

# Billboard

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## Japan Assn. Cautions On Vid Rentals

TOKYO—Home video rentals are generating a fresh controversy here in the wake of warnings to software dealers and other audio/video businesses that unauthorized product rentals violate copyright law.

That message came via a 2,500 word missive from the

(Continued on page 12)

## Music's Role Upbeat In Cable TV Future

This story prepared by Jim McCullaugh in Los Angeles and Laura Foti in New York.

LOS ANGELES—The future for music programming on cable, pay television and other emerging forms of video distribution appears to be a bright one.

Programming, packaging and production companies all along the

media technology spectrum—ranging from established cable giants like Home Box Office and Showtime to relative newcomers like Warner-Amex MTV and the Playboy cable channel—all report a flurry of activity in the music programming areas, a sizeable portion of it original and backed by substantial funding.

Cable and pay tv viewers are expressing an increasing hunger for this type of programming, say cable and pay tv executives, in a developing scenario that also bodes well for the future video music cassette and disk aftermarket. An underlying motivation for the quickening music programming activity also is a desire for as much "exclusive" product as possible for what is a rapidly developing competitive arena.

According to Iris Dugow, vice president, special programming, West Coast, HBO (which reaches nine million homes): "Music is terrific for us and gives us great visibility." Noting specials by such artists as Diana Ross, Bette Midler, Linda Ronstadt and Johnny Cash, she

(Continued on page 13)

## Island Aborts Indie Deal, Rejoins WEA Via Atlantic

By ROMAN KOZAK

NEW YORK—Island Records is back with WEA Distribution. This surprising turnabout comes less than two months after the label announced it was leaving Warner Bros. to go through indies (Billboard, March 13). The new deal, expected to be signed Friday (23), aligns Island with Atlantic.

In leaving Warner Bros., Island founder Chris Blackwell cited lack of financial support for his artists from the major. After announcing

his intention to go independent, Blackwell says he was contacted by Atlantic, and "agreement was worked out in a matter of minutes."

Another point of dispute with Warner Bros. was Island's controversial "One-Plus-One" cassette line, which allowed for home taping on one side. Blackwell says that the future of that format is "still in discussion."

Certain aspects of the Island oper-

(Continued on page 66)

## \$400 UNITS DUE? VCR Glut Squeezes Prices And Profits

By JIM McCULLAUGH

LOS ANGELES—Although VCR sales remain high, the U.S. video marketplace seems to be turning into a sour profit picture for hardware retailers.

Mounting inventories coupled with more recent and frequent wholesale price slashes have caused considerable price and profit erosion for dealers in many major markets. "Dumping" has become prevalent.

It's not unusual now to see both VHS and Beta machines being advertised in L.A., New York, Chicago and Miami for "under \$500." And it's not just the low-end, stripped down models experiencing the price cuts. High-end, multi-function models have dropped in price as well. The \$400 price barrier may be broken this summer.

Compounding the situation further is the spring introduction of new generation units from many suppliers creating pressure to "close out" last year's models.

The culprit, according to hardware dealers, is an overabundance of VCRs as manufacturing capacity in Japan now outstrips what the U.S. market can absorb. One manufacturer estimates that there is an "over-

(Continued on page 16)

## Hatrik Out; Doubleday N.Y. AOR Plans Stall

By DOUGLAS E. HALL & ROBYN WELLS

NEW YORK—Radio programmers nationwide have been waiting to see what Bobby Hatrik would do when he got to New York and converted the mellow WTFM-FM into a booming new AOR station to be known as "The Apple." WAPP. It's not to be.

The Doubleday Broadcasting programming whiz, who turned St.

(Continued on page 18)



**EXOTIC, UNCONVENTIONAL, SENSUAL, STRIKINGLY ORIGINAL—THE MOTELS!** The Motels combine artistic flair and commercial appeal to exciting effect on their uniquely appealing new album *All Four One* (ST-12177). Produced by Grammy winner Val Garay, the record features the fast-breaking single "Only The Lonely" (B-5114), plus a variety of intriguing selections suited to CHR and AOR formats. On Capitol Records and Cassettes. (Advertisement)

## —Inside Billboard—

- **ARCADE VIDEO GAMES** in home versions will be made and marketed through CBS, as the result of its new deal with Bally Manufacturing. And WEA is now distributing Atari games in Britain. Pages 3, 6.
- **ARBITRON'S NEW** measurement procedure for black listeners appears to be affecting station ratings in a number of key markets. Page 4.
- **BLACK-ORIENTED** retailers and wholesalers report that the 12-inch single is now more of a major sales item than ever before. Page 4.
- **COUNTRY RADIO'S** recent growth has apparently not translated into significant gains for that type of music at retail. Page 17.
- **RETAIL ACCOUNTS** which billed less than \$10,000 with PolyGram last year will no longer receive direct service from the major. Page 4.
- **RETROACTIVE TAXES** on recording studios, producers, independent engineers and others may now not be imposed in California, if a new legislative move succeeds. Page 3.
- **CLASSICAL DEALERS** report that midline product is playing an increasingly significant role in bolstering store grosses, and particularly so in areas where the recession has hit hardest. Page 17.



Everyone's getting into the groove with the new album from Mass Production! They call it, "In A City Groove" (SD 47004). And the city really grooves with the sensational single from the album, "Inner City" (SD 5233). On Cotillion Records and Cassettes. A D vision of Atlantic Recording Corp. Produced by Mass Production for Pepper Productions. (Advertisement)

(Advertisement)



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# General News

## CBS Pacts With Bally For Home Vid Game Units

NEW YORK—CBS Inc. has signed an agreement with the Bally Manufacturing Corp. for CBS to make and market home versions of Bally arcade video games. CBS has also signed a letter of intent with the Ideal Toy Corp. where Ideal will emerge with the CBS-owned Gabriel Industries toy company.

Both moves represent a major effort by CBS to enter the home video game market, with record retailers seen as a key conduit for that product.

The games will be distributed through Gabriel, but CBS is also "looking at ways in which to involve CBS Records," a company spokesperson says.

One area will be on the international front, through CBS Rec-

ords International, especially in areas outside the U.K., Australia and Hong Kong, where Ideal already has its own distribution system.

In the four-year CBS deal with Bally, CBS will make and sell home game cartridges compatible with Warner's Atari and Mattel's Intellivision units. CBS expects to have three of these games on the market by the end of the year, and it is evaluating other software formats for other lines.

The CBS purchase of Ideal for \$56 million, which is still subject to approval by the boards of directors of the two companies, and by Ideal's shareholders, will give CBS manufacturing facilities in the U.S., Canada, U.K., Hong Kong and Australia.

## dbx Cassettes Readied For Personal Stereo Players

By JIM McCULLAUGH

LOS ANGELES—dbx plans to release 56 encoded cassettes in anticipation of the first crop of dbx-capable personal stereo players, expected to be introduced by Panasonic and other manufacturers at the CES in Chicago in June.

A newly developed, low-cost, low-voltage integrated circuit from Panasonic parent Matsushita (Billboard, Feb. 27) will be responsible for getting the dbx "chip" into portable players from licensed hardware manufacturers. It's the latest development in the zooming personal stereo market, which is estimated overall to be worth \$300 million in 1982.

Players with the dbx circuitry will give listeners the sonic benefits (expanded dynamic range/noise reduction) of dbx encoded tapes. dbx auto stereo units and home cassette decks with dbx are also expected to mushroom at CES. Tape playback hardware, of course, without dbx circuitry won't deliver the cassette's sonic advantage.

The growing list of dbx hardware licensees now includes: Alpine, Asahi, Benytone, BSR, Crown, Cybernet, Funai, Gemini, Marantz, Matsushita (Technics, Panasonic), NBC, Onkyo, Rockford Fosgate, Royal Sound, TC Electronics, TEAC, Trio Kenwood, Westland International and Yamaha.

The new cassettes—30 of which are slated for national distribution in May, with the rest to follow shortly after—are licensed from over 20 labels covering pop, rock, jazz, country and classical releases. Labels represented include A&M, Chalfont, Concord Jazz, Inner City, Moss Music Group, Nautilus, Pablo, Pausa and Varese Sarabande.

According to Jerry Ruzicka, dbx vice president and director of the dbx encoded disk program who was on hand here Wednesday (13) demonstrating the cassettes to local record company executives, the six A&M titles are: Supertramp's "Breakfast In America," Styx' "Paradise Theatre," the Police's "Ghost In The Machine," Gino Vannelli's "The Best Of Gino Vannelli," .38 Special's "Wild-Eyed Southern Boys" and the recent Grammy winner by Quincy Jones, "The Dude."

The dbx encoding program was launched approximately five years ago and about 150 dbx-encoded albums are already available, compatible with dbx home playback decoders.

Recently dbx has been test marketing encoded cassettes and the positive results from that, as well as the new IC, influenced the release of the sizeable new cassette library, adds Ruzicka. He also figures that an estimated 500,000 households worldwide have dbx decode capability in their stereo equipment, with the number expected to exceed one million in 1983.

The cassettes, being duplicated in real time by Los Angeles' Master Digital Corp., will also feature new packaging.

And dbx also maintains that record companies which participate in the current dbx encoded disk and cassette programs will be offered a royalty-free license to manufacturer and distribute dbx encoded records and tapes.

According to Ruzicka: "The cur- (Continued on page 59)

## Rap Disk Puts First Family On Dance Floor

CLEVELAND—It's called the "President's Rap" and it's become the most talked-about record in this market.

The single, which contains excerpts from Rich Little's Boardwalk album, "The First Family Rides Again," set to dance tracks, is the result of collaboration between Bobby Magic, program director of WDMT-FM Cleveland, and producer Jerry Goldstein.

Magic originally added the dance tracks to various cuts of the LP to make it fit his station's urban contemporary format. Listeners subsequently crowded local retail stores for copies of the disk, prompting the program director to contact Boardwalk.

Magic and Goldstein then went into the studio to set four routines from "The First Family Rides Again" to dance music in the vein of "Genius Of Love." The single was due to hit Cleveland retail outlets Friday (23), and ship nationwide this week.

## Sills Speaks Out At Tape Hearing

### N.Y. Opera Director Says Royalty Would Aid New Talent

By BILL HOLLAND

WASHINGTON—New York Opera Director Beverly Sills reacted heatedly—albeit in a gracious way—when a U.S. senator argued with her that a royalty is not needed on blank tape to compensate young singers victimized by the shrinking number of new record releases due to epidemic home taping.

Serving as chairperson for the Coalition to Save America's Music, the opera star appeared at the second round of Senate Judiciary Committee hearings Wednesday (21) to testify in favor of the Mathias amendment to the DeConcini Betamax Bill that okays private home videotaping. The Mathias amendment would extend the exemption to home audio taping, and would create a royalty on recorders and blank tape to compensate copyright owners.

Sills feels that a royalty would alleviate the squeeze already being felt by emerging composers, performers and producers because record companies can't take the risk on new music because of shrinking profits in the face of mass home taping of records.

She maintains that a royalty "is the only way to assure that the constitutionally guaranteed protection of the copyright will function effectively and produce the desired result—more music for more people."

The famous singer and her Congressional critic went head-to-head for several minutes in the packed Rayburn hearing chamber as a half-

dozen tv cameras took it all down, ironically, on a videotape recording unit in the foyer.

Sen. Dennis DeConcini, the Arizona Democrat who authored the Betamax bill, doesn't support the royalty provision in Sen. Charles Mathias' amendment. He likes to refer to it as a "tax on the American consumer." So when he took it upon himself to question Sills after the gave her testimony, Sills, in a very firm response, brought a smile to the lips of Committee Chairman Mathias and most of the other senators.

## CALIF. PROPOSAL

### New Move Seen Springing Studios From Back Taxes

By SAM SUTHERLAND

LOS ANGELES—Independent engineers, producers, production companies and recording studios facing a new retroactive tax bite may find salvation in an amended assembly bill now before the California legislature.

In an April 12 amendment to AB 2871, initially introduced on March 1, assemblywoman Gwen Moore effectively reverses the thrust of the state Board of Equalization's controversial reinterpretation of the Revenue and Taxation Code, in which the Board holds that a wide array of goods and services involved in the "fabrication" of master recording tapes may be subjected to retroactive sales taxes, penalties and interest charges (Billboard, Feb. 27).

The Moore bill, originally aimed at clarifying available tax exemptions for cable tv subscription fees (Billboard, March 27), counters the Board's reading of the Code by claiming the existing law exempts all but the "tangible elements of those master records or master tapes" from sales and use taxes.

As such, Moore's amendment continues, the new bill "would specify that for the purposes of that law amounts paid for the furnishing of

DeConcini asked if taping a singer's performance at home was a "cultural benefit," and one that enhances the artist's reputation.

Sills replied, "I hope the lady singing it gets a tiny share" as a result of the now-free home taping. "She deserves to be paid."

DeConcini countered that the performers had been paid once already by, say, the sponsor of the program.

"I won't hand away the artist's right to be compensated just "be-

(Continued on page 66)

## B'nai B'rith Hears Lundvall Address

NEW YORK—"The Positive Aspects Of The Recording Industry" will be the theme of an address by Bruce Lundvall, senior vice president at Elektra/Asylum Records, at an opening meeting of the music and performing arts Lodge of B'nai B'rith here Monday (3). Lundvall will speak following a business meeting that night at the Sutton Place Synagogue.

## Billboard, BIN Radio Meet Will Spotlight Technology

NEW YORK—The effects of advancing technology on radio programming is the subject of a one-day seminar May 6, jointly sponsored by Billboard magazine and the Billboard Information Network (BIN). The venue is the White Plains Hotel, White Plains, in New York's Westchester County.

Direction of the day's discussions will be set by keynote speaker Tom Burchill, president of the two RKO Radio Networks. He'll be introduced by Douglas E. Hall, Billboard's radio programming editor, and Mike Harrison, Billboard columnist, president of Goodphone Communications and KMET-FM Los Angeles air personality. Hall and Harrison jointly planned the seminar.

Other speakers will be Andy Economos, president of Radio Computing Services, which offers an on-line in-house computing system to aid program directors with format management, and Dennis Waters, president of Waters & Co., a consulting firm.

Lined up to participate in an afternoon panel discussion are: Lee Abrams of Burkhart/Abrams/Michaels/Douglas; Tony Bernardini, general manager of WBCN-FM, Boston; Carlos De Jesus, program director of WKTU-FM New York; Dene Hallam, program director of WHN-AM New York; Barry Mayo, assistant program director of WRKS-FM New York; Joe McCoy, program director of WCBS-FM New York; Kevin Metheny, program director of WNBC-AM New York; Oedipus, program director of WBCN; Ed Salamon, programming vice president of United Stations; consultant John Sebastian; Walt Szabo, vice president of ABC Radio Networks; and Bob VanDerheyden, national program director for the CBS FM group.

A demonstration of the BIN system, which permits subscribers on-line access to Billboard chart information and radio playlists, will be conducted by Sally Stanton, director of sales for BIN, and Mort Nasatir, radio consultant to BIN.

the tangible elements also shall not include services rendered in producing, fabricating, processing or imprinting" of masters.

If passed, the bill would thus spare engineers, producers, studios and related services from estimated millions in back taxes. The Board's interpretation of the Code would otherwise subject all monies received by those interests since 1974 to a retroactive 6% sales tax, 10% penalty for failure to file and 1% per month interest on any unpaid taxes.

The Moore bill and amendment would thus achieve two purposes, according to attorney Don Biederman, chairman of the legal committee for the California Entertainment Organization, a coalition of recording trade interests formed in the wake of the Board of Equalization reinterpretation: in future,

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MAY 1, 1982, BILLBOARD



## Retailers Say 12-Inch Singles Generate \$\$

By NELSON GEORGE

NEW YORK—Twelve-inch singles have become a major sales item in black music nationally, but they often siphon off sales from albums and singles.

That's the dominant contention of black-oriented retailers and wholesalers surveyed by Billboard. The 12-inch format, once associated mainly with disco music and the Northeast market, is now a factor around the country, they say. The availability of more r&b-styled material on 12-inch, and lower prices for independently released records in this configuration, have accelerated national acceptance. Renewed interest in 12-inchers from the majors has also been a factor.

Where young people were the primary 12-inch buyers, today consumers of all ages purchase them, the survey indicates. Sugar Hill and Prelude were both cited as the leading labels producing this configuration.

In New York, where 12-inchers were born as a disco promotional tool, they are seen as essential to attracting consumers. Joe Long, owner of Birdel's Record Store in Brooklyn, finds "that my audience on the whole asks for the 12-inch over the single, because it's a longer play. It's not just kids, but the adults want them as well." Long says, "I can make a little bit more profit on them because I get a better markup, especially with the indies like Sugar Hill, Prelude and West End." Long is less pleased with the pricing policies of the majors, which often force him to sell their 12-inchers at \$4.98. "They raised the price on the singles and hurt that, and they're doing the same on 12 inchers."

Sikhulu Shange runs Sikhulu's Records Store and a one-stop operation from his Harlem base. He finds 12-inchers "do very well for me, since people view them as more value for the dollar. The independent labels that specialize in them give you a nice wholesale price." To Shange, East Coast dance music indies Sugar Hill, Prelude and Har-

(Continued on page 51)

### RCA, A&M Up Midline Price

NEW YORK—Effective Friday (1), RCA and A&M raise the wholesale price of their midline albums by 16 cents. In most cases, the hike will bring the labels' midlines to around \$3.21 to accounts. Impacted by the move, which also includes a buy-in period until May 1 and an extra 60 days billing, are RCA's Best Buy, Pure Gold and Gold Seal lines and A&M's \$5.98 Budget series.



MARTELL MEMORIAL—Tony Martell, left, presents Dr. Denman Hammond of the Univ. of Southern Calif.'s Cancer Center with a grant for developing treatments for leukemia. The grant was made on behalf of the T.J. Martell Memorial Foundation for Leukemia Research. Looking on is Floyd Gilnert, the foundation's chairman.

## PolyGram Cuts Service To 125 Smaller Accounts

By LEO SACKS

NEW YORK—PolyGram Distribution Inc. last week terminated direct service to 125 dealers that billed less than \$10,000 a year with the company in 1981.

The move, which took effect Monday (19), is seen as "a normal housecleaning" by Jack Kiernan, senior vice president of marketing and sales for PolyGram Records. "The majority of those affected were extremely small stores, out in the boon-docks," he says. "Many of them ordered infrequently and negligibly."

Kiernan says the distribution company normally reviews its 2,200 accounts about every six months to determine whether it remains "economically feasible" to continue servicing a dealer directly. PolyGram maintains a minimum per order requirement of \$300.

Earlier this year, Kiernan's office forwarded a list of accounts who bought less than \$10,000 of PolyGram product in 1981 to the company's 14 branch managers with the recommendation that those dealers make their purchases from local one-stops or racks.

"We wanted our branches to use some discretion," the executive states. "Some dealers might have had credit problems we didn't know about in the home office. Others may have been new accounts. So we

### Appoint Lenbrook

CAMBRIDGE, Mass.—Kloss Video Corp. here has appointed Lenbrook Industries, Ltd. as its sole distributor for Canada of its Nove-beam projection televisions.

## VID PROSPECTS Thorn EMI Executives See 'Different Set Of Economics'

By LAURA FOTI

Fred Richards and Nick Santrizos are president and vice president marketing, respectively, of Thorn EMI Video Programming Enterprises (TEVPE). Together they are the subject of Billboard's fourth in a series of candid talks with leading executives in the video industry. Here they discuss the industry in general, its relation to cable and "free" television, and original programming.

NEW YORK—Video is an industry unlike any other. Although still in its infancy stage, it has undergone changes at every level. What other

industry has had to contend with an inordinate amount of hype, legal actions aimed against its very existence and controversies surrounding methods of retailing—all before it has even achieved 10% market penetration?

None of these foibles fazes the industry's insiders, however, including independent programming supplier Thorn EMI Video Programming Enterprises. TEVPE president Fred Richards remarks, "There's nothing strange about this business. It does have a different set of eco-

nomics from other businesses: you're selling goods for which the manufacturing represents a high proportion of the final price.

"Entertainment in this country has traditionally been cheap," Richards continues. "You can pay \$10 a month for cable programming 24 hours a day seven days a week. Suddenly, the same consumer is being asked to spend \$49 to \$89 to buy a single videotape. That's very high when compared to movie-going and records. Even if you rent movies four

(Continued on page 42)

## Executive Turntable

New appointments at Billboard see Paul Grein named music research editor, based in Los Angeles, and Laura Foti named editor of the magazine's Pro Equipment & Services department, headquartered in New York. Grein was previously a reporter in the L.A. bureau. Foti was associate editor of Pro Equipment & Services; latter continues as associate video editor. In addition, Carter Moody joins Billboard's Southern region office in Nashville as a reporter, and Robyn Wells is appointed editorial assistant in New York. Moody previously worked for Managing The Leisure Facility, another Billboard publication; Wells was a reporter in the Nashville office.

### Record Companies

Ellen Darst joins Island Records in New York as director of artist development. She was East Coast artist development manager for Warner Bros. . . .

Timothy Bowen upped to vice president, business affairs, CBS Records International in New York. He joined CBS U.K. in 1976 and most recently served there as director of business affairs. . . . Gary Marks named manager of marketing for Chrysalis Records in Los Angeles. He was sales and merchandising manager. . . . Harold Fein upped to marketing manager, Eastern region, CBS Masterworks in New York. He joined the label in 1981 as a member of the sales staff. . . .

Weldon Arthur McDougal III named national promotion director for Philly World Records in Philadelphia. He has worked with Chips Distributors, Motown and Philadelphia International Records.



Darst



Bowen



Marks



Fein



McDougal

Peter Gidion exits as vice president of promotion for Handshake Records. . . . Gary Hamilton joins Badland Records in Los Angeles as national promotion director. He was national director of program development for McClendon Broadcasting in Dallas. . . . Susan Blond named vice president, national media relations, Epic/Portrait/CBS associated labels. Based in New York, she will oversee the labels' new media relations department, which focuses on video promotion. She was vice president, national press and public information for the labels. . . . At PolyGram's special projects division in New York: Frank McEnery is named associate manager of financial administration; Fred Sands named product manager; and Margie Golde named product coordinator. McEnery was manager of domestic and international royalties for RCA Records; Sands was product manager for PolyGram direct marketing; and Golde was American Express program coordinator for PolyGram direct marketing. . . . Bobby Roberts named president of the Lorimar Music Group in Culver City, Calif. Co-founder of Dunhill Records, he has most recently been involved in film projects, including "Death Wish II."

### Publishing

Antonio Perez-Solis upped to vice president, CBS Songs Latin America, based in Coral Gables. He was regional director for the division.

### Related Fields

Janice Gardner named senior vice president of Panacea Entertainment Management in Los Angeles. She is also co-director of Garlund Entertainment Corp. and was formerly executive assistant to the president and director of artist development for RSO Records. . . . At BASF Systems Corp. in Bedford, Mass., Paul Kontrimas upped to the newly created post of product manager, professional products and R. Thomas Skillin named manager for BASF, while Skillin held a similar position at the Kendall Co. . . . Donna McKinney joins Source Video Nashville, to work in advertising and promotion. She was with Music City Records and Sound Seventy Productions. . . . Ida S. Langsam exits as director of publicity at Aucoin Management Inc.



Gardner

## Arbitron Procedure Shakes Up Ratings

By DOUGLAS E. HALL

NEW YORK—A new procedure by Arbitron to measure black 18-to-24-year-old males is apparently shaking up radio listening, causing a drop in the shares for some country stations and a rise for some black outlets.

It's happening in several markets where the ratings service has instituted what it calls Differential Survey Treatment. While Arbitron used to measure blacks by telephone in-

terview, the company now has them fill out diaries, and pays them to do so. White listeners have not generally been compensated for filling out diaries. The entire issue was hotly debated during the recent National Assn. of Broadcasters' convention in Dallas (Billboard, April 17).

The new methodology is expected to influence stations to "blacken" their musical sound. In this context,

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# "Jane Fonda's Workout." Her #1 book is now an album.

"Jane Fonda's Workout" book is the #1 best-selling book in the country and has been for over thirteen weeks! To date, it has sold in excess of 350,000 copies.

So be prepared for Jane's "Workout" album to take off like no other exercise record ever has or ever will!

Narrated by Jane and featuring hits by REO Speedwagon, The Jacksons, Boz Scaggs, Brothers Johnson® and others, it is based on the program she advocates in the book, in Jane Fonda's Workout health clubs and in her many TV appearances. Included in both the album and cassette packages is a special fold-out of selected illustrated instructions.

This is one time when you'll be in great shape if you order heavily!

Remember, there are plenty of exercise records out and coming out, but only one has Jane Fonda!



"Jane Fonda's Workout Record." CX2 38054

A special two-record set or cassette package. Each with fold-out instructions. On Columbia Records and Tapes.

\*Appears courtesy of A&M Records, Inc.

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## Golden West's WTWR Makes Move To Country

DETROIT—Bill Ward, new president of Golden West's radio division, has pulled the plug on Todd Wallace's Hot 100 format at WTWR-FM here 15 weeks after its introduction, to take the station into a country format and market an AM-FM country combination along with WCXI-AM.

John Risher, AM general manager, who takes over the helm for both stations, says the new format will be introduced Monday (3) and will share no simulcast hours with WCXI. While each station will have a slightly different approach to country—the AM will be more information, the FM will be more music—Golden West has applied to change the FM call letters to WCXI-FM.

The change does not mean that the Wallace consulted format did not succeed—the station moved to a 3.5 share in the winter Arbitron, up from 3.0 in the fall when the station was playing oldies—but it represents a concern on the part of Golden West management that the company must consolidate its position. "This is an expensive market to do business in," says Risher. "We've moved into a protective situation for our country format in this market."

WCXI was seen as a long-range disadvantage to WWWW-

FM, which last year switched to country and, until the latest Arbitron, was beating WCXI—by as much as a 5.6 share to 3.0 in the fall Arbitron.

Risher points to his new program director Larry Patton as making the difference. WCXI moved up to a 4.1 share in the winter book, from 3.4 in the fall. Patton will now program both the AM and the FM. WTWR p.d. Steve Schram is leaving the station. Patton arrived at WCXI in February from WCUZ-AM-FM Grand Rapids, Mich.

Risher says Patton has given more discipline to the AM'er and made the playlist "much tighter." He is expected to do the same thing with the FM. Risher says "We weeded out the non-hits. We cut our library by 1,500 records. We've brightened the sound."

There are several changes in the jock line-up, too, affecting Michael Kelly and Tom Lawrence. Other jocks are being hired, but Risher declined to disclose their identity at presstime because not all have informed their present employers.

WTWR general manager Victor Ives will leave the station to return to his native California and an expected post on the Golden West corporate staff.



**MILLER TIME**—Frankie Miller, center, goes over the finishing touches for his debut Capitol/Muscle Shoals Sound album, "Standing On The Edge," with Capitol's Bruce Garfield, left, and producer Barry Beckett at Record Plant in New York.

## Study Says MTV Is On Target With Audience

By JIM McCULLAUGH

LOS ANGELES—A just completed research study co-sponsored by Warner Amex' MTV: Music Television and Pepsi Cola, conducted by the independent research firm of Dresner, Morris and Tortorello, Inc., casts the young 24-hour cable music channel in a very favorable light.

Highlights of the study, made available by Warner Amex, reveal that close to 60% of MTV's target group (viewers aged 12-34) had watched the channel on basic cable systems and that awareness of MTV was very high. The study indicates that close to 80% of the target group were familiar with the channel through both unaided and aided questioning.

MTV is now being carried by some 600 cable systems nationwide with a subscription base of four million. There were 932 total interviews done for the study.

Other research highlights:

- Over 70% of 12-34 aged viewers watch MTV with either family or friends and the average length of time watched on a typical weekday was over one hour. On weekends average viewing time is 90 minutes.

- MTV is "perceived" by the target group as being "vastly different" or "different" from other music tv programs and 77% of the group rated MTV's programming either "good" or "excellent."

- A reported 67% of the target audience rated it as an important source of information in deciding on album purchases, a higher percentage than either radio or live concerts. Forty-one percent of the target group were able to name one or more groups that they first saw or heard on MTV. All along MTV has maintained there is a direct correlation to retail sales of LPs.

- Sixty-one percent of MTV's audience aged 12-24 watch MTV as attentively as, or more attentively than, other shows on television; 74% have discussed MTV with their friends and 28% plan to view more often in the future.

## Chartbeat

### U.S. Party: World Invited; Men Clobbered By Women

By PAUL GREIN

LOS ANGELES—More than 40% of the acts in the top 40 on the American pop album chart this week are foreign-born, led by Greece's **Vangelis**, No. 1 for the third straight week with "Chariots Of Fire" (Polydor).

Continental Europe is also represented with another PolyGram act, Germany's **Scorpions**, up six points to number 13 with "Blackout" (Mercury).

The Canadian contingent includes **Loverboy**, up to number seven with "Get Lucky" (Columbia), **Aldo Nova**, up to 11 with his self-titled debut album (Portrait), and **Bob & Doug McKenzie**, down to 35 after reaching the top 10 with "Great White North" (Mercury).

Up from Down Under is the Melbourne-born **Rick Springfield**, now in his third week at number four

with "Success Hasn't Spoiled Me Yet" (RCA). The Melbourne-bred but Cambridge-born **Olivia Newton-John**, meanwhile, will count in the British total with "Physical" (MCA), which holds at 12 after peaking at six.

The U.K. is responsible for 10 other acts in the top 40, counting the half-English, half-American **Foreigner**, which holds at 18 after reaching No. 1 with "4" (Atlantic).

Also: **Asia**, holding at five with "Asia" (Geffen), **the Police**, back in the top 10 with "Ghost In The Machine" (A&M), **the Human League**, up to 21 with "Dare" (A&M/Virgin), **the Beatles**, up to 22 with "Reel Music" (Capitol), **the Royal Philharmonic Orchestra**, down to 25 after hitting the top five with "Hooked On Classics" (RCA), **Soft Cell**, up to 27

(Continued on page 64)

### WEA Enters Video Game Mart In Britain

LONDON—WEA is now distributing Atari video games in Britain, supplying the growing number of record retailers who are turning to this product to compensate for flat sales and low margins on their prerecorded music inventory.

An estimated 500,000 video games are in use in this country at present, and the figure is expected to double by the end of the year.

On the WEA move, the company's finance director and distribution chief, Ed Byrnes, says, "We are certainly encouraging traditional record stores to stock video games, just as they are in the U.S. and West Germany. With the softness of the music market, record dealers should spread their product base." The executive notes that WEA is now picking, packing and shipping Atari games from its central Alperton warehouse, and is only too willing to supply disk retailers new to this type of product.

WEA has been expected to handle Atari the product of a sister company in Warner Communications, in the U.S. (Billboard, Jan. 16), but this has not yet occurred.

(Continued on page 16)

MAY 1, 1982, BILLBOARD

## MAY BEST SELLERS

### SURPLUS/IMPORTS/DOMESTIC

\$3.00 EACH



**PRETENDERS 1**—Real Rec.—RAL 3NP



**KENNY ROGERS**—Ruby—MFP 50514



**COMMODORES**—Midnight Magic—MOT 46010



**ELVIS PRESLEY**—Inspirations—K-tel NE 1101



**PRETENDERS 2**—Sire—K 56924



**BEACH BOYS**—Endless Summer—MFP 50528



**CHEAP TRICK**—At Bukokan—Epic—FE 35795



**ELVIS PRESLEY**—Ultimate Performance—K-tel NE 1141

### \$1.50 LP's

**BEE GEES**—Spirits—RSO 3041  
**COMMODORES**—Natural High—Mot 902  
**DIANA ROSS**—Boss—Mot 923  
**DOLLY PARTON**—Great Balls of Fire—RCA 3361  
**WINNERS**—Var. Artists (16 Disco Hits) I & M 017

### \$2.00 LP's

**PATSY CLINE**—20 Gold—Bull. 2003  
**HOLLYWOOD KNIGHTS**—Orig. Soundtrack—Casa. 7218  
**BEACH BOYS**—Live In London—MFP 50345  
**SMOKEY ROBINSON**—Smokin' (2 LP Set)—Tamla 363  
**STEVIE WONDER**—Looking Back (3 LP Set) Mot. 804  
**TIMES SQUARE**—Orig. Soundtrack (2 LP Set) RSO 4203  
**SUPERMAN**—Orig. Soundtrack (2 LP Set) WB 3257  
**RODNEY**—Orig. Soundtrack (2 LP Set) WB 2441

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**GRATEFUL DEAD**—Long Strange Trip—WB 3091  
**NEIL YOUNG**—Rust Never Sleeps—Rep. 2295  
**DOOBIE BROS.**—One Step Closer—WB 3452  
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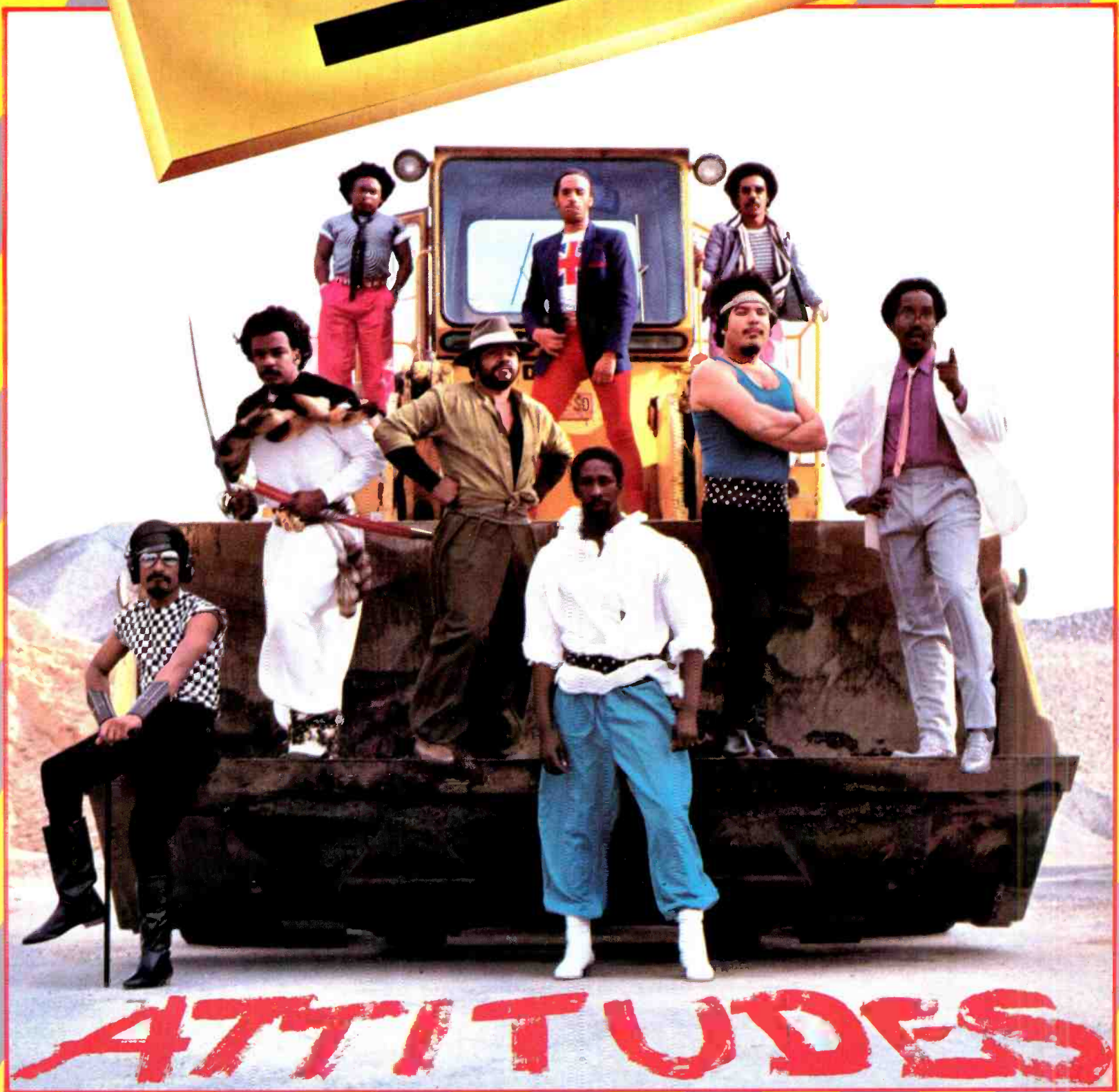
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Festival Foundation





# General News

## Market Quotations

As of closing, April 22, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
13/16	9/16	Altec Corporation	—	3	9/16	9/16	9/16	Unch.
36%	26%	ABC	6	15	11 1/4	10%	10%	— 3/4
35%	25%	American Can	7	425	27%	27%	27%	Unch.
5%	4	Automatic Radio	4	102	5 1/2	5 1/2	5 1/2	— 3/4
47 1/2	36%	CBS	6	258	43%	42 1/2	42 1/2	+ 1/2
71	41%	Columbia Pictures	14	463	71	70%	70%	+ 1/4
7 1/2	5	Craig Corporation	20	54	6 1/2	6 1/2	6 1/2	+ 3/4
58	47	Disney, Walt	16	687	57	56 1/2	56 1/2	+ 1/2
4	2%	Electrosound Group	—	—	—	—	—	Unch.
6%	3%	Filmways, Inc.	—	168	5%	5%	5%	Unch.
17	14	Gulf + Western	4	849	15 1/2	15 1/2	15 1/2	Unch.
15 1/2	10 1/2	Handleman	6	15	13%	12%	13%	+ 1/2
6 1/2	3%	Integrity Entertainment	3	62	3 1/2	3 1/2	3 1/2	— 3/4
7	5 1/2	K-tel	4	1	6 1/2	6 1/2	6 1/2	Unch.
59	36	Matsushita Electronics	8	57	39%	39%	39%	— 3/4
54 1/2	38	MCA	14	406	53%	52%	53	Unch.
56 1/2	49 1/2	3M	9	1715	56 1/2	55 1/2	56 1/2	+ 1/4
64 1/2	49	Motorola	11	783	63	62	62 1/2	— 3/4
39 1/2	30	North American Phillips	4	30	37%	37%	37%	+ 1/2
10%	6%	Orrox Corporation	—	94	10	9%	10	Unch.
16%	10%	Pioneer Electronics	9	21	11 1/2	11 1/2	11 1/2	+ 1/4
23%	16 1/2	RCA	—	1047	22%	22	22 1/2	— 1/4
18	12	Sony	11	2768	14 1/2	14	14	— 1/2
31 1/2	22 1/2	Storer Broadcasting	14	476	31	30%	31	+ 1 1/2
3%	2%	Superscope	—	5	3 1/2	3 1/2	3 1/2	Unch.
33 1/2	27 1/2	Taft Broadcasting	9	244	33%	31 1/2	33	+ 1 1/2
63 1/2	50%	Warner Communications	15	3747	56%	59%	55	— 3/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Abkco	—	1/2	1%	Kustom Elec.	2200	1 1/2	1 3/4
Certron Corp.	11500	1 1/2	1 1/2	Recoton	—	2%	3
Data Packaging	—	6	6%	Reeves	—	—	—
Josephon Int'l.	366	7%	8%	Comm.	23700	30%	31
Koss Corp.	8300	5%	6	Schwartz Brothers	—	2	—

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

## PVC Supplier Hit With Drug Charge

NASHVILLE—A major supplier of PVC compound for the recording industry has pleaded innocent here to federal charges that he and his son were involved in a \$2 million cocaine distribution deal. Henry F. Lenahan, 46, head of Lenahan Plastics of Tennessee in nearby Murfreesboro and Lenahan Assocs. Inc. in Pitman, N.J., was arrested on the charge last week, along with his son, John Lenahan, 24.

The two were cited on one count of an eight count indictment handed

down Wednesday (21) by a federal grand jury in Florida. Both men are now at liberty after having posted bonds of \$50,000 for the elder Lenahan and \$15,000 for the son.

According to the indictment, the Lenahans conspired to distribute 15 kilos of cocaine between May 12 and Nov. 15, 1981.

Three other men were arrested in Florida and charged with participating in the distribution. The date has not yet been set for the Lenahans' extradition hearing.

## SEE GREATER ENFORCEMENT

# Court Upholds Jukebox Fees

By IS HOROWITZ

NEW YORK—More rigorous enforcement of jukebox performance fee obligations is expected in the wake of an opinion by the Federal Appeals Court in Chicago upholding rate formulas set by the Copyright Royalty Tribunal in 1981.

The ruling, handed down April 16, rejected an appeal by the Amusement and Music Operators Assn. to reduce the Tribunal's \$50 per machine annual compulsory license fee

to the \$8 originally set in the 1976 Copyright Act. It also rejects an appeal by ASCAP and SESAC to raise the rate to \$70 a year.

Pending further appeal, the rate will rise up \$25 per machine for this year and next, and then advance to mandated \$50 for 1984-86. In 1987 it would be subject to a cost of living increase.

All three rights groups say they plan to step up attempts to seek out

copyright infringers among jukebox operators and to seek criminal actions against flagrant violators. In the past they have charged many operators with defying the law.

Revenues from license fees are to be distributed to ASCAP, BMI and SESAC, according to a confidential agreement reached by the rights groups late last year. The amount collected in 1982, at the \$25 rate, is expected to total about \$3.25 million.

(Continued on page 66)

## Euro CED Vidisk Debut Hinges On Software Supply

By JIM SAMPSON

MUNICH—The European debut of the CED videodisk could come as early as August, if enough software can be imported from the U.S. The German subsidiary of ITT, which is handling the launch, will make a firm decision in June.

It has chosen Disco-Magic instead of SelectaVision as the name of the CED system for Europe. Like its U.S. counterpart, the player will be priced well below comparable Laservision units, which reach U.K. consumers in May and West Germany in late August.

The initial Disco-Magic players, imported from a Japanese supplier, will retail for under \$450 here (versus \$900 for Philips' Laservision) and include features just being introduced in U.S. SelectaVision units: High speed visual search and repeat functions. If demand meets

expectations, players will later be assembled at ITT's plant in Bochum, Germany.

A special feature of Disco-Magic will be its compatibility with U.S. SelectaVision software. Using a special new PAL television switchable for 60 Hz video input, the Disco-Magic player can play back NTSC disks in color. The Disco-Magic tv will not have a built-in NTSC tuner, however, and cannot be considered multiform except in conjunction with the player. The player will play back all PAL disks on any PAL set.

The key to Disco-Magic's presentation in Europe remains software, however, according to Hans Engelkamp, spokesman for ITT. "SelectaVision's difficulties were due largely to software. There weren't enough disks available at first, and they had quality control problems.

(Continued on page 43)

## DIFFERENTIAL MAINTAINED

# Consumer Cassette Cost Often Greater Than LP

By IRV LICHTMAN

NEW YORK—Although manufacturers equalized the price of LPs and their cassette counterparts years ago, many retailers still maintain a price differential ranging from 50 cents to \$1 more for cassettes.

Those that exact the extra charge generally do so when they offer specials on LPs, while charging the same for both configurations on shelf prices.

Interestingly, some retailers say consumers still perceive that cassettes are higher priced, often a result of a continuing policy by direct marketers to advertise a higher cost for cassettes.

"It's what you have to do to become competitive," explains Roy Imber, who operates 35 plus TSS/Record World stores in the Northeast. "Basically, we're caught in an area where there are a lot of LP foot-ballers, so when we advertise specials we want to make some sort of

money on sale items." The chain generally charges 50 cents more for cassette versions of LP specials.

At Record Bar, Ralph King, record purchaser for the 139-store unit, cites no consumer resistance to \$1 higher for cassettes when the chain promotes specials, which generally run \$6.99 for LPs and \$7.99

(Continued on page 16)

## BMA Sets Schedule For Conference

NEW YORK—The Black Music Assn. has set a tentative schedule of programs for its "Survival: Expand The Black Music Market" conference, slated for June 3-6 at the New Orleans Hotel in New Orleans.

A panel on the conference theme will feature artists and executives from the retailing, merchandising, marketing, radio, and television sectors discussing the involvement of the BMA in this area. Another panel, "The Survival of Black Radio," will focus on the urban contemporary format and "the numbers game."

There will also be a working luncheon designed to explore "The Charts." It will feature an analysis of how trade publications and research organizations develop chart information and other marketing data.

Plans are being finalized to hold smaller working sessions on a variety of topics.

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## TDK Joins Miller 'Rock To Riches'

NEW YORK—TDK Electronics Corp. has joined the Miller Brewing Co. in a "Rock To Riches" talent search (Billboard, April 24). Both the tape manufacturer and brewery will offer cross-tie promotion for a new contest this year, although both firms have joined the finals of a 1981 contest, held Friday (23) at the Palladium in New York.

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## PROFIT PUSH Execs Cite More Conservative Acquisition & Recording Plans

By JOHN SIPPEL

LOS ANGELES—Profitability represents the most pressing business objective at record labels, a trio of local executives illustrated Wednesday (21) at the monthly meeting of the Assn. of Independent Music Publishers here.

CBS West Coast administration director Dave Cohen and business affairs chiefs Mark Levinson (EMI America/Liberty) and Robert Young (Capitol) reported more conservative talent acquisition and recording policies to insure black ink.

"The third album by a group with two prior average releases today is rare. The \$5.98 product is becoming more important but less profitable. Piracy, home taping and a whole myriad of other things have contracted the business," Cohen stated.

Young related a talent base post-ing diminishing profits, forcing Capitol to halt \$125,000 recording sessions that might sell only 25,000 album units. No longer can a label wait to get lucky, he added. It may only be nickels and dimes, but Young forecast a requirement that background music users, airlines and others of that ilk would be paying usage fees, as labels were scrapping for capital.

All three men extolled tv's potential, as both a promotional tool and a moneymaker. Young elaborated on the difficulty a label has in getting a synchronization license for a promotion-only video tape of a single side. "It seems ludicrous when we (Capitol) have to fight with our own Screen Gems Music."

When queried about a reported \$500,000 to bring in a Knack album. Young said the album didn't cost that much but was still way over budget. Cohen confirmed that recording session costs are being "crunched," adding that "irresponsible" producers are noted when a selection of a producer is being made. By contrast, Kenny Rogers' album comes in for \$52,000 to \$54,000, Levinson said.

He said label net profit today represents considerably less than the act's royalties on the same piece of product. In the 19th century, Levinson pointed out, an Edison cylinder cost less than \$7, while today the average retailer still specials albums at between \$6 and \$7.

When questioned about whether labels were joining the fight to kyo the California Equalization Board's 6% tax bite on studio and engineering bills, the label reps said their employers were staying out of the hassle directly. Cohen said a New York tax attorney had supplied the California Entertainment Organization with a nine-page analysis of chances of beating the tax levy attempt. Some "stars" are getting billed by the board for taxes unpaid on engineers' bills, Cohen commented.

Cohen said a fair average for session and mixing costs today ran between \$75,000 and \$125,000 considerably under two years ago. Self-contained acts producing themselves often can make it under \$60,000, he said.

The trio said that tv shows like "Solid Gold" get talent free and la-

bels often pick up production expenses. Young said Capitol often asks the program for protection against union indemnification. The label executives said that some cable shows are paying for talent usage. They did not disclose who is and who is not paying such fees.

AIMP president Martin Cohen cautioned publishers to cooperate with labels in helping to maintain the lowest possible costs on promo tv filming. However, he emphasized that some contractual provision be worked out as to when the videotape might be used commercially, with the publisher participating.

When asked about whether labels might return to forcing artists to adhere to contractual clauses governing regular release of product on a specified time basis, all three men seemed to feel it's almost impossible. Young said, Capitol had put penalty provisions in a few pacts, but later changed its wording to "incentive." He said that "the seven-year rule in the Olivia Newton-John case" threw a real monkey wrench into a label's leverage power over an artist.



TURNED ON BROADWAY—During a recording session of "Turned On Broadway," Tom Shepard of RCA's Red Seal label, left, confers with conductor/arranger Luther Henderson.

## FROM RED SEAL 'Turned On Broadway' LP Due

NEW YORK—For those who were "Hooked On Classics," RCA Records hopes they're equally "Turned On Broadway."

The label, which is the U.S. licensee of K-tel's best-selling "Hooked On Classics" single and album, has produced a similarly conceived tribute to Broadway songs, due for release on Red Seal in May with a list price of \$8.98. This is a dollar below the division's \$9.98 for most product.

"I never worked harder on a project," claims Red Seal chief Tom Shepard, who produced the album. "The only thing that was clear when we started three months ago was that we'd use a beat-and-clap machine."

With Luther Henderson's arrangements and direction of an orchestra of Broadway and studio musicians—called the Broadway Symphony Orchestra—the sessions were done at RCA's New York studios. There were four sessions over a two-week period, after Henderson had spent three weeks on the ar-

rangements. Shepard would not reveal the album's cost, but says it was similar to doing a cast album, which can run into six figures.

The album's various categories, covering 97 songs, are "Turned On Broadway Nos. 1 and 2"—the first to be a single in edited form; "Ballads On Broadway," the only section that dispenses with the beat-and-clap machine; "Rock Down Broadway Nos. 1 and 2"; "Waltzes On Broadway"; "Broadway Latin"; and "Henderson & Sullivan," featuring Henderson arrangements of Gilbert & Sullivan tunes.

While Shepard concedes that dealing with music publishers presented "some minor snags, particularly among very important publishers who felt underrepresented," he adds that they exhibited "enormous cooperation and goodwill." There are also a number of PD songs. The three top composers represented on the package are Sullivan, Richard Rodgers and Jule Styne.

IRV LICHTMAN

## Heartland Beat

### Chi-Sound Int'l Debuts; Davis Has Four Acts

CHICAGO—The reorganization of 20th Century Records (Billboard, April 10) has led to a new, independently distributed Chicago label. Chi-Sound International Records is an outgrowth of veteran local producer Carl Davis' Chi-Sound Records, formed in 1977 and distributed (via RCA's associated labels) by 20th Century.

The new independent, which formally got under way last month, is the latest chapter in Davis' 25-year

production career that's also seen affiliations with Epic, Brunswick, United Artists and RCA. Davis' first release is Gene Chandler's "I'll Make The Living," and he has also signed singers Paris Holley and Barbara Acklin, and the group Magnum Force.

Davis, who records digitally at Chicago's Universal Recording Co., also produces Merge, Walter Jackson, the Chi-Lites and the Dells, and says some acts will continue to appear on major labels. Leading independents handling the new label include MS (Chicago), Piks (Cleveland), Malverne (Northeast), AllSouth (New Orleans) and Pickwick (several markets).

\*\*\*

"Magic Sam Live," an exhaustively documented Delmark Records two-LP set, is one of two new blues retrospectives on Chicago labels. The other, Alligator Records' "Genuine Houserockin' Music," offers previously unreleased studio tracks by bottleneck guitarist Hound Dog Taylor—Alligator's first artist, who died of cancer in 1975. Magic Sam (Samuel Maghett), a blues artist of major stature, died in 1969 at age 32 just as his career was about to fully blossom. Delmark's album contains Sam's 1969 Ann Arbor Blues Fest live set, regarded as one of his finest performances, and still rarer Chicago nightclub tapings, from 1963 unearthed by producer Steve Tomashofsky.

\*\*\*

Milwaukee's Peaches Records will again be the rock music stage host at Milwaukee's lakeside talent extravaganza, Summerfest, June 25 to July 5. Almost four dozen bands are lined up and headliners include the Rage, Billy Squier, Short Stuff, Sweetbottom, Bud Boy, 20/20, Doc Holliday, Greg Kihn Band, Jeff Lorber's Fusion and Willie Nile. Summerfest's half dozen performing areas include a main stage where

(Continued on page 53)

MAY 1, 1982, BILLBOARD

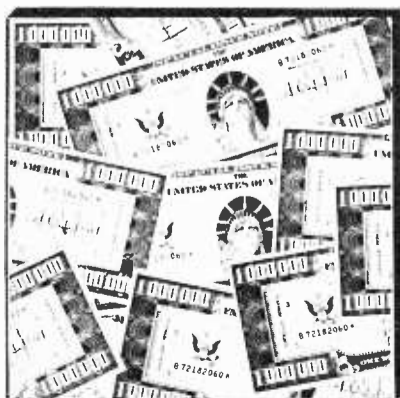


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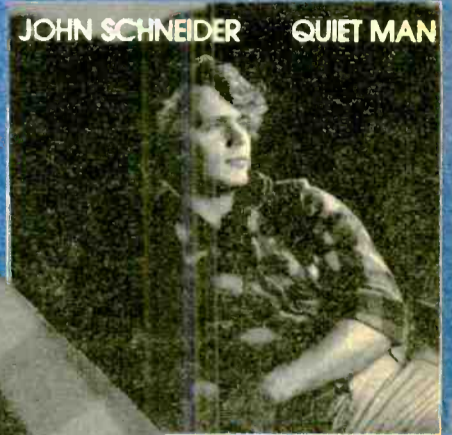
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# JOHN SCHNEIDER.

## THE "QUIET MAN" WITH THE SCREAMING FANS!



John Schneider's role as Bo Duke on the phenomenally popular "Dukes Of Hazzard" TV series has brought him millions of fans whose adoration borders on the hysterical.

This overwhelming popularity with the "Dukes" audience helped establish him as a major recording star from the moment his debut, "Now Or Never," was released.

Now, as sales of his first albums and singles are going well over a million units, John's back with a new album.

It's called "Quiet Man," but it won't stay quiet for long. Not with cuts like the single, "Dreamin'," the classic Johnny Burnette song. The title cut, a tribute to John Wayne. And "Love Letters In The Sand."

These songs are going to have the industry talking and John's fans screaming about "Quiet Man."

John Schneider. "Quiet Man." His new album featuring the single, "Dreamin'." On Scotti Brothers Records and Tapes.

Produced by Terry Scott and John D'Andrea.  
Personal Management: Michael Guisey.  
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## Rock 'n' Rolling

### 'Smash-A-Thon' Is A Hit; New Cocker LP Due Soon

By ROMAN KOZAK

NEW YORK—A curious musical battle has developed in Tucson, Ariz. While three AOR radio stations—KWFM-FM, KLPX-FM and KRQ-FM are fighting over audience shares, a local record store, supported by the area's only local music paper, has staged a radio "Smash-A-Thon" at which 75 radios were destroyed in front of the store and three local disk jockeys were hung in effigy to protest the programming of FM radio in the area.

"We are pissed off. Radio playing 12-year-old records helps no record store," says Bob Lambert, co-owner with Bob Jeffers and David Carroll of the Whistling Shrimp Records store. "We were sitting around one night listening to the three AOR stations, which only play the Loverboy/Styx/Journey stuff, and we wondered what we could do.

"We wanted them to play other types of music, and not just new

wave. We tried call-ins and even wanted to buy some time," he continues. "Then someone suggested a 'Smash-A-Thon.'"

The event was promoted in-store and via Newsreal, a 25,000 circulation free music monthly, whose publisher, Jon Rosen, has, ironically, the only new music show on radio in town, a one-hour "Virgin Vinyl" program on KLPX-FM on Sunday nights.

Depending on who you ask, 200 to 350 fans showed up March 27 for the Smash-A-Thon, where the store owners hammered 75 radios into splinters. Speeches were made and effigies were hung. Local band Eighty Go Ninety played. Kids were urged to boycott the stations.

Since then, the record store has made up bumper stickers showing the logos of the three stations inside the international no parking sign, and has taken out ads in local papers chiding the stations with jokes as to "How many national radio consultants does it take to screw in a light bulb?"

(Continued on page 64)



### OFFERS CLOTHING

## Sony Bows New Premiums

NEW YORK—Sony Tape is using clothing premiums for the first time as part of a new merchandising program for audio and video tapes.

A nylon satin jacket and all-weather vest displaying the Sony Tape logo are available to dealers for sale to consumers at \$25 each, as is a baseball cap at \$3.50 each. Also, two types of T-shirts with the Sony logo are also being offered as premiums. These T-shirts are available while the supply lasts, with a dozen supplied free of charge with every order of 120 Dynamicron videotapes of any length.

Also available on request are a new Dynamicron mobile, a counter top display stand holding one Dynamicron tape, two sizes of window decals and four sizes of Beta logo stickers. Dynamicron sell sheets have also been prepared, while a black consumer brochure holder is available for up to 40 brochures.

A new illuminated sign featuring

a mock-up Dynamicron in rainbow colors is also available for windows and counters. Measuring 18 3/4 inches high by 16 inches wide by 3 3/4 inches deep, the sign is available at \$28.

Audio point-of-purchase items now ready include a full-line lucite stand to display six Sony tapes. The tapes are supplied when the stand is ordered and can be changed to highlight a particular formulation. The cost is \$80 per display. A silver carrying case for compact cassettes is also available.

Sony's latest high bias formulation, UCX-S, is the subject of a new consumer brochure explaining in layman terms the tape's expanded "Wide Fidelity" sound. A special UCX-S counter card holder comes pre-packed with 30 UCX-S brochures.

Sony says its "Full Color Sound" posters, designed for Sony Tape by Milton Glaser, are still available to retailers.



STILL IN SAIGON—Songwriter Dan Daley, right, discusses his current Charlie Daniels Band cut, "Still In Saigon," with Robert Muller, executive director of the Vietnam Veterans of America. Daley is donating part of the song's royalties to the organization.

## Japan Assn. Issues Video Rental Caveat

• Continued from page 1

country's National Assn. of Manufacturers of Pre-recorded Videotape, recently mailed to video software outlets including record and electrical appliance stores throughout Japan. The directive asserts that renting prerecorded video without authorized contracts with the association "constitutes a violation of the Copyright law."

"The drastic increase in the number of disk rental shops is violently shaking the industry," continues the document. "But also in the video software business, rental shops have already started operations, many illegally, and they're about to increase in number."

Industry observers here say the video rental business began in Japan during 1980, originating in Osaka but spreading rapidly to Tokyo and other major cities. The initial 50-100 shops renting video products have grown dramatically, but the Japan Video Assn. has no concrete figures on how many now exist. It's believed few if any have yet obtained the necessary authorizations.

The Assn. also estimates that the video software market in 1981 went over the five billion yen mark in sales with rentals accounting for perhaps 5%-6% of the total.

"This adds up to a very grave problem," the letter goes on to say, "and we must point out firmly that video software rentals not based on proper contracts with the manufacturers are clearly a breach of copyright law. Our demand as the association concerned is that such action must be suspended immediately."

"Unless there is an end to this kind of activity, we'll take legal steps to protect ourselves and follow with demands for compensation. One further reminder is that particularly bad cases of copyright infringement can be the subject of criminal proceedings."

The warning points out differences between video software and

items like art objects or books. The manufacturers emphasize that such software is basically different from books or paintings in that under Article 2, Section 3 of the copyright law here, video software constitutes "a movie" and the copyright rests with the manufacturer. Additionally, under Article 26, the producers of the original story, scenario and music have the same rights as the software manufacturers.

And articles 21 and 26 state that the rights to screen, make copies and distribute the copies of movies belong to the copyright owners.

"Generally speaking," the letter goes on, "the video software being sold is restricted to screening in private homes. We are asking the retail stores to sell customers restricted as such. That's why so many software makers established a price structure based on in-home usage only."

"In other words, if the software is to be screened in any way for commercial purposes, there is a need to sell it at a price which would include the permit approval charge of the copyright owners."

It is, says the association, "outrageous" to rent software without the prior approval of copyright owners. In such cases, software manufacturers will immediately use their distribution rights, ask for court injunctions and demand compensation in court as damages.

SHIG FUJITA

## PUSH, NABP Honor Charles

NEW YORK—Jesse Jackson's Operation PUSH and the National Assn. of Black Promoters are honoring Ray Charles May 22 at Chicago's Drury Lane Theater. Proceeds will help fund PUSH's community service programs in Chicago. Bill Cosby will host. Contact Bill Cherry, Carolyn Glenn and Sylvia Branch at (312) 373-3366.

## The Rhythm & The Blues

### Despite Shifting Tides, Soul's Essence Survives

By NELSON GEORGE

NEW YORK—Among rock critics and many white musicians, there has been a renewed interest in '60s styled soul music. At rock clubs around the country, in some of the nations leading consumer music publications and in the recordings of numerous English and American rock bands, that era's black pop, especially the Motown sound and James Brown, is most definitely in vogue.

There are at least two books underway chronicling soul music's rise and impact, while the success of Bobby Womack and the signing of James Brown to Island suggest to some that soul music is experiencing a revival.

When was the funeral?

Just because black pop records don't sound like they did in 1966, that doesn't mean that soul is dead. Soul, which I take to be the use of gospel-inspired singing, playing and songwriting in a pop context, has been prevalent in black music since the 1950's and, despite reports to the contrary, didn't go anywhere d.d. or

a.d. (during disco or after disco). Instead, soul's emotive techniques are now part of today's hyper-electronic, studio sculptured, funk-saturated, 12-inched, black music, a sound that has so far—to its musical benefit—eluded easy categorization. Listening to the vocals on Lakeside's "I Want To Hold Your Hand," the piano break on Smokey Robinson's "Tell Me Tomorrow," the horns on any Rick James song, or Thom Bell's arrangement of Deniece Williams' "It's Gonna Take A Miracle," I hear sounds that wouldn't have been out of place 15 years ago and still aren't. Integrating the techniques of the past into contemporary music is a great tradition in black pop (or black classical music, often called jazz) just like the blues, gospel, or sequined three piece suits (matching platform shoes optional).

★ ★ ★

Speaking of soul, Al Green stopped in New York recently for a

(Continued on page 51)

## Industry Events

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## For The Record

NEW YORK—Some comments in last week's *The Rhythm & The Blues* were based on a misreading of the information contained in Warner Communications' report on record sales to the black community (Billboard, April 24). The report's conclusion that the percentage of total dollar volume accounted for by blacks dropped from 16% in 1977 to 12% in 1980 was not predicated on the type of product being purchased. Thus this statistic is unaffected by WCI's decision not to count "disco-dance" and "gospel" purchases under the overall heading of black music. The figure dealt only with the race of the buyer, not the type of music being bought.



# General News

## NCTA Outlines Convention Plans Broad Spectrum Of Topics At 'Cable Delivers' Meet

By JIM McCULLAUGH

LAS VEGAS—The whole spectrum of cable-related topics will make up the program and seminars at the National Cable Television Assn.'s 31st convention—"Cable Delivers!"—set to begin here Monday (3) at the city's Convention Center.

An estimated 400 exhibitors will be on hand occupying 200,000 square feet of space—a 42% increase over the previous year's 350 exhibitors. Last year's NCTA attracted some 16,000 attendees, approximately double the number the year before.

The three day event plans three general sessions, 19 "breakout" seminars, 14 "eye opener" (early morning) panels and 15 technical discussions.

The first general session is called "Social And Economic Trends Affecting The Cable Industry." Among speakers are: Arthur H. White, vice chairman of the board, Yankelovich, Skelly & White; J. Richard

Monroe, head of Time, Inc; Louis Gerston, vice chairman and president of the Travel Related Services Group of American Express; and Frederick Pierce, executive vice president of the American Broadcasting Co., Inc.

The second general session is "Making Cable Policy" featuring such speakers as James Quello, commissioner of the FCC; Bernard Wunder, assistant secretary of the National Telecommunications Information Administration of the Department of Commerce; and John Saeman, vice chairman and chief executive officer of Daniels & Associates.

"Business Challenges In An Evolving Technology" is the name of the third general session featuring speakers Paul Bortz, managing partner of Browne, Bortz & Coddington; Trygve Myhren, chairman and chief executive officer, American Television & Communications Corp.; and Leonard S. Matthews, president

of the American Assn. of Advertising Agencies.

Among topics to be discussed during the various seminars are: the AT&T Justice Dept. settlement, cable-broadcast crossownership, programming packaging, cable personnel needs, marketing, franchise renewal, state policy issues, pay programming, data communications, financing sources, cable advertising, satellite antenna design, fiber optics, data transmission, videotex, satellite technology and microwave system design, addressable hardware developments and others.

Among members of Congress participating in the convention's sessions will be Sens. Howard Cannon (D-Nev.), Barry Goldwater (R-Ariz.) and Rep. Timothy Wirth (D-Colo.)

Sammy Davis Jr. will be featured at the dinner dance and national awards presentation that concludes the convention May 5.

## Cable Watch

### Stereo Sound Prominent In Music TV Offerings

By LAURA FOTI

"CableWatch" is a monthly column covering programming and innovations in the field of cable and subscription television, with a spotlight on music.

NEW YORK—Stereo television in the U.S. is at least a few years away, but in the meantime viewers are being primed by some of the options being made available on cable. One channel (MTV: Music Television) transmits its signal in stereo 24 hours a day; some have done simulcasts (Home Box Office with Simon & Garfunkel and Stevie Nicks, for example); and virtually every pay and cable channel programming music makes sure that the shows for which they have the rights come with a stereo soundtrack—for various reasons.

The most important reason is that cable programming executives feel confident that stereo tv, or at least stereo home video equipment is imminent. No one wants to be left out in the monophonic cold when consumers, whose auditory discernment seems to be getting more acute every year, start demanding stereo videocassettes and disks and when high-

end video equipment has reached greater market penetration.

All this implies, of course, that cable companies invest in or acquire at least some of their music programming with an eye to future sales in other markets. Some sell rights to their programs overseas or release them into the home video market. In these ways the initial investment in the production is more likely to be recouped.

Another, less frequently heard, reason for transmitting stereo material is put forth by Tom Slevin, executive producer with cultural channel Bravo.

"All our music material is recorded in Dolby stereo," Slevin says. "This is important because of possible use of the material in the future, but also because even if you only feed your television sound through stereo speakers, you'll hear a difference with a program originally recorded in stereo." The number of viewers who actually have their television sets hooked up to their stereo systems is probably small, but it's an interesting point.

The most attentive of all cable execs to technical details have been the folks at MTV. Led by vice president engineering and operations Andy Setos, MTV has put together a collection of hundreds of video promotion clips completely remastered in stereo and re-matched up to the video tracks. MTV offers live concerts in "true" stereo, not synthesized stereo from a mono signal. Setos helped develop a process to send a stereo signal to cable affiliates and, further, to get that signal into the consumer's home with no loss of quality.

"We've done a lot of firsts," says Setos. "We've synthesized from a technical standpoint what we knew. It's a process comparable to manufacturing, wholesaling and retailing to get a product into the home."

Setos estimates that, other than MTV, there is only about 100 hours a year of stereo tv programming (i.e., simulcasts).

"The way you use your tv set changes when music becomes a primary part of the programming," he says.

## Wide Variety Of Music To Air In May

NEW YORK—From opera and ballet to jazz and blues, to rock and roll, music on cable seems to be proliferating. Interested viewers can get a taste this May of music programming even more diverse than that on radio.

This month, look for interviews with the Moody Blues' Justin Hayward, Lorin Maazel, James Galway, blues singer Willie Dixon, Dusty Springfield and opera star Joan Sutherland. Operas include Verdi's "Aida" and "Luisa Miller," Bizet's "Carmen" and a spoof called "The Ring Of The Fettuccines."

There are the ballets "Swan Lake," "Giselle" and "Petrouchka," as well as performances by the Canadian rock group April Wine, Delbert McClinton, Joe Jackson, Randy Newman, Herbie Mann, Blue Oyster Cult and Triumph. A tribute to country singer Kitty Wells is also scheduled for airing.

The ever-cultural CBS Cable leads off May 1 with "Carmen," featuring the Vienna Philharmonic conducted by Herbert von Karajan. Grace Bumbry stars in the title role, with Jon Vickers.

Later in the week, CBS has a show on songwriter Arthur Schwartz (2), a program called "Piano Players Rarely Ever Play Together" with three generations of New Orleans pianists (5), and the Chamber Music Society of Lincoln Center performing music by Ravel, Scarlatti, Brahms and others (7).

May 9 there's a profile of Count Basie, followed by a 90-minute concert taped at Carnegie Hall and featuring Sarah Vaughan, George Benson and others. Jazz saxophonist Lester Young is the basis for the play "The Resurrection Of Lady Lester" May 10. Young (Dick Anthony Williams) remembers his music and his relationship with Billie Holiday (Mary Alice).

(Continued on page 49)

## Music Looms Large For Cable TV Programming, Packaging And Production All Perking

• Continued from page 1

points to a pair of more recent, adventurous music projects: simulcasts of concerts by Simon & Garfunkel and Fleetwood Mac's Stevie Nicks.

"We began negotiating on the Simon & Garfunkel concert well before it took place because we felt it was something that would be important for us to have," notes Dugow. "The publicity was worth everything we put into it. We got a good response to it—not only a high number of viewers, but as far as what it contributed to the whole look of the service."

Of HBO's original programming, about one third is music.

"Our research," she points out, "shows that our subscribers buy 16 LPs a year, so it's beneficial to a performer to be on HBO."

According to Caroline Winston, vice president, program development, East Coast, Showtime, music programming is also on the rise for that system's calendar.

"Showtime," she says, "offers a mix of entertainment shows that includes music, from Las Vegas to

country, to rock. This will continue, but you'll see a trend towards more event programming.

"True, there's not a lot of rock programming. We give a mix that appeals to our audience in general and the youth market is still not a large part. But we feel we have been successful in what we've programmed. We do polls with viewers to find out not only the number of people watching, but their satisfaction level."

According to Jim Merrill, Playboy Productions executive, Playboy has earmarked some \$3 million for original programming for their new cable channel, which is expected to have a 600,000 cable home viewership by June.

"We are paralleling the magazine," he says. "We'll program the same percentage of music as we devote to it in Playboy. Sure, in the beginning we want to acquire but we will be moving into original music productions. We just taped the Manhattan Transfer at the Playboy Mansion West for that purpose and we're gearing up for the Playboy Jazz Festival. In addition to acts performing, music coverage will vary, such as having L.A. Times critic Robert Hilburn discuss current music trends and showcasing videoclips of hot singles or up and coming artists."

Jeff Lawenda, vice president, advertising sales and commercial programming development, USA Cable Network, reports substantial viewer feedback on its "Night Flight" rock oriented music programming seen Friday and Saturday nights and produced by ATI Video.

"We were looking to do something late at night for the young adult audience. A program like it had not appeared anywhere else and still hasn't." He points out that NF parties around the country at college campuses are prevalent as kids get together and watch it, underscoring the hunger and receptivity this kind of "broad-base special interest programming" or "direct-casting."

Of course, Warner Amex' MTV: Music Television cable music channel takes much credit for raising the consciousness level of music on cable. MTV now estimates that four million viewers tune into MTV on

some 600 cable systems.

While still emphasizing the video clip approach, programming vice president Les Garland indicates that MTV is committed to stepping up original musical programming as time goes along, as evidenced by their Saturday night live concert series. Other original music programming concepts such as profiles and specials "are very strongly in the works."

Music is also making up a large portion of Bravo, a cultural channel operated by Rainbow Programming, according to Tom Slevin, executive producer of Bravo.

The majority is classical with some opera and ballet and a small amount of jazz. Bravo has also taped many major symphony orchestras around the country and has covered many major music festivals nationwide.

"Our music programming is primarily exclusive," says Slevin, "with the exception of what we acquire, about 25%."

According to Bert Brown, producer of the four-part series "Women In Jazz" for ABC's ARTS cable channel, music and dance will be an increasingly important programming element for ARTS in addition to classical, opera and jazz—both events and series.

Wayne Baruch, president of the Wold Entertainment Division of the Robert Wold Co., foresees growing interest also in "event television" musical concerts.

Wold was responsible for last fall's Rod Stewart concert from the L.A. Forum that was fed live via satellite to a lineup of 100 network affiliates and independent stations around the U.S. covering some 86% of the country. It was also simulcast on 75 radio stations and fed to Canada, England and other parts of Europe. Baruch estimates the audience to have been some 40 million.

"We are in negotiations with numerous artists for similar projects and sponsor interest is very strong. We will be doing many more events like that and not just with rock acts but MOR-oriented artists as well." Wold, Baruch suggests, sees music-related projects as a big growth area for his firm.



**Q'S SCOTTY**—Quincy Jones, seated center, shows his Scotty Award, conferred by 3M, to young Geoffrey McWilliams, poster child for the Muscular Dystrophy Assn., which receives a \$1,000 donation for each Scotty awarded. Looking on from behind are, from left Gordon Menard and Don Linehan of 3M. Jones received the honor in recognition of his latest album, "The Dude."



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## The Song Will Not End In '82

By RON HAFFKINE

Once upon a time there was a music industry that we all understood. There still is a music industry, although we don't understand it quite as well. The same emotionalism that makes us scream "smash hit" before a record is ever recorded tends to make us nothing short of suicidal when confronted by adversity.

Frightened people make many mistakes. Walking through a mine field takes a very cool head and some very light dancing on one's feet.

It would be foolish to deny the depressing economic factors that affect our industry today, and there is small consolation in knowing they are not exclusively our own. However, just as the auto industry has not yet gone into mass production on horses and buggies, I don't believe that we have yet arrived at the wandering minstrel stage.



Haffkine: "In the final analysis we ourselves must change."

While external factors affect us all, many of our problems are self-inflicted. The past decade has been one of great excess. We lost perspective for awhile. We over-spent, over-looked, but most importantly, we over-slept. Yesterday's future—today's present—caught us unprepared.

Lack of foresight can be one of life's great pitfalls. We fell into it, and it still remains to be seen whether we have just sprained an ankle or broken our collective neck.

As we peek around the corner at oncoming ogres such as video games, fragmented radio, cable television, etc., we wonder if we will be able to keep our swimming pools and expensive cars . . . or if Pac Man will devour them.

In the path of these onslaughts, the cowardly will run in many directions. The overly brave, but not too bright, will try to hold the fort against tomorrow. But the truly wise will figure if we can't beat them, either join them or help them.

Now is the time for all good professionals to come to the aid of their industry. Let's consider the positives.

## Now Who's Crying For Help?

By P. EVAN LASKY

This year, as usual, the hallowed halls of NARM echoed with pleas for help and understanding. However, this year those cries came from a different source.

Terry Ellis informed us that our industry faces possible extinction because of factors now at work in the competitive, real world. Stan Cornyn told us we are losing three out of every seven sales to illegal or illegitimate competitors. Bob Summer asked for monetary contributions to fight counterfeiting and piracy.

All our manufacturing friends asked for support for DeConcini-Mathias, in order to assure that writers, publishers, performers and copyright holders receive their just due.

### 'The greatest bond of all is common pain and suffering'

And, finally, we were told of eroding and disappearing profits, and warned of the possible demise of longtime associates if things don't change.

But something is different this year. We, the merchandisers, hear these cries, and we understand.

We understand, because we remember when we cried out about the proliferation of the sale of promotional albums, and the resultant effect of unfair competition and loss of royalties to artists, publishers and copyright holders.

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

## Letters To The Editor

Dear Sir:

Understandably, with today's economic situation, everyone is trying to save a buck wherever they can. To John Q. Public this means, for one thing, fewer dollars spent on records. But, if J.Q. hears a record on the radio he really likes, chances are he'll purchase it. However, if he never hears it, odds are he'll never buy it.

The point? There is a major label that has ceased all

service to stations that don't report to any trade. Why? Expenses had to be cut.

In their efforts to balance the bottom line they have forgotten the people that put them in their push of offices. Stop and think a minute folks. Non-reporters outnumber reporters. Result: your product reaches fewer customers (listeners don't know or care if a station reports to a trade or not), fewer records sold, fewer concert tickets sold when your artists come to town.

etc. Come contract renewal time will your artists resign with you, or will they go with a company willing to properly promote their music?

We're cutting expenses too; we won't buy and play your records so you can make money while we're black-listed for something beyond our control.

Michael Cooper  
Music Director, WHTN-FM  
Huntington, W. Va.

The cut-backs that have been forced upon us may help us to become a more compact and directed industry. Artists, producers and managers may, without choice, be forced into a semblance of sanity and maturity.

There is no reason to spend \$250,000 on a \$50,000 album, particularly when \$230,000 is spent on non-essentials. The savings may be better spent on promoting and marketing a finer product that now must compete with entertainments that did not even exist a few years ago.

We must realize that the well-made record album or tape is still one of the least expensive and long-lived forms of entertainment. Styles of music, forms of presentation, the tools we use to play them, will all change. We don't yet know how, but if we stay calm and aware we will find a way around this apparent brick wall without running directly into it.

### 'We've not yet arrived at the wandering minstrel stage'

Record companies, for their part, will of necessity sign acts more carefully, weeding out the marginal and strongly supporting the more exciting. Hopefully they will have the wisdom to know the difference.

Without the development of new and vibrant talent we are certainly finished. But the chaotic rush to sign everything in sight during the '70s glutted radio with more crap than it could handle.

Radio is searching for its own answers. Hopefully we can be of some help by supplying it with what we truly believe will be the finest we can do, and then firmly standing behind and supporting what we believe. This has not always been the case.

In the final analysis we ourselves must change, although that prospect is not always exciting, particularly when we have had so much fun for 20 years. For better or worse, there will be a future.

The song will not end in 1982, neither will the fun. It is possible to be front-runners in a changing world, rather than victims.

Ron Haffkine, based in Nashville, is producer and co-manager of Dr. Hook and Paul Overstreet.



IN MEMORY OF  
DR. JULES STEIN  
FOUNDER OF  
MCA INC.  
1896 - 1981



## Product Glut Squeezes VCR \$\$ Manufacturers Provide More Than Mart Can Absorb

• Continued from page 1  
hang" of perhaps 600,000 units for the U.S.

Combined with reported sluggish sales for VCRs in Europe and Japan, as well as the dim world economy, the VCR industry may not be growing as rapidly as it once did. Dealers in the U.S. also suggest that surging video games and home computer sales might also be taking some of the steam out of the hot VCR category.

The upshot for the consumer, of course, is that VCR bargains abound, which may cause the VCR universe to expand dramatically and allow the glut to level off somewhat.

Software manufacturers and dealers are not complaining, however. Every consumer, they say, who buys a discounted VCR is another poten-

### WEA In U.K. Vid Game Mart

• Continued from page 6

Atari, currently setting up a full U.K. operating company, is not the only brand in the marketplace. Main rivals here include Activision, Intellivision and Philips; last-named has blueprinted a \$2 million advertising campaign to double its present market share.

A major independent wholesaler, Lightning Records & Tapes, is also distributing Atari to disk retailers. Says managing director Ray Laren, "I recognized that people who bought these games had the same profile as record buyers. I started selling them to record shops, and now the video dealers are latching on to the idea as well."

tial videocassette sale or rental customer.

But the high profit days for VCR manufacturers and dealers seem to be running out.

"The irony," says Steve Goodman of Atlanta's Video Warehouse chain, echoing the comments of other dealers, "is that VCRs are still selling like hot cakes. In fact, the last two weekends were among the best in our history. But the Japanese manufacturers overestimated what they could sell in the U.S. in 1982. They kept expanding their manufacturing capability. And sales just haven't been up to par with their projections here. Now, price erosion."

Goodman recalls that the "price wars" began last January when "RCA dropped its prices because they wanted to sell a few more VCRs. Then Panasonic reacted to RCA. Then RCA reacted to Panasonic. In a three-week period I saw three sets of price decreases. It's amazing. I've seen profit margins go from 10%-20% to five points. Two months ago," he adds, "I bought a high end Quasar portable VCR for \$1,000. It's now \$500."

Goodman sees a leveling out over the summer but does predict a strong fall for VCRs. "The price cuts will have a tremendous impact on retail in the fall. Fall sales may be the biggest the industry will see to date. Consumer demand is still very strong. I had 300 units of a Panasonic model, the PV-5500, that moved out of here in 10 days recently."

"It's the biggest overall round of price cuts I've seen," says buyer Brad Burnside of Video Adventure,

Evanston, Ill. "At this point the Japanese seem to be dumping pretty heavily. There are dealers in the

Chicago market who are giving machines away for nothing. Sanyo, for example, continues to drop, drop, drop its prices." He, too, signaled out Panasonic and RCA for disrupting the market with recent price decreases.

Another heartland video hardware dealer, Andy Turner of the six Chicago Center Video stores, also expressed dismay at manufacturer pricing cuts.

"It's very hard for us," he says, "to make buys because the prices keep changing now. There's more inventory from the manufacturers and the market is softer than they anticipated."

"As a retailer," he adds, "the great problem is how can you tell a good offer or 'special' as opposed to out and out dumping. A manufacturer may offer a \$75 discount on a unit and two weeks later he's offering a \$150 discount. Everyone is overstocked. I don't want to get stuck everytime I place an order."

In Los Angeles, a spokesman for the Federated Group audio/video "superstores" with 11 outlets in L.A., two in San Diego and one each in Fresno, Stockton and Modesto, says they have been advertising the Sanyo Beta VCR4200 for \$499 and "brand name" VHS machines for "under \$500."

"Response," he notes to the ads, as well as to ads for sophisticated VCRs in the \$800 range, "has been good. There's no doubt that VCR prices are toppling and we need to stay competitive with the video discounters in town. There doesn't seem to be any real slowdown in VCR sales. Consumer demand for them as well as blank videotape still seems to be pretty high."

"The solution for the retailer," he notes, "may be to buy short, gauge the market and buy only what's needed. The manufacturers don't want to sit on their inventory. But we don't want to sit on it either."

Latest figures from the Marketing Services Dept. of the Electronics Industries Assn.'s Consumer Electronics Group indicates that March sales of VCRs to the nation's retailers was 141,154 units, a gain of 37.1% over the 102,926 sold in the same month last year. VCR sales for the first quarter in the U.S. rose to 373,833, a hike of 39.6% over the 268,514 units sold during the same time frame a year ago.



**BAR-KAYS AT BIG BEN'S**—The Bar-Kays drop by Big Ben's in Los Angeles to check on the sales of their current PolyGram/Mercury album, "Nightcruising." Surrounding Big Ben's June Dominick, center, are Bar-Kay members, from left, Charles Allen, Michael Beard, Sherman Guy, Frank Thompson and Mark Bynum.

## Dealers Say VHS Still Leads Field Beta Format Continues To Lose Ground In Many Marts

By LAURA FOTI

NEW YORK—Video software suppliers insist the Beta format is holding its own, but many retailers are finding differently. Beta has been losing ground to VHS for some time, and the trend is expected to continue. While no one will go so far as to predict "the death of Beta," VHS-only stores have been popping up around the country.

Areas with international visitors (Mexicans and Japanese, mostly) are still experiencing strong sales of prerecorded Beta videocassettes. And wealthy areas, too, sell more Beta than average, since the Sony Betamax was the first VCR on the market.

"A lot of our customers have Beta

because they bought when it first came out," says Tammy Foushee, manager of Showtime Video in Houston. "Beta people are more dedicated—they swear by it, even though VHS is cheaper."

Elsewhere, however, the Beta customers are not quite so loyal. Ed Minarich, owner of the Video Station in San Antonio, stocks titles only in the VHS format. "In an average week, one or two people come in wanting Beta tapes. If they just bought their machine, I tell them to take it back. I've also had some customers take Beta machines to Mexico, sell them and buy VHS."

Minarich has about 650 custom-

ers, 300 of whom belong to his store's club. "The most people I ever had with Beta machines was 10. It's too hard to make stocking the titles worthwhile." The retailer started with 325 titles seven months ago and now has three times that number "because I only buy VHS."

Suppliers say Minarich is not typical. "In fact, we have found proportionately more Beta making up our sales than account for the hardware sales," says Jack Dreyer, vice president and general manager of 20th Century-Fox Video.

Adds Mike Olivieri, sales manager of Vestron Video, "Beta is  
(Continued on page 42)

## DIFFERENTIAL MAINTAINED Consumer Cassette Cost Often Greater Than LP

• Continued from page 9

for cassettes. "Somehow, the consumer perceives a higher quality for cassettes, so they seem more conditioned to accept a higher price," King explains. All \$8.98, \$7.98 and \$6.98 catalog items carry the same LP/cassette pricing.

The cassette pricing differential approach from Jay Sonin at Record Hunter in New York, a one-unit location on Fifth Avenue between 42nd and 43rd streets, is mainly keyed to the print media he uses.

"My thrust in the Daily News is to offer selected product at special prices, with 50 cents extra for cassettes, but when I run ads in the Times I usually run complete label offers, and the cassette price is the same," notes Sonin. He adds that his cassette business runs only 12% to 15% of his total volume.

Terry Cooper, buyer at the Recordland chain in Cleveland, finds it difficult to understand pricing differentials in view of the same cost factors. Also, Recordland has

close to full markup on LPs and cassettes—a shelf price of \$8.59—and when they do run specials, it's been the company's policy for many years to advertise "\$2 off shelf price" without specifying the actual price. "Our customers are used to paying the same price and I think we'd lose some business if we charged more for cassettes."

The Musicland/Sam Goody units generally charge the same for LPs and cassettes, declares Jack Eugster, chief of the Pickwick retail division, although he cites "spotty" instances where advertised specials indicate a 50 cent extra charge for cassettes. Eugster points out that "we generally have more trouble staying in stock with cassettes, with purchase behavior more erratic." He also notes extra handling costs in putting cassettes in long-boxes.

Both of the nation's major rack operations, Lieberman Enterprises and Handleman, have the same pricing plateau for LPs and cassettes.

## New LP/Tape Releases

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

### POPULAR ARTISTS

ALLEN, REX, JR.  
The Singing Cowboy

LP Warner Bros. BSK3671 ..... \$8.98

BIG TWIST & THE MELLOW FELLOWS

One Track Mind  
LP Flying Fish FF26B

CHRISTIAN DEATH

Only Theatre Of Pain  
LP Frontier FLP1001

FUN BOY THREE

Fun Boy Three  
LP Chrysalis CHR1383 ..... \$8.98

GERMS

Germicide (with Darby Crash)  
CA ROIR A108 ..... \$9.98

GRANT, AMY

Age To Age  
LP Myrrh MS86697

HAIRCUT ONE HUNDRED

Pelican West  
LP Arista AL6600

HIGH INERGY

So Right  
LP Gordy 6006GL

ITALS

Brutal Out Deh  
LP Nighthawk NH303

JETHRO TULL

The Broadsword & The Beast  
LP Chrysalis CHR1380 ..... \$8.98

MATHIEU, MIREILLE

Je Vous Aime  
LP Polydor Canada 2424234

OSBORNE BROTHERS

Bluegrass Spectacular  
LP RCA AHL14324

PARSONS, GRAM

Gram Parsons & The Fallen Angels—  
Live 1973  
LP Sierra GP1973 ..... \$6.98

REED, JERRY

The Man With The Golden Thumb  
LP RCA AHL14315 ..... \$8.98

RE-GENERATION

Hymns In Velvet  
LP New Dawn ZLP31393

SEVEN, JONNY

Jonny Sevin  
LP An Attack AR007 ..... \$6.98

SMITH, PAUL

Mysterious Barricades  
LP Flying Fish FF264

SPANDAU BALLET

Diamond  
LP Chrysalis CHR1353 ..... \$8.98

SPLIT ENZ

Time & Tide  
LP A&M SP4894 ..... \$8.98

STIMULATORS

Loud Fast Rules  
CA ROIR A109 ..... \$9.98

SUGAR BLUE

Cross Roads  
LP Europa JP2002

### VARIOUS ARTISTS

Punk & Disorderly

LP Posh Boy PBS131

### VISAGE

The Anvil

LP Polydor PO16350 ..... \$8.98

### ZADORA, PIA

Pia  
LP Elektra E160109

### JAZZ

### BAYA

Baya

LP Houston Connection HC12001

### BRACKEEN, JOANNE

Special Identity

LP Antilles AN1001

### BROWN, RAY, see Barney Kessel

BRUBECK, DAVE, QUARTET

Paper Moon

LP Concord Jazz CJ178 ..... \$8.98

### FARMER, ART, QUARTET

A Work Of Art

LP Concord Jazz CJ179 ..... \$8.98

### HERMAN, WOODY

Presents Four Others

LP Concord Jazz CJ180 ..... \$8.98

### KESSEL, BARNEY, SHELLY MANNE, & RAY BROWN

The Poll Winners—Exploring The Scene

LP Contemporary S7581 ..... \$8.98

### MANNE, SHELLY, see Barney Kessel

MITCHELL, RED, TRIO, see Ruth Olaj

OLAJ, RUTH, & RED MITCHELL TRIO

Jazz Today

LP Laurel LR501

### ROGERS', SHORTY, BIG BAND

Jazz Waltz

LP Discovery OS843 ..... \$8.98

### TJADER, CAL

A Fuego Vivo

LP Concord Jazz CJP176 ..... \$8.98

### WELLS, DICKY

Lonesome Road

LP Uptown UP2707

### ZOTTOLA, GLENN, FIVE

Secret Love

LP Famous Door HL141 ..... \$8.98

### THEATRE/FILMS/TV

### MERRILY WE ROLL ALONG

Original Broadway Cast

LP RCA CBL14197 ..... \$12.98

To get your company's new album and tape (no EP's) releases listed, either send release sheets or else type the information in the above format on your letterhead. Send to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

## Midline LPs Boost Classic Sales Albums, Cassettes Win Increased Share Of Market

By IS HOROWITZ

NEW YORK — Midline classics, better in quality and deemed increasingly attractive in content, are playing a significant role in bolstering store grosses.

This fact emerges clearly from a survey of classical retailers across the country, even though most continue to serve, with profit, a core clientele that is not at all reluctant to pay top dollar for top product.

Yet it is midline material that often spells the difference in areas where the recession has hit hardest.

In Seattle, which is suffering an unemployment rate of about 13%, volume has dropped so far this year, says Larry Oakland, manager/buyer of the full-line Fifth Avenue Record Shop, but the dip has been more evident in pops than in classics. About \$172,000 of the store's \$314,000 in-

ventory is in classics.

But Oakland is quick to note "a tremendous increase in midline classics," with the growth continuing. He places the current ratio of top-of-the-line to midline at three to one, with the lower priced merchandise constantly gnawing away at the difference.

He is now reorganizing customer accessibility to midline inventory, binning by composer rather than by label as in the past. The abundance of strong items at the price level has impelled the change, says Oakland.

Midprice cassettes are also doing very well in the Seattle outlet, now accounting for as much as half of all classical tapes in some months. They are displayed openly, with pilferage considered a marginal hazard.

At Sound Warehouse's largest

store in Dallas, classical manager/buyer Warren Seymour says that now it is "not unusual to see a customer leave the shop with two full-price albums, plus an additional four midlines."

The proportion between the two categories of product is shifting, he notes, with midlines currently accounting for "at least a third" of turnover. This was far from the case a year ago, he remembers.

Like others contacted, Seymour cites improved disk processing and strong, saleable titles on such lines as PolyGram's Jubilee, Angel's Red Line and CBS's Great Performances as motive forces.

The classical section of the Sound Warehouse store is enclosed, form-

(Continued on page 33)



VIDEO TO GO—Actress Tiffany Clark chats with a customer during her recent in-store promotion at New York's Video To Go outlet. She was hyping her latest video-cassette release, "Twilight Pink."

## Community Involvement Is Vital To Webb's Success

By NELSON GEORGE

PHILADELPHIA—"You can't depend on record companies to advertise your store, especially if you're black, so you've got to make your operation known through different means." That's the view of Bruce Webb, owner of Webb's Department Store, considered an institution in the northcentral section of Philadelphia.

Though his store moves a great deal of current product, this 16 year retailing veteran has built his reputation in the city by both catering to the oldies market and immersing himself in community activities.

"For years I have been advertising with my money in the local papers and oldies magazines," says Webb. "I have about 9,000 oldie 45s selling for anywhere from \$1.50 to \$3.00. On a slow week, I'll move 25, but on average it is 100 to 400 pieces."

"For example, Motown's 'Yesterday' series has been a big seller for me. People want to come in and buy the great music that they may have

missed 15 years ago or want a new, clean version of. The hottest record I had in the store for two weeks was 'Hard To Say Goodbye' by G. C. Cameron, of which I moved 80 pieces." Webb feels that the industry "doesn't take full advantage of the oldies market nor realize how many people are still interested in this good music."

Webb keeps a "a high profile" in Philadelphia, appearing often on George Woods' WDAS-AM talk show, on local television programs and in the local print media.

A large part of his exposure is because he's more than just a record seller. He is president of a local merchants' association, an officer of a community employment group, and a school association. "Northcentral Philly is the heart of the black community and my store is right there. In fact, I live on top of my store, so it's important to me to be part of what's happening here and that the

(Continued on page 51)

MAY 1, 1982, BILLBOARD

## PLAY VS. PAY Growth In Airplay Outstripping Sales Gains For Country Product

By KIP KIRBY & EDWARD MORRIS

NASHVILLE—Although a recently released Country Music Assn. survey shows that 44.5% of all U.S. radio stations now program country music, the growth in country airplay apparently isn't translating into significant retail gains.

A Billboard survey indicates that while country sales are holding their own overall, increases are reported slight, averaging less than 5% in many cases—even in markets where new country radio stations have joined the programming fray.

The disparity between the dramatic rise in the number of stations now programming country (of 3,447 stations currently airing country, 2,133 air it full-time) and the less-than-dramatic sales growth in country product is seen by retailers as indicative of the country music buyer's profile.

"Country listeners are satisfied listening to the radio," suggests Michael Duncan, general manager of the seven-store Cactus Records chain in Houston. "Radio is free—it doesn't cost them, and many country listeners are blue collar workers struggling to make money. They rarely buy records; and when they do, they tend to buy from discount stores and racked operations rather than chains."

Crossover's impact is seen as country's main bright light by retailers; they credit crossover airplay rather than pure country programming for the majority of their sales increases. In fact, a number of store buyers specifically cite AC and MOR airplay for crossover country acts as boosting their traffic. Among the artists who are showing impressive sales gains due to crossover success are Alabama, T.G. Sheppard, Ronnie Milsap, Willie Nelson and the Oak Ridge Boys.

Retailers declare they have cut back substantially on their advertising budgets; label support for co-op situations is often difficult to achieve, especially with country product. Almost no retailers say they are working with country stations in their markets on promotional tie-ins or spending ad dollars for on-air spots. Even in markets where there is now more than one country station commanding a share of the ratings, there is little interest in committing an ad budget to country radio.

In some cases, it seems there is less interaction between country stations

and retailers than between AOR or pop stations and retailers in the market. "We get a weekly playlist from KBOX, and that's about it," notes Greg Schuck, manager of Melody Records, a Dallas mall outlet. "It would really help us a lot if stations would call us ahead with their heavy rotations and hot adds, so we could stock up."

Retailers admit a built-in prejudice by store clerks toward playing country product in-store. They also acknowledge that only crossover acts receive much attention from staff personnel, but note that a similar attitude seems to prevail from the record companies.

Says Duncan of the Cactus chain, "Labels work to get their records played by radio, but they're basically passive in their retail promotion unless it's for a crossover act."

Robert Britton of Peaches in Dallas feels that there is a need for stronger label support in country music. He also believes radio could be more supportive in helping sales. "It would be nice to see radio and labels more involved. Stations don't give us much input. When customers come in asking for a certain record, we have to track it down ourselves. We hear about it before they tell us about it."

Britton points to well-rounded playlists as a key to encouraging country's sales. But he and numerous other retailers are growingly concerned by the trend toward decreasing playlist size.

"Right now, country radio is our greatest sales tool," says Steve Marmaduke, vice president of purchasing, Western Merchandisers in

(Continued on page 45)



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## New Arbitron Procedure Causing Country Share Drop, Black Rise

• Continued from page 4

observers may point to the decline of urban contemporary KMJM-FM St. Louis as an example of a black-oriented format that has too much "white" in its programming, and is being hurt by that. Station general manager Barry Bakers has called his format a combination of urban contemporary with pop.

A more thorough measurement of black listeners by Arbitron may be responsible for the decline of country stations in Los Angeles, Chicago and Washington (Billboard, April 24) and, as the following analysis shows, in St. Louis, Cleveland and Pittsburgh.

Country, meanwhile, is strong in Houston and Kansas City, per the winter Arbitrons, and holding its own in Dallas-Ft. Worth.

Bobby Hattrik, just departed as group program director for Doubleday Broadcasting (separate story, this issue), appears to have made a major impact on the St. Louis and Denver markets. His efforts with

KWK-AM-FM in the former, and KPKE-FM in the latter, not only moved these stations solidly ahead in the ratings, but widely expanded the listenership of AOR in Denver.

★ ★ ★

ST. LOUIS—Bobby Hattrik may be out of Doubleday, which includes KWK-AM-FM, but he was cooking with the Hot 100 combination when the winter Arbitron survey was being taken.

The stations have a combined share of 8.6 with the FM alone at a 7.5, making it the second plate station in the market behind CBS' giant talk-formatted KMOX-AM which has a 20.0 share.

The Doubleday stations are up from a combined 7.9 in the fall, but off from 9.0 in the spring of 1981. There was no winter survey here a year ago.

Urban contemporary KMJM-FM, which was flying high in the fall with a 6.1, is down to 5.9. Last spring it had a 6.7. Black KATZ-AM and WESL-AM have both gained with

KATZ up to 3.2 from 1.6 and WESL up to 2.1 from 1.6.

Country stations are down with WIL-FM down to 6.0 from 6.3, KSD-AM down to 5.0 from 5.2 and WIL-AM down to 2.2 from 2.8. AOR KSHE-FM is down to 6.3 from 6.5 and A/C KSD-FM is down to 5.5 from 6.0

★ ★ ★

CLEVELAND—Bobby Majic, newly appointed group program director for the Beasley Broadcast

(Continued on page 26)



**LEUKEMIA FUNDRAISER**—Elektra artist Marie Osmond participates in WIP-AM Philadelphia's seventh annual Leukemia Radiothon, Looking on is WIP's Tom Moran. The event raised more than \$85,000 for leukemia research.

## Hattrik Won't Score At WAPP

• Continued from page 1

Louis, Detroit and Denver upside down with AOR FM giants KWK, WLLZ (Detroit's Wheels) and KPKE (Denver's Peak) respectively, has apparently fallen out with Doubleday president Gary Stevens, and left to form his own consultancy.

Asked why he'll not be putting together "The Apple," Hattrik explains, "Gary and I were going separate directions on that. He has specific ideas. He's worked and lived in New York. My concept of 'The Apple' was an AOR geared to compete with WPLJ (FM), but more promotionally oriented. I think they now will take a more top 40, broader approach."

Stevens says, "Hattrik did a good job, but we had differing management styles." Insiders say the real reason Hattrik is leaving is that he took too long to organize the new New York station.

One high placed source within Doubleday says, "We're taking over the station in two weeks and we have no staff." Hattrik says this is not true. "I'm not going to get into this, but we did have a tentative staff lined up, but I'd say all bets are off now."

Stevens has named KDWB-AM-FM St. Paul p.d. Dave Hamilton to succeed Hattrik. His first task will be to build the new "Apple" format and staff. The departure of Hattrik is seen as forcing Stevens to postpone the introduction of the format until the first or second week in June, even though Doubleday takes over the station from Friendly Frost May 3.

Doubleday will install the new call letters on May 3, but will not promote them until the new format replaces the current mellow programming. Doubleday beat back a challenge before the FCC by WABC-AM New York to the new call letters, which claimed that WAPP sounded too similar to WABC.

Whether the new format leans to AOR or a Hot 100 format, the station is sure to make a big splash. The station reportedly has a \$1.7 million promotion budget for the first 12 months, and will probably run commercial free at least for the first six weeks of operation, a tack that was taken when WLLZ was introduced.

Hattrik, meanwhile, says that he has formed Bob Hattrik Communications in a suburb of St. Louis, a firm which will primarily consult AOR stations, but which will handle country and MOR outlets as well. Bill Moir has been named vice president of promotions and the firm already has three clients lined up, although no contracts have been signed. Although Hattrik has high

praise for the Doubleday organization, including the programming department he set up, he will not be consulting for the group.

"I feel that I left them in good shape," says Hattrik. "All the music has been reviewed, and the stations all have complete promotion pack-

ages, including tv campaigns and on-air promotions. I feel that they will all do well in their markets." Hattrik adds that Doubleday no longer has access to the computer research systems that he designed. The research systems will be available to his new firm's clients.

## Out Of The Box HOT 100/AC

COLUMBUS—WXGT-FM music director Terry Nutter says the new Charlene single "I've Never Been To Me" (Motown), is generating immediate response among females in the 18-34 age group. "It's very mellow, almost 'marsh-mellow'," she says. "That's how down it is. But male listeners are calling and asking for it too." The new Franke and the Knockouts single, "Without You" (Millennium), has a strong enough hook to warrant play on any format, she feels. Nutter also likes the new "Empty Garden" single by Elton John (Geffen). She says the record—a tribute to John Lennon—reminds her of "the old Elton. He's writing and singing well; the whole album is good. The imagery of a gardener who cared is very strong."

### AOR

SAN JOSE—Dana Jang, music director of KOME-FM, has been a Dave Edmunds fan for some time, and he thinks the artist's new album, "D.E. 7th" (Columbia), features several good songs. He likes the Bruce Springsteen tune, "From Small Things (Big Things One Day Come)," "Me And The Boys," and particularly "Other Guy's Girls," which he feels has strong pop potential. Jang is also enthused about a cut from the self-titled LP by A Flock of Seagulls (Jive/Arista), called "I Ran." "It's catchy, it's got a lot of energy, and it's fun," he says. He adds that "All Four One," the Motels' latest LP for Capitol, is "very modern-sounding, fresh and different, especially 'Only The Lonely' and 'Take The L,'" and concludes that John Cougar has a hit with "Hurts So Good" from his "American Fool" album (Riva/PolyGram). "Thundering Hearts" is a good song for rock radio. Cougar seems to be rocking a bit more than he has on previous records."

### BLACK/URBAN

MEMPHIS—"Larry Graham went funky on the people," says Floyd Blackwell, operations manager-program director of KWAM-FM, speaking about Graham's new single, "Don't Stop When You're On The Top" (Warner Bros.). "It's really gonna fool you. I was looking for a ballad. But he's back into that thumping bass groove he did with Sly." He's impressed with a new artist, Billy Always, from Chicago, and is playing the singer's ballad, "Didn't We Do It" (Waylo). "It really picks you up, and the cat can definitely sing. He's in a category by himself. I expect big things from him." Blackwell adds that "You're #1," Narada Michael Walden's new Atlantic single, "knocks me out of my chair. The bass line has a steady groove, good for dancing, which still matters." Finally, he says there is doubt that "I Really Don't Need No Light," Jeffrey Osborne's debut single (A&M), is going to become a smash. "If it gets the proper concentration, it could go all the way. It rides between a ballad and a high key, in the pocket, balanced. And the pitch line is great."

### COUNTRY

PHOENIX—Gene Watson's "Speak Softly" single for MCA is coming on strong at KNIX-FM, reports music director John Buchanan. "It's a good programmer," he says. "Uptempo piano boogie, strong instrumentation and lyrics." Other hot singles at the station include Alabama's "Mountain Music," Waylon and Willie's "Just To Satisfy You" (RCA), and Lacy J. Dalton's "Slow Down" (Columbia). "The Pointer Sisters sang about a man with a slow hand," says Buchanan. "Lacy just wants him to slow down, period. I think it's an interesting record from the woman's perspective." He adds that he has "a gut feeling" that "The King," a medley of Elvis Presley songs performed by Pete Wilcox (M&M), will go over with his audience. Of the medley, which starts with "Blue Suede Shoes," ends with "That's All Right Mama," and features "All Shook Up" and "Teddy Bear," among others, in between, the programmer says: "I think our people are ready for it."

Survey For Week Ending 5/1/82

# Billboard Chart Breakouts

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MAY 1, 1982, BILLBOARD

**Hot 100**

- 63 JOAN JETT & THE BLACKHEARTS  
Crimson And Clover, Boardwalk 7-11-144
- 78 QUEEN  
Body Language, Elektra 47452
- 79 KARLA BONOFF  
Personally, Columbia 18-02805

**Country**

- 57 BARBARA MANDRELL  
Til You're Gone, MCA 52038
- 59 RONNIE MILSAP  
Any Day Now, RCA 13216
- 60 TERRI GIBBS  
Ashes To Ashes, MCA 52040

**Soul**

- 62 CHIC  
Soup For One, Mirage 4032

**A/C**

- 33 BERTIE HIGGINS  
Just Another Day In Paradise, Kat Family 5-02839 (Epic)

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

# Radio Programming

## Washington Roundup

### Court Bars RKO Plea On TV Ban

By BILL HOLLAND

WASHINGTON—The U.S. Supreme Court, by refusing to hear a recent Appeals Court case last Monday (19), has dealt out the harshest penalty in broadcasting history by letting stand a 1980 FCC decision to strip RKO General, Inc. of a \$150 million major market tv station and possible further revocation of 13 other radio and tv licenses because of "unfit" behavior.

(Sources here say that if the FCC pursues its original intent of not renewing RKO's 13 other radio and TV licenses, financial loss estimates could climb to as much as a half a billion. Most industry insiders are of

the opinion that the Commission will not take steps to revoke the other licenses however).

By declining to hear the appeal by RKO and the National Assn. of Broadcasters, the high court found the harsh January, 1980 FCC ruling legal and binding. The original order was to strip RKO of three of its TV stations—WOR-TV in New York, KHJ-TV in Los Angeles and WNAC-TV in Boston. However, the ruling was modified under the newly-organized Reagan Administration FCC to initially revoke the license of the Boston station, and hold further evidentiary hearings on the

fate of the other holdings.

In a conditional order by the FCC last February, RKO agreed to turn over the station to New England Television Corp. (NETV) if they lost the appeal, and the Commission gave permission to NETV to operate the station after the decision. That order is being appealed by Atlantic Television Corp. In the meantime, according to officials, NETV hopes to begin operation in June.

The station is valued at between \$125 million and \$150 million, according to industry sources, and unless RKO can sell some of the station transmitting and studio equipment, the company could stand to lose all of its multi-million-dollar investment.

The 1980 FCC decision ended an 11-year-old case in which RKO's parent company, General Tire and Rubber Co., was found guilty of improper business dealings in its overseas operations in the wake of complaints from the Securities and Exchange Commission, none of RKO's management was involved, however (Billboard, Feb. 2, 1980).

Last year, however, the Commission found fault with RKO's conduct during the renewal hearings, behavior the FCC said indicated "an egregious lack of candor" and an attitude of "playing the dodger."

Most industry officials here feel that despite the license revocation of WNAC-TV, the FCC will take no further steps to revoke the licenses of RKO's radio and TV holdings, which also include WGMS-AM-FM, D.C.'s only commercial classical station.

Most cite the changing philosophy of the Commission toward broadcaster regulation under its Reagan administration chairman, Mark Fowler, and the current measures on deregulation which have passed or await passage in the Senate and House to keep government out of the character judgement business when dealing with broadcast license renewal.

It is also interesting to note that the recently passed Cannon Senate Deregulation Bill contains an amendment by Sen. Bill Bradley (D-NJ) with language that allows a licensee to operate New Jersey's first VHF TV channel without a comparative renewal proceeding. RKO has agreed to begin serving New Jersey through its New York station, WOR-TV, according to accounts.

### NPR Seeking Funding To Combat Gov't Budget Cuts

WASHINGTON — Reminiscent of the nurtured then spurned honor student who decides out of spite and anger to get straight A's regardless of the teacher's lack of concern, National Public Radio top officials met with more than 600 conferees from stations around the country with a steely resolve to secure a sound financial future independent of Reagan Administration harsh budget cuts.

"Public radio means business, and we mean to thrive, grow and prosper," NPR president Frank Mankiewicz told the annual conference attendees, and launched into a presentation that enumerated the innovative programs that NPR has developed to find funding and cooperation in the business community.

NPR's satellite system, a multi-million dollar enterprise, is already in place "and way ahead of anything else," is just one example of the A marks in the NPR-as-spurned student arsenal. Mankiewicz also cited NPR's successful "creative programming mix" at both the national and local levels. He called the audience surge of two million new listeners in 1981 "the most astonishing increase in associated local station audience in broadcasting history."

The NPR chief also noted that the recently inaugurated financial independence campaign (Billboard, Nov. 21) to get public radio free of any federal dollars at the national level in six years "is finding favor and acceptance with Congress and American business."

(Federal budget cuts will trim

NPR's federal dollars nearly 50 percent by 1986, and the Corporation for Public Broadcasting's funds were cut an additional 33 percent beyond the first estimates.)

Mankiewicz styled NPR's "representational activities" on the Hill—a nice phrase for crouch-fighter lobbying to retain funds—as a very successful venture, securing additional \$40 million over the last few years for public radio revenues.

He also listed the recent departures into corporate funding in the NPR News Fund or Performance Fund, which gives American businesses a chance to "buy a share in public radio . . . and at the same time an underwriting credit run-off-the-station that appropriately responds to the way in which our listeners use and enjoy radio programs."

Tom Warnock, NPR's executive vice-president, told the audience later that "there is a strong possibility that public radio could fall \$36.5 million below its projected needs by 1988, but added that by "taking several new initiatives, it is possible we could reduce this shortfall by as much as 85 percent."

Warnock mentioned that the initiatives include a satellite-based digital data delivery system, providing the country with a trend-setting, early national communications service. He also mentioned planned cable audio services, new parallel 24-hour news and performance programming services and a planned automatic audio tape recording system called CODART.

## National Programming

### KSFX Gets 'Talkradio' Format

NEW YORK—Another AOR station will disappear from the dial in San Francisco May 3 when ABC converts its KSFX-FM to talk to receive the company's new Talkradio satellite-delivered full-format network. The AM side of KSFX, KGO, is already talk and ABC is changing the FM calls to KGO-FM.

ABC is touting the new combination as the only AM-FM all-talk pair in the U.S. The departure of KSFX from AOR marks the second station in the Bay Area to abandon that for-

mat. KSAN-FM switched to country about a year ago.

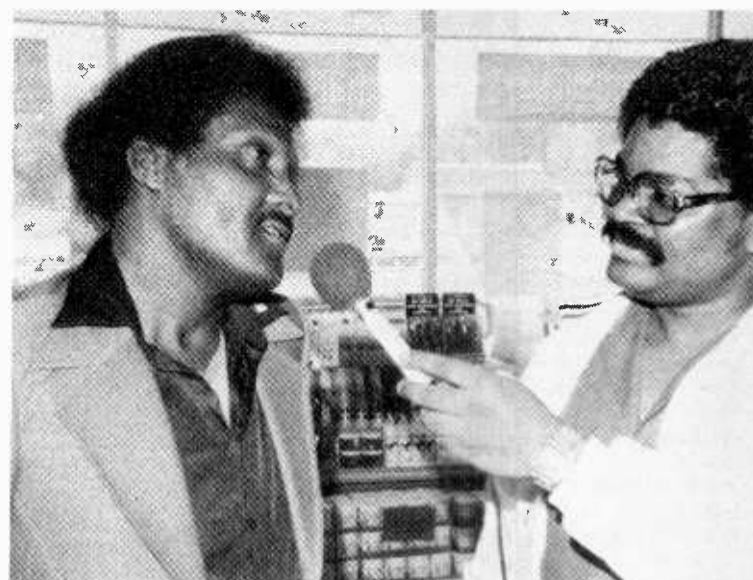
ABC has also signed up the new country outlet in Chicago, WUSN-FM (US-99) to an affiliation of ABC's new Direction Network. WUSN changed from WEFM in February when it dropped the syndicated Schulke II MOR format.

ABC's Watermark division is promoting its "Soundtrack Of The '60s" show with a sweepstakes to award a restored 1966 Mustang convertible. The contest coincides with the show

marking its third year. The show is hosted by Gary Owens and is carried on more than 125 stations. These stations have been supplied with counter cards, entry blanks, and promotion spots to help support the sweepstakes in local markets.

★ ★ ★

Lee Bayley, formerly TM Programming vice president & general manager, now a consultant, has signed up WHAS-AM/WAMZ-FM Louisville.



ALLIGATOR'S ALBERT—KWAM-FM's Ron Eric, right, interviews Alligator Records' Albert Collins during a live remote preceding the station's recent "Blues Spectacular" concert in Memphis.

## Vox Jox

### Beasley Taps Majic

NEW YORK—Bobby Majic, who is turning the Cleveland market upside down with a customized single called "President's Rap" (see story, page 3), has been named national program director for the Beasley Broadcast Group.



Majic

Majic will continue to program WDMT-FM Cleveland, a Beasley station, and handle a 1 to 4 p.m. air shift. WDMT nearly doubled its audience share in the winter Arbitron (related story, page 18). Majic says he has done this by playing "the stuff people want to hear. I don't have limits or boundaries. I don't say 'no, you can't play this or that record.' I use research, but I don't let research guide me. I'm very aggressive on breaking a lot of new music."

Majic includes in his urban contemporary format Rod Stewart, Olivia Newton-John and Kenny Rogers. He expects to take some of these principles to the dozen other stations in the Beasley chain. These include the newly acquired WTIP-AM/WTIO-FM Charleston, W. Va. Majic has high hopes for the 50kw FM with a 540 foot tower that covers most of the state. The station now plays beautiful music.

Majic is also looking forward to converting FM power houses WWHI Evansville, Ind. and WWMO Reidsville, N.C. from religion to contemporary music formats. Beasley also owns WMOO-AM/WBLX-FM Mobile, Ala.; WGAC-AM Augusta, Ga.; WKBX-AM/WSGF-FM Savannah; WFAL-AM Fayetteville, N.C. and WFMC-AM/WOKN-FM Goldsboro, N.C.

Majic, a former p.d. at KUTE-FM (Q-102) Los Angeles, consulted WKDQ-FM Evansville, Ind. before becoming p.d. at WDMT last October. During his consultancy at WKDQ Majic says he pushed that station's share from a 7.0 to a 17.0.

★ ★ ★

Here's one for Guinness: WAMO-FM Pittsburgh claims that it has the first major market all-female drive time combination in the country. The urban contemporary station, part of the Sheridan Broadcast family, first debuted Jackie Johnson in the afternoon drive slot in 1978, where she's taken over the

18-34 listeners with an 11.4 share. Hoping to translate those numbers in the morning drive period, WAMO imported Debbie Parker from WIGO-AM Atlanta to spearhead the 6-10 a.m. slot. Other female members on the WAMO team include Liz Randolph, news director, and Annie Cosmides, utility shift deejay.

★ ★ ★

Steven P. Berger moves up to vice president of radio operations for

(Continued on page 27)

### FCC Denies Geller Request

WASHINGTON—The FCC has denied reconsideration of its 1979 decisions concerning the Fairness Doctrine to media watchdog spokesman Henry Geller, former chief of the National Telecommunications and Information Agency.

The April 16 refusal stalls Geller's attempts to have the Commission enforce and toughen up the diminished Fairness Doctrine obligations radio broadcasters now face as a result of recent deregulation measures, as well as what Geller termed the "haphazard approach" of the Commission's complaint procedures. Geller also called for tighter rules for TV broadcasters.

FCC Chairman Mark Fowler and six commissioners voted for the denial, and Commissioner Joseph Fogarty dissented in the ruling, however, saying the Commission's "refusal to pursue this (Geller's) modest proposal leaves this expectation (an obligation for broadcasters to provide coverage of important public issues) vulnerable to the charge that it is nothing but a pious fiction which the Commission must maintain by statute but is inclined to ignore in practice."

In other FCC actions, the Commission has proposed rules to define FM'er responsibility for "blanketing interference" caused to other stations within the immediate vicinity of a transmitting antenna. The Commission has long defined interference rules for AM stations, but has not looked closely into FM blanket interference problems. The FCC is now seeking comments, mostly of a technical nature.



# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (4/20/82)

## PRIME MOVERS - NATIONAL

- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory (Columbia)
- ★ CHARLENE—I've Never Been To Me (Motown)
- ★ VANGELIS—Chariots Of Fire (Polydor)

★ **PRIME MOVERS**—those records registering good upward movement on the station's playlist as determined by station personnel.  
 ★★ **KEY PRIME MOVERS**—the two records registering the greatest proportionate upward movement on the station's playlist as determined by station personnel.  
 ● **ADD-ONS**—All records added at the stations listed as determined by station personnel.  
 ●● **KEY ADD-ONS**—the two key records added at the stations listed as determined by station personnel.  
**BREAKOUTS**—Billboard Chart Department summary of Add On and Prime Mover information to reflect greatest record activity at regional and national levels.  
**ENTRY SYMBOLS**—  
 N—Night Part, D—Day Part, H—Hit Bound, L—LP Cut, X—Extra, K—Key Add, A—Add, B—Debut, P—Prime Mover, Q—Key Prime Mover, RU—Reused Playlist from Last Week.

## TOP ADD ONS - NATIONAL

- ★ DONNIE IRIS—My Girl (MCA)
- ★ DAN FOGELBERG—Run For The Roses (Full Moon/Epic)
- ★ THE CARS—Since You're Gone (Elektra)

## BREAKOUTS - NATIONAL

- ★ QUEEN—Body Language (Elektra)
- ★ RONNIE MILSAP—Any Day Now (RCA)
- ★ BERTIE HIGGINS—Just Another Day In Paradise (Kat Family)

## Pacific Southwest Region

### ★ PRIME MOVERS

- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory (Columbia)
- ★ VANGELIS—Chariots Of Fire (Polydor)
- ★ CHARLENE—I've Never Been To Me (Motown)

### ● TOP ADD ONS

- TOTO—Rosanna (Columbia)
- PATRICE RUSHEN—Forget Me Nots (Elektra)
- SHEENA EASTON—When He Shines (EMI-America)

### ● BREAKOUTS

- 38 SPECIAL—Caught Up In You (A&M)
- BERTIE HIGGINS—Just Another Day In Paradise (Kat Family)
- QUEEN—Body Language (Elektra)

### KFI-AM - Los Angeles

- ★ O'BRYAN—The Gigolo 11-6
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 19-11
- ★ JUNIOR—Mama Used To Say 8-4
- ★ RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another 26-17
- ★ ELTON JOHN—Empty Garden 27-21
- JOAN JETT AND THE BLACKHEARTS—Crimson & Clover
- ASIA—Heat Of The Moment
- JOHN COUGAR—Hurts So Good A
- ALDO NOVA—Fantasy A
- JIMMY HALL—Fool For Your Love A
- BARRY MANLOW—Let's Hang On B
- DAN FOGELBERG—Run For The Roses B
- THE CHARLIE DANIELS BAND—Still In Saigon B
- FRANKIE AND THE KNOCKOUTS—Without You B
- STARS ON—Stars On 45 III B
- TOTO—Rosanna X
- T.G. SHEPPARD—Finally X
- SMOKEY ROBINSON—Old Fashioned Love X
- THE POLICE—Secret Journey X
- THE MOTELS—Only The Lonely X
- WYLOW AND WILLIE—Just To Satisfy You X
- PATTY AUGUST—Baby Come To Me X
- BILLY KIRKLAND—Video Game Maniac X
- THE KIDS FROM FAME—Starmaker X
- DIANA ROSS—Work That Body X
- DAVID LASLEY—If I Had My Wish Tonight X
- SHEENA EASTON—When He Shines X
- SISTER SLEDGE—My Guy X
- JOHN DENVER—Shanghai Breezes X

### KIQQ-FM - Los Angeles

- ★ VANGELIS—Chariots Of Fire 2-1
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 18-8
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 9-6
- ★ ROBERTA FLACK—Making Love 8-7
- BERTIE HIGGINS—Key Largo 10-5
- THE POLICE—Secret Journey
- DONNIE WARWICK & JOHNNY MATHEWS—Friends In Love
- RONNIE MILSAP—Any Day Now A
- MISSING PERSONS—Words A
- RAINBOW—Stone Cold A
- SMOKEY ROBINSON—Old Fashioned Love A
- THE CHARLIE DANIELS BAND—Still In Saigon A
- JOHN DENVER—Shanghai Breezes X
- DIANA ROSS—Work That Body B
- DAN FOGELBERG—Run For The Roses B
- ROD STEWART—How Long B
- NEIL DIAMOND—Be Mine Tonight B
- ALDO NOVA—Fantasy B
- GREG GUILDY—Goin' Down B
- DAVID LASLEY—If I Had My Wish Tonight B
- WYLOW AND WILLIE—Just To Satisfy You X
- LITTLE RIVER BAND—Man On Your Mind X
- PIA ZADORA—I'm In Love Again X
- ANGELA CLEMMONS—Give Me Just A Little More Time X
- DEL SHANNON—To Have Someone X
- KARLA BONOFF—Personally X
- THE O'JAYS—I Just Want To Satisfy X
- PETER MOORE—I Don't Want To Want You X
- NORMAN SALLEET—Hang On In X
- JOHN COUGAR—Hurts So Good X
- T.G. SHEPPARD—Finally X
- JAY FERGUSON—Tonite (Fallin' For Ya) X
- DON WILLIAMS—Listen To The Radio X
- JIMMY HALL—Fool For Your Love X
- DONNIE IRIS—My Girl X
- CNIC—Soup For One X

### KRTH-FM - Los Angeles

- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 8-3

### Ivory 8-3

- ★ RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another 20-13
- ★ JUNIOR—Mama Used To Say 10-7
- ★ CHARLENE—I've Never Been To Me 13-9
- ★ KOOL AND THE GANG—Get Down On It 14-11
- PATRICE RUSHEN—Forget Me Nots
- THE MOTELS—Only The Lonely
- KARLA BONOFF—Personally A
- DAN FOGELBERG—Run For The Roses A
- SIMON AND GARFUNKEL—Wake Up Little Susie A

### KIMN-AM - Denver

- ★ CHARLENE—I've Never Been To Me 6-2
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 9-6
- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 10-4
- ★ TOMMY TUNONE—867-5309/Jenny 15-10
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 17-12
- ASIA—Heat Of The Moment
- SHEENA EASTON—When He Shines
- DAN FOGELBERG—Run For The Roses B
- LITTLE RIVER BAND—Man On Your Mind B
- JOHN DENVER—Shanghai Breezes B
- THE CHARLIE DANIELS BAND—Still In Saigon B
- JOAN JETT AND THE BLACKHEARTS—Crimson & Clover A
- JOHN COUGAR—Hurts So Good A
- RAY PARKER, JR.—The Other Woman X
- TOTO—Rosanna X
- DONNIE IRIS—My Girl X
- DUKE JUPITER—I'll Drink To You X

### KRLA-AM - Los Angeles

- ★ BERTIE HIGGINS—Key Largo 8-3
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 12-6
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 14-10
- ★ RAY PARKER, JR.—The Other Woman 23-13
- ★ ROBERTA FLACK—Making Love 20-17
- PATRICE RUSHEN—Forget Me Nots
- WILLIE NELSON—Always On My Mind A
- JOAN JETT AND THE BLACKHEARTS—Crimson & Clover A
- TOTO—Rosanna X
- SHALAMAR—A Night To Remember X
- THE ROLLING STONES—Hang Fire X
- PATTI AUGUST—Baby Come To Me X
- BARRY MANLOW—Let's Hang On X
- DAN FOGELBERG—Run For The Roses X
- ELTON JOHN—Empty Garden X
- DARYL HALL AND JOHN OATES—Did It In A Minute X
- DIANA ROSS—Work That Body X
- CHARLENE—I've Never Been To Me X
- DAVID LASLEY—If I Had My Wish Tonight X
- JOHN DENVER—Shanghai Breezes X
- THE CHARLIE DANIELS BAND—Still In Saigon X

### KOPA-AM - Phoenix

- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 21-10
- ★ MIKE POST—Theme From Magnum P.I. 23-18
- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 10-7
- SISTER SLEDGE—My Guy 12-8
- THE BEATLES—The Beatles Movie Medley 29-21
- SHEENA EASTON—When He Shines
- TOTO—Rosanna
- HUMAN LEAGUE—Don't You Want Me B
- SIMON AND GARFUNKEL—Wake Up Little Susie B
- KOOL AND THE GANG—Get Down On It B
- LITTLE RIVER BAND—Man On Your Mind B
- GLASS MOON—On A Carousel X
- BARRY MANLOW—Let's Hang On X

### KPCX-FM - Salt Lake City

- ★ STARS ON—Stars On 45 III (A Tribute To Stevie Wonder) 27-19
- ★ FRANKIE AND THE KNOCKOUTS—Without You 30-23
- ★ STEVIE WONDER—That Girl 15-8
- ★ JOHN DENVER—Shanghai Breezes 24-18
- ★ DIANA ROSS—Work That Body 35-29
- TOTO—Rosanna
- 38 SPECIAL—Caught Up In You
- THE MOTELS—Only The Lonely A
- BERTIE HIGGINS—Just Another Day In Paradise A
- GORDON LIGHTFOOT—Baby Step Back A
- THE CARS—Since You're Gone A
- AL JARREAU—Teach Me Tonight X
- CAROLE KING—One To One X
- JIMMY HALL—Fool For Your Love X

### KRQQ-FM - Tucson

- ★ VANGELIS—Chariots Of Fire 4-1
- ★ GLASS MOON—On A Carousel 10-5
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 14-9
- ★ WILLIE NELSON—Always On My Mind 22-11
- ★ MIKE POST—Theme From Magnum P.I. 19-12
- THE CARS—Since You're Gone
- HUMAN LEAGUE—Don't You Want Me B
- ELTON JOHN—Empty Garden B
- RAY PARKER, JR.—The Other Woman A
- TOTO—Rosanna A
- LITTLE RIVER BAND—Man On Your Mind A
- DONNIE IRIS—My Girl X
- GENESIS—Man On The Corner X

### KOQ-FM - Denver

- (Alan Sledge—MD)
- ★ CHARLENE—I've Never Been To Me 6-3
- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 10-4
- ★ ELTON JOHN—Empty Garden 14-8
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 16-10
- ★ PAUL DAVIS—65 Love Affair 9-5
- DIANA ROSS—Work That Body
- JOHN COUGAR—Hurts So Good
- JOHN DENVER—Shanghai Breezes B
- FRANKIE AND THE KNOCKOUTS—Without You B
- TOTO—Rosanna B
- SHEENA EASTON—When He Shines B
- QUEEN—Body Language A
- ASIA—Heat Of The Moment A
- SIMON AND GARFUNKEL—Wake Up Little Susie X
- DONNIE IRIS—My Girl X
- LITTLE RIVER BAND—Man On Your Mind X
- RAY PARKER, JR.—The Other Woman X
- THE CHARLIE DANIELS BAND—Still In Saigon X
- THE POLICE—Secret Journey X
- THE ROLLING STONES—Hang Fire X
- DAVID LASLEY—If I Had My Wish Tonight X

### KLUC-FM - Las Vegas

- (Dave Van Stone—MD)
- ★ LITTLE RIVER BAND—Man On Your Mind 22-16
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 4-2
- ★ VAN HALEN—Oh Pretty Woman 9-5
- ★ THE CARS—Since You're Gone 15-12
- TOTO—Rosanna
- ASIA—Heat Of The Moment B
- RAY PARKER, JR.—The Other Woman B

### KZZP-FM - Mesa

- (Steve Goodard—MD)
- ★ ELTON JOHN—Empty Garden 9-3
- ★ TIGHT FIT—The Lion Sleeps Tonight 15-8
- ★ DAN FOGELBERG—Run For The Roses 18-13
- ★ THE CHARLIE DANIELS BAND—Still In Saigon 20-16
- ASIA—Heat Of The Moment 27-20
- ROD STEWART—How Long
- BERTIE HIGGINS—Just Another Day In Paradise
- TOTO—Rosanna B
- DIANA ROSS—Work That Body B

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

- (Lorraine Windgar—MD)
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 22-10
- ★ ALDO NOVA—Fantasy 20-11
- ★ THE CHARLIE DANIELS BAND—Still In Saigon 17-13
- ★ HUMAN LEAGUE—Don't You Want Me 28-22
- ASIA—Heat Of The Moment B
- TOTO—Rosanna B
- JOHN COUGAR—Hurts So Good A
- JOAN JETT AND THE BLACKHEARTS—Crimson & Clover A
- 38 SPECIAL—Caught Up In You A
- DUKE JUPITER—I'll Drink To You X
- POINT BLANK—Let Her Go X
- RAINBOW—Stone Cold X
- DONNIE IRIS—My Girl X
- JETHRO TULL—Beastie X

### KFMB-FM - San Diego

- (Steve McCartney—MD)
- ★ THE J. GEILS BAND—Freeze-Frame 3-2
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 16-4
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 9-8
- ★ THE ROLLING STONES—Hang Fire 14-13
- ALDO NOVA—Fantasy
- ASIA—Heat Of The Moment B
- FRANKIE AND THE KNOCKOUTS—Without You B
- GENESIS—Man On The Corner B
- TOTO—Rosanna A
- JOHN COUGAR—Hurts So Good A
- DAN FOGELBERG—Run For The Roses X
- SISTER SLEDGE—My Guy X
- SIMON AND GARFUNKEL—Wake Up Little Susie X
- SIMON AND GARFUNKEL—Mrs. Robinson X

### KGCI (99.1-FM) - Riverside

- (Steve O'Neil—MD)
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 3-1
- ★ KOOL AND THE GANG—Get Down On It 11-6
- ★ JUNIOR—Mama Used To Say 15-13
- ★ O'BRYAN—The Gigolo 20-18
- TOTO—Rosanna 22-20
- SIMON AND GARFUNKEL—Wake Up Little Susie A
- QUEEN—Body Language A
- JOHN COUGAR—Hurts So Good A
- LITTLE RIVER BAND—Man On Your Mind A
- JIMMY HALL—Fool For Your Love A
- RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another A
- DAN FOGELBERG—Run For The Roses X
- DAVID LASLEY—If I Had My Wish Tonight X
- CHERI—Murphy's Law X
- THE CARPENTERS—Beechwood 4-5789 X

### KXOX-FM - Bakersfield

- (Squires/Darao—MD)
- ★ ASIA—Heat Of The Moment 21-17
- ★ SPARKS—Predict 27-18
- ★ PRISON—Don't Let Him Know 5-3
- ★ THE CHARLIE DANIELS BAND—Still In Saigon 13-5
- HUMAN LEAGUE—Don't You Want Me 30-23
- KOOL AND THE GANG—Get Down On It
- DUKE JUPITER—I'll Drink To You
- SAMMY HAGAR—Piece Of My Heart A
- QUEEN—Body Language A

### KFXM-AM - San Bernardino

- (Tommy Tunone—MD)
- ★ JIMMY TUNONE—867-5309/Jenny 3-1
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 9-4
- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 10-6
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 19-10
- ★ PAUL DAVIS—65 Love Affair 8-3
- JOAN JETT AND THE BLACKHEARTS—Crimson & Clover
- QUEEN—Body Language
- THE POLICE—Secret Journey B
- ASIA—Heat Of The Moment B
- DONNIE IRIS—My Girl B
- HANICUT 100—Love Plus One A
- CHERI—Murphy's Law X
- DAVID BOWIE—Cat People (Putting Out Fire) X
- THE MOTELS—Only The Lonely X
- SPARKS—Predict X

### LOVERBOY - When It's Over X

- BOBBY CALDWELL—Jamaica X
- BARRY MANLOW—Let's Hang On X
- VC ASHER—I'll Take Whacha Got X
- RUSSELL SMITH—Your Eyes X

## Pacific Northwest Region

### ★ PRIME MOVERS

- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory (Columbia)
- ★ TOM TOM CLUB—Genius Of Love (Sire)
- ★ GENESIS—Man On The Corner (Atlantic)

### ● TOP ADD ONS

- MIKE POST—Theme From Magnum P.I. (Elektra)
- MANHATTAN TRANSFER—Route 66 (Atlantic)
- T.G. SHEPPARD—Finally (Warner/Curb)

### ● BREAKOUTS

- JOAN JETT AND THE BLACKHEARTS—Crimson & Clover (Boardwalk)
- SKYY—Let's Celebrate (Sal Soul)
- BERTIE HIGGINS—Just Another Day In Paradise (Kat Family)

### KFRG-AM - San Francisco

- (Jim Peterson—MD)
- ★ TOM TOM CLUB—Genius Of Love 10-6
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 21-14
- ★ RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another 22-18
- PAUL DAVIS—65 Love Affair 26-19
- SKYY—Let's Celebrate
- MIKE POST—Theme From Magnum P.I.
- JOHN COUGAR—Hurts So Good A
- ROBERTA FLACK—Making Love A
- SHEILA—Runner A
- SMOKEY ROBINSON—Old Fashioned Love B
- DIANA ROSS—Work That Body X
- THE O'JAYS—I Just Want To Satisfy X
- GAMMA—Right The First Time X

### KJR-AM - Seattle

- (Benjamin Hill—MD)
- RONNIE MILSAP—Any Day Now A

### KEZR-FM - San Jose

- (Bob Harlow—MD)
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 11-6
- ★ GENESIS—Man On The Corner 10-7
- ★ THE CHARLIE DANIELS BAND—Still In Saigon 16-13
- TOTO—Rosanna 25-14
- FRANKIE AND THE KNOCKOUTS—Without You 21-16
- ALESSI—Put Away Your Love
- JOAN JETT AND THE BLACKHEARTS—Crimson & Clover
- KARLA BONOFF—Personally B
- DONNIE IRIS—My Girl B
- T.G. SHEPPARD—Finally A
- SHEENA EASTON—When He Shines X
- LOVERBOY—When It's Over X
- JOHN COUGAR—Hurts So Good X
- RAINBOW—Stone Cold X
- ALDO NOVA—Fantasy X
- JIMMY HALL—Fool For Your Love X
- WYLOW AND WILLIE—Just To Satisfy You X
- DUKE JUPITER—I'll Drink To You X
- BOBBY CALDWELL—Jamaica X
- RONNIE MILSAP—Any Day Now A

### KRLC-AM - Lewiston

- (Steve MacLachlan—MD)
- ★ WILLIE NELSON—Always On My Mind 1-1
- ★ ELTON JOHN—Empty Garden 6-2
- ★ WYLOW AND WILLIE—Just To Satisfy You 9-5
- ★ CHARLENE—I've Never Been To Me 13-7
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 20-13
- BERTIE HIGGINS—Just Another Day In Paradise
- LARRY LEE—Don't Talk
- LYONIA SEALS—I'm Gonna Make You Love Me A D
- STEVIE WOODS—Fly Away A
- BARBARA HANDELL—Till You Gone A
- FRANKIE VALLI AND CHERYL LADD—You Make It Beautiful X
- MICKEY GILLEY—Tears Of The Lonely X
- DON WILLIAMS—Listen To The Radio X
- SMOKEY ROBINSON—Old Fashioned Love X
- AL JARREAU—Teach Me Tonight X
- TERRI GIBBS—Ashes To Ashes X

### KGW-AM - Portland

- (Janice Weinik—MD)
- ★ GREG GUILDY—Goin' Down 9-3
- ★ JOHN DENVER—Shanghai Breezes 8-5
- ★ PAUL DAVIS—65 Love Affair 13-8
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 18-13
- SHEENA EASTON—When He Shines B

### KPLZ-FM - Seattle

- (Jeff Ing—MD)

### KYYX-FM - Seattle

- (Elvin Ichijima—MD)
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 1-1
- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 4-3
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 7-4
- ★ FRANKIE AND THE KNOCKOUTS—Without You 14-10
- TOTO—Rosanna 23-16
- JOAN JETT AND THE BLACKHEARTS—Crimson & Clover
- SHEENA EASTON—When He Shines
- ELTON JOHN—Empty Garden B
- KOOL AND THE GANG—Get Down On It B
- RAY PARKER, JR.—The Other Woman B
- ASIA—Heat Of The Moment B
- MIKE POST—Theme From Magnum P.I. B
- JIMMY HALL—Fool For Your Love A
- RAINBOW—Stone Cold A
- ABSA—The visitors A
- SAMMY HAGAR—Piece Of My Heart X
- THE POLICE—Secret Journey X
- DENICE WILLIAMS—I'll Gonna Take A Miracle X
- DUKE JUPITER—I'll Drink To You X
- JOHN COUGAR—Hurts So Good X
- DAVID LASLEY—If I Had My Wish Tonight X
- WYLOW AND WILLIE—Just To Satisfy You X

### KJRB-AM - Spokane

- (Brian Gregory—MD)
- ★ CHARLENE—I've Never Been To Me 4-1
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 23-12
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 5-3
- ★ TOMMY TUNONE—867-5309/Jenny 10-7
- ★ DR. HOOK—Baby Makes Her Blue Jeans Talk 22-18
- RONNIE MILSAP—Any Day Now
- KARLA BONOFF—Personally
- ASIA—Heat Of The Moment B
- HUMAN LEAGUE—Don't You Want Me B
- BARRY MANLOW—Let's Hang On B
- TOTO—Rosanna B
- THE GO GO'S—We Got The Beat X
- ALDO NOVA—Fantasy X
- THE CARS—Cruiser X
- THE POLICE—Secret Journey X
- JOAN JETT AND THE BLACKHEARTS—Crimson & Clover X
- QUEEN—Body Language X
- 38 SPECIAL—Caught Up In You X
- THE MOTELS—Only The Lonely X
- VAN HALEN—Dancin' In The Streets X

### KCBN-AM - Reno

- (Jim O'Neil—MD)
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 2-1
- ★ SIMON AND GARFUNKEL—Wake Up Little Susie 27-22
- ★ ALDO NOVA—Fantasy 19-14
- ★ HUMAN LEAGUE—Don't You Want Me 20-15
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 25-21
- JOAN JETT AND THE BLACKHEARTS—Crimson & Clover
- THE MOTELS—Only The Lonely A
- GENESIS—Man On The Corner A
- QUEEN—Body Language A
- BERTIE HIGGINS—Just Another Day In Paradise B
- FRANKIE AND THE KNOCKOUTS—Without You B
- T.G. SHEPPARD—Finally B
- RAINBOW—Stone Cold B
- ROD STEWART—How Long X
- GREG KINN—Every Love Song X
- RONNIE MILSAP—Any Day Now A

### KSFM-FM - Sacramento

- (Mark Preston—MD)
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony & Ivory 20-16
- ★ GREG GUILDY—Goin' Down 26-22
- ★ TOM TOM CLUB—Genius Of Love 5-3
- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 19-17
- GEORGE DUKE—Shine On 28-26
- WILLIE NELSON—Always On My Mind
- CHARLENE—I've Never Been To Me
- LITTLE RIVER BAND—Man On Your Mind A
- ATLANTIC STARR—Circles B
- THE CHARLIE DANIELS BAND—Still In Saigon B
- RAY PARKER, JR.—The Other Woman B

### KIAC-AM - Iacoma

- (Bruce Cannon—MD)
- ★ NEIL DIAMOND—On The Way To The Sky 4-1
- ★ BARBARA STREISAND—Memories 5-2
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 33-24
- ★ JOHN DENVER—Shanghai Breezes 11-7
- ★ AL JARREAU—Teach Me Tonight 12-3
- MANHATTAN TRANSFER—Route 66
- STEVIE WOODS—Fly Away
- KARLA BONOFF—Personally X
- EDDIE RABBITT—I Don't Know Where To Start X
- SIMON AND GARFUNKEL—Wake Up Little Susie X
- T.G. SHEPPARD—Finally X
- BERTIE HIGGINS—Just Another Day In Paradise X

## North Central Region

### ★ PRIME MOVERS

- ★ RICK SPRINGFIELD

# Radio Programming

## YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

### POP SINGLES—10 Years Ago

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

### POP SINGLES—20 Years Ago

1. Soldier Boy, Shirelles, Scepter
2. Mashed Potato Time, Dee Dee Sharp, Cameo
3. Johnny Angel, Shelley Fabares, Colpix
4. Stranger On The Shore, Mr. Acker Bilk, Atco
5. Good Luck Charm, Elvis Presley, RCA
6. Shout, Joey Dee & Starlites, Roulette
7. Lover, Please, Clyde McPhatter, Mercury
8. Slow Twistin', Chubby Checker, Parkway
9. P.T. 109, Jimmy Dean, Columbia
10. Twist, Twist, Senora, Gary (U.S.) Bonds, LeGrand

### TOP LPs—10 Years Ago

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

### TOP LPs—20 Years Ago

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

### COUNTRY SINGLES—10 Years Ago

1. Chantilly Lace/Think About It Darlin', Jerry Lee Lewis, Mercury
2. Do You Remember These, Statler Bros. Mercury
3. Grandma Harp/Turnin' Off A Memory, Merle Haggard & Strangers, Capitol
4. Someone To Give My Love To, Johnny Paycheck, Epic
5. Just For What I Am, Connie Smith, RCA
6. Touch Your Woman, Dolly Parton, RCA
7. All The Lonely Women In The World, Bill Anderson, Decca
8. (Lost Her Love) On Our Last Date, Conway Twitty, Decca
9. My Hang-Up Is You, Freddie Hart, Capitol
10. Me & Jesus, Tom T. Hall, Mercury

### SOUL SINGLES—10 Years Ago

1. I'll Take You There, Staple Singers, Stax
2. Look What You Done For Me, Al Green, Hi
3. Oh Girl, Chi-Lites, Brunswick
4. Day Dreaming, Aretha Franklin, Atlantic
5. First Time Ever I Saw Your Face, Roberta Flack, Atlantic
6. Ask Me What You Want, Millie Jackson, Spring
7. In The Rain, Dramatics, Volt
8. Walking In The Rain With The One I Love, Love Unlimited, Uni
9. Hearsay, Soul Children, Stax
10. Betcha By Golly Wow, Stylistics, Avco

## SWITCHES FROM TOP 40 TO COUNTRY

# Format Shift Boosting WKIX-AM Ratings

RALEIGH, N.C.—It's only been nine months that WKIX-AM has been programming country music. But program director Joe Wade Formicola is convinced the station's switch from top 40 to country couldn't have been better timed.

Raleigh listeners apparently agree: WKIX's last Arbitron ratings—the first since the station's conversion to country in August 1981—showed a jump from 4.9 to 7.4. The most recent Birch survey placed the station fourth in the market (up from eighth) with a 10.9, as well as second in adults 25-49, directly behind easy-rock market leader WREL-FM.

WKIX is a 10 kw owned by Mann Media that slogans itself "super country" and relies on a music/personality format with plenty of on-air call-in participation from listeners. Formicola has tapered the playlist to a tight 36 currents, supplemented by 85 recurrents, 285 "power olds," and approximately 2,000 oldies.

"Very seldom do we go on a record by a new artist unless it's already high in the national charts," Formicola admits, adding, "Ever notice how people always play something they're very familiar with when they drop a quarter into a jukebox? People like to hear what they're familiar with—that's why we call our station 'super country.'"

Formicola says he developed his 36-place playlist by determining through research that the average WKIX listener in the 25-49 demographic spends 60 minutes at a time tuned to the station. "The length of our playlist is computed by zeroing in on the time spent on WKIX by our primary target demographic," he explains. "Raleigh-Durham happens to be the 41st market in the country, and we've found a slick, contemporary sound is working best for us."

If WKIX isn't about to become a champion of unknown breaking acts, it's aggressive in its market identification with superstar projects. It hosts major concerts and club appearances, sponsors frequent station giveaways and promotional tie-ins, and keeps its air personalities

highly visible. When WKIX held a contest for listeners to win four front-row Kenny Rogers concert tickets, the station received 5,600 entries. A

similar promotion for Alabama concert tickets resulted in a landslide deluge of 10,000 entries.

Formicola credits general man-

ager Edward Weiss with deciding to make the switch from top 40 to country. Once the decision was

(Continued on page 48)

## WAIL-FM Station Relies On Co-op Promotions In Quest For New Orleans' Top Position

By WANDA FREEMAN

NEW ORLEANS—As the spring Arbitron book (March 18-June 17) swings into gear, WAIL-FM program director Barry Richards is looking to seize the top slot and topple Hot 100 station WEZB-FM, leader in this market for four books running. He notes that the station has been number one in the Birch Report for eight consecutive months.

Richards had predicted in the fall of 1980 that WAIL would be number one or two by June, 1981, and he made good on his word. It was that fall, during his first book running the station, that WAIL jumped from 3.7 to 5.2, the highest rating it had ever gotten. The spring '81 book brought WAIL its a number two spot, with an 8.4 WEZB maintained its double-digit status that book, but lost to WAIL in its biggest demo, teens.

Richards is finding the "No. 1" promise harder to keep. Fall '81 brought WAIL a 10.6, but WEZB surged past its usual 10-point bloc and hit 11.5.

Richards is convinced that problems with signal and visibility are the only things between WAIL and the top spot. The station's tower is located 35 miles east of downtown New Orleans, leaving an unknown number of potential listeners with no WAIL signal, or a weak, intermittent one.

As for visibility, a limited budget has forced the station to lean heavily on cooperative forms of promotion with local merchants and record companies. In fact, many of these strategies, in combination with the playlist, are the key to WAIL's climb in the ratings.

WAIL gets tremendous response from a school spirit contest that of-

fered a disco night complete with Chocolate Milk, Jean Knight & Premium and all the WAIL jocks, to the school that sent the most entries—notes professing the school's love for WAIL.

"There were over eight million entries," says the program director. "There were 2.5 million from Andrew Jackson in Chalmette. We got entries from Mississippi schools. . . . We had to hire somebody to take all the paper away."

Richards credits sales manager Manny Feldstein with getting accounts that participate in joint promotions, such as one linking All American Jeans with Warner Bros. Records. One promotion that created listener excitement and cost the station little or nothing was a 105-second food sweep (WAIL is positioned at 105 mhz) through a grocery store with \$1,005 supplied by Warner Bros. in promoting its Time LP. In another, listeners could "kick back" in a recliner and enjoy a Betamax and a Videobeam tv to the tune of LTD's "Kicking Back" on

A&M. In conjunction with CBS Records, promoting Earth, Wind & Fire's "I Want To Be With You," WAIL sent a listener to a Norfolk to see her boyfriend.

To keep its personalities out front, WAIL uses remotes. "We've sold records, shoes, clothes, townhomes, waterbeds, stereo systems, everything," says Richards.

The station maintains a musical balance of about 85% rhythm and blues and about 15% white pop music, and says Richards, "We are a New Orleans station, we reflect New Orleans taste. Our jocks are out on the streets.

Now that he's acquired a strong teen base, Richards is developing another important demographic group. "In the 18-34 demos, we've made tremendous strides," he says, "and I expect to see phenomenal growth in the winter of '82. For this book, there will be no high-power promotion, just what we can work out with the record companies. . . . For September, 1982, we will have every possible thing ready."

## Pro-Motions WDIA Helps Save Town

NEW YORK—Mound Bayou, Miss. has been saved from bankruptcy, thanks to a fund-raising drive initiated earlier this month by WDIA-AM Memphis.

The all-black Mississippi Delta town, founded in 1889 by a former slave, Isaac Montgomery, is more than \$209,000 in debt. Mississippi Power and Light had already cut off telephone service to City Hall because of an unpaid \$1,700 bill and was threatening to halt services to the rural community of 3,000.

The station sprung into action on April 4, raising \$7,000 during a six-hour period. A week later the station dispatched a motorcade from Memphis south on U.S. 61 to Mound Bayou, where WDAI officials presented to Mayor Earl Lucas a check for \$120,000 to pay the town's bills and distribute to its creditors.

News director Robin Brown says that the Mississippi Highway Patrol counted more than 800 cars in the bumper-to-bumper motorcade stretching 30 miles long. More than 10,000 people gathered on the

grounds of Mound Bayou High School to celebrate the occasion (11). Brown says the drive is continuing.

\*\*\*

WHTT-AM Miami, which adopted a "solid gold rhythm & roll" format earlier this month, will broadcast the six-hour Motown special, "The Artists And Music That Started It All," over the Memorial Day weekend. The station will give away packs of 25 albums from the label's midline series during the program, which is hosted by Smokey Robinson. . . . KDIA-AM Oakland is turning its station van, a 1981 Dodge, into a Treasure Truck, filled with prizes for those who own station bumper stickers. The stickers, available at 125 Kentucky Fried Chicken outlets in the nine-county Bay Area, are the key to such items as album six-packs, mugs, T-shirts, hair products, sun visors, jogging shorts, tote bags, umbrellas and kitchen appliances. The promotion begins in May.

## BOOKER T. OF THE M.G.'S WAS A MEMBER OF WHAT GROUP?



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MAY 1, 1982, BILLBOARD

WHAT IS FRANKIE VALLI'S REAL NAME?

WHO WERE JOHNNY CASH'S



# Billboard Singles Radio Action

Based on station playlists through Tuesday (4/20/82)

Playlist Prime Movers ★  
Playlist Top Add Ons ●

## Continued from page 20

- ★ JOURNEY—Escape 6-3
- ★ ROCK SPRINGFIELD—Don't Talk To Strangers 17-14
- ★ RAINBOW—Stone Cold 26-22
- DONNIE IRIS—My Girl
- LOVERBOY—When It's Over
- FRANKIE AND THE KNOCKOUTS—Without You B
- TOTO—Rosanna B
- NORMAN SAELE—Hang On In B
- QUEEN—Body Language A
- ASIA—Heat Of The Moment A
- JOHN COUGAR—Hurts So Good X
- GAMMA—Right The First Time X
- GREG KINN—Testify X

## WYYS-FM—Cincinnati

- ★ CHARLENE—I've Never Been To Me 14-5
- ★ DAN FOGELBERG—Run For The Roses 15-8
- ★ AL JARREAU—Teach Me Tonight 13-9
- ★ PAUL DAVIS—65 Love Affair 18-13
- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory 20-14
- EDDIE RABBITT—I Don't Know Where To Start
- THE CARPENTERS—Beechwood 4-5789

## WNCI-FM—Columbus

- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 1
- ★ ROCK SPRINGFIELD—Don't Talk To Strangers 2
- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 4
- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory 9
- ★ DAN FOGELBERG—Run For The Roses 15
- ★ SHEENA EASTON—When He Shines B
- ★ LITTLE RIVER BAND—Man On Your Mind B
- ★ STARS ON—Stars On 45 III X

## WXGT-FM—Columbus

- ★ PAUL DAVIS—65 Love Affair 6-2
- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory 18-11
- ★ CHARLENE—I've Never Been To Me 14-10
- ★ ELTON JOHN—Empty Garden 22-16
- ★ FRANKIE AND THE KNOCKOUTS—Without You 23-20
- ★ LITTLE RIVER BAND—Man On Your Mind
- ASIA—Heat Of The Moment
- TOMMY TUTONE—867-5309/Jenny B
- THE BEATLES—The Beatles Movie Medley B
- QUARTERFLASH—Find Another Fool X
- THE ROLLING STONES—Hang Fire X
- VAN HALEN—Oh Pretty Woman X
- LOVERBOY—When It's Over X

## WKUJ-FM—Louisville

- ★ CHARLENE—I've Never Been To Me 11-6
- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory 17-12
- ★ ROBERTA FLACK—Making Love 19-15
- ★ BARRY MANLOW—Let's Hang On 21-16
- ★ SHEENA EASTON—When He Shines B
- ★ AL JARREAU—Teach Me Tonight B
- ★ FRANKIE AND THE KNOCKOUTS—Without You B
- ★ THE BEATLES—The Beatles Movie Medley B
- ★ CAROLE KING—One To One X
- ★ LITTLE RIVER BAND—Man On Your Mind X
- ★ SIMON AND GARFUNKEL—Wake Up Little Susie X
- ★ TOTO—Rosanna A
- ★ THE CARPENTERS—Beechwood 4-5789 A

## WKWK-AM—Wheeling

- BERTIE HIGGINS—Just Another Day In Paradise
- STEVE WOODS—Fly Away
- DON WILLIAMS—Listen To The Radio A
- BOBBY CALDWELL—Jamaica A
- JESSE—You Bring Out The Best In Me A
- JOSEPH WILLIAMS—That First Night A
- ARBA—The Visitors X
- PH ZADORN—I'm In Love Again X
- GLASS MOON—On A Carousel X
- MCKEY GILLEY—Tears Of The Lonely X
- GENESIS—Man On The Corner X
- FRANKIE WALLI AND CHERYL LADD—You Make It Beautiful X
- PHOENIE CATES—Theme From Paradise X

## Southwest Region

### PRIME MOVERS

- ★ PAUL DAVIS—65 Love Affair (Arista)
- ★ CHARLENE—I've Never Been To Me (Motown)
- ★ VANGELIS—Chariots Of Fire (Polydor)

### TOP ADD ONS

- DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love (Arista)
- ROBERTA FLACK—Making Love (Atlantic)
- THE POLICE—Secret Journey (A&M)

### BREAKOUTS

- QUEEN—Body Language (Elektra)
- DAN FOGELBERG—Run For The Roses (Full Moon/Epic)
- JOAN JETT AND THE BLACKHEARTS—Crimson & Clover (Boardwalk)

## KVIL-FM—Dallas

- ★ PAUL DAVIS—65 Love Affair 7-4
- ★ CHARLENE—I've Never Been To Me 11-6
- ★ DAN FOGELBERG—Run For The Roses 16-11
- ★ WILLIE NELSON—Always On My Mind 17-13
- ★ LE ROUX—Nobody Said It Was Easy 14-10
- ROBERTA FLACK—Making Love
- ELTON JOHN—Empty Garden
- WAYLON AND WILLIE—Just To Satisfy You B
- STARS ON—Stars On 45 III (A Tribute To Stevie Wonder) B

## KEGL-FM—Ft. Worth

- ★ ASIA—Heat Of The Moment 26-14
- ★ GAMMA—Right The First Time 22-16
- ★ ALDO NOVA—Fantasy 11-7
- ★ TOTO—Rosanna 24-18
- LOVERBOY—When It's Over 25-22
- SAMMY HAGAR—Piece Of My Heart
- LITTLE RIVER BAND—Man On Your Mind B
- THE POLICE—Secret Journey B
- RAINBOW—Stone Cold B
- PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory X
- DIEGAS—Crank It Up X

## WEZB-FM—New Orleans

- ★ TOMMY TUTONE—867-5309/Jenny 14-4
- ★ VAN HALEN—Oh Pretty Woman 12-8
- ★ JUNIOR—Mama Used To Say 17-13

- ★ RAY PARKER JR.—The Other Woman 19-14
- ★ VANGELIS—Chariots Of Fire 25-16
- QUEEN—Body Language
- THE POLICE—Secret Journey B
- FRANKIE AND THE KNOCKOUTS—Without You B

## WTIX-AM—New Orleans

- ★ VANGELIS—Chariots Of Fire 2-1
- ★ ROCK SPRINGFIELD—Don't Talk To Strangers 7-2
- ★ RAY PARKER JR.—The Other Woman 13-8
- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 20-13
- ★ LITTLE RIVER BAND—Man On Your Mind 28-22
- DAN FOGELBERG—Run For The Roses
- THE POLICE—Secret Journey
- DIANA ROSS—Work That Body B
- CAROLE KING—One To One B
- THE CARS—Since You're Gone B
- DONNIE IRIS—My Girl B
- SHALAMAR—A Night To Remember B
- DUKE JUPITER—I'll Drink To You B
- FRANKIE AND THE KNOCKOUTS—Without You A
- WAYLON AND WILLIE—Just To Satisfy You A
- T.G. SHEPPARD—Finally A
- DIONNE WARWICK & JOHNNY MATHIS—Friends In Love A
- ALESSI—Put Away Your Love A
- PRISM—Turn On Your Radar A
- JUNIOR—Mama Used To Say X

## KEEL-AM—Shreveport

- ★ VANGELIS—Chariots Of Fire 2-1
- ★ PAUL DAVIS—65 Love Affair 3-2
- ★ CHARLENE—I've Never Been To Me 9-7
- ★ WILLIE NELSON—Always On My Mind 20-13
- ★ SIMON AND GARFUNKEL—Wake Up Little Susie 31-24
- DIONNE WARWICK & JOHNNY MATHIS—Friends In Love

## RAY PARKER JR.—The Other Woman

- DAN FOGELBERG—Run For The Roses B
- THE CARPENTERS—Beechwood 4-5789 B
- ELTON JOHN—Empty Garden B
- SHEENA EASTON—When He Shines A
- EDDIE RABBITT—I Don't Know Where To Start A
- GORDON LIGHTFOOT—Baby Step Back X
- THE ROLLING STONES—Hang Fire X
- AL JARREAU—Teach Me Tonight X
- GENE COTTON—If I Could Get You X
- ALESSI—Put Away Your Love A
- JOHN COUGAR—Hurts So Good A
- BILLY KRIVLAND—Video Game Maniac A
- BERTIE HIGGINS—Just Another Day In Paradise A
- POINT BLANK—Let Her Go X
- ROD STEWART—How Long X
- SIMON AND GARFUNKEL—Wake Up Little Susie X
- THE CARS—Since You're Gone X
- JOHN COUGAR—Hurts So Good A
- WAYLON AND WILLIE—Just To Satisfy You A
- STEVE WOODS—Fly Away A
- QUEEN—Body Language A
- JOE KING CARBASSO AND THE CROWNS—Want To Get That Feeling A

## KLUV-FM—Dallas

- ★ PAUL DAVIS—65 Love Affair 6-3
- ★ WILLIE NELSON—Always On My Mind 13-5
- ★ BARRY MANLOW—Let's Hang On 12-6
- ★ ROBERTA FLACK—Making Love 15-8
- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory 22-9
- DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love
- BERTIE HIGGINS—Key Largo A
- ALABAMA—Love In The First Degree A

## KFMK-FM—Houston

- ★ CHARLENE—I've Never Been To Me 10-7
- ★ WILLIE NELSON—Always On My Mind 12-8
- ★ JOHN DENVER—Shanghai Breezes 15-12
- ★ PAUL DAVIS—65 Love Affair 20-13
- ★ STARS ON—Stars On 45 III (A Tribute To Stevie Wonder) 22-19
- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory B

## KBFM-FM—McAllen-Brownsville

- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 1-1
- ★ GREG GUIDRY—Goin' Down 11-6
- ★ PAUL DAVIS—65 Love Affair 12-7
- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 14-8
- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 26-14
- TOTO—Rosanna
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover
- SIMON AND GARFUNKEL—Wake Up Little Susie A
- BERTIE HIGGINS—Just Another Day In Paradise A
- THE MOTELS—Only The Lonely A
- SHEENA EASTON—When He Shines A
- DIANA ROSS—Work That Body X
- LOVERBOY—When It's Over X
- GENESIS—Man On The Corner X
- ASIA—Heat Of The Moment X
- THE TEMPTATIONS—Standing On The Top X

## WQUE-FM—New Orleans

- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 12-8
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 21-17
- ★ RAY PARKER JR.—The Other Woman 28-22
- ★ EDDIE RABBITT—I Don't Know Where To Start 30-24
- ★ GORDON LIGHTFOOT—Baby Step Back 24-18
- ALESSI—Put Away Your Love
- KARLA BONOFF—Personality
- DONNIE IRIS—My Girl A
- LITTLE RIVER BAND—Man On Your Mind B
- DAN FOGELBERG—Run For The Roses B
- DIANA ROSS—Work That Body B

## KOFM-FM—Oklahoma City

- ★ SISTER SLEDGE—My Guy 11-6
- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 20-10
- ★ ROCK SPRINGFIELD—Don't Talk To Strangers 17-13
- ★ THE BEATLES—The Beatles Movie Medley 21-16
- ★ CHARLENE—I've Never Been To Me 25-17
- ALDO NOVA—Fantasy
- HUMAN LEAGUE—Don't You Want Me
- BARRY MANLOW—Let's Hang On A
- DONNIE IRIS—My Girl A
- THE ROLLING STONES—Hang Fire B
- FRANKIE AND THE KNOCKOUTS—Without You X
- DAVID LASLEY—If I Had My Wish Tonight X
- DAVID AND THE KNOCKOUTS—Without You X
- RONNIE MILSAP—Any Day Now A

## WFMF-FM—Baton Rouge

- LOVERBOY—When It's Over 20-14
- HUMAN LEAGUE—Don't You Want Me 25-19
- ROCK SPRINGFIELD—Don't Talk To Strangers 2-1
- PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 11-7
- LITTLE RIVER BAND—Man On Your Mind 28-23

- DAN FOGELBERG—Run For The Roses
- SIMON AND GARFUNKEL—Wake Up Little Susie
- WILLIE NELSON—Always On My Mind B
- ASIA—Heat Of The Moment B
- T. G. SHEPPARD—Finally X

## KINT-FM—El Paso

- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory 7-4
- ★ ELTON JOHN—Empty Garden 14-6
- ★ JOHN DENVER—Shanghai Breezes 10-7
- ★ THE ROLLING STONES—Hang Fire 17-12
- ★ DAVID LASLEY—If I Had My Wish Tonight 19-15
- ABBA—The Visitors
- AGENESIS—Man On The Corner
- SIMON AND GARFUNKEL—Wake Up Little Susie A
- DUKE JUPITER—I'll Drink To You B

## KILE-AM—Galveston

- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 1-1
- ★ THE GO GO'S—We Got The Beat 3-2
- ★ ROCK SPRINGFIELD—Don't Talk To Strangers 5-3
- ★ PAUL DAVIS—65 Love Affair 16-9
- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 21-14
- TOTO—Rosanna
- THE POLICE—Secret Journey
- JOHN COUGAR—Hurts So Good A
- T.G. SHEPPARD—Finally A
- JOHN DENVER—Shanghai Breezes A
- TROOPER—Only A Fool A
- ELTON JOHN—Empty Garden X
- RAINBOW—Stone Cold X
- PH ZADORN—I'm In Love Again X
- DUKE JUPITER—I'll Drink To You X
- SHEILA—Runner X
- THE CARS—Since You're Gone X
- JAMES ANDERSON—Can't Fake It X

## KVOL-AM—Lafayette

- ★ THE J. GEILS BAND—Freeze-Frame 3-2
- ★ PAUL DAVIS—65 Love Affair 7-3
- ★ LITTLE RIVER BAND—Man On Your Mind 17-11
- ★ ELTON JOHN—Empty Garden 12-14
- ★ DIANA ROSS—Work That Body 28-19
- THE MOTELS—Only The Lonely A
- QUEEN—Body Language A
- ALESSI—Put Away Your Love A
- JOHN COUGAR—Hurts So Good A
- BILLY KRIVLAND—Video Game Maniac A
- BERTIE HIGGINS—Just Another Day In Paradise A
- POINT BLANK—Let Her Go X
- ROD STEWART—How Long X
- SIMON AND GARFUNKEL—Wake Up Little Susie X
- THE CARS—Since You're Gone X
- JOHN COUGAR—Hurts So Good A
- WYLER—Thank You For The Use Of Your Love X
- WHR—You Got The Power X
- JIMMY HALL—Fool For Your Love X
- SIMON AND GARFUNKEL—Wake Up Little Susie X
- BOBBY CALDWELL—Jamaica X

## KTSA-AM—San Antonio

- RAY PARKER JR.—The Other Woman
- GREG GUIDRY—Goin' Down X

## Midwest Region

### PRIME MOVERS

- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory (Columbia)
- ★ THE BEATLES—The Beatles Movie Medley (Capitol)
- ★ VANGELIS—Chariots Of Fire (Polydor)

### TOP ADD ONS

- LITTLE RIVER BAND—Man On Your Mind (Capitol)
- THE CARS—Since You're Gone (Elektra)
- ROBERTA FLACK—Making Love (Atlantic)

### BREAKOUTS

- JOHN COUGAR—Hurts So Good (Riva/Mercury)
- 38 SPECIAL—Caught Up In You (A&M)
- KARLA BONOFF—Personality (Epic)

## WLS-AM—Chicago

- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory 20-10
- ★ THE BEATLES—The Beatles Movie Medley 26-18
- ★ PAUL DAVIS—65 Love Affair 40-25
- BRYAN ADAMS—Lonely Nights X
- DONNIE IRIS—My Girl X
- FRANKIE AND THE KNOCKOUTS—Without You X

## WLS-FM—Chicago

- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory 20-10
- ★ THE BEATLES—The Beatles Movie Medley 26-18
- THE CARS—Since You're Gone
- ASIA—Heat Of The Moment A
- BRYAN ADAMS—Lonely Nights X
- DONNIE IRIS—My Girl X
- FRANKIE AND THE KNOCKOUTS—Without You X
- TRIUMPH—Say Goodbye X

## WZUU-FM—Milwaukee

- ROBERTA FLACK—Making Love
- GREG GUIDRY—Goin' Own

## KDWB-AM—Minneapolis

- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 7-4
- ★ GREG GUIDRY—Goin' Own 13-10
- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory 14-12
- ★ BARRY MANLOW—Let's Hang On 16-14
- ★ ELTON JOHN—Empty Garden 22-16
- ★ NEIL DIAMOND—On The Way To The Sky X
- ★ DIONNE WARWICK & JOHNNY MATHIS—Friends In Love X
- ★ DONNIE IRIS—My Girl X

## KSLO-FM—St. Louis

- ★ VANGELIS—Chariots Of Fire 1-1
- ★ ROCK SPRINGFIELD—Don't Talk To Strangers 11-5
- ★ JOHN DENVER—Shanghai Breezes 17-11
- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 23-18
- ★ SHEENA EASTON—You Could Have Been With Me 12-19
- PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory

## KSTP-FM (KS-95)—St. Paul

- ★ VANGELIS—Chariots Of Fire 3-1
- ★ PAUL DAVIS—65 Love Affair 4-2
- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory 5-3
- ★ THE BEATLES—The Beatles Movie Medley 18-7
- ★ LE ROUX—Nobody Said It Was Easy 18-14
- LITTLE RIVER BAND—Man On Your Mind
- ELTON JOHN—Empty Garden
- ROCK SPRINGFIELD—Don't Talk To Strangers B
- DAN FOGELBERG—Run For The Roses B
- THE J. GEILS BAND—Freeze Frame X
- BARRY MANLOW—Let's Hang On X
- RICK LITTLE—The Big Game X

## WIKS-FM—Indianapolis

- ★ PRISM—Don't Let Him Know 11-7
- ★ GENESIS—Man On The Corner 12-9
- ★ GREG GUIDRY—Goin' Down 15-11
- ★ LOVERBOY—When It's Over 19-14
- DAN FOGELBERG—Run For The Roses
- LITTLE RIVER BAND—Man On Your Mind
- THE CHARLIE DANIELS BAND—Still In Saigon B
- JOHN COUGAR—Hurts So Good B
- TOTO—Rosanna A
- HUMAN LEAGUE—Don't You Want Me X
- ELTON JOHN—Empty Garden X
- THE CARS—Since You're Gone X
- RAINBOW—Stone Cold X
- ROCK SPRINGFIELD—Calling All Girls X

## KBEQ-FM—Kansas City

- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 8-5
- ★ ELTON JOHN—Empty Garden 10-7
- ★ THE J. GEILS BAND—Freeze-Frame 13-10
- ★ THE BEATLES—The Beatles Movie Medley 16-12
- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory 19-15
- WILLIE NELSON—Always On My Mind
- LOVERBOY—When It's Over
- TOTO—Rosanna B
- KARLA BONOFF—Personality A
- MIKE POST—Theme From Magnum P.I. A

## WISM-AM—Madison

- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory 24-7
- ★ CHARLENE—I've Never Been To Me 29-16
- ★ DENICE WILLIAMS—It's Gonna Take A Miracle 16-6
- ★ SIMON AND GARFUNKEL—Wake Up Little Susie 18-8
- ★ KARLA BONOFF—Personality 23-15
- ★ CAROLE KING—One To One B
- ★ BERTIE HIGGINS—Just Another Day In Paradise B
- ★ SHEENA EASTON—When He Shines A
- TOTO—Rosanna A
- ALESSI—Put Away Your Love X

## WZEE-FM—Madison

- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 11-7
- ★ DR. HOOK—Baby Makes Her Blue Jeans Talk 14-11
- ★ MIKE POST—Theme From Magnum P.I. 17-15
- ★ KOOL AND THE GANG—Get Down On It 21-18
- ★ LOVERBOY—When It's Over 22-19
- SOFT CELL—Tainted Love
- JUNIOR—Mama Used To Say B
- JOAN JETT AND THE BLACKHEARTS—Crimson & Clover B
- 38 SPECIAL—Caught Up In You A
- KARLA BONOFF—Personality A
- FULLMOON FEATURING NEIL LAUSEN AND BUZZ FETTER—The Visitor A
- ASIA—Heat Of The Moment X
- HAUCUT 100—Love Plus One X
- HUMAN LEAGUE—Don't You Want Me X
- ROD STEWART—How Long X

## WLWL-FM—Minneapolis

- ★ DARYL HALL AND JOHN OATES—Did It In A Minute 7-2
- ★ HUMAN LEAGUE—Don't You Want Me 30-22
- ★ TOMMY TUTONE—867-5309/Jenny 8-6
- ★ GREG GUIDRY—Goin' Down 13-10
- ★ GLASS MOON—On A Carousel 26-20
- LITTLE RIVER BAND—Man On Your Mind
- JOHN COUGAR—Hurts So Good
- TOTO—Rosanna B
- DAN FOGELBERG—Run For The Roses B
- FRANKIE AND THE KNOCKOUTS—Without You B
- WILLIE NELSON—Always On My Mind A
- LOVERBOY—When It's Over A/N
- CHARLENE—I've Never Been To Me A
- DONNIE IRIS—My Girl A
- SIMON AND GARFUNKEL—Wake Up Little Susie A
- DIANA ROSS—Work That Body X
- CHRIS REA—Loving You X
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll X
- THE CHARLIE DANIELS BAND—Still In Saigon X
- SHEENA EASTON—When He Shines X

## WOW-AM—Omaha

- ★ GREG GUIDRY—Goin' Own 11-6
- ★ ROCK SPRINGFIELD—Don't Talk To Strangers 13-7
- ★ DONNIE IRIS—My Girl
- WYLON AND WILLIE—Just To Satisfy You
- GENESIS—Man On The Corner AN
- ASIA—Heat Of The Moment AN
- KOOL AND THE GANG—Get Down On It X
- HUMAN LEAGUE—Don't You Want Me X
- THE J. GEILS BAND—Freeze-Frame X
- STEVE RUCKER—Edge Of Seventeen X
- TOMMY TUTONE—867-5309/Jenny X
- THE POLICE—Secret Journey X
- THE CHARLIE DANIELS BAND—Still In Saigon X
- THE ROLLING STONES—Hang Fire X

## KXOK-AM—St. Louis

- ★ VANGELIS—Chariots Of Fire 1-1
- ★ NEIL DIAMOND—On The Way To The Sky 4-2
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 6-3
- ★ ROBERTA FLACK—Making Love 12-7
- ★ STEVE WONDER—That Girl 11-9
- ★ BARRY MANLOW—Let's Hang On
- ★ CHARLENE—I've Never Been To Me
- HUMAN LEAGUE—Don't You Want Me 8-7
- THE J. GEILS BAND—Freeze-Frame 1-1
- ROCK SPRINGFIELD—Don't Talk To Strangers 2-2
- 38 SPECIAL—Caught Up In You
- KARLA BONOFF—Personality
- RAY PARKER, JR.—The Other Woman B
- TOTO—Rosanna B
- THE POLICE—Secret Journey B
- JOHN COUGAR—Hurts So Good X
- JOAN JETT AND THE BLACKHEARTS—Crimson & Clover A/D
- RAINBOW—Stone Cold L

## WSPT-FM—Stevens Point

- ★ CHARLENE—I've Never Been To Me 12-6
- ★ PAUL McCARTNEY AND STEVE WONDER—Ebony & Ivory 20-10
- HUMAN LEAGUE—Don't You Want Me 8-7
- ROCK SPRINGFIELD—Don't Talk To Strangers 2-2
- 38 SPECIAL—Caught Up In You
- KARLA BONOFF—Personality
- RAY PARKER, JR.—The Other Woman B
- TOTO—Rosanna B
- THE POLICE—Secret Journey B
- JOHN COUGAR—Hurts So Good X
- JOAN JETT AND THE BLACKHEARTS—Crimson & Clover A/D
- RAINBOW—Stone Cold L

## KFYR-AM—Bismarck

# THE J. GEILS BAND



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Continued from page 22

- **DIANNE WARWICK & JOHNNY MATHIS**—Friends In Love A
- **THE MOTELS**—Only The Lonely A
- **SHEENA EASTON**—When He Shines X
- **FRANKE AND THE KNOCKOUTS**—Without You X
- **PRISM**—Turn On Your Radar X

## WHEB-FM—Portsmouth

(Rick Dean—MD)

- ★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony and Ivory 10-6
- ★ **CHARLENE**—I've Never Been To Me 19-10
- ★ **PAUL DAVIS**—65 Love Affair 4-3
- ★ **THE BEATLES**—The Beatles Movie Medley 13-11
- ★ **WILLIE NELSON**—Always On My Mind 17-14
- **LITTLE RIVER BAND**—Man On Your Mind
- **ELTON JOHN**—Empty Garden 2-1
- **RAY PARKER JR.**—The Other Woman B
- **FRANKE AND THE KNOCKOUTS**—Without You B
- **SIMON AND GARFUNKEL**—Wake Up Little Susie X
- **THE GO-GO'S**—We Got The Beat X
- **JOHN DENVER**—Shanghai Breezes X

## WBBF-AM—Rochester

(Jay Stevens—MD)

- ★ **VANGELIS**—Chariots Of Fire 1-1
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 5-2
- ★ **PAUL DAVIS**—65 Love Affair 6-3
- ★ **GREG GUIDRY**—Goin' Down 9-6
- ★ **WILLIE NELSON**—Always On My Mind 14-9
- **JOHN DENVER**—Shanghai Breezes
- **DAN FOGELBERG**—Run For The Roses
- **PAUL McCARTNEY AND STEVIE WONDER**—Ebony and Ivory A
- **CHARLENE**—I've Never Been To Me B

## WPST-FM—Trenton

(Tom Taylor—MD)

- ★ **HUMAN LEAGUE**—Don't Talk To Strangers 10-6
- ★ **PAUL DAVIS**—65 Love Affair 12-8
- ★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony and Ivory 25-12
- ★ **ASIA**—Heat Of The Moment 30-16
- ★ **JOHN COUGAR**—Hurts So Good B
- ★ **POINT BLANK**—Let Her Go B
- ★ **.38 SPECIAL**—Caught Up In You A
- ★ **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover A

## WRCK-FM—Utica Rome

(Jim Reitz—MD)

- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 11-5
- ★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony and Ivory 23-11
- ★ **TOMMY TUNONE**—867-5309/Jenny 2-1
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 3-2
- ★ **THE BEATLES**—The Beatles Movie Medley 20-15
- **QUEEN**—Body Language
- **JOHN COUGAR**—Hurts So Good
- **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover B
- **TOTO**—Rosanna B
- **SIMON AND GARFUNKEL**—Wake Up Little Susie A
- **.38 SPECIAL**—Caught Up In You A

## Mid-Atlantic Region

### ★ PRIME MOVERS ★

- ★ **CHARLENE**—I've Never Been To Me (Motown)
- ★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony & Ivory (Columbia)
- ★ **PAUL DAVIS**—65 Love Affair (Arista)

### ● TOP ADD ONS ●

- **THE CARS**—Since You're Gone (Elektra)
- **GENESIS**—Man On The Corner (Atlantic)
- **ASIA**—Heat Of The Moment (Geffen)

### ● BREAKOUTS ●

- **THE WAITRESSES**—I Know What Boys Like (Polydor)
- **BERTIE HIGGINS**—Just Another Day In Paradise (Kat Family)
- **QUEEN**—Body Language (Elektra)

## WCAU-FM—Philadelphia

(Roy Lawrence—MD)

- ★ **CHARLENE**—I've Never Been To Me 28-15
- ★ **PAUL DAVIS**—65 Love Affair 46-17
- ★ **GREG GUIDRY**—Goin' Down 48-38
- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 53-43
- **THE WAITRESSES**—I Know What Boys Like
- **THE CARS**—Since You're Gone
- **SIMON AND GARFUNKEL**—Wake Up Little Susie A
- **RAY PARKER JR.**—The Other Woman A
- **FRANKE AND THE KNOCKOUTS**—Without You A
- **LITTLE RIVER BAND**—Man On Your Mind A
- **DAN FOGELBERG**—Run For The Roses A
- **GEORGE BENSON**—Never Give Up On A Good Thing X
- **JOHN DENVER**—Shanghai Breezes X
- **NEIL DIAMOND**—On The Way To The Sky X
- **BARBRA STREISAND**—Memories X

## WPGC-FM—Washington DC

(Bruce Kelly—MD)

- ★ **RAY PARKER JR.**—The Other Woman 8-3
- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 11-7
- ★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony & Ivory 17-11
- ★ **THE WAITRESSES**—I Know What Boys Like 18-12
- ★ **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover 26-20
- **ASIA**—Heat Of The Moment
- **SHALAMAR**—A Night To Remember
- **LITTLE RIVER BAND**—Man On Your Mind A
- **DAN FOGELBERG**—Run For The Roses A
- **DIANA ROSS**—Work That Body B
- **TOMMY TUNONE**—867-5309/Jenny B
- **T.G. SHEPPARD**—Finally X
- **SIMON AND GARFUNKEL**—Wake Up Little Susie X

## WCAO-AM—Baltimore

(Scott Richards—MD)

- ★ **THIRD WORLD**—Try Jah Love 6-2
- ★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony and Ivory 24-15
- ★ **BARBRA STREISAND**—Memories 9-6
- ★ **WILLIE NELSON**—Always On My Mind 12-8
- ★ **ELTON JOHN**—Empty Garden 14-10
- **DARYL HALL AND JOHN OATES**—Did It In A Minute
- **DAVID LASLEY**—If I Had My Wish Tonight
- **DONNIE IRIS**—My Girl B
- **KARLA BONOFF**—Personally B
- **GORDON LIGHTFOOT**—Baby Come Back A
- **RONNIE MILSAP**—Any Day Now A
- **CAROLE KING**—One To One X
- **JIMMY HALL**—Fool For Your Love X
- **DENIECE WILLIAMS**—It's Gonna Take A Miracle X

## WIFI-FM—Philadelphia

(Don Cannon/Verna McKay—MD)

- ★ **CHARLENE**—I've Never Been To Me 17-11
- ★ **HUMAN LEAGUE**—Don't Talk To Strangers 12-6
- ★ **TOMMY TUNONE**—867-5309/Jenny 12-7
- ★ **THE ROLLING STONES**—Hang Fire 25-18
- **DAN FOGELBERG**—Run For The Roses
- **SIMON AND GARFUNKEL**—Wake Up Little Susie
- **THE MOTELS**—Only The Lonely A
- **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover A
- **WILLIE NELSON**—Always On My Mind A
- **JOHN COUGAR**—Hurts So Good A
- **CHERI**—Murphy's Law B
- **LITTLE RIVER BAND**—Man On Your Mind B
- **FRANKE AND THE KNOCKOUTS**—Without You B
- **TOTO**—Rosanna B
- **SHEENA EASTON**—When He Shines X
- **DONNIE IRIS**—My Girl X
- **DENIECE WILLIAMS**—It's Gonna Take A Miracle X
- **BARRY MANILOW**—Let's Hang On X
- **DIANA ROSS**—Work That Body X
- **BILLY KIRKLAND**—Video Game Maniac X
- **JOHN DENVER**—Shanghai Breezes X
- **ALDO NOVA**—Fantasy X
- **ASIA**—Heat Of The Moment X
- **CAROLE KING**—One To One X
- **THE KIDS FROM FAME**—Starmaker X
- **THE POLICE**—Secret Journey X

## WRQX-FM—Washington, D.C.

(Dallas—MD)

- ★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony and Ivory 12
- ★ **TOMMY TUNONE**—867-5309/Jenny 7-8
- ★ **CHARLENE**—I've Never Been To Me 7
- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 10
- ★ **RAY PARKER JR.**—The Other Woman 15
- ★ **GENESIS**—Man On The Corner
- ★ **TOTO**—Rosanna
- ★ **ASIA**—Heat Of The Moment X
- ★ **THE POLICE**—Secret Journey X
- ★ **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover X
- ★ **RICK SPRINGFIELD**—Calling All Girls X
- ★ **PRISM**—Don't Let Him Know X
- ★ **THE BEATLES**—The Beatles Movie Medley X

## WAEB-AM—Allentown

(Jefferson Ward—MD)

- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 13-8
- ★ **SHEENA EASTON**—When He Shines 16-10
- ★ **DAN FOGELBERG**—Run For The Roses 24-19
- ★ **DONNIE IRIS**—My Girl 30-20
- ★ **HUMAN LEAGUE**—Don't Talk To Strangers 27-23
- **WILLIE NELSON**—Always On My Mind
- **TOTO**—Rosanna
- **FRANKE AND THE KNOCKOUTS**—Without You B
- **DIANNE WARWICK & JOHNNY MATHIS**—Friends In Love B
- **ROD STEWART**—How Long B
- **KARLA BONOFF**—Personally X
- **ELTON JOHN**—Empty Garden X
- **AIR SUPPLY**—Sweet Dreams X
- **BARBRA STREISAND**—Memories X
- **TASTE OF HONEY**—I'll Try Something New X
- **SISTER SLUDGE**—My Guy X

## WBSB-FM—Baltimore

(Rick James/Jan Jeffries—MD)

- ★ **PAUL DAVIS**—65 Love Affair 8-4
- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 12-7
- **ROBERT FLACK**—Making Love
- **WILLIE NELSON**—Always On My Mind
- **ASIA**—Heat Of The Moment B
- **BRYAN ADAMS**—Coming Home X
- **ALDO NOVA**—Fantasy X
- **DAVID LASLEY**—If I Had My Wish Tonight X
- **THE WAITRESSES**—I Know What Boys Like X
- **DIANA ROSS**—Work That Body X
- **PRISM**—Turn On Your Radar X
- **QUEEN**—Body Language X

## WFBR-AM—Baltimore

(Andy Szulinski—MD)

- ★ **CHARLENE**—I've Never Been To Me 4-1
- ★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony and Ivory 14-4
- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 16-11
- ★ **DENIECE WILLIAMS**—It's Gonna Take A Miracle 21-16
- ★ **WILLIE NELSON**—Always On My Mind 24-18
- **BERTIE HIGGINS**—Just Another Day In Paradise
- **LITTLE RIVER BAND**—Man On Your Mind
- **SISTER SLUDGE**—All The Men I Need A
- **T.G. SHEPPARD**—Finally A
- **DAVID LASLEY**—If I Had My Wish Tonight B
- **EDDIE RABBITT**—I Don't Know Where To Start X
- **ROD STEWART**—How Long X
- **RONNIE MILSAP**—Any Day Now A

## WCCK-FM—Erie

(Bali Shannon—MD)

- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 4-1
- ★ **POCO**—Sea Of Heartbreak 6-3
- ★ **SOFT CELL**—Tainted Love 8-5
- ★ **THE ROLLING STONES**—Hang Fire 10-7
- ★ **JOURNEY**—Escape 12-9
- **QUEEN**—Body Language
- **CHERI**—Murphy's Law
- **ABBA**—The Visitors B
- **DIANA ROSS**—Work That Body B
- **TOTO**—Rosanna B
- **DAVID LASLEY**—If I Had My Wish Tonight X
- **SAMMY HAGAR**—Piece Of My Heart X
- **FOREIGNER**—Lou Ann X

## WRVQ-FM—Richmond

(Bali Thomas—MD)

- ★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony and Ivory 18-12
- ★ **LOVERBOY**—When It's Over 22-17
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 5-1
- ★ **GENESIS**—Man On The Corner 15-11
- ★ **ALDO NOVA**—Fantasy 21-15
- ★ **.38 SPECIAL**—Caught Up In You
- **DONNIE IRIS**—My Girl
- **THE CHARLIE DANIELS BAND**—Still In Saigon B
- **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover B
- **GLASS MOON**—On A Carousel B
- **GAMMA**—Right The First Time X
- **PRISM**—Turn On Your Radar X
- **TROOPER**—Only A Fool X
- **LE ROUX**—The Last Safe Place On Earth X
- **LE ROUX**—Adicted X
- **THE BEATLES**—The Beatles Movie Medley X
- **DUKE JUPITER**—I'll Drink To You X
- **THE J. GEILS BAND**—Rage In The Cage X
- **LE ROUX**—You Know How X

## WFBC-AM—Altoona

(Tony Booth—MD)

- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 4-1
- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 6-2
- ★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony and Ivory 12-3
- ★ **CHARLENE**—I've Never Been To Me 10-6

## ★ RAY PARKER JR.—The Other Woman 19-11

- **TOTO**—Rosanna
- **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover
- **DONNIE IRIS**—My Girl B
- **QUEEN**—Body Language A
- **ELTON JOHN**—Empty Garden A
- **RICHARD DIMPLES FIELD**—If It Ain't One Thing It's Another A
- **BERTIE HIGGINS**—Just Another Day In Paradise A
- **PRISM**—Turn On Your Radar A
- **JOHN COUGAR**—Hurts So Good X
- **THE CARS**—Since You're Gone X
- **ROBERTA FLACK**—Making Love X
- **RAINBOW**—Stone Cold X
- **CHERI**—Murphy's Law X
- **DAVID LASLEY**—If I Had My Wish Tonight X
- **SHEILA**—Runner X
- **SHEENA EASTON**—When He Shines X
- **LITTLE RIVER BAND**—Man On Your Mind X
- **JOHN DENVER**—Shanghai Breezes X

## WYRE-AM—Annapolis

(Chuck Bradley—MD)

- ★ **GEORGE BENSON**—Never Give Up On A Good Thing 15-9
- ★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony and Ivory 20-10
- ★ **DAN FOGELBERG**—Run For The Roses 19-11
- ★ **WILLIE NELSON**—Always On My Mind 25-12
- ★ **KOOL AND THE GANG**—Get Down On It 26-20
- ★ **DIANNE WARWICK & JOHNNY MATHIS**—Friends In Love A
- ★ **T.G. SHEPPARD**—Finally A
- ★ **EDDIE RABBITT**—I Don't Know Where To Start A
- ★ **DAVID LASLEY**—If I Had My Wish Tonight A

## WQRC-FM—Norfolk

(Bruce Garraway—MD)

- ★ **CHARLENE**—I've Never Been To Me 6-3
- ★ **WILLIE NELSON**—Always On My Mind 13-8
- ★ **MEDC**—Pop Goes The Movies Part 1 14-11
- ★ **PAUL DAVIS**—65 Love Affair 19-16
- ★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony and Ivory 25-17
- **LARRY CARLTON**—Sleepwalk
- **RICK SPRINGFIELD**—Don't Talk To Strangers
- **AL JARREAU**—Teach Me Tonight X

## WQXA-FM—York

(Dan Steele—MD)

- ★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony and Ivory 17-9
- ★ **GREG GUIDRY**—Goin' Down 21-15
- ★ **ELTON JOHN**—Empty Garden 26-21
- ★ **TOMMY TUNONE**—867-5309/Jenny 22-16
- **MIKE POST**—Theme From Magnum P.I.
- **TOTO**—Rosanna
- **ALDO NOVA**—Fantasy X
- **ASIA**—Heat Of The Moment X
- **DAN FOGELBERG**—Run For The Roses X
- **THE CARS**—Since You're Gone X
- **RAINBOW**—Stone Cold X
- **SHEENA EASTON**—When He Shines X
- **BILLY KIRKLAND**—Video Game Maniac X
- **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover A

## Southeast Region

### ★ PRIME MOVERS ★

- ★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony & Ivory (Columbia)
- ★ **CHARLENE**—I've Never Been To Me (Motown)
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers (RCA)

### ● TOP ADD ONS ●

- **DAN FOGELBERG**—Run For The Roses (Full Moon/Epic)
- **DAVID LASLEY**—If I Had My Wish Tonight (EMI-America)
- **DONNIE IRIS**—My Girl (MCA)

### ● BREAKOUTS ●

- **QUEEN**—Body Language (Elektra)
- **RONNIE MILSAP**—Any Day Now (RCA)
- **BERTIE HIGGINS**—Just Another Day In Paradise (Kat Family)

## WQXI-FM—Atlanta

(Jeff McCartney—MD)

- ★ **RAY PARKER JR.**—The Other Woman 13-5
- ★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony and Ivory 17-9
- ★ **MIKE POST**—Theme From Magnum P.I. 25-15
- ★ **LOVERBOY**—When It's Over 24-19
- ★ **ASIA**—Heat Of The Moment 28-23
- ★ **FRANKE AND THE KNOCKOUTS**—Without You B
- ★ **JOHN COUGAR**—Hurts So Good B
- **TOTO**—Rosanna B
- **T.G. SHEPPARD**—Finally X
- **LITTLE RIVER BAND**—Man On Your Mind X

## WBBQ-AM—Augusta

(Bruce Stevens—MD)

- ★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony and Ivory 23-13
- ★ **THE CHARLIE DANIELS BAND**—Still In Saigon 19-14
- ★ **LITTLE RIVER BAND**—Man On Your Mind B
- ★ **JOHN DENVER**—Shanghai Breezes B
- ★ **DAN FOGELBERG**—Run For The Roses B
- ★ **ASIA**—Heat Of The Moment B
- ★ **TOTO**—Rosanna B
- ★ **QUEEN**—Body Language A
- ★ **DIANNE WARWICK & JOHNNY MATHIS**—Friends In Love A
- ★ **JOHN COUGAR**—Hurts So Good A
- ★ **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover A
- ★ **RONNIE MILSAP**—Any Day Now A
- ★ **.38 SPECIAL**—Caught Up In You A
- ★ **DENIECE WILLIAMS**—It's Gonna Take A Miracle X
- ★ **FRANKE AND THE KNOCKOUTS**—Without You X
- ★ **DONNIE IRIS**—My Girl X
- ★ **THE POLICE**—Secret Journey X
- ★ **RICHARD DIMPLES FIELD**—If It Ain't One Thing It's Another X
- ★ **DAVID LASLEY**—If I Had My Wish Tonight X
- ★ **ALESSI**—Put Away Your Love X
- ★ **DIANA ROSS**—Work That Body X

## WKXX-FM—Birmingham

(Chris Trane—MD)

- ★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony and Ivory 19-9
- ★ **GREG GUIDRY**—Goin' Down 13-10
- ★ **CHARLENE**—I've Never Been To Me 6-2
- ★ **KOOL AND THE GANG**—Get Down On It 15-12
- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute

- 16-13
- **BERTIE HIGGINS**—Just Another Day In Paradise A
- **SHEENA EASTON**—When He Shines A
- **DONNIE IRIS**—My Girl A
- **RAY PARKER JR.**—The Other Woman B
- **LITTLE RIVER BAND**—Man On Your Mind B

## WAYS-AM—Charlotte

(Lou Simon—MD)

- **THE CHARLIE DANIELS BAND**—Still In Saigon
- **DAN FOGELBERG**—Run For The Roses
- **ASIA**—Heat Of The Moment B
- **RICHARD DIMPLES FIELD**—If It Ain't One Thing It's Another B
- **JOHN COUGAR**—Hurts So Good A
- **QUEEN**—Body Language A
- **THE POLICE**—Secret Journey A
- **SHEENA EASTON**—When He Shines X

## WBCY-FM—Charlotte

(Bob Kagan—MD)

- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 1-1
- ★ **HUMAN LEAGUE**—Don't Talk To Strangers 11-5
- ★ **RAY PARKER JR.**—The Other Woman 11-5
- ★ **TOTO**—Rosanna 14-7
- ★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony and Ivory 16-8
- **KARLA BONOFF**—Personally
- **QUEEN**—Body Language
- **JOHN COUGAR**—Hurts So Good A
- **.38 SPECIAL**—Caught Up In You A
- **SIMON AND GARFUNKEL**—Wake Up Little Susie X
- **THE ROLLING STONES**—Hang Fire X
- **GENESIS**—Man On The Corner X
- **THE POLICE**—Secret Journey X

## WHBO-AM—Memphis

(Charles Duvall—MD)

## Radio Singles

Continued from previous page

- ALDO NOVA—Fantasy X
- KOOL AND THE GANG—Get Down On It X
- JOHN COUGAR—Hurts So Good X
- DONNIE IRIS—My Girl X
- THE POLICE—Secret Journey X
- DUKE JUPITER—I'll Drink To You X

### WJDX-AM—Jackson

- (Lee Adams—MD)
- CHARLENE—I've Never Been To Me 5-1
  - RAY PARKER JR.—The Other Woman 7-5
  - WILLIE NELSON—Always On My Mind 13-7
  - THE J. GEILS BAND—Freeze-Frame 14-10
  - ELTON JOHN—Empty Garden 19-12
  - DAVID LASLEY—I'll Had My Wish Tonight
  - DIONNE WARWICK & JOHNNY MATHEIS—Friends In Love
  - DENICE WILLIAMS—It's Gonna Take A Miracle A
  - THE CHARLIE DANIELS BAND—Still In Saigon A
  - JOAN JETT AND THE BLACKHEARTS—Crimson and Clover A
  - TOMMY TUTONE—867-5309/Jenny A
  - JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll X
  - THE ROLLING STONES—Hang Fire X
  - MIKE POST—Theme From Magnum P.I. X
  - THE CARS—Since You're Gone X
  - STARS ON—Stars on 45 III (A Tribute to Stevie Wonder) X

### WOKI-AM—Knoxville

- (Gary Adams—MD)
- WILLIE NELSON—Always On My Mind 4-1
  - PAUL DAVIS—65 Love Affair 5-2
  - RAY PARKER, JR.—The Other Woman 9-7
  - TOMMY TUTONE—867-5309/Jenny 16-11
  - PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 25-18
  - 30 SPECIAL—Caught Up In You
  - RONNIE MILSAP—Any Day Now
  - QUEEN—Body Language A
  - SIMON AND GARFUNKEL—Wake Up Little Susie A
  - JOAN JETT AND THE BLACKHEARTS—Crimson and Clover A
  - SAMMY HAGAR—Piece Of My Heart A
  - THE MOTELS—Only The Lonely A
  - SHALAMAR—A Night To Remember A
  - DUKE JUPITER—I'll Drink To You X
  - POINT BLANK—Let Her Go X
  - PRISM—Turn On Your Radar X
  - DANNA ROSS—Work That Body X
  - THE JOHN HALL BAND—You Sure Fooled Me X
  - SMOKEY ROBINSON—Old Fashioned Love X

### KLAZ-FM—Little Rock

- (Rhonda Kurtis—MD)
- WYLLON AND WILLIE—Just To Satisfy You 10-6
  - ALABAMA—Mountain Music 12-7
  - PAUL DAVIS—65 Love Affair 4-3
  - DAN FOGELBERG—Run For The Roses 5-4
  - JOHN DENVER—Shanghai Breezes 18-14
  - BERTIE HIGGINS—Just Another Day In Paradise
  - RONNIE MILSAP—Any Day Now
  - CHARLENE—I've Never Been To Me B
  - CAROLE KING—One To One B
  - ROBERTA FLACK—Making Love X
  - FRANKIE AND THE KNOCKOUTS—With You X
  - BARBARA MANDRELL—Til You're Gone X
  - FRANKIE VALLIE AND CHERYL LADD—You Make It Beautiful X
  - COWBOY TRIXITY—Slow Hand X

### WKXY-AM—Sarasota

- (Tony Williams—MD)
- KOOL AND THE GANG—Get Down On It 8-4
  - DARYL HALL AND JOHN OATES—Did It In A Minute 12-6
  - PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 15-10
  - RAY PARKER, JR.—The Other Woman 19-15
  - THE BEATLES—The Beatles Movie Medley 25-23
  - DONNIE IRIS—My Girl
  - ATLANTIC STARS—Circles
  - ABBA—The Visitors A
  - SIMON AND GARFUNKEL—Wake Up Little Susie A
  - SHEENA EASTON—When He Shines X
  - FRANKIE AND THE KNOCKOUTS—Without You X
  - THE CHARLIE DANIELS BAND—Still In Saigon X
  - STARS ON—Stars on 45 III (A Tribute to Stevie Wonder) X
  - THE CARS—Since You're Gone X
  - DAVID LASLEY—I'll Had My Wish Tonight X
  - SPARKS—I Predict X

### WSGA-AM—Savannah

- (Ron Fredricks—MD)
- PAUL DAVIS—65 Love Affair 5-1
  - ROCK SPRINGFIELD—Don't Talk To Strangers 7-3
  - PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 12-7
  - DAN FOGELBERG—Run For The Roses 22-16
  - LITTLE RIVER BAND—Man On Your Mind
  - JIMMY HALL—Fool For Your Love
  - JOAN JETT AND THE BLACKHEARTS—Crimson and Clover A

## New On The Charts



DAVID LASLEY  
"If I Had My Wish Tonight"—36

Although the single "If I Had My Wish Tonight" and the album "Missin' Twenty Grand" are his first solo efforts, David Lasley has built a strong reputation as a backup singer and songwriter.

Among his vocal credits are records by Donna Summer, James Taylor, Barbra Streisand, Roxy Music, Chic, Sister Sledge, Boz Scaggs, Aretha Franklin, Chaka Khan and the Ramones. Conversely, his songs have been recorded by Scaggs ("Jo Jo"), Crystal Gayle ("The Blue Side"), Maxine Nightingale ("Lead Me On"), Patti Labelle, Aretha Franklin, Rita Coolidge, Bonnie Raitt, the Pointer Sisters and Dionne Warwick.

Born in Branch, Mich., Lasley developed an early love for r&b music. After relocating to Detroit, he scored his first musical coup when Maxine Brown recorded his tune, "One Good Reason." Following a two-year stint with the road cast from "Hair," Lasley landed a Broadway

(Continued on page 27)

# Radio Programming

## Mike Harrison Time To 'Pac' Up & Go

LOS ANGELES—There I was, cassette machine in hand, surrounded by several hundred enthusiastic and remarkably bright 8 to 13 year-olds who had come out to the shopping mall to see Pac Man (a guy in a costume) to celebrate National Pac Man Day. This "national holiday" was being promoted by Atari, manufacturers of the new Pac Man home video cartridge, which since its release has been selling like hot cakes.

I play Pac Man and I know a lot of other adults who do—but I also know a lot of adults who don't. These kids, however, were a revelation. They don't just play the game. They live it. Much more so than we lived yo-yo's and water guns, or even Monopoly. Is Pac Man a cross between the hula hoop and the Beatles?

To these kids the Generation Gap is drawn between kids who love video games and adults who hate them. Musical age boundaries are much more vague today than they were when we were kids.

One kid remarked, "Old people are jealous because they didn't have games like Pac Man to play when they were kids."

I asked his group, "Do you think I'm an old person?" They looked at me with a bit of confusion, because I was there as a popular local radio personality whom they respected and not as an "old person."

"Look," I said, pointing to my head, "I even have a few grey hairs." They noticed and reluctantly nodded.

Then one 9 year old ventured a guess. "You're about 50 or 60." (I'm 33.)

They knowledgeably discussed the various local battles going on between arcade owners, school officials and parents over closing the ar-

cade or banning school kids from them during certain hours. (Yes, that's how big a "problem" it's become.)

A 13 year old girl said, "We are not even allowed to talk about Pac Man in my class anymore."

I asked why.  
"Because our teacher said that's all we've been doing lately, talking about Pac Man and nothing else. So now we're not allowed."

I asked if what the teacher said was true.

"Yes," she confided emphatically.

The kids admitted to not doing homework and not watching standard television or going to the movies as much since Pac Man entered their lives. But most agreed that school work is important and they must get themselves back in line. Except for a brash 10 year old who pinned my meters with "Pac Man is better than school."

But as far as TV and movies are concerned, none seemed to regret the sacrifice. (None admitted to listening to radio less than before.)

I asked one 11 year old if he buys fewer records now that he is into video games (with the quarters that he "gets" from his mother).

"Yes," he answered.

"How many records do you buy a month?" I asked. He shrugged.

"How many did you used to?"

"About two."

"What were the last two records you bought?"

"Uh, Led Zeppelin and Ozzy Osbourne ... but I didn't buy them. Someone gave them to me."

Clive Davis recently wrote in a Billboard Commentary that you can't hum a video game. Maybe so—but these kids certainly seem to be humming, or at least buzzing, to the beat of a very different drummer.

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

## Radio Specials

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

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

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

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

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

April 26-27, Melissa Manchester, Musicstars, RKO Two, one hour.

April 28, Ozzy Osbourne, Live From Memphis, NBC Source, 90 minutes.

April 30, the Marshall Tucker Band, Captured Live!, RKO Two, one hour.

April 30, J. Geils Band, Off the Record Special, Westwood One, one hour.

April 30, Lakeside, Special Edition, Westwood One, one hour.

April 30, Roger Miller, Live From Gilley's, Westwood One, one hour.

April 30-May 2, Rock Year 1969, The Rock Years: Portrait of an Era, Westwood One, one hour.

April 30-May 2, Glen Campbell, Special, NBC, two hours.

May 1, Johnny Paycheck, Silver Eagle, ABC Entertainment, one hour.

May 1, Burrito Bros., Country Sessions, NBC, one hour.

May 1, Steve Kuhn, Sheila Jordan, Jazz Alive, NPR, two hours.

May 2, Chicago, Star Sessions, ABC, 90 minutes.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## Goodphone Commentaries

### The Magical Ingredients

By NILS VON VEH

SEATTLE—In recent years, the domestic auto industry (probably one of the biggest "image" industries in the world), then the record business, and most recently commercial network tv viewing, commercial movie theater attendance and AM music radio listening, have all shown sharp declines. In every one of these instances, and probably most others you could name, many people in the affected industry were caught by "surprise" by their respective decline. While it is certainly true that no one could have foreseen the exact dimensions and scope of the economic travails that have besieged us in the '80s, it is clear that the rate of change faced by all high technology industries requires an acute openness and receptivity to the rapid transformations of our needs and desires.

Many industries that are now suffering the most are the ones who based their growth assumptions strictly on a percentage expansion of the status quo. Unreal assumptions, however, create false expectations! Twenty years ago there were far fewer choices to make. At that time

there were: three television networks (if you were real lucky there was even an "educational" station); several full-service AM stations and a few eccentric FM stations; the neighborhood movie theaters that had survived the onslaught of television; home "hi-fi's" were spreading (some people even had stereo!); and computers were large mainframe monstrosities that existed totally in the domain of very large corporations.

But how different things are in 1982: Video games are everywhere, including many places where pinball games never dared to tread. The profusion of Sony Walkmans and other portable cassette players in the last two years has been astonishing as well (their use is sure to erode music radio listening patterns in large cities); the on-going rise of cable is still awaiting its full bloom, but already it's especially affecting commercial movie theaters, traditional tv stations and yes, even radio stations (MTV's positive or negative impact on radio once it achieves major penetration of the top 50 markets still remains a question mark); and,

last but not least, home micro-computers have gone from doing simple calculations to becoming a full-service tool linking up in extensive networks catering to just about every information need you might have, and very nearly making plain electric typewriters obsolete as well.

Instead of a regressive reaction to such rapidly proliferating and fragmenting competition, it's far healthier to plan ahead and try to imagine how the status quo will change and prepare yourself to fill the openings that are bound to occur.

The more time passes, the clearer it becomes that the blueprint for success/survival in today's expanding/shrinking marketplace requires a few key ingredients that have been separately documented in recent years, but both come prior to even entering the marketing arena. What are these two magical ingredients? They are none other than research and positioning.

Research: This doesn't necessarily mean commissioning an expensive market research project or doing a full-fledged focus group (although

(Continued on page 27)



### Dreams Start Small

For information on how you can help Danny Thomas' dream of stopping the loss of children to cancer, please write St. Jude Children's Research Hospital, 505 N. Parkway P.O. Box 3704, Memphis, Tennessee 38103, or call 1-800-238-9100. ST. JUDE CHILDREN'S RESEARCH HOSPITAL  
Danny Thomas, Founder



# Rock Albums & Top Tracks

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## Rock Albums

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	5	ASIA—Asia, Geffen	1	1	5	ASIA—Heat Of The Moment, Geffen
2	2	13	ALDO NOVA—Aldo Nova, Portrait	2	3	8	TOMMY TUTONE—867-5309/Jenny, Columbia
3	5	5	SCORPIONS—Blackout, Mercury	3	4	5	SCORPIONS—No One Like You, Mercury
4	4	20	JOAN JETT—I Love Rock N' Roll, Boardwalk	4	2	6	CHARLIE DANIELS BAND—Still In Saigon, Epic
5	8	7	RICK SPRINGFIELD—Success Hasn't Spoiled Me Yet, RCA	5	5	4	RAINBOW—Stone Cold, Mercury
6	3	15	SAMMY HAGAR—Standing Hampton, Geffen	6	14	5	HUMAN LEAGUE—Don't You Want Me, A&M
7	9	5	CHARLIE DANIELS BAND—Windows, Epic	7	7	12	ALDO NOVA—Fantasy, Portrait
8	10	13	TOMMY TUTONE—Tutone 2, Columbia	8	21	4	GREG KIHN—Testify, Beserkley
9	7	29	GENESIS—Abacab, Atlantic	9	13	13	JOAN JETT—Crimson And Clover, Boardwalk
10	14	10	HUEY LEWIS AND THE NEWS—Picture This, Chrysalis	10	9	6	DAVID BOWIE—Cat People Putting Out Fire, Backstreet
11	11	25	J. GEILS BAND—Freeze Frame, EMI-America	11	6	13	VAN HALEN—Pretty Woman, Warner Bros.
12	NEW ENTRY		VAN HALEN—Diver Down, Warner Bros.	12	27	3	TOTO—Rosanna, Columbia
13	16	4	GREG KIHN—Kihntinued, Beserkley	13	12	5	HUEY LEWIS & THE NEWS—Do You Believe In Love, Chrysalis
14	NEW ENTRY		RAINBOW—Straight Between The Eyes, Mercury (Polygram)	14	47	6	GENESIS—Man On The Corner, Atlantic
15	17	6	HUMAN LEAGUE—Dare, A&M	15	19	9	RICK SPRINGFIELD—Calling All Girls, RCA
16	6	24	LOVERBOY—Get Lucky, Columbia	16	10	9	GAMMA—Right The First Time, Elektra
17	19	8	GAMMA—3, Elektra	17	20	15	SOFT CELL—Tainted Love, Sire
18	24	28	POLICE—Ghost In The Machine, A&M	18	25	6	DUKE JUPITER—I'll Drink To You, Coast To Coast
19	38	2	POINT BLANK—On A Roll, MCA	19	NEW ENTRY		JOHN COUGAR—Hurts So Good, Riva/Mercury (Polygram)
20	13	22	BRYAN ADAMS—You Want It, You Got It, A&M	20	16	24	THE J. GEILS BAND—Freeze-Frame, EMI-America
21	44	2	JETHRO TULL—Broad Sword & The Beast, Chrysalis	21	37	15	LOVERBOY—When It's Over, Columbia
22	35	7	DUKE JUPITER—Duke Jupiter I, Coast To Coast	22	22	5	DREGS—Crank It Up, Arista
23	30	31	GO-GO'S—Beauty And the Beat, IRS	23	23	5	ASIA—Sole Survivor, Geffen
24	15	23	CARS—Shake It Up, Elektra	24	11	5	RICK SPRINGFIELD—Don't Talk To Strangers, RCA
25	18	13	LE ROUX—Last Safe Place, RCA	25	17	21	JOAN JETT—I Love Rock N' Roll, Boardwalk
26	23	8	JAY FERGUSON—White Noise, Capitol	26	NEW ENTRY		ASIA—Only Time Will Tell, Geffen
27	43	2	TOTO—Toto IV, Columbia	27	41	2	POINT BLANK—On A Roll, MCA
28	26	3	FRANKE & THE KNOCKOUTS—Below The Belt, Millennium	28	NEW ENTRY		.38 SPECIAL—Caught Up In You, A&M
29	39	2	THE MOTELS—All Four One, Capitol	29	46	7	HUEY LEWIS AND THE NEWS—Workin' For A Livin', Chrysalis
30	12	15	PRISM—Small Change, Capitol	30	NEW ENTRY		KROKUS—Long Stick Goes Boom, Arista
31	25	24	OZZY OSBOURNE—Diary Of A Madman, Jet	31	50	2	SAMMY HAGAR—Only One Way To Rock & Roll, Geffen
32	NEW ENTRY		DAVID BOWIE—Cat People Sound-track, Backstreet (MCA)	32	NEW ENTRY		BLUE OYSTER CULT—Road House Blues, Columbia
33	21	10	BONNIE RAITT—Green Light, Warner Bros.	33	NEW ENTRY		THE MOTELS—Only The Lonely, Capitol
34	28	10	DWIGHT TWILLEY—Scuba Divers, EMI-America	34	58	8	JAY FERGUSON—White Noise, Capitol
35	NEW ENTRY		JOHN COUGAR—American Fool, Riva/Mercury (Polygram)	35	NEW ENTRY		DAVE EDMUNDS—From Small Things Big Things Will Come, Columbia
36	27	4	THE DREGS—Industry Standard, Arista	36	33	5	BRYAN ADAMS—Fits You Good, A&M
37	36	10	THIN LIZZY—Renegade, Warner Bros.	37	NEW ENTRY		THE MOTELS—Take The "L," Capitol
38	29	12	JOHNNY AND THE DISTRACTIONS—Let It Rock, A&M	38	44	4	FRANKE & THE KNOCKOUTS—Never Had It Better, Millennium
39	49	3	KROKUS—One Vice At A Time, Arista	39	34	2	PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory, Columbia
40	46	4	ROGER DALTRY—Best Bits, MCA	40	8	15	PRISM—Don't Let Him Know, Capitol
41	NEW ENTRY		DAVE EDMUNDS—D.E. 7th, Columbia	41	NEW ENTRY		ROGER DALTRY—Say It Ain't So, MCA
42	22	14	SOFT CELL—Non-Stop Erotic Cabaret, Sire	42	18	7	DWIGHT TWILLEY—Somebody To Love, EMI-America
43	33	3	GRAHAM PARKER—Another Grey Area, Arista	43	36	2	THE JAM—A Town Called Malice, Polydor
44	20	7	VARIOUS ARTISTS—Secret Policeman's Other Ball, Island	44	NEW ENTRY		THE PLIMSOUHS—1 Million Miles Away, Shaky City
45	40	8	CHUBBY CHECKER—The Change Has Come, MCA	45	15	16	SAMMY HAGAR—I'll Fall In Love Again, Geffen
46	NEW ENTRY		THE OUTLAWS—Los Hombres Malo, Arista	46	31	13	POLICE—Secret Journey, A&M
47	41	10	GLASS MOON—Growing In The Dark, Radio Records	47	35	4	LOVERBOY—Take Me To The Top, Columbia
48	32	2	RAINBOW—Stone Cold, Mercury (12 inch)	48	32	4	ASIA—Wildest Dreams, Geffen
49	37	7	ANGEL CITY—Night Attack, Epic	49	NEW ENTRY		SAMMY HAGAR—Can't Get Loose, Geffen
50	50	42	FOREIGNER—4, Atlantic	50	28	4	STING—Roxanne, Island

## Top Adds

1	VAN HALEN—Diver Down, Warner Bros.
2	.38 SPECIAL—Caught Up In You, A&M (12 inch)
3	BLUE OYSTER CULT—Extraterrestrial Love, Columbia
4	ELTON JOHN—Jump Up, Geffen
5	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)
6	THE SHERBS—Defying Gravity, Atco
7	PAUL McCARTNEY—Tug Of War, Columbia (12 inch)
8	QUEEN—Body Language, Elektra (12 inch)
9	RAINBOW—Straight Between The Eyes, Mercury (Polygram)
10	.38 SPECIAL—Special Forces, A&M (LP)

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

# Radio Programming

## New Arbitron Procedure Shaking Up Rating Scene

• Continued from page 18

Group (see Vox Jox) makes his headquarters at urban contemporary WDMT-FM here. He's been programming that station since October and he's really boosted it in the ratings for this latest book. The station is up to 7.2 from 4.9 in the fall and 5.8 a year ago. He says he's done this by "adding more hit oriented material." Black WABQ-AM is also up to 3.0 from 1.2 in the fall and 1.3 a year ago.

Country leader WHK-AM is down to 4.8 from 6.7 in the fall and 5.3 a year ago. WWWE-AM (3-WE) is up to 3.5 from 3.2 in the fall, but it is down from 3.8 a year ago when it was in an MOR format. Country WKSW-FM is stuck at 3.7, a share it's held for the three past books.

A/C WGAR-AM is up to 5.2 from 4.7 in the fall and 4.5 a year ago. This rating does not reflect the overnight talk program which was instituted March 22. WGAR's gain has apparently been at the expense of WWWM-FM, which is down to 3.1 from 4.0 in the fall and 3.0 a year ago, and WZZP-FM, which is down to 5.9 from 6.1 in the fall and 6.9 a year ago.

SuperStars AOR WMMS-FM is down to 8.3 from 9.0 in the fall and 10.5 a year ago. AOR WLYT-FM is also down to 2.4 from 3.9 in the fall and 3.2 a year ago.

\*\*\*

BALTIMORE—This is a strong A/C market with WBAL-AM holding on to double digit shares at WPOC-FM climbs to 7.9 from 6.1 in the fall and 7.7 a year ago. WBAL is down to 10.6 from 12.6 in the fall and 11.2 a year ago. However, WCAO-AM is down to 2.6 from 3.1 in the fall and 4.0 a year ago. AOR SuperStars WIYY-FM is down to 7.1 from 9.7 in the fall, but up from 8.7 a year ago. Black WSID-AM is up to 2.5 from 1.7 in the fall 1.6 a year ago and WEBB-AM is up to 2.0 from 1.3 in the fall and 0.7 a year ago.

\*\*\*

PITTSBURGH—Hot 100 formatted WBZZ-FM is really on the move here with a 5.0, up from 3.8 in the fall and 1.7 in the spring of 1981. There was no measurement in Pittsburgh a year ago. This growth is apparently hurting similarly formatted WKKX-FM, which is down to 4.2 from 4.9 in the fall and 6.1 last spring.

AOR SuperStars WDVE-FM is up to 6.5 from 6.1 in the fall. Country WEEP-AM is down to 3.4 from 4.7 in the fall, a condition that could well be from the short winter operating hours of a daytimer. But country WDSY-FM is also down, to 1.9 from 2.2 in the fall. A/C WTAE-AM is down to 6.7 from 8.2 in the fall and like formatted WWSW-FM is down to 4.3 from 4.9 in the fall MOR KDKA-AM continues its market leadership with a 19.3 share, down from 19.8 in the fall.

\*\*\*

DALLAS—There are a lot of country stations in this market, but the bulk of the audience is shared between KSCS-FM with an 8.4, KPLX-FM with a 6.4 and WBAP-AM with a 6.7. WSCS is up a hair from 8.3 in the fall, but down from 8.9 in the spring. KPLX is up substantially from 3.4 in the fall and 5.1 in the spring. WBAP is down a bit from 6.8 in the fall, but up from 6.5 in the spring. There was no measurement in this market in the winter of 1981.

AOR KTXQ-FM is up to 6.4 from 4.6 in the fall, while KZEW-FM is down to 4.9 from 6.5, and KEGF-FM is off to 4.1 from 5.0 in the fall. Urban contemporary KKDA-FM is up to 6.6 from 6.5 in the fall, A/C KVIL-FM is down to 7.9 from 8.2 and MOR KRLD-AM is down to 5.2 from 6.4 in the fall.

\*\*\*

HOUSTON—Viacom's country KIKK-FM is making a comeback with a 7.8 share, up from 7.4 in the fall, but this does not equal the 9.0 the station enjoyed a year ago. The station is working against the competition of KILT-FM, which has a 6.9, up from 6.7 in the fall and 2.9 a year ago.

Urban contemporary KMJQ-FM has also bounced back with an 8.2, up from 7.7 in the fall, but not up to the 11.0 it had a year ago. Similarly formatted KRLY-FM is down to 5.3 from 5.5 in the fall, but up from 4.0 a year ago. ABC's KSRR-FM, which has struggled with low ratings for some time, seems to have found a niche with AOR. The station is up to 3.4, from 2.8 in the fall and 2.3 a year ago. Similarly formatted KLOL-FM is down to 5.9 from 7.0 in the fall, but up from 5.7 a year ago. Hot 100 formatted KRBE-FM is down to 6.0 from 6.3 in the fall and 6.9 a year ago.

\*\*\*

DENVER—This market has become a solid AOR town with the emergence of Doubleday's KPKE-FM (Denver's new Peak), another success of Bobby Hattrick. The station has climbed to 6.6 from 5.9 in the fall and 1.8 last spring. Denver was not measured in the winter of 1981. Competition KBPI-FM is down to 6.2 from 7.1 in the fall and 9.9 in the spring. But KAZY-FM is up to 5.8 from 5.4 in the fall and 5.7 in the spring.

Country KYGO-FM is up to 6.0 from 5.2 in the fall. A/C KPPL-FM is up to 6.5 from 4.5 in the fall and similarly formatted KHOW-AM is up to 5.4 from 5.2. The loser in this format is KOAQ-FM, down to 5.0 from 6.5. Hot 100 KIMN-AM is down to 4.1 from 4.9 in the fall.

\*\*\*

SEATTLE—A/C KOMO-AM becomes the number two station in this market (behind talk KIRO-AM) with a 7.9 share, up from 6.7 in the fall and 6.3 in the spring (this market was not measured in the winter of 1981). This has been a good book for A/C as KIXI-FM moved up to 2.7 from 2.5 and KJR-AM climbed, to 3.2 from 2.8. Hot 100 formatted KNBQ-FM is up to 3.6 from 2.8 while KUBE-FM (Cube 93) is holding with a 5.2 share.

AOR KZAM-FM is down to 3.0 from 3.7 and KZOK-FM is off to 3.9 from 4.1. Classical music outlet KING-FM is up to 3.9 from 3.6.

\*\*\*

LOUISVILLE—A/C WAVG-AM and MOR WHAS-AM are battling in the double digit zone for first place here along with beautiful music WVEZ-FM. Only last fall A/C WRKA-FM was in the struggle for the top with WVEZ. But WRKA has slipped to 8.4 from 9.3 and WAVG has climbed to 10.2 from 7.2 and WHAS is up to 10.1 from 8.4. This market was not measured in the winter of 1981.

Also losing audience in the A/C struggle are WAKY-AM and WKJJ-FM, with the former down to 4.1 from 6.2 and the latter down to 6.3 from 6.9.

## Vox Jox

Continued from page 19

Nationwide Communications Inc. He has been NCI general manager for radio since 1979. . . . **Mel Miller** joins WRKO-FM Boston as program director. He held a similar position for 13 years at WEEL-AM Boston. . . . **Scott Huskey** is named program director for KARZ-AM Phoenix (K-960). He was program director at KRNT-AM-KRNQ-FM Des Moines. . . . **John A. Dimling Jr.** takes over as executive director of the Broadcast Rating Council June 1, replacing **Hugh M. Beville Jr.**, who is retiring.

★ ★ ★

**Bill Rock** steps down as operations manager of WELI-AM New Haven, but will remain vice president of programming for Insilco Broadcast Group. Rock is expanding Bill Rock Productions into a multi-media communications consultancy involved with audio-visual production. The organization is currently syndicating a health and lifestyle radio feature to about a dozen stations in the Northeast. Joining Rock are **Bill O'Sullivan**, formerly with CBS News, and **Rob Schwartz**.



Rock

with audio-visual production. The organization is currently syndicating a health and lifestyle radio feature to about a dozen stations in the Northeast. Joining Rock are **Bill O'Sullivan**, formerly with CBS News, and **Rob Schwartz**.

★ ★ ★

**Walter Clark** joins KPRZ-AM and KIIIS-FM Los Angeles as president and general manager, while **John McLaughlin** takes over as vice president and station manager of both stations. Clark has been president and general manager of KSD-AM St. Louis and station manager at WWW-FM Detroit. McLaughlin was vice president and general manager for KPRZ.

★ ★ ★

WSDS-FM Dover, Del. has changed its lineup. Program and music director **Walt Barcus** is the morning drive man; **Mark Raleigh** is in the midday slot; **Gary Cook** takes over the mike from 1-3 p.m.; "Pistol" **Pete Adlam** runs afternoon drive; **Joan Wells** is in the evening shift; and **Ron McCue** handles the overnight period. Weekend personnel includes **Jeffrey Nuttle**, **Troy Hill** and **Sandy Jensen**, who also hosts

the "Bluegrass Show" Sunday nights.

★ ★ ★

KYUF-FM (Y-95) Uvalde, Tex., has switched from automation to a top 40 format with live DJs. The new lineup includes **Brett Stone**, music director and morning drive man; **Diana "Crazy Italian" Roberts**, mid-days; and **John "Scoop" Montgomery**, news director and afternoon drive DJ. The station is looking for an evening personality.

★ ★ ★

WKYS-FM Washington and Ringling Brothers and Barnum Bailey Circus brought "the greatest show on earth" to life for more than 100 blind and visually handicapped persons April 8 at the D.C. complex. Station announcers **Candy Shannon** and **Jeff Leonard** narrated the extravaganza through specially designed headsets while the station's guests followed the show with the aid of Braille programs. A "Touch Tour" of the circus animals and performers was also conducted.

★ ★ ★

WNEW-AM New York commissioned caricature artist **Al Hirschfeld** to launch a new ad campaign in April featuring caricatures of artists frequently played on the MOR station. The station recently ran a party for 1,000 guests—listener contest winners, clients and record executives—at the Waldorf Astoria. **Tony Bennett** sang and **Mercer Ellington's** band played for dancing. Both Bennett and Ellington were presented with the station's "Musical Legends" awards by general manager **Jack Thayer**.

★ ★ ★

Former WNEW-AM overnight DJ **Stan Martin** has started a "Celebrity Corner" interview show on WEVD-FM New York from midnight to 1 a.m. Martin is interviewing a wide variety of music, Broadway, film and sports personalities. His show replaces the first hour of **Marty Wilson's** overnight jazz show, which now begins at 1 a.m. . . . **John Canterbury**, program director of WOWW-FM Pensacola, Fla. is looking for two jocks for his "cross-country" formatted station, one to work 7 p.m. to midnight, the other midnight to 6 a.m.

## Goodphone Commentaries

Continued from page 25

those are both very helpful). Spend time with the public. Go to video stores, record stores, computer stores, movie theatres, shopping centers, 7-11's, etc. Find out first hand what real people are spending their money on. Don't insulate yourself in an isolated office/world that gives you a false sense of reality. Feedback from real people is critical for keeping one's ear tuned to the shifts in people's desires, hopes, dreams, needs, fears and nightmares.

Positioning: Al Ries and Jack Trout put it down on paper first, and recently George Burns, John Sebastian and Al Ham have expanded its perspective to focus its ramifications on radio, but positioning's applications to any competitive situation are clear. Your research should have helped you to educate your gut intuitions so that you could see the openings, how you position yourself/your product and organize to fill the opening and take maximum advantage of it. As George Bruns says: "The essence of positioning is alignment with existing forces." Then you double-check to make sure the product has the quality to satisfy the core audience it's designed for.

Then and only then are you prepared to enter the marketing arena. But at least now you're ahead of 75-90% of the game.

"Core audiences" for every product and medium are becoming more and more sharply defined. "Narrow-casting" is the name of the game from now on. If you bury your head in the sand of the status quo, and only worry about the recession, interest rates and home taping, you will become a technological dinosaur. But, if you alert yourself to the possibilities and position yourself and your product accordingly, you will be prepared to reap the rewards, by cutting your piece of today's (and tomorrow's) expanding/shrinking pie.

*Nils von Veh is a Seattle-based media consultant. Until recently he was program director of KZOK-AM-FM, Seattle.*

## New On The Charts

Continued from page 25

part in the short-lived "Dude." Lasley turned to background singing and became a member of several groups, including Valentine and Rosie, the latter which recorded two albums, "Better Late Than Never" and "Last Dance." During this time, he collaborated with Ailee Willis and toured with a variety of artists, including Todd Rundgren, Bonnie Raitt and James Taylor.

Finally, Lasley felt ready to venture out as a soloist and signed to EMI America. He is managed by Gary Borman Management, P.O. Box 5880, Sherman Oaks, Calif. 91413-5880, (213) 474-2543. He is booked by Steve Jensen, ICM, 8899 Beverly Blvd., Los Angeles, Calif. 90048, (213) 550-4238.

This feature is designed to spotlight acts making their debut on Billboard's Hot 100 and Top LPs & Tape charts. For newcomers on the Soul, see page 51.

# Billboard® Adult Contemporary

Survey For Week Ending 5/1/82

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TOP 50	This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
☆	1	19	1	CHARIOTS OF FIRE Vangelis, Polydor 2189 (Polygram) (Spheric B.V./WB, ASCAP)
☆	3	9	3	SHANGHAI BREEZES John Denver, RCA 13071 (Cherry Lane, BMI)
☆	4	7	4	ALWAYS ON MY MIND Willie Nelson, Columbia 18-02741 (Screen Gems-EMI/Rose Bridge, BMI)
☆	10	4	10	EBONY & IVORY Paul McCartney & Stevie Wonder, Columbia 18-02860 (MPL, ASCAP)
☆	7	9	7	'65 LOVE AFFAIR Paul Davis, Arista 0661 (Web IV, BMI)
☆	6	11	6	MAKE A MOVE ON ME Olivia Newton-John, MCA 52000 (John Farrar/Snow, BMI)
☆	8	6	8	I'VE NEVER BEEN TO ME Charlene, Motown 1611 (Stone Diamond, BMI)
☆	9	7	9	LET'S HANG ON Barry Manilow, Arista 0675 (Seasons Four/Saturday Screen Gems-EMI, BMI)
☆	9	2	14	MY GUY Sister Sledge, Cotillion 47000 (Atlantic) (Jobete, ASCAP)
☆	15	5	15	RUN FOR THE ROSES Dan Fogelberg, FullMoon/Epic 14-02821 (Hickory Grove/April, ASCAP)
☆	11	5	11	ONE HUNDRED WAYS Quincy Jones Featuring James Ingram A&M 2387 (State of The Arts/Eliza M. Ritesonian, ASCAP/Kidda/Mr. Melody, BMI)
☆	14	8	14	MAKING LOVE Roberta Flack, Atlantic 4005 (20th Century Fox/New Hidden Valley, ASCAP/Begonia Melodies/Fedora, BMI)
☆	13	12	13	ON THE WAY TO THE SKY Neil Diamond, Columbia 18-02712 (Stonebridge, ASCAP/Unichappell/Begonia Melodies, BMI)
☆	18	7	18	GOIN' DOWN Greg Gaidry, Columbia 18-02691 (Word Song, ASCAP)
☆	17	5	17	THE BEATLES MOVIE MEDLEY The Beatles, Capitol 5100 (Comet/Maclen/Unart, BMI)
☆	25	4	25	WAKE UP LITTLE SUSIE Simon And Garfunkel, Warner Bros. 50063 (House Of Bryant, BMI)
☆	17	13	17	THAT GIRL Stevie Wonder, Tamla 1602 (Motown) (Jobete/Black Bull, ASCAP)
☆	27	3	27	I DON'T KNOW WHERE TO START Eddie Rabbit, Elektra 47435 (Briarpatch/Debdave, BMI)
☆	19	19	19	TEACH ME TONIGHT Al Jarreau, Warner Bros. 50032 (MCA/Cahn/Hub, ASCAP)
☆	22	6	22	BEACHWOOD 4-5789 Carpenters, A&M 2405 (Stone Agate, BMI/Jobete, ASCAP)
☆	23	6	23	FRIENDS IN LOVE Dionne Warwick And Johnny Mathis, Arista 0673 (Garden Rake/Foster Frees/JSH, ASCAP)
☆	23	11	23	MEMORY Barbra Streisand, Columbia 18-02717 (Koppelman-Bandier, BMI)
☆	24	24	24	EMPTY GARDEN Elton John, Geffen 50049 (Warner Bros.) (Intersong, ASCAP)
☆	25	16	25	KEY LARGO Bertie Higgins, Family 9-02524 (Jen-Lee/Chappell, ASCAP/Lowery, BMI)
☆	26	20	26	SLEEPWALK Larry Carlton, Warner Bros. 50019 (Hudson Bay, BMI)
☆	31	4	31	WHEN HE SHINES Sheena Easton, EMI-America 8113 (WB, ASCAP)
☆	33	2	33	FINALLY T.G. Sheppard, Warner/Curb 50041 (Meadowgreen, ASCAP)
☆	29	26	29	IF I COULD GET YOU Gene Colton, Knoll 5002 (Knoll, ASCAP)
☆	34	3	34	ONE TO ONE Carole King, Atlantic 4026 (Elorac, ASCAP/Mann & Weil, BMI)
☆	31	32	31	STARS ON 45 III-A TRIBUTE TO STEVIE WONDER Stars On, Radio Records 4019 (Jobete/Black Bull/Stone Agate, ASCAP/BMI)
☆	35	3	35	I'LL TRY SOMETHING NEW A Taste Of Honey, Capitol 5099 (Jobete, ASCAP)
☆	31	32	31	JUST ANOTHER DAY IN PARADISE Bertie Higgins, Kat Family 5-02839 (Epic) (Gen Lee/Chappell/Brother Bills/Rose King, ASCAP/Lowery, BMI)
☆	39	2	39	PERSONALLY Karla Bonoff, Columbia 18-02805 (Tree/Five Of A Kind, BMI)
☆	35	29	35	OPEN ARMS Journey, Columbia 18-02687 (Weed High Nightmare, BMI)
☆	37	21	37	DON'T TALK TO STRANGERS Rick Springfield, RCA 13070 (Super Row/Robie Porter, BMI)
☆	37	21	37	DADDY'S HOME Cliff Richard, EMI-America 8103 (Big Seven, BMI)
☆	37	21	37	IT'S GONNA TAKE A MIRACLE Deniece Williams, ARC/Columbia 18-02812 (Vogue BMI)
☆	37	21	37	DID IT IN A MINUTE Daryl Hall & John Oates, RCA 13065 (Fust Buzza/Hot Cha/Six Continents, BMI)
☆	40	40	40	THEME FROM MAGNUM P.I. Mike Post, Elektra 47400 (MCA, ASCAP)
☆	41	28	41	THROUGH THE YEARS Kenny Rogers, Liberty 1444 (Peso/Swanee Bravo, BMI)
☆	42	36	42	SHOULD I DO IT The Pointer Sisters, Planet 47960 (Elektra) (Unichappell/Watch Hill, BMI)
☆	43	38	43	YOU NEVER GAVE UP ON ME Crystal Gayle, Columbia 18-02718 (Michael O'Connor, BMI)
☆	44	42	44	NEVER GIVE UP ON A GOOD THING George Benson, Warner Bros. 50005 (O'Lyric/Blackwood, BMI)
☆	45	37	45	POP GOES THE MOVIES PART I Meco, Arista 0660 (20th Century Fox/Robbins/Warner Bros./UA, ASCAP/Unart, BMI)
☆	46	41	46	LOVE IN THE FIRST DEGREE Alabama, RCA 12288 (House Of Gold, BMI)
☆	47	46	47	LEADER OF THE BAND Dan Fogelberg, FullMoon/Epic 14-02647 (Hickory Grove/April, ASCAP)
☆	48	43	48	COME TO ME Jennifer Warnes, Arista 0670 (Highest Swan/Slinky Dinky, BMI)
☆	49	47	49	ANOTHER SLEEPLESS NIGHT Anne Murray, Capitol 5083 (Chappell, ASCAP)
☆	50	44	50	SOMEWHERE DOWN THE ROAD Barry Manilow, Arista 0658 (ATV/Mann And Weil/Snow, ASCAP)

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

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CURRENT issue #25 features KFRC/Dr. Dan Rose's 2000th show, KFI/Lehman & Barkley, KCBQ/Charlie & Harrigan, KSFX/Stephen Capen, KIIS/Don Geronimo, KRLA/Rebel Fister. Cassettes, \$5.50. California residents add 6%.

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Billboard photo by Chuck Pulin

**VENUE'S DEMISE**—Chick Corea, who played the last night before the Savoy in New York closed, is visited backstage by actor Dudley Moore. In the center is singer Gayle Moran.

## TAPING CONCERTS

## Phoenix' Murray Starts Syndicate

By AL SENIA

PHOENIX—Dozens of top-name musical performers who have appeared in concert at venues throughout this Arizona city in the past year soon will appear on television, thanks to the efforts of a new Phoenix video company.

Randy Murray, president of WAVE Productions, says the series, which he hopes to syndicate nationally on either cable or commercial television, is the most ambitious project undertaken by this 17-month-old company.

The firm already has taped and successfully marketed concert appearances by Pat Metheny, Garland Jeffries and Strange Daze, as well as a comedy show taped at Chuckles, a local nightclub. WAVE also plans to produce a special program based on a stuntman's rodeo later this month. The concert specials have aired on local cable systems operated by American Cable Television and Storer Broadcasting.

"We're trying to improve the quality of entertainment in town," says Murray. "All of the clubs and promoters in town are doing anything they can to help us. The support has been good."

The series, tentatively titled "Phoenix Wave Length," is described by Murray as "a consumer advocate program."

It features concert excerpts from such stars as Rod Stewart, Devo, the Tubes, Bob Seger, Wendy Williams, Toots & the Maytalls, Spyro Gyra and Rita Coolidge.

WAVE worked closely with local

(Continued on page 43)



Billboard photo by Chuck Pulin

**RARE VISIT**—Veteran blues artist Charles Brown makes a rare East Coast visit with a long stay at Tramps, the New York blues club.

# Venues halls arenas

## Atlantic City Books Top Talent To Boost Business, Headliners Set For 5-Night Runs

By MAURIE ORODENKER

ATLANTIC CITY—Casino hotels in this popular resort city are firming plans to feature top name acts this summer, in a move aimed at battling the escalating competition in live entertainment in the area.

The rooms, which are also seeking to reduce some of the red ink acquired through lackluster business during the long winter months, are talking of presenting headline entertainers five night a week. This is a radical departure from earlier policies of interspersing headline acts with economically produced in-house revues.

Indications of the trend were seen as far back as last February when all the showrooms featured top entertainers during the President's weekend holiday.

Resorts International, the first casino hotel to open here had originally alternated between an in-house production and name acts. However, last winter it switched exclusively to headline entertainers, and starting next month will provide weeklong engagements featuring headliners.

Liberace has been retained by the hotel for his first Atlantic City engagement during the first week of August. He will be followed by Glen Campbell and Foster Brooks.

Returning to Resorts in May are such names as Diana Ross, Dolly Parton and Willie Tyler. Frank Sinatra, along with daughter Nancy, will play the room during June, at \$45 and \$40 ticket prices. Also scheduled to appear, in July and August, are Engelbert Humperdinck, Tom Jones, Wayne Newton, Johnny Mathis, Lou Rawls and Don Rickles.

Tropicana, the newest casino hotel has opted for a Monte Carlo Carnival in its Royal Swan Ballroom with acts like Steve Rossi and Steve DePass. Its summer format is still to come.

The Playboy Hotel and Casino, which opened last fall, also counts heavily on its Playboy Fantasy revue produced by Peter Jackson. For its Playboy Cabaret, it is said to be shopping for top names to stay in the summer race. Until then, it is depending heavily on sporting events and soap opera stars, with musical acts in its Tahitian Room Lounge.

Caesar's Boardwalk Regency, which has the smallest seating (only 466) for its Cabaret Theatre showplace, is buying names whose salary demands are more reasonable than the many asking \$25,000 to \$50,000 and upward. The hotel has cut back its \$5 million talent budget, according to reports, to \$1 million for 1982. Margo ter Kuile is the house booker and Paul Williams has been rebooked as the house band maestro for the summer. Already set are Nipsey Russell and Kelly Garrett, the "Catch a Rising Star" comedy showcase, the Four Tops, Jerry Vale, Dottie West, Shecky Green, Pat Cooper and Rich Little. Vic Darone is also scheduled to return to Caesar's this summer.

Golden Nugget, which celebrated its first anniversary last December, now has an official entertainment director in Michael Kane. The casino hotel originally opened with no live entertainment in its lounges, using only prerecorded tapes, and a pre-packaged revue with accompanying music on tape for its 525-seat Opera House. Now there's live entertainment in the lounges and Kane says he will be experimenting with

various entertainments this year.

The Opera House has already begun to experiment with "four walling" for its main showroom and is said to be dickering to bring in a road company of the Fats Waller "Ain't Misbehavin'" revue for the summer.

At the Sands, entertainment executive Phyllis Kaufmann is lining up names for the spring-summer season, starting off with Eartha Kitt and Marty Allen, Fred Travalena, Sandler & Young and Pat Cooper. For the packaged house revue, "Ain't We Got Fun," about the "Roaring 20s" opened April 12.

At Bally's Park Place, entertainment director Nancy Engler will close the long-running "Outrageous!" revue that opened in 1980 on April 26. Richard Francisco is whipping up a new house revue set to open May 19, with headline acts expected for the summer weekends.

Bally's has also brought in Lenny Hambro, who has been in charge of entertainment at the Claridge Hotel and Hi-Hop Casino, to become the new music director, replacing Bill Hesketh. Hambro had been manager and featured saxophonist for eight years with the Glenn Miller Orchestra directed by Ray McKinley.

A. Glenn Casterline, president of the Claridge, in announcing plans to

start a \$2 million renovation of the lobby and other improvements, also said a decision has been made to offer headline entertainment in its showroom. Entertainment director Bob Levine has been buying everything for its 650-seat Hi-Ho Palace from country (Larry Gatlin and the Gatlin Brothers) and comedy (Billy Crystal) to singers like Connie Francis for the Memorial Day weekend and Eddie Fisher for the July 4th weekend. Name acts will come in for weekends through July 4th and expand to a five day-week for the rest of the summer.

Claridge has already set Paul Williams, Carol Channing, Jim Stafford, Joey Heatherton, the Association, Susan Anton, Nancy Wilson with Count Basie and Orchestra, Carol Lawrence, Dick Shawn, the Fifth Dimension and Jose Feliciano. Also signed are The Gatlins, Sha Na Na, Billy Crystal, Vicki Carr, the Lennon Sisters, Eddy Arnold, Frankie Valli and the Four Seasons, and Pearl Bailey.

Harrah's Marina, the only casino hotel not located with the others on the Boardwalk is on the marina side of the resort island, and has been experimenting this season with name acts for the first time.

Debbie Reynolds was first in on New Year's Eve, followed by The

(Continued on page 31)

## 'Salem Country Gold' Tour Opens To Sellout Crowds

By KIP KIRBY

NASHVILLE—R.J. Reynolds launched its "Salem Country Gold" spring tour—the first of its kind for the cigarette giant—two weekends ago with kickoff dates in Baltimore, New York City and Norfolk. The concerts were the first in a series of nine triple-headers featuring Alabama, Mickey Gilley and Johnny Lee. The Thrasher Brothers open each date.

Though the shows have been booked into major coliseums averaging between 15,000 and 20,000 seats, the ticket advances indicate near-capacity attendance. All three dates for "Salem Country Gold's" opening weekend were sellouts or close to maximum capacity, including the tour's April 17 appearance at

the Nassau Coliseum on Long Island, site of a well-publicized country festival flop last year.

The concerts (nine through the spring, seven more in the fall) are promoted by Sonny Simmons through Century II Promotions in Nashville. Although Reynolds declines to comment on advertising and promotion budgets, the firm admits it is running extensive billboards, print and country/A/C radio ads within a 75-mile radius of all major markets covered in the tour.

Simmons says that no tv ads are planned, due to the size of the advance ticket business, noting that when the box office opened for sales on the tour's Saturday (1) appearing

(Continued on next page)



Billboard photo by Chuck Pulin

**BACKSTAGE**—Lou Christie, right, visits with fellow veteran rocker Del Shannon backstage at the Bottom Line during a rare New York appearance by Shannon.

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## Computerized System Set For Dixie Pool

By RADCLIFFE JOE

ATLANTA—The Dixie Dance Kings Record Pool, considered among the most progressive of its kind, has instituted a computerized system of running the operation.

The new system was unveiled recently at the pool's semi-annual meeting, attended by members, pools operators and record company executives from across the country.

According to Dan Miller, president of the Dixie Dance Kings, the computer, believed to be the only one of its kind designed exclusively  
(Continued on page 31)



Billboard photo by Chuck Pulin

**BABY ACT**—Possibly the youngest rock band in the world, the Brattles perform at R.T. Firefly in New York. The group is being produced by Chris Stein for his new Animal Records, to be distributed by Chrysalis.

## Starr Glowing Over Ripley's Success

By MAURIE ORODENKER

PHILADELPHIA—In spite of predictions of failure when he took over the fading Ripley discotheque here about a year ago, entrepreneur and concert promoter Stephen Starr has achieved a successful first anniversary.

Fulfilling this promise of presenting the best in live entertainment, Starr has, in the past year, provided his audiences with a full spectrum of one night appearances by top jazz, r&b, reggae, rock and new wave artists, plus a variety of contemporary dance troupes.

During his first year of operation, Starr also formed East Coast Concerts, a concert promotion company

which promoted shows by such artists as Todd Rundgren, the Go-Go's, Renaissance, Grace Jones, Greg Lake, Joan Baez and Earl Klugh.

In a move to further ensure the success of the room, Starr also developed a series of successful video dances, oldies dance parties broadcast live on Saturday nights by Radio station WIOQ-FM; and has played a significant role in the development of local talents such as Spaces, the Hooters, Robert Hazard and the Heroes.

The club, now called Ripley's Music Hall, plans to promote, through East Coast Concerts, a series of summer concerts at the Philadelphia

zoo. It will also stage a number of other events in several venues in Philadelphia and surrounding areas.

For the months ahead bookings will include Chick Corea, Sun Ra, Richie Havens, Rita Marley, Pretty Poison, Spaces, Dead End Kids, and Flora Purim & Airto.

Jazz artists who have appeared in concert at the room during the past year include Grover Washington Jr., Count Basie, Carmen McRae, Buddy Rich, Zoot Simms, Ornette Coleman, Billy Cobham and a show with Dizzy Gillespie titled "Pieces Of A Dream," which was filmed by CBS-TV for airing on its news magazine program "60 Minutes."

The room has also been attracting capacity crowds for its live concert appearances by such r&b acts as Martha Reeves, the Temptations, Gil Scott-Heron, Natalie Cole, the Four Tops, Jimmy Cliff, Peter Tosh and Average White Band.

For the pop, rock and new wave crowd Starr has presented the talents of such artists as Jerry Jeff Walker, Lene Lovich, Siouxsie and the Banshees, Iggy Pop, Franke and the Knockouts, Phoebe Snow, Dave Mason, Arlo Guthrie and Orchestral Manoeuvres In The Dark.

## Salem Sets Country Tour

• Continued from previous page

ance at the Silverdome in Pontiac, Mich., nearly 10,000 were sold the first day and a half.

Staging for the three-and-a-half hour stage show includes a \$700,000 lighting system furnished by Bandit Lights of Knoxville, and a sound system estimated at \$1 million provided by Clair Brothers Audio Entertainment in Pennsylvania.

R.J. Reynolds is making special "Salem Country Gold" posters available free to concert goers in each market, and is tying in its regular cigarette advertising to the performance dates. "Country settings have been a part of Salem's advertising for 25 years," says David Fishel, public relations director for R.J. Reynolds. Fishel notes that Reynolds tested the concept for this major tour on Easter 1981 when it sponsored an Atlanta concert at the Omni headlined by the Oak Ridge Boys, Dottie West, Ray Stevens and Con Hunley. The success of that show convinced the manufacturer to sponsor its own extended series.

In addition to Reynolds' own advertising, country radio stations in key markets where the Salem tour is performing are running individual contests, and Gilley's Jeans has provided merchandise for giveaways tied in to the shows.

# Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **POLICE, BLACK UHURU**—\$525,492, 41,334, \$13.50 & \$11.50, Monarch Entertainment Bureau, Brendan Bryne Meadowlands Arena, E. Rutherford, N.J., two sellouts, April 18-19.
- **GRATEFUL DEAD**—\$351,186, 32,037, \$11.50, \$10.50 & \$9.50, Cross Country Concerts/Monarch Entertainment Bureau, Hartford Civic Center, two sellouts, April 17-18.
- **POLICE, BLACK UHURU**—\$320,970, 32,396, \$10, Chuck Chao/Jack Belle Presents, Carrier Dome, Syracuse (N.Y.) Univ., sellout, April 16.
- **BLACK SABBATH, THE OUTLAWS**—\$185,810, 15,540, \$12.50 & \$10, Avalon Attractions, the Forum, Los Angeles, sellout, April 15.
- **WILLIE NELSON & FAMILY, DELBERT McCLINTON**—\$181,639, 13,647 (18,000 capacity), \$13.50 & \$11.50, Feyline Presents/Jam Prods., Rosemont Horizon, Chicago, April 18.
- **ZZ TOP**—\$176,481, 17,700, \$11.50, \$10.50 & \$9.50, in-house promotion/produced by Pace Concerts, Univ. of Texas Frank C. Erwin Jr. Special Events Center, Austin, sellout, April 16.
- **BLACK SABBATH, THE OUTLAWS**—\$152,250, 14,500, \$10.50 & \$12, Bill Graham Presents, Cow Palace, San Francisco, sellout, April 17.
- **GRATEFUL DEAD**—\$144,879, 13,094, \$11.50 & \$10.50, Monarch Entertainment Bureau/Frank J. Russo, Providence (R.I.) Civic Center, sellout, April 15.
- **GRATEFUL DEAD**—\$144,879, 13,094, \$11.50 & \$10.50, Gemini Concerts/Monarch Entertainment Bureau/Frank J. Russo, Providence (R.I.) Civic Center, sellout, April 15.
- **WILLIE NELSON & FAMILY, DELBERT McCLINTON**—\$134,564, 12,063 (15,000), \$11.50-\$10, Feyline Presents/Schon Prods., Met Center, Minneapolis, April 17.
- **ALABAMA, MICKEY GILLEY, JOHNNY LEE, THRASHER BROTHERS**—\$130,009, 9,748 (11,300), \$13.50 & \$12.50, Century II Promotions, Norfolk (Va.) Scope, "Salem Country Gold '82" April 18.
- **ZZ TOP**—\$116,443, 11,564 (12,500), \$10.50 & \$10, Stone City Attractions, San Antonio Convention Center, April 15.
- **GRATEFUL DEAD**—\$112,316, 11,030 (11,857), \$10.50 & \$9.50, Monarch Entertainment Bureau/Maryland Leisure Corp., Baltimore Civic Center, April 19.
- **WILLIE NELSON & FAMILY, DELBERT McCLINTON**—\$110,795, 10,605 (14,000), \$11, \$10 & \$9, Feyline Presents/Fox Prods., Hilton Coliseum, Iowa State Univ., Ames, April 16.
- **POLICE, BLACK UHURU**—\$107,974, 9,384, \$11.50, Frank J. Russo, Cumberland County Civic Center, Portland, Maine, sellout, April 5.
- **RUSH, RIGGS**—\$105,000, 10,000, \$10.50, Beaver Prods., Barton Coliseum, Little Rock, Ark., sellout, April 1.
- **ALABAMA, JANIE FRICKE**—\$99,760, 9,501, \$10.50, Fowler Prods., Barton Coliseum, Little Rock, Ark., sellout, April 2.
- **J. GEILS BAND, JON BUTCHER AXIS**—\$96,990, 9,942 (12,000), \$10 & \$9, in-house (CU Program Council) promotion/Feyline Presents, Univ. of Colo. Events Center, Boulder, April 16.
- **OZZY OSBOURNE, UFO, MAGNUM**—\$88,826, 10,027 (12,000), \$9.50 & \$8.50, Paradise Island Prods., Freedom Hall, Louisville, April 17.
- **RICKIE LEE JONES**—\$82,927, 7,200, \$12.50 & \$10, Avalon Attractions, Perkins Palace, Pasadena, Calif., four sellouts, April 16-17.
- **GRATEFUL DEAD**—\$77,427, 7,374, \$10.50, Monarch Entertainment Bureau/Cedric Kushner Presents, Glens Falls (N.Y.) Civic Center, sellout, April 14.
- **WILLIE NELSON & FAMILY, DELBERT McCLINTON**—\$73,836, 7,032 (7,727), \$10.50, Feyline Presents, Bicentennial Center, Salinas, Kan., April 15.
- **ZZ TOP**—\$73,378, 7,850, \$9.50, Pace Concerts, Amarillo (Texas) Civic Center, sellout, April 13.
- **RODNEY DANGERFIELD, CHRIS MICHELSEN**—\$72,332, 5,029, \$15 & \$12.50, Contemporary Prods./New West Presentations, Midland Theater, Kansas City, Mo., sellout, April 3.
- **RICK SPRINGFIELD, THE CLOCKS**—\$70,840, 6,608, \$11, Contemporary Presentations/New West Presentations, Memorial Hall, Kansas City, Kan., two sellouts, April 16.
- **ZZ TOP**—\$65,864, 6,540 (9,500), \$10.50 & \$9.50, Pace Concerts, Lubbock (Texas) Coliseum, April 14.
- **LOVERBOY, PRISM**—\$65,608, 6,750 (7,000), \$10 & \$9, Sunshine Promotions/Contemporary Presentations, Notre Dame Univ. Athletic & Convocation Center, S. Bend, Ind., April 16.
- **ZZ TOP, ZEBRA**—\$59,010, 6,068 (10,035), \$10.50, Beaver Prods., Tallahassee, (Fla.) Leon County Civic Center, April 18.
- **OZZY OSBOURNE, UFO, MAGNUM**—\$56,631, 6,417 (7,500), \$9.50 & \$8.50, Sunshine Promotions, Roberts Stadium, Evansville, Ind., April 16.
- **NYLONS**—\$56,137, 6,000, \$10, Perry Scope Concert Prods., Commodore Ballroom, Vancouver, B.C., six sellouts, April 5-10.
- **BLACK SABBATH, THE OUTLAWS**—\$54,497, 5,500 (7,200), \$10.75 & \$9.75, Avalon Attractions, Seland Arena, Fresno, Calif., April 18.
- **BLACK SABBATH, THE OUTLAWS**—\$53,849, 5,425, \$10.75 & \$9.75, Avalon Attractions, Orange Pavilion, San Bernardino, Calif., sellout, April 13.
- **TOM JONES**—\$50,020, 3,112 (5,400), \$16.50 & \$12.50, Northwest Releasing Co./First Band, Spokane (Wash.) Opera House, two shows, April 13-14.
- **ANGEL CITY, MISSING PERSONS**—\$46,873, 4,934 (5,500), \$9.50, Double Tee Promotions/Albatross Prods., Paramount Theatre, Portland, Ore., two shows, April 14-15.
- **WAYLON JENNINGS, JESSI COLTER, THE CRICKETS**—\$46,713, 4,359 (5,000), \$11.50, Fantasma Prods., W. Palm Beach (Fla.) Auditorium, April 14.
- **OZZY OSBOURNE, UFO, MAGNUM**—\$45,668, 5,337 (7,500), \$9.50 & \$8.50, Sunshine Promotions, Ft. Wayne (Ind.) Coliseum, April 15.
- **NYLONS**—\$42,292, 4,500, \$9, Perry Scope Concert Prods., Royal Theatre, Victoria, B.C., three sellouts, April 15-17.
- **SAMMY HAGAR, ALDO NOVA**—\$40,956, 5,326 (7,000), \$9 & \$8, Sunshine Promotions, Market Square Arena, Indianapolis, April 18.
- **ZZ TOP**—\$40,250, 3,500, \$11.50, Red Beans 'n Rice Prods., the Warehouse, New Orleans, sellout, April 17.

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# New York Nightclub Putting Spotlight On Video System

By AL SENIA

LOS ANGELES—The New York Company, a nightclub based here, is emphasizing video, "high energy" music, and a sophisticated ambience as the main weapons in its battle against competitors.

According to owner Tony Armas, another unique aspect of the 8,000 square foot room is that there is no designated dance area. With the emphasis on video, the space is what Armas calls a "standup" room, with customers free to dance wherever they choose.

Armas, who co-owns The New York Company with businessman Perry McKay, says that one of the primary aims of the club is to provide patrons with some of the cultural advantages of New York.

"We're very theme oriented, and we want our concept to revolve around a theme of theater, music and arts," he explains.

Promoting a New York theme is popular in many Southern California nightclubs. However, few have taken Armas' lively discotheque approach.

Since its opening, the New York Company has become one of Los Angeles' premier video clubs. There are hundreds of pre-recorded video tapes in VHS, Beta and 1/4 inch formats; and Armas claims that record

companies have become so pleased with his club's commitment to "breaking" new music that they keep a steady supply coming.

Customer acceptance of the video system has proven so strong that different music has been added and the entire concept mushroomed into a full-fledged video disco.

Armas studied the operation of other video discos in New York like The Ritz and The Mudd Club.

"In looking at them I felt this was really something that was going to come on strong," says Armas.

Armas says he was careful to integrate the video technology into the restaurant aspect of the operation. "Here, the video system is built in as part of the ambience of the place. When the screens are not on, you don't even know they're there. They don't stand out. When they come on, they add a lot to the restaurant," he says.

Video music and occasional special programming is presented daily from 11 a.m. (when the facility's restaurant opens) to 2 a.m. The DJs mix the audio and video with concern toward the audience.

"On slower nights, I don't want to overpower them with a lot of video," says Richard LaKetty, one of the club's three DJs. "On busy nights they just eat it up."

LaKetty and two other spinners have begun cataloging material, preparing programs and producing their own videotapes to complement

new record product.

"We play basically a disco format with rock and some new romantic sound," says LaKetty. "There's a

little bit of new wave but not the real heavy stuff."

Ten 19-inch television sets and a  
(Continued on opposite page)

## Billboard Dance/Disco Top 80

Survey For Week Ending 5/1/82

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	
☆	4	7	MURPHY'S LAW—Cheri—Venture (12 inch) VD 5019	☆	51	3	DON'T STOP YOUR LOVE—Booker T—A&M (12 inch) SP 17188	
☆	3	9	I SPECIALIZE IN LOVE—Sharon Brown—Profile (12 inch) PRO 7006A	42	41	8	SHOUT ABOUT IT—Lamont Dozier—M&M (LP/12 inch) MM 104AE/MM 103AA	
3	1	11	DON'T COME CRYING TO ME/LET IT RIDE—Linda Clifford—Capitol (LP) ST 12181	43	43	15	NEVER SAY NEVER—Romeo Void—415 Records (EP) A-0007	
4	2	12	(THE BEST PART OF) BREAKIN' UP—Roni Griffith—Vanguard (12-inch) SPV 54 A	☆	59	4	ACT LIKE YOU KNOW—Fat Larry's Band—WMOT (12 inch) 4W902832	
☆	10	4	FORGET ME NOTS—Patrice Rushen—Elektra (LP) EI-6015	☆	56	3	DON'T TURN YOUR BACK ON ME—Frontline Orchestra—RFC/Quality (12 inch) RFC 012	
6	6	9	YOU GOT THE POWER—War—RCA (12 inch) PD 13062	46	39	8	(WON'T YOU) DANCE WITH ME/SOONER OR LATER—Crystal & The Team—Moby Dick (12 inch) BTG 332	
7	7	9	JUMP SHOUT—Lisa—Moby Dick (12 inch) BTG 1032	47	42	17	MAMA USED TO SAY—Junior—Mercury (12 inch) MDS 4014	
8	5	24	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—A&M (LP) SP4892	48	50	8	TAKE MY LOVE—Gene Dunlap—Capitol (LP) ST 12190	
9	9	7	CIRCLES—Atlantic Starr—A&M (LP) SP 4883	49	45	9	I COULD BE HAPPY—Altered Images—Epic (LP) FR 37738	
☆	12	6	IN THE NAME OF LOVE—Thompson Twins—Arista (12 inch) CP 712	☆	55	5	ROMAN GODS/RIDE YOUR PONY—Flestones—IRS (LP) SP 70018	
☆	15	5	DON'T MAKE ME WAIT—Peech Boys—Westend (12 inch) WES 22140	☆	57	4	ON A JOURNEY—Elektrik Funk—Prelude (12 inch) PRLD622	
☆	27	4	LET IT WHIP—Dazz Band—Motown (LP/7 inch) 6004ML/1609M	52	31	8	TASTE OF MUSIC—Kleer—Atlantic (LP) SD 19334	
13	13	10	MESOPOTAMIA/DEEP SLEEP/CAKE—B 52's—Warner Bros. (MINI LP) MINI 3641	☆	63	2	STORMY WEATHER—Viola Wills—Sunergy (12 inch) SNG 0001	
☆	22	5	RHYTHM OF THE JUNGLE—The Quick—Epic (12 inch) 492809	54	54	5	YOUR GOOD LOVIN'/CAN WE FALL IN LOVE AGAIN—France Joli—Prelude (LP) PRL 14103	
☆	19	7	A NIGHT TO REMEMBER—Shalamar—Solar/Elektra (LP) S 28	☆	58	5	EASE YOUR MIND—Touchdown—Streetwise SWRL 2201 (12 inch)	
☆	40	3	GIVE ME JUST A LITTLE MORE TIME—Angela Clemmons—Portrait (12-inch) 4R9-02753	☆	56	47	6	THE LOVE STEALERS/I'VE BEEN WATCHING YOU/I WANT TO DO SOMETHING FREAKY TO YOU—Saint Tropez—Destiny (LP) DLA 10004
17	8	17	GLAD TO KNOW YOU/3,000,000 SYNTHS/QUESTIONARE—Chas Jankel—A&M (LP) SP 4885	57	58	5	IT TAKES HEART—Greg Perry—Alfa (12 inch) AAD 14017	
18	11	22	DESIGNER MUSIC/HOLD ME DOWN—Lipps' Inc.—Casablanca (LP) NBLP 7262	58	52	8	SHINE ON—George Duke—Epic (LP) FE 37532	
19	14	8	FALL IN TO A TRANCE—Jimmy Ross—RFC/Quality (12 inch) QRFC 009	59	48	6	ONE DRAW—Rita Marley—Shanchie (12 inch) 5003	
☆	38	3	IT'S RIGHT—Michelle Wallace—Emergency (12 inch) EMDS 6524	60	66	2	FREAKY BEHAVIOR—Bar-Kays—Mercury MK 192	
21	16	8	LOVE BUZZ—Vogue—Atlantic (LP) SD 19343	☆	66	2	PASSION—The Flirts—(O) Records OR 716-A	
22	21	9	NATIVE LOVE (Step By Step)—Divine—"O" Records & Visuals (12 inch) OR 717	☆	66	2	FEEL IT DON'T FIGHT IT—Atkins—Warner Bros. WBS 50037	
☆	30	6	DON'T YOU LOVE IT—Maxine Singleton—Peter Pan (12 inch) TAS 2801F	☆	66	2	THE VERY BEST IN YOU—Change—RFC/Atlantic DMD 324 (LP)	
24	17	14	TIME—Stone—West End (12 inch) WES 22-139	☆	66	2	RUN RUN RUN—Funkapolitan—Pavillion (12-inch) 429 0276	
25	18	16	CENTERFOLD/FLAMETHROWER—J. Geils Band—EMI (LP) S00 17062	☆	66	2	SEEDY FILMS/SEX DWARF—Soft Cell—Sire PRO-A-1021	
☆	32	4	TRAY JAH LOVE—Third World—Columbia (LP) FC37744	☆	66	9	STILL GOT THE MAGIC (Sweet Delight)—Michael Wycoff—RCA (12 inch) PD 13056	
27	23	19	MEGATRON MAN/GET A LITTLE—Patrick Cowley—Megatone (LP) M1002	67	67	3	IT'S GOOD TO BE THE KING—Mel Brooks—WMOT (12 inch) 4W9-0271	
28	28	12	SHOW YOU MY LOVE/GO BACK—Goldie Alexander—Arista (12 inch) CP 713	68	64	4	CAN YOU SEE THE LIGHT—Brass Construction—Liberty (12 inch) 7201	
29	20	14	DON'T TURN YOUR BACK ON LOVE—Eloise Whitaker—Destiny (LP/12-inch) DLA 10006/DT 302R	69	75	20	KEEP ON/YOU'RE THE ONE FOR ME—D. Train—Prelude PRL 14105 (LP)	
30	25	15	THE VISITOR/WHEN ALL IS SAID AND DONE—ABBA—Atlantic (LP) SD 19332	70	70	3	PARTY—HARARI—A&M (12 inch) SP-17183	
31	24	15	BURNIN' UP/SO GOOD SO RIGHT—Imagination—MCA (LP) MCA 5271	71	49	5	IT AIN'T WHAT YOU DO...—Fun Boy Three—Chrysalis (12 inch) CDS 2570	
32	26	12	BOSTICH—Yello—Stiff (EP) TEES 12-10	72	73	2	CRAZY/M TRAIN—Pylon—DB Records (12 inch) DB 61	
33	37	8	STAY/TAKE ME UP—Matrix—Sugarscoop (12 inch) SS 420A	73	53	5	TELL ME TOMORROW—Smokey Robinson—Tamla (LP) 6001TL	
34	34	12	BREAKAWAY—Pure Energy—Prism (12-inch) PDS 420	74	76	12	I LOVE ROCK 'N ROLL—Joan Jett & the Blackhearts—Boardwalk (LP) NB 1-33243	
☆	44	4	LOVE PLUS ONE—Haircut One Hundred—Arista (LP) AL6600	75	77	9	PRECIOUS/A TOWN CALLED MALICE—The Jam—Polydor (12 inch) Import	
36	29	15	IN THE RAW—Whispers—Solar (LP) EAS 27	76	78	20	CAN'T SHAKE YOUR LOVE—Syreeta—Tamla (LP) T8-376M1	
37	33	11	THAT GIRL—Stevie Wonder—Tamla (7 inch) 1602TF	77	65	3	SHAKE (IT EASY)—Carol Williams and The Billy Mersey Band—Zoo York (12 inch) 4W9-02683	
38	36	17	TELL ME THAT I'M DREAMING—Was (Not Was)—Island/ZE (12 inch) DISD 50011	78	69	7	HOLD ON TIGHT—Fantasy—Pavillion (12 inch) 429-02725	
39	35	11	WORK THAT SUCKER TO DEATH—Xavier—Liberty (12 inch) SPRO 212	79	62	4	GIGOLO—O'Bryan—Capitol (LP) ST12192	
☆	46	3	I RAN—Flock Of Seagulls—Jive/Arista (12 inch) JIVE T14	80	61	25	CALL ME/LET'S CELEBRATE—Skiyy—Salsoul (LP/12-inch) SA8548/SG365	

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide 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.

## Joe Ely Sets 3rd Tornado Jam

NEW YORK—Buddy Holly Park in Lubbock, Texas is going to be the venue Saturday (1) for the third annual Tornado Jam organized by country rock artist Joe Ely.

The all-day concert, for which tickets are \$5, will feature Joan Jett, Leon Russell, the Crickets, Gary Russell, and such local acts as the Maines Brothers Band, Terry Allen, Jay Boy Adams, the Planets, Alvin Crow, Butch Hancock, as well as Ely and his band.

The concert will be produced by Feyline Presents. In addition to the ticket prices, concert goers are en-

couraged to bring a can of food to be donated to the needy.

The Tornado Jam began three years ago, on the tenth anniversary of a tornado that levelled Lubbock, hence the name. For the first two years the concert was free, and was promoted by Ely himself as a way of repaying the people in the area for their support when he was getting started.

Last year the concert was attended by 35,000 people, and this year, with the \$5 admission, 25,000 are expected.

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IMPORT NEW LP's—Logic Systems, Studio 54 Vol. 4, B-52's, Christopher Mills, Cerrone 8, Rainbow Team, Disco Circus 82 (Four Mixes), Firefly, Rockets, Disco Cross 2.

## Talent In Action



Billboard photo by Chuck Pulin

**FASHION PARTY**—A rock'n'roll fashion presentation is part of a party held in Zippers in New York marking the publication of "Cool Cats: 25 Years of Rock'n'Roll Style," a book by Tony Stewart, published by Delilah.

## New York Company Brings Gotham Energy To L.A.

• Continued from opposite page

giant two-foot television screen are placed strategically throughout the bar and restaurant.

Armas recalls being warned that meshing video with audio would distract customers. "It was felt that people would walk out," he says. "People said if customers wanted to watch television they'd stay home. Everybody said I was crazy."

Instead, Armas has watched the clientele grow steadily. The club celebrated its second anniversary in early April.

He put a high priority into developing a format that would not "intimidate the clientele and have them think we were going to show tv programs all day." Initially, old-time musicals were run through the New York Company's audio/video system.

Says Armas: "With video you can change the program very easily; you can go in different directions."

Armas says customers are so supportive of the technology and the music that he has made Mondays "New Music Night" where more experimental material is played and screened. The plan also has proven popular with record executives who often bring clients to the club to view new video product that they have supplied.

He admits major labels were at first skeptical about providing taped product to the club. Some would provide taped performances and stay in the club while it was screened to insure it was not being illegally duplicated.

To ease fears, Armas has developed a stringent anti-bootlegging policy. "We get permission to use all the material," he says. "And we're careful about bootlegging. A DJ is subject to termination if he duplicates anything not authorized. All the video material has to come through me. The club is liable. We've worked two years to develop a good rapport."

"Our policy paid off. We have producers who provide us with tapes. Movie companies provide us

## Atlantic City

• Continued from page 28

Captain and Tennille for the President's Weekend in February, and The Beach Boys in March. Sammy Davis Jr. is now listed for the Memorial Day weekend. However, indications are that a house revue will be the major summer attractions, with Frederic Apcar, who put together last summer's revue, already working on a new show for this summer.

with clips. Some of the smaller companies that don't have video facilities are even talking to us about producing material for them."

Club DJs are becoming more involved in the production end of the video business. Armas estimates that each spends 20 to 25 hours each week putting material together and producing programs.

Aside from the material internally produced, and product supplied by record companies, the New York Club also subscribes to Rock-America.

"We like to produce our own material to be synched to a particular record," says Armas. "We won't tape concerts off television. There's so much new video coming out that's really innovative that we'll stay away from mere concert footage."

Despite the innovative aspect of what he is offering, Armas feels it is important to promote the club and to continue to build clientele and a sense of community among customers.

He uses the New York theme to accomplish those goals. The disco publishes a monthly newsletter in a New York Times format. Included is news about upcoming special events and lists of the most popular audio recordings and video tapes aired at the club. Restaurant information also is included. Armas also sponsors trips to locales like New York and the California wine country.

"We're marketing the New York Company as more than a place to come and eat. It takes on a bigger sense. You do side things, like go on a trip we organize."

## Dixie Pool Computerizes

• Continued from page 29

for use in a record pool, can track the pool's 100 members and ensure that they provide feedback critical to the record companies which provide promotional products.

The computer is also used to store permanent data on pool members, participating record companies, radio stations, record stores and subscriptions to the pool's newsletter.

Another area in which the computer is used is in the logging and distribution of product. According to Miller, the system tracks new releases as they are received, and the information is then entered into the log file and interfaced with the current deejay roster.

Miller, who programmed the system along with pool executive Antonio Acosta, states that the system can, and possibly will, be adapted to pool related functions including

### RICKIE LEE JONES

Perkins Palace, Pasadena, Calif.  
Admission: \$12.50

Those expecting the streetwise but frail intelligence of "Chuck E's In Love" got a surprise April 16 when Rickie Lee Jones appeared in one of four performances. While she may be streetwise, she is anything but frail: exhibiting a strong command over audience and song, Jones took everyone in the soldout room on an emotional roller coaster ride.

Opening with the plaintive "We Belong Together," she seemed to be directly commenting on recent reports of her disorganization on stage. If anything, this show may have been a bit too streamlined as she moved from song to song with little talk in between. But what songs: a rocking version of the Jackson 5's "The Love You Save," a sultry rendition of Marvin Gaye's "Trouble Man," a joyous reading of the standard "I Can't Dance," and an equally enthralling "Walk Away Renee." The highlight, though, was the smoky yet sweet "My Funny Valentine."

It is puzzling why a singer-songwriter of Jones' caliber neglected so many of her own songs in the 80-minute, 14-song set. Still, it's hard to complain about a show strewn with as many great moments as this one.

Jones was backed by a sharp 10-piece band, including a four-piece horn section, which displayed a few flashy moves of its own. No one could upstage Jones, though, who taunted, teased and played with the audience from song to song.

CARY DARLING

### B. B. KING MIGHTY FLYERS

Country Club, Reseda, Calif.  
Admission: \$10

His latest foray into synthesizing classic blues with other styles finds B.B. King plying country heartlands, but for his April 9 concert here the veteran guitarist and singer shrewdly gave his fan a program that downplayed his newer vehicles to concentrate on standards. The payoff was audience adulation, sparked by more true interaction than is normal for this venue, and measured by genuinely earned encores.

King's current septet is cut to the same lines he's long favored, incorporating brass, saxophone and second guitar along with keyboards and a tough, tight rhythm section. And, given the seasoning that the frontman's virtual year-round touring inevitably adds, the show's obligatory warmup via two instrumental romps before King's arrival came off as more than blues tradition.

As for the star, he ranged from signature tunes like "Everyday I Have The Blues" and "Caldonia" to two successful excerpts from the new MCA album, a soulful reading of Willie Nelson's "Nightlife" and the playful "You And Me, Me And You," the latter transformed into a sexy sing-along. Always a solidly professional draw, King this evening seemed ebullient as well, spicing his usually warm demeanor with teasing humor.

Opens the Mighty Flyers are part of a recent groundswell in blues and r&b bands here, and stand out from their peers' soul orientation by sticking to a tougher blues slant. Vocalist and

tracking for radio stations, retailing and promotions, areas into which the pool is gradually expanding.

The unveiling and demonstration of the organization's computer system was attended by a number of record company executives including Ray Caviano, RFC Records; Keith Frye, A&M Records; Bob Shaw, Warner Bros. Records; Michael Gomes, Prelude; Howard Holben, Endless Promotions, Los Angeles; and Bob Patton, BPA Promotions, Atlanta.

A cocktail party and live entertainment were offered as part of the program, with the Backstreet discotheque, Atlanta, providing its facilities for the event. Entertainers included Carol Williams, Jackie Moore, Cynthia Manley, Modern Romance, Imagination, Boystown Gang, Claudja Barry, and Ronnie Jones.

harmonica player Rod Piazza is probably best known, but the group's newest member, a petite blonde, shines by injecting some bracing piano work. Their repertoire ranges from blues chestnuts to more recent rock (a cover of Cowboy's "Shot From The Saddle," also associated with Delbert McClinton, was included). But while the quintet has some nicely planned theatrical moves, added seasoning will be needed to sharpen their distinctions as instrumental soloists.

SAM SUTHERLAND

### JOHN HIATT VIVABEAT

Madame Wong's, Los Angeles  
Admission: \$6

Since resurfacing here four years ago, songwriter John Hiatt has amassed an impressive repertoire of post-new wave originals that transcend obvious comparisons to Graham Parker and Elvis Costello, while sharing some of the style and much of the substance of those two Britons' better known work. On the strength of Hiatt's newest album and first for Geffen, and given the sharpness his band now achieves on-stage and in the studio, pundits may soon turn those analogies around.

Thanks to their roadwork as part of Ry Cooder's tour ensemble last year, the basic Hiatt quartet—Hiatt on guitar, Jesse Harms on keyboards, James Rolleston on bass and drummer Darrell Verduco—plays with verve and preci-

sion. For the band's April 15 shows at Wong's original Chinatown location (they also played the following two nights at her Santa Monica satellite club), newest member Jack Sherman was added on guitar, affording frontman Hiatt more room to flesh out his vocal turns.

If Hiatt's own daunting strengths as a lead player were thus somewhat downplayed, the net results were still largely measured in gains. Starting with a sidelong allusion to tax deadlines via "Cop Party" from Hiatt's second and final MCA album, the quintet galloped through a 50-minute set ripe with strong material: older songs like "Slug Line" and "Pink Bedroom" proved Hiatt's penchant for nimble melodies and razor-sharp images isn't itself new, but it was the new album that inspired the most riveting performances, from the romping, Tex-Mex spirit of "Marianne" to the more sinister rock of "Some Fun Now" and "This Secret Life."

An added treat: Hiatt reprised his solo spot from the Cooder tour, the deliciously melodramatic "Eight Men And Four Women," an r&b item in which his bug-eyed histrionics achieved a comic effect.

Opening was Vivabeat, a local band whose last recordings were for PolyGram. In its mix of somber, declamatory vocals and lockstep synthesizer/drum arrangements, the group's Anglophilia is much in evidence—a likely plus locally, where British rock fashions are traditionally the rage.

SAM SUTHERLAND

N. CALIFORNIA (POP)		CHICAGO (SALSA)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VARIOS ARTISTAS Viva el amor Telediscos 1023	1	HECTOR LAVOE Que sentimiento, Fania 598
2	RIGO TOVAR 15 exitazos tropicales, Profono 1504	2	CELIA CRUZ 15 grandes exitos, Cubalegre 1435
3	CHELO El adios ranchero Musart 1019	3	CELIA CRUZ Y WILLIE COLON Dos Jueyes, Vaya 93
4	LOS FREDDYS El primer lonto, Peerless 10059	4	WILLIE COLON Y RUBEN BLADES Canciones del solar de los aburridos, Fania 597
5	AMANDA MIGUEL El sonido Volumen I, Profono 3049	5	ORQUESTA NOVEL Fania 601
6	LOS BUKYS Profono 3050	6	JUSTO BETANCOURT Y LA SONORA MATANCERA Barbaro 207
7	NAPOLEON 15 grandes exitos, Telediscos Profono 1503	7	WILFRIDO VARGAS Abusadora, Karen 060
8	EMMANUEL Tu y yo, RCA 04009	8	VICTOR WAIL Quien sera el abusador? Alhambra 172
9	MARIO CARVAJAL Frio de ausencia, Luna 1081	9	LA SONORA PONCENA Night Rider, Inca 1079
10	LOS BONDADOSOS Anahuac 4918	10	EDDIE PALMIERI Barbaro 205
11	LUIS ANGEL Yo mismo Profono 3054	11	VIVA LA SALSA 14 exitos originales, Telediscos Profono 1401
12	LOS SAGITARIOS Adios querido abuelo, Olimpico 5019	12	CONJUNTO CULEBRA CBS 2730E
13	RAMIRO LEIJA Quiero perderme contigo, Cara 029	13	VARIOS ARTISTAS 12 exitos bailables de Quisqueya, Cubanet 31005
14	BEATRIZ ADRIANA La reina es el rey, Peerless 2251	14	CONJUNTO CLASICO Lo Mejor 835
15	VARIOS TRIOS Los grandes exitos de trios, TVO 1501	15	ANDY MONTANEZ Para ustedes, LAD 364
16	ROCIO DURCAL Confidencias, Pronto 1099	16	TITO PUENTE Ce magnifique, Tico 1440
17	LUPITA D'ALESSIO Orfeon 5298	17	EL GRAN COMBO Happy Days, Combo 2021
18	CARLOS Y JOSE Arboles de la barranca, TH 2157	18	JOHNNY VENTURA Lo que te gusta a ti, Combo 2023
19	RAPHAEL CBS 80345	19	JOHNNY PACHECO Y CELIO GONZALEZ El zorro de plata presenta al flaco de oro Fania 600
20	EL MILAGRO Amor frigido, Mar Internacional 535	20	TITO ALLEN Lo Mejor 703
21	SONIA RIVAS En las buenas y en las malas, Caytronics 6015	21	FANIA ALL STARS Latin Connection, Fania 595
22	JULIO IGLESIAS De nina a mujer, CBS 50317	22	RICHIE REY Y BOBBY CRUZ Vaya 96
23	LOS HUMILDES Fama 608	23	LA INDIA DE ORIENTE Buenos dias Africa, Guajiro 4015
24	ROBERTO CARLOS CBS 12315	24	LUIS PERICO ORTIZ New Generation 720
25	JULIO ANGEL Y LOS CONDES Ternura, Pyramids 002	25	OSCAR D'LEON A mi si me gusta asi, TH 2167



# Billboard® TOP LPS & TAPE®

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☆ Superstars are awarded to those product 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).

THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		Artist-TITLE-Label		THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label	
1	☆	29	1	29	1	VANGELIS Charlots Of Fire Polydor PD-1-6335 (Polygram)	POL	●	OAK RIDGE BOYS Bobbie Sue MCA MCA-5294	MCA	78	9	9	78	9	RICHARD DIMPLES FIELDS Mr. Look So Good Boardwalk NBI-33249	IND
2	2	40	3	33	24	THE GO-GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	RCA	▲	OZZY OSBOURNE Diary Of A Madman let FZ-37492 (Epic)	CBS	72	10	10	72	10	MIKE POST Television Theme Songs Elektra E1-60028	WEA
3	3	20	2	38	10	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NBI-33243	IND		AURRA A Little Love Salsoul SA-8551 (RCA)	RCA	73	5	5	73	5	KARLA BONOFF Wild Heart Of The Young Columbia FC-37444	CBS
4	★	6	4	39	9	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AFL1-4125			WAYLON JENNINGS Black On Black RCA AFL1-4247	RCA	74	7	7	74	7	GAMMA Gamma 3 Elektra E1-60034	WEA
5	☆	5	5	44	17	ASIA Asia Geffen GHR 2008 (Warner Bros.)	WEA		THE BLASTERS The Blasters Slash SR-109	IND	☆	5	5	93	5	THE DAZZ BAND Keep It Alive Motown 6004ML	IND
6	6	25	7	46	11	THE J. GEILS BAND Freeze-Frame EMI-America S00-17062	CAP	▲	SHALAMAR Friends Solar S-28 (Elektra)	WEA	★	5	5	84	5	ONE WAY Who's Foolin' Who MCA MCA-5279	MCA
7	7	25	8	42	37	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA	77	13	13	60	13	PRISM Small Change Capitol ST 12184	CAP
8	8	8	6	43	13	SIMON AND GARFUNKEL The Concert In Central Park Warner Bros. 2BSK 3654	WEA		THE WAITRESSES Wasn't Tomorrow Wonderful Polydor PD-1-6346 (Polygram)	POL	☆	3	3	144	3	SOUNDTRACK Cat People Beckstreet BSR 6107 (MCA)	MCA
9	9	39	9	44	60	JOURNEY Escape Columbia TC 37408	CBS	▲	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	RCA	79	15	15	35	15	THE WHISPERS Love Is Where You Find It Solar S-27 (Elektra)	WEA
10	10	28	11	49	17	POLICE Ghost In The Machine A&M SP-3730	RCA	▲	TOM TOM CLUB Tom Tom Club Sire SRK 3628 (Warner Bros.)	WEA	★	6	6	86	6	JEFF LORBER It's A Fact Arista AL 9583	IND
11	☆	11	14	54	3	ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic)	CBS		TALKING HEADS The Name Of This Band Is The Talking Heads Sire 2SR 3590 (Warner Bros.)	WEA	81	55	55	83	55	OZZY OSBOURNE Blizzard Of Ozz JEL/J 36812 (Epic)	CBS
12	12	27	12	47	8	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	MCA	▲	BUCKNER & GARCIA Pac-Man Fever Columbia XRC 37941	CBS	82	9	9	65	9	GEORGE DUKE Dream On Epic FE 37532	CBS
13	☆	6	19	51	14	SCORPIONS Blackout Mercury SRM-1-4039	POL		SAMMY HAGAR Standing Hampton Geffen GHS-2006 (Warner Bros.)	WEA	83	19	19	67	19	BOBBY WOMACK The Poet Beverly Glen BG 10000	IND
14	★	7	16	53	7	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS		JOHN DENVER Seasons Of The Heart RCA AFL1-4256	RCA	84	47	47	72	47	AIR SUPPLY The One That You Love Arista AL 9551	IND
15	★	8	15	50	5	ALABAMA Mountain Music RCA AFL1-4229	RCA		DEATH WISH II Soundtrack Swan Song SS8511 (Atco)	WEA	☆	4	4	98	4	CHARLENE I've Never Been To Me Motown 6009 ML	IND
16	16	57	10	50	2	QUINCY JONES The Dude A&M SP-3721	RCA	▲	RAY PARKER JR. The Other Woman Arista AL 9590	IND	86	6	6	88	6	THE JAM The Gift Polydor PD-1-6349	POL
17	17	29	17	58	7	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	POL	▲	WAR Outlaw Arista AL 9590	IND	★	7	7	96	7	THIRD WORLD Outlaw Arista AL 9590	POL

## Midline Product Bolsters Sales Albums, Cassettes Wins Increased Share Of Market

• Continued from page 17

ing essentially a store within a store. With space at a premium, Seymour has revised inventory procedures to increase the spread of title coverage, somewhat at the expense of backup units. He feels, however, that close scrutiny of sales and frequent ordering will provide still more service to his customers.

Classical volume at his store is "satisfactory," says Seymour, doing "a bit better, relatively," than pops, and he is considering the addition of classical departments in other Sound Warehouse stores in the Dallas area.

While midlines are increasing their share of sales at the Tower Records Classical Annex in Los Angeles, Dennis Bade, manager, is euphoric over the general volume of business. "We're incredibly busy," he says.

After a big Christmas season (the store grossed some \$200,000 in December), Bade expected sales to fall way down, but he reports that the Tower facility has been taking in about \$100,000 for each of the first three months of the year, figures he considers unexpectedly high.

Bade takes particular note of cassette activity, substantially over that of a year ago. Budget tapes, such as Vox Allegros, selling at \$2.99, are especially strong, he says. Bade is convinced many buyers are rebuilding record collections in tape versions.

Across the country, in Cambridge, Mass., longtime heavy mover of classical product Harvard Coop is finding midlines "very important" at a time when "business is down generally." Buyer Chris Dwyer reports that midlines are selling at twice the unit rate of full price items.

The shift has been most noticeable in the last three months, he observes, although it began to gather steam last fall when PolyGram product moved up \$1 in price.

Nevertheless, new releases of full price material continue to move satisfactorily, with catalog product at that price peg showing the most erosion.

A similar situation exists with cas-

settes at the Coop, where "greatly improved" quality of budget and midline tapes keep them "sliding out of the store," according to Steve McDonald, classical tape buyer.

As of some six months ago the store is buying some of its cassette requirements direct—previously all cassettes were racked. "We're gradually shifting to direct buying," states McDonald, who feels increased sales of cassettes makes the extra handling worthwhile.

To hear Jon Shulman, general manager of Laury's in Chicago, complain of midline sales one would think his store does considerably less than its 10% of total classical sales in dollars, up from about 3% only two years ago.

"What is continually disappointing and frustrating to me," he says, "is that I can't get them to sell as well as I know they should. Considering the state of the economy today and the relatively inflated price of top line albums, they should do much, much better."

Shulman feels there is some extraordinary merchandise on some of the midlines, citing in particular PolyGram and Nonesuch.

As for CBS's Great Performances, these are doing very well in attracting sales from primarily pop buyers at Laury's. The \$5.98 list equivalents are offered at three for \$14 and are

carried in pop midline bins at the Chicago store.

Business in general? "It is good and increasing," says Shulman. Classics account for about 45% of Laury's gross in dollars, "but more in profitability."

Although King Karol in New York City does about one-third its volume in midlines, classical manager Paul Dwinell says "it doesn't mean as much to us as to many other dealers."

He points to considerable volume in expensive imports and audiophile product, much of this trade coming from transients visiting the city, as well as from steady customers who value the depth of catalog the chain considers its most valuable asset.

Tourists are also contributing strongly to volume at Record & Tape Ltd. in Washington, D.C., where some two-fifths of inventory carried is classical. Budgets and midlines have always done well in the store, one of four in the area, according to Randy Austin, classical buyer and manager.

The price point is useful in attracting first-time classical buyers, Austin feels. Low price classical cassettes also serve this purpose well, he says, now selling three times as much as before he put them out on open display eight months ago. The pilferage factor is negligible, he adds.

### AFM Pact Aids DG 'Live' LPs

NEW YORK — Deutsche Grammophon is apparently the first label to take advantage of new formulas in the American Federation of Musicians' contract granting concessions for the recording of live orchestral performances and operas.

Eight concert performances of the new production of Verdi's "Falstaff" were recorded live during the run of the opera in Los Angeles beginning April 12, by Carlo Maria Giulini and the Los Angeles Philharmonic and a cast headed by Renato Bruson and Katia Ricciarelli.

Under the recording pact inked by the AFM and the recording industry last Novem-

ber, labels may tape a series of live performances of a work, guaranteeing only wages equivalent to a single three-hour session. When edited and ready for release, the total obligation is to pay the orchestra a single hour's session wages for each 10 minutes of approved music.

In the case of opera, the pact also provides for a 15% discount on wages if three to five sessions are guaranteed. For six or more sessions, an additional 5% may be deducted.

At least 25% in orchestral costs will be saved under the optional recording formulas, says Ernest Fleischman, executive director of the orchestra.

### Archiv Bows \$6.98 Line

NEW YORK—PolyGram Classics is catering to the growing audience for early music with a midprice version of its venerable Archiv series.

Nine albums make up the initial release of the new \$6.98 list Archiv Resonance line, comprising disks produced in the late '50s and '60s. Later recordings will be included in subsequent releases, says a spokesperson, and even new productions from time to time if thought more suitably marketed at the midprice peg than through the top-of-the-line \$10.98 Archivs.

Packaging is reminiscent of the traditional series, although the distinctive white frames are absent. Stickers on the shrink-wrap call attention to the \$6.98 list and highlight a space for entering store discounts.

Current plans are to put out four releases a year, each to comprise up to 20 albums. The series has been available in Europe for several years.

Among the artists featured in the

initial batch of disks are such Archiv stalwarts as oboist Heinz Holliger, harpsichordist Ralph Kirkpatrick, organist Helmut Walcha, the Concentus Musicus directed by Nikolaus Harnoncourt, and the Lucerne Festival Strings under Rudolf Baumgartner.

### FREE ALBUM WITH TICKETS

NEW YORK—Tickets to Daniel Varsano's May 3 concert at Tully Hall here cost only \$5, but each ticket-holder will also receive a free CBS album by the pianist.

It's all part of a promotion by impresario Jay K. Hoffman to spur the career of the young French artist in this country. The cost of the promo copies—one of the two titles available is a digital production—is worth the development of a constituency for Varsano says Hoffman.



**VOICING PLANS**—Baritone Hakan Hagegard, center, discusses repertory plans with Thomas Z. Shepard, RCA Red Seal chief, right, while Jay Davis Saks, RCA executive producer, and Thea Dispecker, the Swedish artist's U.S. manager, look on. First up is an album programming Schumann's "Dichterliebe" and five Brahms songs. Hagegard recently signed an exclusive pact with the label.

## Classical Notes

Those with long memories may recall the well-publicized piracy case in the 1950s when soprano **Regina Resnick** recognized her voice in a fictionally credited recording of the Wagner "Ring" cycle. The set was withdrawn after it was determined that the performances derived from a radio broadcast from Beyreuth, no less. Resnick, long since a mezzo, will be celebrating the 40th anniversary of her performing career in November, starring in Tchaikovsky's "Pique Dame" at the San Francisco Opera.

Soviet emigre pianist **Nina Telchuk** made her first U.S. recording last week in Wellesley, Mass., for Telarc. Major work on the disk is Schumann's Fantasia in C. . . . **Michael Gielen's** contract with the Cincinnati Symphony has been extended for an additional three years. He will remain as the orchestra's music director through May, 1986, under the new pact.

If an agreement in principle is implemented, the Mutual Broadcasting System will be airing performances by the **National Symphony Orchestra** direct from the John F. Kennedy Center. It will be the first regular series of classical music programs to be fed to a commercial radio network since the 1930s. Mutual's WGMS will produce, and the Washington station's Paul Teare, program director, will be host and commentator.

**Mischa Dichter**, who recorded the piano version of Stravinsky's "Petrushka" for Philips a couple of weeks back, will play the work during the run of the Carnegie Hall Spring Festival this spring. This year's event, directed by **Pinchas Zukerman**, in part celebrates the centennial of Stravinsky's birth. . . . **Jeffrey Siegel** replaced **Alicia de Larrocha** in a pair of performances with the Cincinnati Symphony April 16 and 17, when the Spanish pianist begged off due to illness in her family.

The need for new compositions, particularly of American origin will get special attention at the first American Cello Congress, to be held

June 14 at the Univ. of Maryland. Serving as "president" of the congress will be **Mstislav Rostropovich**, and **Pierre Fournier** will be among the guests attending. . . . The American Symphony Orchestra, founded by **Leopold Stokowski**, has named **John La Montaine** recipient of its 1982 composer award. Its conducting award, aimed at furthering the careers of young artists, goes to flutist/conductor **Paul Dunkel**.  
IS HOROWITZ

### Live B'casts Set By WNCN

NEW YORK—More live broadcasts will emanate from WNCN-FM here as the classical station, one of the top ranked in the territory, steps up use of its newly inaugurated performance studio.

Launched via a gala four-hour concert the studio will be the venue of regular monthly concerts, a schedule that will be increased to once weekly later this year, according to Matt Biberfeld, general manager.

The studio measures 36 feet by 36 feet and is two stories high. It can accommodate a chamber orchestra of 25, says Biberfeld, and may also serve as a location for commercial recording.

Artists who appeared at the inaugural concert April 21 included Aaron Copland, Augustin Anievas, Erick Friedman, Ruth Laredo, Joseph Fuchs and Eleanor Steber. Guest co-hosts were Schuyler Chapin and Beverly Sills.


### Telarc Pacts Victor Of Japan

CHICAGO — Cleveland's Telarc Records has shifted to Victor Co. of Japan Ltd. (JVC) for manufacturing, beginning with its new release of Vivaldi's "Four Seasons" performed by the Boston Symphony.

All new releases will be manufactured in Japan as well as back catalog, according to Jack Renner, Telarc president and chief engineer. Renner cited ongoing research into pressing quality upgrading at the Japanese factory as the reason for the switch.

While U.S. customers will see JVC pressings exclusively, product for all other markets continues to be manufactured by West Germany's Teldec, notes Renner.

Approximately half the labels' sales are outside the U.S., according to Renner. Other new JVC-pressed releases include Beethoven's Fourth Piano Concerto performed by Rudolf Serkin and the Boston Symphony, and organist Michael Murray performing short French pieces. Featured in the new "Four Seasons" are violinist Joseph Silverstein and conductor Seiji Ozawa.



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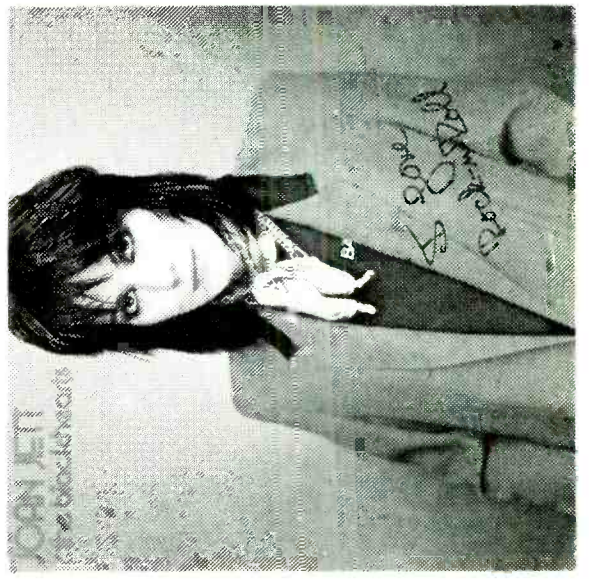
# HOT 100®

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THIS WEEK	LAST WEEK	WKS CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1		13	<b>I LOVE ROCK N'</b> ROLL—Joan Jett & The Blackhearts (Ritchie Cordell & Kenny Laguna), J. Hooker, A. Merrill, Boardwalk 7-11-135	35	49	6	<b>FANTASY</b> —Aldo Nova (Aldo Nova), A. Nova, Portrait 24-02799 (Epic)
2	3	21	<b>CHARIOTS OF FIRE</b> —Vangelis (Vangelis), Vangelis, Polydor 2189 (Polygram)	36	40	8	<b>IF I HAD MY WISH TONIGHT</b> —David Lasley (David Lasley), R. Goodrum, D. Loggins, EMI-America 8111
3	6	4	<b>EBONY &amp; IVORY</b> —Paul McCartney & Stevie Wonder (G. Martin), P. McCartney, Columbia 18-02860	37	43	5	<b>IT'S GONNA TAKE A</b> MIRACLE—Deniece Williams (Thom Bell, Deniece Williams), T. Randazzo, B. Weinstein, L. Stallman, ARC/Columbia 18-02812
4	4	11	<b>FREEZE-FRAME</b> —The J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8108	38	39	9	<b>SHANGHAI BREEZES</b> —John Denver (John Denver & Barry Mykoff), J. Denver, RCA 13071
5	5	9	<b>DON'T TALK TO STRANGERS</b> —Rick Springfield (Keith Olsen), R. Springfield, RCA 13070	39	47	6	<b>MY GIRL</b> —Donnie Iris (Mark Avsec), M. Avsec, D. Iris, MCA 52031
6	2	14	<b>WE GOT THE BEAT</b> —Go-Go's (Richard Gottehrer & Rob Freeman), C. Caffey, I.R.S. 9903 (A&M)	40	46	5	<b>WAKE UP LITTLE SUSIE</b> —Simon And Garfunkel (Paul Simon, Art Garfunkel, Phil Ramone, Ray Halsee), B. Bryant, F. Bryant, Warner Bros. 50053
7	7	13	<b>DO YOU BELIEVE IN</b> LOVE—Huey Lewis And The News (Huey Lewis And The News), R.J. Lange, Chrysalis 2589	41	53	5	<b>I'LL TRY SOMETHING NEW</b> —A Taste Of Honey (Al McKay), W. Robinson, Capitol 5099
8	10	15	<b>867-5309/JENNY</b> —Tommy Tutone (Chuck Plotkin, Tutone, Keller), A. Call, J. Keller, Columbia 18-02646	42	44	6	<b>WITHOUT YOU</b> —Franke And The Knockouts (Peter Solley), F. Previte, B. Levinsohn, W. Elworthy, Millennium 13105 (RCA)
9	9	10	<b>'65 LOVE AFFAIR</b> —Paul Davis (Ed Seay & Paul Davis), P. Davis, Arista 0661	43	44	6	<b>SINCE YOU'RE GONE</b> —The Cars (Roy Thomas Baker), R. Ocasek, Elektra 47433
10	20	9	<b>I'VE NEVER BEEN TO ME</b> —Charlene (Ron Miller, Berry Gordy & Don Costa), R. Miller, K. Hirsch, Motown 1611	44	45	7	<b>MAN ON THE CORNER</b> —Genesis (Genesis), P. Collins, Atlantic 4025
11	14	7	<b>DID IT IN A MINUTE</b> —Darryl Hall & John Oates (Darryl Hall & John Oates), D. Hall, S. Allen, J. Allen, RCA 13065	45	50	6	<b>CIRCLES</b> —Atlantic Starr (James Anthony Carmichael), D. Lewis, W. Lewis, A&M 2392
12	8	25	<b>KEY LARGO</b> —Bertie Higgins (Sonny Limbo, Scott Macellan), S. Limbo, B. Higgins, Kat Family 9-02524	46	52	5	<b>WHEN HE SHINES</b> —Sheena Easton (Christopher Neil), D. Bugatti, F. Palmer, EMI-America 8113
13	15	10	<b>GET DOWN ON IT</b> —Kool & The Gang (Eumir Deodato & Kool & The Gang), R. Bell, J. Taylor, Kool & The Gang, De-Lite 816 (Polygram)	47	51	6	<b>I'M IN LOVE AGAIN</b> —Pia Zadora (Jacques Morali), L. Laurie, J. Morali, D. Schmidt, Elektra/ Curb 47428
14	17	6	<b>THE BEATLES MOVIE MEDLEY</b> —The Beatles (George Martin, Phil Spector), J. Lennon, P. McCartney, Capitol 5100	48	48	16	<b>TAINTED LOVE</b> —Soft Cell (Mike Thorne), E.C. Cobb, Sire 49855 (Warner Bros.)
15	22	7	<b>THE OTHER WOMAN</b> —Ray Parker Jr. (Ray Parker Jr.), R. Parker Jr., Arista 0669	49	56	4	<b>WORK THAT BODY</b> —Diana Ross (D. Ross), P. Jabara, D. Ross, R. Chew, RCA 13201
16	21	9	<b>ALWAYS ON MY MIND</b> —Willie Nelson	▲			
				67	80	3	<b>OLD FASHIONED LOVE</b> —Smokey Robinson (G. Tobin), G. Goetzman, M. Piccirillo, Tamla 1615 (Motown)
				68	74	3	<b>CAT PEOPLE (Putting Out Fire)</b> —David Bowie (Giorgio Moroder), D. Bowie, C. Moroder, Backstreet/MCA 52024
				69	79	3	<b>TURN ON YOUR RADAR</b> —Prism (Carter), M. Walker, Capitol 106
				70	70	5	<b>TEACH ME TONIGHT</b> —Al Jarreau (Jay Graydon), G. DePaul, S. Cahn, Warner Bros. 50032
				71	73	4	<b>MURPHY'S LAW</b> —Cheri (F. James, G. Hunt), G. Hunt, D. Joseph, Venture 5019
				72	84	2	<b>HOW LONG</b> —Rod Stewart (Rod Stewart), P. Carrack, Warner Bros. 50051
				73	85	2	<b>STONE COLD</b> —Rainbow (Roger Glover), Blackmore, Glover, Turner, Mercury 76146 (Polygram)
				74	81	2	<b>BABY COME TO ME</b> —Patti Austin (Quincy Jones), R. Temperton, QWest 50036 (Warner Bros.)
				75	83	2	<b>BEECHWOOD 4-5789</b> —Carpenters (Richard Carpenter), W. Stevenson, M. Gaye, G. Gordy, A&M 2405
				76	78	8	<b>IF I COULD GET YOU</b> —Gene Cotton (Not listed), G. Cotton, Knoll 5002
				77	77	5	<b>RIGHT THE FIRST TIME</b> —Gamma (Ronnie Montrose), R. Montrose, M. Froom, J. Stahl, Elektra 47423
				NEW ENTRY			<b>BODY LANGUAGE</b> —Queen (Queen, Mack), F. Mercury, Elektra 47452
				NEW ENTRY			<b>PERSONALLY</b> —Karla Bonoff (Kenny Edwards), P. Kelly, Columbia 18-02805
				80	90	2	<b>ONLY THE LONELY</b> —The Motels (Val Garay), M. Davis, Capitol 5114
				81			<b>ANY DAY NOW</b> —Ronnie Milsap (Ronnie Milsap, Tom Collins), Bacharach, Hillard, RCA 13216
				82			<b>CAUGHT UP IN YOU</b> —38 Special (Rodney Mills), D. Barnes, J. Carlisi, J. Peterik, A&M 2412
				83			<b>FOOL FOR YOUR LOVE</b> —Jimmy Hall (Norbert Putnam), L. Sayer, M. Omartian, Epic 14-02857



17	19	12	<b>GOIN' DOWN</b> —Greg Guidry (John Ryan & Greg Guidry), Columbia 18-02691	58	4	<b>WHEN ITS OVER</b> —Loverboy (B. Fairbairn, P. Dean), P. Dean, M. Reno, Columbia 18-02814	85	18	12	<b>NOBODY SAID IT WAS EASY</b> —Le Roux (Leon Medica), T. Haselden, RCA 13059
18	11	11	<b>EDGE OF SEVENTEEN</b> —Stevie Nicks (Jimmy Lovine), S. Nicks, Modern 7401 (Atco)	64	4	<b>SECRET JOURNEY</b> —The Police (Police, H. Padgham), Sting, A&M 2408	86	<b>NEW ENTRY</b>		<b>ANOTHER DAY IN PARADISE</b> —Bertie Higgins (Sonny Limbo), B. Higgins, S. Limbo, C. Jones, Kat Family 5-02839 (Epic)
19	12	13	<b>(OH) PRETTY WOMAN</b> —Van Halen (Ted Templeman), R. Orison, B. Dees, Warner Bros. 50003	57	5	<b>BABY STEP BACK</b> —Gordon Lightfoot (Gordon Lightfoot, Ken Freisen), Warner Bros. 50012	87	<b>NEW ENTRY</b>		<b>PUT AWAY YOUR LOVE</b> —Alessi (Christopher Cross, Michael Ostin), B. Alessi, B. Alessi, QWest 50055 (Warner Bros.)
20	55	3	<b>HEAT OF THE MOMENT</b> —Asia (Mike Stone), Wetton, Downes, Geffen 50040 (Warner Bros.)	60	5	<b>IF IT AIN'T ONE THING</b>	88	23	16	<b>OPEN ARMS</b> —Journey (Mike Stone & Kevin Elson), S. Perry, N. Schon, J. Cain, Columbia 18-02687
21	27	9	<b>DON'T YOU WANT ME</b> —The Human League (Martin Rushent & The Human League), Callis, Oakley, Wright, A&M/Virgin 2397	61	5	<b>IT'S ANOTHER</b> —Richard Dimples Fields (R. Fields, B. Wilson), R. Fields, B. Wilson, Boardwalk 010	89	92	3	<b>SING A SIMPLE SONG</b> —West Street Mob (J. Robinson, C. Cook), S. Stewart, Sugar Hill 780
22	24	7	<b>HANG FIRE</b> —The Rolling Stones (The Glimmer Twins), M. Jagger, K. Richards, Rolling Stones Records 21300 (Atco)	68	4	<b>I DON'T KNOW WHERE TO START</b> —Eddie Rabbitt (D. Malloy), T. Schuyler, Elektra 47435	90	<b>NEW ENTRY</b>		<b>FORGET ME NOTS</b> —Patrice Rushen (Charles Mims Jr., P. Rushen), P. Rushen, Fred Washington, T. McFadden, Elektra 47427
23	28	7	<b>EMPTY GARDEN</b> —Eton John (Chris Thomas), E. John, B. Taupin, Geffen 50049 (Warner Bros.)	62	6	<b>THE GIGOLO</b> —O'Bryan (Don Cornelius), D. Burnette II, D. Cornelius, Capitol 5067	91	26	16	<b>THAT GIRL</b> —Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 1602 (Motown)
24	13	12	<b>MAKE A MOVE ON ME</b> —Olivia Newton-John (John Farrar), J. Farrar, T. Snow, MCA 52000	59	6	<b>I'LL DRINK TO YOU</b> —Duke Jupiter (Glen Kolotkin), M.J. Styler, Coast To Coast 5-02801 (Epic)	92	30	12	<b>MAMA USED TO SAY</b> —Junior (Bob Carter), J. Gisombe, B. Carter, Mercury 4014 (Polygram)
25	25	10	<b>BABY MAKES HER BLUE JEANS TALK</b> —Dr. Hook (Ron Haffkin), S. Weedman, D. Locorriere, R. Haffkine, Casablanca 2347 (Polygram)	72	3	<b>ROSANNA</b> —Toto (Toto), D. Patch, Columbia 18-02811	93	93	14	<b>MY GUY</b> —Sister Sledge (Sister Sledge), W. Robinson, Cotillion 47000 (Atco)
26	38	5	<b>RUN FOR THE ROSES</b> —Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg, Full Moon/Epic 14-02821	65	4	<b>A NIGHT TO REMEMBER</b> —Shalamar (L. Sylvers III, Shalamar), D. Meyers, C. Sylvers, N. Beard, Solar 48005 (Elektra)	94	34	20	<b>ONE HUNDRED WAYS</b> —Quincy Jones Featuring James Ingram (Quincy Jones), K. Wakefield, B. Wright, T. Coleman, A&M 2387
27	29	13	<b>THEME FROM MAGNUM P.I.</b> —Mike Post (Mike Post), M. Post, P. Carpenter, Elektra 47400	67	5	<b>FINALLY</b> —T.G. Sheppard (Buddy Killen), G. Chapman, Warner/Curb 50041	95	63	15	<b>SHOULD I DO IT</b> —The Pointer Sisters (Richard Perry), L. Martine Jr., Planet 47960 (Elektra)
28	42	5	<b>MAN ON YOUR MIND</b> —Little River Band (Not Listed), G. Shorrock, K. Tolhurst, Capitol 5061	62	12	<b>FIND ANOTHER FOOL</b> —Quarterflash (John Boylan), M. Ross, Geffen 50006 (Warner Bros.)	96	66	5	<b>YOU GOT THE POWER</b> —War (Jerry Goldstein, Lonnie Jordan), S. Allen, H. Brown, J. Goldstein, L. Oskar, L. Rabb, H. Scott, RCA 13061
29	32	6	<b>STARS ON 45 III (A Tribute To Stevie Wonder)</b> —Stars On (Jaap Eggermont), S. Wonder, Radio Records 4019 (Atlantic)	<b>NEW ENTRY</b>		<b>CRIMSON AND CLOVER</b> —Joan Jett & The Blackhearts (Ritchie Cordell, Kenny Laguna), T. James, J.P. Lucia, Boardwalk 7-11-144	97	69	7	<b>ALL NIGHT WITH ME</b> —Laura Branigan (Jack White), C. Montan, Atlantic 4023
30	33	6	<b>STILL IN SAIGON</b> —The Charlie Daniels Band (John Boylan), D. Daley, Epic 14-02828	76	3	<b>FRIENDS IN LOVE</b> —Dionne Warwick and Johnny Mathis (J. Graydon), J. Graydon, B. Champlin, D. Foster, Arista 0673	98	71	7	<b>MAKE UP YOUR MIND</b> —Aurra (S. Washington), S. Washington, C. Jones, S. Young, Salsoul 7017 (RCA)
31	31	15	<b>GENIUS OF LOVE</b> —Tom Tom Club (Tom Tom Club), not listed, Sire 49882 (Warner Bros.)	88	2	<b>LET IT WHIP</b> —Dazz Band (Reggie Andrews), R. Andrews, N. Chancier, Motown 1609	99	75	12	<b>JUKE BOX HERO</b> —Foreigner (Robert John "Mutt" Lange, Mick Jones), Gramm-Jones, Atlantic 4017
32	36	9	<b>MAKING LOVE</b> —Roberta Flack (Burt Bacharach & Carole Bayer Sager), C. Bayer Sagar, B. Bacharach, B. Roberts, Atlantic 4005	82	2	<b>HURTS SO GOOD</b> —John Cougar (John Cougar Mellencamp, Don Gehman), Riva 209 (Polygram)	100	89	14	<b>TAKE OFF</b> —Bob & Doug McKenzie (Marc Giacomelli), Crawford, Go Smith, Giacomelli, Moranis, Thomas, Mercury 76134 (Polygram)
33	37	7	<b>LET'S HANG ON</b> —Barry Manilow (Barry Manilow), B. Crewe, D. Randell, S. Linzer, Arista 0675							





# Single This Week

## I LOVE ROCK N' ROLL

### Joan Jett & The Blackhearts

Boardwalk 7-11-135



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## 'Cross-Pollination' Boosts WB Office-Hopping Is Key To Company's Game Plan

By KIP KIRBY

NASHVILLE—There's an obvious pop thrust in the cuts Warner Bros. Music's Nashville division is scoring these days. It's a tangible reflection on the company's "cross-pollination" theory, says Nashville managing director Tim Wipperman: a preference for signing

writers who can pen both pop and country material, coupled with the firm's willingness to fly its writers back and forth to spend time working in either other's offices.

Spending time in different Warner Bros. publishing offices is a key to the company's overall game plan. Co-writing with experienced writers (both in-house and outside) is also considered useful. Wipperman believes, as a publishing tool.

"The more your writers grow with other good writers, the better your chances of hit material," Wipperman says, noting that sometimes "two guitars are better than one."

"It's easy to sit in Nashville and think you know how to write pop music for Los Angeles," he explains. "That makes about as much sense as for an L.A. pop writer to live in Hollywood and assume he knows how to write commercial country songs. You can't feel the pulse of a market unless you're really in tune with it."

"Slow Hand," the Michael Clark-John Bettis hit which revived the Pointer Sisters on last year's charts,

was written during one of Bettis' frequent visits to Nashville from Los Angeles. The same team also wrote the latest Marshall Tucker single, "Reaching For A Little Bit More." Another writing session involving Bettis and Nashville-based R.C. Bannon yielded Ronnie Milsap's "Only One Love In My Life."

Artist Gary Wright (also a WB writer) recently spent time in Nashville with Troy Seals to work on material for Wright's next album; meanwhile, Seals is scheduled to fly to L.A. to write with producer Quincy Jones, also a company composer.

The team of Seals and Eddie Setser penned "Runnin' Hot," slated as the title cut to Meat Loaf's forthcoming album. Seals and Setser are responsible for "Over The Line" on Greg Guidry's debut album, while B.B. King cut "One Of Those Nights" by Seals on his just-released Nashville MCA album, "Love Me Tender."

And writer Will Jennings wrote nearly all the lyrics for Stevie Winwood's highly-acclaimed "Arc Of A Diver" album last year, after former collaborations with Joe Cocker.

Wipperman, who has been with Warner Bros. Music eight years, has a staff of 12 current staff writers: Michael Clark, Troy Seals, Eddie Setser, Russell Smith and James Hooker (formerly with the Amazing Rhythm Aces), Will Jennings, R.C. Bannon, Karen Brooks, Gary Morris, David Allan Coe, Chuck Howard Sr. and Kurt Howell. Of these, almost half also have their own recording deals as artists. "Wipperman's professional managers are Johnny Wright and Robert Frye."

Karen Brooks, who wrote "Couldn't Do Nothin' Right" on Rosanne Cash's debut album and "Tennessee Rose" for Emmylou Harris (a tune co-written with Hank DeVito), has just finished her debut

(Continued on page 49)

### Abkco Music Gets Six Womack Songs

NEW YORK—Abkco Music, the publishing wing of Abkco Industries, has obtained worldwide sub-publishing rights to six songs on Bobby Womack's hit album, "The Poet" (Beverly Glen).

According to Allen Klein, Abkco president and recently named Womack's business manager, the songs are "If You Think You're Lonely Now," "Where Do We Go From Here?," "Games," "So Many Sides Of You," "Lay Some Lovin' On Me" and "Secrets."

Rights to these compositions were previously held by Unart Music, the BMI affiliate of United Artists Music.

## Cars Hit With Second Suit As 'Shake It Up' Case Ends

LOS ANGELES—Two local music publishers accuse the Cars and Elektra/Asylum Records of infringing on a 1962 copyright with the group's recorded composition, "Let's Go."

In the Federal District Court action, Joseph Saraceno, doing business as Wrist Music, and Tony Savonne of Giant Music claim the Lanny and Robert Duncan composition, "Let's Go (Pony)," which they co-publish, was copied by Car members Ric Ocasek, Greg Hawkes, David Robinson, Benjamin Orr and Elliot Easton and Lido Music, all co-defendants.

The 1962 registered song, it's claimed in the filing, was popularized by the Routers, composed of Sid Sharp, Mike Gordon and Saraceno. Later it was adopted by the U.S. Army as its overseas theme.

The plaintiffs claim the song helped sell the album, "Candy-O," and ask the court to grant them a piece of the profits from the album. They seek damages of no less than \$100,000.

NEW YORK—The court battle over ownership of the "Shake It Up" song between the Cars' Ric Ocasek and two songwriters from the Florida group Broken Heroes (Billboard, Jan. 9) is over. An order in U.S. District Court for the Southern District of Florida dismissed the case with prejudice, with each side to bear its own costs.

Mark Evan Resnick and Rafael Vigil originally brought suit against Ocasek, Lido Music and Elektra/Asylum Records last December claiming that they had written a song, "Shake It Up," which was similar to the Cars version, and included it in a demo tape sent to Elektra's office in New York early last year.

According to attorney Peter Thall, who represents Ocasek, the two Florida songwriters agreed to drop their suit after Ocasek was able to prove that he wrote his "Shake It Up" before the summer of 1980 when Resnick and Vigil composed their tune.



JUKEDOWN REVUE—Publisher Don Gant, president of Don Gant Enterprises, tries a touch of impromptu harmonizing onstage at Bogey's club in Nashville during his five and a half hour songwriters' review. The showcase entitled "Jukedown Revue and Festival of Stars," featured Gant writers Fred Koller, left, and Bruce Channel, right, among others.



NASHVILLE HOSTS WARNERS—Connie Bradley, ASCAP's southern regional director, greets, from left, Jay Morgenstern, vice president and general manager of Warner Bros. Music; Chuck Kaye, chairman of the board, Warner Bros. Music; and Tim Wipperman, general manager of Nashville division Warner Bros. Music. The Warner Bros. executives were in Nashville this week for their first domestic professional staff meeting.

### ADMINISTERS NUMEROUS CATALOGS

## Ricordi Spreads U.S. Sounds

MILAN—"The best ambassador of American music in Italy" is only one of the accolades accorded to local publishing company G. Ricordi by its U.S. associates, claims international manager Vittorio Somalvico. He is also general manager of the Warner Brothers Music operation in Italy, which Ricordi administers.

Over the last half decade, Warner Italy has notched a 900% increase in income, he adds. Recently renewed contracts include those with Joni Mitchell, Crosby, Stills and Nash, and Neil Young, while in the case of Michael Jackson's publishing, it was WB Italy which first acquired the catalog ahead of the worldwide deal through Warners in the U.S.

Latest repertoire acquisitions include Christopher Cross, Hot Food Music, General Rights and Woolnough Music, all negotiated independently of the American parent.

Ricordi, meanwhile, handles ATV Music, Lawrence Wright, Chrysalis, Eaton Music and Venice Music among others, while new deals have been signed for Molly Hatchett and Chuck Mangione, and renewals recently confirmed with David Bowie, Hit & Run (Genesis) and Light Michache (Santana).

"These achievements are the result of a policy involving constant dialogue not only with foreign publishers but with artists and managers, too.

"And local talent involvement is not confined to Ricordi. Though you might imagine the same interest is not strictly required of a powerful multinational like Warner Brothers, nevertheless that is what is going to happen. We are fully aware of the importance of this field and consequently we are actively looking around for local catalogs and companies to be acquired."

### NEW TUNES AND STANDARDS

## Covers Scoring On Czech Charts

By LUBOMIR DORUZKA

PRAGUE — Czechoslovakian cover versions of foreign copyrights are figuring high on the singles charts here in a curious mix of brand new hit songs and revivals of old standards.

There are continental European titles vying with the more customary British and U.S. copyrights, and one big-seller emanated from Australia.

Karel Gott, still Czechoslovakia's top-selling artist, is charting with his version of Steve Goodman's "Some Broken Hearts Never Mend." The sub-publishing rights were acquired by the music publishing arm of state-run company Supraphon from Bibo Music/Welk Music in the U.S.

Here, Helena Vondrackova has consistently culled big national sales through her versions of foreign copyrights and her Abba cover on "The Winner Takes It All" has been in the charts for many weeks. Now she is set to chart with a version of Alice May's "Late At Night," the copyright acquired for Czechoslovakia from EMI Publishing in the Netherlands.

The Australian element of the local chart comes from a cover of Joe Dolce's "Shaddap You Face," by Helene Condrackova duetting with Jiri Korn.

Then Hana Zagorova, currently the top-selling singer in this territory, has been scoring here with cover versions of "Locomotion," a Francis Day & Hunter copyright, and "Everybody's Rocking," from the Arabella publishing catalog.

Czechoslovakian country-styled singer Michal Tuchy has a hit here with a version of Hal David's "Sea Of Heartbreak," a Shapiro-Bernstein publishing copyright. Michal David, who was runner-up to Karel Gott in the 1981 pop popularity polls here, has bagged big sales for his cover single of Alexandro Bigazzi's "Stella Stai," the Czechoslovakian rights coming from Swiss company Sugar Music.

Another title which has figured on the local charts for many weeks is "Lost In Love," a George Russell song which was, in fact, the first Australian copyright to succeed in this territory. The Air Supply hit has recorded for the domestic market by Lenka Filipova, last year's Czechoslovakian participant at the Tokyo Song Festival, and by Karel Zich.

Except for Abba's "The Winner Takes It All," none of these titles is available in the local marketplace in the original versions. The popularity of local artists seems today to be the

only firm guarantee of major sales in the Czech singles scene, and local copyrights sell as well as the sub-published foreign titles.

Among domestic composers, Vietzslav Hadl, who produces music features for television, is probably the most successful of today's hit-makers. And the success of Peter Hannig, who is also a radio producer, is largely due to the fast rise to big-selling popularity of singing rock drummer Vitezslav Vavra, for whom Hannig mainly writes.

### Schirmer Issues 121-Song Folio

NEW YORK—G. Schirmer has marketed a 121-song folio, "Songs America Sings." The 300-pager is a full 9 by 12 inches for easier reading in a sing-along format and retails for \$18.95.

Melvin Stecher, Norman Horowitz and Claire Gordon, longtime Schirmer educational consultants, have edited the selections and arranged them for voice and piano and/or guitar. Each selection is prefaced with a brief description of its background and historical context.

23	38	★	Atlantic SD 16999	<b>STEVIE NICKS</b> Bella Donna Modern Records MR 38139 (Atco)	WEA	▲
22	10	★		<b>HUEY LEWIS AND THE NEWS</b> Picture This Chrysalis CHR 1340	WEA	
25	10	★		<b>THE HUMAN LEAGUE</b> Dare A&M/Virgin SP 6-4892	IND	
27	4	★		<b>THE BEATLES</b> Reel Music Capitol SV 12199	RCA	
28	6	★		<b>ATLANTIC STARR</b> Brilliance A&M SP 4883	CAP	
30	13	★		<b>TOMMY TUTONE</b> Tutone II Columbia ARC 37401	RCA	
25	13	★		<b>HOOKED ON CLASSICS</b> The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1 4194	CBS	
26	20	★		<b>THE CARS</b> Shake It Up Elektra SE-567	RCA	
29	14	★		<b>SOFT CELL</b> Non-Stop Erotic Cabaret Sire SRN 3647 (Warner Bros.)	WEA	
28	21	★		<b>DARYL HALL AND JOHN OATES</b> Private Eyes RCA AFL1 4028	WEA	
29	24	★		<b>QUARTERFLASH</b> Quarterflash Geffen GHS 2003 (Warner Bros.)	RCA	
34	4	★		<b>CAMEO</b> Alligator Woman Chocolate City CCCLP 2021 (Polygram)	WEA	
31	32	★		<b>GENESIS</b> Abacab Atlantic SD 19313	POL	
36	5	★		<b>THE CHARLIE DANIELS BAND</b> Windows Epic FE 37694	WEA	
37	7	★		<b>VARIOUS ARTISTS</b> The Secret Policeman's Other Ball Island LPS 9698 (Warner Bros.)	CBS	
42	3	★		<b>RICHARD PRYOR</b> Live On The Sunset Strip Warner Bros. BSK 3660	WEA	
35	26	★		<b>BOB AND DOUG MCKENZIE</b> Great White North Mercury SRM 1 4034 (Polygram)	WEA	
88	91	80		<b>DAN FOGELBERG</b> The Innocent Age Full Moon/Epic KEZ 37393	CBS	
89	90	26		<b>TOTO</b> Toto IV Columbia FC 37728	CBS	
90	80	14		<b>BERTIE HIGGINS</b> Just Another Day In Paradise Kat Family FZ 37901 (Epic)	CBS	
91	99	4	★	<b>THE DREGS</b> Industry Standard Arista AL 9588	CBS	
92	76	21		<b>GRAHAM PARKER</b> Another Grey Area Arista AL 9589	IND	
93	79	21		<b>ROD STEWART</b> Tonight I'm Yours Warner Bros. BSK 3602	IND	
94	94	26		<b>XTC</b> English Settlement Virgin/Epic ARC 37493	WEA	
95	81	23		<b>IRON MAIDEN</b> The Number Of The Beast Capitol ST 12202	CBS	
96	NEW ENTRY			<b>SKYY</b> Skyyline Salsoul SA 8548 (RCA)	CAP	
97	82	53		<b>GREG KIHN BAND</b> Kihntinued Beserkley E 160101 (Elektra)	RCA	
98	85	33		<b>ALABAMA</b> Feels So Right RCA AHL1 3930	WEA	
99	87	33		<b>LE ROUX</b> Last Safe Place RCA AFL1 4195	RCA	
100	129	4	★	<b>PAUL DAVIS</b> Cool Night Arista AL 9578	IND	
101	101	22		<b>DENIECE WILLIAMS</b> Niecy ARC/Columbia 37952	CBS	
102	92	9		<b>FAME</b> Soundtrack RSO RX 1 3080 (Polygram)	POL	
103	95	11		<b>MECO</b> Pop Goes The Movies Arista AL 9598	IND	
104	NEW ENTRY			<b>BONNIE RAITT</b> Green Light Warner Bros. BSK 3630	WEA	
105	NEW ENTRY			<b>THE ROLLING STONES</b> Tattoo You Rolling Stones Records COC 16052 (Atco)	WEA	
88	91	80		<b>Columbia FC 37744</b>	CBS	
89	90	26		<b>THE POLICE</b> Zenyatta Mondatta A&M SP 3720	WEA	
90	80	14		<b>PRINCE</b> Controversy Warner Bros. BSK 3601	IND	
91	99	4	★	<b>THE SUGAR HILL GANG</b> 8th Wonder Sugarhill SH 249	CAP	
92	76	21		<b>O'BRYAN</b> Doin' Alright Capitol ST 12192	CBS	
93	79	21		<b>BARBRA STREISAND</b> Memories Columbia TC 37678	WEA	
94	94	26		<b>GROVER WASHINGTON JR.</b> Come Morning Elektra SE-562	RCA	
95	81	23		<b>DIANA ROSS</b> Why Do Fools Fall In Love RCA AFL1 4153	CAP	
96	NEW ENTRY			<b>SHEENA EASTON</b> You Could Have Been With Me EMI-America SM 17061	WEA	
97	82	53		<b>PATRICE RUSHEN</b> Straight From The Heart Elektra E1 60015	CAP	
98	85	33		<b>BILLY SOUIER</b> Don't Say No Capitol ST 12146	IND	
99	87	33		<b>LITTLE RIVER BAND</b> Time Exposure Capitol ST 12163	CBS	
100	129	4	★	<b>KROKUS</b> One Vice At A Time Arista AL 9591	CAP	
101	101	22		<b>LUTHER VANDROSS</b> Never Too Much Epic FE 37451	IND	
102	92	9		<b>LOVERBOY</b> Loverboy Columbia JC 36762	CBS	
103	95	11		<b>VAN MORRISON</b> Beautiful Vision Warner Bros. BSK 3652	WEA	
104	NEW ENTRY			<b>THE B-52'S</b> Mesopotamia Warner Bros. Mini 3641	WEA	
105	NEW ENTRY			<b>JETHRO TULL</b> The Broad Sword And The Beast Chrysalis CHR 1380	IND	



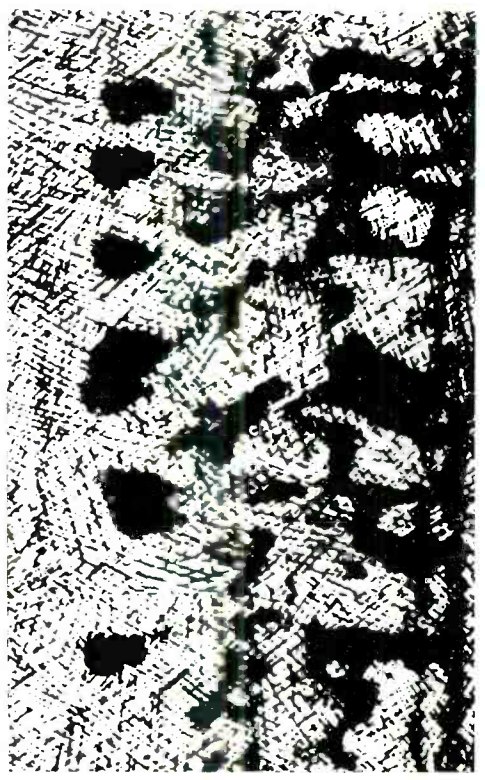
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LP This Week

**VANGELIS**

**CHARIOTS OF FIRE**  
Polydor PD 1-6335 (Polygram)





## STUDIO IS CUSTOM DESIGNED

### Quality Is The Key For Berliner

By NEAL BRODY

LOS ANGELES—Andrew Berliner, owner and operator of Hollywood's Crystal Recording Studios, has conceived, designed and installed a custom audio recording and mixing console in Crystal's completely renovated Studio A. The project took three years and more than half a million dollars to complete.

Berliner is betting that a high-performance, highly reliable technology of his own design will attract a quality-conscious clientele. "You won't find another studio in the world," he claims, "that will spend as much time, energy and money as we have developing a system that will further advance the frontiers of the state of the art in audio."

Berliner has been creating, designing and modifying recording equipment since he opened Crystal in 1969.

His facility combines the revamped Studio A, which can be used for recording and mixing, and Studio B, a mixing-only room, as well as a separate disk mastering room. All three rooms are equipped with various custom Berliner components.

Berliner claims that he would rather aim for the quality-conscious artist's business than compete with "all the \$65 per hour studios in town." He explains, "With so much competition between recording studios now and all the home studios that have recently been built, I think we're going to see the standard of the industry going down rather than up, and that's unfortunate."

"It used to be that people would go to a real professional studio, with all the best equipment—microphones, EMT's and special reverberation systems, Dolby, etc. It's a lot of money and an investment that most of the home studios just can't afford. I think quality professional studios will continue to be successful in the future, based on their staying power and their ability to ride out the ups and downs of the industry."

Crystal has certainly had its share of successful records in the past, by Stevie Wonder, James Taylor,

Carole King, the Jackson 5, War, Jackson Browne, Eddie Kendricks, Poco, Supertramp and REO Speedwagon. The walls of the entry to the studios are adorned with several gold and platinum records.

Crystal is a full service audio recording facility, where a client can record, mix and cut the master disk all under the same roof. "I wanted a studio," says Berliner, "where a client can get what they really need. I want to take the responsibility for a project from start to finish. It's terrible to hear that a record got screwed up at another stage of the process." He estimates that about half of his clients utilize all Crystal's services.

The studio is currently preparing to include film and video recording

services, along with their audio recording services. "We are currently involved in a joint venture with Stanley Newton and the In-Video Company," adds Berliner. "We plan to install cameras, lighting equipment and videotape machines in the studio in order to accommodate a growing number of video projects as well as provide a complete facility for their own audio-visual projects."

"Right now," he says, "we are negotiating with one client for an opera to be shot right in the studio with backdrops, chroma-key and all the modern technology."

Crystal's new console has 48 inputs and 24 outputs and can accom-

(Continued on page 39)

### Bodacious Offers Unique Mobile Recording Services

LOS ANGELES—You won't find 'bodacious' in Webster's but it's come to mean unique, special or great and that's exactly what Bodacious Audio co-owners Herb Pallet and David Haynes plan their operation to be.

Based near the San Francisco Bay Area in San Mateo, Calif., Bodacious is a mobile recording specialist that is offering live to two-track services—with Sony PCM digital equipment as well as live to 1/2-inch analog.

In addition to album projects, Bodacious has been capitalizing on the boom in high quality audio support work, live radio and syndication (Billboard, April 24), such as San Francisco-based KFAT's "Fat Fry" live radio shows. The mobile specialist also handles technical chores for another KFAT vehicle—"Fat In The Saddle."

The mobile rig is also able to interface with mobile video facilities, according to Haynes, and recently got its feet wet in that area with an MTV: Music Television project. Non-music events are also being explored.

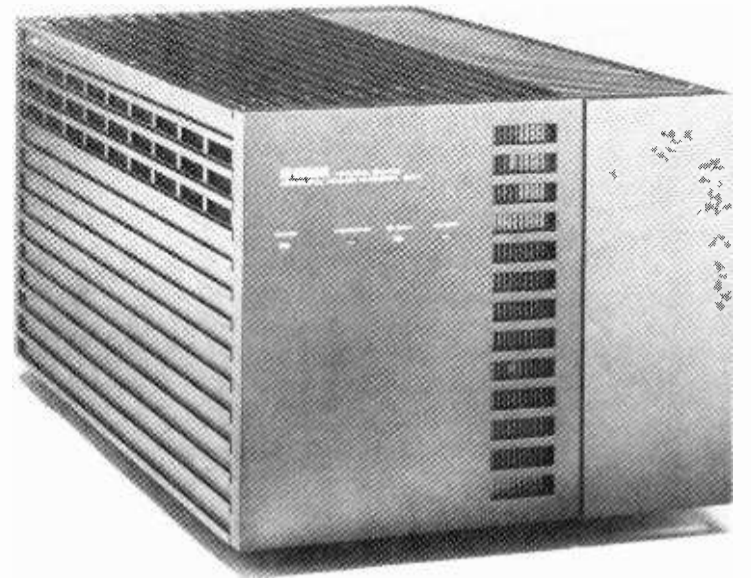
Among equipment available to its clients in addition to digital, adds Haynes, are a Harrison 24-input console, EMT 250 digital reverb, full SCAMP effects system, ADR vocal stresser, ADR parametric and Eventide harmonizer.

Recent activity has included the Bay Area Music Awards at the San Francisco Civic Center in conjunction with Houston recording for the live radio simulcast on KMEL 106 FM. Featured artists included the Jefferson Starship, Greg Kihn Band, Huey Lewis & The News, the Tubes, Maze, the original Doobie Brothers and others.

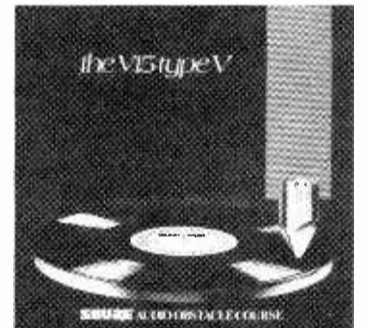
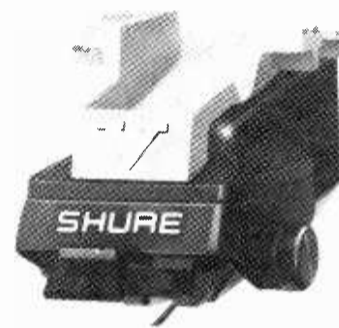
### CB Markets Studio

LOS ANGELES—CB Investment Properties here has been selected to market Devonshire Sound Studios of North Hollywood. Four studios, three live echo chambers and all amenities are included in the listing.

## New Products



**TWO FOR STEREO**—Yamaha has a single-channel Class A amplifier that supplies 100 watts of continuous power RMS into either four or eight ohms. THD is claimed to be less than 0.002% from 10 Hz to 20kHz. Price is \$2,000 each.



**PROBLEM SOLVER**—Shure's new V15 Type V phono cartridge solves such problems as record warp, static electricity, record wear, and others. Five years of design and testing are behind the model, which offers a low-mass beryllium stylus shank and hyperelliptical tip. List price is \$250. Also available: a test record entitled "Shure Audio Obstacle Course," a \$15 value free with the purchase of the V15 Type V.

## Memphis Confab Keys On Digital

MEMPHIS—The local NARAS chapter and Memphis State Univ. co-sponsored a digital recording conference on the MSU campus April 17 designed to benefit professionals in the music community as well as commercial music students at MSU.

The program dealt with the mechanics of digital recording and the benefits, digital editing, and the Sony digital disk.

Clinicians were Richard L. Stevens of Sony and Larry Boden of JVC. They demonstrated a two-track digital machine and compared its sound with a standard analog tape recorder. A question and answer session followed the six-hour program.

The conference was the second in a planned series. The initial program focused on the design and construction properties of the major types of microphones used for commercial recording and their care and maintenance.

Consultant Steven Durr, who designed the pressure zone microphone, and Geoffrey Langdon of AKG Acoustics, who spoke on the condenser and dynamic microphones, served as clinicians.

Both programs were partially funded by 3M and attended by more than 50 participants.

John Fry, president of the NARAS Memphis chapter, says they

do not plan to limit future conferences to technical subjects. "We will also explore the business aspects of the industry and other topics as local interest dictates," Fry says.

Fry, who is also owner of Ardent Recordings, is an adjunct professor at MSU where he teaches the introduction to commercial music course.

Dr. Richard Ranta, dean of the College of Communication and Fine Arts at MSU and treasurer of

the local NARAS chapter, says the joint ventures have been a profitable arrangement for all involved.

According to Ranta, holding the programs on campus and utilizing other services available through the university has reduced the overhead significantly, allowing the conferences to be held for minimal fees ranging from \$2 to \$10 with discounts for advanced registration.

ROSE CLAYTON

### Audiophile 'Dark Side' Sells Out

LOS ANGELES—Mobile Fidelity Sound Lab reports that one of its first high-end, audiophile albums in the firm's UHQR series has completely sold out seven months after the line's introduction.

Pink Floyd's "The Dark Side Of The Moon," released worldwide as one of the limited edition half-speed mastered disks in MFSL's second, higher priced audiophile LP line, was released worldwide as one of three maiden entries. The Chatsworth, Calif. company uses its "Ultra-High-Quality-Record" designation to distinguish the specially packaged, signed and numbered versions of familiar pop hits.

The UHQR titles are fetching around \$50 at retail and pressed in quantities of 5,000 pieces per title. Mobile Fidelity's earlier Original Master Recording series, also half-speed cut but released in larger quantities with sleeves rather than the UHQR oversized boxes, retail between \$16 and \$17 at most accounts.

The firm has also shipped three additional titles in the UHQR line: "Holst: The Planets," performed by Sir Georg Solti and the London Philharmonic; "Respighi: Feste Romane," as recorded by Loren Maazel and the Cleveland Orchestra; and Cat Stevens' "Tea For The Tillerman."

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# Pro Equipment & Services

## Quality Is The Key For Berliner's Crystal Studios

• Continued from page 38

track two synchronous Studer 24 track machines simultaneously. The board is entirely transformerless and has no vca's (voltage controlled amplifiers) anywhere in the system.

"In this system, I used all military grade parts, from amplifiers and resistors right down to the kind of technology I used to fabricate the circuit boards. All the console's switches are hard switches with gold contacts."

The console has its own patented automation system as well as Berliner's own differential summing equalizers. "The real hit of his console," says Berliner, "is the microphone pre-amps. They are the single entity, if you could pinpoint one thing or another. The design provides for very low phase shift error due to the lack of transformers and a very high transient response.

"I like to think that the attitude at Crystal is 'no excuses' recording. I wanted a studio that was good enough to accommodate any artist and also reliable enough so I wouldn't have to apologize for this or that not working. With 30 musicians out there, you can't say, 'come back tomorrow—the machine's broken down,' I wanted a studio that was 100%."

*Neil Brody is an independent recording engineer/producer whose credits have included work on projects for Neil Diamond, the Band, Devo, the Jacksons, Carly Simon, Steve Martin, Helen Reddy and others. Also a free-lance journalist specializing in the professional audio area, his work has appeared in Recording/Engineer/Producer magazine.*

Berliner, a native of New York City, built several studios there for other people before moving to California in 1969. He prides himself on the fact, that in 1971, his studio first adopted the use of stereo, rather than two track heads for their two-track tape machines.

Berliner adds, "I don't like looking back and saying, 'how great we are.' I'd rather look forward to the future and say 'we can be better.' There's a certain relationship that happens when you are working as an engineer with an artist that is very

important. Artists don't want to worry about ohms and decibels. The engineer has to be able to get it right the first time, but to do it in a way

that makes the artist feel comfortable. That's a very hard thing to do."

He concludes, "It's such an unusual time in our industry and with

so many studio people and musicians out of work. Most people are just waiting to see what will happen. I don't know just what that will be,

but I do believe that the record industry is going to happen again and it'll be the quality studios, that will be leading it by the hand."

## One good show...



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We'll be putting on a big show in Billboard's expanded, special June 12th issue...with thorough, in-depth coverage of the summer Consumer Electronics Show. With all the important news and product pictures, people and events at McCormick Place and in Chicago.

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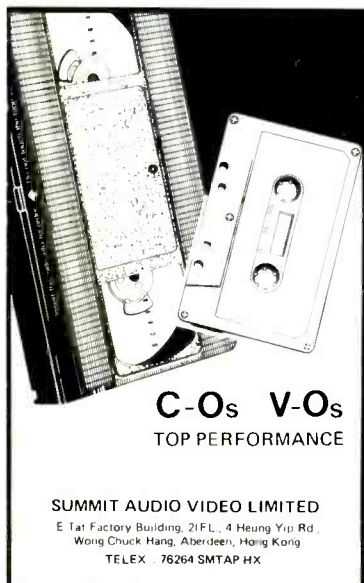
Every week, all year, around the world, Billboard puts on a show for buying decisionmakers. It's relied upon as the industry's leading weekly news source...your video/sound business connection. Retailers, distributors, reps—everyone you want to reach—look to Billboard for news about every aspect of their business. About new products and the state of the industry. It's the *only* ABC-audited audience in the music and home entertainment business.

Add your booth number to your ad. Reserve your space in the June 12th issue. Whether you're exhibiting or not, you'll be at the show, with Billboard. Contact Ron Willman, Director of Sales, Video/Sound Business at 212/764-7350 in New York, Joe Fleischman at 213/859-5312 in Los Angeles, or Peter Mockler at (01) 439-9411 in London. Ask them about "good shows" for advertisers in Billboard. Every week, around the world.

CES Issue Date: June 12, 1982 Advertising Closes: May 25, 1982

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So far over a quarter of a million dollars in Golden Reel contributions have gone to designated charities. For children's diseases. The arts. Environmental associations. The needy.

Our warmest congratulations to Kool and The Gang, *House of Music* and to all of the other fine recording professionals who've earned the Golden Reel Award.

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## Studio Track

NEW YORK—Paul Simon is at **Soundmixers**, working on a Warner Bros. album project using 32-track digital equipment from 3M. Engineer: **Roy Halee**. Producer: **Russ Tittleman**. Also there is the **Savannah Band** ("originally" Dr. Buz-zard's), laying tracks for their first album in two years. **Tim Bomba** is engineering, **Sandy Linzer** producing.

The **Ramones** are at work on a single at **39th Street Music**. The independent project is being produced by **Busta Jones** and engineered by **Stephen Guardigli** with assistance from **Dave Olivier**. Also, **Mike Manieri** is producing jazz pianist **Eliane Elias**, with **Peter Erskine** on drums and **Eddie Gomez** on bass. **John Rhodes** is engineer. And **Busta Jones** has just finished working with **Maria Duval**, produced by **Mikriss Productions**.

At the Ranch, the group **Ike Yard** is recording and producing their debut album for **Factory America** with **David Ruffo** at the board and **Thom Santiago** assisting.

Three albums in production at New York's **Blue Rock Studio** are **Joe Jackson** on A&M, with producer **David Kershenbaum**; **Tom Verlaine**, self-produced for Warner Bros.; and **Nina Hagen** for CBS International Records with producer **Mike Thorne**. **Michael Ewasko** is engineer for all three.

**Effanel Music's** portable 24-track system has been busy recording live productions in and around New York. Most recently: **Ted Nugent**, **Southside Johnny**, **Karla DeVito** and **Carmine Appice** were caught in performance at Rick Derringer's **Rock Spectacular** at the Ritz. The show was produced for video by **Harrison/Suggs Productions**. For D.I.R. Broadcasting's ABC Network radio broadcasts, **Effanel** has caught live performances by the **Outlaws**, **Aldo Nova**, **Razzy Bailey** and **George Strait**. Engineering by **Randy Ezratty** and **Gary Geller**.

Out on Long Island, at **Kingdom Sound Studios** in Syosset, **Donald Roeser** of **Blue Oyster Cult** is producing **Buck Dharma's** first solo effort for **Portrait Records**. **Ken Kessie** is engineering, **Paul Mandl** assisting. The studio has just installed a **Trident TSM** console with floppy disk automation.

In Philly, the **Pliars** have begun production on a debut album with producer **Lance Quinn** at **Studio 4**. **Obie O'Brien** and **Phil Nicolo** are engineering.

At **Royal Studios**, tracks are being mixed for **Latita**, with **Curtis Rock** and **A. Gravatt** producing, **Scott Herzog** and **Lamont Smith** associate producer. The label is **Lazer Records**.

**Atlantic City Recording Studio** in Blackwood, N.J. is site of work by **Patty Shaw**, who recently completed an EP for **Cherry Productions**. Executive producer: **Gene Smith**; engineers: **Kevin Zaccheo** and **Ike Perkins**.

The **Voices-Supreme** have completed an album scheduled for release in June on **Believe In A Dream Records**. The album was recorded at **Room 10** in Washington, D.C. with engineer **Thomas McCarthy**.

In Atlanta, **S.O.S.** is recording their third album for CBS at **Web IV Studios**. **Richard Wells** is engineering, **Gary Ferguson** assisting. **S.S.T.**, a new group on **PolyGram**, is cutting their first album with **Sigidi** and **Rhonghea Southern** producing and **Wells** and **Ferguson** engineering.

**Wes Farrell** is recording the **Michael Moody Band** at **Sunshine Sound** in Miami, for **Miami International Records**. **Harry Casey** and **Rick Finch** are putting the finishing touches on the **KC and the Sunshine Band** lp, scheduled for release on **Epic**.

**Artisan Recorders'** mobile unit, based in **Pompano Beach, Fla.**, recorded the **RCA** group **Triumph** live in **Orlando** and **St. Petersburg**. **Bruce Macomber** and **Peter Yianilos** engineered, with assistants **Stan Johnson** and **John Catalano**.

In Detroit: At **Tantus Studio**, rock band **Full Force** has completed a single for **Big O Productions**. **Stride** is at work on an album with producers **Willie Gay**, **Robert Parshea**, **Leon James** and **Gregory Gay**. Engineer: **Terry Tuck**. Also, **Mighty Jay Sewall** has completed a project, and **Interiors** are working on a project written and produced by **Michael Talley**. Engineer: **David Schreiner**.

**Larry Ocwieja** is at work at **Studio A Recording** in **Dearborn Heights, Mich.** on a project with engineer **Eric Morgeson**. **Nina Kahle** is working with producer **Steve Wray**, and **Paul Bruce** is producing **Essence**.

\*\*\*  
In Nashville: **Conway Twitty** is laying Elektra tracks with producer **Jimmy Bowen** at **Sound Stage** and engineer **Ron Treat**. Elektra artist

**Pam Tillis** is finishing up her album with producer **Dixie Gamble-Bowen**. Engineering is **Steve Tillisch**. **Jerry Kennedy** is producing **Reba McEntire** for **Polygram** with **Brent King** behind

the board.  
**Jim Ed Norman** overdubbing strings on new **Johnny Lee** album at **Bullet Recording**, with **Marshall Morgan** engineering. **Andrew Culver-**

**well** is being produced by **Greg Nelson** for **Word** with **Scott Hendricks** engineering.  
New group **Regis** recording at **dB Studio**, a new Miami facility. **Barry Mraz** producing.

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March 9, 1982

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- (1) Ampex ATR700 Recorder, Part #4010273-01
- (3) LL Cassette Erase Machines including custom development cost.
- (1) QC111 Quality Control Reproducer Cassette w/constant tension (220V/50Hz)
- (1) MCI JH-114-24/24 Track Tape Recorder with flux track and AL/IL Auto Locator

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\*Source: McGraw-Hill Laboratory of Advertising Performance: 5.4 average pass-along readership

# Billboard®



# VHS Popularity Rising—Dealers

• Continued from page 16

healthy. Two years ago, when I was with WEA, I saw sales of three- or four-to-one VHS-to-Beta. Now I'm seeing 2½- or two-to-one. And there are some geographical areas, like Florida and South Texas, where it's almost one-to-one because of exporting and the economic structure there."

Of course, if there are VHS specialists, it follows that there are also plenty of retailers eager to take up the slack in Beta. "We carry a large line of Beta, so people come here for that," relates Mike Becker, co-owner of Manhattan's Video Room. Still, Becker sells 7½-to-one VHS-to-Beta.

"Beta is superior in terms of technology," says Becker, echoing the sentiments of many, "but that's not where you sell consumers. They're interested in playing time and value

for the dollar.

"A lot of people don't even realize the studios come out with titles in both formats," he continues, blaming the lack of knowledge on the price-oriented advertising prevalent in the video hardware industry. "It's nothing but laundry lists—that's why people are unaware, uneducated. They're even willing to pay extra money for consultations or to attend clinics."

Video Space in Bellevue, Wash. sells 65% to 70% VHS, according to manager Jim Hintz. "We carry everything in both formats, but with more VHS customers, more VHS tapes go out, so we have a better Beta selection."

Hintz feels Sony's technology is excellent, and says the company's latest Betamax models "will make Beta a lot stronger." Vestron's Mike

Olivieri agrees: "The new Sony machine may be helping the Beta format." Hintz estimates hardware, which his store does not carry, sells 60% VHS to 40% Beta. "It depends on what the retailer pushes," he says.

How does Video Space's Hintz feel about stores that stock VHS only? "You'll lose some business if you only carry half a line, but you'll also save on inventory. We carry both, and both do well."

The Beta picture is less rosy at Video Insight in Belmont, Calif. "I haven't ordered a Beta film in six months," says president Matt James. "For the few Beta customers I have it's not worth it."

As an example, he points out that a rental-only title from Warner Home Video would have to rent four times a month to break even; "It won't rent that much in Beta."

He adds, "Sales of blank tape are OK, but it's been over a year since I've sold a Beta movie, although if I had a larger Beta selection that probably wouldn't be true."

James estimates that the VHS-to-Beta ratio in northern California is 10-to-one.

## Atkinson Firm To Go Public, License Films

By JOHN SIPPEL

LOS ANGELES—In a two-pronged move to stabilize his momentum in the video software industry, George Atkinson, founder of Video Station Inc. here, is seeking to go public and also to become a duplicating/distribution force.

A registration statement relating to the almost-400 affiliated Video Station outlets in North America has been filed with the Securities & Exchange Commission. Securities would be offered in connection with a distribution both by Atkinson's company and selling shareholders. Montano Securities Corp. here is the underwriter.

By year's end, Atkinson anticipates being duplicator and distributor for approximately 40 different films. He has negotiated with Charles Band, formerly of Home Entertainment Media, to manufacture and distribute approximately 30 films. Band has formed Cult Video, a subsidiary of Wizard Video. Among the horror and bizarre features represented are "The Cars That Eat People" and "Snuff." Atkinson expects the cult product to retail between \$54.95 and \$59.95.

In another deal, Atkinson will distribute and manufacture the 6½-hour Russian-made "War And Peace," which will retail at \$219.95 for the four-cassette package.

In yet another negotiation, Atkinson expects to sew up home video distribution and manufacture for "Mephisto," a Hungarian production which nailed the best foreign film feature Oscar this year.

## Disney Preps Laser Disks

LOS ANGELES—Walt Disney Home Video plans to release 10 laser optical videodisks at the upcoming CES in Chicago this June. Pricing for features will be \$34.95. 10 more will follow before the end of the year. Pioneer Video will custom press.

## New Products



**ADDING CX**—A new CX noise reduction unit for use with existing laser-optical videodisk players will be on dealers' shelves in May from Pioneer Video. The R-1000 CX decoder carries a suggested retail price of \$80.



**VIDEO ON CHROME**—BASF is making its chromium dioxide videotape available in the Beta L-750 format. Price of the new length is \$29.95. The tape is also available in Beta L-500 and VHS T-120 sizes. BASF is concentrating its sales efforts on chrome in both the audio and video areas.

RICHARDS, SANTRIZOS

## Thorn EMI Sharpens Focus For Home Video

• Continued from page 4

times a week at \$2 each, that's still a high per-month expenditure."

In fact, the economics of the video business have slowed the proliferation of hardware. "It's a nice, growing business, but I don't see a high demand curve," Richards says. "The costs of tape end duplicating would have to come down significantly before you'd see a real reduction in price. It's always a trade-off—how much volume would you get to justify the lower prices?"

"And it's not that the market is price-sensitive," Richards continues. "the customer doesn't seem to mind spending the money."

Vice president marketing Nick Santrizos points out that the majority of the business now is feature

film rental. "For it to evolve, we'll have to see consumers getting into the collectible genre. It's tantalizing to think about, a real market challenge." Thorn offers a large amount of product from Thames Television International, such as "The World At War," "Edward And Mrs. Simpson" and "The Benny Hill Show."

Music is also a significant part of Thorn's offerings: Paul McCartney's "Rockshow," "Can't Stop The Music" with the Village People and shows with the Tubes and Queen. "Our sister company Capitol is producing video music," points out Richards, "one-hour features and the like. We pick up the home video rights for those."

Richards estimates that Thorn's sales in the music area are about the equivalent as those in for the industry in general: 4%-5% of the total market.

"I don't see music sales skyrocketing," says Santrizos, "but there are some good signs. With the proliferation of VCRs, the average age of owners is declining. That will certainly help as far as opportunities to market music video."

As far as original programming, Richards says the home video market as it exists now is not large enough to support the investment necessary. "But we are looking into productions originally done for cable. We're co-developing some

(Continued on page 44)

## Billboard <sup>®</sup> Survey For Week Ending 5/1/82

# Videocassette Top 25 Rentals

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This Week	Last Position	Weeks on Chart	TITLE Copyright owner, Distributor, Catalog Number
1	2	9	<b>FORT APACHE, THE BRONX</b> Vestron VA-6000
2	3	7	<b>FOR YOUR EYES ONLY</b> 20th Century-Fox Video
3	12	4	<b>SUPERMAN II</b> D.C. Comics, Warner Home Video 61120
4	1	13	<b>AN AMERICAN WEREWOLF IN LONDON</b> Universal City Studios Inc. MCA Distributing Corp. MCA 77004
5	7	7	<b>RICHARD PRYOR LIVE IN CONCERT</b> Vestron VA-4000
6	8	11	<b>TEXAS CHAINSAW MASSACRE</b> Wizard Video 034
7	10	13	<b>ATLANTIC CITY</b> Paramount Pictures, Paramount Home Video 1460
8	13	13	<b>CLASH OF THE TITANS</b> MGM/CBS Home Video 700074
9	<b>NEW ENTRY</b>		<b>THE FRENCH LIEUTENANT'S WOMAN</b> Juniper Films, 20th Century-Fox Video 4586
10	15	9	<b>CANNONBALL RUN</b> Vestron VA-6001
11	11	13	<b>MOMMIE DEAREST</b> Paramount Pictures, Paramount Home Video 1263
12	9	7	<b>CONTINENTAL DIVIDE</b> Universal City Studios Inc., MCA Distributing Corp. 71001
13	6	5	<b>THE HOWLING</b> 20th Century-Fox Video 4075
14	4	5	<b>SCANNERS</b> 20th Century-Fox Video 4073
15	<b>NEW ENTRY</b>		<b>EXCALIBUR</b> Orion Pictures, Warner Home Video OR 72018
16	16	4	<b>THIEF</b> 20th Century-Fox Video 4550
17	5	13	<b>FOUR SEASONS</b> Universal City Studios Inc. MCA Distributing Corp. MCA 77003
18	14	13	<b>PATERNITY</b> Paramount Pictures, Paramount Home Video 1401
19	<b>NEW ENTRY</b>		<b>PRINCE OF THE CITY</b> Orion Pictures, Warner Home Video OR 72021
20	<b>NEW ENTRY</b>		<b>TOOL BOX MURDERS</b> VCI 10154
21	<b>NEW ENTRY</b>		<b>HALLOWEEN II</b> Media Home Entertainment 77005
22	<b>NEW ENTRY</b>		<b>ONLY WHEN I LAUGH</b> Columbia Pictures Inc., Columbia Pictures Home Entertainment 10462
23	23	13	<b>APOCALYPSE NOW</b> Paramount Pictures, Paramount Home Video 2306
24	21	5	<b>STIR CRAZY</b> Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10248E
25	20	5	<b>FRIDAY THE 13TH II</b> Paramount Pictures, Paramount Home Video 1457

### CED Set To Launch In Europe

• Continued from page 9

Quality control has been solved, but we must be certain of adequate supply. We would rather push back the introduction until we can get enough software."

Initially, ITT will import its Disco-Magic disks from RCA in the United States. Eventually, a European supplier is needed, and here, ITT mentions Bertelsmann. But Bertelsmann is committed to supporting the Philips Laservision launch this fall.

Johannes Mohn of Bertelsmann's professional video subsidiary, Telemedia, says while the company could not produce CED disks this year, an eventual production agreement is not ruled out. There could be other sources, however.

RCA Germany plans to enter the video market this fall, and has indicated that when it markets videodisks, it will carry both CED and Laservision product. RCA's audio disks are pressed by Teldec, which has a large facility at Nortorf, Germany.

ITT itself already has an established video program subsidiary, Contrast Video. Contrast director Dr. Wolfgang Brendner has discussed Disco-Magic will all major German video firms, and demonstrated the system at an IFPI meeting in Frankfurt in late March.

But Engelkamp says Disco-Magic programming will not be limited to disk versions of feature films. Many, if not most, of the initial 100-120 offerings will be on one disk (i.e. not over one hour playing time) and feature "cultural material." Disco-Magic software will not be significantly cheaper than its competi-

tion on disk: \$30 for a 90-minute film vs. \$35 for Laservision. Videocassettes of the same material cost about twice as much, but a three-day rental is less than one-third the price of a Disco-Magic film.

ITT does not consider Disco-Magic and Laservision to be competitors. Indeed, ITT will market its own Laservision hardware through its semi-professional division. The

firm prefers the CED system for consumer marketing, however.

"The first 12 months will not be easy," concedes Engelkamp, who refuses to say how many players the company hopes to sell in that period. Shortly after Germany, Disco-Magic will be available in Austria and Switzerland. Expansion to other European markets is dependent to software production availability.

### Videowest Making Cable, Syndication Video Inroads

By JACK McDONOUGH

SAN FRANCISCO—Videowest, the rock-oriented video operation production house based here, continues to make cable and syndication inroads with its programming.

In its most important recent move, Videowest has pacted with Filmways Enterprises for national syndication of its half-hour music magazine, "Backstage Pass." Since February Filmways has placed to show with WUTV, Buffalo; KGAN, Cedar Rapids, Iowa; WBTV, Charlotte, N.C.; WTLV, Jacksonville, Fla.; and WGGT, Greensboro, N.C. These are in addition to already-established outlets KABC and KTLA, Los Angeles; KGO, San Francisco; WCVB, Boston and KCRA, Sacramento and WMVS, Milwaukee.

Videowest has also sold a new series, "ROCK-ON-TV," a series of eight magazine-style music programs specifically designed for Oak Communications, to the subscribing ON-TV stations in Chicago, Detroit and Phoenix. The first programs will present interviews with the Police,

Ozzy Osborne and Frank Zappa; a performance by Randy Newman; and a feature on the John Lennon myth. This series premiered April 5.

These productions are in addition to Videowest's ongoing programs supplied to MTV and to other syndicators (Billboard, Sept. 19, 1981).

Also, three Videowest programs have been nominated for Northern California Emmies. Nominated for "Outstanding Achievement: Artistic/Historical/Cultural/Religious Program" is "TV: The Ultimate Drug," produced by Erik Nelson and Fabrice Florin. "Down on the Border," a rock video piece featuring the Sir Douglas Quintet directed by Joe Dea and produced by Nelson, is nominated for "Outstanding Individual Achievement: Direction/Pre-Produced." And for "Outstanding Individual Achievement: Animation," Videowest is nominated for the logo and graphics done for "Take Off," which aired on the USA/Network's "Night Flight" show, done by cameraman John Torcassi.

### TAPING CONCERTS

## Phoenix' Murray Starts Syndicate

• Continued from page 28

promoters in producing the 30-part series. In fact, Stewart said some local promoters even wrote letters of support to television stations Stewart had approached about purchasing the new video series.

Each program features performances by an artist, as well as relevant interviews. Individual segments are geared to coincide with concert appearances.

"We advertise that (through the program) we can show you what a (concert) show is like before you buy a ticket," explains Murray.

"We go in and shoot a band and feature two or three songs, do an interview and put it in our library. We've got 30 programs right now."

Murray said offers have been received from cable systems in Arizona, but he is attempting to land the series on commercial tv. He also plans to get the program syndicated to major American cities.

Although Phoenix' rather remote location might be a hindrance to the successful launching of such an ambitious effort, Murray says a compensating factor is the number of concert performers who appear at local venues.

Phoenix long has been a strong concert market and in a given month it is not unusual to see more than a dozen acts appearing locally.

In collecting the video material for "Phoenix Wave Length," Murray and others taped concerts at Arizona State Univ., Compton Terrace, the Arizona Memorial Coliseum, Cowboys night club, Graham Central Station, the Mesa Amphitheater, the Sun Dome in suburban Sun City (a retirement community) and Dooley's night club.

Now that work for the series has been completed, Murray hopes WAVE can branch out into other forms of video besides music. The firm either can produce its own television shows or act as production company for a third party.

WAVE began in November 1980 as an offshoot of a classroom project at Arizona State Univ. Murray developed the idea of videotaping concerts and producing music programs for American Cable, a firm which operates a local cable tv system in the Phoenix area.

After graduation, Murray formed the company and—since his firm is virtually the only one in Phoenix to specialize in music video—has watched his work load grow as syndication on cable systems booms.

WAVE utilizes two Sharp XC 700 cameras, a Panasonic 4600 switcher and has access to four additional Sharp cameras for the concert production and taping. The company also has 24-track recording capability.

### Japan's 'Lock' Challenged By Europe Firms

HAMBURG—With Japanese-made video hardware estimated to be taking 90% of the world market, European electronics manufacturers are making strenuous efforts to reduce the domination of the East.

Philips' Spinoza Cattela recently appealed to his peers in Europe to make headway against the Japanese. Philips itself is working hard to further cooperation with Grundig—in which it has a reciprocal stake—and French firm Thomson-Brandt.

In Le Mans, a new Philips plant will be producing 100,000 V2000 machines a year as from October 1982.

But Japanese inroads continue. Some European firms are worried that the alliance between AEG-Telefunken, Thorn EMI and JVC will simply open the market further to the Japanese. Thomson-Brandt, despite French government doubts, is keen to get involved, and meanwhile Sony is building in the French town of Dax a \$24 million videocassette plant with capacity for 15 million tapes a year.

Sony president Akio Morita denies that the company is trying to circumvent any import barriers the Common Market might erect. It simply makes sense, he says, to have the site of production close to the eventual market. In Fehlbach, West Germany, Sony/Wega will be producing 5,000 Beta stereo VCRs a month from May this year, with plans for double that capacity in the near future.

# Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	3	4	<b>ONLY WHEN I LAUGH</b> Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10462
2	10	3	<b>THE FRENCH LIEUTENANT'S WOMAN</b> Juniper Films, 20th Century-Fox Video 4586
3	1	10	<b>FORT APACHE, THE BRONX (ITA)</b> Vestron VA-6000
4	7	16	<b>CLASH OF THE TITANS</b> MGM/CBS Home Video 700074
5	5	25	<b>ATLANTIC CITY</b> Paramount Pictures, Paramount Home Video 1460
6	6	8	<b>RICHARD PRYOR LIVE IN CONCERT</b> Vestron VA-4000
7	8	20	<b>AN AMERICAN WEREWOLF IN LONDON (ITA)</b> Universal City Studios Inc., MCA Distributing Corporation 77004
8	14	14	<b>PATERNITY (ITA)</b> Paramount Pictures, Paramount Home Video 1401
9	18	12	<b>TEXAS CHAINSAW MASSACRE (ITA)</b> Wizard Video 034
10	4	10	<b>CONTINENTAL DIVIDE</b> Universal City Studios, Inc., MCA Distributing Corporation 71001
11	12	14	<b>MOMMIE DEAREST (ITA)</b> Paramount Pictures, Paramount Home Video 1263
12	16	5	<b>DUMBO</b> Walt Disney Home Video 24
13	2	6	<b>THE HOWLING</b> 20th Century-Fox Video 4075
14	27	5	<b>AEROBICISE</b> Paramount Pictures, Paramount Home Video
15	9	10	<b>CANNONBALL RUN (ITA)</b> Vestron VA-6001
16	15	28	<b>STIR CRAZY (ITA)</b> Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10248E
17	24	19	<b>APOCALYPSE NOW (ITA)</b> Paramount Pictures, Paramount Home Video 2306
18	30	9	<b>LORD OF THE RINGS</b> Thorn 605 (EMI)
19	19	2	<b>HELL NIGHT</b> Media Home Entertainment, M 157
20	11	10	<b>PHYSICAL</b> Universal City Studios Inc., MCA Distributing Corporation 55050
21	20	20	<b>FOUR SEASONS ● (ITA)</b> Universal City Studios Inc., MCA Distributing Corporation 77003
22	13	6	<b>SCANNERS</b> 20th Century-Fox Video 4073
23	23	24	<b>KRAMER VS. KRAMER (ITA)</b> Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10355
24	34	12	<b>VICTORY</b> MGM/CBS Home Video 600108
25	26	14	<b>FIRST MONDAY IN OCTOBER</b> Paramount Pictures, Paramount Home Video 1408
26	17	64	<b>AIRPLANE (ITA)</b> Paramount Pictures, Paramount Home Video 1305
27	35	9	<b>ONE FLEW OVER THE CUCKOOS NEST</b> Thorn 604 (EMI)
28	25	38	<b>CASABLANCA (ITA)</b> United Artists, 20th Century-Fox Video 4514
29	29	2	<b>ORDINARY PEOPLE (ITA)</b> Paramount Pictures, Paramount Home Video 8964
30	33	2	<b>HALLOWEEN II</b> Media Home Entertainment 77005
31	37	8	<b>RAGGEDY MAN</b> Universal City Studios Inc., MCA Distributing Corporation 71003
32	21	31	<b>THE JAZZ SINGER (ITA)</b> Paramount Pictures, Paramount Home Video 2305
33	38	28	<b>ENDLESS LOVE (ITA)</b> Universal City Studios Inc., MCA Distributing Corporation 77001
34	40	6	<b>TOOL BOX MURDERS</b> VCI 10154
35	NEW ENTRY		<b>HALLOWEEN</b> Media Home, Entertainment M131
36	NEW ENTRY		<b>FRIDAY THE 13TH (ITA)</b> Paramount Pictures, Paramount Home Video 1457
37	NEW ENTRY		<b>GREAT ESCAPE</b> 20th Century-Fox Video 4558-30
38	22	28	<b>THE BLUE LAGOON (ITA)</b> Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10025E
39	28	4	<b>EIGER SANCTION</b> Universal City Studios, Inc., MCA Distributing Corporation 66043
40	32	24	<b>THIEF</b> 20th Century-Fox Video 4550

● Recording Industry Of America seal for sales of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).



# Thorn EMI Moving Sharply In Home Video Marketplace

• Continued from page 42  
projects, where we're not the producers, but supply the funding.  
"We're a long way from the day

when the economy will make it feasible to develop original programming for home video. The way we have to compare is by working with

the independent production community and foreign suppliers."

Thorn EMI is one of the few companies handling programming for

all three major delivery systems under one roof. While some companies lump home video and cable and give television a separate division with its

own president, personnel and operating structure, Thorn has no competition between divisions.

"We can take a producer's product and give it runs sequentially to milk as much from each position before putting it into the next. It's an advantage to have one management handling all three windows. If there's any distinction between us and the field, that's it. We sell home entertainment, and we don't care how it gets into your home."

In fact, Thorn is relatively new to all three areas. Its home video titles were launched last November; it entered the cable arena in March and the "free" tv area at the recent NAPTE convention.

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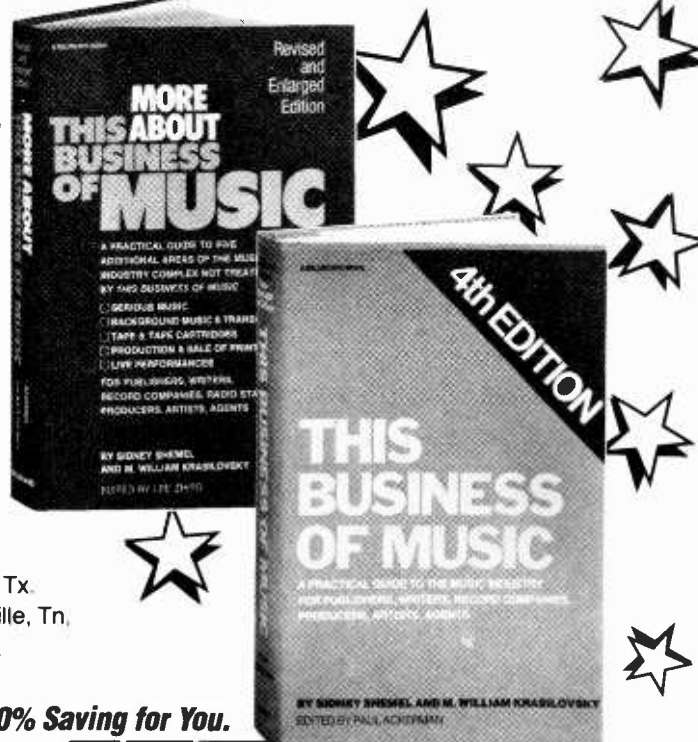
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## 800 Anticipated In Hamburg For 3rd Trade Fair

HAMBURG—More than 800 representatives of the video business meet in West Berlin May 3-6 for the third Video Trade Fair, where subjects under discussion will include planning of German software programming and the advent later this year of the videodisk.

Among more than 50 software, hardware and service companies exhibiting in the Berlin Congress Center are Philips, JVC, Hitachi, Sony, Thorn EMI, Arcade Video, CIC, Taurus, PolyGram Video, Select Video, Heeres Video, Videodrama and Warner Home Video.

Keynote speakers at round table and panel discussions over the three days will include NARDA chairman Julius Kretzer, reporting on State-side developments in the video business, and Prof. Martin Roberts, Univ. of Calif., Los Angeles lecturer on new media, who will examine the competition between videocassette, videodisk and cable trends and the video camcorders of the future. Results of the first analysis of video software trade viability through specialist video and music retail outlets will also be presented.

Currently West German software catalogs offer a total of around 3,000 titles, with U.S. and other movies dominating sales. There are 3,000 retailers and 1,500 videotheques in the country.

Last year's turnover in the West German video market as a whole was in excess of \$1 billion, and a 40% growth is anticipated for 1982. The upcoming fair is organized jointly by Berlin Fairs organization AMK and the Video Trade Fair and Exhibition.

## Scotch Offers 'Six For Five'

NEW YORK—Consumers buying five 3M/Scotch VHS or Beta-format videocassettes from April 19 to Oct. 2 will receive a sixth tape free, courtesy of a national 3M promotion.

Another option: the consumer can purchase four cassettes and a video head cleaning cassette to qualify.

The promotion, which 3M has run before, is easy to administer. The consumer sends in five customer service cards from the products, along with a dated sales receipt, and 3M returns a Scotch VHS T-120 or Beta-750.

**RETAIL SURVEY**

## Radio Growth Outstrips Sales

• Continued from page 17

Amarillo. "Country radio has always been great because it's never been afraid to go on new artists when the record was there. It's always supported established artists while it made room for new ones. If

**Assistance in this story provided by Katy Bee in Austin and Russell Shaw in Atlanta.**

radio only plays 20 records on its playlists, then we'll only sell 20 records. If they play 30, we can sell 30. It's directly reflective on our sales."

Marmaduke believes small and medium markets are still unaffected

by country's drift toward a top 40 style of programming, but he expresses concern for large markets where syndication and tight playlists are a pressure factor.

As country music continues to broaden its horizons and make its effects felt by pop, AC and MOR airplay, retailers expect to see a steady percentage increase in its sales. They emphasize, however, the value of multi-format programming and the power of acts who show up on more than only country charts.

Comments Joe Martin, vice president of Turtle's Atlanta-based chain, "The significant growth has been with acts like T.G. Sheppard, Ronnie Milsap, Alabama, the

Oaks—that's where sales really kick in. The more traditional artists like Loretta Lynn don't seem to get much attention from their labels in terms of in-store display materials. And frankly, radio airplay can't make the difference alone."

Barbara Caine, assistant manager at Cleveland's Record Rendezvous, says that she's noticing more airplay for country acts on area top 40 stations. "We're not primarily a country music store, but we've had a little bit of an increase fairly recently."

And Debbie Saddler, store manager for Record Den, also in Cleveland, adds, "Normally, we don't carry country music, but we've had to add it starting about a month or so ago," sentiments echoed by Mark Werner, who represents the Big Daddy's chain out of Chicago: "We've had to keep stock now on certain artists that we didn't use to before."

Sums up Bret Wiseman, buyer for Houston's Sound Warehouse and a 10-year veteran of the chain: "Country promotions still run far below those in pop and rock. Radio is a more effective means of advertising than print for country, but it's going to take the three of us—radio, record companies and retailers—working together to make an impact."



**DARING DUET**—RCA's Gary Stewart, left, and Dean Dillon, right, appeared at a recent listening party in Nashville for their debut album "Brotherly Love." The duet is shown above with division vice president, Nashville operation, Jerry Bradley.

### 'LIVE FROM MARLBORO COUNTRY'

## Show Seeks Euro Appeal

NASHVILLE—The new proprietors of the country music show broadcast live from here via Radio Luxembourg say they will use the program primarily to build European audiences for American acts touring there.

Additionally, they report that they have completed arrangements to air the program, "Live From Marlboro Country," live to Japan and to mar-

ket it in recorded form in Bahrain and South Africa. Negotiations have begun for its use in Canada, Australia and New Zealand.

Melodybond Ltd., London, which took over the show in November, is owned by Graham Nolder, Harvey Goldsmith and Charles McCutcheon. Nolder also heads NGM Services, Nashville, which produced

(Continued on page 48)



**GOLD AWARDS**—MCA artist Loretta Lynn, center, presents gold copies of the "Coal Miner's Daughter" movie soundtrack album to Jo Walker-Meador, executive director of the Country Music Assn., and Bill Ivey, executive director of the Country Music Foundation and current NARAS president. The gold presentation is the first for the CMA and the first to be specially packaged for the CMF.

## Chart Fax

### 'Mountain Music' Sounds Summit Sweet To 'Bama

NEW YORK—Those Alabama boys are back on top of both the singles and album charts this week. Their new "Mountain Music" LP settles in for its third consecutive week at the album summit, while the title track notches its first week in the premier singles position.

This is the third time that the RCA quartet has found itself monopolizing the top of both charts simultaneously. The first time they turned the trick was in July '81, with the "Feels So Right" title track and LP. Their followup single, "Love In The First Degree," hit the top in December '81, while "Feels So Right" was still enjoying its tenure at the album summit.

Alabama's feat moves them into eleventh place on the list of country artists who have simultaneously topped both the singles and album charts, as determined by the number of weeks each artist maintained both top spots concurrently. Here's a list of all the leaders, complete with number of weeks each has monopolized the top of both charts at the same time, the number of times this event has occurred, label, name of the single, name of the album, date and number of weeks each single/

album pairing topped the charts. Ties are determined by the number of times an artist has accomplished this feat.

1. **Johnny Cash**, 13 weeks, three times, Columbia. "Understand Your Man," "Ring Of Fire—The Best Of Johnny Cash," 1964, five weeks. "Folsom Prison Blues," "Johnny Cash At Folsom Prison," 1968, three weeks. "A Boy Named Sue," "Johnny Cash At San Quentin," 1969, five weeks.
2. **Buck Owens**, 12 weeks, six times, Capitol. "Love's Gonna Live Here," "Buck Owens Sings Tommy Collins," 1964, two weeks. "I Don't Care," "Together Again"/"My Heart Skips A Beat," 1964, one week. "I've Got A Tiger By The Tail," "I Don't Care," 1965, five weeks. "Before You Go," "I've Got A Tiger By The Tail," 1965, two weeks. "Open Up Your Heart," "Carnegie Hall Concert With Buck Owens And His Buckaroos," 1966, one week. "Where Does The Good Times Go," "Open Up Your Heart," 1967, one week.

(Continued on page 48)

### ODDS ARE 50-50

## CMA Winners Seeking ACM 'Double'

By ROBYN WELLS

NEW YORK—When the curtain goes up on the 17th annual Academy of Country Music awards show Thursday (29), nominees who were recently honored with a Country Music Assn. award in a similar category stand about a 50-50 chance of winning, according to the track record of the two organizations' previous winners.

And because of the difference in the eligibility period for country music's two prestigious award shows—July 1 through June 30 for the CMA and the calendar year for the ACM—nominees in certain categories such as album and song of the year could well find themselves on the ballot once again in October.

Virtually all of the 1981 CMA winners are among the ACM nominees, including Barbara Mandrell (entertainer of the year and top female vocalist); George Jones (top male vocalist); Alabama (top vocal group); David Frizzell & Shelly West (top vocal duo); and "Elvira" (single of the year). Neither the 1981 CMA song and album of the year, "He Stopped Loving Her Today" and "I Believe In You," respectively, fall into the current ACM eligibility period.

In fact, the greatest disparity among the two groups' award winners in a given year is in the album category, which was implemented by the CMA in 1967 and the ACM in 1968. Only two albums—Merle Haggard's "Okie From Muskogee" and Charlie Rich's "Behind Closed Doors"—have been honored by both the CMA and the ACM. However, in the spring of '71, Ray Price won the ACM award for "For The Good Times," then turned around that fall to take CMA honors for "I Won't Mention It Again."

Six singles have won dual honors from the ACM and CMA during the 13 years that both groups have awarded trophies in that category. The double winners include Merle Haggard's "Okie From Muskogee," Donna Fargo's "Happiest Girl In The Whole U.S.A.," Charlie Rich's "Behind Closed Doors," Cal Smith's "Country Bumpkin," Kenny Rogers' "Lucille" and George Jones' "He Stopped Loving Her Today."

Six tunes have also won kudos from both organizations for song of the year, including Freddie Hart's "Easy Lovin'," Glen Campbell's "Rhinstone Cowboy," "Behind Closed Doors," "Country Bumpkin," "Lucille" and "He Stopped Loving Her Today," which won two CMA trophies in this category.

In the entertainer of the year category, which was instituted by the CMA in 1967 and the ACM in 1970, five artists—Merle Haggard, Roy Clark, Dolly Parton, Willie Nelson and Barbara Mandrell—have been honored by both groups. Alabama and the Oak Ridge

Boys are both ACM contenders this year. If either group wins, it will mark the first time that any act other than a solo artist has ever taken top honors in this category for either organization.

Since 1967, six females and five males have won duplicate CMA and ACM top vocalist awards, including Tammy Wynette, Lynn Anderson, Loretta Lynn, Crystal Gayle, Barbara Mandrell, Glen Campbell, Merle Haggard, Charlie Rich, Kenny Rogers and George Jones. The Statler Brothers, the Oak Ridge Boys and Alabama have all won replicate honors for top vocal group, while Conway Twitty and Loretta Lynn and Moe Bandy and Joe Stampley have both been doubly honored as top vocal duet. The ACM combined duets and groups under one heading until last year.

Although the CMA created the Horizon award last year to spotlight developing artists, it does not give awards to the most promising male and female vocalist per se, categories which the ACM has utilized since the inception of its annual show in 1965.

The ACM has done a respectable job in predicting artists with staying power. Its first most promising male vocalist was Merle Haggard, who scored 27 No. 1 country singles as a solo artist, second only to Conway Twitty, since winning the ACM award in 1965. Among the other heavy hitters the ACM has spotted are Mickey Gilley (1974), Moe Bandy (1976), Eddie Rabbit (1977), John Conlee (1978) and Johnny Lee (1980). Johnny Rodriguez (1972) hasn't had a No. 1 tune since 1975, but is still a viable top 30 artist, while R.C. Bannon (1979) is getting a renewed push from his new label, RCA. Freddy Fender (1975) has faded from the top 30, as have Billy Mize (1966), Jerry Inman (1967), Ray Sanders (1968), Freddy Weller (1969), Buddy Alan (1970) and Dorsey Burnette (1973).

Among the female artists who the ACM has singled out as most promising are Barbara Mandrell (1971), Tanya Tucker (1972) and Crystal Gayle (1975). Consistent top 30 artists that the ACM has honored include Debby Boone (1977), Cristy Lane (1978), Lacy J. Dalton (1979) and Terri Gibbs (1980).

Also attracting the ACM's eye were country turned rockers Olivia Newton-John (1973) and Linda Ronstadt (1974). Donna Fargo captured the trophy in 1969, three years before she hit the top with "I'm The Happiest Girl In The Whole U.S.A." Sammi Smith, who won the award in 1970, enjoyed a career resurgence last year on Sound Factory. The remaining past winners include Kaye Adams (1965), Cathie Taylor (1966), Bobbie Gentry (1967), Cheryl Poole (1968) and Billie Jo Spears (1976).



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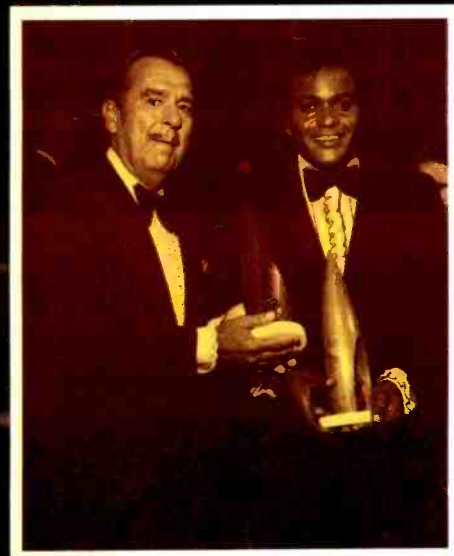
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a new chapter begins....



# Billboard Hot Country Singles

Survey For Week Ending 5/1/82

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
3	9	9	MOUNTAIN MUSIC—Alabama (H. Shedd, Alabama) R. Owen; Maypop, BMI; RCA 13019	35	44	3	LISTEN TO THE RADIO—Don Williams (D. Williams, G. Fundis) F. Knipe; Southwest, BMI; MCA 52037	69	79	3	ALL MY LOVIN'—Mundo Earwood (M. Tillis, J. Darrell) P. McCartney, J. Lennon; Maclean, BMI; Primmco 1002 (Paid)
2	2	15	A COUNTRY BOY CAN SURVIVE—Hank Williams Jr. (J. Bowen) H. Williams Jr.; Geocelus, BMI; Elektra/Curb 47257	36	42	8	BAD NEWS—Boxcar Willie (J. Martin) J.D. Loudemilk; Acuff-Rose/BMI; Main Street 951	70	NEW ENTRY	→	(Who's Gonna Sing) THE LAST COUNTRY SONG—Billy Parker and Friend (J. Gibson) W.C. Brock Jr.; Mithi, BMI; Soundwaves 4670 (MSD)
4	9	9	ALWAYS ON MY MIND—Willie Nelson (C. Moman) J. Christopher, W. Thompson, M. James; Screen Gems-EMI/Rose Bridge, BMI; Columbia 18-02741	37	38	7	MY LOVE BELONGS TO YOU—Ronnie Rogers (T. West) R. Rogers; Sister John/Sugar Plum/New Keys, BMI; Lifesong 45095	71	50	8	KEY LARGO—Bertie Higgins (S. Limbo) B. Higgins, S. Limbo; JenLee/Chappell, ASCAP/Lowery, BMI; Kat Family 9- 02524
6	14	14	IF YOU'RE THINKING YOU WANT A STRANGER—George Strait (B. Mevis) B. Mevis, D. Wills; Jack and Bill Welk, ASCAP; MCA 51228	38	39	9	DIAMOND IN THE ROUGH—Karen Taylor (T. Sparks) Bill-Kar/SESAC; Mesa 1111 (MSD)	72	80	2	HE'S TAKEN—Lane Brody (M. Lloyd) L. Brody; Landers-Whitely, ASCAP; Liberty 1457
5	5	13	SAME OLE ME—George Jones (B. Sherrill) P. Overstreet; Silvertime, BMI; Epic 14-02696	39	41	7	LOVE IS—Allen Tripp (D. Heavener) ISP/ASCAP; Nashville 1001	73	84	2	I'M SO LONESOME I COULD CRY—Jerry Lee Lewis (J. Kennedy) H. Williams; Rightsong/Fred Rosen, BMI; Mercury 76148 (Polygram)
7	11	11	BUSTED—John Conlee (B. Logan) H. Howard; Tree, BMI; MCA 52008	40	47	3	THE GENERAL LEE—Johnny Cash (J. Cash) T. Bresh, J. Cash; Holy Moley/Jodi Lynn/House of Cash, BMI; Scotti Bros. 502803 (Epic)	74	81	2	LONELY HEARTS—Younger Bros. (R. Chancey) S. Davis; Dick James, BMI; MCA 52030
11	11	11	YOU NEVER GAVE UP ON ME—Crystal Gayle (A. Reynolds) L. Pearl; Michael O'Connor, BMI; Columbia 18-02718	41	48	2	I DON'T THINK SHE'S IN LOVE ANYMORE—Charley Pride (N. Wilson) K. Robbins; Royalhaven, BMI; RCA 13096	75	77	3	THE QUEEN OF HEARTS LOVES YOU—Joe Waters (J. Waters) J. Waters; Lantern Light, BMI; New Colony 6813
8	8	13	ANOTHER HONKY TONK NIGHT ON BROADWAY—David Frizzell & Shelly West (S. Garrett, S. Dorff) M. Brown, S. Dorff, S. Garrett; Peso/Wallet, BMI; Warner/Viva 50007	42	15	16	ANOTHER SLEEPLESS NIGHT—Anne Murray (J.E. Norman) C. Black, R. Bourke; Chappell, ASCAP; Capitol 5083	76	83	2	NO WAY OUT—Johnny Paycheck (B. Sherrill) J. Paycheck; Algee, BMI; Epic 1402817
9	9	15	I LIE—Loretta Lynn (O. Bradley) T.W. Dampier; Coal Miners, BMI; MCA 52005	43	45	6	LAST OF THE SILVER SCREEN COWBOYS—Rex Allen Jr. (S. Garrett) M. Brown, S. Dorff, S. Garrett; Peso/BMI; Warner Bros. 50035	77	86	2	WASN'T THAT LOVE—Susie Allison (E. Archard) M. Johnson/H. Shannon; Welback/King Coal, BMI; Liberty/Curb 1460
10	10	12	ROUND THE CLOCK LOVIN'—Gail Davies (G. Davies) R. Bourke, R.T. Osin; Chappell, ASCAP/Tri-Chappell, SESAC; Warner Bros. 50004	44	46	8	I NEVER KNEW THE DEVIL'S EYES WERE BLUE—Terry Gregory (M. Sherrill) L. Dresser; Easy Listening, Galloon/ASCAP; Handshake 02736	78	NEW ENTRY	→	SLIPIN' AND SLIDIN'—Stephanie Winslow (R. Huff) Penniman, Bocage, Collins, Smith; Not listed; Primmco 1003 (Paid)
14	8	8	JUST TO SATISFY YOU—Waylon & Willie (C. Moman) W. Jennings, D. Bowman; Irving/Parody, BMI; RCA 13073	45	69	2	LOVE'S FOUND YOU AND ME—Ed Bruce (T. West) R. Rogers, E. Bruce; Tree/New Keys, BMI; MCA 52036	79	85	2	HAPPY COUNTRY BIRTHDAY DARLING—Rodney Lay (Nereco Prod.) R. Rogers; Sister John, BMI; Churchill 94001 (MCA)
12	10	10	SINGLE WOMEN—Dolly Parton (D. Parton, C. Perry) M. O'Donoghue; Lease Loved/Velvet Apple, BMI; RCA 13057	46	55	3	WOULD YOU CATCH A FALLING STAR—John Anderson (F. Jones, J. Anderson) B. Braddock; Tree, BMI; Warner Bros. 50043	80	82	3	BEFORE I GOT TO KNOW HER—Brian Collins (B. Collins, J. Williamson) B. Collins; Babcock North, BMI; Primmco 1901 (Paid)
19	7	7	TEARS OF THE LONELY—Mickey Gilley (J. E. Norman) W. Holyfield; Welk/Bibo, ASCAP; Epic 14-02774	47	51	6	THE TWO-STEP IS EASY—Michael Murphy (J.E. Norman) M. Murphy; Timberwolf/BMI; Liberty 1455	81	NEW ENTRY	→	SLOW DOWN—Lacy J. Dalton (B. Sherrill) L.J. Dalton, M. Sherrill, B. Sherrill; Algee, BMI; Columbia 18-02847
14	1	15	CRYING MY HEART OUT OVER YOU—Ricky Skaggs (R. Skaggs) C. Butler, L. Certain, G. Stacey, M. Wilken; Cedarwood, BMI; Epic 14-02692	48	62	2	SLOW HAND—Conway Twitty (C. Twitty, J. Bowen) M. Clark, J. Bettis; Warner-Tamerlane/Flying Dutchman, BMI; Sweet Harmony, ASCAP; Elektra 47443	82	92	2	DON'T GIVE UP ON ME—Eddy Arnold (N. Wilson) M. Peters; Ben Peters/Four Star, BMI; RCA 13094
20	8	8	YOU'LL BE BACK—The Statler Brothers (J. Kennedy) W. Holyfield, J. Russell; Bibo, BMI/Welk/Sunflower, ASCAP; Mercury 76142	49	53	7	A THING OR TWO ON MY MIND—Gene Kennedy & Karen Jeglum (G. Kennedy) Door Knob/BMI; Door Knob 82-173	83	90	2	THE KING—Pete Wilcox (H. Saban, S. Levy) Medley; Unichappell/Hi-Lo/Elvis Presley/Unari/Gladys/Duchess/Tree, BMI; M&M 503
18	11	11	A LITTLE BIT CRAZY—Eddy Raven (J. Bowen) E. Raven; Milene, ASCAP; Elektra 47413	50	54	4	WITH THEIR KIND OF MONEY AND OUR KIND OF LOVE—Billy Swan (L. Rogers) D. Robertson, B. Swan; Sherman Oaks, BMI/Music City, ASCAP; Epic 1402841	84	NEW ENTRY	→	OH, NO—Randy Parton (M. Post) C. Richie; Jobete, Commodores Entertainment, ASCAP; RCA 13087
21	10	10	DON'T LOOK BACK—Gary Morris (M. Morgan, P. Worley) G. Morris, E. Selsor; G. Morris/Warner Bros., ASCAP/Warner Tamerlane, BMI; Warner Bros. 50017	51	16	14	THROUGH THE YEARS—Kenny Rogers (L.B. Richie, Jr.) S. Dorff, M. Panzer; Peso/Swanee Brovo, BMI; Liberty 1444	85	NEW ENTRY	→	BACK IN MY BABY'S ARMS—Vince And Diane Hatfield (C. McCoy) K. Fleming, D. Morgan; Hall-Clement, BMI; Soundwaves 4668 (MSD)
25	5	5	FINALLY—T.G. Sheppard (G. Chapman) B. Killen; Meadowgreen, ASCAP; Warner/Curb 50041	52	57	4	BROTHERLY LOVE—Gary Stewart & Dean Dillon (E. Kilroy) G. Stewart, D. Dillon; Forrest Hills, Tree, BMI; RCA 13049	86	NEW ENTRY	→	CHEATIN' STATE OF MIND—Bandana (S. Cornelius, M. Daniel) J. Fox, L. Wilson, J. Van Dyke; Stan Cornelius, ASCAP/Louisville, SESAC; Warner Bros. 50045
22	11	11	SPEAK SOFTLY (You're Talking To My Heart)—Gene Watson (R. Reeder, G. Watson) S.P. Spurgin, J.D. Mendenhall; Booth and Watson, BMI; MCA 52009	53	58	5	WHEN YOU FIND HER, KEEP HER—The Wright Brothers (M. Garvin, C. Waters, T. Shapiro) B. Killen; Tree/O'Lyric, BMI; Warner Bros. 50033	87	NEW ENTRY	→	CAST THE FIRST STONE—Kin Vassy (L. Rogers) J.L. Wallace, J. Ledford; Hall-Clement, BMI; Liberty 1458
29	6	6	FOR ALL THE WRONG REASONS—The Bellamy Brothers (Bellamy, J. Bowen) D. Bellamy; Bellamy/Famous, ASCAP; Elektra/Curb 47431	54	59	4	EVERYONE KNOWS I'M YOURS—Corbin/Hanner Band (T. West) D. Hanner; Sabal, ASCAP; Alfa 7022	88	52	12	IT'LL BE HER—Tompall & The Glaser Brothers (J. Bowen) B.R. Reynolds; Baron/Hat Band, BMI; Elektra 47405
24	9	9	KANSAS CITY LIGHTS—Steve Wariner (T. Collins) K. Fleming, D.W. Morgan; Tom Collins, BMI; RCA 13072	55	61	3	THE MAN WITH THE GOLDEN THUMB—Jerry Reed (R. Hall) B. McGuire, B. Henderson; Fame, BMI; RCA 13081	89	NEW ENTRY	→	WHATEVER TURNS YOU ON—Chantilly (L. Morton, S. Bledsoe) J. Fuller; ATV/Wing, BMI; Jaroco 31082
22	23	10	SOMEDAY SOON—Moe Bandy (R. Baker) L. Tyson; Warner Bros., ASCAP; Columbia 18-02735	56	60	4	IF I COULD SEE YOU TONIGHT—Kippi Brannon (M. Collie) C.E. Howard Jr.; Jeffrey's Rainbow Music, BMI; MCA 52023	90	56	13	NATURAL LOVE—Petula Clark (T. Scotti) J. Harrington, J. Penning, K. Espy, P. Gerhardt; Flowering Stone, ASCAP/Holy Moley, BMI; Scotti Bros. 5-02676 (CBS)
23	13	14	THE CLOWN—Conway Twitty (C. Twitty, J. Bowen) C. Chalmers, S. Rhodes, B. Barnett, W. Carson; Mammoth Spring/Rose Bridge, BMI; Elektra 47302	57	64	3	TIL YOU'RE GONE—Barbara Mandrell (T. Collins) M. Aldridge, T. Brasfield; Rick Hall, ASCAP; MCA 52038	91	63	6	COME LOOKING FOR ME—Lobo (Lobo) Lobo; Lobo, ASCAP; Lobo 4
37	6	6	RING ON HER FINGER, TIME ON HER HANDS—Lee Greenwood (J. Crutchfield) Tree/Love Wheel, BMI; MCA 52026	58	64	3	CLOSER TO YOU—Burrito Brothers (M. Lloyd) J. Beland, G. Guilbeau; Atlantic, BMI; Curb/CBS 502835 (CBS)	92	65	15	BOBBIE SUE—Oak Ridge Boys (R. Chancey) D. Tyler, A. Tyler, W. Newton; House Of Gold, BMI/B. Goldsboro, ASCAP; MCA 52006
27	4	4	I DON'T KNOW WHERE TO START—Eddie Rabbitt (D. Malloy) T. Schuyler; Briarpatch, Debbave, BMI; Elektra 47435	59	61	16	BIG CITY—Merle Haggard (M. Haggard, L. Talley) M. Haggard, D. Holloway; Shade Tree, BMI; Epic 14-02686	93	68	16	TENNESSEE ROSE—Emmylou Harris (B. Ahern) K. Brooks, H. Devito; Warner-Tamerlane/Babbling Brook/Drunk Monkey, BMI; Warner Bros. 49892
28	9	9	I FEEL IT WITH YOU—Kieran Kane (J. Bowen) K. Kane, R. Kane; Cross Keys/Litton, ASCAP; Elektra 47415	60	66	3	DEALING WITH THE DEVIL—Merle Haggard (Merle Haggard) S. Shafer, E. Raven; Acuff-Rose, BMI/Milene, ASCAP; MCA 52020	94	71	15	BE THERE FOR ME BABY—Johnny Lee (J.E. Norman) C. Black, T. Tocco; Chappell/Intersong, ASCAP; Full Moon/Asylum 47301
30	7	7	TAKE ME TO THE COUNTRY—Mel McDaniel (L. Rogers) Scaife, Singleton, Rogers; Vogue/Partner, BMI/Bibo/Welk, ASCAP; Capitol 5095	61	67	4	I'VE NEVER BEEN TO ME—Charlene (R. Miller, B. Gordy, D. Costa) P. Miller, K. Hirsch; Stone Diamond, BMI; Motown 1611	95	72	13	IN LIKE WITH EACH OTHER— Larry Gatlin & The Gatlin Brothers Band (L. S., R. Gallin) L. Gatlin; Larry Gatlin, BMI; Columbia 18-02698
31	7	7	I'M GOIN' HURTIN'—Joe Stampley (R. Baker) J. Dickens; Baray/Mullet, BMI; Epic 14-02791	62	67	4	TAKE TIME TO KNOW HER—David Allan Coe (B. Sherrill) S. Davis; Al Gallico, BMI; Columbia-1802815	96	73	4	SHE DOESN'T BELONG TO YOU—Terry Aden (C. Hill) Michael R. Radford; Pettibone, BMI; AMI 1303 (MSD)
35	6	6	ANOTHER CHANGE—Tammy Wynette (G. Richey) B. Brawdy, J. Taylor, D. Knutson; First Lady, Sylvia, Mother/BMI; Epic 14-02770	63	70	4	YOU'RE NOT EASY TO FORGET—Dottie West (B. Maher, R. Goodrum) C. Weil, T. Snow; ATV/Mann and Weil/Braintree/Snow, BMI; Liberty 1451	97	74	13	AFTER THE LOVE SLIPS AWAY/SMOKEY MOUNTAIN MEMORIES—Earl Thomas Conley (N. Larkin, E.T. Conley) E.T. Conley, R. Devereux; Blue Moon/East Listening, ASCAP; RCA 13053
32	6	6	JUST GIVE ME WHAT YOU THINK IS FAIR—Leon Everette (R. Dean, L. Everette) R. Gosdin, V.L. Haywood, J. Twill; Window/BMI; RCA 13079	64	65	11	HOLED UP IN SOME HONKY TONK—Joe Sun (B. Fisher) D. Dillon, F. Dycus, B. Mevis; Tree, BMI, Golden Opportunity, SESAC/Gid, ASCAP; Elektra 47417	98	75	12	YOU SURE KNOW YOUR WAY AROUND MY HEART—Louise Mandrell (E. Kilroy) T. Rocco, R. Bourke, C. Black; Bibo/Welk/Chappell, ASCAP; RCA 13039
36	4	4	EVERYTIME YOU CROSS MY MIND (You Break My Heart)—Razzy Bailey (B. Montgomery) J. Slate, D. Morrison, L. Keith; House of Gold, BMI RCA-13084	65	66	40	NEW CUT ROAD—Bobby Bare (R. Crowell) G. Clark; World Song, ASCAP; Columbia 18-02690	99	76	20	SHE LEFT LOVE ALL OVER ME—Razzy Bailey (B. Montgomery) C. Lester; House of Gold, BMI; RCA 13007
33	7	7	TRAVELIN' MAN—Jack Ward (M. Post) J. Fuller; 4 Star, BMI; Asylum 47424 (Elektra)	66	67	14	I THINK ABOUT YOUR LOVIN'—The Osmonds (R. Hall) D. Trask; Blackwood/Magic Castle, BMI; Elektra/Curb 47438	100	78	4	SLOE GIN AND FAST WOMEN—Wayne Kemp (D. Walls, W. Kemp) D. Walls, D. Hall; Hidden Acres/Deadra, BMI; Mercury 76139 (Polygram)
34	7	7	I HAD IT ALL—Fred Knoblock (J. Stroad) T. Moretti, F. Knoblock, S. Allen; Flowering Stone, ASCAP/LegendSongs/BMI; Scotti Bros. 5-02752 (CBS)	67	49	14					
43	5	5	FORTY AND FADIN'—Ray Price (J. Mundy, B. Moore, K. Tucker, D. Tucker) R. Pennington; Millstone, ASCAP/Chevis, BMI; Dimension 1031	68	NEW ENTRY	→					

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

MAY 1, 1982, BILLBOARD

## Nashville Scene

By KIP KIRBY

A chat last week with Dolly Parton yielded the true story of how she ended up recording Michael O'Donoghue's "Single Women." It wasn't Dolly who spotted the song's potential but her husband, Carl Dean, who heard the song one evening on "Saturday Night Live," sung by one of the show's regular cast members. After Carl told her about "Single Women," Dolly says several more people also mentioned it, including her road manager and a waitress in a coffee shop who asked her if she'd



ever heard it. Finally, Parton tracked the song down through "Saturday Night Live." As written by O'Donoghue (also known to show viewers as "Mondo Mike"), the song ran well over five minutes long, so Dolly condensed it into her current version. Although the song didn't do as well in pop as she'd hoped, she says she's pleased with its country airplay and jukebox sales. Parton, in a phone interview during a one-day press visit to Nashville, said that her movie work shows no signs of interfering with her song-writing. In fact, to the contrary, she suggests: "Doing movies has dug out some new feelings in my writing. . . . Playing a different role,

and being exposed to actors who are still struggling to make it as extras and bit players, has pulled up some emotions in me that will hopefully make my writing even better." Dolly pointed to the last song on her new RCA "Heartbreak Express" album as a good example of this. The song's titled "Hollywood Pottery," and it examines the plight of many who go stary-eyed to L.A. and end up disillusioned and depressed. "I can see how easy it would be for the weaker and less fortunate people to get caught up in all that glitter and plastic," she explains. She says she's especially proud of "Heartbreak Express," because it contains nearly all

original tunes, including several brand new ones that show her development as a writer. It's also the first time she's been listed as "co-producer" on one of her albums, though it won't be the last. Parton mentioned that Monument Records (which is gearing up for a major return to business) has readied a package featuring several of her old tapes, including two duets (one with Willie Nelson, one with Kris Kristofferson). It doesn't bother her, she says, but she hopes fans will recognize that "Heartbreak Express" is where she has evolved today as an artist. Parton also made light of rumors that have circulated lately about her health. "I've had

some problems recently because for so long, with the movie filming and touring, I was eating poorly and letting myself get run down real bad. My doctors have been keeping an eye on me and making me rest. I had some minor surgery and now I feel ready to go back to work." Though she isn't scheduled to return to a full performing schedule until July (when "Best Little Whorehouse" premieres in Austin, and she headlines the World's Fair in Knoxville), Dolly claims she's already "bored and restless" under her medically-enforced rest. In the latest People magazine "readers' poll," RCA country supergroup Alabama has (Continued on page 49)



## Chart Fax

Continued from page 45

3. **Charley Pride**, 10 weeks, six times, RCA. "I'm So Afraid Of Losing You," "The Best Of Charley Pride," 1969, two weeks. "Is Anybody Goin' To San Antone," "Just Plain Charley," 1970, one week. "I'm Just Me," "I'm Just Me," 1971, two weeks. "Kiss An Angel Good Morning," Charley Pride Sings Heart Songs," 1972, one week. "It's Gonna Take A Little Bit Longer," "The Best Of Charley Pride, Vol. II," 1972, three weeks. "She's Too Good To Be True," "A Sunshiny Day With Charley Pride," 1972, one week.
4. **Willie Nelson**, 10 weeks, five times, Columbia/RCA. "Blue Eyes Crying In The Rain," "Red Headed Stranger," Columbia, 1975, two weeks. "Good Hearted Woman" (with Waylon Jennings), "Wanted: The Outlaws," (with Jessi Colter, Tompall Glaser and Jennings), RCA, 1976, two weeks. "Mamas, Don't Let Your Babies Grow Up To Be Cowboys" (with Jennings), "Waylon And Willie," RCA, 1978, four weeks. "Georgia On My Mind," "Stardust," Columbia, 1978, one week. "On The Road Again," "Honeysuckle Rose," Columbia, 1980, one week.
5. **Waylon Jennings**, 10 weeks, three times, RCA. "Good Hearted Woman" (with Willie Nelson), "Wanted: The Outlaws" (with Jessi Colter, Tompall Glaser and Nelson), 1976, two weeks. "Luckenbach, Texas," "Ol' Waylon," 1977, four weeks. "Mamas, Don't Let Your Babies Grow Up To Be Cowboys," (with Willie Nelson), "Waylon And Willie," 1978, four weeks.
6. **Kenny Rogers**, eight weeks, five times, UA, Liberty, "Every Time Two Fools Collide" (with Dottie West), "10 Years Of Gold," UA, 1978, one week. "All I Ever Need Is You" (with Dottie West), "The Gambler," UA, 1979, one week. "She Believes In Me," "The Gambler," UA, 1979, two weeks. "Coward Of The County," "Kenny," UA, 1980, three weeks. "Lady," "Greatest Hits," Liberty, 1980, one week.
7. **Glen Campbell**, six weeks, three times, Capitol, "Wichita Lineman," "Wichita Lineman," 1968, two weeks. "Galveston," "Galveston," 1969, three weeks. "Rhinstone Cowboy," "Rhinstone Cowboy," 1975, one week.
8. **Charlie Rich**, four weeks, three times, Epic, RCA. "There Won't Be Anymore," (RCA) "Behind Closed Doors," (Epic), 1974, one week. "A Very Special Love Song," (Epic) "There Won't Be Anymore," (RCA), 1974, two weeks. "I Don't See Me In Your Eyes Anymore," (RCA) "Very Special Love Songs," 1974, one week.
9. **Eddy Arnold**, four weeks, two times, RCA. "I Want To Go With You," "I Want To Go With You," 1966, two weeks. "Lonely Again," "Lonely Again," 1967, two weeks.
10. **Dolly Parton**, four weeks, two



**NOT SHY**—Members of newly-signed PolyGram group Shylo finish up recording "Crime In The Sheets," the band's debut single for the label, at Lyn-Lou Studio in Memphis. At right is Shylo's producer Larry Rogers, owner of Lyn-Lou.

### FOURTH IN MARKET

## Format Shift Boosts WKIX Ratings

Continued from page 21

made, WKIX began slipping in an occasional country-rock or crossover record into regular rotation. How did listeners react to the sudden interjection of Emmylou Harris, Willie Nelson, Alabama and the Oak Ridge Boys into their daily pop fare?

"Well, they figured something was up," says Formicola with a laugh. "But when we actually made the change in August, the response was overwhelmingly in favor of the new format."

And how did Formicola work with WKIX's air staff to prepare them for the switch?

"I started giving them literature on country music, records to listen to, and holding small station seminars," he says. "I talked about the incredible loyalty of country listeners and the support they'll give their favorite DJs." Since he himself is a

former Billboard medium-market country DJ of the year (1976) and claims a varied rock and country radio background, Formicola feels he was able to keep the transition a relatively smooth one.

WKIX's morning man, Pat Patterson, is a three-time Billboard country DJ of the year winner, Mike Urban, the midday personality, also handles a lot of Raleigh's voice-over commercial work. Music director Ron McKay is enjoying his first stint in the country field and does a 3-7 p.m. air shift. Jay Butler is on from 7 p.m.-midnight, with Bobby Joe Austin commanding the all-night audience. Formicola takes a two-hour 10 a.m.-noon shift.

Sundays are reserved for a back-to-back lineup of syndicated programming, including "Country Sessions," "Country Close-Up" and DIR's "Silver Eagle" concert broadcasts.

## Show Seeks Euro Appeal

Continued from page 45

the monthly two-hour concert. It is transmitted to Europe by satellite.

McCutcheon acknowledges that the transition period between settling with the show's former owners and giving it its present character has been rough. It involved, he explains, a series of negotiations with Nashville Radio Workshop, the company that started the show, finding a new location and paying old claims levied against the program by the Nashville locals of AFTRA and AFM. Representatives of both unions confirm that the present operation now has a clean slate with them.

For the past two months, the show has been broadcast from the Cannery, a Nashville nightclub and music showcase. McCutcheon says he is pleased with the new quarters and intends to stick with them. The November and January broadcasts were held at the Tennessee Theater.

Carl Perkins, Bruce Channel and

times, RCA. "Here You Come Again," "Here You Come Again," 1977, one week. "Heartbreaker," "Heartbreaker," 1978, three weeks.

That's it, list lovers!

**ROBYN WELLS**

D.T. Faircloth were featured on the most recent show. Faircloth, who performed in the Patsy Cline segments of "Coal Miner's Daughter," is tentatively scheduled for a tour of southern France in July.

McCutcheon and Nolder also produce record albums in America for tv marketing in England and note that they may occasionally book artists on the show to coincide with the tv campaigns.

During the March broadcast, Radio Luxembourg DJ Bob Stewart turned over his announcing post to Nashvillian Merrill Warner. Stewart will continue to come to Nashville periodically to appear on the show, he says. Bennett Stage Productions and Fanta Sound handle the staging and broadcast chores for the project.

"Live From Marlboro Country" is presented on the third Saturday of each month at 4 p.m. Tickets are free. Earlier NGM-produced shows featured the Glaser Brothers, Doug Dillard, Dave Kirby, Dave Rowland & Sugar, Joe Sun, Eddy Raven, Jeannie C. Riley, Leon Everette, Earl Thomas Conley, the Nashville Superpickers, Don Gibson, Kitty Wells, Sonny Throckmorton and Steve Young.

McCutcheon says his company's contract for the Luxembourg project extends to 1983.

**EDWARD MORRIS**

# Billboard Hot Country LPs

Survey For Week Ending 5/1/82

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	7	7	<b>MOUNTAIN MUSIC</b> Alabama, RCA AHL 4229	40	42	5	<b>THE NEW SOUTH</b> Hank Williams, Jr., Elektra/Curb 5E-539
2	6	6	<b>ALWAYS ON MY MIND</b> Willie Nelson, Columbia FC 37951	41	41	8	<b>GIVIN' HERSELF AWAY</b> Gail Davies, Warner Bros. BSK 3636
3	8	8	<b>BLACK ON BLACK</b> Waylon Jennings, RCA AHL 4247	42	37	81	<b>GREATEST HITS</b> ▲ Ronnie Milsap, RCA AAL1 3772
4	4	22	<b>STILL THE SAME OLE ME</b> George Jones, Epic FE 37106	43	44	28	<b>BET YOUR HEART ON ME</b> Johnny Lee, Full Moon/Asylum 5E 541
5	5	13	<b>FINALLY</b> T.G. Sheppard, Warner/Curb BSK 3600	44	44	28	<b>ITS A LONG WAY TO DAYTONA</b> Mel Tillis, Elektra E1-60016
6	26	26	<b>WAITIN' FOR THE SUN TO SHINE</b> Ricky Skaggs, Epic FE 37193	45	46	4	<b>NIGHT AFTER NIGHT</b> Jacky Ward, Asylum E-1-60013 (Elektra)
7	8	10	<b>BOBBIE SUE</b> Oak Ridge Boys, MCA 5294	46	28	7	<b>I AIN'T HONKY TONKIN NO MORE</b> Joe Sun, Elektra E1 60010
8	7	12	<b>SOUTHERN COMFORT</b> Conway Twitty, Elektra E1 60005	47	39	32	<b>HOLLYWOOD, TENNESSEE</b> Crystal Gayle, Columbia FC 37438
11	12	12	<b>THE DAVID FRIZZELL AND SHELLY WEST ALBUM</b> Warner/Viva BSK 3643	48	50	157	<b>GREATEST HITS</b> ▲ Waylon Jennings, RCA AAL1 3378
10	10	59	<b>FEELS SO RIGHT</b> ▲ Alabama, RCA AHL 3930	49	30	37	<b>YOU DON'T KNOW ME</b> Mickey Gilley, Epic FE 37416
12	5	5	<b>WINDOWS</b> The Charlie Daniels Band, Epic FE 37694	50	51	9	<b>LISTEN TO THE RADIO</b> Don Williams, MC 5306
12	13	11	<b>FEELIN' RIGHT</b> Razzy Bailey, RCA AHL 4228	51	51	9	<b>GARY MORRIS</b> Gary Morris, Warner Bros. BSK 3658
13	9	25	<b>BIG CITY</b> Merle Haggard, Epic FE 37593	52	54	65	<b>ROWDY</b> Hank Williams Jr., Elektra/Curb 6E 330
15	42	42	<b>YEARS AGO</b> The Statler Brothers, Mercury SRM 16002	53	55	26	<b>GREATEST HITS</b> Charley Pride, RCA AHL 4151
18	4	4	<b>THE DUKES OF HAZZARD</b> Various Artists, Scotti Bros. FZ 37712 (CBS)	54	32	20	<b>CIMARRON</b> Emmylou Harris, Warner Bros. BSK 3603
17	14	32	<b>HIGH NOTES</b> Hank Williams, Jr., Elektra/Curb E1-60100 (Elektra)	55	57	40	<b>WITH LOVE</b> John Conlee, MCA 5213
17	14	32	<b>GREATEST HITS</b> Willie Nelson, Columbia KC2 37542	56	59	129	<b>THE BEST OF EDDIE RABBITT</b> ● Elektra 6E 235
23	6	6	<b>SEASONS OF THE HEART</b> John Denver, PCA AHL 4256	57	51	9	<b>I LIE</b> Loretta Lynn, MCA 5293
26	3	3	<b>CHARLIE SINGS EVERYBODY'S CHOICE</b> Charlie Pride, RCA AHL 4287	58	48	83	<b>GREATEST HITS</b> ▲ Anne Murray, Capitol S00 12110
20	16	47	<b>FANCY FREE</b> ▲ The Oak Ridge Boys, MCA 5209	59	49	34	<b>THERE'S NO GETTING OVER ME</b> ● Ronnie Milsap, RCA AHL 4060
21	21	43	<b>SHARE YOUR LOVE</b> ▲ Kenny Rogers, Liberty L00 1108	60	47	4	<b>ONE NIGHT STAND</b> Hank Williams, Jr., Elektra/Curb 5E-538 (Elektra)
22	22	35	<b>THE PRESSURE IS ON</b> ● Hank Williams Jr., Elektra/Curb 5E 535	61	56	20	<b>GREATEST HITS</b> Jim Reeves & Patsy Cline, RCA AHL 4127
29	2	2	<b>THE SURVIVORS</b> Johnny Cash, Jerry Lee Lewis and Carl Perkins, Columbia FC 37961	62	64	94	<b>HORIZON</b> ▲ Eddie Rabbitt, Elektra 6E-276
24	25	78	<b>GREATEST HITS</b> ▲ The Oak Ridge Boys, MCA 5150	63	63	129	<b>WHISKEY BENT AND HELL BOUND</b> Hank Williams Jr., Elektra/Curb 6E-237
31	2	2	<b>HEART BREAK EXPRESS</b> Dolly Parton, RCA AHL 1-4289	64	70	208	<b>STARDUST</b> ▲ Willie Nelson, Columbia JC 35305
26	27	31	<b>STRAIT COUNTRY</b> George Strait, MCA 5248	65	52	21	<b>FIRE &amp; SMOKE</b> Earl Thomas Conley, RCA AHL 4135
27	20	10	<b>ME AND MY R.C.</b> Louise Mandrell & R.C. Bannon, RCA AHL 4059	66	58	29	<b>NOT GUILTY</b> Larry Gatlin & the Gatlin Brothers Band, Columbia FC 37464
29	19	80	<b>WHEN WE WERE BOYS</b> The Bellamy Brothers, Elektra/Curb E1-60099	67	68	32	<b>FAMILY TRADITION</b> Hank Williams Jr., Elektra/Curb 6E 194
29	19	80	<b>GREATEST HITS</b> ▲ Kenny Rogers, Liberty L00 1072	68	61	14	<b>ONE TO ONE</b> Ed Bruce, MCA 4910
34	4	4	<b>LAST TRAIN TO HEAVEN</b> Boxcar Willie, Main Street ST 73001 (Capitol)	69	69	41	<b>ESPECIALLY FOR YOU</b> Don Williams, MCA 5210
31	24	99	<b>MY HOME'S IN ALABAMA</b> ● Alabama, RCA AHL-3644	70	65	32	<b>HABITS OLD &amp; NEW</b> ● Hank Williams Jr., Elektra/Curb 6E 278
32	17	58	<b>JUICE</b> ▲ Juice Newton, Capitol ST 12136	71	72	27	<b>LOVIN HER WAS EASIER</b> Tompall and the Glaser Brothers, Elektra 5E 542
33	33	83	<b>I AM WHAT I AM</b> ● George Jones, Epic JE 36586	72	67	49	<b>SURROUND ME WITH LOVE</b> Charly McClain, Epic FE 37108
34	36	36	<b>STEP BY STEP</b> ● Eddie Rabbitt, Elektra 5E 532	73	66	49	<b>CARRYIN' ON THE FAMILY NAMES</b> David Frizzell & Shelly West, Warner Bros. BSK 3555
35	35	58	<b>SEVEN YEAR ACHE</b> Rosanne Cash, Columbia JC 36965	74	53	43	<b>MR. T</b> Conway Twitty, MCA 5204
36	40	26	<b>DESPERATE DREAMS</b> Eddy Raven, Elektra 5E 545	75	75	39	<b>TAKIN IT EASY</b> Lacy J. Dalton, Columbia FC 37327
37	43	2	<b>AIN'T GOT NOthin' TO LOSE</b> Bobby Bare, Columbia FC 37719				
38	38	9	<b>KIERAN KANE</b> Kieran Kane, Elektra E1 60004				
39	45	3	<b>WHEN A MAN LOVES A WOMAN</b> Jack Grayson, Koala 15751				

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## 12 Inch Sales Hurt Black LPs Claim Format Grabs \$\$ From Other Configurations

• Continued from page 4

lem-based Enjoy Records "give both the kids the music they want and the retailers a chance to make a profit." Of the majors releasing commercial 12-inchers, Shange has found WEA and CBS the easiest to deal with since "they are willing to work closely with you and understand your problems."

Calvin Simpson, owner of Detroit's Simpson's Wholesale, says that 12-inchers "that are not disco oriented" such as the Gap Band's "Early In The Morning" and Junior's "Mama Used To Say" do well in his area.

"I like 12-inchers to be available commercially for a limited amount of time to serve as teasers for the album," says Simpson. "Though I would say those 24 years old and under buy much of the 12-inch product, the older crowd purchases them as well."

Some majors have hiked their 12-inch prices so that many now retail for \$4.98, a move Simpson sees as counter productive. "That has definitely hurt us tremendously. At a lower price it was a great alternative tool to get people in the store. Anything that keeps people away is harmful, especially in a depressed market like Detroit."

"Twelve-inch sales are a very effective sales tool," says Ted Hudson, owner of Ted's One Stop of St. Louis. "Sugar Hill is probably paramount in that market, because they make black records aimed at the young audience. Prelude is somewhat like that depending on the record. Overall, I'd say that 80% to 90% of the 12-inch sales are made by the indie manufacturers."

Hudson was impressed with PolyGram's use of the 12-inch format to break Junior's "Mama Used To Say." He says, "that is a big market, which is still growing."

David Cook, assistant manager of Big Ben's in Los Angeles, reports that 12-inch disks are up significantly at that location. He cites as one reason the fact that local black stations like KACE-FM and KDAY-AM are increasingly playing long versions of hits. "Listeners become accustomed to long versions and that's what they want."

Cook also believes 12-inchers are

healthy because "people want more for their money." In line with that, Big Ben's seven-inch sales are slightly off. Says Cook, "I sell seven-inchers at \$1.49 and 12-inchers at \$3.99. So customers figure if they add a couple of bucks they can really come away with something."

The store's best sellers include "basically everything on the Prelude and Sugar Hill labels." Among the majors, he cites current hits by the

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

Gap Band and Junior on PolyGram, and Bloodstone on T-Neck distributed by Epic. The latter, titled "We Go A Long Way Back," is a ballad, one of the rare slow tempo songs found on 12-inch.

Not all black retailers, however, are pleased by the 12-inchers' growing prominence in the marketplace. "The 12-inch has done a lot of damage and should never have been commercialized," says John Jackson, owner of John's Music one stop in Los Angeles.

## Webb Keys On Community

• Continued from page 17

people know that I care," says Webb.

"You can't separate the record industry's problems from the problems around you. For example, I can say I'm doing the same business as I was two years ago. A lot of people can't. But I'm making a smaller profit, because aside from the record prices rising, gas and electricity are also rising."

Webb has chosen to stay with his one store and not open others, despite many opportunities to expand. "There are too many worries and headaches with multiple stores," he explains.

Moreover, Webb says too many of his contemporaries have over-extended themselves and been caught in the recession. He says, "Over the last few years, four to five stores have closed per year in Philadelphia. I remember a time when you could find nearly 100 black stores here alone. Now if there are 60

"Labels should have stayed with what they were originally intended for, radio stations and disco deejays across the country. But they found out there was a potential market and they got greedy. The 12-inch cut into the LP about 30% to 35% and hurt the single 15% to 18%. So what did they gain?"

Jackson says RCA has done a better job with 12-inch disks than any other label. "They only press commercial copies on ones that are really hot and then they cut it off at a certain point. They don't overpress. That oversaturation really hurts the market."

"Sales of 12-inchers versus singles still depend on where you're located" says Bruce Webb, owner of Philadelphia's Webb's Department Store. "I still sell hundreds of singles a week. People buy 12-inchers instead of albums and it doesn't affect singles. More kids have the \$2 for the seven-inch than the \$2.98 to \$4.98 for the 12-inch. You may want the more music you get on the 12-inch. But if you got enough money to buy a Ford you're not gonna get a Cadillac."

stores, black or white, I'd be surprised."

Webb is a leader in the four year old Independent Record Retailers Protective Assn., a Philadelphia organization of black store owners, which has recently opened its doors to white "because without their participation we haven't been getting our due respect from the record companies." As a partner in Tri-Angle Distribution with local entrepreneurs, David Brown and King James, he knows the hardships of getting deals with increasingly cost-conscious labels.

Though Webb has no thoughts about leaving the record industry, he is not optimistic about conditions changing for black retailers. "It's the same old problem," says Webb. "Ignored for advertising, ignored for deals, all we get is lip service. A couple of people get taken care of, but they run over everybody else. I keep fighting because I want to see change for my people."

## The Rhythm & The Blues

• Continued from page 12

press conference and a concert across the Hudson river in Newark. At the conference, held at the Leviticus Entertainment complex, Green said with a grin, "I don't see myself singing any of that old rock 'n' roll no more. No, no, no. I'm out to establish musical ministry and spread the word that gospel music is something we can all be proud of."

After years of recording classics like "Let's Stay Together," "I'm Still In Love With You" and "Call Me," Green forsook his secular success for gospel in the late 1970s. His "Belle" album was a transitional work, pointing toward his new direction, though with songs such as "Take Me To The River" his religious roots were clear.

Green, noting that the secular music world is suffering, feels many industry veterans should join the gospel fold. "The field is totally open and there is so much work to be done," he says. "In the area of promotion and expansion of the gospel

market, skilled hands are needed. If you're ready to support the Lord's music, come on."

Green and his young manager Gwen Jones clarified reports that he'd be recording with the Crusaders. "We definitely will be doing some concert dates with them," says Jones. "But at this point there are no plans for Al to record with them."

★ ★ ★

Short Stuff: **Peabo Bryson** just cut a radio spot for Miller beer. . . . **A Taste of Honey** will tour this summer with **Smokey Robinson**, perhaps dueting with Robinson on their single, "I'll Try Something New" which the Motown master penned. . . . **Fred Petrus** is currently producing two projects for Capitol, the second **BB&Q Band** LP and High Fashion's debut. . . . **The Dramatics**, recently signed to Capitol, have a new album, "New Dimensions," due in May. . . . **Africa Bambaataa**, one of New York's most popular DJ-rappers, is mixing the three song EP of a white band named the Outsets, who

specialize in a danceable rock-funk fusion. This kind of uptown-downtown collaboration is occurring more and more on the Big Apple music scene. . . . **O'Bryan**, whose "Gigolo" is a top five soul single, just taped a Soul Train appearance, which, considering the record's success, is not surprising. However, many folks don't know that "Soul Train," founder Don Cornelius manages the young California singer and co-wrote "Gigolo." . . . How many have noticed that part of the horn arrangement on the **Temptations-Rick James** collaboration "Standing On The Top" is taken from "Papa Was a Rolling Stone"? . . . Very quietly, **Z.Z. Hill's** "Down Home" LP on Malaco is doing very well. Even more than Bobby Womack's album, this is a throwback to the traditional soul sound. In fact, the last album with a similar "down home" feel to do as well was **Clarence Carter's** "Let's Burn" on Venture in 1980. Intriguingly, both albums were on small indie labels.

Survey For Week Ending 5/1/82

# Billboard® Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆	1	11	<b>FRIENDS</b> Shalamar, Solar S-28 (Elektra)	39	38	11	<b>THE SISTERS</b> Sister Sledge, Cotillion SD 5231 (Atlantic)
☆	5	6	<b>BRILLIANCE</b> Atlantic Starr A&M SP-4883	40	40	24	<b>SOMETHING ABOUT YOU</b> Angela Bofill, Arista AL 9576
★	3	10	<b>MR. LOOK SO GOOD</b> Richard Dimples Fields, Boardwalk NB1-33249	41	41	23	<b>LOVE MAGIC</b> LTD A&M SP-4881
	4	2	<b>LOVE IS WHERE YOU FIND IT</b> The Whispers, Solar S-27 (Elektra)	☆	NEW ENTRY		<b>LADIES OF THE EIGHTIES</b> A Taste Of Honey, Capitol ST 12173
	5	4	<b>THE DUDE</b> ▲ Quincy Jones, A&M SP 3721	☆	47	4	<b>LOOKS SO FINE</b> Instant Funk, Salsoul SA 8545 (RCA)
	6	6	<b>SKYLINE</b> ● Skiyy, Salsoul SA-8548 (RCA)	44	44	5	<b>IT'S A FACT</b> Jeff Lorber, Arista AL 9583
	7	7	<b>YES IT'S YOU LADY</b> Smokey Robinson, Tamla 600112 (Motown)	☆	52	2	<b>GIVE IT UP</b> Pleasure, RCA AFL1-4209
	8	9	<b>SOMETHING SPECIAL</b> ▲ Kool & The Gang, De-Lite DSR 8502 (Polygram)	☆	49	4	<b>IN A CITY GROOVE</b> Mass Production, Cotillion SD 5233 (Atlantic)
	9	8	<b>TOM TOM CLUB</b> Tom Tom Club, Sire SRK 3628 (Warner Bros.)	☆	54	2	<b>D TRAIN</b> D Train, Prelude PRL 14105
☆	18	3	<b>NIECY</b> Deniece Williams, ARC/Columbia FC 37952	48	42	8	<b>QUESTIONNAIRE</b> Chas Jankel, A&M SP-64885
	11	11	<b>LIVE &amp; OUTRAGEOUS</b> Millie Jackson, Spring SP-1-6735 (Polygram)	49	45	53	<b>STREET SONGS</b> ▲ Rick James, Gordy GB-1002M1 (Motown)
☆	14	5	<b>DOIN' ALRIGHT</b> O'Bryan, Capitol ST-12192	50	46	21	<b>JAM THE BOX</b> Bill Summers And Summers Heat, MCA MCA 5266
☆	16	6	<b>WHO'S FOOLIN' WHO</b> One Way, MCA MCA 5279	51	53	11	<b>TASTE THE MUSIC</b> Kleer, Atlantic SD 19334
	14	10	<b>THE POET</b> Bobby Womack, Beverly Glen BG 10000	☆	NEW ENTRY		<b>ATTITUDES</b> Brass Construction, Liberty LT 51121
☆	32	2	<b>ALLIGATOR WOMAN</b> Cameo, Chocolate City CCLP 2021 (Polygram)	53	39	16	<b>8TH WONDER</b> Sugarhill Gang, Sugar Hill SH 249
☆	24	6	<b>KEEP IT LIVE</b> Dazz Band, Motown 6004ML	54	50	19	7 Con Funk Shun, Mercury SRM-1-4030 (Polygram)
☆	19	7	<b>OUTLAW</b> War, RCA AFL1-4208	☆	60	2	<b>CARRY ON</b> Bobby Caldwell, Polydor PD-1-6347 (Polygram)
☆	21	4	<b>POINT OF PLEASURE</b> Xavier, Liberty LT-51116	56	56	25	<b>RAISE</b> ▲ Earth, Wind & Fire, ARC/Columbia TC 37548
	19	12	<b>YOUR WISH IS MY COMMAND</b> Lakeside, Solar S-26 (Elektra)	☆	NEW ENTRY		<b>LOVE ME TENDER</b> B.B. King, MCA MCA 5307
☆	36	2	<b>STRAIGHT FROM THE HEART</b> Patrice Rushen, Elektra E1-60015	58	58	6	<b>LOVE CONQUERS ALL</b> Michael Wycoff, RCA NFL1-8004
☆	25	3	<b>LIVE ON THE SUNSET STRIP</b> Richard Pryor, Warner Bros. BSK 3660	59	59	14	<b>SATURDAY SATURDAY NIGHT</b> Zoom, Polydor PD-16434 (Polygram)
	22	22	<b>YOU'VE GOT THE POWER</b> Third World, Columbia FC 37744	☆	NEW ENTRY		<b>PLAYING HARD TO GET</b> Vernon Burch, Spector SW 70005 (Capitol)
	23	23	<b>DOWN HOME</b> Z.Z. Hill, Malaco MAL 7406	61	57	17	<b>PRIVATE EYES</b> ▲ Daryl Hall & John Oates, RCA AFL1-4028
	24	13	<b>I AM LOVE</b> Peabo Bryson, Capitol ST-12179	62	43	6	<b>MYSTICAL ADVENTURE</b> Jean Luc-Ponty, Atlantic SD 19333
	25	15	<b>CONTROVERSY</b> ● Prince, Warner Bros. BSK 3601	63	48	6	<b>EARLAND'S JAM</b> Charles Earland, Columbia FC 37573
	26	17	<b>WHY DO FOOLS FALL IN LOVE</b> ▲ Diana Ross, RCA AFL1-4153	64	62	13	<b>OBJECTS OF DESIRE</b> Michael Franks, Warner Bros. BSK 3648
	27	27	<b>DREAM ON</b> George Duke, Epic FE 37532	65	65	14	<b>WATCH OUT</b> Brandi Wells, WMOT FW 37668
	28	28	<b>NIGHT CRUISIN'</b> ● Bar-Kays, Mercury SRM-1-4028 (Polygram)	66	64	35	<b>TOUCH</b> Gladys Knight & The Pips, Columbia FC 37086
	29	29	<b>NEVER TOO MUCH</b> ● Luther Vandross, Epic FE 37451	67	67	16	<b>STAY</b> Ray, Goodman & Brown, Polydor PD-1-6341 (Polygram)
	30	20	<b>BREAKIN' AWAY</b> ● Al Jarreau, Warner Bros. BSK 3576	68	68	31	<b>THE MANY FACETS OF ROGER</b> ● Roger, Warner Bros. BSK 3594
	31	26	<b>A LITTLE LOVE</b> Aurra, Salsoul SA 8551 (RCA)	69	55	29	<b>SNOW TIME</b> Slave, Cotillion 5224 (Atlantic)
	32	33	<b>COME MORNING</b> Grover Washington, Jr., Elektra SE-562	70	70	7	<b>HIGHER PLANE</b> Al Green, Myrrh MSB 6674 (Word)
	33	30	<b>THE GEORGE BENSON COLLECTION</b> ● George Benson, Warner Bros. 2HW 3577	71	69	21	<b>GET AS MUCH LOVE AS YOU CAN</b> The Jones Girls, P.I.R. FZ 37627 (Epic)
	34	31	<b>PURE AND NATURAL</b> T-Connection, Capitol ST-12191	72	72	10	<b>CHARLOTS OF FIRE</b> Ernie Watts, Qwest, QWS 3637 (Warner Bros.)
	35	35	<b>ME AND YOU</b> The Chi-Lites, 20th Century/Chisound T-635 (RCA)	73	73	10	<b>NON STOP EROTIC CABARET</b> Soft Cell, Sire, SRK 3647 (Warner Bros.)
☆	36	37	<b>THE TIME</b> ● The Time, Warner Bros. BSK 3598	74	51	8	<b>LINE AT THE SAVOY</b> Ramsey Lewis, Columbia FC 37687
☆	38	34	<b>REUNION</b> The Temptations, Gordy 6008GL (Motown)	75	66	26	<b>CRAZY FOR YOU</b> Earl Klugh, Liberty LT-51113
			<b>IT'S TIME FOR LOVE</b> ● Teddy Pendergrass, P.I.R. TZ 37491 (Epic)				

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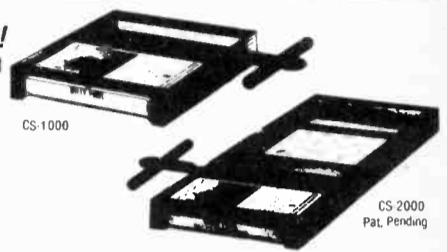
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# General News

## Heartland Beat

• Continued from page 10  
headliners will be the **Allman Brothers Band**, **Al Jarreau**, **Dolly Parton**, **Tony Bennett**, **Peter, Paul & Mary**, **Eddie Rabbitt**, **Pure Prairie League**, **Aretha Franklin** and **Anthony Newley** with the **Milwaukee Symphony**.

Former PolyGram Records Group chairman **Irwin Steinberg** is heading back to school. Steinberg will become adjunct professor at Chicago's Columbia College next fall, joining the Arts, Entertainment and Media Management program. Steinberg's arrival coincides with the introduction of a new accredited graduate study course, and the former Mercury Records topper will be in a spring lecture series designed as a prelude to the new graduate program. Columbia College, Illinois' largest private four year college, began its arts management program in 1978.

The Cleveland Orchestra netted more than \$205,000 in its annual

fundraising marathon. Anchoring the 65-hour non-stop weekend broadcast over WCLV-FM were station air regulars **Robert Conrad**, **Albert Petrak**, **Tony Bianchi**, **John Sima**, **Rebecca Fischer** and **Steve Cumming**. The fundraiser lifted WCLV past the \$1.5 million mark in the marathon's 13-year total.

Broadcast Beat: **John Roberts** is the new research director at Chicago's WLUP-FM, Roberts previously held that post at Phoenix's KUPD/KUQ. ... The studios of PBS' WTTW were outfitted with art deco trappings for a "Soundstage" taping featuring producer **Richard Perry's** group **Swing**, Tuesday (20). ... Ska group **Heavy Manners** and the **Famous Potatoes** taped a WXTR-FM (Chicago) UnConcert, April 13 at On Broadway in the Windy City. ... Chi-town's WBMX-FM is offering \$1,000 for the best lyrics to go with the new instrumental cut by Erect Records funk group **Jewel**, "Jewel's Groove." The Merrillville, Ind. label will then rerecord the tune with the winning words.

Chicago Programming Resources now has data on 16 of the nation's top rock stations in its computers. The research firm, headed by **Kurt Hansen**, **Susan Cornelius** and **Joe Mansueto**, bases its reports on actual week-long station monitors taken from the air. Current FM album-rock monitors now are available on WCOZ Boston, WLS Chicago, WMMS Cleveland, WPLJ New York, WMMR Philadelphia, KINK Portland and KMEL San Francisco. Pop adult and top 40 stations also are monitored.

Getting your demo tape recorded right and getting it into the right hands is the subject of a NARAS presentation May 10 at Chicago's American Congress hotel. Panelists will include Chi-Sound Records president **Carl Davis**, songwriter **Bobby Whiteside** and studio owners **Marty Feldman** and **Gary Loizzo**, with WXRT-FM program director **Norm Winter** moderating.

## ASCAP Elects Review Board

NEW YORK—ASCAP has reported the election of writers and publishers to the society's board of review, which decides membership questions concerning its rules relating to revenue distribution.

Lyricists elected in the popular-production division are **Walter Bishop** and **Donald Kahn**, with **John Bettis** as alternate. The composer elected to represent the popular-production division is **Burton Lane**, with **Jule Styne** as alternate. Representing the standard division is **Vincent Persichetti**, with **William Kraft** as alternate.

Three publishers representing the popular-production division are **Stanley Mills**, **Leeds Levy** and **Bob Montgomery**, with **Buddy Killen** as alternate. **Fred Waring Jr.** will represent publishers in the standard division, and **Art Jensen** will serve as alternate.

The members of the writers nominating committee present for the ballot counting were **Mitchell Parish**, chairman, and **Sheila Davis**, **Ivan Mogull**, chairman of the publishers nominating committee was also present.

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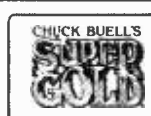
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## PRS Backs U.K. Blank Tape Levy Society Takes Issue With Gov't Green Paper On Fee

By PETER JONES

LONDON — Manufacturers and importers of blank tapes and domestic recording equipment should be made financially responsible to compensate the creators of the music and other copyright material which their customers record at home.

That's the view of Performing Right Society (PRS) here. It makes the point in a response to the government's Green Paper consultative document on copyright law reform, a paper against the idea of a levy on blank tapes to provide compensation for home taping.

The society stresses that such private taping of music is a clear breach of the reproduction rights as granted by the Copyright Act, is therefore unlawful and results in "serious economic loss" to copyright owners. But it agrees with the view that home taping can't be effectively licensed under the present law and "a right without a remedy is valueless."

So PRS urges the introduction of an amendment "designed to enable the right owners to enforce their rights against those whose activities have, in fact, created the present situation and who continue to make possible, and in some cases, encourage, the mass infringement currently taking place on an ever-increasing scale—that is, the manufacturers and importers of blank tape and playing equipment."

The society says this would mean a legal assumption that those who supply such products for sale to the domestic market without the authority of the rights owners are "contributory infringers." And it cites the Court of Appeals decision in the U.S. over the Betamax case as lending "strong judicial credibility" for fixing liability for this infringement on those who supply the equipment and materials needed to tape copyright music.

The financial responsibility would work, says PRS, in the same way as owners of public halls and theatres are licensed to present public performances of copyright works. This contributory infringers' liability is built into the 1956 Copyright Act in that where performances take place by "receiving apparatus" or "other devices for reproducing sounds?" liability is placed on the occupier of the premises where the apparatus is situated.

Though it wouldn't be practicable for individual copyright owners to license their rights to the manufacturers or importers of recording equipment or blank software, it could be done on a collective basis as PRS now licenses public performances and broadcasts.

The society hits back at two main objections as raised by the government in its Green Paper. The Argument that not all tapes or recording equipment are used for home taping draws the response that "the likelihood of domestic equipment not being used in this way is remote."

### 21 SRO DATES IN U.K.

## Blackfoot Building Euro Base

LONDON—U.S. rock band Blackfoot has just completed its first headlining tour of Britain, with SRO dates in 21 cities, and Atco Records is hoping to parlay that success into broader acceptance for the act in its homeland.

The U.K. dates, seen by an estimated 40,000-plus, were part of a two-month European trek which began late March in France and Switzerland (supporting Iron Maiden and Krokus). The swing continues this month with 18 concerts in Belgium, Holland and West Germany, supporting the Scorpions.

Blackfoot is thus thought likely to accrue widespread European acceptance, on only its second visit to the territory. WEA companies report solid product sales and audience enthusiasm.

WEA U.K. has arranged for

the band to sign a limited number of copies of its most recent album, "Marauder." These have been shrink-wrapped and are being sold with a free single—"Four From Blackfoot"—and include "Dry County," "Too Hard To Handle" and live versions of "Train Train" and "On The Run," recorded during the group's performance at the Castle Donington Festival last year.

The current U.K. tour is also being recorded for a live album to be released later this year.

Promotion and advertising have concentrated on in-store material and rock press ads, both designed to push Blackfoot's back catalog, and the band has appeared on a number of local radio station interviews around the country.

## Simon & Garfunkel Plan Wembley Concert

LONDON—Simon and Garfunkel are to play London's 100,000 capacity Wembley Stadium June 19 as a climax to their first concert tour in over ten years.

The tour follows their successful revival concert in New York's Central Park last September, where they played to an estimated 250,000 fans. Notably, the double LP recording of the event, titled "The Concert In Central Park," reached silver status (60,000 units) after only four weeks in the U.K. charts.

And the duo's popularity is further affirmed by CBS, which claims that its release of the pair's "greatest hits" sold 1.5 million copies here in just two weeks.

Tickets for the London show, staged by top U.K. promoter Harvey Goldsmith, will be under 10 pounds, (about \$20), giving a maximum gate of around \$2 million.

The two Americans will also play five concerts in Japan early next month before moving on to their 12 scheduled European dates.



**RUIZ ON THE RISE**—WEA International's new regional manager for Latin America, Roberto "Chacho" Ruiz, left, chats with the company's executive vice president Phil Rose. The occasion was the recent WEA International managing directors' meeting, held in St. Maarten. Ruiz oversees all activities in territories south of Mexico, with the exception of Brazil.

## German Execs Painting Bleak Picture For Country

By WOLFGANG SPAHR

HAMBURG—While country music is showing consistent growth in most European territories, and a positive sales boom in a few, it has been having a tough time in West Germany so far this year and seems basically neglected by most record companies.

At the root of its problems is the tremendous interest in the so-called "new wave" of German rock music, with its proliferating singer-songwriters operating in the German language, plus the usual influx of major international hits.

Though country music festivals have been organized here, notably in Berlin and Frankfurt, record retailers these days aren't devoting much in-store space to showcasing country product, while record companies concentrate on just the occasional major international hits, doing little to re-activate country catalogs.

There are exceptions, such as local group Truck Stop and, among the record companies, WEA, but overall the country picture here is far from colorful.

Truck Stop's "Nicht Zu Bremsen" made the album top 10 here on the back of television advertising.

But Erwin Bach, EMI Electrola marketing executive, says the general stagnation in country music sales here is caused by "passive reactions" from retailers. He feels that

the record industry has created some of the problems by initially flooding the market with too much big-name product. Right now he sees little prospect of major marketing campaigns for country material.

Barbara Witten, Phonogram press executive, is also downbeat about the chances of creating any kind of country music trends among German consumers. Past efforts brought little success, she says, and the main sellers for the company are samplers and compilations of big hits and major artists.

Yet Stefan Michel, who looks after country interests for WEA, says: "It has always been an important part of our business. Artists like Emmylou Harris are consistent sellers in Germany, no matter what the overall picture."

And Michael Hector, Ariola press division chief in Munich, says: "It is difficult to place country music in terms of importance to us. We have a very wide catalog range, so that country inevitably seems to produce a small turnover percentage. But we feel the circle of real country music fans in Germany must not be neglected and we feel it is a still-increasing group."

However, Robert Hertwig, Teldec executive, offers the short and sharp summation: "There's no chance for country music in Germany these days."

## Homegrown Krokus Gives Boost To Swiss Industry

ZURICH—Heavy metal act Krokus, one of Switzerland's most successful international bands, has sold out the 11,000-seat Hallenstadion here, previously only filled by visiting groups from Britain or America, among them the Rolling Stones, Frank Zappa, Yes, Jethro Tull, Deep Purple and Genesis.

The Krokus concert, held March 27, in which U.S. act Blackfoot also performed, is seen as a boost to the local industry, disposing of the notion that only Anglo-American acts can attract the mass audiences. The country's music business will now be more ready to risk investment in all-Swiss concerts, it is hoped.

Krokus has also demonstrated that an international breakthrough is not impossible for local acts, and Ariola's faith in the band is seen as the trigger for its worldwide success. Says Ariola Switzerland managing director Ludwig Schmucki: "We have proved to the world that Swiss artists, too, have the potential to conquer foreign markets. And now the band is getting its long-awaited recognition in its home country, where fans have been very reluctant to accept the act. Ariola International

and especially Ariola in the U.S. are now taking care of Krokus, but we here in Switzerland take a keen interest in the act's future still."

Schmucki's remarks were made as he presented Krokus with gold for the recent release "One Vice At A Time" and platinum for 50,000 copies of "Metal Rendez-Vous" sold in Switzerland.

Much of Krokus's recent success is due to the band's new American manager Butch Stone, who says: "I can't understand why Swiss audiences needed so much time to be convinced of their talents, and I must say that since I've been working with them I've also discovered a wealth of other talent in Switzerland."

Stone was responsible for negotiating a \$400,000 plus guarantee for Krokus's current U.S. tour, a four-month trek with some headlining dates which started early April in Florida, Louisiana and Texas. The band's "One Vice At A Time," released by Ariola to coincide, has attracted extensive radio play according to Stone, and is now in the Top 200 and climbing.

## PolyGram Austrian Mart Share Up Arming Notes Success In Pop And Classical Fields

By MANFRED SCHREIBER

VIENNA—Though there was an overall record industry sales dip in Austria last year, the PolyGram group here increased its corporate marketplace share, up from 32% to 34% over the 1980 analysis, and that despite having fewer tv-merchandised albums.

Wolfgang Arming, president, PolyGram Austria, citing data from the national IFPI group, says: "Last year we had more hits than in 1980, despite the general atmosphere of doom and despair, and our catalog material also showed sales improvements over 1980."

Main successes in the pop field came from Rainhard Fendrich, whose "Strada del Sole," topping the 80,000 unit mark, was the best-selling single of the year in Austria, and Morak. Peter Cornelius, Wilfried, Georg Danzer and Kurti El-

sasser, with additional turnover boosts from the Mandragora/Intercord label acts Andre Heller, Erika Pluhar and Toni Stricker.

Yet despite this latter sales activity, PolyGram is not renewing its Austrian distribution deal with Intercord, set to end this summer, because of contractual problems which "just couldn't be settled," says Arming. Intercord now will be distributed here by Musica.

Arming says that within the PolyGram group, record companies Amadeo, Phonogram and Polydor remain separate legal entities, though changes in the organizational structure overall could trim around 30 from the work force, leaving a total around 175, including the PolyGram Record Service.

Polydor, in Austria, remains the top PolyGram company, followed

by Phonogram, then Amadeo. Of the latter, Arming says: "It has a turnover of around \$3.15 million, which is a tricky kind of tally for this market, for a company of that size requires the same personnel and administration as is needed for an annual turnover of nearer \$5 million. Nevertheless, with internal rationalization, Amadeo provides another success story."

International pop best-sellers for PolyGram here over the past year have been Abba, Soft Cell, the Bee Gees, the Electronics and James Last.

But, says Arming, the company puts special emphasis on the classical sector, some 12% of the total market turnover in Austria. He cites as major sellers Herbert von Karajan, Placido Domingo, Karl Boehm, the Vienna Philharmonic and the Berlin Philharmonic.

## U.K. INDIE TAKES 'UNORTHODOX' APPROACH

# Pigbag Single Is Surprise Hit

By PETER JONES

LONDON—Behind the surprise top 10 status of the instrumental single "Papa's Got A Brand New Pigbag" is the story of a small independent record company's decidedly unorthodox enterprise in pushing for a hit.

Y Records plotted to create demand for the 45 by deliberately deleting it when it was selling steadily, then re-releasing it when it had attracted enough "advance" orders to earn it chart placing.

In fact, the recording, by the group Pigbag, was first released a year ago and was twice withdrawn from the label's small catalog. It had been "bubbling under" the national top 75 singles chart here since August last year. It was deleted at the beginning of March, formally re-released five weeks ago, and it charted first at 50, then jumping to the top 10.

During its spell "out of stock," the single reportedly built an "advance" of around 25,000 copies.

Dick O'Dell, who founded the Y Records Outfit last year and co-produced the hit single, says: "It all adds up to what we regard as a carefully planned series of tactics.

"The single was originally pulled out simply to make way for the group's follow-up single. But we noticed that we were still getting plenty of orders for it. So I figured that if we withdrew the record a second time, and for a reasonably long period, we could surely build up sufficient advance orders to give it a new entry chart position on official re-release.

"And that's exactly what did happen."

O'Dell says that from selling maybe a couple of thousand copies weekly over several months, sales built to a peak of 80,000 in just five days as the single hit the top 10. He adds: "The truth is that the market is very soft at this time, and that is a situation which is always beneficial for the small independent labels.

"It gives them a real prospect of getting in with records which, under normal market conditions, probably wouldn't stand much of a chance."

Says O'Dell: "Several of the local radio stations playlisted the single quite early on in its checkered career, though until very recently it was ignored by BBC Radio 1. Basically, it was a case there of the disk jockeys liking it, but their producers loathing it.

"However, from the first days on release 'Papa's Got A Brand New Pigbag' has had plenty of exposure in clubs up and down the country."

The single, distributed here through Rough Trade and Spartan, is also available in a 12-inch format.

Says O'Dell: "We reckon this is a unique way of going about getting a hit. It's a special kind of marketing strategy and it's worked so well that I wouldn't hesitate to do it again. We're surely all looking to keep the fun in the record business.

"But there is a very important serious side to it, because the success has proved in no uncertain terms that you don't have to sign with a major to get a big hit. If Pigbag hits No. 1, it'll be a triumph for a genuinely independent and very small record label."

## Euro Broadcasting Union Seeks Digital TV Standard

GENEVA—After long and detailed studies, the European Broadcasting Union (EBU) is proposing that the new digital television studio standard for studios should not be based on any of the existing color systems, PAL, SECAM or NTSC, but on the principle of component coding.

Its view is that this is the only approach which can "adequately fulfil the present and future operational and quality requirements of broadcasters."

Says EBU: "This view is fully shared now by other broadcasting unions and the Society of Motion Picture and Television Engineers (SMPTE). It has been adopted at the Assembly of the International Radio Consultative Committee, since it was evident that a worldwide standard will offer substantial advantages to the manufacturers and users and will facilitate the exchange of programs."

Convinced that the digital video taperecorder will "undoubtedly be the cornerstone of the future all digital studio," the EBU is giving special

attention and emphasis to this kind of equipment.

The EBU announcement adds: "We've analyzed and defined our operational and quality requirements in this particular field and have established that if it is to replace the extremely sophisticated analog machines of today, only a machine which records the agreed digital component-coded signals will fulfil these requirements."

In 1980, the EBU set up specialist group MAGNUM, an abbreviation of the French Magnetoscope Numerique digital video taperecorder, to look into technology in this field. Now, says EBU, "substantial progress has been made in studies which will lead to the definition of a single recording format for a digital video taperecorder designed to handle the component-coded digital studio standard.

"So it is realistic to expect a digital video taperecorder, which meets the EBU requirements, will be here within a time-scale consistent with the equipment replacement plans of EBU members."

## South African Group Sets Second Stateside Swing

JOHANNESBURG—Harari, the black South African Afro-rock group recently signed to A&M, is preparing for a second visit to the U.S.

Harari members are based in Soweto, the largest black township and, with a population in excess of a million, the third biggest city in South Africa.

Within the structure of South Africa's apartheid system, urban blacks seeking to travel abroad are obliged to take out passports from their "ethnic homelands."

Many blacks have never been in these "homelands," but are left with no alternative method of acquiring travel documents. In the case of Harari, the artists travel on Bophuthatswanan passports. However, these documents are not recognized outside of South Africa, Israel and a few other "homelands."

Last year, when Harari undertook a self-sponsored promotional tour of the U.S. and U.K., the group ran into certain problems. At London's Heathrow airport, for instance, officials initially refused them entry.

And it was only the persuasive approach of their white South African manager, Di Brukin, which convinced officials that they were in essence participating in the South African government's "separate development" policy by not allow-

ing the black group into Britain.

She told officials that the South African authorities were not concerned whether Harari left or remained in South Africa, so the only opportunity of travel was by means of the "homeland" passport. The group was then permitted entry.

For the visit to the U.S., the group acquired visas, through the normal channels, which were stamped into these passports. Consequently there were no entry problems at Kennedy airport in New York.

Hypothesizing that the band makes a breakthrough in the international music market, Brukin says she's specially concerned that the members meet no "red tape" hang-ups of this nature.

"It would be insane if the group has to take out alternative citizenship," she says. "They're South Africans and they want to stay South Africans. For this reason, it's important that we find cooperation from countries which are basically opposed to the South African system in politics."

Harari's main impact in the U.S. has been through the single "Party," taken from the self-titled debut American album release. It was originally recorded in South Africa, then re-mixed in Los Angeles and specifically slanted to the North American marketplace.



ELTON DOWN UNDER—Elton John, left, chats with radio station 2SM's Charlie Fox at Grace Bros. in Sydney. The appearance followed the sellout of a record-breaking six concerts at Hordern Pavillion.

## French Poll Says Taping Encourages Disk Purchase

PARIS—Home taping, widely believed to damage record sales, is actually instrumental in encouraging them, according to the results of a poll commissioned here by a group of blank tape manufacturers and conducted by research organization SOFRES.

Nearly 60% of those interviewed said that copying made them more likely to buy disks, and that, if home taping were banned or made more costly by the imposition of a levy, then they would buy fewer disks or even stop buying altogether. Only 22% said they would continue to buy pre-recorded music come what may.

The poll also shows the French public totally unsympathetic towards authors' and performers' rights. An overwhelming majority—98%—said that having copied a record, they did not feel they were withholding a rightful tax. A third reckoned disks were too expensive anyway, and 38% were under the impression artists received their rights at the time a recording was made.

But there is a perceptible drift

away from home taping. Of those questioned, 55% believed it was in the long run better to buy a disk sooner than put up with the inconveniences involved in taping it. A fifth had actually given up home taping because it demanded too much attention, and 60% were dissatisfied with the quality of the recordings they made.

While nearly half said they recorded product in order to avoid buying it, 45% admitted they generally bought the disk in order to avoid the problems of recording it.

What the record companies will make of these results remains to be seen. They will not be encouraged by news that 54% of the poll sample—all aged over 15—record disks at home, and 32% tape from radio. But in the last similar poll, back in 1976, the comparable figures were 60% and 23% respectively.

More worrying is the French public's cavalier attitude to rights questions. The public appears to insist that home taping is legal, and to believe that under the 1957 law copying is "fair use."

## Musical Exchange Is Aid To Czechs, East Germans

By LUBOMIR DORUZKA

PRAGUE—The musical trade between Iron Curtain neighbors Czechoslovakia and East Germany has now reached an extent considered unparalleled among Socialist countries, thanks to a similarity in tradition and taste and the complementary repertoire policies of the state record companies VEB Deutsche Schallplatten in East Berlin and Supraphon in Prague.

Product exchange through license deals or direct imports is substantial and efficient, while live acts frequently cross the borders for guest appearances.

Although unit production of records and tapes is over 19 million in East Germany, against 10 million in Czechoslovakia, the former territory is still in need of suitable MOR recordings, in which the latter has the stronger tradition. Czech MOR artists like Karel Gott, Felix Slavacek and Ladia Staidl therefore achieve sizeable sales in East Germany, as do country acts like Jiri Brabec and brass band ensembles like Karel Valdauf's.

Supraphon also licenses to VEB recordings made by foreign artists in its Prague studios. Recent examples include Hungarian singer Sarolta

Zalatnay; an all-star free jazz album with Western musicians—free jazz being much more popular in East Germany than in Czechoslovakia itself—and a recording by American singer Dean Reed, an East German resident who sometimes records in Prague, albums which are licensed back to East Germany.

On the other side of the coin, Supraphon takes from VEB many recordings by East German rock groups, rock being much more widely represented in the VEB catalog than Supraphon's, and particularly large classical works or complete operatic sets by German composers such as Beethoven, Mozart, Bach and Handel.

License releases can achieve considerable sales: some of Supraphon's Karel Gott albums licensed to VEB have sold over 150,000 copies. Royalties are accounted for and paid in Russian rubles, the common currency of Socialist countries. Those recordings whose sales would not justify license deals are imported. Sales are not only through specialist retailers and chain stores but also in large quantities through the respective countries' cultural centers in Prague and East Berlin.

## Williams Wins Copyright Case

LONDON — Singer-songwriter Trevor Williams has won a High Court declaration here that he is the sole owner of the copyright of the words and music of nine taped songs.

The judge dismissed a claim by Jan Olofsson, of Youngblood and other music industry companies, that the copyright in the songs had been assigned to him by oral agreements with Williams in 1977 and 1978.

But Williams' claim for "substantial damages" was rejected, though he has been granted injunctions restraining Olofsson from infringing copyright in his songs.

The judge also directed Olofsson to account for a total of around \$10,000, sums received from Bellaphon Records and Phonogram International, less expenses of recording the songs in the U.S.

Williams was "down on his luck" when he met Olofsson in 1977, said the judge, Mr. Justice Dillon. "I think they were both bewitched by the thought that Williams might enjoy the same meteoric success that has come to some young men in the field of popular music."



# Future Juno Fetes Face \$\$ Constraints

By DAVID FARRELL

TORONTO—The 12th annual Juno Awards' gala salute to Canadian talent (Billboard, April 24) was successful, most industry observers agree, although economic constraints could in future force the awards program to become a smaller, more intimate event. This year's show was staged here April 14.

Juno show organizing committee president Brian Robertson, who doubles this function with his role as president of the Canadian Recording Industry Assn., reports that the non-profit academy that coordinates events and talent for the show is constantly faced with expenditures out of line with income derived from ticket sales.

"This is a nonprofit organization and I'd have to say that we are operating deeply in the red at this time. We have a board meeting coming up in May and there are going to be some questions raised about how and where we take the show in the future."

It was hoped that a live cut-in on the televised portion of the show would enable the British Columbia chapter a chance to flex its muscle at the event which, traditionally, has been staged in this city where all but one of the major record companies are based, along with the Canadian Broadcasting Corp.'s main feeding station and most of its experienced producers.

Robertson has indicated that there is considerable pressure being exerted to move the show out west and has gone on record as stating that next year's show will be staged in Vancouver.

Because of the mounting cost of staging the event as a gala reception with dinner, and having it televised live, practical considerations to curtail costs are beginning to make the current format unweidly.

While the move west might create a howl of protest at first from the Toronto-based industry, many have voiced the opinion that the show has been getting too big.

With the eye of the television camera constantly roving across the room full of people and spotlighting the performers as they came on stage to accept the awards, the professional look and style did at times take away from the fact that this was

the industry's annual get-together. But the show had its moments, particularly with a set by Great White North comedians Bob and Doug McKenzie, who walked off with the comedy album of the year. Another moment was when Loverboy, up for the umpteenth time, grinned collectively, letting one member come out with the impromptu line: "We always try to look so heavy, but we can't help but smile."

Loverboy's outright win at the show, four awards in key categories—best album, single, group and composer of the year, along with wins in engineering and production—marked a perfect peak to a successful three years together. The awards were sandwiched in between a major Canadian headlining tour, the first for the act since charting in the U.S.

Another moment that struck an emotional nerve with the audience was the presentation of the Hall of Fame award to Neil Young. While the singer/writer/guitarist has spent precious little time in Canada promoting himself or his releases, his acceptance, marked with the words "I'm proud to be a Canadian, thanks," no doubt brought him instant forgiveness for his shy and reclusive manner all these years away.

From a talent standpoint, the show was a huge success. However, the mood of pre-show festivities was somber, in part brought on by an economy that had managed to take the wind right out of the industry's sails.

In retrospect it may well turn out that the 12th annual Juno Awards program was the last of the full blown production numbers. If it moves to Vancouver the event will shift from being an industry gathering to a public showcase for the talent in this country. The academy that runs the event wants to branch out and develop educational seminars across the country, bolster its membership with more regional branches and bring its budget for the show in line with revenue derived from membership subscriptions. If it can do all of these things in the next year, and Canada can maintain its current visibility in the international charts, all in all the progression of change will have been for the better.

## Attic Pacts With Quality

TORONTO—Believed to be a preamble to a joint a&r venture to develop a stable of new artists, Attic Records has left CBS here to go with Quality Records, the single largest Canadian-owned and operated independent with record and tape manufacturing. The new alliance marks the first time two majors have united to acquire, market and promote new talent in this country.

Strictly speaking, Attic enters into a two-year pressing and distribution arrangement with Quality, but Attic president Al Mair states that "substantial sums of money are available to us to sign and develop new acts." He also made it clear that the seed money was not only limited to Canadian talent.

Attic has a catalog of some 90 albums, and a conservative estimate of its annual billing is put at \$4 million. Canadian acts of note on the roster include Triumph, the Rovers, Haggood Hardy, the Nylons, Teenage Head and Anvil. International acts

licensed to Attic here include George Thorogood, Dramatis, Secret Service, Gruppo Sportivo, the Chieftains, Dr. John, Telex and Plastic Bertrand.

The switch, which takes effect as of May 1, gives Quality's sales force the Nylons album, which is now gold and heading towards platinum (100,000 units). Set to ship are new albums by Teenage Head and Anvil. The latter is being shipped as an export to a number of Attic's international affiliates.

## Saturn To Handle A&A In Ontario

TORONTO—Saturn Distributing, the new Ontario-based singles rack, will be handling the A&A retail chain in the province, which totals 18 stores at present.

Until the announcement of the change, A&A outlets have been serviced with singles from the company's central warehouse in this city.

## SEEK COMMERCIAL APPEAL

# Manila Fest Keys On Hit Potential

By CES RODRIGUEZ

MANILA—Potential record sales took precedence over all other criteria during finals night of the fifth Metro Manila Popular Music Festival as the annual songwriting event moved away from its recent tradition of picking "One night winners" and instead favored songs with the broadest commercial appeal.

Although this festival is the biggest and most prestigious song contest in the country, its failure in recent years to yield any major hits has diminished interest in, and attendance at, its shows.

So this year the organizers altered basic contest rules and engaged in a more aggressive promotion push to

## Montreux Fest Offers Broader Music Mix

MONTREUX—The 16th International Montreux Jazz Festival, July 9-25, is set to cover a wider range of music than ever before, with reggae, salsa and Brazilian music styles dominating the first weekend's presentations.

Then come concerts showcasing pop, rock and new wave material, and the second half of the event covers most areas of jazz.

The official festival poster this year has been painted by Jean Tinguely, a celebrated Swiss artist, and built into the festival will be a display of works by 80 local painters, plus a special competition for audio visual compositions.

## Stedman Makes The Most Of European Blues Mart

LONDON—There is growing underground market in Europe for blues and its contemporary derivatives, according to John Stedman, head of JSP Records in London.

"It's essentially an underground market," Stedman says, "because it is catered for by small, independent labels with almost no access to the media and no budgets for advertising and promotion. But there is a growing legion of potential customers out there, many of whom are young enthusiasts who have crossed over from rock music to the 'real thing'—the more ethnically honest music of the blues in all its incarnations."

Stedman, who began in the music business as a jazz and blues promoter seven years ago, handling such acts as Louisiana Red and Billy Boy Arnold, launched his record label in 1978 with an album by Louisiana Red and Sugar Blue. Today he has three dozen titles in his specialist catalog.

"Although there are quite a number of small labels specializing in blues here in Europe, the market is big enough to accommodate them," Stedman says. "The secret is to know your music and to know your public."

JSP specializes in making new recordings by established blues artists, preferably highlighting an under-recorded facet of their talent, rather than acquiring masters of existing material.

"We also like to give exposure to neglected artists," says Stedman. "For example, when we recorded Buddy Guy in 1979, it was his first recording session for nearly ten years—yet he is a major contemporary blues artist."

rekindle national interest. The result: more than 30,000 people turned out for the two-hour finals night (March 30) at the Araneta Coliseum, a larger and more accessible venue than the Folk Arts Theater where the popular festival has been staged since 1977. And it was telecast over government station MBS-4.

Six major prize winners were chosen from among 15 finalists vying in both professional and amateur divisions.

Vanancio Saturno, former in-house composer for Alpha Records, took first place in the professional group sector for his song "Isang Dakot." Amateur composer Bernardita Lui Pio, with husband/lyricist Nonoy Tan, picked up top section honors for "Kahit La La La, Pwede Na." Tan, who is a house producer for WEA Philippines, also had an entry in the professional category.

Other key winners were Jun Lantonio and Tillie Moreno ("Nothing I Want More," second place, professional); Eddie and Sonny Nicolas ("Inay, Bakit?," third place, pro); Odetta Quesanda ("Give Me A Chance," second, amateur); and Ernesto Mendiola ("Pag-ibig Mo, Pag-ibig Ko," third, amateur).

Most significant change in the rules this year was the inclusion of original local English-language songs. This acknowledged the growing trend among major recording artists here of waxing both original songs and cover versions in English.

Token music professors and critics in the "screening" committee and

the judging panels were replaced by record producers, record bar sales staffers, radio programmers and representatives of the advertising world, plus some students.

And to avoid a repeat of the experience of one of the 1981 winners, members of the Philippine Assn. of the Record Industry agreed to represent finalists with no label commitments.

Last year, Ani Montano's entry, which took first prize in the professional division, lost valuable exposure by way of airplay and sales because the song wasn't released as a single.

In addition, most of the songs included in the festival were allowed airplay two weeks before finals night. Traditionally competing songs have been unveiled only during finals night.

The greater participation of Imee Marcos, daughter of the president of the Philippines and chairman of the Popular Music Foundation of the Philippines, which organizes the yearly fest, also helped ensured success. She helped produce a feature on the event which was aired as a preview a few days before the festival, and she also hosted the tv special.

## Teldec Scores Chart 'Hat Trick'

HAMBURG—Record company Teldec has notched up an unusual hat-trick of hits, taking the first three places in the West German "Musikmarkt" singles chart.

In the top spot is "Ein Bisschen Frieden," by Nicole, on the distributed Jupiter label; the song is Germany's representative in the 1982 Eurovision Song Contest. Second is "Der Kommissar," a German song, by Austrian singer Falco, on Jive, another label distributed by Teldec.

And third in this off-beat chart is U.K. group Tight Fit with its version of "The Lion Sleeps Tonight," on the Teldec label.

Says Gerhard Schulze, Teldec managing director: "It all adds up to a very good sales situation for us through the first quarter of this year, the hits coming from a satisfying mix of international product and groups from inside the still-expanding German new wave movement."

## MORE TOMES COMING

# 'Shout' Opens Doors In Japan

TOKYO—The success here in translation of Philip Norman's Beatles book "Shout" has encouraged CBS/Sony Publishing to consider a whole series of rock publications.

Released only in February, "Shout" has already gone through its initial 8,000 printing and will be reprinted this month, at a retail price of \$8.85. Says editorial chief Toshiyuki Sugano: "In Japan rock music is not considered culture, but we wanted to treat it as such by publishing books on the subject. Many of the purchasers are aged 15-18, mostly boys, and for such youthful new fans of the Beatles, the Philip Norman book is very helpful."

Now a book by Paul McCartney's brother Mike, "Mike McCartney's Family Album," has been translated into Japanese for publication next

month, coinciding with the release of the ex-Beatle's latest album here. And further publications are likely on the Rolling Stones, Bob Dylan, and Bruce Springsteen.

CBS/Sony Publishing and EMI/Toshiba are working together on the promotion aspects, but as Sugano points out: "Toshiba-EMI did not publish the book because they have no publishing arm."

"As for our own company, it is wholly-owned by CBS/Sony, but completely independent in its choice of what it publishes. Although we publish books on a variety of subjects, there has so far been virtually nothing connected with music."

Independence means the company can negotiate with artists and others from outside. The "Shout" deal, for instance, was arranged through the Tuttle-Mori Agency in Tokyo. **SHIG FUGITA**

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BRITAIN

(Courtesy of Music Week) As of 4/17/82

Table with columns 'This Week' and 'Last Week' for Britain chart. Includes entries like 'EBONY & IVORY' and 'MY CAMERA NEVER LIES'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for Britain chart. Includes entries like '1982' and 'PELICAN WEST'.

Table with columns 'This Week' and 'Last Week' for Britain chart. Includes entries like 'SEVEN TEARS' and 'NON-STOP EROTIC CABARET'.

CANADA

(Courtesy Canadian Broadcasting Corp.) As of 4/24/82

Table with columns 'This Week' and 'Last Week' for Canada chart. Includes entries like 'I LOVE ROCK'N'ROLL' and 'FREEZE-FRAME'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for Canada chart. Includes entries like 'I LOVE ROCK'N'ROLL' and 'FREEZE-FRAME'.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 4/26/82

Table with columns 'This Week' and 'Last Week' for West Germany chart. Includes entries like 'DER KOMMISSAR' and 'EIN BISSCHEN FRIEDEN'.

Table with columns 'This Week' and 'Last Week' for Britain chart. Includes entries like 'I WON'T LET YOU DOWN' and 'OH JULIE'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for Britain chart. Includes entries like 'KLE ESPANA' and 'DOLCE VITA'.

JAPAN

(Courtesy Music Labo) As of 4/26/82

Table with columns 'This Week' and 'Last Week' for Japan chart. Includes entries like 'FRARETE BANZAI' and 'IROTSUKI NO ONNA DE'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for Japan chart. Includes entry 'KANSUIGYO'.

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.

Table with columns 'This Week' and 'Last Week' for Britain chart. Includes entries like 'NIAGARA TRIANGLE VOL. 2' and 'IV (54)'.

AUSTRALIA

(Courtesy Kent Music Report) As of 4/26/82

Table with columns 'This Week' and 'Last Week' for Australia chart. Includes entries like 'WHAT ABOUT ME' and 'BELIEVE IT OR NOT'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for Australia chart. Includes entries like 'DAYS OF INNOCENSE' and 'CIRCUS ANIMALS'.

NETHERLANDS

(Courtesy Stichting Nederlandse) As of 4/24/82

Table with columns 'This Week' and 'Last Week' for Netherlands chart. Includes entry 'THE LION SLEEPS TONIGHT'.

Table with columns 'This Week' and 'Last Week' for Britain chart. Includes entries like 'AURORA' and 'DOWN UNDER'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for Britain chart. Includes entries like 'ARCHITECTURE AND MORALITY' and 'DORIS DAY EN ANDERE'.

DENMARK

(Courtesy BT/IFPI) As of 4/20/82

Table with columns 'This Week' and 'Last Week' for Denmark chart. Includes entries like 'WHAT ABOUT ME' and 'BELIEVE IT OR NOT'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for Denmark chart. Includes entries like 'SHU BI DUA' and 'POWER POP 82/1'.

Stedman Makes Most Of Mart

Continued from page 56 even point of 2,000 sales. "And as with all catalogs, the very successful releases subsidize the less successful ones," Stedman adds.

"For example, one of the most popular albums we have released is Professor Longhair in concert, which captures his piano and vocal style in full flow with just a conga drummer for support."

In addition to the UK, West Germany—where JSP is licensed to Bellaphon—has a growing market for blues repertoire, Stedman says.

Among artists featured in the JSP catalog are Bud Freeman, Illinois Jacquet, Junior Mance, Han Singer, Benny Waters, Al Casey, Jimmy Witherspoon, Hound Dog Taylor, Eddie "Cleanhead" Vinson and Wild Bill Davison, plus some rockabilly material leased from Bandera of Chicago.

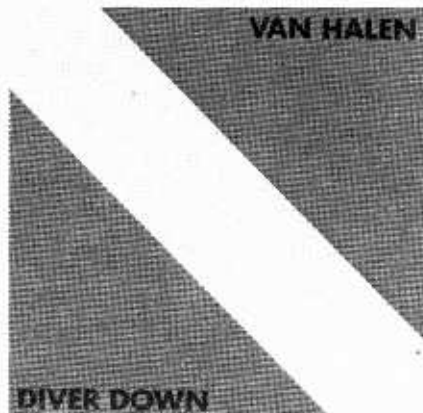
MAY 1, 1982, BILLBOARD



## Spotlight



**ELTON JOHN—Jump Up!**, Geffen GHS2013. Produced by Chris Thomas. John's second album for Geffen, following last year's moderately successful "The Fox," is a superior collection in all respects. The tracks range from the frenetic and intense "Dear John" to the torchy, moody "Blue Eyes." The new wave album graphics are a concession to current market trends, but John is really a timeless artist. With "Empty Garden" emerging as a major single, "Jump Up!" could easily become John's first top 10 album since "Blue Moves" in 1976.



**VAN HALEN—Diver Down**, Warner Bros., BSK 3677. Produced by Ted Templeman. The L.A. hard rock champs appear determined to continue their streak of top five long-players, this time shoring up their own headbanger anthems with a shrewd and sometimes surprising array of covers: apart from their rowdy cover of "Oh Pretty Woman," they tear into songs associated with the Kinks ("Where Have All The Good Times Gone") and Martha and The Vandellas ("Dancing In The Streets," of course), and even tackle a pre-rock chestnut, "Big Bad Bill." As always, production is every bit as splashy and full-sounding as the band's revved-up readings demand.

## Pop

**RAINBOW—Straight Between The Eyes**, Mercury SRM-1-4041 (PolyGram). Produced by Roger Glover. Digital recording and David Rosenthal's bank of synthesizers give this metal quintet a high-tech sheen, but it's still Ritchie Blackmore's familiar excursions into squealing, high register guitar solos and triple-speed riffs that will lure the hard rock faithful. Expect rapid AOR pickup here.

**ROBERT PALMER—Maybe It's Live**, Island ILPS 9665 (Warner). Produced by Robert Palmer. Its title points up this album's studio/concert format, which allows the season rocker to reprise the earlier r&b verve of his early '70s solo breakthrough ("Sneakin' Sally Through The Alley" and "Every Kinda People") as well as update his more recent, new wave-inflected approach. The live tracks have an authentic, raw edge that will appeal to fans, while new studio works like the first single, "Some Guys Have All The Luck," should lure AOR attention.

**STARS ON—Stars On Long Play III**, Radio RR19349 (Atlantic). Produced by Jaap Eggermont. The two sides of Stars On's latest LP are devoted to medleys of Stevie Wonder and Rolling Stones classics. But while the Wonder medley is expressly billed as a "tribute" to the composer, the name Rolling Stones appears nowhere on the package or disk itself. Once again, the impressions are completely uncanny.

**ALESSI—Long Time Friends**, QWest QWS3670 (Warner). Produced by Christopher Cross, Michael Ostin. The Alessi brothers have been around for years without breaking big, but this latest album by the duo was coproduced by Christopher Cross, who won five Grammys last year, and executive produced by Quincy Jones, who won five Grammys this year. All that studio expertise is reflected in music that's tailor-made for pop and AC formats. Most of the cuts have the lulling, midtempo "Pop'n'Roll" hooks that characterized such Cross hits as "Never Be The Same." The Alessis wrote all the material.



## Soul

**CAMEO—Alligator Woman**, Chocolate City CCLP-2021. Produced by Larry Blackmon. Cameo has grown into a tuned-in funk gang and soaring showcase for the talents of drummer-producer-songwriter Larry Blackmon, one of black music's rising superstars. Blackmon infuses the group with a discipline, musicality and energy that comes together in their "Be Yourself" hit. Cameo makes no compromises to crossover fever and no apologies for one of the most faithful, fiery funk fusions around.



## Country

**MEL McDANIEL—Take Me To The Country**, Capitol ST12208. Produced by Larry Rogers. McDaniel does a uniformly impressive job here of lyrically espousing the stereotyped working man's values. Rogers' production is clean, imaginative and restrained—showing its best faces on "Big Ole Brew," "Some Things I Want To Sing About" and "The Big Time." Other highlights are the whimsical "I Wish I Was In Nashville" and the picturesque "Preaching Up A Storm."



## Jazz

**MILES DAVIS—We Want Miles**, Columbia C2 38005. Produced by Teo Macero. The trumpet legend's return to active duty last year triggered the usual debate over his latest syn-

thesis for jazz and funk, but fans were unanimous in their support at retail and radio. This double live set documents Davis' comeback tour, and as such affords a more balanced glimpse of his strengths than the decidedly commercial slant of its studio predecessor, which garnered top jazz chart stature. Expect strong retail response, even if radio exposure constricts somewhat to more traditional jazz and fusion outlets.

**THELONIOUS MONK—The Thelonious Monk Memorial Album**, Milestone M-47064 (Fantasy). Produced by Orrin Keepnews. Other reissues saluting the late keyboard titan are likely to follow, but it's doubtful they can rival this two-disk review of Monk's masters cut for Prestige and Riverside between 1952 and 1961. While many of his best known songs are included, the set actually focuses more on the dazzling array of great players he worked with, a list literally too long to mention here. And while the tracks verify his stature as a progenitor of bop, they remind fans that this skills as composer and pianist stretched far beyond that tag.

**RON CARTER/HERBIE HANCOCK/TONY WILLIAMS—Third Plane**, Milestone M-9105 (Fantasy). Produced by Ron Carter. Actually recorded in 1977 when both Hancock and Williams were otherwise directing most of their playing to fusion, this low-keyed, amiable set thus anticipates the return to lyricism and acoustic instrumentation seen for many contemporary players. As for Carter, his lambent counterpoint on double bass is as supple and engaging as ever. Crossover airplay and sales may be limited, but all three are lures individually, and together, they spell sales.



## Gospel

**REBA RAMBO—Lady Live**, Light LS5799. Produced by Dony Maguire. Rambo's easy and affectionate interplay with her audience adds considerably to the liveness of an album which would be remarkable if stripped to its music only. Her voice sweeps, soars and suspends itself effortlessly in such tours de force as "Blessed Be The Name" and "He Never Turned His Back On Me," while it whispers and croons assuringly on "You've Got A Friend." Complementing Rambo's vocals is a sassy and joyful background chorus.

**WENDY BAGWELL AND THE SUNLITERS—All Together Now**, Canaan CAS9885. Produced by Joe Huffman. There are traditional Southern gospel sounds here, to be sure, but they are only part of the rich mixture of styles that characterize the album. Country and pop veins are in here, too. Noteworthy cuts include the spirited country-styled "The Family All Together Now" and the stark and eerie "On The Road To Damascus."



## First Time Around

**ALLIANCE—Handshake** FW37935. Produced by Ron and Howard Albert. The Albert brothers produced and did the horn arrangements on this first album by soft rockers in the Toto or Doobie Brothers mold. The music has a broad potential audience, from mainstream pop to softer AOR formats and progressive AC outlets. The cover art doesn't do justice to the music: it features the five members sitting amongst crayons and watercolors in a kindergarten classroom.

**LAURIE ANDERSON—Big Science**, Warner Bros. BSK 3674. Produced by Laurie Anderson and Roma Baran. Subtitled after her multi-media stage piece, "United States," the first album from this versatile conceptual artist proves as playful, provocative and challenging as "O Superman," the song that garnered hit stature abroad and critical acclaim here. Anderson's minimalist music still poses barriers for play-it-safe U.S. radio, but with a club and concert tour underway, dealers should keep close tabs on potential demand: as few nominal "rock" albums can, this qualifies as a truly unique vision.

## EPs

**THE MONROSE**, Alfa AAE-15015. Produced by Bruce Botnick. Alfa's first entry into the mini-LP market showcases five songs by this San Diego quintet, which dresses its melodic rock and pop originals in post-new wave fashions largely through keyboard player Eric Denton's synthesizers. But for radio programmers, the likely draws here are the band's rich vocal harmonies and the soulful bent of lead singers Jesus Ortiz and Bob Monroe, as well as the British Invasion feel that pervades its strongest tracks, notably "What Do All The People Know."

**TROOPER—Money Talks**, RCA AFL1 4318. Produced by Mike Flicker. On the surface, this established Canadian outfit suggests another Foreigner/Journey/Toto clone, its music very much within AOR's mainstream. But added listens reveal that apart from faultless execution, the music here reflects dues paid—though producer Flicker tries to make them sound safe, Trooper can still sound like a gutsy bar band given its big chance, and vocalist Ra McGuire and friends can be gritty and hard.



## pop

**THE JIM CARROLL BAND—Day Dreams**, ATCO SD38145. (Atlantic). Produced by Earl McGrath. Is Jim Carroll going to be the next Bruce Springsteen? Like Springsteen, on his second LP Carroll brackets the torrent of words in his lyrics with some hard edged but musical rock'n'roll. His band (and friends) included such diverse rockers as Blue Oyster Cults Alan Lanier on synthesizers and avant gardist Walter Steding on violin. The mastery here is that Carroll can bring such diverse elements together under his musical persona, creating an LP that may still be an AOR staple in the '90s.

**BILLY VERA**, Alfa AAB-11012. Produced by Jerry Wexler. Vera shelves his Beaters band to team up with a blue chip studio crew from the Memphis/Muscle Shoals axis, and with soulmeister Wexler in the control room, the results are pegged to a convincing r&b vision with nods to Nashville and New Orleans as well. Vera's mixture of wit and romanticism shines through equally on originals ("We Got It All," "Private Clown") and some nifty covers ("Peanut Butter," "I Don't Want To Go On Without You"), making this one of the strongest bids yet in the nascent soul revival.

**AMII STEWART, REVELATION, DEBRA DEJEAN, JOHNNY BRISTOL, RONNIE JONES/CLAUDIA BARRY, GANGS BACK, ANEKA—Dance The Night Away**, HANDSHAKE KWG 38014. Various Producers. Handshake has encountered some success in dance/disco, and this label compilation is a double-LP showcase for all that shakes on Handshake. Highlights are DeJean's "Goosebumps," Stewart's classic remake of "Knock On Wood," Aneka's "Japanese Boy" and tasty offerings by Johnny Bristol.

**YUKIHIRO TAKAHASHI—Murdered By The Music**, Statik Records STAT LP6. Produced by Yukihiro Takahashi. Inside a terrific album cover is the terrific "technopop" of Yukihiro Takahashi, drummer for the Yellow Magic Orchestra. This is his second solo venture, and it's full of surprises and good times. Especially strong are Chris Mosdell's lyrics. It's very danceable.

**TOM NIELSEN & THE PARKER BROTHERS—Pretty Boy Floyd**, ABI Records ANI-102. Produced by Al Basi. Tom Nielsen, alias Floyd Parker of the soap opera "Guiding Light," has put together a collection largely of his own compositions. He's backed by some strong bass and guitar playing and vocals by his GL co-star Lisa Brown ("Nola Reardon").

**SELF-DEFENCE—Are You Receiving Me?** City Sounds CS108. Produced by Self-Defence. Fun songs by group members

Terry Jenkins and Bob Painter are played and sung well, with terrific harmonies and sound effects.

## soul

**COLLAGE—Do You Like Our Music?**, Solar S-23. Produced by the Whispers. More than just a name, Collage is the joint funk excitement of a versatile big band led by Larry White and launched by the Whispers, who have boosted the band into the Solar orbit. "Do You Like Our Music?" is the title tune that heralds their arrival, but the group has no qualms about tackling curious covers such as "Feelings" and "Groovin'"; neither of which shine. Lee Peters excels on vocals, and when the band lets loose on dance funkies like "Shake And Groove It," that's when Collage comes together and registers the impact they're capable of.

**DENNIS BROWN—Love Has Found Its Way**, A&M SP-4886. Produced by Joe Gibbs and Willie Lindo with Dennis Brown. Pop/reggae artist Brown rebounds from a shaky debut to reclaim his turf as a reggae crossover threat of the highest order. Recorded in Jamaica and featuring drummer Sly Dunbar among Kingston's finest, the production captures the pop polish often sought after by reggae acts but rarely successfully.

**KENI BURKE—Changes**, RCA AFL1-4226. Produced by Kenneth M. Burke. Burke is a one-man groove filled with enough soul/funk to power a dozen parties for weeks without recharging. Singer-songwriter-keyboardist-producer Burke dominates like few performers can, seizing total control of "Shakin'," "One Minute More" and the title tune, and rising above his own fierce musical focus with airy vocals that add warmth and whimsy. But rhythm is Burke's bag, and he's got a deep one, rich with a free-wheeling confidence that comes from knowing he's got all the tools and can use them better than most.

**RITCHIE FAMILY—I'll Do My Best**, RCA AFL1-4323. Produced by Fred Petrus. Paced by the title tune, the danceable Ritchie Family turn on the charm and turn out an internationally-flavored soul/funk effort that sparkles with class. The musicians may not be listed, but their phone numbers should be, for it's the lively music that allows Vera, Jacqui and Dodie to soar above like three birds set free in harmony. "This Love's On Me" should help keep the girls in the limelight until soul/dance buffs catch up to stylish beat.

**FAT LARRY'S BAND—Breakin' Out**, WMOT FW 37968. Produced by Larry James and Nick Martinelli. Larry James is hardly new to the groove, and paced by his "Act Like You Know" climber, James is heading in the right direction to make his biggest splash with his dance-flavored slice of soul/funk. Instant party music at its most uncomplicated, fun-loving best, this galloping Philly-funk serving is a total band effort with Terry Price and Fred Campbell supplying lead vocals and James the momentum to make a fat impression on those on a solid funk diet.

## country

**RAY STEVENS—Don't Laugh Now**, RCA AHL14288. Produced by Bob Montgomery and Ray Stevens. Despite the suggestive title, this album contains only a few glimpses of Stevens' fabled whimsy. For the most part, it's straight-ahead pop with a country veneer. Stevens' other talents and artistic propensities routinely lead people to overlook the fact that he is a superb vocalist—a trait well documented here in "Written Down In My Heart" and "Why Don't We Go Somewhere And Love," among others.

**JIM & JESSE & CHARLIE LOUVIN—Jim & Jesse & Charlie Louvin**, Soundwaves SWS3308. Produced by Jimmy Capps, Charlie Louvin and Jim and Jesse McReynolds. This is a magical mix of talent, and it creates more good music than these

(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.



# THE LAST OF THE

# MOHICANS

- A SPECIALLY PRICED 4-tune E.P. that puts more bite in the bark, featuring the brand new "I Want Candy" and "Cowboy" plus the latest recordings of "Louis Quatorze" and "Mile High Club."
- Produced by Kenny Laguna for Jett Lag, Inc. Criteria Studios, Miami. Associate Producers: Mark Dodson and Steve Leeds

- Hot single: "I Want Candy," (PB13204) and a special smokin' 12" club mix on its way.
- Bow Wow Wow, after just completing a series of sell-out shows in the Northeast with The Police, are currently touring Europe with Queen and have a Far East tour slated for May.

AFL1-4147



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CA 1-4314

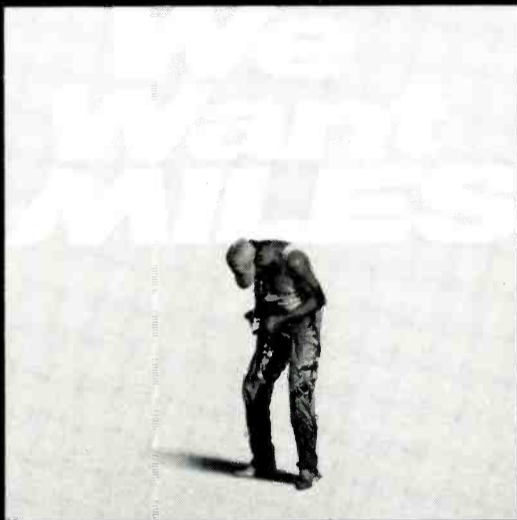


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Records and Tapes

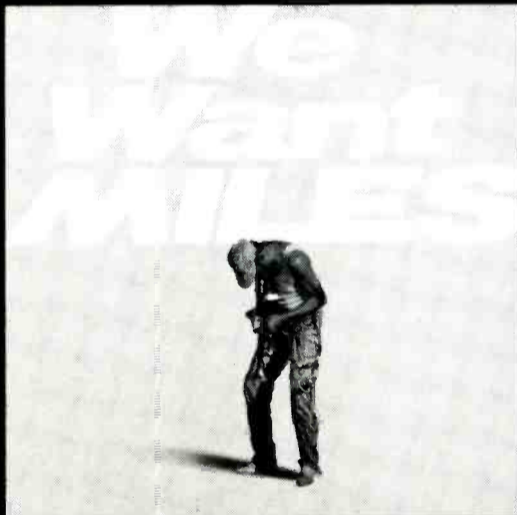


# THIS WEEK COLUMBIA RECORDS GIVES THE WORLD WHAT IT WANTS.



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# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
☆	1	29	<b>VANGELIS</b> Chariots Of Fire Polydor PD-1-6335 (Polygram)	POL	▲	8.98		36	31	11	<b>OAK RIDGE BOYS</b> Bobbie Sue MCA MCA 5294	MCA	●	8.98	CLP 7	78	9	<b>RICHARD DIMPLES FIELDS</b> Mr. Look So Good Boardwalk NB1-33249	IND		8.98	SLP 3	
	2	3	<b>THE GO-GO'S</b> Beauty And The Beat I.R.S. SP-70021 (A&M)	RCA	▲	8.98		37	33	24	<b>OZZY OSBOURNE</b> Diary Of A Madman Jet FZ 37492 (Epic)	CBS	●			72	74	<b>MIKE POST</b> Television Theme Songs Elektra EL-60028	WEA		6.98		
	3	2	<b>JOAN JETT AND THE BLACKHEARTS</b> I Love Rock 'N' Roll Boardwalk NB1-33243	IND	▲	8.98		38	38	10	<b>AURRA</b> A Little Love Salsoul SA-8551 (RCA)	RCA		8.98	SLP 31	73	73	<b>KARLA BONOFF</b> Wild Heart Of The Young Columbia FC 37444	CBS				
☆	4	6	<b>RICK SPRINGFIELD</b> Success Hasn't Spoiled Me Yet RCA AFL1-4125	RCA	▲	8.98		39	39	9	<b>WAYLON JENNINGS</b> Black On Black RCA AHL1-4247	RCA		8.98	CLP 3	74	75	<b>GAMMA</b> Gamma 3 Elektra EL-60034	WEA		8.98		
☆	5	5	<b>ASIA</b> Asia Geffen GHR 2008 (Warner Bros.)	WEA		8.98		40	44	17	<b>THE BLASTERS</b> The Blasters Slash SR-109	IND		8.98		☆	93	5	<b>THE DAZZ BAND</b> Keep It Alive Motown 6004ML	IND		8.98	
	6	7	<b>THE J. GEILS BAND</b> Freeze-Frame EMI-America S00-17062	CAP	▲	8.98		☆	46	11	<b>SHALAMAR</b> Friends Solar S-28 (Elektra)	WEA		8.98	SLP 1	☆	84	5	<b>ONE WAY</b> Who's Foolin' Who MCA MCA 5279	MCA		8.98	
	7	8	<b>LOVERBOY</b> Get Lucky Columbia FC 37638	CBS	▲			42	40	37	<b>AL JARREAU</b> Breakin' Away Warner Bros. BSK 3576	WEA	●	8.98	SLP 30	77	60	<b>PRISM</b> Small Change Capitol ST-12184	CAP		8.98		
	8	6	<b>SIMON AND GARFUNKEL</b> The Concert In Central Park Warner Bros. 2BSK 3654	WEA		14.98		43	45	13	<b>THE WAITRESSES</b> Wasn't Tomorrow Wonderful Polydor PD-1-6346 (Polygram)	POL		8.98		☆	144	3	<b>SOUNDTRACK</b> Cat People Backstreet BSR 6107 (MCA)	MCA		9.98	
	9	9	<b>JOURNEY</b> Escape Columbia TC 37408	CBS	▲			44	41	60	<b>RICK SPRINGFIELD</b> Working Class Dog RCA AFL1-3697	RCA	▲	7.98		79	35	<b>THE WHISPERS</b> Love Is Where You Find It Solar S-27 (Elektra)	WEA		8.98	SLP 4	
	10	11	<b>POLICE</b> Ghost In The Machine A&M SP-3730	RCA	▲	8.98		☆	49	17	<b>TOM TOM CLUB</b> Tom Tom Club Sire SRK 3628 (Warner Bros.)	WEA		8.98	SLP 9	☆	86	6	<b>JEFF LORBER</b> It's A Fact Arista AL 9583	IND		8.98	SLP 44
☆	14	11	<b>ALDO NOVA</b> Aldo Nova Portrait ARR 37498 (Epic)	CBS				☆	54	3	<b>TALKING HEADS</b> The Name Of This Band Is The Talking Heads Sire 2SR 3590 (Warner Bros.)	WEA		12.98		81	83	<b>OZZY OSBOURNE</b> Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS	●	8.98		
	12	12	<b>OLIVIA NEWTON-JOHN</b> Physical MCA MCA-5229	MCA	▲	8.98	SLP 75	☆	52	8	<b>BUCKNER &amp; GARCIA</b> Pac-Man Fever Columbia XRC 37941	CBS				82	65	<b>GEORGE DUKE</b> Dream On Epic FE 37532	CBS			SLP 27	
☆	19	6	<b>SCORPIONS</b> Blackout Mercury SRM-1-4039	POL		8.98		☆	51	14	<b>SAMMY HAGAR</b> Standing Hampton Geffen GHS-2006 (Warner Bros.)	WEA		8.98		83	67	<b>BOBBY WOMACK</b> The Poet Beverly Glen BG-10000	IND		8.98	SLP 14	
☆	16	7	<b>WILLIE NELSON</b> Always On My Mind Columbia FC 37951	CBS			CLP 2	☆	53	7	<b>JOHN DENVER</b> Seasons Of The Heart RCA AFL1-4256	RCA		8.98	CLP 18	84	72	<b>AIR SUPPLY</b> The One That You Love Arista AL 9551	IND	▲	8.98		
☆	15	8	<b>ALABAMA</b> Mountain Music RCA AFL1-4229	RCA		8.98	CLP 1	50	50	5	<b>DEATH WISH II</b> Soundtrack Swan Song SS8511 (Atco)	WEA		8.98		☆	98	4	<b>CHARLENE</b> I've Never Been To Me Motown 6009 ML	IND		8.98	
	16	10	<b>QUINCY JONES</b> The Dude A&M SP-3721	RCA	▲	8.98	SLP 5	☆	128	2	<b>RAY PARKER JR.</b> The Other Woman Arista AL 9590	IND		8.98		86	88	<b>THE JAM</b> The Gift Polydor PD-1-6349	POL		8.98		
	17	17	<b>KOOL &amp; THE GANG</b> Something Special De-Lite DSR 8502 (Polygram)	POL	▲	8.98	SLP 8	☆	58	7	<b>WAR</b> Outlaw RCA AFL1-4208	RCA		8.98	SLP 17	☆	96	7	<b>THIRD WORLD</b> You've Got The Power Columbia FC 37744	CBS			SLP 22
	18	18	<b>FOREIGNER</b> 4 Atlantic SD 16999	WEA	▲	8.98		53	43	34	<b>DAN FOGELBERG</b> The Innocent Age Full Moon/Epic ME2 37393	CBS	▲			88	91	<b>THE POLICE</b> Zenyatta Mondatta A&M SP 3720	RCA	▲	8.98		
☆	23	38	<b>STEVIE NICKS</b> Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	8.98		☆	138	2	<b>TOTO</b> Toto IV Columbia FC 37728	CBS				89	90	<b>PRINCE</b> Controversy Warner Bros. BSK 3601	WEA	●	8.98	SLP 25	
☆	22	10	<b>HUEY LEWIS AND THE NEWS</b> Picture This Chrysalis CHR-1340	IND		8.98		☆	61	10	<b>BERTIE HIGGINS</b> Just Another Day In Paradise Kat Family FZ 37901 (Epic)	CBS		8.98		90	80	<b>THE SUGAR HILL GANG</b> 8th Wonder Sugarhill SH-249	IND		8.98	SLP 53	
☆	25	10	<b>THE HUMAN LEAGUE</b> Dare A&M/Virgin SP-6-4892	RCA		6.98		56	56	6	<b>THE DREGS</b> Industry Standard Arista AL 9588	IND		8.98		☆	99	4	<b>O'BRYAN</b> Doin' Alright Capitol ST-12192	CAP		8.98	
☆	27	4	<b>THE BEATLES</b> Reel Music Capitol SV 12199	CAP		9.98		☆	63	4	<b>GRAHAM PARKER</b> Another Grey Area Arista AL 9589	IND		8.98		92	76	<b>BARBRA STREISAND</b> Memories Columbia TC 37678	CBS	▲			
☆	28	6	<b>ATLANTIC STARR</b> Brilliance A&M SP 4883	RCA		8.98	SLP 2	58	47	24	<b>ROD STEWART</b> Tonight I'm Yours Warner Bros. BSK-3602	WEA	▲	8.98		93	79	<b>GROVER WASHINGTON JR.</b> Come Morning Elektra 5E-562	WEA		8.98	SLP 32	
☆	30	13	<b>TOMMY TUTONE</b> Tutone II Columbia ARC 37401	CBS				☆	64	7	<b>XTC</b> English Settlement Virgin/Epic ARC 37493	CBS				94	94	<b>DIANA ROSS</b> Why Do Fools Fall In Love RCA AFL1-4153	RCA	▲	8.98	SLP 26	
	25	13	<b>HOOKED ON CLASSICS</b> The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	RCA	▲	8.98		61	48	24	<b>SKYY</b> Skyline Salsoul SA 8548 (RCA)	RCA	●	8.98	SLP 6	95	81	<b>SHEENA EASTON</b> You Could Have Been With Me EMI-America SW-17061	CAP		8.98		
	26	20	<b>THE CARS</b> Shake It Up Elektra 5E-567	WEA	▲	8.98		☆	69	4	<b>GREG KINN BAND</b> Kihntinued BeserKey E 160101 (Elektra)	WEA		8.98		☆	NEW ENTRY	<b>PATRICE RUSHEN</b> Straight From The Heart Elektra EL-60015	WEA		8.98		
☆	29	14	<b>SOFT CELL</b> Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.)	WEA		8.98	SLP 73	63	55	58	<b>ALABAMA</b> Feels So Right RCA AHL1-3930	RCA	▲	7.98	CLP 10	97	82	<b>BILLY SQUIER</b> Don't Say No Capitol ST-12146	CAP		8.98		
	28	21	<b>DARYL HALL AND JOHN OATES</b> Private Eyes RCA AFL1-4028	RCA	▲	8.98	SLP 61	64	66	13	<b>LE ROUX</b> Last Safe Place RCA AFL1-4195	RCA		8.98		98	85	<b>LITTLE RIVER BAND</b> Time Exposure Capitol ST 12163	CAP		8.98		
	29	24	<b>QUARTERFLASH</b> Quarterflash Geffen GHS 2003 (Warner Bros.)	WEA	●	8.98		☆	71	20	<b>PAUL DAVIS</b> Cool Night Arista AL 9578	IND		8.98		☆	129	4	<b>KROKUS</b> One Vice At A Time Arista AL 9591	IND		8.98	
☆	34	4	<b>CAMEO</b> Alligator Woman Chocolate City CCLP 2021 (Polygram)	POL		8.98	SLP 15	☆	89	3	<b>DENIECE WILLIAMS</b> Necy ARC/Columbia 37952	CBS				100	87	<b>LUTHER VANDROSS</b> Never Too Much Epic FE 37451	CBS	●		SLP 29	
☆	31	32	<b>GENESIS</b> Abacab Atlantic SD 19313	WEA	●	8.98		67	59	10	<b>FAME</b> Soundtrack RSD RX-1-3080 (Polygram)	POL	▲	8.98		101	101	<b>LOVERBOY</b> Loverboy Columbia JC 36762	CBS	▲			
☆	36	5	<b>THE CHARLIE DANIELS BAND</b> Windows Epic FE 37694	CBS				68	68	5	<b>MECO</b> Pop Goes The Movies Arista AL 9598	IND		8.98		102	92	<b>VAN MORRISON</b> Beautiful Vision Warner Bros. BSK 3652	WEA		8.98		
☆	37	7	<b>VARIOUS ARTISTS</b> The Secret Policeman's Other Ball Island ILPS 9698 (Warner Bros.)	WEA		8.98		69	57	9	<b>BONNIE RAITT</b> Green Light Warner Bros. BSK 3630	WEA		8.98		103	95	<b>THE B-52'S</b> Mesopotamia Warner Bros. Mini 3641	WEA		5.99		
☆	42	3	<b>RICHARD PRYOR</b> Live On The Sunset Strip Warner Bros. BSK 3660	WEA		8.98		70	70	34	<b>THE ROLLING STONES</b> Tattoo You Rolling Stones Records COC 16052 (Atco)	WEA	▲	8.98		☆	NEW ENTRY	<b>JETHRO TULL</b> The Broad Sword And The Beast Chrysalis CHR 1380	IND		8.98		
☆	35	26	<b>BOB AND DOUG MCKENZIE</b> Great White North Mercury SRM-1-4034 (Polygram)	POL	●	8.98																	

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

MAY 1, 1982, BILLBOARD



## Closeup

**ORIGINAL BROADWAY CAST—Merrily We Roll Along, RCA CBL1-4197. Produced by Thomas Z. Shepard.**

Although "Merrily We Roll Along" lasted only three weeks on Broadway this season, one can't easily dismiss a new score by Stephen Sondheim, who is Broadway's best composer and lyricist—by far, unfortunately. Theater buffs can thank RCA Records for preserving the score and going beyond the call of duty by offering the cast album as a half-speed mastered audiophile recording, along with a 16-page booklet with all the lyrics.

Students of the musical theatre know that flop shows often produce standard songs, and while it's much too early in the game to predict "Merrily" is going to produce any, this writer will go out on a limb and claim "Not A Day Goes By" and "Good Thing Going" as likely candidates. And goodness, how many auditioning for shows will attempt abbreviated versions of Sondheim's perceptive "Opening Doors"!

What else has Sondheim wrought? The show's theme, based on a Kaufman and Hart play, is essentially that of nothing doesn't necessarily succeed like success in this materialistic world. The novelty play here is that the career of songwriter Franklin Shepard is presented backwards in time, which Sondheim says led him to develop verbal and musical motifs that are "reprised, fragmented, and then presented to the audience in reverse..."

Sondheim, of course, never shies

away from more than a touch of originality, but musical theatre scores still must stand on the merit of their music and lyrics. And here Sondheim might be faulted for being too "wordy" and exposition-minded, offering long stretches of singing dialog that tend to wear the listener down. As a lyricist, Sondheim is as deft as ever, especially with "Bobby And Jackie And Jack," which obviously takes the listener back to the Kennedy years of culture in the White House. Try this rhyme: "I'll bet *Leontyne Price* to sing her/ *Medley* from 'Meister-singer.'" Rhymes like this are welcome relief from Sondheim's preaching of the woes of urban, upper middleclass lifestyles—already well-documented in "Company" and "Follies."

With "Merrily," Sondheim returns to U.S. shores, after truly exciting forays into 19th century Europe ("A Little Night Music" and "Sweeney Todd") and Japan ("Pacific Overtures"). "Merrily" is a lot of Sondheim repeating himself, although one should note that one reviewer said of Richard Rodgers that Rodgers repeating himself was still better theatre music than anyone else could write. Sondheim, far more melodic that he is given credit for, should try musical comedy instead of musical theatre the next time around.

This cast is performed very well by a group of unknowns and Tom Shepard's studio production crackles with cast album expertise.

IRV LICHTMAN



**FLICKER PACT—RCA executives convene at the label's Hollywood office to celebrate their distribution pact with the newly-formed Flicker Records (Billboard, March 27). Pictured from left are RCA executives Barry Oslander, Barry Gross, Joe Mansfield and Jack Craigo. Also pictured are Mike Flicker, right, and Trudy Green, Flicker's manager, third from right.**

## Chartbeat

• Continued from page 6

with "Non-Stop Erotic Cabaret" (Sire/Warner), **Genesis**, down to 31 after reaching the top 10 with "Abacab" (Atlantic), **Phil Collins**, **Sting** and the other artists featured on "The Secret Policeman's Other Ball" (Island/Warner), up to 33, and **Ozzy Osbourne**, down (mercifully) to 37 with "Diary Of A Madman" (Jet/Epic).

Ironically, this surge of English activity on the American charts comes at a time when American presence on the U.K. charts is at low point, a condition that's existed for the past couple of years. Only five Yanks have albums in this week's British top 40: **Barbra Streisand**, **Meat Loaf**, **Ry Cooder**, **Simon & Garfunkel** and **Hall & Oates**.

★ ★ ★

Hear Them Roar: With **Joan Jett & the Blackhearts'** "I Love Rock'n'Roll" (Boardwalk) holding at No. 1 for the seventh straight week, female-led acts have tallied 32½ weeks at No. 1 since last May 1, compared to just 20½ weeks for male acts.

Also contributing to the distaff total: **Olivia Newton-John** (MCA), with 10 weeks, **Kim Carnes** (EMI America) with nine, **Sheena Easton** (also EMI) with two and **Diana Ross** (Motown), who gets half credit for the nine-week-running "Endless Love."

Male-led acts to top the chart since this time last year: **the J. Geils Band** (again EMI) with six weeks, **Hall & Oates** (RCA) and **Christopher Cross** (Warner), each with three, **Rick Springfield** (RCA) with two, and **Stars On 45** (Radio) and **Air Supply** (Arista), each with one. The men can also claim 4½ weeks as **Lionel Richie Jr.**'s share of "Endless Love."

All in all a pretty shabby performance, guys.

"I Love Rock'n'Roll" also marks only the fifth time in the past 25 years that an act's first chart single has been able to survive seven or more weeks at No. 1. **Danny & the Juniors'** "At The Hop" (ABC Paramount, 1958), **Bobby Lewis'** "Tossin' And Turnin'" (Beltone, 1961) and **the Beatles'** "I Want To Hold Your Hand" (Capitol, 1964) all lasted seven weeks, while **Debbie Boone's** "You Light Up My Life" (Warner/Curb, 1977) had 10.

★ ★ ★

Ebony & Ivory: **Charlene** this week becomes the first white act on the Motown label and only the

fourth in the Motown group of companies to reach the top 10 on Billboard's pop singles chart. The singer's "I've Never Been To Me" leaps 10 points to number 10, precisely 87 notches ahead of where the record peaked in its first go-round five years ago.

Motown had five top 10 hits by three different white acts in a 15-month stretch in 1970-71, but all were on affiliated labels. **Rare Earth** hit the top 10 in 1970 with remakes of a pair of 1966 **Temptations** hits, "Get Ready" and "(I Know) I'm Losing You," and then made it back the following year with "I Just Want To Celebrate."

All were on the Rare Earth label, as was **R. Dean Taylor's** "Indiana Wants Me," a number five hit in November, 1970. The only other white act in the company's history to reach the top 10, until now, was **DJ Tom Clay**, who hit number eight in August, 1971 with his chilling medley of "What The World Needs Now Is Love" and "Abraham, Martin And John."

Among the many white acts who have fallen short of the top 10 while on Motown: **Lesley Gore**, the **Four Seasons** and **Kiki Dee**. **Teena Marie** may yet reach the top 10; her highest-charting pop hit to date, "I Need Your Lovin'," peaked at 37 early last year.

"I've Never Been To Me" also marks the first time **Berry Gordy Jr.** has received production credit on a top 10 pop single since the early '60s. It must be noted, though, that he was part of "The Corporation," which produced the great **Jackson Five** hits.

## Bubbling Under The HOT 100

- 101—TRY JAH LOVE, Third World, Columbia 18-02744
- 102—THE VERY BEST OF YOU, Change, Atlantic 4027
- 103—TAKE A LICKIN' AND KEEP ON KICKIN', William "Bootsy" Collins, Warner Bros. WBS 50044
- 104—KEEP THIS HEART IN MIND, Bonnie Raitt, Warner Bros. 5022
- 105—JAMAICA, Bobby Caldwell, Polydor 2202 (Polygram)
- 106—LOVE PLUS ONE, Haircut 100, Arista AS 0672
- 107—THROUGH BEING COOL, Devo, Warner Bros. 50048
- 108—PREDICT, Sparks, Atlantic PR 4030
- 109—LET HER GO, Point Blank, MCA 52029
- 110—ROUTE 66, Manhattan Transfer, ATL 4034

## Lifelines

## Births

Boy, John Taylor, to John and Yvonne Robinson, Feb. 25 in Canoga Park, Calif. Father is drummer with the group Rufus.

★ ★ ★

Boy, Logan Bradley, to Sandy and Rob Senn, April 16 in Atlanta. Father is executive vice president of Temppo Inc.

★ ★ ★

Boy, James Matthew, to Kim and Jimmie Lee Sloas, April 13 in Nashville. Father is bassist with RPM, an EMI American band.

★ ★ ★

Girl, Jill Erin, to Deborah and Malcolm Harper recently in Austin, Tex. Father is owner of Reelsound Recording Co.

★ ★ ★

Girl, Jenna Eve, to Griff and Allison McRee, March 8 in Bearsville, N.Y. Father is studio manager for Bearsville Sound recording studios.

★ ★ ★

Girl, Heather, to John and Kim Thompson, April 17 in Detroit. Father is salesman for Video Trend.

## Marriages

Jackie Cushen to David Lauser, March 27 in San Bernardino, Calif. He is Sammy Hagar's drummer.

★ ★ ★

Bob Patrick to Joyce Lutz, April 24 in Erie, Pa. He is vice president/director of operations for Crystal Productions, a concert promotion firm.

★ ★ ★

Dee Pop, drummer for the Bush Tetras, to Deer France, session singer, April 22 in New York.

## Deaths

Aileen Stanley, 89, March 24 in Los Angeles. The singer made 215 records for RCA Victor, His Master's Voice, British Brunswick and British Decca in the 1920s. She received a Diamond Circle award from Pacific Pioneer Broadcasters last month.

★ ★ ★

Floyd G. Smith, 65, guitarist with Andy Kirk's 12 Clouds of Joy in the big band era, March 29 of heart failure in Indianapolis. He is best remembered for his recording of "Floyd's Guitar Blues" with Kirk's band.

## Bubbling Under The Top LPs

- 201—MISSING PERSONS, Missing Persons, Capitol DLP-15801
- 202—LAMONT CRANSTON, Shakedown, RCA AF1-4313
- 203—MASS PRODUCTION, In A City Groove, Co-tillion SD 5233 (Atlantic)
- 204—RAMSEY LEWIS, Live At The Savoy, Columbia FC 37687
- 205—MAYNARD FERGUSON, Hollywood, Columbia FC 37113
- 206—MOON MARTIN, Mystery Ticket, Capitol ST 12200
- 207—KIM WILDE, Kim Wilde, EMI-America 17065
- 208—SPLIT ENZ, Time & Tide, A&M SP4894
- 209—BRANDI WELLS, Watch Out, WMOT FW 47668 (CBS)
- 210—JAPAN, Japan, Virgin/Epic AL 37914

## Rock'n'Rolling

• Continued from page 12

The events have also sparked a lively debate in the local daily press, that is still continuing. And the Whistling Shrimp principals say that they are starting their own consultancy firm on how to smash radios.

"I thought it was a great way for a small record store to tell people where they are," comments Allan Browning, program director for KLPX-FM. "We got some call on this, not many, and most of them

said that if anything should be smashed it should be Shrimp.

"It's pretty funny. I've talked to some of the people who are into the new music, and it seems to be that either you have to be totally into it or not. There is no middle ground. It's very hard to find a group that goes both ways. And if we do take such a group, and put them on the radio, then they turn away from them."

★ ★ ★

Until he emerged recently at the Grammy tv show and with a contract with Island Records, not much has been seen or heard from Joe Cocker in the last couple of years.

But he says he was working. He played in Japan and Australia, and he played tertiary markets—even bars in Alaska where patrons never would have expected to see someone like him.

But now things are better, he says. He's taken care of himself more, and he has a new album coming later this month on Island Records, recorded with Sly Dunbar and Robbie Shakespeare.

He got connected with Island, he says, because back in 1967, Island founder Chris Blackwell managed his career. Now the management is the hands of Michael Lang, "the Woodstock kid," as Cocker calls him.

★ ★ ★

Somebody must like Squeeze. The group has no album out, but it already has sold over 8,000 tickets for a Madison Square Garden Show two months from now on the basis of only two one-inch ads in the Village Voice that ask fans to call a telephone number which turns out to be the Garden's box office.

## Clause May Blunt Tax Bite

• Continued from page 3

contractors and employees supplying various services in connection with master recording would not face such additional taxes as outlined by the Board, while the legislature itself would underline its assertion that it never intended such broad new tax applications when it first enacted new tax legislation in 1975.

Says Biederman, "I've talked to those involved in the original 1975 legislature, and they were aghast at the state Board's interpretation of the Code. Those references to recordings as made in 1975 were thought to apply to the tangible elements of a production and nothing more."

In that spirit, the Moore amendment characterizes its distinctions between "tangible" and other elements are "declaratory of, and not a change in, existing law. It is the intent of the Legislature in enacting this act to clarify the existing law and to affect all applicable pending proceedings."

# TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
136	113	8	MILLIE JACKSON Live & Outrageous Spring SP-1-6735 (Polygram)	POL		8.98	SLP 11	188	2	HAIRCUT 100 Pelican West Arista AL 9591	IND		8.98		
137	114	81	KENNY ROGERS Greatest Hits Liberty L00-1072	CAP		8.98	CLP 29	190	2	LOU ANN BARTON Old Enough Asylum EL-60034 (Elektra)	WEA		8.98		
138	115	73	REO SPEEDWAGON Hi Infidelity Epic FE 36844	CBS		8.98		181	2	XAVIER Point Of Pleasure Liberty LT-51116	CAP		8.98		
139	139	413	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP		8.98		172	29	JOAN ARMATRADING Walk Under Ladders A&M SP-4876	RCA		8.98		
140	117	90	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	RCA		8.98		173	12	CONWAY TWITTY Southern Comfort Elektra E1-60005	WEA		8.98	CLP 8	
141	109	11	UFO Mechanix Chrysalis CHR 1360	IND		8.98		174	NEW ENTRY	DON WILLIAMS Listen To The Radio MCA MCA 5306	MCA		8.98		
142	142	23	CAROL HENSEL Carol Hensel's Exercise And Dance Program Vintage VMI 7713 (Mirus)	IND		8.98		175	34	THE KINKS Give The People What They Want Arista AL 9567	IND		8.98		
143	143	89	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	IND		8.98		176	9	CHAS JANKEL Questionnaire A&M SP-6-4885	RCA		6.98	SLP 48	
144	NEW ENTRY		THE TEMPTATIONS Reunion Gordy 6008GL (Motown)	IND		8.98		177	11	WEATHER REPORT Weather Report Columbia FC 37616	CBS		8.98		
145	155	3	BOBBY CALDWELL Carry On Polydor PD 16347	POL		8.98	SLP 55	178	3	JAY FERGUSON White Noise Capitol ST-12196	CAP		8.98		
146	NEW ENTRY		DAVE EDMUNDS D. E. 7th Columbia FC 37930	CBS		8.98		179	11	THIN LIZZY Renegade Warner Bros. BSK 3622	WEA		8.98		
147	148	5	VARIOUS ARTISTS The Kids From Fame RCA AFL1-4259	RCA		8.98		180	61	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	POL		8.98		
148	158	3	VARIOUS ARTISTS The Dukes Of Hazzard Scotti Bros. FZ 37712 (Epic)	CBS		8.98		181	NEW ENTRY	THE BEATLES Beatles 1967-70 Capitol SKBO 3404	CAP		14.98		
149	136	14	LARRY CARLTON Sleepwalk Warner Bros. BSK 3635	WEA		8.98		182	74	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	WEA		8.98		
150	149	89	AC/DC Back In Black Atlantic SD 16018	WEA		8.98		183	25	EARTH, WIND & FIRE Raise ARC/Columbia TC 37548	CBS		8.98	SLP 56	
151	150	31	THE ROLLING STONES Hot Rocks, 1964-71 London ZPS-60617	POL		10.98		184	NEW ENTRY	THE BEATLES Beatles 1962-66 Capitol SKBO 3403	CAP		14.98		
152	153	5	J.J. CALE Grasshopper Mercury SRM-1-4038 (Polygram)	POL		8.98		185	5	DAVID BOWIE Christiane F. Soundtrack RCA ABL1-4239	RCA		8.98		
153	171	2	LUCIANO PAVAROTTI Luciano London TAV 2013 (Polygram)	POL		9.98		186	15	JIMMY BUFFETT Somewhere Over China MCA MCA 5285	MCA		8.98		
154	156	12	DONNIE IRIS King Kool MCA MCA-5237	MCA		8.98		187	14	MICHAEL FRANKS Objects Of Desire Warner Bros. BSK 3648	WEA		8.98	SLP 64	
155	157	28	DIANA ROSS All The Greatest Hits Motown M 13-960C2	IND		13.98	SLP 73	188	17	ABBA The Visitors Atlantic SD 19332	WEA		8.98		
156	167	4	INSTANT FUNK Looks So Fine Salsoul SA 8545 (RCA)	RCA		8.98		189	116	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	WEA		8.98		
157	151	23	NEIL DIAMOND On The Way To The Sky Columbia TC-37628	CBS		8.98		190	13	AL DIMEOLA Electric Rendezvous Columbia FC 37654	CBS		8.98		
158	162	20	CAROL HENSEL Carol Hensel's Exercise And Dance Program-Volume 2 Vintage VMI 7733 (Mirus)	IND		8.98		191	8	VARIOUS ARTISTS Aerobic Dancing Casablanca NBLP 7263 (Polygram)	POL		8.98		
159	159	32	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STEK-12182	CAP		12.98		192	11	GORDON LIGHTFOOT Shadows Warner Bros. BSK 3633	WEA		8.98		
160	165	63	JOURNEY Captured Columbia KC 2-37016	CBS		8.98		193	7	ROY AYERS Feeling Good Polydor PD-1-6348 (Polygram)	POL		8.98	SLP 61	
161	168	3	SOUNDTRACK Quest For Fire RCA ABL1-4274	RCA		9.98		194	26	PLACIDO DOMINGO Perhaps Love Columbia FM 37243	CBS		8.98		
162	166	4	THE CHI-LITES Me And You 20th Century/Chi-Sound T-635 (RCA)	RCA		8.98		195	10	SOUNDTRACK On Golden Pond MCA MCA-6106	MCA		8.98		
163	163	3	LEE RITENOUR Rio Musician EI-60024 (Elektra)	WEA		8.98		196	22	STEVIE WOODS Take Me To Your Heaven Cotillion SD 5229 (Atlantic)	WEA		8.98		
164	164	11	ERNIE WATTS Chariots Of Fire Quest QWS-3637 (Warner Bros.)	WEA		8.98	SLP 72	197	47	OAK RIDGE BOYS Fancy Free MCA MCA-5209	MCA		8.98	CLP 20	
165	173	3	POINT BLANK On A Roll MCA MCA 5312	MCA		8.98		198	12	SISTER SLEDGE The Sisters Cotillion SD 5231 (Atco)	WEA		8.98	SLP 39	
166	174	8	KATHY SMITH Kathy Smith's Aerobic Fitness Musciatone M1-72151 (R&L)	IND		8.98		199	55	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	WEA		8.98		
167	175	3	GREG GUIDRY Over The Line Badlands/Columbia ARC 37735	CBS		8.98		200	25	QUEEN Greatest Hits Elektra 5E-564	WEA		8.98		
168	170	25	EARL KLUGH Crazy For You Liberty LT-51113	CAP		8.98	SLP 75								

MAY 1, 1982, BILLBOARD

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

ABBA	188
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David Bowie	185
Peabo Bryson	125
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Jay Ferguson	178
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Dan Fogelberg	53
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Gemma	74
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Sammy Hagar	48
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Iron Maiden	60
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Waylon Jennings	39
Joan Jett	6
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Kool And The Gang	17
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Outlaws	111
Graham Parker	57
Ray Parker Jr.	51
Rick Parton	130
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Pink Floyd	139
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Bonnie Raitt	69
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Royal Philharmonic Orchestra	25
Rush	180
Patrice Rushen	96
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Billy Squier	97
Rod Stewart	58
Barbra Streisand	92

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A Taste Of Honey	126
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Triumph	133
Jethro Tull	104
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Vangels	1
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Ernie Watts	164
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Don Williams	174
Bobby Womack	83
Stevie Woods	196
Xavier	171
XTC	59

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.



## Ovation Gets \$ Transfusion

CHICAGO — Ovation Inc. claims in Federal Bankruptcy Court here that a new transfusion of cash with which to pay creditors has been approved.

The company, which is facing involuntary liquidation proceedings brought by creditors, claims a Burbank, Calif., firm, Industrial Development and Investment, Inc., has approved a \$2 million loan. The money will be used to erase debts.

Ovation also claims it is attempting to sell off its record company and country music divisions for cash to pay creditors. The next hearing on the case is May 11 before Judge Thomas James.

Three independent promotion companies brought the federal court action. They are Steven Leeds Promotions, New York, owed \$2,000; Wynn Jackson Promotions, Atlanta, owed \$4,600; and Southwest Album Network, Dallas, owed \$3,350, according to the court.

Other creditors include: The American National Bank of Chicago (\$1,225,000), The First Trust And Savings Bank of Glenview (\$140,627.18), Joel Greenberg (\$139,844.79), Richard L. Schory (Ovation chief) (\$136,713.70), Harry Fox Agency (\$59,732.28), Walt Disney Productions (\$124,526.93), and the Kendalls (\$50,000).

## Maxell Seeks Support For VCR Television Exemption

NEW YORK—Maxell is urging retailers, distributors and independent sales reps to support legislation that would exempt private non-commercial VCR recording of television broadcasts from copyright liability.

A memo from tape manufacturer explains the October, 1981 decision of the Ninth Circuit Court of Appeals and the impact that decision and impending legislation may have on the video industry. Maxell also requests that recipients of the memo make known their opposition to royalty taxes on blank tape and videocassette recorders.

The memo reads, in part, "The major motion picture companies have mounted massive lobbying efforts in Washington, and it will require immediate and widespread support by interested persons if we are to protect the privacy and the freedom of American citizens to use their tape recording equipment in their own homes, as they see fit."

## Court Upholds Jukebox Rate

• Continued from page 9

In its decision the court ruled that "AMOA has failed to demonstrate . . . that the Tribunal had acted arbitrarily and capriciously." It accorded little weight to survey results presented by the operators' association, and saw nothing in the Copyright Act that would prohibit inflation adjustments of a fee, as argued by AMOA.

Arguments offered by Dr. Paul Fagan on behalf of ASCAP that marketplace analogies should apply in the rate setting procedure, on the other hand, were found reasonable by the court.

"We believe that ASCAP/SESAC presented the most credible and relevant evidence before the Tribunal. The arguably analogous musical fees provide substantial evidence of the value of the right to play copyrighted music on a jukebox."

The court also saw little merit in a review of arguments before the Tribunal by BMI recommending a fee of \$30 annually per machine. During the appeals procedure, BMI supported the rates set by the Tribunal.

In conclusion, the 29-page decision noted that "Ratemaking is an art, not a science."

As of late last week, AMOA had not decided upon further action it might take. A spokesman said the court decision is under review by the association's government relations committee and legal counsel.

With the memo come sample letters to senators and congressmen, along with their names for every state, and a sample petition reading, "We the undersigned want S. 1758/H.R. 4808 passed this year without amendment. As citizens, we feel it is necessary to protect our right to privacy as it relates to the taping of copyrighted programs off television for our private, non-commercial use."

## Island Returns To WEA Via Atlantic Deal

• Continued from page 1

ation will remain unchanged. The Mango and Antilles labels, which in the last several years have been independently distributed, will stay that way. And some future Island releases (notably, two LPs by Steve Winwood and a Bob Marley movie soundtrack) will be handled by Warner Bros., under the terms of the settlement made at the time of Island's exit.

Island product remaining in the WEA pipeline—and which would normally have been cut out had Island gone independent—will now stay in WEA's catalog.

Island Records has not released any product through independents since it left Warners, and Blackwell cites the continuity of distribution as a main factor in his decision to go with Atlantic.

Says Blackwell, "Overall all the agreements that we have had in Europe have been for a long time, but in the U.S. we have been with Capitol for three years, independent for three years, a year with PolyGram, and four with Warners, which is why we have not had the market penetration in this country that I wanted. So I welcomed the opportunity to stay with the same distributors. Now we can have continuity."

Blackwell says his deal with Atlantic is for a minimum of three years. First releases via Atlantic will be LPs by Adrian Belew and Joe Cocker later in May.

## Goodrum Signs

NEW YORK—Randy Goodrum has signed a worldwide writer's agreement with CBS Songs. Also an artist and producer, Goodrum has penned such hits as "You Needed Me," "Bluer Than Blue," "What Are We Doin' In Love," "It's Sad To Be Long" and "Broken Hearted Me."

## Inside Track

Bound to be the hottest video title around is "Star Wars," reportedly ready for dealers' fixtures for rental only in May. Word is 20th Century-Fox will key the rental with the completion of the series' third movie, "Revenge Of The Jedi."

GTE, publishers of many of the nation's phone directories, is now printing annually "Neighborhood Phone Books," which contain classified yellow pages for regional areas within larger cities. Boon for concert venues is their inclusion, in the "Fact Finder" opening sections of these directories, of actual seating plans for major locations. In L.A., for example, the three theatres in Music Center Complex, the Forum, Universal Amphitheatre, the Shubert Theatre and Anaheim and Dodger Stadium are included with exact seating plans, making ticket selection at home most facile. The address and phone number of each venue are also given on the full-page data sheets. If your store or racked location has a bulletin board, it might be smart to tack them up.

Watch for some productive moves from a new home electronics' dealer group, CARVE, which is trying to bring into focus the retail side of the argument over video home taping. Its Washington, D.C. originators feel that the present Coalition has put too much focus on the manufacturing viewpoint. . . . More Home tv: Keep a weathereye out for the 10 videocassette titles which Michael Nesmith's Pacific Arts will probably launch come CES time. The firm is riding high on a tidal wave of momentum stemming from the imaginative "Elephant Parts." . . . GE is the latest VCR maker to offer a stereo-capable model, expected to retail at something over a grand.

Sick Call: Don Ovens, onetime label executive and once director of Billboard's music charts, is well on the road to recovery after bypass surgery at Cedars Sinai Hospital, West Los Angeles. Bay area producer Dave Rubinson, who owns Automatt studio there, checks into Stanford Medical Center this week for triple bypass surgery. He suffered a recent heart attack. . . . MGM/UA flicks have acquired "Rock And Rule," the animated film about a struggling rock band. Deborah Harry, Chris Stein, Cheap Trick, Earth, Wind And Fire, Iggy Pop and Lou Reed perform a Patricia Cullen score.

Though a Warner Home Video spokesperson denied it, street talk had the firm's top management sequestered all last week in Gotham City revising for yet a second time its rental-only policy. . . . When Track queried erstwhile Smash Records' boss Charlie Fach in his Nashville management office about a reported label link with former PolyGram Records' topper Irwin Steinberg, the eloquent Fach had no comment.

Young Entertainment, the Atlanta chain headed by Scott Young, is conducting a chainwide contest in which customers by paying 51 contributions to the March of Dimes, compete in the Georgia electronic games championship. The customers can play either the Activision "Stampede" or "Kaboom" games. Highest individual score wins a trophy.

On the heels of CBS' deal with Bally to market Bally's home versions of its arcade video games (see separate

## Sills Speaks Out At Tape Hearing

• Continued from page 3

cause she has a deal with the sponsor," Sills replied.

"Isn't she being paid twice, then?" DeConcini asked.

Sills answered with the question: "Isn't it part of the American system for people to get paid for their work?"

"Yes, well . . ." DeConcini began.

"Then why stop with the artist," Sills added. "I think it's punitive to the artist who's being exploited."

The brief exchange was a good example of the controversy between copyright owners and others in the music and movie industry and opponents from hardware and blank tape merchandisers and dealers. Both sides agree an exemption in the copyright law to make home video and audio tape recording for private use legal is needed and fair.

But from there the sides split apart. Opponents on Capitol Hill don't see a royalty put on tape recorders and tape as legislation liable to cheer recession-shocked consumers, and the merchandisers are opposed to the idea of any royalty, even a small one, denting their profits.

Amendment proponents, both in

story), the Quaker Oats Co. has acquired U.S. Games of Santa Clara, Calif., manufacturer that recently introduced two Atari-compatible games, "Space-Jockey" and "Sneak And Peek." There'll be a total of eight games available before the end of '82. . . . Lord Grade, who built ATV (now known as Associated Communications Corp.) into a huge movie, records and media empire, has resigned from the board of directors. The surprise move comes three months after the start of the successful takeover battle by Australian businessman, Rupert Holmes A'Court, who replaced Lord Grade as chairman a few weeks ago. Lord Grade, however, remains executive deputy chairman of ITC Entertainment Inc., ACC's U.S. subsidiary.

Edited by JOHN SIPPEL

## Back Track

30 years ago this week: ABC, NBC, CBS and Mutual Radio were gearing for the biggest name band remote summer ever. . . . ASCAP inked its first deal with two suppliers of FM background music, Functional Music and Air Music. . . . Artie Mogull ankleed Dorsey Bros. and Embassy Music to helm a new ASCAP pubbery, Starlight Songs. . . . Henry "Big Sneeze" Friedman managing the Mercury Records' new Chicago branch, which replaced Milt Salstone's M.S. Distributing. . . . Lee Liberace and his mentor, Sam Lutz, formed International Artists Corp. to promote the 88-er's concerts.

20 years ago this week: Congress mulling the nation's first law making record counterfeiting illegal. . . . Capitol Records concluded a test of door-to-door disk selling by a magazine sales group. . . . Violinist Eddie South died. . . . Barney Ales, sales manager for Motown Records, was appointed veep also. . . . Grapevine had Columbia Records passing the \$100 million mark for the first time in 1961, totalling \$104 million. . . . San Antonio DJ Doug China replaced Russ Syracuse at WKBW, Buffalo, where Herb Mendelson was the new station manager. . . . Jack Grossman's Merco Enterprises filed to go public with the SEC.

10 years ago this week: Former NARM prexy Jack Goldbart filed suit in Federal District Court, Atlanta, representing Gate City, Southland and Godwin Dist. as plaintiffs against two alleged counterfeiters in the Carolinas. . . . Audio Magnetic's Irv Katz acquired the RCA Indianapolis tape facility. . . . Artie Ripp started Family Records, whose first release was by Billy Joel. . . . RCA closed its longtime Chicago Loop studios. . . . Columbia's Jack Craigo substituted a price drop for the 6% credit given yearly for maintaining returns to a predetermined quota, decreasing \$5.98 LPs to \$2.86 for sub-distributors and \$3.05 for dealers. . . . Fred Rose, Art Satherly, Dave and Jack Kapp, Ralph Peer, Eli Oberstein, J.L. Frank, Edwin Craig and Frank Walker were elected to the Country Hall of Fame. . . . Las Vegas 13-year-old, Tanya Tucker, released "Delta Dawn" on Columbia.

CBS and James R. Leonard, vice president of the Robert R. Nathan Associate research firm, who testified that the VCR industry could absorb the royalty fees without substantial consumer price increases.

There was also testimony favoring the amendment by American Federation of Musicians president Victor W. Fuentelba, who called it "a full solution to the problem," Buddy Draper from the Muscle Shoals Music Assn., who told the Senators that "Home taping is hurting the little guys . . . they cannot survive," Jack Goldner, the AFL-CIO's Department of Professional Employees director, and Stanley Gortikov, president of the RIAA.

Gortikov began simply: "I'm scared, and so is my industry," and predicted, as he did the week before in Los Angeles, industry ruin unless measures were taken by Congress.

"When \$1 billion a year of our sales are lost to home taping, we know that home taping is destroying the value of our copyrights, jobs, careers, creativity," Gortikov said. "We don't oppose technological change. We ask only that you preserve the copyright system so that we may keep up with change."

Congress and in the music industry understand the reluctance, but point to facts and figures citing the record business already losing about \$1 billion in 1981, according to the Townsend-Greenspan report submitted to the Senate this past week and at House hearings in Los Angeles the week before (Billboard, April 24).

Sen. Mathias already has the support of the most influential men in the Senate for his amendment, including co-sponsorship of Senate Majority Leader Howard H. Baker (R-Tenn.), Minority Leader Robert C. Byrd (D-WV) and Minority Whip Alan Cranston (D-Calif.), and the chances for a vote on the DeConcini Betamax bill that includes the Mathias amendment (DeConcini wants a vote just on his bill, without the amendment provisions) seem good, according to Judiciary Committee sources.

Other proponents of the Mathias amendment who testified at the second hearing included Jack Valenti, president of the Motion Picture Assn. of America, Screen Actors Guild president Charlton Heston, Jay Eliasberg, a researcher and former vice president of research for

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