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RESTRICTS RETURNS ON 45s See Resistance To New PolyGram Plan

By JOHN SIPPEL

LOS ANGELES—PolyGram Distribution is going to find the road ahead pitted with wholesale and retail resistance to breaking singles or buying new artists, judging by those surveyed about the company's new, restricted returns policy (Billboard, March 27).

A majority of the big 45 users polled volunteer that they'll be much more conservative in buying

PolyGram singles, with most noting they will buy heavily only on proven artists.

Senior vice president/general manager, rack services, Pickwick's Eric Paulsen feels he's caught between a rock and a hard place by the PolyGram 40% return accorded wholesalers. "It's detrimental to me, trying to chase a single for a manufacturer. For example, the label calls me after it has talked to program director X, who has told them he is adding the side next week. In order to supply the particular market area the station covers, I may have to order up to 20,000 singles. I have no control on the future exposure of that single in that market area. Suppose program director X decides to drop it after two weeks, and I have put 20,000 pieces in there?"

"I do not control or affect airplay. I am at the mercy of the local promotion man in that area. If he does not do a job and keep that single on the

Compact Disc Seen Boosting Music Industry

By JIM McCULLAUGH

TOKYO—There are now 38 licenses for the Sony/Philips Compact Disc digital audio system which is still targeted to be launched globally within the year.

Despite a sluggish world economy, as well as equally afflicted hi fi

(Continued on page 74)

(Continued on page 20)

Taping Losses Near \$3 Billion? WCI Report Keys On Home Tapers' Habits, Motivation

By SAM SUTHERLAND

LOS ANGELES—Home audio taping now displaces an estimated \$2.85 billion each year in potential prerecorded music sales, according to the latest extract from Warner Communications' (WCI) ongoing market research effort.

That staggering figure is the centerpiece of the 52-page report that was scheduled to be issued Saturday (27) during the opening day of the National Assn. of Recording Merchandisers (NARM) convention. And with manufacturers, publishers, musicians and their respective trade groups and unions closing ranks against home taping (see separate story), both the nine-figure dollar tally and the more detailed analysis explored in the booklet should figure centrally.

Even WCI's computation of that estimate addresses consumers' right to tape head-on: in arriving at their total, researchers have factored in both complete albums and individual selections taped from product owned by tapers. Using the report's median price formulae, approximately \$1.13 billion of the total sum

represents tapes made from prerecorded works already owned by the taper, with the remainder copied from borrowed recordings, broadcast materials and live performances.

With the bill proposed by Senators Dennis DeConcini (D-Ariz.) and an amendment by Charles Mathias (R-Md.) seeking, among other items, exemptions for home tapers, the accelerated confrontation over the issue makes WCI's timing of

its release especially crucial.

Other key findings in the study:

- The single most prevalent motive for taping is to avoid purchasing prerecorded tapes, the reason cited most often by tapers polled, and among the factors cited by 45% of tapers responding. Obtaining better quality tapes, by contrast, ranks surprisingly low—only 10% of the tapers in the study even mentioned tape quality as a reason.

(Continued on page 14)

Music Coalition In Drive For Home Taping Royalty

By IS HOROWITZ

NEW YORK—A massive public relations and lobbying campaign will be launched this week by forces backing a royalty on blank tape and recording equipment to compensate for music industry losses attributed to home taping.

Sixteen music related organiza-

tions, brought together by the RIAA and NMPA, will be asking their members to make known their support for bills now before Congress to legalize non-profit home taping, but also to require a compulsory license and royalty from manufacturers and

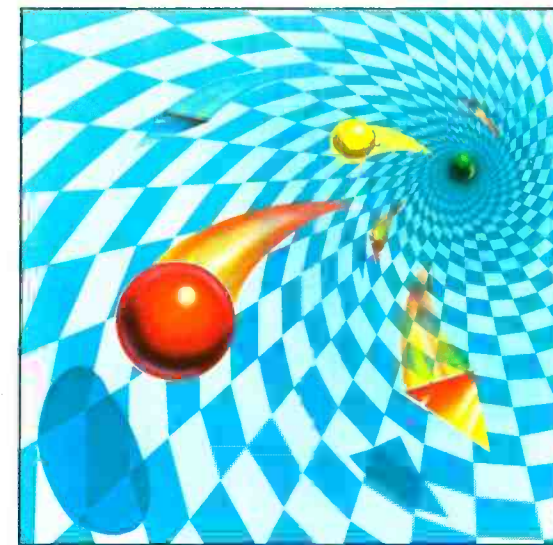
(Continued on page 13)



SAY HELLO TO GREG GUIDRY. His new single, "Goin' Down," 18-02691 is a very busy number on the Hot 100. And that kind of action means the just-released debut album by this talented singer/songwriter is also going far. So get ready to ring up sales. GREG GUIDRY, "OVER THE LINE," RC 37735. FEATURING THE HIT, "GOIN' DOWN." On Badland Records and Tapes. Distributed by Columbia Records. "Columbia" is a trademark of CBS Inc. © 1982 CBS Inc. (Advertisement)

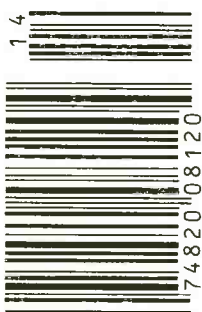
—Inside Billboard—

- **KEYNOTE SPEAKERS** at this year's International Music Industry Conference April 26-29 in Athens are Dick Asher of CBS and Jan Timmer of PolyGram. Page 3.
- **VIDEO RETAILERS** as an extension of the theater business? That's how the head of California's Wonderful World of Video chain sees it. Page 46.
- **AOR STATIONS** in various key markets were crucial in breaking Joan Jett, even when 23 record labels turned her product down. Page 23.
- **LIST PRICING** no longer prevails in the U.K. record market, and retailers there have mixed feelings about the situation. Page 20.
- **AUDIO DEALERS** nationwide have been launching aggressive advertising and promotion drives to reverse sagging hardware sales, and a number of them note positive results. Page 4.
- **NASHVILLE STUDIOS** and pressing plants, like those in the rest of the country, have been finding business somewhat akin to being on a roller-coaster. High interest rates are a particular concern. Page 56.
- **WAXIE MAXIE'S** David Blaine urges NARM to pay more attention to the pressing issues of the day, despite the obvious difficulties of reconciling often-conflicting opinions within the industry's ranks. Commentary, page 18.



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IMIC '82 IN ATHENS

Asher, Timmer Will Keynote

NEW YORK—Dick Asher, deputy vice president and chief operating officer of the CBS Records Group, and Jan D. Timmer, executive vice president operations of PolyGram Corp., will be the keynote speakers at Billboard's International Music Industry Conference this year in Athens April 26-29.

The keynote addresses are scheduled for April 27. Carrying the theme "The Challenge Of Change," the music and home entertainment industry summit conference will take place at the Greek capital's Astir Palace Hotel.

Timmer is head of PolyGram's worldwide record, music publishing and home video operations, a post to which he was recently appointed (Billboard, March 20). Now headquartered in Hamburg, he was chairman and managing director of Philips Electronic Holdings, South Africa.

Asher, in addition to his responsibilities with the CBS Records Group, is president of the CBS Records Division. He was previously president of CBS Records International; he bases in New York.

U.K. Labels Experimenting With Chrome Dioxide Tape

LONDON—Prerecorded cassettes are increasing in popularity in Britain, with 1981 sales 15% higher than those of the year before, and so a number of key labels are experimenting with high quality, chrome dioxide tape for new rock and pop product.

Leading this development are MCA, Island and A&M. EMI and RCA, among others, are holding to a "wait and see" policy, while CBS declares no interest in the trend.

April sees MCA release the Twin-pax series, its first set of titles on chrome. Martin Satterthwaite, production and marketing manager, emphasizes: "The most important thing to get across to the public is that we are using high quality tape. Consumers have to be well informed as to what it is and why they should go out and buy it. When we can

analyze sales results on our initial releases, we'll decide whether to go with chrome for other product."

Chrysalis is putting out the new Jethro Tull and Judy Tsuke albums April 9 on chrome, and Phil Cokell, marketing manager, agrees that it is essential to push the tape-quality to the public. The cassettes are featured with the LPs in advertising layouts, and the copy line "chrome for higher quality" is to be given full prominence.

Stewart Till, WEA marketing chief, with chrome cassettes coming from B.A. Robertson, Ry Cooder and the Associates, says firmly: "If increased sales cover the extra cost of the tape, we'll definitely be extending the use of chrome tape to other titles."

Island has had all its "One Plus
(Continued on page 60)



CLIFF HANGERS—Cliff Richard, center, enjoys a laugh with EMI/Liberty brass during a recent party honoring his live concerts at Los Angeles' Country Club. Pictured sharing the joke are, from left, Mark Levinson, business affairs vice president; label chief Jim Mazza; a&r vice president Don Grierson, and Frenchy Gauthier, director of merchandising.

GOLDMAN MOVE New Challenges For Exec In Audio, Video At WCI

By LAURA FOTI

Elliot Goldman played a large part in the founding of Arista Records, and served as executive vice president and general manager there for eight years. This week he moves to Warner Communications, as senior vice president (see Executive Turntable, page 4). Here, Goldman speaks about his outlook for the future of the record and home entertainment industry.

NEW YORK—The record industry, far from being dead, is part of the growing area of audio/visual entertainment, asserts Elliot Goldman, new senior vice president of Warner Communications Inc.

"I don't want to leave records to-

tally, but I don't want to remain in records exclusively, either," Goldman says. "For the past four or five years, I've felt the entertainment/communications business growing more quickly in the areas of audio/video productions, cable television and computers. All are being tied together; this is the explosive side of the entertainment business.

"I would disagree with anyone who said the record business is over. It will remain strong and viable. But it's foolish to believe that any indus-

Man In The News

Cornyn Keys On Home Taping Exec's NARM Address Reviews Controversial Issues

By SAM SUTHERLAND

LOS ANGELES—WCI's Stan Cornyn was scheduled to carry the music industry's home taping concerns (separate stories, page 1) to the retail and rack jobbing trenches Saturday (27) via his featured speech during the opening morning of the National Assn. of Recording Merchandisers (NARM) convention here.

At presstime, Cornyn's scheduled slot as speaker was to follow keynote Terry Ellis, co-chairman of Chrysalis. And, according to a preview of the Cornyn address, dubbed "The Seven Plagues Of Sammy Ricklin," the WCI senior vice president was expected to review the dollar toll taken not only by the rise in home audio taping, but from counterfeit, bootleg and pirated product, as well as record rental.

All told, Cornyn's estimates of the sales diverted outside legitimate music trade interests will reportedly match the U.S. industry's estimated \$3.3 billion annual take with roughly the same sum. That figure would include WCI's calculation of home taping as representing \$2.85 billion in potential sales if computed at a median retail market value.

Cornyn's message was also slated to underscore the scope of the new "Save America's Music" coalition as well as pointedly stress the foreign corporate interests, principally Japanese, behind the "Right To Tape" interests opposed to regulatory legislation.

Cornyn was also set to urge attendees to put pressure on their representative in Washington to support the bi-partisan "Mathias-Edwards" bills. And, unless NARM itself commits support to that effort prior to Saturday's meetings at the

Century Plaza Hotel here, the WCI executive seeks that organization's endorsement of both the Mathias-Edwards initiative and the "Save America's Music" group.

As Cornyn's third major NARM address, his dissertation on industry "plagues" was likely to stack up as perhaps his most far-reaching, and those daunting dollar figures, coupled with his remarks' international reach on the topics of product rental and piracy, suggest it would be among his most serious.

Those familiar with past addresses

can be assured there is some levity even in the face of those problems, however; pondering the prospect of record rental's spread to the U.S., Cornyn cracks wise about the "Maxwell Madfly," and in bemoaning the estimated loss of \$1 billion globally through counterfeiting, bootlegging and piracy, he still finds room to poke fun at well-known trade executives.

Complete coverage of Cornyn's address as well as all NARM convention activities will appear in next week's Billboard.

Peter Nero Cut-Out Trial Set

NEW YORK—Pianist Peter Nero's claim that RCA Records deliberately manufactured cut-outs of his album product will go to trial, according to a decision here last week by federal district court judge William C. Conner.

Judge Conner acted after RCA sought to have Nero's November, 1979 legal action dismissed. Judge Conner denied the label's move to have the action denied, with the exceptions of Nero's demand for an accounting and claim that his RCA contract forbid the label from "coupling" his recorded material with other artists. Nero also contended that RCA had "economically disparaged" him and failed to account for full royalties.

Nero recorded for RCA from 1960

to 1968 and he asserts that the label deliberately manufactured cut-outs of his albums in the '70s. After leaving RCA, Nero recorded for Columbia, scoring big in 1971 with an album and single themed after "The Summer of '42" movie song. He later recorded for Bell, which formed the foundation of Arista Records.

RIAA Adopts Digital Code

NEW YORK—The RIAA has adopted the digit #2 to denote the 4.7-inch optical Digital Audio Disc configuration in the 10-digit Universal Product Code (UPC) system. Previous assignments include: #1 for a 12-inch album; #4 for a prerecorded cassette; #7 for a 7-inch single; #8 for a prerecorded 8-track cartridge; and #0 for "other."

The request for the new digit from several overseas affiliates of RIAA member companies is based on the forthcoming production in Europe and Japan of Compact Disc software which will be indexed with the UPC symbol.

The 25-store Harmony Hut chain is striving for a sales target of \$30 million in 1982, and wants increased co-op funds from manufacturers to help reach it. Page 21.

MCA Is Ready To Launch Audiophile Album Series

LOS ANGELES—MCA Records has set the first week of May for roll-out of its long promised audiophile album series, making it the second U.S. major to launch a premium product line under its own aegis.

As reported earlier, initial releases will include half-speed mastered versions of Steely Dan's "Gaucho," Grammy-winner this year for best non-classical album engineering, Spyro Gyra's "Catching The Sun" and "Physical" by Olivia Newton-John.

Like the MCA joint-ventured Crusaders Records, which entered

the audiophile market last fall with a variety of different premium formats via several different manufacturing sources, MCA's own audiophile series will go through MCA Distributing. Manufacturing, however, will be handled outside its own conventional, high-volume plants, although label president Bob Siner reports the final source is only now being set.

Siner expects the disks to carry a \$16.98 list price, in line with other labels handling audiophile reissues of recognizable hits.

Right now, Siner says he's still studying the market before locking up a large catalog, but projects quarterly releases.

"We're still feeling out the current marketplace for audiophile product," he adds. "Just because it sells a two million units doesn't mean a record will necessarily sell well as an audiophile title."

Even so, he notes, the right titles can break even after selling in the thousands, owing to the higher markup.

As for audiophile cassettes, Siner says MCA has made no formal commitment, but will continue watching that market.

Meanwhile, he indicates the separate Crusaders line may be winding down as an MCA project, noting "there are four or five more in the works" but hinting that those will conclude the venture.

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APRIL 3, 1982: BILLBOARD

MARTYN DISK IS DUKE DEBUT

Genesis Bows New Label

NEW YORK—Members of Atlantic recording group Genesis—Tony Banks, Phil Collins and Mike Rutherford—and their manager Tony Smith have formed Duke Records.

The new label, to be distributed by Atlantic Records in North America, will feature Scottish vocalist-guitarist-com-

poser John Martyn as its first release. Future Genesis and Phil Collins records will continue to be released on Atlantic in North America.

The new Martyn album, entitled "Glorious Fool," has been produced by Collins. It also has a guest appearance by Eric Clapton on "Couldn't Love You More."

A&M Counters Armatrading Airplay Woes

By SAM SUTHERLAND

LOS ANGELES—A&M Records has turned chronic problems in securing airplay for label act Joan Armatrading into the focal point of a successful retail merchandising, publicity and advertising campaign credited with doubling sales on Armatrading's most recent album.

Linked to Armatrading's recent U.S. concert tour and employing free sampler singles reprising seven songs from various albums in her catalog, A&M's program bowed in January, nearly six months after the release of "Walk Under Ladders."

The result: "The sales have more than doubled what we'd sold prior to the campaign's launch on Jan. 4, taking us past the six-figure goal we'd originally set," claims Martin Kirkup, the label's vice president of artist development.

"Since we didn't have a tremendous amount of cooperation from radio as to what category to put Joan in, I thought we should go straight to retail," explains A&M president Gil Friesen, who helped coin the "Free Joan Armatrading" slogan shared in the various elements of the campaign's in-store display pieces, ad layouts and other graphic elements.

Friesen also touts Armatrading's high marks with the press as an immediate consideration, and adds that the use of the seven-inch, seven-

(Continued on page 21)

(Continued on page 12)

Executive Turntable

Record Companies

Elliot Goldman is named senior vice president of Warner Communications, New York. He was vice president of U.S. and Canadian operations for the Ariola Entertainment Group... Wim Schipper joins Arista Records, New York, as senior vice president of operations. He will retain his post as vice president and board member of the Ariola International Group... At Chrysalis Records, Roland Young moves to vice president of creative services and Steven Shmerler is promoted to director of marketing. Before coming to Chrysalis, Young ran his own design firm. Shmerler was the label's director of product development. Both men will be headquartered in Los Angeles.



Goldman



Schipper



Young



Shmerler

Bob Feineigle is the new director of a&r/promotion for Portrait Records. Since 1978, he has been director of national album promotion for Epic/Portrait/CBS Associated labels. Also at E/P/A, Gloria Foster is appointed manager of administration for Black music promotion. She has held various positions at CBS Records. Feineigle and Foster will both be based in New York... Joan Marlow becomes manager of creative services for PolyGram Records, up from her post as associate manager of creative services, West Coast. She will relocate to the New York office.

At Capitol Records, Linda Becker is appointed director of artist publishing accounting; Eugene Rostalski becomes superintendent of the company's Jacksonville, Ill. plant; and Greg Askey is promoted to Western regional credit manager. Becker, who will work out of Hollywood, was formerly Capitol's manager of publisher accounting. Askey, also Hollywood based, was an assistant regional credit manager prior to his promotion.



Feineigle



Foster



Lewow

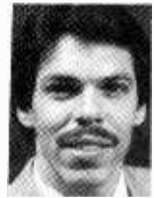


Edgar

Heidi Lester is named manager of artist relations for Mega Records, Hollywood... Debbie di Cesare is the new director of operations at CBS-distributed Decent Records, New York. She was manager of artist development for E/P/A... Louis Lewow is appointed vice president of national promotion and a&r for Kat Family Records, Atlanta. He was associate director of national promotion for Epic/Portrait in New York... March Edgar has been tapped as regional promotion manager for MCA Records and will work out of Miami. She was a national secondary director for Radio & Records... Henry Lightning Neal moves to the post of national promotion director for Real Music Records, Philadelphia. He was with Philly World Records... Marv Halfer, veteran of more than 25 years in a variety of marketing posts, has left his job as national sales chief for WEA, Burbank.

Marketing

In a restructuring of marketing duties at Integrity Entertainment, Torrance, Calif., John Scales is appointed senior vice president of music and blank tape marketing, while Jim Appleby is named vice president of creative services. Former A&M sales executive Ernie Campagna joins Integrity as vice president of sales and advertising... George Stefner has left the Handleman Company's Los Angeles branch, where he was manager.



Clydesdale

Publishing

Susan M. Marshall is named professional manager of Scott Tutt Music, Nashville. She was a secretary at the company.

Related Fields

Herbert J. Mendelsohn joins Warner Home Video, New York, as senior vice president of marketing. He was vice president of marketing at CBS Video Enterprises. Also Linda McKenna is promoted to sales rep for Warner Home Video after serving as office manager of the WEA Houston branch... Mark Heyer becomes marketing manager for interactive products at Sony Video Communications, New York. He is a former market development manager for Sony Video's eastern region... Susan Peterson, former assistant editor of special issues for Billboard, is now director of public relations for MCA Video cassette and MCA Videodisc, Los Angeles.

Steven T. Clydesdale is named clinic coordinator for national music supplier MSI Press, Irving, Tex. He is a former singer and minister of music.

At Mike's Artist Management, New York, Fae Horowitz is upped from production coordinator to managing director, and Cindy McCormack moves from promotion coordinator to promotion director... Steve Ellis joins Ryan Audio, Nashville, as sales consultant. He was with Harrison Systems... Ray Copeland is appointed director of secondary promotion for Nationwide Sound Distributors, Nashville. His background is in radio and retail music.

Audio Stores Are Seeking Broader Clientele Base

By LAURA FOTI

NEW YORK — Audio retailers find business is ahead of last year, but add they're promoting more aggressively and spending more money to attract customers other than the young male audio buffs who were their mainstay for so long.

The change in style is a response to changing demographics and a sagging economy. These variables have caused retailers around the country to choose their product mixes more carefully, plan advertising and promotion for the long range and, in many cases, turn to computers to help in the day to day operations of their business.

The past six months have seen any number of audio specialty stores enter Chapter XI. Many dealers have been struggling for some time to find a way to fit together profitably the

many different categories of consumer electronics, particularly video. They recognize that there is no one get-rich-quick product, and that, after the boom years of the 1970s, the long haul has begun.

The majority of retailers surveyed say business is up over last year, from between 10% and 30% for the month of March. They attribute all increases to more aggressive advertising and promotion.

"The college markets are softer, but the metropolitan markets, which are higher end, are holding up," says Wood Lotz, co-owner of Detroit's Absolute Sound chain. Absolute Sound runs monthly special events, promoted through direct mail. For example, the March event focused on the introduction of cassette decks

(Continued on page 21)

Getting 'Grease 2' Rolling Is New Musical Challenge

By PAUL GREIN

LOS ANGELES—Very few movie musicals have spawned sequels, but Paramount couldn't resist returning to Rydell High for another visit with the Pink Ladies and roughnecks that populated the largest-grossing musical in film history, "Grease."

Charged with producing and arranging the music for "Grease 2" is Louis St. Louis, whose varied involvement in the first "Grease" included composing "Sandy" for John Travolta. Earlier, St. Louis was music director for four years when "Grease" was on Broadway.

"I've been with 'Grease' since 1972," St. Louis exclaims. "I expect a

banquet and a gold watch any minute now."

St. Louis concedes that sequels are tricky. "This one was announced a half dozen times and then dumped," he says. For that matter, musicals themselves are chancey in the current movie market, as evidenced by such recent flops as 'Can't Stop The Music' and 'Xanadu.'

"The problem in those cases was the the songs weren't organically related to the script," St. Louis says. "People sometimes get caught up thinking that if the production numbers are big enough and flashy

(Continued on page 67)



Billboard photo by Jacki Sallow

PIT STOP—The Cars' Rick Ocasek, center, relaxes after one of the band's recent shows at the Los Angeles Sports Center, where Elektra/Asylum hosted special parties each night. Seen with Ocasek, from left, are Vic Faraci, E/A's executive vice president and marketing director, and Jerry Sharell, the label's senior vice president, promotion.

Acuff-Rose Buys Four Star Music Catalog

By EDWARD MORRIS

NASHVILLE—Acuff-Rose has purchased the Four Star Music catalog for \$1,750,000—one of the largest cash outlays for publishing properties in Nashville history. The sale was made final March 18, following the decision by the U.S. District Court in Nashville to uphold the bankruptcy court's approval of the sale.

The Four Star companies had been involved in bankruptcy proceedings for the past five years.

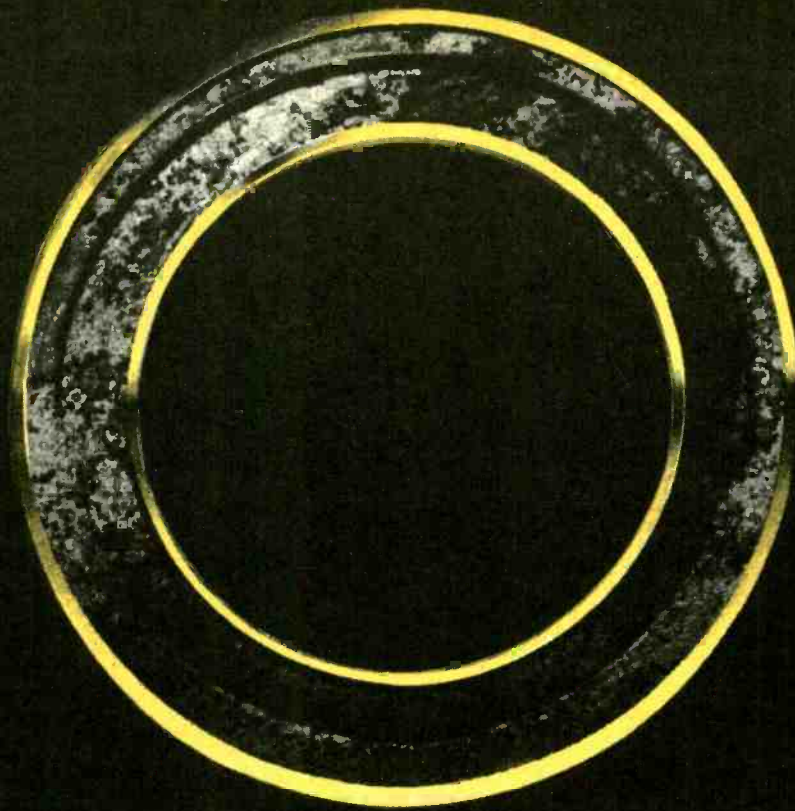
Among the more than 2,300 songs in the Four Star catalog are such profitable standards as "Release Me," "In The Misty Moonlight," "Lonely Street," "Just Out Of Reach," "Send Me The Pillow That You Dream On," "To Get To You" and "Don't Let The Stars Get In Your Eyes."

Founded by Don Pierce and Bill McCall, the company was later acquired by Gene Autry and Joe Johnson. Ultimately, Johnson became sole owner.

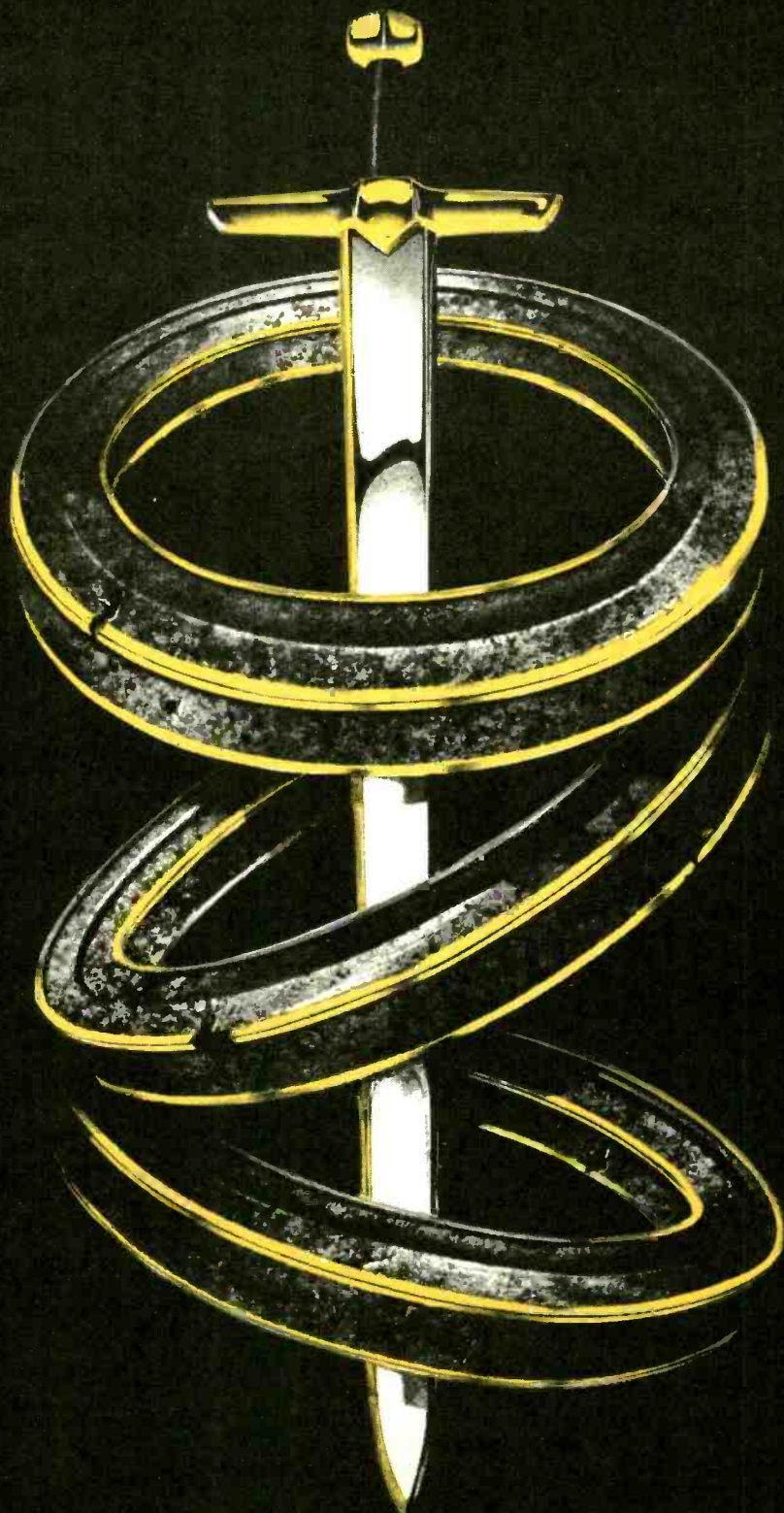
Tee Jazz Promo Throughout Israel

TEL AVIV—For the first time in Israel, jazz is getting a nationwide promotional push, centered on a month-long festival organized by the Israel Broadcasting Authority which is boosting both local and international musicians.

The event is bannered "Improvisations In Jerusalem," and Israeli jazz artists are showcasing their talents in live shows and on radio, later in the recording studios, too, alongside such visiting luminaries as Herbie Hancock, Herbie Mann and Mike Garson.



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PROMO/MARKETING FIRM

Side One Capitalizes On College Promotion Void

By ROMAN KOZAK

NEW YORK—The phase-out of major record company college departments in recent years, plus the growth of indie labels looking to reach the 18-24 audience, has opened the door for Side One Creative Marketing, a two-year-old promotion and marketing company.

"We are different from indie promotion people," says Will Botwin, who started the company in 1980 with David Gerber. Both are former members of Capitol's college department.

"We approach things on a national rather than a regional basis," he continues. "We work with 200 college and community stations, and also with about 40 AOR stations. Outside of radio, we work with about 650 retail accounts."

Currently, Side One is working on albums by Franke & the Knockouts, the Jam, the Blasters, the Fleshtones, Visage, the Call, Jimmy Destri and Black Flag. The company claims it helped break current top 10 albums by the Go-Go's and Joan Jett.

"Most labels do not have a college department, so they are not covered at that level," says Boswin. "On the retail level, we are supplementing their system. Obviously the big companies have their own distribution systems, but what we are basically doing is pushing for direct merchandising in accounts they might not be

able to get to. A lot of the accounts we work with are around campuses, who buy from one-stops, and they do not have as much access to merchandising materials, so we try to hit them at that level."

For the Go Go's No. 1 "Beauty & the Beat" album, Side One began its "pre-sell" campaign two weeks before the album was released. Promo album mailings were sent, and "personal opinions were solicited to determine preferred tracks, target markets and stations."

When the record was released, initial orders were encouraged among the 650 retail accounts the company works with. A priority was to insure heavy stocking among one-stops that deal with retail accounts near college campuses. Altogether, Side One's representatives spoke to buyers representing some 3,000 stores, the company claims in its summary of the Go-Go's campaign.

Breakout reports were solicited from retailers who saw some positive response on the record in their stores. These reports were collated and sent to the chart directors of the major trades. Retailers were also asked to report any strong sales activity to their local radio stations. Reports were also sent to IRS consisting of "detailed individual account retail tracking (stock product

(Continued on page 74)



SNOW JOB—Songwriter Tom Snow, seen at right, chats with CBS Songs president Mike Stewart during a reception at the Orlando Orsini restaurant in L.A., where CBS Songs' creative staff was feted during a recent series of professional huddles.

Schlesinger Dead At 51 Of Heart Attack

By JOHN SIPPEL

LOS ANGELES—Tommy Schlesinger, 51, died Monday (22) of a massive coronary attack in the office of his longtime close friend and boss, John Kaplan, senior vice president of the Handleman Co. in a Detroit suburb. Theirs was one of the closest business-friendship relationships in the industry.

Schlesinger joined Kaplan's Jay-Kay Distributing, Detroit, in 1953, after a short experience in advertising. Schlesinger built strong relationships in the market with such key air personalities as Ed "Jack The Bellboy" McKenzie, Robin Seymour, Mickey Schorr and many others. Artists like Pat Boone, Patti Page and Burt Bonaldi of the Gaylords attributed a portion of their success to his promotional acumen.

At the request of Irving Green, Mercury president, Kaplan allowed Schlesinger to join the Chicago label as a creative director in 1967, where he worked in national promotion and advertising for about a year.

He returned to Detroit, where Kaplan expanded his responsibility in the indie label distributorship. In 1963, Kaplan made Schlesinger general manager of JayKay Distributing. In 1971, Schlesinger joined Motown Records, where he again was active in creative services for approximately a year. He immediately rejoined Kaplan at Handleman's home office. At the time of his death, he was a senior buyer with the national rackjobber.

Seek Payment

LOS ANGELES — Drake-Chenault Enterprises here seeks \$12,427.13 allegedly due on a contract with Sound Communications.

The Federal District Court complaint alleges the delinquency occurred on an August, 1980 binder with KSAA, Casa Grande, Ariz., for its Contempo 300 series. Station contracted for \$400 monthly with the first three months free.

Chartbeat

ONJ Is Women's MVP; '79 Toppers Now Toppled

By PAUL GREIN

LOS ANGELES—Olivia Newton-John (MCA) this week surpasses Donna Summer as the female solo artist with the most top five singles in the rock era. "Make A Move On Me" is Livvy's 11th top five hit, enabling her to edge past Summer, who tallied 10 from 1976 to '80.

Only one female soloist in the 41-year history of the Billboard pop charts has collected more top five singles—Dinah Shore. Here are the top finishers, with ties broken based on the longest span of top five hits.

1. **Dinah Shore, 13.** "Jim" (Bluebird, 1941) to "Sweet Violets" (RCA Victor, 1951).
2. **Olivia Newton-John, 11.** "If You Love Me (Let Me Know)" (MCA, 1974) to "Make A Move On Me" (MCA, 1982). Includes duets with John Travolta.
3. **Donna Summer, 10.** "Love To Love You Baby" (Oasis/Casablanca, 1976) to "The Wanderer" (Geffen, 1980). Includes duets with Brooklynn Dreams, Barbra Streisand.
4. **Barbra Streisand, nine.** "People" (Columbia, 1964) to "Guilty" (Columbia, 1981). Includes duets with Neil Diamond, Donna Summer, Barry Gibb.
5. **Patti Page, nine.** "All My Love" (Mercury, 1950) to "Old Cape Cod" (Mercury, 1957).
6. **Diana Ross, seven.** "Ain't No Mountain High Enough" (Motown, 1970) to "Endless Love" (Motown, 1981). Includes duet with Lionel Richie Jr.
7. **Jo Stafford, seven.** "Symphony" (Capitol, 1946) to "Make Love To Me!" (Columbia, 1954). Includes duets with Gordon MacRae.
8. **Aretha Franklin, seven.** "Respect" (Atlantic, 1967) to "Until You Come Back To Me" (Atlantic, 1974).
9. **Connie Francis, seven.** "Who's Sorry Now?" (MGM, 1958) to "Don't Break The Heart That Loves You" (MGM, 1962).
10. **Brenda Lee, seven.** "Sweet Nothin's" (Decca, 1960) to "All Alone Am I" (Decca, 1962).

Next in line, with five top five hits each: **Doris Day** (Columbia), **Kay Starr** (Capitol/RCA), **Rosemary Clooney** (Columbia), **Linda Ronstadt** (Capitol/Asylum) and **Petula Clark** (Warner).

Note that while we included duets recorded by female singers during their solo careers, we did not count hits resulting from formal group involvements. If we were to, **Diana Ross** would zoom to the top of the list, with 22 top five hits—15 as lead singer of the **Supremes** and seven on her own.

(Continued on page 16)

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Market Quotations

As of closing, March 25, 1982

Annual High	Annual Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
13/16	9/16	Altec Corporation	—	20	%	%	%	— 1/16
34 1/2	26 1/2	ABC	6	547	33 1/2	32 1/2	32 1/2	+ 3/8
35 1/2	25 1/2	American Can	7	158	27 1/2	26 1/2	27 1/2	+ 1/8
5 1/2	4	Automatic Radio	3	15	4 1/2	4 1/2	4 1/2	+ 1/8
47 1/2	36 1/2	CBS	5	107	40 1/2	40	40 1/2	+ 1/2
68 1/2	41 1/2	Columbia Pictures	13	571	68 1/2	67 1/2	68 1/2	+ 3/8
7 1/2	5	Craig Corporation	16	15	5 1/2	5 1/2	5 1/2	Unch.
54	47	Disney, Walt	15	2134	52 1/2	51 1/2	51 1/2	— 1/8
4	2 1/2	Electrosound Group	11	1	2 1/2	2 1/2	2 1/2	Unch.
6 1/2	3 1/2	Filmways, Inc.	—	53	4 1/2	4 1/2	4 1/2	— 1/8
17	14	Gulf + Western	4	811	15 1/2	15	15	Unch.
15 1/2	10 1/2	Handleman	6	11	12 1/2	12 1/2	12 1/2	+ 1/4
6 1/2	3 1/2	Integrity Entertainment	4	33	4 1/2	4 1/2	4 1/2	Unch.
7	5 1/2	K-tel	3	2	5 1/2	5 1/2	5 1/2	Unch.
59	40	Matsushita Electronics	9	695	42 1/2	42 1/2	42 1/2	— 1/2
50 1/2	38	MCA	13	3141	53 1/2	48 1/2	51 1/2	+ 3/8
56 1/2	49 1/2	3M	9	1710	55	53 1/2	54 1/2	+ 1/8
58 1/2	49	Motorola	10	1123	57 1/2	56	56 1/2	— 1/8
39 1/2	30	North American Phillips	4	37	35 1/2	34 1/2	35 1/2	+ 1/8
9 1/2	6 1/2	Orrox Corporation	—	96	7 1/2	7 1/2	7 1/2	+ 1/4
16 1/2	11 1/2	Pioneer Electronics	9	2	11 1/2	11 1/2	11 1/2	— 1/8
22 1/2	16 1/2	RCA	—	1994	21 1/2	20 1/2	20 1/2	— 1/8
18	12	Sony	11	4013	14	13 1/2	13 1/2	Unch.
28 1/2	22 1/2	Storer Broadcasting	14	439	29 1/2	27 1/2	29	+ 1/4
3 1/2	2 1/2	Superscope	—	4	3	3	3	Unch.
33 1/2	27 1/2	Taft Broadcasting	7	1	29	29 1/2	29 1/2	+ 1/8
63 1/2	50 1/2	Warner Communications	15	3936	57 1/2	54 1/2	55 1/2	— 1 1/2

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Abkco	—	1/2	1 1/2	Koss Corp.	1800	5 1/2	5 1/2
Certron Corp.	4200	1	1 1/2	Kustom Elec.	—	1	1 1/2
Data Packaging	—	5 1/2	5 1/2	Recoton	1500	2 1/2	3
First Artists	—	—	—	Reeves Comm.	18000	29 1/2	30
Productions	100	6	6 1/2	Schwartz	—	—	—
Josephon Int'l	1500	7 1/2	7 1/2	Brothers	—	1 1/2	2 1/2

'Dancercise' Damages Awarded

NEW YORK—A Federal judge last week permanently enjoined Mirus Music Inc. from using the "Dancercise" name and ordered the firm to pay \$125,000 in damages to Jon Devlin Dancercise Inc. for trademark infringement.

The ruling by Judge Milton Pollack of Federal District Court in Manhattan prohibits defendants Mirus, Carol Hensel and Piks Corp. of Cleveland from manufacturing and distributing product bearing the name "Dancercise" or its phonetic

equivalent, "Dancersize." The judge also ordered Piks to guarantee payments to the plaintiff over an 18-month period.

Last July, Judge Pollack issued a preliminary injunction blocking Mirus from manufacturing and distributing "Carol Hensel's Dancercise" album. The label subsequently retitled the disk, "Carol Hensel's Exercise and Dance Program," but Judge Pollack held the firm in civil contempt and slapped Mirus with a \$6,500 fine for failing

to recall the original disk fast enough.

Devlin was represented by Lee C. Robinson Jr. of Curtis, Morris & Stafford in New York.

Pendergrass In Stable Condition After Surgery

NEW YORK — Teddy Pendergrass was in stable condition Thursday (25) following surgery at Philadelphia's Thomas Jefferson University Hospital.

Pendergrass, who broke his neck March 18 when his Rolls Royce slammed into a tree, has functional use and sensation in his shoulders and elbows, but the rest of his body remains "significantly paralyzed" below the neck, according to hospital director Dr. Francis J. Sweeney Jr.

The singer's vertebral column was stabilized from the fourth to the seventh cervical vertebrae (the middle to the bottom of the neck) during a three-hour operation Wednesday (24). Dr. Sweeney expressed optimism that Pendergrass would be able to sit upright in a matter of days and added that the singer would wear a neck brace for about three months while the bones in his spinal column healed.

Surgery on Pendergrass, who takes some nourishment by mouth, was performed by Dr. Donald L. Meyers and Dr. Sanford H. Davne of the Regional Spinal Cord Injury Center for the Delaware Valley.

The singer was scheduled to record a new album for Philadelphia International during April and May.

Wizard Video Ties With A N.Y. Firm

LOS ANGELES—Wizard Video here has signed a licensing, duplicating and marketing agreement with New Line Cinema of New York to distribute exclusively 41 feature films on videocassette and videodisk in the U.S. and Canada.

WASHINGTON—A music and publishing industry veteran and a delegate to the 1.6 million member National Music Council (NMC) has called on the nation's musicians to write Congress urging the passage of an amendment to provide a royalty to composers and publishers whose multimillion dollar yearly losses are the result of home taping—and reminding them that songwriter, publisher and record company income drops due to the problem will result in less recording and fewer jobs for players.

Walter Wager, a writer and a delegate to the NMC, whose 61 member organizations include the AFM, as well as the RIAA, the NMPA, AGAC/NSAI along with ASCAP, BMI and music teacher groups and instrument manufacturers, made the strongly worded plea in the current issue of International Musician, the monthly newspaper of the nationwide musicians' union.

Wager called videocassette recorder manufacturers' arguments that home users might be actually

prosecuted for taping "pure baloney," and said that the business of manufacturing and selling video and audio tape recorders and blank tape is "more than a big business. . . . It's gigantic." "Once again," the article says, "booming corporations and fat cat merchants want you to give them your work, your time and your talent for nothing," adding, "and they'll sell it for hundreds of millions annually."

The piece calls for a stop to "the immoral giveaway" of copyrighted creative material and asks AFM members to write to senators, a congressman and newspapers urging support of the Mathias amendment to the proposed Betamax Bill. (The bill would provide an exemption in

the copyright law for private home use of video cassette recording off the air, and the proposed amendment would add an audio recording exemption and a royalty proposal to compensate copyright owners of music and sound recordings.)

"The royalties would not be huge," Wager writes, "so they are quite unlikely to hurt sales of either blank tapes or taping equipment."

The article closes with a warning that the "video manufacturers have raised a war chest of \$1.5 million to try to ram" the Betamax bill through Congress without a royalty provision. "Obviously," he adds, "a large effort to educate the Congress and the public about the realities of this struggle is essential."

SEEKS TO END PACT

Air Supply Sues Managers

LOS ANGELES—Members of Air Supply have filed a \$35 million suit in Superior Court here against (Fred) Bestall & (Lance) Reynolds, their business managers, charging breach of fiduciary duty, fraudulent representation, breach of contract, promissory fraud, conversion and breach of covenant.

The action follows by about a month a breach of contract suit brought by Bestall & Reynolds against the group, seeking recovery

of \$400,000 in advances.

Arista Records, which leases rights to the group's records from Bestall & Reynolds' Big Time Phonograph Co. label in Australia, is named in two of the 13 causes, as is Arista's publishing subsidiary, Carreers Music.

In addition to the damages, the group seeks release from their recording and publishing pacts, which were drafted in Australia beginning in 1977.



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Cable Watch

'Night Flight' Flying High; Kudos For Cultural Bravo

By LAURA FOTI

"Night Flight," a series airing every weekend on USA Network, should serve as a lesson to the cable television industry. Its success proves that the willingness of cable to present programming shown nowhere else does pay off.

The producers of "Night Flight," Cynthia Friedland and Stuart Shapiro, along with executive producer Jeff Franklin of ATI Video, receive dozens of rave reviews every week from viewers ranging in age from early teens through middle age. Their fans have been won over by the eclectic mix of music, cult movies and assorted short subjects.

Regular features are "New Wave Theatre," a video artists series and "Take Off," a magazine-type show that opens every edition of "Night Flight." "Take Off" is the only time "Night Flight" will show video "clips" of artists rather than full-length programs on them.

"We like to use concert films such as 'Rust Never Sleeps' because they're a full set," says Shapiro. "The entire industry never gives a set, and this is destructive to the power of the artist."

Shapiro also objects to the fact that most promotion clips are merely lip-synched. "That's harmful," he says. "They're synched only because

they're overblown. If you take a blend between what you can do with video and add in live performance, it's much more creative."

The high budgets available to make clips also bother Shapiro. "Twenty to thirty thousand dollars for a three-minute piece is too luxurious. They'd be better if they were forced to be cheaper. Feature films can be made on \$45,000. You can do a 22-minute piece for 'Night Flight,' and break out three minutes for

(Continued on page 67)

Wide Variety Of Music To Air In April

NEW YORK—Name a category of music, and it's on cable television in April. Rock: rare footage of the Doors, interviews with the leaders of Supertramp and Electric Light Orchestra. Country: a tribute to Jerry Lee Lewis. Jazz: a new series on women in jazz. Opera: "Luisa Miller," "Greek Passion," "Tales Of Hoffman," plus a spoof on operas called "The Ring Of the Fettuccines." Classical: Lorin Maazel conducting the National Orchestra of France. Cabaret: Lola Falana taped in Las Vegas.

There is also a slew of music-oriented movies, including "Xanadu," "All That Jazz," "Gigi," "Lady Sings The Blues," "The Blues Brothers," "Abba: The Movie" and the 1931 "Threepenny Opera."

"Night Flight," which airs every weekend on USA Network, begins its unique programming this month with Alice Cooper's "Welcome To My Nightmare" (2). On the third the concert documentary "The Doors Are Open" shows the band as taped in 1968 at the Roundhouse in London. That same night includes Clarence "Gatemouth" Brown playing guitar, fiddle, harmonica and mandolin, and "Blues From Harlem" featuring Duke Ellington, Dinah Washington and others.

On the 9th "Night Flight" will air "The Day The Music Died," a documentary on the 1960s with Jimi Hendrix, Van Morrison, Otis Redding, Mountain, Steppenwolf and Phil Ochs. Cheap Trick filmed at the Chicago Music Festival joins the Who performing songs from "Face Dances" and a half-hour special on the Bay City Rollers (10).

Later in the month there's "Jimi Plays Berkeley" and "Downbeat Revenue," with Count Basie, Nat "King" Cole and others (16). Rainbow is shown in concert the 17th, and the month winds up with "Rust Never Sleeps" and "Donny Hathaway" (24).

MTV: Music Television features interviews with Supertramp's Roger Hodgson and ELO's Bev Bevan as part of its "Profiles In Rock" series. They air April 4 and 18, respectively. Concerts for the month include the Michael Stanley Band taped in Cleveland (3), a repeat of Lane Lovich and Mink DeVille (10), Rod Stewart and the Faces with an appearance by Keith Richards (11), the Henry Paul Band taped at the Roxy Theatre in Los Angeles (17) and Foghat (24).

(Continued on page 64)



SLOW CHILDREN—Joe Mansfield, right, division vice president of contemporary music for RCA Records, goes over interview and photo session schedules with Nigel Grainge, left, president of Ensign Records, and Pal Shazar and Andrew Chinich of the recording duo Slow Children during their recent New York visit. Their self-titled album is Slow Children's American debut on Ensign, manufactured and distributed by RCA.



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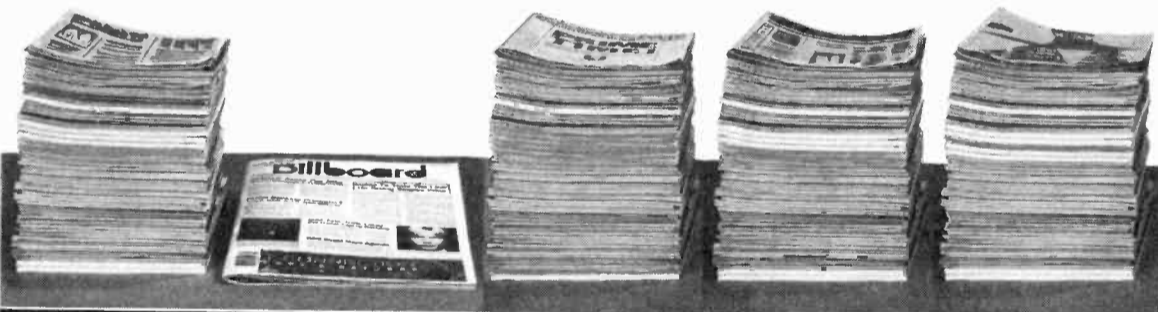
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HBO To Fight Illegal Viewing Via 'Scrambler'

NEW YORK—Home Box Office plans to wipe out illegal viewing of its pay television programming. The company is making a multimillion-dollar investment to "scramble" its signal as transmitted by satellite so that reception of programming would be impossible except through an affiliate with a signal decoder.

The satellite signal for HBO will be encoded using a digital encryption system, which will mean that the signal received by affiliates will be of even higher quality than it is now. In addition, digital encryption assures that HBO will not be left behind when digital technology gains acceptance in the mass market.

All costs of the necessary new security (decoding) equipment for affiliates will be covered by HBO.

Says Bob Zitter, director of network operations, "Signal security is a growing concern, and one we must address now. We feel that technology is now at hand that will offer 'hard' security to prevent unauthorized use of our services, thereby protecting our copyrights and those of our suppliers."

"As our affiliates continue their own efforts to secure the HBO signal from the cable headend to the consumer's home, the joint security effort will enhance the legitimate growth of cable and pay tv, and will therefore stimulate production of programming."

A phased introduction of decoders to HBO affiliates will come after field testing. Laboratory evaluation of seven different systems has already taken place.

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General News

Rock 'n' Rolling

Flo & Eddie, Eno & Phil, Godley & Creme Visited

By ROMAN KOZAK

NEW YORK—You remember Flo & Eddie from the Turtles, the Mothers of Invention, and from their outrageous stage shows and albums. But now Flo (Mark Volman) and Eddie (Howard Kaylan) are bringing their talents to television.

The first hour installment of "Flo & Eddie," the tv show produced by Imero Fiorentino Assoc., was set for Saturday night (27) at 1:00 a.m. on WCBS-TV New York. The second installment will follow a week later at midnight.

According to Rosemary Kalikow, director of marketing for Fiorentino, the shows will be seen on KTTV-TV in Los Angeles next month. She says that other stations around the country are looking to see how well the show do in these markets before committing themselves. The producers hope to turn the two shows into a regular syndicated series.

Though Fiorentino has been doing production work for other producers, "Flo & Eddie" is the company's first such venture on its own. Flo & Eddie were chosen because of executive producer George



Honchar's interest in the act, though it still took two years to get the project to fruition.

Guests on the first show are Kiss, the Mama & Papas and the Catholic Girls, while Gregg Allman and Twisted Sister are set for the second show. In addition, a "Golden Hippo Award" was presented to Debbie Harry.

But most of the show will be Flo & Eddie, including segments filmed during their concerts at the Bottom Line in January, where, among other things, they did their parody of Bruce Springsteen. There is a Flo & Eddie "Guide to Manhattan" that goes from the Plaza Hotel to the headquarters of the Guardian Angels.

And last month Flo & Eddie rented out a storefront on Times Square, and performing in the window, they got passers by to sing along on "Happy Together." That is part of the show, too.

★ ★ ★

Two past and present members of Roxy Music, Brian Eno and Phil Manzanera, both have solo albums out on Editions E.G. Records, and both took the time out, separately, to chat about their new releases.

(Continued on page 72)

A&M Ups Armatrading's Sales Promo Campaign Counters Chronic Airplay Problems

• Continued from page 4

song sampler suggested a natural incentive to dealers.

Kirkup notes that the label had hoped the new album, Armatrading's most explicitly rock-oriented to date, would garner AOR acceptance, but despite an "initial surge in about 10 markets," the programming barrier remained intact. "We decided not to ignore radio altogether, but to go around radio for more exposure," he says.

Hence, the tour/retail/press focus, which Kirkup says was a conscious design. He teamed with agent Steve Jensen of International Creative Management (ICM) in targeting the 28 markets ultimately played on the tour itinerary.

As for the sampler, Kirkup reports the disk was originally eyed as a premium for inclusion in commercial copies of the "Walk Under Ladders" album, to be paired with the LP inside its shrink wrap. That approach was shelved in favor of using the 50,000 pieces pressed as a promotion device.

"The sampler has been used in different ways in different locations," he says. "In that sense, working with retail was ideal here, because in some cases the accounts got really creative, using the records even more creatively than we originally planned."

He notes that retailers enthused by the chance to give consumers such a premium typically became

more active in touting Armatrading's catalog, helping to "piggyback" sales of her albums along with other acts like Rickie Lee Jones when counselling buyers.

Key components aside from the sampler itself were a poster/ad built to plug local concert dates, print ads rather than radio spots to support both concerts and product, and some television advertising in key tour markets. A promotional video piece directed by Kevin Godley and Lol Creme was also supplied to clubs and local cable systems, and a press campaign was coordinated by the Howard Bloom Organization in

concert with A&M.

David Steffen, label sales vice president, concurs, adding to his colleague's estimate of weekly sales tallies rising by as much as 300% with his own overview of catalog impact.

"In catalog, we've had a real significant run," asserts Steffen, who says the pre-campaign average of about 10,000 units per month "almost exactly doubled" during the campaign's peak in January and February. Overall, he says sales on catalog and the current album probably topped 100,000 pieces during that period.

Kids Getting Smurf LPs

NEW YORK—Product featuring the Smurfs will be marketed to music and toy retailers by A.A./Wonderland Records, the major kiddie line from The Bestway Group.

Howard Massler, president of the company, has worked out a deal with Sessions Records, a direct-marketer located near Chicago, that calls for exclusive representation over a three year period, including options.

A.A./Wonderland began marketing two Smurf albums—"Smurfing Sing Song" and "The Smurfs All Star Show"—several weeks ago, and Massler reports sales of more than 120,000 disks and 8-track and cassette tapes. The recordings list at \$8.98.

The Smurf phenomenon started

out of Holland in the late '70s and has gained headway here via T-shirts, clothing, dolls and other merchandising tie-ins. There's also a Saturday morning, hour-long show on NBC-TV, which ranks number one among children 6 through 11, according to Nielsen TV Index.

Also, "The Smurf Springtime Special" will be telecast Thursday, April 8 from 8-8:30 pm NYT.

Sessions Records will continue to market Smurf product through direct-mail, while A.A./Wonderland calls on 80 sales reps nationwide to get the product into retail. They are under the direction of Al Berger, vice president of sales and marketing.

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General News

Music Forces Join In Drive For Home Taping Royalty

• Continued from page 1

importers of home recording materials. Total membership is said to exceed two million.

The organizations, grouped together in the "Coalition to Save America's Music," comprise groups that have, on occasion, faced off in bitter intra-industry disputes, but are now presenting a united front on the issue of home taping. They insist the practice harms all in the diverse music community.

The coalition was coordinated by Stan Gortikov, president of the RIAA, and Leonard Feist, president of the NMPA, and includes performing rights groups, unions, groups of special music genre interest, as well as the National Music Council, an umbrella organization serving the interests of more than 60 national music groups.

A pitch several weeks ago to NARM to declare its early support of the coalition (Billboard, March 13) was put off by the merchandiser association until its convention this week. NARM's new video affiliate has already come out on the side of those opposing a royalty.

The coalition's hope is to establish the legislative principle of a royalty on blank tape and recorders, even if the initial return is small in view of the many that will share in its division.

Six months ago, no one in a position of responsibility in the music industry voiced any hope that a serious bid for home taping relief could be developed so soon.

Paradoxically, it was the congressional move to make moot the Ninth Circuit Court decision ruling home video taping of protected material a copyright violation that provided the opportunity.

It is the Mathias amendment, tacked on to the DeConcini Senate bill removing infringement liability from home video tapers, that adds an audio exemption to that of video and in both cases mandates a royalty to copyright owners.

A consensus on what that royalty should be remains to be made by coalition participants. In any case, this is to be determined by the Copyright Royalty Tribunal when (and if) the bill and its amendment are adopted, Gortikov points out. At that time, however, interested parties are certain to present evidence before the Tribunal seeking a royalty they consider adequate.

At the lowest point, observers speculate that a starting royalty would not be less than 5% on the wholesale price of blank tape and home recorders, less an exception on a portion of such materials thought to be used solely for non-music purposes.

This would be in line with the levy imposed on recording equipment in Germany, the only nation so far to provide for such a royalty bite. The Austrian experiment, which exacts a small tax on blank tape, is not thought precedential since much of the return it realizes is shunted from copyright owners to the government itself.

If a 5% royalty were to be chosen as a starting point in the U.S., it might generate as much as \$80 million annually, based on recent sales data and research on home taping practices.

Factory shipments of blank audio cassettes in 1981 are given as 228 million units, marketed at an average wholesale cost of about \$1.20. A levy of 5% on the 75% of these cassettes found to be used for music

dubbing would yield about \$10 million.

Similar calculations on factory shipments of audio tape recorders—22.5 million units—produces an es-

timated total of about \$70 million.

How would this \$80 million be parcelled out? That would be up to the Copyright Tribunal. The Mathias amendment stipulates a royalty

to copyright owners, in this case record manufacturers and music publishers. It would then be up to interested parties to come before the Tribunal with a proposal for shar-

ing. The very fact that groups such as manufacturers, publishers, writers and performing unions are repre-
(Continued on page 72)

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Produced by the Electronic Industries Association Consumer Electronics Group

Mail to: Consumer Electronics Show, Two Illinois Center, Suite 1607 233 North Michigan Avenue, Chicago, IL 60601

Home Taping Losses Placed At \$3 Billion

Warner Report Throws Spotlight On Tapers' Habits And Motivation

• Continued from page 1

• While home tapers are interested in saving money, the majority are actually from the relatively upscale segments of the young adult demographic sector, with correspondingly high income and education levels.

• Most home tapers also buy prerecorded product, and generally view themselves as more deeply involved in listening to live and recorded music than nontapers. From their perception of the value of prerecorded music to the time they spend talking about music, they see themselves as more active music consumers.

The single most prevalent motive for taping is to avoid purchasing prerecorded tapes, the reason cited most often by tapers polled, and among factors cited by 45% of tapers responding. Obtaining better quality tapes, by contrast, ranks surprisingly low—only 10% of the tapers in the study even mentioned tape quality as a reason.

• Home taping generated blank tape sales totaling \$798.9 million last year, according to WCI's estimate. Of that, \$608.7 million is estimated as tapes sold to record music.

• Of music taped, 45% of all complete albums and 33% of all individual selections come from ta-

pers' own home libraries of disks or tapes. But, the survey stresses, combined totals for borrowed recordings and tapes culled from radio and tv broadcasts outweigh those figures in both cases: in complete album taping, 34% are borrowed while 21% are taped over the air, while individual selection taping includes 21% from borrowed product, 40% from broadcast material and approximately 6% from live performances.

Kapp himself acknowledges that advocates of private taping of owned product will bristle at the overall dollar total, but remains staunch in defending the rights of copyright holders. "We're only talking about the value of music that is taped," he asserts. "I can't prove—but you can't disprove—whether or not that home taper would have bought a prerecorded tape for his home or car if he or she was unable to make tapes at home.

"Forget the question of use and reuse—it's a question of whether the creators of the work were paid."

As for the audio industry's frequent countercharge that home tapers actually stack up as among the most active purchasers of prerecorded product, here, too, Kapp is adamant. "We don't deny that home tapers buy more prerecorded music," he notes, "and we have contended so in our research since 1978.

"But we're consistent in our original assertion that regardless of the tape's source, creators of the works

aren't being compensated."

The 1978 findings to which he alludes indicated that home tapers then accounted for 21% of the total population in the prior year, but represented 32% of the consumer base for all prerecorded music purchases and an even more sizable 38% of all dollars generated by prerecorded product sales.

Kapp is also outspoken on the researcher's view of tape quality as an aspect of taping motivation. Of the 13 different factors variously cited by survey respondents as among the reasons they tape their own cassettes, 8-tracks or open-reel tapes, the answer given at least once (by 45%), as well as most often (25%) was "So I didn't have to buy it."

That segment goes on to document the lure of tape convenience (40%), copying for car or office (35%), hobbyists' enthusiasm for taping itself (34%), creation of custom programs (32%) and unavailability of a title in prerecorded form (18%).

Ironically, more respondents—18%—cited preservation of disk quality than the 10% who said they tape to obtain superior quality over prerecorded products.

Kapp doesn't imply that this finding precludes continued upgrading of prerecorded tape quality, however: "That's not to say that if you supplied better quality tapes in prerecorded form that you wouldn't be able to sell more."

As for the demographics behind home taping, any prior assertions that economy-minded teens were a dominant factor are undercut in WCI's claims. Those in the 20 to 34 year-old bracket are seen as accounting for 50% of the taping population copying complete albums, and 41% of those taping individual selections; in terms of that group's activity as far as units taped is concerned, their share rises to 69% and 56% respectively.

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Even the older adult demographic group, aged 35 years and up, outweighs teenagers in their share of total albums taped (19% versus 12%), and is equal to teens in terms of individual selection taping, pegged at 22% in each case.

Overall, adults thus account for 88% of all albums taped, and 78% of all individual selections. And, the report concludes, the most active tapers are from higher income strata, most have at least a high school diploma, and in both medium (\$10,000 to \$20,000 per year) and upper (over \$20,000) income groups, they tape more units than those in the lowest group.

WCI's research also points up the growth of home taping, noting that by 1980 89.6 million (48% of the total population) lived in homes with at least one piece of recording equipment, as compared to 71.3 million (39% of the total population) in 1977.

Over that period, purchasers of at least one blank tape rose from 39% of the population to 41%, indicating 6.6 million new blank audio tape buyers.

As for methodology, WCI reports its home taping survey is culled from more than 2,300 in person interviews, utilizing questionnaires developed by Kapp and Dr. Fishbein, professor of psychology and research professor at the Univ. of Illinois.

Kapp indicates that WCI has been collecting tape recording and purchasing data since 1977, when more than 3,300 interviews were conducted in the sampling.

As for the timing of the report's release, he admits that the urgency of the issue and recent heightened interest in judicial and legislative circles compelled WCI to accelerate its release of the data now.

Store, Retailer Accused In Suit

LOS ANGELES—Video Barn, Temecula, Calif. retail store, and Jim Buckley are accused of 21 counts of infringing copyrighted movies in a Federal District Court suit here.

Paramount and Columbia Pictures, Universal Studios and Walt Disney Productions ask that the defendants be enjoined from duplicating and selling the videocassettes.

Industry Events

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

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

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

April 17-22, **National Public Radio convention**, Hyatt Regency, Washington, D.C.

April 24, **Seventh annual T.J. Martell Memorial Foundation for Leukemia Research humanitarian award dinner**, Waldorf Astoria, New York.

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

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

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

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

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

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

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

May 19-21, **Muscle Shoals Records & Producers seminar**, Joe Wheeler State Lodge, Sheffield, Ala.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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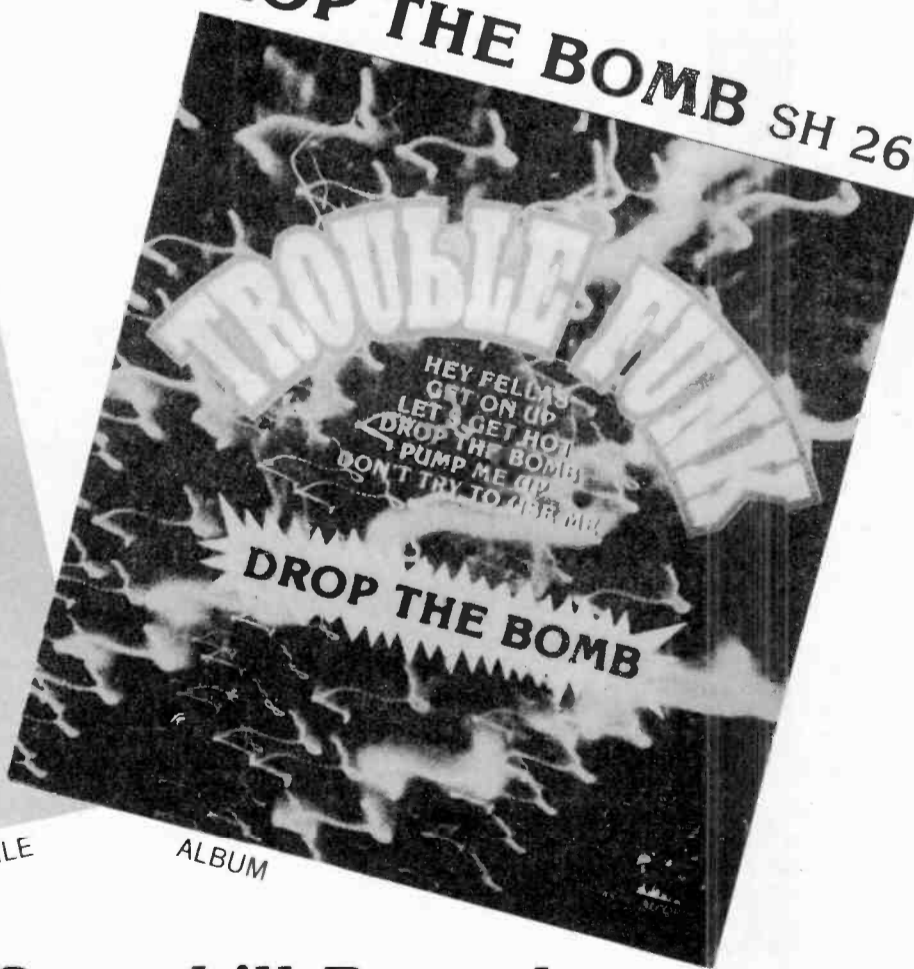
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CBS DROPPING EVEREST SUIT

LOS ANGELES—CBS, which filed suit locally against the Everest Record Group (Billboard, Feb. 27), has requested dismissal of the Superior Court complaint without prejudice.

CBS and Everest have not only mutually agreed to a settlement, but Everest's president Bernie Solomon has already leased CBS Glenn Miller archive masters on which he is both a sideman and leader for a soon-to-be-released five LP album. Solomon says he anticipates using a steady flow of the Columbia material.

Under terms of a settlement agreement, Everest assigned to CBS all its rights in the licensing agreement with Danny Pugliese, which was contested by CBS in the court action. CBS claimed it assumed all rights to the more than 1,000 Pugliese masters in a deal negotiated after the Everest agreement.

Rock, Country Highlight New Syndie TV Offerings

LAS VEGAS—Rock and country music were key elements in more than two dozen of the 150 new shows being offered for cash and barter syndication at the National Assn. of Television Program Executives convention held here last month.

The programs, ranging from one-time specials to complete season episodes, features such diverse personalities as Conway Twitty, Billy Preston, Joni Mitchell and Tom Jones.

Paul Rittenberg, director of domestic sales for Alfred Haber, Inc., says his firm is offering three musical series: "Tom Jones" (24 half hours, all new); "The Forum Presents" (19 one hour specials featuring Don McLean, Janis Ian, et al.); and "Disco Magic" (13 half hours, featuring Donna Summer, the Village People, Evelyn King and more).

Sunbow Productions is offering a new half-hour rock series starring Tina Turner and comedian Steve Bluestein, "Woofers' Supersonic

City." It features a record store set where rock posters come alive, an oldies vending machine "dispenses" rock stars, and top rock groups perform. Turner is featured in one song per episode. The show is totally barter, according to Joseph Klasner, account executive.

While Gordon W. Jex, executive vice president of M&W Distribution, notes that many barter and half-barter shows began as tax shelters, he feels most have reached the point where they are profitable to produce on their own. One of his country music shows, "Live At The Palomino," can be adapted for both hour-long and half-hour-long formats. And while he is open to barter, he feels strongly that his type of show can "bail them (stations) out" in certain time periods.

"Going Platinum" which was originally broadcast on cable television, is a musical show that combines a documentary approach. "We tried to use a '60 Minutes' approach," says producer Neal Marshall. "We covered the whole spectrum. Anything artists wanted to get off their chests came out. For example, we asked Smokey Robinson if he wanted to screen the questions that would be asked. He responded, 'There's nothing you can't ask me and I won't edit anything.' So, Smokey ends up revealing all of his frustrations with Motown, the struggle black artists have making it onto white radio... he really clears the air."

Chartbeat

• Continued from page 6

And tied for third place with Olivia Newton-John would be **Karen Carpenter**, who achieved 11 top five hits fronting the **Carpenters**. In runnerup spots we'd have the **Andrews Sisters**, with eight top five hits, and **Gladys Knight**, who tallied six singing lead for those fabulous **Pips**.

★ ★ ★

Breaking Up: We all know that 1979 was a bad year for the record business, but little did we know then that even the year's biggest winners would soon be packing it in. Of the seven groups that notched No. 1 albums in '79, only two are still on active duty, **Supertramp** and the **Bee Gees**.

Two of the five remaining groups bowed out due to tragic deaths. **Led Zeppelin** decided to call it quits after the death of drummer **John Bonham** in September, 1980; the **Blues Brothers** became history on the March 5 death of **John Belushi**.

Two other groups disbanded—at least temporarily—to allow their star members to pursue solo projects. **The Doobie Brothers** announced their split last week; the **Eagles** haven't made their breakup official, but haven't cut a new studio album since '79 or toured since '80. Eagles (or former Eagles) **Glenn Frey** and **Don Henley** both plan solo LPs for E/A this spring. Doobies alumnus **Patrick Simmons** is also signed to Elektra, while **Michael McDonald** is preparing a solo album for Warner Bros.

The fifth group to go from No. 1 to oblivion in three years or less is the **Knack**, which bailed out after the recent failure of the "Round Trip" LP. Maybe that's why so many '60s stars are able to keep on getting hits: the big '70s acts are throwing in the towel.

★ ★ ★

Happy 18th: This week is the 18th anniversary of the most stupendous achievement in the history of the

charts. On April 4, 1964, the **Beatles** had the top five singles and the top two LPs, "Meet The Beatles" and "Introducing The Beatles."

Let's count down that magical top five one more time, shall we?

At number five, after peaking at three, "Please Please Me;" at number four, after spending seven weeks at No. 1, "I Want To Hold Your Hand;" at number three, after two weeks at No. 1, "She Loves You;" at number two for the first of four weeks, "Twist And Shout;" and zooming from 27 (where it broke onto the chart) to No. 1, "Can't Buy Me Love."

Don't hold your breath waiting for that to happen again.

★ ★ ★

Slow Hand: **Bertie Higgins'** "Key Largo" (Kat Family) inches up to number 10 in its 21st week on the Hot 100. That's as long as any record has taken to crack the top 10 since **Paul Davis'** "I Go Crazy" (Bang) finally did it in its 28th chart week in March, 1978.

One other single in the past five years also took 21 weeks to hit the top 10: **Alicia Bridges'** "I Love The Nightlife" (Polydor) in November, 1978. **Melissa Manchester's** "Don't Cry Out Loud" (Arista) did the trick in its 20th week in March, 1979; **Billy Preston & Syreeta's** "With You I'm Born Again" (Motown) did it in its 19th week in April, 1980.

Slow and steady wins the race, as that wise philosopher Elias Higgins often said (that's Bertie's great uncle.)

★ ★ ★

Way To Go-Go: **The Go-Go's'** "Beauty And The Beat" (I.R.S.) logs its fifth week at No. 1, tying **Diana Ross & the Supremes'** "Greatest Hits" (Motown) from November, 1967 as the longest-running No. 1 album ever by an all-female group.

The only difference is that by that point the Supremes had collected ten No. 1 pop singles, while the Go-Go's are still working on their first.

Change Set For New Releases

CINCINNATI—Billboard's monthly New LP & Tape Releases feature has changed to a weekly format, positioned in the magazine's new Retailing department. Billboard invites all record companies to have their newly released or immediately imminent product listed by submitting the following information: artist(s), title, tape configurations, manufacturer's prefix/number and list price.

Companies should send order materials or the appropriate information on company letterhead to: Bob Hudoba, manager of directory services, Billboard Publications Inc., 2160 Patterson St., Cincinnati, Ohio 45214. All listings are free of charge.

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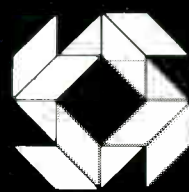
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Vol. 94 No. 13

Fun & Aims At NARM '82

By DAVID BLAINE

My heart wants to believe that behind closed doors at NARM the leaders of our industry are, even as you read this, busily coming to terms with the "real issues" that confront our industry. But my head tells me I shouldn't lead with my chin.

Far be it from me to cast a pall over the festivities of this annual pilgrimage, the deal-making, hand-shaking or whether the graphite racket plays better in smog than the wood. However, I can't be with all of you this year, and my perspective is different.

Each and every year about this time the rallying cry rolls out across the land—To NARM, To NARM!—and like lemmings rushing to our destiny, we hurry to spend a not insignificant portion of our hardearned gross profit dollars to transport ourselves to Mecca. This year, the bash (from Bachannal) is in Lotusland, the city of L.A., a setting almost as unreal as this most unreal of conventions.

If you read this at all, it will probably be while you're hanging out in the lobby waiting for something to happen, or recovering from last night's movable feast. But however, you read it, know that it's a letter from the trenches, from the boys at the front, and know that this reveal called NARM is supposed to be fun, but more than that, you and all your fellows at NARM have been entrusted with a serious mission.

Having accepted the invitation to go to NARM, you have also accepted a responsibility, that of trying to identify the real problems which confront all of us today and about which we can do something, and for somehow laying the foundation for a cohesive plan to deal with those problems.



Blaine: "Its responsibility is to deal with blank tape and home taping—and not just talk."

'NARM must help us to identify and deal with the winds of change which are now blowing over the industry'

Even if one puts aside speculation that NARM's annual meeting, and the attendant expense to manufacturer, wholesaler and retailer is excessive in a time of great concern for our industry and the economy, the facts of an annual meeting and the agony of problem solving may still be mutually exclusive. A few days in an almost surreal setting and crowded schedule, in combination with the merry-making for which our industry has become (in)famous, is probably not the ideal set of circumstances in which to do anything except renew old acquaintances and roll with it.

Enjoy, yes. But don't delude yourselves into passivity with the idea that you have only to be the receivers of pleasurable input. The nicer the nice, the higher the price.

It's not unreasonable to expect all of you to put back in what you're taking out. The work, the thought, the give-and-take will not be done by anyone else. All of you who are at NARM are the ones who will eventually accept the accolades of victory, or the stones of defeat.

NARM, for better or worse, has committed itself and all of us to the Gift Of Music campaign as its principal crusade. Still, a trademark or industry symbol/motto is only as good as the program and product it vanguards.

We need that identification, and although the 1981 WCI Consumer Survey shows yet another year of declining unit sales, NARM's leaders insist that eventually that will change and the extra penny on our invoices will have been a good investment, that the Gift of Music and our logo will mean for us what the wool symbol has meant to sheep.

But is that what NARM is really about? The answers to the

ills of the industry do not necessarily lie in increasing consumer recognition and adding sales to the intermittent buyer as a hedge against deeper erosions of our base. To add sales is a positive short-term benefit, but at its heart it treats the symptom and not the cause.

What NARM is really about is to listen to its constituency and filter a massive (and often conflicting) amount of input down to a few quintessential issues and then coordinate those issues into the process of change.

This is not an easy job, dealing as it does with oft-times diametrically opposed perspectives on different issues—from blank tape to return policies, price increases to order minimums, bar-coding to advertising budgets, NARM's role in this complex scenario is that of mediator, peace-maker and guiding spirit, always moving the industry toward the balanced view its component parts must have to succeed.

Is that what NARM is doing? I think not. The failing is one of circumstance rather than intent, however. In the end, it may be easier to add sales and profit dollars from new sources than it is to reconcile the disparate views of manufacturer, wholesaler and retailer.

But that is what NARM must do to justify its existence and help us all to stay in business. NARM must help us to identify and deal with the winds of change which are now blowing over the industry. There are, as any of us can see, technological, economic and attitudinal changes which portend major short- and long-term shifts in our industry.

NARM's real responsibility is to help us all stay vital and ag-

gressive, and not let a liberal business become too conservative in its attitudes and methods.

Its responsibility is to help us keep the consumer always interested in the vitality and self-renewal music can offer. Its responsibility is to deal with blank tape and home taping—and not just talk. Its responsibility is to help us, however modestly, anticipate changes in the world around us and prepare for their effect upon us.

I, for one, don't feel that a phenomenally expensive once-yearly extravaganza in some glittery fun capital is necessarily a reasonable time or place to deal with profound issues. Nor can one expect too much beyond the best of intentions from an organization whose principal industry participants change once a year. If it isn't a part of the agenda already, an hour of careful self-assessment should clearly be a part of the program.

Perhaps, in the end, the annual NARM shindig is only what it can be, like the Oscars a glittering and somewhat excessive tribute by an industry to itself. As long as no one takes it too seriously it's okay.

Know, however, that the real work starts at the convention when you talk with your peers, and must continue when you leave. And NARM's most fundamental mission is to help us all keep those dialogs going, to fight over the real issues and to be aware that we must stay involved in order to control our destinies.

Enjoy, but remember that NARM's contribution to our real growth will only be as good as as you demand—for you are NARM.

David Blaine is the general manager of the Waxie Maxie retail chain in Washington, D.C.

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:

Bravo, Howard Bloom. Finally a commentary that offers positive solutions to several pressing problems of the music industry (March 13).

I started my own record and management companies after being part of the fall-out at Warner Bros. Records in 1979. Before that I was in radio. It's definitely been uphill, and I've experienced many of the problems of my peers—diminished attendance at concerts and clubs, smaller record sales, less play for new artists. However, through the efforts of Chris Blackwell at Island and other executives, new markets are being

tapped and consolidated.

Innovative packaging, distribution and marketing are all necessary in these Reaganomic times. But a small label can turn a profit (witness IRS and Slash); unusual and creative methods are needed, as well as forceful and imaginative leaders willing to take chances.

I applaud Blackwell, Miles Copeland, Bob Biggs, Greg Shaw, et al., and wish us all the best of luck in the months ahead.

P.J. Birosik, President
Ready To Rock Records
Los Angeles

Dear Sir:

In this age of musical gimmickry it is most frustrating for a small label to battle the wind with a true, legitimate talent who belongs in the top 10, one who uses no lights, no lasers, no dry ice, no weird makeup, nothing but a fantastic voice that comes from the heart.

When will people start listening with their ears instead of the eyes?

Robert E. Sanford
Angelaco Records
Elkhart, Ind.



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USERS WILL BE CONSERVATIVE

See Resistance To PolyGram Restricted Returns Plan On 45s

• Continued from page 1

list, I am stuck with that layout. The PolyGram program, as I see it, is non-contributive," Paulsen adds.

Bob Sarenpa, All Records Service, Oakland, envisions the PolyGram returns cut crippling the development of new artists, too. "It's another step on the part of manufacturers in slowing down the introduction of new acts," Sarenpa explains.

Scott Young, Young Entertainment, Atlanta retail chain, takes it a step farther. "We will become much more conservative. We will wait for the hit. The singles business is predicated on the fact that the store must have the 45 in stock. The PolyGram approach is short-sighted. It thwarts us two ways: you must buy in heavily immediately so that you have it when you first get calls and to be sure if it breaks rapidly that you have it in during that critical early period of growth. If we are out of stock during that period, how can we

will hurt PolyGram more," he affirms.

Stan Myers, general manager of Sound Video Unltd., the one-stop chain owned by Noel Gimbel, feels he can't restrict his dealer customers, so right now he sees nothing but having to absorb possible losses from 10% penalty for singles returns over the 40% quota. He feels the PolyGram announcement will make dealers psychology veer away from the PolyGram purchases.

Carl Thom of Music Paddlars, a one-stop, and Harmony House, a retail chain, is getting depressed by what he considers a rash of counter-productive manufacturer moves. He cites the WEA 8-track, RCA three-time-annually-classical ordering and WEA midrange wholesale price increases as business dampeners. "The singles return policy is another step toward the grave. Why don't they stop pumping singles out? Do they have to flood the market constantly? At the rate they're going, I can't make it on a 50% return."

Jerry Richman, Richman Bros., Pennsauken, N.J. one-stop, and Chet Kajeski, Martin & Snyder, Detroit, one-stop feels they can live with the 40% return. Richman sees his operation making some money with the 5% reward on the amount of dollars one is under the 40% return. Kajeski says because he sells most of his wares to jukebox operators, he can keep his returns under that figure. Brud Oseroff, Mobile One-Stop, Pittsburgh, concurs.

George Wells, Win Records and Video, New York City, doesn't dig restrictive policies, but says: "If anyone can't live with a 40% return, they shouldn't be in this business. But he adds the following zinger: "Do I really have a choice? It seems that when business gets worse, manufacturers do things to make it even worse."

Kiernan Comments

Jack Kiernan, senior vice president of marketing and sales at PolyGram Records, views the company's plan as a "proper incentive so that everybody can make money. The idea is not to penalize anybody. Singles can be profitable, but the current returns situation has been a killer, with both the manufacturer and the account being at fault. Under our program, wholesalers have to be right only six out of 10 times, while dealers have to be right only seven out of 10 times. The current way of doing business is no longer practical."

truly support the breaking single by reporting it favorably to our radio stations which depend on us to truthfully track the single's progress?"

Fred Traub, vice president, software merchandising, the Musicland Group, views it from a different standpoint. "We are keenly disappointed that the breakdown point is different for racks than for retailers." (Retailers are restricted to a 30% return.)

"It is particularly surprising in view of the fact that retail is the first to stock the single to support its growth. We are concerned, too, that the singles business doesn't become a loss category. We understand the need for economies. But is this the answer? Should not the method of handling returns be explored so that it may be simplified?" Traub asks.

Lou Garrett of Stark's purchasing wing hopes the PolyGram announcement does not ignite an industry trend. He notes that Stark today is probably below the 30% figure in returns, adding he, too, will not take a flier on anything but an established act or a proven hit.

Phil J. Lasky of Danjay Music, Denver, is downright disgusted, feeling that the PolyGram singles return slash is another recent step by a manufacturer to make profits difficult. "It will hurt us, but eventually it

LONDON—Almost two years after the abandonment of recommended retail pricing (RRP) by U.K. record manufacturers, dealer opinion here remains sharply divided on the question of what benefits, if any, the move has brought to the trade and the consumer.

At the time, label chiefs forecast a reduction in the level and ferocity of discounting. Yet today price-cutting is as deep as ever, and even more widespread, with many small, independent retailers now attempting to match the \$2-3 off "notional" list prices offered by those large chains which enjoy the advantage of favorable bulk-order trading terms.

And although consumers can no longer compare "one pound off RRP" notices in the store window, they still shop around for the keenest prices, as Bonaparte Records manager Kevin Sawyer confirms. "People will quite often 'phone round eight or nine shops to get the best price, or take a bus into the next town if they think they might save a few pence on a record."

Bonaparte Records built its business, like the Virgin retail outlets, on discounting and now finds itself unable to get off the merry-go-



SPECIAL SHOWCASE—RCA Records' artist Razy Bailey performs during a special concert for home-office employees of Stark Record & Tape Service, Inc. held recently at the Galaxy Entertainment Center in Canton, Ohio, located close to Stark's North Canton office/warehouse complex.

Record & Tape Ltd. Mends Discounts & Full Service

By BILL HOLLAND

WASHINGTON—Record & Tape Ltd., this city's four-store disk, tape and book business, appears to defy all modern, standard retailing formulas—and certainly the one which dictates that the days are gone when a successful discounter can also carry full catalog, a laid-back store layout and sales approach, and knowledgeable personnel.

But company president John Olsson has broken the rules, and despite retailer moves in recent years to become more aggressive in grabbing the dwindling home entertainment dollar, his shops are thriving. Why? "I guess it's because people like a store that's comfortable, a store that cares."

Washington is probably one of four or five cities in the country where stores such as Record & Tape Ltd. can still blossom. It is the hub of a Metropolitan area with above average income, full of people with sophisticated musical desires and tastes. For example, Washington, along with New York, has always been at the top of classical LP sales, and the same is true with jazz.

The town also has one of the re-

maining "no-format" progressive rock stations, and several stations that feature folk, blues, big band and international music. Olsson's shops cater to the needs of the large body of listeners who pursue these kinds of music as well as regular hit records.

There is no use stocking catalog product if store employees are ignorant of the artists, Olsson agrees, and over the last 10 years, he has made a point of hiring men and women who have a deep interest in music, and oftentimes are musicians and music students. He also has store and section managers who are experienced with full catalog retail operations. Many have been with the operation almost since the beginning, and, more importantly, seem to enjoy their work, the interaction with customers, using their knowledge of their specialty to aid record buyers find what they want.

The shops themselves are spacious, but not overly large, and almost half the space in each store is devoted to books. On the record side, separate listening systems and

(Continued on page 66)

Dealers Gang New Four-Color Beatle Posters

By PAUL GREIN

LOS ANGELES—Capitol is supplying retailers with four different four-color posters in support of the Beatles' "Reel Music" repackaging. These are:

- 30,000 3x3 posters featuring covers of all of the albums in the Beatles' catalog.

- 30,000 18x30 horizontal posters combining the "Reel Music" album cover with a recreation of the project logo, a reel of film.

- 25,000 2x2 posters featuring a blowup of the reel logo.

- 50,000 1x1 front covers of "Reel Music" plus 15,000 each on five other key albums in the Beatles' catalog, "Abbey Road," "Sgt. Pepper's Lonely Hearts Club Band" and the "red, white and blue" albums: "The Beatles/1962-1966," "The Beatles" and "The Beatles/1967-1970."

Dan Davis, the label's vice president of creative areas, emphasizes that these are just the initial runs. He says there are usually three or four orders per item on a campaign of this magnitude. Davis notes that the push for "Reel Music" is similar to those undertaken for the label's big names, Bob Seger, Steve Miller and Anne Murray, though possibly "a little greater in scope because we're dealing with such a significant catalog."

Capitol is not manufacturing any special fixtures for records or tapes, but it is for the first time installing back-lit billboards in the walkways of 75 shopping malls around the country. It is also churning out 20,000 3½ inch diameter die-out stickers and 50,000 one-inch diameter buttons, both featuring the "Reel Music" logo.

While there are no plans at this point for national consumer print advertising, Capitol has prepared two ad mats, one specifically for "Reel Music" and one for the Beatles catalog. Both will be made available on a local level for local co-op advertising.

The campaign also includes 60- (Continued on next page)

Life Without List: The British Experience

By NICK ROBERTSHAW

round. "It was fine when just one or two retailers were doing it," says Sawyer, "but now everyone is, and we've had to keep it up, too."

"We don't want to have to give those keen prices: we would much prefer rigid pricing, such as you have with books here, for instance. You don't shop around for books; you know the price will be what it says on the cover wherever you go, so your choice then is to go to a good shop with good service and the right selection."

One retailer who has eschewed discounting in favor of just such an approach is Mary Finlay, who runs Glasgow outlet Casa Cassettes, and has always been fiercely opposed to RRP. "It is my prerogative to put my own mark-up on the product I sell," she says. "We give service, and we need the 33% margin. The shops that are offering full-price albums at rock bottom prices can't afford to offer a service; you daren't ask their assistants for anything."

"We don't get the aggravation we used to, where customers were constantly comparing who was giving the most off RRP. Instead, people can decide for themselves where they want to shop, and they know if

they come to us that we are a specialist retailer—we do a lot of classical, MOR and nostalgia—and that anything we don't have in stock we will order up for them, which, of course, is time-consuming and costly. Down the road, the discount shops are in a fight to the death, but we are doing very well with sensible pricing."

Harry Tipple, chairman of the Record and Video Retailers' Assn., takes the line that RRP has never really gone away. "It's still with us. Everybody knows pretty well what they should be paying, and dropping it hasn't made a great deal of difference to the mark-up dealers can get."

"What we have now is a classic case of profitless prosperity. The retailer is subsidizing the whole thing, and many fine shops have gone out of business as a result. If he's lucky, a dealer is getting 15% margin, and at the same time sales figures and artist royalties are being kept up quite falsely by retailers reducing their prices."

"We would love to get back to a proper margin on our product. That's why retailers have been buying imports. And I think it's quite wrong that the British Phonographic

Industry has taken a sledgehammer to crack a nut on that issue. I'm not saying they shouldn't get their royalty, but we should be allowed to buy abroad. The market decides the price."

Tipple, shortly to leave his post through pressure of other commitments, hopes first to resurrect the idea of group-buying first tried in the Stevenage area more than 20 years ago. "There is a buying group for Music Trades Assn. members on the starting blocks at the moment, initially for musical instruments but later for video and audio product, too. About 1,500 outlets would be involved, and we are forming a company at the moment. Then the independent retailers would be able to compete with the large chains: they could negotiate a deal, and get one statement per manufacturer for everything bought in a month and pay with one cheque. Somehow or other we have got to get away from this cut-price image."

Even before the reductions in dealer margins that preceded the end of RRP in the U.K. industry, relations between retailers and record companies were considerably (Continued on page 66)



Billboard photo by Chuck Pulin

COMEDY CONFERENCE—Comedienne Ann Meara chats with SCTV's Bob & Doug McKenzie during an in-store autograph session at Sam Goody's 51st Street location in New York.

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

ARNOLD, EDDY
Don't Give Up On Me
LP RCA AHL14263\$8.98

ATLANTIC STARR
Brilliance
LP A&M SP4883\$8.98

BOONE, PAT
The Best Of
LP MCA26020 (2).....\$8.98

BOWIE, DAVID
Christiane F: Original Soundtrack
LP RCA ABL114239\$9.98

CHARLES, RAY, SINGERS
The Best Of
LP MCA24162 (2).....\$8.98

CRADDOCK, BILLY "CRASH"
The Best Of
LP MCA24165 (2).....\$8.98

DREGS
Industry Standard
LP Arista AL9588\$8.98

FIELDS, ALVIN
Special Delivery
LP A&M SP4890\$8.98

FORMAN, PEGGY
Presenting Peggy Forman
LP Dimension DLP5004

FRIZZELL, LEFTY
The Legendary Lefty Frizzell—His Last Sessions
LP MCA24161\$8.98

HI-LO'S
The Hi-Lo's Collection
LP MCA24171 (2).....\$8.98

HOLLAND, JOOLS, & HIS MILLIONAIRES
Jools Holland & His Millionaires
LP IRS/A&M SP70602

INSTANT FUNK
Looks So Fine
LP Salsoul SAB4545\$8.98

LIBERACE
The Artistry Of Liberace
LP MCA24167 (2).....\$8.98

MAMA'S & THE PAPA'S
The Best Of
LP MCA26019 (2).....\$8.98

MIGHTY DIAMONDS
Indestructible
LP Alligator 8303

MORRIS, GARY
Gary Morris
LP Warner Bros BSK3658\$8.98

SEVERINSEN, DOC, & HIS ORCH.
The Best Of
LP MCA24168 (2).....\$8.98

SPRINGFIELD, RICK
Success Hasn't Spoiled Me Yet
LP RCA AFL1125\$8.98

THREE DOG NIGHT
The Best Of
LP MCA26018 (2).....\$8.98

VAUGHN, BILLY
The Best Of
LP MCA24164 (2).....\$8.98

WALKER, BOBBI
Bobbi Walker
LP Alfa AAB11016\$8.98

WHITE, JOSH
The Legendary Josh White
LP MCA24170 (2).....\$8.98

WRIGHT, GEORGE
The Artistry Of George Wright
LP MCA24169 (2).....\$8.98

JAZZ

BASIE, COUNT, & HIS ORCH.
Showtime
LP MCA24163 (2).....\$8.98

CAIN, JACKIE, & ROY KRAL
Jackie Cain & Roy Kral
LP MCA24169 (2).....\$8.98

CASIOPEA
Make Up City
LP Alfa AAB11010.....\$8.98

DR. JOHN
Plays Mac Rebennack
LP Clean Cuts CC705\$8.98

FLANAGAN, TOMMY
Super-Session
LP Inner City IC3039

HAWKINS, COLEMAN
Jazz Reunion
LP Jazz Man JAZ5042\$8.98

HENDERSON, BILL
A Tribute To Johnny Mercer
LP Discovery DS846\$8.98

KESSEL, BARNEY, & RED MITCHELL
Two-Way Conversation
LP Jazz Man JAZ5025\$8.98

KLEMMER, JOHN
The Best Of John Klemmer Volume II:
(The Impulse Years)—"The Saxophone Player"
LP MCA26017 (2).....\$8.98

KRAL, ROY, see Jackie Cain

MAROCCO & PIZZI
The Trio
LP Discovery DS838\$8.98

MITCHELL, RED, see Barney Kessel

MONCUR, GRACHAN, III
African Concepts
LP Picc-A-Dilly PIC3520

NOCK, MIKE
Talisman
LP Inner City IC3043

SIEGEL, DAN
Dan Siegel
LP Elektra 9E160037

STITT, SONNY
In Style
LP Muse MR5228\$8.98

SPOKEN WORD

STORIES FROM THE BOOK OF WONDER
Vincent Price
LP Caedmon TC1693\$8.98
CA CDL51693\$8.98

THE THREE MUSKETEERS
Michael York
LP Caedmon TC1692.....\$8.98
CA CDL51692\$8.98

WINNIE THE POOH & TIGGER
Carol Channing
LP Caedmon TC1696\$8.98
CA CP1696\$8.98

CLASSICAL COLLECTIONS

PAVAROTTI, LUCIANO
Luciano
LP London PAV2013\$9.98
8T pav82013\$9.98
CA PAV5001\$9.98

Audio Stores Seek New Clientele Move Is Seen As Response To Changing Demographics

• Continued from page 4

from three different manufacturers.

"We explained the different technologies in a flyer, and how each one would meet different needs," Lotz says. Free tape and accessories are also tied into the promotion.

"We're more aggressive, definitely," Lotz says. "We use a computer to analyze what's been selling and what's the most profitable. This helps maximize our investment."

The computer is also used for direct mail. When NAD introduced its first cassette deck, all previous customers of other NAD components received a mailing informing them about the new product. "Our customers think we're taking good care of them, and that helps word of mouth promotion," concludes Lotz.

Another chain that has always promoted and merchandised well, but that is now paying even closer attention to its business skills, is Sound Advice in Miami. Buyer Joe Piccirilli estimates sales this March were up 18-19% over last march "because of our promotions."

Piccirilli says, "Business is bad, but because the audio market is not growing, many dealers have gotten out or gone out of business, leaving us a strong niche as an audio specialist."

Still, he adds, "You have to get out and hype the public to get the business." Products doing the best include complete audio systems priced under \$600 and over \$1,200, personal stereos and autostereo (car stereo). The latter two categories are mentioned by dealers from coast to coast as the strongest sellers in their stores.

"We're being more careful as far as media efficiency," Piccirilli says. "The audio business will be rough going for the next six months. It's a lot more work just to stay alive."

Ed Myer, owner of Myer Emco in Washington, D.C., is also getting more aggressive. "We've increased our advertising budget considera-

Beatle Posters From Capitol

• Continued from opposite page

second radio spots, with the time being bought locally as is Capitol's long-standing policy. The label also pegs an April 1 start for a national buy of 30-second television spots.

Thus the television push begins just a week after the official release date of the album, Wednesday (24), perhaps the fastest a record has ever gone on tv. "On a newer act you have to establish some consumer recognition first," Davis says, "but on an institutional act like the Beatles I don't think that matters. In fact that initial blitz can be helpful."

The push also includes a numbered, limited edition of 10,000 gold vinyl promotional copies of the album, for press, radio and key accounts, and an unspecified number of blue T-shirts featuring the logo.

Is one of the reasons Capitol is able to mount such an elaborate campaign that it doesn't have to pay for recording costs on this album? Davis says no, arguing that the high costs of the artwork and packaging offset that savings.

Especially costly, he says, was a 12-page souvenir program featuring annotation and stills from all the movies. The booklet will also be made available to cassette buyers, who fill in an order form found on an extra disc accompanying the cassette.

bly, including a lot of television time. That's what's helped us, because the average dealer in the mid-Atlantic states is down 10-30%. Myer's own sales, he says, are about even with last year.

"There's been an intensive effort to increase gross profits; we've raised our prices and lowered our overhead," Myer says. "I think intensive computerization for our ability to do that."

Store traffic is down along with the drop in available disposable income. His outlook for the summer? "Things may get tougher. This is the first time I've seen recessionary thinking in this area. The whole town has changed; even the lawyers are feeling it, so you know things are bad."

Sales are consistent at Jerry's Audio Exchange in Phoenix—up about 10% over last year, according to owner Jerry Kowitz. He attributes the increase to aggressive sales-

manship and his chain's own sales training program.

"Our salesmen are writing and calling all their customers. We're not doing any more advertising than we were, but we're a lot more aggressive."

Video is not a strong seller at any of the stores surveyed, with the exception of projection (large-screen) television, which sells at a higher margin.

"Car stereo and portables are doing well," relates Stan Baker, merchandising manager, audio for the Good Guys in San Francisco. "The excitement in audio has shifted to those areas."

Business in general is up "slightly more than 10%" he estimates, and he anticipates sales will remain about the same for the next six months. "The business climate is wait-and-see right now," he says. "Promotion is the only thing keeping business alive."

Harmony Hut Uses Mailing To Up Label Ad Support

By IRV LICHTMAN

NEW YORK—Harmony Hut, the 25-store Northeast chain, is making an unusual public display in efforts to enlist continued manufacturer support for media dollars.

In mailing a brochure along with "The Record Executive's Creative Budgeting Kit," the chain says its merchandising efforts in 1982 will be directed towards a 20% increase in sales over 1981. This would mean a sales goal of \$30 million, compared to \$24 million in 1981, itself a 17% gain over 1980.

Commenting on the mailing, Clyde McElverne, general merchandising manager, claims, "The manufacturer that stands back (in merchandising efforts) will be standing back a year from now waiting for something to happen. We have to blow our horn. We have the people and skills."

Another brochure accompanying the "budgeting kit"—a can full of numbers and a "pair of shaky dice"—points out that in 1981, after three years of "struggling for declining media dollars from manufacturers," Harmony Hut "leapt into tv. Our total program cost over \$250,000 with manufacturer partici-

pation at just over \$150,000."

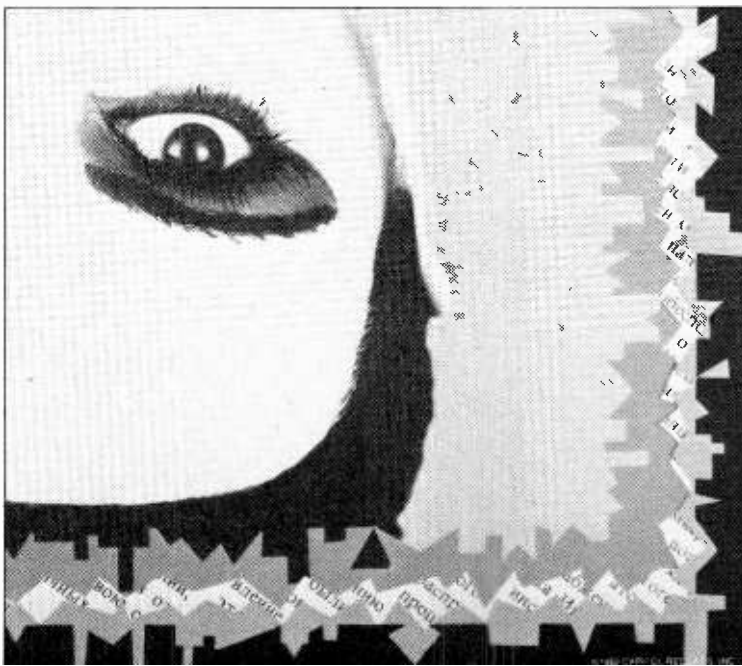
The company says its plan is "to promote records and tapes through consistent television, radio and print campaigns using the right stations, the right product and the right viewers."

In support of its 1981 efforts, a seven page document "We Know How To Make The Numbers," includes a two page sample of television spots used last year to draw both "rock" and "adult" customers.

At one point, Harmony Hut took out 20 spots for its "rock package" over WDC-TV for a total of \$4,210. On WRC-TV, nine spots accounted for a total cost of \$2,625. On WTTG-TV, nine spots totaled \$3,500 in expenditures.

In seeking an "adult package," Harmony used the same stations, with similar programming, for a total expenditure of \$12,800.

All told, Harmony Hut claims it ran 90 separate promotions in 1981. It says it produced a series of 30 separate messages, including co-op and institutional spots, which ran in five metro markets during the last quarter of 1981. The net result, the chain reports, was a \$2.3 million sales increase.





THE RAPID RISE OF GREG GUIDRY.

Greg Guidry's debut hit single may be called "Goin' Down," but the way it's goin' is up, up, up.

And the momentum is carrying his just-released debut album in the same direction.

So it looks like Greg Guidry—whose songs have been hits for a lot of established artists—has now written a hit for an up-and-coming star: Himself.

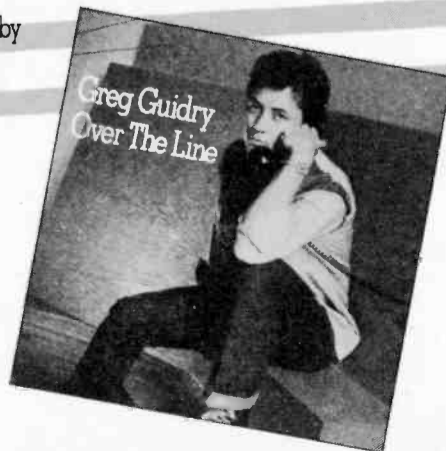
"GOIN' DOWN" 18-02691

The hit single from Greg Guidry's

"Over The Line." RC 37735

The debut album that's goin' far.
On Badland Records and Tapes.

Distributed by
Columbia
Records.



Produced by John Ryan for Chicago Kid Productions. "Goin' Down" co-produced by Greg Guidry. "Columbia" is a trademark of CBS Inc. © 1982 CBS Inc.

Radio Programming

Radio Blitz Helps Jett Take Off 'Underdog' Role Aids In Gaining Station Acceptance

By DOUGLAS E. HALL

NEW YORK—Persistence pays off. After being rejected by 23 labels, producers Kenny Laguna and Richie Cordell formed Blackheart Records and convinced key radio stations to play "Bad Reputation" by Joan Jett and the Blackhearts.

Among those that made it happen were WBCN-FM Boston, WHFS-FM Washington, WNEW-FM New York and WLIR-FM Garden City. The record was brought to them by independent promotion men Steve Leeds and Joel Weber, who both work the Northeast area and worked together for the first time on this project.

Laguna and Cordell formed Blackheart last fall and began the radio blitz. At first, it was only in the Northeast because that's all the promotion Laguna and Cordell's new company, Jet Lag Productions, could afford. But after the album, which has the same title as the single, was placed with Malvern in the New York area and sales started to pick up, Jet Lag poured what profits there were back into promotions in other areas of the country.

One at a time, independent pro-

motion people were added until about \$1,200 was being spent per week to promote airplay. Lennie Bronstein was hired on the West Coast, Craig Lambert was added in Chicago and Win Jackson was retained in Atlanta. Julie Rader was added as an internal coordinator and she got KLOL-FM Houston and WSHE-FM Ft. Lauderdale to add the record.

Meanwhile, Laguna kept shopping the record to record labels, and a second single was made, "I Love Rock'n'Roll." No one would buy that either (it was the second time Jett had recorded the tune).

With winter then coming on, Laguna was dipping into his children's college fund to keep up the promotions. Finally, Boardwalk chairman, Neil Bogart and president Irv Biegel took an interest and Laguna reached an agreement whereby Boardwalk would issue a new album, take over Blackheart's "Bad Reputation" LP and assume the costs of the promotion network Laguna had set up (with direction headed by Boardwalk senior vice president Scott Kranzberg).

Though "I Love Rock'n'Roll" has been a major hit, there apparently remains an element of tension between Jett, Laguna and Boardwalk. Shortly after their association, Bogart suggested Jett record "Summertime Blues." She did and wanted to release the record as a single. Bogart wanted it in an album. Laguna responded by shipping the "Summertime Blues" tape to key AOR stations that had help break the group such as WBCN and WNEW. "Summertime Blues" is still not on vinyl.

An idea for a Christmas record produced "Little Drummer Boy." Bogart thought it would be a holiday smash, but Jett thought it a weird way to launch a career. A compromise was reached so that the first million copies of the "I Love Rock'n'Roll" album include "Little Drummer Boy" and subsequent albums have the substitute track, "Woe Is Me."

To encourage single sales among her hardcore fans, Jett recorded a version of "You Don't Know What You Got" for the flipside of the "I Love Rock'n'Roll" single that is different from the original version on the "Bad Reputation" album.

Laguna, who made his reputation being involved in the development of such acts as the 1910 Fruitgum Co., Ohio Express, Jay & the Americans, and Tommy James & the Shondells, is also known for such projects as Little Roger & the Goosebumps' recording of "Stairway To Gilligan's Island," which was pulled off the market when lawyers for Led Zeppelin threatened action.

Leeds, who has been involved in the promotion of Jett since the beginning, says success came "because certain key stations accepted this as an underdog project. Joan and Kenny are very personable. They have good rapport with the stations. They are very loyal. They will go to great lengths to accommodate the stations."

AM Stereo Delay Laid To FCC 'Mismanagement'

LAS VEGAS—"Our mismanagement of the issue" has caused the delay of AM stereo, FCC commissioner Mimi Dawson told delegates of the National Assn. of Television Program Executives convention here.

Defending the FCC decision to let the marketplace decide on which system should be adopted, Dawson said she sees the FCC's role in AM stereo as being responsible for high technical standards. She added, "It doesn't have to be limited to one system."

The FCC's revocation of RKO's license for WNAC-TV Boston drew criticism from both Dawson and National Assn. of Broadcasters counsel Erwin Krasnow. Dawson said the FCC should restrict itself to broadcasting matters, "not material that doesn't apply." RKO lost the license because the commission found that its parent General Tire & Rubber Co. had been involved in kickbacks overseas. Krasnow said the NAB would file a petition with the U.S. Supreme Court in support of RKO. RKO has appealed the revocation to the Supreme Court.

www.americanradiohistory.com



PARTY TIME—WPLJ-FM New York music director Dorothy Vanturini has a laugh as she hosts a party to thank the record labels for the hits the station has played. Joining her at New York's Bottom Line are Bobby Shaw, left, and Kenny Pavrogl, both of Warner Bros.

WWOL Remains On Top Via Music/Personality Mix

By HANFORD SEARL

BUFFALO—Despite a marginal ratings slip, daytimer WWOL-AM remains the top-rated country station here, outdistancing two 24-hour competitors.

So claims program director Ken Johnson about the 1 kw daytimer's drop from best numbers of 3.5 to 3.3 in the latest Arbitron book, still above the 2.8 October/November 1980 race.

"Our dominance is continuing. This book would've found our vulnerable spot since our daylight hours were less. We held our ground against WYRK-FM's tv and billboard promotions," says Johnson.

Johnson maintains the edge still is tied to the station's DJ approach as opposed to WYRK-FM's automated format, coupled with being the longest-established country station in this traditional rock'n'roll market.

In the same time period, WYRK-FM slipped from a 3.5 to a 2.8 share. WWOL-AM's lineup includes Chet Kelly, 7:15 to 11, Dale Mussen, 11 a.m. to 2 p.m. and Johnson 2 to 4:45 p.m. with part-timers Pam Zammito, Paul Zittel and Ken Rowan.

Maintaining an 80% to 20% music/personality mix, Johnson also credits such features as ABC's "Silver Eagle," Westwood One's "Live From Gilley's" and NBC's "Country Sessions" for attracting listenership.

A weekly 40-record playlist, gathered from audience requests, industry sources and retail store sales, also is cited by Johnson for the quality,

rather than quantity of music played.

"Our overall target audience is adults 25-54, our greatest success. We've seen some growth in the 18-24 demographics thanks to country's crossover into pop and films," explains Johnson.

New television spots, christened "Little Bit Of Country In Everybody," spread the station's image in 1981, as has the WWOL-AM Country Club, a discount, credit card-type item for events and retail sales.

A March 11 Wrangler Country Star Search co-promotion will feature statewide finalists at the Buffalo Convention Center and a car window station decal give-away will start soon.

WKSX-FM Victim Of 'Practical Joker'

CLEVELAND—WKSX-FM has become the target for a practical joker who is mailing out press releases stating that the country station has changed its format to adult contemporary. The press release, which is on the station's old stationery, is "absolutely false," says WKSX general manager David Gerard. "We love what we are doing. You'd have to drag me out of here before we'd change from country to anything else." Gerard adds that an investigation has been instigated to uncover the source of the erroneous release.

Survey For Week Ending 4/3/82

Billboard Chart Breakouts

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Country Hot 100

★

DAN FOGELBERG
Run For The Roses, Full Moon/Epic 14-02821

★

DENIECE WILLIAMS
It's Gonna Take A Miracle, ARC/Columbia 18-02812

★

SIMON & GARFUNKEL
Wake Up Little Susie, Warner Bros. 50053

★

T.G. SHEPPARD
Finally, Warner Bros. 50041

★

RAY PRICE
Forty And Fadin', Dimension 1031

★

PEABO BRYSON
There's No Guarantee, Capitol 5098

★

STARS ON
Stars On 45 III (A Tribute To Stevie Wonder), Radio Records 4019

★

BLOODSTONE
We Go A Long Way Back, T-Neck 5-02825 (Epic)

★

DAN FOGELBERG
Run For The Roses, Full Moon/Epic 14-02821

★

THE BEATLES
The Beatles Movie Medley, Capitol 5100

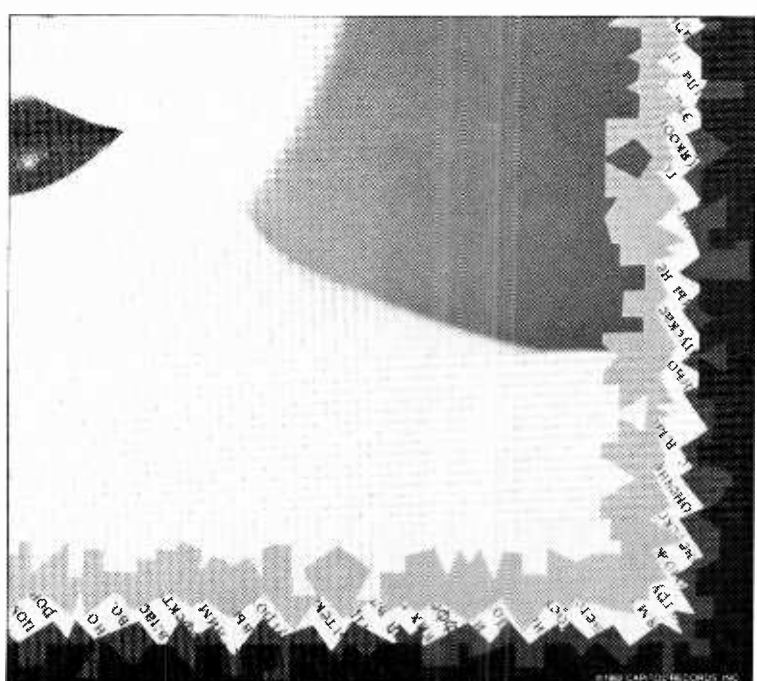
Soul

★

DAN FOGELBERG
Run For The Roses, Full Moon/Epic 14-02821

★

THE BEATLES
The Beatles Movie Medley, Capitol 5100



APRIL 3, 1982, BILLBOARD

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (3/23/82)

PRIME MOVERS—NATIONAL

PAUL DAVIS—'65 Love Affair (Arista)
 JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)
 JOURNEY—Open Arms (Columbia)

★ **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

THE BEATLES—The Beatles Movie Medley (Capitol)
 BARRY MANILOW—Let's Hang On (Arista)
 THE CHARLIE DANIELS BAND—Still In Saigon (Epic)

★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 6 4
 ★ **QUARTERFLASH**—Find Another Fool 10 7
 ★ **THE GO GO'S**—We Got The Beat 15 8
 ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 18 12
 ● **DAN FOGELBERG**—Run For The Roses
 ● **THE CHARLIE DANIELS BAND**—Still In Saigon
 ● **AURRA**—Make Up Your Mind 4
 ● **ELTON JOHN**—Empty Garden B
 ● **ROLLING STONES**—Hang Fire X
 ● **CHARLENE**—I've Never Been To Me X
 ● **THE HUMAN LEAGUE**—Don't You Want Me X

KZZP-FM—Mesa
 (Steve Goddard—MD)
 ★ **PAUL DAVIS**—65 Love Affair 20 14
 ★ **ELTON JOHN**—Empty Garden 28 23
 ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 12 6
 ★ **LE ROUX**—Nobody Said It Was Easy 14 10
 ★ **CHARLENE**—I've Never Been To Me 27 22
 ● **GENESIS**—Man On The Corner
 ● **THE CHARLIE DANIELS BAND**—Still In Saigon
 ● **SHEENA EASTON**—When He Shines A
 ● **THE HUMAN LEAGUE**—Don't You Want Me A
 ● **RAY PARKER JR.**—The Other Woman A
 ● **DONNIE IRIS**—My Girl A
 ● **THE JOHN HALL BAND**—You Sure Fooled Me B

KRSP-FM (103)—Salt Lake City
 (Lorraine Windgar—MD)
 ★ **THE J. GEILS BAND**—Freeze Frame 11 3
 ★ **STEVIE NICKS**—Edge Of Seventeen 8 4
 ★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 11 7
 ★ **THE GO GO'S**—We Got The Beat 14 8
 ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 19 13
 ★ **THE CHARLIE DANIELS BAND**—Still In Saigon
 ● **THE BEATLES**—The Beatles Movie Medley
 ● **TOMMY TUTONE**—867 5309/Jenny B
 ● **DARYL HALL AND JOHN OATES**—Did It In A Minute B
 ● **ROLLING STONES**—Hang Fire X
 ● **THE HUMAN LEAGUE**—Don't You Want Me X
 ● **GAMMA**—Right The First Time X
 ● **ALDO NOVA**—Fantasy X

KFMB-FM—San Diego
 (Glen McCartney—MD)
 ★ **JOURNEY**—Open Arms 1 1
 ★ **ROD STEWART**—Tonight I'm Yours 2 2
 ★ **STEVIE WONDER**—That Girl 3 3
 ★ **VANGELIS**—Chariots Of Fire Titles 4 4
 ★ **THE J. GEILS BAND**—Freeze Frame 6 5
 ● **SIMON AND GARFUNKLE**—Wake Up Little Susie
 ● **THE HUMAN LEAGUE**—Don't You Want Me B
 ● **ELTON JOHN**—Empty Garden X
 ● **LE ROUX**—Nobody Said It Was Easy X
 ● **SIMON AND GARFUNKLE**—Mrs. Robinson X

KKXX-FM—Bakersfield
 (Doug Deroo—MD)
 ● **ELTON JOHN**—Empty Garden
 ● **THE CHARLIE DANIELS BAND**—Still In Saigon
 ● **MARTIN BRILEY**—I Don't Feel Better A
 ● **CHARLENE**—I've Never Been To Me A
 ● **KILL-1**
 ● **FOREIGNER**—Juke Box Hero X
 ● **THE J. GEILS BAND**—Freeze Frame X
 ● **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover X

KGGI-FM—Riverside
 (Steve O'Neil—MD)
 ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 16 9
 ★ **THE J. GEILS BAND**—Freeze Frame 17 10
 ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 9 5
 ★ **QUARTERFLASH**—Find Another Fool 23 19
 ★ **KOOL AND THE GANG**—Get Down On It 30 25
 ★ **PAUL DAVIS**—65 Love Affair
 ● **SISTER SLEDGE**—My Guy
 ● **ROLLING STONES**—Hang Fire A
 ● **TOMMY TUTONE**—867 5309/Jenny A
 ● **LE ROUX**—Nobody Said It Was Easy A
 ● **DAN SAS**—Can't Get You Out Of My Mind A
 ● **THE BOYS BAND**—Please Don't Stop Me Baby A
 ● **O'BRYAN**—The Gigolo A
 ● **BOBBY CALDWELL**—Jamaica A
 ● **BONNIE RAITT**—Keep This Heart In Mind X
 ● **FRANKIE AND THE KNOCKOUTS**—Without You A
 ● **DARYL HALL AND JOHN OATES**—Did It In A Minute B
 ● **CHARLENE**—I've Never Been To Me B

KFXM-AM—San Bernardino
 (Jason McQueen—MD)
 ★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 7 4
 ★ **VANGELIS**—Chariots Of Fire Titles 24 18
 ★ **THE J. GEILS BAND**—Freeze Frame 9 6
 ★ **TOMMY TUTONE**—867 5309/Jenny 13 10
 ● **GENESIS**—Man On The Corner
 ● **THE JOHN HALL BAND**—You Sure Fooled Me
 ● **BARRY MANILOW**—Let's Hang On A
 ● **BOBBY CALDWELL**—Jamaica A
 ● **LITTLE RIVER BAND**—Man On Your Mind A
 ● **CAROLE KING**—One To One A
 ● **EDDIE SCHWARTZ**—Over The Line X
 ● **THE CAR'S**—Since You're Gone X
 ● **DONNIE IRIS**—My Girl X
 ● **VIC ASHER**—I'll Take Watcha Got X
 ● **GLASS MOON**—On A Carousel X
 ● **PICO**—Sea Of Heartbreak X
 ● **GINO VANELL**—The Longer You Wait X
 ● **PRISM**—Don't Let Him Know X

KRQQ-FM—Tucson
 (Zaplan/Hart—MD's)
 ★ **BERTIE HIGGINS**—Key Largo 1 1
 ★ **THE J. GEILS BAND**—Freeze Frame 3 2
 ★ **THE POLICE**—Spirits In The Material World 6 4
 ★ **VANGELIS**—Chariots Of Fire Titles 10 5
 ★ **VAN HALEN**—Oh Pretty Woman 21 16
 ● **DAN FOGELBERG**—Run For The Roses
 ● **ANNE MURRAY**—Another Sleepless Night X
 ● **DARYL HALL AND JOHN OATES**—Did It In A Minute X
 ● **LE ROUX**—Nobody Said It Was Easy X
 ● **CHARLENE**—I've Never Been To Me X
 ● **QUARTERFLASH**—Right Kind Of Love X
 ● **MIKE POST**—Theme From Magnum P I B

KTKT-AM—Tucson
 (Bobby Rivers—MD)
 ★ **LARRY CARLTON**—Sleepwalk 14 10
 ★ **PAUL DAVIS**—65 Love Affair 24 18
 ★ **CLIFF RICHARD**—Daddy's Home 8 6
 ★ **GREG GUILDY**—Goin' Down 19 15
 ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 25 20
 ★ **AL JARREAU**—Teach Me Tonight A

● **DAN FOGELBERG**—Run For The Roses A
 ● **LITTLE RIVER BAND**—Man On Your Mind A
 ● **CARPENTERS**—Beachwood 4 5789 X
 ● **DARYL HALL AND JOHN OATES**—Did It In A Minute X
 ● **BARRY MANILOW**—Let's Hang On X
 ● **FRED PARRIS AND THE FIVE SATINS**—Memories Of Days Gone By X
 ● **MIKE POST**—Theme From Magnum P I X
 ● **ELTON JOHN**—Empty Garden B
 ● **CHARLENE**—I've Never Been To Me B

Pacific Northwest Region

★ **PRIME MOVERS**
RICK SPRINGFIELD—Don't Talk To Strangers (RCA)
THE GO GO'S—We Got The Beat (I.R.S.)
VANGELIS—Chariots Of Fire Titles (Polydor)
 ● **TOP ADD ONS**
PAUL DAVIS—65 Love Affair (Arista)
WAYLON AND WILLIE—Just To Satisfy You (RCA)
GORDON LIGHTFOOT—Baby Step Back (WB)
 ● **BREAKOUTS**
DENICE WILLIAMS—It's Gonna Take A Miracle (ARC/Columbia)
FRANKIE AND THE KNOCKOUTS—Without You (Millennium)
THE BEATLES—The Beatles Movie Medley (Capitol)

KFCR-AM—San Francisco
 (Jim Peterson—MD)
 ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 22 14
 ★ **THE GO GO'S**—We Got The Beat 23 16
 ★ **THE POLICE**—Spirits In The Material World 15 12
 ★ **JUNIOR**—Mama Used To Say 17 15
 ★ **KOOL AND THE GANG**—Get Down On It 31 22
 ★ **PAUL DAVIS**—65 Love Affair
 ● **DENICE WILLIAMS**—It's Gonna Take A Miracle
 ● **RICHARD DIMPLES FIELD**—If It Ain't One Thing It's Another B
 ● **STARS ON 45**—Stars On 45 III B
 ● **WALDO**—You Bring Out The Freak In Me B
 ● **LITTLE RIVER BAND**—Man On Your Mind A
 ● **DUKE JUPITER**—I'll Drink To You X

KJRM-AM—Seattle
 (Benjamin Hill—MD)
 ● **GORDON LIGHTFOOT**—Baby Step Back
 ● **WAYLON AND WILLIE**—Just To Satisfy You
 ● **BARRY MANILOW**—Let's Hang On A
 ● **DAN FOGELBERG**—Run For The Roses A
 ● **KJZR-FM—San Jose**
 (Bob Harlow—MD)
 ★ **VANGELIS**—Chariots Of Fire 3 2
 ★ **TOMMY TUTONE**—867 5309/Jenny 4 3
 ★ **THE GO GO'S**—We Got The Beat 7 5
 ★ **PAUL DAVIS**—65 Love Affair 9 7
 ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 12 8
 ● **FRANKIE & THE KNOCKOUTS**—Without You
 ● **DAN FOGELBERG**—Run For The Roses B
 ● **EDDIE SCHWARTZ**—Over The Line B
 ● **ELTON JOHN**—Empty Garden B
 ● **JOHN DENVER**—Shanghai Breezes B
 ● **THE BEATLES**—The Beatles Movie Medley B

KRMC-AM—Tacoma
 (Sean Carter—MD)
 ★ **ALABAMA**—Love In The First Degree 4 2
 ★ **THE POINTER SISTERS**—Should I Do It 10 7
 ★ **STEVIE WONDER**—That Girl 11 8
 ★ **SISTER SLEDGE**—My Guy 12 9
 ★ **LARRY CARLTON**—Sleepwalk 13 10
 ● **THE BEATLES**—The Beatles Movie Medley
 ● **CAROLE KING**—One To One
 ● **CARPENTERS**—Beachwood 4 5789 X
 ● **WAYLON AND WILLIE**—Just To Satisfy You X
 ● **BARRY MANILOW**—Let's Hang On X
 ● **ROBERTA FLACK**—Making Love X
 ● **GREG GUILDY**—Goin' Down X
 ● **IRENE CARA**—Anyone Can See X
 ● **KOKOMO**—A Little Bit Further Away X
 ● **A TASTE OF HONEY**—I'll Try Something New X
 ● **JENNIFER WARNE**—Come To Me X
 ● **GORDON LIGHTFOOT**—Baby Step Back B
 ● **CHARLENE**—I've Never Been To Me B

KRCL-AM—Lewiston
 (Steve Mad Klevie—MD)
 ★ **JOURNEY**—Open Arms 1 1
 ★ **POCO**—Sea Of Heartbreak 2 2
 ★ **WILLIE NELSON**—Always On My Mind 9 5
 ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 16 12
 ● **DARYL HALL AND JOHN OATES**—Did It In A Minute 20 20
 ● **LITTLE RIVER BAND**—Man On Your Mind X
 ● **SHEENA EASTON**—When He Shines X
 ● **DAN FOGELBERG**—Run For The Roses X
 ● **T.G. SHEPPARD**—Finally X
 ● **BOBBY CALDWELL**—Jamaica X
 ● **A TASTE OF HONEY**—I'll Try Something New X
 ● **CAROLE KING**—One To One X
 ● **VIC ASHER**—I'll Take Watcha Got X
 ● **THE O'JAYS**—Just To Satisfy You B
 ● **THE CHARLIE DANIELS BAND**—Still In Saigon B
 ● **CHARLENE**—I've Never Been To Me B
 ● **EDDIE RABBITT**—I Don't Know Where To Start B
 ● **THE BOYS BAND**—Please Don't Stop Me B
 ● **THE BEATLES**—The Beatles Movie Medley B

KGW-AM—Portland
 (Janise Wojcik—MD)
 ★ **BERTIE HIGGINS**—Key Largo 3 1
 ★ **VANGELIS**—Chariots Of Fire Titles 4 2
 ★ **STEVIE WONDER**—That Girl 7 5
 ★ **NEIL DIAMOND**—On The Way To The Sky 8 6
 ★ **JOURNEY**—Open Arms 10 7
 ● **OLIVIA NEWTON-JOHN**—Make A Move On Me
 ● **PAUL DAVIS**—65 Love Affair
 ● **SIMON AND GARFUNKLE**—Wake Up Little Susie A
 ● **GREG GUILDY**—Goin' Down B
 ● **STEVE WOODS**—Just Can't Win 'Em All B

KPLZ-FM—Seattle
 (Jeff Ing—MD)
 ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 11 7
 ★ **JOHN DENVER**—Shanghai Breezes 19 15
 ★ **LARRY CARLTON**—Sleepwalk 9 5
 ★ **AL JARREAU**—Teach Me Tonight 25 22
 ★ **ROBERTA FLACK**—Making Love 26 23
 ● **THE BEATLES**—The Beatles Movie Medley
 ● **KARLA BONOFF**—Personally A
 ● **BARRY MANILOW**—Let's Hang On B
 ● **ELTON JOHN**—Empty Garden B

KYXX-FM—Seattle
 (Elvin Ichijima—MD)
 ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 1 1
 ★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 5 3
 ★ **THE J. GEILS BAND**—Freeze Frame 11 6
 ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 17 9
 ★ **LE ROUX**—Nobody Said It Was Easy 16 13
 ● **DAN FOGELBERG**—Run For The Roses
 ● **FRANKIE & THE KNOCKOUTS**—Without You
 ● **LITTLE RIVER BAND**—Man On Your Mind A
 ● **GENESIS**—Man On The Corner A
 ● **CHARLENE**—I've Never Been To Me B

BREAKOUTS—NATIONAL

DENICE WILLIAMS—It's Gonna Take A Miracle (APC/Columbia)
 LOVERBOY—When It's Over (Columbia)
 FRANKIE AND THE KNOCKOUTS—Without You (Millennium)

● **THE BEATLES**—The Beatles Movie Medley B
 ● **A TASTE OF HONEY**—I'll Try Something New B
 ● **BARRY MANILOW**—Let's Hang On X
 ● **JOHNNY AND THE DISTRACTIONS**—Complicated New X
 ● **WILLIE NELSON**—Always On My Mind X
 ● **JOHN DENVER**—Shanghai Breezes X
 ● **PIA ZADORA**—I'm In Love Again X
 ● **THE BOYS BAND**—Please Don't Stop Me Baby X

KJRB-AM—Spokane
 (Brian Gregory—MD)
 ★ **STEVIE WONDER**—That Girl 8 5
 ★ **LOVERBOY**—When It's Over 9 6
 ★ **THE J. GEILS BAND**—Freeze Frame 19 12
 ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 24 17
 ★ **CHARLENE**—I've Never Been To Me 30 24
 ● **STARS ON 45**—Stars On 45 III
 ● **ELTON JOHN**—Empty Garden
 ● **LITTLE RIVER BAND**—Man On Your Mind A
 ● **RAY PARKER JR.**—The Other Woman B
 ● **THE CHARLIE DANIELS BAND**—Still In Saigon B
 ● **DR. HOOK**—Baby Makes Her Blue Jeans Talk B
 ● **THE BEATLES**—The Beatles Movie Medley B
 ● **TOMMY TUTONE**—867 5309/Jenny X
 ● **GENESIS**—Man On The Corner X
 ● **VAN HALEN**—Oh Pretty Woman X
 ● **THE GO GO'S**—We Got The Beat X
 ● **PRISM**—Don't Let Him Know X
 ● **THE HUMAN LEAGUE**—Don't You Want Me X
 ● **ROLLING STONES**—Hang Fire X
 ● **ALDO NOVA**—Fantasy X
 ● **THE CAR'S**—Cruiser X

KCBN-AM—Reno
 (Jim O'Neil—MD)
 ● **LITTLE RIVER BAND**—Man On Your Mind A
 ● **ELTON JOHN**—Empty Garden A
 ● **THE INNOCENCE**—Hold My Hand A
 ● **THE BEATLES**—The Beatles Movie Medley X
 ● **THE HUMAN LEAGUE**—Don't You Want Me X
 ● **THE CAR'S**—Since You're Gone X
 ● **BETTYE LAVETTE**—Right In The Middle X

KSFM-FM—Sacramento
 (Mark Preston—MD)
 ★ **TOM TOM CLUB**—Genius Of Love 24 15
 ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 25 17
 ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 12 7
 ★ **THE J. GEILS BAND**—Freeze Frame 13 9
 ● **KOOL AND THE GANG**—Get Down On It 15 11
 ● **DARYL HALL AND JOHN OATES**—Did It In A Minute
 ● **JUNIOR**—Mama Used To Say X
 ● **JOHN DENVER**—Shanghai Breezes B
 ● **SISTER SLEDGE**—My Guy B
 ● **GREG GUILDY**—Goin' Down X

WTAC-AM—Tacoma
 (Sean Carter—MD)
 ★ **ALABAMA**—Love In The First Degree 4 2
 ★ **THE POINTER SISTERS**—Should I Do It 10 7
 ★ **STEVIE WONDER**—That Girl 11 8
 ★ **SISTER SLEDGE**—My Guy 12 9
 ★ **LARRY CARLTON**—Sleepwalk 13 10
 ● **THE BEATLES**—The Beatles Movie Medley
 ● **CAROLE KING**—One To One
 ● **CARPENTERS**—Beachwood 4 5789 X
 ● **WAYLON AND WILLIE**—Just To Satisfy You X
 ● **BARRY MANILOW**—Let's Hang On X
 ● **ROBERTA FLACK**—Making Love X
 ● **GREG GUILDY**—Goin' Down X
 ● **IRENE CARA**—Anyone Can See X
 ● **KOKOMO**—A Little Bit Further Away X
 ● **A TASTE OF HONEY**—I'll Try Something New X
 ● **JENNIFER WARNE**—Come To Me X
 ● **GORDON LIGHTFOOT**—Baby Step Back B
 ● **CHARLENE**—I've Never Been To Me B

WFFM-FM—Pittsburgh
 (Jay Cresswell—MD)
 ● **THE BEATLES**—The Beatles Movie Medley
 ● **GENE COTTON**—If I Could Get You
 ● **AL JARREAU**—Teach Me Tonight A
 ● **PATTI AUSTIN**—Baby Come To Me A
 ● **THE POINTER SISTERS**—Should I Do It X
 ● **THE O'JAYS**—I Just Want To Satisfy You X

WXXK-FM—Pittsburgh
 (Clark Ingram—MD)
 ★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 6 4
 ★ **THE CHARLIE DANIELS BAND**—Still In Saigon 28 18
 ★ **LITTLE RIVER BAND**—Take It Easy On Me 16 10
 ★ **DONNIE IRIS**—That's The Way Love Ought To Be 21 17
 ★ **STEVIE NICKS**—Kinda Woman 31 22
 ● **FRANKIE & THE KNOCKOUTS**—Without You
 ● **AJISA**—Heat Of The Moment
 ● **DARYL HALL AND JOHN OATES**—Did It In A Minute B
 ● **BILLY SQUIER**—Don't Say No B
 ● **ALDO NOVA**—Fooling Yourself B

WYYS-FM—Cincinnati
 (Barry James—MD)
 ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 16 9
 ● **PAUL DAVIS**—65 Love Affair
 ● **AL JARREAU**—Teach Me Tonight
 ● **TOP ADD ONS**
PAUL DAVIS—65 Love Affair (Arista)
QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways (A&M)
MIKE POST—Theme From Magnum P I (Elektra)
 ● **BREAKOUTS**
AL JARREAU—Teach Me Tonight (WB)
FRANKIE AND THE KNOCKOUTS—Without You (Millennium)
ASIA—Heat Of The Moment (Geffen)

WGCL-FM—Cleveland
 (Jay Stone—MD)
 ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 10 5
 ★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 25 11
 ★ **BUCKNER AND GARCIA**—Pac Man Fever 18 12
 ★ **TOMMY TUTONE**—867 5309/Jenny 21 16
 ★ **KOOL AND THE GANG**—Get Down On It 30 19
 ● **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways
 ● **MIKE POST**—Theme From Magnum P I
 ● **STARS ON 45**—Stars On 45 III A
 ● **GENESIS**—Man On The Corner A
 ● **DONNIE IRIS**—My Girl A
 ● **THE HUMAN LEAGUE**—Don't You Want Me A
 ● **CHARLENE**—I've Never Been To Me A
 ● **A TASTE OF HONEY**—I'll Try Something New B
 ● **THE CHARLIE DANIELS BAND**—Still In Saigon B
 ● **ELTON JOHN**—Empty Garden B
 ● **MECO**—Pop Goes The Movies Part I X
 ● **GEORGE DUKE**—Shine On X
 ● **DAVID LASLEY**—I'll Had My Wish Tonight X
 ● **THE INNOCENCE**—Hold My Hand X
 ● **ROLLING STONES**—Hang Fire X
 ● **RAY PARKER JR.**—The Other Woman X
 ● **LULU**—Who's Foolin' Who X

WKRQ-FM—Cincinnati
 (Tony Gauvazo—MD)
 ★ **JOURNEY**—Open Arms 2 1
 ★ **LOVERBOY**—Working For The Weekend 3 2

Pacific Southwest Region

★ **PRIME MOVERS**
JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)
VANGELIS—Chariots Of Fire Titles (Polydor)
PAUL DAVIS—65 Love Affair (Arista)
 ● **TOP ADD ONS**
THE BEATLES—The Beatles Movie Medley (Capitol)
THE CHARLIE DANIELS BAND—Still In Saigon (Epic)
THE ROLLING STONES—Hang Fire (Rolling Stones)
 ● **BREAKOUTS**
DAN FOGELBERG—Run For The Roses (Full Moon/Epic)
FRANKIE AND THE KNOCKOUTS—Without You (Millennium)
SHEENA EASTON—When He Shines (EMI America)

KFI-AM—Los Angeles
 (Roger Collins—MD)
 ★ **VANGELIS**—Chariots Of Fire Titles 5 4
 ★ **TOMMY TUTONE**—867 5309/Jenny 9 8
 ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 16 11
 ★ **PAUL DAVIS**—65 Love Affair 24 16
 ★ **LE ROUX**—Nobody Said It Was Easy 23 17
 ● **THE BEATLES**—The Beatles Movie Medley
 ● **FRANKIE AND THE KNOCKOUTS**—Without You
 ● **ELTON JOHN**—Empty Garden A
 ● **SHEENA EASTON**—When He Shines A
 ● **DAN FOGELBERG**—Run For The Roses A
 ● **KOOL AND THE GANG**—Get Down On It B
 ● **ROBERTA FLACK**—Making Love B
 ● **A TASTE OF HONEY**—I'll Try Something New B
 ● **BARRY MANILOW**—Let's Hang On X
 ● **DONNIE IRIS**—My Girl X
 ● **JOHN DENVER**—Shanghai Breezes X
 ● **MECO**—Pop Goes The Movies Part I X
 ● **CHARLENE**—I've Never Been To Me X
 ● **THE HUMAN LEAGUE**—Don't You Want Me X
 ● **DAVID LASLEY**—I'll Has My Wish Tonight X
 ● **GEORGE DUKE**—Shine On X
 ● **O'BRYAN**—The Gigolo X
 ● **DR. HOOK**—Baby Makes Her Blue Jeans Talk X
 ● **GLASS MOON**—On A Carousel X

KRTH-FM—Los Angeles
 (David Grossman—MD)
 ★ **G.Q.**—Sad Girl 12 8
 ★ **ROBERTA FLACK**—Making Love 19 14
 ★ **TOMMY TUTONE**—867 5309/Jenny 21 17
 ★ **QUARTERFLASH**—Find Another Fool 24 19
 ★ **RAY PARKER JR.**—The Other Woman 27 23
 ● **ROLLING STONES**—Hang Fire
 ● **THE CHARLIE DANIELS BAND**—Still In Saigon
 ● **BARRY MANILOW**—Let's Hang On X
 ● **DARYL HALL AND JOHN OATES**—Did It In A Minute X
 ● **THE BEATLES**—The Beatles Movie Medley X
 ● **GREG GUILDY**—Goin' Down X
 ● **JOHN DENVER**—Shanghai Breezes X
 ● **JUNIOR**—Mama Used To Say X
 ● **MIKE POST**—Theme From Magnum P I B

KIQQ-AM—Los Angeles
 (Robert Moorhead—MD)
 ★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 1 1
 ★ **STEVIE WONDER**—That Girl 2 2
 ★ **THE GO GO'S**—We Got The Beat 3 3
 ★ **JOURNEY**—Open Arms 4 4
 ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 5 5
 ● **LITTLE RIVER BAND**—Man On Your Mind
 ● **PIA ZADORA**—I'm In Love Again
 ● **SHALAMAR**—A Night To Remember A
 ● **DAN FOGELBERG**—Run For The Roses A
 ● **GREG GUILDY**—Goin' Down A
 ● **DARYL HALL AND JOHN OATES**—Did It In A Minute B
 ● **CHARLENE**—I've Never Been To Me B
 ● **THE WHISPERS**—In The Row B
 ● **THE CAR'S**—Since You're Gone X
 ● **JENNIFER WARNE**—Come To Me X
 ● **LE ROUX**—Nobody Said It Was Easy X
 ● **IRENE CARA**—Anyone Can See X
 ● **KOOL AND THE GANG**—Get Down On It X
 ● **SURVIVOR**—Summer Nights X
 ● **ANNE MURRAY**—Another Sleepless Night X
 ● **DAVID LASLEY**—I'll Had My Wish Tonight X
 ● **JOHN DENVER**—Shanghai Breezes X
 ● **GLASS MOON**—On A Carousel X
 ● **STELLA PARTON**—I'll Miss You X
 ● **ROLLING STONES**—Hang Fire X
 ● **ELTON JOHN**—Empty Garden X
 ● **BARRY MANILOW**—Let's Hang On X
 ● **WILLIE NELSON**—Always On My Mind X
 ● **DUKE JUPITER**—I'll Drink To You X
 ● **SHOOTING STAR**—Hollywood X
 ● **CAROLE KING**—One To One X
 ● **DAVID BOWIE**—Cat People X
 ● **ALDO NOVA**—Fantasy X

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Canada		<input type="checkbox"/> South America (via air mail)	240
<input type="checkbox"/> 1 year	135	<input type="checkbox"/> Continental Europe (via air jet)	£100
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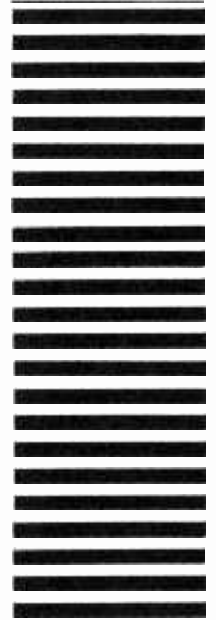
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Radio Programming

Pro-Motions

'Dock Of The Bay' Promo Set

By LEO SACKS

NEW YORK—To celebrate the forthcoming release of the "Dock Of The Bay" single by the Reddings on the Believe In A Dream label, Epic is gearing up for a promotion that will send couples from 10 major markets to San Francisco for one week. The track is taken from the group's new "Steamin' Hot" album.

T.C. Thompkins, director of black music promotion for E/P/A, says that once the single takes hold, he will suggest to programmers that they tie in the original by Otis Redding with the cover version. The stations in the promotion aren't set yet, but the markets will include New York, Houston, New Orleans, Los Angeles, Atlanta, Philadelphia, Washington, D.C., Chicago, Memphis and Detroit. "The tough part is picking the right outlet," Thompkins jokes.

The label, currently involved in a George Duke promotion for his "Shine On" single with WHUR-FM and WOOK-FM in Washington, D.C., with winners flying to Jamaica for a weekend, is also preparing to launch its first big summer single for roller skaters. The record, "Wide Shot," is the second release by the group Superior Movement for the CBS associated Chicago International label. Thompkins wants to give pairs of skates to stations in markets where skating is still the bee's knees.

★ ★ ★

Arista Records is enthused about the prospects of crossing A Flock of

Seagulls from its AOR base on to top 40 radio when it releases the single, "I Ran," in early April. Abbey Konowitch, the label's director of product management, says that "Telecommunications/Modern Love," the British group's 12-inch EP, has sold 25,000 copies for Arista since Jan. 1 through strong club play and coupon tie-ins with retailers in such cities as Boston, New York, Philadelphia, Chicago, Los Angeles and San Francisco. "The fact that we didn't service the EP to radio seems to have worked to our advantage," Konowitch says. "We tried to show radio that we had a commercial seller that people would buy without radio play. A lot of new rock acts don't even sell that many copies with top 30 AOR play."

★ ★ ★

Winners in the "Can We Slip Away" contest for Clarence Carter's Venture single are preparing for trips to the Bahamas next month. The label is sending couples from WKXI-FM Jackson, Miss. and WBMX-FM Chicago for a weekend in the sun; WHUR-FM Washington, D.C. is sending its winners to Nassau later this summer; and the contest is currently underway at WWDM-FM Sumter, S.C. Last week, Stevie Wonder's station, KJLH-FM Los Angeles, committed to the promotion (the single is taken from "Mr. Clarence Carter In Person"), setting Rio de Janeiro as the tentative vacation spot.

Among the 31 trivia questions Columbia Records is using for its Barbra Streisand "Win A Memory" contest are the following: "What U.S. President was the first to invite Barbra to sing at the White House?" "What is Barbra Streisand's little brother's first name?" And, "In 1966, who was the highest paid" (Continued on page 27)



TAPING BREAK—Narwood Productions vice president Ellen Silver, left, chats with Carly Simon during a break of Narwood's taping of ABC's "Words & Music" special.

National Programming

Rock Radio Winners Announced

NEW YORK—Pat Benatar, Billy Squier and the Rolling Stones won top honors in DIR Broadcasting's fourth annual Rock Radio Awards this year. Winners in eight categories were announced at a luncheon Wednesday (24) at Elaine's in Manhattan.

Squier and WPLJ-FM New York DJ Carol Miller will co-host a two-hour show to be broadcast over ABC's Rock Radio Network Saturday (3). The pre-recorded program features in-concert music and acceptance speeches, which were

taped Tuesday (23), except for Mick Jagger of the Rolling Stones, who taped his acceptance Wednesday.

Winners were chosen by radio station personnel from 250 stations. Benatar won as favorite female singer and Squier was cited as favorite male singer. The Rolling Stones were named favorite group. The Stones also won for favorite single, "Start Me Up," favorite album, "Tattoo You," and favorite in-concert.

Quarterflash was cited for the favorite debut album and the Beatles

"Sgt. Pepper's Lonely Hearts Club Band" was chosen favorite all-time album.

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The Who singing "Barbara Ann"? The Box Tops singing "Cry Like A Baby" in Italian? It's all part of off-the-wall and off beat records included in Dave Herman and Steve Leeds' Rock'n'Roll Vault Varieties now in syndication to 75 stations.

The vignettes, with a length varying with the length of the featured record, are scheduled on a five-days-a-week basis. Records are selected from B sides of singles, cut outs, imports and records that never got beyond promo copies. Herman is morning man on WNEW-FM and Leeds is an independent promotion man. The show is produced by Herman's Monumental Blunders Productions.

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The Music Country Network, a joint venture of the Associated Press and WSM-AM Nashville, goes into operation Friday (1) with 60 stations. The last to sign on for the overnight service is KVET-AM Austin, Texas. The show is originating from Opryland with WSM DJ Chuck Morgan as the host. Other affiliates signed up include WDAF-AM Kansas City, KVOO-AM Tulsa, WWNC-AM Asheville, WQIK-FM Jacksonville, WHOO-AM Orlando, WIRK-FM West Palm Beach, WNOE-AM New Orleans, KWKH-AM Shreveport, La., KCBQ-AM San Diego, WTMJ-AM Milwaukee, WAMZ-FM Louisville, WSAI-AM (Continued on page 31)

Washington Roundup AM Stereo Rated?

By BILL HOLLAND

WASHINGTON—The FCC, after having made a decision last month not to pick an AM stereo system but to leave the choice up to marketplace evaluation, has published an evaluation table in the Commission's final report that looks suspiciously like a rating of the systems.

In the report, published last Friday (19), the FCC broadcast bureau staff has included a table that rates different components of the system, criteria such as monophonic capability, coverage, stereo performance at transmitter and receiver and interference characteristics. The winner? A familiar name, and even more familiar if one recalls the 1980 choice of the FCC, when it was in favor of choosing a system: Magnavox.

The Magnavox system was rated superior or equal to the other four systems in 8 of 10 categories. The Motorola system placed a close second, and the Harris, Kahn and Belar system followed.

The FCC, however, is trying to make it clear that its rating should not be taken as a choice. As a matter of fact, the Commission spokesman told Billboard, one should not look at the evaluation table as the complete story.

Jim Green of the policy and rules division said that the evaluation table is not the 1980 data that resulted in the reversed FCC decision to champion the Magnavox system, but rather an update "containing several small revisions and extra data."

Green said "I hasten to add that the table contains a number of extra characteristics, and a lot of caveats and information contained beyond the table that one should see before

one decides what system to use," mentioning a technical table appendix also contained in the final order report.

He mentioned such areas as cost and "system design characteristics" such as "adaptability and expansionability" that should be explored before choices are made.

Representatives of Magnavox and the other system manufacturers, with the exception of Belar, are expected to be in attendance at the upcoming NAB Convention. The evaluation is sure to cause quite a stir as the manufacturers seek to convince broadcasters of the superiority of their system.

Out Of The Box HOT 100/AC

BOSTON—Sunny Joe White is crazy about the new Ray Parker Jr. single, "The Other Woman" (Arista). "It's a different kind of record for Ray," says White, program director of WXKS-FM. "It's funky, street, danceable, and not too cute. I call it funtime." Another instant add is "It's Gonna Take A Miracle" by Deniece Williams (ARC/Columbia), which White says feels good enough to recall the original version by the Royallettes from Philadelphia. And he likes "Flamethrower" by the J. Geils Band (EMI America). "They did everything you shouldn't do to get a record played on the radio, which makes it unlike anything I've heard of late."

AOR

ROCKFORD, Ill.—"The combined talents of the musicians in Asia is pretty scary," opines WYFE-FM assistant music director Doc Ballje, who is programming "Sole Survivor" and "Wildest Dreams" from the group's self-titled Geffen Records debut. He says he's pulling in a wide variety of listeners with Rick Springfield's new RCA disk, "Success Hasn't Spoiled Me Yet," from which the station is playing "Don't Talk To Strangers" and "Calling All Girls." "He's a good rocker whether he stars in 'General Hospital' or not." The programmer is also fond of the Krokus album, "One Vice At A Time" (Arista). Ballje says a cut from the record, "Love Stick Goes Boom," strikes a convincing balance between "mass appeal and heavy metal crunch."

BLACK/URBAN

JACKSONVILLE—WJAX-FM program director Steve Fox says that listener response to "Every Beat Of My Heart" by Johnny Otis (Alligator) has been an extremely pleasant surprise. "We took a chance because we weren't sure it would fit," he notes. "But the tune is pure soul and the reaction has been strong." The song, of course, was a hit for Gladys Knight and the Pips in 1961. Two of the station's most requested songs last week were Linda Clifford's "Don't Come Crying To Me" and Mystic Merlin's "Mister Magician" (both Capitol). Fox says the tracks "really typify what we're trying to do at the station, that is play mass appeal music with pop crossover potential, which the Clifford tune certainly represents to me."

COUNTRY

PORTLAND—Adding Billy Swan's new Epic single, "With Their Kind Of Money And Our Kind Of Love," makes perfect sense in a market beset with a high unemployment rate, says Mark Andrews, music director of KWJJ-AM. For programming balance, Andrews recommends Jerry Reed's "The Man With The Golden Thumb" (RCA). "It's vintage Reed. When I first heard it, I found myself screaming, 'Hook it boy, hook it.'" He also likes "Bad News" by Boxcar Willie (Main Street) and "When You Find Her, Keep Her" by the Wright Bros. (Warner Bros), whose group harmonies "seem to brighten the station's sound."



Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/23/82)

Continued from page 24

WKWK-AM - Wheeling

- (Greg McCullough - MD)
- DAN FOGELBERG - Run For The Roses
- STEVE NICKS - Edge Of Seventeen
- JUDY COLLINS - It's Gonna Be One Of Those Nights A
- CARPENTERS - Beachwood 4-5789 A
- WAYLON AND WILLIE - Just To Satisfy You A
- GLASS MOON - On A Carousel A
- BILL CHAMPLIN - Take It Uptown A
- ROYAL PHILHARMONIC ORCHESTRA - Hooked On Chaikovsky X
- STEVE CARLISLE - I'll Fall In Love Again X
- LAURA BRANIGAN - All Night With Me X
- SWING - Tweedy Dee X
- STELLA PARTON - I'll Miss You X
- DAN SEALS - Can't Get You Out Of My Mind X
- STARS ON 45 - Stars On 45 III X
- TOM CHAPIN - Jeannie X

Southwest Region

- ★ PRIME MOVERS
- JOURNEY - Open Arms (Columbia)
- JOAN JETT AND THE BLACKHEARTS - I Love Rock 'N' Roll (Boardwalk)
- JOHN DENVER - Shanghai Breezes (RCA)
- TOP ADD ONS
- PAUL DAVIS - 65 Love Affair (Arista)
- BARRY MANILOW - Let's Hang On (Arista)
- RAY PARKER JR. - The Other Woman (Arista)
- BREAKOUTS
- DENIECE WILLIAMS - It's Gonna Take A Miracle (ARC/Col)
- RICHARD DIMPLES FIELD - If It Ain't One Thing It's Another (Boardwalk)
- T.G. SHEPPARD - Finally (Warner/Curb)

KVIL-FM - Dallas

- (Denise/Chuck Rhodes - MDs)
- ★ QUINCY JONES FEATURING JAMES INGRAM - One Hundred Ways 9-6
- ★ JOHN DENVER - Shanghai Breezes 24-18
- ★ THE POINTER SISTERS - Should I Do It 11-9
- ★ SISTER SLEDGE - My Guy 13-10
- ★ OLIVIA NEWTON-JOHN - Make A Move On Me 15-12
- ★ PAUL DAVIS - 65 Love Affair
- LE ROUX - Nobody Said It Was Easy
- WILLIE NELSON - Always On My Mind X

KEGL-FM - Ft. Worth

- (Sandra Bobek - MD)
- ★ BRYAN ADAMS - Lonely Nights 13-7
- ★ PRISM - Don't Let Him Know 22-15
- ★ QUARTERFLASH - Find Another Fool 3-1
- ★ ELTON JOHN - Empty Garden 24-17
- ★ CHILLIWACK - I Believe 27-24
- ★ LOVERBOY - When It's Over A
- THE CHARLIE DANIELS BAND - Still In Saigon A
- SIMON AND GARFUNKEL - Wake Up Little Susie A
- GENESIS - Man On The Corner B
- JOHNNY AND THE DISTRACTIONS - Complicated Now B
- GAMMA - Right The First Time B
- SURVIVOR - Summer Nights X
- THE CARS - Since You're Gone X
- LE ROUX - Nobody Said It Was Easy X

KRKY-FM - Houston

- (Blake Lawrence - MD)
- DENIECE WILLIAMS - It's Gonna Take A Miracle
- RICHARD DIMPLES FIELD - If Ain't One Thing It's Another
- WAR - You Got The Power A
- GROVER WASHINGTON JR. - Jammin' A
- SMOKEY ROBINSON - Yes It's You A
- ROY AYERS - Knock Knock L

WEZB-FM - New Orleans

- (Jerry Loosteau - MD)
- ★ JOAN JETT AND THE BLACKHEARTS - I Love Rock 'N' Roll 1-1
- ★ THE J. GEILS BAND - Freeze-Frame 6-4
- ★ KOOL AND THE GANG - Get Down On It 10-7
- ★ THE GO GO'S - We Got The Beat 11-8
- ★ TOM TOM CLUB - Genius Of Love 20-14
- ★ JUNIOR - Mama Used To Say
- RAY PARKER JR. - The Other Woman
- PAUL DAVIS - 65 Love Affair A
- ROLLING STONES - Hang Fire A
- VAN HALEN - Oh Pretty Woman B
- QUINCY JONES FEATURING JAMES INGRAM - One Hundred Ways B
- CHARLENE - I've Never Been To Me B
- IRENE CARA - Anyone Can See X

WTIX-AM - New Orleans

- (Gary Franklin - MD)
- GLASS MOON - On A Carousel A
- KOOL AND THE GANG - Get Down On It A
- ELTON JOHN - Empty Garden A
- SIMON AND GARFUNKEL - Wake Up Little Susie A
- A TASTE OF HONEY - I'll Try Something New A
- DAVID LASLEY - If I Had My Wish Tonight A

KEEL-AM - Shreveport

- (Kevin Davis - MD)
- ★ JOURNEY - Open Arms 1-1
- ★ STEVE WONDER - That Girl 3-2
- ★ QUINCY JONES FEATURING JAMES INGRAM - One Hundred Ways 7-4
- ★ VANGELIS - Chariots Of Fire 15-6
- ★ THE J. GEILS BAND - Freeze-Frame 16-7
- ★ RICK SPRINGFIELD - Don't Talk To Strangers
- BARRY MANILOW - Let's Hang On
- CHARLENE - I've Never Been To Me A
- STEVE WOODS - Just Can't Win 'Em All A
- KOOL AND THE GANG - Get Down On It A
- JOHN DENVER - Shanghai Breezes A
- LARRY CARLTON - Sleepwalk B
- DARYL HALL AND JOHN OATES - Did It In A Minute X
- PRISM - Don't Let Him Know X
- DR. HOOK - Baby Makes Her Blue Jeans Talk X
- SMOKEY ROBINSON - Tell Me Tomorrow X
- T.G. SHEPPARD - Only One You X
- GINO VANNELLI - The Longer You Wait X

KHFI-FM - Austin

- (Ed Colman - MD)
- ROLLING STONES - Hang Fire A
- THE JOHN HALL BAND - You Sure Fooled Me A
- ELTON JOHN - Empty Garden A
- THE CHARLIE DANIELS BAND - Still In Saigon A
- DAVID LASLEY - If I Had My Wish Tonight A
- THE CARS - Since You're Gone A
- DR. HOOK - Baby Makes Her Blue Jeans Talk X
- CHARLENE - I've Never Been To Me X
- DONNIE IRIS - My Girl X
- THE BEATLES - The Beatles Movie Medley X

KLVU-FM - Dallas

- (Rivers/Morgan - MD)
- ★ JOURNEY - Open Arms 6-3
- ★ NEIL DIAMOND - On The Way To The Sky 8-6
- ★ BARBRA STREISAND - Memory 21-14

- ★ JOHN DENVER - Shanghai Breezes 22-16
- ★ ROBERTA FLACK - Making Love 27-21
- GORDON LIGHTFOOT - Baby Step Back
- ELTON JOHN - Empty Garden
- WAYLON AND WILLIE - Just To Satisfy You A
- T.G. SHEPPARD - Finally A
- LAURA BRANIGAN - All Night With Me A
- JEFF LORBER - Tierra Verde LP
- LEE RITENDUR - It Happens Every Day LP
- DAN SIGEL - Soaring LP

KFMK-FM - Houston

- (Jerry Steele - MD)
- ★ BERTIE HIGGINS - Key Largo 12-7
- ★ ANNE MURRAY - Another Sleepless Night 18-15
- ★ BARBRA STREISAND - Memory 21-10
- ★ CHARLENE - I've Never Been To Me 25-17
- ★ THE POINTER SISTERS - Should I Do It 24-18
- ABBA - When All Is Said And Done
- STARS ON 45 - Stars On 45 III B
- WILLIE NELSON - Always On My Mind B
- BARRY MANILOW - Let's Hang On B
- RICK SPRINGFIELD - Don't Talk To Strangers X

KBFM-FM - McAllen-Brownsville

- (Kenny Garcia - MD)
- ★ JOURNEY - Open Arms 2-1
- ★ RAY PARKER JR. - The Other Woman 28-20
- ★ HUEY LEWIS AND THE NEWS - Do You Believe In Love 11-5
- ★ THE J. GEILS BAND - Freeze-Frame 16-12
- ★ RICK SPRINGFIELD - Don't Talk To Strangers 21-13
- ROLLING STONES - Hang Fire
- STARS ON 45 - Stars On 45 III
- THE CHARLIE DANIELS BAND - Still In Saigon A
- THE HUMAN LEAGUE - Don't You Want Me A
- ELTON JOHN - Empty Garden A
- RICHARD DIMPLES FIELD - If It Ain't One Thing It's Another A
- LAURA BRANIGAN - All Night With Me X
- DAVID LASLEY - If I Had My Wish Tonight X
- A TASTE OF HONEY - I'll Try Something New X

WQUE-FM - New Orleans

- (Chris Bryan - MD)
- ★ THE POINTER SISTERS - Should I Do It 11-7
- ★ OLIVIA NEWTON-JOHN - Make A Move On Me 13-8
- ★ WILLIE NELSON - Always On My Mind 16-11
- ★ CHARLENE - I've Never Been To Me 20-16
- ★ RICK SPRINGFIELD - Don't Talk To Strangers 30-22
- GORDON LIGHTFOOT - Baby Step Back
- SMOKEY ROBINSON - Tell Me Tomorrow B
- DARYL HALL AND JOHN OATES - Did It In A Minute B
- BILL LA BOUNTY - Lavin' It Up B
- MIKE POST - Theme From Magnum P.I. X
- DAN FOGELBERG - Run For The Roses X

KOFM-FM - Oklahoma City

- (Chuck Morgan - MD)
- ★ HUEY LEWIS AND THE NEWS - Do You Believe In Love 12-7
- ★ DR. HOOK - Baby Makes Her Blue Jeans Talk 26-23
- ★ THE GO GO'S - We Got The Beat 13-3
- ★ VANGELIS - Chariots Of Fire-Titles 10-6

WFMF-FM - Baton Rouge

- (Wayne Watkins - MD)
- ★ OLIVIA NEWTON-JOHN - Make A Move On Me 4-1
- ★ JOAN JETT AND THE BLACKHEARTS - I Love Rock 'N' Roll 10-4
- ★ KOOL AND THE GANG - Get Down On It 12-6
- ★ RICK SPRINGFIELD - Don't Talk To Strangers 21-18
- ★ THE J. GEILS BAND - Freeze-Frame 24-21
- BARRY MANILOW - Let's Hang On
- RAY PARKER JR. - The Other Woman B
- QUARTERFLASH - Find Another Fool B
- GREG GUIDRY - Goin' Down B

KINT-FM - El Paso

- (Pattie Zippo - MD)
- ★ THE J. GEILS BAND - Freeze-Frame 11-5
- ★ QUARTERFLASH - Find Another Fool 12-9
- ★ TOMMY TUTONE - 867-5309/Jenny 15-10
- ★ OLIVIA NEWTON-JOHN - Make A Move On Me 23-13
- ★ STEVE NICKS - Edge Of Seventeen 24-14
- THE CHARLIE DANIELS BAND - Still In Saigon
- SHEENA EASTON - When She Shines A
- DAN FOGELBERG - Fun For The Roses A
- ROBERTA FLACK - Making Love A
- DAVID BOWIE - Cat People A
- LITTLE RIVER BAND - Man On Your Mind A
- RICHARD DIMPLES FIELD - If It Ain't One Thing It's Another A
- JOHN DENVER - Shanghai Breezes B
- THE BOYS BAND - Please Don't Stop Me Baby B
- ALDO NOVA - Fantasy B
- GAMMA - Right The First Time B
- STARS ON 45 - Stars On 45 III B
- GEORGE DUKE - Shine On B
- DUKE JUPITER - I'll Drink To You B

KILE-AM - Galveston

- (Scott Taylor - MD)
- ★ STEVE WONDER - That Girl 1-1
- ★ JOAN JETT AND THE BLACKHEARTS - I Love Rock 'N' Roll 2-2
- ★ THE GO GO'S - We Got The Beat 18-9
- ★ TOMMY TUTONE - 867-5309/Jenny 21-11
- ★ RICK SPRINGFIELD - Don't Talk To Strangers 23-12
- CHARLENE - I've Never Been To Me
- A TASTE OF HONEY - I'll Try Something New
- RAY PARKER JR. - The Other Woman A
- ELTON JOHN - Empty Garden A
- DONNIE IRIS - My Girl A
- THE INNOCENCE - Hold My Hand A
- STARS ON 45 - Stars On 45 III B
- DAVID LASLEY - If I Had My Wish Tonight B
- THE BOYS BAND - Please Don't Stop Me Baby B
- GEORGE DUKE - Shine On X
- MECO - Pop Goes The Movies Part I X
- ROLLING STONES - Hang Fire X
- THE HUMAN LEAGUE - Don't You Want Me X
- THE BEATLES - The Beatles Movie Medley X
- JAMES ANDERSON - Can't Fake It A

KVOL-AM - Lafayette

- (Phil Rankin - MD)
- ★ STEVE NICKS - Edge Of Seventeen 18-13
- ★ DARYL HALL AND JOHN OATES - Did It In A Minute 23-16
- ★ THE GO GO'S - We Got The Beat 9-4
- ★ THE J. GEILS BAND - Freeze-Frame 23-16
- ★ QUINCY JONES FEATURING JAMES INGRAM - One Hundred Ways 29-23
- T.G. SHEPPARD - Finally
- GAMMA - Right The First Time
- BOBBY CALDWELL - Jamaica A
- ALDO NOVA - Fantasy A
- GEORGE DUKE - Shine On A
- FRANKIE AND THE KNOCKOUTS - Without You A
- DAVID LASLEY - If I Had My Wish Tonight X
- A TASTE OF HONEY - I'll Try Something New X
- DWIGHT TWILLEY - Somebody To Love X
- CHRIS REA - Loving You X
- TOM TOM CLUB - Genius Of Love X
- GLASS MOON - On A Carousel X
- THE HUMAN LEAGUE - Don't You Want Me X
- LITTLE RIVER BAND - Man On Your Mind X
- LAURA BRANIGAN - All Night With Me X
- WILLIE NELSON - Always On My Mind X
- DAVID BOWIE - Cat People X
- CHARLENE - I've Never Been To Me B
- THE CHARLIE DANIELS BAND - Still In Saigon B
- ELTON JOHN - Empty Garden B

KTSA-AM - San Antonio

- (Charlie Brown - MD)
- ★ STEVE WONDER - That Girl 8-4
- ★ JOAN JETT AND THE BLACKHEARTS - I Love Rock 'N' Roll 14-9
- ★ THE POINTER SISTERS - Should I Do It 13-10
- ★ SKYY - Call Me 17-14
- ★ THE GO GO'S - We Got The Beat 23-18
- DARYL HALL AND JOHN OATES - Did It In A Minute
- DAN FOGELBERG - Leader Of The Band B
- OAK RIDGE BOYS - Bobbie Sue B
- QUARTERFLASH - Find Another Fool X
- STEVE NICKS - Edge Of Seventeen X
- VANGELIS - Chariots Of Fire-Titles X
- HUEY LEWIS AND THE NEWS - Do You Believe In Love X

Midwest Region

- ★ PRIME MOVERS
- OLIVIA NEWTON-JOHN - Make A Move On Me (MCA)
- TOMMY TUTONE - 867-5309/Jenny (Columbia)
- SOFT CELL - Tainted Love (Warner/Sire)
- TOP ADD ONS
- THE BEATLES - The Beatles Movie Medley (Capitol)
- GENESIS - Man On The Corner (Atlantic)
- BARRY MANILOW - Let's Hang On (Arista)
- BREAKOUTS
- THE CHARLIE DANIELS BAND - Still In Saigon (Epic)
- LITTLE RIVER BAND - Man On Your Mind (Capitol)
- LOVERBOY - When It's Over (Columbia)

WLS-FM - Chicago

- (Dave Denver - MD)
- ★ TOMMY TUTONE - 867-5309/Jenny 26-11
- ★ SOFT CELL - Tainted Love 16-12
- ★ RICK SPRINGFIELD - Don't Talk To Strangers 35-23
- ★ HUEY LEWIS AND THE NEWS - Do You Believe In Love 30-27
- ★ QUARTERFLASH - Find Another Fool 36-28
- SHOOTING STAR - Hollywood B
- ALDO NOVA - Fantasy B
- GENESIS - Man On The Corner X
- TRUMPH - Say Goodbye X

WZUU-FM - Milwaukee

- (Bill Sharron - MD)
- OLIVIA NEWTON-JOHN - Make A Move On Me
- JOHN DENVER - Shanghai Breezes
- CHARLENE - I've Never Been To Me A

KDWB-AM - Minneapolis

- (Karen Anderson - MD)
- ★ OLIVIA NEWTON-JOHN - Make A Move On Me 7-3
- ★ HUEY LEWIS AND THE NEWS - Do You Believe In Love 11-7
- ★ PAUL DAVIS - 65 Love Affair 13-8
- ★ CHILLIWACK - I Believe 15-12
- ★ DARYL HALL AND JOHN OATES - Did It In A Minute 19-13
- BARRY MANILOW - Let's Hang On
- THE BEATLES - The Beatles Movie Medley
- NEIL DIAMOND - On The Way To The Sky X
- MECO - Pop Goes The Movies Part I X
- THE BOYS BAND - Please Don't Stop Me Baby X

KSLQ-FM - St. Louis

- (Johnnie King - MD)
- LITTLE RIVER BAND - Man On The Corner
- GREG GUIDRY - Goin' Down X
- POCO - Sea Of Heartbreak X

KSTP-FM - St. Paul

- (Chuck Napp - MD)
- ★ JOURNEY - Open Arms 1-1
- ★ OLIVIA NEWTON-JOHN - Make A Move On Me 6-3
- ★ BERTIE HIGGINS - Key Largo 7-4
- ★ VANGELIS - Chariots Of Fire-Titles 10-6
- ★ HUEY LEWIS AND THE NEWS - Do You Believe In Love 17-12
- THE BEATLES - The Beatles Movie Medley X
- GREG GUIDRY - Goin' Down X
- RICH LITTLE - The Big Game X
- CHARLENE - I've Never Been To Me X
- PAUL DAVIS - 65 Love Affair B
- QUINCY JONES FEATURING JAMES INGRAM - One Hundred Ways B

WIKS-FM - Indianapolis

- (Tom Gilligan - MD)
- ★ JOAN JETT AND THE BLACKHEARTS - I Love Rock 'N' Roll 2-1
- ★ SHOOTING STAR - Hollywood 8-7
- ★ QUARTERFLASH - Find Another Fool 9-8
- ★ RICK SPRINGFIELD - Don't Talk To Strangers 14-12
- LOVERBOY - When It's Over
- THE HUMAN LEAGUE - Don't You Want Me A
- THE BEATLES - The Beatles Movie Medley A
- THE CARS - Since You're Gone X
- ROLLING STONES - Hang Fire X
- GENESIS - Man On The Corner B
- ASIA - Heat Of The Moment B

KBEQ-FM - Kansas City

- (Maja Britton - MD)
- ★ THE POINTER SISTERS - Should I Do It 9-6
- ★ LE ROUX - Nobody Said It Was Easy 11-8
- ★ PAUL DAVIS - 65 Love Affair 14-9
- ★ RICK SPRINGFIELD - Don't Talk To Strangers 17-11
- ★ VANGELIS - Chariots Of Fire-Titles 22-13
- GENESIS - Man On The Corner
- BARRY MANILOW - Let's Hang On
- THE J. GEILS BAND - Freeze-Frame X
- TOMMY TUTONE - 867-5309/Jenny X
- THE GO GO'S - We Got The Beat X
- JOAN JETT AND THE BLACKHEARTS - I Love Rock 'N' Roll X
- PRISM - Don't Let Him Know X
- QUARTERFLASH - Find Another Fool X
- VAN HALEN - Oh Pretty Woman X
- STEVE NICKS - Edge Of Seventeen X
- BOB AND DOUG MCKENZIE - Take Off X
- SISTER SLEDGE - My Guy X
- NEIL DIAMOND - On The Way To The Sky X
- ANNE MURRAY - Another Sleepless Night X
- IRENE CARA - Anyone Can See X
- JOHN DENVER - Shanghai Breezes X
- CLIFF RICHARD - Daddy's Home X
- CHARLENE - I've Never Been To Me X
- CAROLE KING - One To One X
- THE BEATLES - The Beatles Movie Medley B
- RAY PARKER JR. - The Other Woman B

WISM-AM - Madison

- (Barb Starr - MD)
- ★ GREG GUIDRY - Goin' Down 21-12
- ★ GENE COTTON - If I Could Get You 26-17
- ★ LOU ANN BARTON - Brand New Love 28-19

- ★ LE ROUX - Nobody Said It Was Easy 29-20
- ★ DENIECE WILLIAMS - It's Gonna Take A Miracle 30-21
- WILLIE NELSON - Always On My Mind
- LITTLE RIVER BAND - Man On Your Mind
- BARRY MANILOW - Let's Hang On B
- WILLIE NELSON - Always On My Mind B
- SNEAKER - Don't Let Me In B

WZEE-FM - Madison

- (Matt Hudson - MD)
- ★ BERTIE HIGGINS - Key Largo B-4
- ★ RICK SPRINGFIELD - Don't Talk To Strangers 13-8
- ★ HUEY LEWIS AND THE NEWS - Do You Believe In Love 16-13
- ★ VANGELIS - Chariots Of Fire-Titles 25-18
- ★ DONNIE IRIS - My Girl 27-24
- ROLLING STONES - Hang Fire
- KOOL AND THE GANG - Get Down On It
- DARYL HALL AND JOHN OATES - Did It In A Minute B
- GENESIS - Man On The Corner B

WLWL-FM - Minneapolis

- (Phil Huston - MD)
- ★ HUEY LEWIS AND THE NEWS - Do You Believe In Love 3-1
- ★ THE J. GEILS BAND - Freeze-Frame 7-2
- ★ OLIVIA NEWTON-JOHN - Make A Move On Me 4-3
- ★ RICK SPRINGFIELD - Don't Talk To Strangers 16-10
- ★ TOMMY TUTONE - 867-5309/Jenny 25-20
- THE BEATLES - The Beatles Movie Medley
- THE CHARLIE DANIELS BAND - Still In Saigon
- KOOL AND THE GANG - Get Down On It A
- GLASS MOON - On A Carousel A
- SHOOTING STAR - Hollywood X
- JOAN JETT AND THE BLACKHEARTS - I Love Rock 'N' Roll X
- THE JOHN HALL BAND - You Sure Fooled Me X
- ELTON JOHN - Empty Garden B
- QUARTERFLASH - Find Another Fool N

WOW-AM - Omaha

- (Jim Corcoran - MD)
- ★ OLIVIA NEWTON-JOHN - Make A Move On Me 3-2
- ★ STEVE WONDER - That Girl 1-1
- ★ VANGELIS - Chariots Of Fire-Titles 7-5
- ★ PAUL DAVIS - 65 Love Affair 10-7
- ★ DARYL HALL AND JOHN OATES - Did It In A Minute 16-13
- ELTON JOHN - Empty Garden
- GREG GUIDRY - Goin' Down
- CHARLIE DANIELS BAND - Still In Saigon A
- STEVE NICKS - Edge Of Seventeen N
- ROD STEWART - Tonight I'm Yours N
- JOAN JETT AND THE BLACKHEARTS - I Love Rock 'N' Roll N
- THE J. GEILS BAND - Freeze-Frame N
- THE GO GO'S - We Got The Beat N
- RICK SPRINGFIELD - Don't Talk To Strangers N
- TOMMY TUTONE - 867-5309/Jenny N
- QUARTERFLASH - Find Another Fool N
- VAN HALEN - Oh Pretty Woman N

KXOK-AM - St. Louis

- (Lee Douglas - MD)
- ★ BERTIE HIGGINS - Key Largo 6-1
- ★ LITTLE RIVER BAND - Take It Easy On Me 7-4
- ★ VANGELIS - Chariots Of Fire-Titles 9-6
- ★ NEIL DIAMOND - On The Way To The Sky 14-11

WSPT-FM - Stevens Point

- (Brad Fuhr - MD)
- ★ JOAN JETT AND THE BLACKHEARTS - I Love Rock 'N' Roll 1-1
- ★ THE J. GEILS BAND - Freeze-Frame 2-2
- ★ THE GO GO'S - We Got The Beat 6-3
- ★ OLIVIA NEWTON-JOHN - Make A Move On Me 9-4
- ★ TOMMY TUTONE - 867-5309/Jenny 12-7
- THE BEATLES - The Beatles Movie Medley
- THE CHARLIE DANIELS BAND - Still In Saigon
- DONNIE IRIS - My Girl A
- QUINCY JONES FEATURING JAMES INGRAM - One Hundred Ways B
- THE CARS - Since You're Gone B
- ROLLING STONES - Hang Fire B
- GENESIS - Man On The Corner B
- ASIA - Heat Of The Moment A/D
- CHARLENE - I've Never Been To Me AD
- ALDO NOVA - Fantasy AD

KFYR-AM - Bismarck

- (Dan Brannan - MD)
- ★ OLIVIA NEWTON-JOHN - Make A Move On Me 9-5
- ★ THE J. GEILS BAND - Freeze-Frame 14-6
- ★ HUEY LEWIS AND THE NEWS - Do You Believe In Love 5-3
- ★ JOAN JETT AND THE BLACKHEARTS - I Love Rock 'N' Roll 17-8
- ★ PAUL DAVIS - 65 Love Affair 18-11
- THE BEATLES - The Beatles Movie Medley
- THE CHARLIE DANIELS BAND - Still In Saigon
- MECO - Pop Goes The Movies Part I A
- THE GO GO'S - We Got The Beat B
- DARYL HALL AND JOHN OATES - Did It In A Minute B
- CHARLENE - I've Never Been To Me B
- QUARTERFLASH - Find Another Fool B
- THE CARS - Since You're Gone X
- VAN HALEN - Oh Pretty Woman X
- GREG GUIDRY - Goin' Down X
- ELTON JOHN - Empty Garden X
- A TASTE OF HONEY - I'll Try Something New X
- LE ROUX - Nobody Said It Was Easy X
- BARBRA STREISAND - Memory X
- SISTER SLEDGE - My Guy X
- FRANKIE & THE KNOCKOUTS - Without You A

KIOA-AM - Des Moines

- (A.W. Pantaja - MD)
- ★ VANGELIS - Chariots Of Fire Titles 15-8
- ★ THE POLICE - Spirits In The Material World 13-9
- ★ HUEY LEWIS AND THE NEWS - Do You Believe In Love 18-13
- ★ PAUL DAVIS - 65 Love Affair 21-16
- ★ CHARLENE - I've Never Been To Me 26-19
- ★ BARRY MANILOW - Let's Hang On A
- ★ LITTLE RIVER BAND - Man On Your Mind A
- ★ BOBBY CALDWELL - Jamaica A
- ★ WILLIE NELSON - Always On My Mind A
- ★ THE CHARLIE DANIELS BAND - Still In Saigon B
- ★ DR. HOOK - Baby Makes Her Blue Jeans Talk B
- ★ DARYL HALL AND JOHN OATES - Did It In A Minute B
- ★ GORDON LIGHTFOOT - Baby Step Back X
- ★ ROBERTA FLACK - Making Love X
- ★ DAVID LASLEY - If I Had My Wish Tonight X
- ★ ELTON JOHN - Empty Garden X
- ★ THE BEATLES - The Beatles Movie Medley X

WNAF-FM - Indianapolis

- (Joan Jett and the Blackhearts - MD)
- ★ JOAN JETT AND THE BLACKHEARTS - I Love Rock 'N' Roll 1-1
- ★ STEVE WONDER - That Girl 4-2
- ★ THE POLICE - Spirits In The Material World 6-4
- ★ THE GO GO'S - We Got The Beat 7-5
- ★ HUEY LEWIS AND THE NEWS - Do You Believe In Love 16-6
- RICK SPRINGFIELD - Don't Talk To Strangers
- TOMMY TUTONE - 867-5309/Jenny
- DARYL HALL AND JOHN OATES - Did It In A Minute B
- VAN HALEN - Oh Pretty Woman X
- ELTON JOHN - Empty Garden X
- THE CARS - Since You're Gone X

Northeast Region

Radio Programming

Vox Jox

NEW YORK—Over 250 7-Eleven stores in the Delaware Valley are distributing programs commemorating this year's Harvey Award winners. They were announced last month by their creator, **John Harvey**, on his "Harvey In The Morning" program over WIOQ-FM Philadelphia, the day after the Grammy Award telecast from Los Angeles.

Notable winners included "Arthur's Theme" for Most Number of People Needed To Write Just One Song, and **Nicolette Larson** and **Rick James** for Best Use of Braids. There was a strong listener consensus for his selection of **Marty Balin**, whose performance of "Hearts" won the What Did You Really Do With The Money For The Singing Lessons Award. **Steve Miller's** "Heart Like A Wheel" copped Worst Attempt To Bring Back Surf Music honors, and **Robbie Patton** won for Best Remake of An Old Song Disguised As A New Song. Harvey says that Patton's "Don't Give It Up" is so indebted to **Robert Knight's** "Everlasting Love" that "it makes **George Harrison** look innocent for nailing the Chiffons' 'He's So Fine'."

The **Stompers**, **Sierra** and **Randy Bell** will compete in the finals of the Big Music America talent competition at the Paladium here on April 23. They were judged the pick of the litter on hometown albums released last year by WCOZ-FM Boston; WLPX-FM Milwaukee; and KTLK-FM Denver. The winner will receive \$25,000 in Ramsa recording equipment and a record deal with a branch-distributed label, according to Gary Firth of Starstream Communications in Houston, who has enlisted the sponsorship of Miller Beer to launch a second annual contest. 60 stations will participate in the 1982 talent search, including KRKN-FM Anchorage; WABB-FM Mobile; and WDVE-FM Pittsburgh.

WCMB-AM/WZFM-FM Harrisburg, Pa. program director **Bob Paiva** has been promoted to operations manager for the two stations. He has been with the station for just more than a year and previously programmed WPOP-AM Hartford, Conn. and WLEE-AM Richmond, Va. ... **Symphony Sid Torin**, legendary all-night jazz and salsa DJ in New York in the 1940s, '50s and '60s is recovering from surgery at his home at Islamorada, Fla. For years over various stations including WMCA-AM, WJZ-AM (now WABC) and WEVD-AM-FM, he did live remotes from such Manhattan jazz clubs as Birdland and the Village Gate. He can be reached at Box 806, Islamorada, Fla. 33036. ... **Bill James** is the new operations



Paiva

manager at WOJV-FM Ft. Pierce, Fla., which has switched from AOR to Century 21's modified Z format of adult contemporary. James comes from WCOG-AM Greensboro, N.C. where he was program director. James is also handling afternoon drive.

Barry Richards, program director of WAIL-FM New Orleans, is looking for a new morning man who can double as a production whiz. He promises that the job offers "big bucks for New Orleans radio." ... The WRQX-FM Washington, D.C. morning team of **Jim Elliott** and **Scott Woodside** interviewed five former Playboy Playmate centerfolds last week in a bed set up in the studio. A champagne breakfast was served to the gatefold queens. ... WBGO-FM Newark, the New York area's only 24-hour jazz station, conducted a listener poll last month and **Miles Davis** won in two categories—favorite new release for 1981 ("The Man With The Horn") and favorite all-time jazz LP ("Kind Of Blue"). Other winners included **Sarah Vaughan** (favorite vocalist), **John Coltrane** (favorite instrumentalist), **Modern Jazz Quartet** (favorite group), "Body And Soul" (favorite jazz standard), and "Lush Life" (favorite jazz composition).

David Meng takes over as music director for WFAW-AM/WSJY-FM Fort Atkinson, Wisc. **Jim Pfefferkorn** is now operations director at the Goetz Broadcasting stations. ... **Yvonne Mussett** is the new program director of KYYX-AM/FM Seattle. ... At WYYS-FM Cincinnati, **Ken Rogers** is named program director. The jock, who holds the 10 a.m. to 2 p.m. shift at the station, joined the adult contemporary outlet in August 1980.

Jeffrey Turner has been promoted to vice president and general manager of KSRR-FM Houston. He was the ABC station's general sales manager. ... **Jack London** returns to Las Vegas as operations manager of KORK-AM-FM. He had been program director of KVI-AM Seattle. ... **Al Caldwell**, morning man at KLVI-AM Beaumont, Tx., has been elected to the board of directors of the station's parent, Hicks Communications. He becomes vice president of operations. ... Viacom's WKHK-FM New York has named **Max Kinkel** production director. Twice nominated as Billboard's "Air Personality of the Year," Kinkel was a top-rated jock at CKLW-FM Windsor, Ontario, for six years. ... And at Jeff Pollack Communications, **Marilyn Tallman** has been upped to music director of the consulting firm. The former KIQQ-FM Los Angeles music director joined the firm last year.

Monty Lang is promoted to president, Radio division of the Amature Group, Inc. headquartered at

KMJQ-FM Houston. The Amature Group consists of KMJQ-FM; KMJM-FM St. Louis; and is affiliated with WFTL-AM and WMJF-FM Ft. Lauderdale. ... At WZUU-FM Milwaukee, **Larry "The Legend" Johnson** has been named "Radio Personality of the Year" by the Milwaukee Eagles Club for his involvement with community causes. Also at the station, **Don Rockwell** has taken over the 6 to 10 p.m. slot. He was previously weekend air personality at the Malrite adult contemporary outlet.

Chuck McCartney joins the air staff at WJDQ-FM Meridian, Miss. He held the program director slot at WHKW-FM Fayette, Ala. and worked p.m. drive at WLAC-AM Nashville. ... **Jon A. Holiday** joins Peters Productions in San Diego as regional manager/radio (west), consulting radio stations in the 17 Western states. ... **Ken Chapin** and **Joe Capobianco** join Al Ham Productions. Chapin will be administrative assistant and Capobianco senior consultant.

Pro-Motions

• Continued from page 25

singer in the world?" More than 15 contemporary stations kicked off the Streisand promotion Friday (15). Winners from each station receive a one-year subscription to the magazine Barbra, in addition to her Columbia catalog (31 LPs) and her new biography.

Deniece Williams, whose new single, "It's Gonna Take A Miracle," produced and arranged by **Thom Bell**, is now crossing pop for ARC/Columbia, will visit pop and urban contemporary stations in Miami, Charlotte, Boston, New York, Cincinnati, St. Louis, Memphis, New Orleans and Los Angeles starting April 18. Williams will also visit major department stores in five cities to promote Flori cosmetics.

A record run in a wheelchair? Listeners to **WGLU-FM Johnston, West Va.**, and **KKRQ-FM Iowa City, Iowa**, are given that opportunity if they can identify the doctors in a quiz devised to promote "Second Opinion," the second album by the Nemperor group 4 Out of 5 Doctors ... 16 volumes of Roulette's "Original Rock and Roll" series will be given away this month at **WJMD-AM** and **WCBM-AM** in Baltimore. The promotion received an enthusiastic response when tested in February at **WDAS-FM Philadelphia WHB-AM** Kansas City, and **WABQ-AM** Atlanta. ... Fresh from their promotional tour of AOR station in the Northeast, **Paul Collins** and guitarist **Larry Whitman** of the **Beat** are now saturating the Midwest in the second phase of their "On The Highway" promotional tour. Taken from the most requested track from the Collins LP, "The Kids Are The Same," the tour kicked off in New Haven, where the pair rented a white Ford Granada and proceeded to hit stations from Providence to Arlington, Va. Last week in Detroit, they changed to a maroon Buick Regal with Michigan plates and by the end of this month will have hit 25 cities. In the immortal words of **Xavier**, "Work That Sucker To Death."

Mike Harrison

The Ears Have It

LOS ANGELES—Noted author/actor/jet-setter Jerzy Kosinski's eighth and latest novel, "Pinball," is recommended reading for all members of the radio and music communities. The much-reviewed Bantam book, beyond being one of those rare, highly literate pieces of rock fiction, examines the impact of exposure upon artists within the music field.

It portrays a "faceless" rock star who becomes—and remains—the biggest recording sensation of all time. Bigger than Elvis. Bigger than the Beatles.



This star, known only as Goddard, is never seen on tv—there are no photos of him—even well-connected insiders within the music business do not know his true identity. He's a masked marvel.

In contrast, Kosinski paints the portrait of another musician—a burned-out star; a highly exposed and now almost forgotten former great who has since learned to live modestly out of the spotlight. The issue of facelessness versus visibility is provocatively explored.

Kosinski indirectly touched upon the most important issue facing the relationship of radio and music today—the effect of burgeoning video upon the public's audio perception and musical appreciation.

The record/music industry is the leading producer/supplier of radio programming in America. The way in which the public perceives its product has a direct bearing on radio's societal role.

At this point in time, the record/music industry stands poised, about to make the jump from being an invisible medium to becoming a visible one. Radio, of course, cannot follow. Considering the impact of exposure upon the public-perceived image of musical performers, coupled with radio's sensitive relationship to artist image, this growing push by record companies to put a "face" and a "show" on every parcel of sound it releases holds the potential to greatly alter the delicate balance between the radio and music scenes. The result of this can drastically change the nature of programming music on the radio.

Of course, the record/music in-

dusty faces a number of questions as it prepares for the big leap as the total ramifications of packaged (recorded) music becoming a visible medium remain as unresolved as nuclear power and genetic engineering.

I met Kosinski at Gazzarri's in Hollywood and asked him why he would portray facelessness as a positive marketing factor in music at a time when the music industry seems to be "looking" in another direction.

He quoted from a conversation he once had with the legendary CBS Records' chief Goddard Lieberman (for whom he named the character Goddard). According to Lieberman, a rock star who remains invisible, if possessed with formidable musical and recording talents, could last longer and carve a deeper niche within the public's psyche than if regularly exposed on a visual level.

Certainly this is a complex matter subject to individual performers and circumstances. But, let's just say that Kosinski and Lieberman are right—that a Goddard could exist. Can you imagine what a boon to radio in the age of video he would be?

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

NAB Planning Appeal On 'Multiple' Ruling

WASHINGTON—The National Assn. of Broadcasters will appeal a U.S. District Court decision that found the NAB's "multiple product" section of its broadcast code violated anti-trust laws.

At a March 10 executive committee meeting, the NAB decided to appeal while at the same time terminating "any enforcement" of the advertising standards of the tv and radio codes, citing the "uncertainties created by the Court's opinion."

In other NAB news, the broadcaster organization has invited manufacturers of AM stereo hardware to speak at an April 6 panel discussion on broadcasting engineering at the upcoming NAB annual convention April 4-7 in Dallas. The session will be the first opportunity for broadcasters to hear the four remaining system proponents plans for AM stereo.

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Based on station playlists through Tuesday (3/23/82)

Continued from page 26

- WTSN-AM—Dover**
(Jim Sebastian—MD)
★ **FRED PARRIS AND THE FIVE SATINS**—Memories Of Days Gone By 31-23
★ **PAUL DAVIS**—65 Love Affair 29-24
★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 23-13
★ **DR. HOOK**—Baby Makes Her Blue Jeans Talk 25-17
★ **ROLLING STONES**—Let's Hang On
★ **BARRY MANILOW**—Let's Hang On
★ **SIMON AND GARFUNKEL**—Wake Up Little Susie
★ **DAN FOGELBERG**—Run For The Roses A
★ **STARS ON 45**—Stars On 45 III A
★ **SISTER SLEDGE**—My Guy A
★ **ELTON JOHN**—Empty Garden A
★ **MEL BROOKS**—It's Good To Be The King A
★ **A TASTE OF HONEY**—I'll Try Something New X
★ **JESAW**—You Bring Out The Best In Me X
★ **RAY PARKER JR.**—The Other Woman X
★ **STEVE NICKS**—Edge Of Seventeen B
★ **THE CARs**—Since You've Been Gone X
★ **KOOL AND THE GANG**—Get Down On It B
★ **THE BEATLES**—The Beatles Movie Medley B
★ **ROBERTA FLACK**—Making Love B

- WFEA-AM—Manchester**
(Keith Lemire—MD)
★ **JOURNEY**—Open Arms 1-1
★ **THE J. GEILS BAND**—Freeze-Frame 5-2
★ **RICK SPRINGFIELD**—Don't Talk To Strangers 18-8
★ **THE BEATLES**—The Beatles Movie Medley 29-18
★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 30-24
★ **SHEENA EASTON**—When He Shines
★ **THE HUMAN LEAGUE**—Don't You Want Me
★ **CHRIS REA**—Loving You A
★ **CAROLE KING**—One To One A
★ **TIGHT FIT**—The Lion Sleeps Tonight A
★ **KOOL AND THE GANG**—Get Down On It X
★ **A TASTE OF HONEY**—I'll Try Something New X
★ **ROBERTA FLACK**—Making Love X
★ **DAVID LASLEY**—If I Had My Wish Tonight X
★ **QUARTERFLASH**—Find Another Fool X
★ **GLASS MOON**—On A Carousel X
★ **ANNE MURRAY**—Another Sleepless Night X
★ **FRED PARRIS AND THE FIVE SATINS**—Memories Of Days Gone By X
★ **STEVE NICKS**—Edge Of Seventeen B
★ **ROLLING STONES**—Hang Fire B
★ **VANGELIS**—Chariots Of Fire Titles B

- WHEB-AM—Portsmouth**
(Rick Dean—MD)
★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 10-7
★ **ROD STEWART**—Tonight I'm Yours 15-13
★ **PAUL DAVIS**—65 Love Affair 12-9
★ **SISTER SLEDGE**—My Guy 19-14
★ **WILLIE NELSON**—Always On My Mind 30-28
★ **DARYL HALL AND JOHN OATES**—Did It In A Minute B
★ **BARRY MANILOW**—Let's Hang On B
★ **LE ROUX**—Nobody Said It Was Easy X
★ **THE GO GO'S**—We Got The Beat X
★ **THE BEATLES**—The Beatles Movie Medley X
★ **KOOL AND THE GANG**—Get Down On It X
★ **MIKE POST**—Theme From Magnum P.I. X

- WBBF-AM—Rochester**
(Jay Stevens—MD)
★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 11-7
★ **SISTER SLEDGE**—My Guy 20-15
★ **PAUL DAVIS**—65 Love Affair
★ **GREG GUIDRY**—Goin' Down

- WPST-FM—Trenton**
(Tom Taylor—MD)
★ **THE J. GEILS BAND**—Freeze-Frame 11-6
★ **RICK SPRINGFIELD**—Don't Talk To Strangers 18-12
★ **TOMMY TUNONE**—867-5309/Jenny 12-9
★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 26-19
★ **ALDO NOVA**—Fantasy 31-28
★ **FRANKIE AND THE KNOCKOUTS**—Without You A
★ **ELTON JOHN**—Empty Garden A
★ **CAROLE KING**—One To One A
★ **THE CHARLIE DANIELS BAND**—Still In Saigon B
★ **THE BEATLES**—The Beatles Movie Medley B
★ **SIMON AND GARFUNKEL**—Wake Up Little Susie B

- WRCK-FM—Utica/Rome**
(Jim Reitz—MD)
★ **THE J. GEILS BAND**—Freeze-Frame 7-3

- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 16-10
★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 1-1
★ **TOMMY TUNONE**—867-5309/Jenny 5-4
★ **SOFT CELL**—Tainted Love 8-6
★ **THE BEATLES**—The Beatles Movie Medley
★ **LOVERBOY**—When It's Over
★ **AC/DC**—For Those About To Rock A
★ **DONNIE IRIS**—My Girl A

Mid-Atlantic Region

- ★ **PRIME MOVERS**
PAUL DAVIS—65 Love Affair (Arista)
OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)
JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)

- ★ **TOP ADD ONS**
STARS ON 45—Stars On 45 III (Radio Records)
DARYL HALL AND JOHN OATES—Did It In A Minute (RCA)
TOM TOM CLUB—Genius Of Love (Sire)

- ★ **BREAKOUTS**
THE POLICE—Secret Journey (A&M)
SHEENA EASTON—When He Shines (EMI-America)
SIMON & GARFUNKEL—Wake Up Little Susie (Columbia)

- WCAU-FM—Philadelphia**
(Roy Lawrence—MD)
★ **TOMMY TUNONE**—867-5309/Jenny
★ **TOM TOM CLUB**—Genius Of Love
★ **SHEENA EASTON**—You Could Have Been With Me X
★ **THE TIME**—Cool X
★ **LOVERBOY**—Working For The Weekend X
★ **LITTLE RIVER BAND**—Take It Easy On Me X
★ **QUARTERFLASH**—Harden My Heart X
★ **OLIVIA NEWTON-JOHN**—Physical X
★ **NEIL DIAMOND**—On The Way To The Sky X
★ **LARRY CARLTON**—Sleepwalk X
★ **LE ROUX**—Nobody Said It Was Easy X
★ **BARBRA STREISAND**—Memory X

- WPGC-FM—Washington, D.C.**
★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 1-1
★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 2-2
★ **RAY PARKER JR.**—The Other Woman 17-14
★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 19-15
★ **STARS ON 45**—Stars On 45 III
★ **POLICE**—Secret Journey
★ **DAVID LASLEY**—If I Had My Wish Tonight A
★ **ROLLING STONES**—Hang Fire X

- WCAO-AM—Baltimore**
(Scott Richards—MD)
★ **GREG GUIDRY**—Goin' Down 23-17
★ **THE BEATLES**—The Beatles Movie Medley 30-24
★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 6-1
★ **THE POINTER SISTERS**—Should I Do It 11-6
★ **PAUL DAVIS**—65 Love Affair 19-8
★ **LITTLE RIVER BAND**—Man On Your Mind
★ **SHEENA EASTON**—When He Shines
★ **BARRY MANILOW**—Let's Hang On A
★ **GLASS MOON**—On A Carousel A
★ **EDDIE RABBITT**—I Don't Know Where To Start X
★ **LE ROUX**—Nobody Said It Was Easy B
★ **WILLIE NELSON**—Always On My Mind B
★ **SIMON AND GARFUNKEL**—Wake Up Little Susie B
★ **PAULI ATTINI**—Baby Come To Me B

- WIFI-FM—Philadelphia**
(Don Cannon—MD)
★ **JUNIOR**—Mama Used To Say 18-13
★ **PAUL DAVIS**—65 Love Affair 26-20
★ **STEVE NICKS**—Edge Of Seventeen 21-16
★ **THE J. GEILS BAND**—Freeze-Frame 23-18
★ **SISTER SLEDGE**—My Guy 29-24
★ **ELTON JOHN**—Empty Garden
★ **RAY PARKER JR.**—The Other Woman
★ **THE CHARLIE DANIELS BAND**—Still In Saigon A
★ **THE HUMAN LEAGUE**—Don't You Want Me A
★ **GENESIS**—Man On The Corner A

- ★ **SHEENA EASTON**—When He Shines A
★ **BARBRA STREISAND**—Memory X
★ **GREG GUIDRY**—Goin' Down X
★ **ROBERTA FLACK**—Making Love X
★ **CHARLENE**—I've Never Been To Me X
★ **KOOL AND THE GANG**—Get Down On It X
★ **ROLLING STONES**—Hang Fire X
★ **GERGEE DUKE**—Shine On X
★ **DAVID LASLEY**—If I Had My Wish Tonight X
★ **PIA ZADORA**—I'm In Love Again X
★ **TOMMY TUNONE**—867-5309/Jenny B
★ **DARYL HALL AND JOHN OATES**—Did It In A Minute B
★ **THE BEATLES**—The Beatles Movie Medley B
★ **A TASTE OF HONEY**—I'll Try Something New B

- WRQX-FM—Washington, D.C.**
(No MD)
★ **PAUL DAVIS**—65 Love Affair 21-25
★ **SISTER SLEDGE**—My Guy 23-18
★ **THE GO GO'S**—We Got The Beat 7-4
★ **THE J. GEILS BAND**—Freeze-Frame 15-12
★ **BERTIE HIGGINS**—Key Largo 20-16
★ **DARYL HALL AND JOHN OATES**—Did It In A Minute
★ **GREG GUIDRY**—Goin' Down A
★ **LE ROUX**—Nobody Said It Was Easy A
★ **THE BEATLES**—The Beatles Movie Medley X
★ **RAY PARKER JR.**—The Other Woman X
★ **RICK SPRINGFIELD**—Calling All Girls L
★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love B
★ **THE POINTER SISTERS**—Should I Do It B

- WAEB-AM—Allentown**
(Jefferson Ward—MD)
★ **PAUL DAVIS**—65 Love Affair 15-10
★ **CHARLENE**—I've Never Been To Me 22-13
★ **GREG GUIDRY**—Goin' Down 25-19
★ **JOHN DENVER**—Shanghai Breezes 20-14
★ **A TASTE OF HONEY**—I'll Try Something New 27-22
★ **CARPENTERS**—Beachwood 4-5789 A
★ **DAN FOGELBERG**—Run For The Roses A
★ **SHEENA EASTON**—When He Shines A
★ **LITTLE RIVER BAND**—Man On Your Mind A
★ **DARYL HALL AND JOHN OATES**—Did It In A Minute B
★ **EDDIE RABBITT**—I Don't Know Where To Start B
★ **BARRY MANILOW**—Let's Hang On B
★ **THE POINTER SISTERS**—Should I Do It X
★ **ANNE MURRAY**—Another Sleepless Night X
★ **SIMON AND GARFUNKEL**—Wake Up Little Susie X
★ **THE BEATLES**—The Beatles Movie Medley X
★ **BARRY MANILOW**—Somewhere Down The Road X
★ **STEVE WOODS**—Just Can't Win 'Em All X
★ **LITTLE RIVER BAND**—Take It Easy On Me X

- WFBM-AM—Baltimore**
(Bruce Kelly—MD)
★ **BERTIE HIGGINS**—Key Largo 2-1
★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 5-3
★ **PAUL DAVIS**—65 Love Affair 10-6
★ **CHARLENE**—I've Never Been To Me 17-8
★ **KOOL AND THE GANG**—Get Down On It 28-16
★ **SIMON AND GARFUNKEL**—Wake Up Little Susie
★ **BARRY MANILOW**—Let's Hang On
★ **CARPENTERS**—Beachwood 4-5789 A
★ **CAROLE KING**—One To One A
★ **THE BEATLES**—The Beatles Movie Medley X
★ **EDDIE RABBITT**—I Don't Know Where To Start X
★ **DARYL HALL AND JOHN OATES**—Did It In A Minute B

- WCCK-FM—Erie**
(Bill Shannon—MD)
★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 12-7
★ **VAN HALEN**—Oh Pretty Woman 17-11
★ **POCO**—Sea Of Heartbreak 20-15
★ **CHILLIWACK**—I Believe 22-18
★ **SAMMY HAGAR**—I'll Fall In Love Again 30-23
★ **BALANCE**—American Dream
★ **FRANKIE & THE KNOCKOUTS**—Without You
★ **PAUL OVERSTREET**—Beautiful Baby A
★ **FOREIGNER**—Break It Up A
★ **THE CHARLIE DANIELS BAND**—Still In Saigon B
★ **ALDO NOVA**—Fantasy B
★ **SHOOTING STAR**—Hollywood B
★ **DAN FOGELBERG**—Run For The Roses B
★ **BILLY SQUIER**—Don't Say No X

- WRVQ-FM—Richmond**
(Bill Thomas—MD)
★ **LE ROUX**—Nobody Said It Was Easy 10-4
★ **VANGELIS**—Chariots Of Fire-Titles 16-8
★ **RICK SPRINGFIELD**—Don't Talk To Strangers 18-10
★ **GREG GUIDRY**—Goin' Down 20-14
★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 25-18
★ **THE POLICE**—Secret Journey

- ★ **ASIA**—Heat Of The Moment
★ **RICK SPRINGFIELD**—I Get Excited X
★ **LE ROUX**—Last Safe Place X
★ **LE ROUX**—Addicted X
★ **CHUBBY CHECKER**—Running X
★ **THE BEATLES**—The Beatles Movie Medley X
★ **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover X
★ **DUKE JUPITER**—I'll Drink To You X
★ **GENESIS**—Man On The Corner B
★ **THE CARs**—Since You're Gone B

- WFBG-AM—Altoona**
(Tony Booth—MD)
★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 1-1
★ **MIKE POST**—Theme From Magnum P.I. 9-3
★ **THE GO GO'S**—We Got The Beat 14-5
★ **THE J. GEILS BAND**—Freeze-Frame 12-7
★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 19-13
★ **ROLLING STONES**—Hang Fire
★ **SIMON & GARFUNKEL**—Wake Up Little Susie
★ **GAMMA**—Right The First Time A
★ **SHEENA EASTON**—When He Shines A
★ **LITTLE RIVER BAND**—Man On Your Mind A
★ **CARPENTERS**—Beachwood 4-5789 A
★ **LE ROUX**—Nobody Said It Was Easy B
★ **TOMMY TUNONE**—867-5309/Jenny B
★ **KOOL AND THE GANG**—Get Down On It B
★ **DONNIE IRIS**—My Girl X
★ **WILLIE NELSON**—Always On My Mind X
★ **THE CHARLIE DANIELS BAND**—Still In Saigon X
★ **LAURA BRANIGAN**—All Night With Me X
★ **MECO**—Pop Goes The Movies Part 1 X
★ **GENE COTTON**—If I Could Get You X
★ **THE BOYS BAND**—Please Don't Stop Me Baby X
★ **A TASTE OF HONEY**—I'll Try Something New X
★ **BARRY MANILOW**—Let's Hang On A
★ **JOHN DENVER**—Shanghai Breezes X

- WYRE-AM—Annapolis**
(Chuck Bradley—MD)
★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 15-7
★ **JOHN DENVER**—Shanghai Breezes 20-12
★ **SISTER SLEDGE**—My Guy 17-13
★ **GREG GUIDRY**—Goin' Down 18-14
★ **RICK SPRINGFIELD**—Don't Talk To Strangers 24-17
★ **THE BEATLES**—The Beatles Movie Medley A
★ **ROLLING STONES**—Hang Fire A
★ **THE HUMAN LEAGUE**—Don't You Want Me A
★ **BARRY MANILOW**—Let's Hang On A
★ **DARYL HALL AND JOHN OATES**—Did It In A Minute B
★ **DR. HOOK**—Baby Makes Her Blue Jeans Talk
★ **CHARLENE**—I've Never Been To Me B
★ **A TASTE OF HONEY**—I'll Try Something New B
★ **GLASS MOON**—On A Carousel X
★ **JESAW**—You Bring Out The Best In Me X
★ **CAROLE KING**—One To One X
★ **GENE COTTON**—If I Could Get You X
★ **GEORGE BENSON**—Never Give Up On A Good Thing X

- WQRK-FM—Norfolk**
(Bruce Garraway—MD)
★ **BERTIE HIGGINS**—Key Largo 2-1
★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 8-5
★ **VANGELIS**—Chariots Of Fire-Titles 13-7
★ **STEVE WONDER**—That Girl 10-8
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★ **MECO**—Pop Goes The Movies-Part One
★ **STEVE WOODS**—Just Can't Win 'Em All
★ **GREG GUIDRY**—Goin' Down X
★ **PAUL DAVIS**—65 Love Affair X

- WQXA-FM—York**
(Dan Steele—MD)
★ **THE J. GEILS BAND**—Freeze-Frame 15-7
★ **RICK SPRINGFIELD**—Don't Talk To Strangers 21-11
★ **VANGELIS**—Chariots Of Fire-Titles 16-9
★ **STEVE NICKS**—Edge Of Seventeen 19-12
★ **PAUL DAVIS**—65 Love Affair 22-17
★ **NEIL DIAMOND**—On The Way To The Sky X
★ **GREG GUIDRY**—Goin' Down X
★ **RAY PARKER JR.**—The Other Woman X
★ **DAVID LASLEY**—If I Had My Wish Tonight X
★ **TOMMY TUNONE**—867-5309/Jenny X
★ **THE CARs**—Since You're Gone X
★ **GENESIS**—Man On The Corner X
★ **MECO**—Pop Goes The Movies-Part One X

Southeast Region

- ★ **PRIME MOVERS**
CHARLENE—I've Never Been To Me (Motown)
JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)
WILLIE NELSON—Always On My Mind (Columbia)

- ★ **TOP ADD ONS**
ELTON JOHN—Empty Garden (Geffen)
DAN FOGELBERG—Run For The Roses (Full Moon/Epic)
RAY PARKER JR.—The Other Woman (Arista)

- ★ **BREAKOUTS**
SIMON & GARFUNKEL—Wake Up Little Susie (Columbia)
T.G. SHEPPARD—Finally (Warner/Curb)
CHERI—Murphy's Law (Venture)

- WZGC-FM—Atlanta**
(John Young—MD)
★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 1-1
★ **CHARLENE**—I've Never Been To Me 10-4
★ **WILLIE NELSON**—Always On My Mind 25-14
★ **RICK SPRINGFIELD**—Don't Talk To Strangers 21-15
★ **RAY PARKER JR.**—The Other Woman 28-19
★ **BARRY MANILOW**—Let's Hang On A
★ **TOMMY TUNONE**—867-5309/Jenny A
★ **ROLLING STONES**—Hang Fire A
★ **THE BEATLES**—The Beatles Movie Medley A
★ **ELTON JOHN**—Empty Garden A
★ **T.G. SHEPPARD**—Finally B
★ **MIKE POST**—Theme From Magnum P.I. B
★ **LE ROUX**—Nobody Said It Was Easy B

- WQXI-FM—Atlanta**
(Jeff McCartney—MD)
★ **CHARLENE**—I've Never Been To Me 17-10
★ **THE J. GEILS BAND**—Freeze-Frame 20-15
★ **RICK SPRINGFIELD**—Don't Talk To Strangers 10-6
★ **PAUL DAVIS**—65 Love Affair 23-18
★ **ELTON JOHN**—Empty Garden
★ **SIMON AND GARFUNKEL**—Wake Up Little Susie
★ **ROBERTA FLACK**—Making Love A
★ **TOMMY TUNONE**—867-5309/Jenny B
★ **T.G. SHEPPARD**—Finally X

- WBBQ-AM—Augusta**
(Bruce Stevens—MD)
★ **CHARLENE**—I've Never Been To Me 15-6
★ **QUARTERFLASH**—Find Another Fool 14-9
★ **RICK SPRINGFIELD**—Don't Talk To Strangers 21-12
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★ **ROBERTA FLACK**—Making Love A
★ **JOHN DENVER**—Shanghai Breezes A
★ **SIMON AND GARFUNKEL**—Wake Up Little Susie A
★ **KOOL AND THE GANG**—Get Down On It B
★ **ELTON JOHN**—Empty Garden B
★ **ROLLING STONES**—Hang Fire B
★ **THE CHARLIE DANIELS BAND**—Still In Saigon B
★ **GERGEE DUKE**—Shine On X
★ **MIKE POST**—Theme From Magnum P.I. X
★ **THE HUMAN LEAGUE**—Don't You Want Me X
★ **T.G. SHEPPARD**—Finally X
★ **THE BOYS BAND**—Please Don't Stop Me Baby X
★ **BARRY MANILOW**—Let's Hang On X

- WKXX-FM—Birmingham**
(Chris Trane—MD)
★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 5-1
★ **WILLIE NELSON**—Always On My Mind 25-16
★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 17-11
★ **THE J. GEILS BAND**—Freeze-Frame 21-15
★ **CHARLENE**—I've Never Been To Me 30-21
★ **KOOL AND THE GANG**—Get Down On It
★ **STARS ON 45**—Stars On 45 III
★ **THE HUMAN LEAGUE**—Don't You Want Me A
★ **RICK SPRINGFIELD**—Don't Talk To Strangers B
★ **DARYL HALL AND JOHN OATES**—Did It In A Minute X
★ **THE BEATLES**—The Beatles Movie Medley X
★ **T.G. SHEPPARD**—Finally X

- WAYS-AM—Charlotte**
(Lou Simon—MD)
★ **VANGELIS**—Chariots Of Fire-Titles 3-3
★ **WILLIE NELSON**—Always On My Mind 14-9
★ **THE GO GO'S**—We Got The Beat 24-18
★ **DARYL HALL AND JOHN OATES**—Did It In A Minute 22-19
★ **TOMMY TUNONE**—867-5309/Jenny 25-20
★ **THE HUMAN LEAGUE**—Don't You Want Me
★ **JUNIOR**—Mama Used To Say
★ **GENERAL JOHNSON AND THE CHAIRMAN**—Beach Fever B
★ **RICK SPRINGFIELD**—Don't Talk To Strangers B
★ **PAUL DAVIS**—65 Love Affair B
★ **THE BEATLES**—The Beatles Movie Medley B
★ **KOOL AND THE GANG**—Get Down On It B
★ **SIMON AND GARFUNKEL**—Wake Up Little Susie A
★ **EDDIE RABBITT**—I Don't Know Where To Start A
★ **DR. HOOK**—Baby Makes Her Blue Jeans Talk X
★ **T.G. SHEPPARD**—Finally X
★ **FOREIGNER**—Juke Box Hero X/N

- WBCY-FM—Charlotte**
(Bob Kagan—MD)
★ **MIKE POST**—Theme From Magnum P.I. 1-1
★ **VANGELIS**—Chariots Of Fire-Titles 6-4
★ **RICK SPRINGFIELD**—Don't Talk To Strangers 9-7
★ **TOMMY TUNONE**—867-5309/Jenny 24-19
★ **ELTON JOHN**—Empty Garden
★ **DAN FOGELBERG**—Run For The Roses
★ **LITTLE RIVER BAND**—Man On Your Mind A
★ **GENESIS**—Man On The Corner A
★ **THE CHARLIE DANIELS BAND**—Still In Saigon X
★ **THE BEATLES**—The Beatles Movie Medley X
★ **BONNIE RAITT**—Keep This Heart In Mind X
★ **ROLLING STONES**—Hang Fire X
★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways X

- WHBQ-AM—Memphis**
(Charles Duvall—MD)
★ **STEVE WONDER**—That Girl 10-6
★ **GREG GUIDRY**—Goin' Down 13-9
★ **JOURNEY**—Open Arms 1-1
★ **VANGELIS**—Chariots Of Fire-Titles 5-3
★ **NEIL DIAMOND**—On The Way To The Sky 12-8
★ **A TASTE OF HONEY**—I'll Try Something New
★ **ROBERTA FLACK**—Making Love X
★ **CHARLENE**—I've Never Been To Me X
★ **JOHN DENVER**—Shanghai Breezes X
★ **DEWEE WILLIAMS**—It's Gonna Take A Miracle X
★ **SISTER SLEDGE**—My Guy X
★ **THE BEATLES**—The Beatles Movie Medley X
★ **GEORGE BENSON**—Never Give Up On A Good Thing B
★ **BARRY MANILOW**—Let's Hang On B

- WMC-FM (FM-100)—Memphis**
(Tom Prestigiacomo—MD)
★ **WILLIE NELSON**—Always On My Mind
★ **RAY PARKER JR.**—The Other Woman
★ **LITTLE RIVER BAND**—Man On Your Mind A
★ **SHEENA EASTON**—When He Shines A

- WHYI-FM—Miami**
(Mark Shands—MD)
★ **KOOL AND THE GANG**—Get Down On It 1-1
★ **THE GO GO'S**—We Got The Beat 7-6
★ **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover 20-10
★ **JUNIOR**—Mama Used To Say 16-11
★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 21-13
★ **CHERI**—Murphy's Law
★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways
★ **THE BEATLES**—The Beatles Movie Medley A
★ **GEORGE BENSON**—Never Give Up On A Good Thing X
★ **THE J. GEILS BAND**—Freeze-Frame B
★ **GREG GUIDRY**—Goin' Down X
★ **ROD STEWART**—Tonight I'm Yours X
★ **STARS ON 45**—Stars On 45 III X
★ **THE POINTER SISTERS**—Should I Do It X
★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love X
★ **RAY PARKER JR.**—The Other Woman X

- WANS-FM—Anderson**
(Sam Church—MD)
★ **FOREIGNER**—Juke Box Hero 6-4
★ **THE J. GEILS BAND**—Freeze-Frame 8-5
★ **STEVE NICKS**—Edge Of Seventeen 12-7
★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 14-10
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WQXI-AM—Atlanta

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WGSN-AM—Birmingham

- (Sandra Chandler—MD)
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WCKX-FM—Tampa

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WFLB-AM—Fayetteville

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 - BARRY MANILOW—Let's Hang On B
 - THE BEATLES—The Beatles Movie Medley B
 - THE POINTER SISTERS—Shine On B
 - STARS ON 45—Stars On 45 III B
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 - ROLLING STONES—Hang Fire D
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WAXY-FM—Ft. Lauderdale

- (Rick Shaw—MD)
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 - BARRY MANILOW—Let's Hang On X
 - RAY PARKER JR.—The Other Woman B
 - QUARTERFLASH—Find Another Fool B

WIVY-FM—Jacksonville

- (Dave Scott—MD)
- KOOL AND THE GANG—Get Down On It B
 - CHARLENE—I've Never Been To Me B
 - DARYL HALL AND JOHN OATES—Did It In A Minute B
 - ELTON JOHN—Empty Garden B

Q 94-FM (KLPO-FM)—Little Rock

- (Bob Lee—MD)
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 3-1
 - ★ VANGELIS—Charlots Of Fire-Titles 12-5
 - ★ THE J. GEILS BAND—Freeze-Frame 14-8
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 - CAROLE KING—One To One A
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 - JOHN DENVER—Shanghai Breezes A
 - RAY PARKER JR.—The Other Woman B

- CHARLENE—I've Never Been To Me B
- DAVID LASLEY—If I Had My Wish Tonight B
- MELO—Pop Goes The Movies Part 1 B
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- BARBRA STREISAND—Memory X

WHYY-FM—Montgomery

- (Neil Harrison—MD)
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WMAK-FM—Nashville

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 - GLASS MOON—On A Carousel A
 - BILL CHAMPLIN—Take It Uplown A
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 - JUNIOR—Mama Used To Say X
 - DARYL HALL AND JOHN OATES—Did It In A Minute X
 - HUEY LEWIS AND THE NEWS—Do You Believe In Love B
 - JOHN DENVER—Shanghai Breezes B
 - DAVID LASLEY—If I Had My Wish Tonight B

WWKX-FM—Nashville

- (John Anthony—MD)
- ★ VANGELIS—Charlots Of Fire-Titles 10-5
 - ★ RICK SPRINGFIELD—Don't Talk To Strangers 19-13
 - ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 21-14
 - ★ CHARLENE—I've Never Been To Me 22-15
 - ★ DARYL HALL AND JOHN OATES—Did It In A Minute 24-16
 - JUNIOR—Mama Used To Say
 - RAY PARKER JR.—The Other Woman
 - KOOL AND THE GANG—Get Down On It B
 - VAN HALEN—Oh Pretty Woman B
 - THE BEATLES—The Beatles Movie Medley B
 - TOMMY TUTONE—867-5309/Jenny B
 - THE CHARLIE DANIELS BAND—Still In Saigon B
 - THE HUMAN LEAGUE—Don't You Want Me B

WBJW-FM—Orlando

- (Terry Long—MD)
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 1-1
 - ★ VAN HALEN—Oh Pretty Woman 15-10
 - ★ BOB AND DOUG MCKENZIE—Take Off 21-5
 - ★ THE J. GEILS BAND—Freeze-Frame 20-16
 - ★ STEVIE NICKS—Edge Of Seventeen 26-21
 - DARYL HALL AND JOHN OATES—Did It In A Minute
 - CHRIS REA—Loving You
 - O'BRYAN—The Gigolo A
 - LAURA BRANGAN—All Night With Me A
 - DENICIE WILLIAMS—It's Gonna Take A Miracle A
 - DAVID BOWIE—Cat People A
 - THE BEATLES—The Beatles Movie Medley B
 - CHARLENE—I've Never Been To Me B
 - PAUL DAVIS—65 Love Affair B
 - MELO—Pop Goes The Movies Part 1 B
 - ATLANTIC STARR—Circles B
 - DUKE JUPITER—I'll Drink To You X
 - BARRY MANILOW—Let's Hang On X
 - DONNIE IRIS—My Girl X
 - DAVID LASLEY—If I Had My Wish Tonight X
 - A TASTE OF HONEY—I'll Try Something New B
 - JOHN DENVER—Shanghai Breezes X
 - ROBERTA FLACK—Making Love X
 - WILLIE NELSON—Always On My Mind X

WSGF-FM—Savannah

- (J.P. Hunter—MD)
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 2-1
 - ★ SKYY—Call Me 5-3
 - ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 10-7
 - ★ VANGELIS—Charlots Of Fire-Titles 15-9
 - ★ PAUL DAVIS—65 Love Affair 21-14
 - THE BEATLES—The Beatles Movie Medley
 - CHARLENE—I've Never Been To Me
 - DENICIE WILLIAMS—It's Gonna Take A Miracle A
 - VAN HALEN—Oh Pretty Woman A
 - TOMMY TUTONE—867-5309/Jenny A
 - ROLLING STONES—Hang Fire A
 - RAY PARKER JR.—The Other Woman B
 - MIKE POST—Theme From Magnum P.I. B
 - WILLIE NELSON—Always On My Mind B
 - RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another X
 - A TASTE OF HONEY—I'll Try Something New X
 - DARYL HALL AND JOHN OATES—Did It In A Minute X
 - T.G. SHEPPARD—Finally X
 - BARRY MANILOW—Let's Hang On X
 - ATLANTIC STARR—Circles X
 - NEIL DIAMOND—On The Way To The Sky X
 - JUNIOR—Mama Used To Say X
 - EDDIE SCHWARTZ—Over The Line L
 - SNEAKER—Don't Let Me In L
 - THE CHARLIE DANIELS BAND—Still In Saigon L

WRBQ-FM—Tampa

- (Pat McKay—MD)
- ★ THE J. GEILS BAND—Freeze-Frame 14-7
 - ★ FOREIGNER—Juke Box Hero 12-8
 - ★ VAN HALEN—Oh Pretty Woman 11-9
 - ★ RICK SPRINGFIELD—Don't Talk To Strangers 18-12
 - ELTON JOHN—Empty Garden
 - T.G. SHEPPARD—Finally

WSEZ-FM—Winston-Salem

- (Bob Mahoney—MD)
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 8-1
 - ★ THE GO-GO'S—We Got The Beat 9-3
 - ★ OLIVIA NEWTON-JOHN—Make A Move On Me 6-2
 - ★ DR. HOOK—Baby Makes Her Blue Jeans Talk 22-12
 - ★ PAUL DAVIS—65 Love Affair 23-19
 - ★ RAY PARKER JR.—The Other Woman

- THE CHARLIE DANIELS BAND—Still In Saigon
- THE BEATLES—The Beatles Movie Medley A
- QUARTERFLASH—Find Another Fool A
- CHARLENE—I've Never Been To Me B
- ROBERTA FLACK—Making Love B
- DAVID LASLEY—If I Had My Wish Tonight X
- BARRY MANILOW—Let's Hang On X
- DARYL HALL AND JOHN OATES—Did It In A Minute X
- A TASTE OF HONEY—I'll Try Something New X
- ROLLING STONES—Hang Fire X
- STARS ON 45—Stars On 45 III X
- THE BUGGLES—I Am A Camera X

WCSC-AM—Charleston

- (Chris Bailey—MD)
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 3-1
 - ★ OLIVIA NEWTON-JOHN—Make A Move On Me 6-4
 - ★ PAUL DAVIS—65 Love Affair 8-5
 - ★ THE J. GEILS BAND—Freeze-Frame 11-6
 - ★ RICK SPRINGFIELD—Don't Talk To Strangers 15-10
 - SHEENA EASTON—When He Shines
 - LITTLE RIVER BAND—Man On Your Mind
 - FRANKIE & THE KNOCKOUTS—Without Love A
 - DONNIE IRIS—My Girl A
 - DAN FOGELBERG—Run For The Roses A
 - RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another A
 - O'BRYAN—The Gigolo A
 - THE BEATLES—The Beatles Movie Medley B
 - THE CHARLIE DANIELS BAND—Still In Saigon B
 - ROLLING STONES—Hang Fire B
 - STARS ON 45—Medley 3-3 B
 - T.G. SHEPPARD—Finally X
 - RICK SPRINGFIELD—Don't Talk To Strangers X
 - DAVID LASLEY—If I Had My Wish Tonight X
 - JOHN DENVER—Shanghai Breezes X
 - ATLANTIC STARR—Circles X
 - DENICIE WILLIAMS—It's Gonna Take A Miracle X
 - CARPENTERS—Beachwood 4-5789 X
 - PIA ZADORA—I'm In Love Again X

WSKZ-FM—Chattanooga

- (David Carroll—MD)
- ★ THE J. GEILS BAND—Freeze-Frame 8-5
 - ★ GREG GUDRY—Goin' Down 19-15
 - ★ OLIVIA NEWTON-JOHN—Make A Move On Me 5-2
 - ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 13-10
 - ★ VANGELIS—Charlots Of Fire-Titles 14-11
 - LOVERBOY—When It's Over
 - SISTER SLEDGE—My Guy
 - GAMMA—Right The First Time A
 - LITTLE RIVER BAND—Man On Your Mind A
 - ALDO NOVA—Fantasy X
 - THE CHARLIE DANIELS BAND—Still In Saigon X
 - THE HUMAN LEAGUE—Don't You Want Me X

WJDX-AM—Jackson

- (Lee Adams—MD)
- ★ THE GO-GO'S—We Got The Beat 11-7
 - ★ KOOL AND THE GANG—Get Down On It 14-10
 - ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 10-6
 - ★ PAUL DAVIS—65 Love Affair 13-9
 - ★ VANGELIS—Charlots Of Fire-Titles 19-14
 - THE BEATLES—The Beatles Movie Medley
 - WILLIE NELSON—Always On My Mind
 - BARRY MANILOW—Let's Hang On A
 - ELTON JOHN—Empty Garden A
 - STEVIE NICKS—Edge Of Seventeen N
 - MELO—Pop Goes The Movies-Part One N
 - FOREIGNER—Juke Box Hero N
 - VAN HALEN—Oh Pretty Woman N
 - JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll N
 - THE POLICE—Spirits In The Material World N
 - ROLLING STONES—Hang Fire N

WOKI-AM—Knoxville

- (Gary Adkins—MD)
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 2-1
 - ★ THE J. GEILS BAND—Freeze-Frame 9-4
 - ★ ALDO NOVA—Fantasy 29-21
 - ★ RAY PARKER JR.—The Other Woman 32-22
 - ★ DARYL HALL AND JOHN OATES—Did It In A Minute 33-23
 - LITTLE RIVER BAND—Man On Your Mind
 - THE CARS—Since You're Gone
 - SHEENA EASTON—When He Shines A
 - STARS ON 45—Stars On 45 III A
 - STEVIE WONDER—That Girl A
 - CHRIS REA—Loving You A
 - LULU—Who's Foolin' Who X
 - MELO—Pop Goes The Movies Part One X
 - GAMMA—Right The First Time X
 - CAROLE KING—One To One X
 - A TASTE OF HONEY—I'll Try Something New X
 - CHARLENE—I've Never Been To Me B
 - THE CHARLIE DANIELS BAND—Still In Saigon B
 - THE BEATLES—The Beatles Movie Medley B
 - JUNIOR—Mama Used To Say B
 - DAVID LASLEY—If I Had My Wish Tonight B
 - T.G. SHEPPARD—Finally B
 - TOM CHAPIN—Jeannie B

WONN-AM—Lakeland

- (Alan Rich—MD)
- ★ LARRY CARLTON—Sleepwalk 12-9
 - ★ WILLIE NELSON—Always On My Mind 19-16
 - ★ MICHAEL SMOTHERMAN—Do I Ever Cross Your Mind 23-18
 - T.G. SHEPPARD—Finally 33-30
 - PATTI AUSTIN—Baby Come To Me 39-36
 - EDDIE RABBITT—I Don't Know Where To Start
 - DAN FOGELBERG—Run For The Roses
 - DONNIE IRIS—My Girl A
 - GORDON LIGHTFOOT—Baby Step Back A
 - LITTLE RIVER BAND—Man On Your Mind A
 - DENICIE WILLIAMS—It's Gonna Take A Miracle A
 - CAROLE KING—One To One A
 - THE JACKSONS—Working Day And Night A

WKXY-AM—Sarasota

- (Tony Williams—MD)
- ★ VANGELIS—Charlots Of Fire-Titles 22-5
 - ★ PAUL DAVIS—65 Love Affair 25-16
 - ★ GREG GUDRY—Goin' Down 27-23
 - TOMMY TUTONE—867-5309/Jenny
 - THE BEATLES—The Beatles Movie Medley
 - MELO—Pop Goes The Movies Part 1 B
 - ALDO NOVA—Fantasy X
 - VAN HALEN—Oh Pretty Woman X
 - MIKE POST—Theme From Magnum P.I. X
 - THE CARS—Since You're Gone X
 - ELTON JOHN—Empty Garden X
 - ROLLING STONES—Hang Fire X
 - THE CHARLIE DANIELS BAND—Still In Saigon X

WSPA-AM—Savannah

- (Ron Fredericks—MD)
- ★ CHARLENE—I've Never Been To Me 8-3
 - ★ SKYY—Call Me 7-6
 - ★ ALABAMA—Mountain Music 14-12
 - ★ ALABAMA—Love In The First Degree 22-13
 - ★ DR. HOOK—Baby Makes Her Blue Jeans Talk 20-16
 - CHERI—Murphy's Law

Radio Programming

Radio Specials

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

March 29, Charlie Spivak, Music Makers, Narwood Productions, one hour.

March 29, Drummer Special, Continuous History of Rock'n'Roll, one hour.

March 29, Roy Clark, Country Closeup, Narwood Productions, one hour.

March 29-30, Spinners, Musicians, RKO Two, one hour.

April 2-4, Gail Davies, Weekly Country Music Countdown, United Stations, three hours.

April 2-4, Neil Sedaka, Dick Clark's Rock, Roll and Remember, United Stations, four hours.

April 2-4, Styx, Off the Record Specials, Westwood One, one hour.

April 2-4, Whispers, Special Edition, Westwood One, one hour.

April 2-4, Alabama, Live From Gilley's, Westwood One, one hour.

April 2-4, Huey Lewis, Billy Squire, 38 Special, In Concert, Westwood One, one hour.

April 2-4, Rock Year 1965, Rock Years: Portrait of an Era, Westwood One, three hours.

April 3, Burrito Bros., Janie Fricke, Silver Eagle, ABC Entertainment, one hour.

April 3, Kinky Friedman, Country Sessions, NBC, one hour.

April 4, Todd Rundgren, Utopia, King Biscuit Flower Hour, ABC Rock Radio, one hour.

April 4, Jerry Reed, Country Star Countdown, RKO Two, three hours.

April 5, Jerry Reed, Country Closeup, Narwood Productions, one hour.

April 5, Carmen McRae, Music Makers, Narwood Productions, one hour.

April 5, Cy Coleman, Marion McPartland's Piano Jazz, NPR, one hour.

April 5, Rock Films, Continuous History of Rock'n'Roll, Rolling Stone Productions, one hour.

April 5-6, Christopher Cross, Hot Ones, RKO One, one hour.

April 9-11, Cars, Special, NBC Source, 90 minutes.

April 9-11, Johnny Mathis, Dick Clark's Rock, Roll and Remember, United Stations, four hours.

April 9-11, Bonnie Raitt, Off the Record Specials, Westwood One, one hour.

April 9-11, Ronnie Laws, Special Edition, Westwood One, one hour.

April 9-11, Mickey Gilley, Johnny Lee, Live From Gilley's, Westwood One, one hour.

April 9-11, Four Tops, Budweiser Concert Hour, Westwood One, one hour.

April 9-11, Rock Year 1966, Rock Years: Portrait of an Era, Westwood One, three hours.

April 9-11, Janis Joplin, Rock'n'Roll Never Forgets, Westwood One, one hour.

April 9-11, Bobby Bare, Weekly Country Music Countdown, United Stations, three hours.

April 10, Eddie Rabbitt, Country Sessions, NBC, one hour.

April 10, Razyz Bailey, Silver Eagle, ABC Entertainment, one hour.

April 10, Modern Jazz Quartet, Jazz Alive, NPR, two hours.

April 11, Joe Walsh, King Biscuit Flower Hour, ABC Rock Radio, one hour.

YesterHits

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

POP SINGLES—10 YEARS AGO

1. A Horse With No Name, America, Warner Bros.
2. Heart Of Gold, Neil Young, Reprise
3. Lion Sleeps Tonight, Robert John, Atlantic
4. Puppy Love, Donny Osmond, MGM
5. Mother And Child Reunion, Paul Simon, Columbia
6. Without You, Nilsson, RCA
7. The Way Of Love, Cher, Kapp
8. Jungle Fever, Chakachas, Polydor
9. Everything I Own, Bread, Elektra
10. I Gotcha, Joe Tex, Dial.

POP SINGLES—20 YEARS AGO

1. Don't Break The Heart That Loves You, Connie Francis, MGM
2. Hey Baby, Bruce Channel, Smash
3. Johnny Angel, Shelley Fabares, Colpix
4. Dream Baby, Roy Orbison, Monument
5. Midnight In Moscow, Kenny Ball, Kapp
6. Slow Twistin', Chubby Checker, Parkway
7. What's Your Name, Don & Juan, Big Top
8. Let Me In, Sensations, Argo
9. Good Luck Charm, Elvis Presley, RCA
10. Twistin' The Night Away, Sam Cooke, RCA

TOP LPS—10 Years Ago

1. America, Warner Bros.
2. Harvest, Neil Young, Reprise
3. I'm A Want You, Bread, Elektra
4. Nilsson Schmission, Nilsson, RCA
5. Paul Simon, Columbia
6. Fragile, Yes, Atlantic
7. American Pie, Don McLean, United Artists
8. Music, Carole King, Ode
9. Hot Rocks 1964-1971, Rolling Stones, London
10. Let's Stay Together, Al Green, Hi

TOP LPS—20 Years Ago

Billboard® Rock Albums & Top Tracks

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Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	21	J. GEILS BAND —Freeze Frame, EMI-America
2	4	11	SAMMY HAGAR —Standing Hampton, Geffen
3	2	16	JOAN JETT —I Love Rock And Roll, Boardwalk
4	6	11	PRISM —Small Change, Capitol
5	3	24	THE POLICE —Ghost In The Machine, A&M
6	5	20	LOVERBOY —Get Lucky, Columbia
7	8	9	ALDO NOVA —Aldo Nova, Portrait
8	7	19	THE CARS —Shake It Up, Elektra
9	9	18	BRYAN ADAMS —You Want It, You Got It, A&M
10	12	27	THE GO-GO'S —Beauty And the Beat, IRS
11	17	3	RICK SPRINGFIELD —Success Hasn't Spoiled Me, RCA
12	13	6	HUEY LEWIS AND THE NEWS —Picture This, Chrysalis
13	14	9	TOMMY TUTONE —Tutone 2, Columbia
14	19	4	GAMMA —3, Elektra
15	15	25	GENESIS —Abacab, Atlantic
16	11	9	LE ROUX —Last Safe Place, RCA
17	10	21	QUARTERFLASH —Quarterflash, Geffen
18	18	6	BONNIE RAITT —Green Light, Warner Bros.
19	16	20	OZZY OSBOURNE —Diary Of A Madman, Jet
20	21	6	DWIGHT TWILLEY —Scuba Divers, EMI-America
21	20	8	JOHNNY AND THE DISTRACTIONS —Let It Rock, A&M
22	24	6	THIN LIZZY —Renegade, Warner Bros.
23	27	3	VARIOUS ARTISTS —Secret Policeman's Other Ball, Island
24	26	4	JAY FERGUSON —White Noise, Capitol
25	23	36	JOURNEY —Escape, Columbia
26	30	10	SOFT CELL —Non-Stop Erotic Cabaret, Sire
27	28	7	NICK LOWE —Nick The Knife, Columbia
28	25	38	FOREIGNER —4, Atlantic
29	NEW ENTRY		ASIA —Asia, Geffen
30	31	6	UFO —Mechanix, Chrysalis
31	34	6	GLASS MOON —Growing In The Dark, Radio Records
32	32	11	WRABIT —Wrabit, MCA
33	45	2	HUMAN LEAGUE —Dare, A&M
34	44	3	DUKE JUPITER —Duke Jupiter I, Coast To Coast
35	35	5	VAN MORRISON —Beautiful Vision, Warner Bros.
36	22	17	AC/DC —For Those About To Rock, Atlantic
37	29	31	THE ROLLING STONES —Tattoo You, Rolling Stones Records
38	NEW ENTRY		CARMINE APPICE —Carmine Appice, Pasha
39	41	4	CHUBBY CHECKER —The Change Has Come, MCA
40	37	11	DONNIE IRIS —King Cool, MCA
41	46	2	UTOPIA —Swing To The Right, Bearsville
42	43	3	ANGEL CITY —Night Attack, Epic
43	NEW ENTRY		THE CHARLIE DANIELS BAND —Windows, Epic
44	36	3	SIMON AND GARFUNKEL —Concert In Central Park, Warner Bros.
45	38	15	PETER CETERA —Peter Cetera, Full Moon/Warner Bros.
46	50	36	STEVIE NICKS —Bella Donna, Modern Records
47	48	7	THE WAITRESSES —Wasn't Tomorrow Wonderful, Polydor
48	NEW ENTRY		SCORPIONS —Blackout, Mercury
49	42	30	TRIUMPH —Allied Forces, RCA
50	39	20	ROD STEWART —Tonight I'm Yours, Warner Bros.

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	9	4	TOMMY TUTONE —867-5309/Jenny, Columbia
2	2	9	VAN HALEN —Pretty Woman, Warner Bros.
3	1	11	PRISM —Don't Let Him Know, Capitol
4	5	12	SAMMY HAGAR —I'll Fall In Love Again, Geffen
5	3	8	ALDO NOVA —Fantasy, Portrait
6	8	5	RICK SPRINGFIELD —Calling All Girls, RCA
7	4	17	JOAN JETT —I Love Rock & Roll, Boardwalk
8	7	8	LE ROUX —Addicted, RCA
9	6	11	BRYAN ADAMS —Lonely Nights, A&M
10	20	9	JOAN JETT —Crimson And Clover, Boardwalk
11	17	8	THE GO-GO'S —We Got The Beat, I.R.S.
12	16	5	GAMMA —Right The First Time, Elektra
13	10	20	THE J. GEILS BAND —Freeze-Frame, EMI-America
14	11	18	THE POLICE —Spirits In The Material World, A&M
15	12	20	QUARTERFLASH —Find Another Fool, Geffen
16	27	3	DWIGHT TWILLEY —Somebody To Love, EMI-America
17	15	20	LOVERBOY —Working For The Weekend, Columbia
18	14	11	BOB AND DOUG MCKENZIE —Take Off, Mercury
19	32	2	CHARLIE DANIELS BAND —Still In Saigon, Epic
20	26	3	HUEY LEWIS AND THE NEWS —Workin' For A Livin', Chrysalis
21	21	21	THE J. GEILS BAND —Centerfold, EMI/America
22	NEW ENTRY		ASIA —In The Heat Of The Moment, Geffen
23	18	19	THE CARS —Shake It Up, Elektra
24	29	3	THIN LIZZY —Hollywood, Warner Bros.
25	25	4	JOHNNY AND THE DISTRACTIONS —Complicated Now, A&M
26	33	11	SOFT CELL —Tainted Love, Sire
27	31	2	DAVID BOWIE —Cat People Putting Out Fire, Backstreet
28	NEW ENTRY		HUEY LEWIS & THE NEWS —Do You Believe In Love, Chrysalis
29	43	2	GENESIS —Man On The Corner, Atlantic
30	34	2	DUKE JUPITER —I'll Drink To You, Coast To Coast
31	19	21	OZZY OSBOURNE —Flying High, Epic
32	NEW ENTRY		RICK SPRINGFIELD —Don't Talk To Strangers, RCA
33	13	16	PETER CETERA —Living In The Limelight, Full Moon/Warner Bros.
34	NEW ENTRY		SCORPIONS —No One Like You, Mercury
35	NEW ENTRY		HUMAN LEAGUE —Don't You Want Me, A&M
36	39	11	LOVERBOY —When It's Over, Columbia
37	41	6	STEVIE NICKS —Edge Of Seventeen (Live), Modern Records
38	NEW ENTRY		CARS —Since You're Gone, Elektra
39	42	3	BONNIE RAITT —Keep This Heart In Mind, Warner Bros.
40	NEW ENTRY		SAMMY HAGAR —Baby's On Fire, Geffen
41	37	25	GENESIS —Abacab, Atlantic
42	NEW ENTRY		BRYAN ADAMS —Fits You Good, A&M
43	NEW ENTRY		ASIA —Sole Survivor, Geffen
44	45	7	LOVERBOY —Lucky Ones, Columbia
45	23	5	UFO —The Writer, Chrysalis
46	NEW ENTRY		DREGS —Crank It Up, Arista
47	22	8	WRABIT —Anyway, Anytime, MCA
48	24	23	QUARTERFLASH —Harden My Heart, Geffen
49	28	17	DONNIE IRIS —Love Is Like A Rock, MCA
50	57	6	FOREIGNER —Juke Box Hero, Atlantic
51	50	2	TRIUMPH —Say Goodbye, RCA
52	49	5	NICK LOWE —Stick It Where The Sun Don't Shine, Columbia
53	30	21	JOHN HALL —Crazy (Keep On Falling), EMI/America
54	36	28	THE POLICE —Every Little Thing She Does Is Magic, A&M
55	55	8	OZZY OSBOURNE —Kill, Epic
56	40	9	POLICE —Secret Journey, A&M
57	38	4	JAY FERGUSON —White Noise, Capitol
58	46	18	AC/DC —For Those About To Rock, Atlantic
59	44	7	NOVO COMBO —Tattoo, Polydor
60	54	6	THIN LIZZY —Angel Of Death, Warner Brothers

Top Adds

1	FRANKE & THE KNOCKOUTS —Below The Belt, Millennium
2	GREG KIHN —Kihntinued, Beserkley
3	KROKUS —One Vice At A Time, Arista
4	ASIA —Asia, Geffen
5	THE CHARLIE DANIELS BAND —Windows, Epic
6	GRAHAM PARKER —Another Gray Area, Arista
7	IRON MAIDEN —Number Of The Beast, Harvest
8	SCORPIONS —Blackout, Mercury
9	BEATLES —Reel Music, Capitol
10	GIRLS SCHOOL —Hit And Run, Stiff

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

Adult Contemporary

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
☆	2	15	CHARIOTS OF FIRE Vangelis, Polydor 2189 (Polygram) (Spheric B.V./WB, ASCAP)
☆	2	16	KEY LARGO Bertie Higgins, Family 9-02524 (Jen-Lee/Chappell, ASCAP/Lowery, BMI)
☆	3	10	DADDY'S HOME Cliff Richard, EMI-America 8103 (Big Seven, BMI)
☆	4	8	ON THE WAY TO THE SKY Neil Diamond, Columbia 18-02712 (Stonebridge, ASCAP/Unichappell/Begonia Melodies, BMI)
☆	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)
☆	6	10	MY GUY Sister Sledge, Cotillion 47000 (Atlantic) (Jobete, ASCAP)
☆	10	5	SHANGHAI BREEZES John Denver, RCA 13071 (Cherry Lane, BMI)
☆	16	7	MAKE A MOVE ON ME Olivia Newton-John, MCA 52000 (John Farrar/Snow, BMI)
☆	9	10	OPEN ARMS Journey, Columbia 18-02687 (Weed High Nightmare, BMI)
☆	13	6	MEMORY Barbra Streisand, Columbia 18-02717 (Koppelman-Bandier, BMI)
☆	12	8	THAT GIRL Stevie Wonder, Tamla 1602 (Motown) (Jobete/Black Bull, ASCAP)
☆	17	5	'65 LOVE AFFAIR Paul Davis, Arista 0661 (Web IV, BMI)
☆	14	7	SLEEPWALK Larry Carlton, Warner Bros. 50019 (Hudson Bay, BMI)
☆	14	8	THROUGH THE YEARS Kenny Rogers, Liberty 1444 (Peso/Swanee Bravo, BMI)
☆	15	9	LOVE IN THE FIRST DEGREE Alabama, RCA 12288 (House Of Gold, BMI)
☆	16	11	SOMEWHERE DOWN THE ROAD Barry Manilow, Arista 0658 (ATV/Mann And Weil/Snow, ASCAP)
☆	17	18	POP GOES THE MOVIES PART I Meco, Arista 0660 (20th Century Fox/Robbins/Warner Bros./UA, ASCAP/Unart, BMI)
☆	22	3	ALWAYS ON MY MIND Willie Nelson, Columbia 18-02741 (Screen Gems-EMI/Rose Bridge, BMI)
☆	19	8	SHOULD I DO IT The Pointer Sisters, Planet 47960 (Elektra) (Unichappell/Watch Hill, BMI)
☆	23	4	MAKING LOVE Roberta Flack, Atlantic 4005 (20th Century Fox/New Hidden Valley, ASCAP/Begonia Melodies/Fedora, BMI)
☆	28	3	LET'S HANG ON Barry Manilow, Arista 0675 (Seasons Four/Saturday Screen Gems-EMI, BMI)
☆	22	15	JUST CAN'T WIN 'EM ALL Stevie Woods, Cotillion 46030 (Atlantic) (Slanshot/Edition Sunrise/Interworld/Mighty Mathieson/Vinyl, BMI)
☆	23	21	WHEN ALL IS SAID AND DONE Abba, Atlantic 3889 (Countless, BMI)
☆	26	6	IF I COULD GET YOU Gene Cotton, Knoll 5002 (Knoll, ASCAP)
☆	27	4	TEACH ME TONIGHT Al Jarreau, Warner Bros. 50032 (MCA/Cahn/Hub, ASCAP)
☆	38	2	I'VE NEVER BEEN TO ME Charlene, Motown 1611 (Stone Diamond, BMI)
☆	27	24	SWEET DREAMS Air Supply, Arista 0655 (Careers/Bestall Reynolds, BMI/Riva PRS)
☆	28	20	ANOTHER SLEEPLESS NIGHT Anne Murray, Capitol 5083 (Chappell, ASCAP)
☆	29	31	NEVER GIVE UP ON A GOOD THING George Benson, Warner Bros. 50005 (O'Lyric/Blackwood, BMI)
☆	36	3	GOIN' DOWN Greg Guitry, Columbia 18-02691 (World Song, ASCAP)
☆	31	25	BOBBIE SUE Oak Ridge Boys, MCA 52006 (House Of Gold, BMI)
☆	37	2	BABY STEP BACK Gordon Lightfoot, Warner Bros. 50012 (Moose, CAPAC)
☆	33	34	YOU NEVER GAVE UP ON ME Crystal Gayle, Columbia 18-02718 (Michael O'Connor, BMI)
☆	39	2	BEECHWOOD 4-5789 Carpenters, A&M 2405 (Stone Agate, BMI/Jobete, ASCAP)
☆	NEW ENTRY		RUN FOR THE ROSES Dan Fogelberg, FullMoon/Epic 14-02821 (Hickory Grove/April, ASCAP)
☆	40	2	EMPTY GARDEN Elton John, Geffen 50049 (Warner Bros.) (Big Pig/Entersong, ASCAP)
☆	NEW ENTRY		THE BEATLES MOVIE MEDLEY The Beatles, Capitol 5100 (Comet/Maclen/Unart, BMI)
☆	38	30	YOU COULD HAVE BEEN WITH ME Sheena Easton, EMI-America 8101 (ATV, BMI)
☆	39	29	LEADER OF THE BAND Dan Fogelberg, FullMoon/Epic 14-02647 (Hickory Grove/April, ASCAP)
☆	40	33	NATURAL LOVE Petula Clark, Scotti Brothers 5-02676 (Epic) (Flowering Stone, ASCAP/Holy Moley, BMI)
☆	41	32	ONLY ONE YOU T.G. Sheppard, Warner/Curb 49858 (Cross Keys, ASCAP/Tree, BMI)
☆	42	NEW ENTRY	COME TO ME Jennifer Warnes, Arista 0670 (Highest Swan/Slinky Dinky, BMI)
☆	43	35	SEA OF HEARTBREAK Poco, MCA 52001 (Shapiro & Bernstein, ASCAP)
☆	44	42	TAKE IT EASY ON ME Little River Band, Capitol 5057 (Colgems-EMI, ASCAP)
☆	45	41	MEMORIES OF DAYS GONE BY Freddie Parris & The Five Satins, Elektra 47411 (Not Listed)
☆	46	43	THE END Rupert Holmes, Elektra 47409 (WB/Holmes Line Of Music, ASCAP)
☆	47	45	SHE'S GOT A WAY Billy Joel, Columbia 18-02628 (April/Impulsive, ASCAP)
☆	48	44	DO I EVER CROSS YOUR MIND Michael Smotherman, Epic 14-02711 (Songs Of Bandier-Koppelman/If Billy/Garbo/Seventh Son/Dorsey, ASCAP)
☆	49	48	COOL NIGHT Paul Davis, Arista 9645 (Web IV, BMI)
☆	50	47	THE SWEETEST THING Juice Newton, Capitol 5046 (Sterling/Addison Street, 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).

Radio Programming

National Programming

• Continued from page 25

Cincinnati, WDOD-AM Chattanooga, WPLO-AM Atlanta, WMPS-AM Memphis, KFGO-AM Fargo, and WSM.

★ ★ ★

Drake-Chenault's "History Of Country Music" is scheduled to air in September. The show had originally been set for a spring release, but it was delayed by the illness of several members of the production staff. When the show was first offered, it was on a barter basis, but now Drake-Chenault has decided to distribute it on a cash basis only. "The demands made by national advertisers were not in the best interests of the stations," says company president Jim Kefford.

Tom Howard has been named sales and advertising consultant for Drake-Chenault's new "Hitparade" format. Howard, president of BBJ&T Advertising, has been associated with Drake-Chenault on several projects including the advertising for "The History Of Rock'n'Roll" and "The History Of Country Music." "Hitparade" is a 40 plus MOR format. Drake-Chenault has prepared a unique "Hitparade Theatre" to boost this format at the National Assn. of Broadcasters convention which opens in Dallas April 4.

★ ★ ★

Tom Shovan has been named

sales manager of the radio division of the Creative Factor, moving up from radio marketing director. ... Jack Clements, an eight year veteran of Mutual Broadcasting and most recently sports vice president, has been named senior vice president. ... Dwight Douglas has been named executive vice president of Burkhart / Abrams / Michaels / Douglas & Assoc. He's been with the company for four years and has worked in all divisions. ... Mat Tombers has been named manager of advertising and publicity for Watermark/ABC Radio Enterprises. He comes to the syndicator from KMPC-AM Los Angeles where he was assistant director of advertising and promotions.

★ ★ ★

Mutual Broadcasting has reached an agreement for a one year exclusive series of radio programs with the production arm of the Osmond Family, Osmond Enterprises.

The programs, which would be produced at the Osmond Entertainment Center in Orem, Utah, would number at least six, and will include live concert tapes, interviews and special country and pop music material by members of the Osmonds, including Donny and Marie Osmond. Mutual and Merrill Osmond, the 28-year-old head of the production company, Broadcast International, signed the pact March 12.

Dick Carr, Mutual's vice president for Programming, said the Os-

mond's "exceptional production facility, their access to top-flight talent and the proven track record as producers and packagers will insure" success.

There are more than 900 primary Mutual affiliates and almost 700 occasional, special program affiliates as well.

★ ★ ★

Bethany Gorfine has joined Rolling Stone Productions in the affiliate relations department and as supervisor of the company's newest production "Solid Gold Radio," a daily 90-minute music trivia show, which debuts next Monday (29). Gorfine comes from Novacom, a tv production and distribution company,

and formerly was director of production at Infinity Records. The company's "Rock Star Guest DJ" show has been cleared on 70 AOR stations, including WNEW-FM New York, KMET-FM Los Angeles, WRIF-FM Detroit, WMMR-FM Philadelphia, KTXQ-FM Dallas, WWDC-FM (DC-101) Washington and WDVE-FM Pittsburgh. Upcoming shows will feature Billy Squier, Southside Johnny, Phil Collins, Hall and Oates and Peter Wolf of the J. Geils Band.

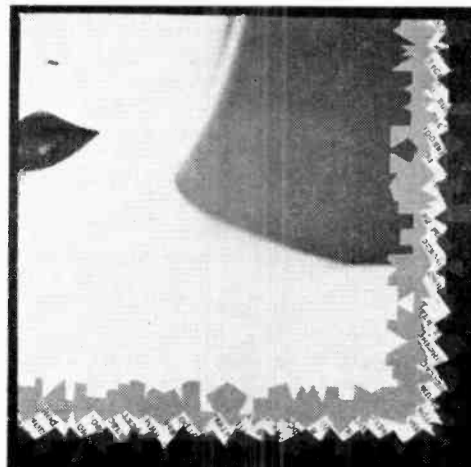
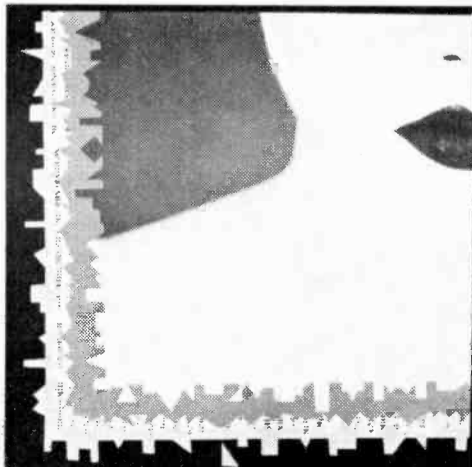


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A 3-Way Campaign Behind Daniels' 75-City Marathon

By KIP KIRBY

NASHVILLE—The Charlie Daniels Band's current album, "Windows," will receive extra thrust through a tri-part merchandising support campaign focusing on the group's upcoming summer tour, "Windows World Tour '82."

The tour begins April 9 running through Labor Day, and encompasses 75 cities, 34,000 miles and 50 states. The promotional campaign is utilizing a videocassette, "The Charlie Daniels Band: The Saratoga Concert," produced by CBS Video Enterprises, along with a stereo disk of the concert in CED format, believed to be the first of its kind to be produced originally for home video entertainment systems. The disk will be available in June. Additionally, MTV, which first aired the Saratoga performance by the CDB last September has re-edited the concert for cable telecasts.

The Charlie Daniels Band videocassette contains two concept numbers, "Carolina I Remember You" and "The Legend Of Wooley Swamp," which blend footage from the Saratoga live performance with specially-shot video sequences.

Ticket prices for all dates included on the tour are tagged at an average of \$9, with a gross potential for the American circuit appearances projected at \$7.5 million, a 15% increase over 73 concerts tied in with the group's last album, "Full Moon." The "Windows" tour will play in

halls averaging 12,500 seats, representing an 11% increase in venue capacity over last year's Charlie Daniels Band tour. Wherever possible, seats are being sold only to the front of the stage since Daniels' show will include some video; although in sell-out situations, this may be revised to include additional seating to the posterior of the stage. Jimmy Hall is special guest for all dates.

Robert Stewart, president of Sound Seventy Management, notes that at Daniels' request, contracts for this tour have been carefully evaluated, production costs reduced and resultant savings passed along to participating promoters. Sound Seventy Management is providing radio and tv spots, as well as ad mats for print, to support every date. A one-hour radio special on disk that was produced in-house is being released for use in individual concert markets.

Prior to the tour's kickoff date, Daniels is visiting radio stations, wholesale accounts, retailers and press in 10 cities which include Ottawa, L.A., Toronto, Denver, Dallas/Ft. Worth, Atlanta, Philadelphia, Pittsburgh, Cleveland and Chicago. Daniels' group is also scheduled to appear on "Solid Gold" and the CBS "Morning News" in conjunction with the tour, the "Windows" album and the current single, "Still In Saigon."



Billboard photo by Chuck Pulin
NEW MAMAS & PAPAS—Spanky McFarlane, Mackenzie Phillips, Denny Doherty, and John Phillips—the new Mamas & Papas—do a surprise date at the Savoy in New York.

Bow 'Stars Of Tomorrow'

DALLAS—Exposing new talent is a major thrust for Dallas Palace, a fledgling country showcase club. Beginning in April, the 800-person capacity venue will bow "Stars Of Tomorrow," featuring a new act on a major label every Monday night.

"This gives record companies a vehicle to expose new talent while it gives us a way to promote entertainment without being in direct competition with a club like Billy Bob's," explains entertainment director Don Schafer. KIX-FM is giving away all the tickets to the Monday night shows.

In addition to "Stars Of Tomorrow," Dallas Palace features about two headline acts per month, with a cover charge ranging from \$4 to \$8. Two local acts, Texas Moon and the Texas Renegades, make up the balance of the entertainment. The club is private, with a \$5 annual membership fee.

Located in northern Dallas, the 15,000-square-foot club is a showcase/restaurant open seven nights a week. Seating is available on both the main floor and a balcony. Two bars are located on both tiers, while the main level also features a 2,000-square-foot dance floor.

Principal owner is Terry Trippet. Plans are in the works for a mid-summer opening of a Dallas Palace in London.

Qonexions Bus Firm Adds Music Arm

By ROMAN KOZAK

SECAUCUS, N.J.—Qonexions, one of the country's largest tour bus companies, is reorganizing, forming VIP Connections Inc., an offspring company that will specialize in the music side of the company's operations.

According to John Morrissey, partner in the company with Gaspar Damanti, Qonexions owns 30 buses, 10 of which go on the road with musicians and roadies, while the other 20 are lounge buses, used mainly now to transport corporate clients and groups from New York to Atlantic City.

"The Atlantic City business is very lucrative, but it's not my cup of tea. I'm in the music business," declares Morrissey, who says that VIP Connections Inc. is leasing buses from Qonexions, and will be operating

them with an option to buy.

Among acts that have recently used Qonexions buses are the Rolling Stones, Barry Manilow, Bruce Springsteen, Kris Kristofferson, Slave, the Kinks, Gary U.S. Bonds, the Commodores, Rodney Dangerfield, and others.

The rock tour buses are usually leased by acts for the long haul, and contain up to 15 bunks as well as such comforts as a refrigerator, tape deck and video unit. The lounge buses, which acts sometimes use for shorter hauls, are more luxuriously appointed and come complete with an onboard hostess to serve drinks.

"We're a charter company, one of the few charter companies around the country with ICC rights," says Morrissey.

"The advantage of this to the

client is that he is not liable for, say, insurance. We have \$10 million worth of insurance. And being regulated by the government means the coaches are inspected by the Dept. of Transportation. We have to maintain files on our coaches. The drivers, as well, have to be certified by the ICC," he continues.

The charter price for a tour bus is \$3,200 a week, which includes the driver's salary, but acts have to pay for the driver's hotel rooms and per diems, as well as fuel, tolls and other bus expenses.

"The state of the industry now is that people don't go out for months at a time any more," says Morrissey. "The Rolling Stones and Barry Manilow can do it, but most people go out on specific tours for a month or a month and a half. You can rent the bus per day or per week."

He says the prices are fixed by the ICC and there are no specific special deals for long term charters. A lounge bus rents for \$675 a day. It seats about 20.

"We have star buses and we have crew buses," says Morrissey. "You want the star to travel like a star, while the crew is the crew. They need to sleep more. When you have a crew of 10 or 12 people, which is a normal crew, the most important thing on the bus, beside the stereo, is the bed. And putting in that many beds, you cut down on the lounge, or living space.

"In a star bus, for a group we have a large front lounge, six bunks in the middle, and then an intimate back lounge for the star. If you have a lot of bunks on the bus, sometimes the star will get in the back and say, 'it's for me.' And everybody else has to crowd into the front. So you want as much lounge space as you can possibly have," he notes.

www.americanradiohistory.com

Feyline Loses First Round In Ariz. Tax Dispute

By AL SENIA

PHOENIX—A Colorado promoter appears to have lost the initial round of a dispute involving the tax status of a December Rolling Stones concert held at Arizona State Univ. in Tempe.

The central question in the dispute concerns whether Feyline Presents Inc., a Colorado corporation, must pay \$11,186—1% of the gate receipts—in sales taxes to the city of Tempe and another \$44,475 to the state of Arizona.

Feyline argues in a lawsuit filed in February in Maricopa County Superior Court that the funds do not have to be paid because Arizona State sponsored the event and Feyline acted only as a contracting agent between the Stones and the university.

City and state officials contend the opposite, and at one point threatened to bring criminal charges against the promoter, according to court papers.

If city and state tax officials prevail, it could set a precedent for taxing gate receipts for Arizona State concerts. The December Stones concert was held at the university's Sun Devil football stadium and attracted nearly 70,000 fans.

Feyline suffered a setback March 18 when Judge Stanley Goodfarb dismissed the lawsuit. He ruled the promoter had not exhausted other administrative remedies before filing the litigation. The judge made no ruling on any of the issues contained in the suit. He ruled that he lacked authority to decide the issue.

Talent Talk

About 50 patrons at S.N.A.F.U. in New York were robbed when two gunmen invaded the club. After firing a shot into the floor, the two bandits separated the male and female customers, and then robbed each one before herding them into the club's bathrooms. The cash register was also cleaned out. As they were fleeing, the gunmen took two women hostages, but later let them go unharmed.

The Saturday Night Live Band, STP (David Spinozza, John Tropea, and Chris Palmaro), the Marvin Stamm Group, and the Chris Parker Band did a benefit concert Monday (22) at NYU's Leob Student Center for Tibetan orphans living in India. ... April 3 is "Glenn Miller Day" in Brooklyn.

Rick Hitchcock, guitarist for the new band Regis, was called in to fill in for Pete Solley when Solley fell ill during the recording of the new Franke & the Knockouts LP. ... Carly Simon, Sister Sledge, Debbie Harry and Teddy Pendergrass have all contributed to the "Soup For One" soundtrack, written and produced by Chic, which will be released on Mirage Records.

Following an appearance at the Ritz in New York, April 2 & 3, Mink DeVille will play the Pink Pop Festival in Holland. ... There have been a reported 250,000 ticket requests for Earth Wind & Fire's six scheduled performances at Wembley Stadium in London. ... Cosmo Ohms, lighting director of the Ritz in New York, also heads his own record label, Anamaze Records, which has released a new single "We Can Have

A Party" by Startoon.

Peter Paul & Mary are going on a tour of Australia and Japan. ... Little, Brown to publish "The Clash: Before and After" by Pennie Smith, a book of photos of the band.

The Bar Kays, the 15 year old r&b and funk band, were honored as the ambassadors of the Memphis sound by city and county officials who proclaimed Feb. 3 "Bar-Kays Day."

"A travel survival kit" is being sent out to promote the "I Don't Feel Better" LP by Martin Briley on Mercury Records. Included is a Wash'nDri, an antacid tablet, a band-aid, a small packet of antiseptic, and a stick-on sign reading "help."

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Talent In Action

JIMMY BUFFETT

Municipal Auditorium, Nashville
Admission: \$9 and \$10

It was a long way from being a full-house, but the 4,500 true-believers who trooped to this two-hour Buffett bacchanal seemed to require the extra space for their exuberance to blossom. With few exceptions, the audience was a colorful testimony to Buffett's cheeky repudiation of maturity. "I'm Growing Older But Not Up" is a point of view the personable star argues well for.

Buffett was backed on 21 of the concert's 24 songs by a seven-piece Coral Reefer Band, whose members were nearly as spirited as he was, and by two Reefettes who provided superb vocal harmonies and acted as foils for his non-stop bawdiness. The remaining three songs Buffett performed solo to his own acoustic guitar accompaniment.

Throughout the show, Buffett took contextually related pot-shots at religion, organized and otherwise. In this born-again age, his sniping was downright refreshing.

Although "Margaritaville" earned the predictable standing ovation, the most theatrically satisfying part of the show was Buffett's rambling rendition of "God's Own Drunk." Without missing a beat in the narration, he managed to salt in asides, topical allusions, jokes and a hilarious disquisition on the 10 stages of drunkenness. Another highlight was when Dave Loggins came on stage to duet with Buffett on their composition, "Treat Her Like A Lady."

The bad-boy of the tropics opened and closed the show with selections from his newest MCA LP, "Somewhere Over China," but to all appearances he was more into whooping than hyping.

EDWARD MORRIS

LAURA BRANIGAN

Bottom Line, New York
Admission: \$7.50

A star may have been born March 18 before an enthusiastic audience packed into the Greenwich Village night spot. Backed by a six-piece unit of top studio rock musicians lead by guitarist Hugh McCracken, Branigan showed herself to

be a powerful singer with the stage presence of a veteran.

She opened with the high-energy "Living A Lie" and never faltered through a one-hour show of 13 songs that spotlighted most of the material in her new Atlantic album, "Branigan."

Whether belting out the lyrics to the infectious "Down Like A Rock" or the slow country-flavored slow number "Wild For You," she captivated the audience. Her reading of Stevie

Wonder's "All In Love Is Fair" was simply beautiful.

Her brother Billy joined her for an appealing duet on "I Wish I Could Be Alone," the flip side of her single, "All Night With Me," another powerful statement.

After a building, pulsating rendition of the oldie "Gloria," she brought the audience to their feet with a power house "Don't Cry For Me, Argentina."

Branigan is such an all-around talent the only problem it seems she will have to face is what type of singer she wants to concentrate on being.

DOUGLAS E. HALL

THE B-52'S

Hollywood Palladium, Los Angeles
Admission: \$10

Not since "Mary Hartman, Mary Hartman," has there been anything as celebratory of American junk culture as the B-52's. The performance here March 12, part of a four-night stand at this 5,000-capacity hall, was a spirited revelation in the belief that not all that is trash should be thrown away.

Led by the perpetually deadpan Fred Schneider, the five B-52's augmented by a two-piece horn section are the musical equivalent of a cultural trash compactor. Take old Motown, Beach Boys, "Leave It To Beaver" reruns, B-rated science fiction movies then stir and the result is the B-52's.

The 15-song, 80-minute set included all the favorites: "Party Out Of Bounds," "52 Girls," "Private Idaho," "Give Me Back My Man" and the inevitable "Rock Lobster."

The women, Kate Pierson and Cindy Wilson, were in especially strong voice but credit for the B-52's sonic drive has to go the crack rhythm section of drummer Keith Stickland and guitarist Ricky Wilson.

Quietly gnawing at the fiber of the B-52's wacky universe is the feeling that the concept is wearing thin. On record this is readily apparent with the new "Mesopotamia." In concert, though, the B-52's still know how to throw a party that goes out of bounds.

CARY DARLING



Billboard photo Chuck Pulin

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Survey For Week Ending 4/3/82

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **KOOL & THE GANG, SKYY, MICHAEL ICEBERG—\$350,960, 23,528, \$16, \$14, & \$12**, in-house (RCMH Prods.) promotion, Radio City Music Hall, New York City, four sellouts, March 12-13.
- **CARS, NICK LOWE & THE CHAPS—\$262,526, 23,600, \$11.50 & \$10.50**, Don Law Co., Boston Garden, two sellouts, March 16, 18.
- **POLICE, JOE KING CARRASCO—\$204,104, 16,749, \$12.75 & \$10.75**, Pace Concerts, Summit, Houston, sellout, March 20.
- **CARS, NICK LOWE & THE CHAPS—\$175,000, 14,500, \$12.50 & \$10.50**, Tony Ruffino-Larry Vaughn Prods./Ron Delsener Prods., Nassau Coliseum, Long Island, N.Y., sellout, March 24.
- **CARS, NICK LOWE & THE CHAPS—\$156,305, 13,708, \$11.50 & \$10.50**, Cross Country Concerts, Hartford Civic Center, sellout, March 19.
- **KOOL & THE GANG, SKYY, & SLAVE—\$154,569, 12,563 (16,269 capacity)**, \$12.50 & \$10.50, Al Haymon Prods., Hartford Civic Center, March 21.
- **ROD STEWART—\$145,483, 12,039 (14,000)**, \$12.50 & \$10.50, Evening Star Prods./Avalon Attractions, Coliseum, Phoenix, March 18.
- **FOREIGNER, BRYAN ADAMS—\$125,542, 10,621, \$12.50 & \$10**, Cliff Corbett/Beach Club Concerts, Jacksonville (Fla.) Veterans Memorial Coliseum, sellout, March 17.
- **DARYL HALL & JOHN OATES, DONNIE IRIS—\$121,790, 13,437, \$10 & \$9**, Belkin Prods., Richfield (Ohio) Coliseum, sellout, March 16.
- **TEDDY PENDERGRASS, BILL SUMMERS—\$119,535, 8,700, \$15 & \$12.50**, Pace Concerts/W.G. Enterprises/Talent Coordinators of Amer., Music Hall, Houston, three sellouts, March 5-6.
- **POLICE, JOAN JETT & THE BLACKHEARTS—\$117,960, 12,561, \$10.50 & \$9.50**, Brass Ring Prods., Birmingham-Jefferson (Ala.) Coliseum, sellout, March 16.
- **POLICE, JOAN JETT & THE BLACKHEARTS—\$117,668, 11,685, \$10.50 & \$8.50**, Mid-South Concerts, Mid-South Coliseum, Memphis, sellout, March 17.
- **ROD STEWART—\$117,464, 10,000 (10,656)**, \$12 & \$10, Avalon Attractions/S.F.L., Tingley Coliseum, Albuquerque, N.M., March 16.
- **BEACH BOYS, DELBERT McCLINTON, FABULOUS THUNDERBIRDS—\$114,567, 10,914 (11,000)**, \$10.50 & \$9.50, Innervisions—Howard Pollack, Tarrant County Convention Center, Ft. Worth, Texas, sellout, March 18.
- **ROD STEWART—\$114,563, 10,458, \$12 & \$11**, Contemporary Prods., Omaha Civic Auditorium, sellout, March 14.
- **J. GEILS BAND, JOHNNY & THE DESTRUCTIONISTS—\$114,099, 12,000, \$10.50 & \$9.50**, Contemporary Prods., Omaha Civic Auditorium, sellout, March 18.
- **SAMMY HAGAR, QUARTERFLASH—\$109,340, 11,000, \$10**, John Bauer Concerts, Portland (Ore.) Coliseum, sellout, March 19.
- **JIMMY BUFFETT & THE CORAL REEFER BAND—\$107,077, 10,352 (12,000)**, \$11 & \$10, Brass Ring Prods./Coast-to-Coast Prods., Omni, Atlanta, March 19.
- **FOREIGNER, BRYAN ADAMS—\$93,188, 7,933 (8,432)**, \$12.50 & \$11.50, Chesapeake Concerts, Savannah (Ga.) Civic Center, March 16.
- **DARYL HALL & JOHN OATES, DONNIE IRIS—\$81,083, 8,173 (10,274)**, \$10 & \$9, Sunshine Promotions, Market Square Arena, Indianapolis, March 19.
- **OZZY OSBOURNE, UFO—\$76,118, 6,984 (9,496)**, \$11 & \$10, Sunshine Promotions/Sunshine South/Chesapeake Concerts, Omni, Atlanta, March 17.
- **CARS, NICK LOWE & THE CHAPS—\$71,041, 7,421 (9,713)**, \$10 & \$9, Evening Star Prods., Tucson (Ariz.) Community Center, March 3.
- **TOM JONES, GEORGE WALLACE—\$68,437, 4,583 (10,247)**, \$15 & \$12.50, Sunshine Promotions, Market Square Arena, Indianapolis, March 17.
- **SAMMY HAGAR, THE CORE—\$67,494, 6,600 (8,500)**, \$11 & \$10, John Bauer Concerts, Spokane (Wash.) Coliseum, March 20.
- **DARYL HALL & JOHN OATES—\$67,333, 7,025, \$9.75**, Sunshine Promotions, Wings Stadium, Kalamazoo, Mich., sellout, March 13.
- **RODNEY DANGERFIELD, DENNIS BLAIR—\$64,433, 4,157, \$15.50**, Talent Coordinators of Amer., Painter's Mill Star Theatre, Baltimore, two shows, one sellout, March 14.
- **GEORGE JONES, MERLE KILGORE—\$56,241, 4,166, \$13.50**, Talent Coordinators of Amer., Painter's Mill Star Theatre, Baltimore, two shows, one sellout, March 20.
- **DARYL HALL & JOHN OATES, DONNIE IRIS—\$55,769, 5,034, \$11.50 & \$10.50**, Brass Ring Prods., Fox Theater, Detroit, sellout, March 17.
- **OZZY OSBOURNE, UFO—\$55,276, 6,167 (10,000)**, \$9.50 & \$8.50, Sunshine Promotions/Sunshine South, Knoxville (Tenn.) Civic Coliseum, March 18.
- **JIMMY BUFFETT & THE CORAL REEFER BAND—\$52,856, 5,118 (5,400)**, \$11 & \$10, Tony Ruffino-Larry Vaughn Prods./Coast-to-Coast Prods., Boutwell Auditorium, Birmingham, Ala., March 20.
- **JOHN PRINE, STEVE GOODMAN—\$51,414, 4,372 (5,438)**, \$12 & \$10, Shantero Prods./CJAY-FM radio, Jubilee Auditorium, Calgary, Alta., two shows, March 19.
- **DARYL HALL & JOHN OATES, DONNIE IRIS—\$50,260, 5,182, \$10 & \$9**, Brass Ring Prods., Lansing (Mich.) Civic Center, sellout, March 18.
- **BLACK SABBATH, WRABIT—\$47,141, 5,081, \$10 & \$9**, Contemporary Prods., Wichita (Kan.) State Univ., sellout, March 21.
- **VIENNA BOYS CHOIR—\$46,053, 5,126 (5,086)**, \$11 & \$6, Minn. Orchestral Assn., Orchestra Hall, Minneapolis, two shows, March 6-7.
- **MOLLY HATCHET, SAXON—\$42,455, 4,469, (8,900)**, \$9.50, Pace Concerts, Coliseum, Houston, March 18.
- **MOLLY HATCHET, SAXON—\$41,800, 4,487 (5,100)**, \$9.50, Stone City Attractions, San Antonio Convention Center, March 19.
- **JIMMY BUFFETT & THE CORAL REEFER BAND—\$39,328, 3,908 (6,831)**, \$10.50 & \$9.50, Sunshine Promotions, Louisville Gardens, March 16.
- **RICK SPRINGFIELD, INNOCENTS—\$38,409, 3,800, \$10.50**, Evening Star Prods., Mesa (Ariz.) Amphitheater, sellout, March 12.
- **B-52'S, THE PENETRATORS—\$38,052, 3,666, \$10.50**, Fahn & Silva Presents, Golden Hall, San Diego, sellout, March 16.
- **FERRANTE & TEICHER—\$37,385, 4,397 (5,400)**, \$9.50 & \$7.50, Celebrity Attractions, Portland (Ore.) Civic Center, two shows, March 16-17.

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General News

Third World Is Spreading Reggae Latest Columbia LP Features Wonder Collaborations

By CARY DARLING

LOS ANGELES—While some critics deride them for being more pop than reggae, Third World is bringing reggae to a mass audience. Two tracks on the sextet's latest Columbia album, "You've Got The Power," are collaborations with Stevie Wonder. One, "Try Jah Love," is turning into a major r&b hit. The group recently headlined a day of the two-day reggae music festival at the 13,000-seat UCLA Pauley Pavilion here before touring Ja-

pan, Europe and Africa. Yet, the criticism persists that the group has "sold out."

"The music we play is a natural for us," retorts Stephen "Cat" Coore, lead guitarist. "The hybrid of various types of music is a natural thing because, by growing up in Jamaica, we know the direct roots of reggae and ska. At the same time, we live in a country where you get to hear Chuck Berry, Fats Domino and all the r&b artists."

"We used to get that criticism more in 1975 after we had started," remembers bassist Richie Daley. "Then, slowly we watched everything turn and people were playing it like we were playing it. We listened to all forms of music so we took roots reggae music and put branches on top of it. What we are doing has become the norm of today."

A solid supporter of the band—which also includes lead singer William "Rugs" Clarke, keyboardist/rhythm guitarist Michael Ibo Cooper, percussionist Irvin "Carrot" Jarrett, and drummer William Stewart—has been Stevie Wonder. "We met him six years ago in Jamaica," says Clarke. "But this record wasn't really planned or organized. We spoke about it for a few months but when he came to the Rose Bowl here last year for the salute to black music, we went into Wonderland studio and started to jam. These two tracks came out of it."

Only those two tracks were recorded with Stevie Wonder but the band does not write off working with him in the future. "It could happen again, anytime," says Clarke. "We're not saying it's the next album or the one after that but anytime the vibe is right."

Clarke doesn't mind that some may see use of Stevie Wonder as a strictly commercial ploy. "They can

(Continued on page 37)



FAIR EXCHANGE—Lenny White, left, and Ralph Ebler, E/A's East Coast artist development manager, adjust each other's collars before White goes onstage at the Savoy in New York as part of the 1982 "Cavalcade Of Stars," also featuring Patrice Rushen, Stanley Turrentine, Ray Ayers and Jean Carn.

BLACK TALENT SEARCH SummerSoul '82 Expands To Include Gospel Fields

NASHVILLE—The second annual SummerSoul '82 black talent search is now underway, expanded this year to include both contemporary and black gospel categories.

SummerSoul, a presentation of the black music committee of the Nashville Music Assn., is a national contest open to professional musicians/groups without current recording contracts.

Four winners in each category will be selected by a panel of music industry executives and presented in a pair of concerts at the Tenn. Performing Arts Center. Winners in the black contemporary category will perform Friday, June 25, with the black gospel finalists following in a concert the next evening.

Entrants in both categories must submit a cassette tape with three copyrighted songs totaling no more than 15 minutes (at least two of the songs must be previously unrecorded). Cassettes should include the name, address, phone number and category—contemporary or gospel—of the entrant. Photos and bios are also requested.

Entries will be judged by a panel who will choose eight semi-finalists in each category. The semi-finalists will then perform live auditions for a second panel of judges. Videotapes of live concert or studio performances are acceptable in lieu of live auditions. Judges will select semi-finalists the week of May 15-20, with

all live auditions scheduled June 1-4.

When the NMA launched SummerSoul '81 last year, more than 100 cassettes were received by the music organization. The five winners of the 1981 talent search included Cynthia

(Continued on page 37)

Black Acts' Popularity Up In Japan

TOKYO—The popularity of black artists in the Japanese market is on the increase, according to the results of the computer-processed questionnaire cards which CBS/Sony here encloses in all albums sold.

With a response rate of around 4%, the cards show clearly that acts like George Benson, Michael Jackson, Grover Washington, Jr. and the Manhattans are enjoying larger followings and better record sales than ever before, says CBS/Sony general manager for international a&r, Taisuke Onishi.

In surveys carried out by music magazines and young women's publication JJ, soul and black contemporary emerge as among the best liked styles of music.

NORBY WALTERS/DON KIRSHNER TV SPECIAL PARTY



1. Norby Walters, Bobby Womack, Don Kirshner
2. Norby Walters, Robert Barnes (Afternoon Delite) Actor Fred Williamson, Film Agent Vickie Light.
3. Norby Walters, Melba Moore.
4. Norby Walters, Benny Ashburn (Commodores Mgr.)
5. Sheila Kirshner, Don Kirshner, Lenore O'Malley, Nile Rogers (Co-Leader of Chic), Norby Walters.
6. Norby Walters, Phyllis Hyman.

7. Shep Gordon (Blondie's Mgr.) & Norby Walters.
8. Norby Walters, 4 Tops Members, Obie Benson & Duke Fakir, Mrs. Fakir, Producer Dave Wolfert, Mrs. Stubbs & 4 Tops Lead Singer Levi Stubbs.
9. Jerry Ade (V.P., N.W.A.) Mrs. Buzz Willis (Kool & The Gang Mgt.), Norby Walters.
10. Singer Marc Sadane, Evelyn King, Tony Thompson of Chic, Norby Walters.
11. Frankie "Double Dutch" Smith, Gerladine Hunt, Norby Walters.

(Advertisement)

APRIL 3, 1982, BILLBOARD

Third World Spreads Reggae

• Continued from page 34

criticize us all they want," he says. "God knows what kind of work he put us here to do."

If "Try Jah Love" is a major hit, consumers might expect Stevie Wonder to be associated with all Third World projects. "From the initial stage, it's not that bad for us," explains Clarke. "Not millions of people know about Third World but we have fans out there who know what kind of work we're doing. They also appreciate the fact we hooked up with this brother."

"You've Got The Power" is the second Third World album for Columbia. The group used to be on Island, which has more of a reputation as a reggae label. However, the band claims that the move is not a reflection of just a desire to get hits. "We felt more progress could be made at Columbia at the time we switched," comments Ibo Cooper. "At the time, we felt that Island had too much on its hands."

Unlike most reggae bands, Third World—which formed a decade ago in Jamaica—does not have many political edges to its songs. It is intentional. "I don't think people want you to come on too heavy right now," explains Clarke. "This is the time not to do that because people have had enough of that political stuff."

But they claim that more American blacks are getting interested in reggae as evidenced by the fact that the recent UCLA show was co-sponsored by the black student association at UCLA.

'King' Single Parody Is A Hit With WMOT Chief

By LEO SACKS

NEW YORK—The head of WMOT Records says he couldn't be happier that Sugarhill Records has issued a parody of his hottest-selling disk.

Allen Rubens is referring to Sylvia Robinson's send-up of the Mel Brooks tune, "It's Good To Be The King." Robinson calls her version "It's Good To Be The Queen." The cover has inspired edits at such stations as WBLS-FM here and WDAS-FM Philadelphia, among others.

"We think it's a great situation," says Rubens, who licensed the track for the U.S. and Canada from the English Luggage label and claims to have sold in excess of 65,000 12-inch copies since its domestic release last month. "It's a compliment that Sylvia, the rap Queen, would think of answering Mel in this way."

"It's Good To Be The Queen" is Robinson's first contender since "Pillow Talk" in 1974. She says that she "fell in love" with the Brooks tune (produced and arranged by Peter Wingfield) the first time she heard it. "I'm crazy about the melody," she says. "Everyone agreed that it was a hell of a concept to tackle, that it was the natural thing for me to do. It was just a matter of finding the time to record it." Robinson penned her version with Melvin (Mele Mel) Glover of the Furious Five and recorded it with the Sugarhill Gang Band at the label's studios in Englewood, N.J.

The major change, she notes, is the substitution of the Black national anthem for the French national anthem ("Lift every voice and sing"). "I wanted to contribute something that had more relevance

to my life," she says.

Rubens, who says WMOT will ship a seven-inch version of the Brooks tune in early April, feels the record is playable on a variety of formats, from AOR to top 40 to urban contemporary. "Mel's comedic gift can't be formatted," he explains. "This is a record that's supposed to entertain people. My only hope is that programmers choose to edit the songs rather than decide on one or the other."

He recalls the fun radio had last year when WMOT released Barbara Mason's "She's Got The Papers (But I've Got The Man)" in response to the Richard Fields tune, "She's Got The Papers." "It certainly gave both records a boost in the Northeast," he says.

New R&B Label Bows In Philly

PHILADELPHIA—A new label, Real Music Records, has been formed here with the emphasis on r&b. Behind the venture is Virgil Ginyard, who spent six years with Motown in marketing, promotions and artist development.

He's negotiating with PolyGram, he says, for distribution of the imprint, which will be known as RMR Records. Initial releases have been recorded locally at the Kajem studios in suburban Gladwyn, Pa.

Associated with the label as director of acquisitions and production is Reuben Cross, previously with RCA. Artists signed include Chimere, the Elegants and Dina Marsella. Product is imminent, with Ginyard and Cross producing.

SummerSoul '82 Gets Underway

• Continued from page 34

Liggins, Donna McElroy, Apollo, the Dealers and Gregg Williams. The winners' concert lured a&r executives from major labels, including Robert Wright, RCA; Jerome Gasper, CBS; Steve Buckley, Capitol; Oscar Fields, Elektra/Asylum; and William Lacy, Philadelphia International.

NMA board member Moses Dillard, chairman of the black music committee, said that the association would again invite attendance by major a&r reps from record companies involved with black product. Additionally, attorneys and managers are also being notified and encouraged to attend.

Winners of SummerSoul '82 receive six hours of free studio time at local Nashville studios, donated by Young 'Un Sound, Pollyfox, LSI, the Sound Connection and the Rat Hole. They also receive a complimentary one-year membership in the Nashville Music Assn.

New On The Charts



MERGE

"Take It To The Top"—★

Husband and wife Randy and Debbie Alexander front this Chicago seven-piece, assembled from various musicians in and around the Windy City. He is the group's leader, drummer and spokesman, she is lead vocalist. Other members are Marc Reaux on bass, Walter Thigpen on keyboards, C.J. Blook on synthesizers, and Marlon Mathis and Reggie Morris on guitars.

Merge was "adopted" by Chicago promotion man Gus Redmond, who helped them get some studio time with producer Bruce Hawes, writer of the Spinners' "Mighty Love," among other hits. After cutting some sides for a label which folded before they could be released, the band approached well-known producer Carl Davis, who signed them to his ChiSound company. Davis subsequently cut a deal for Merge with RCA, and the album from which "Take It To The Top" is lifted was the result.

All the material on the disk was composed by members of the group, with one exception. "Instead of writing songs on paper, we get together and play, create a groove and then build the rest of the song around it," explains Randy Alexander.

Merge is managed by Carl Davis at 8 East Chestnut, Chicago, Ill. 60610; booking agency is Steve Ellis Agency, 250 W. 57th St., New York, N.Y. 10019.

Counterpoint

• Continued from page 35

ago—can be said to sound close to the Beverly Glen repertoire which has this year returned him to chart status.

Taken with Epic's recent series of long-players documenting the Okeh legacy of black music, and with Motown's midprice reissue of many rare and vaunted '60s albums, "Lost Soul" suggests that those urging recognition and better treatment of soul's history can be more optimistic than ever that their voices will be heard.

Billboard®

Survey For Week Ending 4/3/82

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	1	20	SKYLINE ● Skiy, Salsoul SA 8548 (RCA)	39	29	27	THE MANY FACETS OF ROGER ● Pogor, Warner Bros BSK 3594
★	2	16	TOM TOM CLUB Tom Tom Club, Sire SRK 3628 (Warner Bros)	40	30	49	STREET SONGS ▲ Rick James Gordy GB 1002/M1 (Motown)
3	3	21	THE POET Bobby Womack, Beverly Glen BG 10000	★	54	2	WHO'S FOOLIN' WHO One Way, MCA MCA 5279
★	4	10	LOVE IS WHERE YOU FIND IT The Whispers, Solar S 27 (Elektra)	42	43	10	WATCH OUT Brandi Wells, WMOT FW 37668
★	8	53	THE DUDE ▲ Quincy Jones, A&M SP 3721	★	47	4	QUESTIONNAIRE Chas Jankel, A&M SP 6 4885
★	7	7	YES IT'S YOU LADY Smokey Robinson, Tamla 6001T2 (Motown)	★	48	10	SATURDAY SATURDAY NIGHT Zoom, Polydor PD 16434 (Polygram)
7	5	24	SOMETHING SPECIAL ▲ Kool & The Gang, De-Lite DSR 8502 (Polygram)	45	45	19	LOVE MAGIC LFD, A&M SP 4881
★	13	7	FRIENDS Shalamar, Solar S 28 (Elektra)	46	46	6	CHARIOTS OF FIRE Ernie Watts, Qwest, QWS 3637 (Warner Bros)
9	9	15	YOUR WISH IS MY COMMAND Lakeside, Solar S-26 (Elektra)	47	49	5	BODY TALK Imagination, MCA MCA 5271
★	15	6	MR. LOOK SO GOOD Richard Dimples Fields, Boardwalk NB1 33249	★	59	2	KEEP IT ALIVE Dazz Band, Motown 6004ML
11	6	18	I AM LOVE Peabo Bryson, Capitol ST 12179	★	53	3	FEELING GOOD Ray Ayers, Polydor PD 1 6348 (Polygram)
12	12	7	A LITTLE LOVE Aurra, Salsoul SA 8551 (RCA)	50	50	4	LIVE AT THE SAVOY Ramsey Lewis, Columbia FC 37687
13	10	29	NEVER TOO MUCH ● Luther Vandross, Epic FE 37451	51	52	22	CRAZY FOR YOU Earl Klugh, Liberty LT 51113
14	11	21	WHY DO FOOLS FALL IN LOVE ▲ Diana Ross, RCA AFL1 4153	★	56	2	MYSTICAL ADVENTURE Jean Luc Ponty, Atlantic SD 19333
★	17	22	CONTROVERSY ● Prince, Warner Bros BSK 3601	53	37	9	OBJECTS OF DESIRE Michael Franks, Warner Bros BSK 3648
16	14	17	COME MORNING Grover Washington, Jr., Elektra SE 562	54	57	15	7 Con Funk Shun Mercury SRM-1 4030 (Polygram)
★	19	5	DREAM ON George Duke, Epic FE 37532	55	55	3	LOVE FEVER Gayle Adams, Prelude PRL 14104
★	24	4	LIVE & OUTRAGEOUS Millie Jackson, Spring SP-1 6735 (Polygram)	★	60	2	EARLAND'S JAM Charles Earland, Columbia FC 37573
★	21	20	NIGHT CRUISIN' Bar Kays, Mercury SRM-1 4028 (Polygram)	57	58	2	LOVE CONQUERS ALL Michael Wycoff, RCA NFL1 8004
★	35	2	BRILLIANCE Atlantic Starr, A&M SP 4883	★	NEW ENTRY	IT'S A FACT Jeff Lorber, Arista AL 9583	
21	18	7	THE SISTERS Sister Sledge, Cotillion SD 5231 (Atlantic)	59	27	19	LIVE The Jacksons, Epic KE2 37545
22	20	32	THE TIME ● The Time, Warner Bros BSK 3598	60	51	12	STAY Ray, Goodman & Brown, Polydor PD 1 6341 (Polygram)
23	16	21	RAISE ▲ Earth, Wind & Fire, ARC/Columbia TC 37548	61	61	17	GET AS MUCH LOVE AS YOU CAN The Jones Girls, P.R. FZ 3762, (Epic)
24	22	19	THE GEORGE BENSON COLLECTION ● George Benson, Warner Bros 2HW 3577	62	62	13	CENTRAL LINE Central Line, Mercury SRM-1 4033 (Polygram)
★	28	33	BREAKIN' AWAY ● Al Jarreau, Warner Bros BSK 3576	63	41	8	PHYSICAL ▲ Olivia Newton-John, MCA MCA 5219
26	26	27	IT'S TIME FOR LOVE ● Teddy Pendergrass, P.R. TZ 37491 (Epic)	64	64	3	HIGHER PLANE Al Green, Myrr MBS 6674 (Word)
27	25	13	PRIVATE EYES ▲ Daryl Hall & John Oates, RCA AFL1 4028	65	65	31	TOUCH Gladys Knight & The Pips, Columbia FC 37086
★	33	8	DOWN HOME Z.Z. Hill, Malaco MAL 7406	66	66	24	ALL THE GREATEST HITS Diana Ross, Motown M13 906C2
29	23	12	8TH WONDER Sugarhill Gang, Sugar Hill SH 249	67	69	6	NON STOP EROTIC CABARET Soft Cell, Sire, SRK 3647 (Warner Bros)
30	32	20	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576	68	68	38	IN THE POCKET ▲ Commodores, Motown ME 955M1
31	31	7	TASTE THE MUSIC Kleer, Atlantic SD 19334	69	63	8	SILK Fuse One, C11 9006
★	38	3	OUTLAW War, RCA AFL1 4208	70	42	26	REFLECTIONS Gil Scott Heron, Arista AL 9566
★	44	3	YOU'VE GOT THE POWER Third World, Columbia FC 37744	71	71	15	YOURS TRULY Tom Browne, Arista GRP 5507
34	36	17	JAM THE BOX Bill Summers And Summers Heat, MCA MCA 5266	72	72	18	BLUE JEANS Chocolate Milk, RCA AFL1 3896
★	39	5	PURE AND NATURAL T-Connection, Capitol ST 12191	73	67	9	ANYONE CAN SEE Irene Cara, Network E1 60003 (Elektra)
★	40	6	ME AND YOU The Chi-Lites, 20th Century/Chi-Sound T 635 (RCA)	74	74	23	INSIDE YOU The Isley Brothers, T-Neck FZ 37533 (Epic)
★	NEW ENTRY	DOIN' ALRIGHT O'Bryan, Capitol ST 12192	74	74	23	INSIDE YOU The Isley Brothers, T-Neck FZ 37533 (Epic)	
38	34	25	SHOW TIME Slave, Cotillion S224 (Atlantic)	75	75	9	ECHOES OF AN ERA Various Artists, Elektra E1 60021

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HOT 100®

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	9	I LOVE ROCK N' ROLL—Joan Jett & The Blackhearts (Ritchie Cordell & Kenny Laguna), J. Hooker, A. Merrill, Boardwalk 7-11-135	34	31	12	SPIRITS IN THE MATERIAL WORLD —The Police (The Police, Hugh Padgham), Sting, A&M 2390
2	2	12	OPEN ARMS —Journey (Mike Stone & Kevin Elson), S. Perry, M. Schon, J. Cain, Columbia 18-02687	35	32	19	LEADER OF THE BAND —Dan Fogelberg (Dan Fogelberg & Marty Lewis), D. Fogelberg, Full Moon/ Epic 14-02647
3	3	10	WE GOT THE BEAT —Go-Go's (Richard Gottrehr & Rob Freeman), C. Caffey, I.R.S. 9903 (A&M)	36	33	18	TAKE IT EASY ON ME —Little River Band (George Martin), G. Goble, Capitol 5057
4	4	12	THAT GIRL —Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 1602 (Motown)	37	41	9	THEME FROM MAGNUM P.I. —Mike Post (Mike Post), M. Post, P. Carpenter, Elektra 47400
5	5	8	MAKE A MOVE ON ME —Olivia Newton-John (John Farrar), J. Farrar, T. Snow, MCA 52000	38	39	11	JUST CAN'T WIN 'EM ALL —Stevie Woods (Jack White), G. Mathieson, T. Veitch, B. Bowersock, M. Vernon Cotillion 46030 (Atlantic)
6	6	17	CHARIOTS OF FIRE —Vangelis (Vangelis), Vangelis, Polydor 2189 (Polygram)	39	43	8	POP GOES THE MOVIES PART I —Meco (Meco Monardo, Tony Bongiovi, Lance Quinn), Various, Arista 0660
7	7	7	FREEZ E-FRAME —The J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8108	40	48	6	GET DOWN ON IT —Kool & The Gang (Eumir Deodato & Kool & The Gang), R. Bell, J. Taylor, Kool & The Gang, De-Lite 816 (Polygram)
8	14	5	DON'T TALK TO STRANGERS —Rick Springfield (Keith Olsen), R. Springfield, RCA 13070	41	45	8	MAMA USED TO SAY —Junior (Bob Carter), J. Gisombe, B. Carter, Mercury 4014 (Polygram)
9	9	13	PAC-MAN FEVER —Buckner And Garcia (J. Buckner & G. Garcia), J. Buckner & G. Garcia, Columbia 18-02673	42	34	12	DADDY'S HOME —Cliff Richard (Cliff Richard), J. Sheppard, W. Miller, EMI-America 8103
10	11	21	KEY LARGO —Bertie Higgins (Sonny L.S. Lumbo, Kat Family 9-02524	43	47	7	SHINE ON —George Duke (George Duke), G. Duke, Epic 14-02701
11	5	17	SWEET DREAMS —Air Supply (Harry Maslin), G. Russell, Arista 0655	44	36	13	WHEN ALL IS SAID AND DONE —Abba (Benny Anderson & Bjorn Ulvaeus), B. Anderson, B. Ulvaeus, Atlantic 3889
12	18	9	DO YOU BELIEVE IN LOVE —Huey Lewis And The News (Huey Lewis And The News), R.J. Lange, Chrysalis 2589	45	67	3	HANG FIRE —The Rolling Stones (The Glimmer Twins), M. Jagger, K. Richards, Rolling Stones Records 21300 (Atlantic)
13	15	11	SHOULD I DO IT —The Pointer Sisters (Richard Perry), L. Martine Jr., Planet 47960 (Elektra)	46	59	5	DON'T YOU WANT ME —The Human League (Martin Rushent & The Human League), Callis, Oakley, Wright, A&M 2397
14	19	7	EDGE OF SEVENTEEN —Stevie Nicks (Jimmy Lovine), S. Nicks, Modern 7401 (Atlantic)	47	49	11	GENIUS OF LOVE —Tom Tom Club (Tom Tom Club), not listed, Sire 49882 (Warner Bros.)
15	17	9	(OH) PRETTY WOMAN —Van Halen (Ted Templeman), R. Orbison, B. Dees, Warner Bros. 50003	48	60	5	ALWAYS ON MY MIND —Willie Nelson (Chips Moman), J. Christopher, W. Thompson, M. James, Columbia 18-02741
16	16	10	TAKE OFF —Bob & Doug McKenzie (Marc Giacomelli), Crawford, Goldsmith, Giacomelli,	49	53	5	MAKING LOVE —Roberta Flack
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17	21	16	ONE HUNDRED WAYS —Quincy Jones Featuring James Ingram (Quincy Jones), K. Wakefield, B. Wright, T. Coleman, A&M 2387	70	2	Bacharach, B. Roberts, Atlantic 4005 THE BEATLES MOVIE MEDLEY —The Beatles (George Martin, Phil Spector), J. Lennon, P. McCartney, Capitol 5100	84	92	3	IT'S ANOTHER —Richard Dimples Fields (R. Fields, B. Wilson), B. Wilson, Boardwalk 010
18	23	6	'65 LOVE AFFAIR —Paul Davis (Ed Seay & Paul Davis), P. Davis, Arista 0661	66	3	THE OTHER WOMAN —Ray Parker Jr. (Ray Parker Jr.), R. Parker Jr., Arista 0669	85	NEW ENTRY	3	ALL NIGHT WITH ME —Laura Branigan (Jack White), C. Montan, Atlantic 4023
19	7	22	CENTERFOLD —The J. Geils Band (Seth Justman), S. Justman, EMI-America 8102	58	5	SHANGHAI BREEZ ES —John Denver (John Denver & Barry Wyckoff), J. Denver, RCA 13071	86	NEW ENTRY	NEW ENTRY	JUST TO SATISFY YOU —Waylon & Willie (Chips Moman), W. Jennings, D. Bowman, RCA 13073
20	24	8	FIND ANOTHER FOOL —Quarterflash (John Boylan), M. Ross, Geffen 50006 (Warner Bros.)	61	4	I'LL TRY SOMETHING NEW —A Taste Of Honey (Al McKay), W. Robinson, Capitol 5099	87	NEW ENTRY	NEW ENTRY	FINALLY —T.G. Sheppard (Buddy Killen), G. Chapman, Warner Bros. 50041
21	26	8	NOBODY SAID IT WAS EASY —Le Roux (Leon Medica), T. Haselden, RCA 13059	54	7	NEVER GIVE UP A GOOD THING —George Benson (Jay Graydon), T. Shapiro, M. Garvin, Warner Bros. 50005	88	89	6	RIGHT THE FIRST TIME —Gamma (Ronnie Montrose), R. Montrose, M. Froom, J. Stahl, Elektra 47423
22	12	12	BOBBIE SUE —Oak Ridge Boys (Ron Chancey), D. Tyler, A. Tyler, W. Newton, MCA 52006	56	8	APACHE —Sugar Hill Gang (Sylvia Robinson), S. Robinson, J. Chase, G. Cook, M. Wright, Sugar Hill 774	89	NEW ENTRY	NEW ENTRY	SLEEPWALK —Larry Carlton (Larry Carlton), S. Farina, J. Farina, A. Farina, Warner Bros. 50019
23	25	10	MY GUY —Sister Sledge (Sister Sledge), W. Robinson, Cotillion 47000 (Atlantic)	64	12	TAINTED LOVE —Soft Cell (Mike Thorne), E.C. Cobb, Sire 49855 (Warner Bros.)	89	NEW ENTRY	NEW ENTRY	WITHOUT YOU —Franke And The Knockouts (Peter Solley), F. Previte, B. Levinsohn, W. Elworthy, Millennium 13105 (RCA)
24	28	11	867-5309/JENNY —Tommy Tutone (Chuck Plotkin, Tutone, Keller), A. Call, J. Keller, Columbia 18-02646	69	3	EMPTY GARDEN —Elton John (Chris Thomas), E. John, B. Taupin, Geffen 50049 (Warner Bros.)	90	NEW ENTRY	NEW ENTRY	TEACH ME TONIGHT —Al Jarreau (Jay Graydon), G. DePaul, S. Cahn, Warner Bros. 50032
25	29	8	GOIN' DOWN —Greg Guidry (John Ryan & Greg Guidry), G. Guidry, d. Martin, Badlands/Columbia 18-02691	68	4	ON A CAROUSEL —Glass Moon (John Pace & Raymond Silva, Clarke, Hicks, Nash, Radio Records 4022 (Atlantic)	91	91	3	OVER THE LINE —Eddie Schwartz (Eddie Schwartz & Dave Tyson), E. Schwartz, D. Tyson, Atco 7402 (Atlantic)
26	30	8	JUKE BOX HERO —Foreigner (Robert John "Mutt" Lange, Mick Jones), Gramm-Jones, Atlantic 4017	65	4	IF I HAD MY WISH TONIGHT —David Lasley (David Lasley), R. Goodrum, D. Loggins, EMI-America 8111	92	93	4	IF I COULD GET YOU —Gene Cotton (Not listed), G. Cotton, Knoll 5002
27	27	8	ON THE WAY TO THE SKY —Neil Diamond (Neil Diamond, Dennis St. John), N. Diamond, C. Bayer-Sager, Columbia 18-02712	72	3	LET'S HANG ON —Barry Manilow (Barry Manilow), B. Crewe, D. Randell, S. Linzer, Arista 0675	93	37	15	THROUGH THE YEARS —Kenny Rogers (Lionel B. Richie), S. Dorff, M. Panzer, Liberty 1444
28	35	6	BABY MAKES HER BLUE JEANS —Dr. Hook (Ron Hoffman), S. Weedman, D. Locorriere, R. Haffkine, Casablanca 2347 (Polygram)	75	2	STILL IN SAIGON —The Charlie Daniels Band (John Boylan), D. Daley, Epic 14-02828	94	38	12	TELL ME TOMORROW —Smokey Robinson (George Tobin), G. Goetzman, M. Piccirillo, Tamla 1601 (Motown)
29	13	20	SHAKE IT UP —The Cars (Roy Thomas Baker), R. Ocasek, Elektra 47250	62	7	SUMMER NIGHTS —Survivor (James Peterik, Frank Sullivan), J. Peterik, F. Sullivan, Scotti Bros. 02700 (Epic)	95	42	11	ANYONE CAN SEE —Irene Cara (Ron Dante), I. Cara, B. Roberts, Network 47950 (Elektra)
30	46	3	DID IT IN A MINUTE —Daryl Hall & John Oates (Daryl Hall & John Oates), D. Hall, S. Allen, J. Allen, RCA 13065	73	3	MAN ON THE CORNER —Genesis (Genesis), P. Collins, Atlantic 4025	96	44	21	LOVE IN THE FIRST DEGREE —Alabama (Alabama, Larry McBride, Harold Shedd), J. Hurt, T. Dubois, RCA 12288
31	20	11	TONIGHT I'M YOURS —Rod Stewart (Rod Stewart), Stewart, Cregan, Savigar, Warner Bros. 49886	78	2	SINCE YOU'RE GONE —The Cars (Roy Thomas Baker), R. Ocasek, Elektra 47433	97	50	10	DON'T LET HIM KNOW —Prism (Carter), B. Adams, J. Vallance, Capitol 5082
32	40	5	I'VE NEVER BEEN TO ME —Charlene (Ron Miller, Berry Gordy & Don Costa), R. Miller, K. Hirsch, Motown 1611	NEW ENTRY	NEW ENTRY	RUN FOR THE ROSES —Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg, Full Moon/Epic 14-02821	98	51	10	I'LL FALL IN LOVE AGAIN —Sammy Hagar (Keith Olsen), S. Hagar, Geffen 49881 (Warner Bros.)
33	22	13	MIRROR, MIRROR —Diana Ross (Diana Ross), M. Sembello, D. Natkosty, RCA 13021	NEW ENTRY	NEW ENTRY	IT'S GONNA TAKE A MIRACLE —Deniece Williams (Thom Bell, Deniece Williams), T. Randazzo, B. Weinstein, L. Stallman, ARC/Columbia 18-02812	99	52	7	MEMORY —Barbra Streisand (Andrew Lloyd Webber), A.L. Webber, T.S. Eliot, T. Nunn, Columbia 18-02717





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WILKES-BARRE, Pa.—Pay television audiences this spring and summer will be offered a series of four major jazz concerts staged here as the Bravo Jazz Festival. The programs were taped at The Station complex—pianist Dave Brubeck and trumpeter Dizzy Gillespie doing two-hour shows individually March 7, and solo concerts here on Jan. 10 by flautist Herbie Mann and Saxo-

phonist Gerry Mulligan. Each of the concerts will be edited and interspersed with personal interviews with the artists.

The concerts were produced by Richard Simon, New York tv producer, for Bravo, the Long Island, N.Y.-based pay network set up by Rainbow Programming Service. The service concentrates on fine arts broadcasting, concentrating on foreign films, opera, concerts and ballet, including jazz, which it considers a part of the performing arts and which its audience indicated it wanted to hear. The jazz concert films will be offered for worldwide broadcast satellite on pay tv.

Simon is talking with Bravo for two more concert films, hopefully with Count Basie and Billy Eckstine. Jerry Fisk, manager of The Station, said the management is willing to continue as host for such Sunday afternoon and evening tapings. Up to 400 people are allowed in without charge to provide a studio audience with priority given to those indicating they will stay on for dinner.

The Station gets a credit mention at the beginning of each show. To provide full studio atmosphere for the tapings, special lighting is used overhead and six cameras move around to do the filming.

NMA Talent Set

NASHVILLE—Elektra's Pam Tillis and Portrait's John Scott Sherrill will headline the Wednesday (31) Nashville Music Assn. benefit concert at the Cannery. Tickets for the fundraiser, which also features local pop act the Piggys, are \$5.

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Musical Instrument Exports Off

NEW YORK—U.S. exports of musical instruments dipped \$25 million behind imports in 1981, thus reversing a trend of the previous two years.

Due to the strengthening of the dollar, imports rose to an all-time high of almost \$220 million, cites the American Music Conference in its analysis of U.S. Department of Commerce, Bureau of Census data.

In 1979-80, U.S. exports had pulled ahead of imports, reaching a peak of nearly \$211 million, while the 1981 total was approximately \$194.8 million, an 8% decrease.

With large input from Japan, Korea and Taiwan, imports were up 30% in value in 1981. A larger volume of pianos, both acoustic and electric guitars and portable electronic keyboard instruments were imported last year.

Guitar imports from Japan, in particular, were affected by the strengthening of the U.S. dollar against the yen. In the electronic guitar category, imports from Japan increased 15% to 61,340 units.

There were two bright spots in the

export picture: pianos and brass, both categories of which were ahead of last year's shipments.

During 1981, total value of imports increased by about \$51 million compared to 1980. The majority of import categories registered increases in both units and value. Even those categories with dips in volume generally increased in total value due to higher cost per unit being shipped into the U.S.

Despite a 46% drop in synthesizer units, total value for this import category rose more than 13% due to more expensive units shipped into the U.S.

Mega Announces Distrib Lineup

LOS ANGELES—Mega Records, the new label headed by Charles Murdock, has set its independent domestic distribution.

Mega will be represented by Pickwick, Piks, Western Merchandisers, Schwartz Brothers, Malverne, All-South, Bib and MS Distributors.

Holyfield Inks Long-Term Pact With UA Music

NEW YORK—After eight years with the Welk Music Group, hit writer Wayland Holyfield has joined United Artists Music under a long-term agreement.

Holyfield's new songs will be placed in the ASCAP-cleared publishing unit of UA, United Artists Music, and Holyfield will continue to work out of Nashville, using the facilities of the company's offices there.

The writer has penned 11 No. 1 country charters, including the recent "You're The Best Break This Old Heart Ever Had," written with Randy Hatch and recorded by Ed Bruce (MCA). In addition, his songs have appeared in more than 100 albums.

Holyfield's signing comes on the eve of United Artists Music's mid-year national conference for its professional managers and professional staff personnel from all its branches beginning next Tuesday (6) in Nashville.

The three-day meet will be chaired by Jimmy Gilmer, vice president of Nashville operations, and its theme, "fast-track professionalism," will stress stepped-up exploitation of standards and new material on an "equal priority" basis.

At the meeting, Danny Strick, Los Angeles-based vice president of creative activities, will present a timetable and priority guideline for UA's latest recording, film and tv projects.

May Pang, professional manager from New York, will discuss related songwriter and record projects; Vic Guder, vice president of the professional division/standard catalog, will review the most recent record package concepts, while Bert Haber, New York-based director of standard catalog activities, will present UA Music's special plans to increase its exposure in commercials; Russ Martens, director of publications for the Big 3 print division, will discuss tie-in efforts in the sheet music and music book markets. Jaymes Foster, recently appointed Los Angeles-based professional manager, will also be on hand.

Writers will be represented by Holyfield, Richard Leigh and Jerry McBee, another new staff writer.

Famous Signs Five Writers

NEW YORK—Famous Music has signed five writers to its staff, including charters Bertie Higgins and Tony Valor. The others include Jerry Williams, whose Gorilla Queen catalog moves into the Famous fold, and Lee Hayes Jr. and Howard Redmond, both of whom have signed long-term writer agreements. Higgins, currently riding high with "Key Largo" on the Kat label, has 40 copyrights assigned to Famous through Revolver Music. Famous is represented with three songs on Higgins' "Just Another Day In Paradise" album.

Valor is a writer/producer for the Pavilion/CBS group Fantasy and is represented with soul/disco action on "Hold On Tight." Williams has had four albums of his material released over the past three months, including two albums as Swamp Dogg, a release by Z.Z. Hill and another by Maurice McCormick and Maji.

CHARLES DUMONT & SONS

Jobber's Presence At NARM Boosts Print

By IRV LICHMAN

NEW YORK—The presence of Charles Dumont & Sons, the major music print jobber based in Cherry Hills, N.J., as an exhibitor at the NARM convention indicates a brighter record dealer picture for print.

"We exhibited at NARM for the first time about five years ago," says George Bielo, general manager, "but things didn't turn out that great. But this year we think we have a good chance to make our appearance there a profitable one."

Bielo contends that as record dealers consider even greater involvement in accessories—most prominently home video—music print is very much a part of the mix. "There's a lot more interest among record accounts that previously never considered handling print."

According to Bielo, the past year has seen about a 25% increase in racked accounts, so that at this point the company is servicing about 450 stores. They account for somewhat under 25% of Dumont's total volume, which involves selling to about 2,000 accounts nationwide.

Among Dumont's major accounts in the record areas are Stark/Camelot, Hastings Books/Records/Video, Peaches and Disc Jockey and Bielo projects a number of new major deals on the way.

At its NARM exhibit, Dumont will be highlighting its MusicTime Display Center, which contains 12 of the jobber's best-selling folio titles and which is made available free with an account's order. Dumont says the display's value is \$75. Bielo notes that while individual print firms offer a similar best-seller display, his top 12 are chosen from a wide range of print firms.

Bielo, whose firm is a supporter of the NARM "Gift Of Music" program and includes the "Gift Of Music" logo in its ads, says business has been "good" and showing steady increases.

If there is any one major complaint from Bielo, it's one that has aired of late by many in the business. "I tend to agree," he declares, "that too many of today's hits are not as sheet-oriented as they should be. They are generally hit-and-run successes that can be moved today, but have little merit as long-standing copyrights."

New AGAC Office

NASHVILLE — The American Guild of Authors and Composers has opened offices at 50 Music Square West, Suite 207, Nashville, Tenn. 37203. Telephone: (615) 329-1782.

Survey For Week Ending 4/3/82

Billboard® Hot Latin LPs™

Special Survey

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SAN ANTONIO (Texas)		NEW YORK (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICKY CARR El retrato del amor, CBS 20560	1	EL GRAN COMBO Happy Days, Combo 2021
2	LUPITA D'ALESSIO Sentimiento ranchero, Orfeon 5295	2	CHECHE ABREU La negra Pola, Sonomax 206
3	NAPOLEON 15 grandes exitos, Telediscos Profono 1503	3	JOHNNY VENTURA Lo que te gusta, Combo 2023
4	CAMILO SESTO Mas y mas, Pronto 0700	4	CONJUNTO CLASICO Lo Mejor 805
5	ROCIO DURCAL Confidencias, Pronto 1099	5	CELIA CRUZ Y WILLIE COLON Dos jueyes, Vaya 93
6	LOS REYES LOCOS La chuleta y el chuleton, CBS 20561	6	OSCAR D'LEON A mi si me gusta asi, TH 2167
7	AMANDA MIGUEL El sonido Volumen I, Profono 3049	7	HECTOR LAVOE El sabio, Fania 598
8	VARIOS TRIOS Los grandes exitos de trios, Caytronics 1501	8	LALO RODRIGUEZ Simplemente Lalo, Global 916
9	BEATRIZ ADRIANA La reina es el rey, Peerless 2251	9	ISMAEL MIRANDA La clave del sabor, Fania 593
10	ANGELICA MARIA Y el sentir de Juan Gabriel, Profono 3053	10	ROBERTO TORRES Y SU CHARANGA BALLENA Volumen II, Guajiro 4013
11	LOS BUKYS Profono 3050	11	EDDIE PALMIERI Barbaro 205
12	EMANNUEL Intimamente, Arcano 3535	12	VIVA LA SALSA 14 exitos originales, Telediscos Profono 1401
13	LOLA BELTRAN 15 inolvidables exitos, Telediscos Gas 1020	13	WILLIE COLON YE RUBEN BLADES Canciones del solar de los aburridos, Fania 597
14	JIMMIE EDWARDS Tu prieto, TH 2165	14	LA SONORA PONCENA Night Rider, Inca 1079
15	JUAN GABRIEL Con tu amor, Pronto 1096	15	WILFRIDO VARGAS Abusadora, Karen 060
16	VICENTE FERNANDEZ Valses del recuerdo, CBS 20556	16	JOHNNIE PACHECO Y CELIO GONZALEZ El zorro de plata presenta al flaco de oro, Fania 600
17	TITO OLIVARES La doctora, Gil 1010	17	GUILLO RIVERA La linea, Funny 527
18	VICENTE FERNANDEZ El numero uno, CBS 20555	18	TOMMY OLIVENCIA Un triangulo de triunfo, TH 2171
19	RAMON AYALA Freddy 1212	19	CHEO FELICIANO Sentimiento tu, Vaya 95
20	JULIO IGLESIAS Del nina a mujer, CBS 50317	20	ANDY MONTANEZ Para usted, Lad 364
21	LOS BARON DE APODACA TH 2164	21	LUIS PERICO ORTIZ El astro, NG 725
22	VIVA EL NORTE Volumen II, Telediscos Profono 1502	22	ORQUESTA CORPORACION LATINA 10° Aniversario Dando candela, SL 5021
23	ARCO IRIS MUSICAL 15 rancheras y nortenas, Musart 101	23	RAY BARRETTE Fuerza gigante, Fania 579
24	VIVA LA SALSA 14 exitos originales, Telediscos Profono 1401	24	CUCO VALOY Y LOS VIRTUOSOS Chevere, Cubane 31010
25	MARIA MARTA SIERRA LIMA Y LOS PANCHOS Escencia romantica, CBS 20549	25	TIPICA 73 En los 80

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Disco Business

Labels Join Rockamerica Video Columbia, Epic, Motown Offer New, Established Acts

By BOB RIEDINGER JR.

NEW YORK—Columbia, Epic, and Motown have jumped into the Rockamerica video pool, giving the disco and rock club service a surge of well-known acts and new talent.

Columbia and Epic/Portrait/Associated video promos dominated the pool's February release, where 28 clips out of a total 37 originated from the sister labels.

Established groups such as the Clash, Adam and the Ants, Billy Joel and Elvis Costello marked the Columbia-E/P/A debut on Rockamerica, alongside the labels' new risers like Tommy Tutone, Aldo Nova, and Karla DeVito.

Meanwhile, the addition of promotional clips from the Motown-owned labels beginning with the March release and showcasing Smokey Robinson, the Commodores, and Rick James broadens the pool's exposure of r&b pop acts.

Rockamerica currently services over 60 clubs nationwide. Director Ed Steinberg also indicates that record stores, colleges, and even record companies are on his subscriber list. Most subscribers, he says, order both the Rockamerica tape, which focuses on the new or alternative music, and the Mainstream tape. Both tapes carry an hour of videotape compilation.

"We're servicing Rockamerica on a trial basis, and so far we've been pleased by the operation," notes Susan Blond, vice president of press

and public information for E/P/A.

Blond points to the benefits of Rockamerica's already established distribution network of clubs as well as the savings in tape duplicating cost which is covered by Steinberg. Another important pool plus for record companies and managers is Rockamerica's tracking service. Steinberg will contact subscribers for a progress report on a given act, noting locations where an act is strongest.

On the basis of feedback from Steinberg, Blond says the labels' sales and marketing departments can formulate strategies for the act. Blond's department also sends promo clips to cable tv operations such as the Warner Music Channel, but does not receive from these outlets the type of public response information that club video jocks provide for Steinberg.

Steinberg also prints Videofile, a monthly newsletter that charts video clip airplay in a top 20 format. After one month, the Clash's "Radio Clash" stormed into the number one slot. Japan, also under the E/P/A banner, jumped in briskly at slot No. 3 with a visually striking production of "Visions of Japan."

Steinberg is aware that the influx of material from the major labels is squeezing out the independents, citing that production values on tape from the majors are usually higher, resulting in overall better quality. To

accommodate young acts with a lower budget, Steinberg is considering a third tape that will be offered to clubs at a nominal fee.

In February, Steinberg sent subscribers an additional third tape with a half hour of programming to handle the sudden influx of material

(Continued on page 45)

Megasonics Bows New Product Line

GOLETA, Calif. — Megasonics Ltd. has been created here by Dr. Sao Zaw Win, to produce a line of moving coil cartridges for use in discotheques, nightclubs and other environments.

First product to be released under the Megasonics brand name is the model MC-10 moving coil transducer. Among the design and fabrication improvements found in this unit are a long line contact, rectangular-shaped stylus which, according to Dr. Win, is half the mass of ordinary solid square diamonds.

The highly polished tip of the stylus is said to produce a surface twice as smooth as any other stylus on the market today. The stylus is also said to offer better fidelity, less friction, less record and stylus wear, lower thermal noise, improved separation and improved transient response.



Billboard photo By Viccella

TEEN POWER—Thousands of young El Salvador music lovers jam San Salvador's 20,000 seat National Gymnasium for one of three capacity concerts by Hispavox artists Enrique Y Ana. The concert typifies El Salvador's thirst for entertainment as an escape from the horrors of war. (See story).

Cinderella Success

CHICAGO—An aggressive promotional program under the direction of manager Tony Amato is credited as being primarily responsible for the continued success of the three-year-old, multi-million dollar Cinderella Rockefeller entertainment complex based in nearby Arlington Heights.

The club, spanning 12,000 square feet of space, was built near the Arlington Heights Hilton hotel in 1979 at a cost of \$3.2 million. Since then its promotional efforts have included:



FANTASY WORLD—The fantasy world of Cinderella Rockefeller excites the creativity of patrons. Here, a pair of the club's regulars displays style and technique as they boogie to the sounds of their favorite dance music artists.

- Diamond Safari Nights, "co-sponsored with Chicago jewelers Shifrin-Willens. In this promotion, patrons were invited to wear safari costumes. Winners received \$100 gift certificates to Shifrin-Willens.

- Wine tasting parties in conjunction with area liquor dealers and distributors.

- Dance performances by the James P. Dance Co.

- An all-male burlesque/comedy revue by the Peter Adonis Travelling Fantasy Show, geared to female club patrons, although males were also admitted.

- Costume competitions for Halloween and other occasions, with cash prizes for winners.

- Appearances by Chicago-based mime Steven Ivich.

- "Sweetheart Nights," as part of a National Heart Month promotion. This promotion was supported by players of the Chicago Bears football team, along with their cheerleaders, who provided "bear" hugs at \$1 each.

- A "Miss Arlington Million Beauty Pageant," in which the winning contestant received a free trip to the country of origin of the win-

ning horse at the popular Arlington race meet. Horses were entered from Argentina, Australia, England, France, Ireland, New Zealand and the United States.

- The club has also hosted its own anniversary parties with admissions and drinks reduced to \$1 each for the occasion.

In addition to its many promotional projects, Cinderella Rockefeller has also grown popular as a venue for fashion shows, film shoots for features and commercials, and private parties.

According to Amato, the club's lavish interior, designed by Robin Jacobsen and Scott Bromley, who also designed New York's Studio 54, offers a significant attraction for filmmakers and fashion show coordinators.

The club's lighting system, designed by Juliana's, incorporates 4,000 lightbulbs, 300 feet of neon, 800 joules of strobe lights, and provides well over 60,000 watts of lighting power. A custom computer with a memory capacity of 8,000 pieces of information, controls the lighting.

According to Thomas Vaughan, head of Juliana's, the computer can recall 36 different effects at any one time in any of 46,000 separate functions. The club is also designed so that two tons of special effects can be raised and lowered up to 100 feet over the 1,600 square foot dance floor.

Cinderella Rockefeller's sound system was also designed and installed by Juliana's. It features 72 custom designed JBL speakers in 32 enclosures, and offers a five way system of sound. There are 14 amplifiers with a potential output of more than 10,000 watts of power, three Technics model SL1200 high torque, direct drive turntables.

Special effects including prisms, mars lights, spinning spots, fog machines and nerf ball cannons.

As with most clubs with which Juliana's is involved, Cinderella Rockefeller

(Continued on page 45)

APRIL 3, 1982, BILLBOARD

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Disco Mix

By **BARRY LEDERER**

NEW YORK—Veteran performer Booker T's latest 12-inch 33, "Don't Stop Your Love" is a solid, full-sounding production. An easy-going r&b formula is followed as the artist's soft vocals are combined with a smooth backup chorus carried effectively over lush orchestration. The infectious melody line does not call attention to

the disk's 7:40 length. The record was produced by Michael Stokes for A&M.

Sire Records has taken one of the more popular and palatable cuts from the David Byrne album, "The Catherine Wheel," and extended it for a dance mix. "Big Business" now runs 6:18 with a long instrumental section that sustains

driving energy throughout. A peppy, jazz-oriented flair is noted. Mixed by the artist, Mark Kamings and Butch Jones, this 12-inch 45 also includes "My Big Hands" and "Big Blue Plymouth."

Two 12-inchers from Mercury are fine examples of tight, funk-oriented music. Con Funk

Shun's "Body Movers" at 7:12 provides a nitty gritty atmosphere with the group's sassy yet silky vocals combined with a bold brass section and synthesizer/vocoder effects. Momentum is sustained as an instrumental break tops off the end of the record. Produced by the group, the cut is from their "7" album.

The Bar-Kays "Freaky Behavior" is from the group's "Nightcruising" LP (Mercury). Here again brass plays a dominant part as the tempo is up and bouncy but in a funky vein. The group's arrangements are crisp, with the result being snappy dance floor material. Produced by Allan A. Jones the record runs 5:13.

Instant Funk's Salsoul album, "Looks So Fine," contains diverse material from ballad to r&b/funk. In the slower vein is a tender song titled "Jumpin' To Conclusions." "Gotta Like That" is a step above in tempo, and perfect for late night play. "Punk Rockin'" and "Slam Dunk The Funk" are party-oriented selections. "Give It To You Baby" has a pop commercial appeal

that should not be overlooked. Bunny Sigler co-produced the album with Instant Funk.

DJs who are into the movies will probably like Meco's latest Arista album, appropriately titled "Meco Pop Goes The Movies." Side one contains movie scores with energetic and intensive tracks such as "The Magnificent Seven," "The James Bond Theme," "Chariots Of Fire," and "The Good, The Bad, and The Ugly." Side two's selections are in a lighter style and include "The Pink Panther Theme," "Never On Sunday," "Zorba The Greek" and "As Time Goes By." This release, unlike many of Meco's earlier efforts, seems definitely geared for radio play due to the back seat it takes to a driving tempo and pulsating handclapping beat. If side one is edited and remixed, there is some possibility for club play. Producers for this album are Meco Monardo, Tony Bongiovi, and Lance Quinn.

TSOB's 12-inch 33 1/3 r.p.m., "Friends," by Zalmac, features Zulema. The artist's inimitable and soulful ability rings through a rigorous tempo of this tune. A catchy arrangement that includes a piano and clavinet break stimulates dance excitement. Zulema co-produced this record with Al Mac.

Twelve-inch releases that are receiving positive response from DJs include "It's Right," Michelle Wallace (Emergency); "Take My Love," Gene Dunlap (Capitol); "Inner City," Mass Production (Cotillion); "Star Child," Level 42 (Polydor); "I Don't Know What Boys Like/No Guilt," the Waitresses (Polydor); "Fantasy," Aldo Nova (Portrait); and "Rock Shock," by B.B.C.S.&A. (Sam).

Three Labels Join Rockamerica Vid Pool

Continued from page 44

from Columbia-E/P/A and to not lose time in the promotion of these acts. That tape was mailed to subscribers at no extra charge.

With the addition of Motown to the Rockamerica roster, Steinberg hopes to secure clips from Tamla promoting new Stevie Wonder material. Steinberg is also trying for Michael Jackson and the Jacksons video clips from Epic. However, the label says Michael Jackson won't sign synch rights over to the pool and is very particular about exposure of Jackson's tapes.

Says Steinberg, "I'm trying to show them how I've got my clubs pinpointed. Jackson will know exactly where the tapes are going, and what response they're getting."

Promo Program Boosts

Continued from page 44

Rockefeller's music ranges from Frank Sinatra to today's popular dance music sounds. Lindsey Caldwell, a Juliana's employee, is the club's music coordinator.

Cinderella Rockefeller is open to the general public Thursdays through Saturdays. Admission on Thursdays is free, but the weekend cover charge is \$3 per person.

APRIL 3, 1982, BILLBOARD

Billboard Dance/Disco Top 80

Survey For Week Ending 4/3/82

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
☆	1	13	GLAD TO KNOW YOU/3,000,000 SYNTHS/ QUESTIONARE—Chas Jankel—A&M (LP) SP 4885	☆	56	8	SHOW YOU MY LOVE/GO BACK—Goldie Alexander— Arista (12 inch) CP 713
☆	5	7	DON'T COME CRYING TO ME/LET IT RIDE—Linda Clifford—Capitol (LP) ST 12181	☆	49	3	HOLD ON TIGHT—Fantasy—Pavillion (12 inch) 429- 02725
☆	9	8	(THE BEST PART OF) BREAKIN' UP—Roni Griffith— Vanguard (12-inch) SPV 54 A	☆	43	33	SHAKE IT UP/CRUISER—The Cars—Elektra (LP) 5E567
☆	4	2	MEGATRON MAN/GET A LITTLE—Patrick Cowley— Megatone (LP) M1002	☆	44	40	WATCH OUT—Brandi Wells—WMOT (LP) FW37668
☆	7	20	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—A&M (LP) SP4892	☆	50	5	PRECIOUS/A TOWN CALLED MALICE—The Jam— Polydor (12 inch) Import
☆	6	11	BURNIN' UP/SO GOOD SO RIGHT—Imagination— MCA (LP) MCA 5271	☆	55	4	TASTE OF MUSIC—Kleer—Atlantic (LP) SD 19334
☆	7	3	TELL ME THAT I'M DREAMING—Was (Not Was)— Island/ZE (12 inch) DISD 50011	☆	47	24	THE BEAT ESCAPE—Fingerprntz—Stiff (LP) TEES 1001
☆	8	11	THE VISITOR/WHEN ALL IS SAID AND DONE— ABBA—Atlantic (LP) SD 19332	☆	53	4	STAY/TAKE ME UP—Matrix—Sugarscoop (12 inch) SS 420A
☆	11	10	TIME—Stone—West End (12 inch) WES 22-139	☆	61	3	A NIGHT TO REMEMBER—Shalamar—Solar/Elektra (LP) S 28
☆	10	11	U TURN ME ON—Tomorrow's Edition—RFC/Atlantic (12 inch) DM 4825	☆	58	4	(WON'T YOU) DANCE WITH ME/SOONER OR LATER—Crystal & The Team—Moby Dick (12 inch) BTG 332
☆	15	5	JUMP SHOUT—Lisa—Moby Dick (12 inch) BTG 1032	☆	57	4	SHOUT ABOUT IT—Lamont Dozier—M&M (LP/12 inch) MM 104AE/MM 103AA
☆	12	12	CENTERFOLD/FLAMETHROWER—J. Geils Band—EMI (LP) S00 17062	☆	52	11	HELP IS ON THE WAY—Whatnauts—Harlem International (12 inch) HIR 110
☆	19	5	YOU GOT THE POWER—War—RCA (12 inch) PD 13062	☆	53	34	LIFE IN SPACE—Mayday—A&M (LP) SP 17180
☆	14	18	DESIGNER MUSIC/HOLD ME DOWN—Lipps' Inc.— Casablanca (LP) NBLP 7262	☆	54	39	CALL ME/LET'S CELEBRATE—Skyy—Salsoul (LP/12-inch) SA8548/SG365
☆	18	6	MESOPOTAMIA—B 52's—Warner Bros. (MINI LP) MINI 3641	☆	60	5	I COULD BE HAPPY—Altered Images—Epic (LP) FR 37738
☆	16	4	MAMA USED TO SAY—Junior—Mercury (12 inch) MDS 4014	☆	56	5	YOU ARE THE ONE—AM-FM—Dakar/Brunswick (12 inch) DK 103
☆	17	11	NEVER SAY NEVER—Romeo Void—415 Records (EP) A-0007	☆	63	2	THE LOVE STEALERS/I'VE BEEN WATCHING YOU/I WANT TO DO SOMETHING FREAKY TO YOU—Saint Tropez—Destiny (LP) DLA 10004
☆	22	10	DON'T TURN YOUR BACK ON LOVE—Eloise Whitaker—Destiny (LP/12-inch) DLA 10006/DT 302R	☆	66	2	IN THE NAME OF LOVE—Thompson Twins—Arista (12 inch) CP 712
☆	29	5	I SPECIALIZE IN LOVE—Sharon Brown—Profile (12 inch) PRO 7006A	☆	64	2	ONE DRAW—Rita Marley—Shanachie (12 inch) 5003
☆	20	23	BREAKAWAY—Pure Energy—Prism (12-inch) PDS 420	☆	65	2	DON'T YOU LOVE IT—Maxine Singleton—Peter Pan (12 inch) TAS 2801F
☆	28	7	WORK THAT SUCKER TO DEATH—Xavier—Liberty (12 inch) SPRO 212	☆	61	47	MIRROR MIRROR/WORK THAT BODY—Diana Ross— RCA (LP) AFL1-4153
☆	22	16	IN THE RAW—Whispers—Solar (LP) EAS 27	☆	67	4	TAKE MY LOVE—Gene Dunlap—Capitol (LP) ST 12190
☆	32	4	LOVE BUZZ—Vogue—Atlantic (LP) SD 19343	☆	63	NEW ENTRY	DON'T MAKE ME WAIT—Peech Boys—Westend (12 inch) WES 22140
☆	31	4	FALL IN TO A TRANCE—Jimmy Ross—RFC/Quality (12 inch) QRFC 009	☆	64	NEW ENTRY	TELL ME TOMORROW—Smokey Robinson—Tamla (LP) 6001TL
☆	30	8	BOSTICH—Yello—Stiff (EP) TEES 12-10	☆	65	41	GIGOLO—Mary Wells—Epic (LP) ARE 37540
☆	36	3	MURPHY'S LAW—Cheri—Venture (12 inch) VD 5019	☆	66	NEW ENTRY	YOUR GOOD LOVIN'/CAN WE FALL IN LOVE AGAIN—France Joli—Prelude (LP) PRL 14103
☆	27	13	SURE SHOT—Tracy Weber—RFC/Quality (12 inch) QRFC 005	☆	67	NEW ENTRY	ROMAN GODS/RIDE YOUR PONY—Fleshtones—IRS (LP) SP 70018
☆	28	27	THAT GIRL—Stevie Wonder—Tamla (7 inch) 1602TF	☆	68	80	GOLDENES SPIEL EUG/EEL QUE—D.A.F.—Virgin (LP) Import
☆	29	20	WHAT DOES IT TAKE/KICKS—Amy Bolton—Importe/ 12 (EP) MP 314AA	☆	69	NEW ENTRY	IT TAKES HEART—Greg Perry—Alfa (12 inch) AAD 14017
☆	30	21	YOU'RE THE ONE FOR ME—D. Train—Prelude (12 inch) PRLD 621	☆	70	70	I DON'T KNOW WHAT IT IS/HOMOSAPIENS—Pete Shelley—Genetic (LP/12 inch) Import
☆	37	8	I LOVE ROCK 'N ROLL—Joan Jett & the Blackhearts—Boardwalk (LP) NB 1-33243	☆	71	NEW ENTRY	IT AIN'T WHAT YOU DO...—Fun Boy Three— Chrysalis (12 inch) CDS 2570
☆	38	7	FEEL ALRIGHT—Komiko—Sam (12 inch) S 12344	☆	72	NEW ENTRY	RHYTHM OF THE JUNGLE—The Quick—Epic (12 inch) 492809
☆	33	25	CAN YOU MOVE/CLUBLAND MIX/BRING ON THE FUNKATERS—Modern Romance—Atlantic (LP/12- inch) SD 19338/ DMD 4819	☆	73	71	MODERN LOVE IS AUTOMATIC/ TELECOMMUNICATION—Flock of Seagulls—Jive/ Arista (EP) VK 22001
☆	43	5	NATIVE LOVE (Step By Step)—Divine—"O" Records & Visuals (12 inch) OR 717	☆	74	42	THIS BEAT IS MINE—Vicky "D"—Sam (12 inch) S12343
☆	35	27	LET'S WORK/CONTROVERSY—Prince—Warner Bros. (LP/12 inch Remix) BSK 3601/DW-DS-50028	☆	75	54	THIS IS RADIO CLASH—The Clash—Epic (12 inch) 492662
☆	44	4	SHINE ON—George Duke—Epic (LP) FE 37532	☆	76	72	GENIUS OF LOVE/WORDY RAPPINHOOD—Tom Tom Club—Sire/Warner Bros. (LP/12 inch) SFK 3628/DSRF 49817
☆	46	5	STILL GOT THE MAGIC (Sweet Delight)—Michael Wycoff—RCA (12 inch) PD 13056	☆	77	74	SO DISGRACEFUL—Marilyn & The Movie Stars—AIM (12 inch) 12101
☆	48	3	CIRCLES—Atlantic Starr—A&M (LP) SP 4883	☆	78	78	MUST BE THE MUSIC—Secret Weapon—Prelude (12 inch) PRLD 614
☆	39	26	TAINTED LOVE/WHERE DID OUR LOVE GO—Soft Cell—Sire/Warner Bros. (LP/12 inch) SRK 3647/DERE 49856	☆	79	79	QUICK SLICK/OUT THE BOX/CAN'T SHAKE YOUR LOVE—Syreeta—Tamla (LP) T8-376M1
☆	45	23	JUST CAN'T GET ENOUGH/NO DISCO—Depeche Mode—Sire/Warner Bros. (LP/7 inch) SRK 3642	☆	80	59	GET ON UP/I CAN'T GIVE YOU MORE/TONIGHT— Suzi Q—RFC/Atlantic (LP) SD

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.

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Creedence Medley—Ray T. Jones
I Want You—Free Style
Get A Little (Remix)—Pat Cowley
Time to Change Your Heart—Vera
Let's Funk Tonight (10 Min. Remix)—
Feather
Magic Fly 82 (Remix)—Kebecelctrik
Night After Night (Remix)—Bernie Paul
Desert Place—Twins
Rhythm Shopping (Remix)—Zinn Zinn
I Got A Line On You / X Factor—Pat
Cowley
Cold Turkey—Christopher Mias
Inside Out—Peter Griffin
Getting Up—Pig Bag
Bostich-Yello

European Import 12"
Let's Get Started—Voyage
If I Do It To You/MClauja Barry
Try Jah Love—Third World

Why Can't We Live Together—Mark
Thomas
African Time—Luna Twist
Positive Negative (Dance Mix)—
Positive Noise
Megaton Man—Deadline
Upside Down—Vanessa
Give Me Action—Queen Samantha
Wake Up in the Night—D.D. Sound
Sex Appeal—Vivian Vee
Cute Pie / Who's Fooling Who—One
Way
Tell Me Tomorrow—Smokey Robinson
Cool—Time
Girls Are Back In Town—Risque
Shine On—George Duke
Just An Illusion—Imagination
Welcome to the Party—Chaplin Band
Do What You Want to Do—Nona
Tendrix
Physical (Remix)—Olivia Newton-John
Extraterrestrial Lover—Sylvia Love
I Need Your Love—Kelly Marie
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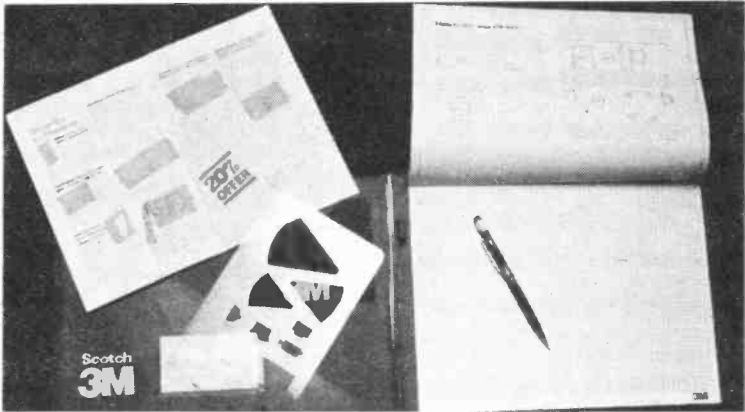
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Video

New Products



FLOOR PLANNER—3M has developed a studio layout planning kit that helps design, redesign, expand or reorganize video recording studios. Equipment templates, a planner pad and instructions help eliminate common design errors such as work and traffic flow bottlenecks.



SWITCH BACK—Nortronic offers its model VCR-906 Video Master Series 7000 video switchbox to accommodate multiple home video playback equipment. Suggested list: \$120.

'News That Rocked '81' Sold To Commercial TV

NEW YORK—Somach/Nelson Productions of Philadelphia is selling its first show to commercial television. Producer Denny Somach says it's part of a deal with MTV: Music Television to find other outlets for programs originally developed for MTV.

"The News That Rocked '81," also produced by E.J. Stewart Video Productions, first aired on MTV Feb.

20. It will be shown in the New York area on CBS-TV March 27, and simulcast over WNEW-FM.

"CBS is running the show in New York as a test," Somach explains. "They want to see how a music program will do against 'Saturday Night Live,' and they'll be promoting it heavily." If response is good he says, the show will appear elsewhere around the country.

UCLA Site For June Visual Music Festival

LOS ANGELES—The International Visual Music Festival 1982 is set for here June 4-6 at UCLA's Melnitz Theatre.

The event is being produced with support and cooperation from UCLA's College of Fine Arts, Student Committee For The Arts, Campus Programs Committee, Graduate Students Assn., Melnitz Movies and the Department of Theatre Arts by members of the International Visual Music Festival Committee.

The Festival—which intends to grant a first place cash award of \$500 plus runner-up prizes to entries—will highlight competing student and independent visual music videotapes from around the world. Selected works will be shown on a state-of-the-art flat screen projection television system. All competing works must be entered on a standard 3/4-in. NTSC videocassette, accompanied by a completed entry form and \$10 check or money order.

Entries should be sent by May 15 to International Visual Music Festival, Department of Theatre Arts, Univ. of California, Los Angeles, L.A., Ca. 90024. Jury members scheduled to

judge works include director Francis Ford Coppola; Shirley Clarke, professor of motion picture/television at UCLA; Ed Emshwiller, dean of film and video music producer and artist; Ron Hays, video music producer and artist; and computer graphics expert and professor of art at UCLA John Whitney.

Other Festival elements include:

- A two-part film/video retrospective featuring the best illustrations of fine art, experimental and animated motion pictures, 1930-1980.

- An exhibition of the latest professional, research and experimental projects.

- Showcases including computer animation, record company promotional videos, "digital scene simulation," and music film shorts.

- A history of broadcast music on television including performances by the Beatles, Rolling Stones, Duke Ellington and Elvis Presley.

- Directors, musicians, producers and executives representing the music, television and motion picture industries speaking on such topics as music, television, video and computer motion graphics.

MTAJ SURVEY

Video Camera Sales Surge In Japan

TOKYO—Nearly one in six of all Japan's VTR owners now also own video cameras, according to the results of a major survey carried out here by the Magnetic Tape Association of Japan (MTAJ).

And among those who did not, more than half said that they wanted to buy video cameras in the future.

These were among the more unexpected findings of the survey, conducted in this city with the aim of predicting future demand for blank videotape by assessing the motives of VTR owners in buying tape.

Other key findings were that 67% of VTR owners used them to record movies from television, and that 8% of those possessing video hardware owned two or more VTRs.

Hideo Sugiyama of the MTAJ says the level of interest in video cameras was not foreseen, and adds that VTR owners who do buy cameras will also buy more blank tape, since videos of family activity, parties and trips will not be erased, but kept as a record.

Already, the survey shows, 57% of the tapes recorded will be left un-erased. Just over half the consumer sample owned fewer than ten tapes, but the average number of tapes owned was 17.4, 64% of them of two-hour length. 10% of the tapes had not been used since purchase.

Three out of every four VTR owners had bought tapes within the last six months, the average number in that period being 6.4. And 64% said they intended to buy an average of 5.4 tapes within the next six months.

Around one third of those surveyed said they always bought the same brand of tape, and a further third purchased "more or less" the same brand each time. The trend to brand loyalty was particularly marked among those who bought the largest number of tapes.

While 64% of consumers had bought their tapes in electrical appliance shops, 21% had got them in the Akihabara area of Tokyo, where audio and other electrical equipment can be bought at discount prices.

New Cassettes And Disks Due From Playboy

LOS ANGELES—As expected, Playboy Productions, which recently entered the cable programming field, will spin off material for the home videocassette and videodisk market.

It's also expected that the home video product, available this fall, will be distributed via retail as well as mail order through the pages of Playboy Magazine.

Home video programming from Playboy will vary but will reflect the content, style and philosophy of the magazine. A number of taped events for the Playboy cable, such as video Playmates, the "Playboy Interview" and other material will translate to the disk and cassette format.

Special events, such as the Playboy Jazz Festival, will be available as special releases for the home video and foreign television mar-

GALLAGHER'S 4 STORES

Fantasies Assist L.A. Chain Sales

By SUSAN PETERSON

LOS ANGELES—For the Wonderful World of Video located at the corner of Hollywood Blvd. and Orange, business as usual can be most unusual.

Located down the street from Hollywood's Chinese Theatre, tour buses roll up outside its door to deposit hordes of visitors from all over the country and the world, anxious to see how their foot size measures up to John Wayne's or John Travolta's. It's a custom made clientele for a retailer dealing in portable copies of the very stuff that created this city, and its attraction to starry-eyed travelers in search of the Holly-

wood fantasy factories.

This video software outlet, fourth in the L.A.-based chain, opened in mid-November and according to company president Jack Gallagher it turned over half of its \$110,000 inventory during December, without benefit of advertising or major promotions.

Tourists account for 80% of that tally, many of them foreign visitors anxious to pick up titles (35%-40% adult-oriented) not available in their own countries, and therefore often making multiple purchases. The largest single purchase so far was

(Continued on page 48.)

Billboard®

Survey For Week Ending 4/3/82

Videocassette Top 25 Rentals

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This Week	Last Position	Weeks on Chart	TITLE Copyright owner, Distributor, Catalog Number
1	1	5	FORT APACHE, THE BRONX Vestron VA-6000
2	6	9	AN AMERICAN WEREWOLF IN LONDON Universal City Studios Inc. MCA Distributing Corp. MCA 77004
3	21	3	RICHARD PRYOR LIVE IN CONCERT Vestron VA-4000
4	10	3	FOR YOUR EYES ONLY 20th Century-Fox Video
5	8	9	FOUR SEASONS Universal City Studios Inc. MCA Distributing Corp. MCA 77003
6	NEW ENTRY		THE HOWLING 20th Century-Fox Video 4075
7	NEW ENTRY		SCANNERS 20th Century-Fox Video 4073
8	4	9	CLASH OF THE TITANS MGM/CBS Home Video 700074
9	2	5	CANNONBALL RUN Vestron VA-6001
10	5	9	MOMMIE DEAREST Paramount Pictures, Paramount Home Video 1263
11	3	9	PATERNITY Paramount Pictures, Paramount Home Video 1401
12	18	7	TEXAS CHAINSAW MASSACRE Wizard Video 034
13	13	3	CONTINENTAL DIVIDE Universal City Studios Inc., MCA Distributing Corp. 71001
14	12	5	TARZAN THE APE MAN MGM/CBS Home Video
15	16	5	ONE FLEW OVER THE CUCKOOS NEST Thorn 604 (EMI)
16	11	5	HISTORY OF THE WORLD PART ONE 20th Century-Fox Video
17	7	9	APOCALYPSE NOW Paramount Pictures, Paramount Home Video 2306
18	NEW ENTRY		PHYSICAL University City Studios, Inc., MCA Distributing Corp. 55050
19	NEW ENTRY		NORTH BY NORTHWEST MGM/CBS Home Video 600104
20	9	9	ATLANTIC CITY Paramount Pictures, Paramount Home Video 1460
21	NEW ENTRY		STIR CRAZY Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10248E
22	NEW ENTRY		CASABLANCA United Artists, 20th Century-Fox Video 4514
23	NEW ENTRY		FRIDAY THE 13TH II Paramount Pictures, Paramount Home Video 1457
24	15	9	AIRPLANE Paramount Pictures, Paramount Home Video 1305
25	NEW ENTRY		HELL NIGHT Media Home Entertainment M157

'Classic' Old Movies For \$17.95 New Hampshire Firm Attracting A 40% Reorder Rate

By LAURA FOTI

NEW YORK—Why buy blank videotape when, for a few dollars more, you can buy a tape with a classic old movie? That is the thinking behind TV Cassette Corp. of America, based in Canaan, N.H.

TV Cassette offers, by mail order only, films in the public domain on Beta or VHS tapes for \$17.95 plus \$1.75 postage and handling. "They're movies people wouldn't go out of their way to buy," explains company president Jim Katavolos, "but the low prices attract potential buyers."

In fact, after almost 2½ years of operation, TV Cassette has documented a 40% reorder rate from its customers—and this with only 10 titles. "From the results of our tests, people are keeping the tapes," Katavolos relates.

For The Record

LOS ANGELES—A story in last week's issue about independent video company success indicated that "Halloween" was distributed by Wizard Video. That film is distributed by Media Home Entertainment.

Duplicating is done by Bell & Howell on VHS T-120 tapes and Beta L-500s. Since movies available range from 28 minutes to 111 minutes, this means varying amounts of blank tape available for use as well as the movies.

The 10 current titles include "Santa Fe Trail," a 1940 movie with Erroll Flynn; "The Lunar Chronicles," about the flights of Apollo 11 and 13; a W.C. Fields trio; "The Red Balloon," a children's film; and "A Star Is Born" with Janet Gaynor and Frederic March.

A new catalog, to be out in a couple of weeks, will also offer "It's A Wonderful Life," "Reefer Madness," "Nothing Sacred," a 1937 film with Carole Lombard; "Animal Farm," an animated version from 1955; and "Things To Come," a 1936 science fiction movie. New titles will bring the price range to \$17.95-\$24.95. Specials sometimes offer the tapes at \$13.95.

Katavolos believes mail order is the way of the future for videocassettes. "Retailers can't carry the inventory. We want to build a strong list of customers so we can work with the major studios," he says. "Mail order allows you to supply product

less expensively; the key is a responsive list of software customers."

Because it costs \$15-20 to find a new customer, Katavolos says, "You have to hope for reorders, and we are getting them."

The company will introduce four new titles every six weeks, and is also instituting a no-charge video swap shop in April as a service for customers. They will be able to exchange tapes among themselves. A fee of about \$2 may be added in the future, to cover the cost of classified advertising.

Promo Films U.K. Festival April 27-28

LONDON—Plans for a two-day festival of music promotion films to be held in London this spring afford further evidence that the promo clip is now accepted as a mini-artform in its own right, at least by the music industry.

The festival is the brainchild of Chrysalis Video Programming director Peter Wagg, and will be staged by trade paper Music and Video Week at the British Academy of Film and Television Arts April 27-28.

A panel of judges including Wagg, "Chariots Of Fire" producer David Puttnam and "Fame" director Alan Park will select 20 promos for screening. "It will serve as a showcase for the exceptionally high standard of work produced in the U.K. last year," says Wagg, "and it will both stimulate the visual aspects of the record industry and introduce new talent to the advertising world."

The aim, he says, is to establish the festival as an annual event providing an opportunity for all in the film, tv, music and advertising industries to view the best of the year's promo output.

Woody Herman Shows Ready For Syndication

MIAMI—Video Music Group, a joint venture between Criteria Recording Studios and Video Tape Music, with home offices in Beverly Hills, has completed production of the Woody Herman Show in the Woody Herman Room at the Hyatt Regency Hotel in New Orleans. The one-hour show for syndication features Herman's band backing three major guest stars per show.

The first three shows completed featured Natalie Cole, Jack Jones, Ray Charles, Lola Folana, Al Hirt, Paul Williams, Rita Coolidge, Waylon Flowers and Madame, the Heritage Hall Band and Pete Barbuti. Flowers, the Heritage Hall Band and Barbuti will be regulars on future programs. Mack Emerman, Criteria president/owner, handled the engineering while Video Tape Associates was in charge of the video portion.

According to Emerman, the shows are being displayed at the NATPE convention in Las Vegas. "There are no other music shows filling that format at the present time," he notes.

Music Monitor

By CARY DARLING

IT'S ONLY ROCK'N'ROLL: Gowers, Fields & Flattery is in post-production on a **Quarterflash** concert which will air over Warner-Amex's MTV May 29. It is a full-length performance taped in Tulsa. The firm also completed two promotional videos of **Leo Sayer** for Chrysalis. Sayer is signed to Warner Bros. in the U.S. but is on Chrysalis worldwide. The songs are "Have You Ever Been In Love?"—which uses a glass shot to achieve the effect of New York cityscape turning from morning to night—and "Heart." In addition, the company has finished post-production on three video promotional clips for **John Cougar**. Shot in Cougar's hometown of Bloomington, Ind., the songs are "Hurt So Good" (features local bikers and a cafe), "Hand To Hold On To" (shot in a rock quarry which apparently is the same one used in "Breaking Away") and "Jack & Diane" (uses photos, 8m.m. film and slides of Cougar and wife Vicky from childhood to the present).

★ ★ ★

PARKED: The new **Simon & Garfunkel** single is "Wake Up Little Susie" and Warner Bros., in conjunction with its release, is using the video version from the "Live In Central Park" cable broadcast for promotion. The entire concert originally aired through Home Box Office.

★ ★ ★

WEST MOVING EAST: San Francisco-based Videowest Productions has gotten Filmways Enterprises Inc. to distribute the video music show, "Backstage Pass," for national syndication. Buffalo's WUTV, Cedar Rapids, Iowa's KGAN, Charlotte, N.C.'s WBTW, Jacksonville, Fla.'s WTLV and Greensboro, N.C.'s WGGT. Prior to the new agreement, Backstage Pass had been seen on KABC and KTLA Los Angeles, KGO San Francisco, WCVB Boston, KCRA Sacramento, and WMVS Milwaukee. In addition, Videowest Productions has sold "Rock-ON-TV," a series of eight musical tv magazines designed for Oak Communications. Oak operates subscription tv stations known as On-TV. The Chicago, Detroit and Phoenix stations have picked up the show. The first programs has interviews with Ozzy Osbourne, Frank Zappa, the Police, a performance by Randy Newman and a feature on the John Lennon myth.

★ ★ ★

DUKE VIDEO: **George Duke's** "Shine On And Dream On" has been translated to the promotional video medium by Montage Productions in Los Angeles with producer/director **Mick Kennedy**.

★ ★ ★

NEW VIDEO: Mediaworks just completed a video for **Lou Ann Barton's** debut Elektra LP, which was co-produced by Jerry Wexler and Glenn Frey. The video is the single "Brand New Love," according to **Robert Smith Walker** of Mediaworks.

★ ★ ★

PHILLY LINK: E.J. Stewart Video, an independent video production facility in Primos, Pa., recently linked with Somach/Nelson Productions to produce "The News That Rocked '81". The show consists of interviews, concert footage and video clips of such artists as **John Lennon, Kim Carnes, Daryl Hall and John Oates, REO Speedwagon** and **the Rolling Stones**. It was shown on MTV.

★ ★ ★

HARVEST TIME: KEEFCO is in post-production on a **Barclay/James Harvest** live "Berlin: A Concert For The People" video. The piece is directed by **Philip Davey** and **Keith Macmillan**.

Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	6	FORT APACHE, THE BRONX Vestron VA-6000
2	10	6	CONTINENTAL DIVIDE Universal City Studios, Inc., MCA Distributing Corporation 71001
3	3	12	CLASH OF THE TITANS MGM/CBS Home Video 700074
4	4	10	MOMMIE DEAREST (ITA) Paramount Pictures, Paramount Home Video 1253
5	24	2	THE HOWLING 20th Century-Fox Video 4075
6	21	2	SCANNERS 20th Century-Fox Video 4073
7	11	4	RICHARD PRYOR LIVE IN CONCERT Vestron VA-4000
8	9	10	PATERNITY (ITA) Paramount Pictures, Paramount Home Video 1401
9	5	16	AN AMERICAN WEREWOLF IN LONDON (ITA) Universal City Studios Inc., MCA Distributing Corporation 77004
10	2	6	CANNONBALL RUN Vestron VA-6001
11	8	5	ONE FLEW OVER THE CUCKOOS NEST Thorn 604 (EMI)
12	6	21	ATLANTIC CITY Paramount Pictures, Paramount Home Video 1450
13	7	8	TEXAS CHAINSAW MASSACRE Wizard Video 034
14	12	5	LORD OF THE RINGS Thorn 605 (EMI)
15	18	10	FIRST MONDAY IN OCTOBER Paramount Pictures, Paramount Home Video 1438
16	14	8	VICTORY MGM/CBS Home Video 600108
17	23	13	THE ADVENTURES OF ROBIN HOOD 20th Century-Fox Video 4540-30
18	17	6	PHYSICAL Universal City Studios Inc., MCA Distributing Corporation 55050
19	15	24	STIR CRAZY (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10248E
20	NEW ENTRY		AEROBICISE Paramount Pictures, Paramount Home Video
21	33	6	NORTH BY NORTHWEST MGM/CBS Home Video 600104
22	19	27	THE JAZZ SINGER (ITA) Paramount Pictures, Paramount Home Video 2305
23	NEW ENTRY		DUMBO Walt Disney Home Video 24
24	16	16	FOUR SEASONS ● (ITA) Universal City Studios Inc., MCA Distributing Corporation 77003
25	29	24	THE BLUE LAGOON (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10025E
26	31	22	FRIDAY THE 13TH II (ITA) Paramount Pictures, Paramount Home Video 1457
27	20	4	RAGGEDY MAN Universal City Studios Inc., MCA Distributing Corporation 71003
28	25	20	KRAMER VS. KRAMER (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10355
29	13	15	APOCALYPSE NOW (ITA) Paramount Pictures, Paramount Home Video 2306
30	26	60	AIRPLANE (ITA) Paramount Pictures, Paramount Home Video 1305
31	22	20	THIEF 20th Century-Fox Video 4550
32	40	7	GREAT ESCAPE 20th Century-Fox Video 4558-30
33	32	34	CASABLANCA (ITA) United Artists, 20th Century-Fox Video 4514
34	34	43	ORDINARY PEOPLE (ITA) Paramount Pictures, Paramount Home Video 8964
35	37	8	STUDENT BODIES Paramount Pictures, Paramount Home Video 1476
36	27	2	TOOL BOX MURDERS VCI 10154
37	38	32	RAGING BULL (ITA) United Artists, 20th Century-Fox Video 4523
38	28	24	ENDLESS LOVE (ITA) Universal City Studios Inc., MCA Distributing Corporation 77001
39	39	11	ROLLERBALL 20th Century-Fox Video 4559
40	30	20	THE POSTMAN ALWAYS RINGS TWICE MGM/CBS Home Video 700077

● 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).

The Wonderful World Of Video

• Continued from page 46

made by a man from Thailand who climbed back on his tour bus with \$2,800 worth of movies in tow.

Probably the second most memorable customer was Francis Ford Coppola, who wandered in one night to pick up nine titles and inquire why "Apocalypse Now" was not in stock. It wasn't in stock because it hadn't been released yet, and that's really the only excuse Gallagher, along with his general manager Gary Jones, wants to offer when a title isn't available.

The 1,150 square foot store carries a current inventory of 1,800 titles, and they plan to add more.

"You're either in this business on a small scale with a rental only operation, where you have a fixed clientele of maybe 100 or 200 members, or you're in it like we are with 2,000 titles in each store, and try to pick up as many of the new titles as we can. You try to be the place they can go to find any title they want," says Jones.

Just eight blocks east on Hollywood Blvd., at the corner of Hollywood and Vine, another Wonderful World of Video outlet, which opened its doors in October, 1979, also does a steady business, primarily sales, and also largely to tourists. Gallagher says it turns its \$80,000 inventory "five or six times a year."

Offering a strong contrast are the other two stores, both located a few miles north over the Hollywood Hills in the more family-oriented San Fernando Valley. The chain's first store, opened in March of 1979 in suburban Tarzana, and like its counterpart in Van Nuys, is primarily a rental and exchange store. Both have large exchange club memberships (nearly 1,000 in Tarzana and about 300 in the newer Van Nuys stores), a program initiated in 1980, but soon to be phased out in favor of rental.

"I loved that (exchange) program, but I can't afford it any more," Gallagher says. The plan has allowed club members to purchase a tape with the option to exchange it for any other later on, with no time limit, for a \$10 fee. Gallagher says that with the Paramount and MCA surcharge programs boosting prices such as "American Werewolf In London" to \$74, he can no longer afford an exchange for a \$45 Magnetic Video title. He plans to offer exchange members a discount on membership in the rental club, and a lower rental rate than the \$5 a day which applies to non-members.

With the Hollywood stores heav-

ily sales-oriented, and the Valley stores heavily rental, the approach to stocking is a rotational one. Jones explains, "The structure we're working on is a showcase operation (such as the Hollywood & Orange store) that will have a massive selection. As a title moves out of popularity, and that's often as soon as six weeks for a rental title, we might move that tape to Hollywood & Orange where it will be sold because tourists will purchase it. It's a method by which we rotate our stock out. Then we can replace it with the latest popular title."

Despite the glamor and high volume of the Hollywood stores, Jones admits a store like Van Nuys "is more profitable because of rental. The overhead is low, it doesn't have to sell a lot. A store like that can percentage-wise be lower in gross revenue, but ends up being more profitable."

The expense of re-stocking is no small matter for a chain which wants to be, according to Gallagher, "the Video Shack of L.A." In the month of January, Gallagher says the four stores did \$125,000 in business, \$25,000 of which was exchange or rental. On top of having to replace the stock sold, he points out that, "172 titles were released between Nov. 1 and the end of December. Another 100 came out at CES. With four stores, if we just order one and one (VHS and Beta), that's 272 titles times 8, or 2,150 pieces. That's \$80,000 just to stock one of each. I guarantee you we couldn't afford to buy everything that was released at the CES show."

"One important thing everyone forgets to put into their prices is the cost of money. If you value all of our inventory at the four stores, it's some \$400,000. 20% interest on that is \$80,000 a year, so I have \$7,000 a month in interest that has to be considered."

"The stores are profitable for us, but they are also expensive."

Deciding how much of what to order falls to Jones, who explains his approach as, "I don't want to say gut instinct, I want to be a little more scientific, but basically a lot of it deals with my perception of whether there's an audience for it or not. Certain action adventure films do much better at Hollywood & Vine, while the old musicals do better in Tarzana. I try to keep as familiar as I can with boxoffice grosses. In one sense we are an extension of the theatre business. I also take into account cable release, because if it hasn't been on cable it will probably do better. Day-to-day contact with the

customers, through the managers, finding out what people are asking about, is also important."

Of course even in Hollywood, the chain can't just rely on the tour bus trade to keep those titles moving. Although each store is fairly small, in the vicinity of 1,000 square feet, all of the layouts are uncluttered, with locked glass display cases which show the front graphics, and plenty of aisle space for browsing. New releases are tagged with orange arrows, and promotional posters, mobiles and lightboxes are neatly but prominently used throughout.

The chain does a mailing every two months to a list of about 3,500, and every mailing, says Jones, "includes a kicker item, some sort of discount coupon, a newsletter stating the latest releases. Research so far in this business shows that probably the best promotional item is mailing, keeping people constantly aware of who and where you are."

More promotional posters, says Jones, are always needed, and provide a key to the all-important impulse spending. "A lot of people come in Saturday afternoon, and they are so bored with their lives, they're looking for something. They don't know what they want. They'll spend 45 minutes walking up and down the aisle, and invariably they will take whatever poster we have on the wall that was right in front of them at the last moment they made the decision."

The store has its own ongoing promotion of offering three titles for \$5 from a bargain rental section, for which they rotate infrequently rented titles. Jones says it's been successful because, "we've been able to turn over money on titles that have sat for months."

Jones says the most successful promotion they ever ran was last September's joint effort with Warner Bros. A discount was offered on 22 Warner titles, and he says business increased about 25% for three weeks after the ad ran in the L.A. Times. Jones doesn't think the discount, or even the specific titles, were the key. "The ad simply showed a huge selection of varying titles, and it looked good. It was an eye-grabber, provided by Warners."

Cooperative ad efforts, both Gallagher and Jones agree, are practically non-existent, and the chain's own advertising is limited because, says Gallagher, "There's an extremely limited market right now in video owners." He plans occasional saturation campaigns for limited periods of time in the local newspapers, and doesn't look for much help from the suppliers.

"The video industry is still in its babyhood," says Gallagher. "Some hard decisions haven't been worked out yet. One of those is the relationship between the studios and dealers. There's been an adversary relationship for quite a while because the dealers perceive the studios as attempting to take away their profitability because of the rental plans."

But in spite of the unusual promotional opportunities the Hollywood stores afford, Gallagher and Jones plan to continue to base their operation on a steadfast chain-wide policy. Says Gallagher, "I think the key to success in this industry is massive selection. In order to keep your customers you have to have what they want available, whether they're in a sad mood or a happy mood or are looking for a little action and adventure."

Or perhaps a little slice of Hollywood fantasy to carry home from vacation.



CROSSOVER COCKTAIL—Sarah Vaughn and Michael Tilson Thomas toast each other following a recent all-Gershwin concert with the Los Angeles Philharmonic, recorded live by CBS Masterworks. The album is due for release in June.

Vanguard To Launch New Cassette Line

By IS HOROWITZ

NEW YORK—Vanguard Records has set May 1 as the target date for introduction of a new, low-price classical cassette series, with some 60 titles being readied for the initial release.

List price of the line will be \$5.98, says Seymour Solomon, president of Vanguard, who notes that the material drawn from the company's family of labels will be duplicated on a "prime ferric" tape.

While many of the cassettes will be tape equivalents of Vanguard's Everyman Classics, Cardinal or Historical Anthology of Music disk packages, others will be reprogrammed in special concept compilations. There will also be tape equivalents of "twofer" LP sets on single C-90 cassettes at a suggested list price still to be determined, says Solomon.

The tapes will be directed at both conventional and non-traditional outlets, in common with a sales strategy adopted by a number of other labels positioning themselves in the burgeoning budget and mid-line cassette market. Similar steps have been taken by Moss Music Group, and more recently by Sine Qua Non and Arabesque.

Solomon promises a selection of display racks, posters and streamers among point-of-purchase merchandising aids being prepared to support the new cassette line. Dealer stocking incentives will be disclosed as release time nears, he says.

Artists who will be featured in the program include Peter Serkin and the Schneider Quartet in chamber works by Mozart and Dvorak, and Alfred Brendel in a number of Mozart piano concertos, as well as repertoire by Chopin and Liszt.

Vanguard's higher price audiophile cassettes, duplicated on chrome tape and introduced a year ago at a suggested list of \$8.98, will be continued, but at a more modest release pace than the budget items, the label's main area of concentration, according to Solomon. The first year should see at least 100 titles in the lower price cassette series, he predicts.

Until relatively recently, Vanguard had not placed much stress on in-house cassette preparation, preferring to license rights to outside specialists. Early on, for instance, its product was represented on tape by such as Ampex and GRT.

Poseidon Society To Crystal

CHICAGO—Crystal Records has taken over the dormant Poseidon Society label set up by American composer Alan Hovhaness for release of his music.

According to Crystal president Peter Christ, the 18-LP catalog will be regularly available for the first time in several years. The disks list at \$8.98.

Albums contain symphonies, concertos, songs and chamber works by Hovhaness and many feature the composer as conductor and pianist. According to Christ, all label assets were acquired in the takeover.


Crystal Records, which specializes in works of U.S. composers, also recently acquired Avant Records, another small American music label. It will be integrated into the Crystal line.

Christ adds that Hovhaness is still active in recording his music and there are plans to issue additional titles. "I'm going to continue the Poseidon name because I think it has an identity of its own," explains Christ. "We'll continue it more or less the way it's been." Crystal Records is headquartered in Sedro Wooley, Wash.

Classical Notes

The all-Liszt album performed by pianist **Cyprien Katsaris** due out on Angel next month represents three "firsts" for the label. It is the young French artist's first disk for the label, the first recording of a Liszt "concerto" formerly attributed to Sofie Menter, and the first to use one of the **Mark Allen** pianos, hand-made concert grands made in Portland, Ore. . . . Composer/pianist **Richard Nanes**, who issues his own recordings on the Delphon label, will be heard in his first New York recital April 17.

New developments in preserving and restoring sound on records will be the subject of one of the sessions at the annual conference of the Assn. for Recorded Sound Collections at Syracuse Univ. May 20-23. The careers and works of composers and performers, ranging from **Igor Stravinsky** to **Frank Sinatra**, will be examined, and other sessions will include discography techniques and standards for record reviewing.



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Hellenic West Tours Inc. has blocked seats on TWA's direct flights to Athens on April 24th and April 25th 1982. For further information regarding flights and/or pre and post conference travel, contact Diane at 800-422-4452 within California and 800-854-4630 outside California.

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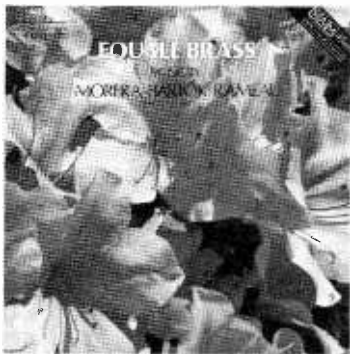
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AREA BUSINESS SLUMPS

Audiophile Recordings

Spotlight



EQUALE BRASS PLAYS MORERA, BARTOK & RAMEAU—Nimbus Records 45010, distributed by Britly Imports, \$11.98.

It must be said—this is a flawlessly engineered recording, perhaps the most beautiful and realistic brass sound yet to come out of the audiophile record field. You're not hearing instruments under the microphone but listening to brass music created in an ambient recital hall full of detail and coloration—all traces of the recording medium seem to have vanished. Nimbus' audiophile formula employs high-tech analog recorders and extended length 45 r.p.m. pressings for sound that's as clean, open and uninhibited as one could ask for. Painstaking craftsmanship also is evident in the pressing, from Nimbus' own factory. A wide variety of unusual short pieces, including a Spanish renaissance suite in addition to works by the composers listed above, is performed by Equale Brass, a tightly-knit, finely-tuned British quintet, and the transcriptions go in for a variety of instrumental timbres and techniques which adds greatly to the fun. For even greater realism, the disk is encoded for four speaker playback using the UHJ Ambisonic system.

★ ★ ★

BRAHMS: VIOLIN CONCERTO—Heifetz, Chicago Symphony, Reiner, RCA ATLL-4200, distributed by RCA, \$15.98.

Heifetz' famous violin is set apart with more clarity and brilliance than before and this pressing is weightier than conventional editions and flawlessly cut. Brahms' orchestrations, however, are not the biggest in the repertoire and the recording tends to hold down the orchestra in deference to Heifetz. Could these be reasons this half-speed mastered edition has less dramatic improvements than other series titles

with more taxing program material (notably the Reiner/ Chicago Symphony "Heldeleben" and Munch/ Boston Symphony "La Mer/Escales" pairing)? The performance, needless to say, is a classic.

★ ★ ★

MOZART: STRING QUARTETS IN C MINOR AND E-FLAT MAJOR—Smetana Quartet, Suk, Denon OF-7011-ND, distributed by Discwasher, \$15.

Even though audio buffs don't normally seek out this unflamboyant repertoire they'll be mightily impressed by the vivid recording of string instruments, and by the production's warmth and presence as well as the company's reliably silken surfaces. There does seem to be a little hall ambience blended in from separate mikes which calls attention to itself, but the solidity and definition of the sound is outstanding, and in the audio mid-range—where Mozart's two violas carry on much of the discourse—the detail is especially appreciated. All six Mozart quintets will be recorded by these Czech artists for Denon (together with Supraphon) with the added attraction of world-renowned violinist Josef Suk here in the first viola part.

★ ★ ★

BIRTH OF A BAND—The San Francisco Swing Express, Sonic Arts Lab Series 30, distributed by Sonic Arts Corp., \$17.98.

This project should have gestated a little longer. Sonically, it misses the mark on several counts and the six-piece Bay Area group never does get into the fast lane with its swing jazz arrangements. The dryness of Sonic Arts' San Francisco studio has been evident in other releases, and here too the production lumps the performers into a flat uninteresting sonic plane without much stereo. The recording, done on a 14-bit Sony digital machine, also is rather "whitish" in color. A separate quad edition of the album has been released and perhaps it offers the spatial richness missing here.

★ ★ ★

MUSIC FROM BIG PINK—The Band, Mobile Fidelity Sound Lab MFSL-1-0, distributed by Mobile Fidelity, \$16-17.

This epochal debut album was as provocative in its production style as in its spare, sinewy ensemble style when first released in 1968: in place of the increasingly florid, widescreen studio confections of the day, the quintet and producer John Simon posed a sonic naturalism cloaking, rather than exploiting, the technology. Levon Helm's more muffled drum kit was accorded a correspondingly quieter, more distant

(Continued on page 52)

Florida Studios 'Hanging In' Despite Economic Difficulties

By SARA LANE

MIAMI—Business in south Florida in general has been slow lately, and tourism has been off about 30%. And for the recording industry here, it has been a "horrendous" two or three years.

It's surprising to some that, with the proliferation of studios, more haven't gone under since business ground to a halt in 1979. Of the smaller four- and eight-track studios tucked away in out of the way spots such as Hialeah, Sunrise and South Miami, some are having difficulty; others rely on demos and jingle work; others can't meet their bills. But for the most part they are hanging in, hoping the tide will turn.

The 24-track studios are perhaps in worse shape than their smaller cohorts, due to money invested in top-quality equipment and large staffs and tremendous overhead.

Mack Emerman, president/owner of Criteria Recording, the prestigious 24-track facility in Miami, says that the situation is slightly better than it was two or three years ago, but says there's still an immense pressure on the prices he charges for studio time.

"Candidly," he admits, "I don't think we can get enough for our studios in order to compete with those in California." The general malaise in the industry can be partly attributed to South Florida's problems, but Emerman also believes that a portion of the fault lies in Miami's tarnished image as a resort mecca and a recording center.

A little over four years ago, Shirley Kaye opened the doors to Coconuts, a 24-track studio. For the first couple of years business was booming. "But the last two years," she says, "business has been horrendous. Not only for me, but for everyone."

She lays a portion of that blame on the exceedingly high budgets record labels were allotting to LPs. "In my opinion, I don't think those budgets were necessary. You can do the same things for a lot less money."

Many of the groups, after making their first album, came in for the second one and began to get 'grand.' They wanted to expand; they'd been successful and wanted to add more and more; that's when budgets started going haywire. Producers tell me all the time, 'We have more money for the second album and we can do this and that.' They forget they had a success on the first LP because of something that was on it."

While Emerman and Kaye hope that droves of artists will return to south Florida as they did in this area's heyday, they are not overly optimistic. Emerman explains: 'I don't think the recording industry will ever be what it was. There is only one panacea in sight and that's digital disks. If this new technology could be embraced by the entire industry it would overcome the boot-

legging and all the duplicate taping. It would change the whole world.

"Obviously the videodisk isn't going to make the impact expected, and record companies are just getting back into the record business. But from a quality standpoint their product isn't good enough."

Quadradius' Bob Ingria agrees that business has been bad for the past few years although he has managed to hold his own by forming a label and recording his groups during the daytime; nighttime is reserved for acts such as Bobby Caldwell, Pat Travers, Ted Nugent, Babe and Ross Emery (the latter two are local groups). Ingria has signed six acts to his Major Label Records and feels that new acts have more chance today than in the past few years.

Both Criteria and Coconuts are seeing new acts coming in to record and hope this is a sign the industry is beginning to get back on its feet.

There is a definite flutter of activity it would overcome the boot-

(Continued on page 52)

Sony Sales, Income, Hit New Highs In 1st Quarter

NEW YORK—Sony Corp. has announced results for its first quarter, ended January 31. Because of the continued popularity of video equipment and other products such as the Walkman, the company's consolidated net sales, operating income and net income all surpassed the results of last year and each achieved a record high compared with all previous first quarters.

Consolidated net sales for the first quarter rose to \$1,142,201,000, an

increase of 4.5% over the same period last year. Consolidated operating income increased to \$180,029,000, an increase of 9.7% over the same period last year. Consolidated net income for the first quarter was \$87,469,000, an increase of 4.9% over first quarter of fiscal 1981. Earnings per share were up one cent over the same period a year ago, to 38 cents.

Overseas sales increased 16.3% in the first quarter, accounting for 72.7% of net sales; domestic sales for the Tokyo-based firm decreased 17.6% and accounted for 27.3% of net sales.

Sales of video equipment, including VCRs, cameras and blank tapes, increased 29.8% in the first quarter and accounted for 40.6% of sales. Comparatively, audio sales, including hi fi, tape recorders, radios and tapes, declined 15.7% and accounted for 24.6% of net sales.

Video brought in \$463,330,000 in the first quarter of fiscal 1982, and audio \$281,381,000. The rest of Sony's income came from projection and other televisions, business machines and others.

Recoton Sales, Income Increase

NEW YORK—Recoton Corp., manufacturer of audio and video accessories, has reported fourth-quarter sales and earnings for fiscal 1981. Sales were up about 9%, to \$3,772,000 from \$3,460,000 in 1980.

Net income for the 1981 fourth quarter was \$98,000 or 12 cents per share, compared to \$64,000 or 8 cents per share the previous year. Sales for the entire fiscal year 1981 were \$13,347,000, compared to \$11,833,000, an increase of 13%.

Net income for 1981 was \$277,000 or 33 cents a share compared to \$200,000 or 25 cents a share the previous year.

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Sound Business

Florida Studios Are 'Hanging In'

• Continued from page 50

ity in South Florida; Emerman says he's been receiving more and more calls on his newest studio and indicates that there is more interest at the moment. Kaye, too, has been receiving calls.

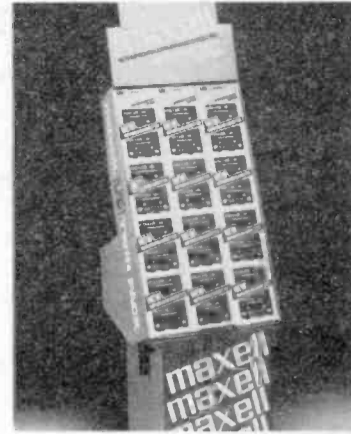
While Emerman and Kaye point

to 1980 and 1981 as "terrible" years, they haven't lost all their optimism that 1982 will take up the slack they've been experiencing. Emerman is diversifying with his Video Music Group, a joint venture between Criteria and Video Tape Associates.

Blank Tape Promos Proliferate



OPTIMUM BIAS—The Tascam 85-16B, a refined version of the company's one-inch 16-track professional multitrack recorder, has been optimum biased for Scotch 226 audio tape and comes packaged with a reel of tape.



TWO BY TWO—Maxell has redesigned the oxide version of its UD cassettes. The new UD, available in 46, 60, 90 and 120 minute lengths, is being shipped in a self-merchandising display holding 60 specially priced two-packs.

Audiophile Recordings

• Continued from page 50

location in the mix; with songwriter and lead guitarist Robbie Robertson's wiry Fender attack and the twin keyboards of Richard Manuel and Garth Hudson all reined to ensemble work more than solos, the record's sound was pared to a flatter ambience. As such, Mobile Fidelity's gains here are necessarily modest at first-listen, with no splashy stereo sweeps or keening upper register highlights in the playing to offer quick

glimpses of new detail. And residual tape hiss from the master also limits the dynamic expansion in the half-speed treatment. That said, the disk will still attract its original fans, for even gains measured in nuance rather than broad stroke are worthwhile here, from the fatter presence of Hudson's myriad horn overdubs and surging organ collages to the sharper definition of the rustic harmonic interplay of the vocal choruses.

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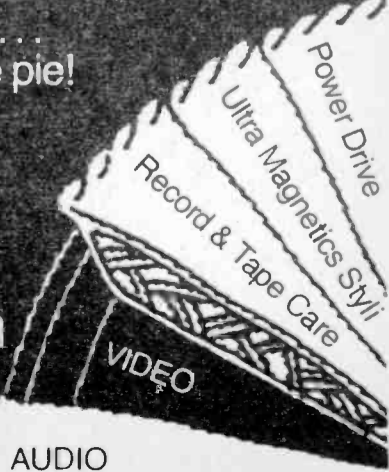
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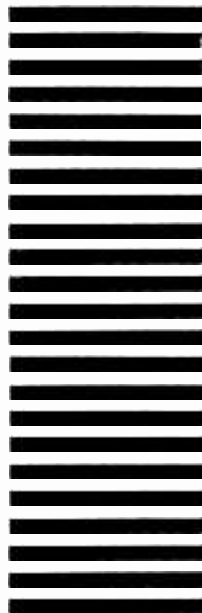
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Sound Business

Studio Track

NEW YORK—At **Associated Recording Studios**, **Michael Zager** is producing **Robert John** for rhythm tracks and vocal overdubs. The **Bellmonts** are also at **Associated**, finishing an album with **Freddy Cannon**.

At **Unique Recording**, **Ray Chew** is producing **Mercedes Hall** for **Charo Productions Corp.** with engineers **Tom Betts**, **Michael Finlayson** and **Darrell Brock**.

Mass Production recently completed an album with **Pepper Productions** for **Cotillion Records** at **Skyline Studios** in New York. Engineering were **A.T. Michael MacDonald**, **Glenn Paoli**, **Arthur Payson** and **Eleanor Zimmer**. **Alan Vega's** latest self-produced album was also recorded at **Skyline**, for **Ze Records** with engineer **Dave Lichtenstein** and assistant **Kenneth Torregrossa**.

In White Plains, N.Y., at **Northlake Studios**, singer/songwriter **Rocky** is working on his first album with engineer **Chris Cassone** and producers **Robert Sabino**, **Elliot Redpearl** and **Charles Winhoffer**.

Philadelphia is the scene of activity by **Patti LaBelle** with producers **Kenneth Gamble** and **Leon Huff** at **Sigma Sound**. **Joe Tarsia** is engineering. **Gamble** and **Huff** are also working with engineer **Jim Gallagher** on a **Stylistics** album, and with **Tarsia** on the latest LPs from the **O'Jays**. All projects are for **Philadelphia International Records**. A new **Mix** album was recently recorded for **Black Bull Music** under the direction of producer **John Harris** and engineer **Gallagher**. **Stevie Wonder** was executive producer. **Grover Washington Jr.** is producing the next

Pieces of a Dream LP for **G-Man Productions** with engineer **Peter Humphreys**.

Also in **Philly Spaces** is being recorded at **Kajem Recording Studios** with producer **Skip Drinkwater** and engineer **Mitch Goldfarb**.

★ ★ ★

At **A&R Recording Studios** in Ames, Iowa, final mixing is being completed for the **Allen/Carlson** single "I Can't Let Go" on **Revolver Records**.

Production on a new **Anvil** album on **Attic Records** was recently completed with producer **Chris Tsangarides** at **Phase One Recording Studios** in Ontario. **Jack Douglas** is finishing up the last of overdubs for the new **CBS Harlequin** album. **Rob Freeman** is coming into **Phase One** to

work with **Larry Gowan**, just signed to **CBS**.

In Nashville: At **Soundshop**, **Gregg Perry** producing overdubs for Universal's upcoming "Best Little Whorehouse In Texas." Engineering is **Ernie Winfrey**. ... **Eddie Mekka**, co-star of "Laverne & Shirley," laying tracks with engineer **Winfrey**. Producing is **MCA** artist **Lee Greenwood**.

At **Quadrasonic**, **Steve Gibson** is producing **Rafe VanHoy** with **Pat McMakin** behind the board. **Gary Morris** working on new material with producer **Tim Whipperman** and engineer **Willy Peyear**.

In Atlanta: **Chesier Sound Studios** has recently opened a second automated 24-track studio. **Mose Davis** is producing himself for **Phase II** with **Tom Wright** engineering. **Dregs'**

fiddler **Mark O'Conner** is in producing his eighth solo album. **Sam Whiteside** is engineering the project with assistance from **Ted Kallman**.

★ ★ ★

The group **America** is recording its third album for **Capitol** at **Amigo Studios** in Burbank, Calif. and **Abbey Road** in England. The LP, as yet untitled, has founding members **Gerry Beckley** and **Dewey Bunnell** working with producer **Russ Ballard**. **Beckley** is co-producing.

★ ★ ★

Los Angeles activity includes **Val Garay** producing **Kim Carnes** again at **Record One** for **EMI**. Also there, **Greg Ladanyi** continues working with **Don Henley** and **Warren Zevon** for their respective Elektra LPs. **Stevie Wonder** is laying down harmonica solos on tracks for a **Thunderflash** debut LP, produced by **Jam Power Productions**, with **Lonny Kelem** engineering and **Armondo Quinones** assisting.

At **Conway Recording Studio**: **Dusty Springfield** is mixing her new LP for **20th Century Records** with producer/arranger **Andre Fischer** and engineer **Howard Steele**. Also there, **Capitol's Taste Of Honey** with co-producers **Al McKay** and **David Paul Bryant**; **Patrice Rushen** co-producing himself with **Charles Mims** for Elektra, with engineers **Peter Chaiken**, **Phil Moores** and **F. Byron Clark**; and former **Kiss** member **Peter Criss** completing a third solo project for **Polygram** with producer **Vini Poncia**, engineering by **Bob Schaper** and **Sparky Moore**.

At **Group IV Recording**, **Michael Boddicker** laying keyboard tracks for sound effects on **Paramount's "Jeckyl And Hyde"** with engineer **Dennis Sands**, assisted by **Greg Orloff**.

The **Grass Roots**, with original lead singer **Rob Grill**, recording for **MCA** at **Music Grinder**, **Evan Pace** and **Leon Tillis** producing.

Walter Murphy continuing work on several projects as well as his weekly television show at **Dr. Musix**.

Shawn Bryan mixing album tracks at **Fiddler's Recording Studios**, **David Righter** producing and **Bobby Biles** at the board.

Sparrow Records's Silverwing completing a new LP at **Larry Muhoberac's Westwind Studio**, **Westlake Village, Ca.**, with **Tony Salerno** and **Georgian Banov** producing, **Bruce Swedien** mixing.

★ ★ ★

At **Tantus Studio** in Detroit, **Sunrise Ltd.** has completed a jazz LP for **Pizzaz Records** entitled "Until My Love Returns." Producer was **Harold Taylor**; engineers were **Taylor** and **David Schreiner**. Also at **Tantus**, **Ester Smith**, **Twinkie Clark** and **Mattie Moss-Clark** were recorded at the **International Gospel Center** for **WestBound/Sound of Gospel Records**. Producers were **Armen Boladlam** and **Bernie Mendelson**. Engineers: **Schreiner** and **Tanis Tramontin**.

★ ★ ★

The **Dead Kennedys** have been at **Hyde Street Studios** in San Francisco working on their new album for **I.R.S. Records** with **John Cuniberti** at the controls and **Thom Wilson** producing. Producer/engineer **David Kahne** has been working on an EP for **No Sisters**; **Scott Chandler** engineered an EP for the **Appliances** with **Jack O'Hare** and **Alex Call** producing. **Chrome** completed an album for **Beggar's Banquet Records** with **Gary Mankin** engineering. **Mankin** is also working with the **Silvertones** with producer **Eric Jacobsen**.

Beginning as a Nashville session musician with a burning desire to be a producer, Larry Butler watched and listened. His first break came when he got a producer job with Capital Records in Nashville. The first record he ever cut, with Jean Shepard, was a hit. Since then he has cut over 50 gold and platinum records as producer for CBS, Johnny Cash Productions, Tree International, United Artists and now as an independent. His recent relationship with a man named Kenny Rogers, has produced hits like Lucille, She Believes In Me and The Gambler. Larry won the Grammy Award as producer of the year in 1980.

ON DEVELOPING A STYLE

"When I started producing, I was producing like everybody in town. I started to produce a record like **Billy Sherrill** would do it or like **Owen Bradley** would do it or whatever. And then one day I listened to a lot of records I had done and I thought now wait a minute. If somebody wants a record that sounds like a **Billy Sherrill** record they can go get the real thing. So I started producing the way I wanted to produce. It was a great lesson for me. It was a big turning point in my career. I think that nobody is really going to sell or really succeed until they reach that point where they're putting themselves into it, instead of making a copy of someone else's work."

ON REACHING THE LISTENER

"I'm a believer in the simplicity of a song. I believe in laying something in somebody's lap they don't have to search for mentally. I've said this before, if a guy's driving home from work he's got a million things on his mind. He's got to spank the kids when he gets there. He's got a flat tire on the way home. And through all of this there's a song. He's got his radio turned down kind of low and a song cuts through all of that and he finds himself humming along with it. When that happens you've hit one in the upper decks."

ON KENNY ROGERS

"Kenny is such a universal name, such a big name. I try not to let any prejudice enter into comments about Kenny because we've been so close, but I guess he has to be the strongest single male artist in the United States. I can't think of anybody that's reaching the mass of people that he's reaching and I think it's unfair that people say he's the new Elvis. Well, there's never going to be another Elvis. There's **Elvis Presley**. That's it. Forever. But as far as sales, you might compare them."

ON KNOWING WHEN TO STOP

"I think the most common mistake for an engineer and producer to make is maybe not really realizing the take when they've gotten it. Sometimes going too far because they're looking for that emotion or magic. Sometimes you can have it and not realize it. Sometimes you can have maybe one guitar part that bothers you, so you go ahead and do another take. Well, you have gone by the one that had the feeling, the one that had the emotion."

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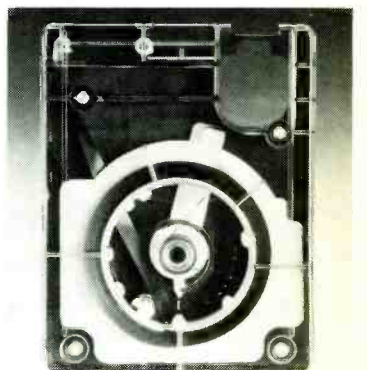
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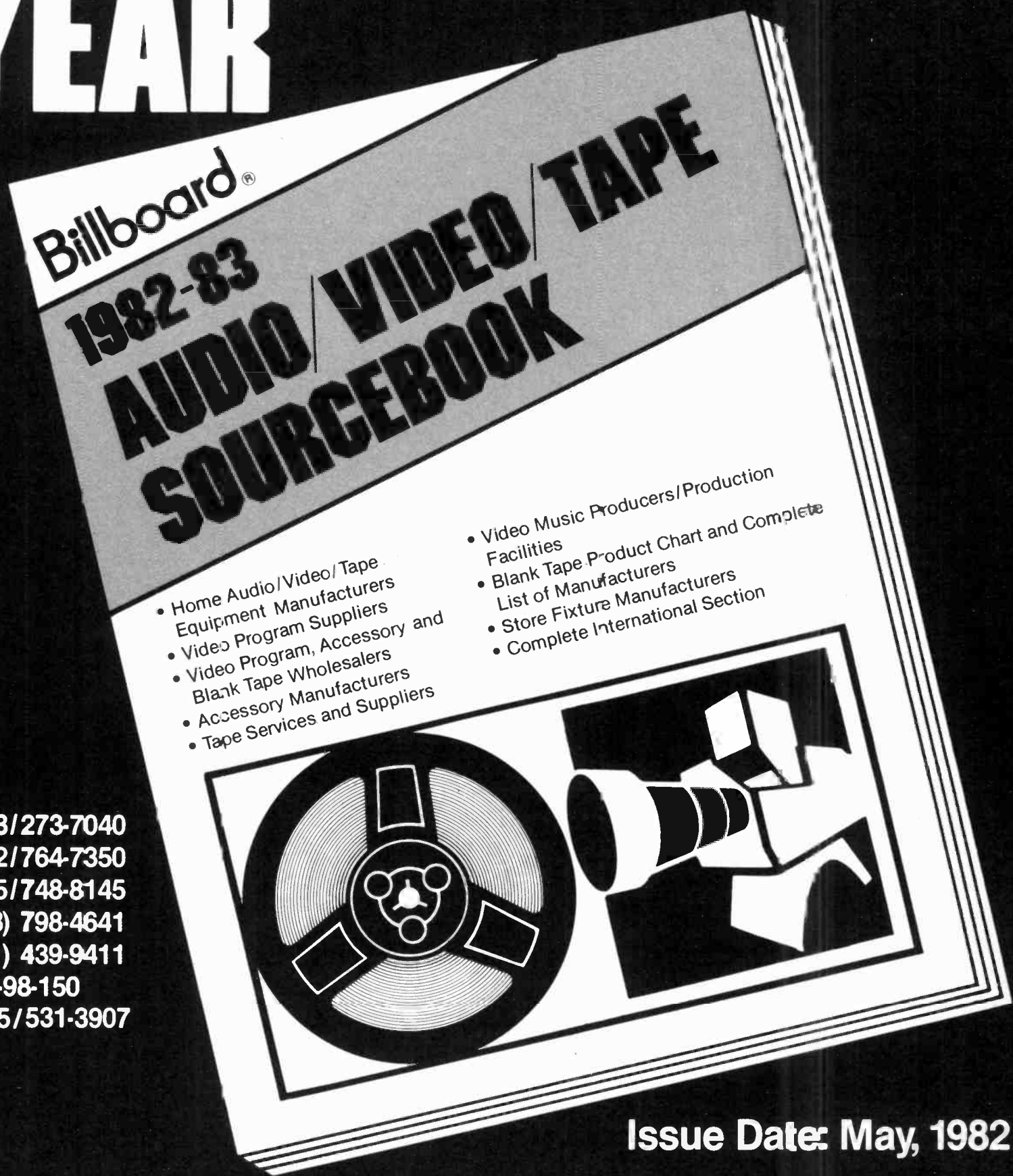
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RECESSION AFFECTS INDUSTRY

Studios, Pressers Feel Crunch

By EDWARD MORRIS

NASHVILLE—The current recession has touched this town's music industry in some of its soft spots, but it's not come close to pushing it over the edge. Nearly all the record-related industries can cite warning signals of hard times. A few can point, though, to actual business gains.

"Our business has been down for the past two months," reports Monty Nugent of the Creative Workshop recording studio. "It's definitely the economy: labels have trimmed their rosters, so there aren't as many acts cutting. And everyone wants a deal—wants you to make a rate. There are fewer clients spread out among more studios."

The retrenchment has halted the completion of Creative's second studio for nearly a year, although owner Buzz Cason is still optimistic that it could be open by midsummer. Adding to the difficulties are high interest rates on studio equipment and the tendency of labels to be more cautious in committing artists, especially new ones, to album projects.

Sound Emporium is discovering that there's not enough bookings to keep its three rooms busy, although studio head Jim Williamson says there are no plans for closing any of them. "We started off the year with a bang," he notes, adding that business has since tapered off somewhat.

"We're experiencing an average month of gross billing," he says. "We're reasonably busy, but it's not the killer pace we've been accustomed to in years gone by."

Another Sound Emporium employee says clients are more frequently asking for reduced rates in return for immediate payment for studio time.

The picture is noticeably rosier at Woodland Sound Studio, according to studio manager Glen Snoddy. "We are pretty well diversified," he explains, citing bookings for jingles, major label projects and gospel albums. Business is up by three or four percent over last year, Snoddy says. "Our mastering has held up really well. It's 10% over last year." Denny Purcell, who runs Woodland's mastering studio, reports that the biggest jump—60%—has been in the half-inch mastering area.

Snoddy says that collections have not been "a real problem," except from companies that are having their own collection problems. "All are tending to be a little bit behind," he adds.

Pat Maguire, of AFM Local 257, says she has noticed no substantial decline in the number of recording sessions and no increase in the number of producers defaulting on payments to musicians. She adds, though, that contractors are taking

longer to pay musicians, apparently in order to draw as much interest on their money as possible.

"If you ask musicians," she continues, "they'll probably say there are fewer sessions. But more artists are using their road bands in the studio—and, besides, there are more musicians in town than there used to be."

The current defaulters list at Local 257 shows 65 offending companies and individual contractors, some whose citation for nonpayment dates back to 1976. Maguire says the union is not eager to add to the list and thus tries to negotiate eventual payment whenever possible.

Joe Talbot, who is part-owner of Precision Record Pressing and United Record Pressing, admits that his businesses had a "definite sag" in January and February and cut their schedule from two shifts to one during that period. Business picked up so quickly in March, Talbot says, that the companies have gone back to two shifts a day, five days a week. He says that he is at a loss to explain the drop.

Regardless of the business level, Talbot adds, the ratio between commercial and custom pressing has remained about the same. "When commercial business is good," he maintains, "so is custom."

Southern American Record Pressing reports that its basically custom business has roller-coasted over the past few months and that it has now led to five staff layoffs. Says secretary-treasurer Martha Ivanits, "Our downturn started sometime in December when someone announced we were in a depression. It started to pick up again in February. Now it's down again."

New Satellite Network Set For Debut

NASHVILLE—More than 50 stations across the U.S. will carry the new Music Country Network programming service when it debuts Thursday (1) from Nashville via satellite.

The seven-hour live overnight show is a joint venture between WSM, Inc., owners of WSM-AM/FM, and the Associated Press.

Chuck Morgan will host the first four hours of programming, which includes live on-air interviews with artists and industry executives. Music played will be based on the Billboard Information Network (BIN) and affiliate playlists. Al Risen, current host of the syndicated countdown, "Nashville Record Review," will host the final three hours.

AP will provide programming from its Washington, D.C. studios, including sports, weather and news feeds. Listeners throughout the country will have a toll-free phone line to call during Music Country Network air time and chat with guests.

Among the stations already signed to carry Music Country Network programming nightly are KVOO-AM Tulsa, WDAF-AM Kansas City, WPLO-AM Atlanta, WNOE-AM New Orleans, KFDI-AM Wichita, KYNN-AM Omaha, WSAI-AM Cincinnati, WBRQ-AM Denver, KCBQ-AM San Diego, and WAMZ-AM

www.americanradiohistory.com



AMBASSADOR CONLEE—John Conlee, left, harmonizes with Waylon Jennings and Jessi Colter during a St. Patrick's Day Celebration hosted by Kentucky Gov. John Y. Brown and his wife Phyllis George. The occasion marked Conlee's appointment as ambassador of tourism for his home state. Tying in with his appointment, Conlee recorded "Oh, Kentucky," which will be used to promote tourism in the state. Also in attendance at the party was Jim Fogle-song, MCA president, Nashville.

Chart Fax

'Bobbie Sue' Double Hit For Oaks, House Of Gold

By ROBYN WELLS

NASHVILLE—It's three toppers in a row for the **Oak Ridge Boys**, as "Bobbie Sue" bounces to the country singles summit, tracing the recent path of "Fancy Free" and "Elvira." The tune is also the fastest b-b-breaking country single so far in '82, needing only an 11-week gestation period to reach the top, opposed to the average 14 week time frame needed by No. 1 singles during the first quarter.

"Bobbie Sue" also commands the premier position on the LP chart for the second week in a row, making the Oaks the first act of the year to hold down the top spot on both charts simultaneously. **Alabama** turned the trick twice in '81 with "Feels So Right" and "Love In The First Degree," both culled from the blockbuster No. 1 album, "Feels So Right."

"Bobbie Sue" is the first topper of '82 carrying a woman's name, just as its sister smash, "Elvira," was the only ode to a specific female to adorn the top of the country chart in '81. Among the other ladies who have found themselves in the top slot are **Waylon Jennings'** "Amanda" (RCA, 1979); **Kenny Rogers'** "Lucille" (UA, 1977); **Conway Twitty's** "Linda On My Mind" (MCA, 1975); **Jessi Colter's** "I'm Not Lisa" (Capitol, 1975); **Tanya Tucker's** "Lizzie And The Rainman" (MCA, 1975); **Dolly Parton's** "Jolene" (RCA, 1974); **Bobby Bare's** "Marie Laveau" (RCA, 1974) and **Merle Haggard's** "Carolyn" (Capitol, 1972).

But by far and away the most popular feminine name to grace the top of the country chart has been Sue. In addition to "Bobbie Sue," there's been **Johnny Cash's** "A Boy Named Sue" (Columbia), which held the top spot for five weeks in 1969, and the **Everly Brothers'** "Wake Up Little Susie" (Cadence), which was No. 1 for seven straight weeks in 1957. And although you could never construct a logical maxim around this, all three tunes also crossed over to the pop chart, peaking at 12, 2 and

Midas Touch: "Bobbie Sue" becomes the second No. 1 country tune in a row for **House Of Gold Music Inc.** The pubby also had **Razzy Bailey's** "She Left Love All Over Me" in its coffers. Other recent country toppers for the firm include **Alabama's** "Love In The First Degree."

Hot Hank: "The New South" re-enters the album chart this week, giving **Hank Williams Jr.** six LPs on the chart. The other five—"The Pressure Is On," "Rowdy," "Family Tradition," "Habits Old And New" and "Whiskey Bent And Hell Bound"—have all been on the chart for at least half a year. Williams set a record in 1981 for having more charted albums at one time than any other living artist. Williams had seven albums—the six mentioned previously plus "One Night Stand"—on the chart for nine weeks in late '81.

And Williams is in no immediate danger of losing his album record. Currently, no other act has more than three albums on the chart. Those with a trio of LPs on the current chart include the **Oak Ridge Boys**, **Alabama**, **Willie Nelson** and **Eddie Rabbitt**.



STRAIT OPRY—George Strait makes his Grand Ole Opry debut in Nashville, performing his MCA single, "If You Think You Want A Stranger (There's One Coming Home Tonight)"

PROGRAM FEATURES THREE LPs

E/A Keys On Advance Orders

NASHVILLE—Elektra/Asylum's Nashville division is offering a sales and merchandising program to accounts under the banner, "You Don't Have To Be A Cowboy To Love Our Country Music."

The campaign has been designed to secure substantial advance orders on three new LP releases that ship Friday (2), the day the discount/dating program ends: the Bellamy Brothers' "When We Were Boys," Hank Williams Jr.'s "High Notes," and Mel Tillis' "It's A Long Way To Daytona." The trio of new issues is available on a 5% discount on initial orders only. Twenty-seven other E/A items in catalog are also being offered in this program, however, at a 10% continuous discount/dating

June 10 billing.

WEA branch and sales representatives are providing four-color catalogs detailing product and sales program discounts to their accounts, and in-store visual aids will be available April 19.

Titles covered in this program include Joe Sun's "I Ain't Honky Tonkin' No More," Kieran Kane's "Kieran Kane," Tompall and the Glaser Brothers' "Lovin' Her Was Easier," Eddy Raven's "Desperate Dreams," seven Hank Williams Jr. catalog items, six Eddie Rabbitt albums, four Mel Tillis LPs, Johnny Lee's "Lookin' For Love" and "Bet Your Heart On Me," Conway Twitty's "Southern Comfort" and the "Urban Cowboy" soundtrack.



CALAMITY VIDEO—Members of the four-piece female singing group Calamity Jane prepare for a shoot while doing a concept video piece on their current Columbia single, "I've Just Seen A Face." The taping was handled by Scene Productions in Nashville.

Billboard® Hot Country Singles

Survey For Week Ending 4/3/82

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
☆	2	11	BOBBIE SUE —Oak Ridge Boys (D. Tyler, A. Tyler, W. Newton), MCA 52006 (House Of Gold, BMI/B. Goldsboro, ASCAP)	35	37	8	YOU SURE KNOW YOUR WAY AROUND MY HEART —Louise Mandrell (T. Rocco, R. Bourke, C. Black), RCA 13039 (Bibo, Welk, Chappell, ASCAP)	69	43	16	BLUE MOON WITH HEARTACHE —Rosanne Cash (R. Cash), Columbia 18-32659 (Hotwax, Atlantic, BMI)
☆	3	12	BIG CITY —Merle Haggard (M. Haggard, D. Holloway), Epic 14-02686 (Shade Tree, BMI)	36	36	6	IT'S A LONG WAY TO DAYTONA —Mel Tillis (M. Tillis), Elektra 47412 (M. Tillis, BMI)	70	NEW ENTRY		FORTY AND FADIN' —Ray Price (J. Mundy, B. Moore, K. Tucker, D. Tucker), Dimension 1031 (Millstone, ASCAP/ Chevis, BMI)
☆	4	10	THE CLOWN —Conway Twitty (C. Chalmers, S. Rhoes, B. Barnett, W. Carson), Elektra 47302 (Mammoth Spring, Rose Bridge, BMI)	37	38	5	KANSAS CITY LIGHTS —Steve Wariner (K. Fleming, D.W. Morgan), RCA 13072 (Tom Collins, BMI)	71	56	17	IF YOU'RE WAITING ON ME —The Kendalls (K. Bell, T. Skinner, J.L. Wallace), Mercury 76131 (Hall-Clement, Welk, BMI)
☆	6	12	ANOTHER SLEEPLESS NIGHT —Anne Murray (C. Black, R. Bourke), Capitol 5083 (Chappell, ASCAP)	38	41	5	I FEEL IT WITH YOU —Kieran Kane (K. Kane, R. Kane), Elektra 47415 (Cross Keys, Litton, ASCAP)	72	82	2	COME LOOKING FOR ME —Lobo (Lobo), Lobo 4 (Lobo, ASCAP)
☆	7	10	THROUGH THE YEARS —Kenny Rogers (S. Dorff, M. Panzer), Liberty 1444 (Peco, Swanee Bravo, BMI)	39	5	15	THE VERY BEST IS YOU —Charly McClain (F. Stephens, L. Shell), Epic 1402656 (Aoudad, ASCAP/IBEX, BMI)	73	61	15	MIS'RY RIVER —Terri Gibbs (G. Worf), MCA 51225 (Cuplin, ASCAP)
☆	13	11	CRYING MY HEART OUT OVER YOU —Ricky Skaggs (C. Butler, L. Certain, G. Stacey, M. Wilken), Epic 14-02692 (Cedarwood, BMI)	40	12	12	SWEET YESTERDAY —Sylvia (K. Fleming, D.W. Morgan), RCA 13020 (Tom Collins, BMI)	74	75	3	I'VE GOT A BAD CASE OF YOU —Marie Osmond (W. Aldridge, T. Brasfield), Elektra 47430 (Rick Hall, ASCAP)
☆	8	11	A COUNTRY BOY CAN SURVIVE —Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47257 (Bocephus, BMI)	41	26	15	MOUNTAIN OF LOVE —Charley Pride (J. Dorman), RCA 13014 (Morris, Unichappell, BMI)	75	85	2	LOVING YOU IS ALWAYS ON MY MIND —Terry Dale (J. MacRae, B. Morrison), Lanedale 711 (Southern Nights, ASCAP)
☆	9	9	SAME OLE ME —George Jones (P. Overstreet), Epic 14-02695 (Silverline, BMI)	42	28	10	DON'T COME KNOCKIN' —Cindy Hurt (M.T. Heeney, F. Matan), Churchill 94000 (MCA) (Cedarwood, BMI)	76	76	3	THE FLAME —Rita Remington (L. Shell, H. Lindsey), Plantation 207 (Tree, BMI)
☆	10	12	TENNESSEE ROSE —Emmylou Harris (K. Brooks, H. Devito), Warner Bros 49892 (Warner-Tamerlane/Babbling Brook/Drunk Monkey, BMI)	43	50	3	TAKE ME TO THE COUNTRY —Mel McDaniel (Scaife, Singleton, Rogers), Capitol 5095 (Vogue/Partner/Bibo/Welk, BMI/ ASCAP)	77	84	2	GYPSY AND JOE —Sammi Smith (B. Guitar), Sound Factory 433 (Chabis, BMI)
☆	11	11	BE THERE FOR ME BABY —Johnny Lee (C. Black, T. Rocco), Full Moon/Asylum 47301 (Chappell, Intersong, ASCAP)	44	46	6	I'VE JUST SEEN A FACE —Calamity Jane (J. Lennon, P. McCartney), Columbia 18-02715 (Maclen, BMI)	78	80	3	EVEN IF IT'S WRONG —Jimmi Cannon (J. Louis), Warner Bros 50024 (Steel City, BMI)
☆	11	16	SHE LEFT LOVE ALL OVER ME —Razzy Bailey (C. Lester), RCA 13007 (House Of Gold, BMI)	45	55	3	I'M GOIN' HURTIN' —Joe Stampley (J. Dickens), Epic 14-02791 (Baray/Mullet, BMI)	79	62	19	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD —Ed Bruce (W. Holyfield, R. Hatch), MCA 51210 (Bibo, Vogue, Welk, ASCAP, BMI)
☆	14	11	I LIE —Loretta Lynn (T.W. Dampier), MCA 52005 (Coal Miners, BMI)	46	54	5	DIAMOND IN THE ROUGH —Karen Taylor (T. Sparks), Mesa 1111 (NSD) (Bill Kar, SESAC)	80	NEW ENTRY		THE ARMS OF A STRANGER —Tennessee Express (A. Mills, T. Smith), RCA 13078 (Cross Keys, ASCAP)
☆	15	9	ANOTHER HONKY TONK NIGHT ON BROADWAY —David Frizzell & Shelly West (M. Brown, S. Dorff, S. Garrett), Warner/Viva 50007 (Peco, Walle, BMI)	47	51	3	TRAVELIN' MAN —Jacky Ward (J. Fuller), Asylum 47424 (4 Star, BMI)	81	NEW ENTRY		IF I COULD SEE YOU TONIGHT —Kippi Brannon (M. Collier), MCA 52023 (Jeffrey's Rainbow, BMI)
☆	16	10	IF YOU'RE THINKING YOU WANT A STRANGER —George Strait (B. Mevis, D. Wills), MCA 51228 (Jack And Bill, Welk, ASCAP)	48	48	6	LOVE TAKE IT EASY ON ME —La Costa Tucker (D. Linde, A. Rush), Elektra 47414 (Combine, BMI)	82	64	4	IN LOVE WITH LOVING YOU —Keith Stegall (K. Stegall, C. Monk), EMI America 8:07 (April, ASCAP/Blackwood, BMI)
☆	17	9	IN LIKE WITH EACH OTHER —Larry Gatlin & The Gatlin Brothers Band (L. Gatlin), Columbia 18-02698 (Larry Gatlin, BMI)	49	53	3	HOLED UP IN SOME HONKY TONK —Joe Sun (D. Dillon, F. Dycus, B. Mevis), Elektra 47417 (Tree, BMI/Golden Opportunity, Sesac/Gid, ASCAP)	83	NEW ENTRY		WHEN YOU FIND ANOTHER KEEPER —The Wright Brothers (M. Garvin, C. Waters, T. Shapiro), Warner Bros 50033 (Tree, BMI)
☆	18	9	AFTER THE LOVE SLIPS AWAY/SMOKEY MOUNTAIN MEMORIES —Earl Thomas Conley (E.T. Conley, R. Devereux), RCA 13053 (Blue Moon, Easy Listening, ASCAP)	50	58	3	I HAD IT ALL —Fred Knoblock (T. Moretti, F. Knoblock, S. Allen), Scotti Bros 5-02752 (CBS) (Flowering Stone, ASCAP/Legendsongs, BMI)	84	65	5	MOANING THE BLUES —Kenny Dale (J.D. Meister, W.W. Wimberly), Fundebird 50 (Publicare, ASCAP)
☆	21	8	ROUND THE CLOCK LOVIN' —Gail Davies (R. Bourke, K.T. Dsini), Warner Bros 50004 (Chappell, ASCAP/Tri-Chappell, SESAC)	51	44	12	DON'T EVER LEAVE ME AGAIN —Vern Gosdin (M.D. Barnes), AMI 1302 (Blue Lake, BMI)	85	52	9	TOOK IT LIKE A MAN, CRIED LIKE A BABY —Cedar Creek (R. Bourke, C. Black, T. Rocco), Moon Shine 3003 (Chappell, ASCAP/Tri-Chappell, SESAC)
☆	19	10	NEW CUT ROAD —Bobby Bare (G. Clark), Columbia 18-02690 (World Song, ASCAP)	52	67	2	FOR ALL THE WRONG REASONS —The Bellamy Brothers (D. Bellamy), Elektra/Curb 47431 (Bellamy/Famous, ASCAP)	86	68	10	FROM LEVI'S TO CALVIN KLEIN JEANS —Brenda Lee (R.D. Runyon, R. Lathrap, B. Jones), MCA 51230 (Tree, BMI/Cross Keys, ASCAP)
☆	20	8	IT'LL BE HER —Tommy & The Glaser Brothers (B.R. Reynolds), Elektra 47405 (Baron, Hat Band, BMI)	53	57	3	LOVE IS —Allen Tripp (D. Heavener), Nashville 1001 (ISP, ASCAP)	87	72	9	WRITTEN DOWN IN MY HEART —Ray Stevens (W.T. Davidson), RCA 13038 (Grand Avenue, ASCAP)
☆	22	9	NATURAL LOVE —Petula Clark (J. Harrington, J. Penning, K. Espy, P. Gernhardt), Scotti Bros 5-02676 (CBS/ Flowering Stone, ASCAP/Holy Moley, BMI)	54	59	3	MY LOVE BELONGS TO YOU —Ronnie Rogers (R. Rogers), Lifesong 45095 (Sister John/Sugar Plum/New Keys, BMI)	88	78	16	WHEN A MAN LOVES A WOMAN —Jack Grayson (A. Wright, C. Lewis), Kasia 340 (Collision, Quincy, BMI)
☆	23	7	YOU NEVER GAVE UP ON ME —Crystal Gayle (L. Pearl), Columbia 18-02718 (Michael D Connor, BMI)	55	45	17	DO ME WITH LOVE —Janie Fricke (J. Scheweers), Columbia 18-02644 (Jack & Bill, Welk, ASCAP)	89	81	15	INNOCENT LIES —Sonny James (S. James, C. Smith), Dimension 1026 (Marson, BMI)
☆	25	6	SINGLE WOMEN —Dolly Parton (M. D'Donoghue), RCA 13057 (Lease Loved, Velvet Apple, BMI)	56	60	4	I NEVER KNEW THE DEVIL'S EYES WERE BLUE —Terry Gregory (L. Dresser), Handshake 02736 (Easy Listening, Galleon, ASCAP)	90	NEW ENTRY		SHE DOESN'T BELONG TO YOU —Terry Aden (C. Hill), AMI 1303 (NSD) (Pettibone, BMI)
☆	24	7	BUSTED —John Conlee (H. Howard), MCA 52008 (Tree, BMI)	57	47	7	AND THEN SOME —Bobby Smith (J. Slate, L. Henley, M. Gray), Liberty 1452 (House Of Gold, Chinnichap, Careers, BMI)	91	86	13	NO RELIEF IN SIGHT —Con Hunley (R. Bourke, G. Dobbins, J. Wilson), Warner Bros 49887 (Chappell, ASCAP)
☆	27	5	MOUNTAIN MUSIC —Alabama (R. Owen), RCA 13019 (Maypop, BMI)	58	49	7	LUCY AND THE STRANGER —Bobby Goldsboro (B. Goldsboro), Curb 5-02726 (CBS) (House Of Gold, BMI)	92	87	13	LIES ON YOUR LIPS —Cristy Lane (L. Shell, J. Dowell), Liberty 1443 (C Lane, New Albany, BMI)
☆	29	5	ALWAYS ON MY MIND —Willie Nelson (J. Christopher, W. Thompson, M. James), Columbia 18-02741 (Screen Gems EMI, Rose Bridge, BMI)	59	63	4	BAD NEWS —Boxcar Willie (J.D. Loudermilk), Main Street 951 (Acuff-Rose, BMI)	93	94	11	TIL SOMETHING BETTER COMES ALONG —R.C. Bannon (R.C. Bannon, J. Bettis), RCA 13029 (Warner-Tamerlane/Sweet Harmony, BMI)
☆	30	7	A LITTLE BIT CRAZY —Eddy Raven (E. Raven), Elektra 47413 (Milene, ASCAP)	60	73	2	ANOTHER CHANCE —Tammy Wynette (B. Drawdy, J. Taylor, D. Knutson), Epic 14-02770 (First Lady, Sylvias Mother, BMI)	94	83	6	THAT'S WHAT YOUR LOVIN' DOES TO ME —Peggy Forman (J. Sliofner), Dimension 1027 (Almarie, BMI)
☆	31	6	DON'T LOOK BACK —Gary Morris (G. Morris, E. Setser), Warner Bros 50017 (G. Morris, WB, ASCAP/Warner Tamerlane, BMI)	61	71	2	JUST GIVE ME WHAT YOU THINK IS FAIR —Leon Everette (R. Gosdin, V.L. Haywood, J. Twill), RCA 13079 (Window, BMI)	95	88	4	HANDY MAN —Joel Hughes (J. Jones, D. Blackwell), Sunbird 7569 (Unart, BMI)
☆	32	7	YOU'RE NOT EASY TO FORGET —Dottie West (C. Weil, T. Snow), Liberty 1451 (ATV, Mann And Weil, Braintree, Snow, BMI)	62	77	2	RING ON HER FINGER, TIME ON HER HANDS —Lee Greenwood (D. Goodman, P. Rose, M.A. Kennedy), MCA 52026 (Tree, Love Wheel, BMI)	96	89	20	LORD I HOPE THIS DAY IS GOOD —Don Williams (D. Hanner), MCA 51207 (Sabal, ASCAP)
☆	33	6	SPEAK SOFTLY (YOU'RE TALKING TO MY HEART) —Gene Watson (S.P. Spurgin, J.D. Mendenhall), MCA 52009 (Booth And Watson, BMI)	63	70	3	A THING OR TWO ON MY MIND —Gene Kennedy & Karen Jeglum (M. Fagan), Door Knob 82-173 (Door Knob, BMI)	97	90	4	PAIN IN MY PAST —The Rovers (F. Dycus, M.D. Barnes), Cleveland International 14-02728 (Epic) (ATV, Screen Gems EMI, BMI)
☆	39	4	JUST TO SATISFY YOU —Waylon & Willie (W. Jennings, D. Bowman), RCA 13073 (Irving, Parody, BMI)	64	69	4	KEY LARGO —Bertie Higgins (B. Higgins, S. Limbo), Kat Family 9-02524 (Jen-Lee/Chappell, ASCAP/Lowery, BMI)	98	91	11	BUT IT'S CHEATING —The Family Brown (B. Brown), RCA 13015 (Terrace, ASCAP)
☆	35	6	SOMEDAY SOON —Moe Bandy (I. Tyson), Columbia 18-02735 (W.B., ASCAP)	65	66	5	I'LL MISS YOU —Stella Parton (B. Teague), Town House 1056 (My Mama's, BMI)	99	93	8	I'D LOVE YOU TO WANT ME —Marvel Felts (Lobo), Lobo III (Famous, ASCAP)
☆	40	4	YOU'LL BE BACK —The Statler Brothers (W. Holyfield, J. Russell), Mercury 76142 (Bibo, Welk, Sunflower, ASCAP, BMI)	66	74	2	LAST OF THE SILVER SCREEN COWBOYS —Rex Allen Jr. (M. Brown, S. Dorff, S. Garrett), Warner Bros 50035 (Peco, BMI)	100	95	4	MADE IN THE USA —The Four Guys (C. Moman, B. Emmons), JNB 1001 (Baby Chick, Vogue, BMI)
☆	42	3	TEARS OF THE LONELY —Mickey Gilley (W. Holyfield), Epic 14-02774 (Welk/Bibo, ASCAP)	67	79	2	THE TWO-STEP IS EASY —Michael Murphy (M. Murphey), Liberty 1455 (Timberwolf, BMI)				
☆	34	8	VICTIM OR A FOOL —Rodney Crowell (R. Crowell), Warner Bros 50006 (Coolwell, Granite, ASCAP)	68	NEW ENTRY		FINALLY —T.G. Sheppard (G. Chapman), Warner Bros 50041 (Tree, BMI)				

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Coe Cooks Without Radio Aid

By EDWARD MORRIS

NASHVILLE—Of the several things David Allan Coe may wind up being famous for—singing, writing, dressing up—it may be that his most significant accomplishment will have been building a recording and concert career without the help of radio.

True, Coe generally charts with his Columbia releases. But he never goes high enough to get dizzy. Since 1974, when he signed with the label, he has had fewer than 20 charted singles—and of these, only one—"You Never Even Called Me By My Name"—went top 10.

But Coe and company whiz by these modest milestones in a caravan of two tour buses, two equipment semis and two luxury cars—altogether as flashy a package as a new artist's first press kit.

"I make \$7,500 an hour," Coe says matter-of-factly, "and I play four or five nights a week. So I can afford to pay people and to have my music right. I make my living as an entertainer. It's got nothing at all to do with records."

Although he works for other promoters, Coe also promotes himself in concert—from renting the auditorium down to printing the tickets. He says he's done this for the past 15 years.

"As far as records are concerned," Coe adds, "I think Columbia is doing a fine job. I have never had an album that didn't sell over 150,000 units—which is more records than a lot of people on their roster who are having No. 1 radio hits sell. I sold 400,000 of my 'Greatest Hits' album."

Columbia's vice president of marketing Roy Wunsch would not confirm the accuracy of Coe's sales figures, other than to say they were "more true than untrue." Given the fact, however, that the label regularly releases Coe product, he must be doing something right for it. He was in the studio in late March to start cutting another album.

He scoffs at the notion that his appeal is just to a cult audience. "All my fans are not dead or in jail. They're not all bikers or ex-convicts."

Image and politics have both conspired, he believes, to keep him off radio. "I am not like most entertainers," says Coe, touching his beaded whiskers. "My music comes first with me. I don't hob-nob with record executives. I don't go to lunch."

He says the tough-guy image is the real Coe—but that so is the sensitive commentator in his lyrics. "Music is the only way I can vent these (softer) emotions. The only part of me that is not being expressed is the feminine part—because I am a tough guy. So it comes out in my music."

Generally, his highly personalized record covers seem at odds with the music inside. But he defends the covers as an essential way of speaking to people he can't otherwise get to.

"There are so many things I do beyond singing and playing guitar and writing songs. And I try to convey this. I have a large fan club and a large mail-order business that I also run. We have a couple of adults-only albums that we sell through mail order. We have fans in Sweden, Denmark, Norway and Wales—and these are people that never get to see David Allan Coe because I'm an ex-convict. I cannot leave this country until I get a pardon from the president of the United States. The only contact these people have with me is through my album covers."

In spite of his bound-for-hell outlaw reputation, Coe is as serious about his business as an IBM sales trainee. "I select everything that has anything to do with David Allan Coe. There's not a picture that's published or a press release that goes out that I don't approve of. I have total control of my career. That's the kind of deal I made going in."

He says he has the right by contract to select his own material, his own producer and to pick the album cuts that will be released as singles. Additionally, he notes, he has stipulated that he will record only enough material at one time for a specified album. "They don't have any of my songs in the can," he contends.

His producer continues to be Billy Sherrill. "He will produce me as long as we are both with Columbia Records or as long as he wants to produce me—as far as I'm concerned—because I think he's a genius."

In spite of his road and record achievements, Coe would clearly like to be accepted by radio. He insists that by current standards of conduct he is less ominous than "a Sunday school teacher." But he says he will not knock at the gate forever. "I have just about made up my mind that if country radio is not going to play me, then I'm going to try to program my music to a different format."

APRIL 3, 1982, BILLBOARD

Jamboree U.S.A. Expands

NASHVILLE — Columbia Pictures Communications is expanding its Jamboree U.S.A. Inc. division to include syndicated television programming along with the regular radio syndication of its weekly country music show. "Jamboree U.S.A."

Under the restructured Jamboree U.S.A. wing will fall both the Capitol Music Hall, which houses the Saturday night concert, and the annual summer Jamboree In The Hills music festival.

Edward Boyd, president of Columbia Pictures Communications and Jamboree U.S.A., plans further development into the area of live concerts. He is currently negotiating to stage Jamboree In The Hills series

in both the Midwest and on the East Coast. Coordinating this with Boyd is Mike Hopkins, general manager, Jamboree U.S.A. Inc.

Also a priority for concert development is the 2,500-seat Capitol Music Hall itself, which will be used to feature other live performances. This month, the facility was the site for a touring version of "A Chorus Line" and a rock'n'roll revival show headlined by Little Anthony and Lou Christie. Ray Charles is booked in for a June appearance.

Next year marks the 50th anniversary of Jamboree U.S.A., which launched its summer Jamboree In The Hills concert series in 1977.

News-breaks

• LOS ANGELES—The Burrito Brothers, Dottie West, and Lacy J. Dalton are among the artists set to appear on a special "Concert For Caring" May 23 at the Long Beach Arena. The show, co-sponsored by KLAC-AM and Safeway Food Stores, is a benefit for the special Olympics handicapped children program. To promote the event, spots plugging the Burrito Brothers singing "Closer To You," the group's new single, will air beginning mid-April on 17 area L.A. tv stations. KLAC will also do extensive station promotion for the concert prior to the event.

• NASHVILLE—The Country Music Assn. has sent out an open letter officially urging its members to contact Senate and House congressional judiciary committee members in support of both the Mathias-Baker-Byrd bill (S.W. 1333) and the Edwards-Schroeder-Quillan bill (H.R. 5705). The CMA is actively backing these legislative measures which propose a royalty on blank audio/video tape and equipment.

• NASHVILLE—Mickey Gilley and Ralph Emery have been tapped to host a seven-hour live national telethon May 31 sponsored by the Arthritis Foundation. The show will originate from the Tennessee Performing Arts Center and be carried by cable over the Satellite Program Network (SPN) and the WOR-TV

Billboard® Hot Country LPs™

Survey For Week Ending 4/3/82
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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	6	BOBBIE SUE Oak Ridge Boys, MCA 5294	40	28	30	THERE'S NO GETTING OVER ME ● Ronnie Milsap, RCA AHL1 4060
☆	7	3	MOUNTAIN MUSIC Alabama, RCA AHL1 4229	41	41	10	ONE TO ONE Ed Bruce, MCA 4910
3	2	55	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930	42	33	5	I LIE Loretta Lynn, MCA 5293
☆	5	4	BLACK ON BLACK Waylon Jennings, RCA AHL1 4247	43	44	4	GIVIN' HERSELF AWAY Gail Davies, Warner Bros. BSK 3636
☆	6	18	STILL THE SAME OLE ME George Jones, Epic FE 37106	44	47	25	NOT GUILTY Larry Gatlin & the Galin Brothers Band, Columbia FC 37464
6	3	21	BIG CITY Merle Haggard, Epic FE 37593	45	45	37	ESPECIALLY FOR YOU Don Williams, MCA 5210
☆	24	2	ALWAYS ON MY MIND Willie Nelson, Columbia FC 37951	46	46	35	TAKIN IT EASY Lacy J Dalton, Columbia FC 37327
☆	10	9	FINALLY T.G. Sheppard, Warner/Curb BSK 3600	47	43	39	MR. T Conway Twitty, MCA 5204
9	9	8	SOUTHERN COMFORT Conway Twitty, Elektra EI 60005	48	48	45	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108
10	4	28	GREATEST HITS Willie Nelson Columbia KC2 37542	49	49	17	FIRE & SMOKE Earl Thomas Conley RCA AHL1 4135
11	8	43	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	50	40	22	GREATEST HITS Charley Pride, RCA AHL1 4151
12	11	31	THE PRESSURE IS ON Hank Williams Jr. Elektra/Curb SE 535	51	51	30	LIVE Barbara Mandrell, MCA 5243
13	12	54	JUICE ▲ Juice Newton, Capitol ST 12136	52	52	25	SLEEPING WITH YOUR MEMORY Janie Fricke, Columbia FC 37355
14	15	95	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644	53	55	45	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555
15	13	7	FEELIN' RIGHT Razzy Bailey, RCA AHL1 4228	54	54	36	WITH LOVE John Conlee, MCA 5213
16	18	74	GREATEST HITS ● The Oak Ridge Boys, MCA 5150	55	55	45	WINDOWS The Charlie Daniels Band, Epic FE 37694
17	14	16	CIMARRON Emmylou Harris Warner Bros. BSK 3603	56	56	61	ROWDY Hank Williams Jr. Elektra/Curb GE 330
18	20	22	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193	57	60	90	HORIZON ▲ Eddie Rabbitt, Elektra 6E 276
19	19	39	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty LDO 1108	58	58	28	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E 194
20	21	76	GREATEST HITS ▲ Kenny Rogers, Liberty LDO 1072	59	53	20	I JUST CAME HOME TO COUNT THE MEMORIES John Anderson Warner Bros. BSK 3599
21	17	24	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum SE 541	60	60	34	THE NEW SOUTH Hank Williams Jr. Elektra/Curb 5E 539
22	23	6	ME AND MY R.C. Louise Mandrell & R.C. Bannon RCA AHL1 4059	61	61	34	GOOD TIME LOVIN' MAN Ronnie McDowell, Epic FE 37399
☆	27	8	THE DAVID FRIZZELL AND SHELLY WEST ALBUM Warner/Viva BSK 3643	62	63	85	I BELIEVE IN YOU ▲ Don Williams, MCA 5133
24	25	54	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	63	59	204	STARDUST ▲ Willie Nelson, Columbia JC 35305
25	16	32	STEP BY STEP ● Eddie Rabbitt, Elektra 5E 532	64	57	125	THE BEST OF EDDIE RABBITT ● Elektra 6E 235
26	26	16	GREATEST HITS Jim Reeves & Patsy Cline RCA AHL1 4127	65	65	24	MIDNIGHT CRAZY Mac Davis, Casablanca NBLP 7257
27	22	28	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438	66	62	50	I LOVE EM ALL T.G. Sheppard Warner/Curb BSK 3528
28	30	153	GREATEST HITS ▲ Waylon Jennings, RCA AHL1 3378	67	68	23	FRAGILE, HANDLE WITH CARE Cristy Lane, Liberty LT 51112
29	29	27	STRAIT COUNTRY George Strait, MCA 5248	68	64	13	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol SDO 12144
30	32	22	DESPERATE DREAMS Eddy Raven, Elektra 5E 545	69	66	28	HABITS OLD & NEW ● Hank Williams Jr., Elektra/Curb 6E 278
31	31	33	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416	70	70	26	TOWN & COUNTRY Ray Price, Dimension DL 5003
☆	42	38	YEARS AGO The Statler Brothers, Mercury SRM 16002	71	67	23	RODNEY CROWELL Rodney Crowell, Warner Brothers BSK 3587
☆	36	3	I AIN'T HONKY TONKIN NO MORE Joe Sun, Elektra EI 60010	72	72	125	ASK ANY WOMAN Con Hunley, Warner Bros. BSK 3617
34	34	77	GREATEST HITS ▲ Ronnie Milsap, RCA AHL1 3772	73	73	125	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
35	35	79	I AM WHAT I AM ● George Jones, Epic JE 36586	74	69	38	URBAN CHIPMUNK ● The Chipmunks, RCA AFL1 4027
36	38	23	LOVIN HER WAS EASIER Tompall and the Glaser Brothers, Elektra 5E 542	75	71	24	OLD LOVES NEVER DIE Gene Watson, MCA 5241
37	37	79	GREATEST HITS ▲ Anne Murray, Capitol 500 12110				
☆	50	2	SEASONS OF THE HEART John Denver, PCA AHL1 4256				
39	39	5	KIERAN KANE Kieran Kane, Elektra EI 60304				

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Nashville Scene

By KIP KIRBY

Emmylou Harris kicked off her current tour with a sellout concert at Vanderbilt Univ. last week. The show opened with fellow Warner Bros. act Guy Clark, who was warmly received although his set suffered from pacing and instrumental problems. Harris—one of the most effortless singers in music today—sounded as fine as ever, and she also seemed unusually relaxed with the audience, chatting amiably between songs.

The gym was packed with fans and friends, including Rodney Crowell and Rosanne Cash (and their latest addition, daughter Chelsea), Joe Bonsall and Richard Sterban of the Oak Ridge Boys, and the White Family (Buck and daughters Sharon and Cheryl). Speaking of the Whites, watch for them to be produced shortly by Ricky Skaggs, who's married to Sharon; Skaggs will probably also be shopping this talented act for a major label deal now that they're off Capitol.

In the ongoing debate about "keeping country country," we often hear from station programmers saying how much they value records with strong country roots. Well, PDs and music directors now have a chance to expose their listeners to a record with more than its share of honesty and beauty: "Hearts On Fire" by Gram Parsons and Emmylou Harris.

The song was first released on a 1973 Warner Bros. album titled "Grievous Angel," two years before Emmylou herself was signed to the label and of course, before Parsons' untimely death. It's a pure and beautiful ballad, made the more memorable by the uncanny blending of their

voices. It's also representative of what magic can happen when the right two artists are melded on record: both Gram and Emmy were deeply rooted in traditional country music and it's easily felt through the emotion and tensility of their vocals.

Warner Bros. first released "Hearts On Fire" as the B-side of "Return Of The Grievous Angel" a few weeks ago, but in response to growing radio demand, the label is now reseriving "Hearts On Fire" as the A-side. It's a worthwhile move, and one which hopefully will land this deserving performance on radio playlists.

Speaking of Gram Parsons, the groundswell about his recordings isn't limited to the U.S. In England, WB has released a compilation LP combining tracks from both "GP" and "Return Of The Grievous Angel" albums. The liner notes for this edition were written by Elvis Costello, who used three of Parsons' tunes on his Nashville-recorded "Almost Blue" LP earlier this year. Through his work with the Byrds and the Flying Burrito Brothers in the '60s, Gram contributed heavily to the evolution of country-rock... it's nice to see his music on the upswing again.

MCA tossed an invitation-only listening party at Sound Emporium Studios two weeks ago honoring blues great B.B. King, who just finished his first Nashville album, "Love Me Tender." A huge banner threaded across the room proclaimed this year as King's 35th anniversary in music... an interesting coincidence, since this year also happens to be MCA's 35th anniversary in Nashville. B.B. said he thoroughly enjoyed cutting in Nashville, and to prove it, he jammed for several songs with the A-team Nashville studio players who backed him on the album. Then, he brought in his regular band (including full horn section)

and kept on performing for another half hour. B.B. now plays a black "Lucille" handmade for him by Gibson after he retired his 30-year-old trademark red "Lucille." But she wasn't forgotten, because the Gibson Co. was on hand at the listening party to present King with a black satin jacket customized with a hand-stitched red "Lucille" on its back... And what did King have to say about all the attention showered on him during his Nashville stay?

"Well," he said, "the only thing I had missed was meeting Chet Atkins. I just met him a few minutes ago—and I'm still shakin'." Which proves that even legends have legends of their own.

McDonald's is about to launch a new fast-food menu item called "McRib." The firm chose MCA's Lee Greenwood to extol McRib's virtues via song in its commercials... Meanwhile, labelmate Terri Gibbs (who, as we mentioned last week, has also cut some McDonald's commercials) has cut a Steve Dorff tune slated to be in the upcoming movie, "Waltz Across Texas."

John Scott Sherrill, a Nashville songwriter signed to Portrait, has released his first single, "Out Of The Blue." Sherrill is a versatile performer himself, as well as a versatile writer; he appears frequently around town with his group Wolves In Cheap Clothing. Among his songwriting credits are "When You Fall In Love" (to be Johnny Lee's next single), "Steamer" on Jimmy Buffett's "Somewhere Over China" LP, and "Deep In The Night," which has been recorded by CBS' Calamity Jane. "Out Of The Blue" features "the Combine Music All-Stars" and was cut at the Castle, a studio in Nashville originally built as a "stopover point" by gangster Al Capone in the 1930s. (Bit of trivia for you there.)

Statler Brother Lew DeWitt's recent stomach illness hasn't affected his voice, judging from what we hear is coming out of the studio as the group works on its next album. (Expect it in June.) The Statlers' "Best Of" album was certified gold in Canada not long ago, commemorating sales of more than 50,000—different, of course, from U.S. certifications, but remember, there aren't as many people up in Canada, either! The Statlers also plan to do a gospel album later on.

The times they are a-changin'... but not, apparently, enough to earn George Jones any medals. George was booked with Bobby Bare as the second set of headliners in CBS Nashville's new "Rock 'N' Country Tuesdays" program to expose country music in the Boston area. Jones and Bare were booked at the Paradise (following an earlier SRO billing of the Burrito Brothers with Merle Haggard two weeks before). Jones made the first show without incident, but by the time his second stage appearance rolled around later that night, the singer was nowhere to be seen.

Dottie West will appear in a special "Love Boat" edition done country-style. She'll appear as herself and perform "Will The Circle Be Unbroken." Shooting is this month... Looks like a possible recording move for singer B.J. Thomas in the direction of Cleveland International.



EXIT ENCORE—Shelly West and David Frizzell take a bow after the conclusion of two benefit performances at the newly-reopened Exit/In in Nashville. Occasion was a fund-raiser for the local NARAS chapter.

COUNTRY DIAL GROWING, SAYS CMA SURVEY

NASHVILLE—44.5% of all radio stations in the U.S. and Canada currently program country music, according to the Country Music Assn.'s 1982 country radio survey. 3,447 stations program country music, with 3,072 playing it at least five hours per day.

348 new full-time country stations were added in 1982, bringing the total to 2,133, almost double the number of stations programming country music exclusively in 1979.

There are 999 FM stations programming country music, a 22.6% increase over last year and a 196% improvement over 1979. On the AM side of the dial, there are now 2,073 stations using country music, a 13.4% increase over last year and a 27.4% jump over 1979's figures.

Geographically, country music jumped 32% in Canada last year, with 147 stations now using the format. In the U.S., the biggest inroads were made in the Middle Atlantic region, with 149 stations now playing country music, a 27% increase over last year. The region with the most number of stations playing country music is the South Atlantic, which now has 598 outlets using the format, a 13.7% increase over 1981.

Twitty Re-Cuts His No. 1 Disk

NASHVILLE—Following on the heels of its debut "Southern Comfort" album with Conway Twitty, Elektra/Asylum Nashville will be releasing a package of 10 newly-recorded versions of the artist's previous No. 1 hit. These cuts, all previously released on other labels and at least five years old, were re-done especially for this compilation, entitled "Conway's No. 1 Classics, Vol. 1," which ships May 21.



INDIAN BENEFIT—Loretta Lynn performs on the recent "Night of the First Americans" concert gala at the John F. Kennedy Center for the Performing Arts. The Washington, D.C. affair brought together a number of music and arts headliners to benefit the American Indians.



LABEL STABLE—TV host Bob Braun, right, chats with RCA artists Jerry Reed, left, and Razy Bailey during an airing of his syndicated show.

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U.K. Labels Keying On Chrome Majors Using Top Quality Formulation For Pop Product

• Continued from page 3

One" cassette packages released on top quality chrome.

A&M, also sold on the quality format, has used chrome tape for new product from the Police, Joan Armatrading and Elkie Brooks, and hammers home the quality angle in advertising, which in some cases features the cassette preferentially over the LP.

And A&M has decided that "trade and public response has been good enough to justify putting all cassette product on to chrome."

In Britain, Chrysalis chrome tapes are being manufactured by Ablex, rather than Phonodisc. Similarly, WEA's is made by Gramplan, to avoid having to make adjustments to any machines at the WEA factory until a decision is made about whether "large numbers of titles will go on chrome."

While EMI is waiting and watching, Peter Buckleigh, marketing director, says: "We're thinking of spreading usage of chrome tape from classical to pop product."

"But there is a price disadvantage and we have to work out whether to pass that on to the consumer or not."

Additionally, we'd want to know whether it's just a case of chrome dioxide being fashionable right now, or whether there is a real difference in sound which the general public can discern."

Historically, it was the EMI factory which pioneered the method for recording on chrome tape, working in the development with BASF, manufacturer company of the tape which virtually all U.K. users are buying. The German spelling of the trade name, Chromdioxid, is used by general agreement in British advertising and on inlay cards.

RCA, also watching market trends carefully before committing itself, is starting to use chrome dioxide for classical product on cassettes. John Howes, managing director, says: "We have no firm plans to use it for pop as yet. But then the quality of tape is improving anyway. Customer reaction to chrome dioxide might depend entirely on the quality of playback equipment at home. Our ploy is simply to wait and see just what Joe Public thinks."

With German-based "parents," both Arista/Ariola and PolyGram largely manufacture cassettes outside the U.K., the latter using

chrome for all classical tapes, Philips (made in Holland), Deutsche Grammophon (Germany) and Decca (U.K.).

But PolyGram says it finds it difficult to obtain large quantities of chrome dioxide as and when it's needed, so it plans to stick with it for classical material for the "fore-seable future."

With its special interest in the quality tape "pop boom," BASF is planning a generic promotional campaign for its product, pushing the Chromdioxid tag rather than BASF itself, and using a special eye-catching logo.

However, one major, CBS, is giving chrome a thumbs-down sign. Though its factory in Aylesbury is equipped to record on chrome, and does just that for Island, MCA and Stiff, it doesn't plan to put out its own product in this configuration.

Tony Woollcott, senior director, reckons the flaring interest in chrome is "fashionable rather than realistic." He adds: "Instead of using chrome for pop, we'll carry through our promise to improve the quality of prerecorded cassettes by taking greater care at the mastering end of the process."

So, at prerecorded cassette level, CBS is backing super-ferric lines, claiming this produces as high a quality as chrome, possibly even higher.

And Woollcott sums up the "anti" lobby by adding: "Public response to audiophile records has generally been very poor and that seems to indicate that expensive experiments in increasing product quality don't actually win mass public favor or acceptance."



BIN BROWSING—While in Israel to meet representatives of General Music, WEA's licensee in that country, Ahmet Ertegun, left, chairman of Atlantic Records, took the time to check out a local record store. Perusing the bins with him are, from left, Avi Brand, WEA label manager for General Music; Ernest "Echi" Strohm, General Music/Hed Arzi deputy managing director; and Zeev Lewin, General Music/Hed Arzi managing director.

FOCUS ON COMMON PROBLEMS

European Rock Fest Organizers Meet

BRUSSELS—For the first time, organizers of Europe's leading rock festivals, with combined attendances of over 250,000 have met to coordinate plans and work out common problems.

The meeting, which took place in Brussels cafe The Ultimate Hallucination last month, was held on the initiative of Herman Schueremans, local WEA promotion manager and organizer, with Yo Van Saet, of the Belgian festival Rock Torhout & Wechter.

Also attending were Francois Moreillon (Nyon Festival, Switzerland), Pierre Billant (Elixir Festival, France), Jan Smeets (Pinkpop, Holland) and Leif Skov (Roskilde, Denmark). Together they represent some of the Continent's most important

pop events, all except the Pinkpop Festival held in the month of July each year.

Topics discussed included sponsorship in its various forms, price controls, and ticket counterfeiting, which has become more and more of a problem to festival organizers in recent years.

Other areas covered were advertising and promotion, billing and band availability, PA and lighting companies, and the role of the media—television, film and video.

After this first exchange of experiences the eventual aim is to work towards a common approach on shared problems. Schueremans, who broke this new ground, is well known for his innovation.

FACES ADMINISTRATIVE, LEGAL HURDLES

German Cable Bill Introduced

By JIM SAMPSON

MUNICH—A major step has been taken towards bringing cable broadcasting into West German homes now that Lothar Spaeth, minister-president of the state of Baden-Wuerttemberg, has introduced the first legislation which could meet court-imposed requirements for the licensing of commercial radio and television.

However, many legal and administrative hurdles still stand in the way of German commercial broadcasting. Spaeth, a Christian Democrat, concedes that private programmers must probably wait five or 10 years, and the German Federal Post Office's cable-laying project needs the support of Chancellor Helmut Schmidt, a Social Democrat, who two years ago called commercial television "more dangerous than atomic energy."

All broadcasting in West Germany is now either state-chartered (ARD, ZDF) or directly funded by foreign governments (RIAS, AFN, BFBS, Radio Free Europe). In several decisions, most recently last June, the German Constitutional Court has affirmed that private commercial would be legal here if the laws of individual states guaranteed a "balanced program offering."

In West Germany, the states, not the federal government, have jurisdiction over cultural matters.

But the Spaeth proposal came as a surprise, since the states agreed two years ago to wait for the results of pilot cable projects in four cities before developing new broadcast legisla-

tion. The cable projects are not slated to start until later this year.

Observers here believe the minister-president is trying to force political and technical decisions on media expansion, in the hope of opening up a new industry and creating new jobs.

Spaeth would wait until at least 50% of state households have been wired for cable before allowing private radio or television. His plans call for a state communications

agency, with directors chosen by the legislature, to approve license requests. Anyone could ask for a channel, but only one radio and one television channel is authorized per applicant.

At least four private programmers must provide at least 30 minutes daily before commercial broadcasting, under this plan, could begin. And the cable must have a capacity of at least 30 radio and 30 television channels.

U.K. Group Backs Cable Plan

LONDON—A government-backed committee here has urged an early go-ahead for a proposed \$5 billion development program in the field of cable television in Britain.

There are, says the committee, "powerful economic and industrial arguments" for encouraging the installation of cable systems here. And it believes the network should aim to start operating before the new satellite broadcasting services planned by the BBC to start in 1986.

The "re-wiring" of Britain would be financed by private companies and would provide around 36 new channels, with a vast new choice of programs and eventually will provide the opportunity for consumers to shop, buy or sell through computers attached to the set.

But to gain the injection of private capital needed, the government will have to lift the many restrictions

which have previously limited cable television activity in the U.K. to a shoestring operation. For this reason the government has set up a three-man tribunal to check out the committee recommendations and report back by the fall.

One of the issues already hotly debated here is whether the introduction of an American-style cable link-up would affect the quality of existing television services or "encourage junk programs."

At present, only 2.6 million households, just 14 percent of the total with sets, receive tv series through cable systems in Britain. It's estimated that households would have to pay around \$20 a month for the additional tv services, but probably some \$600 for extra equipment. The \$5 billion price tag covers cable services to just half the homes in Britain.

Greek Net Ousts Director

ATHENS—Composer Manos Hadjidakis has been dismissed from his post as director of the ERT radio network's prestigious Third Program.

His departure climaxes several months of constant dispute with the ERT management over how much independence Hadjidakis should have in running his department.

One immediate cause of the sacking was the management decision to transfer the use of one transmitting station from the cultural Third Program, which caters to an elite audience, to the more commercially-slanted Second Program.

George Romaios, director-general of the state-run network, alleges that Hadjidakis has been inactive for the past four months and that his "lack of output" justified his dismissal.

Hadjidakis, one of Greece's most respected composers and the man who made Greek music known around the world through "Never On Sunday," makes no secret of his dislike for the way the ERT management, made up of Socialist political appointees since last October's national elections, is now operating.

His dismissal ends a six-year stint during which he gave the Third Program an often controversial but always respected format, politically innovative and embracing all types of music.

He was often accused of wielding "dictatorial powers," and of getting away with it because of his close friendship with the Greek president, Constantine Karamanlis.

Three years ago he summarily fired his 115-member light orchestra for what he called "zero productivity." Now, ironically, the present ERT directors have leveled a similar charge against him.

Last year, Hadjidakis broke new ground in the Greek music scene by launching the Corfu Song Festival, open to all promising talent. 15 of the best participants have put out a debut album on the Minos label, produced by Hadjidakis.

Observers here see his removal from ERT as a symptom of the intensifying clash between a politically hamstrung radio and television management and talented people who "want to get things done."

JOHN CARR

See Boom For Austria Pop

VIENNA—In terms of chart representation, record sales and concert attendance, Austrian-produced pop music is enjoying a boom period.

Since January this year, eight sin-

gles and 10 albums, all produced locally, have made the top 10 in the main Austrian newspapers.

It is in line with this new trend, which is injecting much-needed optimism into the Austrian record industry, that Ariola here took over, late last year, the independent Schallter label.

Six new LPs with national acts, all on the Schallter label, have been formally presented to the public via a concert in Vienna. This release batch is the biggest-ever at one time by Austrian domestic acts, the "new wave" of local music being represented by Hallucination Company, Minisex, Leider Kelve Millionaere, Tom Pettings Hertsattacken, Rosachrom and Hansi Lang.

All these albums are out through Ariola in West Germany and Switzerland, backed by massive media advertising in both territories.

Philly World Ready For British Debut

LONDON — PRT Records will launch Philly World Records in Britain and the rest of Europe following the conclusion of a license deal with the new Stateside label initiated at MIDEM early this year.

The agreement gives PRT its first American licensing deal since Sugarhill 2½ years ago.

First product, released March 19 here, was "Like The Way," a single by funk band Search. Other acts on the label are Norwood B.Young, Carol Llovd and hard rock act USA.

IFPI Meetings Spotlight Vid Inroads, GVL Case

By VITTORIO CASTELLI

MILAN—The importance and urgency of establishing proper legislative protection and remuneration for copyright owners, particularly in the face of modern technological advances, was repeatedly emphasized at two top level IFPI meetings staged here March 11-12.

One confab was for the IFPI European group directors and the other involved the association of IFPI national groups in the European Economic Community.

Recent developments in IFPI video activities were outlined in detail and the "rapid progress" in the establishment of national video associations or committees concerned with IFPI were noted.

The European group directors recalled that new ways of exploitation of rights, made possible by new technological trends, made more essential than ever the need for proper protective law, particularly in respect of private copying, rental and cable distribution.

The need to firmly promote the adherence of various countries to the Rome convention was stressed.

In this respect, the directors were particularly pleased to note the recent adherence of Costa Rica to convention, to which the adherence of both Venezuela and Uruguay were said to be "imminent."

The association of EEC groups also noted with approval the

1981 EEC commission decision in the case involving West German licensing organization GVL, Gesellschaft Zur Verwertung von Leistungsschutzrechten, of Hamburg.

Delegates were told that GVL had been found to be in abuse of its dominant and "monopolistic" position of the EEC treaty in "its failure to conclude representation agreements in respect of their performing rights with artists who were not German nationals or resident in Germany, but who nevertheless had rights in Germany as a consequence of the Rome convention."

GVL was found to have discriminated on the grounds of nationality against foreign artists, preventing them "from implementing their rights in Germany." In fact, an appeal has been lodged with the European Court of Justice by GVL general manager Rolf Duennwald, but this is likely to take up to two years to be heard.

Another point raised at the meeting was the "urgent need for harmonization of copyright legislation in the EEC," and reference was made over the decision of the European Court of Justice in Luxembourg in which it was found that Polydor, in its case against the Harlequin Records import retail chain in the U.K., was entitled to ban its copyright records from parallel importation from Portugal.

Greek Police Raid Pirates

ATHENS—Greek security police are carrying out daily raids on suspected tape pirates here, following persistent representations made to the authorities by the national branch of IFPI.

The campaign, seen as a major breakthrough in the fight against rampant tape piracy in Greece, started with a formal warning by the authorities that, as of Monday, March 15, the sale of pirate tapes would result in immediate confiscation, arrest of the trader concerned, overnight detention in jail and a trial the following day.

This followed a series of meetings of security police chiefs and IFPI executives, headed by Stelios Elliniadis. A plan was devised for daily confiscations, notably in downtown Athens, as when necessary.

It was agreed that the IFPI investi-

gating team would continue its surveillance of the area and report to the police any sales of illegal cassettes. The police agreed to act immediately on information passed over.

Following the warning, the first raids took place on March 15 and IFPI reports "not one pirate cassette was found on sale." The area covered extended throughout downtown Athens and now plans are being finalized to extend the surveillance to other areas of the capital, its suburbs and provincial centers.

According to IFPI chiefs here, the pirates are reported to be planning some kind of concerted organization of their own, the purpose of which "is unclear." They're reported to be contacting politicians and other officials in a bid to "call off" the determined police action.

Gott Tops Czechoslovakian Poll

PRAGUE—Karel Gott has been voted top make singer in "The Golden Nightingale Awards," biggest Czechoslovakian annual pop popularity poll, his 18th triumph in the 20 years the event has been held.

The poll is organized by three leading youth magazines; Gott's remarkable consistency over two decades emphasizes an overall stability in the national pop scene here.

Over the past 10 years or so, there have been few changes in the top 10 most popular singers, though the 1981 poll had newcomers in second (Michal David) and third (Vitezslav Vavra) places. Next came the established Vaclav Keckar and Jiri Korn.

Of the top 10 male singers, eight are with Supraphon, with Pantou-

and Opus claiming one each. Six in this year's listing have been on the top 10 for a decade, and another has been rated for nine years.

Among the women, Hana Zagorova came top of the poll for the fifth time and, in fact, received more votes than Karel Gott, a surprise as the majority of voters are female.

Next in the female singers' top 10: Helena Vondrackova, Marika Gombitova, Marie Rottrova and Vera Spinarova. With the exception of Gombitova (Opus), all 10 are Supraphon artists.

In the group section there was a decisive win for Olympic, the oldest Czech rock band still surviving, pushing Karel Gott's backing group, Ladia Staidl, into second place.

New Island Chief Cooper Will Not Alter Priorities

LONDON—Artist development and acquisition priorities at Island Records U.K. will not be altered by the company's new managing director, Phil Cooper, who succeeds Martin Davis (latter following policy differences with Island founder Chris Blackwell).

Cooper was the company's international director, and he will continue to oversee that division in addition to his new responsibilities.

Latest Island signings include U.S. studio singer Gwen Guthrie, whose first album, recorded in Nassau, will be released here mid-May, and veteran soul artist James Brown, whose self-produced album, also to be recorded at Compass Point Studios in Nassau, is tentatively set for June release (Billboard, March 22).

Cooper's appointment comes at a time when the Island group of companies is actively extending the range of its activities within and beyond the recorded music field. The new Island jazz label Antilles (originally to be known as Antilles Black & Gold) will be launched in April in the U.K., with four titles featuring Ornette Coleman, Joanne Brackeen, the Heath Brothers, and Ben Sidran.

Other signings are Air, Anthony Braxton, Phil Woods, Gil Evans and most recently drummer Shannon Jackson, giving Antilles what's considered a powerful roster of established names. The list is completed by 15-year-old newcomer Bireli Lagrene, a gypsy guitarist in the

Django Reinhardt mould whose first album, "Routes to Django," will be released to coincide with a series of London shows as support to Elkie Brooks in late April.

This summer also sees the launch of sister company Island Pictures, whose first feature film, "Countryman," was premiered in Jamaica March 13 and goes on U.K. release at the end of April. Bob Marley, Toots & the Maytals, Aswad and Steel Pulse are among artists featured on the soundtrack album due for release this summer.

A second movie, "Ils Appellent Ca Un Accident," directed by and starring Nathalie Delon, will be shown in late summer, with a soundtrack featuring Marian Faithfull, U2, and Stevie Winwood.

Island pictures is also heavily involved in production for broadcast tv. "Grace Jones: A One Man Show" is based on the singer's live London concerts last year, while other productions are "Black Uhuru in Concert," "Kid Creole and the Cocobuts," and the one-hour "History of Island," documenting the 20-year career of the record company.

And a video label is to be launched later this year. Details have not yet been revealed, but in-house facilities are already being installed at the company's West London base. Island Pictures plans also to acquire a cinema in London in the near future, and to open an office in France.

Ivor Novello Nominees Set

LONDON—Britain's most prestigious accolade to popular songwriters, the Ivor Novello Awards, will be presented this year at a ceremony April 29 in the Grosvenor House Hotel.

Organized annually by the British Academy of Songwriters, Composers and Authors, the awards are sponsored by the Performing Right Society.

The 1981-82 nominations in the category for Best Song are John Lennon's "Woman," Andrew Lloyd Webber's "Memory" from the "Cats" musical, and the Andy Hill/Pete Sinfield composition "The Land of Make Believe."

Best Pop Song nominations are "Don't You Want Me" by Phil Oakey/Adrian Wright/Jo Callis; "Wired For Sound" by Alan Tar-

ney/B.A. Robertson; Sting's "Every Little Thing She Does Is Magic"; and the John Danter/Andy Hill number "Making Your Mind Up."

The award for Best TV/Radio Theme will be contested by Ken Howard/Alan Blaikley's "Flame Trees Of Thika," Geoffrey Burgon's theme from "Brideshead Revisited" and Ed Welch's "Shillingbury Tales," while nominations for Best Film Theme or Song are "The French Lieutenant's Woman" by Carl Davis, "Without Your Love" (Billy Nicholls) and "For Your Eyes Only" (Bill Conti/Mike Leeson).

Finally, in the Outstanding British Lyric category, John Lennon's "Woman" is again nominated, along with "The One That You Love" by Graham Russell and "When He Shines" by Florrie Palmer/Dominic Bugatti.



ROYAL DONATION—CBS Records U.K. recently presented a check for \$10,000 to the Royal Society of Arts as a contribution to the society's music scholarship program. The presentation was made by the label's chairman, Maurice Oberstein, in London. He's pictured here, right, with society chairman Ian Hunter, left, and recording artist John Williams.

Sweden Ups Price Structure

STOCKHOLM—The Swedish record industry has upped its basic price structure for the second time since November last year, claiming the increases are "to compensate for local production costs and high import prices."

Last November, the distributors' price for a standard album went up from 25 Swedish kroner to 27, or from \$5 approximately to \$5.40, this upturn initiated by CBS and EMI.

Then, on January 1 this year, CBS imposed an additional surcharge on its locally-produced albums, up from 27 Swedish kroner to 29 (\$5.80). Because of parallel imports from the U.S. and Canada, prices of international product then remained the same.

But from March 1, both CBS and EMI upped the price of international products, also to \$5.80, so forcing all major distributors, such as GDC, to follow suit.

Now the in-store price of a standard album, allowing for Value Added Tax, is averaging out at \$11, an increase of around \$1.20 in just a few months.

But meanwhile GDC, which is jointly owned by Polar, Sonet, WEA-Metronome and PolyGram, has set up a new mid-price category at a \$5 price level to the retailer, the line to be used to promote new acts in Sweden. Prerecorded cassette prices in Sweden have followed precisely the same line as albums.

Player Boosts Opera In U.K.

LONDON—A \$2 million arts sponsorship, spread over three years, by the tobacco firm John Player and Sons, is principally aimed at winning a wider audience for opera in Britain.

The scheme basically involves ticket subscription programs run by the English National Opera, the Welsh National Opera, Opera North and Scottish Opera in many major cities here. It raises business sponsorship of the arts in the U.K. to around \$15 million annually.

Subscription schemes help to guarantee bigger audiences, find new opera supporters and provide financial advances for new productions. John Player is backing this year's Glyndebourne production of Gluck's "Orfeo," David Bintley's new work "The Swan Of Tuonela" for Sadler's Wells Royal Ballet and Ballet Rambert's national tour, plus backing the John Player Heritage Concerts.

However, the sponsorship has met opposition. John Player and Sons, already pumping money into British sport, but now facing Government restriction on this kind of promotion, is criticized by the anti-smoking campaign ASH.

Oldfield Honored

LONDON—Virgin artist Mike Oldfield became the first rock star ever to receive the Freedom of the City of London, an ancient honor conferring, among other things, the right to drive sheep across the London Bridge.

The award follows a free concert for 5,000 fans given in the Guildhall the night before the Royal Wedding last year, when Oldfield performed a piece of music composed specially for the occasion.

Domestic Talent Is Making Int'l Inroads

By DAVID FARRELL

TORONTO—Though the record industry here continues in poor shape, Canadian acts are contributing more than before to what profits there are.

Traditionally, a&r expenditures in this market have run hot and cold. Companies like CBS and Capitol have, in the past, spent heavily on local productions and artist development, but until recently the inability to recoup costs and turn a profit has been poor.

Scanning international charts—for its foreign territories which represent the most profit potential for Canadian talent—many industryites agree that times have changed for the better, and that the country is now a significant and, more importantly, consistent source of hit acts. Among the current crop are Loverboy, Prism, Bryan Adams, Aldo Nova, Bob & Doug McKenzie, Wrabit, Eddie Schwartz, Triumph, Chilliwack, the Rovers, Cedar Creek and Voggue, plus perennials like Anne Murray and Gordon Lightfoot.

Domestically it is the independent record producers who are creating the biggest stir. According to Earl Rosen, spokesman for the Canadian

Independent Record Producers Assn. (CIRPA), a full 70% of the nominees on this year's Juno awards ballot had records released here by the independent Canadian labels. For example, Anthem and True North had six nominations apiece spread over such acts as Rush, Bob & Doug McKenzie, BB Gabor, Bruce Cockburn, Rough Trade and Graham Shaw.

An increasing number of successful domestic records are released by the indies, but the profitability of a Canada-only hit is marginal, most in the industry here state.

Neil Dixon, co-partner in the Toronto-based Solid Gold Records—a successful indie that records Chilliwack, Toronto, the Good Brothers, Headpins—cites the size of the country and a population of around 23 million people as key factors that undercut profitability here. "Basically it costs the same amount of money to make a world calibre album here as it does in the U.K. or the U.S., but Canada only represents 6% of the world market. Gold in the U.S. is 500,000 units, here it is 50,000."

But not all of Canada's international successes are germinated by the indies here; at least 50% are inked directly to major labels. Aldo Nova and Loverboy are signed to CBS, Eddie Schwartz and Bryan Adams to A&M (although Schwartz is with Atco in the U.S.), Wrabit to MCA and Capitol has Red Rider, Prism and Anne Murray. CBS also has Harlequin, Queen City Kids and Straight Lines which have done exceedingly well in Canada to date.

Similarly, Capitol has a coterie of domestic acts which enjoy varying levels of success, ranging from new act Leggat which debuts with a double album, a rare exercise in creative endeavour these days, along with Long John Baldry (a transplanted Englishman who now is a Canadian citizen), Streetheart (currently one of the hottest domestic acts on the scene with a top five album nationally). RCA, in turn, has a significant roster of domestic acts and has just signed Vancouver rock group Trooper to a worldwide agreement through Flicker Records (Billboard, March 27).

CARAS Cancels Pre-Juno Meet

TORONTO — The Canadian Assn. of Recording Arts and Sciences has cancelled its pre-Juno Awards conference, scheduled to run April 12-13 at the Harbour Castle Hilton in this city.

Keynote speakers set to speak included author Alvin Toffler and producer Bob Ezrin. Assn. president Brian Robertson cited poor ticket sales as the cause of the cancellation, noting that the Academy is a non-profit organization and is not in a position to withstand a significant financial loss. It is understood that the current economic malaise is the chief reason people have held off paying the \$170 for the ticket for the two day conference.

Tickets already purchased will be refunded in full, an Assn. spokesman reports.

CRIA Asks Membership To Use Promo LP Stamp

TORONTO — The Canadian Recording Industry Assn. has issued a letter to its membership advising them to stamp promotion product in a fashion that can easily be identified in retail stores.

The association is also advising labels to clearly identify the promos as loaners, "retained for such purposes until such time as its return is requested."

With these conditions met, the CRIA believes it is legally able to recover promotional copies from retail stores if they are being offered for sale.

At the present time, WEA is the only company using a stamp, most all other labels either drilling product or cutting one of the two outer jacket corners; both systems are easily confused with legitimate cutout product in the stores.

No official study has been made

in Canada to determine just how large a slice of the pie promo sales represent, but several established disk stores in this city have for a long time offered for sale a selection of hit albums, factory sealed with drill holes in them.

WEA's system of stamping the product also leaves space for the local promotion person to write in the name of the person receiving the free goods. According to Ontario promotion rep Randy Sharrard, even with this kind of precaution, he still sees some of the company's product in sale bins. In some cases, the person's name has been scratched out, in other cases it is still on. The procedure at WEA for those who try deviating from the rules of the game is to contact the offending person, question them on how the product got into circulation and take whatever action is needed on a case by case basis.

SEEKS YOUNG POP ARTISTS

Ebert Works To Alter DG Image

By WOLFGANG SPAHR

new material will always get a fair chance."

In cutting back so drastically on the artist roster he found when he arrived at the company, Ebert says he had "to question everything and look at the overall picture. Obviously there were some painful farewells, but the basic truth is that I specially wanted to invest in the bank of tomorrow."

"German new wave was one of the focal points. We homed in on quality and intelligent German hits and on internationally oriented rock music productions. And I give high priority to sending out all artists on tour to prepare the market for the records which follow."

He's looking for continuity. "Artists emanating from the new German pop music scene are happy about our philosophy and they're finding out from us that they can be professionally happy without being with some other and smaller label."

This spring, Deutsche Grammophon is launching a two-month promotion, "Kultur," for newcomer acts, backing it with nationwide television support, with radio campaigns and tours. Ebert points out that in 1981 the company made great efforts to play a more active role in the German rock'n'roll business.

HAMBURG—Klaus Ebert, national a&r chief of Deutsche Grammophon, is slowly but surely changing the company's image in the marketplace here.

Of 70 artists previously signed to the company, only 18 remain. All the others on the roster are new. Says Ebert: "It would simply be unfair to continue to bind us to artists when we knew we couldn't guarantee them a successful future."

Behind the corporate redirection is a determination to make DG more attractive to the young generation of pop artists, and to give PolyGram's flagship company the same kind of industry prestige in that music area as its yellow label has in the classical world.

Ebert's career background includes pioneering achievements at Metronome with labels like Brain, Nature and Reflektor. Now, he says, his offensive is built on a mix of new talent and established names.

He's gathered round him important German singer-songwriter personalities, including Herman Van Veen, Robert Long, Georg Danzer, Ludwig Hirsch, Konstantin Wecker, Thomas Kagermann and Volker Lechtenbrink. But he admits an equally important basis for success comes from the big names still signed to the company including James Last, Freddy Quinn and Karel Gott.

Says Ebert: "The mix is important. In changing the image of a company, you aim to make possible a larger variety of repertoire. It's important to give young artists the feeling that they're working at DG with a really creative force."

"Of course in today's climate, it will be tough meeting budgeted targets. It'll anyway take three years for the new repertoire to catch on, though the big German new wave will help. At least we've gained the confidence of the musicians. We'll be very selective in our releases but

Third Melodies '81 Contest Held

BUCHAREST—The third song contest in the Melodies '81 series was held here recently in the Sports and Culture Palace Hall, in front of audiences totalling 25,000 over the four days of the event.

For the first time the contest had an international flavor, with guest performances by Karda Beata (Hungary), Margarita Hranova (Bulgaria) and Regina Thoss (East Germany).

On the evening of the final gala,

The first LP by the Peter Forski Band came out in the spring last year, followed by several major tv appearances. Wilfried joined the label in the summer of 1981 and became number two seller in Austria soon afterwards.

Ebert admits he puts a strong emphasis on music with German-language lyrics. He likes talking of the sales potential of new wave acts such as Wirtschaftswunder, Mau Mau, Hubert Kah und Kapelle, Franz Morak and Frl Menke. He cites the instrumental potential of Michael Rother, formerly with Kraftwerk.

Wirtschaftswunder, considered a particularly creative group, has completed the soundtrack for a television film, set for April transmission. Mau Mau, founded by Michael Kemner and Wolfgang Spelman, from the groups Fehlfarben and DAF, fits well into Ebert's new talent planning.

Says Ebert: "But if there is a heavy concentration on the domestic scene, we can't afford to forget the international marketplace. Our relationship with Dieter Dierks, one of the most successful German producers, gives us strength here. He's launched the group Revolver and the heavy metal band Bullet for us at Deutsche Grammophon."

national record company Electrecord released a compilation album containing all the 15 songs to win prizes. These were chosen from 40 final entries, nearly all of which had been hits during the course of 1981. And of the 15 winners, 11 had first been presented on the television contest "Slagare in Devenire" ("Becoming Hits").

The jury awarded a maximum 70 points to only two songs: "Taina Noptii" by Ion Cristinoiu and "Pentru Tot Ce-a Fost" by Horia Moculescu. Moculescu also took the Grand Prix for this composition and "Inima Ta," both sung by Corina Chiriac.

Next year's show will be bigger even than this year's, running over five days, and featuring more foreign guest stars.

APRS Convention Continues Expansion

LONDON—The 16th exhibition of the Association of Professional Recording Studios takes place here June 23-25 in London's Kensington Exhibition Centre, and despite the impact of worldwide recession on the studio business, it continues to expand in size, scope and international appeal.

APRS secretary Edward Masek says: "Despite the proliferation of audio exhibitions and engineers' conventions around the world, we attract studio managers, producers and engineers from a growing number of countries. In recent years we have brought in exhibitors from North America and the Far East, as well as from all parts of Europe."

For the 1982 show, 100 stands will be available, showcasing every kind of audio equipment from minor components through to large mixing desks and complete turnkey studio set-ups. Facilities for export are offered, and information on prices, payments, overseas duties, and shipping arrangements is on the stands.

French Group Asks End To U.S., U.K. Pop Influence

By HENRY KAHN

PARIS—Simply by handing over a \$17 membership fee, any supporter of French music and musicians can join up with the Committee for Cultural Identity, a new organization here pledged to do its best to keep U.S. and British pop as much out of sight and hearing in France as possible.

There have been previous campaigns to preserve aspects of national heritage here, but this one seems rather special and very determined. Big names are linked to the movement and there's enough money flowing in to buy expensive advertising space already in national newspapers and magazines, including *Le Monde*.

French songwriters and composers are predictably giving backing but there are other influential figures involved, including leading producer Jacques Canetti, Michel Senechal, who runs the school attached to the Paris Opera, and opera choirmaster Zupolsky.

Main theme of the advertisements is that regional European music must be praised and treasured, that Anglo-Saxon English language pop is taking over—and that it could end up stifling French musical culture.

The committee calls for regional

radio stations to be set up and eliminate most English-language pop, and for national television to include programs devoted entirely to national music.

But it is noted that none of the big record companies, French or multinational, have been signatories to the first flurry of media advertisements. It's also noted that among those who have signed are prominent French pop artists who have tried, so far unsuccessfully, to break into the U.S. music marketplace.

While the Committee for Cultural Identity pursues a somewhat idealistic course in support of national music, there are opposing views based more on realism.

FNAC, biggest retail record discount chain in France, says quite often French pop has only itself to blame for losing out in competition with U.S. and British product. It blames poor quality product "blown up to look big," misleading advertising, too hefty a reliance placed on "the same old names" and a basic lack of musical choice.

The FNAC viewpoint is that French music would best be helped by more competition with foreign music, by less rather than more constraint.

Billboard® Hits Of The World™

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BRITAIN

(Courtesy of Music Week)
As of 3/27/82
SINGLES

This Week	Last Week	SINGLE
1	2	SEVEN TEARS, Goombay Dance Band, Epic
2	1	THE LION SLEEPS TONIGHT, Tight Fit, Jive
3	12	QUIERME MUCHO (YOURS), Julio Iglesias, CBS
4	8	JUST AN ILLUSION, Imagination, R&B
5	3	MICKEY, Tony Basil, Radialchoice
6	6	POISON ARROW, ABC, Neutron
7	16	LAYLA, Derek & Dominoes, RSO
8	10	CLASSIC, Adrian Gurvitz, Rak
9	15	PARTY FEARS TWO, Associates, Associates
10	4	LOVE PLUS ONE, Haircut One Hundred, Arista
11	7	GO WILD IN THE COUNTRY, Bow Wow Wow, RCA
12	5	T'AIN'T WHAT YOU DO, Fun Boy Three/Bananarama, Chrysalis
13	11	SEE YOU, Depeche Mode, Mute
14	31	AIN'T NO PLEASING YOU, Chas & Dave, Rockney
15	13	RUN TO THE HILLS, Iron Maiden, EMI
16 NEW		GHOSTS, Japan, Virgin
17	9	CENTERFOLD, J. Geils Band, EMI America
18	23	DAMNED DON'T CRY, Visage, Polydor
19	21	MUSIC FOR CHAMELEONS, Gary Numan, Beggars Banquet
20	14	CARDIAC ARREST, Madness, Stiff
21	35	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis
22	26	YOUR HONOR, Pluto, KR
23	36	IS IT A DREAM, Classix Nouveaux, Liberty
24	17	STARS ON STEVIE, Star Sound, CBS
25	18	SOME GUYS HAVE ALL THE LUCK, Robert Palmer, Island
26	29	DON'T LOVE ME TOO HARD, Nolans, Epic
27	37	ARE YOU LONESOME TONIGHT, Elvis Presley, RCA
28	32	A BUNCH OF THYME, Foster & Allen, Ritz
29	30	TAKE MY HEART, Kool & Gang, De-Lite
30	19	DEUTSCHE GIRLS, Adam & Ants, E.G.
31	33	BAAL'S HYMN (EP), David Bowie, RCA
32	25	HEAD OVER HEELS, Abba, Epic
33 NEW		MY CAMERA NEVER LIES, Bucks Fizz, RCA
34	22	LOVE MAKES THE WORLD GO ROUND, Jets, EMI
35 NEW		GIVE ME BACK MY HEART, Dollar, WEA
36 NEW		DEAR JOHN, Status Quo, Vertigo
37 NEW		A NEW FASHION, Bill Wyman, A&M
38 NEW		MEMORY, Barbra Streisand, CBS
39	20	TOWN CALLED MALICE/PRECIOUS, Jam, Polydor
40	24	SAY HELLO, WAVE GOODBYE, Soft Cell, Bizzare

ALBUMS

This Week	Last Week	ALBUM
1	2	LOVE SONGS, Barbra Streisand, CBS
2	1	THE GIFT, Jam, Polydor
3	5	ALL FOR A SONG, Barbara Gaskin, CBS
4	3	PELICAN WEST, Haircut One Hundred, Arista
5	4	ACTION TRAX, Various, K-tel
6	15	BEGIN THE BEGUINE, Julio Iglesias, CBS
7	7	FUN BOYS THREE, Chrysalis
8	8	PEARLS, Elkie Brooks, A&M
9	31	KEEP FIT AND DANCE, Various, K-tel
10	13	DREAMING, Various, K-tel
11	6	ONE NIGHT AT BUDOKAN, Michael Schenker Group, Chrysalis
12	10	DARE, Human League, Virgin
13	38	BEST OF THE FOUR TOPS, Four Tops, K-tel
14	11	TWENTY WITH A BULLET, Various, EMI
15	19	DIAMOND, Spandau, Reformation
16 NEW		CONCERT IN CENTRAL PARK, Simon & Garfunkel, CBS
17	9	NON-STOP EROTIC CABARET, Soft Cell, Some Bizarre
18 NEW		FIVE MILES OUT, Mike Oldfield, Virgin
19	12	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Din Disc
20	20	WORD OF MOUTH, Toni Basil, Radialchoice
21	29	TIN DRUM, Japan, Virgin
22	16	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
23	24	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l
24	18	HECKLE, Mr. Jive, Pigbag
25	14	FREEZE-FRAME, J. Geils Band, EMI America
26	26	CHRISTOPHER CROSS, Warner Bros.
27	21	SPEAK & SPELL, Depeche Mode, Mute
28	28	THE VISITORS, Abba, Epic
29 NEW		PORTRAIT, Nolans, Epic
30	23	4, Foreigner, Atlantic
31	22	GREATEST HITS, Queen, EMI

32	30	ENGLISH SETTLEMENT, XTC, Virgin
33	39	FILTH HOUNDS OF HADES, Tank, Kamaflage
34	17	WESTWORLD, Theatre Of Hate, Burning Rome
35 NEW		THE SECRET POLICEMAN'S OTHER BALL-THE MUSIC, Various, Springtime
36	37	SEE JUNGLE . . . , Bow Wow Wow, RCA
37	25	CHASE THE DRAGON, Magnum, Jet
38 NEW		THIRD DEGREE, Nine Below Zero, A&M
39	32	GEORGE BENSON COLLECTION, Warner Bros.
40	36	GRASSHOPPER, J.J. Cale, Shelter/Island

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 3/27/82
SINGLES

This Week	Last Week	SINGLE
1	1	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, CBS
2	2	OPEN ARMS, Journey, CBS
3	3	TONIGHT I'M YOURS, Rod Stewart, WEA
4	8	FREEZE-FRAME, J. Geils Band, EMI America
5	4	TAINTED LOVE, Soft Cell, PolyGram
6	11	WE GOT THE BEAT, Go-Go's, A&M
7	10	MAKE A MOVE ON ME, Olivia Newton-John, MCA
8	6	THAT GIRL, Stevie Wonder, Motown
9 NEW		DON'T YOU WANT ME, Human League, PolyGram
10	9	I BELIEVE, Chilliwack, A&M
11	7	OUR LIPS ARE SEALED, Go-Go's, A&M
12	18	SHOULD I DO IT, Pointer Sisters, Planet
13	5	LETTING GO, Straight Lines, CBS
14	13	LEADER OF THE BAND, Dan Fogelberg, Full Moon
15	14	I CAN'T GO FOR THAT, Hall & Oates, RCA
16	12	CENTERFOLD, J. Geils Band, EMI America
17	17	SWEET DREAMS, Air Supply, PolyGram
18 NEW		FANTASY, Aldo Nova, CBS
19 NEW		DO YOU BELIEVE IN LOVE, Huey Lewis & The News, Capitol
20	15	YOU COULD HAVE BEEN WITH ME, Sheena Easton, Capitol

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 3/29/82
SINGLES

This Week	Last Week	SINGLE
1	1	SKANDAL IN SPERRBEZIRK, Spider Murphy Gang, Electrola
2	6	DER KOMMISSAR, Falco, Teldec
3	4	ALBANY, Roger Whittaker, Aves
4	3	LAND OF MAKE BELIEVE, Bucks Fizz, RCA
5	2	GOLDENER REITER, Joachim Witt, WEA
6	5	OH JULIE, Shakin' Stevens, Epic
7	7	UNA NOTE SPECIALE, Alice, EMI
8	12	FELICIDAD, Al Bano & Romina Power, EMI
9	9	I'LL FIND MY WAY HOME, Jon & Vangelis, Polydor
10	8	DON'T YOU WANT ME, Human League, Virgin
11	11	DAS MODELL, Kraftwerk, EMI
12	13	SHARAZAN, Al Bano & Romina Power, Baby
13	21	CENTERFOLD, J. Geils Band, EMI
14	15	EISBAR, Grauzone, Welk-Rekord
15	14	ICH WUNSCH DIR DIE HOELLE AUF ERDEN, Christian Franke, Ariola
16	25	SCHICKERIA, Spider Murphy Gang, EMI
17	10	LIEBER GOTT, Peter Maffay, Metronome
18 NEW		THE LION SLEEPS TONIGHT, Tight Fit, Teldec
19	23	HURA DIE SCHULE BRENNT, Extrabreit, Metronome
20 NEW		REALITY, Richard Sanderson, Polydor
21	20	UND GANZ DOLL MICH, Rolf & Seine Freunde, Polydor
22 NEW		I WON'T LET YOU DOWN, PHD, WEA
23 NEW		CHI MAI ENNIO MORRICONE, WEA
24	19	HEAD OVER HEELS, Abba, Polydor
25	29	FRED VOM JUPITER, Die Doraus Und Die Marinas, Teldec

26 NEW		WOHIN GEHT DU, Roland Kaiser, Hansa
27	16	ONE OF US, Abba, Polydor
28	17	CAMBODIA, Kim Wilde, Rak
29	28	DER BLAUE PLANET, Karat, Pool
30	26	BISCAYA, James Last, Polydor

Albums

1	1	DOLCE VITA, Spider Murphy Gang, Electrola
2	2	ICH WILL LEBEN, Peter Maffay, Metronome
3	3	BERLIN: A CONCERT FOR THE PEOPLE, Barclay James Harvest, PolyStar
4	4	4, Foreigner, Atlantic
5	7	WELCH EIN LAND FUER MAENNER, Extrabreit, Reflektor
6	5	85555, Spliff, Phonogram
7	10	IHRE GROESSTEN ERFOLGE, Extrabreit, Metronome
8	6	THE VISITORS, Abba, Polydor
9	12	SHAKY, Shakin' Stevens, Epic
10	11	SILBERLICK, Joachim Witt, WEA
11	8	DER ERNST DES LEBENS, Ideal, Eitel Imperial
12	15	TROPICAL DREAMS, Goombay Dance Band, CBS
13	19	LEGENDARY SOUND OF GLENN MILLER & BIG BAND, K-tel
14	13	STIMME DER HEIMAT, Ronny, K-tel
15	14	IDEAL, Ideal, IC
16	35	OLE ESPANA, Michael Schanze & Die Fussball National-Mannschaft Wm '82, Ariola
17	9	WORLD'S APART, Saga, Polydor
18 NEW		NICHT ZU BREMSEN, Truck Stop, Metronome
19 NEW		FUER USSZESCHNIGGE, Bap, EMI
20 NEW		RHEINGOLD, Rheingold, EMI

JAPAN

(Courtesy Music Labo)
As of 3/30/82
SINGLES

This Week	Last Week	SINGLE
1	1	KOKORO NO IRO, Masatoshi Nakamura, Nippon Columbia (Nichion)
2	3	CHAKO NO KAIGAN MONOGATARI, Southern All Stars, Victor (Amuse)
3	2	WEDDING BELL, Sugar, Four Life (JCM)
4	4	IKENAI ROUGE MAGIC, Imawano Kiyoshiro & Sakamoto Ryuichi, London (Yano/Nakayoshi)
5	6	IROTSUKI NO ONNA DE ITEKUREYO, The Tigers, Polydor (Anima)
6	5	AKAI SWEET PEA, Seiko Matsuda, CBS/Sony
7	11	AI O KUDASAI, Naoko Kawai, Nippon Columbia (Geiei)
8	7	YUME NO TOCHUU, Takao Kisugi, Polydor (Kitty)
9	17	YES MY LOVE, Elkichi Yazawa, Warner-Pioneer (Comestock)
10	8	KIMINI BARA BARA . . . TO IUKANJI, Toshihiko Tahara, Canyon (Janny's)
11	20	HOSHIZORA NO ANGEL-QUEEN, Dera Sedaka, Canyon (Soundtrack)
12	9	KOIBITOTACHI NO CAFETERACE, Yoshie Kashiwabara, Nippon Phonogram (Watanabe/Burning)
13	10	OMAE SARASARA SURFER-GIRL OIRA TEKATEKA ROCK'N'ROLLER, Yokohama Ginbae, King (Crazy Rider)
14	12	YUMEMIRU SEASON, Tsukasa Ito, Japan (Amuse)
15	15	JOUNETSU NEPPU SERENADE, Masahiko Kondo (Janny's)
16	13	SUZUME, Keiko Masuda, Warner-Pioneer (Nichion)
17	16	LEMON, Hiromi Iwasaki, Victor (Geiei/NTV)
18	14	SEXY KIBUN NO YORU DAKARA, Daisuke Shima, King (Crazy Rider)
19 NEW		FUTARI NO OSAKA, Harumi Miyako and Masashi Miyazaki, Nippon Columbia (Sun/Columbia)
20	18	LOVE ME TENDER, Iyo Matsumoto, Victor (Nichion/Burning)

Albums

1	1	MEMORIAL, Masatoshi Nakamura, Nippon Columbia
2	2	CENTRAL PARK CONCERT, Simon & Garfunkel, CBS/Sony
3	3	FOR YOU, Tatsuro Yamashita, RVC
4	5	SUGAR DREAM, Sugar, Four Life
5	6	SAYONARA KONNICHUWA, Tsukasa Ito, Japan
6	4	YUMEMIRU KORO O SUGITEMO, Junko Yagami, Discomate
7	9	COLORFUL ARABESQUE, Arabesque, Victor
8	8	YUME NO TOCHU, Takao Kisugi, Polydor
9	7	BUTTIGIRI TOP, Yokohama Ginbae, King

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.

10	12	THE TIGERS 1982, Polydor
11	15	1000 YEAR KOWO EIGAHEH, Soundtrack, Canyon
12	10	ON THE ROAD, Shogo Hamada, CBS/Sony
13 NEW		KANSUIGYO, Miyuki Nakajima, Canyon
14	18	HOOKEE ON CLASSICS, Royal Philharmonic Orchestra, RVC
15	14	NAOKO IN CONCERT, Naoko Kawai, Nippon Columbia
16 NEW		CARRY ON, Bobby Caldwell, Nippon Columbia
17 NEW		QUARTERFLASH, Quarterflash, CBS/Sony
18	16	SOFT WINGS, Yasuko Agawa, Victor
19	13	HITORIGOTO, Kousetsu Minami, Canyon
20	19	OVER, Off Course, Toshiba-EMI

AUSTRALIA

(Courtesy Kent Music Report)
As of 3/29/82
SINGLES

This Week	Last Week	SINGLE
1	1	WHAT ABOUT ME, Moving Pictures, WBE
2	2	CENTERFOLD, J. Geils Band, EMI America
3	3	YOUNG TURKS, Rod Stewart, Warner Bros.
4	10	OH JULIE, Shakin' Stevens, Epic
5	8	BELIEVE IT OR NOT, Joey Scarbury, Elektra
6	9	HARDEN MY HEART, Quarterflash, Geffen
7	4	HOMOSAPIEN, Pete Shelley, Island
8	11	MAKE A MOVE ON ME, Olivia Newton-John, Interfusion
9	5	TAINTED LOVE, Soft Cell, Mercury
10	7	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
11	12	DADDY'S HOME, Cliff Richard, EMI
12	6	TROUBLE, Lindsay Buckingham, Mercury
13 NEW		JUST CAN'T GET ENOUGH, Depeche Mode, Mute
14	18	I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA
15	15	LAND OF MAKE BELIEVE, Bucks Fizz, RCA
16 NEW		COME BACK SUZANNE, Bill Wyman, A&M
17	13	CAMBODIA, Kim Wilde, Rak
18	14	LOVE ACTION, Human League, Virgin
19 NEW		ON MY OWN, Duran Duran, EMI
20	20	CASTLES IN THE AIR, Don McLean, Interfusion

Albums

1	1	DAYS OF INNOCENCE, Moving Pictures, WBE
2	3	CIRCUS ANIMALS, Cold Chisel, WEA
3	2	LOVE SONGS, Cliff Richard, EMI
4	4	BUSINESS AS USUAL, Men At Work, CBS
5	5	4, Foreigner, Atlantic
6	6	HOOKEE ON SWING, Kings Of Swing Orchestra, K-tel
7	10	CAT STEVENS' GREATEST HITS, Island
8	7	DARE, Human League, Virgin
9	16	THE GREAT ESCAPE, Richard Clapton, WEA
10	12	BLURRED CRUSADE, The Church, Parlophone
11	19	CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen
12	13	PHYSICAL, Olivia Newton-John, Interfusion
13	8	GEORGE BENSON COLLECTION, George Benson, Warner Bros.
14	9	STRAIGHT AHEAD, Various, K-tel
15	14	WIRED FOR SOUND, Cliff Richard, EMI
16	11	LIVE, Jacksons, Epic
17	15	BEST OF BLONDIE, Blondie, Chrysalis
18 NEW		GREEN DOOR, Shakin' Stevens, Epic
19	18	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
20 NEW		HOOKEE ON CLASSICS, Royal Philharmonic Orchestra, K-tel

ITALY

(Courtesy Germano Ruscitto)
As of 3/23/82
SINGLES

This Week	Last Week	SINGLE
1	1	STORIE DI TUTTI I GIORNI, Riccardo Fogli, Paradiso/CGD-MM
2	2	FELICITA, Al Bano & Romina Power, Baby/CGD-MM
3	20	NON SUCCEDERA' PIU', Claudia Mori, CGD-MM
4	3	REALITY, Richard Sanderson, Delta/WEA
5	5	IL BALLO DEL QUA QUA, Romina Power, Baby/CGD-MM
6	4	SOLO GRAZIE, Giuseppe Cionfoli, C&M/RCA
7	6	FIVE O'CLOCK IN THE MORNING, Village People, CGD-MM
8	7	LISA, Stefano Sani, Fonit Cetra
9	8	CHE FICO, Pippo Franco, Lupus/Ricordi
10	10	PING PONG, Plastic Bertrand, Durium
11	11	UN'ALTRA VITA UN ALTRO AMORE, Christian, PolyGram

12	9	SKA CHOU, Claudio Cecchetto, Cetra/Fonit Cetra
13	14	NON STOP TWIST, Kim & Cadillac, Ariston/Ricordi
14	12	WORDYRAPPINGHOOD, Tom Tom Club, Island, Island/Ricordi
15 NEW		SOLO UNA PREGHIERA, Johnny Halliday, Philips/PolyGram
16	16	SOLI, Drupi, Fonit Cetra
17	17	ARTHUR'S THEME, Christopher Cross, Warner Bros.
18 NEW		SURVIVAL, America, EMI
19	15	C'EST LA VIE, Trix, Baby/CGD-MM
20 NEW		PHYSICAL, Olivia Newton-John, EMI

SWEDEN

(Courtesy GLF)
As of 3/24/82
SINGLES

This Week	Last Week	SINGLE
1	1	OH JULIE, Shakin' Stevens, CBS
2	2	DIE FOGEL-SONG, Kvack Kvack, Mariann
3	6	DON'T YOU WANT ME, Human League, Virgin
4 NEW		HALLA HELA PRESSEN, Chattanooga, My Label
5	3	CAMBODIA, Kim Wilde, Rak
6	5	BLINKAR BLA, Adolphson-Falk, Eldorado
7	4	POPTOP, Dag Vag, Silence
8	7	SOME GUYS HAVE ALL THE LUCK, Robert Palmer, Island
9 NEW		CENTERFOLD, J. Geils Band, EMI America
10 NEW		I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA

Albums

1	1	DARE, Human League, Virgin
2	2	SHAKY, Shakin' Stevens, Epic
3 NEW		7 LYCKLIGA ELEGANTER, Dag Vag, Silence
4	6	SONS AND SATISFACTION, Simple Minds, Virgin
5	3	MAKING WAVES, Nolans, CBS
6 NEW		KRAMGOA LATAR 10, Vikingarna, Mariann
7	5	DANSA KVACK KVACK, Curt Haggars, Mariann
8	4	PRESKRIBERADE ROMANSER, Ulf Lundell, Parlophone
9	9	TIME, Electric Light Orchestra, Jet
10 NEW		MINNS ATT JAG FINNS, Stefan Borsch, Mariann

NETHERLANDS

(Courtesy Stichting Nederlandse)
As of 3/20/82
SINGLES

This Week	Last Week	SINGLE
1	1	MAID OF ORLEANS, Orchestral Manoeuvres In The Dark, Din Disc
2	2	UPSIDE DOWN, Vanessa, Dureco
3	3	DON'T WALK AWAY, Four Tops, Casablanca
4	5	ROOF GARDEN, Al Jarreau, Warner Bros.
5	7	HOW MANY TIMES, Lori Spee, Philips
6	10	CENTERFOLD, J. Geils Band, EMI
7 NEW		MUSIC, John Miles, Decca
8 NEW		A TOWN CALLED MALICE, Jam, Polydor
9	9	LES LACS DU CONNEMARA, Michel Sardou, Trema
10	8	

General News

Wide Variety Of Music Planned For Cable TV In April

• Continued from page 10

The Hearst/ABC ARTS cable channel began its second season in March and has been marking the

anniversary with several new programs, including "Women In Jazz." The four-part series looks at creativity in jazz, with guitarist Mary Os-

borne, pianist Mary Lou Williams, composer/singer Carla Bley and others (2). The struggle for acceptance is illustrated in part two (5).

Part three, "The Inner Voice," shows the 1940s band The International Sweethearts of Rhythm and a club performance by pianist/com-

poser Joanne Brackeen. The series ends up with "A Matter Of Style."

Also in April on ARTS: Benjamin Britten's opera "Peter Grimes" (1), "Stars And Stripes," a ballet performed to the music of John Philip Sousa by the New York City Ballet choreographed by George Balanchine (2), the National Orchestra of France playing "Roman Festivals," conducted by Maazel (2), a profile of opera singer Joan Sutherland (4), Jean-Pierre Rampal performing two Mozart flute concertos at the Jerusalem Music Center accompanied by the Israel Philharmonic Orchestra conducted by Isaac Stern (11) and Verdi's "Luisa Miller" taped at London's Royal Opera House with Katia Ricciarelli and Placido Domingo (18).

There's also "Meeting Of The Spirits," a classical/jazz concert with John McLaughlin, Paco De Lucia and Larry Coryell (21) and "L.A. Jazz" with critic Leonard Feather (26).

"The Ring Of The Fettuccines," originally an Off-Off-Broadway play, premieres on CBS Cable April 7.

Other CBS April music programming includes pianist Emil Gilels playing works by Beethoven, Mozart and Mendelssohn (2), Margaret Whiting in a cabaret setting (5), the Chamber Music Society of Lincoln Center (9), Karen Morrow and Nancy Dussault singing (12), "Call Me Betty Carter" (14), Bach's Brandenburg Concerto #6 performed by the Munich Bach Orchestra conducted by Karl Richter (15) and Elizabeth Swados' "Songs Of Innocence And Songs Of Experience" (18).

"Song And Dance" on the 19th shows a group of youngsters from the Royal Ballet's Lower School performing a ballet based on a collection of children's songs by Benjamin Britten. Later in the month the Bolshoi Ballet performs "Romeo And Juliet" (27) and CBS airs a show on video rock (26). "Threepenny Opera" airs the 29th.

The Bravo cable service plans to show the Aspen Festival Orchestra (1), Pete Seeger (2), "Backstage At The New York City Opera" (5), the St. Louis Symphony Orchestra with David Amram conducting (6) and "Tales Of Hoffman" (11).

Additional Bravo programming includes a concert featuring jazz saxophonist Gerry Mulligan and the Gerry Mulligan Quartet taped at the Station in Wilkes-Barre, Pa. (10). The "Center Stage" production for the month is a presentation of Russian pianist Lazar Berman in concert at Beethovenhalle in Bonn (25).

Showtime airs a Lola Falana special the 26th, taped at the Aladdin Hotel. Movies for the month include "Xanadu" (8), "Gigi" (19) and "All That Jazz" (29).

Home Box Office has plenty of music coming up. Besides such movies as "Fame" (2), "The Jazz Singer" (4), "Gigi" (7), "Lady Sings The Blues" (7), "The Blues Brothers" (9), "Abba: The Movie" (9), "Fillmore" (10) and "The Man Who Fell To Earth," starring David Bowie (28), there are four music specials.

"Stevie Nicks In Concert" airs a number of times in the course of the month, and on April 8 it will be simulcast in stereo via the Source radio network on FM stations around the country. "Twenty-Five Years Of Jerry Lee Lewis" features such performers as Carl Perkins, Kris Kristofferson, the Oak Ridge Boys, Dottie West and Mickey Gilley.

LAURA FOTI

MUSICIAN



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GREG KIHN BAND—Kihntinued, Beserkley E1-60101 (Elektra). Produced by Matthew King Kaufman. Kihn follows "Next Of Kihn" and "Rockinroll" with another rockin', sockihn' set of goodtime power pop. Kihn and his four-man band play tight, taut party music, exemplified by an inviting cover version of Jackie Wilson's "Higher And Higher." Kihn's last album cracked the top 40, fueled by the surprise hit single "The Breakup Song."

Best cuts: "Happy Man," "Every Love Song," "Tell Me Lies," "Testify," "Family."

IRON MAIDEN—The Number Of The Beast, Capitol ST-12202. Produced by Martin Birch. With the AOR and sales revival heavy metal showing few signs of flagging, this British quintet exemplifies the younger generation of hard rockers likely to benefit. Frenzied drumming, frantic guitar and singer Bruce Dickinson's throbbing voice all nod to the style's traditions as outlined over a decade ago. Add such familiar imagery as the set's apocalyptic title, and headbangers will doubtless react in the affirmative.

Best cuts: "Invaders," "Children Of The Damned," "The Number Of The Beast."



CHARLEY PRIDE—Charley Sings Everybody's Choice, RCA AHL14287. Produced by Norro Wilson. Pride's first album with producer Wilson is more vibrant than his recent mellow outings. The arrangements are upbeat and Pride's vocals are strong and animated. The Cherry Sisters provide sprightly backup support on several numbers.

Best cuts: "Mountain Of Love," "I Don't Think She's In Love Anymore," "I See The Devil In Your Deep Blue Eyes" and "When She Dances."

JOHNNY CASH, JERRY LEE LEWIS, CARL PERKINS—The Survivors, Columbia FC 37691. Produced by Lou Robin, Rodney Crowell. Taped during a surprise guest spot by the Killer and Carl Perkins during a Johnny Cash show in Stuttgart, Germany, this set is ragged but right, its impromptu air offset by Cash's crack band, an enraptured audience and the sheer force of the three featured legends.

Best cuts: "Goin' Down The Road Feelin' Bad," "Whole Lot-ta Shakin' Goin' On," "Matchbox," "Can The Circle Be Unbroken."



MAYNARD FERGUSON—Hollywood, Columbia FC 37713. Produced by Stanley Clarke. As the title suggests, this outing finds Ferguson's switchhitting brass and reeds tackling even more film themes as usual, as part of a glossy, funk-edged tribute to Tinseltown. Stanley Clarke's production taps a host of instrumental heavies including George Duke, Lee Ritenour, David Sanborn and Ndugu Chancler, but it's the front man's sleek solo lines that dominate.

Best cuts: "Don't Stop 'Til You Get Enough," "Hollywood," "For Your Eyes Only."

MIKE METHENY—Blue Jay Sessions, Headfirst HF-9712. Produced by Mike Metheny. Mike's guitarist brother Pat has made his mark through sudden dynamic changes and an expansive fusion palette, but flugelhorn stylist Mike Metheny prefers to hew to the acoustic mainstream, his horn reined to a smoother, lower-keyed attack throughout. Soothing, lyrical and deftly conceived, this set should establish the elder Metheny in his own right.

Best cuts: "Life Of Ryles," "Wendy," "Games."



O'BRYAN—Doin' Alright, Capitol ST12192. Produced by Don Cornelius, O'Bryan Burnette II, Melvin Davis, Ron Kersey. O'Bryan's hit single, "The Gigolo," could turn out to be the "Super Freak" of 1982 with its playful lyrics funky rhythm and new wave/r&b feel. Nothing else on this album is as immediately intriguing as "The Gigolo" but this is a hot album nonetheless. O'Bryan is quite versatile as he moves from funk to ballads with ease. This could be one of the major r&b albums of the year.

Best Cuts: "The Gigolo," "Mother Nature's Callin'," "Love Has Found Its Way," "Doin' Alright."

LARRY LEE—Marooned, Columbia FC 37692. Produced by John Ryan. As the title suggests, this marks a sabbatical for Lee, one of the focal points for the Ozark Mountain Daredevils. And with producer Ryan and a roomful of session heavies adding sleek pop, rock and even subtle r&b touches, the only real link to the Ozarks is Lee's laid-back vocal delivery. Style and content both point straight toward A/C and pop.

Best cuts: "Don't Talk," "Number One Girl," "Hollywood."

GIRLSCHOOL—Hit And Run, Stiff America USE18. Produced by Vic Maile. One has the feeling from this LP that if Girlschool was in a battle of the bands with, say the Scorpions and Krokus, this four-woman group from England with their relentless Motorhead-type heavy metal would blow the Europeans right off the stage. This is an all-female band that doesn't have to play second fiddle to any macho guitar heroes. They're just as good, if not better. And when you turn down the volume a little, you can hear some really nice pop songs here.

Best cuts: "Watch Your Step," "Not For Sale," "Yeah, Right," "The Hunter."

CHARLIE MIDNIGHT—Innocent Bystander, Decent/Columbia ARC37727. Produced by Kash Monet. The most impressive thing about Charlie Midnight is his biceps: there's even a close up picture of them on the inside cover. Beyond that, Midnight is a shouter of mid '60s-derived songs, which his four-man band dutifully churns out behind him. Midnight looks and sounds too tough for the girls and too butch for the boys, but he may catch on anyway.

Best cuts: "Let The Girl Go," "Desire," "Run, Run, Run."

PETER NOONE—One Of The Glory Boys, Johnston ARZ37369 (CBS). Produced by Spencer Proffer. Peter Noone was lead singer of Herman's Hermits but what he's doing now bares little resemblance to that brand of teen rock. Noone has matured into a full-bodied singer and, while he maintains a pop sensibility, he's definitely a rocker now. His versions of "Give Me Just a Little More Time" and "If You Gotta Make A Fool Of Somebody" are especially strong. The Tower of Power horn section gives added kick to an energetic album.

Best cuts: Those mentioned plus "I Don't Wanna Love You" But You Got Me Anyway," "I'm Gonna Rock Tonight," "Nothing Left To Lose."

RENEE GEYER—Portrait ARR37949. Produced by Ron Faboni. Geyer has vocal similarities to Bonnie Raitt and on her debut American LP, this Australian singer shares the same producer who has given Raitt a hit album. Geyer has a gruff vocal swagger and her band—which includes Ian McLagan, Bobby Keyes and vocalists James Ingram and Venetta Fields—complements her extremely well. Geyer, who mixes pop with r&b and reggae, is the kind of artist who could get AOR, top 40, and adult contemporary play.

Best cuts: "So Lucky," "I Can Feel The Fire," "Do You Know What I Mean."



pop

WALT DISNEY PRODUCTIONS—Mousetrice, Disneyland 62516. Produced by Michael Stewart. The Disney kiddie line had a big hit with "Mickey Mouse Disco" and here embraces another hot fad, exercise disks. Mickey Mouse, Donald Duck, Goofy, Chip 'n' Dale and other Disney favorites provide the impetus for tots to get off their tails. Includes a full-color booklet with 40 illustrations. **Best cuts:** "Ducks Dance, Too," "Mousetrice Medley."

KROKUS—One Vice At A Time, Arista AL9591. Produced by Tony Platt, Krokus. They call Marc Storance, lead singer of Krokus, "the voice," and no wonder: that man has a strong set of lungs. Behind him is a two-guitar crunching heavy metal band in the European tradition: not very subtle but strong as steel. And any band that does a cover of the Guess Who's "American Woman" can't be all bad. **Best cuts:** Those mentioned plus "Rock'n'Roll," "Playin' The Outlaw."

BOYS BAND—The Boys Band, Asylum Records E1 60047. Produced by Peter Granet. The "boys" here are Greg Gordan on lead vocals, Rusty Golden on keyboards and B. James Lowry on guitars. Together the three create a rich mellow sound, made even better by the impeccable engineering. **Best cuts:** "Don't Stop Me Baby," "What's Forever For?" "Runner," "Love Will Find A Heart."

SCORPIONS—Blackout, Mercury SRM140309 (PolyGram). Produced by Dieter Dierks. This five-man band from Germany plays heavy metal with few embellishments, but after eight or so albums, they have learned how to play their music very well. In addition, songs such as "No One Like You," and "When The Smoke Is Going Down" show the band's more U.S. radio accessible side. The cover art deserves a second look, too. **Best cuts:** Those mentioned and "Blackout," "Dynamite."

YUKIHIRO TAKAHASHI—Neuromantic, Alfa Records AAF-16009. Produced by Yukihiko Takahashi. Takahashi was one of the founders of the Yellow Magic Orchestra and, while still a member of that group, has found time to produce three solo albums of his own. He is joined here by Andy McKay on saxophone and oboe and Harry Hosono on keyboards. Their urgent electronic sounds are enjoyable and well thought out. **Best cuts:** "Glass," "Curtains," "New (Red) Roses."

SNAKEFINGER—Manual Of Errors, Ralph Records SN8203. Produced by Snakefinger, Eric Drew Feldman. The quirky electronic sounds on "Manual Of Errors" are made by an eclectic five-member band on the San Francisco label. Guitarist/vocalist Snakefinger has worked with the Residents, while co-producer Feldman is a Captain Beefheart veteran. These and other influences are apparent here. A few of the cuts

have commercial possibilities. **Best cuts:** "Beatnik Party," "Bring Back Reality," "Shining Faces."

country

DUKES OF HAZZARD—Dukes Of Hazzard, Scotti Brothers FZ37712. Produced by Tony Scotti, John D'Andrea. Fans of the popular tv series will find much to chuckle about here; for music fans, it's necessary to wade through soundtrack dialog as downhome as Dogpatch, U.S.A. However, all is not contrivance—this album has its moments, including performances by Doug Kershaw in semi-restrained form, Johnny Cash and John Schneider. **Best cuts:** "The General Lee," "Keep Between Them Ditches," "Up On Cripple Creek."

LIZ LYNDLELL—I Never Once Stopped Loving You, Koala KOA14922. Produced by Bernie Vaughn, Liz Lyndell. Lyndell has been around for a while, but this is the first time that all the elements have come together for her. Her style is appealing—an unapologetically country. The material is fresh and the production is full without being overly rich. **Best cuts:** "I Never Once Stopped Loving You," "Right In The Wrong Direction," "Lovers Take Care Of Each Other."

jazz

CHICO FREEMAN—Destiny's Dance, Contemporary 14008. Produced by Chico Freeman and John Koenig. Freeman alternates on tenor saxophone and bass clarinet throughout this six-song program taped last October in Los Angeles. His backup includes Wynton Marsalis, trumpet; Bobby Hutcherson, vibes, and Cecil McBee, bass, among others. All the tunes are slickly performed in a contemporary manner. **Best cuts:** "C&M," "Destiny's Dance."

DARDANELLE—The Colors Of My Life, Stash ST217. Produced by Bernard Brightman. Howard Collins, Phil Bodner, Grady Tate and George Duvivier accompany the leader's vocals and piano on an entertaining 10-title session comprised mainly of standards. It comes off as classy cocktail lounge music, not too far from the Bobby Short formula. **Best cuts:** "It Never Entered My Mind," "The Colors Of My Life."

JOE NEWMAN QUARTET—In A Mellow Mood, Stash ST219.

Produced by Bernard Brightman. Long associated with Count Basie, Newman and his trumpet rate highly with jazz filberts and musicians. On the six tracks here, recorded 20 years ago, he is accompanied by Ross Tompkins, piano; Roy Lundberg, drums, and Russ George, acoustic bass. Joe works in a bit of a flugelhorn and comes off with a delightful album of pure, non-electronic jazz free of any pretentiousness. **Best cuts:** "The Lady's In Love With You," "Auf Wiedersehn."

WILD BILL DAVISON—But Beautiful, Storyville SLP4048. Produced by Karl Emil Knudsen. Working felicitously with Danish musicians, the venerable Ohio-born trumpeter offers 10 evergreens taped in Copenhagen in 1974-75. After more than a half-century, the Davison horn still hits the target. Davison is at home with Rodgers, Gershwin, Waller and Young, and his technique shows no deterioration. **Best cuts:** "Ghost Of A Chance," "But Beautiful."

KAZUMI WATANABE—Mermaid Boulevard, Inner City IC6071. Produced by Shunsuke Miyazumi. The leader made this album in Tokyo in 1977, framing his guitars against the background provided by seven U.S. musicians. That group includes Lee Ritenour, Patrice Rushen and Harvey Mason, with Ernie Watts' flute and tenor also contributing generously. The seven titles may appeal to the sizable Japanese-American communities in San Francisco, Los Angeles and New York. **Best cuts:** "Sugar Loaf Express," "Neptune."

JUDY ROBERTS—Nights In Brazil, Inner City IC1138. Produced by Judy Roberts and Andy Waterman. Roberts is a versatile young lady who sings, plays piano and experiments with Yamaha digital keyboards. Her 10-track LP is loaded with electronic effects, and about half her program is heavily Latin in makeup. A nod to guitarist Neal Seroka and bassist Brian Torff for background contributions. **Best cuts:** "Sophisticated Lady," "I Can't Help It."

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 Green, Douglas E. Hall, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Morris, Ed Ochs, Sam Sutherland, Robyn Wells, Adam White.

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LABEL DEBUTS WITH BROWN SINGLE RCA Distributing Gypsy

NEW YORK—Gypsy Records, a new label created by industry veterans Ron Weisner and Freddy DeMann, will be distributed worldwide through RCA Records.

A division of Weisner-DeMann Entertainment, the label is debuting with a single by Peter Brown, who previously charted big with two TK cuts, "Do You

Wanna Get Funky With Me?" and "Come On And Dance With Me."

Weisner-DeMann was formed five years ago after each exec had long-term associations with labels. Weisner was vice president and general manager of Buddah Records for seven years and DeMann served as vice president of promotion at Elektra/Asylum for four years.

Life Without List Price: The British Experience

• Continued from page 20

strained, and they have not greatly improved in the two years since.

One Manchester retailer reluctant to be named describes the current situation as "a stupid mess of the manufacturers' own making," and complains that some companies are still pricing on a RRP basis, even to the extent of sticking product—illegally—with "special prices" as a marketing ploy.

Steve Mandy, managing director of the Virgin chain, is no more cynical than most dealers when he says: "Dropping RRP really only benefited the record companies. It was never printed on the records anyway. All it was was a cheap device to reduce the royalties they had to pay to the publishers.

"I'm not concerned by it; it's not a very emotive issue one way or the

other, compared to the cutting of dealer margins, but why do they have to dress it up? Why can't they be honest about it?"

"So far as RRP as a reference point is concerned, market research shows that customers have a general idea of what's reasonable: albums are about a pound off on average, parallel imports are very cheap and so on. Only enthusiasts really shop around. And the retailers, instead of saying one pound of RRP simply say only blah—and choose a good psychological price."

Music retailers planning to carry more accessory lines to boost profits should consider print, says print jobber Charles Dumont. Publishing, page 43.

RECORD & TAPE Chain Thrives Via Blend Of Discounts, Full Service

• Continued from page 20

areas for classical and pop music are being planned for all the stores, an environmental factor Olsson feels makes the customer feel more at ease. All but one shop now has the dual store systems.

Although he likes to think of himself as "not that much of a businessman. . . I kind of play it by ear," Olsson has made specific decisions that seem to have contributed to the success of the stores. They carry a full line of music magazines and record care accessories, and store employees are free to tack up little hand-written signs under featured albums that serve as hip tips to the browser. He also has taken full advantage of label help in advertising.

"One of the good things about being a record dealer—it's 100% co-op," he says. "I'm really cheap with advertising, he adds, "and I hate to spend my own money." He runs record and book newspaper ads in the local papers several times a week, but admits to doing the ads in-house. "I don't have an ad budget," he explains.

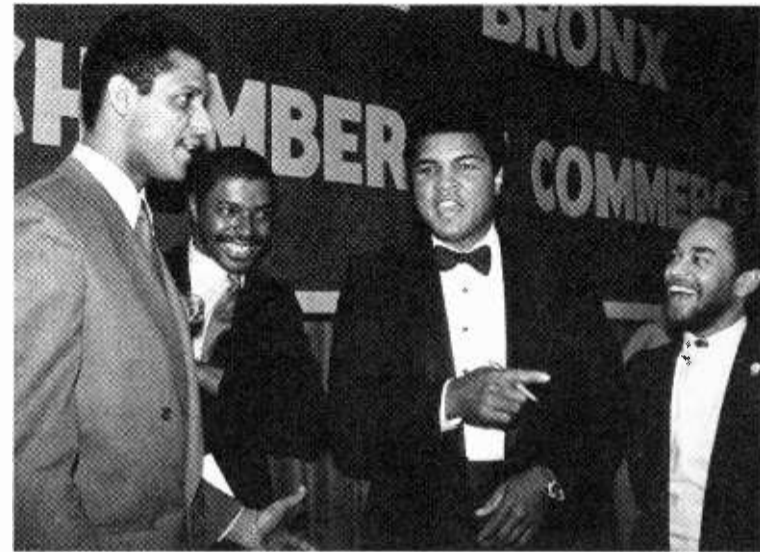
Just how successful are the stores? Olsson, after pointing out that recent remodeling costs are part of the equation, claims that all of the Record & Tape Ltd. outlets bring in twice the national sales-per-square foot figures. "All of them do at least \$500 per-square foot, and the Georgetown store does more than \$700," he states.

One manifestation of the success of Record & Tape Ltd. was the

opening of a shop in nearby old town Alexandria, Va. last September. He obviously enjoys talking about the new store's recycled red oak timber, which he found in the countryside and brought back to the city, the 40-foot skylight and the huge picture window overlooking the Potomac, but then wonders if the place might be "too deliberately" planned. He frowns on being too deliberate about his business, but his casual manner is directed to specifics that make his shops efficient.

A former college music student himself, Olsson started in the business in 1958 as a part-timer in Bob Bialek's pioneering record and tape discount store, Discount Record Shop. (In fact, Olsson took over the Dupont Circle Shop location in July, 1981 when the store was sold.)

He opened his first Record and Tape Ltd. in 1972 at the first shop location at 19th and L Sts. NW. He opened the Book Annex there in 1975, and opened his larger Georgetown store in 1976.



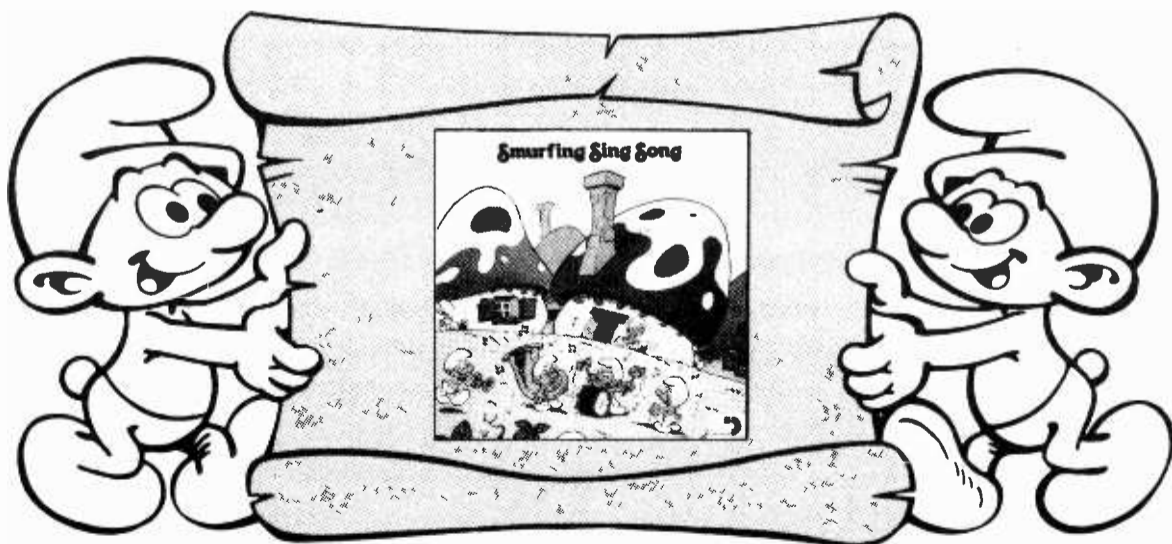
THE GREATEST—Members of Arista group GQ congratulate former heavy-weight boxing champion Muhammad Ali on being named "Athlete of the Decade" at a dinner held in his honor by the Bronx Chamber of Commerce. The award was presented to him by Joe Frazier and GQ dedicated a song, "The Greatest," to him. From left are Tony Lopez, GQ's manager, Herb Lane of GQ, Ali and Rahelm LeBlanc of GQ.

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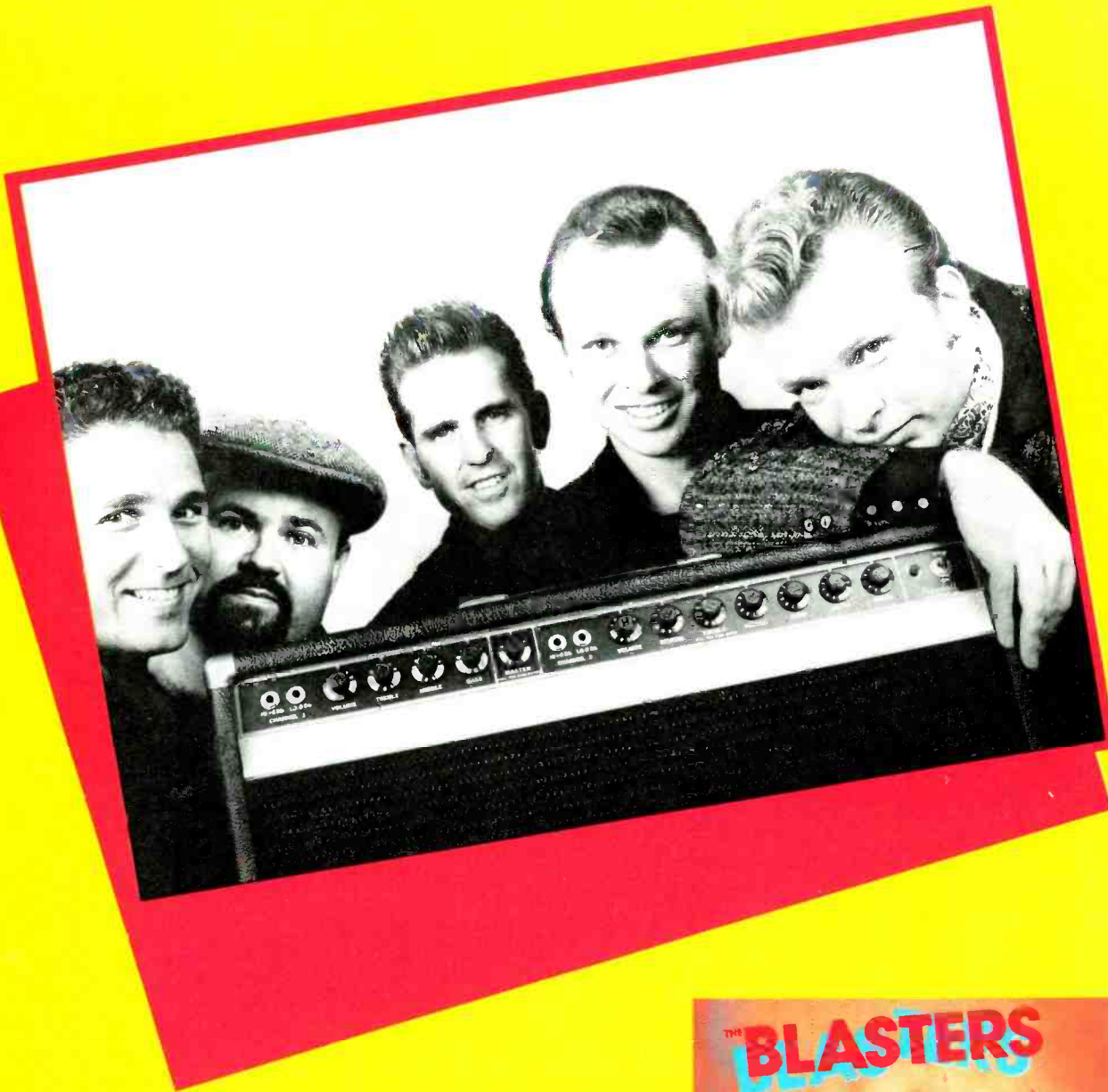


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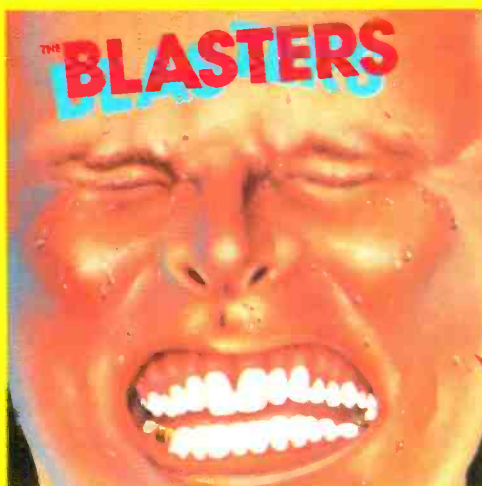
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4/2	Denver, Colo.	4/13	New Orleans
4/3	Boulder, Colo.	4/14	Baton Rouge, La.
4/6	Golden, New Mexico	4/16	Oklahoma City
4/8	Dallas, Texas	4/17	Tulsa, Okla.
4/9	Austin, Texas	4/18	Kansas City

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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	36	THE GO-GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	RCA	▲	8.98		36	35	20	ROD STEWART Tonight I'm Yours Warner Bros. BSK 3602	WEA	▲	8.98		★	81	29	LITTLE RIVER BAND Time Exposure Capitol ST 12163	CAP	●	8.98			
	2	21	THE J. GEILS BAND Freeze-Frame EMI-America 500-17062	CAP	▲	8.98		37	37	56	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	RCA	▲	7.98			72	63	29	LUTHER VANDROSS Never Too Much Epic FE 37451	CBS	●		SLP 13	
☆	3	16	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NBI-33243	IND		8.98		38	42	11	THE WHISPERS Love Is Where You Find It Solar S-27 (Elektra)	WEA		8.98	SLP 4		73	65	22	PRINCE Controversy Warner Bros. BSK 3601	WEA	●	8.98	SLP 15	
☆	4	25	VANGELIS Chariots Of Fire Polydor PD 1-6335 (Polygram)	POL	●	8.98		39	41	5	BONNIE RAITT Green Light Warner Bros. BSK 3630	WEA		8.98		★	84	9	9	LE ROUX Last Safe Place RCA AFL1-4195	RCA		8.98		
	5	35	JOURNEY Escape Columbia TC 37408	CBS	▲			40	52	6	THE HUMAN LEAGUE Dare A&M SP 6-4892	RCA		6.98			75	66	29	TRIUMPH Allied Forces RCA AFL1 3902	RCA		8.98		
★	7	23	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	MCA	▲	8.98	SLP 63	41	45	33	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA	●	8.98	SLP 25		76	78	6	MIKE POST Television Theme Songs Elektra E1-60028	WEA		6.98		
☆	11	4	SIMON AND GARFUNKEL The Concert In Central Park Warner Bros. 2BSK 3654	WEA		14.98		42	53	6	HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR 1340	IND		8.98			77	67	9	AL DIMEOLA Electric Rendezvous Columbia FC 37654	CBS				
★	9	13	BOB AND DOUG MCKENZIE Great White North Mercury SRM-1-4034 (Polygram)	POL	●	8.98		43	92	2	SCORPIONS Blackout Mercury SRM-1-4039	POL		8.98			78	68	39	KENNY ROGERS Share Your Love Liberty LDD-1108	CAP	▲	8.98	CLP 19	
★	10	21	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲			44	48	5	VAN MORRISON Beautiful Vision Warner Bros. BSK 3652	WEA		8.98			★	NEW ENTRY		DEATH WISH II Soundtrack Swan Song SS8511 (Atlantic)	WEA		8.98		
	10	6	POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98		45	21	17	AC/DC For Those About To Rock Atlantic SD 11111	WEA	▲	8.98			★	93	3	JOHN DENVER Seasons Of The Heart RCA AFL1-4256	RCA		8.98	CLP 35	
	11	8	FOREIGNER 4 Atlantic SD 16999	WEA	▲	8.98		46	69	3	VARIOUS ARTISTS The Secret Policeman's Other Ball Island ILPS 9698 (Warner Bros.)	WEA		8.98			81	61	10	THE SUGAR HILL GANG 8th Wonder Sugarhill SH 249	IND		8.98	SLP 29	
	12	12	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	RCA	▲	8.98	SLP 27	47	49	19	SHEENA F*STON You Could Have Been With Me EMI America SW-17061	CAP		8.98			★	94	3	XTC English Settlement Virgin/Epic ARC 37493	CBS				
	13	13	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)	WEA	▲	8.98		48	54	6	AURRA A Little Love Salsoul SA-8551 (RCA)	RCA		8.98	SLP 12		83	83	10	IRENE CARA Anyone Can See Network E1-60003 (Elektra)	WEA		8.98	SLP 73	
	14	21	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	RCA	▲	8.98		49	56	8	JEAN LUC-PONTY Mystical Adventures Atlantic SD 19333	WEA		8.98	SLP 52		84	86	29	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS	●		CLP 10	
	15	23	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)	WEA	●	8.98		50	58	5	WAYLON JENNINGS Black On Black RCA AHL1-4247	RCA		8.98	CLP 4		85	85	7	UFO Mechanix Chrysalis CHR 1360	IND		8.98		
★	19	53	QUINCY JONES The Dude A&M SP-3721	RCA	▲	8.98	SLP 5	51	57	13	THE BLASTERS The Blasters Slash SR-109	IND		8.98			★	95	3	GAMMA Gamma 3 Elektra E1-60034	WEA		8.98		
	17	19	THE CARS Shake It Up Elektra SE-567	WEA	▲	8.98		52	27	54	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	7.98	CLP 3		★	98	6	BERTIE HIGGINS Just Another Day In Paradise Kat Family FZ 37901 (Epic)	CBS		8.98		
★	20	20	SKYY Skyline Salsoul SA-8548 (RCA)	RCA	●	8.98	SLP 1	53	55	9	PRISM Small Change Capitol ST-12184	CAP		8.98			88	88	25	JOAN ARMSTRONG Walk Under Ladders A&M SP-4876	RCA		8.98		
☆	47	2	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AFL1-4125	RCA		8.98		54	60	5	GEORGE DUKE Dream On Epic FE 37532	CBS			SLP 17		89	89	51	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS	●	8.98		
★	22	7	OAK RIDGE BOYS Bobbie Sue MCA MCA-5294	MCA		8.98	CLP 1	55	64	9	THE WAITRESSES Wasn't Tomorrow Wonderful Polydor PD-1-6346 (Polygram)	POL		8.98			90	90	71	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	CAP	▲	9.98		
☆	28	4	ALABAMA Mountain Music RCA AFL1-4229	RCA		8.98	CLP 2	56	30	22	DIANA ROSS Why Do Fools Fall In Love RCA AFL1-4153	RCA	▲	8.98	SLP 14		91	71	13	LAKESIDE Your Wish Is My Command Solar S-26 (Elektra)	WEA		8.98	SLP 9	
	22	23	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	CBS	●			57	59	7	SHALAMAR Friends Solar S-28 (Elektra)	WEA		8.98	SLP 8		92	72	49	RICK JAMES Street Songs Gordy GB 1002M1 (Motown)	IND	▲	8.98	SLP 40	
	23	13	TOM TOM CLUB Tom Tom Club Sire SRK 3628 (Warner Bros.)	WEA		8.98	SLP 2	58	32	15	BOBBY WOMACK The Poet Beverly Glen BG-10000	IND		8.98	SLP 3		93	75	8	SISTER SLEDGE The Sisters Cattilion SO 5231 (Atlantic)	WEA		8.98	SLP 21	
★	26	25	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	POL	▲	8.98	SLP 7	59	36	7	THE B-52'S Mesopotamia Warner Bros. Mini 3641	WEA		5.99			94	76	19	PEABO BRYSON I Am Love Capitol ST-12179	CAP		8.98	SLP 11	
	25	25	GENESIS Abacab Atlantic SO 19313	WEA	●	8.98		★	70	9	TOMMY TUTONE Tutone II Columbia ARC 37401	CBS				95	73	7	WEATHER REPORT Weather Report Columbia FC 37616	CBS					
	26	16	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	CBS	▲			61	38	17	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲				96	74	21	EARTH, WIND & FIRE Raise ARC/Columbia TC 37548	CBS	▲		SLP 23	
	27	18	THE ROLLING STONES Tattoo You Rolling Stones Records CDC 16052 (Atlantic)	WEA	▲	8.98		62	43	57	JUICE NEWTON Juice Capitol ST-12136	CAP	▲	8.98	CLP 13		97	97	76	THE POLICE Zenyatta Mondatta A&M SP 3720	RCA	▲	8.98		
★	NEW ENTRY		ASIA Asia Geffen GHR 2008 (Warner Bros.)	WEA		8.98		63	46	20	GEORGE BENSON The George Benson Collection Warner Bros. 2HW 3577	WEA	●	16.98	SLP 24		★	NEW ENTRY		MECO Pop Goes The Movies Arista AL 9598	IND		8.98		
	29	8	RICH LITTLE The First Family Rides Again Boardwalk NBI-33248	IND		8.98		64	50	7	NICK LOWE Nick The Knife Columbia PC 37932	CBS				★	120	3	WAR Outlaw RCA AFL1-4208	RCA		8.98	SLP 32		
☆	40	3	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS			CLP 7	65	51	49	BILLY SQUIER Don't Say No Capitol ST-12146	CAP	▲	8.98			100	79	19	NEIL DIAMOND On The Way To The Sky Columbia TC 37628	CBS	▲			
	31	10	SAMMY HAGAR Standing Hampton Geffen GHS-2006 (Warner Bros.)	WEA		8.98		★	NEW ENTRY		THE CHARLIE DANIELS BAND Windows Epic FE 37694	CBS				101	82	11	JIMMY BUFFETT Somewhere Over China MCA MCA-5285	MCA		8.98			
☆	44	7	ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic)	CBS				★	77	6	FAME Soundtrack RSD RX 1-3080 (Polygram)	POL	▲	8.98			102	87	7	GORDON LIGHTFOOT Shadows Warner Bros. BSK 3633	WEA		8.98		
	33	7	SMOKEY ROBINSON Yes Its You Lady Tamil 600172 (Motown)	IND		8.98	SLP 6	★	105	2	ATLANTIC STARR Brilliance A&M SP 4883			8.98	SLP 20		103	91	30	THE KINKS Give The People What They Want Arista AL 9567	IND	●	8.98		
	34	43	AIR SUPPLY The One That You Love Arista AL 9551	IND	▲	8.98		69	62	17	GROVER WASHINGTON JR. Come Morning Elektra SE-562	WEA		8.98	SLP 16		104	106	77	KENNY ROGERS Greatest Hits Liberty LDD-1072	CAP	▲	8.98	CLP 20	
★	39	10	SOFT CELL Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.)	WEA		8.98	SLP 67	★	80	4	BUCKNER & GARCIA Pac-Man Fever Columbia XRC-37941	CBS													

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

APRIL 3, 1982, BILLBOARD

Closeup

JOHNNY BUSH WITH SPECIAL GUEST WILLIE NELSON—Together Again, Delta DLP1139. Produced by Johnny Bush.

For the past few years, Delta Records has been doing an important job preserving and disseminating basically regional music—western swing and cajun. It has also given visibility to some of the most ardent practitioners of these forms, notably Bob and Johnnie Lee Wills, Leon McAuliffe, Johnny Gimble, Fiddlin' Frenchie Burke and Jimmy C. Newman.

What Delta has not done is turn out a collection of intrinsically great music that needs to invoke no special interest label for its appeal. That is, until this album.

By billing and by rights, this should be Johnny Bush's album. And he does make a strong showing as a stylist in the Ray Price tradition. But his own considerable talents are simply eclipsed by the commanding presence of Willie Nelson singing Willie Nelson songs. Of the 12 cuts, Bush solos on only two. Nelson homes in on the remaining 10, six of which he wrote. These songs—ranging from the unknown to the little known—date from Nelson's affiliates with Tree Publishing in the 1960s and are triumphs of precision. They mold themselves so tightly to emotions (usually painful ones) that, even removed from their source, they stand as life masks of the original feelings.

So the songs, themselves, are treasures. And they are infinitely enriched in that Nelson shares their interpretation with Bush. Since becoming a superstar, Nelson has recorded a lot of pretty material that makes no vocal demands on him—as

his own best songs have always done. His songs on this album are "I Let My Mind Wander," "I've Just Destroyed The World," "The Party's Over," "My Own Peculiar Way," "Sound Of A Heartache" and "Opportunity To Cry."

Nelson's songs aren't the only good ones here, though. There's Bush's own composition, "Whiskey River," which has become Nelson's theme song. Buck Owens' cautiously ecstatic "Together Again" and Paul Simon's "Still Crazy" (which Bush and Nelson do with gymnastic zeal and aplomb). There's even an apparently obligatory swing number, "Driving Nails In My Coffin," and a trendtribute, "You Sure Tell It Like It Is, George Jones." Both are saved from tedium by good faith and craftsmanship.

Recorded in January at Nelson's Pedernales Studio, the project has a fine overall sound. The instrumentation is imaginative, risk-taking, a bit jazzy here and there and custom-tailored to Bush and Nelson's vocal strengths.

Surely the most accommodating legend alive, Nelson has lent his name, talent and time to joint recording projects with Waylon Jennings, George Jones, Leon Russell, Ray Price, Ernest Tubb, Tracy Nelson, Hank Cochran, Mary Kay Place, Jody Payne and Pam Rose, just to name a lot. And he has two albums upcoming soon, one with Webb Pierce, the other with Merle Haggard. That he still has so much to offer is both amazing and heartwarming. Those who buy this record for the "wrong" reason will not be doing so because they love Bush less, but because they love Willie more.

EDWARD MORRIS

Music Forces Join In Tape Royalty Drive

• Continued from page 13

sented in the Save America's Music Coalition promises a meeting of minds prior to appearing before the Tribunal. This would avoid such costly confrontations as earlier publisher-record industry arguments over record reserves and mechanical royalty adjustments.

Gortikov believes that a fair formula for splitting royalties would be patterned after percentages of income now shared by record companies, publishers (and writers) and performers, either featured artists or sidemen and group singers on record sales.

The coalition is important, says Gortikov, in that it presents a unified face to Washington, soon to be scene of committee hearings on the home taping bill. NMPA's Feist sees no inconsistency in working closely with the RIAA on this issue, despite past differences. "It is of great concern to both of us," he says.

Organizations belonging to the Save America's Music Coalition, in addition to the RIAA, NMPA and the National Music Council, are the American Federation of Musicians, the American Federation of Television & Radio Artists, the American Guild of Authors & Composers, ASCAP, the Black Music Assn., BMI, the Country Music Assn., the Gospel Music Assn., the Nashville Music Assn., Nashville Songwriters Assn. International, the National Academy of Popular Music, NARAS and SESAC.

Rock 'n' Rolling

• Continued from page 12

"My record is extremely slow, nothing much happens, no clever production techniques. The sound is musky and somber . . . it is the best record I ever made," says Eno describing his new "On Land" LP.

Originally, he continues, the record was supposed to be the fourth in his Ambient Sound series, where he makes records that are basically background music, but which can hold up just as well for foreground listening.

"But it grew to be a bit bigger than that," says Eno, who admits he is moving away from the Ambient Sound concept. He concedes that these records, "Music For Airports" and the like, which he originally thought would be easy to make, have turned out to be a lot harder to produce.

"I didn't do as many of them as I thought. I may also change the word . . . to Land music," he says. Though he uses other musicians on occasion, most of "On Land" is Eno alone with his electronic instruments.

Beyond his record projects, Eno also does videos, but they are not the kind that are likely to be seen on MTV. For one thing they are made so that a television monitor has to be put on its side. Eno films his landscapes, and most of the videos are landscapes vertically, with the camera also on its side.

The videos can only be seen on specially mounted exhibitions, now taking place in Vancouver, Lyons, Amsterdam and Sydney. In May, there will be an exhibition in New York in the offices of Express Maga-

zine. There are seven videos that run 45 minutes altogether. The videos are set to Eno's own music.

Eno started with Roxy Music, but left early in that band's career. Still in Roxy Music is guitarist Phil Manzanera, whose LP, "Primitive Guitars," has just been released.

"Basically this album is where I am in 1981-82. It's a very personal album, the most personal album I have ever made. It is completely instrumental, except that in between each track there are bits of conversation and talking," says Manzanera, describing what is his fourth solo LP. In addition to Roxy Music, he has also recorded with 801 and Quiet Sun.

"It's very difficult to make an instrumental album, because people have a hard time relating to it. It is either a series of abstract pieces of music, or there is something like Rick Wakeman does in "The Wives Of Henry VIII,"—and you hear "Ann Boleyn," and you think this is Ann Boleyn?"

"I wanted to do an instrumental album, a guitar album that would be very personal, so I decided to use two themes. There is a geographical theme, which relates to the areas I was brought up in. The album starts very South American, using South American instruments, and then it gradually gets more and more European, until the end of side two is as European as you can imagine.

"At the same time I wanted to put the last 10 years, which is the time I have been in the music business, into some sort of perspective. So in a sort of chronological order I put these

snatches of conversation between the tracks. And they are bits that I had going when I worked with these different people in the last 10 years," he says.

Kevin Godley and Lol Creme have released their fourth album together since leaving 10cc in 1976, but don't expect them to come and tour to support "Sneak Attack," the LP on Atlantic Records. They are too busy making videos.

"We don't do tours. We have stopped doing them, we have moved into another direction," says Kevin Godley, on the phone from Chertsey, England. "If you tour you have to do it 100%. And for a while we weren't sure we wanted to be musicians any more. But at the moments things are balanced. Music is one thing. Film is the other."

Godley & Creme have done videos for Visages, Joan Armatrading, John Entwistle, Toyah Wilcox and Duran Duran. They are not credited, because nobody is ever credited on promotional videos, but they are the ones who did the sexy "Girls On Film" video.

These days Godley & Creme are moving to commercials work. They are doing the music and video for a Wrangler Jeans spot in Britain. "For the future we really want to get our foot in the door and direct feature films," says Godley. "That is what we are striving for: to be bouncing between albums and feature films. It is a strange position and we are feeling our way, but we have to follow through," he says.

Lifelines

Births

Girl, Yvonne, to Heidi and Nigel Grainge, Feb. 10, in London. Father is president of Ensign Records.

★ ★ ★

Boy, Matthew Louis, to Dian and Mark Anelli, March 21 in Cincinnati. Father is customer service rep for Capitol Records.

★ ★ ★

Boy, Kevin Charles to Charles and Angela Shorter, Feb. 11, in Philadelphia. Father is field merchandiser for CBS Records in Philadelphia.

★ ★ ★

Boy, William Maxwell, to Marshall and Gwen Simpkins, March 14. Father is owner of Inn-Square Mens Bar club in Cambridge, Mass.

★ ★ ★

Boy, Jonathan Kent, to Kent and Kathy Robbins, March 12, in Hendersonville, Tenn. Father is a songwriter with Southern Writers Group U.S.A.

★ ★ ★

Boy, Timothy Scott, to Gary and Rosemary Dunhan, March 7, in Nashville. Father is NewPax Records artist.

★ ★ ★

Girl, Anissa Daneen, to Delores Dunning and John Milligan, March 9, in New York. Mother is with the Salsoul Records' group Skyy.

★ ★ ★

Marriages

Gordon Bennett, vice president of Kragen & Co. management firm, to Melinda Kokkinakis, March 13 in Los Angeles.

★ ★ ★

Jack Green, a Grand Ole Opry member, to Marjorie Simmons, March 22 in Nashville. Ernest Tubb served as best man.

★ ★ ★

Eric Greenspan, Los Angeles entertainment attorney, to Maxine George of the William Morris Agency, March 27 in Long Beach, Calif.

★ ★ ★

Dudley Connell, bandleader of the Johnson Mountain Boys bluegrass band and Rounder Records recording artist, to Patti Coletta, March 6, in Gaithersburg, Md.

★ ★ ★

Marc Sternberger to Susan Rzonca, Feb. 28, in Pittsburgh. Groom is vice president of Danny Kresky Enterprises, a concert promotion firm; bride is executive secretary with the same company.

Deaths

Ruthmary Copeman Ronstadt, 67, mother of singer Linda Ronstadt, of lung cancer in Tucson, March 4.

★ ★ ★

Harry J. Deuschendorf, 61, father of John Denver, March 15, in a Colorado hospital.

★ ★ ★

Haunani Kahalewai, 53, of an apparent heart attack at her San Carlos, Calif. home. She was an integral part of the nationally broadcast "Hawaii Calls" radio shows in the late 1940's and 1950's.

★ ★ ★

Ed Fitzgerald, 89, a radio broadcaster for 52 years, March 22 at his home in New York City. With his wife, Pegeen, Fitzgerald was credited

with originating husband-and-wife radio talk programs. "The Fitzgeralds," heard over WOR-AM New York, was launched in the early 1940s. More than 1,000 people attended a memorial service at St. Jean Baptiste Catholic Church in New York. Mrs. Fitzgerald is the sole survivor.

★ ★ ★

Sonny Greer, 78, the original drummer in the Duke Ellington Orchestra and a member of the band for 30 years, March 23 of cancer in New York City. He is survived by his wife, Millicent, two grandchildren, 12 great-grandchildren, and two great-grandchildren.

★ ★ ★

Randall Rhoads, 25, guitarist with the Ozzy Osbourne group, March 19 in Leesburg, Fla. Rhoads and two others were killed when their plane struck a tree and crashed after buzzing the group's tour bus. His body was flown to Los Angeles for burial.

★ ★ ★

David "Fat Man" Williams, 61, singer and pianist with the New Orleans Preservation Hall Jazz Band, March 13 in New Orleans.

★ ★ ★

Carlos Molina, 76, violinist and orchestra leader, last month in Los Angeles. A member of Local 47 of the American Federation of Musicians, he recorded prolifically. His birthplace was Bogota, Colombia.

★ ★ ★

Skip Jackson, 42, musical director of Catamount group 14 Karat Soul, of a heart attack March 22 at his home in Jersey City, N.J. Born Thomas Brown, Jackson recorded singles for such labels as MGM and Capitol and played organ as a sideman for George Benson and Millie Jackson.

Bubbling Under The HOT 100

- 101—A NIGHT TO REMEMBER, Shalamar, Solar 48005 (Elektra)
- 102—TRY JAH LOVE, Third World, Columbia 18-02744
- 103—MURPHY'S LAW, Cheri, Venture 149
- 104—KEEP THIS HEART IN MIND, Bonnie Raitt, Warner Bros. 50022
- 105—BABY COME TO ME, Patty Austin, Qwest 50036 (Warner Bros.)
- 106—SOMEBODY TO LOVE, Dwight Twilley, EMI-America 8106
- 107—COME TO ME, Jennifer Warnes, Arista 0670
- 108—AS, Jean Luc-Ponty, Atlantic AT 4009
- 109—JAMAICA, Bobby Caldwell, Polydor 2202 (Polygram)
- 110—CAN'T GET YOU OUT OF MY MIND, Dan Seals, Atlantic AT 4015

Bubbling Under The Top LPs

- 201—ANNE MURRAY, Where Do You Go When You Dream, Capitol ST 12133
- 202—RAMSEY LEWIS, Live At The Savoy, Columbia FC 37687
- 203—THE CHI-LITES, Me And You, 20th Century Fox T-635 (RCA)
- 204—JAPAN, Japan, Virgin/Epic AL 37914
- 205—INSTANT FUNK, Look So Fine, Salsoul SA 8545 (RCA)
- 206—MONTY PYTHON, Instant Record Collection, Arista AL 9580
- 207—MARCY MUIR, 20 Aerobic Dance Hits, Parada PA-101
- 208—BRANDI WELLS, Watch Out, WMOT FW 47668 (CBS)
- 209—LOU ANN BARTON, Old Enough, Asylum EI-60032 (Elektra)
- 210—CHARLES EARLAND, Earland's Jam, Columbia FC 37573



BOPPER MADNESS—MCA's L.A. Boppers are surrounded by adoring fans at the Infinity Club, Long Beach, Ca., after a recent concert which was sponsored in conjunction with KUTE. Shown, left to right, passing out copies of "Make Mine Bop" are Vance "Mad Dog" Tenort, Ed Reddick, Sr. and Kenny Styles.

New Challenges For Goldman

• Continued from page 3

the record industry. In the near term, records will be relatively flat, with pockets of growth and explosions for each record company with a lot of energy. Competition will be keener; this means the taking of profit from others. Profit in general becomes more important. Many companies are trying to expand their share, but they're doing it in such a way that they'll lose money."

Goldman says he plans to learn more about video and become more involved in that area at WCI. The company owns Warner Home Video, a software supplier, and video game maker Atari, and is a partner in MTV: Music Television, the cable tv channel.

"I don't see explosive short-term growth from video; I never saw the videodisk or videocassette as a threat to the record business," Goldman says. "But I do believe strongly in audio/visual entertainment.

"Disks and cassettes are adjuncts to the basic production of programming that can be used in different ways. They're an important new addition to the industry. I don't see a near-term explosion in video music, but its use as a means of exposure is obvious.

"Producing music programming exclusively for use by one outlet is not prudent at this point. Until the market grows considerably, programming had to have viability for different outlets."

Side One Filling Campus Void

• Continued from page 6

movement, pricing, placement, amount of instore play, display status, and material mailed out."

IRS then could use the reports in its communications with A&M/RCA in focusing its radio promotion, advertising placement, tour activity and in-store appearances. During this time, Side One pushed for store displays and in-store play. Posters and flats were mailed out.

The strong retail presence finally

tipped radio play, and Side One, points out that the record appeared on Billboard's Top LP & Tape chart for nine weeks before it debuted on the album rock airplay chart.

"With strong retail legs and airplay established after a 20-week period, Side One's retail activity on a day-to-day basis ended. At this point, all retailers knew it was a moneymaker, as did the RCA/A&M sales staff who were pushing it as their bread and butter," the summary concludes.

Sony's Morita Says Compact Disc Will Buoy Industry

• Continued from page 1

and record industries, Sony, co-developer of the home audio system which uses 4 1/4-inch diameter laser read disks, says it has no intention of pushing back the launch.

In fact, according to Akio Morita, Sony chairman and chief executive officer, the Compact Disc will "breathe new life" into both the music and hi fi businesses. Sony intends to back the debut with what insiders say is a massive advertising and promotional budget.

"In spite of the world economy," he predicts, "it will be accepted. Of course, today's record won't be replaced quickly, but I believe there will be acceptance of CD. We need something new." Morita equates the introduction of the digital audio disk with the introduction of stereo in its significance. "CD will replace the analog disk," he adds.

Morita, whose firm remains the only major audio and video force as yet uncommitted to a consumer videodisk product, also believes the

disk manufacturing site for CD there as well.

Other software allies in the CD camp include Nippon Columbia, Pioneer, Sanyo and Toshiba-EMI in Japan, all of which are believed to have CD pressing facilities under construction. Additionally, West Germany's Sonopress is in the software fold.

Extensive negotiations between Sony and American record labels have been ongoing this year and it's believed the first official announcements of U.S. label participation will be forthcoming this summer. Exactly what form CD distribution will take, however, is still hazy.

Participating U.S. record companies may distribute software themselves but software may also go through hardware channels. Already, domestic LP jacket fabricator Album Graphics Inc. is developing CD packaging (Billboard, March 20).

Track is sworn to secrecy, but four different influential entities in the industry are interested in the possibility of acquiring Lee Hartstone's controlling shares in Integrity Entertainment Corp. By this time next week, there could be a very solid development in the progress of this interesting development. . . . Lieberman president Harold Okinow informs Track the reason we did not get Dave Siebert last week in Handleman's Little Rock branch was because the affable former Siebert's president has been in Minneapolis. He's being indoctrinated in the Lieberman racking procedures. He will soon become a national accounts executive for the rack giant. . . . You won't see the blood red trousers of flamboyant Joe Vovnow of Bib Distributing, Charlotte, at NARM this year. He's undergoing diagnostic treatment. Track wishes him the "wellest." . . . Last week's industry business was so good in some quarters that certain key executives furtively expressed the hope that maybe "we are turning the corner."

Publishing potpourri: UA Music apparently on the block. MGM Pictures acquired its vast horde of copyrights and its major print wing, Big 3, when it bought parent United Artists Pictures last year. It would follow closely on the heels of the recent buyout of 20th Century Fox Music by Warner Bros. Music. Among the bidders would probably be CBS Songs, Chappell Music, the Welk Music Group and Entertainment Co. who were chasing ATV Music when it was on the block a while back. ATV's English parent company led off the sale, but Track hears the ATV music catalog, rich with Beatles' copyright, may again be offered for sale. That package was put at \$50 to \$70 million. UA Music could well be in that \$\$\$ league.

Knowledgeable folk are raving about the Tanaka laser disk performance which will soon be available by the Japanese guitarist on Pioneer Video Imports in the U.S. Veterans in software are calling it the best concert tape yet. . . . In a first for a major racked account. Sears Roebuck named Lieberman Enterprises "Rackjobber Of The Year" recently. Sears made the award after a most successful Lieberman contest stimulated sales staffers in the stores to accelerate record and tape volume. . . . After successfully consulting a number of label ventures into the production and marketing of Spanish versions of English hits. Bill Marin is adding San Marino Records, his own label, to his San Marino Entertainment.

Stark purchasing chief Joe Bressi reports RCA/A&M showed the largest gain in the Camelot/Grapevine buying, climbing 53% ahead of 1980 during 1981. . . . When you get the cassette of the Motels' "All Four One," listen closely, for it's claimed by the label that the new "Extra Dynamic Range" process makes tape and disk quality indistinguishable. Capitol is expected to unveil the process in an upcoming press summit.

Look for Kids Stuff Records to add Tom Colley, last national accounts chief for the Pickwick family of labels, as its Southwest regional boss. . . . More than 300 persons, including all Tower Records, Poster and Books store managers, will congregate Saturday (3) at the Beverly Garland Motor Lodge, Sacramento, when founder president Russ Solomon fates his 30-year associate Walter "Bud" Martin. Martin is executive vice president of MTS, parent company of the Tower outlets.

position in the CD market, attempting to acquire licenses from major labels to market and distribute digital disks in much the same way they handle half-speed mastered reissues.

A Sony spokesman in the U.S. indicates that the firm will do "whatever it feels is necessary to launch the system." "There's also some speculation that Sony and several or more of the CD licensees might co-fund an independent Compact Disc cutting and pressing facility in the U.S. where domestic record labels could go for custom pressing.

Sony has already been approached by a number of independent entrepreneurs desirous of setting up just such an operation. It's also understood that major analog disk cutting facilities in the prime U.S. music markets—L.A., New York, Nashville—will have CD disk cutting capability within two years.

Here's an alphabetical rundown of Compact Disc licensees: Akai, Alpine, Bang & Olufsen (Denmark), CBS/Sony (includes

audiophile labels are jockeying for

Inside Track

Last week, news came of Jane Fonda's first foray into home video. Now La Fonda makes her first bid in the record biz, but in contrast to her high-profile RCA SelectaVision/KHV ties for video, the actress' first venture as executive producer for an LP is decidedly—and deliberately—home-grown. Dubbed "Songfactory," the disk offers songs written and sung by campers at Camp Laurel Springs, a non-profit summer retreat founded by Fonda and husband Tom Hayden. Fonda's not the only celeb connected, by the way—Joe Cocker turns up in one of the backing choruses. Edited by JOHN SIPPTEL

Back Track

30 years ago this week: BMI disclosed its first European footholds in reciprocal understandings with France's SACEM, Belgium's SABAM, Spain's SGAE and Austria's AKM. . . . Twenty Detroit retailers worked out a reciprocal program with WKMH, wherein they each bought a spot a week on Robin Seymour's show, for which they got daily plugs and a special sign designating their store as a Seymour sponsor. . . . Windy City DJ Linn Burton opened his Rush St. Steak House, destined to become the record industry's hangout. . . . Harry Steinman and Milt Ebbins opened the Savoy on the Sunset Strip using jazz names. . . . Columbia Records promoted Al Earl to director of consumer research and made Irv Townsend ad chief. . . . Testifying before a Congressional committee, RIAA executive secretary John Griffin said there were four labels grossing over \$10 million yearly; three between \$2.5 million and \$10 million and one between \$750,000 and \$2.5 million.

20 years ago this week: Distributors like Bob Hausfater, Amos Heilicher, Cecil Steen, Herb Standler and Mel Herman were branching into retail record store operations. . . . The Federal Trade Commission holding up release of a first complaint over an unidentified record club for further study. . . . Paul Drew running listener promos at WAKE, Atlanta. . . . Liberty Records reported a sales gross of \$7,362,000 for 1961, while Caedmon reported \$2.7 million. . . . Jack Walker, ex-WOV, and Tommy Smalls, ex-WWRL, New York pleaded guilty to accepting commercial bribery charges in Special Sessions Courts, New York City. . . . Leonard Chess was dickering to buy Chicago's WHFC. . . . Gotham distributor Sam Weiss bowed Win Records. . . . Pete Fabri left Mercury and opened his own Music Tapes Inc.

10 years ago this week: Label-owned unionized studios faced the problem of trying to placate their own acts who wanted to bring in outside producers and engineers, which violated union regulations. . . . RCA readying a compatible, discrete quadrasonic disk. . . . ABC Records' prexy Jay Lasker signed a \$3 million pact with Jimmy Miller, expatriate American who produced the Rolling Stones among others. . . . Frankie Laine started his own Score Records. . . . Randy Newman signed a five-year deal with Warner Bros. Music. . . . Merrill Rose, Chicago retailer, opened a wholesale operation there.

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1977-1979



1980-1981



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