wave R
- (UIII T JURES CENTRALS AND Hundred Ways B SHEENA EASTON—When He Shines B THE HUMAN LEAGUE—Don't You Want Me B OONNIE IRIS—My Girl X

#### KFXM-AM-San Bernardino

- (Jason McQueen MD) JOAN JETT AND THE BLACKHEARTS I Love Rock
- N' Roll ★ QUARTERFLASH—Find Another Fool 5-4 VAN HALEN—Oh Pretty Woman 9-7 TOMMY TUTONE—867 5309/Jenny 8-6 XTOP TOMMY TUTO TOTO-Rosanna RUSSELL SMITH-Your Eyes Predict X

# WUSSELL SMITH - Your Eyes SPARES. - I Prodict X GLASS MOON -- On A Carouset X COVERBOY -- When It's Over X GLASS MOON -- On A Carouset X CAROLE RING-- One To One X BORBY MANILOW-- Let's Hang On X BOBBY CALDWELL.-- Jamaica X YC ASHER.-- It If Jake Whacha Got X PAUL McCARTNEY AND STEVIE WONDER-- Ebony And Jenny B

• THE CHARLIE DANIELS BAND-Still In Saigon B

KROQ-FM-Tucson

- ICLQUET M LUCSOIL (Zapolian/Hart-MO's) \* \* THE J. GELLS BAND-Freeze-Frame | 1 \* BERTTE HIGGINS-Key Largo 2: 2 \* PAUL DAY: 6-5 Love Afra 17:8 \* CHARLENE-I've Never Been To Me 28:14 \* GLASS MOON-On A Carousel 30:19 WILLE MELSION-Always On My Mind A THE CHARLE DAVILLS BAND-Still In Saig THE CHARLE DAVILLS BAND-Still In Saig

- WILLIE WELSON-Always On My Mind A THE CHARLLE DANIELS BAND-Sill In Saigon A ANNE MURRAY-Another Sleepless Night X QUARTERFLASH-Right Kind Of Love X THE HUMAN LEAGUE-Don't You Want Me X PAUL MCARTNEY AND STEVIE WONDER-Ebony And
- DAN FOGELBERG—Run For The Roses B

### Pacific Northwest Region

- RIME MOVERS RICK SPRINGFIELD-Don't Talk To Strangers
- (RCA) DARYL HALL AND JOHN OATES-Did It In A
- Minute (RCA) J. GEILS BAND—Freeze-Frame (EMI-America)
- TOP ADD ONS
- DAN FOGELBERG-Run For The Roses (Full Moon/Epic) SHEENA EASTON—When He Shines (EMI-
- America) WAYLON AND WILLIE—Just To Satisfy You (RCA)
- BREAKOUTS
- DIONNE WARWICK AND JOHNNY MATHIS-Friends In Love (Arista) POLICE-Secret Journey (A&M)
- TOTO-Rosanna (Columbia)

#### KIR-AM-Seattle

(Benjamin Hill-MD) •• DIONNE WARWICK AND JOHNNY MATHIS-Friends In Love DDDIE RABBITT-I Don't Know Where To Start A PIA ZADORA-I'm In Love Again A KARLA BONOFF-Personally A

#### KEZR-FM—San Jose

- (800 Harlow—MD) \* \* RICK SPRINGFIELD—Don't Talk To Strangers 7-3 \* \* DARYL HALL AND JOHN OATES—Did tt In A Minu
- 9-6 ★ HUEY LEWIS AND THE NEWS—Do You Believe In
- HUEP LEWIS AND THE NEWS-DO YOU BELIEVE IT Love 5.4
   PAUL DAVIS-65 Love Affair 6.5
   \* PAUL DAVIS-65 Love Affair 6.5
   \* THE J, GELIS BAND-Freeze-frame 13 8
   THE J, GELIS BAND-Freeze-frame 13 8
   WILLE NELS BAND-Freeze-frame 13 8
   WILLE NELSON-Always On My Mind A
   WILLIE NELSON-Always On My Mind A
   WILLIE NELSON-Always On My Mind A
   SISTER SLEDGE-My Guy A
   SISTER SLEDGE-My Guy A
   DAVID BOWIE-Cat People (Putting Out Fire) X
   THE CARS-Since Your Gone X
   CHRIS REA-Loving You X

### TOP ADD ONS -NATIONAL

WGCL-FM-Cleveland

TUSUL-IF M — L(EVELATIC (Jay Stone – MD) \* VANGELUS—Chariots Of Fire Titles 5 1 \* TOMMAY TUTONE—867 5309/Jenny 11 8 \* PAUL DAVIS—65 Love Aftar 18 12 \* THE CHARLIE DANIELS BAND—Still In Sargon 19 13 \* THE BEATLES—The Beatles Movie Medicey 23 18 • BARKY MANILOW—Let's Hang On A • FRANKE AND THE KNOCKOUTS—Without You A • PARLIE DAVIE BERG=Run For The Roses A • THE DAZZ BAND—Let If Whip A • PAUL MCCARTNEY AND STEVIE WONDER—Ebony And Ivory X

Vory X DANA ROSS—Work That Body X OAVID LASLEY—II I Had My Wish Tonight X © RAY PARKER JR.—The Other Woman X © CHARLENE—I've Never Been To Me X A TASTE OF HOREY—I'll Try Something New X ALDO HOVA—Fantasy B © LOVERBOY—When It's Over B

WLLF-FIM - GISVEIGHA (Bob McSup-MD) \* \* OLIVIA NEWTDN-JDHN-Make A Move On Me 3-1 \* \* VANGELIS-Charlos Of Fire-Titles 4 2 \* STEVIE NICKS-Edge Of Seventeen 7-5 \* QUINCY JONES FEATURING JAMES INGRAM-One

Hundred Ways 8-6 \* PAUL DAVIS—65 Love Affair 11 10 • PAUL McCARTNEY AND STEVIE WONDER—Ebony

And Ivory • WILLIE NELSON—Always On My Mind X • THE BEATLES—The Beatles Movie Medley X • THE CHARLIE DANIELS BAND—Still In Saigon X • CHARLENE—I've Never Been To Me X

(Jay Cresswell – MD) \* \* DLIVIA NEWTON-JOHN – Make A Move On Me 1 1 \* \* HUEY LEWIS AND THE NEWS – Do You Believe In

Love 3-1 **ROBERTA FLACK**—Making Love 22 12 **GREG GUIDRY**—Goin' Down 24 15 **SISTER SLEDGE**—MY Guy 27 19 **SMOKEY ROBINSON**—Old Fashioned Love A

GHRIS REA-Loving You A
 CHRIS REA-Loving You A
 THE STEVE MILLER BAND-Circle Of Love A
 CHARLENE-Live Never Been To Me A
 ELTON JOHN -Empty Garden A
 LITTLE RIVER BAND-Man On Your Mind A
 PETER CETERA-On The Line A

(Clark Ingram—MD) \* STEVIE NICKS—Kinda Woman 14 6 \* JOURNEY—Escape 17·10 DOWNIE IRIS—That's The Way Love Ought To Be 12:

8 \* FOREIGNER—B eak it Up 20:15 \* ASIA—In The Heal Of The Moment 33:23 • GREG KIHN BAND—Testify • GAMMA—Right The First Time X • FRANKE AND THE KNOCKUUTS—Without You X • RAINBOW—Stone Cold B

(Steve Edwards-MO) \* \* DARYL HALL AND JOHN OATES-Did It In A Minute 14-9

 14-9

 ★ ★ CHARLENE – I've Never Been To Me 19 12

 ★ VARGELS—Charots Of Fire-Titles 3-1

 ★ ROLE CASTERNETIELD – Don't Taik To Strangers 9-6

 ★ PAUL DAVIS-65 Love Afriair 10-7

 ■ STARS ON 45–Stars On 45 III X

 ■ ELTON JOHN – Empty Garden B

 ■ GORDON LIGHTFOOT – Baby Step Back B

 ■ THE CARPENTERS—Beechwood 4-5789 B

(Greg McCullough-MO) •• PAUL McCARTNEY & STEVIE WONDER-Ebony &

Ivory • SMOKEY ROBINSON—Old Fashioned Love JUDY COLLINS—It's Gonna Be One Of Those Nights X • WAYLON AND WILLIE—Just To Satisfy You X • DIONNE WARWICK & JOHNNY MATHIS—Friends In Love Y

DIONNE WARWICK & JOHNNY MATHID—Friends & Love X
 EXTON JOHN—Empty Garden X
 STARS ON—Stars On 45 III X
 ABBA—The Visitors X
 GLASS MOON—On A Carousel X
 BILL CHAMPLIN—Take It Uptown X
 STEVIE NICKS—Edge Of Seventeen X
 MICKEY GILLEY—Tears Of the Lonely X
 THE BOYS BAND—Please Don't Stop Me Baby X
 SMOKEY ROBINSON—Oid Fashioned Love A
 GENESIS—Man On The Corner A

Southwest Region

RIME MOVERS

J. GEILS BAND-Freeze-Frame (EMI-America) VANGELIS-Chariots Of Fire (Polydor) GAMMA-Right The First Time (Elektra)

(CARLIE DANIELS BAND-Still In Saigon (Epic) EDDIE RABBITT-I Don't Know Where To Start

BREAKOUTS

TOP ADD ONS

LITTLE RIVER BAND-Man On Your Mind

SECRET WEAPON-Must Be The Music

KEGL-FM-Ft. Worth

KRLY-FM—Houston (Blake Law

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(Saudra Bobet – MD) \* \* GAMMA-Right The First Time 26 22 • ASIA-Heal Of The Moment A • POINT BLANK-Let Her Go A • ROD STEWART-Hox Long A • LITTLE RIVER BAND-Man On Your Min

r Mind A

(Prelude) CAMEO-Just Be Yourself (Chocolate City) SHALAMAR-A Night To Remember (Solar)

(Canitol)

(Elektra)

WXKX-FM—Pittsburgh

WNCI-FM—Columbus

WKWK-AM-Wheeling

WZZP-FM-Cleveland

WFFM-FM-Pittsburgh

BREAKOUTS-NATIONAL

TOTO-Rosanna (Columbia)

•• SECRET WEAPON—Must Be The Music •• CAMED—Just Be Yourself

(Gary Frankin-MD) \* \* THE J. GEILS BAND-Freeze-Frame 3-1 \* \* TME J. GEILS BAND-Freeze-Frame 3-1 \* \* WANGELIS-Charots Of Fire-Titles 5-2 \* OLVIA REVTOR-JOHN-Make A Move On Me 11-7 \* ELTON JOHN-Empty Garden 28 22 • THE CHARLE DANIELS BAND-Still In Saigon • LITTLE FIVE BAND-Man On Your Mind • CAROLE KING-One To One A • RICHARD OMPLES FIELD-If It An't One Thing It's Another A

Another A • SHEENA EASTON—When He Shines A • ATLANTIC STARR—Circles X • PAUL MCCARTNEY AND STEVIE WONDER—Ebony And

PAUL MICLION INC. FAILS - LINE
 STARS DN 45—Stars On 45 III B
 DENIECE WILLIAMS—It's Gonna Take A Miracle B
 BARRY MANILOW—Let's Hang On B

(Ed Volkman – MD) \* \* THE J. GEHLS BAND – Freeze Frame 6 2 \* DARYL MALL AND JOHN DATES – Did It in A Minute

W ★ THE J GELS BANU—Freeze-Frame 6 2
 APATY HALL AND JOHN OATES— Did It In A Minu 20-13
 ELTON JOHN—Empty Garden 30:25
 DAN FOGELBERG—Run For The Roses A
 THE HUMAN LEAGIE—Oon't You Want Me A
 POINT BLANK—Let Her Go A
 GENESIS—Man On The Corner A
 PAUL MCCARTNEY & STEVIE WONDER—Ebony 8
 Juny 8

Ivory B LITTLE RIVER BAND—Man On Your Mind B STARS ON—Stars On 45 III X THE CHARLIE DANIELS BAND—Still In Saigon X DAVID LASLEY—II I Had My Wish Tonight X THE CARS—Since You're Gone X FRANKE AND THE KNOCKOUTS—Without You X

KFMK-FM — HOUISTON (Jerry Steele – MD) \*\* BERTIE NIEGINS – Key Largo 6:3 \*\* OLIVIA NEMTON JOHN – Make A Move On Me 10-7 \*WILLIE REISON – Always On My Mind 24-20 \* CLIFF RICHARD – Daddy's Home 18-16 \* STARS On – Satrs On 45 III (25-23 •• DAN FOGELBERG – Run For The Roses • PAUL DAVIS—65 (Love Affair B FRICK SPRINGFIELD – Don't Talk To Strangers X • DARYL HALL AND JOHN OATES—Did It in A Minute X

(Chris Bryan-MD) \* \* OLIVIA NEWTON-JOHN-Make A Move On Me 7-3 \* GRES GUIDRY-Gon' Down 12-6 • EENE COTTON-HI (Could Get You • EDDIE ENBBITT-I Don't Know Where To Start • RAY PARKER JR.-The Other Woman A • SIMON AND GARFUNKEL-Wake Up Little Susie X • PAUL MCCARTNEY AND STEVIE WONDER-Ebony And Juny D

(Scott Taylor – MD) \* \* JOAN JETT AND THE BLACKHEARTS –1 Love Rock 'N' Roll 1-1 \* \* SHOOTING STAR – Hollywood 6-4

KOOL AND THE GANG—Get Down On It 18-10 DARYL HALL AND JOHN OATES—Did It in A Minute 20.15

Work: EALL AND JOHN OK IES—Did If IA A Minute 20-16
 \* STARS ON—Stars On 45 III 22-18
 \* STARS ON—Stars On 45 III 22-18
 \* BRANKE AND THE KINCOKOUTS—Without You
 \* BANKEY MANILOW—Let's Hang On
 DENIECE WILLIAMS—I's Gonna Take A Miracle A
 PRISM—Turn On Your Radar A
 PRISM—Thin Low Radar A
 PRISM—Thin Low Radar A
 SIAUES AND ERISON—Can't Fake II X
 DUKE LUPTER—TI Drink To You X
 SIAUEA—Rught The First Time X
 SIAUA—Rught The First Time X

WUL-AM—Lafayette
 (Hi Rankin—MD)
 \* WINGELIS—Chariots Of Fire-Titles 5-1
 \* RICK SPRINGFIELD—Don't Talk To Strangers 9-5
 SIMON AND GARFUNKEL—Wake Up Little Susie
 \* SHALAMAR—A Night To Remember
 RICHARD DIMPLES FIELD—If It An't One Thing It's
 Another A
 LOVERBOY—When It's Over A
 AL MAREFALL.

LOYERBOY – When It's Over A

 AL ARREAL — Teach Me Tonight A
 THE KIDS FROM FAME – Starmaker X
 SHELLA – Runner X
 CAROLE KING – Dne To One X
 WAR – You Got The Power X
 DAMA ROSS – Work That Body X
 GAMMA – Right The First Time X
 ALDOR ONOVA – Fantasy X

**Midwest Region** 

(MCA)

(RCA)

TOTO-- Rosanna (Columbia)

VANGELIS-Chariots Of Fire (Polydor)

GEORGE DUKE-Shine On X DAVID LASLEY-If I Had My Wish Tonight X GLASS MOON-On A Carousel X WILLIE NELSON-Always On My Mind X

O'BRYAN—The Gigolo X
 PLAYER—Thanks For The Use Of Your Love Tonight A

TOP ADD ONS

OLIVIA NEWTON-JOHN-Make A Move On Me

BARRY MANILOW-Let's Hang On (Arista)

DAN FOGELBERG- Run For The Roses (Full

Moon/Epic) RICK SPRINGFIELD— Don't Talk To Strangers

J. GEILS BAND- Freeze Frame (EMI-America)

BREAKOUTS

ROD STEWART— How Long (Warner Bros.) DIANA ROSS— Work That Body (RCA)

KFMK-FM—Houston

WQUE-FM-New Orleans

• CAROLE KING-One To One D

KILE-AM-Galveston

KHFI-FM-Austin

WTIX-AM-New Orleans

POLICE-Secret Journey (A&M)

DIANA ROSS-Work That Body (RCA)

KSTP-FM (KS-95)-St. Paul

(Chuck Napp-MD) \*\* OLIVIA NEWTON-JOHM-Make A Move On Me 1-1 \*\* VANGELIS --Charlots Of Fire 4-3 \* PAUL DAVIS--65 Love Affair 9 5 \*\* HUEV LEWIS AND THE NEWS-- Do You Believe In Love 10.2

INCLEARS AND THE NEW → DO TO BETTER IN WELL DAMANOND → ON THE WAY TO THE Sky 13-11 ■ RECK SPRINGFELD → DON'T TALK TO Strangers ■ RACK SPRINGFELD → DON'T TALK TO STRANG ■ AND FOGELBERG-ENN FOT THE ROSES X ■ INCH LITTLE → THE BIG GAME X

WID.WR -AM - WI 2015001 (Barb Starr-MD) \*\* BARRY MAINLOW-Let's Hang On 15-6 \*\* JOURNEY-Open Arms 19-13 \* WILLIE RELSON -Always On My Mind 20-14 \* CHILLIWACK-I Beleve 21-15 \* URING HAVE DY OUT MIND 30-70 •• DAN FOGELBERG-Run For The Roses •• GORDON LIGHTFOOT-Baby Step Back ALESSI-PUT Away Your Love A SIMON AND GARFUNKEL-Wake Up Little Suste A • THE CARFYETERS - Beckmood 4-5789 A • RUSSELL SMITH- Your Eyes B • PAUL MCCARTNEY & STEVIE WONDER- Ebony & Work X

(Matt Hudson – MD) \*\*TOMMY TUTONE – 867-5309/Jenny 10-6 \*\* MIKE POST – Theme From Magnum P.1 14-22 \* CHAIRLENE – I'VE Never Been To Me 11 \* VANGELISS – Charols Of Fire Intles 12.9 \* DARYL HALL AND JOHN OATES – Drid th nA Minute

22 19 TOTO—Rosanna • ROD STEWART—How Long • THE HUMAN LEAGUE—Don't You Want Me A • JOAN JETT AND THE BLACKHEARTS—Crimsor Channel A

Clover A THE CHARLIE DANIELS BAND—Still In Saigon X THE CARS—Since You're Gone X

SHEENA EASTON-When He Shines B PAUL McCARTNEY & STEVIE WONDER-Ebony &

(Phil Huston – MD) \* \* CLIFF RICHARD–Daddy's Home 7 2 \* \* DARYL HALL AND JOHN DATES–Did It in A Minute

\* PAUL OAVIS-65 Love Affair 8-6 \* PAUL DAVIS-65 Love Affair 8-6 \* EICON JOHN-Empty Garden 24 18 \* ROOL AND THE GANG-Get Down On It 24-20 • DIANA ROSS-Work That Body • PAUL MCCARTNEY & STEVIE WONDER-Ebony & how P

Ivory B GLASS MOON—On A Carousel B RAY PARKER JR.—The Other Woman B STARS ON—Stars On 45 III B THE CHARLIE DANIELS BAND—Still In Saigon X SMOOTING STAR—Hollywood X JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roit X

KOIIX • THE HUMANI LEAGUE—Don't You Want Me X • DUKE JUPTER—I'II Drink To You X • CHRIS REA—Loving You X • PIA ZADORA—I'm In Love Again X

(Jim Corcoran – MD) \* \* VANGELIS—Chanots Of Fire Titles 3 1 \* \* PAUL DAVIS—65 Love Affair 4-2 \* PAUL MCCARTNEY & STEVIE WONDER—Ebony &

Ivory 7 4 \* DARYL HALL AND JOHN OATES—Old It In A Minute

10-7 \* CHARLENE – I've Never Been To Me 16-11 • DR. HOOT – Baby Makes Her Blue Jeans Talk BARRY MANILOW – Let's Hang On \* THE HUMAN LEAGUE–Don't You Want Me A \* TERRY CASHMAN – Talking Baseball X \* TOMMY TUTONE–867-5309/Jenny N • QUARTERFLASH – Find Another Fool N • STEPHE MICKS – Erden Of Swenzbeen N

THE J. GEILS BAND—Freeze-Frame N

KXOK-AM-St. Louis

WSPT-FM-Stevens Point

KFYR-AM-Bismarck

VAII HALEN—O'N Pretty Woman N
 THE CHARLIE DANIELS BAND—Still In Saigon N
 THE ROLLING STONES—Hang Fire N
 KOOL ANO THE GANG—Get Down On It N

(Le Dougias-MO) \* \* VAINGELIS-Charots Of Fire-Titles 6 1 \* \* NEIL DIAMOND-On The Way To The Sky 11 6 \* AIR SUPPLY-Sweet Dreams 8:8 \* OLIVAN NEWTON-JOHN-Make A Move On Me 13 9 \* SISTER SLEDGE-My Guy 10 10 • STEVIE WONDER-That Girl • ROBERTA FLACK-Making Love

(Brad Fuhr - MD)
 (Brad Fuhr - MD)
 (Brad Fuhr - MD)
 \* THE J. GELS BAND - Freeze Frame 2 1
 \* OLIVIA NEWTON-JOHM - Make A Move On Me 3-3
 \* MCA SPRINGFIELD - Don't Taik To Strangers 10 4
 \* PAUL GOAVIS-65 Love Affair 11 5
 • DAN FOGELBERG-Run For The Roses
 • KOOL AND THE GANG-Get Down On It
 • RAINBOW - Stone Coid A

(Oan Brannan—MD) ★★RECK SPENINGFIELD—Don't Talk To Strangers 11.7 ★★THE GO-GO'S—We Got The Beat 14-8 ★ CHARLENE—I've Never Been To Me 15.10

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(Continued on page 22)

**QUARTERFLISH**—Find another pools STEVIE NICKS—Edge Of Seventeen N JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Poil A

WOW-AM-Omaha

LOVERBOY—When It's Over B

WLOL-FM-Minneapolis

on And

WISM-AM-Madison

KARLA BONOFF -- Personally X

WZEE-FM-Madison

Based on station playlists through Tuesday (4/6/82)

DAN FOGELBERG-Run For The Roses (Full Moon/Epic) SHEENA EASTON-When He Shines (EMI-America) MIKE POST-Theme From Magnaum P.I. (Elektra)

KRLC-AM-Lewiston

KGW-AM-Portland

KPLZ-FM—Seattle

KJRB-AM-Spokane

13.9

KCBN-AM-Reno

GEORGE DUKE—Shine On X
 BOBBY CALOWELL—Jamaica X
 WAYLON AND WILLE—Just To Satisfy You X
 SAMMY HAGAR—I'll Fall In Love Again X
 THE JOHN HAAL BAND—You Sure Fooled Me X
 SHEEMA EASTON—You Sure Fooled Me X
 SHEEMA EASTON—You Sure Fooled Me X
 THE CHARTLE DANIELS BAND—Shill In Saigon B
 THE CHARTLE DANIELS BAND—Shill In Saigon B
 THE HIAAR LEAGUE—Don't You Want Me B
 GAMMA—Right The First Time B
 SAIMMA—Right The First Time B

AURRA-Make Up Your Mind B
 PAUL McCARTNEY AND STEVIE WONDER-Ebony And

(Steve MacKebrie-MD) (Steve MacKebrie-MD) \* \* OLIVA NEWTON-JOHM-Make A Move On Me 1-1 \* # WILLE NELSON-Always On My Mind 3-2 \* RICK SPRINGFIELD-Don't Talk To Strangers 8-5 \* ELTON JOHM-Empty Garden 14-8 \* WAYLON AND WILLE-Just To Satisfy You 14-14 • BETTYE LAVETTE-I Can't Stop • TERRI GIBBS-Ashes To Ashes A • ALABAMA-Take Me Down A

(Janise Wojniak - MO) \*\* # JUURNEY-Open Arms 5-3 \*\* BERTIE HEGHES-Key Largo 7-5 \* GREG GUIDRY-Goin Down 14-11 \* OLIYA NEWTON-JOHN - Make A Move On Me 15-12 \* PAUL DAYS-65 Love Afta II 8-14 \* DAN FOGELBERG-Run For The Roses MULTE MEDICEN - AFTA II A 14

WHILIE NELSON—Always On My Mind B
 PAUL McCARTNEY AND STEVIE WONDER—Ebony And
 hory B

(Jeffing-MD) \* LARRY CARLTON-Sieepwalk 1 1 \* MLIS FUL DIAMOND -On The Way To The Sky 6-2 \* MILLS FULSON-Always On My Mind 14-8 \* PAUL DAVIS-65 Love Aftar 16-10 \* KARLA EONOFF-Personally 29-24 • LOVERBOY-When the Shines • MAYLON AND WILLIE-Just To Satisfy You • PAUL MCCARTNEY AND STEVIE WONDER-Ebony And hory B

Ivory B • SIMON AND GARFUNKEL—Wake Up Little Susie B • DAN FOGELBERG—Run For The Roses B

(Brian Gregory-MO) \* \* THE J. GELLS BAND—Freez-Frame 6.3 \* \* RICK SPRINGFIELD—Don't Talk To Strangers 11-6 \* CMARLENE - 'Ve Never Boen To Me 17-5 \* SAMMY HAGAR—I'II Fall In Love Again 14-8 \* HUEY LEWIS AND THE NEWS—Do You Believe In Love 13.9

Love 13-9 ASIA—Heat Of The Moment A DAN FOGELBERG—Run For The Roses A RICHARD DIMPLES FIELD—If It Ain't One Thing It's

Another A SHEENA EASTON -- When He Shines A ABBA -- The Visitors A FRANKE AND THE KNOCKOUTS -- Without You B

FRANKE AND THE KNOCKOUTS—Without You B AURRA—Make Up Your Mind B PAIL MCCARTNEY AND STEVIE WONDER—Ebony And loring B UMING—Mama Used To Say B VAN HALEN—ON Pretty Woman X THE CO COS"S—WE GOT THE Beal X THE HUMAN LEAGUE—Don't You Want Me X THE HUMAN LEAGUE—Don't You Want Me X THE KOLLING STONES—Hang Fire X ALDO NOVA—Fantasy X THE CARS—Cruiser X

(Jim O'Neil-MO) \* ROBERTA FLACK-Making Love 21-16 \* DARYL HALL AND JOHN OATES-Did It In A Minute 26-21 \* SIMON AND GARFUNKEL-Wake Up Little Susie 28

SHEENA EASTON - When He Shines A FRANKE AND THE KNOCKOUTS - Without You A TOTO - Research A

(Mark Preston-MD) \*\* JUNIOR-Mama Used To Say 20-14 \*\* O'BRYAN-The Gigolo 27-18 \* JOHN DENVER-Shanghai Breezes 21 16 \* PAUL DAVIS-65 Love Affair 22-17 DAVYL HALL AND JOHN OATES-Did It In A Minute

PAUL McCARTNEY AND STEVIE WONDER-Ebony

And Ivory • ROBERTA FLACK—Making Love B • GREE GUIDRY—Goin' Down B • GEORGE DUIKE—Shine On X • DAN FOGELBERG—Run For The Roses X

North Central Region

VANGELIS-Chariots Of Fire (Polydor) OLIVIA NEWTON-JOHN-Make A Move On Me

TOMMY TUTONE-867-5309/Jenny

(Columbia)

(Millenium)

Records)

TOP ADD ONS

PAUL McCARTNEY & STEVIE WONDER-Ebony

& Ivory (Columbia) CHARLENE—I've Never Been To Me (Motown)

FRANKE AND THE KNOCKOUTS-Without You

BREAKOUTS

STEVIE NICKS-Kinda Woman (Modern

JOURNEY-Escape (Columbia)

GREG KIHN-Testify (Beserkley)

GREG KIHN-Every Love Song A PAUL MCCARTNEY AND STEVIE WONDER-Ebony And

20 LOVERBOY—When II's Over BARRY MANILOW—Let's Hang On

Ivory B
AISA—In The Heat Of The Moment B

KSFM-FM-Sacramento

# WHAT WE FOUND AT THE END OF THE RAINBOW.



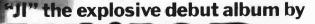
SRM-1-4043

mercury

When we released Junior's debut single, Lama Used To Say," it wasn't done with the cause we believed that the sound and the of the record said it all: the arrival of an dibly gifted music:an/songwriter whose the provest people so much it isn't measured ats per minute, it's measured on the ter Scale. Now the album is here. "JI" (pronounced (E), featuring the new single, "Too Late,",6130 erything that made "Mama Used To Say",6132

osive and so unforgettable. /e at PolyGram Records consider Junior

ne superstar of the year and are very nored and proud that radio all over the country and all over the dial have found his nusic as exciting as we have.



nradiohistory com

OK

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#### Billboard Singles Radio Action ... Playlist Prime Movers \* Playlist Top Add Ons 🔹 Based on station playlists through Tuesday (4/6/82)

TOP ADD ONS

ELTON JDHN – Empty Garden (Warner Bros.) DAN FOGELBERG – Run For The Roses (Full

BREAKOUTS

JOHN DENVER- Shanghai Breezes (RCA)

DIANA ROSS- Work That Body (RCA)

WPGC-FM-Washington, DC

JOAN JETT – Crimson & Clover (Boardwalk) TOTO – Rosanna (Columbia)

(Bruce Kelly—MID) \* \* VANGELIS—Chariots Of Fire 5-2 \* \$TANS OM—Stars On 45 III 21-16 \* RCK SPRINGFIELD—Don't Talk To Strangers 1-1 \* PALL M-CARTINEY AND STEVIE WONDER—Ebony And Ivory 28-22 \* SREE GUIDITY—Gon' Down 26-23

GREE GUIDRY-GOIN DOwn 26:23 • JUNIOR-Mama Used To Say • DIAAA ROSS-Work That Body FRANKE AND THE KNOCKOUTS-Without You A

(Scott Richards—MD) \*\* CHARLENE—I've Never Been To Me 17-11 \* WILLE WELSON—Always On My Mind 25-21 \* WOBERTA FLACK—Making Love 10-6 \* MUBEY LEWIS AND THE WEWS—Do You Beheve In Love 12-8

WATLON AND WILLE—JUSI TO Statisfy You X LITTLE RIVER BAND—Man On Your Mind X GLASS MOON—On A Carousel X STARS ON 45—Stars On A5 111 B PAUL McCARTNEY AND STEVIE WONDER—Ebony And

• DIONNE WARWICK AND JOHNNY MATHIS-Friends In

(Don Cannon /Verna McKay-MD's) \* \* SOFT CELL-Tainted Love 20-13 \* \* PAUL McCARTNEY AND STEVIE WONDER-Ebony

\* \* SOFT CELL - Tainted Love 20-13 \* \* FAUL ACARTINEY AND STEVIE WONDER-Ebon And Ivory 26-16 • DIAMA ROSS-Work That Body • JOHN DENVER-Shanghai Breezes • BARRY MARILOW-Let's Hang On A • ALDO NOVA-Fantasy A • OBJEKT FLACS-Making Love X • CEORGE DUKE-Shine On X • MAZADORA-I'm In Love Again X • MAZADORA-I'm In Love Again X • MAZADORA-I'm In Love Again X • THE CHARLE DANELS BAND-Still In Saigon X • THE CHARLE BAND-Man On Your Mind X • SHEEMA LEAGUE-Doin You Want Me X • CERISSS-Man On The Corner X • UITLE RIVER BAND-Man On Your Mind X • SHEEMA LEASUE-Doin You Want A • CHAILLWACK-MY Girl X • DEMISCE WILLIAMS-I's Gonna Take A Miracle X • FRANKE AND THE KNOCKOUTS-Without You X • CHAILLWACK-MY Graden D • ELTON JOHN-Empty Garden D • THE HULLAMS-I's Gonna Take A Miracle X • FRANKE AND THE KNOCKOUTS-Without You X • CHAILENG - I've Never Been To Me D • ELTON JOHN-Empty Garden D • THE HULLAMS-I's Gorden D • THE HULLAMS-I's Garden D • THE KOLLING STOWES-Hang Fire D • DAVID LUSEL-I' II Had W Yish Tonight D WROX-FEM - Washington DC

WRQX-FM-Washington, DC

(Frank Holler-MD) \* \* HUEY LEWIS AND THE NEWS-Do You Believe In

Love 14-9 \* \* DARYL HALL AND JOHN OATES-Did It In A Minute

22:16 \* RCK SPRINGFIELD—Don't Talk To Strangers 5-1 \* CHARLENE—I've Never Been To Me 20-15 \* QUARTERFLASH—Find Another Fool 24-19 • ELTON JOHN—Empty Garden • JOAN JETT AND THE BLACKHEARTS—Crimson And

Clover
 PAUL McCARTNEY AND STEVIE WONDER—Ebony And

FAUL BECART NET AND STEPIE WONDER-ED Ivory B
 STARS OM-Stars On 45 III B
 THE WATTRESSES-I Know What Boys Like B
 LE ROUX-Nobody Said It Was Easy B
 THE BEATLES-The Beatles Movie Medley X
 RICK SRTINGFIELD-Calling All Grits X
 DOWNE INIS-MY Grit X
 TOMINT UTORE-867-5309 //enny X
 GREG GUIDRY-Goin' Down X
 PRISM-Don't Let Him Know X

(Rick James/Jan Jeffries-MD's) \* \* CHARLENE-I've Never Been To Me 10.5 \* THE HUMAN LEAGUE-Don't You Want Me 20.15 • FAUL MCCARTNEY AND STEVIE WONDER-Ebony

es A Up Little Susie A

WBSB-FM-Baltimore

And Ivory THE POLICE—Secret Journey SHEENA EASTON—When He Shin SIMON AND GARFUNKEL—Wake

ALDO NOVA AND WARTUMEL.
 ALDO NOVA – Fantasy X
 OAVID LASLEY – II Had My Wish Tonight X
 LOVERBOY – When it's Over X

ASIA—Heat Of The Moment X FRANKE AND THE KNOCKOUTS—Without You O

(Bill Shannon - MO) \* \* LOVERBOY- When It's Over 2-1 \* \* QUARTERFLASH- Find Another Fool 6-3 \* POCD-Sea Of Hearthereak 11-7 \* RRCK SPRINGFIELD-Don't Talk To Strangers 19-11 \* OURKCK SPRINGFIELD-Don't Talk To Strangers 19-11 \* DOURNEY- Escape 22 17 • DUANA ROSS-Work That Body • TOTO-Rosanna • ABBA-The Vision - A

RAINBOW-Stone 'Cold X PAUL OVERSTREET-Beautilul Baby X PAUL McCARTNEY AND STEVIE WONDER-Ebony And

Ivory B • FRANKE AND THE KNOCKOUTS—Without You B • GAMMA—Right The First Time B • SHEENA EASTON—When He Shines B

(BiN Trousdale-MD) • PAUL McCARTNEY AND STEVIE WONDER-Ebony And lvory A • SHEENA EASTON—When He Shines A • SMOKEY ROBINSON—Old Fashioned Love A • THE BEATLES—The Beatles Movie Medley A

WGH-AAM — NOTTOIK (Bob Chanada – MO) \* \* DLYJA NEWTON-JOHN – Make A Move On Me 2 1 \* BARTY MANLOW – Let's Hang On 6-4 \* THE BEATLES – The Beatles Movie Medley 13 8 \* DAR FOGELBERG – Run For The Roses 15-11 \* ROBERT FLACE... Making Love 14-2 > AL JARFEAU – Teach Me Tonight > BLLY LARKLAND – Video Game Mamiac > THE RIDS FROM FAME – H. Indeltiy A C HERI – Murphy's Law A S MOKEY ROBERSOM – Old Fashioned Love A > DARYL MALL AND JOHN QATES – Did It in A Minute B

TOTO-Rosanna
 ABBA-The Visiter A
 DUKE JUPITER-I'll Drink To You X

WKBO-AM-Harrisburg

WGH-AM-Norfolk

Love 12-8 JOHN DERVER—Shanghai Breezes 13-10 DAN FOGELBENG—Run For The Roses

T.C. SHEPPAR

WCAO-AM-Baltimore

WIFI-FM-Philadelphia

Moon/Epic)

• PAUL McCARTNEY AND STEVIE WONDER-Ebony And

PAUL BUCKENT IT ALL BUCKENT AND A STATEMENT AND A STATEME

THIN Y (TIM - TICITIONO (Bill Thomas-MD) K CREG GUIDRY-Goin Down 13.8 TH PAUL DAVIS-65 Love Affair 14-9 K VANGELIS-Charlots Of Fire Trites 6-3 RCICK SPRINGFIELD-Don T Taik To Strangers 10-6 K VAN HALEM-ON Pretty Woman 11.7 PAUL MCCARTWEY AND STEVIE WONDER-Ebony And Lovy A

THE BEATLES—The Beatles Movie Medley X JOAN JETT AND THE BLACKHEARTS—Crimson And

Clover X OURE JUPTER—I'll Drink To You X NCK SPRINGFIELD—I Get Excited X I E ROUX—Addicted X FRANKE AND THE KNOCKOUTS—Without You B > LOVERBOY—When It's Over B

(Teny Booth - MD) \*\* LULU—Who's Foolin' Who 1 1 \*\* THE GO GO'S—We Got The Beat 3-2 \* RICK SPRINGFELD — Don't Talk To Strangers 10-4 \* DARYL MALL AND JOHN OATES—Did It In A Minute 18-12 \* PAUL MCCARTNEY AND STEVIE WONDER-Ebony

And Ivory 29-20
THE BEATLES—The Beatles Movie Medley
BANROW—Stone Cold

CHERI— Murphey's Law A
 BOBBY CALDWELL — Jamaica A
 GLASS MOON—On A Carousel X
 DAVID LASLEY—I'I Had My Wish Tonight X
 SHELLA—Runger X

DAVID LUSLEY—I'H Had My Wish Tonight X SHELLA—Runner X CAMMA—Right The First Time X SHEEMA EASTON—When He Shines X LITTLE RIVER BAND—Man On Your Mind X THE CARPTREES—Beechwood 4:5789 X DONNIE INIS—MY Grit X LAURA BRANGAM—All Night With Me X CEPIE COTTON—II I Could Get You X A TASTE OF HOMEY—I'H Try Something New X BARRY MANILOW—Let's Hang On X JOHN DENVER—Shanghan Breezes X GENESIS—Man On The Corner B FRANKE AND THE KNOCKOUTS—Without You B TRANKE AND THE KNOCKOUTS—Without You B

(Chuck Bradley-MD) PAUL MCCARTNEY AND STEVIE WONDER-Ebony And

FAUL INCLARINET AND STEVEN WUNDER-EDON Ivory A
 KOOL, AND THE GANG-Get Down On It A
 STARS ON-SITAS ON 45 III A
 THE CARPENTERS-Beechwood 4-5789 A
 CAROLE KING-One To One X
 CAROLE KING-ONE ID One X
 THE MUMAN LEAGUE -Don't You Want Me X
 GORDON INSTIFUOT-Baby Step Back X
 DONNIE INS-MY Gri X
 FRAMKE AND THE KNOCKOUTS-Without You X

WUXA-F M — YOFK (Dan Steele – MD) \*\* PAUL DAVIS – 65 Love Affair 14-9 \*\* KOL ARND THE GANG – Get Down On It 15-10 \* KICK SPRINGFIELD – Don't Taik To Strangers 8-6 \* ROBERTA FLACK- Making Love 22-17 \* VARGELSE- Charlots Of Fire 7-3 •• SHEENA EASTON – When He Shines •• LITLE RIVER BAND – Man On Your Mind BILLY SIRKLAND – Video Game Maniac A BBARY MANILOW – Let's Hang On A • DAMAR ROSS – Work That Body A • RAY PARKER JR. – The Other Woman B • PAUL MICARTINEY AND STEVIE WONDER – Ebony And Ivory B

Ivory B THE CHARLIE DANIELS BAND—Still In Saigon B DAVID LASLEY—If I Had My Wish Tonight X

OAVID LASLEY-II Had MY Wish Longht A
 THE CARS-Since You're Gone X
 FRANKE AND THE KNOCKDUTS-Without You X
 ELTON JOHN-Empty Garden X
 DAM FOGELBERG-Run For The Roses X
 OONNE LRIS-MY Girl X
 OENIECE WILLIAMS-II'S Gonna Take A Miracle X

PRIME MOVERS

GEORGE BENSON - Never Give Up On A Good

TOP ADD ONS

Southeast Region

WILLIE NELSON- Always On My Mind

Thing (Warner Bros.) VANGELIS— Chariots Of Fire (Polydor)

MIKE POST- Theme From Magnum P.I.

SHEENA EASTON - When He Shines (EMI

**TOTO-** Rosanna (Columbia) **ALLESI-** Put Away Your Love (Qwest)

POLICE- Secret Journey (A&M)

WQXI-FM—Atlanta

WAYS-AM-Charlotte

TOTD-Rosanna
 AURRA-Make Up Your Mind HB

www.americanradiohistory.com

America) PATTI AUSTIN – Baby Come To Me (Qwest)

BREAKOUTS

(Jeff McCartney-MD) \* \* DARYL HALL AND JOHN OATES-Did It In A Minute 18-13

\*\* DARTC MALL AND JOHN CARLES—Job (I In A Min 18:13 \*\* PAUL DANIS—65 Love Affar 12-7 \* TOMMY TUTORE—867.5309/Jenny 24:19 \* RAY PARKER JR.—The Other Woman 28:21 \* ROBERTA FLACK.—Making Love 30:25 •• LOVERBOY—When It's Over •• MIKE POST—Theme From Magnum P.I. •• LITTLE REVER BAND—Man On Your Mind A • FRANKE AND THE KNOCKOUTS—Without You A • SHEEMA EASTOM—When He Shines A DENIECE WILLIAMS—IT's Gonna Take A Miracle A • ASIA—Heat Of The Moment A • T.G. SHEPPARD—Finally X

(Lou Simon—MD) \*\* VANGELIS—Chariots Of Fire 1 1 \*\* WILLIE NELSON—Always On My Mind 6 5 •• RAY PARKER IR.—The Other Woman

(Columbia)

(Elektra)

WYRE-AM-Annapolis

TOM CHAPIN-Jeannie

WOXA-FM-York

WRVQ-FM-Richmond

. LOVERBOY-WI

WFBG-AM-Altoona

EDDIE RABBITT – I Don't Know Where To Start X
 T.G. SHEPPARD – Finally X
 FOREIGNER – Juke Box Hero X

(Tom Prestgiacomo-MD) • THE ROLLING STOMES—Hang Fire • DENIECE WILLIAMS—It's Gonna Take A Miracle • DONNE IRIS—MY GIRI A • TOTO—Rosanna A

(Mark Shands—MD) \*\* CHARLENE—I've Never Been To Me 7 5 \*\* GEORGE BENSON—Never Give Up On A Good

■ ★ BECOMBE BERSONT—Never Give Up On A Good Thing 23-20
● PATTI AUSTIN—Baby Come To Me
● ALLESI—Put Away Your Love
● SHALLAMER—A Night To Remember X
● PAUL MECARTINEY & STEVIE WONDER—Ebony & Ivory X

THE HUMAN LEAGUE—Don't You Want Me X
 THE BEATLES—The Beatles Movie Medley X

(Sem Church-MD) \*\* JOAN JETT AND THE BLACKHEARTS-I Love Rock

\*\* JOHN JEIT AND THE BLACCHERKTS—I LOVE KOCK N° Roll - THE BLACCHERKTS—I LOVE KOCK \*\* BIOCK SPRINGFIELD—Don't Talk To Strangers 14-11 \* QUINCY JONES FEATURING SAMES INNERAM—One Hundred Mays 20-14 \* THE ROLLING STONES—Hang Fire 25-18 CENESSE AND OLD TA Concercing 21-21

★ GENESIS—Man On The Corner 27-21 ●● JOAN JETT AND THE BLACKHEARTS—Crimson And

TOTO-Rosanna A MIKE POST-Theme From Magnum P.I. B THE CHARLIE DANIELS BAND-Still in Saigon B PAUL McCARTNEY & STEVIE WONDER-Ebony &

Ivory B • LITTLE RIVER BAND—Man On Your Mind B • FRANKE AND THE KNOCKOUTS—Without You X

(John Stavens—MD) \*\* GREG GUIDRY—Goin' Down 20:15 \*\* RAY PARKER JR.—The Other Woman 27 20 \* JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N'

RAINBOW—Stone Cold A DREGS—Crank It Up A PAUL MCCARTNEY & STEVIE WONDER—Ebony &

DAN FOGELBERG—Run For The Roses B

Ivory B DAR FOGELBERG—Run For The Roses B DORNIE INIS—My Girl B FRANKE AND THE KMOCKDUTS—Without You B T.G. SHEPPARD—Finally B TOM CHAPIN—Jeannie B THE FOLCE—Secret Journey X JOHN DENVER—Shanghan Breezes X UTTLE EINCE—Secret Journey X JOHN DENVER—Shanghan Breezes X UTTLE FURE BAND—Man On Your Mind X PRISM—Turn On Your Radar X ALDO NOVA—Fantasy X SHEEMA EASTOM—When He Shines X THE CHARLE DANIELS BAND—Stull in Sargon X GENESS — Man On The Correr X THE CARS—Since You're Gone X BARKY MANILOW—Let's Hang On X DAVID LISLET—IT Had My Wish Tonight X

(J.J. Jackson-MD) \* \* THE BEATLES-The Beatles Movie Medley 16-9 \* \* SIMON AND GARFUNKEL-Wake Up Little Susie

STARS ON-Stars On 45 III X PAUL MCCARTNEY & STEVIE WONDER-Ebony &

(Sandra Chandler - MD) \* \* LARTY CARLTON - Sleepwalk 11-6 \* \* WILLIE NELSON - Always On My Mund 12-9 \* CHARLEWE - I've Never Been To Me 19-16 \* DATUL HALL AND JOHN DATES - Did It In A Minute 21.10

21-19 \* THE BEATLES—The Beatles Movie Medley 24-21 **ROBERTA FLACK**—Making Love B • JOHN DENVER—Shanghai Breezes B • ELTON JOHN—Empty Garden B • EEND KOHM—Empty Garden B • EEND COTTON—II Could Get You B

(Colleen Cassidy—MD) ★★ GEORGE BENSON—Never Give Up A Good Thing

(Bob Lee – MD) •• DARYL MALL AND JOHN OATES – Did it in A Minute •• THE POLICE – Secret Journey

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20:17 \* \* BARRY MANILOW—Let's Hang On 24 22 • PAUL DAVIS—65 Love Affair • ROBERTA FLACK—Making Love

(Johnny Dolan-MD) \* \* VAN HALEN-Oh Pretty Woman 13 11

ELION JOHN – Empty Garden B GENE COTTON – If I Could Get You B A TASTE DF HONEY – I'll Try Something New A DAN FOGELBERG – Run For The Roses A

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KLPQ-FM-Little Rock

WINZ-FM-Miami

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SIMON AND GARFURREL - Make Op the 17-11
 BARRY MANILOW - Let's Hang On 19-13
 MIKE POST - Theme From Magnum P I ELTON JOHN - Empty Garden
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WSGN-AM-Birmingham

WOXI-AM-Atlanta

Clover ASIA—In The Heat Of The Moment A DAN FOGELBERG—Run For The Rose SHOOTING STAR—Hollywood A STOP Because A

WISE-AM-Asheville

WANS-FM-Anderson

WMC-FM-Memphis

WHYI-FM-Miami

\* TOMMY TUTONE-867-5309/Jenny 18-15 \* KOOL AND THE CANG-Get Down On It 19-16 \* JUNIOR-Mama Used To Say 20 17 • PAUL MCCARTNEY & STEVIE WONDER-Ebony &

ivory • CHARLENE—I've Never Been To Me A • ALDO NOVA—Fantasy B • THE HUMAN LEAGUE—Don't You Want Me B

WRBQ-FM-Tampa

(Pat McKay – MD) • ASIA – Heat Of The Moment • THE POLICE – Secret Journey • JUNIOR – Mama Used To Say A

WSEZ-FM-Winston-Salem

WSL2-F M - WINSTON-Salem (Bob Mahoney-MD) \*\* OLIVIA NEWTON-JOHN-Make A Move On Me 1-1 \*\* KOCS AND THE GANG-Get Down On It 21-12 \* RCK SPINORFIELD-Don It Talk To Strangers 23-13 \* RCK PARKED JR.-The Other Woman 28-20 \* CMARLENE-Ve Neve Been To Me 29-21 \* OLANLINE-VE NEVE BOODER-Ebony & Lucy.

OWNLEW CARFINET SECTION (1997)
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 SIMON AND CARFUNIKEL—Wake Up Little Susie
 DAN FOGELBERG—Run For The Roses A
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 BARKY MANILOW—Let's Hang On B
 THE CHARLE DANIELS BAND—Still In Sargon B
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 DAMA ROSS—Work That Body B
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(Chris Bailey – MIO \* \* PAUL DAVIS-65 Love Affair 3 2 \* \* WILLIE NELSON – Always On My Mind 9 6 \* RAY PARKER JL. – The Other Woman 11-8 \* CHARLENE - I've Never Been To Me 14-9 \* DARYL HALL AND JOHN GATES-Old It In A Minute 17 12

17 12 • TOTU-Rosanna • PRISM-Turn On Your Radar A ASHFORD AND SIMPSON-Street Corner A SHALAMAR-A Night To Remember X • SIMON AND GARFUNKEL-Wake Up Little Susie X • DANA ROSS-Work That Body X • DANA ROSS-Work That Body X • JOHN DENVER-Shanghat Breezes X • STEVIE NICKS-Edge Of Seventeen B • DENLECE WILLIAMS-tit S Gonna Take A Miracle B • DONNE FROM Seventeen B

DONNIE IRIS—My Girl B
 THE HUMAN LEAGUE—Don't You Want Me B

(David Carroll-MD) \* \* RICK SPRINGFIELD-Don't Talk To Strangers 12.6 \* DATU LAUD JOHN OATES-Did It in A Minute \* PATR UASTIN-Baby Come to Me 7.4 \* ELTON JOHN-Empty Garden 24.19 \* THE CHARLE DANIELS BAND-Still in Saigon 25.20 • ALDO DOWL Garther Moment

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THE POLICE—Secret Journey X PAUL McCARTNEX & STEVIE WONDER—Ebony & THE HUMAN LEAGUE—Don't You Want Me B

(Gary Adkins-MD) \* \* VANGELIS-Chariots Of Fire 3-1 \* \* WILLIE NELSON-Always On My Mind 11 5 • LOVERBOY-When It's ver

 ROD STEWART-How Long
 PAUL McCARTNEY & STEVIE WONDER-Ebony & Ivory B DAN FOGELBERG—Run For The Roses D

KLAZ-FM — Little Rock (Rhonds Kurits—MD) \*\* DOHN DerVRE—Shanghai Breezes 23 19 \*\* THE BEATLES—The Beatles Mowe Medley 27 21 \* GREG GUIDRY—Goin Down 19 15 \* T.G. SHEPPARD—Finally 17 21 \* WATLON AND WILLE—Just To Satisfy You 20 16 •• CHRIS REAL-Lowing You •• CARVI, KALL AND JOHN GATES—Dolit In A Minute • MIKE POST—Theme from Magnum P1 X • SHEENA EASTON—When He Shines X • ALABAMA—Mountain Music B • CHRIS REAMOLITAN MOUSTEM — O • PAUL MICARTINEY & STEVIE WONDER—Ebony & Ivory B

WOKI-AM-Knoxville

ELTON JOHN-Empty Gar

LIDIN JOHN-Empty Garden D
 THE POLICE - Secret Journey O
 CHILLWACK-My Gri D
 CHRIS REA-Loving You X
 GAMMA-Right he first Time X
 DIAMA ROSS - Work That Body X
 PRISM-Tum On Your Radar X
 RAINBOW-Stone Coid X

KLAZ-EM-Little Rock

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#### • Continued from page 20

- \* DARYL HALL AND JOHN OATES-Did It In A Minute
- 16-12 \* GREG GUIDRY—Goin' Down 20-15 DAN FOGELBERG—Run For The Roses A

- Walke Boldwin Joomin Down For The Roses A
   ABBA—The Visitors A
   ABBA—The Visitors A
   TOMMY TOYLEBERG=Run For The Roses A
   ABBA—The Visitors A
   WILLIE WELSON—Always On My Mind A
   SISTER SLEDGE—My Guy X
   AVASTE OF HOMEY—I'II Try Something New X
   ELTON JOHN—Empty Garden X
   TYTE CARS—Since You're Gone X
   THE CALS—Since You're Gone X
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   THE CALS—Since You're Gone X
   THE CALS—Since You'r MIKE POST-Theme From Magnum P.I. X
   PAUL MCCARTNEY & STEVIE WONDER-Ebony &
   Ivory X

#### KIOA-AM-Des Moines

- (A.W. Pantoja—MD) \* \* HICK SPRINGFIELD—Don't Talk To Strangers 16-11 \* \* DARYL HALL AND JOHN DATES—Did It in A Minute

- 26-21 \* PAUL DAVIS—65 Love Affair 10-6 \* THE CHARLE DAVIS—65 Love Affair 10-6 \* DAVIS MARLE DAVIES, DAVIS DAVIS DAVIS DAVIS \* BARDY MAN COMFUNKE.—Wake UP Little Susie X GENESIS— Man On The Corner X ELTON JOHN—Empty Garden B ELTON JOHN—Empty Garden B ITTLE RIVER BAND—Man On Your Mind B PAUL MCCARTNEY & STEVIE WONDER—Ebony & Vory B

#### KEYN-EM-Wichita

- (Terri Springs-MD) \* \* STEVIE WONDER-That Girl 1 1 \* OLIVAN MENTON.JOHI-Make A Move On Me 3-2 \* VANGELIS-Chariots Of Fire Tritles 9-5 \* URROKLYN EXPRESS-Sixty-Nine 13-6 \* LE ROUL-Nobody Sad If Was Fasy 19-10 PAUL INCCARTNEY & STEVIE WONDER-Ebony & Lorox

- Ivory •• FRANKE AND THE KNOCKDUTS—Without You BARRY MANILOW—Let's Hang On A

#### Northeast Region

RIME MOVERS VANGELIS— Chariots Of Fire (Polydor) DENIECE WILLIAMS- It's Gonna Take A Miracle

(ARC/Columbia) **RICK SPRINGFIELD** – Don't Talk To Strangers (RCA)

TOP ADD ONS DAN FOGELBERG - Run For The Roses (Full

Moon/Epic) AL JARREAU – Teach Me Tonight (Warner Bros.) RICHARD DIMPLES FIELD – If It Ain't One Thing

It's Another (Boardwalk) BREAKOUTS SKYY- Let's Celebrate (Elektra)

ABBA— The Visitor (Atlantic) RAINBOW— Stone Cold (Mercury)

LLBOARD

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1982.

17,

APRIL

WABC-AM-New York City

(James Golden – MD) ★ VANGELIS – Charlots Of Fire 4-2 ★ ★ DENIECE WILLIAMS – It's Gonna Take A Miracle

- 7-6 \* BERTLE HIGGINS Key Largo 14-7 \* OLIVA NEWTON-JOHN Make A Move On Me 11 10 \* DARY HALL AND JOHN GATES Did It In A Minute
- AL JARRERU—Teach Me Tonight
   SRICHARD DIMPLES FIELD—If It Ain't One Thing It's
- Another ASUA—Heat OI The Moment A THE BEATLES—The Beatles Movie Medley A SIMON AND CARFUNKEL—wake Up Little Susie A BARRY MANILOW—Let's Hang On B
- WVBF-FM-Boston
- (Reg Johns-MD) \* STEVIE WONDER-That Girl 10-3 \* QUINCY JONES FEATURING JAMES INGRAM-One Hundred Ways 8-4 \* NEIL DIAMOND-ON The Way To The Sky 13-9 \* LARKY CARLTON-Sieepwalk 20-15 \* CHARLENE-Tive Never Been To Me 28-20 DAN FOGELBERG-Run For The Roses SIMON AND GARFUMKEL-Wake Up Little Susie

- WBEN-FM-Buffalo
- (Roger Christian-MD) \* \* JOAN JETT AND THE BLACKMERRTS-I Love Rock
- \* \* JOAN JETT AND THE BLACKMERK IS-1 CON-IN ROLLIN: \* THE J. GELS BAND-Freeze-frame 3-2 \* NOCK SPRINGEFIELD-Don'T Talk To Strangers 10-6 \* KOOL AND THE GANG-Get Down On 11 16-9 \* THE ROLLING STORES-Hang fire 20-11 \* WILLEN REISON-Always On My Mind A © GREG GUIDWY-Gon'Down A © ASSA-In The Heat Of The Moment A \* TOTO-Rosana A DAVID BOWIE-Cal People (Putting Out Fire) A

- WKTU-FM-New York City

- WKTU-FM New York City (Michael Elis MD) \* SHALAMAR A light To Remember 6-4 \* SHALAMAR A light To Remember 6-4 \* SHYT-Let's Celebrate 15-6 \* DENIECE WILLIAMS It's Gonna Take A Miracle 4-3 \* PEABD BRYSON Let The Feeling Flow 5-5 \* QUINCY JONES FEATURING JAMES INGRAM One Hundred Ways 10-8 VANGELIS-Charlots Of Fire PATROCE RUSHEN Forget Me Nots THIRD WORD Firy Jah Love B SANTA ESMERALDA You're My Everything B RICHARD DIMPLES FIRED Lift Ain't One Thing It's Another B

- Another B GEORGE BENSOM—Never Give Up On A Good Thing B G.Q.—Sad Girl B THE THOMPSON TWINS—In The Name Of Love A
- WFLY-FM-Albany
- (Jack Lawrence-MD) \*\* JOURNEY-Open Arms 1-1 \*\* THE GO GO'S-We Got The Beat 4-3 \* BERTLE HIGGINS-Key Largo 5-4 \* STEVIE NICKS-Edge Of Seventeen 9-6 \* NCK SPRINGFIELD-Don't Talk To Stra \* TOMMY TUTONE-867-5309/Jenny

FRANKE AND THE KNOCKOUTS—Without You AUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory B • DAN FOGELBERG—Run For The Roses B • THE POLICE—Secret Journey X

#### WTRY-AM-Albany

- (Bill Cahill MD) \* \* THE GO GO'S—We Got The Beat 8-4 \* CMURLENE—I've Never Been To Me 13-7 \* VANGELIS—Chariots Of Fire 16-10 \* GREG GUIDRY—Gon<sup>®</sup> Down 22-18 \* DATYL HALL AND JOHN OATES—Did It In A Minute

- 23-19 LITLE RIVER BAND-Man On Your Mind DAN FOGELBENG-Run For The Roses QUINCY JONES FEATURING JAMES INGRAM-One Hundred Ways A TOMMY TUTTORE-867-5309/Jenny B FRANKE AND THE KINOCKOUTS-Without You B
- WBLI-FM-Long Island

- WBLI-FM -LOTG ISIANO (Bit Terry-MD) \*\* VANGELS-Chariots Of Fire-Titles 4-1 \*\* OLIVIA NEWTON-JOHN-Make A Move On Me 8-4 \*SISTER SLOBGE-M (Suy 10-7 \* PAUL DAVIS-65 Love Affair 12-8 \* STEVIE MICKS-Edge Of Seventeen 16-13 •\* KOOL AND THE GAMG-Get Down On It \*STEVIE MICKS-Edge Of Seventeen 16-13 •• ELTON JOHN-Empty Garden A THE BEATLES-The Beatles Movie Mediey A CARDLE KING-One TO One X DAVIT. MALL AND JOHN DATES-Did It In A Minute B PAUL MCCARTINEY AND Stevie Wonder-Ebony And Ivory B
- WHEM-EM-Rochester

- (Aimee Peck-MD) \*\* RCK SPRINGFIELD -Don't Talk To Strangers 27-18 \*\* TOMMAY TUTONE-867-5309/Jenny 26-21 \* CREE GUIDITY-Goin' Down 11-8 \* BARRY MANILOW-Leis Hang On 17-12 \* DARYL HALL AND JOHN DATES-Did It in A Minute Page 16
- 22-15 PAUL McCARTNEY & STEVIE WONDER-Ebony &
- Ivory STEVITE NICKS—Edge Of Seventeen FRAME AND THE KNOCKOUTS—Without You A THE HUMAN LEAGUE—Oon't You Want Me A THE WINOCENCE—Hold My Hand A AURRA—Mate Up Your Mind A CHARLENE—I've Never Been To Me B SHEEMA EASTON—When He Shines B
- WACZ-AM-Bangor
- VACZ-AM Bangor (Michael O'Hara-MD) + RICK SPRINGFELD Don't Talk To Strangers 14-8 + RICK SPRINGFELD Don't Talk To Strangers 14-8 + ROY PARKER IR. The Other Woman 25-21 + CAMELEN-T-Ve Never Been To Me 9-6 + ERTIE HIGGINS.- Key Largo 17-13 + KOOL AND THE GANG-Get Down On It 22-19 + KOOL AND THE GANG-Get Down On It 22-19 + DON COUGAR-Hurt So Good A + DON COUGAR-HURT So Good A + DAUBRA-Make Up Your Mind B + GREG GUIDRY-Goin Down B + THE FOLICE-Secret Journey A + TOTO-Rosanna A + RAUL ACCARTNEY & STEVIE WONDER-Ebony & + Yory A

WBBF-AM-Rochester

WPST-FM—Trenton

(Jay Stevens - MD) \* \* NEL DIAMONO-On The Way To The Sky 7-1 \* WANGELLS - Charlots Of Fire-Titles 10-4 \* OLIVIA NEWTON-JOHN-Make A Move On Me 9-7 \* SISTER SLEDGE - My Guy 11-9 \* PAUL DAVIS-05 Love Afria Ti 6-11 • DARY'L HALL AND JOHN OATES-Did It In A Minute

WPST-FM — I CENTON (Tom Taylor – MO) \* TOMMAY UTONE – 867-5309/Jenny 6-3 \* KCK SPRINGFIELD – Don't Taik To Strangers 8-4 \* VANGELSE-Charots Of Frie-Titles 17-14 \* THE HUMAN LEAGUE—Don't You Want Me 18-15 \* ALDO NOVA – Fantasy 25-22 # ALDO NOVA – Fantasy 25-22 # ALDO NOVE - My Girl A = DOWNIE MIS—My Girl A = DOWNIE MIS—My Girl A = RAIN BOW – Shone Gold A # RAD PARKER JR. – The Other Woman A # RAD STEWART – How Long A # PAUL MCCARTNEY AND STEVIE WONDER – Ebony And lvory B

Ivory B • THE POLICE—Secret Journey B • TOTO—Rosanna B • LITTLE RIVER BAND—Man On Your Mind B

(Im Reitz-MD) \* \* Rick SPRINGFIELD-Don't Talk To Strangers 7 4 \* # QUARTERFLASH-Find Another Fool 12-10 \* TOMMY TUTONE-867-5309/Jenny 3-3 \* VAN HALEN-Oh Pretty Women 10-8 \* MUEVLEWIS AND THE NEWS-Do You Believe In Instal 2.0

WRCK-FM-Utica Rome

Love 12-10 • ABSA—The Visitor • RAINBOW—Stone Cold

ASIA—In The Heat Of The Moment A BETTYE LAVETTE—I Can't Stop B OUKE JUPITER—I'll Drink To You B

Mid-Atlantic Region

VANGELIS- Chariots Of Fire (Polydor)

RIME MOVERS

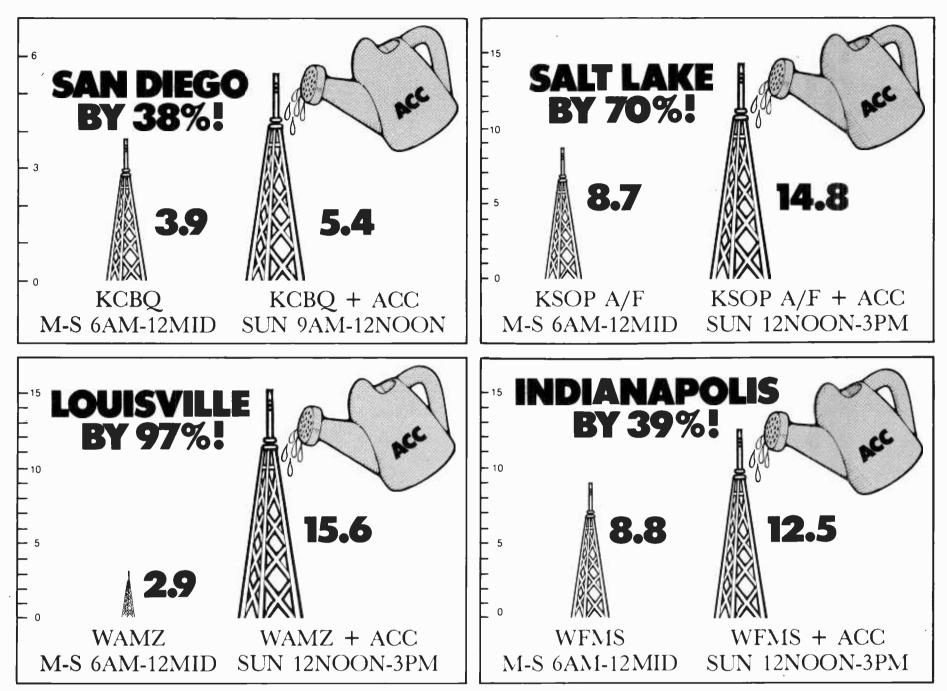
CHARLENE – I've Never Been To Me (Motown) STARS ON – Stars On 45 III (Radio Records)

#### WFEA-AM (13FEA)-Manchester

(Keith Lemire—MD) DARYL HALL AND JOHN OATES—Did It In A Minute 14-7 GELIS—Chariots Of Fire 16-8 C CHARLENE-I've Never Been to me 2-... C CHARLENE-I've Never Been to me 2-... PAUL MCCARTHEY & STEVIE WONDER-Ebony & toory 28: 20 FRANKE AND THE KNOCKOUTS-Without You A SIMOR AND CARFUNKEL-Wake Up Little Susie A PRSIM-Turn On Your Radar A PRSIM-Turn On Your Radar A THE CHARLE DANIELS BAND-Sittli In Saigon B DANIF OREIBERG-Run For The Roses B BARRY MANILOW-Let's Hang On B THE CHARLE DANIELS BAND-Sittli In Saigon B DANIE INS-MY Girl B ELTON JOHN-Empty Garden X SHEEMA EASTOH-When He Shines X CAROLE KING-One To One X KOOL AND THE EANG-Get Down On It X A TASTE OF HOREY-I'll Try Something New X © ROBERTA FLACK-MAKING Love X © DANID LASLEY-II'l Had My Wish Tonght X QUARTERFLASH-Find Another Fool X HUD DE-LAM -ROCKESTER

CHARLENE-I've Never Been To Me 24-16 PAUL McCARTNEY & STEVIE WONDER-Ebony &

# AMERICAN COUNTRY COUNTDOWN MAKES THE RATINGS SPROUT!

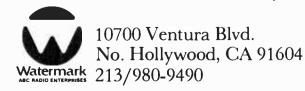


Figures are averages of hour-by-hour breakouts of Quarter Hour Shares, MSA: Arbitron, Fall 1981.

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# Radio Programming WNOX Returns To Roots Via New Country Format

KNOXVILLE-When WNOX-AM converted to a country format April 1, it rang in the programming change with a midnight debut of Barbara Mandrell's "I Was Country When Country Wasn't Cool."

The song choice was especially significant because WNOX bears the distinction of being the first radio station in Tennessee—and one of the first in the U.S.—to begin programming country music. The station is 61 years old.

Mack Sanders, owner of WJRB-AM Nashville and WVOK-AM Birmingham, made the decision to revert WNOX's format from adult contemporary back to country the day he purchased the 10kw station. He felt strongly that WNOX would benefit from associating itself with country again.

"Many of today's biggest country stars got their start or appeared on WNOX," says Sanders. "... Dolly Parton, Roy Acuff, Chet Atkins, Archie Campbell, the Carter Family and others were part of the WNOX family, and many of them are calling us to tell us how glad they are we're returning to our roots."

Don Keith, national program director for the Sanders stations, has named Rick Kirk as WNOX's country program director handling morning drive. Assistant PD/music director Scott Majors will oversee a midday shift. Other air personnel include Dave Young in afternoon drive, and Jim Donovan and Suzanne in evening slots.

Sanders hopes to tie WNOX in closely with the World's Fair which opens in Knoxville in May and is expected to draw 11 million visitors to the city. The station's studios include a 1300-seat auditorium that will be used to showcase live country talent and on-site promotions.

# Goodphone Commentaries Hail The Conquering Hero By MICHAEL R. LEE, Ph.D.

DENVER—It's a crisp. breezy day in April as Kelly Jackson prepares for The Meeting. The realization of two years of anticipation. Jackson is about to meet his most cherished heretofore unseen hero, Wendell Abrapolitan.

WUMM is playing host to America's numero uno radio consultant and Jackson, the all-night toiler in this audio vineyard, wants to get there early.

A scant 15 minutes after the scheduled start time of 10:00, general manager Artie Slake approaches the podium that has been hastily installed in the station's employee lounge.

"This is the day you've all been waiting for—your chance to meet the magnificent man who has led Double M 94 to ratings superiority. There is probably no greater mind in late 20th century America. Will you welcome Wendell Abrapolitan!"

A feeling of awe pervaded the room-from the mini-refrigerator to the candy machine. Wendell accepted his accolade mildly and addressed the gathering from his chair.

"I'm proud to be a part of the station's success. But it is really you, not I, who deserve the credit for WUMM's fantastic book. Instead of making this a lecture, let's just have a group discussion."

When greatness is burnished by humility, the result is admiration of the seventh magnitude. Kelly Jackson was inspired to raise a timid hand.

"Mr. Abrapolitan, you've done so much for the science of radio research. How many years of graduate school did it take for you to master the subject?"

"Actually. I only wasted one year at college, You just can't believe how old fashioned those professors are. All they care about are confidence levels, sampling error and power analysis. What can you expect to learn from idiots like that? You can't become a successful consultant if you're going to do research that way." Afternoon driver Randy Martin

Afternoon driver Randy Martin went next. "They say that you were the first person to discover Foreigner. Mr. Abrapolitan. Is that true?" "Let's just say. I tested the group's

Let's just say. I tested the group's musical virility factor early on. My real contribution to the group stems from my ability to recognize a song like 'Jukebox Hero' as a bonafide album cut. We went out on a limb on that track less than a month after its release."

"When did you devise the amazing idea of playing entire 'blocks' of an artist?" queried Todd Taylor, the midday man.

"About three or four years ago, I heard a jock let a Rolling Stone album track through from one song to another. Even though he had to be fired for allowing dead air, I thought to myself, 'Gee, if the kids like the Rolling Stones so much, why not let them hear three Stones' songs in a row?' It was a wild risk, but it worked."

Kelly knew that his hero would rise to the occasion and asked his toughest question: "What do you think of different forms of rock, like new wave, very British and jazz fusion?"

"What's your name?"

"Kelly Jackson. I'm the all-night man."

"Well, Kelly, I'm exactly like you. Some days the consistently better rock wears me down. It's almost too good. So I got home and put on some Steeleye Span or Gentle Giant or Wall of Voodoo or even Jan Hammer. As long as you do those things in the privacy of your own home, you can't get hurt. And since the station gets extra copies of records it will never play. I say 'take them home and enjoy 'em.'"

Wow, thought Kelly, Here's a man-no, a legend-so intellectual, so brilliantly objective and yet he is kind and thoughtful.

As the meeting ended, a vicious thunderstorm rained down on happy WUMM. Wendell Abrapolitan left with a smile. And Kelly Jackson swears that Wendell never got touched by a drop.

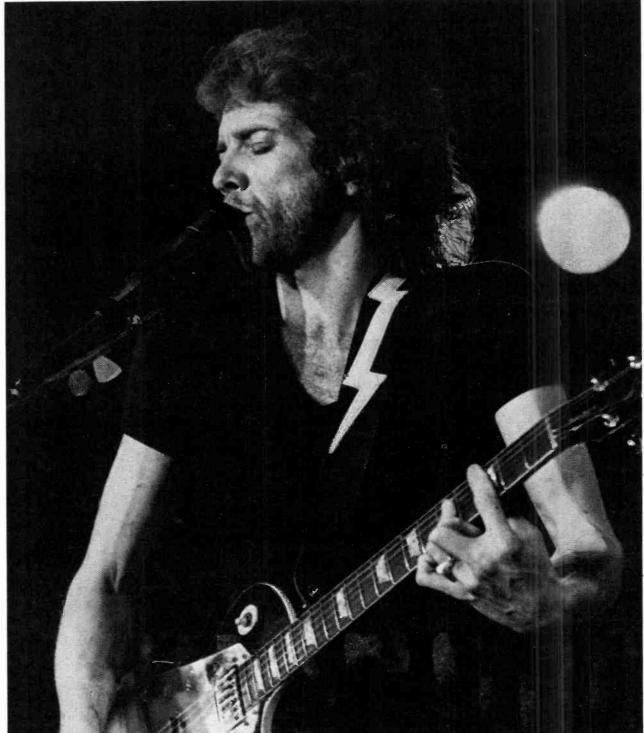
Michael R. Lee, Ph.D., is president of Brown Bag Productions, Denver.



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# Radio Programming\_\_\_\_\_\_ Sister Stations Pose A Dilemma For PD Dave Forman

By AL SENIA

ANAHEIM, Calif.—The fall Arbitron ratings were one of those classic dilemmas for program director Dave Forman in this highly competitive Southern California market. One of his stations. KEZY-FM, gained a 2.2 total audience share, one of its most successful efforts. The AOR station appeared to be making headway against its more powerful FM Los Angeles counterparts.

But its AM sister, KEZY, is quite another matter. The AM rocker fell to a 1.1 from a 1.8 last spring. That is nearly a 50% drop in audience over the last two years.

So Forman, while happily ensconced in the ranks of successful FM AOR programmers, is facing a crisis common to his AM rock programming counterparts: He wonders if the era of AM rockers has passed.

The two stations program totally separately. The FM is a classic AOR operation, featuring popular commercial artists like Linda Ronstadt, the Eagles, Journey, Bruce Springsteen, Carole King, Blondie and Joe Walsh.

Its problems are classic ones for suburban FM rockers that exist in the shadow of larger, more successful urban counterparts. "All of Orange County faces the same problem in competing with L.A.." confesses Forman. "It's almost impossible to compete with them."

Heavy L.A. rockers scored well on KEZY-FM's turf. KLOS-FM streaked to an impressive 6.1 in Orange County, up from a 4.5 in spring and more than double a 2.9 total audience share garnered two years ago. KMET-FM scored a 5.8. KROQ-FM, which programs new wave rock. even outscored KEZY-FM in its own market with a 3.2.

Forman has done a great deal of successful promotion for his FM, but he echoes the plaintive cry of suburban programmers everywhere: "KMET can come in and dump more billboards in our backyard than we can during a ratings period."

Signal strength is another major problem. Forman calls KEZY's wattage "a peashooter signal that we're 'surprised even gets into our own building." Despite the difficult circum-

Despite the difficult circumstances, Forman is relatively content with the FM station's market status. "While KMET and KLOS beat us in Orange County, we still beat quite a few major radio stations." And of the seven local stations surveyed in the Anaheim-Santa Ana-Garden Grove region, KEZY-FM emerged on top for the first time.

So it is the AM that is causing Forman the major worry these days. KEZY had programmed a "classic rock" sound for the first time during the fall ratings period in a bid to reach older demographics. The heavy metal sound had vanished, replaced by tunes from the Doors, the Beatles and other name performers.

But the experiment failed to stem a numbers slide that began in the spring of 1980. In fact, the problem grew worse as ratings plummeted at more than twice the rate they had in the previous ratings period.

the previous ratings period. "We built up the 25 and older audience, but we lost everyone younger." says Forman. "Now we've gone back and rocked out a little harder. We're now halfway between the two (previous formats). We may dump 'Evil Woman' but we'll keep 'Whole Lotta Love.' "

Forman believes the problem may

"There are AM stations around the country doing well, but with older demographics." Does this hint at a format switch. perhaps a conversion to information or talk? "I'm keeping my eyes wide open." Forman says. "The AM right now is driving us up the wall. We've

PRESENTS

been considering every possible direction for the AM." Forman has embarked on a comprehensive study of successful AM

Billy Squier

played two sold out shows in

Los Angeles. King Biscuit

was there. Now you can

be there. April 18th on

over 280 stations via

the ABC Rock

adio Network

On November 20th & 21st, Billy Squier

stations in other markets. "FM is where everybody's going. Just to survive on AM with a youth-oriented format you've got to work hard."

27

# The Biggest Success Stories In Music Are The Best Concerts On Radio!

On February 5th, **Alabama** played two sold out shows at the University of North Alabama in Florence. The Silver Eagle was there. Now you can be there. **April 17th** on over 400 stations via the ABC Entertainment Network.



ww.americanradiohistory.com

KING BISCUIT

Capitol

Produced By DIR BROADCASTING

THE SILVER EAGLE

APRIL 17, 1982, BILLBOARD

Alabama

PRESENTS

Alabama

# Radio Programming



28

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

April 12. Les Brown, Music Makers, Narwood Productions, one hour.

April 12. Terri Gibbs, Country Closeup, Narwood Productions, one hour.

April 12, Cream, Continuous History of Rock'n'Roll, Rolling Stone Productions, one hour. April 12-13, **Oak Ridge Boys**, Mu-

sicstars, RKO Two, one hour.

April 16-18, Rolling Stones part one, Off the Record, Westwood One,

one hour. April 16-18, Angela Bofill, Special

Edition, Westwood One, one hour. April 16-18, Leon Everette, Live From Gilley's, Westwood One, one hour.

April 16-18, Rock Year 1967, Rock Years: Portrait of an Era, Westwood One, three hours. April 16-18, Bob Welsh, Concert

Encore, NBC Source, 90 minutes.

April 16-18, **Barbara Mandrell**, Weekly Country Music Countdown, United Stations, three hours. April 17, Blue Oyster Cult, Super-

groups, ABC Rock, two hours. April 17, Leo Sayer, Silver Eagle,

ABC Entertainment, one hour. April 17, Leo Sayer, Star Sessions, ABC FM, 90 minutes.

April 17, Mel Tillis, Country Sessions, NBC, one hour. April 17, Art Blakey, Jazz Alive,

BILLBOARD

1982,

7

NPR, two hours.

April 17, Alabama, Silver Eagle, ABC Entertainment, one hour. April 18, **Billy Squier**, King Bis-cuit Flower Hour, ABC Rock, one

hour.

April 18. Hall & Oates, Spotlight Specials, ABC Contemporary, 90 minutes

April 18. UFO, BBC Rock Hour, London Wavelength, one hour. April 19, Peggy Lee, Music

Makers, Narwood Productions, one hour.

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

Productions, one hour. April 19, Todd Rundgren, The Producers, Continuous History of Rock'n'Roll, Rolling Stone Productions, one hour. April 19-20. Christopher Cross,

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

Ones, RKO One, one hour. April 19-23, Rod Stewart, Ray Davies, Ian Hunter, Inside Track,

DIR Broadcasting, 90 minutes. April 23-25, Rolling Stones, part two, Off the Record Specials, West-

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

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

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

Kays, Budweiser Concert Hour, Westwood One, one hour. April 23-25, Rock Year 1968, The

Rock Years: Portrait of an Era,

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

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

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



New York's cutting engineer Joe Brescio checks the grooves of a master for CBS RadioRadio's first concert series show, "On Stage Tonight" with Hall and Oates. The show, produced by GK Productions for CBS, is being produced to audiophile standards and is being mas-tered at two thirds speed, a technique the Record Plant developed for the J. Geils Band's "Freeze Frame" album. The show, spotlighting a concert taped at the Capitol Theatre in Passaic, N.J., will be

broadcast May 22.

# ARTISTS CONTRIBUTE Solar Energy Group Plans AOR Push

By JACK McDONOUGH

SANTA ROSA, Calif.-Radio Organized for Solar Energy (Rose), an ad hoc group created here late last year, is developing an AOR cam-paign aimed at FM radio exposure in behalf of solar energy for the week of May 2-9.

Dede Whiteside, who conceived the ROSE project.with Eddie Humber and Laurie Cobb, says that as of April 2, 35 major AOR artists had agreed to do spots for the campaign. with 50 stations signed up for exposure of the spots. Several national radio trade and tipsheets are donating space to advertise the effort. The ROSE organizers are shooting for a total of 200 stations.

Artists already contributing to the program are Journey, Jefferson Starship, Quarterflash, Tommy Tutone, Bonnie Raitt, Graham Nash, Huey Lewis & the News. Le Roux, Point Blank, Bryan Adams, the Blasters, Donnie Iris, Al Stewart, Marty Balin, Triumph, John Hall and numerous others.

KQ, which bills itself as an urban

contemporary station, enjoyed an

encouraging rise in the Arbitron rat-

ings released in the fall. The station

scored a 4.6 total 18-plus audience,

up from a 3.2 in the spring and more

the station in promotional efforts

and may encourage a further in-

certs on a number of local venues, including the Palace West Theater

in downtown Phoenix; the Univer-

sity Activities Center at Arizona

State Univ. in suburban Tempe; and

Performances for the "Rhythm Of

the Memorial Coliseum in Phoenix.

The City" album were taped at three smaller nightclubs in the Phoenix

area: Solid Gold and Dooley's in

Tempe and Tommy's in Phoenix.

Melton said those particular venues were selected because they are

club in town. Dooley's is a premium concert facility and Tommy's is a

very strong Hispanic club. We

wanted to get the crossover involve-ment of the community."

will appear on the album, KQ pro-gram director Ed Hamlin, station

jocks and others reviewed nearly 300

demo tapes submitted by local

groups. The process took more than three weeks. Some acts were re-

Melton said station officials are

planning "a grand finale concert" featuring all the groups on the al-

Local groups appearing on the al-bum are Paris, Joey Lobo and Coco,

Stan Devereaux, the Effects, Sanc-

tuary. Ecstasy. Nancy Jackson. Turning Point. New Destiny and

The disk was produced locally by

Chaton Recording Studios. A new

24-track mobile studio was used to

tape many of the performances. The

album retails for \$4 at Charts, Roll-

ing Stone and Circles record stores

v americanradiohistory con

in the Phoenix area.

bum after the disk is releases.

viewed in local clubs.

Pango.

In selecting the performers who

"Solid Gold is probably the black

"great crossover clubs."

crease in audience.

Melton feels the album will aid

KQ already co-promoters con-

than double the 2.1 of a year ago.

# **KUKQ Boosts Local Acts** Via 'Rhythm Of City' LP

PHOENIX-KUKQ-AM, this city's only r&b station, has compiled an album featuring 10 local r&b groups, entitled "Rhythm Of The City," for commercial release. "It fits right in with what we're trying to achieve," explains Mike

Melton, vice president and special promotions director. "It's a way to get involved in the community and help out the local artists who have been very supportive of us."

### FCC Amends **Hearing Renewal** Guidelines

WASHINGTON-The FCC, in another deregulatory move, has amended its comparative hearing renewal guidelines by delegating to its broadcast bureau the authority to handle contested applications for renewals.

The Commission, in the April 5 announcement, has given the broad-cast bureau the authority to designate renewal and so-called "mu-tually exclusive" construction permit applications for hearing. It also gives the bureau the authority to act on petitions-to-deny actions.

Previous to the change, all of the above matters, contested or not. were routinely presented to the FCC for actions. The Commission said "elimination of this requirement will streamline the regulatory process and expedite action" on contested applications.

In other FCC actions, the Commission has ruled that in cases where stations request the same call letters-and the requests are received the same day-the call letters will be assigned to the applicant "with the longest continuous record of broad-casting operation" under the same ownership and control.

In the first example of this rule, a St. Pauls, N.C. applicant won out over a Safety Harbor, Fla. broadcaster for a call sign change to WNCR.

#### air the spots include KMET, KROQ, KMEL, KGON, KOMP, KTYD, KTIM, KLRB, KRQR, KSJO, WRAS, WKLS, KOLL and KFMG. Whiteside says support is also coming from network and satellite organizations, including London Wavelength, Jim Ladd's Interview and Global Satellite/Rockline. Whiteside says the May 2-9 week was selected to tie in with the opening of the World Energy Expo in

Apr. 21.

Knoxville May 1-2 and the fourth anniversary of Sun Day May 3. Pres-ident Reagan is expected to deliver a major energy address that week, and the Washington. D.C-based Solar Lobby is organizing some 30 re-gional press conferences for Sun gional press conferences for Sun Day to focus on what it feels is the abandonment of solar energy by the Reagan administration. These conferences would tie in directly with the national radio effort.

They are furnishing ROSE with

20-second voice messages support-

ing solar power, with space for an in-

dividual station 10-second tag. The voice messages will be coupled with a musical bed, using the "Here Comes The Sun" melody, created by

Fantasy artist Tom Coster. Fantasy

studios in Berkeley is donating stu-

dio time for production with staff producer Phil Kaffel directing the

mixing. Whiteside anticipates send-

ing of master tapes (both reel and

cassette) containing 30 to 40 spots to

stations by Apr. 16, with stations ex-

pected to receive them no later than

FM stations already signed up to

"The administration," says Whiteside, "has eliminated all public information programs on solar energy and energy conservation. They want to increase the nuclear power budget by 50% and cut solar programs by 70%. That means we'll spend more money cleaning up Three Mile Island than we will for all energy conservation programs put together. Reagan's budget calls for spending \$95.5 million on marching bands and \$4.7 million on solar programs. It's absolute madness, and we think radio can be very influential in letting people know what's going on."

### **Format Changes** At Stamford AM. FM Outlets

STAMFORD, Conn.-New owners and a new general manager at WYRS-FM/WSTC-AM here have resulted in some modifications of the jazz format on the FM and the installation of a new MOR format on the AM.

FM jazz has been modified with less talk, more music and a somewhat softer sound, to attract a wider range of listeners.

Rick Petrone has been promoted from music director to programming and production supervisor. He continues his Tuesday to Friday eve-ning air shifts. Dropped in the change are Petrone's profiles of jazz performers.

The syndicated "Music Of Your Life" format has been installed on the AM side. Ron Gilbert, former sales manager at WICC-AM Bridgeport, is the new general manager, succeeding Robert McCullough, who will concentrate on developing sales for the AM.

# YesterHits HIT 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. A Horse With No Name, America, Warner
- 3. | Gotcha, Joe Tex, Dial
- 4. Rockin' Robin, Michael Jackson, Motown
- 5. Heart Of Gold, Neil Young, Reprise
- 6. In The Rain, Dramatics, Volt 7. Puppy Love, Donny Osmond, MGM
- 8. Betcha By Golly Wow, Stylistics, Avco
- 9. Day Dreaming, Aretha Franklin, Atlantic
- 10. A Cowboy's Work Is Never Done, Sonny & Cher, Kapp

#### POP SINGLES-20 Years Ago

- 1. Good Luck Charm, Elvis Presley, RCA
- 2. Johnny Angel, Shelley Fabares, Capitol 3. Mashed Potato Time, Dee Dee Sharp,
- Carneo
- 4. Slow Twistin', Chubby Checker, Parkway 5. Young World, Rick Nelson, Imperial
- 6. Soldier Boy, Shirelles, Scepter
- 7. Lover, Please, Clyde McPhatter, Mercury
- 8. Love Letters, Ketty Lester, Era
- 9. Shout, Joe Dee & Starliters, Roulette
- 10. Stranger On The Shore, Mr. Acker Bilk, Atco

#### **TOP LPs-10 Years Ago**

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

**TOP LPs-20 Years Ago** 

- 1. Blue Hawaii, Elvis Presley, RCA
- 2. Your Twist Party, Chubby Checker, Parkway
- 3. Breakfast At Tiffany's, Henry Mancini, RCA
- 4. West Side Story, Soundtrack, Columbia
- 5. College Concert, Kingston Trio, Capitol
- 6. A Song For Young Love, Letterman. Capitol
- 7. Doin' The Twist At The Peppermint Lounge, Joey Dee & Starliters, Roulette

SOUL SINGLES-10 Years Ago

2. Rockin' Robin, Michael Jackson, Motown

3. Betcha By Golly Wow, Stylistics, Avco

6. I Had It All The Time, Tyrone Davis,

8. Look What You Done For Me, Al Green,

9. Ask Me What You Want, Millie Jackson,

10. Take A Look Around, Temptations, Gordy

COUNTRY SINGLES-10 Years Ago

1. My Hang-Up Is You, Freddie Hart,

Jerry Lee Lewis, Mercury

2. Chantilly Lace/Think About It Darlin',

3. All His Children, Charley Pride. RCA

4. Do You Remember These, Statler Bros.,

Someone To Give My Love To, Johnny

6. We Can Make It, George Jones, Epic

8. What Ain't To Be, Just Might Happen,

9. Just For What I Am, Connie Smith, RCA

7. Crv. Lynn Anderson, Columbia

10. Need You, David Rogers, Columbia

Porter Wagoner, RCA

7. Lay Away, Isley Brothers, T-Neck

4. Day Dreaming, Aretha Franklin, Atlantic

8. The Twist, Chubby Checker, Parkway 9. Sinatra And Strings, Frank Sinatra.

10. Camelot, Original Cast, Columbia

1. In The Rain, Dramatics, Volt

5. Hearsay, Soul Children, Stax

Reprise

Dakar

Spring

Capitol

Mercury

Paycheck, Epic

5.

Hi

# DAS BOOT. THE ORIGINAL MOTION PICTURE SOUNDTRACK. COMPOSED AND PRODUCED BY PASSPORT'S KLAUS DOLDINGER. On Atlantic Records and Cassettes. SD 19348





(LAUS DOLDH)











# Radio Programming **Pro-Motions** Forecast Is Chili At KPLX-FM

NEW YORK-There may be seven country signals in Fort Worth, but KPLX-FM is the only station in the market with a chili team. And program director Bobby Kraig is damn proud of their recipe.

30

The team, whose members include air personality Mike McBride and promotion man Craig Eaton, was one of 150 entrants in last week's Prairie Dog Chili Cookoff in Grand Prairie: Tx. Their recipe didn't place. although the group was cited for Best Station Vehicle. But Kraig says they'll be back in July for the second annual Chili Head Extravaganza (24-25) in Cedar Canyon, Tx. The event, a benefit for Muscular Distrophy. drew over 20,000 people last year, and Kraig says the promise of a "heavyweight" country music act on the first day could bring as many as 40.000 people to Cedar Canyon. which is south of Dallas.

#### + \*

WDKX-FM Rochester will hold its first Mr. and Ms. WDKX Pageant in June. The urban contemporary outlet has held a Ms. WDKX contest for the past three years, but this the first a man will also represent the station at community functions. Another new twist is that the station will underwrite tuition costs for the winners for one year. Promotion/sales director Leslie Fox says the pageant will be geared to 18-21-year-olds who are going to plan to go to school

Melissa Davis, the reigning Ms. B WDKX, will make her last appear-1982 ance in that role on May 23 when the station sponsors an all-day gospel 17. music program at the Highland Bowl in Rochester as part of the city's annual Lilac Festival. Performers scheduled so far include the Bright Clouds, the Griffin Family and the Power House Church Choir.

\* \* \* "Everyone at the station knew it was coming but me," says Wayne Norman, the WILI-AM Willimantic, Conn. morning man who learned that he had been chosen "Willimantic's First Cupid" while on the air last month. The announcement by Mayor John Lescoe used Valen-

CALIFORNIA AIRCHECK

Dept. BB, Box 4408 San Diego, CA 92104

**By LEO SACKS** 

tines Day weekend as the focal point of promotion designed to boost the city's image called "Romantic Willimantic Valentines Week.

Norman, 33, is the station's operations and sports director. He's also been the station's morning drive an-nouncer for the past 11 years. "My career has come full circle." he says. "Last year at this time I was side lined with a voice problem that doctors from Boston to California couldn't treat." He credits his comeback to Camile LaFratta of Long Meadow. Mass., a voice therapist whom Norman says helped him to regain his speaking voice. He says he knew he had the problem licked when he found that he could hear himself above the roar of the crowds at the University of Connecticut football and basketball games he

broadcast last season with Marty Glickman over the seven-station Connecticut Radio Network

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★ ★ ★ The Bottom Line in New York, in cooperation with WNEW-FM here. presented the first of its bi-weekly "Prisoners of Rock" shows last week with the dBs and Rich Deans. Bands who have been featured on the show. hosted by air personality Meg Griffin, and are scheduled to perform this spring at the venue include: the Bongos and FX (April 18): the Raybeats and Nancy West (May 2): the Individuals (May 16); and Lightin' Harry Dee and Kieran Liscoe and the Attitudes (June 13). Griffin 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.

# Vox Jox Leicht To Program WIOQ-FM

NEW YORK-Helen Leicht says she's looking forward to the challenge of programming WIOQ-FM Philadelphia as the new music director. The veteran air personality, who joined the station in 1976, will continue to maintain a six-day work week as the host of the "Leicht Lunch" show (heard Mondays through Fridays from 10 a.m.-2 p.m.) and "Breakfast with the Beatles" (10-11 a.m. on Sundays).

"I'm from Philadelphia, so it's a thrill to program for a Philly station," she says. "And I like manage-ment. Who wouldn't want to own their own radio station? Generally, I to an album-oriented adult format

Parker. My philosophy is that if we wait for sales reports, we might never play certain acts. So I'm going to try and stay on top of everything. \*

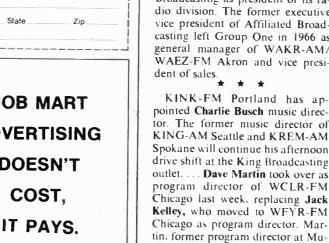
\* \* Bert Gould is WPIX-FM New York's new director of advertising and promotion, moving from a simi-lar post at WIOD-AM/WAIA-FM Miami. .... Casey O'Connor takes over as program director at WSMB-AM New Orleans, replacing Marshall Pearce, recently appointed vice president and general manager of . McMillan Oi company. director of W years, has join ton. Miller a as WMEX-A! AM Worces former RKC Charlie Van I

Laurence A president and Schulke Råd joined SRP t resident of Wood is the n country stat Cincinnati. He Cincinnati. He joined t American outlets in 1969. Wolf joins WLUP-FM Chicago sports director April 12. The att ney, whose broadcasts will be her three times daily, comes to the tion after four years as WXRT-F Chicago's sports director. ... Alf Grosby has rejoined Group C Broadcasting as president of its dio division. The former execut vice president of Affiliated Broa casting left Group One in 1966 general manager of WAKR-A WAEZ-FM Akron and vice pre

tual's WCFL-AM, promoted Gary

Price to assistant program director

#### **BILLBOARD RADIO JOB MART** ADDRESS ALL ADS: JEFE SERRETTE ard Job Mart. 1515 Broadway. New Yo 10036. Phone: (212) 764-7388 (locally) 223-7524 (Out of State). Use any maj card when calling in your advertisement Position Oper Position Available \$10. per inch PAYMENT MUST ACCOMPANY ORDER Name WE ACCEPT Address ALL MAJOR City State Zip CREDIT CARDS Telephone **CURRENT & CLASSIC** AIRCHECKS! 90-minute CURRENT issue ≈ 24 features KWST/London & Engelman, KHTZ/ Charlie Tuna, KUTE/Charlie Fox, KIOI/ Chuck Browning, KOPA/Howard Hoffman, KEZY-FM Jerry Mathers, plus KPRI, the OLD KCBS-FM, and the NEW KRQR. Cassettes, \$5,50 JOB MART **ADVERTISING** Cassettes, \$5.50 Cassettes, \$5.50. 90-minute CLASSIC issue = C-17 is our salute to KGB/San Diego as they become all-news KCNN. We'll cover KGB from 1965 to the end in 1982, with Charlie Van Dyke, Bobby Ocean, Shotgun Tom Kelly, Rich Brother Robbin and Dozens more! Cassettes, \$10.50 each. DOESN'T COST.



d general manager of	24	17	10
EEI-AM Boston for 13	由	28	4
ned WRKO-AM Bos-	☆	31	4
veteran of such stations M Boston and WORC-	盘	30	4
ter, Mass., replaces	28	19	12
O program director Dyke.	29	21	10
* * *	30	20	18
dams is appointed vice	☆	36	2
d general manager of dio Productions. He	32	32	6
wo years ago as vice marketing. Jim	$\bigotimes$	NEW	amay 🗼
ew general manager at	<b>\$</b>	38	2
ions WSAI-AM-FM Te joined the Booth	35	26	12

	30	20	18	LUVE IN THE FIRST DEGREI
vice	1	36	2	Alabama, RCA 12288 (House WAKE UP LITTLE SUSIE
r of		1.00	-	Simon And Garfunkel, Warni
He	32	32	6	YOU NEVER GAVE UP ON N
			1	Crystal Gayle, Columbia 18-
vice	☆	NEW	ENTRY	I DON'T KNOW WHERE TO
Jim	1	20	2	Eddie Rabbitt, Elektra 4743
erat	I M	38	2	WHEN HE SHINES
FM	35	26	12	Sheena Easton, EMI-America JUST CAN'T WIN 'EM ALL
oth	1	2.0	1 1	Stevie Woods, Cotillion 4603
uce				Mighty Mathieson/Vinyl, BM
as	134	NEW	ENTRY	STARS ON 45 III-A TRIBUTE
tor-				Stars On, Radio Records 40
	37	29	7	NEVER GIVE UP ON A GOOD
ard				George Benson, Warner Bros
sta-	38	new I	ENTER	PLL TRY SOMETHING NEW
FM	39	NEW		A Taste Of Honey, Capitol 5 ONE TO ONE
fred				Carole King, Atlantic 4026 (
Dne	40	41	3	COME TO ME
ra-				Jennifer Warnes, Arista 0670
tive	41	42	2	THEME FROM MAGNUM P.I.
	1.1			Mike Post, Elektra 47400 (N
ad-	42	34	18	SOMEWHERE DOWN THE RO
as	43	35		Barry Manilow, Arista 0658 (
M/	43	35	18	SWEET DREAMS
esi-	44	39	13	Air Supply, Arista 0655 (Care ANOTHER SLEEPLESS NIGHT
	1 - 1	33	13	Anne Murray, Capitol 5083 (
	45	40	19	LEADER OF THE BAND
ap-				Dan Fogelberg, FullMoon/Epi
	46	37	12	BOBBIE SUE
ec-		1		Oak Ridge Boys, MCA 52006
of	47	44	19	YOU COULD HAVE BEEN WIT
AM	48	43		Sheena Easton, EMI-America
on	46	43	14	WHEN ALL IS SAID AND DON
ing	49	46	15	Abba, Atlantic 3889 (Countles TAKE IT EASY ON ME
6	1 73	+0	10	TAKE IT LAST UN ME

50 45 Survey For Week Ending 4/17/82

These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

	Last W	La che	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
	1	1	7 CHARIOTS OF FIRE
1	3	1	
	6		Sister Sledge, Cotillion 47000 (Atlantic) (Jobete, ASCAP) SHANGHAI BREEZES
	4	1	John Denver, RCA 13071 (Cherry Lane, BMI) ON THE WAY TO THE SKY Neil Diamond, Columbia 18-02712 (Stonebridge, ASCAP/Unichappell/Begonia
	5	1:	ONE HUNDRED WAYS
	7		Quincy Jones Featuring James Ingram, A&M 2387 (State of The Arts/Eliza M. Ritesonian, ASCAP/Kidda/Mr. Melody, BMI) MAKE A MOVE ON ME
	8	1	Olivia Newton-John, MCA 52000 (John Farrar/Snow, BMI) '65 LOVE AFFAIR
	11	5	
	9	8	
	10	10	Barbra Streisand, Columbia 18:02717 (Koppelman-Bandier, BMI) THAT GIRL
	12	5	
	15	4	Barry Manilow, Arista 0675 (Seasons Four/Saturday Screen Gems-EMI, BMI)
	2	18	Charlene, Motown 1611 (Stone Diamond, BMI) KEY LARGO
	14	12	
	13	9	Cliff Richard, EMI-America 8103 (Big Seven, BMI) SLEEPWALK
	18	6	Larry Carlton, Warner Bros. 50019 (Hudson Bay, BMI) MAKING LOVE
	16	14	Roberta Flack, Atlantic 4005 (20th Century Fox/New Hidden Valley, ASCAP/ Begonia Melodies/Fedora, BMI)
	24	3	THROUGH THE YEARS Kenny Rogers, Liberty 1444 (Peso/Swanee Bravo, BMI)
	27	3	RUN FOR THE ROSES Dan Fogelberg, FullMoon/Epic 14-02821 (Hickory Grove/April, ASCAP)
			THE BEATLES MOVIE MEDLEY The Beatles. Capitol 5100 (Comet/Maclen/Unart, BMI)
	23	6	TEACH ME TONIGHT Al Jarreau, Warner Bros. 50032 (MCA/Cahn/Hub, ASCAP)
	25	5	GOIN' DOWN Greg Guidry, Columbia 18:02691 (World Song, ASCAP)
	22	8	IF I COULD GET YOU Gene Cotton, Knoll 5002 (Knoll, ASCAP)
	33	2	EBONY & IVORY Paul McCartney & Stevie Wonder, Columbia 18-02860 (MPL, ASCAP)
	17	10	POP GOES THE MOVIES PART I Meco, Arista 0660 (20th Century Fox/Robbins/Warner Bros./UA. ASCAP/Unart, BMI)
	28	4	BABY STEP BACK Gordon Lightfoot, Warner Bros. 50012 (Moose, CAPAC)
	31	4	EMPTY GARDEN Elton John, Geffen 50049 (Warner Bros.) (Intersong, ASCAP)
	30	4	BEECHWOOD 4-5789 Carpenters, A&M 2405 (Stone Agate, BMI/Jobete, ASCAP)
	19	12	OPEN ARMS Journey, Columbia 18-02687 (Weed High Nightmare, BMI)
	21	10	SHOULD I DO IT The Pointer Sisters, Planet 47960 (Elektra) (Unichappell/Watch Hill, BMI)
	20	18	LOVE IN THE FIRST DEGREE Alabama, RCA 12288 (House Of Gold, BMI)
	36	2	WAKE UP LITTLE SUSIE Simon And Garfunkel, Warner Bros. 50063 (House Of Bryant, BMI)
	32	6	YOU NEVER GAVE UP ON ME Crystal Gayle, Columbia 18-02718 (Michael O'Connor, BMI)
	NEW EX	TRY	I DON'T KNOW WHERE TO START Eddie Rabbitt, Elektra 47435 (Briarpatch/Debdave, BMI)
	38	2	WHEN HE SHINES Sheena Easton, EMI-America 8113 (WB, ASCAP)
	26	12	JUST CAN'T WIN 'EM ALL Stevie Woods, Cotilion 46030 (Atlantic) (Slapshot/Edition Sunrise/Interworld/
	) NEW ENT		STARS ON 45 III-A TRIBUTE TO STEVIE WONDER
1	29	7	Stars On, Radio Records 4019 (Jobete/Black Bull/Stone Agate, ASCAP/BMI) NEVER GIVE UP ON A GOOD THING
1	MEW EN	117	George Benson, Warner Bros. 50005 (O'Lyric/Blackwood, BMI) I'LL TRY SOMETHING NEW
	HEW ENT		A Taste Of Honey, Capitol 5099 (Jobete, ASCAP) ONE TO ONE
4	1	3	Carole King, Atlantic 4026 (Elorac, ASCAP/Mann & Weil, BMI) COME TO ME
	2	2	Jennifer Warnes, Arista 0670 (Highest Swan/Slinky Dinky, BMI) THEME FROM MAGNUM P.1.
3	4	18	Mike Post, Elektra 47400 (MCA, ASCAP) SOMEWHERE DOWN THE ROAD
3	5	18	Barry Manilow, Arista 0658 (ATV/Mann And Weil/Snow, ASCAP) SWEET DREAMS
	9	13	Air Supply, Arista 0655 (Careers/Bestall Reynolds, BMI/Riva PRS) ANOTHER SLEEPLESS NIGHT
	1	19	Anne Murray, Capitol 5083 (Chappell, ASCAP) LEADER OF THE BAND
		12	Dan Fogelberg, FullMoon/Epic 14-02647 (Hickory Grove/April, ASCAP) BOBBLE SUE
		19	Oak Ridge Boys, MCA 52006 (House Of Gold, BMI) YOU COULD HAVE BEEN WITH ME
		14	Sheena Easton, EMI-America 8101 (ATV, BMI) WHEN ALL IS SAID AND DONE
H		15	Abba, Atlantic 3889 (Countless, BMI) TAKE IT EASY ON ME
		12	Little River Band, Capitol 5057 (Colgems-EMI, ASCAP)
Ì			Petula Clark, Scotti Brothers 5-02676 (Epic) (Flowering Stone, ASCAP/Holy Moley, 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. 

 A Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot).
 A Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

LLBOARD

think women have a better feel for music programming when it comes such as ours because we're ... more sensitive. I was here during the sta-tion's AC/DC days, and I think we've grown and so have our listeners. The key is the mix of new and established artists-from Steely Dan to Grover Washington to Simon & Garfunkel to Karla Bonoff and Ray

# Survey for Week Ending 4/17/82 Billboard B RockAlbums & Top Tracks

# **Rock Albums**

# **Top Tracks**

is ek N	Last Neek	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	13	SAMMY HAGAR—Standing Hampton, Geffen	1	1	6	TOMMY TUTONE—867-5309/Jenny, Columbia
2	2	18	JOAN JETT-1 Love Rock N' Roll, Boardwalk	2	3	14	SAMMY HAGAR—I'll Fall In Love Again, Geffen
3	8	3	ASIA—Asia, Geffen	3	2	11	VAN HALEN—Pretty Woman, Warner Bros.
	4	11	ALDO NOVA—Aldo Nova, Portrait	4	5	7	RICK SPRINGFIELD—Calling All Girls, RCA
	3	23	J. GEILS BAND—Freeze Frame, EMI-America	5	4	13	PRISM-Don't Let Him Know, Capitol
	5	13	PRISM—Small Change, Capitol	6	8	11	JOAN JETT-Crimson And Clover, Boardwalk
	6	22	LOVERBOY—Get Lucky, Columbia		9	10	<b>GO-GO'S</b> —We Got The Beat, I.R.S.
	9	5	RICK SPRINGFIELD-Success Hasn't Spoiled Me Yet, RCA	8	10	22	THE J. GEILS BAND—Freeze-Frame, EMI-America
	12	6	GAMMA—3, Elektra				
	11	11	<b>TOMMY TUTONE</b> —Tutone 2, Columbia	9	13	3	ASIA—Heat Of The Moment, Geffen
	7	26	POLICE—Ghost In The Machine, A&M	10	11	7	GAMMA-Right The First Time, Elektra
	10	21	<b>CARS</b> —Shake it Up, Elektra	11	7	19	JOAN JETT-I Love Rock N' Roll, Boardwalk
	20	5	<b>VARIOUS ARTIS</b> TS—Secret Policeman's Other Ball, Island	12	14	4	CHARLIE DANIELS BAND—Still In Saigon, Epic
	19	12	<b>SOFT CELL</b> —Non-Stop Erotic Cabaret, Sire	13	6	10	ALDO NOVA—Fantasy, Portrait
			HUEY LEWIS AND THE NEWS—Picture This, Chrysalis	14	15	5	DWIGHT TWILLEY—Somebody To Love, EMI-America
	14	8		15	16	3	HUEY LEWIS & THE NEWS—Do You Believe In Love, Chrysalis
	13	20	BRYAN ADAMS—You Want It, You Got It, A&M	16	12	10	LE ROUX—Addicted, RCA
	18	8	DWIGHT TWILLEY—Scuba Divers, EMI-America	17	20	3	SCORPIONS—No One Like You, Mercury
	15	29	GO-GO'S—Beauty And the Beat, IRS	18	22	4	DUKE JUPITER-I'll Drink To You, Coast To Coast
	22	6	JAY FERGUSON—White Noise, Capitol	19	17	13	BRYAN ADAMS—Lonely Nights, A&M
- 11 -	26	3	SCORPIONS—Blackout, Mercury	20	18	20	<b>POLICE</b> —Spirits In The Material World, A&M
	17	11	LE ROUX—Last Safe Place, RCA		1		<b>GENESIS</b> —Man On The Corner, Atlantic
	23	9	NICK LOWE—Nick: The Knife, Columbia	21	23	4	
	31	3	CHARLIE DANIELS BAND—Windows, Epic	22	24	4	DAVID BOWIE—Cat People Putting Out Fire, Backstreet
	21	10	JOHNNY AND THE DISTRACTIONS-Let It Rock, A&M	23	26	2	LOVERBOY—Take Me To The Top, Columbia
	16	27	GENESIS—Abacat, Atlantic	24	28	2	RAINBOW—Stone Cold, Mercury
	32	5	DUKE JUPITER—Duke Jupiter I, Coast To Coast	25	27	3	CARS—Since You're Gone, Elektra
	24	23	QUARTERFLASH—Quarterflash, Geffen	26	31	3	ASIA—Sole Survivor, Geffen
	NEW E	1	GRAHAM PARKER—Another Grey Area, Arista	27	30	3	RICK SPRINGFIELD—Don't Talk To Strangers, RCA
	35	5	ANGEL CITY—Night Attack, Epic	28	32	2	STING—Roxanne, Island
	25	22	OZZY OSBOURNE—Diary Of A Madman, Jet	29	21	5	HUEY LEWIS AND THE NEWS-Workin' For A Livin', Chrysalis
	30	8	UFO-Mechanix, Chrysalis	30	36	2	ASIA-Wildest Dreams, Geffen
- H	29	40	FOREIGNER—4, Atlantic	31	19	22	QUARTERFLASH-Find Another Fool, Geffen
	27	8	BONNIE RAITT-Green Light, Warner Bros.	32	33	3	HUMAN LEAGUE—Don't You Want Me, A&M
	40	2	GREG KIHN-Kihrtinued, Beserkley	33	38	3	BRYAN ADAMS—Fits You Good, A&M
	37	6	CHUBBY CHECKER—The Change Has Come, MCA	34	25	22	LOVERBOY-Working For The Weekend, Columbia
	39	4	UTOPIA—Swing To The Right, Bearsville	35	37	3	SAMMY HAGAR—Baby's On Fire, Geffen
	NEW E		FRANKE & THE KNOCKOUTS—Below The Belt, Millennium	36	39	3	DREGS—Crank It Up, Arista
	33	4	HUMAN LEAGUE—Dare, A&M		40	-	
	34	8	GLASS MOON—Growing In The Dark, Radio Records	37		2	GREG KIHN—Testify, Beserkley
	28	8	THIN LIZZY—Renegade, Warner Bros.	38	NEW		ROGER DALTREY—Martyrs & Madmen, MCA
	38	3	CARMINE APPICE—Carmine Appice, Pasha	39	34	13	LOVERBOY—When It's Over, Columbia
	45	2	XTC-English Settlement, Virgin/Epic	40	35	8	STEVIE NICKS—Edge Of Seventeen (Live), Modern Records
	47	2	ROGER DALTREY—Best Bits, MCA	41	29	23	J. GEILS BAND—Centerfold, EMI/America
- 1	48	2	THE DREGS—Industry Standard, Arista	42	47	2	FRANKE & THE KNOCKOUTS—Never Had It Better, Millennium
	NEW E	1	<b>IRON MAIDEN</b> —The Number Of The Beast, Harvest	43	45	8	FOREIGNER—Juke Box Hero, Atlantic
	NEW E		KROKUS—One Vice At A Time, Arista	44	NEW	ENTRY	<b>TOTO</b> —Rosanna, Columbia
	41	19	AC/DC—For Those About To Rock, Atlantic	45	42	13	SOFT CELL—Tainted Love, Sire
	36	38	JOURNEY—Escape, Columbia	46	52	11	POLICE—Secret Journey, A&M
_	46	38	STEVIE NICKS—Bella Donna, Modern Records	47	43	6	JOHNNY AND THE DISTRACTIONS—Complicated Now, A&M
	42	33	ROLLING STONES—Tattoo You, Rolling Stones Records	48	44	5	THIN LIZZY—Hollywood, Warner Bros.
	2.2			49	46	23	OZZY OSBOURNE—Flying High, Jet
			Top Adds	50	NEW	ENTERY	IRON MAIDEN—Hallowed Be Thy Name, Harvest
				51	49	5	BONNIE RAITT—Keep This Heart In Mind, Warner Bros.
	т	<b>NTO</b> 11	/, Columbia	52	50	9	LOVERBOY-Lucky Ones, Columbia
				53	51	4	TRIUMPH—Say Goodbye, RCA
			HN—Kihntinued, Beserkley HEADS—The Name Of This Band Is Talking Heads, Sire	54	54	7	NICK LOWE-Stick It Where The Sun Don't Shine, Columbia
			LANK—On A Roll, MCA	55	53	7	<b>UFO</b> —The Writer, Chrysalis
			TULL—Broad Sword & The Beast, Chrysalis	56	NEW		CARS—The Cruiser, Elektra
-			& THE KNOCKOUTS—Below The Belt, Millennium	57	41	21	CARS—Shake It Up, Elektra
			<b>DANIELS BAND</b> —Windows, Epic				
			<b>PARKER</b> —Another Grey Area, Arista	58	I E O	1	GRAHAM PARKER—Temporary Beauty, Arista
			-One Vice At A Time Arista	59	58	6	JAY FERGUSON—White Noise, Capitol
				60	57	10	OZZY OSBOURNE-You Can't Kill Rock & Roll, Jet

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

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# discos clubs Venues Rockpool Is A Record Breaker Group Spotlights New Wave Releases Via Newsletter

NEW YORK -With a membership of 100 clubs and 50 radio stations, the three old Rockpool has emerged as a potent force in breaking new music in the U.S.

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Formed by Mark Josephson and Danny Heaps, Rockpool is supplied by all the major record labels in the U.S. as well as most of the independents. Through an arrangement with Important Records, Rockpool also gets most of the new English releases, enabling its clubs to be first with European dance-oriented rock.

Since its inception. Rockpool's orientation has been to "new wave" with its bi-weekly newsletter serving as a street level barometer of the fortunes of non-AOR rock music.

"A few months ago we were getting depressed because there were no new good records coming out. There was no underground scene putting out records." says Josephson. "But now once again we have a lot of American independent records."

"This is something that I am really excited about," continues Heaps. "We have been keeping tabs and writing editorials for months and months about how there is no American music on the scene. But since the beginning of the year we have this large amount of really good underground American music that is coming out. And some of it is beginning to break, like the Blasters. By ROMAN KOZAK Fleshtones, Pylon, Romeo Void, and things like that.

"And it is coming from all over the country, and that is very reassuring, because I think that a lot of the reasons why new music hasn't caught on in America so far, is specifically because it has been dominated by English bands. And English bands, even if they are very great, are still very English. It is hard for some guy in Iowa to relate to that."

"For years, also, everybody has been decrying the lack of an American independent network, that would allow for things to break," observes Josephson. "But after many years of complaining—now it is here. Stiff Records has developed a system where they can sell 15,000 to 20,000 copies of anything they release. The way they run their business, that's OK for them. Nobody can retire on that, but it holds out hope for the future. JEM and Important are doing well. So is Slash. And Rockpool is part of that system."

Josephson and Heaps admit that with only 100 venue members about the only market that they can saturate is the New York City area. But they note that there are now 50 or 60 disco pools around the country that have in-house rock departments. And through their newsletter and by servicing key disco pools, they are able to exert a disproportionate influence. Heaps and Josephson say that they are purposely keeping their membership limited because for them to add members they would have to go back to all the record companies to ask for more records and more material, which would be an ordeal. Instead, they are currently pruning their membership list, to get in some of the 20 DJs who are waiting for admission. And they are expanding their newsletter by taking advertising.

In addition to servicing rock club and progressive disco DJs, Rockpool also services 50 radio stations. Josephson said that all the stations used to be in colleges, but now the pool has eight commercial stations, notably KROQ-FM in Los Angeles and WBCN-FM in Boston. While the club DJs get all the releases available through Rockpool, the radio stations get only the independent stuff. Rockpool assumes that major labels will themselves supply radio stations with whatever records they need.

Rockpool sends out to club DJs the records it receives every two weeks via UPS. However since many of the disk jockeys live near the company's Lower East Side office, many of them come to pick up their records in person. Radio stations get serviced once a month.

# **Masson Vineyards Sets Summer Series**

SARATOGA, Ca.-Paul Masson Vineyards this year marks the 25th anniversary of its summer series of classical music concerts, "Music at the Vineyards," as well as the 11th season for its "Vintage Sounds" series, which in 1982 will offer eight weeks of topflight jazz and blues. The Vintage Sound series begins

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The Vintage Sound series begins June 4 with the Benny Goodman Sextet, followed by Great Guitars with Tal Farlow, opening June 12: Stephane Grappelli Trio with the David Grisman Quartet, July 3: Chuck Mangione Quartet, Aug. 13: By JACK McDONOUGH

B.B. King. Aug. 20: Chick Corea and Gary Burton, Aug. 27: George Shearing and Mel Torme, Sept. 3: and Ray Charles, Sept. 10.

and Ray Charles, Sept. 10. Each artist plays a Fridaythrough-Sunday engagement, with performances Friday evenings at 7:30 and 3:30 matinees on the following two days. This year Shearing and Torme will play an extra day. Monday, Sept. 6, Labor Day.

Monday, Sept. 6, Labor Day. Shearing/Torme, Grappelli and Grisman are all repeat performers from last season, although last year Grappelli played with Louis Bellson and Grisman's Quintet played as part of a bluegrass weekend. Another repeater this year is Dave Brubeck, although last year he appeared as part of the jazz series while this year he will appear with a chamber orchestra as part of the classical series. Those performances are set for June 25-27 (same Friday-Sunday configuration).

Other dates in the classical series are Guarneri Quartet, May 29-30; San Jose Symphony, June 18-20; Jean-Pierre Rampal, July 17 only: and the Carmel Bach Festival presentation of Mozart's "The Magic Flute" (in English), Aug. 6-8. Maestro Sandor Salgo, who has been music director of the classical series for 20 of its 25 years, is also conductor for the Marin Symphony and the Carmel Bach Festival, and this year's Vineyard performance of the Mozart opera marks the first time in its 45-year history that the Bach Festival company will perform outside of Carmel.

In 1980, two Vintage Sounds performances, by Grappelli and the Great Guitars, were released by Concord Jazz, and last year two of the jazz performances (by Brubeck and a company known as the Masson Harvest Jazz Festival) were videotaped. Winery spokesman Bruce Labadie says that there onehour performances taken from these tapes will broadcast on local television later this year, and that negotiations are currently under way for taping and release of several of this year's jazz/blues events.

Concerts are held on the grounds of the winery in Saratoga, which can accommodate 1,000 people in a setting high above the Santa Clara Valley. highlighted visually by the three-story stone facade (incorporating a 12th century Romanesque portal originally brought from Spain) built by Paul Masson in 1905.





arenas

Billboard photo by Chuck Pulin

BELUSHI REMEMBERED—James Brown greets members of the audience during a recent tribute to the late John Belushi at the Lone Star Cafe in New York. Others appearing were Dr. John, Fear, and Big Twist & the Mellow Fellows.

# Journey Tour Is Keyed To Special Indoor Production

SAN FRANCISCO – Journey, which completed a lengthy U.S. tour in December, is back on the road for two months. The trek includes appearances in Philadelphia, Buffalo and Cleveland where the group layed in outdoor venues last year, but where, according to manager Herbie Herbert, "a lot of people didn't see our special indoor production."

halls

Thus, this time around Journey will play Memorial Auditorium in Buffalo (May 1), the Spectrum in Philadelphia (10-11) and Richfield Coliseum in Cleveland (13-14) as well as Boston Garden (3), Meadowlands (5), Joe Louis Arena in Detroit (15-16), McNichols Arena in Denver (27-28), the Salt Palace, Salt Lake City (29-30) and Portland Coliseum (June 2-4), Dates are also scheduled for Washington, D.C., Louisville, Indianapolis, Chicago and Lincoln, Nebraska.

While the band is out, Herbert will be overseeing a move of Journey's Nightmare Inc. management headquarters from its long-established Pacific Heights residential site to a new four-story, 10.000 square foot building just purchased at 1111 Columbus Avenue, in the North Beach/Fisherman's Wharf area just across the street from Tower Records. The move will not be completed for at least two months.

"Our building-the former Pacific Lumber Company Building-takes up an entire city block," notes Herbert. "It's the smallest city block in San Francisco, but it's a city block." The building, which Herbert esti-

mates to contain "about 25 offices." will bring together under one roof all of the far-flung Journey enter-prises. These include the lights. sound, staging and rigging services provided to the band in-house under the rubric Nocturne Inc.; Jim Welch Artists & Friends, which oversees graphics and ancillary marketing; the Daydream, Escape and Barstow real estate partnerships: Weed High and Twist & Shout publishing; and all the operations of the parent Nightmare, Inc. itself, which, as Herbert describes, "furnishes the services of Journey to Columbia Records and to bookers and promot-ers throughout the world." Herbert says he also anticipates the relocation of Journey's attorney and CPA to offices in the building and says that video facilities will be installed in the board of directors' room

## **EW&F Returns**

LOS ANGELES-ARC/Columbia's Earth, Wind & Fire are back in the U.S. following an 18-city, 21concert European tour. The sellout tour included six shows at Wembley Stadium in London as well as dates in France, Germany, Denmark, Sweden, Finland and Belgium.

Another European tour is planned for August with stops in Italy, Spain and Southern France. The band has never played in those markets. A tour of Africa and the Middle East is also planned with more U.S. dates possible for late summer.

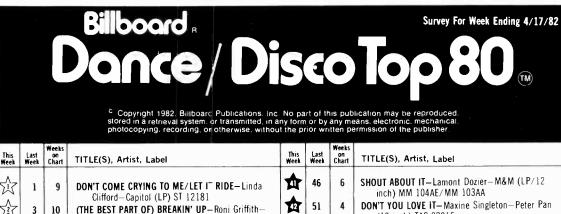






# S. California DJ Assn. Survives Via 'Belt Tightening'

LOS ANGELES-The Southern California Disco Deejay Assn. (SCDDA) is only now recovering from a series of industry-wide, economy-based cutbacks that began more than two years ago The pool, headed by A.J. Miller, is down to 100 from 150 members, and Miller says, "we've tightened our belts, and our reorganizational efforts are working." Of the past two years. Miller states. "They've been hard times, and even now we're still trying to convince the labels that we're working with them, not



公	1	9	DON'T COME CRYING TO ME/LET IT RIDE-Linda	☆	46	6	SHOUT ABOUT IT-Lamont Dozier-M&M (LP/12 inch) MM 104AE/MM 103AA
A.	3	10	Clifford-Capitol (LP) ST 12181 (THE BEST PART OF) BREAKIN' UP-Roni Griffith-	☆	51	4	DON'T YOU LOVE IT—Maxine Singleton—Peter Pan (12 inch) TAS-2801F
\$	6	7	Vanguard (12-inch) SPV 54 A I SPECIALIZE IN LOVE—Sharon Brown—Profile (12	剑	63	2	TRY JAH LOVE—Third World—Columbia (LP) FC37744
4	4	22	inch) PRO 7006A DON'T YOU WANT ME/OPEN YOUR HEART-Human	44	37	7	STILL GOT THE MAGIC (Sweet Delight)— Michael Wycoff—RCA (12 inch) PD 13056
\$	16	5	League—A&M (LP) SP4892 MURPHY'S LAW—Cheri—Venture	☆	50	7	I COULD BE HAPPY—Altered Images—Epic (LP) FR 37738
Tes .	7	7	(12 inch) VD 5019 YOU GOT THE POWER—War—RCA (12 inch) PD	165	58	2	LET IT WHIP—Dazz Band—Motown (LP/7 inch) 6004ML/1609M
7	2	15	13062 GLAD TO KNOW YOU/3,000,000 SYNTHS/	<b><b></b></b>	52	4	THE LOVE STEALERS/I'VE BEEN WATCHING YOU/I WANT TO DO SOMETHING FREAKY TO YOU-Saint
<b>A</b>	10	7	QUESTIONARE—Chas Jankel—A&M (LP) SP 4885 JUMP SHOUT—Lisa—Moby Dick (12 inch)	$\bullet$	E.4	4	Tropez-Destiny (LP) DLA 10004 ONE DRAW-Rita Marley-Shanchie
9	9	12	BTG 1032 TIME—Stone—West End	<b>政</b> 人	54	4	(12 inch) 5003 IT AIN'T WHAT YOU DO – Fun Boy Three–
10	5	17	(12 inch) WES 22-139 MEGATRON MAN/GET A LITTLE—Patrick Cowley—	宜	55	6	Chrysalis (12 inch) CDS 2570 TAKE MY LOVE-Gene Dunlap-Capitol (LP) ST
☆	12	20	Megatone (LP) M1002 DESIGNER MUSIC/HOLD ME DOWN-Lipps' Inc	Ø	57		12190
12	11	13	Casablanca (LP) NBLP 7262 BURNIN' UP/SO GOOD SO RIGHT-Imagination-	51	34	11	WHAT DOES IT TAKE/KICKS-Amy Bolton-Importe/ 12 (EP) MP 314AA
<b>1</b>	15	8	MCA (LP) MCA 5271 MESOPOTAMIA-B 52's-Warner Bros. (MINI LP)	52	48	29	LET'S WORK/CONTROVERSY-Prince-Warner Bros. (LP/12 inch Remix) BSK 3601/DW-DS-50028
<b>☆</b>	19	6	MINI 3641 FALL IN TO A TRANCE—Jimmy Ross—RFC/Quality	Ø	59	3	TELL ME TOMORROW—Smokey Robinson—Tamla (LP) 6001TL
15	14	* 14	(12 inch) QRFC 009 CENTERFOLD/FLAMETHROWER—J Geils Band—EMI	<b>D</b>	61	3	YOUR GOOD LOVIN'/CAN WE FALL IN LOVE AGAIN—France Joli—Prelude (LP) PRL 14103
<b>☆</b>	17	6	(LP) SOO 17062 LOVE BUZZ-Voggue-Atlantic (LP)	<b>D</b>	62	3	ROMAN GODS/RIDE YOUR PONY—Fleshtones—1RS (LP) SP 70018
17	8	13	SD 19343 The visitor/when all is said and done—	\$	NEW E		IT'S RIGHT—Michelle Wallace—Emergency (12 inch) EMDS 6524
1) 218	28	5	ABBA—Atlantic (LP) SD 19332 CIRCLES—Atlantic Starr—A&M	<b>D</b>	68	2	ON A JOURNEY—Elektrik Funk—Prelude (12 inch) PRLD622
19	13	15	(LP) SP 4883 TELL ME THAT I'M DREAMING—W'as (Not Was)—		64	3	IT TAKES HEART—Greg Perry—Alfa (12 inch) AAD 14017
20	13	13	Island/ZE (12 inch) DISD 50311 DON'T TURN YOUR BACK ON LOWE-Eloise	\$3 1	NEW		I RAN-Flock Of Seagulls-Jive/Arista (12 inch) JIVE T14
20	10	12	Whitaker-Destiny (LP/12-inch) DLA 10006/DT 302R	Ø	65	2	LOVE PLUS ONE—Haircut One Hundred—Arista (LP) AL6600
₥	27	7	NATIVE LOVE (Step By Step)—Divine—"O" Records & Visuals (12 inch) OR 717	<b>D</b>	66	23	CALL ME/LET'S CELEBRATE-Skyy-Salsoul (LP/12-inch) SA8548/SG365
佥	38	5	A NIGHT TO REMEMBER—Shalam ar—Solar/Elektra (LP) S 28		67	2	GIGOLO-O'Bryan-Capitol (LP) ST12192
23	23	10	BOSTICH-Yello-Stiff (EP) TEES 12-10		NEW		GIVE ME JUST A LITTLE MORE TIME-Angela Clemmons-Pavillion (12 inch) 4 R9-02753
24	20	15	MAMA USED TO SAY—Junior—Mercury (12 inch) MDS 4014	歃	69	2	ACT LIKE YOU KNOW-Fat Larry's Band-WMOT (12 inch) 4W902832
25	26	13	NEVER SAY NEVER—Romeo Void –415 Records (EP) A-0007	<b>D</b>	70	2	CAN YOU SEE THE LIGHT—Brass Construction— Liberty (12 inch) 7201
26	24	13	IN THE RAW—Whispers—Solar (LP) EAS 27	ter	NEW		SHAKE (IT EASY)—Carol Williams and The Billy Mersey Band—Zoo York (12 inch) 4W9-02683
27	25	10	BREAKAWAY-Pure Energy-Prism (12-inch) PDS 420	1	NEW.		DON'T TURN YOUR BACK ON ME-Frontline OrchestraRFC/Quality (12 inch) RFC 012
2	33	10	SHOW YOU MY LOVE/GO BACK-Goldie Alexander- Arista (12 inch) CP 713	क	HEW		IT'S GOOD TO BE THE KING—Mel Brooks—WMOT (12 inch) 4W9-0271
29	30	9	THAT GIRL-Stevie Wonder-Tan la (7 inch) 1602TF	Ø	DEW		DON'T STOP YOUR LOVE-Booker T-A&M (12 inch) SP-17188
Ŵ	41	3	DON'T MAKE ME WAIT-Peech Boys-Westend (12 inch) WES 22140	1	NEW	EUTRY	PARTY-HARARI-A&M (12 inch) SP-17183
<b>D</b>	39	6	TASTE OF MUSIC-Kleeer-Atlantic (LP) SD 19334	71	43	18	YOU'RE THE ONE FOR ME-D. Train-Prelude (12 inch) PRLD 621
歐	60	2	FORGET ME NOTS—Patrice Rusten—Elektra (LP) El-6015	72	71	13	HELP IS ON THE WAY—Whatnauts—Harlem International (12 inch) HIR 110
33	21	9	WORK THAT SUCKER TO DEATH—Xavier—Liberty (12 inch) SPR0 212	73	29	20	SURE SHOT-Tracy Weber-RFC/Quality (12 inch) QRFC 005
34	22	13	U TURN ME ON-Tomorrow's Edition-RFC/Atlantic (12 inch) DM 4825	74	31	10	I LOVE ROCK 'N ROLL-Joan Jett & the Blackhearts-Boardwalk (LP) NB 1-33243
35	35	5	HOLD ON TIGHT—Fantasy—Pavilion (12 inch) 4Z9- 02725	75	32	9	FEEL ALRIGHT-Komiko-Sam
367	56	3	RHYTHM OF THE JUNGLE—The Quick—Epic (12 inch) 492809	76	73	7	(12 inch) S 12344 YOU ARE THE ONE-AM-FM-Dakar/Brunswick (12
<b>D</b>	42	6	STAY/TAKE ME UP-Matrix-Sugarscoop (12 inch) SS 420A	77	45	7	inch) DK 103 PRECIOUS/A TOWN CALLED MALICE-The Jam- Paludae (12 inch) Import
1 A	53	4	IN THE NAME OF LOVE—Thompson Twins—Arista (12 inch) CP 712	78	75	17	Polydor (12 inch) Import SHAKE IT UP/CRUISER-The Cars-Elektra
39	44	6	(WON'T YOU) DANCE WITH ME/SOONER OR LATER-Crystal & The Team-Nioby Dick (12 inch)	79	7,9	11	(LP) 5E567 <b>MUST BE THE MUSIC</b> -Secret Weapon-Prelude (12 inch) PPLD 614
40	36	6	BTG 332 SHINE ON-George Duke-Epic (LP)	80	80	18	inch) PRLD 614 QUICK SLICK/OUT THE BOX/CAN'T SHAKE YOUR
			FE 37532				LOVE—Syreeta—Tamla (LP) T8-376Mi
Corr	Compiled by the Music Popularity Chart Dept. of Billboard from a nationwice club survey of the most requested dance songs. *non-commercial 12-inch						

Superstars are awarded to those products demonstrating the greatest audience response on 15 U.S. regional disco lists. (Prime Movers). ★ Stars are awarded to other products demonstrating significant response.

against them."

Membership in the pool spans Southern California as far south as San Diego. Miller estimates membership would triple if record suppliers were willing to ship more product.

The pool still is recovering from that membership purge and several other drastic changes. Fulltime staff was decreased from three to two and a disco magazine published every two weeks was eliminated.

Members still must adhere to a fairly strict set of requirements that include spinning in a major club that promotes new product at least four nights per week.

Miller feels the worst is over. Club members are receiving a steady stream of album product from most major record labels, and a retail report and top 40 chart is being supplied regularly to the membership.

Members are also required to attend meetings on a regular basis and to rate new product using a code that ranges from "projected hit" to "min-imal response." Dues have been pegged at \$5 per month for the past two years and were not raised when the membership roles were pared.

### **Fire Destroys** Wolf Trap's Filene Center

WASHINGTON - Thirty-milean-hour winds turned a small fire at the nearby Filene Center, the performing arts theater at Wolf Trap Farm Park in nearby Fairfax County, into a raging four-alarmer Sunday night (4) that completely destroyed the popular outdoor structure, built 11 years ago at a cost of \$2.3 million.

By Monday morning, firemen had declared the center a total loss. The covered roof section of the center had seated more than 3.000, and 3,000 more usually sat on the sprawling lawn beyond to listen to full spring and summer programs of pop and classical music.

The first performance this year was to have begun June 8 with a New York City Opera production of The Merry Widow

Fairfax County Board of Supervisors Chairman John F. Herrity said he hopes to begin formulating plans to present as much of the scheduled season attractions as possible. No new location was discussed.

# **Revelations Sticks To** Traditional Sounds

LOS ANGELES-Numerous discos in this city have added rock, new wave and even country crossover material to their playlists in an attempt to liven up the local dancing scene. However, Eddie Garetti. owner of the recently opened Revelations, a 10.000 square foot club located in Hollywood, is having none of that. "We play very strictly traditional dance music." Garetti says. "I think that's what our clientele wants.

The music is just one aspect of what Garetti has done to create "a totally controlled environment on the dance floor." The club, which opened in early March for private parties and now has opened its doors on a nightly basis to the general public, lacks the ostentatious light shows common to many discos here.

"We have a different concept in lighting and sound." says Garetti. whose comments in the past have often raised controversy in the disco community here. "We were restricted in the type of lighting we chose. We created a type of system very pleasing to the eye.

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available imports.

"Our concept is not to overpower. but to enhance the dance floor. We use pastels and a whole range of other colors. It's all indirect lighting. 17 Other clubs are overemphasizing the lighting. A lot of people who go out to clubs have to go out with sunglasses because it's way too В much.

Revelations will make one concession to the rapidly evolving disco scene, however. It was designed to provide the clientele, which Garetti says is predominantly gay, plenty of opportunity to socialize away from the dance floor and pulsating music.

The disco includes a restaurant an outdoor patio, a lounge bar and a main bar from which the dance floor is served.

Garetti says his decision to emphasize sophisticated sound, lighting and surroundings was a result of trips to New York "to check out the disco scene there.

"I'm influenced by New York. I like the clubs I see there. I take bits and pieces and try to incorporate it into a club. I'm not trying to please (Continued on page 34)

ery pleasing to the eye.			(commute	ron page er
DISCO 12' U.S. & Impe (WHOLESALE FOR S USA • Canada • England Italy France • Ho	<b>OFTS</b> STORES) • Germany	tion of a all impo	e a complete II U.S. releas rt disco reco port to foreig	ses and ords. <b>We</b>
Some of our brand new U.S. & Canadian 12" For Your Love-Discotekk Over & Over (Remix)-Disco Circus Space Ranger – Avaxis Two OI Us (D-Net Remix)-Claudja Barry & Bonne Rait Mama Told Me-Fantashque So Close To Heaven-Tirk Puerto Rico (Remix)-Decoupage Hot Piate No 4 Megaton Man-Deadline Chanson D Ellegance Love Pains-Tvonne Elliman Stormy Weather-Viola Wills Can Werfall in Love Again-France Joli Rock Your World (Can. Remix)-Weeks & Co	Heart – Vera O Min, Remix ) – – Kebecelectrix mix) – Bernie Paul emix) – Zinn Zinn (Factor – Pat pher Mills tim - True Intentions ytoot ion – Flirts - Dance Reaction	Itered Images onsoon Ith Remix)—P Voyage audja Barry J World Together—Mark Together—Mark I Twist Dance Mix)— essa usen Samantha t—D D Sound Vee. - Smokey Robinson wh—Risque agination		
Megaton Man (New) (Fusion Labei) Creedence Weldey-Ray T Jones I Want You-Free Style Get A Little (Remix)-Pat Cowley Call or write for our free store list of	coa de Jour reos t Mix)—Ferrara <b>ert 12''</b> )—Brandi weits emix)—Kano ⊷Alien	Do What You Want Hendrix Physical (Remix)– Call Me (Disconel N Import LP's Christopher Mills Cerrone 8 B-52's (Remix) Selection	Divia Newton-John	

# Venues **STONE BALLOON** Rock Club Expanding To Include Vid Concentration

NEWARK, Del.-The Stone Balloon, considered one of the most successful rock'n'roll clubs in this thriving university town, is expanding its operation to include a heavy concentration on video.

The club, owned and operated by Bill Stevenson, 33, and brother George, 30, has been in the forefront of live entertainment in this area for the last 10 years

**By RADCLIFFE JOE** 

Recently, the Stone Balloon hooked up with Rollins Cablevision, the MTV affiliate in their area, and now unspools MTV's music video tapes between live performances. Says Stevenson, "The video clips are

a big hit with our audiences." The Stone Balloon is also working with visiting acts to tape their shows for possible future airings on local tv. According to Stevenson, all the recording equipment and monitors are in place, and cooperation of groups playing the room is anticipated.

The Stone Balloon also uses its video facilities to monitor the bars. game rooms, dance floors and other facilities. The club's video game room, another very popular spot with patrons, features 15 of the most popular video games, and rivals the dance floors and bars for patron popularity.

"We see video as playing a very important role in the clubs of the future, and we want to remain in the forefront of this trend," says Stevenson.

In the 10 years of its operation, The Stone Balloon has attracted some of the top names in the entertainment business, including Blood, Sweat & Tears, Bruce Springsteen, Robert Palmer, Hall & Oates, Pat Benatar and the Pointer Sisters.

Many of these play extended and repeat dates, and Stevenson feels this is a reflection on the professionalism with which the room is run

Stevenson likes to think of The Stone Balloon as a rock'n'roll club. He states proudly that the room remained loyal to its format, even under heavy pressure during disco's heyday. "Because we remained loyal to our format, our audiences re-mained loyal to us," he states.

The Stone Balloon attracts an audience in the 20 to 35 age group. They are drawn from among students of the University of Delaware and young white collar workers in the area.

The club plays live acts six nights a week. The seventh night is turned over to recorded music.



NEW YORK-It lasted a year but promoter Ron Delsener's \$1.5 million showcase club, the Savoy, was reportedly to close its doors on Saturday (10).

The 950 capacity club, which opened last April 2 (Billboard, April 11, 1981) figured prominently in a Times Square music renaissance that once had three clubs: the Savoy, Bond's and the Peppermint Lounge, all located around one city block in midtown Manhattan.

Bond's never recovered from last summer's debacle when fire marshalls closed the venue be-cause it sold tickets at double the amount of its legal capacity for six Clash shows. The Peppermint Lounge is still open, but it is expected to move downtown this summer as the building where it is located is slated for demolition.

The Savoy was the most stylish of the three clubs featuring both a dance floor and tables and chairs. The balcony had theatre seating.

ing policy, with acts ranging from Chuck Mangione to Santana, from Cliff Richard to Rufus, from Mink de Ville to Iggy Pop.

As it orginally was conceived, the club would feature concerts in the early evening and then would become a rock-oriented disco after midnight with various special events. However, according to sources close to the club, it never established a regular clientele, who would come regardless of who was playing. And after the shows ended, nobody stayed around.

"If this place doesn't make it, I'll eat my hat," Delsener promised when the Savoy opened last year. Delsener is still doing shows at Madison Square Garden and the Palladium, and recently he has begun to move across the Hudson to do concerts at the new Byrne Arena at the Meadowland. **ROMAN KOZAK** 

#### 17. **Revelations Sticking To Traditional Sounds**

• Continued from page 33

everybody, just the people who come to our Room.

"Each club has to figure out who the clientele is and what they want. Nobody can have everybody."

Garetti operated another Los Angeles disco, Probe, from 1978 to 1980, when he sold his interest. He sees Revelations as furthering many of the retail philosophies he first developed with Probe.

Garetti and his partners took a building that had stood vacant in Hollywood for eight years and spent \$200,000 renovating it. "We gutted it and tore it apart and rebuilt it. We literally tore it down."

But he feels the effort was worthwhile because the location at 1046 N. Cole Ave. "is probably the most perfect in the area. I'm set right in the middle of Hollywood." Revela-

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tions sits smack in the middle, driving-wise, from Silverlake and West Hollywood.

The disco already has sparked wide interest: a membership list for priority entrance and service already numbers 800. Cover charges range from \$3-\$5 on weekends; there is no weekly entrance fee. Some special events are priced at \$7. Club members receive a discount.

Two DJs from San Francisco, Ben Plumly and Russell Glynn, provide most of the music.

Revelations has been offering a number of special events like weekend tea dances and western parties to build clientele. It also has become active in the gay community. A fund-raising party for Stepping Stone, a youth crisis center, was held April 2 and Garetti says similar events are likely in the future.

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last two years the band proved it's still an enter taining live attraction here April 3. Chic's five members (guitarist Nile Rodgers, bassist Bernard Edwards, drummer Tony Thompson, sing-ers Alfa Anderson and Luci Martin) were ably supported by two keyboardists, two background singers, and two horns during the 75 minute set.

"Stage Fright," a single from the "Take It Off" LP, opened the evening, but Chic relied heavily on its catalog of hit material to make its deepest impressions. "Le Freak," a medley of Rodgers & Edwards compositions written for Diana Ross, Debbie Harry and Sister Sledge, and "Good Times" were the highlights. The most effective of the new material was "So Fine," basic ally a vehicle for Rodgers to do some tasteful soloing.

"D" Train, a band on New York-based Prelude Records, turned in an uneven five song, half-hour long performance. Songs like "D Train," "Love Vibration," and even its dance hit, "You're The One For Me," sounded garbled at times. In contrast on the band's fine re-working of "Walk On By" its three keyboard lineup (no bassist) added nice textures behind James Wil liams' lead vocal. Keyboardist-leader Hubert Eaves has has an interesting concept here, but

some kinks still have to be worked out. T-Connection has made some marvelous dance records since the mid-70's, including "At Midnight," and "Saturday Night." But the best moments of its 45 minute performance were two mid-tempo ballads, "Just A Little More Love" and "Best Of My Love." The band's current dance music isn't up to its past standards, which is why it received lukewarm response from the late arriving crowd. **NELSON GEORGE** 

www.americanradiohistory.com



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),

- ROD STEWART-\$418, 348, 34,040, \$12.50 & \$11.50, Concert Prods
- Int'l, Maple Leaf Gardens, Toronto, two sellouts, March 28-29. FOREIGNER, BRYAN ADAMS-\$344,421, 31,661, \$11, Cedric Kushner Prods., Carrier Dome, Syracuse (N.Y.) Univ., sellout, April 3 CARS, NICK LOWE & THE CHAPS-\$209,718, 17,714 (18,551 capacity),
- s12:50 & \$10.50, Monarch Entertainment Bureau, Brendan Bryne Mead-owlands Arena, E. Rutherford, N.J., March 25.
  POLICE, JOAN JETT & THE BLACKHEARTS \$199,285, 18,090, \$11:50 &
- \$10.50, Jam Prods., Horizon, Chicago, sellout, March 28. POLICE, JOAN JETT & THE BLACKHEARTS—\$193,960, 19,715, \$11 & \$10,
- Jam Prods., Checkerdome, St. Louis, sellout, April 1. ZZ TOP, LE ROUX, PRISM-\$182,043, 15,838 (18,000), \$11, \$10, & \$9,
- Feyline Presents, McNichols Arena, Denver, April 1, J. GEILS BAND, U-2-\$173,405, 16,171 (17,000), \$12 & \$10.50, Bill Gra
- ham Presents, San Francisco Civic Auditorium, two shows, one sellout March 29-30
- POLICE, JOAN JETT & THE BLACKHEARTS-\$141,481, 13,865, \$10.50. Sunshine Promotions, Rupp Arena, Lexington, Ky., sellout, April 4 OAK RIDGE BOYS, CORBIN-HANNER BAND-\$130,090, 13,349, \$10,
- KSOP Radio, Salt Palace, Salt Lake City, Utah, sellout, March 28, **ZZ TOP, LE ROUX, PRISM—\$127,079, 11,184 (14,217),** \$11.50 & \$10.50, Evening Star Prods./Beaver Prods., San Diego (Calif.) Sports Arena, March
- POLICE, JOAN JETT & THE BLACKHEARTS-\$126,640, 12,298 (14,500),
- \$10.50, Sunshine Promotions, Market Square Arena, Indianapolis, March
- RICK SPRINGFIELD, JOE SALVA-\$125,348, 12,426 (16,269), \$10.50,
- \$9.50, & \$8.50, Cross Country Concerts, Hartford Civic Center, April 2
   BEACH BOYS—\$122,187, 9,775, \$12.50, Concert Prods. Int'I/Donald K Donald Prods., Metro Centre, Halifax Nova Scotia, sellout, house singleshow gross record, April 1.
- FOREIGNER, BRYAN ADAMS-\$120,810, 11,069, \$10.50, Sunshine Pro motions/Sunshine South, Roanoke (Va.) Civic Center, sellout, March 30. ROD STEWART-\$118,750, 9,500, \$12.50, Frank J. Russo, Cumberland County Civic Center, Portland, Maine, sellout, April 5.
- RICK SPRINGFIELD, BIG STREET—\$118,474, 13,360, \$9.50, \$8.50, & \$7.50, Electric Factory Concerts, Spectrum, Philadelphia, sellout, April 3.
  FOREIGNER, BRYAN ADAMS—\$117,812, 9,500, \$12,50, Tony Ruffino-Larry Vaughn Prods., Cumberland County Civic Center, Portland, Maine, sellout, April A. sellout, April 2
- KOOL & THE GANG, BAR-KAYS, SKYY-\$116,763, 11,458 (12,350), \$10.50 & \$9.50, Al Haymon Prods./Tiger Fower & Co., Carolina Coliseum. Colum-
- bia, S.C., April 3, FOREIGNER, BRYAN ADAMS—\$111,618, 10,158 (12,500), \$12.50 & \$10.50, Whisper Concerts, Richmond (Va.) Coliseum, March 31, BEACH BOYS—\$111,450, 8,916, \$12.50, Concert Prods., Int'l/Donald K
- Donald Prods., Coliseum, Moncton, N.B., sellout, house single-show gross record, March 31 OZZY OSBOURNE, UFO-\$105,358, 9,537, \$11.50, \$10.50, & \$9.50, Cross
- Country, New Haven (Conn.) Coliseum, sellout, April 3 ZZ TOP, LE ROUX, PRISM—\$104,450, 10,445 (13,000), \$10, Feyline Presents/Beaver Prods., Salt Palace, Salt Lake City, Utah, March 31 RODNEY DANGERFIELD, DENNIS BLAIR—\$96,000, 6,000, \$16, in house
- promotion, Chateau deVille, Farmingham, Mass., four sellouts, March 26 27
- ZZ TOP, LE ROUX, PRISM—\$92,820, 9,137, \$10.50, Beaver Prods Pershing Auditorium, Lincoln, Neb., sellout, house single-show attendance record, April 2.

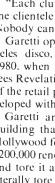
- RUSH, RIGGS-\$90,250, 9,500, \$9.50, Mid-South Concerts, Jackson (Miss.) Coliseum, sellout, April 2.
  OAK RIDGE BOYS, BELLAMY BROTHERS-\$88,020, 7,788 (9,470), \$11.50 & \$10.50, Sunshine Promotions, Centennial Hall, Toledo, Ohio, April 3.
  OAK RIDGE BOYS, BELLAMY BROTHERS-\$84,964, 7,566 (11,708), \$11.50 & \$10.50, Sunshine Promotions, Univ. of Dayton (Ohio) Arena, April 2.
- ROD STEWART-\$83,984, 7,339, \$11.50, Cedric Kushner Prods. Glen Falls
- (N.Y.) Civic Center, sellout, April 2. BLACK SABBATH, WRABIT-\$83,294, 8,691, \$9.75 & \$8.75, Contempo-rary Prods./New West Presentations, Municipal Auditorium, Kansas City, Mo., sellout, March 20.
- DARYL HALL & JOHN OATES, DONNIE IRIS-\$81,455, 7,714 (9,422),
- DARYL HALL & JOHN OATES, DONNIE IRIS—\$61,493, 7,714 (3,422), \$10.75, Pace Concerts, Summit, Houston, April 2. DARYL HALL & JOHN OATES, LAMONT CRANSTON—\$78,359, 7,924 (9,500), \$10.50 & \$9.50, Contemporary Presentations, Hilton Coliseum, Iowa State Univ., Ames, March 24, STREETHEART, ALDO NOVA—\$75,260, 7,526 (8,584), \$10, Star Kom-
- mand Prods., Winnipeg (Man.) Arena, March 30 DARYL HALL & JOHN OATES, DONNIE IRIS-\$71,932, 7,575 (7,800), \$10
- & \$9, Schon Prods., Bicentennial Center, Salina, Kan., March 27, MILLIE JACKSON, BOBBY WOMACK—\$70,004, 5,800 (7,730), \$15-\$10,
- T.P. & B Prods., Newark (N.J.) Symphony Hall, two shows, April 3, RODNEY DANGERFIELD, DAN RILEY-\$67,610, 4,662, \$15 & \$12.50, Star
- date Prods., Performing Arts Center, Milwaukee, two seliouts, April 2 J. GEILS BAND, JOHNNY & THE DISTRACTIONS-\$65,997, 6,933 (8,000), \$9.75, Contemporary Prods. / New West Presentations, Municipal Audito rium, Kansas City, Mo., March 19,
- OAK RIDGE BOYS, BELLAMY BROTHERS-\$64,285, 5,726 (8,000), \$11.50 & \$10.50, Contemporary Presentations/Sunshine Promotions, Prairie Capital Convention Center, Springfield, Ill., April 1
- SAMMY HAGAR, QUARTERFLASH-\$61,075, 6,000, \$10.50 & \$9.50, Rock in Chair Prods, Bakersfield (Calif.) Civic Auditorium, sellout, March 31
- DARYL HALL & JOHN OATES, DONNIE IRIS-\$61,024, 6,340 (6,997), \$10, \$9 & \$8, in-house promotion/produced by Pace Concerts, Univ. of Texas Frank C. Erwin Jr. Special Events Center, Austin, April 1.

Copyrighted and compiled by Amusement Business, a Billboard Publications. Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report please call Patricia Bates in Nashville at 615/748.8120 or Tina Veiders in New York City at 212/764-7314.

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**NUMBER ONE RECORDS** (any package listed with the number "1"): A listing of every record that reached the Number One position on Billboard's charts for the period covered, week-by-week. Lists issue date, title, artist, label — in order of issue date.

**TOP TEN RECORDS** (any package listed with the number "2"): A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#1" indicate that the record reached the Number One position in the year in which it is so marked. Lists title, artist, label.

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# Pro Equipment & Services

# LPs TO COST \$10 **Teldec Launches Direct Metal Mastering Process For Albums**

#### By WOLFGANG SPAHR

HAMBURG - Teldec has launched its first package of 20 classical albums using the new Direct Metal Mastering (DMM) process developed in recent years at the company's Berlin laboratories. The albums retail at \$10.

Teldec managing director Gerhard Schulze claims DMM is a "milestone" in the history of the gramophone record, and U.S. executives who have examined the technology over the last few months have apparently been much im-pressed.

The technique of cutting direct into metal with supersonic waves bypasses complex production stages and results in enhanced quality. Says Schulze: "It's true that high quality levels have been achieved with cutting into lacquer blanks, but there are well-known difficulties due to the fact that the lacquer surface is not a stable material, but changes

with climatic conditions and time." The essence of the DMM process is that the cutting lathe directly produces the metal positive or "mother" for the plating process. It's an idea first patented by Germans J. Rosenthal and S. Frank as long ago as 1891, and was reactivated by RCA in the manufacture of SelectaVision videodisks, though there the cutting process is quite different since the extreme storage density requires tiny grooves of less than one micron depth.

The metal suitable for DMM recordings is copper, endowed with the necessary properties by the electroplating process. Equipment for producing the copper blanks was deeloped in conjunction with Europa Film of Sweden.

The Neumann SX 80cm stereo cutterhead cuts into copper deposited on a 0.8mm thick stainless steel substrate, and the resulting original may be immediately used as the 'mother' in the plating process.

Experience up till now has shown that stampers produced from DMM masters are entirely free from ticks and pops, and given careful pressing, this improvement will carry through to the finished product. Compared with traditionally made LPs, the background noise on DMM disks contains fewer impulse type disturbances, and unwanted high frequency components are significantly reduced

Further, the elimination of "lac-quer springback" also eliminates pre- and post-groove echo. Groove to groove spacing can therefore be minimized and modern pitch control methods such as are used in the Neumann VMS 80 tape-to-disk transfer system can be fully utilized. The result is 10%-15% more playing time per side.

With no groove deformation during or after the cutting process, tran-sient behavior is said to show clear improvement. Sibilant voices and instruments rich in upper harmonics are particularly free of coloration.

It is possible to produce numerous matrices from a DMM master, which permits easy correction of any defects that may appear in the en-suing plating steps all the way to the stamper.

Schulze comments: "The significant time economies of DMM, particularly when making a stamper directly, are of great advantage, and in short pressing runs the process results in significant plating economies

"Overall, it's clear that DMM technology will improve the quality of gramophone records while at the same time effecting considerable savings in the manufacturing process.

# EDITORIAL **An Improved Department**

#### **By LAURA FOTI**

Two weeks ago, readers discovered a number of positive changes in Billboard-all designed to serve its readers in a more meaningful and incisive way. That remodeling continues this week as the Sound Business section becomes Pro Equipment & Services.

Veteran readers of Billboard know that the magazine has had a long standing commitment to both professional and consumer audio industries. That coverage has incorporated professional audio equipment which serves recording studio, radio broadcast and sound reinforcement use; blank tape for pro, industrial and consumer applications; accessories, again for pro and consumer use; and the realm of hi fi audio components, specifically audiophile hardware and software. Stories and features about recording studios also found a home in Sound Business

In fact, Billboard readers with sharp memories know that the magazine can proudly take credit for reporting first many of those related industries' developments. The magazine's early coverage of the new digi-tal audio technology has made it an authority in that area, for example. And Billboard was the first trade or consumer magazine to "break" the Sony "Walkman" story. That total commitment will continue.

Billboard feels, though, that the heart of its audio coverage lies in the professional realm. Thus, this newly dubbed section will focus more indepth in those areas.

Consumer audio-particularly audiophile hardware and software (including reviews), blank tape, accessories and such exciting new de-velopments as the digital audio disk will continued to be covered-but in more appropriate of the magazine's geography. Blank tape promotions, for example, and accessories, which will continue to receive strong weekly treatment, have a stronger retailing focus, while audiophile reviews will find a new home adjacent to the regular LP review section.

Issues surrounding the Consumer Electronics Show will continue to provide the best up-to-date reports on that industry, while other key consumer and pro audio events will continue to feature in depth, expanded coverage.

Coverage of professional and consumer video hardware/software will continue to be found weekly in the Video section.

Laura Foti is editor of the Pro Equipment & Services department; she is based in New York.

# **Digital Audio A Plus** On Numerous Levels

#### By JIM McCULLAUGH

LOS ANGELES-The new digital audio technology has numerous ramifications for the professional audio community. Among them: a

benefit to international distribution of tapes and archival storage and improvement; a defense against piracy and home taping; revitalization of old catalog releases; and booming usage in film and movie soundtracks, television and radio commercials and audio visual and video applications.

This was the consensus of a blue ribbon panel of professional digital audio manufacturers at the SPARS L.A. Digital Roadshow here Saturday (27) at United Western Studios in Hollywood.

According to Larry Boden, Chief engineer of the JVC Cutting Center, digital Technology can be used right now effectively for tape duplication. "Tape copies are a big part of our

business," he pointed out. "In fact, making high quality copies with good sound quality for overseas pressing is a large part of any stu-dio's work." Analog copies lose a good deal, particularly in the foreign markets, contended Boden. With digital copying-with the pure transfer of data-mirror image copies can now be made available on a worldwide basis and be more uniform.

Boden also contended that Re-cording artists are very concerned about how copies of their LPs sound in various parts of the U.S., as well as abroad. Artists are responding positively to digital on that level, he said.

Digital means a big plus for stor-age and preservation, too, indicated Boden, as there is no deterioration over time

'No dollar value can be placed on old tapes," he said, "and we are already losing many of them due to (Continued on page 39)

**Digital Questions Remain By MARTIN POLON** LOS ANGELES-Digital audio is the buzzword on everyone's lips in the professional recording industry. The consuming public has been bombarded via the audio and video magazines with descriptions of the glories of digital audio. Much progress has been made in selecting a sampling rate for professional recording and pushing a compact digital audio disk to the marketplace. The AES convention in Montreux, the SPARS meeting and NARM conven-

standards, with 48 kHz for studio recording and 44.1 kHz for home digital au-

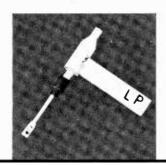
**Fast Forward** 

BILLBOARD 1982. tion in Los Angeles all have seen enthusiastic predictions of standards and ac-17. ceptance by both the general public and the professional studio. But the question remains—is digital the ultimate answer for the pro recording community? The use of digital recording has been accepted by many of the professional recording studios of the world. The parents of the digital audio disk. Sony and Philips, have signed up in excess of 38 licensees to manufacture hardware. Two

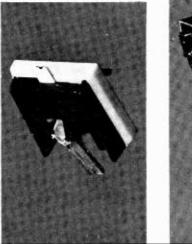
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(Continued on page 38)

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## Pro Equipment & Services

## Fast Forward

• Continued from page 36 dio disk playback, will probably be accepted by the audio industry, albeit grudgingly. The forthcoming

AES digital audio conference in June at Rye, N.Y., will further solidify the standards for digital audio. But the standards only apply to signals from one tape machine being accepted by another. There are problems remaining to be solved in interconnection of digi-

tal studio components, the use of one standard or the other for semi-professional audio use, the lack of interchangability of tapes from one man-

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ufacturer's digital tape machine to another manufacturer's machine, and the financial impact of software and hardware royaltics on Compact Disc. etc. But digital appears to be here to stay and offers advantages that are immediately accessible and some potentials down the line. With the introduction of CD for home consumption by 1983, the audio industry will have digital on line at every level.

The advantages of digital audio are numerous. Digital provides wider dynamic range; 30 dB greater than anything possible with analog systems. Digital audio produces exact replication of the original performance. Since a digital tape or disk is a copy of computer data (as "0's" and "One's"), the master tape reproduces exactly to each and every copy. A digital disk, unlike a conventional record, has a virtually unlimited life with no degradation of signal quality no matter how many times it is played. Digital will pre-vent much of the software abuse in piracy and home copying due to the cost of the pressing equipment and the lack of popularly priced home recording equipment as good as the digital disk. The compact audio disk will allow development of "Walkman"-type portable systems and auto stereos offering fidelity and reliability unattainable in the past. Since the compact audio disk is a development of the laser videodisk, the digital audio disk may offer still frame video for background to accompany the digital audio. Digital could have an unlimited future.

Marketplace forces will ultimately decide digital's future. The advantages of digital are not immune to the classic laws of supply and demand. Analog disks will co-exist in the marketplace especially if an analog disk remains an under \$10 investment, while the digital disk sells for over the \$10 price point. Similarly, unless the potentials for manufacturing economies shown in laboratories in Japan are translated to the mass market product, the price of the digital audio disk player will not be as low as most analog record players. Advances in lasers, pick-up diodes, semi-conductor motors and manufacturing techniques could lower digital audio player prices to the \$200-\$300 price range.

Digital disk appears to he a viable format in the long term, but digital mastering on tape may not be. Once digital is accepted, the advances in computer technology coming from manufacturers such as Hewlett-Packard and IBM will provide new tools for editing and even recording. Soundstream is already editing within mass computer memory. As the price of computer random access chips drops below \$10 for nearly 100.000 units of computer memory. the time draws closer where 30 minutes of digital audio recording can be placed into a portable computer audio memory

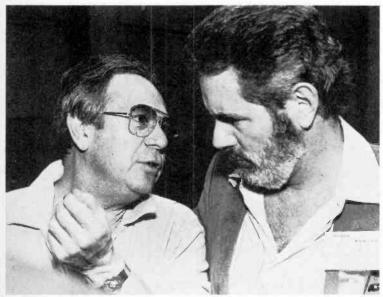
So the future of audio seems to be intertwined with the future of digital audio. Also, if the progress in digital television continues, the commonality of potentials for digital video with digital audio will provide a shot in the arm for commercial and television production.

It might also be the right time for the home audio, professional studio, and record industry to combine forces and place digital audio, at affordable prices, into the consumer marketplace. Concerns about lack of standards, too low sampling rates, or royalties are important; but it is more important to consider the mass market.

## Pro Equipment & Services



DIGITAL DIGIT—Mitsubishi's Lou Dollenger points the way to his machine at equipment demonstrations following SPARS presentation.



**DIGITAL HUDDLE-SPARS** mentor Jules Malamud, left, and SPARS president Chris Stone get locked up in discussion at SPARS' Digital Roadshow.

## **Digital Audio Is A Plus**

 Continued from page 36 oxide flaking and other problems." Additionally, digital technology can be employed to enhance old tapes. Because of the limited access to digital audio mastering and press-

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ing, not to mention the prohibitive cost of the technology, Mitsubishi's Lou Dollenger pointed out that digital could mean an eventual end to the world recording industry's counterfe ting piracy and bootlegging afflictions, said to drain legitimate millions from music industry coffers.

Dollenger also suggested that the perfect reproduction of the Compact Disc-in home player, portable Walkman-like units and car stereo appl cations-basically reduces the necessity and desire for home taping. An added plus is that the first generation of consumer Compact Disc players will have no audio output channel for home taping.

Citing one major label. Sony's Rick Plushner indicated that 30% of its yearly business is catalog and that conversion of analog catalog to digital andio disk only represents a minimal investment. According to Plushner, record labels are going to benefit very positively with respect to catalog in the coming digital era. He also suggested that some old, as well as current artists, who never really sold well in analog, might find sales soaring as consumers will now hear how they the artists intended to be heard in the studio.

According to Clark Duffey, 3M, non-record use of digital audio has been increasing dramatically. More than a dozen television commercials have employed digital sound which "purches" up the sound, even in tiny tv speakers. One major nonrecord user is Walt Disney which is doing numerous projects at its Florida EPCOT center



DIGITAL DEMONSTRATION SPARS regional vice president and general manager/vice president of Motown's Hitsville Studios, makes a point at SPARS digital roadshow.

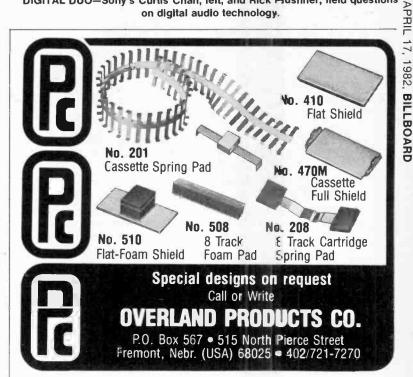




Billboard photos by Michael Nadeau DIGITAL PACKAGE-Hans Gout. senior director, Compact Disc, PolyGram International, shows SPARS Roadshow attendees packaging for the Compact Disc.



DIGITAL DUO-Sony's Curtis Chan, left, and Rick Plushner, field questions on digital audio technology.



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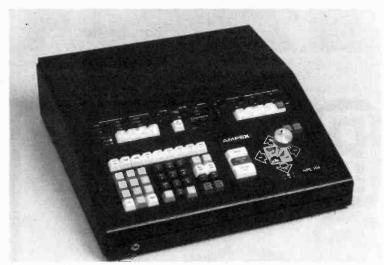


## Video

## New Products\_



LINE EXPANSION—Ampex broadens its line of one-inch helical scan videotape recorders with the VPR-80 designed for broadcast and industrial use. It was showcased last week in Dallas at NAB.



EDITOR EMERGES—Ampex introduces the HPE-104 editor designed for on or off-line videotape editing with helical scan VTRs in the one-inch and ¾inch teleproduction/broadcast format. It, too, was showcased at MAB.

#### Jimirro Keys UCLA Video Seminar

LOS ANGELES-James P. Jimirrö, president, Walt Disney Telecommunications and Nontheatrical, will be the guest instructor for a day long seminar on video at UCLA Extension, Saturday June 9.

Finley Associates, and former ITA director, will be the luncheon speaker at the seminar, which is entitled "The Video Revolution: Opportunities And Prospects For Pay TV, Videocassettes And Video-Discs."



## Zips Video Sales Zooming

#### • Continued from page 16

software did not appreciably decrease the amount of albums and tapes stocked. "We went ahead and added video product rather than decreasing the other," Canterman says. "It just cut a little into the (record) retail space."

He believes it is premature to judge the results of his 13-month video experiment. Nevertheless, Canterman is pleased with the initial outcome. He sells VHS video tapes and Beta video tapes as well as RCA videodisk product and MCA Laser-Vision disks.

Not surprisingly, movies have emerged as the hottest retail item for the Tucson stores. Canterman has about 1,100 different movie titles that can be rented or purchased.

"We sell any movie in stock for \$5 over cost, with the price ranging from \$28 up to \$100. Every week we get new titles in. We're selling more movies than any other thing."

Canterman has found renting popular movies helps the retail picture and successfully introduces new customers to the video field. Rental cost is \$2 daily. If the customer rents and then decides to purchase the rented movie, there is no rental charge.

Canterman finds movie rentals and sales are spurred by special events like the Academy Awards and by the opening in Tucson theaters of popular features.

"If a movie comes into town and lasts for a month or so, that usually turns out pretty well for us."

#### L.A. Video Gems Involved In Two Legal Actions

LOS ANGELES-Videocassette producer Video Gems here is on both sides of the legal fence in complaints filed locally.

In Federal District Court, the Hollywood-based firm is defendant in a suit in which Golden Harvest Ltd., Hong Kong; Golden Film Interprises, N.V., a Netherland Antilles corporation; and Galaxy Films of Holland are jointly suing Video Gems and its topper, Joseph Infante.

The suit seeks to enjoin the defendants from making and selling video-cassettes of "Return Of The Dragon," a Bruce Lee martial arts film. The complaint states that the plaintiffs warned the defendants in June. 1980 of the alleged infringement of their copyrighted film, with the defendants counteroffering to license the film, it's alleged, and again notified the defendants to cease and desist.

The complaint contends Video Gems added insult to injury by then showing on the packaging that the film was "public domain." The suit seeks \$750.000 damages.

In a separate Superior Court action, Video Gems is suing Marcia R. Silen and Joan M. DeAuda doing business as Cineworld Pictures, North Hollywood, claiming the defendants licensed videocassette-disk rights to it for the martial arts film, "The Warrior Within," only to learn they had no such authority.

The complaint states that Ortiz Braschi Productions. Beverly Hills, licensed rights to the defendants, who did not fulfill provisions of the licensing agreement, making it null and void. The suit seeks \$2 million in exemplary and punitive damages.

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He also notes that sales of music video product "is holding up real well." But he complains that "there is not much stuff available." Only 25 music video titles are stocked.

Both Phoenix and Tucson traditionally have been strong concert markets with a dozen performers appearing monthly at local venues and university campuses. Canterman finds a local concert appearance by well-known groups will spur demand for their video tape concert performance.

He also has been successful tying special promotions into video sales, especially with movies. Free popcorn was offered with movie rentals and the response was so strong that Canterman plans to repeat the offer, adding soda pop and perhaps other snack items. He also has found print advertising on the movie pages of the local newspaper aids retail sales, an illustration of the strength of the movie end of Zips' video business.

Canterman says VHS tapes are outselling Beta tapes dramatically. Blank video tapes also are good sellers. No video hardware is sold by the stores. He estimates about 80% of available video tape product is being offered in the Zips outlets, which Canterman says far outdistances that of other local video tape dealers.

He says video product may be added to Zips' two other record outlets in the future. "We're going to go along with the video industry and see how fast it advances. We'll continue this for awhile and see how it works out."

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This Week	Last Position	teeks on Chart	These are most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of retailers and wholesalers.
<b></b>	<u> </u>	*	Copyright owner, Distributor, Catalog Number
1	2	10	AN AMERICAN WEREWOLF IN LONDON Universal City Studios Inc. MCA Distributing Corp. MCA 77004
2	1	6	FORT APACHE, THE BRONX Vestron VA-6000
3	4	4	FOR YOUR EYES ONLY 20th Century Fox Video
4	7	2	SCANNERS 20th Century-Fox Video 4073
5	5	10	FOUR SEASONS Universal City Studios Inc. MCA Distributing Corp. MCA 77003
6	6	2	THE HOWLING 20th Century Fox Video 4075
7	3	4	RICHARD PRYOR LIVE IN CONCERT Vestron VA-4000
8	12	8	TEXAS CHAINSAW MASSACRE Wizard Video 034
9	13	4	CONTINENTAL DIVIDE Universal City Studios Inc., MCA Distributing Corp. 71001
10	20	10	ATLANTIC CITY Paramount Pictures, Paramount Home Video 1460
11	10	10	MOMMIE DEAREST Paramount Pictures, Paramount Home Video 1263
12	REW	EUTRY	SUPERMAN II D.C. Comics, Warner Home Video 61120
13	8	10	CLASH OF THE TITANS MGM/CBS Home Video 700074
14	11	10	PATERNITY Paramount Pictures, Paramount Home Video 1401
15	9	6	CANNONBALL RUN Vestron VA-6001
16	MEW E	ATRY	THIEF 20th Century Fox Video 4550
17	15	6	ONE FLEW OVER THE CUCKOOS NEST Thorn 604 (EMI)
18	18	2	PHYSICAL University City Studios, Inc., MCA Distributing Corp. 55050
19	19	2	NORTH BY NORTHWEST MGM/CBS Home Video 600104
20	23	2	FRIDAY THE 13TH II Paramount Pictures, Paramount Home Video 1457
21	21	2	STIR CRAZY Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10248E
22	22	2	CASABLANCA United Artists, 20th Century-Fox Video 4514
23	17	10	APOCALYPSE NOW Paramount Pictures, Paramount Home Video 2306
24	24	10	AIRPLANE Paramount Pictures, Paramount Home Video 1305
25	25	2	HELL NIGHT Media Home Entertainment M157

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## Video

#### **Paul Justman Arrives On Scene** J. Geils, Cars And Rick Springfield Among Projects

**By CARY DARLING** 

LOS ANGELES - "The tworeeler was a chance for the early movie people to make movies. They would take the short ends of film and make two-reelers out in the backlot. Well, you can't do that anymore but you can make videos.

Speaking is 33-year old Paul Justman, a video director who has seemingly come out of nowhere to create videos for the J. Geils Band ("Centerfold," "Freeze-Frame,") The Cars ("Shake It Up," "Since You're Gone") and Rick Springfield ("Don't Talk To Strangers"). Justman, a would-be feature film director, former film editor and brother of J. Geils' pianist Seth Justman, fell into the role of video director by accident.

"I did a small film on the Geils band in the mid-1970's which became a documentary called 'Post-cards.' It was shown on PBS as part of their Independent Focus series." he explains. "Later, they had some videos done for the 'Love Stinks' album which were good but they wanted to make a change for the next album. They asked me if I would do it. My reaction was 'I don't know what these things are!' I'd only seen two of them. I didn't know what a video was. I'm still not sure what they are."

Previous to the Geils film, Justman's only rock film experience had been as co-editor on Robert Frank's controversial Rolling Stones documentary, "Cocksucker Blues." Justman's other work was quite var-ied: working in New York for the Swedish Broadcasting Co.; editing such "arthouse" documentaries as "The Abandoned Children," "Quros: Shape Of Survival" (shown on PBS' "Nova" series) and another concerning artist Mark diSuvero.

He brings to his music videos the sentiments he learned during these film years. "Are these videos ads? Documentaries? Protest state-ments?" he asks. "I don't think they

Music Monitor

• Hollywood Motown: The Sunset Strip in Los Angeles is the setting for a

new Smokey Robinson video which got its first airing Saturday (3) over "America's Top 10." The song is "Tell Me Tomorrow" which shows Robinson

singing to an audience at the Roxy and how one waitress fantasizes about

dancing with him. Making an appearance is Roxy nabob **Mario Maglieri** who tells the dreamy-eyed waitress, played by **Diane Day** of the Dance Fever tv show, to get back to work. Also shot was an "Old Fashioned Love" video. Pro-

• Atlantic City: Several new videos are coming out or have come out

recently for Atlantic Records. The Rolling Stores have a clip for "Hang Fire," directed by Michael Lindsay-Hogg. It was shot at S.I.R. studios in New York.

Genesis has "Abacab," which was shot at Trident Studios in Yew Fork. Gueer is **B. Harris** while the director is **G. Rymer.** "When All Is Said And Done" by Abba is now a video clip. Produced in

Spandaus Are Forever: British rock dance group Spandau Ballet has com-

• Continental: Supergroup Asia, which includes Carl Palmer, Steve Howe,

pleted a new video for Chrysalis in the U.K. which should be soon surfacing

here. Called "Instinction," it is being released with the single of the same

John Wetton and Geoffrey Downes, has videos for "Heat Of The Moment" and "Only Time Will Tell." Both are from the new self-titled Geffen album. Ironically, this group-which includes veterans of many British bands-was di-

rected for video by Kevin Godley and Lol Creme, former members of 10cc. The

clips were shot in London..., Also, for Warner Bros., Al Conley has done "I Get Along Without You Very Well" for Carly Simon. The song is from her

• Sisterhood: Cegwae Productions has produced two elips for Sister

were produced by

Sledge. The songs. "My Guy" and "Super Bad Sisters." were produced by Marcee Abramson, directed by T.V. Elliot and shot by David Jean Schweitzer.

Choreography was done by George Faison who is a Tony award winner for his

• On The Moon: Moon Martin's "X-Ray Vision," from his "Mystery

Ticket" album, has been given the video treatment by director Mark Robinson and Capitol Records producer Clare Baren in association with Modern Pro-

ductions. The video was shot in Los Angeles' Chinatown. CARY DARLING

ducing were Nancy Leiviska and Ric Trader of Motown

Sweden, it was directed and produced by Lase Hallstrom.

name, the first to be pulled from the new album, "Diamond,

work on "The Wiz." Sister Sledge records for Atlantic.

"Torch" album.

should just be commercials. Everybody wants to sell records. This is America. But I think the people that sell records-the Stones, Springsteen, the Cars or Rick Springfield do so because they are strong indi-viduals musically. The same is true of videos. A kid isn't going to look at an ad more than once. If he has his choice, he'll look at what's new, individual or personal. I don't mean to get too heavy with my videos. The statements I really want to make will be in my films but video can be an occassion to think about things that maybe you never thought of before. 'Freeze-Frame,' I think, is say-

ing something about how we use

about Northern Ireland. He gets a sense that the Police care about other things in the world."

Despite his concern for aspects other than commerciality, Justman does not share the visual sentiments of the British directors. "I like what Russell Mulcahy and Brian Grant are doing but I try to put my image on the film and keep it there. I don't like to manipulate it. I feel more con-fident that if what's in front of the camera is on the film or tape, I'm getting my meaning across." he rea-sons. "What I like to do is prepare the story. What they do is create the environment and then use the technology to make the changes. Both



FREEZE FRAME-Director Paul Justman, left, gives direction to camerman as he prepares to shoot a Cars video music project.

With technical language. Springfield, we're dealing with the concept of possessiveness and the way we feel towards the people we love. You can use a cliche but if you don't say something new about, you'r: wasting your time. The Po-lice's "Invisible Sun' is great because a kid watching knows the music is powerful but, the song and video are

are completely valid. On one, you're spending more money and effort in post-production whereas I spend more money on changing locations."

Because he doesn't rely heavily on post-production opticals-though he admits to performing some visual "manipulation" on "Freeze-Frame"-Justman can shoot and edit relatively economically on film. "It's cheaper. For film, you can rent a room for \$800 a month and edit all day. When you edit on video, it's \$400 an hour. It is more expensive to do opticals on film," he notes.

New York-bred Justman, who is allied with Los Angeles-based producer/director John Goodhue for some of his work, is spending about equal time these days between New York and Los Angeles. "I really loved doing the Cars video out here because of the palm trees. It gave it a great look," he smiles.

He doesn't feel that working in the confines of promotional videos will ruin his film sense. "I thought it was wonderful when one magazine called me a slick stylist. After cutting 'Abandoned Children' and 'Cock-sucker Blues' which are not slick or commercial, that came as a surprise. You would never call Coppola too commercial even though 'The Godfather' was slick and successful. The same is true of Bertolucci with 'The Last Tango In Paris.' If they had done videos, they still could have made these films. If you're empty to begin with then you'll be empty when you do commercials, features or videos."

He does feel that many music videos are empty exercises in technology. "They're very neat, have a flashy look and cost a lot of money They use a lot of glass and a lot of smoke. 80% of videos would be out of business if there weren't smoke." he laughs. "If we have a smoke shortage, that would be the end of the video music industry.

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C			Burvey For Week Ending 4/17/82 <b>Jeographic Street</b> <b>Jeographic Street</b> <b>Copyright 1962, Billboard Publications, Inc.</b> No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in promote yang means, electronic, mechani-
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This Week	Last Position	Weeks on Chart	These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats. TITLE Copyright Owner, Distributor, Catalog Number
1	1	8	FORT APACHE, THE BRONX
2	3	8	Vestron VA-6000 CONTINENTAL DIVIDE
3	2	4	Universal City Studios, Inc., MCA Distributing Corporation 71001 SCANNERS
4	5	6	20th Century-Fox Video 4073 RICHARD PRYOR LIVE IN CONCERT
5	4	23	Vestron VA-4000 ATLANTIC CITY
6	6	14	Paramount Pictures, Paramount Home Video 1460
			MGM/CBS Home Video 700074
7	7	12	PATERNITY (ITA) Paramount Pictures, Paramount Home Video 1401
8	13	10	TEXAS CHAINSAW MASSACRE Wizard Video 034
9	8	12	MOMMIE DEAREST (ITA) Paramount Pictures, Paramount Home Video 1263
10	10	18	AN AMERICAN WEREWOLF IN LONDON (ITA) Universal City Studios Inc., MCA Distributing Corporation 77004
11	.9	7	ONE FLEW OVER THE CUCKOOS NEST Thorn 604 (EMI)
12	11	4	THE HOWLING 20th Century-Fox Video 4075
13	12	8	CANNONBALL RUN Vestron VA-6001
14	14	18	FOUR SEASONS (ITA)
15	17	22	Universal City Studios Inc., MCA Distributing Corporation 77003 KRAMER VS. KRAMER (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10355
16	15	3	AEROBICISE
17	19	26	Paramount Pictures, Paramount Home Video <b>STIR CRAZY</b> (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10248E
18	16	7	LORD OF THE RINGS Thorn 605 (EMI)
19	23	3	DUMBO Walt Disney Home Video 24
20	20	2	ONLY WHEN I LAUGH Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10462
<b>21</b>	22	8	PHYSICAL Universal City Studios Inc., MCA Distributing Corporation 55050
22	25	17	APOCALYPSE NOW (ITA) Paramount Pictures, Paramount Home Video 2306
23	18	10	VICTORY MGM/CBS Home Video 600108
24	24	2	EIGER SANCTION Universal City Studios, Inc., MCA Distributing Corporation 66043
25	21	29	THE JAZZ SINGER (ITA) Paramount Pictures, Paramount Home Video 2305
26	28	22	THE POSTMAN ALWAYS RINGS TWICE
27	27	26	MGM/CBS Home Video 700077 THE BLUE LAGOON (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10025E
28	NEW C	ENTRY	THE FRENCH LIEUTENANT'S WOMAN Juniper Films, 20th Century-Fox Video 4586
29	32	2	IN PURSUIT OF D.B. COOPER Universal City Studios, Inc., MCA Distributing Corporation 71002
30	26	12	FIRST MONDAY IN OCTOBER Paramount Pictures, Paramount Home Video 1408
31	33	10	STUDENT BODIES Paramount Pictures, Paramount Home Video 1476
32	29	36	CASABLANCA (ITA) United Artists, 20th Century-Fox Video 4514
33	30	15	THE ADVENTURES OF ROBIN HOOD 20th Century-Fox Video 4540-30
34	34	24	FRIDAY THE 13TH II (ITA) Paramount Pictures, Paramount Home Video 1457
35	37	26	ENDLESS LOVE (ITA) Universal City Studios Inc., MCA Distributing Corporation 77001
36	36	22	THIEF
			20th Century-Fox Video 4550

37 35 GREAT ESCAPE 9 20th Century-Fox Video 4558-30

31 62

AIRPLANE (ITA) Paramount Pictures, Paramount Home Video 1305 39 TOOL BOX MURDERS

VCI 10154

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**RAGGEDY MAN** Universal City Studios Inc., MCA Distributing Corporation 71003 40 6

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APRIL 17, 1982, BILLBOARD

## Country

## **'CREATIVE OBJECTIVITY' QUESTIONED Growth Of In-House Production**, **Publishing A Source Of Concern**

• Continued from page 1

42

wear publishing hats keep totally open minds toward outside material.

Instances are cited where between eight and 10 cuts on certain acts' albums eminate from the producer's own writers. The major concern voiced by non-producing publishers and label executives is whether in-house situations allow for creative objectivity. They express fear that publishers who carry paid staff writers are swayed toward their own songs because of monetary investment. And they fret that this favorboard in case they don't have any more hits to pay the rent. "This is not a new situation,"

Murphy notes, "but it's worse right now because we're in a recession. And there's home taping compounding the issue. However, unless the overall album quality in country improves, we run a decided risk of finding out one day that fans no longer want to spend \$8.98 for an album with only three hit songs worth listening to.

Producer Ed Penney happened to be the co-writer of "Somebody's Knockin'," which launched his artist

'There are a couple of producers in town who make a point of telling you how hard they look for outside songs . . . when you see the albums they record, it's almost exclusively their own material.'

itism will impair the overall quality of albums in an already-flattened sales climate

"A closed shop situation hurts, no matter what anyone says." comments Bill Hall, longtime Nashville publisher and head of the Welk Mu-sic Group's local offices. "There are a couple of producers in town who make a point of telling you how hard they look for outside songs when they get ready to cut-but when you see the albums they record, it's almost exclusively their own mate-

Jerry Crutchfield, MCA Music's vice president and director of operations in Nashville, believes that it's "humanly impossible for one com-pany to develop that many great songs strictly in-house." adding that he thinks it is imperative for producers heading their own publishing operations to remain open to outside material.

"The song selection can be at fault for an artist's lack of strength and lack of sales," he says. In the case of an artist, it can seri-

ously affect his career."

Is the trend toward linking in-house production and publishing ventures on the rise? Yes, say Nashville industry executives.

"It's much more pervasive today," asserts Warner Bros. Music's Nash-ville director Tim Wipperman. "In the past, if you had a hit with one song, chances are the song would get covered by several other artists as al-bum filler. Now you won't see thatwhat you'll see filling up albums are songs owned and published by the artist's producer instead.

Wipperman notes that "it's still possible to get a truly great song cut from the outside," but wonders: "Do I give my 'truly great song' to a producer who will put it on an album with nine of his own less-than-great songs? Or do I keep it and give it to a producer who's known for being open and willing to cut nine other 'truly great songs' as well?'' Ralph Murphy of Picalic Music

feels that producers who cut eight, nine or ten of their own tunes on an artist are displaying "short-sight-edness reflecting a lack of faith in their own production. It's like they want to get all in-house material on

Terri Gibbs on both pop and country charts. He admits it was a temptation for him to follow up her initial hit with another self-composed tune. "It's a natural tendency to cut your own stuff, either as a writer or as an

But Penney maintains the long view dictates looking hard at all material, regardless of its origin. "You can sell albums for a while if you've got a bona fide hit single," he ex-plains. "But you won't be building an artist who's known for cutting great album material. You won't be building a following for the act."

Charlie Feldman, who runs Screen Gems-EMI Music locally, blames the current economy for the gradual tightening of in-house pro-duction situations. "There's less recording going on, fewer acts being signed by labels and more time be-

in-house situation and you get a cut. you can be sure you've got a great song on your hands."

United Artists Music vice president Jimmy Gilmer is worried about the effect the trend will have both on artists' careers and record company profits. "No way can you tell me that one team of writers can consistently pen 10 top-notch songs for the same artist over and over," he says. "By al-lowing this, the artists are cheating themselves and damaging their careers. But the labels are being hurt, too. Having No. 1 chart singles doesn't mean you're having album sales, and I think record companies are beginning to realize it's time to take control.'

Gilmer traces the situation back a few years when record companies began signing expensive recording deals, phasing out staff a&r producers and turning over creative control to artists and outside producers, re-sponsible for delivering finished product in its entirety.

"Now labels are trying to regain some of this control and take the reins again, but it's not easy," Gil-mer observes. "In fact, I wouldn't be surprised if record companies don't go back to hiring in-house staff pro-ducers as a way of monitoring the situation. A producer who's already salaried isn't going to be worried about running a publishing com-pany and feeding a staff of writers— he's going to be out for the best material he can find."

RCA vice president Jerry Bradley states flatly that he prefers an open-door policy by producers: Bradley (a former partner himself with pro-ducer Tom Collins and artist Charlev Pride in the recently-sold Pi-Gem/Chess Music) thinks producers who favor their own material to the exclusion of others are being "shortsighted and cutting down their odds for success." On the other hand, Bradley adds, "I don't count a publisher's songs on an album by

#### 'The real problem is half these publishers don't want to pitch you their hit songs. They're holding them back for what they consider the . . . name acts.'

tween album releases."

But he echoes others' feeling when he says firmly, "There are a few producers I don't bother going to very often any more, because over the past six years. I've made every effort without any results. There are too many other good producers who are open to outside material and who are selling albums to waste time and energy on the few who are going to use their own material anyway 95% of the time."

Charlie Monk, operations director for CBS Songs in Nashville, com-ments that "After a hit single, you have to do an album to follow up with. And that's where the greed can set in." Monk says he looks at the charts to analyze how many open situations there are for pitching material, adding that his company has been very successful scoring cuts with new artists.

"One thing's for sure," Monk points out. "If vou're dealing with an one of my artists; I count how many records get sold."

Says Bradley, "If I have an act with a producer who has his own publishing company, I watch the sit-uation. They're cheating themselves if they're allowing themselves to be-come publishers first, producers second. There aren't many pure pro-ducers these days-I wish there were. I'm in the business to sell records. If a producer is going to cut all his own songs, he'd better be ready to sell a lot of records for me."

Nashville label executives insist they keep an internal tally on production-publishing situations where they relate to artist sales and profit margins. But only one-Elektra's Jimmy Bowen-admits to maintaining strict monitoring of what's going to be cut before his acts head for the studio.

"The key to keeping this situation under control is policing your acts (Continued on page 44)

## Chart Fax **Tip Top Twitty Pops To** Country; 'Bama Back To 1

domi-

NASHVILLE-Elektra

nates the top of the singles chart this

week with Conway Twitty and Hank

Williams Jr. in the top two slots. "The Clown" marks Twitty's first No. I country single for any label other than MCA. It's also his 28th

country topper as a solo artist, giving

him the edge over former labelmate Merle Haggard for having the most

No. 1 country singles as a solo artist.

Haggard notched his 27th topper as

a soloist last week (Billboard, April

of 1982 to find himself in the top

spot more than once. In January, "Red Neckin' Love Makin' Night"

soared to the No. I spot for Twitty.

The first artist to travel to the coun-

try summit twice in 1981 was T.G.

Sheppard, who turned the trick with

"I Feel Like Loving You Again" and "I Loved 'Em Every One." However, it took Sheppard 19 weeks to accom-plish the feat, as opposed to Twitty's

And for an extra bit of Twitty trivia, Conway is one of a handful of

country artists who scored their first

No. 1 tune on the pop, rather than the country, chart. Twitty started his

career as a rocker and hit the top of

the pop chart with "It's Only Make Believe" in 1958, a full decade be-

fore he attained his first country top-per, "Next In Line."

who struck the pop summit before the country are the Bellamy Broth-ers, Debby Boone, John Denver, Mac

Davis, Brenda Lee, Ray Stevens and

**B.J. Thomas.** The Bellamys' sole pop topper was the 1976 hit. "Let Your

Love Flow," which peaked at 21 on

No. 1 tune was "If I Said You Had A Beautiful Body Would You Hold It Against Me," which hit the top in 1979.

Boone's 1977 smash, "You Light Up My Life," held the top pop spot

for 10 weeks, but managed only the

fourth position on the country side.

Her first country topper came in 1980 with "Are You On The Road To Lovin' Me Again." Denver

Among the other country artists

heady pace of 15 weeks.

Twitty also becomes the first artist

10).

**By ROBYN WELLS** 

scored No. 1 pop tunes with "An-nie's Song" and "Sunshine on My Shoulders" in 1974, but the top country spot eluded him until "Back Home Again" hit later the same year. The versatile Thomas scored a No. 1 tune first on the pop chart in 1970 with "Raindrops Keep Fallin" On My Head," but didn't have the same success on the countryside un-til 1975 when "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song" hit the top of both charts.

Like Twitty, Lee launched her career on the pop airwaves and scored a pair of pop toppers in 1960, "I'm Sorry" and "I Want To Be Wanted." Although she's frequently been in the top 10 on the country chart, Lee has yet to climb all the way to the country summit. Among the other country crossover artists who have not been able to translate their No. 1 pop tunes into similar country success are Mac Davis and Ray Stevens. Davis turned "Baby Don't Get Hooked On Me" into a pop topper in 1972, while Stevens enjoyed simi-lar success in 1970 and 1974 with "Everything Is Beautiful" and "The Streak.

And among the artists who first broke to both the top of the pop and country charts with the same tune are Freddy Fender, Bobby Golds-boro, Sonny James, Jeannie C. Riley and Billy Swan.

Fender's conduct to success was the 1975 hit. "Before The Next Tear-drop Falls," while Goldsboro's solo sojourn to the top of both charts came with the 1968 tune, "Honey, James first hit pay dirt in 1957 with "Young Love" while Riley shot to fame in 1968 with "Harper Valley P.T.A." And Swan's only No. 1 single to date has been the dual success, "I Can Help" released in 1974.

Album Notes: Alabama recaptures the top of the album chart this week from the **Oaks'** "Bobbie Sue" with "Mountain Music," giving them the premier position for 11 of the first 15 weeks of 1982 chart activity. "Feels So Right" held the top spot for 10 weeks during 1982.

## Nashville Scene

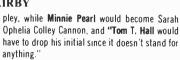
#### **By KIP KIRBY**

You Don't See April Fool's Jokes Much Any . so Gene Swindell (who has a program More called "Backstage," which airs, we're told, on some 250 radio stations across the U.S.) decided to give the day some meaning. On April 1, he reported on the air that the Country Music Assn. had decided not to allow country music singers or musicians to use pseudonyms or stage names any longer. He then informed his audience that this

meant a number of big names would be forced to go back to using their real names. As a result, Conway Twitty would have to be known as Harold Jen-kins. ... T.G. Sheppard would revert to William

Browder. . . . Lacy J. Dalton would become Jill Crosston.... Dottie West would have to trade in "Dottie" for Dorothy Marie.... Charly McClain would turn into Charleen McClain . . and Crystal Gayle would, of course, be transformed back to Brenda Gail Webb.

(Forgive us, but we're getting into this now) Swindell continued by noting that Brenda Lee would henceforth be known as Brenda Mae Tar-



Dolly Parton followers will have to wait for several more months to see her in concert. Dolly's doctors are not pleased with her recuperation from the recent surgery which prevented her from attending this year's Grammy celebra-tion in Los Angeles to accept her "9 To 5" award. Parton's medical advisors have cancelled all the singer's personal appearances through May, pending her progress. She still hopes to be completely recovered prior to the world premiere of her movie, "Best Little Whorehouse In Texas," which is now slated for a July opening. However, the good news is that Dolly's latest RCA album, "Heartbreak Express," is due out within the next month and will contain a number of original tunes.

In the meantime, the Parton flag is being ably carried by a very noteworthy stand-in: Dolly's younger sister, **Rachel Dennison**, who is attracting highly favorable response to her role in the part first created by Dolly in "9 To 5." Rachel plays Doralee in the tv version of the

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer; Publisher, Licensee; Label & Number (Dist. Label)	THIS	LAST WEEK	WKS. ON CHART	TITLE-Artist (Producer) Writer; Publisher, Licensee; Label & Number (Dist. Label)	THIS	WEEK	WKS ON CHART	TITLE-Artist (Producer) Writer, Publisher, Licensee: Label & Number (Dist. Label)
众	2	12	THE CLCIWN—Conway Twitty (C. Twitty, J. Bowen) C. Chalmer., S. Rhodes, B. Barnett, W. Carson; Mammoth Spring/Rose Bridge, BMit: Elaktur, 47302	2355	57	2	I DON'T KNOW WHERE TO START-Eddie Rabbitt (D. Malloy) T. Schuyler; Briarpatch, Debdave, BMI; Elektra 47435	69	69	4	GYPSY AND JOE—Sammi Smith (P Baugh, B. Emmons) B. Guitar; Chablis, BMI; Sound Factory -33
歃	3	13	own; Eastan 4/302 A COUNTRY BOX CAN SURVIVE—Hank Williams Jr. (J. Bowen) H. Williams Jr.: Bocebhus. BMI: Elektra/Curb 47257	Å ₩	41	5	I HAD IT ALL—Fred Knoblock (J. Stroud) T. Moretti, F. Knoblock, S. Allen; Flowering, Stone, ASCAP/Legendsongs/BMI; Scotti Bros. 5-02752 (CBS)	70	72	3	THE ARMS OF A STRANGER—Tennessee Express (A. Mills, T. Smith) N. Wilson; Cross Keys, ASCAP; RCA 13028
众	6	13	CRYING MY HEART OUT OVER YOU-Ricky Skaggs (R. Skaggs) C. Buther, L. Certain, G. Stacey, M. Wilken; Cedarwood, BMI; Epic 14-02692		43	5	TRAVELIN' MAN-Jack Ward (M. Post) J. Fuller; 4 Star, BMI; Asylum 47624 (Elektra)	佥	NEW E	my	WOULD YOU CATCH A FALLING STAR—John Anderson (F. Iones, J. Anderson) B. Braddoch: Tree, BMI: Marner Bres, 50043
4	4	14	ANOTHER SLEEPLESS NIGHT—Anne Murray (J.E. Norman) C. Black, R. Beurke; Chappell, ASCAP; Capitol 5083		50	4	ANOTHER CHANGE—Tammy Wynette (G. Richey) B. Brawdy, J. Taylor, D. Knutson; First Lady, Sylvia, Mother/BMI; Epic 14-02770	•	83	2	EVERYONE KNOWS I'M YOURS-Corbin/Hanner Band (T. West)
5	5	12	THROUGH THE YEARS—Kenny Rogers (LB. Richie, Jr.) S. Dorfl, M. Panzer; Peso/Swanee Brovo, BMI; Liberty 1444	\$	51	4	JUST GIVE ME WHAT YOU THINK IS FAIR—Loon Everette (R. Dean, L. Everette) R. Gasdin, V.L. Haywood, J. Twili; Window/BMI; RCA 13079	歃	NEW E	m	D. Hanner; Sabal, ASCAP; Affa 7022 THE MAN WITH THE GOLDEN THUMB—Jerry Reed (R. Hall) B. McGuire, B. Henderson; Fame, BMI; RCA 13081
	7 22	11 7	SAME OLE ME—George Jones (B. Sherrili) P. Overstreet; Silvertime, BMI; Epic 14-02696 MOUNTAIN MUSIC—Alabama (H. Shedd, Alabama)	40	46	5	HOLED UP IN SOME HONKY TONK—Jee Sun (B. Fisher) D. Dillon, F. Dycus, B. Mevis; Tree, BMI, Golden Opportunity, SESAC/Gid, SCAP: Elektra 47417	☆	82	2	B. McGaure, B. Henderson; rame, BMR; TCA 13061 SHE DOESN'T BELONG TO YOJ-Terry Aden (C. Hill) Michael R. Radford; Pettikone, BMI; AMI 1303
255 8	1	14	R. Owen; Barypee, Ball; RCA 19310 – Automatications, medication R. Owen; Barypee, Ball; RCA 19310 – Automatication (M. Haggard, L. Talley) BIG CITT – Micrie Haggard (M. Haggard, L. Talley) M. Haggara, D. Holloway; Shade Tree, BMI; Epic 14-02686	4	45	7	DIAMOND IN THE ROUGH-Karen Taylor (T. Sparks) Bil-Kar/SESAC; Mesa 1111 (MSD)	佥	NEW 1	477h	CLOSER TO YOU-Burnto Brother (M. Lloyd) J. Beland, G. Guilbeau; Atlantic, BMI: Carb/CBS 502835 (CBS)
23	13	12	IF YOU'RE THINKING YOU WANT A		47	5	MY LOVE BELONGS TO YOU—Ronnie Rogers (T. West) R. Rogers; Sister John/Sugar Plum/New Keys, BMI; Lifesong 45095	76	74	5	I'VE GOT A BAD CASE OF YOU-Marie Osmond (R. Hall) W. Aldridge, T. Brasfield; Rick Hall, ASCAP; Elektra 47430
10	12	11	STRANGER—George Strait (B. Mevis) B. Mewis, D. Wilks; Jack and Bill Welk, ASCAP; MCA 51228 ANOTHER HONKY TONK NIGHT ON		48	5	LOVE IS—Allen Tripp (D. Heavener) ISPD/ASCAP; Mastwille 1001 RING ON HER FINGER, TIME ON HER	贡	87	2	TAKE TIME TO KNOW HER-David Alian Coe (8. Sherrill) S. Davis; Al Gallico, BMI; Columbia-180:815
	12	11	BROADWAY-Dawid Frizelit & Shelliy West (S. Garrett, S. Dorff) M. Brown, S. Derff, S. Garrett; Pese/Wallet, BMI; Warner/Viva 50007				HANDS—Lee Greenwood (J. Crutchfield) Tree/Love Wheel, BMI; MCA 52026	•	89	2	S. Daris, in Galice, July, California and State and Stat
<b>血</b>	11	13	I LLE—Lunetta Lynn (O. Bradley) T.W. Dampnier; Coal Miners, BMI; MCA 52005	45 ^	9	14	TENNESSEE ROSE—Emmylou Harris (B. Ahern) K. Brooks, H. Devito; Warner-Tamerlane/Babbling Brook/Drunk Monkey, BMI; Warner Bros. 49892	₥	90	2	I'VE NEVER BEEN TO ME-Chartene (R. Miller, B. Gordy, D. Costa) P. Miller, K. Hirsch; Stone Diamond, Bill; Motown 1611
	14	10	ROUND THE CLOCK LOVIN'—Gail Davies (G. Davies) R. Bourke, K.T. Uslin; Chappell, ASCAP/Tri-Chappell, SESAC; Warner Briss. 50004		53 55	6	BAD NEWS—Boxcar Willie (J. Martin) J.D. Loudermills; Acuff-Rose/BMI; Main Street 951 FORTY AND	80	REW		DEALING WITH THE DEVIL—Norie Haggard (Merie Haggard) S. Shafer, E. Raven; Acuff Rose, BMI/Milene, ASCAP; MCA 52020
	17	9	YOU NEWER GAVE UP ON ME-Crystal Gayle (A. Reynolds) L Pearl; Michael O'Connor, Bill; Columbia 18-02718	佥			FADIN'-Ray Price (J. Mundy, B. Moore, K. Tucker, D. Tucker) R. Pennington; Millstone, ASCAP/Chevis, BMI; Dimension 1031	81	59	17	THE VERY BEST IS YOU-Chart McClain (N. Wilson) F. Stephens, L. Shell; Aoudad, ASCAP/INEX, BMI; Epic 14-02656
会会	21 24	8	SINGLE WOMEN—Doily Parton (D. Parton, C. Perry) M. O'Donominue; Lease Loved/Velvet Apple, BMI; RCA 13057	48	10 15	13 11	BE THERE FOR ME BABY—Johnny Lee (J.E. Morman) C. Biack, T. Tocce; Chappell/intersong, ASCAP; Fuil Moon/Asylum 47301 IN LIKE WITH EACH OTHER—	82	60	14	SWEET YESTERDAY—Sylvia (T. Cellins) K. Kleming, D.W. Morgan; Tom Collins, BMI; RCA 13020
		7	ALWAYS ON MY MIND—Willie Nelson (C. Morran) J. Christopher, M. Thompson, M. James: Screen Goms-EMI/Rose Bridge, BMI; Columbia 8-02741		54	6	Larry Gatlin & The Gatlin Brothers Band (L, S., R. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 18-02698 I NEVER KNEW THE DEVIL'S EYES WERE	83	62	17	MOUNTAIN OF LOVECharley Piide (N. Wilson) H. Derman; Morris/Unichagpell, BMI; RCA 13014
金金	27	6	JUST TE SATISFY YOU-Wayton & Willie (C. Moman) W. Jernings, B. Beerman; Irving/Parody, BMI; RCA 13073	50	e.		BLUE—Terry Gregory (M. Sherrill) L Dresser; Easy Listening, Galleon/ASCAP; Handshake 02736	84	HEW		THE QUEEN OF HEARTS LOVES YOU—Joe Waters (J. Waters) J. Waters; Lantern Light, BMI; New Colony 6813
18	23 18	9 12	BUSTED—John Conlos (B. Logan) H. Howard: Troe, OMH; MCA 52008 MEW. CILT. BOAD—Bulde: Burg (B. Counsil)	宜	56	6	KEY LARGO—Bertie Higgins (S. Limbo) B. Higgins, S. Limbo; JenLee/Chappell, ASCAP/Lowery, BMI; Kat Family 9- 02524	85	64	12	DON'T COME KNOCKIN'—Cindy Hurt (J.B. Barnhill) M.T. Heeney, F. Matan; Cedarwood, BMI; Churchill 94000 (MCA)
19	19	10	NEW CUT ROAD—Baldoy Bare (R. Crowell) 6. Clark; World Song, ASCAP; Columbia 18-02690 IT'LL BI HER—Tempali & The Glaser Brothers (J. Bowen)	52	58	4	LAST OF THE SILVER SCREEN COWBOY'S—Rex Allen /r. (S. Garrott) M. Brown, S. Dorff, S. Garrett; Peso/BMI; Warner Bros. 50035	86	65	8	LOVE TAKE IT EASY ON ME—.a Cesta Tucker (J. Stroud) D. Linde, A. Rush; Combine, BMI; Elektira 47414
20	20	11	B.R. Reynolds; Baron/Hat Band, BMI; Elektra 47405 NATURM LOVE—Petuda Clark (T. Scotti)	53	16	11	AFTER THE LOVE SLIPS AWAY/SMOKEY MOUNTAIN MEMORIES—Earl Thomas Conley (N. Larkin, E.T. Conley) ET. Conley, R. Devereus; Blue Moon/East Listening, ASCAP; RCA 13053	87	66	14	DON'T EVER LEAVE ME AGAIII — Vern Gosdin (8. Fisher) N.D. Barnes; Blue Lake, BMI; AMI 1302
5217	25	9	J. Harringwa, J. Penning, K. Expy, P. Garnhardt; Flowering Stone, ASCAP/Holy Moley, BME: South Bres. 5-02676 (CBS) A LITTLE BIT CRAZY—Eddy Raven (J. Bowen)	Ŵ	70	2	E.T. Conley, R. Devereux; Blue Moon/East Listening, ASCAP; RCA 13053 EVERYTIME YOU CROSS MY MIND (You Break My Heart)—Razzy Bailey (B. Montgomery)	88	454		ALL MY LOVIN'—Mundo Earwood (M. Tillis, J. Darrell) P. McCartney, J. Lennon; Maclen. 8MI; Primero 1002 (Paid)
	26	8	E. Raven; Milene, ASCAP; Elektra 47413 DON'T LOOK BACK—Gacy Merris (M. Mergan, P. Worley)	<b>D</b>	61	4	J. Slate, D. Morrison, L. Keith; House of Gold, BMI RCA-13084 THE TWO-STEP IS EASY—Michael Murphy (J.E. Norman)	89	67	19	DO ME WITH LOVE—Janie Fricks (J. E. Norman) J. Schweers; Jack And Bill/Welk, ASCAE; Columbia 18-02644
愈	30	5	G. Morris, E. Selver; G. Morris/Warner Brus., ASCAP/Warner Tamerlane, BMI; Warner Buos. 50017 TEARS @F THE LONELY—Mickey Gilley (J. E. Norman)	56	35	10	M. Murphey; Timberwolf/BMI; Liberty 1455 YOU SURE KNOW YOUR WAY AROUND MY HEART—Louise Mandrell (E. Kiiroy)	90	NEW .	ant:	BEFORE I GOT TO KNOW HER—Brian Collins (B. Collins, J. Williamson)
24	30	5	W. Hatyfield; Welk/Bibo. ASCAP; Epic 14-02774 YOU'11 BE BACK—The Statler Brothers (J. Kennedy)	1	63	5	T. Rocco, R. Bourke, C. Black; Bibo/Welk/Chappell, ASCAP; RCA 13039 A THING OR TWO ON MY	91	71	9	B. Collins; Babcock North, Ball; Primeto 1001 (Paid) AND THEN SOME—Boobly Smith (B. Montgomery) J. Slate, L. Henley, M. Gray; House Of Gold/Chinnichap/Careers, BMI; Liberty
公会	29	9	w. Halyfield. J. Russell; Bibo, BMI/Welk/Sunflower, ASCAP; Mercury 76142 SPEAK SOFTLY (You're Talking To	58	36	18	MIND—Gene Kennedy & Karen Jegium (G. Kennedy) Door Knob/BMI; Door Knob 82-173 SHE LEFT LOVE ALL OVER ME—Razzy Baily (B. Montgemery)	92	73		J. Slate, L. Henley, M. Gray; House Of Gold/Chinnichap/Careers, BMI; Liberty 1452 LOVING YOU IS ALWAYS ON MY
26			My Hoart)—Gene Watson (R. Reeder, G. Watson) S.P. Spurgin, J.D. Mendenhall; Booth and Watson, BMI; MCA 52809 VOLTRE MOT FASY TO FORCET Anti-Wind (R. Mater & Conduct)	59	37	10	C. Lester; House Of Gold, BMI; RCA 13007 VICTIM OR A FOOL-Rodney Crowell (R. Crowell) R. Crowell; Cooheel/Cranite. ASCAP: Warner Bros. 50006	32	/3	4	LOVING TOU IS ALWATS ON WIT MIND—Terry Dale (J. Bomhoff, J. Gimer) J. MacRae, B. Morrison; Southern Nights, ASCAP; Lanedale 711
10 余	28 31	9	YOU'RE NOT EASY TO FORGET—Buttie West (B. Maher, R. Goodrum) C. Weil, T. Snow; ATV/Mann and Weil/Braintree/Snow, BMI; Liberty 1451 SOMEDAY SOON—Mee Bandy (R. Baker)	60	40	8	R. Crowell; Coolwell/Granite, ASCAP; Warner Bros. 50006 IT'S A LONG WAY TO DAYTONA—Mei Tiliis (B. Strange) M. Tillis; M. Tillis, BMI; Elektra 47412	9,3	77	9	LUCY AND THE STRANGER—Babby Goldsboro (L. Butler) B. Goldsboro; House Of Gold, BMI; Cuib 5-02726
A A	33	7	I. Tyson; Marner Bros., ASCAP; Celumbia 18-02735 KANSAS CITY LIGHTS—Stave Workner (T. Collins)	歐	81	2	WITH THEIR KIND OF MONEY AND OUR KIND OF LOVE-Billy Swan (L. Regers) D. Robertson, B. Swan; Sherman Daks, BMH/Mumic City, ASCAP; Epic 1402841	94	78	7	I'LL MISS YOU—Stella Partan (M. Williams) B. Toague; My Mana's/BMI; Town House 1056
AN AN	34	7	K. Fleming, D.W. Morgan; Tom Collins, BMH; ACA 13072 I FFFI IT WRTH YOU—Kiaran Kano (I Remen)	- E	NEW	Euffor	THE GENERAL LEE-Johnny Cash (J. Cash) T. Bresh, J. Cash; Holy Moley/Jodi Lynn/House of Cash, BMN; Scotti Bros.	95	79	18	BLUE MOON WITH HEARTACHE—Roseanne Cash (R. Crowell) R. Cash; Hotwire/Atlantic. BMI; Columia 18-02659
30	49	3	K. Kane, C. Kawe; Cross Keys/Litton, ASCAP; Elektra 47415 FINALL <sup>®</sup> — T.G. Sheppard (G. Chapman) B. Killen; Maadowgreen, ASCAP; Warner/Curb 58041	ø	68	4	502803 (Epic) COME LOOKING FOR ME-Lobe (Lobe) Lobe; Lobe, ASCAP; Lobe 4	96	84	19	IF YOU'RE WAITING ON ME—The Kendalls (J. Gillespie) K. Bell, T. Skinner, J.L. Waltace; Hall-Gement/Welk, BMI; Mercury 76131
歃	39	4	FOR ALL THE WRONG REASOUS- The Bellamy Brothers (Bellamys, J. Bowen)	Ten -	76	3	WHEN YOU FIND HER, KEEP HER—The Wright Brothers (M. Garvin, C. Waters, T. Shapiro) B. Killen; Tree/O'Lyric, BMI; Warner Bros. 50033	97	85	17	MIS'RY RIVER—Terri Gibbs (E. Penney) G. Worf; Chiplin, ASCAP; MCA 51210
	38	5	D. Bellamy; Bullamy: Fameus, ASCAP; Elektra/Curb 47431 TAKE NEE TO THE COUNTRY-MeI McDaniel (L. Rogers) Scarle, Singletam, Rogers; Vegue/Partner, BMI/Bib/Weth, ASCAP; Capitol 5095	-A-	REW		B. Killen; Tree/O'Lyric, BMI; Warner Brox. 50033 LISTEN TO THE RADIO—Don Williams (D. Williams, G. Fundis) F. Knipe; Southwest, BMI; MCA 52037	98	86	5	THE FLAME-Rita Remington (S. Singleton) L. Shell, H. Lindsey; Tree, BMI; Plantation 207
33	8	13	Scaife, Singleton, Rogers; Vogue/Partner, BMI/Bibo/Wetk, ASCAP; Capitol 5095 BOBBII SUE—Oak Ridge Boys (R. Chancey) D. Tyler, R. Tyler, W. Newton; House Of Gold, BMI/B. Goldsboro, ASCAP;	100	75	2	IF I COULD SEE YOU TONIGHT-Kippi Brannon (M. Collie) C.E. Howard Jr.; Jeffrey's Rainbow Music, BMI; MCA 52023	99	88	5	EVEN IF IT'S WRONG—Jimmi Ginnon (L. Rogers) J. Louis; Steel City, BMI; Warner Bros. 50024
5347	42	5	MCA 52006 I'M GOIN' HURTIN'-jee Stampley (R. Beker)	67	44 80	8	I'VE JUST SEEN & FACE—Calamity Jane (B. Sherrill) J. Lennon, P. McCartney; Maclen, BMI; Columbia 18-02715 BROTHERLY LOVE—Gary Stewart & Dean Dillon (E. Kilroy)	100	91	21	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD—Ed Bruce (Tommy West) W. Holyfield, R. Hatch; Bibb, Vogue, SCAP/Weik, BMI; MCA 51210
			J. Dickens; Banay/Mullet, BMI; Epic 14-02791				G. Stewart, D. Dillon; Forrest Hills, Tree, BMI; RCA 13049				W. Holyneks, K. Hatch, Bibo, Fogue, AwCAr/Welk, Dmil, MCA 31210

🕸 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 2,000,000 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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## <u>Country</u> Nashville Scene

• Continued from page 42

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show, and she bears a definite resemblance physically and in her voice inflections to Dolly.

Okay, so while we're on the subject... Stella Parton is putting her recording career back into gear. Stella's latest album is on a new label called Townhouse Records, entitled "So Far... So Good."

Dave Rowland (minus Sugar) came by to talk about his first solo Elektra record, "Why Didn't I Think Of That," backed with a surprisingly fine tribute song called "Natalie" written about Natalie Wood ... and surprisingly enough, written by the unexpected team of Dean Dillon-Tanya Tucker-Gary Stewart (and boy, what an interesting writing session THAT one must have been).

"I've had girls in my group singing with me for seven years," says Rowland, "and each of them was talented and beautiful and an artist in her own way. When you see someone like Natalie Wood die the way she did, it makes you think and wonder about life." Rowland also says he remembers all five of the Hollywood stars mentioned in the song (Marilyn Monroe, Jean Harlow, Judy Garland, Jayne Mansfield and Natalie Wood) and shared an interest in them through films and press. Elektra is receiving such immediate response to "Natalie," which is supposedly the B side of the single, that the label is now expecting double airplay for Rowland's release.

Leon Everett took his band, Hurricane, into the studio this time for his entire next album, following on the heels of Joe Sun, who features his group, Shotgun, and his "Ain't Honky Tonkin' No More" LP. There was a time when no artist considered using anything but professional studio players on their sessions; however, these days, more artists seem to like the "live feeling" they get from using their own band. In fact, Sun is adamant about the subject, insisting that he wants his recordings to sound just like what his audiences see during his live performance onstage.

Are We Really Ready For This? The title for George Burns' next tv special (due sometime in the fall) will be: "George Burns And Other Sex Symbols." The indomitable Burns is now at work on his fourth book, titled "How To Live To Be A Hundred." Well, if anyone can write it, it has to be Burns: an octagenarian's handbook!

In a recent column, Scene discussed Warner Bros. re-release of a 1973 duet package featuring Gram Parsons and harmonies by Emmylou Harris under the title of "Grievous Angel." Coincidentally, there's another Gram Parsons' album now out, released on Sierra Records, called "Gram Parsons and the Fallen Angels: Live 1973." This album is fascinating because it features the original players from Parsons' Fallen Angels road band that first embarked on the Grievous Angel tour in 1972. (One of the key musicians in this package is a Canadian steel player named Neil Flanz, now a full-time member of Joe Sun's Shotgun band.)

The album is rough, real and unpolished. For that reason, it's a collector's item: it shows the barroom, honkytonk side of this legend, capturing the feeling of life on the road and what it was like to hear Gram live on what was to become his last major tour. (Check out the intriguing liner note printed at the bottom of the album: "This one's for you, GP, we are now even.—JD") Included on this "Live 1973" collection are "Streets Of Baltimore" and the prototype version of "Love Hurts," which was to later become a focal showpiece of Gram and Emmy's "Grievous Angel" recordings.

This is an album noteworthy for its ragged

honesty, for its jagged edges and raw charisma. It isn't clean nor perfect, nor is it mean to be. For serious Parsons fans, however, it's a ways of measuring his power as a live performer against his strength in the controlled atmosphere of a studio. **Billboard** 

The version of Jerry Lee Lewis' "I'm So Lonesome I Could Cry," which has just been shipped to programmers, is actually a 13-year-old version cut for Mercury but never released as a single before. And the Tom T. Hall single (also released this week under the Mercury logo), entitled "The Little Lady Preacher," is 11 years old.

Liberty has a newcomer in Lane Brody, a model, actress and singer. She's the latest Los Angeles-based entry into the country music field with her debut single "He's Taken." Lane cowrote the title track (with Tom Bresh) for an upcoming movie, "Tough Enough," sung for the film by T.G. Sheppard. She also sings one of her own songs, "More Nights," in this picture. And, covering the tv area, Lane wrote and performed the title tv track of a recent network special called "Gift Of Love" with actress Susan Dey. Speaking of Liberty, the label is very high on

its new **Bill Nash** single called "**Survivor**," which (according to the label insiders) could do for Nash what "**The Gambler**" did for **Kenny Rogers.** Single ships April 19.

Irrepressible Jerry Reed wins Scene's Title Of The Week Award (again) with this one, which he sang on Canada's "Tommy Hunter" tv show: "She Got The Gold Mine (I Got The Shaft)." Reed hosted a recent edition of "Solid Gold" in L.A.—and performs this week on the show as well. Since the title of his latest LP is "The Man With The Golden Thumb," we can only assume that gold plays some sort of major thematic role in this artist's career right now!

## In-House Arms Causing Concern

#### • Continued from page 42

and producers," Bowen says. "Obviously a producer with his own publishing concern has a vested interest and could suffer some problems with objectivity. So I make it a point to review all the material choices before my people start recording. Some of them don't like it—but I'm the one who has to answer for the money and the album."

swer for the money and the album." MCA Records' Nashville president Jim Foglesong agrees that these days, publishing companies with inhouse production ventures often serve as developing agencies for new label talent.

"Frankly, they're able to do what we can't," Foglesong explains. "They can turn over their in-house studio to one of their writers for the whole night, if they want. The writers learn to use recording equipment, get used to performing before a microphone, appear on publishing showcases, get budgets for cutting their own demos. Some of those demos end up so good they become masters—and the writers end up signing with a major label."

Foglesong concurs that it is the record company's responsibility to stand up in circumstances where there is an ongoing problem with a producer's choice of material. But he is quick to add that if the producer who is known for favoring his writers' material almost exclusively is also having chart and sales success, there is no reason to tamper with the formula.

Among Nashville's most successful producers are Tom Collins and Bob Montgomery and Buddy Killen, all of whom have their own publishing enterprises in addition to recording a number of major acts. They flatly refute claims that they may be less than objective about outside material pitched to them.

Says Montgomery, vice president of House of Gold and producer for Razzy Bailey, Ray Stevens and now Marty Robbins: "Some of my biggest hits-like 'Honey' and 'Rocky'weren't even my songs. If someone had brought me that Lee Greenwood song, 'It Turns Me Inside Out,' I'd have cut it in a New York minute. The real trouble, is, half these publishers don't want to pitch you their hit songs. They're holding them back for what they consider the prestige name acts, people like Kenny Rogers or Anne Murray. At least when I take a song from my writers, I know it's the best they've got."

Montgomery feels that the success of linked production-publishing relationships has created an envy factor. "I'll bet some of the publishers complaining the loudest would enjoy having in-house production if it were possible for them," he suggests. "When you have your own staff writing songs tailored for your acts, you've got instant access to fresh hits, not material that's been already turned down or is on hold for an artist bigger than yours."

In the case of Razzy Bailey, he notes, he initially turned to House of Gold writers for material when he couldn't find what he wanted elsewhere. "No one wants to pitch you great songs when they've never heard of your act. These publishers aren't into helping you break new talent through their hit material."

More emphatic is Tom Collins, president of Tom Collins Music Corp, producer of Barbara Mandrell, Ronnie Milsap, Steve Wariner and Sylvia. "I've never twisted any act's arm to record one of my songs. I've never forced an artist to cut something they didn't want to cut. I get more L.A. and N.Y. material than ever, but still I make every effort to look all over Nashville for songs before I go into the studio."

Does Collins see a conflict of interest looming in the productionpublishing duality? "I would if I didn't believe the quality was there," he replies. "But my writers know what my acts want, their range, their image, the kinds of lyrics they prefer. It makes it much easier to guarantee hit songs."

Collins rebuffs the notion that he selects all his acts' material. "My acts have come up to me before, laughing, to tell me they've heard writers tell them it's impossible to get outside songs to me. That's not true—if I weren't open to the best songs, my artists wouldn't stay with me and record companies wouldn't be asking me to produce for them."

Tree president Buddy Killen, who produces T.G. Sheppard, Ronnie McDowell and Roger Miller, among others, also scoffs at the notion he would allow personal motives and monetary gain to influence his choice of material on his acts.

"I defy anyone to show me I'm not totally objective and open to outside songs," he states. "In fact, to avoid just such claims as this, I always have my artists sit with me when I screen material. If they hear a song they like, we'll cut it, no matter where it's from."

Killen's irritation on this sensitive subject extends to what he calls "obviously inferior stuff" sent to him by publishers: "Half the things I get in are garbage," he says. "These publishers who are saying they can't get me to cut their songs should realize their failure comes from not pitching the right song for the right artist. I'm not stupid—I can't afford to destroy my credibility by ignoring a hit song, and I don't turn down hit songs. But they better be hits."

Although country producers, publishers and record companies agree that in-house publishing-production is a fact of life, the Nashville music community remains unplacated and sharply divided about its overall long-term effects.

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Week	Week	eks on Chart	TITLE Artist, Label & Number	Week	Week	eeks on Chart	TITLE . Artist, Label & Number
A This	Tast	Weeks	(Dist. Label)		Tast 40	79	(Dist. Label)
☆ 2	2	5 8	MOUNTAIN MUSIC Alabama, RCA AHL1 4229 BOBBIE SUE	40	40	6	GREATEST HITS ▲ Ronnie Milsap, RCA AAL1 377 GIVIN' HERSELF AWAY
¢	4	6	Oak Ridge Boys, MCA 5294 BLACK ON BLACK Waylon Jennings, RCA AHL1 4247	42	36	18	Gail Oavies, Warner Bros BSK 3636 GREATEST HITS
Ŕ	6	4	ALWAYS ON MY MIND Willie Nelson. Columbia FC 37951	43	42	,	Jim Reeves & Patsy Cline RCA AHL1 4127
¢	5	20	STILL THE SAME OLE ME George Jones, Epic FE 37106	43	44	25	Loretta Lynn. MCA 5293
\$	7	11	FINALLY T G Sheppard, Warner/Curb BSK 3600	15	55	23	Tompall and the Glaser Brothe Elektra SE 542
7	8	10	SOUTHERN COMFORT Conway Twitty, Elektra El 60005		35		Boxcar Willie, Main Street ST 73001 (Capitol)
8	3	57	FEELS SO RIGHT A Alabama RCA AHL1 3930	<b>D</b>	50	3	THE NEW SOUTH Hank Williams Jr. Elektra/Cu 5E-539
9	9	23	BIG CITY Merle Haggard, Epic FE 37593	1	56	2	ONE NIGHT STAND Hank Williams Jr. Elektra/Cur 5E-538 (Elektra)
Ŵ	13	24	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs. Epic FE 37193	48	48	32	THERE'S NO GETTING OVER ME O Ronnie Milsap, RCA AHL1 406
11 12	11	45 30	FANCY FREE A The Oak Ridge Boys, MCA 5209 GREATEST HITS	49	49	19	FIRE & SMOKE Earl Thomas Conley
13	14	9	Willie Nelson Columbia KC2 37542 FEELIN' RIGHT	50	60	2	RCA AHLI 4135 NIGHT AFTER NIGHT Jacky Ward, Asylum E-1-60013 (Elektra)
14	15	56	Razzy Bailey. RCA AHL1 4228	<b>\$</b>	NEW E	NTRY .	WHEN A MAN LOVES / WOMAN
15	16	97	Juice Newton, Capitol ST 12136 MY HOME'S IN ALABAMA	52	43	27	Jack Grayson, Koala 15751 <b>NOT GUILTY</b> Larry Gatlin & the Gatlin Brot
兪	19	10	Alabama, RCA AHL1-3644 THE DAVID FRIZZELL AND SHELLY WEST ALBUM	53	45	41	Band, Columbia FC 37464 MR: T Conway Twitty, MCA 5204
A.,	25		Warner/Viva BSK 3643	54	46	39	ESPECIALLY FOR YOU Don Williams MCA 5210
	25	3	WINDOWS The Charlie Oaniels Band. Epic FE 37694	55	47	47	SURROUND ME WITH LOVE Charly McClain, Epic FE 3710
18 企	18 24	41 40	SHARE YOUR LOVE A Kenny Rogers, Liberty LOO 1108 YEARS AGO	56	51	47	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West.
20	20	78	The Statler Brothers Mercury SRM 16002 GREATEST HITS	57	52	38	Warner Bros. BSK 3555 WITH LOVE John Conlee, MCA 5213
21	21	8	Kenny Rogers. Liberty L00 1072 ME AND MY R.C.	58	58	24	GREATEST HITS Charley Pride, RCA AHL1 4151
22	22	76	Louise Mandrell & R.C. Bannon RCA AHL1 4059 GREATEST HITS ●	59	53	63	ROWDY Hank Williams Jr Elektra/Curb 6E 330
23	23	26	The Oak Ridge Boys. MCA 5150 BET YOUR HEART ON ME	60	54	12	ONE TO ONE Ed Bruce, MCA 4910
24	12	33	Johnny Lee, Full Moon/Asylum 5E 541 <b>THE PRESSURE IS ON</b>	61	64	127	THE BEST OF EDDIE RABBITT • Elektra 6E 235
			Hank Williams Jr Elektra/Curb 5E 535	62	62	52	I LOVE EM ALL T.G. Sheppard Warner/Curb BSK 3528
贪	39	2	THE DUKES OF HAZZARD Various Artists, Scotti Bros. FZ 37712 (CBS)	63	57	30	FAMILY TRADITION Hank Williams Jr., Elektra/Cur 6E 194
26 兪	28 33	24	DESPERATE DREAMS Eddy Raven, Elektra 5E 545 SEASONS OF THE HEART	64	65	30	HABITS OLD & NEW Hank Williams Jr Elektra/Cur 6E 278
23	30	5	John Denver, PCA AHL1 4256 I AIN'T HONKY TONKIN NO MORE	65	67	127	WHISKEY BENT AND HELL BOUND Hank Williams Jr
29	29	29	Joe Sun, Elektra El 60010 STRAIT COUNTRY George Strait, MCA 5248	66	66	92	Elektra/Curb 6E-237 HORIZON A Eddue Rabbitt Elektra 6E-276
30	31	35	YOU DON'T KNOW ME Mickey Gilley. Epic FE 37416	67	59	37	TAKIN IT EASY Lacy J. Dalton, Columbia FC 3
31	17	18	CIMARRON Emmylou Harris,	68	70	3	ASK ANY WOMAN Con Hunley, Warner Bros BSK 3617
⋧	Site E	-	Warner Bros. BSK 3603 CHARLIE SINGS EVERYBODY'S CHOICE	69 70	61 74	32 206	LIVE Barbara Mandrell, MCA 5243 STARDUST ▲
33	34	81	Charlie Pride RCA AHL1-4287	71	63	27	Willie Nelson Columbia JC 35 SLEEPING
34	26	30	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438	72	68	25	WITH YOUR MEMORY Janie Fricke, Columbia FC 375 RODNEY CROWELL
35	27	155	GREATEST HITS A Waylon Jennings, RCA AAL1-3378	73	69	28	Rodney Crowell, Warner Brothers BSK 3587
36 37	37 32	81 56	GREATEST HITS A Anne Murray, Capitol SOO 12110 SEVEN YEAR ACHE	74	71	20	Ray Price, Ofmension OL 5003 I JUST CAME HOME TO
38	38	7	Rosanne Cash, Columbia JC 36965 KIERAN KANE				COUNT THE MEMORIES John Anderson Warner Bros. BSK 3599
39	35	34	Kieran Kane Elektra El 60004 <b>STEP BY STEP</b> • Eddie Rabbitt, Elektra 5E 532	75	75	15	WHERE DO YOU GO WHEN YOU DREAM Anne Murray. Capitol SOO 121

Survey For Week Ending 4/17/82

☆ 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).

## **General News**

#### ARTIST PROFILE

### De Shields' Act Covers R&B History

#### By LEO SACKS

NEW YORK—Andre De Shields certainly has a sense of humor. He is calling his new act, a collection of classic r&b songs, "Black By Popular Demand."

"People keep thinking the 'black' is a misspelling." says De Shields, whose engagement through April at the Music Room of the Horn and Plenty here makes use of such timehonored r&b cliches as falsetto singing, line dancing, knee drops and swoons.

De Shields has fashioned an unusual cabaret act with his vocal accompanists, Frieda Ann Williams and Marlene Danielle, and a pianist, Joel Silberman. The program opens with "Let The Good Times Roll," which De Shields calls "the essence of r&b," journeys through r&b history ("Spoonful," "How Can You Mend A Broken Heart," "You're All I Need To Get By" and "Hot Fun In The Summertime"), and closes with "Just Once." or "r&b as we know it today—Quincy Jones-style."

"The show is a musical odyssey," says the lithe singer-dancer, who starred in the Broadway production of "Ain't Misbehavin'" and starts filming an adaptation for television with the original cast in May. "The beauty of r&b is its simplicity. It didn't start in New Orleans or Chicago or Harlem. It's from the jungles of Africa, which is why we concentrate so much on vocals and handclaps. I'd rather work with an orchestra, but in these days of the new Federalism. less is more."

De Shields, whose gift for parody is best represented on his interpretation of "Miss Mary Mack," a children's rhyme which he says is part of his "oral history," cites Otis Redding, Sly Stone and Jimi Hendrix as his most important musical influences. "And then there is Little Richard," he notes. "For the spectacle. He inspired my hairstyle."

The ninth of ten children born 36 years ago in the Baltimore suburb of Dundalk, the singer first met Williams in 1969 as the dance captain for the Broadway musical "Hair." "Our relationship is like the sun and the moon." he says of Williams. a strong, full-voiced singer. "We reflect each other's light."

He's dead serious when he speaks of bringing the show to Moscow or Peking, where "people might think more of me than just another Teddy Pendergrass.." In the interim, he'll



Billboard photo by Chuck Pulin

JAZZ LAUNCH—Antilles Records artist Ornette Coleman chats with Ron Goldstein, president of Island Records In the U.S., during a party in New York launching Island's Antilles as a new jazz label.

## The Rhythm & The Blues

• Continued from page 10

nice wholesale price." To Shange, East coast dance music indies Sugar Hill and Prelude "give both the kids the music they want and the retailers a chance to make a profit." Enjoy, run by longtime Harlem enterprenuer Bobby Robinson, is also popular with Shange's customers.

He says the best majors to deal with are WEA and CBS because "they are willing to work very close with you and understand your problems." On the whole, Shange still feels retailing can be profitable "but you have to develop a knowledge of your clientele."

About his four-year-old one-stop operation, Shange is far less optimistic. "Last year at this time 1 was seeing 300 customers. This year I'm way below that. In fact. I'd say so far 1982 has been a disaster."

1982 has been a disaster." Shange's one-stop is suffering due to three inter-related problems: poor product flow, lack of credit and fewer retail customers. "So far this year there hasn't been enough product released, much less saleable material" he says. "Last year at this time we were working Rick James. the Gap Band. Yarbrough & Peoples, Teena Marie, Larry Graham, Grover Washington Jr. and many more. This year, Solar's releases have been good and some indie 12-inches, but just not enough material. 1 wish Stevie (Wonder) would hurry up with his album."

With little credit being offered to small retailers and few "must have" records, orders are way down." Now instead of buying \$3,000 worth. the retailer asks me for \$1,000 and tries to work with his catalog items. That makes it harder for me as a one stop. But as a retailer 1'm doing the same thing."

Shange is hoping for an economic upswing in the latter part of 1982, hoping it translates itself into more available cash for consumers. "People haven't stopped loving music," he says. "They are just being a little more selective in what they buy. I can definitely understand that."

#### \* \* \*

SHORT STUFF: Dino Fekaris has re-united with Rare Earth for an upcoming RCA LP. Fekaris had worked with this blue eyed soul band back when both were affiliated with Motown and wrote one of their biggest hits, "I Just Want To Cele-brate." Fekaris composed and pro-duced the bulk of the untitled al-Coming off a highly bum. successful European tour, including six sold out shows at England's Wembley Stadium. Earth, Wind & Fire are already planning a return trip. In August, they expect to play Italy. Spain, and Southern France. Maurice White & company are also considering dates in Africa and the Middle East. ... Kurtis Blow just started on his third PolyGram album, cutting at New York's Greene Street studio

## New Companies

Philly Sound Works Entertainment Corp., formed by Vincent Montana Jr. and Paul Klein. Artist signings include Philly Society, Montana Orchestra, Hip-Notic and Denise. The company has offices at 203 West Sixth Ave., Cherry Hill, N.J., 08002, and at 1390 Sherbrooke West. Suite 2. Montreal, Quebec, H3G 1J9, (514) 844-2878.

#### \* \* \*

**Pyramid Artists Inc.,** formed by Mike Flanagin, Warren Scott, Bruce Solar and Keith Mahler. The firm represents Clarence Clemons and the Red Bank Rockers, Bill Chinnock. Carolyne Mas, Tom Rush, Jonathan Richman, Martha Reeves, the Probers, New England, Neon, L.A. Woman, and Steve Geyer. Address: 263 Summer St., Boston, Mass., 02210, (617) 542-7238.



WE ARE FAMILY—Sister Sledge perform their current Cotillion single, "My Guy," for a video prepared by Cegwae Productions in New York.

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sto	red in	h a ret	1982, Billboard Publications, Inc trieval system, or transmitted, in a precording, or otherwise, withou	nv for	m or	by any	means, electronic, mechanica
		Chart				Chart	
Week	Week	5	TITLE	Week	Week	8	TITLE
	Last W	Weeks	Artist, Label & Number (Dist. Label)	This M	ast W	Neeks	Artist, Label & Number (Dist. Label)
22	3	12	LOVE IS WHERE YOU	39	39	9	TASTE THE MUSIC
			FIND IT The Whispers, Solar S-27 (Elektra)	40	42	21	Kleer. Atlantic SD 19334 LOVE MAGIC
3	5	9	<b>FRIENDS</b> Shalamar, Solar S 28 (Elektra)	41	41	51	LTD, A&M SP-4881 STREET SONGS
Å,	8	8	MR. LOOK SO GOOD Richard Dimples Fields, Boardwalk				Rick James. Gordy G8-1002M1 (Motown)
âr	4	55		42	36	22	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576
			Quincy Jones, A&M SP 3721	43	43	6	QUESTIONNAIRE
5	-1	22	SKYYLINE O Skyy, Salsoul SA-8548 (RCA)	☆	48	4	Chas Jankel, A&M SP-6-4885 MYSTICAL ADVENTURE
6	2	18	TOM TOM CLUB Tom Tom Club, Sire SRK 3628	45	45	5	Jean Luc-Ponty, Atlantic SD 19333 FEELING GOOD
7	6	9	(Warner Bros.) YES IT'S YOU LADY				Roy Ayers, Polydor PD-1-6348 (Polygram)
			Smokey Robinson, Tamla 6001T2 (Motown)	46	33	23	RAISE ▲ Earth, Wind & Fire, ARC/Columbia
A.	11	4	BRILLIANCE Atlantic Starr, A&M SP-4883	1	53	3	TC 37548
9	7	26	SOMETHING SPECIAL				Je# Lorber, Arista AL 9583
			Kool & The Gang, De Lite DSR 8502 (Polygram)	A	51	4	EARLAND'S JAM Charles Earland, Columbia FC
10	10	23	THE POET Bobby Womack, Bobby Womack,	49	47	15	37573 PRIVATE EYES ▲
1	9	17	Beverly Glen BG 10000 YOUR WISH IS MY				Daryl Hall & John Oates, RCA AFL1-4028
			COMMAND Lakeside, Solar S·26 (Elektra)	50	52	17	7 Con Funk Shun,
2	12	20	Peabo Bryson, Capitol ST-12179		55	6	Mercury SRM-1-4030 (Polygram) LIVE AT THE SAVOY
13	13	24	CONTROVERSY ●	<b>P</b>			Ramsey Lewis, Columbia FC 37687
	16	6	Prince, Warner Bros. BSK 3601 LIVE & OUTRAGEOUS	Ŵ	58	2	LOOKS SO FINE Instant Funk. Salsoul SA 8545
			Millie Jackson, Spring SP-1-6735 (Polygram)	53	57	2	(RCA) IN A CITY GROOVE
15	14	31	NEVER TOO MUCH @ Luther Vandross, Epic FE 37451				Mass Production, Cotillion SD 5233 (Atlantic)
6	15	23	WHY DO FOOLS FALL IN	54	56	4	LOVE CONQUERS ALL Michael Wycoff, RCA NFL1-8004
			LOVE A Diana Ross, RCA AFL1-4153	55	54	27	SHOW TIME
17	17	7	DREAM ON George Duke, Epic FE 37532	56	50	11	Slave, Cotillion 5224 (Atlantic) OBJECTS OF DESIRE
18	18	22	NIGHT CRUISIN'  Bar-Kays, Mercury SRM-1-4028				Michael Franks, Warner Bros. BSK 3648
A.	25	3	(Polygram) DOIN' ALRIGHT	57	44	12	SATURDAY SATURDAY Night
			O'Bryan, Capitol St-12192		3		Zoom. Polydor PD-16434 (Polygram)
20	22	35	BREAKIN' AWAY 🍩 Al Jarreau, Warner Bros. BSK 3576	58	46	7	BODY TALK
歃	27	5	OUTLAW War, RCA AFL1-4208	59	59	19	Imagination, MCA MCA 5271 GET AS MUCH LOVE AS
22	19	9	A LITTLE LOVE Aurra, Salsoul SA 8551 (RCA)				YOU CAN The Jones Girls,
歃	30	4	WHO'S FOOLIN' WHO One Way, MCA MCA 5279	60	49	12	P.LR. FZ 37627 (Epic) WATCH OUT
21	26	5	YOU'VE GOT THE POWER		61	24	Brandi Wells, WMOT FW 37668
25	24	21	Third World, Columbia FC 37744 THE GEORGE BENSON	61			CRAZY FOR YOU Eari Klugh, Liberty LT-51113
			COLLECTION  George Benson,	62	60	14	STAY Ray, Goodman & Brown, Polydor
26	28	10	Warner Bros. 2HW 3577 DOWN HOME	63	40	29	PD-1-6341 (Polygram) THE MANY FACETS OF
	34	2	Z.Z. Hill, Malaco MAL 7406 POINT OF PLEASURE				ROGER  Roger, Warner Bros. BSK 3594
			Xavier, Liberty LT-51116	64	65	33	TOUCH Giadys Knight & The Pips.
28	20	19	COME MORNING Grover Washington, Jr.,		62		Columbia FC 37086
9	21	9	Elektra 5E-562	65	62	5	HIGHER PLANE Al Green, Myrrh MSB 6674 (Word)
٨			Sister Sledge, Cotilion SD 5231 (Atlantic)	66	64	21	LIVE The Jacksons, Epic KE2-37545
Â	37	4	KEEP IT ALIVE Dazz Band. Motown 6004ML	67	70	8	CHARIOTS OF FIRE Ernie Watts. Qwest. QWS 3637
31	31	8	ME AND YOU The Chi-Lites, 20th Century/Chi-	68	67	8	(Warner Bros.) NON STOP EROTIC
2	32	7	Sound T-635 (RCA)				CABARET Soft Cell, Sire, SRK 3647 (Warner
			T-Connection, Capitol St-12191	69	66	15	Bros.) CENTRAL LINE
3	23	34	THE TIME  The Time, Warner Bros. BSK 3598		00	1.5	Central Line, Mercury SRM-1-4033 (Polygram)
34	35	14	8TH WONDER Sugarhill Gang, Sugar Hill SH 249	70	69	40	IN THE POCKET A Commodores, Motown ME-955M1
\$	NEW E	NTRY	NIECY Deniece Williams, ARC/Columbia FC	71	63	5	LOVE FEVER
36	29	29	37952 IT'S TIME FOR LOVE	72	72	17	Gayle Adams, Prelude PRL 14104 <b>YOURS TRULY</b>
	23		Teddy Pendergrass. P.I.R. TZ 37491 (Epic)	73	73	11	Tom Browne, Arista GRP 5507 ANYONE CAN SEE
$\hat{\otimes}$	NEW 6	1111	LIVE ON THE SUNSET	,,,	1,2		Irene Cara. Network E1-60003 (Elektra)
			STRIP Richard Pryor, Warner Bros. BSK	74	74	10	SILK
	38	19	3660 JAM THE BOX	75	75	10	Fuse One, CTI 9006 PHYSICAL
38	50		Bill Summers And Summers Heat.				Olivia Newton-John, MCA MCA

1,000,000 units (seal indicated by triangle).

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APRIL 17, 1982, BILLBOARD

## Billboard International Music Industry Conference IMIC '82 ADVISORY COMMITTEE



## Where The Industry's Foremost Leaders Will Meet The Challenge Of Change AGENDA

MONDAY, APRIL 26TH Registration: 10:30 a.m.-5:00 p.m. Welcoming Cocktall Reception: 7:00 p.m.—The Althrion, Astir Palace Hotel

**TUESDAY, APRIL 27TH** 



Keynote Address: 9:00 a.m.-1:00 p.m. "The Record Industry: Forecast Of The Miraculous Recovery" BY M. Richard Asher Deputy Vice President and Chief Operating Officer

**CBS Records Group** 

Keynote Address "The New Technology: Fueling The Growing Home Entertainment



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BY Jan Timmer **Executive Vice President** PolyGram GmbH/BV

Audio Strikes Back" Chairman: Robert Summe President RCA Records

- Participants: -

Bert Gall, Product Manager, Compact Disc, NV Philips Robert Huber, Manager Compact Disc Operations, NV Philips Bruce Lundvall, Senior Vice President, Elektra/Asylum Records and President, Elektra/Musician Records Jerry Moss, Chairman, A&M Records

Michael Schulhof, Member Board of Directors, Sony Corporation

#### WEDNESDAY, APRIL 28TH

An Address: 9:00 a.m.-1:00 p.m. "Anti-Piracy Battle In Greece, The Mediterranean Sector And The

Middle East" by David Attard, Legal Advisor, IFPI, Malta

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Roundtable Discussions of crucial issues: each table chairman will lead one-on-one group analysis of assigned topics and will report to the assembly findings and recommendations for industry action. (More topics and chairmen to be confirmed) -Topics Include:

"New Technology Challenges The Creative Sector" Chairman: Hal David, President, ASCAP

"Record Rental: What Should Be Done About It?" Chairman: Stig Anderson, President, Polar Music International AB "Advances in Combating Home Dubbing"

Chairman: Leonard Feist, President, Natl. Music Publ. Assoc. "TV: Ogre Or Savior"

Chairman: Jose Ignaclo "Nacho" Morales Perea, President, Discos y Cintas Melody SA de CV "Home Video Market: is it For You?"

Chairman: Noel Gimbel, President, Sound Video Unlimited, Inc.

"Putting A Rein On Parallel Imports" Chairman: Pierre-Jean Goemaere, President, Inelco

"The Intellectual Property Rights: How Are They Being Safe-

guarded?" Chairman: Vincent Candilora, Vice President, SESAC, Inc.

"Translating Talent Into Sales" Chairman: Marcus Bicknell, Managing Director, A&M Records Europe.

Trendsetter Award's Banquet: 7:00 p.m.- The Althrion, Astir Palace

#### THURSDAY, APRIL 29TH An Address: 9:00 a.m.-1:00 p.m.

"The Common Market And The Home Entertainment Industry" by H. Colla Overbury, Principal Administrator, Competition Section, Di-rectorate General European Economic Community

"The Changing Role Of The Music Publisher Today" Chairman: Michael Karnstedt, Managing Director, PeerMusikverlag GmBH

- Participants: Arne Bendiksen, Director, Arne Bendiksen A/S Peter Kirsten, President, Global Music Group Claude Pascal, General Manager, Claude Pascal Eds. Musicales "President's Panel: Music Publishing In A Changing World" Chairman: Michael Stewart, President, CBS Songs "President's Panel: The Record Industry Faces The Challenge Of

Change' Chairman: Chris Wright, Co-Chairman, Chrysalis Records More Topics and Participants to be confirmed!

New! Young Executives Program. Please inquire for special registration details.

Hellenic West Tours Inc. has blocked seats on TWA's direct flights to Athens on April 24th and 25th 1982. For further information regarding flights and/or pre and post conference travel, contact Diane at 800-422-4452 within California and 800-854-4630 outside California

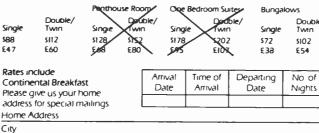
REGISTRATION Please complete this form and mail it to either Billboard's European or U.S.A. office listed. There will be no refunds on registration cancellations after April 9, although substitutions may be made. Any cancellation prior to tha date will be subject to a 10% cancellation fee.

REGISTER EARLY-REGISTRATION FEE WILL BE \$35 HIGHER AT THE DOOR ROOM RESERVATIONS

Hotel space is limited and must be reserved by Feb. 1st to ensure avail-ability. All room reservations must be made through Biliboard. Note: Should rooms no longer be available in the price range you

have selected, next nearest price will be secured. Price may vary slightly due to variations in exchange rate at time of reservation. Please circle accommodations & rates you would like to reserve.

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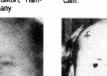




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Gerhard Schulze, President, Teldec Telefunken-Decca, Schaliplatten GMBH, Harn-burg, W. Germany





N. Vice Pre



Marek Lieberberg, President, Mama Concert GMBH, Frankfurt, W. Germany







## Classical

## Walton Fetes Proliferating

LONDON-International celebrations marking the 80th birthday of Sir William Walton reached a peak last month with exhibitions, lectures, album re-issues and a series of concerts in England, Scotland, Canada, the United States, West Germany and Italy.

EMI has marked the occasion with a mid-price 3-LP set of key works performed by the Philharmonia Orchestra, conducted by Walton himself. And a 1971 recording of "Belshazzar's Feast" has been put out on chrome cassette.

Philips has re-issued "Facade" on its Sequenza mid-price label with Cleo Laine, John Dankworth and Annie Ross: RCA has put out the first digital recording of "Bagatelles" played by Julian Bream; and the Chandos label has Walton's oneact opera "The Bear" on the market.

An exhibition, mounted by the newspaper, Observer has been running at the **R**oyal Festival Hall since February and will tour the country later this year at various music festivals.

Walton himself flew from his home in Ischia for a concert sponsored by the Performing Right Society April 2 in Westminster Abbey. The composer was a director of the society from 1946-57 and is now an honorary council member.

In all, 20 anniversary concerts have been scheduled in London, and a further 41 in other British cities, with more expected. Overseas, meanwhile, Australian audiences have seen "The Bear," and in the U.S. over 50 performances have been set between January and May this year.



Pinchas Zukerman and the Saint Paul Chamber Orchestra now have recording commitments with both CBS Masterworks and RCA Red Seal. Zukerman recently signed a new pact with the ensemble that will extend his musical directorship through June, 1986.... The Tokyo String Quartet is keeping active on at least three labels. This fall, CBS will release a three-record set of the Haydn Opus 76 Quartets with the group. Last month they recorded some Ravel for Angel, and studio sessions in May and June for Moss Music Group will deliver Schubert's "Death and the Maiden" and six Brahms Quartets. They will appear on the Vox Cum Laude Label.

P.D.Q. Bach Vanguard albums were featured on WQXR's April Fool's Day program, with Peter Schickele himself the guest on the New York station.... Britain's Fitzwilliam Quartet, whose integral recording of the Shostakovich String Quartets for London Records won a Grand Prix du Disque, gives the complete cycle in a fiveconcert series in New York in late April and early May.

"Final Alice" composer David Del Tredici was the only classical musician among a group of Italian heritage, including Frank Sinatra and Perry Como, at a White House luncheon honoring the President of Italy recently. Del Tredici's "In Memory of a Summer Day," performed by the St. Louis Symphony under Leonard Slatkin, is due out later this year under the Nonesuch logo.

It's been a lot of years (in the 1930s) since **Mitch Miller** played oboe in the elite training orchestra, the National Orchestral Assn., directed by **Leon Barzin**. On April 19, Miller makes his Carnegie Hall conducting debut leading the ensemble, now called the National Orchestra of New York. The program is all Gershwin.... An edition of "Favorite Encores for Piano" represents **Alicia de Larrocha's** first foray into publishing. Not even remotely "Mostly Mozart," the volume is devoted to pieces by Albeniz, (both Isaac and Mateo), Granados, Soler and Bach.



COUNTER SIGNING—Conductor Klaus Tennstedt prepares to pen a note for a fan at the Harvard Co-op, as Angel Records artist relations exec Tony Caronia looks on.

## MIDSUMMER LAUNCH SET Mendelssohn Return Vehicle Is Pantheon

#### **By IS HOROWITZ**

NEW YORK-After a hiatus of four years, classical record doyen George Mendelssohn will return to the active record industry this summer with a new label and a marketing approach that lays particular stress on cassettes.

The founder of Vox Records, who spun off the assets of the 1,400 LP company to the Moss Music Group after 33 years of continuous operation, is now assembling material for an initial release in August on his new Pantheon label.

Mendelssohn says his arrangement with Moss, for whom he acted as consultant for a year after the sale, contained a non-compete clause which expired Dec. 31, 1981.

Twenty disk titles are promised in the first release, plus 30 to 30 cassettes, some of which will not have any LP counterpart. Distributors will be by-passed, with product to be sold direct to retailers.

Repertoire will consist of both newly recorded material and licensed items, with the newer titles to focus on sparsely represented areas of the catalog and on younger artists.

of the catalog and on younger artists. There will be no suggested list price, says Mendelssohn, who feels such designation has little meaning in the contemporary marketplace. Wholesale prices, however, will reflect accepted norms of budget, midline and full price product lines.

line and full price product lines. Top-of-the-line Pantheon albums will be priced to the dealer roughly at a level normally applying to \$10.98 list, with all such product, both analog and digital, imported from Electrola in Germany. Cassette equivalents, however, will be duplicated in the U.S. to sell at retail at a price point between \$5.98 and \$6.98.

Albums pressed domestically will be priced to dealers as if they carried a list of \$6.95, says Mendelssohn. Cassettes in this category will be offered at the same price. Boxed sets of three or four records, a Mendelssohn specialty, will be pegged at a "notional" \$19.95 level.

Where opera is concerned, and hoth recent and historical productions are contemplated, release will be on cassette only. Extended play units will be utilized where required to keep packages to no more than three cassettes. no librettos will be furnished. Synopses will be sufficient to follow the action, suggests Mendelssohn, since the works will be well known to the targeted audience.

In this category he places a complete Wagner "Ring" sung in English and directed by Reginald Goodall, which has been available here previously on Angel imports. EMI, due to be a major source of product, is also expected to release to Pantheon on license a "Marriage of Figaro" conducted by Daniel Barenboim.

Pianist Annie Fischer is among the artists whose EMI catalog will be licensed in quantity to Pantheon. Concerto recordings by the artist, expected to tour here in the fall under the auspices of Jacques Leiser, include works by Mozart, Liszt, Schumann and Bartok, plus many solo diskings. "We'have world rights for her solo recordings," says Mendelssohn.

EMI will also furnish recordings by pianist Cristina Ortiz. an artist Mendelssohn has now signed for additional repertoire. On the boards are the Mendelssohn Piano Concertos, to be recorded under a coproduction deal with Stuttgart Radio, an arrangement that will also see the complete Schubert Overtures recorded in digital later this month and in May.

Boxed sets of recordings by the Hungarian Quartet have been licensed from Pathe-Marconi, says Mendelssohn, and will include their first complete set of the Beethoven Quartets (they have since re-recorded the cycle), plus titles by Brahms, Schubert, Ravel and Debussy.

"Lots of chamber music will also be recorded in this country." says Mendelssohn, with much of it to come from deals with the Eastman School of Music and the Univ. of Indiana. The Eastman tie will also result in a first recording of the Alec Wilder opera. "The Truth About Windmills."

At the low end of the pricing spectrum, a budget classical-only line is planned, notes Mendelssohn, with the first release this summer to number about 15 titles. To keep opera cassette costs down,

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Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	123	PACHELBEL: Kanon Paillard Chamber Orchestra, RCA FRL 1-5468
2	4	18	HOLST: THE PLANETS (Karajan), DG Digital 2532019
3	5	323	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233
4	2	49	60th ANNIVERSARY GALA Stern, Periman, Zukerman, New York Philmarmonic (Mehta), CBS Masterworks IM 36692
5	6	27	THE UNKNOWN KURT WEILL Teresa Stratas, Nonesuch Digital D 79019
6	7	36	LIVE FROM LINCOLN CENTER Sutherland, Horne & Pavarotti, New York City Opera Orchestra (Bonynge), London Digital LDR 72009
7	14	9	PACHELBEL: CANON Academy Of Ancient Music (Hogwood)
8	10	101	PAVAROTTI'S GREATEST HITS London, PAV 2003/4
9	17	13	MAHLER: Symphony No. 8 (Ozawa), Philips 6769-069
10	18	9	KORNGOLD, CONUS: Violin Concertos (Perlman, Previn), Angel Digital DS 37770
11	9	40	BEETHOVEN: Complete Symphonies Berlin Philharmonic (Karajan), DG Bargain Box 2740-241
12	19	5	PICNIC-SUITE Bolling, Rampal, LaGoya CBS Masterwork: M37228
13	12	162	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
14	8	22	PLACIDO DOMINGO GALA OPERATIC CONCERT (Guilini), DG 2532009
15	3	22	BEETHOVEN: VIOLIN CONCERTO IN D (Perlman, Guilini), Angel DS-37471
16	NEW	AVAY	VIVALDI: FOUR SEASONS (Brown), Philips 9500-717
17	25	36	VIVALDI: Four Seasons Karajan, DG 2530 296
18	13	18	PAVAROTTI SINGS EARLY VERDI ARIAS Pavarotti, CBS M37228
19	27	5	BRAVISSIMO DOMINGO Placido Domingo RCA CRL24199
20	22	127	O SOLE MIO: Neapolitan Songs Pavarotti, London OS 26560
21	26	36	MAHLER: Symphony No. 2 Solti, London Digital LDR 72006
22	20	9	RAVEL: Daphnis Et Chloe (Dutoit), London Digital LDR 71028
23	24	57	PAVAROTTI'S GREATEST HITS, Vol. 2
24	REW	ATRY	London PAV 2006 A LITTLE STREET MUSIC
25	30	27	The Cambridge Buskers, DG 2536-414 HOLST: THE PLANETS
26	NEW E	NTRY	The Philharmonia and Ambrosian Singers (Rattle), Angel DS 37817 BACH: SIX UNACCOMPANIED CELLO SUIFES
27	16	183	Bylsma, Pro Arte 3 PAC 3001 HITS FROM LINCOLN CENTER: Pavarotti
28	33	9	London OS 26577 VAUGHAN-WILLIAMS: Fantasia On A Theme Of Tallis, Other Works
29	11	22	(Slatkin), Telarc DG 10059 BOLLING: TOOT SUITE FOR TRUMPET & JAZZ PIANO
30	21	18	(Andre, Bolling), CBS SM 36731 BARTOK: CONCERTO FOR ORCHESTRA
31	38	5	(Solti), London Digital LDR 71036 RODRIGO: CONCIERTO EN MODO GALANTE
32	32	5	London Symphony Orchestra Angel Digital D8-37877 LEONTYNE PRICE: LEONTYNE PRICE SINGS VERDI
33	23	18	Israel Philharmonic Orchestra (Mehta) London 0526660 HANDEL: Messiah
34	28	18	(Hogwood), L'Oiseau Lyre D 189 D3 WAGNER: MUSIC FROM THE RING OF THE NIBELUNGEN
35	NEW E	ATRY	(Tennstedt), Angei DS 37808 BRAHMS: VIOLIN CONCERTO
36	NEW E	I	Perlman, Angel 37286 TCHAIKOVSKY: TRIO
37	15	9	Periman, Ashkenazy, Harrell, Angel 37673 BEETHOVEN: Symphony No. 9
38	36	27	(Bohm), DG Digital 2741 009 POPS ON BROADWAY
39	29	13	Boston Pops (Williams), Philips Digital E302 124 BRAHMS: German Requiem
			(Haitink), Vienna Philharmonic, Philips Digital 6769-055

(Haitink), Vienna Philharmonic, Philips Digital 6769-055

WAGNER: Ring (Boulez), Philips Digital 6769-074

## International\_\_\_

## **OFFERS HIGH PROFIT MARGIN CBS Malaysia Off And Running**

KUALA LUMPUR-CBS Malaysia, first Southeast Asian operation for CBS, has got off to a "fly-ing start." according to managing director Michael Chong, despite an 11 month delay between registering the company and its opening March 1.

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Enterprising dealers and distributors filled the gap left late last year by termination of EMI's distribution rights for CBS product, bringing in Bob Dylan's "Shot Of Love," Billy Joel's "Songs In The Attic," Dan Fo-gelberg's "The Innocent Age" and other key titles, and selling them at inflated prices.

But though Chong concedes the pre-availability of several of CBS Malaysia's first 10 releases may slow sales for a time, he says the company is unworried.

"Many people have simply refused to pay the exorbitant prices that were being asked, so I'm confident our titles will move, particularly as our product is competitively priced. We are also giving the dealers a higher profit margin (33.6%), in the belief that they will put more effort into selling CBS material."

Currently, locally pressed CBS disks retail at M\$15.50 (U.S. \$6.65 approx.), as does equivalent WEA product. EMI records are cheapest at M\$14.90 (\$6.40) but dealer margins are less. PolyGram disks, where the margin is 35%, sell at M\$15.90 (\$6.82). Chong emphasizes that there will

strated in the fact that imports will be airfreighted from the U.S. and Japan rather than shipped by sea. Speedier delivery and a reduction in warpage are the aims. "I believe shipment by sea is outdated," says Chong. "We are in a highly competi-

APRIL

### **BPI** Awarded \$55.000 In **Imports Case**

LONDON-A Scottish retail outlet has agreed to an out-of-court settlement of \$55,000 to British Phonographic Industry for trading in illegal imports originating in Canada, the U.S., the Philippines, Spain and Portugal.

And John Deacon, director-gen-eral of BPI, says: "We have a number of further cases pending in Scotland over parallel imports. This latest success in our crackdown on the whole illegal aspect of importing reiterates our earlier warnings that anybody, retailer, wholesaler or importer, found handling records man-ufactured outside the European Economic Community will be severely dealt with."

GI Records of Edinburgh, and two directors, Gordon and Margaret Inglis, are involved in the latest set-tlement with BPI and more than 5,000 of the albums imported are currently in the custody of BPI lawyers in Edinburgh.

Plaintiffs in the case were Motown Records Ltd. and RCA Records U.K. Ltd., acting for themselves and representing all members of BPI. Now the plaintiffs are also seeking

permanent undertakings from GI Records restraining the retail outfit from dealing in albums manufactured in non-EEC territories and then imported into the U.K.

tive industry, and if airfreighting means getting ahead of the competition, then that's what we'll do.'

But Chong insists that higher overheads will not be passed on to the consumer. CBS imports, retailing at M\$18.50 (\$7.95), will be among the cheapest available. While international product will

be available on disk and cassette in equal quantities, a ratio of 5:1 in favor of cassettes will operate for local releases, reflecting the trend in rural areas, where local product is strongest, to tape format.

Substantial quantities of CBS back catalog material are to be re-released with particular emphasis on jazz, which Chong says is growing rapidly in popularity. And the company will be setting another precedent, he says, by making every jazz release available on cassette instead, as was formerly the case, on disk only

The extent of the piracy problem makes it impossible for record companies to survive on international re-

leases alone, and CBS Malaysia will shortly concentrate on developing local talent, which Chong believes is abundant

Chinese records from artists contracted to CBS/Sony Hong Kong are already being released locally, but Chong is determined to secure his own roster and to this end has already signed up Hong Kong Cantonese singer Big Al and opened negotiations with a number of local Malay singers. A talent contest is also planned for later this year.

With the arrival of CBS, Malaysia now has four record companies (CBS, WEA, PolyGram, EMI) and three distribution firms (RCA Cosdel, Musico and Araco), but Chong says: "I don't think one new company will affect the others, so much as it will benefit buyers because of the wider selection of product available. I also hope CBS can add its strength to the Malaysian Assn. of Phonogram Producers and Distributors (MAPPD) in its fight against piracy.

seating for 10,000, advanced acous-

tics, sophisticated security measures

and comprehensively equipped en-tertainment facilities. So while the

existing hall is already a Mecca for

rock bands from all over the world,

the new site is expected to be an even

Jazz fans are also hoping it will re-

store to Paris some of the capital's

past reputation as the center of Eu-

ropean jazz, echoing the days in the

### Paris To Get Two New Concert Halls

PARIS-The Socialist government of President Mitterrand has announced plans for two major new music venues to be built in the French capital.

First, an opera house is to be con-structed on the Place de la Bastille. The new hall will be used mainly for musicals, something that recessionhit French musicians will undoubtedly welcome.

The second project is a new auditorium exclusively for rock and jazz concerts, to be erected at La Villette, where there already exists a vast pop stadium carved out of what was built as a new abattoir but subsequently turned out to be a white elephant.

Turned over to the pop fans, this venue quickly earned a reputation for the violence which frequently followed concerts there, and there has been talk of closing it down. The new hall at La Villette will be

entirely different, however, with

#### '50s when artists like Sidney Bechet, Don Byas and Hot Lips Page spent months playing the small clubs known as "caves." Those "caves" are now gone, and what jazz clubs exist are very modest indeed. The huge new La Villette project may not bring back all the

greater attraction.

past glories, but it should re-arouse public interest in jazz and also encourage more live recording of the music, a development record companies would certainly welcome.

#### FOR RCA SALES DIRECTOR Service Is Vital In German Mart years the company has been going.

HAMBURG-"Service" is the new watchword of the West German record industry. With the labels concerned about saving money and the retail trade anxious about profit margins, closer ties between the two sectors are seen as necessary if the market-which reacted to falling sales with a switch to back catalog and is now seeing even back catalog sales stagnate-is not to suffer a real breakdown.

RCA sales director Ernst Teske, who has seen the boom years of soaring sales and the slowdown that followed, believes that even without major hits or significant growth, profitable trading is still possible. "Crises can be created by words.

Certainly our own turnover does not suggest an imminent breakdown in the market. You have to take a realistic but at the same time positive view, and the fact is that current price levels do permit sensible dealers to achieve adequate profit margins

"For us at RCA, service is the most important thing, and that's why we have not reduced the size of our sales force, the people who actually meet the dealers, in the eight

While the industry is demanding more readiness to take risks from the retail trade, many executives are not convinced that any enlargement of dealer stock is necessary, arguing

sent back anyway. But RCA, which initially rejected stock enlargement, reacted swiftly to the opposition of dealers who are simply looking for ways in which the ordering of records can be made more straightforward and attractive.

that most of the extra records are

"We agreed to the creation of stock," says Teske, "in order not to jeopardize our relations with the trade. In fact, stock enlargement has several commercial advantages to the dealer when accompanied by full sale-or-return: the possibility of ordering the full variety of RCAs new releases and back catalog without risk, terms of payment up to three months, discounts or rebates on certain orders, and so on.

"Of course all the risk falls on the record company so our aim is to promote RCA artists in such a way that our partners in the retail trade need merchandise, rather than further allowances.

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## **New French Radio Station** Is A Problem For Minister

PARIS-French telecommunications minister Georges Filloud, the man responsible for the country's radio and television, has found himself in an embarrassing situation. His own son, Patrick Filloud, has set up his own free radio station in Paris, broadcasting under the name Gilda.

The minister will clearly lean over backwards to avoid giving any impression that his son will enjoy preferential treatment, but there are advertisers who believe Patrick's influence may affect the so-called "method of application" and that commercial advertising on free radio will eventually be permitted, controlled no doubt but nevertheless a source of income.

On the strength of this supposition, several firms have bought airtime on Gilda, and the question now is whether, in the light of present prohibitions on advertising, the father will give orders to jam the son's transmissions.

Pressure of public opinion is another factor in the equation. Official

## **Abba Fraud** In Finland

HELSINKI-A prominently-advertised concert by Abba, appar-ently set for May 2 in Tampere, third largest city in Finland, turned out to be an ingenious fraud. First news of the "show" came

through two advertisements in Aamulehti, a top-selling Finnish daily newspaper. The space was booked under the corporate name "HYP," and the forwarding address for enquiries and bills was Helsingin Yhdyspankki, an imaginary "financial institution.'

According to police officials, a man named Pertti, Nieminen, a name as common in Finland as Paul Jones or John Smith, printed up 6,000 tickets for the Abba event, priced at \$7.50, anyway a suspicious price tag for such a major pop concert.

The "show" was set for Tampere Ice Stadium where, following the advertisements, a couple of thousand Abba fans milled around the box-office seeking tickets. But only a few were sold before stadium authorities halted all sales, having confirmed that Abba planned no live shows at all this year. In fact, the Swedish team has, in

its 10 years of hit-making, made only one concert appearance in Finland, in January, 1975. However, virtually all its albums have gone diamond (50.000-plus sales) in this territory.

#### **Polydor Holland Sets** 'British Funk' Album

AMSTERDAM-Polydor Holland has put out "Best Of British Funk," a compilation LP produced exclusively for the Dutch marketplace.

This initiative of Tom Steenbergen, the company's general label manager, with material from acts like Level 42, Central Line and Shakatak, has already created interest at U.K. retail level and is to be available there via import deals.

There's also reported interest in the U.S., mainly because of the pop and disco chart success there of "Mama Used To Say," by Junior Giscombe, another act on the album.

radio here has admitted that the free stations, well organized and intelligently administered for the most part, are taking away listeners from Radio 7, a station created specially for the young which broadcasts a heavy diet of pop and new releases.

Being run by the state monopoly. Radio 7 nevertheless lacks some of the frills and attractions of the free stations, and more and more young listeners are deserting it for the independents.

A number of ideas which would provide the free stations with revenue, short of pure advertising, have become moot. One is to issue "listeners' cards" to people prepared to support free radio by buying them, including perhaps the record com-panies. If in return those companies' new releases were broadcast, the prohibition on advertising could not be considered broken.

The cards could also give their holders the right to airtime, not for advertising, but simply to comment on music and records. Again this would not offend the letter of the law.

#### **U.K. Deadline** For Comments **On Green Paper**

LONDON-An end-of-August deadline has been set by the British government for receiving comments on the Green Paper consultative document published last year relating to law reform on copyright matters, including performer protection.

This was the publication which created wide concern in the U.K. record industry because of what was seen as a negative and unconstructive attitude to the menace of home-taping. The Green Paper, in basis, came out against the idea of imposing a levy on blank tape.

In the House of Commons here, Gerard Vaughan, secretary of state for trade, said the government would formulate legislative proposals as quickly as possible after consultation has been completed. But he added that the proposals will need to take into account European Economic Community action in the copyright field and the EEC Commission is publishing a randum" later this year. "memo-

#### **Benelux Atari** To Become Indie

AMSTERDAM-From June 1 this year at the latest, the Benelux branch of Atari, the international electronic games company, is to become an independent outfit.

Since it started in the fall of 1980, Atari-Benelux has operated in the framework of record company WEA-Benelux, with its products in Holland, Belgium and Luxembourg distributed by Record Service Benelux (RSB), the joint distribution firm of record companies WEA-Benelux and Ariola-Benelux.

New managing director of Atari-Benelux is Peter Woodward, an Englishman previously in Los Angeles as executive vice president of Casablanca Records.

Atari-Benelux, likely to carry on distribution through RSB, currently has a catalog of 41 electronic games, with 10 more set as additions this year.

## Canada '81 LP, 45 Shipments **Down; Cassettes Up**

#### **By DAVID FARRELL**

TORONTO-Latest government statistics for the Canadian record industry show a marked decline in net shipments of albums, singles and 8tracks during 1981, and a 25% increase for prerecorded cassettes. Overall, the net value of shipments (wholesale prices, quoted in Canadian dollars) was up compared to the year before.

Shipments of records (albums and singles) totalled \$219,696,543 in value in 1981, against \$209,840,522 the year before. Shipments of tape (cassette and 8-track) were valat \$71,399,362, compared to \$60,343,423. Together, the value of the market was \$291,096,362 (\$270,183,945 in 1980).

In volume, 12-inch product (the government's Statistics Canada agency doesn't separate albums from 12-inch singles) declined to 54.4 million units in 1981, down from 1980's 69.1 million units. Singles also declined to 14.1 mil-

lion, down 2.6 million from 1980's 16.7 million.

Cassette shipments during '81 to-talled 14.7 million, up from the pre-vious year's 10.2 million. Eight-track shipped 2.5 million units, down dramatically from 1980's 5.2 million. The configuration's rate of decline is intensifying.

It should be noted that Statistics Canada data are used in a general way by this country's record industry. Because of reporting procedures and lack of specific information in given categories, the figures are only employed as a benchmark reference, rather than definitive. Often, the government bureau updates and re-vises the figures later.

#### U.S. Act Takes **Top Tokyo Prize**

TOKYO – U.S. singer John O'Banion took top prize, roughly \$11,000 plus a trophy, in the 11th Tokyo Music Festival at the Budokan Hall here, performing the Joey Carbone composition "I Don't Wanna Lose Your Love."

He collected the award from British singing sister act the Nolans (CBS), winners of the 1981 festival contest.

Special "gold" awards of around \$5,500 went to Claire d'Asta (France) and Mariko Takahashi (Ja-pan), and the "silver" prize winners (around \$3,000) were Yasuha (Japan), Angie Gold (U.K.) and Alessandra Mussolini (Ìtaly). The festival's "best singer" prize

(\$2,500) went to Moon Juran (South Korea) and the foreign judges' award for best Japanese singer went to Yoshimi Iwasaki.

LONDON-Blank tape manufac-

turer BASF UK is pressing ahead

with plans for a generic advertising

campaign promoting chrome diox-

ide tape product. But some record

companies are concerned that the

symbol chosen, which BASF wants

used on chrome pre-recorded cas-

settes, will tie the product too much

the only U.K. companies to use

chrome dioxide for all tape releases,

are divided in their views. A&M says

the symbol as it stands will be in-

cluded on future product. But Island

marketing manager Paul Henry says

the company would like to see the

spelling changed first. "We already use BASF Chrom-

dioxid tape for all our product, and I

fully support anything the industry

does to promote pre-recorded tape.

We will use the symbol provided the

English spelling of 'chrome' is used

Pioneers Island and A&M. still

to one brand.

**U.K. Labels Divided Over** 

**Use Of BASF Chrome Logo** 

## Lords Debate U.K. Blank Tape Levy

#### **By NICK ROBERTSHAW**

LONDON-The British Government has reiterated its reluctance to introduce a levy on audio or video blank tape, or on recording equipment, to compensate copyright holders for infringement by home taping.

International

In a House of Lords debate La-bour peer Lord Willis, chairman of the Authors' Lending and Copyright Society, said the Government had acted on the proposals of the 1977 Whitford Committee on copyright "with all the speed of a crippled tor-toise." It did not give "a tinker's damn" about copyright owners, au-thors, composers or publishers.

Lord Willis added that people who recorded works in their home were committing theft. Millions of

rather than the German, which is as-

sociated exclusively with BASF. Not

all U.K. pre-recorded tapes will be

Till adds: "Our plan is to go with

three chrome tapes on a test basis,

but they will not feature the symbol.

partly because it would tie the prod-

uct to BASF, and our manufac-

turing plant in West Germany has

not decided yet what brand it will

employ, and partly because adding

another symbol to the packaging

might prove a distraction from the

prepared to adopt the logo unal-

tered. Chrysalis will use it from April

30, when the new Leo Sayer release

appears, and Stiff has a new Mad-

ness album due out which will also

carry the chrome tape symbol. BASF's main advertising thrust is

Nevertheless, other companies are

group name and title."

expected in July.

WEA marketing manager Stewart

using that brand."

blank audio and video tapes were being sold and used to steal copyright owners' property.

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Other Labour peers echoed this theme. Lord Jenkins of Putney said the development of home taping would lead to widespread commercial piracy, and that the whole basis of the recording industry was being undermined. Lord Lloyd of Hampstead spoke of a considerable threat to the film and recording industries, and criticized the Government for ignoring the likely effect of videocassette trade on cinema exhibition. London was the acknowledged center of the illegal copying trade and there was a strong case for a tighter law and more severe penalties for pirates.

Tory peer Lord Colwyn, himself a musician, supported the Opposition view. Largely because of home tap-ing, he said, the music business would be unable to keep the present broad spectrum of music on the market. The Government should give high priority to reform of the copyright law.

But in reply, Government spokes-man Lord Lyell did no more than repeat the views set out in last July's consultative Green Paper on copyright reform, namely that no con-vincing evidence had been received that it would be right to introduce either software or hardware levies, that such a move would mean a large increase in tape prices which the Government was reluctant to impose on the public, and that rough justice would in any case be inevitable, since many tape-users did not

record copyright material. The Government's views, how-ever, would not be finalized till the consultation process following publication of the Green Paper had been completed, and the European Economic Community's memorandum on the interaction of copyright and the Treaty of Rome had been pub-

lished later this year. The Government did recognize and share the concern of the film and video industries over, the growth of film piracy, though, and agreed that there were areas where the already effective remedies might be strengthened.

#### **French Retailer Bows 8th Outlet**

PARIS-France's biggest discount audio and video retailer FNAC has opened its eighth store in the Mediterranean city of Nice. The company has taken full advantage of some concurrent celebrations in the town to give its launch maximum public-

ity. The celebrations are for Italian patriot Garibaldi, who landed in what was then Nizza prior to liberating Italy, and died 100 years ago.

Besides timing its own April 7 opening to coincide with the height of the festivities, FNAC also laid on a giant video show about Garibaldi's life which was watched by thousands in the Place Messena.

FNAC was set up in 1954 on a basis of high turnover and rock bottom profit margins. Despite initial record company opposition it has expanded steadily, and today cooperates with the record industry in defending joint interests. In the new store one whole floor is given over to hi-fi and video equipment, and another to disks, tapes and books.

## Flicker Launches Promo Campaign

TORONTO - Flicker Records staged its first intensive trade blitz in Canada this past week as helmsman and label producer Mike Flicker touched down in major cities across the country with members of Vancouver rock band Trooper to promote the quintet's latest album, the first on the Flicker logo, entitled "Money Talks."

Inked to RCA worldwide through a production deal, in Canada the group is inked direct to Flicker Records, distributed by the major. This is the first studio album from the group in over three years. One of Canada's most successful domestic attractions, an earlier MCA greatest hits package, "Hot Shots," has sold in the region of 450,000 units to date. It is estimated that the entire MCA catalog has sold well in excess of one million units.

The U.S. release on "Money Talks" is delayed by approximately 10 days, Flicker relates, in order to let Canada get a head start in breaking this album. Tour dates have yet to be fixed. Manager Sam Feldman. who also attended all of the media/ buyer receptions, says American and Canadian tour dates will be scheduled as the record develops in regional markets.

Flicker Records has only released one other album to date, again by a Canadian act, Dixon House. The group has an earlier album released by Infinity Records, but it died, as did the label. Dixon House's revival on Flicker has been exceptional when compared to its previous life on Infinity. The single "Just One Kiss" made charts across the country, climbing into the top three position in the Ottawa market. The latest single, "Wait For The Night," is on rotation in most major markets and has just been shipped commercially by RCA in Canada.

Flicker reports that his latest pro-duction involved Randy Meisner, who has done a duet with Heart's Ann Wilson. The song was written for Wilson by Elton John and is likely to be issued as a single, through WEA.

#### **THREE GRETZKY TRIBUTES Novelty Disks Proliferate**

TORONTO-Novelty disks are on the upswing again in Canada. In the past several weeks, regional artists in Calgary, Edmonton and Montreal have cut singles with a topical hook to capture human interest stories via music. Even South African Roger Whittaker, who has an immense following in his country, has a record on release tied in to Canada's bringing home its own constitution.

The most topical subject for nov-elty songwriters at present is hockey superstar Wayne Gretzky, star of the Edmonton Oilers. At least four singles are in circulation extolling the vitrtues of this athlete. Among them is "Ballad Of Wayne Gretzky," performed by Christopher (Zip) Rzeppa, an out-of-work tv broadcaster in Cincinnati who claims to have sold 15,000 copies of "The Ballad Of The Bengals" last December, shortly before the U.S. football team bit the turf for the San Francisco 49ers at the Super Bowl.

According to Rzeppa, who mailed his Gretzky disk into Canada, a Woodward's chain buyer in Alberta has informed him that his hastily recorded tribute is the best of the lot right now. Because of this, 100 copies were ordered for each store, he says.

Rzeppa's disk apparently took five hours to record, but Terry Hynes in Edmonton did his in 15 minutes. He is the lead singer of an Edmonton rockabilly group called the Scrunchins, whose recording of "Number One" is backed by a pumping piano and the roar of a Coliseum crowd.

"Agent 99" is another Gretzky disk, put out about a year ago by Calgarian Ed Kodyre. It is said that he intends re-releasing the single to take advantage of the current hockey star craze.

And in Montreal, songwriter Ian Cooney has issued his own tribute, "That Great Number 99," the num-ber relating to Gretzky's hockey shirt identifier. The song made its debut on Montreal's top-rated sports talk show, Ted Tevan's Sports Rap.

Roger Whittaker, meantime, has rush-released a single entitled "Canada Is" on his own Tembo label, based in Montreal. The song has been performed many times by the singer, but this is apparently the first time he has put it on vinyl.

smuggling from Hong Kong of the latest, mostly pirated, tapes. But it does seem an impossible

sic in this country.

"reactionary, pornographic or vulgar." And it is feared here that soon the authorities will extend the powers granted to include freedom to search private homes.

Cassettes of any foreign popular music, but specially Chinese pop from Hong Kong and Taiwan, can now be confiscated, along with cassette players or recorders, this under stern state regulations introduced a few weeks ago.

One observer of the Chinese artistic world says: "Really the crackdown is another top-level attempt to control the invasion of China by outside cultural in-fluences. They're viewed by the

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English spelling of 'chrome' is used expected in July. TAPES CONFISCATED Chinese Govit Fighting flood Of Footgan Music Dekking-The Chinese gov-ernment, launching what is con-sidered a heavy-handed cam-paign to stem the "flood" of foreign music coming into the country since it was "opened up" to the outside world, is surpris-ingly making MOR romantic ballads a prime target for its dis-pleasure. But police in many cities here are searching shops and confis-cating any tapes reckoned to be "reactionary, pornographic or vulgar." And it is feared here that dence" they opposed three decades ago.

Yet the younger age groups find it interesting music, not least for its lack of direct political content.

The government drive is clearly aimed at the millions of prerecorded cassettes which have arrived in this country over the past three years. There's a thriving black market industry. which engages in money-making

task for the government to track down all the "offensive" pop mu-

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mec	hanical, photocopying, recording, or otherwise, without	It the prior written permission of the publisher.	i	i
BRITAIN	29 25 CHRISTOPHER CROSS, Warner	Mannschaft, Ariola	Burning)	17 12 WAITING FOR A GIRL LIKE YOU,
(Courtesy of Music Week)	Bros. 30 21 ARCHITECTURE & MORALITY,	18 12 DON'T YOU WANT ME, Human League, Virgin	20 20 YOKINA PALETTE CAT, Hound	Foreigner, Atlantic 18 NEW DIRTY CREATURE, Split Enz.
As of 4/10/82 SINGLES	Orchestal Manouevers in The	19 21 UND GANZ DOLL MICH, Rolf &	Dog, April	18 NEW DIRTY CREATURE, Split Enz, Mushroom
SINGLES This Last	Dark, Din Disc 31 NEW PRIVATE EYES, Daryl Hall & John	Seine Freunde, Polydor 20 17 CENTERFOLD, J. Geils Band,	ALBUMS 1 1 KANSUIGYO, Miyuki Nakalima.	18 NEW WORKING FOR THE WEEKEND,
Week Week 1 1 SEVEN TEARS, Goombay Dance	Oates, RCA	EMI	1 1 KANSUIGYO, Miyuki Nakajima, Canyon	Loverboy, CBS 20 17 TROUBLE, Lindsay Buckingham,
Band, Epic	32 38 MAYBE IT'S LIVE, Robert Palmer, Island	21 25 FRED VOM JUPITER, Die Doraus Und Die Marinas, Teidec	2 4 NIAGARA TRIANGLE VOL. 2, Elichi Ohotaki & Others, CBS/	Mercury
2 5 MY CAMERA NEVER LIES, Bucks Fizz, RCA	33 NEW 100 COTTON, Jeta, EMI	22 22 REALITY, Richard Sanderson,	Sony	ALBUMS
3 2 JUST AN ILLUSION, Imagination,	34 23 BEST OF THE FOUR TOPS, Four Tops, K-tel	Polydor 23 20 LIEBER GOTT, Peter Maffay,	3 10 NATSU ICHIBAN, Toshihiko Tahara, Canyon	1 1 DAYS OF INNOCENSE, Moving Pictures, WBE
R&B 4 7 AIN'T NO PLEASING YOU, Chas	35 36 SPEAK & SPELL, Depeche Mode, Mute	Metronome 24 24 WOHIN GEHST DU, Roland	4 2 MEMORIAL, Masatoshi	2 2 CIRCUS ANIMALS, Cold Chisel, WEA
& Dave, Rockney 5 9 GHOSTS, Japan, Virgin	36 33 FREEZE-FRAME, J. Gells Band,	Kalser, Hansa	Nakamura, Nippon Columbia 5 3 CENTRAL PARK CONCERT,	3 8 JUMP UP, Elton John, Rocket
6 18 MORE THAN THIS, Roxy Music,	EMI America 37 NEW 4, Foreigner, Atlantic	25 18 ICH WUNSCH DIR DIE HOELLE AUF ERDEN, Christian Franke,	Simon & Garfunkei, CBS/Sony 6 5 FOR YOU, Tatsurou Yamashita,	4 6 CAT STEVENS' GREATEST HITS, Island
EG/Polydor 7 15 GIVE ME BACK MY HEART.	38 18 WORD OF MOUTH, Toni Basil,	Ariola	RVC	5 3 DARE, HUMAN LEAGUE, Virgin
Dollar, WEA	Radialchoice 39 32 DEAD RINGER, Meat Loaf, Epic/	ALBUMS	7 7 LIVEI, Yuso Kamon, Victor 8 6 SUGAR DREAM, Sugar, Four Life	6 9 BUSINESS AS USUAL, Men At Work, CBS
8 4 LAYLA, Derek & Dominoes, RSO 9 3 QUIERME MUCHO (YOURS),	Cleveland Int'l 40 NEW SOMETHING SPECIAL, Kool &	1 1 DOLCE VITA, Spider Murphy Gang, Electrola	9 NEW IV (54), Toto, CBS/Sony 10 15 THE TIGERS 1982, Polydor	7 12 PHYSICAL, Olivia Newton-John, Interfusion
Julio Iglesias, CBS 10 14 HAVE YOU EVER BEEN IN LOVE,	Gang, De-Lite/Phonogram	2 · 2 ICH WILL LEBEN, Peter Maffay,	11 8 COLORFUL ARABESQUE,	8 7 4, Foreigner, Atlantic
Leo Sayer, Chrysalis	CANADA	Metronome 3 8 NICHT ZU BREMSEN, Truck	Arabesque, Victor 12 9 1000 YEAR KOWO EIGAHEN.	9 4 LOVE SONGS, Cliff Richard, EMI 10 10 THE GREAT ESCAPE, Richard
11 16 IS IT A DREAM, Classix Nouveaux, Liberty	CANADA (Courtesy Canadian Broadcasting Corp.)	Stop, Metronome 4 7 OLE ESPANA, Michael Schanze &	Soundtrack, Canyon 13 16 KIDOSENSHI GANDAM III (3)	Clapton, WEA 11 14 GREEN DOOR, Shakin' Stevens,
12 11 DAMNED DON'T CRY, Visage, Polydor	As of 4/10/82	Die Fussball National-	BGM-HEN, Soundtrack, King	Epic
13 25 DEAR JOHN, Status Quo, Vertigo	SINGLES This Last	Mannschaft, & Wm '82, Ariola 5 5 85555, Spliff, Phonogram	14 11 SOTSUGYO, Selko Sawada, Crown	12 17 BEST OF ELTON JOHN, Elton John, DJM
14 21 DON'T LOVE ME TOO HARD, Nolans, Epic	Week Week 1 1 I LOVE ROCK'N'ROLL, Joan Jett	6 3 BERLIN: A CONCERT FOR THE	15 13 YUMEMIRU KORO O SUGITEMO,	13 11 CONCERT IN CENTRAL PARK,
15 8 POISON ARROW, ABC, Neutron 16 37 NIGHT BIRDS, Shakatak, Polydor	& Blackhearts, Boardwalk	PEOPLE, Barclay James Harvest, Polystar	Junko Yagami, Discomate 16 12 SAYONARA KONNICHIWA,	Simon & Garfunkel, Geffen 14 13 BLURRED CRUSADE, The
17 17 SEE THOSE EYES, Altered	2 3 FREEZE-FRAME, J. Gells Band, EMI America	7 4 4, Foreigner, Atlantic 8 13 BEST MOVES, Chris Burgh, CBS	Tsukasa ito, Japan 17 14 YUME NO TOCHU, Takao Kisuqi.	Church, Parlophone 15 NEW CHARIOTS OF FIRE, Vangelis,
Images, Epic 18 24 A BUNCH OF THYME, Foster &	3 2 OPEN ARMS, Journey, CBS 4 5 WE GOT THE Go-Go's, Go-Go's,	9 6 LEGENDARY SOUND OF GLENN	Polydor	Polydor
Allen, Ritz	IRS	MILLER & BIG BAND, K-tel 10 NEW BLACKOUT, Scorpions, EMI	18 NEW OVER, Off Course, Toshiba-EMI 19 NEW DE NINA A MUJER, Julio	16 NEW DURAN DURAN, Duran Duran, EMI
19 NEW EBONY & IVORY, Paul McCartney & Stevie Wonder, Parlophone	5 6 MAKE A MOVE ON ME, Olivia Newton-John, MCA	11 10 IHRE GROESSTEN ERFOLGE, Extrabreit, Metronome	Iglesias, Epic/Sony 20 19 Al Al Al, Mayo Shono, Nippon	17 5 HOOKED ON SWING, Kings of
20 6 THE LION SLEEPS TONIGHT, Tight Fit, Jive	6 7 DON'T YOU WANT ME, Human	12 11 WELCH EIN LAND FUER	20 19 Al Al Al, Mayo Shono, Nippon Columbia	Swing Orchestra, K-tel 18 15 COLLECTION, George Benson,
21 12 CLASSIC, Adrian Gurvitz, Rak	League, PolyGram 7 8 THAT GIRL, Stevie Wonder,	MAENNER, Extrabreit, Reflektor 13 9 TROPICAL DREAMS, Goombay	CDAIN	Warner Bros. 19 19 WIRED FOR SOUND, Cliff
22 10 PARTY FEARS TWO, Associates, Associates	Motown 8 4 TONIGHT I'M YOURS, Rod	Dance Band, CBS	SPAIN (Courtesy El Gran Musical)	Richard, EMI
23 31 BLUES EYES, Elton John, Rocket 24 30 HOUSE ON FIRE, Boomtown	Stewart, WEA	Eltel imperial	As of 4/10/82	20 NEW BEST OF BLONDIE, Blondle, Chrysails
Rats, Ensign	9 13 DON'T TALK TO STRANGERS, Rick Springfield, RCA	15 16 SILBERLIČK, Joachim Witt, WEA 16 18 RHEINGOLD, EMI	SINGLES This Last	01//50.511
24     30     HOUSE ON FIRE, Boomtown Rate, Ensign       25     28     ARE YOU LONESOME TONIGHT, Elvis Presley, RCA       26     13     MiCKEY, Tony Basil, Radiatchoice       21     27     35       27     35     I CAN MAKE YOU FEEL GOOD, Shalamar, Solar	10 10 DO YOU BELIEVE IN LOVE, Huey Lewis & News, Capitol	17 19 IDEAL, Ideal, IC	Week Week 1 3 SHARAZAN, Al Bano & Romina	(Courtesy GLF)
26 13 MICKEY, Tony Basil,	11 12 FANTASY, Aldo Nova, CBS	18 12 WORLD'S APART, Saga, Polydor 19 20 FRIENDS OF MR. CAIRO, Jon &	Power, Epic	As of 4/7/82
☐ Radialchoice ☐ 27 35 I CAN MAKE YOU FEEL GOOD,	12 9 TAINTED LOVE, Soft Cell, PolyGram	Vangelis, Polydor 20 15 THE VISITORS, Abba, Polydor	2 1 SOUVENIR, Orchestral Manoeuvers In The Dark,	SINGLES This Last
	13 14 KEY LARGO, Bertie Higgins, Kat	26 28 HALE HEY LOUISE, Rocky King,	Hispavox	Week Week 1 1 OH JULIE, Shakin' Stevens, CBS
CO 29 33 IRON FIST, Motorhead, Bronze	Family 14 15 PRETTY WOMAN, Van Halen,	CBS 27 23 EISBAR, Grauzone, Welk-Rekord	League, Ariola	2 4 HALLA HELA PRESSEN,
PIGDAG, Pigbag, Mistrai	Warner Bros. 15 11 SHOULD I DO IT, Pointer Sisters,	28 26 FANFANFANTISCH, Rheingold, EMI	4 5 SOME FOLKS, Street Boys, Edigsa	Chattanooga, My Label 3 3 DON'T YOU WANT ME, Human
Numan, Beggars Banquet	Planet	29 14 SHARAZAN, Al Bano & Romina	5 7 SI LA VIERAS CON MIS OJOS, Dyango, EMI	League, Virgin 4 NEW OGON SOM GLITTRAR,
☐ 32 NEW FANTASTIC DAY, Haircut One Hundred, Arista	Streethearts, Capitol	Power, Baby 30 NEW MAID OF ORLEANS, Orchestral	6 4 ON MY OWN, Nikka Costa, Ariola	Freestyle, SOS
L 33 20 GO WILD IN THE COUNTRY, Bow	17 NEW FIND ANOTHER FOOL, Quarterflash, Setten	Manouevers in The Dark, Din Disc	7 10 ERES, Massiel, Hispavox 8 NEW YOU, Nikka Costa, Arioia	5 2 DIE FOGEL-SONG, Kvack Kvack, Mariann
Wow Wow, RCA 34 NEW STONE COLD, Rainbow, Polydor	18 NEW EDGE OF SEVENTEEN, Stevie Nicks, Modern		9 6 PERDIDO EN MI HABITACION, Mecano, CBS	6 7 POPITOP, Dag Vag, Silence 7 NEW DAG EFTER DAG, Chips, Mariann
35 NEW THIS TIME (WE'LL GET IT RIGHT), England World Cup	19 18 JUKE BOX HERO, Foreigner,	JAPAN	10 8 TAINTED LOVE, Soft Cell,	8 6 BLINKAR BLA, Adolphson-Falk,
Squad, England	Atlantic 20 NEW CHARIOTS OF FIRE, Vangelis,	(Courtesy Music Labo) As of 4/12/82	Fonogram	Eldorado 9 9 CENTERFOLD, J. Geils Band,
36 34 MEMORY, Barbra Streisand, CBS 37 NEW REALLY SAYING SOMETHING.	Polydor	SINGLES	ALBUMS 1 1 NIKKA COSTA, Nikka Costa,	EMi America 10 5 CAMBODIA, Kim Wilde, Rak
Bananarama & Fun Boy Three, Deram	ALBUMS	This Lasi Week Week	Ariola	
38 32 RUN TO THE HILLS, Iron Malden,	1 1 i LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Boardwalk	1 2 IKENAI ROUGE MAGIC, Imawano Kiyoshiro & Sakamoto Ryulchi,	2 7 LE MEJOR DEL TECNO POP, Various, Ariola	ALBUMS 1 3 7 LYCKLIGA ELEFANTER, Dag
EMI 39 NEW EVER SO LONELY, Monsoon,	2 2 FREEZE-FRAME, J. Geils Band, EMI America	London (Yano/Nakayoshi) 2 NEW FRARETE BANZAI, Masahiko	3 2 ARCHITECTURE & MORALITY, Orchestral Manoeuvers in The	Vag, Slience 2 2 SHAKY, Shakin' Stevens, Epic
Phonogram 40 23 LOVE PLUS ONE, Haircut One	3 3 BEAUTY AND THE BEAT, Go-	Kondo, RVC (Janny's)	Dark, Ariola 4 3 HOOKED ON CLASSICS, Royal	3 1 DARE, Human League, Virgin 4 6 KRAMGOA LATAR 10,
Hundred, Arista	Go's, iRS 4 5 DARE, Human League, Virgin	3 3 CHAKO NO KAIGAN MONOGATARI, Southern All	Philharmonic Orchestra, Edigsa	Vikingarna, Mariann
ALBUMS	5 4 NON-STOP EROTIC CABARET, Soft Cell, PolyGram	Stars, Victor (Amuse)	5 5 SHARAZAN, Al Bano & Romina Power, Epic	5 NEW FIVE MILES OUT, Mike Oldfield, Virgin
1 NEW THE NUMBER OF THE BEAST, Iron Maiden, EMI	6 6 PHYSICAL, Oiivia Newton-John,	4 1 KOKORO NO IRO, Masatoshi Nakamura, Nippon Columbia	6 4 VOLUMEN BRUTAL, Baron Rojo,	6 NEW ANOTHER GREY AREA, Graham
2 1 LOVE SONGS, Barbra Streisand,	MCA 7 NEW CHARIOTS OF FIRE Vangells,	(Nichion) 5 4 IROTSUKI NO ONNA DE	Zafiro 7 NEW GREATEST HiTS, Queen, EMI	Parker, RCA 7 NEW THEIR GIFT, Jam, Polydor
CBS 3 2 PELICAN WEST, Haircut One	Polydor 8 9 ALDO NOVA, Aldo Nova, CBS	ITEKUREYO, Tigers, Polydor	8 6 PERHAPS LOVE, Placido Domingo & John Denver, CBS	8 10 MINNS ATT JAG FINNS, Stefan Borsch, Marlann
Hundred, Arista 4 12 JAMES BOND GREATEST HITS,	9 7 TONIGHT I'M YOURS, Rod	(Anima) 6 5 WEDDING BELL, Sugar, For Life,	9 9 COMO UNA OLA, Rocio Jurado,	9 NEW CONCERT IN CENTRAL PARK,
Various, Liberty	Stewart, Warner Bros. 10 8 PRIVATE EYES, Hall & Oates,	(JCM) 7 10 TEARDROP TANTEIDAN,	RCA 10 10 ENTRE UNA ESPADA & LA	Simon & Garfunkei, Geffen 10 8 PRESKRIBERADE ROMANSER,
5 4 ALL FOR A SONG, Barbara Dickson, Epic	RCA	Imokintrio, For Life (Fuji)	PARED, Dyango, EMI	Uif Lundeil, Parlaphone
6 3 THE GIFT, Jam, Polydor 7 28 SKY 4/FORTHCOMING, Sky,	WEST GERMANY	8 8 YES MY LOVE, Elkichi Yazawa, Warner-Ploneer (Comestock)	AUSTRALIA	
Ariola	(Courtesy Der Musikmarkt)	9 6 AI O KUDASAI, Naoko Kawai, Nippon Columbia (Gelei)	(Courtesy Kent Music Report)	Polydor Int'l
8 5 BEGIN THE BEGUINE, Julio Iglesias, CBS	As of 4/12/82 SINGLES	10 9 HOSHIZORA NO ANGEL-QUEEN,	As of 4/5/82 SINGLES	
9 6 THE ANVIL, Visage, Polydor 10 7 FIVE MILES OUT, Mike Oldfield,	This Last Week Week	Dara Sedaka, Canyon (Soundtrack)	This Last	Inks Pogorelich
Virgin	1 2 DER KOMMISSAR, Faico, Jive	11 11 AKOGARE NO SLENDER GIRL, Shanels, Epic/Sony (PMP/JVK)	1 1 WHAT ABOUT ME, Moving	
11 NEW BLACKOUT, Scorpions, Harvest 12 8 ACTION TRAX, Various, K-tel	2 1 SKANDAL IN SPERRBEZIRK, Spider Murphy Gang, Electrola	12 17 MINAMI JUJISEI, Hideki Saijo,	Pictures, WBE 2 2 CENTERFOLD, J. Gells Band,	MUNICH-Ivo Pogorelich, the acclaimed young Yugoslavian pian-
13 9 KEEP FIT AND DANCE, Various, K-tei	3 NEW EIN BISSCHEN FRIEDEN, Nicole, Jupiter	RCA (Gelei) 13 7 AKAI SWEET PEA, Selko	EMI America 3 3 OH JULIE, Shakin' Stevens, Epic	ist, has signed an exclusive recording
14 13 TIN DRUM, Japan, Virgin	4 4 THE LION SLEEPS TONIGHT,	Matsuda, CBS/Sony 14 NEW REALITY, Richard Sanderson,	4 5 BELIEVE IT OR NOT, Joey	contract with Polydor International.
15 11 PEARLS, Elkie Brooks, A&M 16 NEW CHARIOTS OF FIRE, Vangelis,	Tight Fit, Teldec 5 3 ALBANY, Roger Whittaker, Aves	Toshiba-EMI (Toshiba)	Scarbury, Elektra 5 4 YOUNG TURKS, Rod Stewart,	In May this year, the 23-year-old artist continues his series of DG al-
Polydor 17 17 PORTRAIT, Nolans, Epic	6 7 FELICIDAD, Al Bano & Romina Power, EMI	15 13 KIMINI BARA BARA TO IUKANJI, Toshihiko Tahara,	Warner Bros. 6 7 JUST CAN'T GET ENOUGH,	bums with Ravel's "Gaspard De La
18 19 DIAMOND, Spandau, Reformation	7 8 UNA NOTE SPECIALE, Alice, EMI	Canyon (Janny's) 16 19 MEGURIAI, Dalsuke, Inoue, King	Depeche Mode, Mute	Nuit" and sonatas by Scarlatti and
19 14 DARE, Human League, Virgin 20 24 BODY TALK, Imagination, R&B	8 11 DAS MODELL, Kraftwerk, EMI 9 5 GOLDENER REITER, Joachim	(Sunrise/Mad)	7 6 HARDEN MY HEART, Quarterflash, Geffen	Haydn. Two recordings have al-
21 26 TWENTY WITH A BULLET, Various, EMI	Witt, WEA 10 NEW DA DA DA ICH LIEB DICH	17 NEW SILHOUETTE ROMANCE, Junko Ohashi, Nippon Phonogram	8 9 DADDY'S HOME, Cliff Richard, EMI	ready been released on the Yellow
22 NEW THE NAME OF THIS BAND IS	NIGHT, Trio, Phonogram	(Kitalima/PMP) 18 16 YUMEMIRU SEASON, Tsukasa	9 8 MAKE A MOVE ON ME, Olivia	label for DG. Also planned are a second Chopin recital, music by
TALKING HEADS, Talking Heads, Sire	11 6 LAND OF MAKE BELIEVE, Bucks Fizz, RCA	Ito, Japan (Amuse)	Newton-John, interfusion 10 16 ONE DAY IN YOUR LIFE, Michael	Bach, Scriabin and Prokofiev,
23 15 CONCERT IN CENTRAL PARK,	12 16 HURA DIE SCHULE BRENNT,	19 14 KOIBITOTACHI NO CAFETERRACE, Yoshie	Jackson, Motown 11 NEW BLUE EYES, Elton John, Rocket	Tchaikovsky's first piano concerto
Simon & Garfunkei, CBS 24 NEW ASIA, Asia, Geffen	Extrabreit, Metronome 13 10 I'LL FIND MY WAY HOME, Jon &	Kashiwabara, Nippon Phonogram (Watanabe/	12 15 ON MY OWN, Duran Duran, EMI	(conducted by Lovro von Matacic)
25 22 BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l	Vangelis, Polydor 14 9 OH JULIE, Shakin' Stevens, Epic		13 10 HOMOSAPIEN, Pete Shelley, Island	and a Chopin piano concerto.
26 27 NON-STOP EROTIC CABARET, Soft Cell, Some Bizarre	15 13 SCHICKERIA, Spider Murphy Gang, EMI	For Spanish-language hits in	14 14 COME BACK SUNSHINE, BIII Wyman, A&M	Together with his wife and teacher, Aliza Kezeradze, Pogorel-
27 10 FUN BOYS THREE, Chrysalis	16 15 I WON'T LET YOU DOWN, OHD,	Spanish-speaking countries, see	15 13 I CAN'T GO FOR THAT, Daryl	ich plans to record all of Rachmani-
28 16 ONE NIGHT AT BUDOKAN, Michael Schenker Group,	WEA 17 19 OLE ESPANA, Michael Schanze &	Billboard En Espanol.	Hall & John Oates, RCA 16 11 TAÍNTED LOVE, Soft Cell,	nov's music for piano and orchestra,
Chrysalis	Die Fussball National-		Mercury	plus Bartok's works for two pianos.

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#### International INDUSTRY CONCERNS UNHEEDED **RCA Begins Concentrated Draft Legislation Angers French Promo Push For Key Acts** By MICHAEL WAY

• Continued from page 8

U.S. and Canada, with strong input on international promotion, says that he and his department are now holding staff meetings with managers, artists and writers before an LP project is committed to tape, so they can get an idea of what sounds are likely to make the best impres-sion abroad. Also, he is now making monthly market reports to them that describe, through ongoing market research, current global sound trends and even key in on developments on the local dealer level.

Touring and centralized availability of selected product and merchandising tools are further buttressed by radio and press interviews in-the U.S. for distribution abroad and the translation of song lyrics in the native tongue, although this doesn't necessarily mean that the recording will be re-cut in that language.

One example of an artist priority push internationally is Lou Reed. Pino reports that Reed has just returned from a five-day visit to Europe, where he conducted about 120 press and radio interviews. In the planning stages is a one-hour ty special that would present his "Blue Mask" album in its entirety. Reed will return to Europe in September for a tour of selected markets.

With its new (as yet untitled) alburn due for release next month, Odyssey is getting prime international exposure in the months

ahead. "They'll tour just as soon as the album is ready," says Pino. "We won't wait." And Pino also raises the possibility that their album will be also centrally manufactured by Teldec

Pino says he's already working well into 1983 for promotional and performance tours by designated RCA acts. And to keep him and oth-ers in personal touch with worldwide developments in music, a constant round of foreign treks are planned by staffers and Pino, a veteran of seven years at RCA, most recently out of Brazil.

PARIS-Hopes that new legislation affecting the French music industry would be favorable in a number of ways have been dashed by the proposals made March 31 to the government by communications minister Georges Fillioud.

Much was expected of the Socialist administration, especially on the strength of Francois Mitterand's election promises. But the cupboard was bare: no reduction in Value Added Tax, no promise to ratify the Rome Convention to compensate copyright holders for radio play of



GLOBAL COMMITMENT—Latin recording star Jose Luis Rodriguez, left, cements his new CBS disk deal with Dick Asher, the major's deputy president and chief operating officer. Negotiations were consummated last month in Nassau (Blilboard, April 10).

records (neighboring rights), and no levy on either audio or video hardware to make up for losses attributed to home taping.

"We are forgotten and unloved by this government, just like previous was the immediate reaction ones. of French record industry body SNEPA (Syndicat National de l'Edition Phonographique et Audio-Visuelle). It added, however, that it would push for amendments on points vital to the industry when the draft bill was debated in Parliament later this month.

Although industrialists within the French hardware and software man-ufacturer association SIERE (Syndicat des Industries Electroniques de Reproduction et d'Enregistrement) had opposed a tax on their products, the whole entertainment industry was united in a campaign to lower the 33% Value Added Tax.

Apparently though, this move was balked by the penny-pinching budget minister Laurent Fabius. And the same is true of the Rome Convention issue, which France has never ratified because it would cost the state-run and independent radio networks, in which the state also has a considerable interest, substantial sums in neighboring and performing rights.

What particularly vexes the record industry is the fact that both Fillioud and Prime Minister Pierre Mauroy had hinted, prior to the announcement of the draft law, that a tax would be imposed on hardware and software to compensate for home taping. And only a week before, a senior executive at authors' and composers' rights society SACEM said: "I think something will be done for the artist this time, in reference to ratification of the Rome Convention.

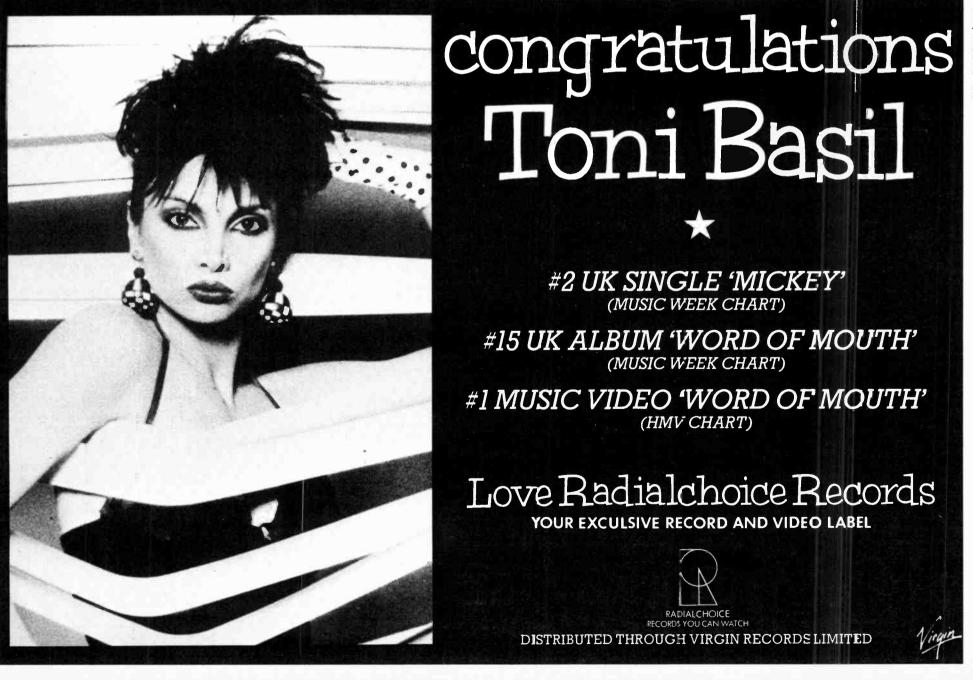
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SNEFA's view is that the powerful industrial lobby had proved strong enough to block proposals for a tax. Admitting that the situation was now completely "stuck," a spokesman said: "Perhaps now we should also improve our links with the in-dustry minister instead of continually acting through the culture ministry.'

Immediately after the draft law was revealed, SNEPA telegrammed all interested parties within the Gov-ernment and Parliament to protest the absence of any aid to the music industry, which despite a hesitant upturn in the past few months is still hard hit by the record sales slump.

All the draft law did include was an easing of state control over the broadcasting apparatus as a whole, including the right for free radio sta-tions—and eventually television too—to operate under license but without advertisements.

First reaction was that the bill was a much watered-down document, compared with the flood of hints and promises that preceded its longawaited publication.





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RAY PARKER JR. The Other Woman, Arista AL9590. Produced by Ray Parker Jr. Even listeners who have never been big fans of Raydio find themselves drawn to Parker's maiden solo hit, "The Other Woman." The rest of this album reflects that cut's sassy, sexy mix of rock and r&b. The lyrics (all songs were written and produced by Parker) may not be profound, but the music is great fun. Raydio's last album, "A Woman Needs Love," reached number 13 pop and spawned a top three single.

GRAHAM PARKER-Another Grey Area, Arista AL 9589. Produced by Jack Douglas, Graham Parker. Parker's first outing without the Rumour offsets the ensemble's absence with some of his strongest songs yet. The supporting cast of New York studio heavies also gives the performances plenty of snap. His oldest fans may wince at the creamy backing vocals, but songs like "Temporary Beauty" and "You Hit The Spot" should earn forgiveness, and also charm radio.

THE MOTELS-All Four One, Capitol ST-12177. Produced by Val Garay. As rumored, the third album from the long touted Angeleno hope taps a new level of studio sheen and instrumental snap, thanks to producer Garay's sharp sonics and some strong studio aces added to a revised Motels lineup. As always, though, it's the mercurial Martha Davis who rivets attention through her sultry, sweet or seething vocal style and a grabbag of vivid lyrics.

ORIGINAL MOTION PICTURE SOUNDTRACK—"Cat People," Backstreet (MCA) BSR-6107. Produced by Giorgio Moroder. One newspaper critic has already quipped that this ominous electronic score tells its story better than the new Paul Schrader "erotic fantasy," and that applies doubly to the set's commercial lure, David Bowie's sultry, explosive vocal and menacing lyrics on "Putting Out Fires." Moroder's instrumental pieces are hypnotic on their own, however, suggesting a synthesizer tour de force as chilling as "Chariots Of Fire" was uplifting.

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**DAVE EDMUNDS-D. E. 7th, Columbia FC 37930.** Produced by Dave Edmunds. Fans may still be mourning the demise of Rockpile, but the Welsh guitarist's new band should help ease the pain. New twists include some raucous horn charts, along with Edmunds' familiar love of country and blues details to spice his brand of classic rock. The production favors a fat, often echo-laden sound, perfect for covers from sources as disparate as Springsteen ("From Small Things (Big Things One Day Come)" and Doug Kershaw ("Louisiana Man").

OUTLAWS-Los Hombres Malo, Arista AL 9584. Produced by Gary Lyons. The veteran rock quartet returns with another set of scruffy goodtime boogie. There are no covers of old hits here, a la "Ghost Riders In The Sky." the group's last AM hit, but there's enough tough, mainstream rock to generate ample FM activity. The guitar interplay of Hughie Thomasson and Freddie Salem ranks amongst the best in rock. One of Arista's longest-running acts.

MELISSA MANCHESTER—Hey Ricky, Arista AL9574. Produced by Arif Mardin. Manchester's latest features some of her most confident vocals yet, especially on her 1975 classic "Come In From The Rain," one of the best torch songs of the past decade, and George & Ira Gershwin's 1926 chestnut "Someone To Watch Over Me," one of the best torch songs of all time. But the title track, written with Bernie Taupin, shows that Manchester can still cut loose and rock. Other highlights: "Race To The End," the theme from "Chariots Of Fire," and "Wish We Were Heroes," a duet with David Gates.

SPARKS-Angst In My Pants, Atlantic SD 19347. Produced by Mack. The brothers Mael bounce back with a new label, a typically tongue-in-cheek visual package and more forays into the witty, danceable rock they excel at. Titles like "Nicotina," "Moustache," "Instant Weight Loss" and "Angst In My Pants" are just the tip of the iceberg. Mack has masterminded platinum albums by Queen ("The Game") and Billy Squier ("Don't Say No.")



BOBBY BARE-Ain't Got Nothin' To Lose, Columbia FC37719. Produced by Allen Reynolds. Under the guidance of new producer Reynolds, Bare continues on the strong vocal track he displayed on his recent LP, "As Is." Instrumentation here is kept to a minimum, allowing Bare's voice to shine through. The material is strong and varied, including such gems as a pair of Shel Silverstein tunes and the hilarious "Praise The Lord And Send Me The Money."

"Praise The Lord And Send Me The Money." **Best cuts:** That cited, plus "If You Ain't Got Nothin' (You Ain't Got Nothin' To Lose)," "Isn't That Just Like Love," "Golden Memories" and "So Good To Be So Bad."

JOHNNY PAYCHECK-Winners & Losers, Epic FE37933. Produced by Billy Sherrill. Paycheck has been highly underrated as a country stylist: next to George Jones, few singers can make begging forgiveness into more of an art. Paycheck is also a fine songwriter, with his "Sharon Rae" and "No Way Out" two of the best things on this album. Thanks to Sherrill's clean, no-frills production and Paycheck's soul-searching vocals, "Winners & Losers" becomes the artist's finest work in a while. JOE STAMPLEY--I'm Goin' Hurtin', Epic FE37927. Produced by Ray Baker. Though this artist is responsible for some authentic-sounding honky tonk when he's paired up with sometime-partner Moe Bandy, on his own he comes off a lot more mellow. His forte seems to be lush MOR ballads with a few covers of things like "Mandy" and "Baby I'm-A Want You" thrown in. Stampley's at his best on original material, though he could use less sweetening on the tracks.



A TASTE OF HONEY-Ladies Of The Eighties, Capitol ST12173. Produced by AI McKay, Ronald LaPread, Janice Marie Johnson, Hazel Payne. The group that rebounded with last year's pop and r&b smash "Sukiyaki" returns with another set of upbeat if not terribly profound dance pop. The opening cut, "Sayonara," continues in the Japanese motif, and Japanese accents abound in a remake of the Miracles' dreamy "I'll Try Something New." The key to the group's unexpected longevity has been the versatility of vocalists Janice Marie Johnson and Hazel Payne, who glide from sprightly uptempo material to deep ballads with ease.

FANTASY-Sex and Material Possessions, Pavillion/CBS BFZ 37945. Produced by Tony Valor. Last year's disco champs with their very first effort, Fantasy returns behind the fast-rising "Hold On Tight." Naturally, Fantasy aims to dent the dance charts, swing to soul and pop, and stick around for a while. The trio's high energy vocal blend really packs a kick, while Carolyn Edwards' steps out on ballads to vary the pace. "Too Hot For Love" is another prime dance cut and while the group's still building, it's the big beat that will take them to the top right now.

BRASS CONSTRUCTION—Attitudes, Liberty LT-51121. Produced by Randy Muller. BC gets off some rollicking funk rock, and based on their upstart "Can You See The Light" hit, the band could break through bigger than ever. Producer/arranger/singer/keyboardist Randy Muller is the driving force, but the nine-man outfit suits up ace instrumentalists at every position. Muller's musical vision has its own quirky funk bent, and the band turns loose the brass, rhythm, bass and groove. This band just party's harder and it's paying off.

PATRICE RUSHEN-Straight From The Heart, Elektra El-60015. Produced by Charles Mims, Jr. and Patrice Rushen. Miss Rushen makes a solid bid for superstardom as "Forget Me Nots" races up the charts. It looks like the clear winner will be this expanding artist who completes the transition from jazz prodigy to one of black music's most talented individuals, man or woman. From vocals to keyboards to arranging and producing, Miss Rushen is just beginning to achieve her rightful position. This LP may leap-frog Rushen to the pop charts, where her rock-funk groove will find many fans.

XAVIER-Point Of Pleasure, Liberty LT 51116. Produced by Terry Philips. Xavier Ernest Smith owes a debt of funk to George Clinton and Bootsy who inspired and perspired for Xavier in his quest for the ultimate groove. "Work That Sucker To Death" is a porn-appeal dance hit which along with the LP title add up to the artist's basic bag-set at all cost. All in the name of funk though, as Xavier finds his partner and possibly better half in Ayanna Little's co-lead vocals. Strong production values, Xavier's powerful vocal performance and consistent effort through lift this lyrically spotty album beyond most dance-only disks.



FATHERS & SONS, Columbia FC 37972. Produced by Stanley Crouch. Side one offers the Marsalis clan of New Orleans—trumpet contender Wynton, brother Branford on tenor sax and father Ellis on piano—while side two pairs Chicago's Von and Chico Freeman, two generations of potent tenor sax, in a generational concept surprisingly rare given the ranks of jazz families. With the Marsalises favoring bright, angularly modern ensemble exchanges while the Freemans veer closer to root jazz and blues, the emphasis throughout is on crisp ensemble interplay. A winner, likely to garner heavy jazz airplay.



B. J. THOMAS-Miracle, Myrrh MSB6705. Produced by Pete Drake. One of the most convincing and powerful voices in gospel music, Thomas has found material here that is worthy of him. The result is an album that comments on more than just the spiritual aspects of the human condition. The highlight is Bobby Braddock's sardonic "Would They Love Him Down In Shreveport." But "Hand Of The Man" and "Satan You're A Liar" are also inspiring in the widest sense.

BILLY DAVIS, JR.-Let Me Have A Dream, Savoy SL-14661. Produced by Rev. James Cleveland. Davis' debut gospel album should be well-accepted by his loyal fans who will be

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treated to a selection of songs that provides an excellent showcase for his voice and to superb musicianship and production. Highlights are duets "Steal Away" with Cleveland and "Praise Ye The Lord" with Marilyn McCoo. The powerful Southern California Community Choir provides height and depth in its stirring accompaniment.

SANDI PATTI-Lift Up The Lord, Impact R3799. Produced by Greg Nelson. Patti demonstrates the vocal range and enthusiasm here that led to her being voted gospel artist of the year in the recent Dove ceremonies. Given her range, it seems a shame to detract from it by the luxuriant orchestration that marks many of the songs here. Still, she shines through vividly in such numbers as "Yes, God Is Real" and "Jesus Is Everything."



STRANGER, Epic ARE 37940. Produced by Tom Werman. This Jacksonville quartet offers further evidence that Floridians thrive on hard rock, in this case spiced with equal measures of shuffling boogie and high speed guitar solos and fills. The band's real commercial ace, though, may be its penchant for bursts of melodic warmth ("My Kind Of Woman") and the sparing injection of organ and synthesizer to soften their guitar onslaughts.



BOW WOW WOW-The Last Of The Mohicans, RCA CPLI4314. Produced by Kenny Laguna. Bow Wow Wow has taken the rock'n'roll classic "I Want Candy," brought to it by independent promoter/associate producer Steve Leeds and updated it in the group's own 80's tribal style. Beyond that producer Kenny Laguna has given Bow Wow Wow free rein to further develop its own idiosyncratic style, while hopefully making it palatable to American tastes.

MISSING PERSONS, Capitol Records DLP15001. Produced by Ken Scott. The highly rhythmic percussive background with chanted vocals type of neo art-rock practiced by such groups as Romeo Void, Bush Tetras, Marilyn and others is given the major label treatment on this EP. The results are less rough, an could be expected, but also a bit less exciting. But more commercial too, which helps give recognition to the others.



#### ρορ

MIKE OLDFIELD—Five Miles Out, Epic ARE 37983. Produced by Mike Oldfield. Oldfield no longer insists on one-man extravaganzas, and his choice in instrumental partners here constitutes a bona fide Oldfield band, augmented by others including Chieftains' Paddy Moloney and Carl Palmer. The music, though, still carries the atmospheric sweep of Oldfield's earliest records.

JOHNNY CASH, JERRY LEE LEWIS, CARL PERKINS—The Survivors, Columbia FC37961. Produced by Lou Robin, Rodney Crowell. Recorded live in Stuttgart, W. Germany last summer, this LP is a testimony to the enduring talent and timeliness of these three rock'n'roll veterans. It is appropriate that the emphasis here is on gospel oriented material; it is the glue that holds these pioneers together.

**POINT BLANK-On A Roll, MCA MCA5312. Produced by Bill Hamm.** Before one can dismiss Point Blank as another faceless AOR clone band, one must pay attention to the keyboard playing of Michael Hamilton. Where other such bands use synthesizers to sweeten the sound, here the new music concept of putting the electronics at the cutting edge of the music is put to good use. The rest unfortunately, is pretty predictable.

ORIGINAL MOTION PICTURE SOUNDTRACK-Diner, Elektra E160107E. Produced by Carol Thompson, Roger Mayer. What a great collection of classics from the late '50s and early '60s! On one album: Dion & the Belmonts' "A Teenager In Love," Tommy Edwards' "It's All In The Game," Elvis' "Don't Be Cruel," the Del Vikings' "Come Go With Me" and 16 other great cuts!

GRAM PARSONS-Gram Parsons And The Fallen Angels-Live 1973. Produced by John Delgatto, Marley Brant. Listeners first heard these tunes as a March 13, 1973 broadcast over New York's WLIR-FM. The tapes are resurrected here and while the sonics are noticeably spotty at times, Parsons and company, including Emmylou Harris, more than make up for that with this spontaneous country pop set. Parson's legacy to 70s music was deep and this collection is yet another remindful barometer of that immense talent.

**RESIDENTS-The Tunes Of Two Cities, Ralph Records RZ8202. Produced by the Residents.** On this, the second LP of their "Mark Of The Mole" trilogy, the Residents contrast the music of two different and warring cities. one is more light and melodic, the other more somber and electronic. Though virtually all instrumental (with vocal effects), this is a very expressive LP. The Residents are among the most innovative of American groups, and there are hopes that the band will do its first ever tour in support of this LP-and Ralph Records' 10th anniversary.

#### country

VARIOUS ARTISTS-Columbia Historic Edition (Sons Of The Pioneers-FC37439; Gene Autry-FC37465; Lefty Frizzell-FC37466; Spade Cooley-FC37467; Bob Wills-FC37468; Flatt & Scruggs-FC37469). Various producers. Although these albums are monaural and otherwise undoctored for the modern ear, they contain some of the brightest and most inventive country music extant. Each album has one or more previously unreleased songs, and the liner notes are precious bits of insight. The Spade Cooley and Flatt & Scruggs LPs merit special praise and attention.

#### soul

SUN-Let There By Sun, Capitol ST12204. Produced by Beau Ray Fleming, Byron Byrd. A group that has labored long and hard in the pop/funk/rock mode is Sun, whose cosmic concerns this time around are tempered by more earthbound pursuits, such as the professional basketball playoffs. "Slamm Dunk The Ffunk," the first single celebrates the end of the NBA season. Other cuts concern love and parties.

McCRARYS-All Night Music, Capitol ST12198. Produced by Wayne Henderson. Pop-style melodies soulfully woven around a funky beat are the mark of the McCrarys, a group of 12 talented musicians. The pretty male/female vocal harmonies are punctuated by well-arranged horns. It's music in an MOR funk mode; adult soul if you will.

OTIS REDDING-Recorded Live Previously Unreleased Performances, Atlantic SD 19346. Produced by Nesuhi Ertegun, Ed Michel. The album's title is a jawbreaker, and from the first few choruses it's clear the band was far from the tightest he'd ever fronted. No matter: even when pitted against offkeyed horns, the late great Otis was a galvanic live performer, and these recently unearthed tapes capture the same raw fervor as Redding's classic live sets for Stax.

#### jazz

**ORNETTE COLEMAN-Of Human Feelings, Antilles AN2001** (Island). Produced by Ornette Coleman. The best jazz, as well as the best rock, is not happy music. It's angry, disquieting and rough. That's the kind of songs Coleman writes and that's the way he plays his alto sax. If the word "ease" has any place in describing the music of Ornette Coleman, it is in the execution of the music, not in the raw and "human feelings" found on this LP.

DIZZY GILLESPIE-Musician, Composer, Raconteur, Pablo Live D2620116. Produced by Gillespie. Subtitled "Dizzy Gillespie Plays And Raps In His Greatest Concert," this digital album from a concert at Montreaux is just about all any Gillespie fan could ask for. Gillespie's sextet includes Milt Jackson on vibes and James Moody on tenor and flute. Moody has some particularly tasteful flute on "Olinga," which builds a mystical quality as Gillespie somehow gets the audience to become a disciplined choir. There are a number of Gillespie oldies but goodies including "Manteca," "Con Alma," "Night In Tunesia."

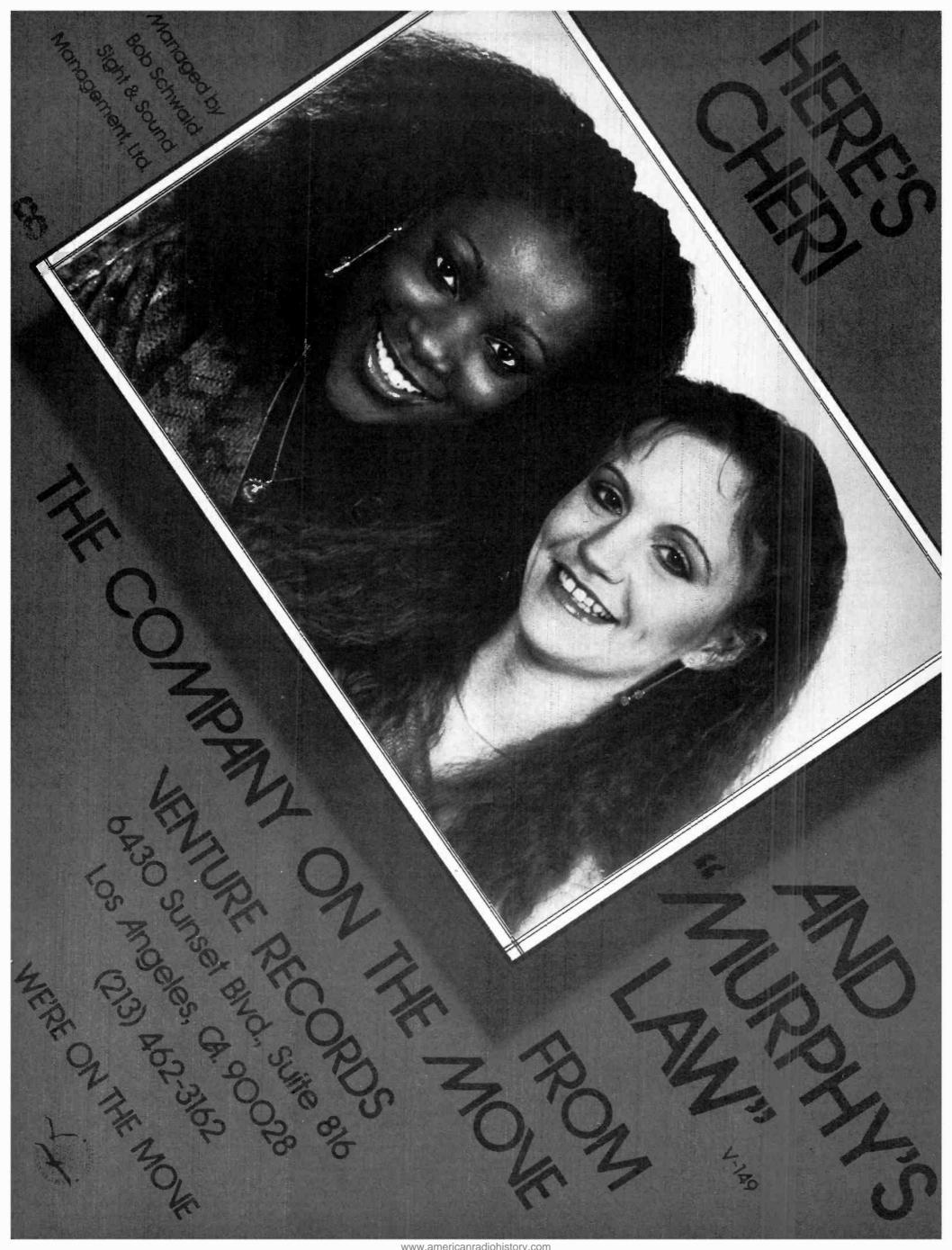
JOE PASS—Ira, George and Joe, Pablo Today 2312133. Produced by Norman Granz. Subtitled "Joe Pass Loves Gershwin," this album well illustrates how lovingly Pass can play his guitar on such fine Gershwin tunes as "Bidin' My Time," "But Not For Me," "'Swonderful'' and "Love Is Here To Stay." The big surprise is "Lady Be Good." Driven at merciless jazz tempos over the years, Pass takes a fresh approach with a gentle ballad pace. Shelly Manne on drums, John Pisano on rhythm guitar and Jim Hughart round out the Pass group.

TOMMY FLANAGAN—The Magnificent, Progressive 7059. Produced by Gus Statiras. Magnificent indeed is this gentle album of ballads by the masterful jazz pianist. Supported by George Mraz on bass and Al Foster on drums, the trio glides through such familiar material as "Speak Low," "Old Devil Moon" and "Just In Time." Thad Jones' blues "Blueish Grey" has a strong bass line for a workout by Mraz.

BENNY GOLSON-Turnign Point, Mercury (PolyGram Classics) EXPR-1021. Produced by Jack Tracy. PolyGram's premium line of Japanese import reissues scores another musical triumph with this 1963 date pairing Golson's tenor sax with a deft pinaist, Wynton Kelly, and the redoubtable rhythm section of bassist Paul Chambers and drummer Jimmy Cobb. The program is mostly standards, and the playing is consistently sharp.

(Continued on page 59)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Morris, Ed Ochs, Sam Sutherland, Robyn Wells, Adam White.



## **REPRESENTS '79 FEES Copyright Tribunal** In Royalty Payment

WASHINGTON-The Copyright Royalty Tribunal has sent a check for \$1,334,000 to a New York accounting firm as a partial payment for the 1979 jukebox royalty fees deposited with the Copyright Office be distributed to ASCAP, BMI and SESAC.

The check represents all but

#### Schirmer Pacts Music Sales

NEW YORK-G. Schirmer is now the exclusive selling agent in the western region of North America for Music Sales Corp., publisher of such catalogs as Oak Publications, Everybody's Favorite Series and classical, jazz and pop music for varied instruments.

The deal covers Western U.S., including Arizona, California, Colo-rado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Wash-ington and Wyoming, in addition to Hawaii, Mexico and western Canada. Music Sales continues to handle other markets not covered by the agreement. Founded over 50 years ago, Music

Sales Corp. also publishes the Music

Agay; Happy Traum's Basic Guitar

Lessons, and books, collections and

sounds. Its musical accessories in-

clude Passantino music writing sup-

plies, Quiet Tone drum mutes and

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C.C. Professional drum brushes. The Schirmer/Musical Sales Corp. agreement was worked out by Schirmer president Edward P. Murphy and Music Sales Corp. president Herbert Wise

\$18,000 of the 1979 fees. The Tribunal plans to reserve the rest of the payment for "disputed amounts and unrecorded liabilities," according to a letter to the agent firm Paul, Weiss,

Rifkind, Wharton & Garrison. In January, ASCAP lawyers informed the Tribunal that ASCAP and BMI had come together to a vol-untary agreement on the distribution of the fees, collected from licensed jukeboxes nationwide. The agreement, which followed months of controversy between the two major parties, extends to the 1982 jukebox royalty fees. In the January correspondence,

ASCAP and BMI designated themselves "common agents to receive the combined royalties ... so as to preserve the confidentiality of our agreement." Neither organization has made public the amounts nor percentages each will receive.

Last winter, in a surprising "wristslapping" move, the Tribunal issued a final determination in the 1979 jukebox royalty case withholding the royalties until ASCAP and BMI could better justify their claims (Bill-board, Dec. 5).

The Tribunal termed the case presented by ASCAP "too general" and the survey presented by BMI "subject to so much criticism and doubt," and concluded that neither party had presented material that warranted a "justifiable base" for distribution.

In a lengthy statement, the CRT requested that the parties submit proposals for a joint survey, one that would utilize random sample techniques. Both complied with the request on Jan. 8, weeks before the Jan. 29 deadline set by the Tribunal, and stated the agreement in a letter to CRT Chairman Frances Garcia

## Publishing

## **Publishers Bidding For UA Music** Asking Price Put At Record-Setting \$80-90 Million

**By IRV LICHTMAN** 

NEW YORK-Major music publishers are initiating purchase inquiries for United Artists Music, which, along with its Big 3 music print division, is among the top 10 publishers in the world

Chief among the interested par-ties are Chappell Music, Warner Bros. Music and Screen Gems-EMI. According to one source who made an inquiry, the asking price for the company is \$80-\$90 million, which would be by far the largest acquisition price to date for a music publishing operation.

While no prospectus had been made available at presstime, one interested party suggested that once a serious offer is made 'they'll do a real good job of getting it all together.

MGM Pictures' decision to sell the company is part of a year-long

pattern of attempts (in two cases, successful) to sell music publishing interests by companies that either have no longer any interests in the music industry or are operating with greatly diminished activity in the field. MGM Pictures, which once operated its own MGM label before its sale to PolyGram, is the parent of United Artists Music as a result of the purchase last July of United Artists Pictures from Transamerica, which had previously sold off its United Artists Records holding.

20th Century Fox Pictures, acquired last spring by Denver oil man Marvin Davis, is about to sell its big 20th Century Fox Music catalog to Warner Bros. Music (see separate story) and several weeks ago made a deal for its label coun-

terpart with PolyGram Records that is seen as a prelude to a buyout by PolyGram (Billboard, April 3).

And last fall, ATV Music was put on the block by its English par-ent, Associated Communications Corp., but it was taken off when new management replaced Sir Lew Grade. However, rumors continue that the publishing company might still be seeking a buyer.

Why this abandonment of music publishing by their parents? Observers say it's a desire to obtain an infusion of funds to carry on other activities. And to one veteran music publisher, the temptation to sell a publishing company of longstanding value boils down to: "They're ready assets. It's like hocking diamonds."

## Kaye Cements Joint Ventures

• Continued from page 4

dency of Warner Bros. Music last June

Under the Fox deal, for example. Warner Bros. would administer and co-publish all new copyrights in film and other video music acquired by Fox for the next five years, while the Fox catalog will be owned by Warner Bros. Music outright. With that vault dominated by film and tv music, Kaye's quick to point to new media as arguing a strong earnings potential. "Most of those songs are from motion pictures, which means that with the new technologies at hand they'll be in use for the next 100 years," he exults. The earlier deals with Warner

Bros. Pictures and Ladd, he says, are already "turning out to offer a really lucrative business in terms of the usages there."

Equally significant, he adds, are Warner soundtrack ventures that have already reaped both box office-related benefits and wide public attention: at this year's Academy Awards, the company garnered Oscars for both the best original score, Vangelis' music to "Chariots Of Fire," and best original song, the "Theme From 'Arthur'" as recorded by Christopher Cross and co-written by Cross, Burt Bacharach, Carole Bayer Sager and Peter Allen.

Given the burst of film-related activity, the flurry of new joint ventures and an already bullish picture of the company's more familiar popular songwriting roster, it's understandable that some observers saw Kaye's rapid career moves from Almo-Irving to Geffen/Kaye and then on to Warner Bros. itself as planned in advance.

Kaye pleads otherwise. "I had no idea I'd be tapped for this position, and neither did David," he asserts. "I had been at Almo-Irving Music for 13 or 14 years, and it was time for a move. So I'd sent a tape along to David, with whom I'd been friends for years, and he called up and said, 'Be my partner. I want to start a publishing company.'

That new venture started with what, in retrospect, was certainly a dramatic opening deal, Kaye's pact with the late John Lennon and Yoko Ono Lennon via their own Lenono Music. Then Kaye inked Dean Pitchford and Michael Gore, best known for their music from "Fame," as well as Quarterflash, and also

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captured an entire B. B. King album, this year's Grammy-winning "There Must Be A Better World Some-where," through a Geffen/Kaye deal with Doc Pomus and Dr. John, who wrote all the material.

Before the company could grow further, however, Kaye says he learned Ed Silvers, then president of Warner Bros. Music, had already planned his retirement. Warner Bros. had Kaye in mind, Geffen himself negotiated a deal, and both Kaye and the Geffen/Kaye catalog moved a short distance west along Sunset Boulevard to Warner Bros. Music's headquarters. Geffen/Kaye was sold under that arrangement to Warner Bros. itself.

Kaye's subsequent managerial changes have stressed both financial and creative management, he notes.

NEW YORK-The Gil-Pincus

Veteran accountant Les Bider was brought aboard to oversee financial matters, and Kaye additionally tapped veteran Almo-Irving and A&M executive Jolene Burton to team with Bider and specialize in royalty payment supervision.

About six months later, Kaye notes, he tapped one-time ABC Mu-sic head Jay Morganstern as vice president and general manager for Warner Bros. Music, and also rea-ligned Warner Bros. Music's print division by naming Arnold Rosen

general manager. The results: "In a declining busi-ness, our print division has just had its largest month ever as of March,' says Kaye, who admits that the general softness in record and tape sales had begun to have a ripple effect, reducing sales for that sector.

Their father formed what is now

firm also has rights to Beatles' songs,

such as "She Loves You," "From Me To You," "I Saw Her Standing There" and "There's A Place,"

### **Weiss Makes Acting Bow In Song-Inspired Movie**

NEW YORK-Song lyrics have inspired motion pictures of late, but there's a new film that not only owes its concept to a song, but also the acting debut (in a featured role) of one of its writers

He's veteran writer George David Weiss, who recently became the new president of the American Guild of Authors & Composers. Several years ago, Weiss, co-au-

thor of such standards as "Lullaby Of Birdland," "Wheel Of Fortune," "Oh, What It Seemed To Be," "Mr. Wonderful," "Too Close For Comfort" and a number of more recent soul-pop successes, wrote a song called "Silhouettes" with Italians Nino Tassone and Giusseppe Murolo.

Murolo, a composer, concert pianist and tv producer, was so impressed with Weiss' lyric that he suggested that Weiss come up with a screenplay. Although Weiss had never written one, he eventually came up with a concept.

But, Weiss involvement didn't end at this point. He was a reader during auditions and at one point became concerned that the lead actor had not been chosen yet. That problem was solved when Murolo indicated that Weiss could do it, and, according to Weiss, he was convinced he could handle the job when Murolo screened portions of Weiss' part in

auditioning potential actors. The film, brought in at under \$1 million, Weiss says, was shot in Sorrento and Capri, and though it currently has no distributor, it will open at the East Side Cinema here on April 23. thanks to Alan Pinsker, president of United Artists Pictures, who also told Weiss that if it's wellreceived, it'll open at other UA theatres in key cities.

getting a distributor was basically because the film was "clean with no violence, something that turned everybody off."

The storyline is that of a "love story of two generations" and the issue of "style and substance in the world of music and pre-rock songwriters who arrogantly give up writing by judging rock only by its beat.

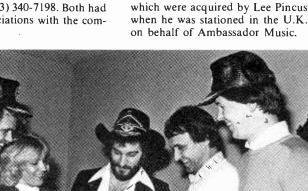
Although he doesn't describe the film as a musical, Weiss says there are eight songs in the film, the main title of which he sings.

And Weiss suggests that the modest budget is no indication of the ef-fort put into the film. "Some of the songs were recorded with a 45-piece orchestra."

As for his acting, Weiss' own review is, "I'm not good or bad-well, maybe, bad. At least I wasn't selfconscious."

Weiss claims that the difficulty in

We always let style get in the way."



Sons Working Gil-Pincus

40 EVERETTE ADDITION-Leon Everette, center, and his guitar player, Terry Lee Smith, toast their addition as ASCAP members. From left are Smith, ASCAP's southern director Connie Bradley, Everette, Charlie Monk of CBS

Songs and Rusty Jones, Nashville director of business affairs for ASCAP.

#### music publishing firms will continue Gil-Pincus in 1953, and ran it until in operation under the aegis of Irwin his death. In addition to the U.S. enand Lee Pincus, sons of founder George Pincus, who died Dec. 26. tity, there's a U.K. operation, Am-bassador Music, administrated by Under a co-presidency, Lee Pin-Frank Coachworth. In addition to such established copyrights as "Taste Of Honey," "Old Cape Cod" and "Calcutta," the

cus will operate out of the com-pany's long-established offices at 1650 Broadway here, while Irwin Pincus, living on the West Coast for a number of years, will setup Los Angeles offices in the near future. In the meantime, Irwin Pincus can be reached at (213) 340-7198. Both had previous associations with the company.

## JOHN GOUGAR · American Foo

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JOHN COUGAR · American Fool



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## **General News**

## Rock'n'Rolling A Home For Heavy Metal; dBs Wait For U.S. Deal

#### **By ROMAN KOZAK**

NEW YORK-With all the independent labels devoted to new wave, it was about time that somebody got the idea of forming a label whose prime concern was heavy metal.

So enter Cyclops Records, a new label formed by music attorney Bob Fish, which, he says, is "devoted exclusively to heavy metal and hard rock'n'roll.

Distributed through independents via Importe/12 Records, Cyclops so far has one act, Guardian, a fiveman band from upstate New York. and one recent 12-

inch EP, titled "Sinister Lady."

"Though I was having a good time doing deals for various acts, I was not putting out the type of music I grew up with, like Cream and Led Zeppelin," says the 33-year-old Fish. "Bands were becoming corporate and over produced. I used to get complaints from kids who couldn't find enough straight ahead rock'n'roll."

Though his first release is less than a month old, Fish says he is already inundated with tapes from other hopeful acts. He says he is trying to get away from corporate type of acts.

and would rather sign young working hands, who are not afraid to spend time on the road and who can also write their own material. He says he is now negotiating for an English female singer and a Southwestern heavy metal band.

The Guardian LP was done in two takes, says Fish, on a \$5.000 investment, but he acknowledges that making a record is not the most expensive part of making a record." He expects his label expenses to grow considerably

Nevertheless, he says he want to keep expenses down.

'The last major rock n'roll band I signed to a major label was in the studio for months, running up six figures in recording costs," he remembers. "That put them in a position of having to sell hundreds of thousands of records. My intention is to record cheaply, to keep the expenses down. That way the band will recoup and start making money sooner. It's nice to give an artist a check once in a while. But if you spend \$200.000 in the studio, unless it is a major hit, an artist won't get paid till a cold day in July." \* \* \*

"Everybody likes us, but nobody wants to sign us," wryly remarks (Continued on page 64)

## **Heartland Beat**

• Continued from page 8 record shop left in the downtown area

\* \* \*

A Chicago record producer and an area music educator have put together a summer music industry convention that may supply the shot in the arm the Midwest music scene needs

The Midwest Music Exchange, slated to run July 25-27 at the Loop's Bismarck Hotel, hopes to bring together musicians, managers, booking agents, producers, recording engineers, label execs, distributors, promoters and others in the Midwest music industry to make professional contacts and develop networking to strengthen the business in the central states. There will be workshops, panel discussions. talent showcases, technology demos and more, and national industry executives will be invited to bolster the meet's prestige and increase potential for helping businesses grow. Also, winners of the Exchange's talent showcase will be awarded a contract to perform at the ChicagoFest in August. "The Midwest is perceived by many as in-significant," producer Chuck significant," producer Chuck Thomas, president of the Music Exchange, explains. "Things are hap-pening here, and we plan to get together, pool resources. talent, knowhow, and dollars to develop a greater national presence." Paul Kelly, another partner in the new convention. heads up the department of music business management at Chicago's Elmhurst College. The duo hopes to make it an annual event.

Jam Productions' Arny Granat and Jerry Mickelson are branching into video production. The concert promotion duo's new company, FIVE (Funding Institutional Video Enterprises, Inc.). plans to tape not only musical attractions on Jam's concert roster but sporting events, comedy programs and plays. One of Jam's key venues, Chicago's 750-seat Park West nightclub, has been used successfully several times for PBS and cable tv lensings. Granat and Mickelson, who will serve as executive producers bringing in out-side technical teams, are celebrating their 10th anniversary in concert promotion in 1982.

\* \* \*

WTTW's "Soundstage" series has started work on its 1982-83 season. The Blasters, Carl Perkins and Willie Dixon recently performed at Chicago's Stages nightclub on Clark St. for the PBS network program.... Tv's "Dance Fever" will high-step into Chicago April 29 for area auditions at the Cinderella Rockefella nightclub in Arlington Heights. A maximum of 25 couples will be selected for final auditions at the club May 6. Brunswick Records' group AM-FM helped make the fifth annual awards banquet of the National Disk Jockey Assn. at the Bismarck Hotel a success. The Don St. James-headed record pool are enjoyed performances by RFC/Atlantic's Yvonne Gage, Golden Pyra-mid's Mike "T" and Prelude Rec-

ords' Gayle Adams. Awards went to Warner Bros. (Best Record Company), WGCI's Bob Wall (Best FM DJ), the Copperbox II's Derrick Norfleet (Best Club DJ) and RFC/ Quality Records (Best New Label).

\* \* \*

Northwest Teleproductions, a Minneapolis-based video/film production and post production com-pany, has launched a Chicago operation. Northwest/Chicago, a complete video post-production house, is being based in Murray Al-len's Universal Recording and will have full access to Allen's sophisticated audio capabilities including 3M 32-track digital recording. Jim Burkhardt, general manager of WCRM-FM Dundee, Ill., is organizing a day-long conference on Christian music marketing opportunities in the greater Chicago area, Wednesday (14). Representatives of religious and secular record companies, record distributors, retailers, Christian bookstores and Christian music concert promoters will be on hand. Northwestern Univ.'s WNUR-FM is calling itself "New Music FM" now. According to music director **Mike Lev**, the Evanston station has instituted a 50% new music programming policy. \* \* \*

Chicago's Lazer Band and Thrust will rock for Polish hunger relief Friday (23) at the Odium Theatre in Villa Park, Ill., sponsored by WLUP-FM and Erect Records. Flipside and Hegewisch Records outlets are handling ticket sales.

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	IN	Weeks	Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	Cassettes, 8-Track	Country LP Chart	THIS	-	Weeks	Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	Cassettes, 8-Track	Country LP Chart	-	I LAST	Weeks	Title Label, No. (Dist. Label) Dist: Co.	RIAA Symbols	Cassettes, 8-Track	Country Ll Chart
7	3	27	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram) POL	•	8.98		-	50	11	TOMMY TUTONE Tutone II Columbia ARC 37401 CBS				71	44		VAN MORRISON Beautiful Vision Warner Bros. BSK 3652 WEA		8.98	
	2	18	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll				37	38	35	AL JARREAU Breakin' Away Warner Bros. BSK 3576 WEA	•	8.98	SLP 20	72	56	9	SMOKEY ROBINSON Yes Its You Lady Tamia 600112 (Motown) IND		8.98	SLP 7
ł	1	38	Boardwalk NB1-33243 IND THE GO-GO'S		8.98		38	39	7	BONNIE RAITT Green Light Warner Bros. BSK 3630 WEA		8.98		73	73	22	GEORGE BENSON The George Benson Collection Warner Bros. 2HW 3577 WEA	•	16.98	SLP 25
	5	4	Beauty And The Beat I.R.S. SP-70021 (A&M) RCA RICK SPRINGFIELD	_	8.98		39	41	5	VARIOUS ARTISTS The Secret Policeman's Other				办	84	3	MECO Pop Goes The Movies			
+	4	23	Success Hasn't Spoiled Me Yet RCA AFL1-4125 THE J. GEILS BAND		8.98		40	43	8	Ball Island ILPS 9698 (Warner Bros.) WEA AURRA		8.98		75	76	8	Arista AL 9598 IND MIKE POST Television Theme Songs	1000	8.98	
			Freeze-Frame EMI-America SOO-17062 CAP		8.98		41	36		A Little Love Salsoui SA-8551 (RCA) RCA RICK SPRINGFIELD		8.98	SLP 22	76	78	5	Elektra E1-60028 WEA		6.98	
	7	6	SIMON AND GARFUNKEL The Concert In Central Park Warner Bros. 2BSK 3654 WEA		14.98		41			Working Class Dog RCA AFL1-3697 RCA		7.98		77	71	19	Gamma 3 Elektra E1-60034 WEA BARBRA STREISAND		8.98	
	10	3	ASIA Asia Geffen GHR 2008 (Warner Bros.) WEA		8.98		42	46	7	WAYLON JENNINGS Black On Black RCA AHL1-4247 RCA		8.98	CLP 3				Memories Columbia TC 37678 CBS			
	9	23	LOVERBOY Get Lucky Columbia FC 37638 CBS				Ŕ	54	3	THE CHARLIE DANIELS BAND Windows Epic FE 37694 CBS				78	72	59	JUICE NEWTON Juice Capitol ST-12136 CAP		8.98	CLP 14
Ì	6	25	OLIVIA NEWTON-JOHN Physical		8.98	SLP 75	44	45	10	JEAN LUC-PONTY Mystical Adventures Atiantic SD 19333 WEA		8.98	SLP 44	79	79	19	GROVER WASHINGTON JR. Come Morning Elektra355E-562 WEA		8.98	SLP 28
1	11	37	MCA MCA-5229 MCA JOURNEY Escape		0.79	36773	¢	47	15	THE BLASTERS The Blasters				80	81	12	THE SUGAR HILL GANG 8th Wonder Sugarbill SH-249		8.98	SLP 34
ł	13	55	Columbia TC 37408 CBS QUINCY JONES The Dude				1	49	11	Stash SR-109 IND THE WAITRESSES Wasn't Tomorrow Wonderful		8.98	1	1	90	3	KARLA BONOFF Wild Heart Of The Young		0.30	
+	12	26	A&M SP-3721 RCA POLICE		8.98	SLP 4	47	37	22	Polydor PD-1-6346 (Polygram) POL ROD STEWART		8.98		$\bigotimes$	95	18	Columbia FC 37444 CBS PAUL DAVIS			
ł	8	15	Ghost In The Machine A&M SP-3730 RCA BOB AND DOUG MCKENZIE	•	8.98		48	4.8	7	Tonight I'm Yours Warner Bros. BSK-3602 WEA GEORGE DUKE		8.98		83	85	53	Cool Night Arista AL 9578 JND OZZY OSBOURNE	•	8.98	
ł	14	23	Great White North Mercury SRM-1-4034 (Polygram) POL HOOKED ON CLASSICS		8.98					Dream On Epic FE 37532 CBS			SLP 17	Δ			Blizzard Of Ozz Jet JZ 36812 (Epic) CBS		8.98	
	17	23	The Royal Philharmonic Orchestra Conducted by Louis Clark				10	55	9	SHALAMAR Friends Solar S-28 (Elektra) WEA		8.98	SLP 2	W	NEW E	.01V	TALKING HEADS The Name Of This Band Is The Talking Heads Sire 2SR 3590 (Warner Bros.) WEA		12.98	
	16	39	RCA AFLI-4194 RCA		8.98		50	51	32	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052				<b>₽</b>	98	7	RICHARD DIMPLES FIELDS Mr. Look So Good	-		
+	17	21	4 Atlantic SD 16999 WEA THE CARS		8.98		51	30	12	(Atlantic) WEA SAMMY HAGAR Standing Hampton		8.98			99	2	Boardwalk NB1-33249 IND GREG KIHN BAND Kibatiauad		8.98	SLP 3
+	19	6	Shake It Up Elektra 5E-567 WEA ALABAMA		8.98		52	29	15	Geffen GHS-2006 (Warner Bros.) WEA TOM TOM CLUB		8.98		会	113	2	Kihntinued Beserkley E-160101 (Elektra) WEA GRAHAM PARKER		8.98	
1	-		Mountain Music RCA AFL1-4229 RCA		8.98	CLP 1		59	3	Tom Tom Club Sire SRK 3628 (Warner Bros.) WEA DEATH WISH II	-	8.98	SLP 6	88	58		Another Grey Area Arista AL 9589 IND AC/DC		8.98	-
-	27	9	ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic) CBS				193 A			Soundtrack Swan Song SS8511 (Atlantic) WEA RICHARD PRYOR		8.98					For Those About To Rock Atlantic SD 11111 WEA		8.98	-
	22	27	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram) POL		8.98	SLP 9	X	NEW E	T_	Live On The Sunset Strip Warner Bros. BSK 3660 WEA		8.98		89	89	31	LUTHER VANDROSS Never Too Much Epic FE 37451 CBS	•		SLP 1
	20	9	OAK RIDGE BOYS Bobbie Sue MCA MCA-5294 MCA	٠	8.98	CLP 2	55	52	56	ALABAMA Feels So Right rca ahl1-3930 rca		7.98	CLP 8	90	100	4	THE JAM The Gift Polydor PD-1-6349 POL		8.98	
-	26	5	WILLIE NELSON Always On My Mind Columbia FC 37951 CBS			CLP 4	Ŕ	97	2	CAMEO Alligator Woman Chocolate City CCLP 2021 (Polygram) POL		8.98		51	105	3	ONE WAY Who's Foolin' Who		8.98	
	23	30	DARYL HALL AND JOHN OATES Private Eyes				57	57	45	AIR SUPPLY The One That You Love		8.98		92	94	24	MCA MCA 5279 MCA PRINCE Controversy	•		1
•	31	4	RCA AFL1-4028 RCA SCORPIONS Blackout		8.98	SLP 49	-	64	6	BUCKNER & GARCIA Pac-Man Fever		0.30		93	96	78	Warner Bros. BSK 3601 WEA THE POLICE		8.98	SLP 1
+	24	27	Mercury SRM-1-4039 POL GENESIS Abacab	•	8.98			67	5	Cotumbia XRC 37941 CBS JOHN DENVER Seasons Of The Heart	1			94	63	24	Zenyatta Mondatta A&M SP 3720 RCA DIANA ROSS		8.98	<u> </u>
	15	25	Atlantic SD 19313 WEA QUARTERFLASH	•	8.98		60	60	21	RCA AFL1-4256 RCA SHEENA EASTON		8.98	CLP 33	95			Why Do Fools Fall In Love RCA AFL1-4153 RCA		8.98	SLP 1
	21	22	Quarterflash Geffen GHS 2003 (Warner Bros.) WEA OZZY OSBOURNE		8.98		61	61	8	You Could Have Been With Me EMI-America SW-17061 CAP		8.98					Mesopotamia Wirner Bros. Mini 3641 WEA		5.99	
	28		Diary Of A Madman Jet FZ 37492 (Epic) CBS STEVIE NICKS				62	62	11	Soundtrack RSO RX-1-3080 (Polygram) POL PRISM		8.98		96	53	10	RICH LITTLE The First Family Rides Again Boardwalk NB1-33248 IND		8.98	
	_	_	Bella Donna Modern Records MR 38139 (Atlantic) WEA		8.98					Small Change Capitol ST-12184 CAP		8.98		97	87	73	NEIL DIAMOND The Jazz Singer Capitol SWAY-12120 CAP		9.98	
	34	8	HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR-1340 IND		8.98		Ŕ			Industry Standard Arista AL 9588		8.98		2987	125	4	JEFF LORBER It's A Fact			SID 4
	32	8	THE HUMAN LEAGUE Dare A&M SP-6-4892 RCA		6.98		<b>D</b>	74	5	English Settlement Virgin/Epic ARC 37493 CBS					119	2	Arista AL 9583 IRON MAIDEN The Number Of The Beast	-	8.98	SLP 4
1	25	32	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393 CBS				<b>b</b>	77	8	BERTIE HIGGINS Just Another Day In Paradise Kat Family FZ 37901-(Epic) CBS		8.98		100	-	31	Capitol ST-12202 CAP	•	8.98	-
-	33	12	SOFT CELL Non-Stop Erotic Cabaret		8.0.0	SID CO	66	66	11	Last Safe Place RCA AFLI-4195 RCA		8.98					Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542 CBS			CLP 1
	18	22	Sire SRK-3647 (Warner Bros.) WEA SKYY Skyyline		8.98	SLP 68	67	68	17	BOBBY WOMACK The Poet			Sin to	101	82	9	UFO Mechanix Chrysalis CHR 1360 IND		8.98	
+	40	2	Salsoul SA-8548 (RCA) RCA THE BEATLES Reel Music		8.98	SLP 5	68	65	51	Beverly Glen BG-10000 IND BILLY SQUIER Don't Say No		8.98	SLP 10	102	104	79	KENNY ROGERS Greatest Hits		8.98	CLP 2
-	42	4	Capitol SV 12199 CAP		9.98		69	69	31	Capitol ST-12146 CAP	•	8.98		103	103	20	Liberty L00-1072 CAP		6.38	
11	- 1		Brilliance A&M SP 4883		8.98	SLP 8		86	5	Capitol ST 12163 CAP		8.98		104	114	5	Columbia ĴC 36762 CBS	-	-	-

Solar S-27 (Elektra) WEA 8.98 SLP 1 ENCLATELI-4208 RUA 0.30 PLC 2.4 Call Constrained based for those product showing greatest sales strength. 🕁 Superstars are awarded to those product 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.)

## Closeup

STEVE YOUNG-To Satisfy You, Rounder 3057. Produced by Jerry Shook, Mac Gayden and Steve Young.

64

Released by a bigger name, "To Satisfy You" would undoubtedly be hailed as a creative triumph, a career milestone against which future works could be stacked for comparison

This album doesn't reflect the work of a major artist, however: it belongs to Steve Young, a singer/ songwriter of integrity and originality who by rights ought to be much better known than he is. His writing credits aren't staggering by numerical volume, but breathtaking in their vision and craftsmanship, nonethe-less: "Montgomery In The Rain," "Lonesome, On'ry And Mean," and of course, "Seven Bridges Road," most recently cut by the Eagles, but fashioned into a masterpiece earlier on by England's Ian Matthews.

Young's style is southern white blues by definition, but his music encompasses more than the term implies. The breezes of southern blues riffle through his music like parched winds through a shanty town, drawing power from country and from rock and sometimes just a shade from what used to be fondly remembered as '60s folk. He's hard to nail down in an industry that likes to categorize, which may be why, after seven albums, Young's talents have still managed to slip between the cracks of recognition. "To Satisfy You" is a brilliant toss

own musical vision with a heretofore missing element: commercial sensibility. Harnessing Young to co-producer guitarists Shook and Gayden is inspired, for though neither swims in the Nashville mainstream, both are instrumental virtuosos, lovers of the acoustic touch, practitioners of the perfect chord to complete a phrase. Young's understated and musical

stronger, more appealing. It's less in-

honesty is matched by Gayden's singing slide guitar and by Shook's ringing rhythms.

Gene Holder, bass player for the

dBs, a four-man band from Win-ston-Salem, N.C. that in no way

sounds like the Outlaws or Marshall

Instead, this group plays melodic post-Beatle pop songs. But it is not

quite true that no record company

wants this band. The dBs are, in fact,

signed to Albion Records in Britain for whom they have recorded two

LPs. And there is label interest in the

U.S., with a deal not too far away,

indicates Bob Singerman, manager

Joan Jett, in that 10,000 LPs had to

be sold in the U.S. as imports before

a U.S. label would make commit-

Singerman says the first dBs al-

bum, "Stands For Decibels," has sold about 5,000 copies in the U.S. as an import. The LP also sold 2,000

cans in the U.S., says Singerman.

Cans, because Albion packaged that

LP by putting cassette versions of it

1 600

into sealed tin cans.

Singerman compares the dBs to

Continued from page 62

Tucker.

of the band.

ment.

While this album has the best shot

Rock'n' Rolling

of any Young LP for achieving commercial success-depending, of course, on Rounder, which may not fully realize what a powerful piece of product it has in "To Satisfy You"-this package contains only one Young composition. It's a beautiful and soaring balled titled "The River And The Swan."

What feeds the albums' fires, however, is a barrage of double-barreled swampwater rockers in the best delta-blues vein. Because he's a stylist not given to compromise, Young can take a tune like "To Satisfy You" and make it totally different from, say, the version Waylon Jennings currently has out. Or a rockabilly rouser like "Think It Over" (Buddy Holly/Norman Petty), which becomes a hardedged declaration of confidence romping against a driving backbeat.

"To Satisfy You" and "No Expec-tations" (a Mick Jagger/Keith Richard tune) both carry an eerie semi-Creedence Clearwater shading, walled in by a heavy-lidded drum and bass track and a slingshot slide and electric guitars.

"The Contender," a punchy, twofisted number written by Nashville rocker Dave Olney, borrows from Dire Straits and Bob Dylan's "All Along The Watch Tower" in ar-rangement, with Young hurling phrases couched in street-tough wisdom masking modern-day fears.

Unexpectedly resurrected into a highlight is "Corinna Corinna," delivered with a unique vocal performance that manages to take the song out of its folksy realm into a solid blues. Cat Stevens' "Wild World" "All Your Stories" carry a and weighty intensity strung out by Young's treatment: when he shifts his voice into a soul-wrenched world weariness, every word he sings becomes more mesmerizing. Though the musicianship on this

album is exceptional in its clarity, in the end it's still Young himself who is the star. He has a voice unlike any other, a voice rough-hewn like a diamond blackened by the mines, a voice scattered with coal dust, pavement heat, echoing torrents of emotions seasoned by pain and maturity. "To Satisfy You" is a sleeper album that doesn't fit a peghole but de-**KIP KIRBY** serves attention.

sions" LP should do just as well, or

not better since for that record, Al-

bion is including free a cassette ver-sion of the LP, with two more songs,

While waiting for their U.S. deal,

the dBs continue to work. They

recently returned from Britain

where they opened for Dave Ed-

## **General News Certifications Slump**

• Continued from page 6 March. MCA also earned one certi-

fication during the month.

The final label to score in March was Fantasy, which struck gold with Creedence Clearwater Revival's "Chronicle" LP. It's the band's first gold album since another repackage, Creedence Gold," in January, 1973.

Encouragingly, certifications in March improved over February's totals in all categories except platinum albums. But the increases weren't significant enough to overcome the poor February numbers and save the quarter.

Top artists for the quarter: Columbia's Loverboy with two plati-num albums and EMI America's J. Geils Band and RCA's Hall & Oates, each with a platinum album and a gold single. Here's the complete list of March

certifications.

Gold Albums Vangelis' "Chariots Of Fire" soundtrack, Polydor/PolyGram. His first.

Creedence Clearwater Revival's "Chronicle," Fantasy. Their ninth. Skyy's "Skyyline," Salsoul/RCA. Their first.

Placido Domingo with John Den-ver's "Perhaps Love," CBS. Domingo's first.

Bob & Doug McKenzie's "Great White North," Mercury/PolyGram, Their first.

Bar-Kays' "Nightcruising," Mercury/PolyGram. Their third.

#### EMI To Sell Mail Order Record Club

LONDON - EMI Records U.K. is looking to sell its long-established mail-order disk club, World Records. "Talks are taking place with interested parties," says an EMI spokesman, "and in the meantime, the company is being scaled down. There will be no further releases, but all current product will continue to be available."

More than two dozen employees will lose their jobs, though a further 30 will be retained to keep World going as "a holding operation.'

The club is a victim of this market's economic woes. Costs have been rising, particularly for advertising, but record prices haven't kept pace. "If we were to stay in mail order, we would have to meet those costs," says EMI U.K. regional director, Peter Robinson, "and the size of the operation doesn't justify that." World Records has been in op-

eration for 26 years.

The album's remaining cut is "I've

Never Been To Me," produced by its

cowriter Ron Miller. Miller made a

demo of the tune with Dennis Ed-

wards before the Charlene version,

which he also coproduced, took off

show will run upwards of 90 minutes and feature at various times one

member, five members and all

seven. "I've always felt that the

Temps were the yardstick for all

other vocal groups," he says.

Berger says the Temptations' live

on the pop charts.

## **Temptations Ready Tour**

#### • Continued from page 8

munds on a tour.

on each copy of the disk.

produced by Berry Gordy and cowritten by Kerry Ashby, one of his sons. Gordy's niece. Iris, coproduced another of the cuts, "You Better Beware," which was written and co-produced by Motown veteran Barrett Strong.

Smokey Robinson also wrote and produced two cuts, while Rick James wrote and produced one, the single "Standing On The Top." James also sings backgrounds on the cut, which repays the Temps for singing back-

"They're the only group that looks www.americanradiohistory.com

Platinum Albums The Go-Go's' "Beauty & The Beat," IRS/A&M. Their first. Loverboy's "Get Lucky," Colum-

bia. Their second. **Gold Singles** Buckner & Garcia's "Pac-Man Fever," Columbia. Their first. Platinum Singles

Oak Ridge Boys' "Elvira," MCA. Their first.

#### Canadians Near Agreement On **Royalty Rate**

• Continued from page 1

record labels to attempt to reach an agreement within the next six weeks so that an acceptable mechanical royalty formula can be included in the new act being drafted for action by the House of Commons in the late fall.

Should they fail to agree on a plan, the government would have to set a rate on its own, an alternative it apparently is seeking to avoid.

Two meetings have so far been held on the mechanicals issue with representatives of the Canadian Music Publishers Assn. the Cana-dian Recording Industry Assn., and the organization concerned with the interests of domestic independent labels, CIRPA.

A third meeting is scheduled to be held in Toronto on April 22.

Brian Robertson, president of the CRIA, says he hopes to be able to take an agreement to the next annual meeting of his association for approval. That meeting is due to be held April 26 in Montreal.

Should agreement be reached, a new mechanical rate might go into effect as early as fall, 1983, when the government expects the new Copyright Act to become law. Not only would the initial rate be higher than the current two cents, but additional increases over a five-year term would be called for, predict observers.

#### Memphis U. Award

MEMPHIS-B.B. King will be announced as winner of Memphis State Univ.'s distinguished achievement award for the creative or performing arts Aug. 16.

Previous winners were Sam Phillips, Jerry Lee Lewis and Charlie Rich. The August festivities will be a part of the fourth annual "Salute To Memphis Music" which will offer seminars and a memorial service for Elvis Preslev.

#### **Bubbling Under The** HOT 100

- 101-FORGET ME NOTS, Patrice Rushen, Elektra 47427 102-TRY JAH LOVE, Third World, Columbia 18-
- 02744 103-BABY COME TO ME, Patty Austin, QWest
- 50036 (Warner Bros.) 104-KEEP THIS HEART IN MINO, Bonnie Raitt,
- Warner Bros. 50022 105-JAMAICA, Bobby Caldwell, Polydor 2202 (Polygram)
- 106-THE VERY BEST IN YOU, Change, Atlantic 4027
- 107-JAMMING, Grover Washington Jr. Elektra 47425
- 108-COME TO ME, Jennifer Warner, Arists 0670
- 109-YOU SURE FOOLEO ME, The John Hall Band, EMI/America 8112

Lifelines\_

#### Births

Boy, Alden Fitzpatrick, to Dale Burg Nusser and Richard Mackey Nusser, March 25 in New York. Father is a Billboard account executive. Mother is director of corporate communications for Columbia Pictures Industries.

\* \* Boy, Travis James, to Cynthia and Larry Carlton, April 5 in Los An-geles. Father is Warner Bros. recording artist. \* \* \*

\*

Boy, James Douglas, to Cindy and Doug Green, April 4 in Nashville. Father records for Rounder Records group Riders in the Sky.

#### <u>Marriages</u>

Don Gooch, sound engineer and a principal of Rudy Records in Los Angeles, to Lonnee Eileen, former manager of Spindletop Recording Studios, April 11 in Hawaii.

#### Deaths

Samuel George Jr., 39, former lead singer of the Capitols, March 17 in Detroit, of stab wounds suffered during a domestic argument. The group recorded the hit, "Cool Jerk," for the Karen label. He is survived by his mother and sister.

#### \* \*

Ray Bloch, 79, French-born con-ductor noted for his work on the Ed Sullivan and Jackie Gleason television shows, March 29 of a heart attack in Miami. A member of ASCAP for more than 50 years, Bloch was dubbed by Gleason as "the flower of the music world." Surviving are his wife, Ann; a daughter, Roberta Bash. and two grandchildren. \* \*

#### Ted Kellem, 69, promotion man-

ager for CBS Records, March 25 in Philadelphia. He represented record labels in the region for 30 years. He is survived by his wife, Sylvia, two daughters; two brothers; and two grandchildren.

#### \* \* \*

Ann Richards, 46, former wife of the late Stan Kenton and a singer in Kenton's orchestra, April 1 in Los Angeles of a gunshot wound. She recently concluded a 10-year solo stint at the Bel-Air Hotel. She is survived by her husband, William Botts, and two children, Dana and Lance Kenton.

## **Bubbling Under The** TopLPs

- 201-HAIRCUT 100, Pelican West, Arista AL6600 202-LOU ANN BARTON, Old Enough, Asylum
- E1-60034 (Elektra) 203-RAMSEY LEWIS, Live At The Savoy, Colum-
- bia FCC 37687 204-VISAGE, The Anvil, Polydor PD 1-6350
- (Polygram) 205-EYE TO EYE, Eye To Eye, Warner Bros. BSK 3570
- 206-OUKE JUPITER, Ouke Jupiter I, Coast To Coast ARZ 38912 (Epic) 207-ANNY MURRAY, Where Oo You Go When
- You Dream, Capitol ST 12133 208–CHARLES EARLANO, Earlands Jam, Colum-
- bia FC 37573 209-BRANDI WELLS, Watch Out, WMOT FW
- 47668 (CBS) 210 IADAM Janan Virgin/Enig AL 27014

			LPs & TA			10	SITION 06 200	10 10			Compiled from national retail stores and one-stops by the Music						-				
e re ear	produ is. ele	iced ictro	982 Billboard Publications In stored in a retrieval system or nic mechanical, photocopying in permission of the publisher.	transmi	itted. in a	ny form or by	any	WEEK	WEEK	on Chart	Popularity Chart Dept. of Bill- board.		Suggested List Prices	0.110	WEEK	WEEK	on Chart	ARTIST		Suggested List Prices	
		Charl				Suggested		THIS	LAST V	Weeks	Title Label, No. (Dist. Label) Dist. Co	RIAA Symbols	LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS W	UAST V	Weeks	Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	LP, Cassettes, 8-Track	Soul LP. Country L Chart
	WEEK	5	ARTIST			List Prices LP,	Soul LP/	136	+		NICK LOWE	. aymoora	OTTACK	Gildit	169	BEN E	1	SOUNDTRACK	Jymbors	UTTACK	Gilari
	UAST	Weeks	Title	st. Co.	RIAA Symbols	Cassettes,	Country LP Chart	137	137	12	Nick The Knife Columbia PC 37932 CE	5	-			1		Cat People Backstreet BSR 6107 (MCA) MCA		9.98	
-	118	5	THIRD WORLD You've Got The Power	-							Sleepwalk Warner Bros. BSK 3635 WE	4	8.98		TO	179	2	THE CHI-LITES Me And You 20th Century/Chi-Sound T-635 (RCA) RCA		8.98	
	106	41	Columbia FC 37744	CBS		~	SLP 24	130	147	7	ORIGINAL CAST Annie Columbia JS 34712 CB				171	172	23	QUEEN Greatest Hits			
			Share Your Love Liberty LOO-1108	CAP		8.98	CLP 18	139	139	411	PINK FLOYD Dark Side Of The Moon				172	159	61	Elektra 5E-564 WEA		8.98	
'	108	51	RICK JAMES Street Songs Gordy G8-1002M1 (Motown)	IND		8.98	SLP 41		151	5	Harvest SMAS 11163 (Capitol) CA T-CONNECTION	>	8.98					Captured Columbia KC-2-37016 CBS		1	
8	109	9	WEATHER REPORT Weather Report	110		0.30		140	1.41	10	Pure & Natural Capitol ST-12191 CA		8.98	SLP 32	W	182	2	INSTANT FUNK Looks So Fine Salsoul SA 8545 (RCA) RCA		8.98	
9	88	15	Columbia FC 37616	CBS				141	141	12	MICHAEL FRANKS Objects Of Desire Warner Bros. BSK 3648 WE		8.98	SLP 56	血	181	23	EARL KLUGH Crazy For You			
	_		Your Wish Is My Command Solar S-26 (Elektra)	WEA		8.98	SLP 11	142	142	21	CAROL HENSEL Carol Hensel's Exercise And							Liberty LT-51113 CAP		8.98	SLP 61
0	112	13	Somewhere Over China	1401		8.98				07	Dance Program Vintage VNI 7713 (Mirus) IN	1 .	8.98		W	NEW E		Quest For Fire RCA ABL1-4274 RCA		9.98	
1	91	21	MCA MCA-5285 PEABO BRYSON I Am Love	MCA		0.30		143	143	0/	PAT BENATAR Crimes Of Passion Chrysatis CHE 1275 IN		8.98		176	178	10	CONWAY TWITTY Southern Comfort Elektra El-60005 WEA		8.98	CLP 7
	123	3	Capitol ST-12179	CAP		8.98	SLP 12	144	144	10	JANIS JOPLIN Farewell Song				177	164	72	JOHN LENNON/YOKO ONO		0.30	JLI /
e	12.3	3	Keep It Alive Motown 6004ML	IND		8.98		145	145	12	Columbia PC 37569 CE BRYAN ADAMS	5			178	180	9	Double Fantasy Geffen GHS 2001 (Warner Bros.) WEA JOHNNY AND THE DISTRACTIONS		8.98	
13	93	12	Anyone Can See			8.08	510 73	146	148	114	You Want It, You Got It A&M SP-4864 RC CHRISTOPHER CROSS		8.98		1/8	160	3	Let It Rock A&M SP 6-4884 RCA		6.98	
7	121	6	Network E1-60003 (Elektra)	WEA		8.98	SLP 73				Christopher Cross Warner Bros. BSK 3383 WE		8.98		179	NEW E	NTRY	VARIOUS ARTISTS The Dukes Of Hazzard			
	115	20	Live & Outrageous Spring SP-1-6735 (Polygram) PAT BENATAR	POL		8.98	SLP 14	147	153	8	SOUNDTRACK On Golden Pond MCA-MCA-6106 MC		8.98		180	140	11	Scotti Bros. FZ 37712 (Epic) CBS			1
.5	115	23	Precious Time Chrysalis CHR 1346	IND		8.98			156	3	CAROLE KING One To One							Echoes Of An Era Elektra E1-60021 WEA		8.98	SLP 75
6	126	2	O'BRYAN Doin' Alright					1149	176	2	Atlantic SD 19344 WE KROKUS	A	8.98		<b>M</b>	191	9	THIN LIZZY Renegade Warner Bros. BSK 3622 WEA		8.98	
17	117	88		CAP S		8.98			150	29	One Vice At A Time Arista AL 9591 IN THE ROLLING STONES		8.98		182	168	53	AC/DC Dirty Deeds Done Dirt Cheap			
	120	12	Voices RCA AQL1-3646	RCA	1	8.98		150	130	23	Hot Rocks, 1964-71 London 2PS-60617 PC		10.98		183	184	6	Atlantic SD 16033 WEA		8.98	
	129	23	BAR-KAYS Night Cruisin' Mercury SRM-1-4028 (Polygram)	POL		8.98	SLP 18	151	111	21	NEIL DIAMOND On The Way To The Sky							Kathy Smith's Aerobic Fitness Muscletone MT 72151 (R&L) IND		8.98	ļ
	128	3	DR. HOOK Players In The Dark					152	152	6	Columbia TC-37628 CE VARIOUS ARTISTS Aerobic Dancing	5			184	192	59	RUSH Moving Pictures		8.98	
20	120	71	Casablanca NBLP 7264 (Polygram) REO SPEEDWAGON	POL		8.98			162	3	Casablanca NBLP 7263 (Polygram) PO J.J. CALE	L	8.98		185	189	4	Mercury SRM-1-4013 (Polygram) POL ROGER DALTREY		0.30	
			Hi Infidelity Epic FE 36844	CBS			]	153	154	07	Grasshopper Mercury SRM-1-4038 (Polygram) PO		8.98			-		Best Bits MCA-MCA-5301 GREG GUIDRY		8.98	
21	122	"	THE DOORS Greatest Hits Elektra 5E-515	WEA		8.98		154	154	8/	AC/DC Bàck In Black Atlantic SD 16018 WE	A .	8.98		186	NEW E	HINY	Over The Line Badlands/Columbia ARC 37735 CBS			
22	92	10	The Sisters					155	116	9	GORDON LIGHTFOOT Shadows		8.98		歃	100		JAY FERGUSON White Noise			
	130	2	Cotiltion SD 5231 (Atlantic) PHILIP GLASS	WEA		8.98	SLP 29	155	167	3	Warner Bros. BSK 3633 WE VARIOUS ARTISTS The Kids From Fame		0.30		188	146	24	Capitol ST-12196 CAP	1.000	8.98	
			Glassworks Columbia FM 37265	CBS					157	26	RCA AFL1-4259 RC DIANA ROSS	A	8.98					Law And Order Asylum 5E-561 (Elektra) WEA		8.98	
24	124	42	AIR SUPPLY Lost In Love Arista AL 9530	IND	•	8.98		150		10	All The Greatest Hits Motown M 13-960C2 IN		13.98	SLP 68	189	188	29	CHILLIWACK Wanna Be A Star Millennium BXL1-7759 (RCA) RCA		8.98	
I	131	6	DWIGHT TWILLEY Scuba Divers					158	149	10	DONNIE IRIS King Kool MCA MCA-5237 MC	A	8.98		190	new c		POINT BLANK On A Roll			
26	127	32	EMI-America ST-17064 THE KINKS	CAP	•	8.98		159	158	30	BOB SEGER AND THE SILVER BULLET BAND					170	51	MCA MCA 5312 MCA		8.98	
			Give The People What They Want Arista AL 9567	IND		8.98			187	2	Nine Tonight Capitol STEK-12182 CA FRANKE & THE KNOCKOUTS	P	12.98		I		-	Mistaken Identity EMI-America SO 17052 CAP		8.98	
	NZW ENT		DENIECE WILLIAMS					160			Below The Belt Millennium BXL1-17763 (RCA) RC	A	8.98		192	175	22	ANGELA BOFILL Something About You Arista AL 9576 IND		8.98	SLP 42
28	101	31	ARC/Columbia 37952	CBS				1 I	169	4	BUGGLES Adventures In Modern				193	171	19	EMMYLOU HARRIS Cimarron		0.30	511 44
	_		Allied Forces RCA AFL1 3902	RCA		8.98					Recording Carrere ARZ 37926 EP: BOBBY CALDWELL	C			104	155	24	Varner Bros. BSK 3603 WEA PLACIDO DOMINGO		8.98	CLP 31
P	183	2	CHARLENE I've Never Been To Me, Motown 6009 ML	IND		8.98			nte ti		Carry On Polydor PD 16347 PO		8.98		1.54	1.33	-	Perhaps Love Columbia FM 37243 CBS			
30	132	7	CHAS JANKEL Ouestionnaire			0.30		163	163	5	ROY AYERS Feeling Good Polydor PD-1-6348 (Polygram) PO		8.98	SLP 45	195	177	6	PLACIDO OOMINGO Domingo Con Amore			
31	134	15	A3M SP-6-4885 ABBA	RCA		6.98	SLP 43	164	136	18	CAROL HENSEL Carol Hensel's Exercise And				196	186	5	RCA AFLI-4625 RCA BARBARA ANN AUER		8.98	
4			The Visitors Atlantic SD 19332	WEA	_	8.98		105	122	AF	Dance Program-Volume 2 Vintage VNI 7733 (Mirus) IN		8.98		1			Aerobic Dancing Gateway GSLP-7610 IND		8.98	
32	102	11	AL DIMEOLA Electric Rendezvous Columbia FC 37654	CBS				103	133	43	OAK RIDGE BOYS Fancy Free MCA MCA-5209 MC		8.98	CLP 11	197	199	20	STEVIE WOODS Take Me To Your Heaven Cotillion SD 5229 (Allantic) WEA		8.98	
33	107	27	JOAN ARMATRADING Walk Under Ladders	003				166	161	9	ERNIE WATTS Chariots Of Fire		8.98	SLP 67	198	160	20	JUDI SHEPPARD MISSETT		_	
34	110	23	A&M SP-4876	RCA		8.98		167	173	11	Qwest QWS-3637 (Warner Bros.) WE ORCHESTRAL MANOEUVERS IN THE DARK		0.38	JLF 0/	199	138	32	MCA MCA-5272 MCA	•	8.98	
			Raise ARC/Columbia TC 37548	CBS			SLP 46				Architecture And Morality Virgin/Epic ARE 37721 CB	s			I			The Time Warner Bros. BSK 3598 WEA		8.98	SLP 33
35	135	3	DAVID BOWIE Christiane F. Soundtrack RCA ABL1-4239	RCA		8.98		168	nên Ci		LEE RITENOUR Río Musician El-60024 (Elektra)		8.98		200	174	5	ANGEL CITY Night Attack Epic ARE 37702 CBS			

#### TOP LPs & TAPE

Bobby Calowell
J. J. Cale
Cameo 5
Irene Cara11
Larry Carlton
Kim Carnes
Cars 1
Charlene
Charlie Daniels Band
Chi-Lites
Chillwack
Christopher Cross
Roger Daltrey
Paul Davis
Dazz Band
John Denver
Neil Diamond
Al Dimeola13
Placido Domingo
Doors12
Dregs
Dr. Hook
George Duke
Earth, Wind & Fire
Sheena Easton
Jay Ferguson
Richard Dimples Fields
Dan Fogelberg
Foreigner 1
Franke & The Knockouts16

Bobby Cale

 $\begin{array}{c} 162\\ 153\\ 56\\ 113\\ 191\\ 129\\ 170\\ 189\\ 146\\ 185\\ 151\\ 132\\ 151\\ 132\\ 119\\ 48\\ 160\\ 187\\ 85\\ 315\\ 160\\ \end{array}$ 

141 76 24 186 123 3 51 .22,117 .22,117 .22,117 .22,117 .22,117 .25 .99 .173 .164,142 .29 .90 .10,172 .25 .178 .120 .10,172 .2 .178 .120 .10,173 .10,172 .2 .177 .10,172 .2 .10,173 .10

	Mike Post
	Prince
	Prism
	Richard Pryor
	Quarterflash
66	Queen
28	Bonnie Raitt
	REO Speedwagon
	Lee Ritenour
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	Diana Ross
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<b>Rick Springfie</b>	ld
Billy Squier	
Rod Stewart	
Barbra Streisa	ind
Sugar Hill Gan	g
<b>Talking Heads</b>	
<b>T</b> -Connection	
Thin Lizzy	
Third World	
Tom Tom Club	
Triumph	
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<b>Dwight Twilley</b>	1
Conway Twitty	1
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..138 ..169 ...53 ...61 ...147 ...175

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions. • RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500.000 units. A RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1.000.000 units

## **General News**

## **Broadcast Groups File Brief**

WASHINGTON-The National Assn. of Broadcasters, the National Radio Broadcasters Assn. and three other broadcast groups have filed a joint brief with the U.S. Court of Appeals for the District of Columbia that supports the FCC's decision to deregulate radio and television.

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The groups filed as intervenors in a suit by the United Church of Christ (UCC) and other religious and listener organizations that seek to appeal the Commission's 1981 decision. UCC and the other petitioners say that competition has never existed in broadcasting and that the FCC does not have the necessary statutory authority to deregulate the broadcasting industry.

The intervenors feel that a competitive marketplace itself is an effective regulator, and the FCC's decisions are lawful and are consistent with recent Congressional mandates in the matter (Billboard, April 10).

A court decision on the UCC appeal is not expected until autumn.

## **InsideTrack**

Video Binder: Capitol Records' pacts now carry several provisions covering audio/visual, notably specifying, "Capitol may request (artist's production) company to cause artist's performance on videotape and/or film. Company shall have prior right to approve artist performing at such sessions." Further on, the paper states:

"Capitol agrees to pay company 50% of amounts received by Capitol from any commercial exploitation of tapes after Capitol has (1) reduced such receipts by all costs incurred and/or expended by Capitol in the production of tapes; and (2) reduced company's 50% share of the receipts by all amounts payable by Capitol to any third parties as a result of such commercial exploitation, including but not limited to producers and/or publishers." In regard to sale of the video for home use, the Capitol contract pledges that prior to such sale, it will negotiate in good faith concerning a royalty with respect to such sale.

A playful Berry Gordy and Stevie Wonder skirted specifics like bucks or length of the contract at a Tuesday (6) press conference confirming the re-signing of the wunderkind. Five years ago at the prior re-inking, the grapevine had Wonder fetching \$13 million. Wonder this time cracked that many thought he was carrying that whole sum around in his pocket. Other twists at the two-hour media huddle: previews of the new tracks of the longawaited two-pocket "Original Musaquarium," through a Sony PCM 10 digital rig; an extended plug for digital futures by Wonder; an update on Wonder's new Wondirection label, which will showcase Keith and Kevin John, sons of the late Little Willie John, and Wonderlove, Wonder's backing group. Most theatrical touch came when Wonder phoned Precision Lacquer, ordering the mastering facility to start cutting parts for the new Tamla album, expected in about two weeks.

If you dig Congressional hearings, Rep. Bob Kastenmeier (D-Wis.) chairs hearings on home video taping at the UCLA Law School Monday (12) to Wednesday (14). He'll preside in Room 1310, the Moot Court Room, of the Law School Building from 2 to 4 p.m., Monday and from 10 a.m. to noon the two following days.... Sam Shapiro and his minions at the National Record Mart/ Oasis operation hie off in July to a Pennsylvania wooded glade for several days.... Track salutes Kenny Windl, who retired last week quietly to his Hales Corners, Wis., manse after 34 years of industry selling, last 11 of which were as Badger state rep for WEA. Windl started with Decca, shifted to John F. O'Brien and went with WEA in his last stanza.

his last stanza. "Annie," the movie previewed for delighted NARM registrants by CBS Records, is further assuaging dealers, who are being offered Sept. 10 deferred billing in purchasing the soundtrack album.... The shuttering of the Savoy on Times Square (see separate story, p. 34) leaves the Peppermint Lounge as sole contemporary music bistro in Midtown Manhattan. It, too, deserts that sector, moving downtown May 19 where it occupies the Fifth Ave. location being vacated by the Electric Circus.

James B. Conkling, former president of Warner Bros. and Columbia Records, is out as boss of the "Voice of America" in Washington after less than a year in the top spot. Too much governmental red tape is said to have spurred his departure. He and wife Donna (one of the singing King Sisters) will soon return to their long-time residence in Sherman Oaks, Calif. ... Jimmy Van Heusen, long-time ASCAP composer, is seriously ill at his home in Palm Springs. ... Songwriter Don George's bio, "Sweet Man: The Real Duke Ellington," into its third printing at Putnam's, published last month in the U.K. via Jeremy Robson and goes paperback from Perigee. The book's even got a theme song penned by George that's included in the tome, for which Don is sending out demos. Don collaborated with Duke on many copyrights, including "I'm Beginning To See The Light,"

showcased in the hit musical, "Sophisticated Ladies." A day after being arrested in Jackson, Miss. on charges of cocaine possession, country singer George Jones was charged with drunk driving when he lost control of his 1981 Lincoln and flipped it over on a rural North Mississippi road. Jones, 50, suffered reported minor facial lacerations but no serious injuries. Jones was charged with DUI, reckless driving, driving without a license and possession of alcohol, since liquor is illegal in the county where Jones was arrested. ... Atlanta attorney David Franklin, manager of Peabo Bryson and Roberta Flack, has been named honorary chairman of the Nashville Music Assn.'s SummerSoul '82 black talent search. Honorary cochairmen for the event are James Bullard, director of black programming, Word Records, L.A.; George Ware, executive director, BMA; and Karen Howard, co-owner of Nashville radio stations WVOL and WMAK-FM. Winners of the national talent competition are slated to appear in concert at the Tennessee Performing Arts Center June 25-26.

Elektra preparing separate erotic and conservative covers for the Queen "Body Language" single ... The California Entertainment Organization, a group of recording engineers, studio proprietors and producers formed to combat the recent tax levy by the State Board of Equalization (Billboard, Feb. 27) is distributing a handbook to assist its members in dealing with the tax agency's bite. Edited by JOHN SIPPEL



30 years ago this week: DJ Bill Anson filed a \$1.3 million damage suit against CBS, accusing the tv web of stealing his original show ideas as the basis for "Songs For Sale."... Liberty Music rankled competing Gotham retailers with a 30% off sale.... Morris Diamond signed Stuart Foster to a management pact. ... Legalities slowed the merger of Decca Records

and Universal International Pictures another month. ... R&b label pioneers Leo and Eddie Mesner added a classical line, Orfeo.... Reg Marshall signed Joe Houston to Imperial, Lou Chudd's label....

20 years ago this week: Avnet Electronics was dickering to buy Liberty Records. ... Henry Mancini got two Oscars, one for "Breakfast At Tiffany's" and the other for "Moon River." ... Aurora Distributing, Detroit owned by Henry Droz and Johnny Kaplan, was dissolving. ... Capitol's Glenn Wallichs' cautioned the NARM convention about the increasingly excessive demands of rackjobbers. ... Handleman closed its Memphis branch... EMI secured European distribution for Epic.... Dr. Erich Schulze, president of the International Copyright Society and chairman of GEMA, pledged a global drive to collect tape recorder royalties. ... Jesse Selter of NMRC Corp. claimed he did \$8 million in shlock in 1961. 10 years ago this week: George Wein blasted disk-

10 years ago this week: George Wein blasted diskeries for their poor support of the Newport Jazz Festival.... Capitol's Bhaskar Menon lamented the overabundance of recorded product.... Dick Schory was restructuring his Ovation Records.... Harold Sulman left the national sales slot at Scepter to become national buyer at ABC's rackjobbing HQ in Seattle. Wally Schuster to West Coast professional manager for UA Music. Lou Dennis moved from Eastern sales director to manager, tape operations, for Warner Bros.... Warner Bros. ran a centerfold, featuring Eddie Rosenblatt in his birthday suit.... Warner Communications called off its deal to link with Cable Information System, a cable tv system.

### **'Hooked' Concert Package** To Cover North America

• Continued from page 9 success tapping "incredibly wide" demographics, in Heller's view, the new partnership felt "it would make a terrific summer show—one that would work well in those facilities that seek family audiences."

Such a strategy prominently emphasizes outdoor sites like Detroit's Meadowbrook, Red Rocks in Denver and the Hollywood Bowl here, all facilities now inked for the tour itinerary.

Grosslight and Heller say the formula calls for a 70-piece symphony orchestra, which will present two separate segments: the first, pat-

#### **RIAA Says New Releases Off 18% In '81** • Continued from page 3 cluding 40 EPs) were released in

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1981, down 6% from 3,030 in 1980. However, there were 975 albums re-released in 1981 at \$5.98, nearly double the total of 540 in 1980. Of these titles, in 1981, 870 were also released as cassettes, compared to 510 in 1980. And 395 appeared as 8tracks, up from 380 in 1980.

In tape configurations, U.S. companies released 2,475 new cassette titles, mostly counterparts of LP titles, about 9% below 1980's total of 2,725. The decline in 8-tracks was much greater. In 1981, there were 985 new 8-track titles, a 35% drop from 1980's 1,525 total.

The number of releases in all configurations has shown a significant decline since 1978, when 3,110 new singles, 4,710 LP disks, 3,050 cassettes, and 2,450 8-track titles were released.

#### CBS Launches Midline Series On Continent

• Continued from page 4-International was counting on average Europe-wide (excluding the U.K.) sales of 25,000 copies per title in the first year. Most recent titles in the range date back 3-4 years. Substantial in-store promotion has accompanied the launch, according to Cobra, who adds that CBS faces its main competition to the concept from EMI and WEA in Britain, and WEA and Polydor in the Netherlands.

The rapid reaction in West Germany reflects the popularity of midprice product in that territory, he adds, whereas in France, where midprice records (unless classical) do not sell as well as budget lines. CBS is aiming at the "new release syndrome buyer" and the replacement market. terned after Clark's success in conducting symphonies behind European concerts by such acts as Queen and Abba, will feature his arrangements of pop and rock fare by those and other acts.

The second, climactic set would draw from "Hooked On Classics." "As much as possible, we'll try and hire local symphonies and musicians," Grosslight says of the planned talent pool.

"In some cases, we'll be using recognized orchestras like the Rochester Symphony, which would also handle dates in the broader region," adds Heller. Such a plan, in this example, would see that performing in Syracuse and Albany as well.

Even with the savings in cartage, transportation and any retainers that might be needed to tour with a single name symphony, Grosslight admits "it's an expensive proposition." Heller estimates the overhead on a typical concert "about the same as those in presenting a major rock attraction."

Still, they say they're confident the package can generate strong business, and they cite problems seen for the various "Star Wars" tours as aids, not harbingers of box office disappointment. Says Heller, "I went to school on that one, because there were some problems with that particular package.

"For one thing, the very name wasn't protected, so a number of different packages went out. So there was no real quality control, and consumers became confused and the business fell off after a very strong start."

Grosslight says that, as a result, the tour's backers here have licensed both the "Hooked" name and the actual arrangements used in the studio through Clark's publisher, Eaton Music, and K-tel itself.

As for promotion and marketing, promoters are encouraged to buy local tv spots, and will provide those willing to go that route with their own concert spot, derived from a successful video clip already being used in tv and cable situations here.

Heller says he's already met with marketers at RCA Records, which has released the album here, "and they will go out and get involved promoting to the market in much the same way they would with a tour by one of their major pop acts—they'll be doing all those things traditionally done by a major label for any major live tour."

The preliminary tour itinerary now has a tentative starting date of June 3 in San Diego, at the Sports Arena, followed by two nights at the Hollywood Bowl on June 4 and 5, and successive shows in Phoenix; Santa Barbara, Calif.; San Francisco; Vancouver, B.C.; Seattle; Salt Lake City; Tulsa and Houston.

## Chartbeat

• Continued from page 6

- RCA Victor, 1960, 10 weeks. • "Gigi," Lerner & Loewe,
- MGM, 1958, 10 weeks. • "South Pacific," Rodgers &

• "South Pacific," Rodgers & Hammerstein, RCA Victor, 1958, 31 weeks.

weeks.
"Loving You," Elvis Presley, RCA Victor, 1957, 10 weeks.
"Around The World In 80 Days," Victor Young, Decca, 1957,

10 weeks. • "The Eddy Duchin Story," Carmen Cavallaro, Decca, 1956, one

Week.
"The King & I," Rodgers & Hammerstein, Capitol, 1956, one week.

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• "Oklahoma!," Rodgers & Hammerstein, Capitol, 1956, two weeks. 1971.

\* \* \*

Tragic Oversight: Christopher Granozio of New York and Matt Wilson of Watermark here in L.A. both called in last week to remind us of another single that debuted at number 29 on the pop charts-**the Bee Gees'** RSO smash "Tragedy," in February, 1979.

That's the same position that Paul McCartney & Stevie Wonder's "Ebony And Ivory" (Columbia) opened at last week. Those two records are tied for the fastest start since John Lennon's "Imagine" (Apple) entered at number 20 in October, 1971

While we're on the subject of assorted goofs and gaffes, let's get to the letter from Charles R. Berger of Bethel, Conn. Berger takes us to task for including 1963's "Little Stevie Wonder: The 12 Year Old Genius" in our recent list of debut albums that went to No. 1. It seems Wonder had two albums on Tamla before he burst on to the pop charts: "Tribute To Uncle Ray" and "Jazz Soul Of Stevie Wonder."

Charles, thanks for keeping us honest.

PAUL GREIN



Available in Canada on Anthem Records.

# 

## Original Cast Album

Produced by David Fcster



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