

## Quincy Scores Five Grammys; Lennons Win With 'Fantasy' LP

By PAUL GREIN

LOS ANGELES—Quincy Jones won the greatest number of awards—five—but the emotional highpoint of the 24th annual Grammy show was the album of the year presentation to John Lennon & Yoko Ono's "Double Fantasy." The sentimental favorite was made all the more poignant by the fact that until now Lennon hadn't even been nominated for a Grammy since the Beatles' breakup in 1970.

Several perennial Grammy also-rans were passed over yet again, including the Rolling Stones, Diana Ross and the Commodores, whose front-man, Lionel Richie, lost all five of his 1981 nominations. Still, numerous veterans did manage to win their first Grammys, including Lena Horne, John Coltrane, Al Green, Jackie DeShannon and Grover Washington Jr.

Lennon's best album selection may have prevented Quincy Jones from tying the record for most Grammys won by an individual in a single year. The veteran arranger/musician nonetheless becomes one of only seven artists in Grammy history to win as many as five awards in one year, following Henry Mancini (1961), Roger Miller ('64 and '65), Paul Simon ('70), Stevie Wonder ('73, '74 and '76), the Bee Gees ('78), and Christopher Cross ('80).

These five Grammys—not counting vo-

cal awards to Lena Horne and James Ingram—bring Jones' career Grammy total to 11, a level also reached by three other artists last week: Ella Fitzgerald, Aretha Franklin and John Williams.

And two artists, Sir Georg Solti and Vladimir Horowitz, upped their cumulative Grammy totals to 18, which puts them in a tie for second place on the all-time Grammy ranking, just behind Henry Mancini, with 20. (The total number of Grammys each of this year's winners has received is included in the listing which follows this story.)

The awards for record and song of the year were interlinked for the fourth year in a row, with "Bette Davis Eyes" taking the dual prizes won the past three years by "Just The Way You Are," "What A Fool Believes" and "Sailing." Kim Carnes' record of "Bette Davis," Billboard's No. 1 single of 1981, ranks with the Eagles' "Hotel California" as the most rock-inflected track ever to win a major Grammy.

Quincy Jones' strong showing helped make A&M the top individual label with six Grammys, followed by RCA with five. Warner Bros. is the top combined label—with four awards on Warner, two on Qwest and one on Geffen. Corporately, WEA tal-

(Continued on page 74)

## Oil Glut Eases Pressing \$\$ PVC Suppliers Competing In Soft Market

By IS HOROWITZ &amp; IRV LICHTMAN

NEW YORK—The oil glut and reduced demand for raw materials have slowed the cost spiral for pressing records, although continued increases in charges for borrowed money, energy and labor continue their upward price pressure.

Pressing plants report that the cost of PVC, largely an oil derivative, has held steady for a year despite several abortive attempts by suppliers to institute price hikes. These attempts failed as prime suppliers competed aggressively for the available pressing plant business.

Confirmation comes from spokesmen at

both Tenneco Chemical and Keysor Corp., largest suppliers of resins and pressing compounds to the record industry. They point to over-capacity, in view of weak current demand, and sharp competition for the available business as holding prices "stable."

Another contributing element, speculates the Keysor spokesman, is the vast quantity of record returns ground up for recycling in the last year or two. This, too, put a brake on demand for vinyl.

Although demand held fairly steady last

(Continued on page 13)

## Cassette Share Accelerates 8-Track Demise Staged, Accounts Charge

By JOHN SIPPEL

LOS ANGELES—Though the LP disk configuration accounts for a 60.9% share of U.S. album business, major U.S. accounts canvassed feel the cassette's 33.7% share may well rise at least a third by 1983 and that 8-track's 5.4% may fade to almost nothing in the ensuing year.

The demise of 8-track is manufacturer-directed, some domestic merchandisers feel. The regional breakdowns by configuration from the rack services sector of Pickwick Distribution, Lieberman Enterprises, MJS Entertainment and Stark Record Service indicate a worthwhile demand in the South and Midwest

for 8-tracks.

Harold Okinow of Lieberman Enterprises provides the following branch-by-branch percentage study:

Branch	LP	Cassette	8-track
Dallas	36	32.8	31.8
Minneapolis	51.2	32.3	16.4
Chicago	65.9	24.8	11.1
Portland	44.2	48.4	7.4
New Jersey	54.8	36.9	8.1
Atlanta	55.5	21.2	23.1

Joe Bressi of Stark, which operates the 126 Camelot/Grapevine stores in the U.S., pro-

(Continued on page 82)



Looking for music with some bite to it? Check out **RIGGS**, an Atlanta-based group specializing in ferocious rock 'n' roll. Riggs first bared teeth with a couple of cuts on the **Heavy Metal** sound track ("Radar Rider," "Heart Beat"). Now they unleash two full sides of power rocking on their debut Full Moon LP, **RIGGS** (FMH 3655). Co-produced by Andrew Johns and Martin Cohn. On Full Moon/Warner Bros. records & cassettes. (Advertisement)

## WABC-AM Goes All Talk

By DOUGLAS E. HALL

NEW YORK—At last it's official. WABC-AM, once one of the premier music stations in the nation, is going all talk early in May. The announcement also makes official a truth that has become more and more apparent in recent years: It's all but over for rock'n'roll radio on the AM dial.

Yes, there are some exceptions. In this very same market WNBC-AM is alive and rocking and it will probably pick up additional audience that WABC abandons in May. But the long-term outlook is bleak. WNBC program director Kevin Metheny said as much (Billboard, Feb. 6) when he expressed fear of being the only contemporary music station left on the AM dial in the nation's

(Continued on page 16)

## Piracy Half Of U.K. Vid?

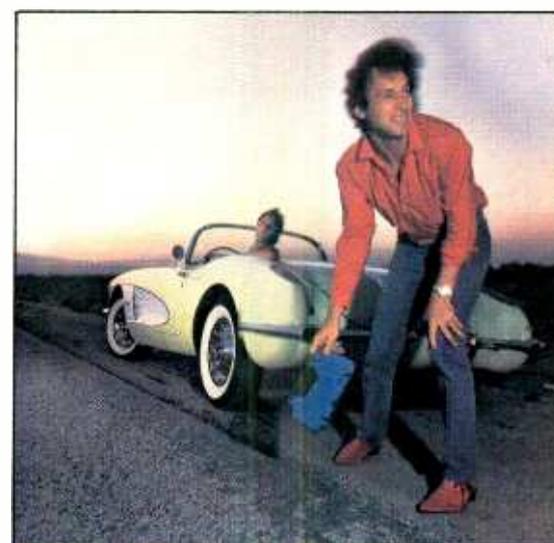
By PETER JONES &amp; NICK ROBERTSHAW

LONDON—Pirated video product may account for as much as half the British market's projected \$350 million turnover this year, according to the British Videogram Assn.

Strenuous efforts to stem the illicit trade are now being made both by trade organizations and individual software distributors.

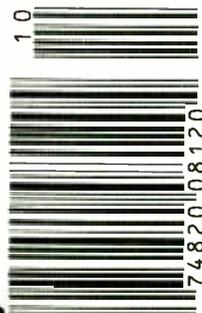
A BVA meeting has been hearing the findings of a specially commissioned report prepared by Sir Derek Empson, Thorn EMI consultant. Trade bodies in on the meet included the British Phonographic Industry (BPI), the Motion Pic-

(Continued on page 69)



"Tommy Tutone-2" RC 374C1 Featuring the hot number, "867-5309/Jenny" 18-02646. Getting great phone: from coast to coast. This is a recording. This is a recording. On Columbia Records and Tapes. Produced by Chuck Plotkin (Side I) and Geoff Workman (Side II). Management: Paul Cheslaw, (213) 456-8867. Agency ICM. "Columbia" is a trademark of CBS Inc. © 1982 CBS Inc. (Advertisement)

(Advertisement)



# WORK THAT SUCKER TO DEATH



SEE PAGE TWO.

# XAVIER

POINT OF PLEASURE

FEATURES THE FASTEST BREAKING R&B SINGLE BY A NEW GROUP:

**"WORK THAT SUCKER TO DEATH"**

PRODUCED BY TERRY PHILIPS FOR TPI



DUE TO LACK OF HOT NEW PRODUCT

# Hit LPs Get Long Runs At Top Of Chart

By PAUL GREIN

LOS ANGELES—The paucity of hot new product over the past few months is enabling hit albums to have longer runs in the upper regions of Billboard's LP chart. The average album in this week's top 50 has been listed on the chart for 21 weeks, compared to 15 weeks for the average top 50 album one year ago and two years ago.

As a result, numerous albums are commemorating a full year on the charts while they're still in the top 50. Rick Springfield's "Working Class Dog" (RCA) reaches the one-year milestone this week; Juice Newton's "Juice" (Capitol) hit it last week. And Alabama's "Feels So Right" (RCA) and Quincy Jones' "The Dude" (A&M) will have their first anniversaries before the month is out.

The situation is most glaring at the top of the chart, where three of the top four albums have been listed for 31 or more weeks. Foreigner's "4" (Atlantic) has been on the chart for 33

weeks (and in the top 10 for 31); the Go-Go's "Beauty & The Beat" (I.R.S.) has been charting for 32 weeks; Journey's "Escape" (Columbia) has been listed for 31 (the last 30 of those in the top five).

In part, these albums have had a free ride because there has been little competition in recent months in the form of hot superstar product. Simon & Garfunkel's "Concert In Central Park" (Warner) this week becomes the first album to receive a spotlight album review in Billboard (that is, to be expected to reach the top 10) since albums by AC/DC, Barbra Streisand and Pink Floyd came out last November.

Another reason for the increased longevity of these albums is that labels are pulling more singles off each LP. The Juice Newton and Journey albums have each produced three top 10 hits, as have Air Supply's "The One That You Love" (Arista), now in its 39th week, and Dan Fogelberg's "The Innocent Age" (Full

Moon/Epic), in its 26th week. Both albums are still in the top 30.

An added factor is the recent tendency for albums to either hit big or fade quickly; side-stepping any middle ground. Indeed, the overall conservativeness of the current music market is bolstering this practice of sticking with proven winners rather than moving on to something new.

That may be why it took the Go-Go's album 32 weeks to reach No. 1—the slowest climb of any top-charted LP since "Fleetwood Mac" six years ago (see Chartbeat).

Other albums in the current top 50 that have been riding the chart for six months or more are Billy Squier's "Don't Say No" (Capitol) and Rick James' "Street Songs" (Motown), both in their 45th week; Pat Benatar's "Precious Time" (Chrysalis) in its 33rd; Stevie Nicks' "Bella Donna" (Modern) in its 30th and the Rolling Stones' "Tattoo You" (Rolling Stones) in its 26th.

# Total Experience Drops Suits, Signs To PolyGram

By JEAN WILLIAMS

LOS ANGELES — Producer/manager/recording studio/nightclub, and most recently, record company owner Lonnie Simmons has ended his \$11 million lawsuits against PolyGram Records (filed here last year) and signed a reported \$20 million, four-year, worldwide marketing/distribution agreement for Total Experience Records with the firm.

First acts signed to Total Experi-

ence Records are the Gap Band, Yarbrough & Peoples and Robert "Goodie" Whitfield, the same acts placed with PolyGram through a production deal. The Gap Band and Yarbrough & Peoples were two of PolyGram's top selling acts in 1981. Simmons also has made several trips to Texas scouting talent.

Simmons had been negotiating with PolyGram for a label deal for some time (when David Braun headed the record division), when negotiations broke off, according to PolyGram executives, because of Simmons' demands.

The Total Experience Inc. chief is said to have asked for total creative control, lots of dollars and staff, which PolyGram, at the time, believed did not make economic sense.

On the other hand, the lawsuits, filed in Superior Court here, totaling \$11 million in damages, charged, among other things, that Simmons suffered when PolyGram contracted for him to record Whitfield then failed to release the album.

The second complaint also alleged PolyGram impeded efforts by Total Experience to negotiate with other labels for Yarbrough & Peoples by informing prospective labels it still had the pair under contract.

About the new deal, it is believed that Total Experience, which will continue to be headquartered in L.A., will bring on its own staff to supplement PolyGram's efforts. At presstime, Simmons could not be reached for comment.

# Boardwalk Pacts K-tel For 'First Family'

NEW YORK—Boardwalk Records has made a deal with K-tel for television direct-mail marketing of its hit comedy album, "The First Family Rides Again."

The satire on the Reagan Administration is nearing the 500,000 sales mark at retail, but Boardwalk chairman Neil Bogart contends that direct-mail efforts can reach a separate audience and additionally boost the sale of the album at the retail level.

The campaign will kick-off in six to 10 markets within a week, fueled by tv commercials just recorded by the album's star, Rich Little, in Las Vegas. He's cut 60-second and 90-second spots.

According to Bogart, this arrangement is but the first of several projects in a similar vein he's discussing with Mickey Elfenbein, a vice president of K-tel.

# RETAILER PROFILE

# Games, Rentals Pay Off For Music Odyssey

By JOHN SIPPEL

LOS ANGELES—"My electronic games arcade and 99 cent per day LP rental program make Music Odyssey profitable," Steve Gabor explains, emphasizing that the general decline in the industry forces a retailer to add alternative profit sources.

"I can't make it off records and tapes anymore. I have been in LP rentals for about eight months. We started out offering to rent any album in the store. We had to narrow it down to several browser boxes, where we stock today about 1,000 pieces, representing about 200 titles," the 15-year retail veteran states.

"I estimate we've had about 5,000 rental transactions since then. A

goodly number rent the LP and keep it. I can't keep track. When a customer rents an LP, we charge our regular price, \$1 off suggested list. When he brings it back, we repay but deduct 99 cents per day for the rental," Gabor says.

Gabor feels positive byproducts of his eight-month rental plan are:

- building and keeping an active record-buying customer mailing list;
- ascertaining the potential of an early hit especially by a new artist;
- buffering store traffic;
- creating word-of-mouth in a specific marketing area.

Gabor will not, for example, rent imports, primarily because they are more expensive and it's more difficult to track their potential. A check



QUINCY SWEEPS—Quincy Jones is flanked by Carol Channing and Ben Vereen as he proudly shows off four of his five Grammy awards.

# CBS Songs Gets Jobete Outside U.S.

NEW YORK—CBS Songs will subpublish the Jobete Music catalog outside the U.S. and Canada with the exceptions of the U.K. and Japan.

The Motown's label's music publishing giant will be administered by CBS Songs' wholly owned European subsidiaries in France, Germany, Holland, Spain, Sweden,

Italy, Israel, Greece and Belgium, as well as its companies in Australia, Argentina, Brazil, Mexico and Costa Rica.

Jobete, with its catalog of 12,000 copyrights, had been the subject of a buy-out by a number of other companies in the past several years, most prominently the Entertainment Corp., but a deal never materialized.

# Cliff Richard Aiding IFPI Campaign

SINGAPORE — Cliff Richard, here on the first leg of a tour of Asia and the Pacific, has donated 5,000 Singapore dollars (about \$2,400) to IFPI's antipiracy campaign.

Long an outspoken supporter of copyright protection, Richard is the first major artist to lend financial aid to the ongoing IFPI drive following

a plea delivered at MIDEM in January by Nesuhi Ertegun, IFPI president.

The donation was made specifically to help local artists, who are said to suffer most from piracy in this area. Singapore is considered the largest exporter of illegally duplicated records and tapes in the world.

# CBS Ignores Grammy Fetes In L.A., N.Y.

NEW YORK—CBS Records executives were noticeably absent last week from Grammy Award ceremonies on the East and West Coasts.

In Los Angeles, where patron seats were \$150, the company reportedly bought no tickets to the soiree. Mauri Lathower, a vice president of CBS Records International, and Mike Stewart, president of CBS Songs, were the only officials spotted at the event.

The absence of key label executives was also apparent at the Copacabana here, where NARAS hosted an awards reception. CBS reportedly ordered two tickets at the patron price of \$100, but cancelled early last week, according to a source. He added that on past occasions, the company bought about 60 tickets to the party in New York.

Ticket sales contribute to funding (Continued on page 74)

MARCH 6, 1982, BILLBOARD

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# Video Progress Pleases Blattner

## Columbia Pictures Exec Puts Emphasis On Marketing

Robert Blattner, vice president and general manager of Columbia Pictures Home Entertainment, is second in a *Billboard* series of candid talks with leading executives in the video industry. Here Blattner discusses a number of topics, including the division's evolution since 1979, its revamped distribution approach, and its new emphasis on marketing.

By JIM McCULLAUGH

LOS ANGELES—In the latter part of 1979, Columbia Pictures, like other major movie studios around that time, jumped into the prerecorded home videocassette business.

It discovered—like the other studios—that the burgeoning video field had no marketing and merchandising textbook. Some approaches worked, others didn't.

Now, some 2½ years and a wealth of experience later, according to vice president and general manager

Robert Blattner, Columbia Pictures Home Entertainment is a much re-modeled and vibrant division of the film studio.

Significant changes have taken place, adds Blattner, who took over the division in March 1981 after having joined as sales director in July 1980, all of which he believes have resulted in substantial business and market share increases as well as industry's heightened perception of the division.

A key emphasis now is being placed on the actual marketing and merchandising of product. But the division is still evaluating itself and the mercurial marketplace. Example: Rental is being examined closely and Columbia, which has been sale-only to date, is not ruling that possibility out.

A major change took place last Fall when Columbia Pictures Home Entertainment moved its base to the West Coast near the film studio's lot

in Burbank, Calif., and for the first time actually became part of the motion picture division. Back in New York CPHE reported up through corporate channels.

"It made sense," explains Blattner, "since there were a lot of things here that we could take advantage of that we couldn't in New York." The proximity means that the division can tap the studio's substantial market research, marketing/promotion/advertising, theatrical distribution and other resources. CPHE does, though, have its own in-house promotion and advertising department.

"Until last spring," Blattner points out, "we did have a number of situations that needed correcting. One was a library that perhaps was not as current as it could be or as current as some of the other studios."

"Also, we had a number of operational facets that needed correct-

(Continued on page 32)

## FBI Charges Man With Sale Of Illegal Tapes

SCRANTON, Pa.—According to FBI agents here, Joseph M. Arcuri, of nearby Frackville, Pa., was charged last Feb. 16 in connection with the sale of allegedly illegal 8-track tapes and cassettes in this Northeastern Pennsylvania area. They said Arcuri duplicated original recordings with equipment at his home and distributed the illegal tapes to stores throughout this area. Last December, FBI agents confiscated 13,000 illegal tapes, valued at \$3.5 Million, from his home and from eight other businesses in the state.

The Treasure Island Discount House in Luzerne, and the Panther Valley Coin Exchange in the Church Hill Mall, Hazleton, were included in those raids, according to affidavits filed with the Clerks Office in the U.S. District Court here. Arcuri will be arraigned at a later date. He faces up to five years in prison, \$50,000 in fines, or both, if convicted of violating copyright laws.

## Sinatra Set To Conduct Orch.

NEW YORK—Frank Sinatra will conduct an orchestra on disks for the third time when Sylvia Sims records an album for Reprise here next month.

Over the years, Sinatra has led the orchestra on Capitol sessions involving Dean Martin and Peggy Lee, although he occasionally leads the orchestra in his concerts.

Masterworks cachet.

The Glass album also will be supported by a national tour in February and March by Glass and his Philip Glass Ensemble. Glass' two operas, "Einstein On The Beach" and "Satyagraha," have given him exposure in the classical market while his fusion style and ties to contemporary rock give him a strong contemporary market footing.

Campbell admits that a drawback of the emphasis on "crossover" could be a weakening of CBS's position in the straight classical market. Decisions to issue on the label therefore are being carefully weighed, the executive says.

# Executive Turntable

## Record Companies



Altman



Gilreath



Cleary



Martin

Paul J. Altman is appointed division vice president of business affairs for RCA Records, New York. He has been RCA's director of talent affairs. . . . At

Warner/Elektra/Atlantic, Gary Rolfe becomes director of financial planning, up from director of accounting; Sherry Tomura moves to director of accounting, up from manager of accounting; and Stephen O'Donnell is named manager of accounting, up from accounting supervisor. All will be headquartered in Burbank.

Ed Gilreath moves to the post of vice president of black music sales at Warner Bros. Records, up from national sales manager of black music. He will be based in New York. . . . Robert T. Cleary is named director of inventory management

and administrative services for Columbia House, New York. He was director of inventory management. . . . Rick Pardo joins Boardwalk Entertainment's music division (records and publishing) as controller. He was a controller and financial director for the PolyGram organization.

Scott Martin is promoted from the marketing division of Capitol Records to the post of promotion manager for secondary mar-

kets for the label. He will be based in Los Angeles. . . . At PolyGram Records, Sherry Ring Ginsberg is upped from national press and artist relations manager to director of press and artist relations. Also at PolyGram, Derek Shulman and Drew Murray become national rock music promotion managers. Shulman was formerly a member and manager of the band Gentle Giant, and Murray was PolyGram's promotion rep in Houston. Ginsberg and Shulman will be based in New York, Murray in Los Angeles.

Sari Becker, former account executive with Solters & Roskin, joins Elektra/Asylum as New York publicity director. . . . At Destiny Records, Los Angeles, Fran Gargano is promoted to the post of director of distribution and retail, while Duska Finch moves up to director of production and a&r administration. Gargano has been executive assistant at Destiny and Finch was billing accountant there. . . . Carol Peters is named general manager of Pasha Records and its allied group of companies in Hollywood. She was assistant to the vice president of promotion at Warner Bros. . . . David Webb, formerly vice president of sales and marketing for Third Coast Records, is tapped to join Churchill Records & Video, Ltd., Tulsa, as vice president for sales and marketing.

## Marketing

Shelley Cooper is appointed to coordinate the first phase of NARM's "Gift Of Music" campaign. A former director of advertising for Warner Bros. Records, Cooper can be reached in Los Angeles at (213) 650-0208 or through the NARM office at (609) 795-5555. . . . Barry Locke, former regional sales manager for 20th Century Fox Video in the East, is named executive director of the Video Software Dealers Assn., a new division of NARM. Risa Solomon, who was video software director for the five Videoland of Texas Stores, is VSDA vice president. Locke will be based in Cherry Hill, N.J., Solomon in Dallas. . . . Alan Schwartz, former advertising manager for the Music Plus chain, has been elevated to director of creative marketing for Show Industries, the complex which includes City 1 Stop and the store chain. He will be in charge of advertising and merchandising. . . . Paul Aaronson is promoted to sales manager at Important Record Distributors, Jamaica, New York. . . . At the Licorice Pizza chain, Los Angeles, Kent Moseley is named vice president of store operations, up from store director and assistant vice president. Ruth Simms moves to the post of controller of the Jim Greenwood chain.

## Publishing

Rick Shoemaker is appointed vice president, West Coast, of MCA Music, up from West Coast director of creative services. He will be based in Los Angeles. . . . William H. Rayborn is promoted to general manager of MSI Press, Irving, Tex. He was sales and marketing manager for the company.

## Related Fields

Alfred E. Smith is named vice president of 3M's magnetic audio/video products division, up from general manager of the data recording products division. He will be headquartered in St. Paul. . . . Larry Lurie is appointed vice president of sales at Audio Source, Foster City, Calif., a leading audiophile record and audio hardware importer and manufacturer. He has been with Audio Source since 1980.

Rochelle Friedman, former managing editor of Country Music Magazine, joins The United Stations, New York, as associate producer of "The Weekly Country Music Countdown." . . . Jeannie Ghent is appointed to the staff of Mandrell Management, Nashville, as coordinator of services. She has been working as an independent record promoter.



Smith



**PRESIDENTIAL TALK**—Leonard Feist, left, president of the National Music Publishers Assn. points to a songsheet honoring the Leo Feist publishing house in the Songwriters Hall of Fame. He and Sammy Cahn, right, president of the Hall of Fame, were taking a break from a board meeting in which plans were being discussed for the March 15 Songwriters Hall of Fame dinner at the New York Hilton.

## FBI Seizes Tapes In Ft. Lauderdale

NEW YORK—A retailer in Fort Lauderdale, Fla. surrendered approximately 6,000 alleged pirate 8-track and cassette tapes to FBI agents last month in a raid on the Thunderbird Drive-In Swap Shop on W. Sunrise Blvd.

Federal agents from the West Palm Beach and Fort Lauderdale offices seized the tapes on Jan. 29 after observing two individuals, Billy Hins and Tim Roberts, offering the allegedly bogus tapes for sale, three days before. Their business was

called Royal Sounds of Music.

In a related seizure, FBI agents in Tulsa confiscated bootleg recordings by Bruce Springsteen and the Kinks at Discovery Records on E. 15 St. there. The raid, on Jan. 25, was authorized by U.S. Magistrate Robert S. Rizley of U.S. District Court for Northern Oklahoma. Last week, agents seized several thousand allegedly counterfeit and 8-track tapes at Mr. Dee's Sales, a Tulsa distributor operated by a man identified as Fred Parks.

## Masterworks Launches Glass LP Promo

CHICAGO—CBS Masterworks is launching a broad-based marketing campaign for its new Philip Glass album, being released on Masterworks' "CBS Records" label.

Other releases on the "crossover" label, developed for marketing classically-oriented product is a broader audience, have included Claude Bolling's "Toot Suite" and the Placido Domingo-John Denver "Perhaps Love."

The Glass album, "Glassworks," appearing this month, will be targeted primarily at the progressive rock market, according to CBS. The LP is the first under a new exclusive CBS contract and offers entirely new music composed for the disk.

Marketing plans include promotion through CBS college reps and through India college market specialists. CBS has produced a 7-inch commercial single and a 12-inch promotional single. A special Glass interview disk also is being offered.

According to Masterworks marketing chief Bob Campbell, evidence clearly shows that a larger audience can be attracted if the "Masterworks" logo—a turn-off for pop buyers—is eliminated.

According to the executive, the Masterworks label may appear on Glass' next album. Campbell said some classical market sales would be lost because of the absence of the

Billboard (ISSN 0006-2510) Vol. 94 No. 9 is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$125.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 13808, Philadelphia, Pa. 19101, (609) 786-1669.



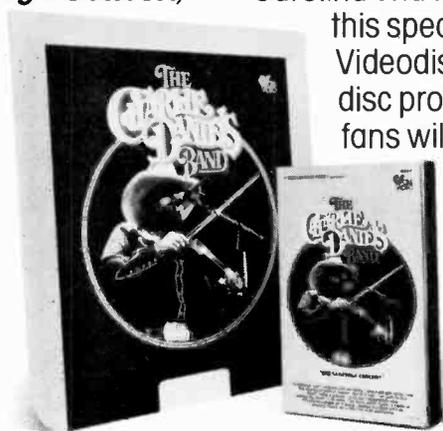
## Saturday night, March 13 Get an unprecedented look at The Charlie Daniels Band™!

On Saturday night, March 13, MTV presents, in stereo, ***The Charlie Daniels Band: The Saratoga Concert***, produced by CBS Video Enterprises. You'll see Charlie and The Band play plenty of good ol' hell-raising hits and introduce three new songs from their soon-to-be-released Epic LP, "Windows."

And since one good look deserves another, MGM/CBS Home Video will simultaneously release ***The Saratoga Concert*** as a Videocassette. It will

feature additional footage shot on location in North Carolina and narrated by Charlie himself. In June, this special Videocassette will be available as a Videodisc, the first made-for-home video CED disc produced in stereo. So Charlie's millions of fans will be able to look in on him whenever they want to.

***The Charlie Daniels Band: The Saratoga Concert***. Don't miss it on MTV or MGM/CBS Home Videocassettes and Home Videodiscs.



***The Charlie Daniels Band: The Saratoga Concert*. March 13 on MTV.  
Available on MGM/CBS Home Videocassettes. Available in June as a MGM/CBS Home Videodisc.**

Coming soon: The new album by The Charlie Daniels Band, "Windows."  
On **Epic** Records and Tapes. FE 37694



**BERGAMO ADDRESSES**—Al Bergamo, president of MCA Distributing Corp., addresses the firm's 1982 national meeting held recently in Houston. The agenda combined product presentations from MCA Records and the independent labels distributed by MCA Distributing. Among the artists performing were MCA's Judi Sheppard Misset, George Stralt and the Young Brothers and Churchill's Cindy Hurt.

## Artists Named For NARM Meet Appearances

NEW YORK — A number of prominent recording artists will make appearances at the NARM convention this month at the Century Plaza Hotel in Los Angeles. Elektra's Richard Simmons, a television exercise personality, will appear at the Installation and Awards luncheon following the Opening Business Session on Saturday (27). The Country Music Luncheon the following day will feature MCA artist Don Williams, and De-Lite's Kool and the Gang will host the closing luncheon on March 29.

In addition, Carol Hensel of Mirus Records will conduct a one-hour Exercise and Dance program on March 29. Rich Little of Boardwalk's "First Family" will host the NARM Awards Banquet. RCA's Rick Springfield will be the musical guest.

# Chartbeat

## Go-Go's Go All The Way; LRB: 5 Years In Top 10

By PAUL GREIN

LOS ANGELES—The Go-Go's' "Beauty And The Beat" (I.R.S.) jumps to No. 1 this week, becoming the 25th debut album in the post-Presley era to achieve the ultimate on the Billboard chart. Here they are, in reverse chronological order:

1. "Beauty & The Beat," Go-Go's, I.R.S., 1982.
2. "Get The Knack," Capitol, 1979.
3. "Briefcase Full Of Blues," Blues Brothers, Atlantic, 1979.
4. "Bad Company," Swan Song, 1974.
5. "You Don't Mess Around With Jim," Jim Croce, ABC, 1974.
6. "First Take," Roberta Flack, Atlantic, 1972.
7. "America," Warner, 1972.
8. "Blind Faith," Atlantic, 1969.
9. "Blooming Hits," Paul Mauriat, Philips, 1968.
10. "Ode To Billie Joe," Bobbie Gentry, 1967.
11. "The Monkees," Colgems, 1966.
12. "If You Can Believe Your Eyes And Ears," Mamas & the Papas, Dunhill, 1966.
13. "Meet The Beatles," Capitol, 1964.
14. "The Singing Nun," Philips, 1963.
15. "Little Stevie Wonder: The 12 Year Old Genius," Tamla, 1964.
16. "Songs I Sing On The Jackie Gleason Show," Frank Fontaine, ABC Paramount, 1963.
17. "Peter, Paul & Mary," Warner, 1962.
18. "Wonderland By Night," Bert Kaempfert, Decca, 1961.
19. "Exotica, Vol. I," Martin Denny, Liberty, 1959.
20. "Music From 'Peter Gun,'" Henry Mancini, RCA Victor, 1959.
21. "Kingston Trio," Capitol, 1958.

22. "Sing Along With Mitch," Mitch Miller & the Gang, Columbia, 1958.
23. "Tchaikovsky: Piano Concerto No. 1," Van Cliburn, RCA Victor, 1958.
24. "Ricky," Ricky Nelson, Imperial, 1958.
25. "Elvis Presley," RCA Victor, 1956.

The list doesn't include No. 1-charting debut albums by two artists who earlier reached No. 1 in group associations, **Stevie Nicks** and **Paul McCartney**. Also omitted are top-charted collaborations by musicians who had previously recorded separately: **Stan Getz & Charlie Byrd** and **Crosby, Stills, Nash & Young**.

We also discounted career-launching No. 1 albums by four comedians: **Shelley Berman**, **Bob Newhart**, **Allan Sherman** and **Vaughn Meader**. And we disqualified one spoken word entry, the left-field, right-wing hit "Ballads Of The Green Beret" by **S/Sgt. Barry Sadler**.

★ ★ ★

Go-Go's A Go Go: By hitting No. 1 in its 32nd week on the chart, "Beauty & The Beat" becomes the slowest-climbing No. 1 album since "Fleetwood Mac" (Warner) finally topped the survey in its 58th week in September, 1976.

The Go-Go's also become only the second all-female group in chart history to score a No. 1 album, following **Diana Ross & the Supremes**, which did the trick three times, with "T.C.B.," "Greatest Hits" and "Supremes A Go-Go." (How's that for a precognitive title?)

I.R.S. is the second label to achieve a No. 1 album through A&M distribution: Ode made the mark with three **Carole King** albums from '71 to '74. These four distributed LPs are in addition to 10 No. 1 albums on A&M itself, from **Herb Alpert's** "Whipped Cream & Other Delights" in 1965 to **Styx's** "Paradise Theatre" last year.

Finally, we can't help but note the irony that the Go-Go's have had a No. 1 album while the **Police**, for whom the Go-Go's until recently were an opening act, have not. The Police's "Ghost In The Machine" recently logged six weeks in the runner-up slot. We do hope this won't set off any in-fighting or petty jealousies in the Copeland family. One "Dallas" is enough.

★ ★ ★

Not So Little: **The Little River Band** (Capitol) this week becomes the first act to reach the top 10 during each of the past five years. The group's "Take It Easy On Me" jumps to number 10, and follows 1981's "Night Owls," 1980's "Cool Change," '79's "Lady" and "Lonesome Loser" and '78's "Reminiscing."

Only three other acts are still in the running to extend their top 10 streaks to five years—having achieved a top 10 hit every year from '78 through '81. One of these artists, **Olivia Newton-John**, is no more than a couple of weeks away from doing so, as "Make A Move On Me" (MCA) leaps 20 points to number 13.

**Barbra Streisand** (Columbia) might have become the first artist to achieve this five-year streak, but muffed her chance when the recent

(Continued on page 80)



**CHUBBY SINGS**—Chubby Checker, pen in hand, delights female admirers at the L.A. Country Club after a recent performance. Checker, the Twist king 20 years ago, is out with a new MCA LP, "The Change Has Come."

## MCA Gets Profit Boost From Budget Album Sales

By ED HARRISON

LOS ANGELES—Although major selling frontline releases were the key to the MCA Records and publishing division's 58% increase in profits in 1981 (see separate story, page 9) the aggressive marketing of the label's variably priced budget lines was a contributing factor.

According to Sam Passamano, executive vice president of MCA Distributing, and John Burns, vice president of sales, MCA's budget lines, ranging in price from \$3.99-\$8.98, generated approximately \$21,500,000 at the wholesale level and approximately \$35 million retail. There are about 2,200 titles of budget product.

Of the nearly eight million units of budget product sold in 1981, albums accounted for roughly 4,710,000, cassettes 2,100,000 and 8-tracks 500,000. "If 8-tracks are priced right, they will sell," says Passamano, who feels the industry is too quick to dismiss them as a dead issue.

"We've always felt we had to have variable pricing so that the consumer can buy three or four albums," comments Burns. "Stores are seeing multiple sales again."

"The consumer is very price conscious. Should we as an industry ask high prices for something 20 years old or price it where it should be?" asks Burns.

MCA's \$3.98 "midline" series,

launched four years ago, contains 650 titles with new additions made usually twice a year.

Priced at \$4.98 is the Jazz Heritage series comprised of 48 early jazz titles. Vince Cosgrave, MCA Records vice president of marketing, reports 121,000 units sold during 1981. Set to bow in May is the Collectibles series, also priced at \$4.98 which will include works by Fred Astaire, Rick Nelson, Gale Storm, Eddie Cantor and others as well as old soundtracks.

The most successful series is the \$5.98 Platinum Plus, first introduced in August 1980 and now containing 175 titles of platinum and gold selling artists like Elton John, the Who, Steely Dan, Olivia Newton-John, Rufus and other established sellers.

Also priced at \$5.98 is the Past Performers series comprised of artists that have since gone on to bigger levels of success, yet don't qualify for the Platinum Plus series.

Another relatively new series is Gospel Golden Greats at \$5.98 containing 109 titles that were formerly priced at \$7.98. "At \$7.98 they showed no movement," admits Burns. "The music deserves to be out there but at the right price."

Introduced in January was Jazz Impulse comprised of 67 single pocket LPs reduced from \$7.98 to \$5.98. Double pocket LPs are priced at \$8.98.

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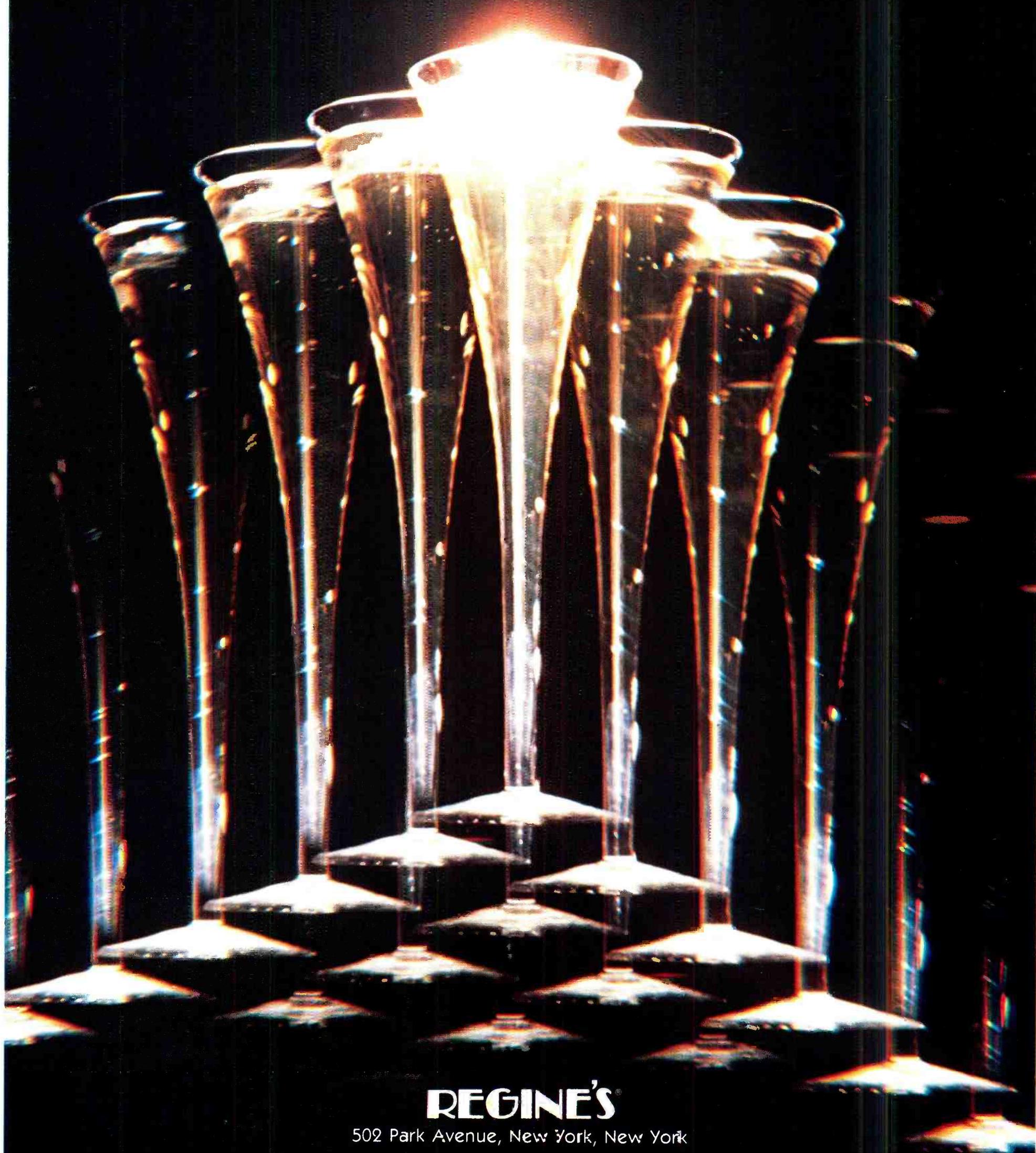
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# Market Quotations

As of closing, February 25, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	1/2	Altec Corporation	6	9	11/16	3/8	11/16	Unch.
38 1/4	26 1/4	ABC	6	465	30%	30%	38%	- 1/4
45 1/4	27 1/4	American Can	7	332	27%	27%	27%	Unch.
5 1/4	2 3/4	Automatic Radio	3	18	4%	4%	4%	Unch.
61 1/4	40 1/2	CBS	6	166	44%	43 1/2%	43 1/2%	- 1/4
63 1/4	31 1/2	Columbia Pictures	12	279	60%	60%	60%	Unch.
8 1/4	4 1/2	Craig Corporation	20	1	6 1/2%	6 1/2%	6 1/2%	+ 1/8
67 1/4	43 1/4	Disney, Walt	14	617	51%	51%	51%	+ 1/4
8 1/4	3 1/4	Electrosound Group	17	6	3%	3%	3%	+ 1/4
9	3%	Filmways, Inc.	-	170	4%	4%	4%	- 1/4
22 1/4	14%	Gulf + Western	3	347	16%	15%	15%	- 1/4
19 1/4	11%	Handleman	6	7	12%	12%	12%	- 3/4
6 1/4	3%	Integrity Entertainment	3	57	3%	3%	3%	- 1/4
15 1/4	5%	K-tel	3	4	5%	5%	5%	Unch.
82 1/4	39	Matsushita Electronics	11	24	51%	51%	51%	- 2 1/2
59	38	MCA	10	899	47%	45%	46%	+ 1 1/2
65	48	3M	9	1723	56%	55%	55%	+ 3/4
90 1/2	51 1/4	Motorola	9	2109	52%	51%	52%	- 1/4
59 1/4	33 1/4	North American Phillips	4	3	34%	34%	34%	+ 1/4
20	6%	Orrox Corporation	-	56	9	8%	8%	+ 1/4
31 1/2	10%	Pioneer Electronics	8	9	13	13	13	+ 3/4
32 1/4	16 1/4	RCA	-	2438	17%	17%	17%	Unch.
26 1/4	14	Sony	10	2035	14%	13%	13%	- 3/4
43	22 1/4	Storer Broadcasting	14	106	25%	25%	25%	Unch.
6 1/4	3	Superscope	-	-	-	-	3%	Unch.
35 1/4	24%	Taft Broadcasting	7	179	29%	28%	29%	+ 1/2
63 1/4	33%	Warner Communications	15	2209	57%	55%	55%	- 3/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Abkco	100	1/2	1%	Koss Corp.	5000	7	7 1/2
Certron Corp.	9	13/16	7/8	Kustom Elec.	-	1	1 1/2
Data Packaging	100	5/4	5%	Recoton	50	3	3 1/4
First Artists Productions	-	5%	5%	Reeves Comm.	4600	32	32 1/2
Josephon Int'l	1400	8	8 1/2	Schwartz Brothers	-	2 1/4	3

## MCA Records, Publishing Profitability Report Surge

LOS ANGELES—The records and music publishing division of parent MCA Inc. rebounded strongly for the year ended Dec. 31, 1981, posting a 58% gain in profits, from \$15,929,000 in 1980 to \$25,216,000. Revenues for the year, however, declined 5% to \$175,229,000 from \$184,905,000. For the fourth quarter, operating income suffered a 12% decline to \$7,051,000 from \$8,035,000 while revenues dropped to \$49,745,000

from \$56,777,000 during the comparable period in 1980. Despite the sharp gains made by the record division, MCA Inc.'s net income for the year declined 25%, from \$119,042,000 to \$89,788,000 despite a 2% increase in revenues from \$1,297,104 to \$1,328,988. For the fourth quarter, income declined 16% to \$14,131,000 from \$16,877,000 while revenues increased slightly from \$337,480,000 to \$338,804,000.

## CBS Cooperate Picture Outlined Wyman Ties Disk Losses To Slow Growth, Competition

By ROMAN KOZAK

NEW YORK—Development costs as well as a slow recorded music market contributed to a flat profit picture in 1981, Thomas H. Wyman, president of CBS Inc. explained to Wall Street analysts in a meeting at the CBS Building here Tuesday (23). CBS' income from continuing operations in 1981 was \$190 million, virtually the same as it was in 1980 (Billboard, Feb. 20).

Wyman said the CBS Broadcast Group, which is launching a new FM network this year, performed "superbly," compensating for disappointments from the other groups. "In the CBS Records Group both revenues and profits declined in 1981," said Wyman. "Both the international operation and the Columbia House division had higher profits on lower sales, and showed remarkable strength in difficult times. Our disappointment, and the heart of the group, was in domestic records sales.

"The sharp revenue and profit decline for domestic records reflected obviously slow industry growth, a weak release schedule, and a very competitive marketplace. We took a number of steps in 1981 which will impact on 1982. The first of these was obviously the closing of the Santa Maria plant. We see the late 1981 decision as improving results by several million dollars.

"We also have been working hard on the artist relations and release schedule, and we think that more focus and development work is going to be very productive for us. As we look out over the months ahead, particularly in the second quarter, there is considerable product excitement. But there is no question that the industry is in the process of adjusting to a less dynamic music market, at least in this cycle we are now living in."

According to figures released by CBS during the meeting, the company estimated U.S. record sales in 1981 at \$3.79 billion, up 3.1% from 1980. And for 1982, it projects sales to be flat at the \$3.79 billion level.

Though Wyman stressed that CBS' priority through the '80s is

still network television, nevertheless the company is working on developing a place for itself in the alternative home video medium. He cited the company's recently announced joint venture in cable and home video with Twentieth Century Fox.

Not many details on the CBS Fox venture were forthcoming at the analysts meeting, but Wyman noted both CBS Cable and CBS Video Enterprises, which until now has been part of the Records Group, will become part of the new autonomous venture.

In other high tech video developments, Wyman said CBS is experimenting with "Extravision" teletext; with "Venture One" two-way video with AT&T; and is working on high resolution television. It is also bidding to buy a cable system in Alameda, Calif.

In the question and answer period, Wyman was asked about published reports that both Walter Yetnikoff, president of the Records Group, and Gene F. Yankowski, president of the Broadcast Group, will not seek re-election as members of the company's 14-member board of directors.

Wyman said the decision did not reflect adversely on the two group presidents, but was part of a trend where the ratio of company insiders and outsiders in such boards is decreasing. He also said that since CBS is in other businesses beyond broadcasting and records, having the presidents of only those two divisions on the board tended to give the impression that the other businesses were of less importance.

In responding about the state of the music business, Yetnikoff said that while the industry as a whole is flat, CBS is working to get "more bang out of the buck" and is cutting down on "show business" flash. He is expecting a strong second quarter with new releases by Billy Joel, Paul McCartney, REO and the "Annie" soundtrack. He said also that initial response is very good on the "Pac-Man Fever" LP.

He said that some of the gloom about the videodisk may be the re-

sult of RCA's over-optimistic projections about its sales, since it predicted that it would sell 200,000 playback units in the first year, whereas it has only sold about 80,000 units. However, he said that RCA projected that 10 to 12 disks would be sold with each unit, but the number has turned out to be 17. With units now being priced under \$300, prospects for the videodisk should improve, he noted.

## DRG Launching New \$5.98 Midline Series

NEW YORK—DRG Records here is launching a \$5.98 midline series this month, starting off first with a "Jazz Masters Series," while debuting a "Price-less" pop line in April.

Hugh Fordin, president of the company, says both lines will continue with monthly releases of four albums each.

Launching the jazz albums are "Dore Previn with Andre Previn," originally marketed on Verve; Lena Horne with Lennie Hayton and Marty Paitch, formerly on Horne's Charter label; Cleo Laine with John Dankworth, a master owned by Laine; and Irene Kraf with the Junior Mance Trio, released years ago on Ava Records.

The pop debut albums are Dick Haymes, the Hi-Lo's, Liza Minnelli in "The Act" and Peggy Lee. The latter three sets were marketed previously under the DRG Logo.

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## Jive Label Pacts Arista For Distribution In States

NEW YORK—Jive Records, the six-month-old record arm of the London-based Zomba group of companies, has entered into an agreement with Arista Records for the U.S. market. Arista will manufacture, distribute and market all of Zomba's record releases under the Jive label.

Zomba is, according to director Clive Calder, "developing a broad-based label," although the current emphasis is on hard rock. In fact, producers signed to the company's management wing include Mutt Lange of Foreigner "4" fame, Martin Birch, producer of AC/DC's "For Those Who Are About To Rock. We Salute You," and Mike Howlett, who produced "Enola Gay" by Orchestral Manoeuvres in the Dark.

Already released under the new pact with Arista is the first album by the British rock band Starfighters as well as a five-cut EP by A Flock of Seagulls, a contemporary rock group. Forthcoming this spring are a Flock of Seagulls album and single, a 12-inch single by R&B artist Richard Jon Smith and a remake of "The

Lion Sleeps Tonight" by Tight Fit. This song is currently at 2 on the English charts.

The five-year-old Zomba group also consists of two music publishing companies, a complex called Battery Studios and a direct-response marketing company.

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# Rock'n'Rolling

## MSI Is Making The Most Of Talent On Both Coasts

By ROMAN KOZAK

NEW YORK—"It's a manufacturing and distribution deal. Stiff America presses our records and gets them to our stores. All the advertising, publicity, marketing and promotion we do ourselves," says John Montgomery, president of MSI Records, another small independent label bucking the majors.

"When I was working for Sire as vice president of promotion, I was managing a singer, Melinda Jones, who had a band called the Joneses, and one day they were opening for Squeeze," says Montgomery by way of giving a brief history of his label. "After the show, I was moving equipment and stuff and Melinda came over and said that there was a producer backstage who wanted to produce them.



"So I went back stage and it was my old friend T.J. Tindall, who had been with Capricorn Records. We cut some songs, and after the first day he said that Melinda was great, but the band had to go."

Subsequently, the two started Shadow Productions, which they modeled after the Gamble & Huff operation in Philadelphia. The

theory is to develop a solid core of artists whom the label could develop for the long term.

"At the time we recorded six cuts at the basement of Sire, and then came the question of shopping it," remembers Montgomery. "Do we shop it to a major? But we decided to go with an independent, to put out our own single and see what happens with that."

At the time Montgomery was introduced to the Berkeley Square label in Berkeley, and a convergence of interests led a merger, in the form of Mutiny Records. From Mutiny came MSI, whose initials stand for Mating Shadow International. Half of the acts would come from the West Coast and half from the East.

The first two releases on MSI reflected that. From Berkeley came SVT, a band formed by former Jefferson Airplane bassist Jack Casady, while the East's contribution was an LP by Hurricane Jones, the new band fronted by Melinda Jones.

Coming in March will be a debut LP by a New York band, Neeva, and in April by a West Coast band, the Mutants.

"It just seems within the industry that it goes in cycles and history repeats itself," says Montgomery. "It

(Continued on page 80)



Billboard photo by Chuck Pulin

**FREEZE FRAME**—Peter Wolf of J. Geils Band talks with Joe Franklin, left, during the band's guest appearance on Franklin's television show in New York.

## Legal Action

### Narwood Seeks Ruling Vs. Lexington

NEW YORK—Narwood Productions, a radio program syndicator, seeks to enjoin Lexington Broadcast Services from using the name "Music Makers" for its forthcoming television series in a suit filed last week in Federal District Court in Manhattan. Lexington has presold the monthly program to 31 stations and is scheduled to premiere other series in April.

The plaintiffs charge that the first program in its copyrighted "Music Makers" series was broadcast nationally last month by more than 130 radio stations, and that the weekly program is now heard on over 160 AM and FM stations. Attorneys for Narwood contend that Lexington's refusal to abandon its adoption of the name constitutes unfair competition. The plaintiffs have asked for an accounting of Lexington's profits and for damages sustained as a result of the company's "willful infringement." The case was assigned to Judge Gerard L. Goettel.

### Kiss Sues Dutch Phonogram

NEW YORK—Members of Kiss have brought suit in U.S. District Court here against Phonogram International of the Netherlands claiming failure to pay the group \$1,772,655 in royalties.

In addition, the action alleges that

the defendant and defendant's "predecessor in interest," Casablanca Record & Filmworks, with harming the group's career by "engaging in massive and unwarranted over shipments" of its product "at distress or 'schlock' prices. . . ." For this claim, the action says the group is entitled to compensatory damages of \$5 million and an award of punitive and exemplary damages of at least \$10 million.

The action refers to a deal between Kiss and Phonogram dated April, 1980, from which time through December, 1980 claims are made on failure to account for royalties on sales of 1,330,000 recordings.

### British Police Seize Copies Of 'Obscene' 45

LONDON—Alleged obscene language in the lyric content of the "B" side of a single by the Anti-Nowhere League led to a series of simultaneous raids by police on record business companies here, and subsequent seizure of 12,000 copies of a 45, titled "Streets Of London," a re-working of the Ralph McTell chart song.

A report from the obscene publications squad from Scotland Yard is going to the director of public prosecutions who will decide whether to take further action.

The single, on the WXYZ label, distributed by Pinnacle here, made the U.K. top 50 and hovered in the top 100 for five weeks. The "Streets Of London" side was much-played on radio nationally.

The police raids, carefully coordinated following "complaints from the public," were on the premises of Rough Trade, Faulty Products, Pinnacle, MVS Record Pressing and the offices of John Curd, who manages the Anti-Nowhere League.

### New Officers For Martell Foundation

NEW YORK—The T.J. Martell Memorial Foundation for Leukemia Research has elected a new slate of officers for 1982. They are Floyd Glinert of Shorewood Packaging, chairman; Tony Martell of CBS Associated Labels, executive vice president; Aaron Levy of Arista Records, executive vp; attorney Paul Marshall, secretary; and George Levy of Musicland Group, treasurer.

## Signings

The Lamont Cranston Band to RCA Records. Their first album for the label is "Shakedown" originally issued by Waterhouse Records. . . . **John Hiatt** to Geffen Records with first album, "All Of A Sudden," produced by Tony Visconti, scheduled for release in late March. . . . **Russell Smith**, former frontman of the Amazing Rhythm Aces, to Capitol/Muscle Shoals Sound Records. . . . British duo **Godley & Creme** to Mirage Records with first album, "Snack Attack," due for release the first week of March. . . . **Tri-Lark** to Handshake Records with first LP due out in April. . . . The Detroit-based band **Alliance** also to Handshake. . . . Jazz/pop vocalist **Bobby McFerrin** to Elektra/Musician Records. His first album is currently being recorded for release in the summer. . . . **Scott Baio**, Chachi on tv's "Happy Days," to Beverly Hills Recording/RCA with an LP due in August. Baio will be featured in the new series, "Joannie & Chachi," a "Happy Days" spinoff. . . . **Mike Campbell** to Palo Alto Jazz Records. . . . **Mundo Earwood** to Primero Records. . . . **The Southeast Inspirational Choir** to Jewel Records. . . . **New Math** to 415 Records. Their first release, a five-song EP titled "They Walk Among You," was produced by Howard Thompson who produced the first Psychedelic Furs album and John Anthony who has worked with Genesis. . . . **David Houston** to Delta Records.

## Retailer Profile

• Continued from page 3

Gabor can be considered an innovator. In 1978, he put in his first videocassettes for sale. That software inventory now has grown to over \$100,000. He carries from 700 to 800 different titles always. He has a number of ploys, in which he provides bonuses if multiple tapes are rented. He figures his average daily videocassette rental is \$3.

"Please emphasize that whenever a company sets up their own rigid software rental policy, I tend to lose interest and drop a lot of their product from my inventory," Gabor adds.

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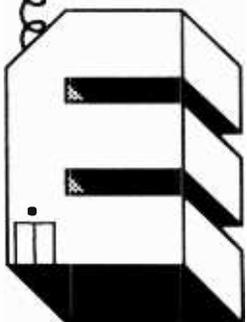
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## Cable Watch

### Programming A Good BET; Fine-Tuning Time At MTV

By LAURA FOTI

The cable television dream is a dream of "narrowcasting"—targeting programming to the specific interests of large and small groups of viewers. And that dream is coming true, as can be seen in the success of Black Entertainment Television (BET), which plans to expand from three hours one night a week to six hours per night seven days a week this May.

While BET offers black classic films from the 1930s and '40s, black college sports and public affairs programming, music also plays a large part in the mix. "Video Soul," currently a half-hour program, will be expanded to 1½ hours and will feature DJs. Once a week, "Old Gold Specials" will showcase video and concert clips supplied by record companies of black and r&b performers from the past 10 years.

"All our programming is not strictly black, although it is all aimed at a black audience," explains Vi-

vian Goodier, executive vice president.

A sample week of programs shows three more music shows: an hour of Gospel music, a "Jazz Hour" and "Showtime at the Apollo," a half-hour variety show with Nat King Cole, Duke Ellington and Cab Calloway from Harlem's Apollo Theatre.

BET will begin to produce some of its programming in-house, according to president Robert L. Johnson. The channel hopes to become the major producer and distributor of black-oriented programming for the cable industry.

The two-year-old service has 8.4 million subscribers and is advertiser-supported.

\* \* \*

It's fine-tuning time at MTV: Music Television. The channel premiered seven months ago, and the new vice president of programming, Les Garland, has just taken over.

"We're streamlining, narrowing (there's that word again!) in on the way we're presented and promoted," Garland says. The new vp's background includes a stint at Atlantic Records and, previously, 15 years in radio; Garland calls MTV "a radio station you can see."

Target audience remains the same, age 12-34, and the channel will continue to program as it has, Garland says. "We definitely plan to stick with shorts, especially since there are more and more available." Recent add-ons: clips by Quarterflash, Jefferson Starship, the Cars, Lindsay Buckingham, the Clash and Aldo Nova.

John Sykes, director of promotion and artist relations for MTV, has made available a playlist to help keep those in the music industry informed about what MTV viewers are viewing.

According to the playlist, there are eight titles playing between four and five times a day (currently including "Spirits in the Material World" by the Police, "Centerfold" by the J. Geils Band, "Harden My Heart" by Quarterflash and "Burnin' For You" by Blue Oyster Cult).

Forty-three more titles air two or three times a day, according to the

(Continued on opposite page)



FANTASY TRIP—MTV video jockeys J.J. Jackson and Martha Quinn dig deep into the crate to pick the winner of the "Hawaiian Holiday With Devo" contest. The winner was Dollie Markovich, coincidentally from Devo's hometown, Akron, Ohio.

## March Cable Offers Broad Musical Mix

NEW YORK—Barry Manilow, Heart, Johnny Paycheck, James Galway, Carmen McRae and the Chamber Music Society of Lincoln Center. These are just some of the

musical acts whose talents will be showcased on cable television in March.

Barry Manilow, in fact, appears on both Home Box Office (9) and

Showtime (8), in two different shows. Other March music programming from HBO: a repeat showing of the Simon & Garfunkel concert recorded last summer in Central Park (3), and "Stevie Nicks In Concert" (27).

The Nicks concert was taped at the Fox Wilshire Theatre in Los Angeles. Backing up the singer are Roy Bittan on piano, Bob Glaub on bass, Bobbye Hall on percussion, Russ Kunkel on drums, Benmont Tench on keyboards, and others.

HBO also has an animated musical show (11), "American Pop," a fantasy by Ralph Bakshi that shows how American music has changed through four generations of an immigrant show business family.

HBO's movie-only service, Cinemax, features "Fame" (24), as well as the latest installment in its "Rock Flicks" film festival. "Jimi Hendrix," a documentary, includes footage from Woodstock and the Monterey Pop Festival (12).

Showtime, besides the Barry Manilow presentation, will show Paul McCartney and Wings in "Rock Show" (5).

On the USA Cable Network, music programming comes mostly from the Friday and Saturday night "Night Flight" programs. This month's shows include "Billy Paul and the Staple Singers," a half-hour segment (5); a rock retrospective of 1981; the Who (6), performing cuts from "Face Dances"; and "Live From The Lone Star Cafe" with Johnny Paycheck, Levon Helm and Bo Diddley (12).

Later in the month: "ELO In Concert" (13), taped at Wembley in England; "Peter Tosh," taped at the Rainbow Theatre in London (19); "The Cars," performing their greatest hits (20); and "David Johansen," performing with Syl Sylvain (27).

USA Network also has a program (7) entitled "The Mind Of Music," which combines the comments and philosophies of violinists Yehudi Menuhin and Daniel Heifetz with performances.

MTV: Music Television's 24 hours a day of music programming are punctuated by special presentations such as a new interview/performance program on the group

(Continued on page 74)

## Industry Events

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

March 2-5, **European Audio Engineering Society** convention, Maison des Congres, Montreux, Switzerland.

March 3, Fifth annual **Bay Area Music Awards**, San Francisco Civic Auditorium.

March 3-4, **Telecommunications & Media** in the 1980's conference, Sheraton St. Louis Hotel, St. Louis, Mo.

March 4, Music and Performing Arts Division of the Anti-Defamation League, B'nai B'rith luncheon honoring **Walter R. Yetnikoff**, president of CBS Records group, Waldorf Astoria, New York.

March 5-7, **Nashville Songwriters Assn. International (NSAI)** showcase (5), achievement awards ceremony and dinner (6), and symposium (6-7), Hyatt Regency, Nashville.

March 7, Black Music Assn. tribute to Count Basie, "**To Basie With Love**," concert fundraiser, Radio City Music Hall, New York.

March 7-10, **National Religious Broadcasters** convention, Sheraton Washington, Washington, D.C.

March 15, **Songwriters Hall of Fame** awards dinner, Hilton Hotel, New York.

March 16, **National Music Publishers' Assn. Song Awards**, Pierre Hotel, New York.

March 26-30, **National Assn. of Record Merchandisers (NARM)** convention, Century Plaza Hotel, Los Angeles.

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.

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

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

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

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

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SOUNDS TO COME—James Mason, seated, whose group Urban Bush Music has entered into a production agreement with Hammond Music Enterprises, goes over material with, from left, John Moore, president of the company, and Chuck Gregory, executive vice president of marketing. Mason is producing a record for release this spring.

# Oil Glut Slows Cost Spiral For Pressing Records

• Continued from page 1

year as compared to 1980, says a Tenneco executive. record industry purchases of resin and compound have dropped by at least 30% over the peak year of 1978.

Most pressers have raised their prices to labels by approximately 2% so far this year, following larger boosts the latter part of 1981 in some cases. Pressing costs would be still higher today if the price of PVC had risen, pressers agree.

Cal Roberts of Columbia Records Production notes the holding pattern in vinyl prices. "It's been largely the result of stiff-arming by pressers who fought moves by suppliers to put through two or three last year." Furthermore, he predicts a "significant" reduction in vinyl prices if current conditions do not improve.

Roberts views the topping off of the vinyl cost spiral in the context of "bad news," since it is based largely on trailing demand for product. "Business is not where we want it to be," he mourns. "Just look at the dearth of new releases for the first quarter," he adds, sounding a dour note echoed by other pressers.

Dick Meixner, president of the pressing division of the Electro-Sound Group, the largest independent pressing combine with four plants across the country, also attributes the hold on vinyl compound prices since last spring primarily to a drop in demand at the disk production end. He does say, however, that price jumps would have been more aggressively sought if the cost of oil had continued to exhibit the increase pattern of prior years.

"The oil situation has worked "to abate increases" that would otherwise have been imposed, he explains.

Like other plants, including CRP, ElectroSound facilities raised their pressing prices by 2% in January, although the company's most recent major increase was a 6% hike last fall. Current pressing prices are about 58 cents per LP including shrinkwrap.

Although ElectroSound's plants are currently running at about 65% of disk capacity, not too bad for this time of the year in Meixner's judgment, the rate would be higher if label release schedules were more upbeat.

"We're not processing any new releases," he says. "We're still working on reorders of product released last November."

The negative impact of the new release drought is also cited by Morris Ballen, president of Diskmakers

Inc., a 10-press plant outside of Philadelphia. It's the first time in his memory that he didn't have a single new release on his presses in January.

Diskmakers has absorbed other

price increases experienced over the past year, and has not passed them on to customers, mostly labels ordering short runs on product, states Ballen.

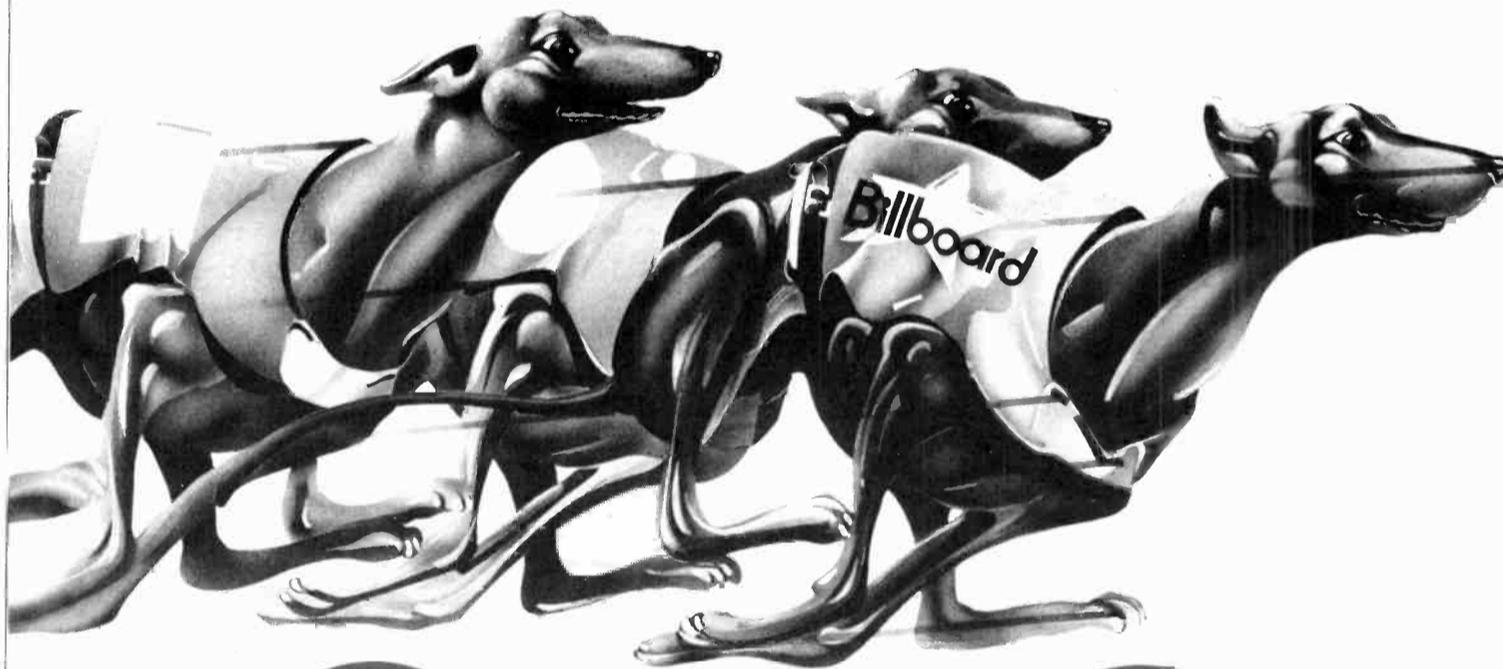
At Bestway Products in Moun-

tainside, N.J., Howard Massler, president, puts the vinyl factor of the company's cost equation for pressings at about 52%. However, while the cost of compound has held, other costs have climbed. At one time, he

recalls, PVC accounted for 60% to 70% of pressing costs.

Massler describes business as "pretty good," with volume up but profit a third less today than it was a decade ago.

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### Cable Watch

• Continued from opposite page

list. Artists include Squeeze, Hall & Oates, Billy Squier, Pat Benatar, the Who, Rod Stewart, Judas Priest, Tom Petty, the Pretenders and Styx. And a total of 89 more titles make up the "1-2 Plays Per Day" list. Artists include Kim Carnes, Saga, Icehouse, Classix Nouveaux, Jack Green, the Marshall Tucker Band, Gary US Bonds, Lene Lovich, Adam & the Ants, Van Halen and many more.

The rest of the clips available to MTV are in less-frequent rotation.

Possible changes in MTV, says Les Garland, may include the introduction of MTV Awards, which he believes would be an "ideal" promotion for the channel. The channel also has plans for more original programming, such as this month's "Liner Notes," a collection of segments from MTV on-air interviews. "We definitely want to pursue that more," Garland says.



Founded 1894

The International Newsweekly Of Music & Home Entertainment  
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Telex: 710581-6279. Cable: Billboy NY. 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (213) 273-7040. Telex: 66-4969. Cable: Billboy LA.

Publisher: Lee Zito (L.A.) Editor-in-Chief: Gerry Wood (N.Y.)

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Vol. 94 No. 9

# On Caring For New Talent

By RON ALEXENBURG

The time has come, the walrus said, to stop crying the blues and face the realities of today's record business.

Yes, there is a recession. Yes, record sales are down from their peak. Yes, the music isn't very interesting and the hit new artist is the exception.

With all this, the record business is still the most exciting game in town. On Friday you're nothing. With weekend play, on Monday you're something even with a new artist or new music.

The recession is affecting every business. When people need food, entertainment takes a back seat. But the truth is that the sales picture isn't as bleak as most would have us believe.

There was a time in the history of the industry when a million copies sold was a lot of records. Then the standard went to five or six million or more, and that became the new yardstick. Now sales have slipped back to the point where a top seller may account for four million units, and the industry reaction is, "Well, it only sold. . . ."

You don't need to sell one million or three million copies to make money. Part of our problem is that we expect too much from our superstars. Through the years, we've become spoiled.

It isn't the greatest trick in the world to take an act currently selling a million units and move it to the two or three million sales plateau. All it takes is money. On the other hand, if you can take an act selling 125,000 or 250,000 copies and double the sales, you've really accomplished something. I'll sign any act we feel can make that move.



Alexenburg: "Part of the problem is that we expect too much from our superstars."

## 'Our only hope for the future is a cohesive effort by all in the business to encourage new acts and new music'

Right now, I see our industry at a crossroads and I'm concerned about the direction it's taking. Never before has the need for cooperation among everyone involved been more vital. A hit group today takes the combined support of retailers, radio stations, concert promoters and buyers, managers and, of course, the record companies.

If we don't get the support we'll have a lot more problems than the ones people are talking about. Apart from having the resources to sign and develop new talent, our only hope for the future is to mount a cohesive effort by everyone in the music business to encourage new acts and new music.

No record company can make anything happen. Artistic talent is what makes it happen. They write the songs, have the melodies and get the sounds on vinyl. But trying to establish new names and new artists is still the backbone of the business. There isn't a true record person who doesn't want to break new acts or take on the challenge of the act that doesn't happen the first time out.

Breaking a new act is like having a baby; it takes about nine months of concentrated work, but when it all comes together it's the most exciting feeling in the world. That breakthrough is the biggest challenge.

Everybody forgets that today's superstars were yesterday's

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:

I can certainly understand Clive Davis' malaise at the erosion of the record marketplace (Commentary, Feb. 20). It's probably similar to the anguish Detroit felt in the early mid-'70s as their gold-colored Coupe de Villes, et al., were being replaced by Hondas, Toyotas and Datsuns.

I grant him this, though. I can't hum a video game, I can't hum gas guzzlers, and I can't hum most of the recorded musical offerings in the market today.

The music business will last and will again flourish, not by rebates or McDonald's give-aways but because the lost chord will be struck and consequently hummed, enabling me not to take records for granted.

Incidentally, maybe the reason the American public turned off on Detroit was because they wanted cassettes instead of 8-track cartridges.

Michael Dixon, President  
Harmony Artists Inc.  
Los Angeles

Dear Sir:

Regarding Clive Davis' commentary on video games, the music has always been out there, and with any

new artists. Boz Scaggs, Billy Joel, Tom Petty and so many others took two, three, four or more albums to happen. REO Speedwagon was 1981's "Artist Of The Year"—it took them 10 albums to get there. The successful companies are the ones who continually manage to break new acts while sustaining the old.

In recent years we've gone through the doldrums, musically. Our industry suffers from the apparent need to label everything we do . . . everything has to fit into a category. A lot of people prejudice artists and their potential by the similarity to whatever is currently making it on the charts. We'd be better off without these categories. If the music's exciting, it'll find its own audience.

A hit group always invites a host of sound-alikes in an industry where imitation has indeed become the sincerest form of robbery. In the final analysis, the public makes the decisions. But if we don't allow them a choice, the time will come when the sameness of what's available will further erode the record buying base.

One thing you can bet on: Somewhere down the road a new trend will develop that will sweep the world as rock'n'roll, Elvis Presley, the Beatles and disco have done in the past. Like everyone else in the industry, I hope I'm smart enough to spot it first.

What we need is an industry-wide effort. Superstars have to be developed. New artists need to be worked with, guided, and given continued support. We need a longer shelf life for new artists to give them a chance to happen . . . and a willingness by

radio to give these artists exposure.

We need a return to the excitement we had in the days of George Goldner, Morris Levy, Hy Weiss, Sid Nathan, Dave Kapp and Leonard Chess, to name a few, who started with little, made records, had fun and gave pleasure to a whole generation.

Fortunately, there are some people today trying to revive that spirit, and they deserve our applause. If only I could, I'd xerox David Lieberman and give everyone a copy for his constant support of new artists.

Most of all, I'd salute the people who have stepped out on their own . . . Neil Bogart, Al Coury, Bob Fead, Jerry Greenberg, Arnie Orleans, Marshall Blonstein, Bruce Lundvall and anyone else willing to take a chance in today's crazy economy. To my mind they're all successful simply for trying.

So far at Handshake we've had some modest successes. If the records haven't happened or the music isn't up to what people want to hear, that's our fault. But, if all of us don't unite to help make things happen, that's the industry's fault.

Let's dispense with the negatives. The past may be as good as we remember, but the future is better than we think.

Ron Alexenburg is president of Handshake Records.

Dear Sir:

I read the article on NARM's best seller awards (Feb. 13) and admit that more than my curiosity was aroused. One wonders how Neil Diamond's "The Jazz Singer" could stay on the charts for more than 65 consecutive weeks and not be nominated in the top selling albums by a male artist category.

Virginia Adkins  
Huntington, Va.

Dear Sir:

Contrary to a statement in your story out of Atlanta (Jan. 30), the Dregs have had vocals on at least one previous project. Check out the song "Ice Cakes" on their second LP, "What If." They were known as the Dixie Dregs then, but had basically the same personnel.

I've been a fan of the Dregs for a couple of years now and think it's great for them to get some press. But let's get it straight, okay?

Steve Pohlman  
Music Director, KCBW-FM  
Sedalia, Mo.

Dear Sir:

The standing ovation you hear is in ecstatic approval and appreciation for Clive Davis and his commentary, "You Can't Hum A Video Game." Perfect, Clive, and just in time.

Elizabeth Chapin  
Nashville

Don Graham Promotions  
Los Angeles



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## 'Constant Music' Is The Key For KZLA

By AL SENIA

LOS ANGELES—"Our whole trick is to play a lot of music," says KZLA-AM-FM program director Tom Casey. "We don't talk much. People like the concept. It's something that we borrowed from our 'brothers' in other formats—beautiful music, AOR. We just let the music do the job for us."

Whoever or whatever is working for KZLA-FM these days can be satisfied with the job they are doing. The country station in this highly competitive radio market had a 2.5 share on the FM during the fall ratings period. That is up from a 2.0 in the summer and a 1.7 in the spring.

The AM sister station held steady with a .4 audience share. The two stations, owned by Capital Cities Communication, simulcast from 10 a.m. to 6 p.m. daily.

Casey, who came to the stations in September, 1980 and officially became program director in December, 1981, credits the emphasis on constant music to the ratings success.

"We have a very, very strict limit on commercials. Eight is our maximum number of units. We try to play between 18 and 20 songs an hour. And one minor change we made at the beginning of the year, cutting off one break at the top of the hour, allowed us to play even more music."

KZLA-FM programmed soft rock up until September, 1980, when station officials began seeking a different format.

"When we looked at this format,

we were looking for an alternative," Casey recalls. "And I think we're offering an alternative at this time."

Other stations owned by Capital Cities in Fort Worth and Houston are using the same format successfully, he added.

Casey says the station plays "whatever is popular in the country music field. We are very much into country music."

Country superstars, crossover artists and older classics are woven into a popular mix. "The superstars give us good audience response—Kenny Rogers, Anne Murray, the Oak Ridge Boys, Alabama. We'll play the very traditional superstars, too, like the Statler Bros.," says Casey.

While country artists with crossover hits will find themselves on the KZLA playlist, Casey says he is careful to choose the older material from mainline country artists.

He says the station mirrors many of the changes prevalent in the country music field.

"I feel two things are happening. A lot of people are discovering they like the sound. And country music itself has come a long way toward meeting people like that.

"There's been a different sound to country ever since the 'Urban Cowboy' music. We'll occasionally get some complaints from steady country listeners who will say they don't like the new Eddie Rabbitt, for example, because it's too much like rock.

(Continued on page 19)



FUN AT SUNDOWN—WNN-AM New York program director Dene Hallam tries his hand at guitar playing with a little help from Lynne Madrick of Manhattan's Sundown country music club. Joining in the fun are John Anderson, who was performing at the club and WHN DJ Lee Arnold, at right.

## WABC-AM In Shift To All Talk; Move Bodes Ill For AM Rockers

• Continued from page 1

largest market.

There does seem to be room for music on the AM dial, but it does not look like it will be contemporary music. Doing well on the AM dial are formats that play country music or old MOR music: big bands and pop vocalists from the 1950s. This is a result of the fact that just about no one under the age of 30 listens to AM radio.

Corporately, the WABC decision makes a lot of sense at this time. ABC is about to introduce a new satellite-delivered talk network. While no one will say so, it is anticipated that WABC will serve as a showcase for that network. It is no coincidence that the WABC format shift coincides with the new talk network debut in May.

Some observers have been expecting WABC to shift to talk for years. ABC Radio, after all, is headed by Ben Hoberman, who had great success with all-talk KABC-AM Los Angeles before he was promoted to ABC Radio president.

While Hoberman watched WABC decline in listenership for the past four years, KABC has been leading in Los Angeles and hitting new heights.

Just about the whole ABC AM group is talk. WXYZ-AM Detroit, the station that served as a prototype of a tight top 40 format in the late 1950s, went talk a couple of years ago. Only WLS-AM Chicago is left with a contemporary music format and that station is getting help from drive time simulcasts with WLS-FM.

The official announcement of the format change was made by WABC general manager Al Racco, who says, "extensive research has indicated there is an unfulfilled appetite for additional talk radio programming in the New York market. We intend to fulfill a range of listener needs with our new talk format."

Racco notes that the station began a transition to adult/information

programming last year. Indeed there is telephone talk on now in the evening to midnight filled with Art Rust's "Sportstalk" and psychologist Dr. Judith Kuriansky. WABC also began carrying play-by-play of the Yankees last year.

Racco also singled out the morning drive team of Ross and Wilson to be part of the new talk format. Those who apparently will leave the station include such DJ giants as Dan Ingram, Ron Lundy and Johnny Donovan. A spokesman says that all on-air personalities will "remain within the ABC family." He would not confirm reports that Ingram and Lundy have been signed to handle air shifts on the planned satellite-delivered full-service adult contemporary network.

This network, along with the talk network, is being developed by Rick Sklar under ABC's new Radio Enterprises division.

When ABC shifts to talk and takes the satellite talk network feed, it will bring Sklar back into the picture of programming the station he pushed to the top of the ratings race in the late 1960s. Sklar was program director from 1964 to 1976. "When I left it was number one in cume and share," he notes taking exception to some remarks of former WABC DJ "Cousin Brucie" Morrow. Morrow was quoted in the New York Times as saying WABC began its decline in the early 1970s when computers and programmers replaced the record selection that had been choice of DJs.

Sklar recalls that he did take record selection away from the DJs and at one point had a playlist of only 18 records. But he says that discipline was the secret of the station's success. This tight playlist prompted Scott Muni to leave the station and join WNEW-FM where he went on to become program director and now operations director.

The turning point of the station came four years ago with the emergence of WKTU-FM, then known as Disco 92. The disco craze catapulted WKTU into double digit Arbitron

shares, pulling away many listeners from WABC who never returned to the AM dial. The flight from the station may have been accelerated by the then program director Glenn Morgan who for a time tried to out-disco WKTU with disco segues and mixes. These were quickly dropped and Morgan left shortly thereafter. WABC even attempted to deny that the disco music had been introduced, but the damage was done.

Sklar says he is not sure now if anything would have really mattered in the long run. "It's hard to speculate on what might have been done." He notes that more than 50% of radio listening in New York is to FM. "It's very difficult to overcome that."

Jay Clark, current operations director for the station, will continue in that post in the new format, just as he previously indicated he would when questions were raised in the past about a format change.

Of the change, he points to "a lot of fractionalization in the market. It's difficult to program music. We did the research and we've found a hole for talk done the ABC way. On one hand it's sad to see our music tradition end, but it's exciting to keep in the forefront of mass communications."

## KTIM Concert Raises Funds

SAN RAFAEL, Calif.—KTIM-FM raised over \$25,000 for the victims of the severe Jan. 4 Marin County floods with a Jan. 18 concert at the Marin Veterans Auditorium that drew a crowd of 1,775 to hear such local luminaries as Pablo Cruise, Huey Lewis & the News, Brian Auger's Search Party (with vocalists Van Morrison and Alexander Ligertwood), Jesse Colin Young, Norton Buffalo, the Edge and 12-12, Don Novello (Father Guido Sarducci) emceed the affair.

## Out Of The Box HOT 100/AC

EAU CLAIRE, WI—"We all thought the Go-Go's were a one-hit wonder," says WBIZ-FM program director Brian Ketz. "But their new single, 'We Got The Beat' (A&M), is just as good as 'Our Lips Are Sealed.'" He's also keen on Van Halen's cover of the Roy Orbison tune, "Pretty Woman" (Warner Bros.). I keep waiting for those familiar pretty touches, but the guitar licks keep throwing me for a loop. I like it because it draws the older audience with its familiarity and the younger crowd because it rocks." Ketz thinks that Sammy Hagar's "I'll Fall In Love Again" (Geffen) also stands a good shot. "We're testing it out," he says. "It sounds like a nice rock'n'roll song."

### AOR

CHICAGO—WMET-FM music director Dave Benson added new songs by Gamma, featuring Ronnie Montrose, and Bonnie Raitt, to his playlist last week. "Right The First Time," from "Gamma 3" (Elektra), is a good bet, Benson says, because Montrose gives the band a recognizable name, "and he's always done well here." From "Green Light," the new Raitt album on Warner Bros., the programmer is giving exposure to a track called "Me And The Boys." "It's the first viable rock tune she's cut in some time, and we're going to give it a shot." He adds that "867-5309/Jenny" by Tommy Tutone "sounds great on the radio," and that the Columbia artist is generating a good reaction in the Chicago market.

### BLACK/URBAN

CLEVELAND—Exploding out of the box this week at WZAK-FM is "Try Jah Love," the new Third World single (Columbia) written by Stevie Wonder. "It's a very danceable tune," says music director Eric Faison, who says the record could be the group's biggest hit since their version of Gamble and Huff's "Now That We Found Love." "Stevie's affiliation gives it obvious crossover potential." He is also enthused about Patrice Rushen's "Forget Me Not" (Elektra), "Murphy's Law" by Cherie (Venture), and Chas Jankel's "Glad To Know You" (A&M).

### COUNTRY

SAVANNAH—Dave Kay, WCHY-FM's music director, feels strongly that Dolly Parton's new single, "Single Women" (RCA), will help her recapture her country base. "I think she lost some ground in her move to become a popular artist," he says. "but this is a good song for her. It's very modern, very contemporary, almost jazzy, and yet it doesn't forsake a country feel." Reaction to Alabama's new single, "Mountain Music," from their forthcoming RCA album of the same name, has been "fantastic," he notes. "They played it at their concert last week at the Savannah Civic Center, and the response was phenomenal." Kay adds that he's hot on Hank Williams Jr.'s current single, "A Country Boy Can Survive" (Elektra). "It's a tough tune for tough people, especially in an industrial town like Savannah. It rocks with a strong country edge."

# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (2/23/82)

## PRIME MOVERS-NATIONAL

- PAUL DAVIS—65 Love Affair (Arista)
- THE GO GO'S—We Got The Beat (I.R.S.)
- STEVIE NICKS—Edge Of Seventeen (Modern)

## TOP ADD ONS -NATIONAL

- JOURNEY—Open Arms (Columbia)
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)
- BERTIE HIGGINS—Key Largo (Kat Family)

## BREAKOUTS-NATIONAL

- RICK SPRINGFIELD—Don't Talk To Strangers (C&A)
- DR. HOOK—Baby Makes Her Blue Jeans Talk (Casablanca)
- BRYAN ADAMS—Lonely Nights (A&M)

★ **PRIME MOVERS**—The two products registering the greatest proportionate upward movement on the station's playlist as determined by station personnel are marked ★★.

● **ADD ONS**—The two key products added at the radio stations listed as determined by station personnel are marked ●●.

**BREAKOUTS**—Billboard Chart Department summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

- NEIL DIAMOND—On The Way To The Sky X
- PRISM—Don't Let Him Know X

### KIQQ-AM—Los Angeles (Robert Moorhead—MD)

- ★★ JOURNEY—Open Arms 1-1
- ★★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 18-2
- ★ STEVIE WONDER—That Girl 6-4
- ★ THE GO GO'S—We Got The Beat 16-8
- ★ VANGELIS—Chariots Of Fire-Titles 31-15
- ★ RAY PARKER JR. & RAYDIO—The Other Woman A
- AURRA—Make Up Your Mind A
- ROBERTA FLACK—Making Love A
- STEVIE NICKS—Edge Of Seventeen A
- SAMMY HAGAR—I'll Fall In Love Again A
- KOOL AND THE GANG—Get Down On It A
- SURVIVOR—Summer Nights A
- ANNE MURRAY—Another Sleepless Night A
- VAN HALEN—Oh Pretty Woman B
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- QUARTERFLASH—Find Another Fool B
- JUNIOR—Mama Used To Say B
- BOB AND DOUG MCKENZIE—Take Off B
- BERTIE HIGGINS—Key Largo B
- RICK SPRINGFIELD—Don't Talk To Strangers B
- PRISM—Don't Let Him Know X
- GREG GUIDRY—Goin' Down X
- KASIM SULTON—Don't Break My Heart X
- CRYSTAL GAYLE—You Never Gave Up On Me X
- CHILLIWACK—I Believe X
- T.G. SHEPPARD—Only One You X
- MOLLY HATCHET—Power Play X
- LE ROUX—Nobody Said It Was Easy X
- IRENE CARA—Anyone Can See X
- BETTYE LAVETTE—Right In The Middle X
- THE BOYS BAND—Don't Stop Me Baby I'm On Fire X
- GEORGE BENSON—Never Give Up A Good Thing X
- OAK RIDGE BOYS—Bobbie Sue X
- GEORGE DUKE—Shine On X
- STEVIE NICKS—Edge Of Seventeen X
- WAR—You Got The Power X

### KRTH-FM—Los Angeles (David Grossman—MD)

- ★★ JOURNEY—Open Arms 6-3
- ★★ ROD STEWART—Tonight I'm Yours 8-6
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 22-12
- ★ VANGELIS—Chariots Of Fire-Titles 23-16
- ★ BERTIE HIGGINS—Key Largo 27-23
- GEORGE DUKE—Shine On
- A TASTE OF HONEY—I'll Try Something New
- PAUL DAVIS—65 Love Affair X
- ROBERTA FLACK—Making Love X
- HUEY LEWIS AND THE NEWS—Do You Believe In Love X

- BOB AND DOUG MCKENZIE—Take Off A
- RICK SPRINGFIELD—Don't Talk To Strangers B
- GEORGE BENSON—Never Give Up On A Good Thing B

### KIMM-AM—Denver (Doug Ericson—MD)

- ★★ JOURNEY—Open Arms 9-5
- ★★ KENNY ROGERS—Through The Years 11-8
- ★ STEVIE WONDER—That Girl 16-11
- ★ STEVIE NICKS—Edge Of Seventeen 17-12
- ★ THE JOHN HALL BAND—Crazy 20-15
- MIKE POST—Theme From Magnum P.I.
- RICK SPRINGFIELD—Don't Talk To Strangers
- PAUL DAVIS—65 Love Affair A
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- VANGELIS—Chariots Of Fire-Titles B
- THE J. GEILS BAND—Freeze Frame X
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll X
- OAK RIDGE BOYS—Bobbie Sue X
- LE ROUX—Nobody Said It Was Easy X

### KRLA-AM—Los Angeles (Rick Stancatto—MD)

- ★★ VAN HALEN—Oh Pretty Woman 13-9
- ★★ SMOKEY ROBINSON—Tell Me Tomorrow 24-12
- ★ ROD STEWART—Tonight I'm Yours 17-13
- ★ THE POLICE—Spirits In The Material World 23-18
- AIR SUPPLY—Sweet Dreams 22-19
- OAK RIDGE BOYS—Bobbie Sue
- BETTYE LAVETTE—Right In The Middle
- LE ROUX—Nobody Said It Was Easy A
- TOM TOM CLUB—Genius Of Love A
- VANGELIS—Chariots Of Fire-Titles B
- SISTER SLEDGE—My Guy X
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways X
- THE POINTER SISTERS—Should I Do It X
- THE J. GEILS BAND—Freeze Frame X
- CHUBBY CHECKER—Running X
- TOMMY TUTONE—867-5309/Jenny X
- RICK SPRINGFIELD—Don't Talk To Strangers X
- ABBA—When All Is Said And Done X
- GEORGE DUKE—Shine On X
- CHILLIWACK—I Believe X
- ALABAMA—Love In The First Degree X
- HUEY LEWIS AND THE NEWS—Do You Believe In Love X

### KOPA-AM—Phoenix (Chaz Kelley—MD)

- ★★ ALABAMA—Love In The First Degree 9-5
- ★★ JOURNEY—Open Arms 10-6
- ★ THE POLICE—Spirits In The Material World 14-11

- ★ BARRY MANILOW—Somewhere Down The Road 19-14
- ★ CHILLIWACK—I Believe 18-15
- RICK SPRINGFIELD—Don't Talk To Strangers
- PAUL DAVIS—Love Affair
- LE ROUX—Nobody Said It Was Easy A
- BUCKNER AND GARCIA—Pac-Man Fever X

### KCPX-AM—Salt Lake City (Gary Waldron—MD)

- ★★ JOURNEY—Open Arms 1-1
- ★★ DAN FOGELBERG—Leader Of The Band 2-2
- ★ LITTLE RIVER BAND—Take It Easy On Me 3-3
- ★ KENNY ROGERS—Through The Years 4-4
- ★ DIANA ROSS—Mirror Mirror 6-5
- ★ STEVIE NICKS—Edge Of Seventeen A
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways A
- ★ NEIL DIAMOND—On The Way To The Sky A
- ★ BARBRA STREISAND—Memory A
- ★ SNEAKER—Don't Let Me In A
- ★ DWIGHT TWILLEY—Somebody To Love A
- ★ GENE COTTON—If I Could Get You A
- ★ GREG GUIDRY—Goin' Down B
- ★ DR. HOOK—Baby Makes Her Blues Jeans Talk B
- ★ THE J. GEILS BAND—Freeze Frame B
- ★ STELLA PARTON—I'll Miss You B
- NOVO COMBO—Tattoo B
- CHRIS CHRISTIAN—Make It Last B
- SMOKEY ROBINSON—Tell Me Tomorrow X

### KGB-AM—San Diego (Rick Gillette—MD)

- ★★ STEVIE WONDER—That Girl 14-8
- ★★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 20-10
- ★ THE POLICE—Spirits In The Material World 19-14
- ★ FOREIGNER—Juke Box Hero 23-17
- ★ MIKE POST—Theme From Magnum P.I. 21-18
- STEVIE NICKS—Edge Of Seventeen
- BERTIE HIGGINS—Key Largo
- HUEY LEWIS AND THE NEWS—Do You Believe In Love X
- VANGELIS—Chariots Of Fire-Titles X
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways X
- LE ROUX—Nobody Said It Was Easy X
- THE J. GEILS BAND—Freeze Frame B
- OLIVIA NEWTON-JOHN—Make A Move On Me B

### KOAA-AM—Denver (Allan Sledge—MD)

- ★★ STEVIE WONDER—That Girl 6-1
- ★★ JOURNEY—Open Arms 9-2
- ★ KENNY ROGERS—Through The Years 8-6

- ★ THE POLICE—Spirits In The Material World 14-9
- ★ DIANA ROSS—Mirror Mirror 13-11
- FOREIGNER—Juke Box Hero
- MIKE POST—Theme From Magnum P.I.
- STEVIE NICKS—Edge Of Seventeen B
- VANGELIS—Chariots Of Fire-Titles B
- THE J. GEILS BAND—Freeze Frame B
- HUEY LEWIS AND THE NEWS—Do You Believe In Love B
- RICK SPRINGFIELD—Don't Talk To Strangers B
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways X
- BARRY MANILOW—Somewhere Down The Road X
- THE GO GO'S—We Got The Beat X
- BUCKNER AND GARCIA—Pac-Man Fever X

### KLUC-FM—Las Vegas (Dave Van Stone—MD)

- ★★ JO JORNEY—Open Arms 1-1
- ★★ STEVIE WONDER—That Girl 10-6
- ★ STEVIE NICKS—Edge Of Seventeen 13-9
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 22-19
- ★ VANGELIS—Chariots Of Fire-Titles 28-19
- DR. HOOK—Baby Makes Her Blue Jeans Talk
- RICK SPRINGFIELD—Don't Talk To Strangers
- THE GO GO'S—We Got The Beat A
- MIKE POST—Theme From Magnum P.I. A
- SAMMY HAGAR—I'll Fall In Love Again X
- THE J. GEILS BAND—Freeze Frame B
- TOMMY TUTONE—867-5309/Jenny B
- GREG GUIDRY—Goin' Down B
- LE ROUX—Nobody Said It Was Easy B

### KZZP-FM—Mesa (Steve Goddard—MD)

- RICK SPRINGFIELD—Don't Talk To Strangers A
- GINO JANNELLI—The Longer You Wait X
- DR. HOOK—Baby Makes Her Blue Jeans Talk X
- SAMMY HAGAR—I'll Fall In Love Again X

### KRSP-FM (FM-103)—Salt Lake City (Lorraine Windgar—MD)

- ★★ BCB AND DOUG MCKENZIE—Take Off 6-2
- ★★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 18-11
- ★ ROD STEWART—Tonight I'm Yours 16-12
- ★ VAN HALEN—Oh Pretty Woman 19-15
- ★ THE J. GEILS BAND—Freeze Frame 24-21
- QUARTERFLASH—Find Another Fool
- THE GO GO'S—We Got The Beat B
- LE ROUX—Nobody Said It Was Easy B
- SAMMY HAGAR—I'll Fall In Love Again B
- ALDO NOVA—Fantasy X—PRISM
- Don't Let Him Know X

### KFMB-FM—San Diego (Glenn Mc Cartney—MD)

- ★★ JOURNEY—Open Arms 2-1
- ★★ THE POLICE—Spirits In The Material World 5-4
- ★ LITTLE RIVER BAND—Take It Easy On Me 8-6
- ★ ROD STEWART—Tonight I'm Yours 11-9
- ★ VANGELIS—Chariots Of Fire-Titles 17-12
- BOB AND DOUG MCKENZIE—Take Off
- RICK SPRINGFIELD—Don't Talk To Strangers
- LE ROUX—Nobody Said It Was Easy X
- QUARTERFLASH—Right Kind Of Love X
- CHUBBY CHECKER—Running X
- STEVIE NICKS—Edge Of Seventeen B
- SNEAKER—Don't Let Me In B

### KERN-AM—Bakersfield (Jeff Young—MD)

- ★★ BERTIE HIGGINS—Key Largo 18-5
- ★★ VANGELIS—Chariots Of Fire-Titles 19-8
- ★ STEVIE NICKS—Edge Of Seventeen 22-12
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 21-15
- ★ GIDEA PARK FEATURING ADRIAN BAKER—Seasons Of Gold 20-16
- PEACOCK BRYSON—Let The Feeling Flow
- GREG GUIDRY—Goin' Down
- JOHN DENVER—Shanghai Breezes A
- BILL LAMBOUNTY—Livin' It Up A
- POCO—Sea Of Heartbreak A
- THE BOYS BAND—Don't Stop Me Baby I'm On Fire A
- LE ROUX—Nobody Said It Was Easy A
- HUEY LEWIS AND THE NEWS—Do You Believe In Love A
- BARRY MANILOW—Somewhere Down The Road A
- ELECTRIC LIGHT ORCHESTRA—Rain Is Falling X
- LARRY CARLTON—Sleepwalk X
- GEORGE DUKE—Shine On X
- THE POINTER SISTERS—Should I Do It X
- THE BOYS BAND—Don't Stop Me Baby I'm On Fire B

### KKXX-FM—Bakersfield (Doug Deroe—MD)

- ★★ JOAN JETT AND THE BLACK HEARTS—I Love Rock 'N' Roll 23-8
- ★★ THE J. GEILS BAND—Freeze Frame 20-9

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## Pacific Southwest Region

### ★ PRIME MOVERS

- JOURNEY—Open Arms (Columbia)
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)
- STEVIE WONDER—That Girl (Tamla)

### ● TOP ADD ONS

- GEORGE DUKE—Shine On (Epic)
- MIKE POST—The Theme From Magnum P.I. (Elektra)
- PAUL DAVIS—65 Love Affair (Arista)

### BREAKOUTS

- RICK SPRINGFIELD—Don't Talk To Strangers (RCA)
- A TASTE OF HONEY—I'll Try Something New (Capitol)
- BETTYE LAVETTE—Right In The Middle (Motown)

### KFI-AM—Los Angeles (Roger Collins—MD)

- ★★ JOURNEY—Open Arms 3-1
- ★★ SKYY—Call Me 5-3
- ★ STEVIE WONDER—That Girl 8-5
- ★ ROD STEWART—Tonight I'm Yours 18-12
- ★ VANGELIS—Chariots Of Fire 21-16
- GEORGE DUKE—Shine On
- RICK SPRINGFIELD—Don't Talk To Strangers
- DR. HOOK—Baby Makes Her Blue Jeans Talk A
- G. Q.—Sad Girl A
- ROBERTA FLACK—Making Love A
- LAST MOON—On A Carousel A
- THE J. GEILS BAND—Freeze Frame B
- FOREIGNER—Juke Box Hero B
- GENESIS—Abacab B
- BARBRA STREISAND—Memory B
- SAMMY HAGAR—I'll Fall In Love Again X
- CHILLIWACK—I Believe X
- ANNE MURRAY—Another Sleepless Night X
- LE ROUX—Nobody Said It Was Easy X
- SURVIVOR—Summer Nights X
- BOB AND DOUG MCKENZIE—Take Off X
- IRENE CARA—Anyone Can See X
- GREG GUIDRY—Goin' Down X
- PLAYER—If Looks Could Kill X
- THE SUGARHILL GANG—Apache X

# MOTLEY CRUE

"The songs are instant classics, most of them Heavy Metal anthems."  
—Sylvie Simmons, Sounds

"... hard rock energy and heavy metal power ... with Cheap Trick (at least temporarily) in eclipse, this is just the sort of band that could fill the gap ..."  
—Billboard, 1982

"the commercial hard rock band the '80s have been screaming for ... [not] rock's last gasp, [but] its second coming ... the crest of the shock rock wave ..."  
—Sounds, 1982

"... one of the most spectacular debuts you're likely to hear ..."  
—Geoff Barton, Kerrang

"In look and sound, Motley Crue goes beyond the stock exaggerations of L.A.'s heavy-metal brigade ..."  
—Jeff Spurrier, LA Times



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# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (2/23/82)

Continued from page 17

- ★ OAK RIDGE BOYS—Bobbie Sue 10-4
- ★ BOB AND DOUG MCKENZIE—Take Off 17-11
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 19-12
- VANGELIS—Chariots Of Fire-Titles
- RICK SPRINGFIELD—Don't Talk To Strangers
- THE JOHN HALL BAND—Crazy A
- VAN HALEN—Pretty Woman X
- FOREIGNER—Juke Box Hero X
- SNEAKER—Don't Let Me In X
- CONDUCTOR—Voice On The Radio X
- AC/DC—For Those About To Rock X
- BUCKNER AND GARCIA—Pac-Man Fever B
- STEVIE NICKS—Edge Of Seventeen B
- THE GO GO'S—We Got The Beat B
- JIMMY BUFFETT—It's Midnight And I'm Not Famous Yet B
- THE ROLLING STONES—Hang Fire L
- JOURNEY—Stone In Love L

### KGGI (99.1-FM)—Riverside (Steve O'Neil—MD)

- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 25-13
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 24-17
- ★ SMOKEY ROBINSON—Tell Me Tomorrow 4-1
- ★ EARTH WIND AND FIRE—Wanna Be With You 27-19
- ★ VANGELIS—Chariots Of Fire-Titles 28-20
- DR. HOOK—Baby Makes Her Blue Jeans Talk
- GEORGE DUKE—Shine On
- BONNIE RAITT—Keep This Heart In Mind A
- CHILLWACK—I Believe B
- GEORGE BENSON—Never Give Up A Good Thing B
- SURVIVOR—Summer Nights B
- BOB AND DOUG MCKENZIE—Take Off B
- IRENE CARA—Anyone Can See X
- HUEY LEWIS AND THE NEWS—Do You Believe In Love X
- GREG GUIDRY—Goin' Down X
- OAK RIDGE BOYS—Bobbie Sue X

### KFXM-AM—San Bernardino (Jason McQueen—MD)

- ★ THE POLICE—Spirits In The Material World 9-4
- ★ THE POINTER SISTERS—Should I Do It 15-8
- ★ STEVIE WONDER—That Girl 4-2
- ★ FOREIGNER—Juke Box Hero 14-9
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 17-11
- POCO—Sea Of Heartbreak
- PAUL DAVIS—65 Love Affair
- RICK SPRINGFIELD—Don't Talk To Strangers A
- TOMMY TUTONE—867-5309/Jenny A
- THE J. GEILS BAND—Freeze Frame B
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll B
- GINO VANNELLI—The Longer You Wait X
- LE ROUX—Nobody Said It Was Easy X
- THE SPINNERS—Never Thought I'll Fall In Love X
- CONDUCTOR—Voice On The Radio X
- DAN SEALS—Can't Get You Out Of My Mind X
- COMMODORES—Why You Wanna Try Me X
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways X
- ABBA—When All Is Said And Done X
- CLIFF RICHARD—Daddy's Home X
- STEVIE WOODS—Just Can't Win 'Em All X
- ALABAMA—Love In The First Degree X
- BOB AND DOUG MCKENZIE—Take Off X
- BUCKNER AND GARCIA—Pac-Man Fever X

### KRQQ-FM—Tucson (Guy Zapoleon—MD)

- ★ KENNY ROGERS—Through The Years 1-1
- ★ THE ROLLING STONES—Hang Fire 20-7
- ★ TOMMY TUTONE—867-5309/Jenny 16-9
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 19-11
- ★ BERTIE HIGGINS—Key Largo 28-18
- SMOKEY ROBINSON—Tell Me Tomorrow
- ROBERTA FLACK—Making Love
- SAMMY HAGAR—I'll Fall In Love Again A
- SISTER SLEDGE—My Guy A
- GREG GUIDRY—Goin' Down A
- VANGELIS—Chariots Of Fire-Titles B
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways B
- CHILLWACK—I Believe X
- HUEY LEWIS AND THE NEWS—Do You Believe In Love X
- EDDIE SCHWARTZ—All Our Tomorrows X
- CLIFF RICHARD—Daddy's Home X
- CONDUCTOR—Voice On The Radio X

### KTKT-AM—Tucson (Bobby Rivers—MD)

- ★ ALABAMA—Love In The First Degree 9-6
- ★ STEVIE WONDER—That Girl 24-18
- ★ THE POINTER SISTERS—Should I Do It 18-15
- ★ SISTER SLEDGE—My Guy 27-21
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 29-26
- DR. HOOK—Baby Makes Her Blue Jeans Talk

- GREG GUIDRY—Goin' Down
- MIKE POST—Theme From Magnum P.I. A
- RUPERT HOLMES—The End X
- FRED PARIS AND THE FIVE SATINS—Medley X

## Pacific Northwest Region

- ★ PRIME MOVERS
- BERTIE HIGGINS—Key Largo (Kat Family)
- JOURNEY—Open Arms (Columbia)
- VANGELIS—Chariots Of Fire (Polydor)

- TOP ADD ONS
- MECO—Pop Goes The Movies Part I (Arista)
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)
- PAUL DAVIS—65 Love Affair (Arista)

- BREAKOUTS
- RICK SPRINGFIELD—Don't Talk To Strangers (RCA)
- LULU—Who's Foolin' Who (A&A)
- AL JARREAU—Teach Me Tonight (WB)

### KFCM-AM—San Francisco (Jim Peterson—MD)

- ★ THE CARS—Shake It Up 6-4
- ★ THE GO GO'S—Our Lips Are Sealed 9-5
- ★ PLAYER—If Looks Could Kill 27-21
- ★ QUARTERFLASH—Right Kind Of Love 26-23
- ★ THE J. GEILS BAND—Freeze Frame 38-27
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll
- VANGELIS—Chariots Of Fire-Titles
- KOOL AND THE GANG—Get Down On It A
- FOREIGNER—Juke Box Hero A
- JUNIOR—Mama Used To Say A
- STEVIE NICKS—Edge Of Seventeen A
- RICK SPRINGFIELD—Don't Talk To Strangers A
- PRINCE—Let's Work A
- O'BRYAN—The Gigolo A
- WALDO—You Bring Out The Freak In Me A

### KJR-AM—Seattle (Tracy Mitchell—MD)

- ★ VANGELIS—Chariots Of Fire-Titles 7-4
- ★ BERTIE HIGGINS—Key Largo 12-7
- ★ STEVIE WONDER—That Girl 13-9
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 14-11
- ★ ABBA—When All Is Said And Done 16-13
- RICK SPRINGFIELD—Don't Talk To Strangers
- MECO—Pop Goes The Movies Part I
- SMOKEY ROBINSON—Tell Me Tomorrow A
- ANNE MURRAY—Another Sleepless Night A
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- LARRY CARLTON—Sleepwalk B
- BARBRA STREISAND—Memory B
- LE ROUX—Nobody Said It Was Easy X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X
- GREG GUIDRY—Goin' Down X

### KEZR-AM—San Jose (Bob Harlow—MD)

- ★ JOURNEY—Open Arms 1-1
- ★ SHEENA EASTON—You Could Have Been With Me 2-2
- ★ AIR SUPPLY—Sweet Dreams 3-3
- ★ CLIFF RICHARD—Daddy's Home 4-4
- BERTIE HIGGINS—Key Largo 8-5
- STEVIE NICKS—Edge Of Seventeen
- PAUL DAVIS—65 Love Affair
- RICK SPRINGFIELD—Don't Talk To Strangers A
- DR. HOOK—Baby Makes Her Blue Jeans Talk A
- OAK RIDGE BOYS—Bobbie Sue A
- SMOKEY ROBINSON—Tell Me Tomorrow A
- BONNIE RAITT—Keep This Heart In Mind X
- SNEAKER—Don't Let Me Know X
- IRENE CARA—Anyone Can See X
- NEIL DIAMOND—On The Way To The Sky X

### KRLC-AM—Lewiston (Steve MacKerlie—MD)

- ★ STEVIE WONDER—That Girl 10-7
- ★ MIKE POST—Theme From Magnum P.I. 14-9
- ★ NEIL DIAMOND—On The Way To The Sky 17-13
- RICK SPRINGFIELD—Don't Talk To Strangers
- LULU—Who's Fooling Who
- SNEAKER—Don't Let Me In A
- MARTIN BRILLEY—I Don't Feel Better A
- IRENE CARA—Anyone Can See A
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- WILLIE NELSON—Always On My Mind B
- PAUL DAVIS—Love Affair B
- ANGELA BOFILL—Holdin' Out For Love X
- PEABO BRYSON—Let The Feeling Flow X
- GREG GUIDRY—Goin' Down X
- THE BOYS BAND—Don't Stop Me Baby I'm On Fire X

### KGW-AM—Portland (Janise Wojniak—MD)

- ★ DAN FOGELBERG—Leader Of The Band 1-1
- ★ KENNY ROGERS—Through The Years 2-2
- ★ LITTLE RIVER BAND—Take It Easy On Me 7-5

- ★ AIR SUPPLY—Sweet Dreams 14-9
- ★ THE J. GEILS BAND—Chariots Of Fire-Titles 18-13
- JOURNEY—Open Arms
- STEVIE WONDER—That Girl B
- NEIL DIAMOND—On The Way To The Sky B

### KPLZ-FM—Seattle (Jeff Ing—MD)

- ★ KENNY ROGERS—Through The Years 10-4
- ★ THE POINTER SISTERS—Should I Do It 29-25

- MECO—Pop Goes The Movies Part I
- WILLIE NELSON—Always On My Mind A
- RUPERT HOLMES—The End A
- PAUL DAVIS—Love Affair A
- JOHN DENVER—Shanghai Breezes B
- GREG GUIDRY—Goin' Down B

### KYYX-FM—Seattle (Elvin Ichiyama—MD)

- ★ JOURNEY—Open Arms 1-1
- ★ STEVIE WONDER—That Girl 6-3
- ★ VANGELIS—Chariots Of Fire-Titles 10-6
- ★ BERTIE HIGGINS—Key Largo 18-11
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 21-16
- RICK SPRINGFIELD—Don't Talk To Strangers
- PAUL DAVIS—65 Love Affair
- STEVIE NICKS—Edge Of Seventeen A
- GREG GUIDRY—Goin' Down A
- LE ROUX—Nobody Said It Was Easy X
- FOREIGNER—Juke Box Hero X
- PRISM—Don't Let Him Know X
- SAMMY HAGAR—I'll Fall In Love Again X
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- THE J. GEILS BAND—Freeze Frame B
- DR. HOOK—Baby Makes Her Blue Jeans Talk B
- VAN HALEN—Pretty Woman B

### KJRB-AM—Spokane (Brian Gregory—MD)

- ★ BOB AND DOUG MCKENZIE—Take Off 11-77
- ★ THE POINTER SISTERS—Should I Do It 20-14
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 23-17
- ★ OAK RIDGE BOYS—Bobbie Sue 24-18
- ★ THE POLICE—Spirits In The Material World 27-20
- MECO—Pop Goes The Movies Part I A
- DARYL HALL AND JOHN OATES—Did It In A Minute A
- PAUL DAVIS—Love Affair A
- LE ROUX—Nobody Said It Was Easy A
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll B
- LOVERBOY—When It's Over B
- STEVIE NICKS—Edge Of Seventeen B
- HUMAN LEAGUE—Don't You Want Me X
- FOREIGNER—Juke Box Hero X
- QUARTERFLASH—Find Another Fool X
- SAMMY HAGAR—I'll Fall In Love Again X
- VAN HALEN—Oh Pretty Woman X
- LOVERBOY—Take Me To The Top X
- THE GO GO'S—We Got The Beat X
- PRISM—Don't Let Him Know X
- THE J. GEILS BAND—Freeze-Frame X

### KCBN-AM—Reno (Jim O'Neil—MD)

- ★ BERTIE HIGGINS—Key Largo 8-2
- ★ SAMMY HAGAR—I'll Fall In Love Again 16-11
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 21-13
- ★ DIANA ROSS—Mirror Mirror 19-14
- ★ THE GO GO'S—We Got The Beat 27-18
- SNEAKER—Don't Let Me In
- TOMMY TUTONE—867-5309/Jenny
- GREG GUIDRY—Goin' Down A
- MIKE POST—Theme From Magnum P.I. A
- CHUBBY CHECKER—Running X
- THE BOYS BAND—Don't Stop Me Baby I'm On Fire X
- PRISM—Don't Let Him Know X
- CHRIS REA—Loving You B

### KFSM-FM—Sacramento (Mark Preston—MD)

- ★ JOURNEY—Open Arms 7-2
- ★ THE TIME—Cool 13-5
- ★ STEVIE WONDER—That Girl 15-9
- ★ VANGELIS—Chariots Of Fire-Titles 20-13
- ★ BERTIE HIGGINS—Key Largo 30-22
- OAK RIDGE BOYS—Bobbie Sue
- THE J. GEILS BAND—Freeze Frame
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- KOOL AND THE GANG—Get Down On It B
- HUEY LEWIS AND THE NEWS—Do You Believe In Love B

### KTAC-AM—Tacoma (Sean Carter—MD)

- ★ BERTIE HIGGINS—Key Largo 10-6
- ★ CLIFF RICHARD—Daddy's Home 21-18
- AL JARREAU—Teach Me Tonight
- MECO—Pop Goes The Movies (Part 1)
- RUPERT HOLMES—The End A
- SMOKEY ROBINSON—Tell Me Tomorrow A
- PLAYER—If Looks Could Kill X
- CRYSTAL GAYLE—You Never Gave Up On Me X

- SNEAKER—Don't Let Me In X
- IRENE CARA—Anyone Can See X
- WILLIE NELSON—Always On My Mind X
- BARBRA STREISAND—Memory B
- GIDEA PARK FEATURING ADRIAN BAKER—Seasons Of Gold B
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- GENE COTTON—If I Could Get You B

## North Central Region

- ★ PRIME MOVERS
- JOURNEY—Open Arms (Columbia)
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)
- JUNIOR—Mama Used To Say (Mercury)

- TOP ADD ONS
- STEVIE NICKS—Edge Of Seventeen (Modern)
- THE J. GEILS BAND—Freeze-Frame (EMI-America)
- THE GO GO'S—We Got The Beat (I.R.S.)

- BREAKOUTS
- AURRA—Make Up Your Mind (Saisoul)
- RICK SPRINGFIELD—Don't Talk To Strangers (RCA)
- ONE WAY—Who's Foolin' Who (MCA)

### WGCI-FM—Cleveland (Jay Stone—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 8-4
- ★ THE GO GO'S—We Got The Beat 18-12
- ★ AIR SUPPLY—Sweet Dreams 22-14
- ★ SHEENA EASTON—You Could Have Been With Me 20-15
- ★ THE J. GEILS BAND—Freeze Frame 30-18
- STEVIE NICKS—Edge Of Seventeen
- RICK SPRINGFIELD—Don't Talk To Strangers A
- GREG GUIDRY—Goin' Down A
- SURVIVOR—Summer Nights A
- LE ROUX—Nobody Said It Was Easy A
- PAUL DAVIS—65 Love Affair A
- TOMMY TUTONE—867-5309/Jenny A
- DR. HOOK—Baby Makes Her Blue Jeans Talk A
- SKYY—Call Me B
- OAK RIDGE BOYS—Bobbie Sue B
- SISTER SLEDGE—My Guy B
- BUCKNER AND GARCIA—Pac-Man Fever B
- HUEY LEWIS AND THE NEWS—Do You Believe In Love B
- SAMMY HAGAR—I'll Fall In Love Again X
- NEIL DIAMOND—On The Way To The Sky X
- PRISM—Don't Let Him Know X

### CKLW-AM—Detroit (Rosalee Trombley—MD)

- ★ STEVIE NICKS—Edge Of Seventeen 28-18
- ★ JUNIOR—Mama Used To Say 26-20
- ★ OLIVIA NEWTON-JOHN—Let's Get Physical 7-4
- ★ BERTIE HIGGINS—Key Largo 13-8
- MECO—Pop Goes The Movies Part I 30-24
- THE J. GEILS BAND—Freeze Frame
- THE GO GO'S—We Got The Beat
- QUARTERFLASH—Find Another Fool A
- PRISM—Don't Let Him Know A
- HUEY LEWIS AND THE NEWS—Do You Believe In Love A
- THE BOYS BAND—Don't Stop Me Baby I'm On Fire A
- SMOKEY ROBINSON—Tell Me Tomorrow A
- SOFT CELL—Tainted Love X
- PAUL DAVIS—65 Love Affair X
- DR. HOOK—Baby Makes Her Blue Jeans Talk X

### WKRQ-FM—Cincinnati (Tony Gaurizzo—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 3-1
- ★ DAN FOGELBERG—Leader Of The Band 2-2
- ★ JUICE NEWTON—The Sweetest Thing 5-4
- ★ JOURNEY—Open Arms 9-7
- ★ FOREIGNER—Juke Box Hero 19-17
- DIANA ROSS—Mirror Mirror
- THE J. GEILS BAND—Freeze Frame
- VAN HALEN—Pretty Woman A

### WZZP-FM—Cleveland (Bob McKay-MD, List—Pete)

- ★ JOURNEY—Open Arms 2-1
- ★ STEVIE WONDER—That Girl 10-6
- ★ BERTIE HIGGINS—Key Largo 15-11
- ★ THE POINTER SISTERS—Should I Do It 17-12
- ★ CLIFF RICHARD—Daddy's Home 20-13
- ABBA—When All Is Said And Done
- STEVIE NICKS—Edge Of Seventeen
- NEIL DIAMOND—On The Way To The Sky A
- HUEY LEWIS AND THE NEWS—Do You Believe In Love B
- CHILLWACK—I Believe B
- VANGELIS—Chariots Of Fire-Titles B
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways B
- STEVIE WOODS—Just Can't Win 'Em All K
- BOBBY VINTON—She Will Survive A

### WDRQ-FM—Detroit (Deena Rimmer—MD)

- ★ DIANA ROSS—Mirror Mirror 8-4
- ★ JUNIOR—Mama Used To Say 18-12
- ★ JOURNEY—Open Arms 4-2
- ★ BOBBY WACK—If You Think You're Lonely 10-8

- ★ THE POINTER SISTERS—Should I Do It 21-18
- SISTER SLEDGE—My Guy
- AURRA—Make Up Your Mind
- ATLANTIC STAR—Circles A
- GEORGE DUKE—Shine On A
- IRENE CARA—Anyone Can See A

### WBZZ-FM—Pittsburgh (Chuck Tyler—MD)

- ★ JOURNEY—Open Arms 3-1
- ★ ROD STEWART—Tonight I'm Yours 12-8
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 16-11
- ★ STEVIE WONDER—That Girl 20-15
- ★ FOREIGNER—Juke Box Hero 25-18
- STEVIE NICKS—Edge Of Seventeen
- SKYY—Call Me
- RICK SPRINGFIELD—Don't Talk To Strangers A
- THE POINTER SISTERS—Should I Do It A
- HUEY LEWIS AND THE NEWS—Do You Believe In Love A
- IRENE CARA—Anyone Can See A
- GEORGE BENSON—Never Give Up A Good Thing X
- SHEENA EASTON—You Could Have Been With Me X

### WFFM-FM—Pittsburgh (Jay Cresswell—MD)

- LITTLE RIVER BAND—Take It Easy On Me
- CLIFF RICHARD—Daddy's Home
- BARBRA STREISAND—Memory A
- JOHN DENVER—Shanghai Breezes A
- ONE WAY—Who's Fooling Who X
- THE SPINNERS—Love Connection X
- THE BOYS BAND—Don't Stop Me Baby I'm On Fire X
- THE SPINNERS—Never Thought I'd Fall In Love X
- ROBERTA FLACK—Making Love X
- STEVIE NICKS—Edge Of Seventeen X
- VANGELIS—Chariots Of Fire-Titles X
- DAN FOGELBERG—Leader Of The Band X
- BERTIE HIGGINS—Key Largo X
- MANHATTANS—Honey Honey X
- GEORGE DUKE—Shine On X
- GLADYS KNIGHT AND THE PIPS—A Friend Of Mine X
- CHARLEY PRIDE—Mountain Of Love X

### WXKX-FM—Pittsburgh (Clark Ingram—MD)

- ★ GENESIS—Man On The Corner 10-4
- ★ DAN FOGELBERG—Leader Of The Band 11-7
- ★ STEVIE NICKS—Edge Of Seventeen 17-11
- ★ QUARTERFLASH—Find Another Fool 19-13
- ★ ROD STEWART—Tonight I'm Yours 18-15
- ★ FOREIGNER—Break It Up A
- ★ DONNIE IRIS—That's The Way Love Ought To Be A
- ★ ALDA NOVO—Fooling Yourself A
- ★ MICHAEL STANLEY BAND—Heaven & Hell B
- ★ LITTLE RIVER BAND—Take It Easy On Me B
- ★ PRISM—Don't Let Him Know B

### WYYS-FM—Cincinnati (Barry James—MD)

- ★ BARRY MANILOW—Somewhere Down The Road 2-1
- ★ LITTLE RIVER BAND—Take It Easy On Me 10-6
- ★ BERTIE HIGGINS—Key Largo 14-9
- ★ STEVIE WONDER—That Girl 24-17
- LARRY CARLTON—Sleepwalk

### WNCA-AM—Columbus (Steve Edwards—MD)

- ★ JOURNEY—Open Arms 1-1
- ★ STEVIE WONDER—That Girl 4-3
- ★ THE POINTER SISTERS—Should I Do It 11-6
- ★ ROD STEWART—Tonight I'm Yours 16-11
- ★ CLIFF RICHARD—Daddy's Home 21-15
- THE J. GEILS BAND—Freeze Frame
- RICK SPRINGFIELD—Don't Talk To Strangers
- LE ROUX—Nobody Said It Was Easy A

### WAKY-AM—Louisville (Bob Moody—MD)

- ★ JOURNEY—Open Arms 12-5
- ★ PAUL DAVIS—65 Love Affair 18-10
- ★ VANGELIS—Chariots Of Fire-Titles 17-13
- ★ CHILLWACK—I Believe 21-16
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 24-20

- FRED PARIS AND THE FIVE SATINS—Medley
- ONE WAY—Who's Foolin' Who
- GREG GUIDRY—Goin' Down A

### WKJL-FM—Louisville (Kevin O'Neil—MD)

- ★ JOURNEY—Open Arms 1-1
- ★ AIR SUPPLY—Sweet Dreams 2-2
- ★ STEVIE WONDER—That Girl 10-3
- ★ KENNY ROGERS—Through The Years 6-5
- ★ ALABAMA—Love In The First Degree 11-9
- SHEENA EASTON—You Could Have Been With Me
- THE POINTER SISTERS—Should I Do It
- BARRY MANILOW—Somewhere Down The Road A
- OLIVIA NEWTON-JOHN—Make A Move On Me A
- VANGELIS—Chariots Of Fire-Titles A
- ABBA—When All Is Said And Done A
- OAK RIDGE BOYS—Bobbie Sue A
- PAUL DAVIS—65 Love Affair A
- STEVIE WOODS—Just Can't Win 'Em All A

### WKWK-AM—Wheeling (Greg McCullough—MD)

- PAUL DAVIS—65 Love Affair
- JOHN DENVER—Shanghai Breezes
- ANGELA BOFILL—Holdin' Out For Love X
- WILLIE NELSON—Always On My Mind A
- MICHAEL SMOTHERMAN—Do I Ever Cross Your Mind A
- SAMMY HAGAR—I'll Fall In Love Again A
- VANGELIS—Chariots Of Fire-Titles A
- ROBBIE DUPREE—Saturday Night A
- JEAN-LUC PONTY—As A
- SWING—Tweedle Dee A

## Southwest Region

- ★ PRIME MOVERS

- JOURNEY—Open Arms (Columbia)
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)
- BERTIE HIGGINS—Key Largo (Kat Family)

- TOP ADD ONS
- GREG GUIDRY—Goin' Down (Columbia/Badlands)
- THE POINTER SISTERS—Should I Do It (Planet)
- THE GO GO'S—We Got The Beat (I.R.S.)

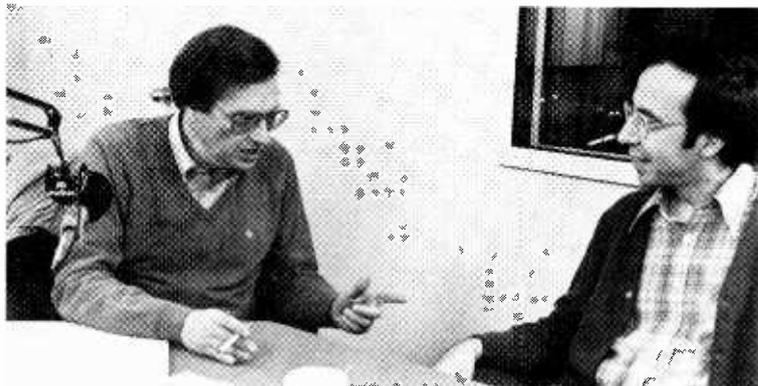
- BREAKOUTS
- RICK SPRINGFIELD—Don't Talk To Strangers (RCA)
- GINO VANNELLI—The Longer You Wait (Arista)
- ALDO NOVA—Fantasy (Portrait)

### KEGL-FM—Fl. Worth (Sandra Bobek—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 1-1
- ★ ROLLING STONES—Waiting On A Friend 3-2
- ★ BOB AND DOUG MCKENZIE—Take Off 8-3
- ★ TOMMY TUTONE—867-5309/Jenny 5-4
- ★ SAMMY HAGAR—I'll Fall In Love Again 14-11
- ALDO NOVA—Fantasy
- RICK SPRINGFIELD—Don't Talk To Strangers
- LAST MOON—On A Carousel B
- BRYAN ADAMS—Lonely Nights B
- PRISM—Don't Let Him Know B
- THE WAITRESSES—I Know What Boys Like X
- THE JOHN HALL BAND—Crazy X
- WRABIT—Anyway Anytime X
- JAY FERGUSON—White Noise L
- BONNIE RAITT—Keep This Heart In Mind L
- GREG GUIDRY—Over The Line L

### WEZB-FM—New Orleans (Jerry Loosteau—MD)

- ★ THE POLICE—Spirits In The Material World 12-9
- ★ ROD STEWART—Tonight I'm Yours 15-10
- ★ SKYY—Call Me 13-11
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 23-14
- ★ SMOKEY ROBINSON—Tell Me Tomorrow 20-15
- RICK SPRINGFIELD—Don't Talk To Strangers
- THE POINTER SISTERS—Should I Do It
- HUEY LEWIS AND THE NEWS—Do You Believe In Love A
-



**BACK ON AIR**—FCC chairman Mark Fowler is back in familiar surroundings as he is interviewed on the Larry King show on the Mutual Network. Fowler, a former DJ, was on the show for three hours.

## Washington Roundup FCC Vs. Congress

By BILL HOLLAND

WASHINGTON—Lawyers in the FCC chairman's office are drafting a letter of reply to House Telecommunications Subcommittee Chairman Tim Wirth (D-Colo.), who in a letter to the FCC charged last week that the Commission has broken the law by deciding not to implement a controversial lottery proposal for new licensees.

Although a draft of the letter is not yet available, an FCC official described the letter as one that endeavors to point out to the subcommittee chairman "the unsolvable problem" in the statute, specifically

those dealing with the traditional qualifying process that would accompany a lottery and the "merry-go-round of administrative and judicial appeals" that would surely be the result of the administration of the minority preference scheme in the law.

The letter will also probably indicate the FCC's feeling that indeed it does have the legislative discretion to toss back to the Congress an unworkable plan, although both Rep. Wirth and Energy and Commerce Committee Chairman John D. Dingell have made it clear they feel the plan has ample "guidance" in it for the Commission to develop a workable lottery, and that the FCC was dragging its feet. Wirth is particularly upset that the FCC has suggested that his subcommittee try to iron out the wrinkles in the plan.

However, Rep. James Broyhill (R-N.C.), who is also a member of the Energy and Commerce Committee, has written the FCC saying that he agrees with the Commission that the plan is unworkable, making it clear that if more House Republicans had been invited to meetings last year at which the lottery provisions were drafted perhaps the legislation would have been less shaky.

The lottery proposal was part of the Budget Reconciliation Bill passed by Congress and signed by the President last August. The commission had 180 days in which to develop lottery rules, and by November, even as the Commission was trying to move closer to a rulemaking-and-comments procedure, most of the commissioners began making warning noises that the statute, as drafted, was not the most clearly thought out example of legislative language, and in fact, was being met by some confusion (Billboard, November 21).

By the beginning of February, it was clear, as an official in the FCC said, that the plan was "frought with problems" and nobody could come up with any solutions to them. The legal complexities and the large number of appeals that would come from administering the so-called preference ruling for minorities were particularly bothersome to the Commission. "It just wasn't something we could see" was how another official characterized the rejected plan.

The lottery proposal specifically exempted "under-represented" groups or organizations "in the ownership of telecommunications facilities or properties" from the lottery process, so that minorities would not be overlooked in the streamlining process.

## WWKX-FM Gets Its Kicks From Hot Race For Nashville Ratings

By ROBYN WELLS

NASHVILLE—Although Nashville is known as the country music capital, the market ratings race is shaping up between Hot 100 WWKX-FM (Kicks-104) and AOR WKDF-FM. Kicks' 12.9 share, up more than four points from the last book, gives it the edge over former frontrunner KDF, which improved its showing from 11.9 to 12.6.

What makes Kicks-104's position even more impressive is that the 100 kw outlet is the first market leader ever located outside of metropolitan Nashville, according to vice president of programming Michael St. John. The station is located in Gallatin, about 30 miles outside of the city.

"We've been No. 1 in the total survey area for sometime," says owner Ron Bledsoe, who started operating the station in 1978. "A lot of people live outside of Nashville and bring the station into work with them."

Kicks-104 is a "classic top 40 radio station," says St. John, that plays about 35-40 current cuts, mixing in country, black and MOR crossover tunes. A 30-minute commercial free music sweep is heard every hour except during the morning drive slot. "We're aggressive music-wise," notes St. John. "We don't wait for a song to be way up in the charts before we play it—we like to be a leader."

The station is a member of the RKO radio news network and plays a 90-second soap opera update daily. Two request lines operate 24-hours a day. Sunday evenings at 9 p.m., St. John hosts a 60-minute show called "Love Hour," where he dedicates love tunes to specific people per written request.

An important factor in Kicks-104's success is its high visibility

## 'Constant Music'

• Continued from page 16

"But if it's on the country charts, we'll play it. The almost exclusive source (of the station's music) is to look at the charts."

Casey discourages personality radio on his station: "We're not a personality radio station. We want to be true to our audience."

Casey believes that the audience prefers music to talk or other interruptions.

"In an hour's time you'll only hear an announcer six times. You'll always hear at least three songs in a row. We feel that's one of the things we can give a listener."

Casey says the station even turns down country artists who want to go on-air for an interview to discuss their music.

"We always turn them down. I figure someone would prefer to hear Waylon Jennings sing his new song rather than a description of where his music has been at in the last few months."

The station places little emphasis on external promotion, according to Casey. "We've done next to nothing. A good amount of our audience has had to come just from people finding us and liking what they hear."

KZLA-FM is not the only country station in the L.A. market. But it is the only one that broadcasts in FM stereo. "We feel very fortunate to have that edge," Casey said. The competition on the AM dial is KHJ and KLAC.

within the market. Promotions are ongoing; the station sponsored giveaways throughout 1981 except for one week in January.

A popular promotion that the station runs is sending busloads of fans to area concerts. "It started a few years ago," says St. John. "Another station was giving away a trip to a Bee Gees concert to a couple of listeners, and we thought, 'why not charter a whole bus?'" Since then, Kicks-104 has sponsored bus trips to concerts by Rod Stewart, the Moody Blues and the Rolling Stones.

The station is currently supplying a live DJ Saturday nights at a popular ice skating arena. They have also purchased a robot as a promotional tool and are running a contest to

name the mechanical mascot.

Kicks-104's personality lineup features Covote McCloud during morning drive (see related story); Bryan Sargent, middays; Bobby Cook, 2 to 6 p.m.; music director Jon Anthony, evenings; Rocky Knight, 10 p.m. to midnight; and B.J. Harris, 2 to 6 a.m.

WHIN, Kicks-104's AM affiliate, recently converted from soft rock to country. A daytime, the station has received approval to boost its power to 5 kw.

St. John capsulizes Kicks-104's success formula: "We have a high promotion profile and the chemistry of consistency. Our whole focus is good-time radio with no negatives."

## Coyote Howls His Way To Top Morning Drive Ratings

NASHVILLE—His "Good Time Good Morning Wake Up Show" has propelled WWKX-FM's (Kicks-104, see related story) Coyote McCloud into the morning drive seat. McCloud's 11.9 share has pushed him ahead of some stiff competition, including WSM-AM's "Waking Crew" and WKDF-FM's Carl P. Mayfield. Since Mayfield signs off at 9 a.m., McCloud also has to contend with KDF's "staff psychic" Carol Kennedy, who answers listeners' calls during the first hour of Patty Murray's midday shift.

Although he has been a DJ since the mid-'60s, McCloud had never been on the FM band or the morning drive personality until he joined Kicks-104 in May '79. He has always worked a Hot 100 format, except for an eight-month stint on WSM-AM doing a "night-time country truckin'" show.

McCloud is enthusiastic over the morning slot, although he notes, "Sadly, it's the only time slot in radio that offers creative freedom. Every other day-part it's 'shut up and play the music.'"

Part of McCloud's appeal comes

from his alter ego sidekick Bruce Croon. Bruce has been with McCloud since his first air job. But he had to go into temporary retirement after his first two weeks on the air because, "There was a large mental institution in the little town where I was working and the listeners thought Bruce was making fun of the inmates," recalls McCloud.

McCloud picked up his colorful moniker in 1972. "I was thinking about going to WAKY-AM in Louisville and Gary Burbank up there suggested this name." McCloud never made it to WAKY but retained the name. He adds that Burbank subsequently hired a "Coyote" Calhoun. "Then for awhile, there was about seven or eight DJs named Coyote around the country." Prior to 1972, McCloud used Bill Scott as his air name.

The stations where McCloud has worked include WACK-AM Newark, N.Y.; WHY-AM Montgomery, Ala.; WGOW-AM, Chattanooga; WMAK-AM Nashville (on two separate occasions); WQXI-AM Atlanta, and WSM-AM Nashville.

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# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (2/23/82)

Continued from page 18

- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 27 19
- GINO VANNELLI—The Longer You Wait
- GREG GUIDRY—Goin' Down
- BARBRA STREISAND—Memory A
- DR. HOOK—Baby Makes Her Blue Jeans Talk A
- PRISM—Don't Let Him Know A
- STEVIE NICKS—Edge Of Seventeen X
- FOREIGNER—Juke Box Hero X
- THE POINTER SISTERS—Should I Do It X
- IRENE CARA—Anyone Can See X
- SKYY—Call Me X
- NEIL DIAMOND—On The Way To The Sky X
- MECO—Pop Goes The Movies Part I X
- T.G. SHEPPARD—Only One You X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- ANNE MURRAY—Another Sleepless Night X
- VANGELIS—Chariots Of Fire—Titles X
- THE JOHN HALL BAND—Crazy X
- EARTH, WIND AND FIRE—Wanna Be With You X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X

### KHFI-FM—Austin (Ed Volkman—MD)

- FOREIGNER—Juke Box Hero A
- LE ROUX—Nobody Said It Was Easy A
- BOB AND DOUG MCKENZIE—Take Off A
- STEVIE NICKS—Edge Of Seventeen A
- CHILLIWACK—I Believe A
- NEIL DIAMOND—On The Way To The Sky X
- COMMODORES—Why You Wanna Try Me X
- TOMMY TUTONE—867-5309/Jenny X
- GEORGE DUKE—Shine On X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- ROBBIE DUPREE—Saturday Night X
- THE J. GEILS BAND—Freeze Frame B
- PRISM—Don't Let Him Know B

### KFMK-FM—Houston (Jerry Steele—MD)

- ★ DARYL HALL AND JOHN OATES—I Can't Go For That 1-1
- ★ BARRY MANILOW—Somewhere Down The Road 11 6
- ★ SHEENA EASTON—You Could Have Been With Me 16-9
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 21-18
- ★ OAK RIDGE BOYS—Bobbie Sue 22-19
- FRED PARIS AND THE FIVE SATINS—Medley
- CLIFF RICHARD—Daddy's Home X
- BUCKNER AND GARCIA—Pac-Man Fever X
- VANGELIS—Chariots Of Fire—Titles B
- BERTIE HIGGINS—Key Largo B

### KBFM-FM—McAllen-Brownsville (Kenny Garcia—MD)

- ★ THE GO GO'S—We Got The Beat 24-18
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 29 19
- ★ SMOKEY ROBINSON—Tell Me Tomorrow 21 16
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 28-20
- VANGELIS—Chariots Of Fire—Titles
- LE ROUX—Nobody Said It Was Easy
- STEVIE NICKS—Edge Of Seventeen A
- GREG GUIDRY—Goin' Down A
- SKYY—Call Me A
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll B
- CHILLIWACK—I Believe B
- ALABAMA—Love In The First Degree B
- THE J. GEILS BAND—Freeze Frame B
- VAN HALEN—Oh Pretty Woman B
- SAMMY HAGAR—I'll Fall In Love Again X
- QUARTERFLASH—Find Another Fool X
- COMMODORES—Why You Wanna Try Me X
- BOB AND DOUG MCKENZIE—Take Off X
- AC/DC—Let's Get It Up X

### KOFM-FM—Oklahoma City (Chuck Morgan—MD)

- ★ THE CARS—Shake It Up 5-2
- ★ JOURNEY—Open Arms 6 3
- ★ MECO—Pop Goes The Movies Part I 23 15
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 26-16
- ROD STEWART—Tonight I'm Yours
- THE GO GO'S—We Got The Beat
- SISTER SLEDGE—My Guy A
- MIKE POST—Theme From Magnum P.I. A
- SMOKEY ROBINSON—Tell Me Tomorrow A
- JOHN DENVER—Shanghai Breezes A
- THE J. GEILS BAND—Freeze Frame X
- SAMMY HAGAR—I'll Fall In Love Again X
- LE ROUX—Nobody Said It Was Easy X
- POCO—Sea Of Heartbreak X
- CHILLIWACK—I Believe X
- THE JOHN HALL BAND—Crazy X

### KINT-FM—El Paso (Patty Zibbo—MD)

- ★ GENESIS—Abacab 10 5
- ★ SAMMY HAGAR—I'll Fall In Love Again 13 9
- ★ ALABAMA—Love In The First Degree 16-10
- ★ ROD STEWART—Tonight I'm Yours 22-14
- ★ CHILLIWACK—I Believe 21-16
- FOREIGNER—Juke Box Hero
- VAN HALEN—Oh Pretty Woman
- JOHN DENVER—Shanghai Breezes A
- DWIGHT TWILLEY—Somebody To Love A

- KASIM SULTON—Don't Break My Heart A
- GENE COTTON—If I Could Get You A
- SNEAKER—Don't Let Me In A

### KILE-AM—Galveston (Scott Taylor—MD)

- ★ JOURNEY—Open Arms 5-1
- ★ STEVIE WONDER—That Girl 9-6
- ★ BERTIE HIGGINS—Key Largo 14-11
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 23-13
- ★ ROD STEWART—Tonight I'm Yours 19-15
- THE GO GO'S—We Got The Beat
- LE ROUX—Nobody Said It Was Easy
- MECO—Pop Goes The Movies Part I A
- DR. HOOK—Baby Makes Her Blue Jeans Talk A
- PAUL DAVIS—Love Affair A
- QUARTERFLASH—Find Another Fool A
- JEAN-LUC PONTY—As A
- IRENE CARA—Anyone Can See A
- GEORGE DUKE—Shine On A
- RICK SPRINGFIELD—Don't Talk To Strangers A
- THE JOHN HALL BAND—Crazy X
- CHRIS CHRISTIAN—Make It Last X
- PRISM—Don't Let Him Know X
- MIKE POST—Theme From Magnum P.I. X

### KTSA-AM—San Antonio (Charlie Brown—MD)

- ★ JOURNEY—Open Arms 10-6
- ★ ALABAMA—Love In The First Degree 16-12
- ★ KENNY ROGERS—Through The Years 12 9
- ★ DIANA ROSS—Mirror Mirror 17-13
- ★ BERTIE HIGGINS—Key Largo 27-23
- BOB AND DOUG MCKENZIE—Take Off
- OLIVIA NEWTON-JOHN—Make A Move On Me
- ROD STEWART—Tonight I'm Yours B
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll B

## Midwest Region

### ★ PRIME MOVERS

- JOURNEY—Open Arms (Columbia)
- STEVIE NICKS—Edge Of Seventeen (Modern Records)
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)

### ● TOP ADD ONS

- VANGELIS—Chariots Of Fire (Polydor)
- CLIFF RICHARD—Daddy's Home (EMI America)
- THE GO GO'S—We Got The Beat (IRS)

### ● BREAKOUTS

- SOFT CELL—Tainted Love (Sire)
- RICK SPRINGFIELD—Don't Talk To Strangers (RCA)
- BRYAN ADAMS—Lonely Nights (A&M)

### WLS-AM—Chicago (Rick Lippincott—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 6 3
- ★ STEVIE NICKS—Edge Of Seventeen 37-26
- ★ BOB AND DOUG MCKENZIE—Take Off 11 8
- ★ THE JOHN HALL BAND—Crazy 37-26
- ★ SURVIVOR—Summer Nights 41 34
- SOFT CELL—Tainted Love
- THE GO GO'S—We Got The Beat

### WLS-FM—Chicago (Rick Lippincott—PD)

- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 6-3
- ★ STEVIE NICKS—Edge Of Seventeen 37-26
- ★ BOB AND DOUG MCKENZIE—Take Off 11-8
- ★ THE JOHN HALL BAND—Crazy 22 18
- ★ SURVIVOR—Summer Nights 41-34
- SOFT CELL—Tainted Love
- FOREIGNER—Juke Box Hero B
- BRYAN ADAMS—Lonely Nights B

### WHB-AM—Kansas City (Tom Land—MD)

- ★ BERTIE HIGGINS—Key Largo 5 3
- ★ AIR SUPPLY—Sweet Dreams 18-11
- ★ SHEENA EASTON—You Could Have Been With Me 9 6
- ★ OAK RIDGE BOYS—Bobbie Sue 10-7
- ★ KENNY ROGERS—Through The Years 12-9
- BARRY MANILOW—Somewhere Down The Road
- VANGELIS—Chariots Of Fire Titles
- T.G. SHEPPARD—Only One You A/B
- JOHN DENVER—Shanghai Breezes A/B
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways X/D
- CHILLIWACK—I Believe X/N

### WZUJ-FM—Milwaukee (Bill Sharron—MD)

- ★ JOURNEY—Open Arms 6-2
- ★ KENNY ROGERS—Through The Years 7-6
- ★ DIANA ROSS—Mirror Mirror 10-8
- ★ STEVIE WONDER—That Girl 12-10
- ★ ALABAMA—Love In The First Degree 15-11
- ABBA—When All Is Said And Done
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways

### KDWB-AM—Minneapolis (Karen Anderson—MD)

- ★ KENNY ROGERS—Through The Years 6-3
- ★ JOURNEY—Open Arms 10-6
- ★ STEVIE WONDER—That Girl 11-8

- ★ VANGELIS—Chariots Of Fire—Titles 18-11
- ★ DIANA ROSS—Mirror Mirror 17-12
- OLIVIA NEWTON-JOHN—Make A Move On Me
- CLIFF RICHARD—Daddy's Home
- ABBA—When All Is Said And Done A
- CHUBBY CHECKER—Running X
- MIKE POST—Theme From Magnum P.I. X
- NEIL DIAMOND—On The Way To The Sky X
- SISTER SLEDGE—My Guy X
- MECO—Pop Goes The Movies Part I X

### KSTP-FM (KS-95)—St. Paul (Chuck Napp—MD)

- ★ JOURNEY—Open Arms 4 1
- ★ STEVIE WONDER—That Girl 14-8
- ★ SHEENA EASTON—You Could Have Been With Me 7-6
- ★ DIANA ROSS—Mirror Mirror 18-11
- ★ THE POINTER SISTERS—Should I Do It 20-16
- HUEY LEWIS AND THE NEWS—Do You Believe In Love
- CLIFF RICHARD—Daddy's Home
- OAK RIDGE BOYS—Bobbie Sue A
- PRISM—Don't Let Him Know A
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- BERTIE HIGGINS—Key Largo B
- VANGELIS—Chariots Of Fire Titles B
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways X
- RICK LITTLE—The Big Game X

### WIKS-FM—Indianapolis (Tom Gilligan—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 2-2
- ★ JOURNEY—Open Arms 8-5
- ★ QUARTERFLASH—Find Another Fool 10-8
- ★ NOVO COMBO—Tattoo 15-14
- ★ BOB AND DOUG MCKENZIE—Take Off 21-16
- BRYAN ADAMS—Lonely Nights
- MAXUS—Nobody's Business X
- SURVIVOR—Summer Nights X
- VAN HALEN—Pretty Woman X
- SHOOTING STAR—Hollywood B
- ROD STEWART—Tonight I'm Yours B

### KBEQ-FM—Kansas City (Maja Britton—MD)

- PAUL DAVIS—65 Love Affair A
- DR. HOOK—Baby Makes Her Blue Jeans Talk A
- RICK SPRINGFIELD—Don't Talk To Strangers A
- PRISM—Don't Let Him Know A
- QUARTERFLASH—Find Another Fool A
- STEVIE NICKS—Edge Of Seventeen A
- NEIL DIAMOND—On The Way To The Sky A
- ANNE MURRAY—Another Sleepless Night A
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways A
- THE J. GEILS BAND—Freeze Frame L
- VANGELIS—Chariots Of Fire—Titles L
- SISTER SLEDGE—My Guy L
- T. G. SHEPPARD—Only One You L
- TOMMY TUTONE—867-5309/Jenny L
- THE GO GO'S—We Got The Beat L
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll L

### WISM-AM—Madison (Bob Starr—MD)

- ★ CLIFF RICHARD—Daddy's Home 14-7
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 20-13
- ★ ANNE MURRAY—Another Sleepless Night 18-12
- ★ T.G. SHEPPARD—Only One You 29-22
- ★ GEORGE BENSON—Never Give Up A Good Thing 30-23
- VANGELIS—Chariots Of Fire—Titles
- PAUL DAVIS—Love Affair
- NEIL DIAMOND—On The Way To The Sky B
- LARRY CARLTON—Steepwalk B

### WZEE-FM—Madison (Matt Hudson—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 14-3
- ★ BOB AND DOUG MCKENZIE—Take Off 24-14
- ★ DONNIE IRIS—Love Is Like A Rock 10-7
- ★ VAN HALEN—Pretty Woman 16-10
- ★ DIANA ROSS—Mirror Mirror 18-15
- RICK SPRINGFIELD—Don't Talk To Strangers
- DR. HOOK—Baby Makes Her Blue Jeans Talk A
- BILL CHAMPLIN—Take It Uptown A
- CHILLIWACK—I Believe X
- LAST MOON—On A Carousel X
- TOMMY TUTONE—867-5309/Jenny X
- BERTIE HIGGINS—Key Largo B
- PAUL DAVIS—65 Love Affair B
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- QUARTERFLASH—Find Another Fool B

### WLOL-FM—Minneapolis (Phil Huston—MD)

- ★ JOURNEY—Open Arms 5-1
- ★ LITTLE RIVER BAND—Take It Easy On Me 9-5
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 18-11
- ★ ALABAMA—Love In The First Degree 26-15

- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 30-16
- RICK SPRINGFIELD—Don't Talk To Strangers
- PAUL DAVIS—65 Love Affair
- DR. HOOK—Baby Makes Her Blue Jeans Talk A
- THE GO GO'S—Our Lips Are Sealed X
- MIKE POST—Theme From Magnum P.I. A
- THE SPINNERS—Never Thought I'd Fall In Love A
- THE GO GO'S—We Got The Beat X
- BOB AND DOUG MCKENZIE—Take Off X
- BUCKNER AND GARCIA—Pac-Man Fever X
- THE POLICE—Spirits In The Material World X
- BARRY MANILOW—Somewhere Down The Road X
- KENNY ROGERS—Through The Years X
- RICK SPRINGFIELD—Love Is Alright Tonite X
- BERTIE HIGGINS—Key Largo B
- VANGELIS—Chariots Of Fire B
- CHILLIWACK—I Believe B
- THE J. GEILS BAND—Freeze Frame B
- LE ROUX—Nobody Said It Was Easy B
- STEVIE NICKS—Edge Of Seventeen B

### WOW-AM—Omaha (Jim Corcoran—MD)

- ★ SHEENA EASTON—You Could Have Been With Me 13 7
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 17-14
- ★ STEVIE WONDER—That Girl 7-6
- ★ BARRY MANILOW—Somewhere Down The Road 14-12
- ★ CHILLIWACK—I Believe 15-13
- VANGELIS—Chariots Of Fire Titles
- HUEY LEWIS AND THE NEWS—Do You Believe In Love
- STEVIE NICKS—Edge Of Seventeen A
- FOREIGNER—Juke Box Hero A
- LITTLE RIVER BAND—Take It Easy On Me N
- THE J. GEILS BAND—Freeze Frame N
- THE POLICE—Spirits In The Material World N
- BOB AND DOUG MCKENZIE—Take Off N
- THE GO GO'S—We Got The Beat N
- RICK SPRINGFIELD—Love Is Alright Tonite N
- ROD STEWART—Tonight I'm Yours N
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll N
- THE CARS—Shake It Up X
- PAUL DAVIS—Cool Night X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X

### KXOK-AM—St. Louis (Lee Douglas—MD)

- ★ DAN FOGELBERG—Leader Of The Band 7-2
- ★ SHEENA EASTON—You Could Have Been With Me 12-6
- ★ AIR SUPPLY—Sweet Dreams 18-9
- ★ BARRY MANILOW—Somewhere Down The Road 27-10
- ★ CLIFF RICHARD—Daddy's Home 19 12

### WSPT-FM—Stevens Point (Brad Fuhr—MD)

- ★ JOURNEY—Open Arms 1-1
- ★ THE GO GO'S—We Got The Beat 20-16
- ★ THE J. GEILS BAND—Centerfold 2 2
- ★ DONNIE IRIS—Love Is Like A Rock 5 3
- ★ FOREIGNER—Juke Box Hero 22 18
- RICK SPRINGFIELD—Don't Talk To Strangers
- GREG GUIDRY—Goin' Down
- SNEAKER—Don't Let Me In A
- HUMAN LEAGUE—Don't You Want Me A
- DWIGHT TWILLEY—Somebody To Love A
- PAUL DAVIS—65 Love Affair X
- STEVIE WOODS—Just Can't Win 'Em All X
- LE ROUX—Nobody Said It Was Easy X
- BOB AND DOUG MCKENZIE—Take Off B
- JOAN JETT AND THE BLACK HEARTS—I Love Rock 'N' Roll B
- THE J. GEILS BAND—Freeze Frame B
- VANGELIS—Chariots Of Fire B
- SAMMY HAGAR—I'll Fall In Love Again B

### KFYR-AM—Bismarck (Dan Brannan—MD)

- ★ DIANA ROSS—Mirror Mirror 13-7
- ★ BOB AND DOUG MCKENZIE—Take Off 19 10
- ★ CLIFF RICHARD—Daddy's Home 16-12
- ★ ALABAMA—Love In The First Degree 20-15
- ★ BARRY MANILOW—Somewhere Down The Road 18-16
- ELECTRIC LIGHT ORCHESTRA—Rain Is Falling X
- NEIL DIAMOND—On The Way To The Sky X
- THE POLICE—Spirits In The Material World X
- SISTER SLEDGE—My Guy X
- STEVIE NICKS—Edge Of Seventeen X
- OLIVIA NEWTON-JOHN—Make A Move On Me X
- QUARTERFLASH—Find Another Fool A
- BARBRA STREISAND—Memory A
- RICK SPRINGFIELD—Don't Talk To Strangers A
- THE POINTER SISTERS—Should I Do It B
- DR. HOOK—Baby Makes Her Blue Jeans Talk B
- HUEY LEWIS AND THE NEWS—Do You Believe In Love B
- ROD STEWART—Tonight I'm Yours B

### KEYN-FM—Wichita (Terri Springs—MD)

- ★ FOREIGNER—Juke Box Hero 27 22
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 28-25
- ★ DIANA ROSS—Mirror Mirror 17-13
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 22-17
- ★ BARRY MANILOW—Somewhere Down The Road 24-19
- VANGELIS—Chariots Of Fire—Titles
- THE J. GEILS BAND—Freeze Frame
- ABBA—When All Is Said And Done A
- BOB AND DOUG MCKENZIE—Take Off X

### KWKN-AM—Wichita (Dan Dickgrafe—MD)

- ★ DAN FOGELBERG—Leader Of The Band 2 1
- ★ SHEENA EASTON—You Could Have Been With Me 5-3
- ★ AIR SUPPLY—Sweet Dreams 9-7
- ★ KENNY ROGERS—Through The Years 11-8
- ★ ALABAMA—Love In The First Degree 13 11
- OLIVIA NEWTON-JOHN—Make A Move On Me
- JOHN DENVER—Shanghai Breezes A

## Northeast Region

### ★ PRIME MOVERS

- JOURNEY—Open Arms (Columbia)
- KENNY ROGERS—Through The Years (Liberty)
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)

### ● TOP ADD ONS

- NEIL DIAMOND—On The Way To The Sky (Columbia)
- LE ROUX—Nobody Said It Was Easy (RCA)
- VANGELIS—Chariots Of Fire (Polydor)

### ● BREAKOUTS

- RICK SPRINGFIELD—Don't Talk To Strangers (RCA)
- DR. HOOK—Baby Makes Her Blue Jeans Talk (Casablanca)
- THE HUMAN LEAGUE—Don't You Want Me (A&M)

### WABC-FM—New York City (James Golden—MD)

- ★ CLIFF RICHARD—Daddy's Home 18-14
- ★ JOURNEY—Open Arms 25 20
- ★ OLIVIA NEWTON-JOHN—Physical 3 2
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 19-15
- ★ NEIL DIAMOND—Yesterday's Songs 30-26
- BERTIE HIGGINS—Key Largo
- NEIL DIAMOND—On The Way To The Sky
- VANGELIS—Chariots Of Fire—Titles B

### WXKS-FM—Boston (Vinnie Peruzzi—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 8-1
- ★ KOOL AND THE GANG—Get Down On It 14-9
- ★ THE J. GEILS BAND—Freeze Frame 18-10
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 23 11
- ★ VANGELIS—Chariots Of Fire—Titles 22-13
- QUARTERFLASH—Find Another Fool
- LE ROUX—Nobody Said It Was Easy
- BARBRA STREISAND—Nobody Said It Was Easy A
- CHAS JANKEL—Glad To Know You X
- SAMMY HAGAR—I'll Fall In Love Again X
- BOB AND DOUG MCKENZIE—Take Off X

### WKBW-AM—Buffalo (John Summers—MD)

- ★ BERTIE HIGGINS—Key Largo 15-11
- ★ ALABAMA—Love In The First Degree 19-13
- OLIVIA NEWTON-JOHN—Make A Move On Me
- VANGELIS—Chariots Of Fire—Titles
- HUEY LEWIS AND THE NEWS—Do You Believe In Love A
- BOB AND DOUG MCKENZIE—Take Off B
- OAK RIDGE BOYS—Bobbie Sue B
- MECO—Pop Goes The Movies Part I X

### WVBF-FM—Boston (Reg Johns—MD)

- ★ KENNY SOGERS—Through The Years 4-1
- ★ SHEENA EASTON—You Could Have Been With Me 12-9
- ★ BERTIE HIGGINS—Key Largo 16-12
- ★ ALABAMA—Love In The First Degree 20-14
- ★ CLIFF RICHARD—Daddy's Home 29-21
- JOURNEY—Open Arms A
- STEVIE WONDER—That Girl A
- STEVIE WOODS—Just Can't Win 'Em All A
- SISTER SLEDGE—My Guy A
- NEIL DIAMOND—On The Way To The Sky A

### WFLY-FM—Albany (Jack Lawrence—MD)

- ★ JOURNEY—Open Arms 2-1
- ★ AIR SUPPLY—Sweet Dreams 4-2
- ★ KENNY ROGERS—Through The Years 13-6
- ★ ROD STEWART—Tonight I'm Yours 18-11
- ★ STEVIE WONDER—That Girl 17-12
- CLIFF RICHARD—Daddy's Home
- THE GO GO'S—We Got The Beat
- RICK SPRINGFIELD—Don't Talk To Strangers A
- PAUL DAVIS—65 Love Affair X

- FRED PARIS AND THE FIVE SATINS—Medley X

### WTRY-AM—Albany (Bill Cahill—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 8-1
- ★ BOB AND DOUG MCKENZIE—Take Off 15-5
- ★ KENNY ROGERS—Through The Years 11-6
- ★ THE POLICE—Spirits In The Material World 21-9
- ★ JUICE NEWTON—The Sweetest Thing 12 10
- RICK SPRINGFIELD—Don't Talk To Strangers
- THE GO GO'S—We Got The Beat
- DR. HOOK—Baby Makes Her Blue Jeans Talk A
- BERTIE HIGGINS—Key Largo B
- THE J. GEILS BAND—Freeze Frame B
- FRED PARIS AND THE FIVE SATINS—Medley X

### WGUY-AM—Bangor (Jim Randall—MD)

- ★ THE J. GEILS BAND—Freeze Frame 15 6
- ★ SISTER SLEDGE—My Guy 14-8
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 22-12
- ★ JUNIOR—Mama Used To Day 23-16
- SAMMY HAGAR—I'll Fall In Love Again
- LE ROUX—Nobody Said It Was Easy
- GREG GUIDRY—Goin' Down A
- RICK SPRINGFIELD—Don't Talk To Strangers A
- PAUL DAVIS—65 Love Affair A
- THE FOUR TOPS—Tonight I'm Gonna Love You All Over B
- THE SPINNERS—Never Thought I Fall In Love B
- TOM TOM CLUB—Genius Of Love B
- GEORGE BENSON—Never Give Up A Good Thing B
- KOOL AND THE GANG—Get Down On It B
- ABBA—When All Is Said And Done X
- OAK RIDGE BOYS—Bobbie Sue X
- TOMMY TUTONE—867-5309/Jenny X
- FOREIGNER—Juke Box Hero X
- CLIFF RICHARD—Daddy's Home X
- JIGSAW—You Bring Out The Best In Me X

### WTIC-FM—Hartford (Rick Donahue—MD)

- ★ STEVIE WONDER—That Girl 1 1
- ★ KENNY ROGERS—Through The Years 14-5
- ★ JOURNEY—Open Arms 15-6
- ★ SKYY—Call Me 13-7
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 20 10
- THE GO GO'S—We Got The Beat
- THE J. GEILS BAND—Freeze Frame A
- RICK SPRINGFIELD—Don't Talk To Strangers A

## 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 1, **George Benson**, MusicStar Special, RKO Two, one hour.

March 1, **Bobby Bare**, Country Closeup, Narwood Productions, one hour.

March 1, **Larry Elgart**, Music Makers, Narwood Productions, one hour.

March 5, **Loverboy**, Off the Record Special, Westwood One, one hour.

March 5, **Ricky Skaggs**, Weekly Country Music Countdown, United Stations, three hours.

March 5, **Patti Austin**, Special Edition, Westwood One, one hour.

March 5, **Tom T. Hall**, Live From Gilley's, Westwood One, one hour.

March 5, **Quarterflash, Ian Hunter**, In Concert, Westwood One, 90 minutes.

March 5, **Rod Stewart**, Dick Clark's Rock, Roll and Remember, United Stations, four hours.

March 5-7, **REO Speedwagon**, concert, NBC Source, one hour.

March 5-7, **Red Rider**, concert, NBC Source, one hour.

March 6, **Weekly Music Magazine Remembers 1962**, RKO One, three hours.

March 6-7, **Johnny Cash**, Country Sessions, NBC, one hour.

March 6-7, **British Invasion**, Second Wave, Continuous History of Rock'n'Roll, Rolling Stone Productions, one hour.

March 6-7, **REO Speedwagon**, Robert W. Morgan Special, Watermark, one hour.

March 7, **Journey**, Hot Ones, RKO One, one hour.

March 7, **John Conlee**, Country Star Countdown, RKO Two, three hours.

March 8, **Tanya Tucker**, Country Closeup, Narwood Productions, one hour.

March 8, **Teresa Brewer**, Music Makers, Narwood Productions, one hour.

March 12, **Kim Carnes**, Dick Clark's Rock, Roll and Remember, United Stations, four hours.

March 12, **Brenda Lee**, Live From Gilley's, Westwood One, one hour.

March 12, **Foreigner**, Off the Record Special, Westwood One, one hour.

March 12, **Spinners**, Special Edition Westwood One, one hour.

March 12, **Bobby Womack**, Budweiser Concert Hour, one hour.

March 12, **Frizzell and West**, Weekly Country Music Countdown, United Stations, three hours.

March 12-14, **Steve Miller**, special, NBC Source, two hours.

March 13-14, **Best of Country Sessions**, NBC, one hour.

March 13-14, **Boston Sound**, Continuous History of Rock'n'Roll, Rolling Stone Productions, one hour.

March 13-14, **Lindsey Buckingham**, Robert W. Morgan Special, Watermark, one hour.

March 19, **Crystal Gayle**, Weekly Country Music Countdown, United Stations, three hours.

March 19, **Glaser Bros.**, Live From Gilley's, Westwood One, one hour.

March 19-21, **Rush**, Special, NBC Source, 90 minutes.

## Goodphone Commentaries Is Personality Dead?

By STEVE LOVVORN

LOS ANGELES—There once was a time when all one had to do to "escape" or be entertained was turn on the radio. Scanning through the dial gave you as much variety and entertainment as a 30 aisle supermarket does for food. There were all kinds of voices on the airwaves, but we all knew those voices. In fact, most of us would listen for our favorite voice, even to the extent of rearranging our

personal lives to hear what that voice had to say. Some would make us laugh, others would make us think deeply, but the one common thing they all had was the ability to communicate to us, the listener, and help us feel those words pouring from the radio. That relic used to be known as a personality, disk jockey, etc. Well friends, no more. At least it hasn't been that way for a long, long time... but I'm an optimist.

The business of radio has turned into that fact alone: business. Department heads, aka decision makers, are literally deluged with a quagmire of leaflets, cume sheets, target demo reports, quarter hour listening forecasts, Arbitron inconsistencies and much, much more that's too involved to detail. Like most everything else in our space-age society, every common denominator of human existence is levied into numbers, numbers and more numbers. Enough, I say! What happened to the fun we used to have? Just because the world is more complex doesn't mean that the fun of radio should wither away, does it?

By being an announcer, I'm more than tired of perpetuating this jukebox mentality to my listeners. I know there are sensitive, receptive and highly informed people on the other end of that microphone. I used to be one of them myself, and I can't even listen to the sterile cacophony of 12 songs in a row with the "announcer" numbly expressing the past half hour's "excitement."

In radio, as in any business, the sheer survival of it is inexorably determined by money. But, radio has always been, and hopefully will continue to be, an entertainment medium. Of course, music is the usual main attraction of most stations. The other mainstay used to be the person coming on in between songs, with more information than just the weather forecast and the best place to shop in town. They would tease us, tell a timely joke. Some would even do outrageous things. In short, they would be creative. Well, those personalities are veritably becoming an endangered species. I'm getting fewer and fewer chances to show the listening audience that I can entertain, create and make your life more enjoyable.

A perfect example to illustrate my point is to give you an insight to my job. I presently work in the easy listening format. My job entails speaking a few pre-written lines (with sincerity) every 15 minutes with occasional live commercials and newscasts thrown in. That's it... as far as my "on-air" job goes. On the flip side of the coin, there is/was John Doremus. He was an actual personality for the easy listening format.

John Doremus would play the sounds of the usual beautiful music artists, but would add delightful twists to it. He would talk to you, read listener letters, throw in some interesting parables on life's experiences and plain ol' make you feel good. That car payment and doctor's bill were the last things on your mind.

What I'm trying to point out is that even in the traditional, and stoic, beautiful music format there is/was more than enough room for creative freedom to stimulate and entertain the listener. Even when John's show was aired in the late '60s, it was syndicated. You had to

## New On The Charts



**BRYAN ADAMS**  
"You Want It,  
You Got It"—☆ (LP)

Bryan Adams says he became a singer out of necessity. When he was forming a band during his teenage years, he had no trouble finding lead guitar players but singers seemed to be few and far between, so he got the job.

Adams also met his first songwriting partner quite by accident—in a Vancouver music store. He recalls that they were both devout Beatles fans and liked the idea of being a writing team so they started working on it in 1977. B.T.O., Prism and Ian Lloyd were among the first major acts to record their collaborations.

In 1980 A&M released Adams' first record. An a&r man with the label in Canada thought he heard a hit in one of Adams' demos, "Let Me Take You Dancin'." According to Adams it was decided to "put it out as a record, and they gave it to some guy in New York to remix. He did, but it was about 80 bars too fast—I sounded like a chipmunk."

The single still reached the disco/r&b airwaves and brought Adams to the U.S. to cut his first LP. It also put him on the road for four months of solid touring.

Performing gave him the chance to work out the songs for his current LP "You Want It, You Got It" presently climbing Billboard's Top LP & Tape chart.

Since the release of this album, Adams has opened for the Kinks on the eastern leg of their current tour, and is now touring the southwest with Foreigner.

Further information may be obtained through his manager Bruce Allen, 406-68 Water Street, Vancouver, B.C., Canada (604) 688-7274.

• This feature is designed to spotlight acts making their debut on Billboard's Hot 100 and Top LP/Tape charts. For newcomers on the country and soul charts see pages 52 and 37 respectively.



**SPECIAL SIGNUP—KLAC-AM Los Angeles general manager Don Kelly, left, and KLAC program director Don Langford discuss the upcoming Drake-Chenault special "History Of Country Music," with Drake-Chenault marketing director B.J. Anderson, right. The station will carry the 52-hour program next April.**

## National Programming RKO Fetes Grammys

NEW YORK—RKO's "Weekly Music Magazine," the three-hour top hit countdown series featured a special salute to the 24th annual Grammy awards in a weekend broadcast on Feb. 20-21. The show included a profile of a history of the Grammys, past award winners and this year's nominated songs and artists.

Guests included Rick Wells of Foreigner, Cliff Richard, Russell Hitchcock of Air Supply, Rod Stewart, and Janis Siegel of Manhattan Transfer, all former Grammy winners or nominees. The show is hosted by Charlie Van Dyke, who recently joined KOY-AM Phoenix as program director.

RKO's "Night Time America" spent the month of February featuring oldies from the '60s and '70s, a divergence from its usual adult contemporary format. The show is hosted by Bob Dearborn.

RKO reports its RKO One Network is now the number one network in reaching its target demographics 25-34 and 18-49. Average quarter hour listening for 25-34 is listed at 404,100 and for 18-49 this figure is up to slightly over one million.

Westwood One has eight concerts in three formats set to air over 800 stations during March. These in-

clude the "In Concert" series, "The Budweiser Concert Hour" and "Live From Gilley's," which enjoys the largest distribution: on more than 450 stations.

The Commodores have been signed by CBS' RadioRadio Network to do a concert performance on the new network, which will debut April 26. They will be taped during a summer tour and will air in the fall. The Little River Band, and Hall & Oates have already been signed for concert shows. CBS has concluded negotiations with Scientific American for the construction and distribution of digital earth stations for both CBS Radio Network and RadioRadio. Scientific American already has contracts with ABC and NBC for similar earth stations. All networks are planning shifts from land lines to satellites.

Narwood Productions has just completed extensive taped interviews in the Los Angeles area for its "Music Makers" show. Host Skitch Henderson and Narwood president Ted LeVan conducted interviews with Peggy Lee, Patti Page, Helen Forrest, Ray Anthony, Les Brown, Jo Stafford and Paul Weston for upcoming shows in the hour-long series. More than 160 stations are now carrying the show.

★★★

★★★

★★★

I say it's about time to balance the scales of profit versus programming. The fun of radio can return, with healthy profits, as much as ever. It worked that way for decades before. And we need it more than ever before. "1984" is just around the corner.

Steve Lovvorn is the afternoon drive air personality at KJOL-FM, Los Angeles.

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (2/23/82)

Continued from page 20

### WPJB-FM—Providence (Mike Waite—MD)

- ★ DARYL HALL AND JOHN OATES—I Can't Go For That 1-1
- ★ THE J. GEILS BAND—Centerfold 2-2
- ★ DIANA ROSS—Mirror Mirror 4-3
- ★ LITTLE RIVER BAND—Take It Easy On Me 5-4
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 17-10
- STEVIE NICKS—Edge Of Seventeen
- NEIL DIAMOND—On The Way To The Sky
- RICK SPRINGFIELD—Don't Talk To Strangers A
- BOB AND DOUG MCKENZIE—Take Off B
- THE J. GEILS BAND—Freeze-Frame X/N
- THE GO GO'S—We Got The Beat X/N
- SAMMY HAGAR—I'll Fall In Love Again X/N
- GENESIS—Abacab X/N
- THE POLICE—Spirits In The Material World X/N
- VAN HALEN—Oh Pretty Woman X/N

### WPRO-FM—Providence (Gary Berkowitz—MD)

- ★ DAN FOGELBERG—Leader Of The Band 7-1
- ★ AIR SUPPLY—Sweet Dreams 21-10
- ★ THE CARS—Shake It Up 19-13
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 20-16
- ★ THE POINTER SISTERS—Should I Do It 22-17
- NEIL DIAMOND—On The Way To The Sky
- THE J. GEILS BAND—Freeze-Frame B
- VANGELIS—Chariots Of Fire-Titles B
- HUEY LEWIS AND THE NEWS—Do You Believe In Love B
- SISTER SLEDGE—My Guy B
- LE ROUX—Nobody Said It Was Easy B

### WHFM-FM—Rochester (Kelly McCann—MD)

- ★ JOURNEY—Open Arms 3-1
- ★ BERTIE HIGGINS—Key Largo 13-9
- ★ CLIFF RICHARD—Daddy's Home 25-18
- ★ ALABAMA—Love In The First Degree 24-20
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 27-22
- STEVIE WONDER—That Girl
- LE ROUX—Nobody Said It Was Easy
- MIKE POST—Theme From Magnum P.I. A
- PAUL DAVIS—Love Affair A
- ABBA—When All Is Said And Done B
- CHILLIWACK—I Believe B
- VANGELIS—Chariots Of Fire-Titles B

### WFTQ-AM—Worcester (Gary Nolan—MD)

- NEIL DIAMOND—On The Way To The Sky
- LARRY CARLTON—Sleepwalk
- STEVIE WONDER—That Girl A
- OAK RIDGE BOYS—Bobbie Sue A
- SISTER SLEDGE—My Guy A
- LITTLE RIVER BAND—Take It Easy On Me A
- DARYL HALL AND JOHN OATES—I Can't Go For That X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- BILLY JOEL—She's Got A Way X
- ANNE MURRAY—Another Sleepless Night X
- JENNIFER WARNES—Could It Be Love X

### WCAZ-AM—Bangor (Michael O'Hara—MD)

- ★ THE J. GEILS BAND—Freeze-Frame 26-16
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 25-17
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 14-10
- ★ THE POINTER SISTERS—Should I Do It 27-21
- ★ OAK RIDGE BOYS—Bobbie Sue 30-24
- CHILLIWACK—I Believe
- LE ROUX—Nobody Said It Was Easy
- STEVIE NICKS—Edge Of Seventeen B
- PAUL DAVIS—Love Affair B
- TOMMY TUTONE—867-5309/Jenny B
- MARTIN BRILLEY—I Don't Feel Better B

### WIGY-FM—Bath (Willie Mitchell—MD)

- ★ JOURNEY—Open Arms 1-1
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 17-8
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 19-11
- ★ BOB AND DOUG MCKENZIE—Take Off 24-16
- ★ THE POLICE—Spirits In The Material World 10-7
- OAK RIDGE BOYS—Bobbie Sue A
- PAUL DAVIS—65 Love Affair A
- BONNIE RAITT—Keep This Heart In Mind A
- STEVIE NICKS—Edge Of Seventeen X
- THE JOHN HALL BAND—Crazy X
- FOREIGNER—Juke Box Hero X
- QUARTERFLASH—Find Another Fool X
- ABBA—When All Is Said And Done X
- SAMMY HAGAR—I'll Fall In Love Again X
- PRISM—Don't Let Him Know X
- VANGELIS—Chariots Of Fire-Titles X
- LE ROUX—Nobody Said It Was Easy X
- DIANA ROSS—Mirror Mirror X
- MOLLY HATCHET—Power Play X
- TOMMY TUTONE—867-5309/Jenny X
- DONNIE IRIS—Love Is Like A Rock X

### WTSN-AM—Dover (Jim Sebastian—MD)

- ★ KENNY ROGERS—Through The Years 4-1
- ★ STEVIE WONDER—That Girl 8-3
- ★ JOURNEY—Open Arms 11-6
- ★ DIANA ROSS—Mirror Mirror 15-10
- ★ VANGELIS—Chariots Of Fire-Titles 14-11
- LE ROUX—Nobody Said It Was Easy
- DR. HOOK—Baby Makes Her Blue Jeans Talk
- FRED PARIS AND THE FIVE SATINS—Medley X
- NEIL DIAMOND—On The Way To The Sky B
- GREG GUIORY—Goin' Down B
- STEVIE WOODS—Just Can't Win 'Em All B

### WFEA-AM—Manchester (Keith Lemire—MD)

- ★ JOURNEY—Open Arms 1-1
- ★ KENNY ROGERS—Through The Years 8-5
- ★ BERTIE HIGGINS—Key Largo 18-14
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 24-17
- PAUL DAVIS—Love Affair
- RICK SPRINGFIELD—Don't Talk To Strangers
- GREG GUIORY—Goin' Down A
- DR. HOOK—Baby Makes Her Blue Jeans Talk X
- VANGELIS—Chariots Of Fire-Titles A
- QUARTERFLASH—Find Another Fool A
- LAST MOON—On A Carousel A
- BARBRA STREISAND—Memory X
- STEVIE NICKS—Edge Of Seventeen X
- ANNE MURRAY—Another Sleepless Night X
- MECO—Pop Goes The Movies Part 1 X
- SISTER SLEDGE—My Guy X
- BOB AND DOUG MCKENZIE—Take Off X
- PRISM—Don't Let Him Know X
- STEVIE WOODS—Just Can't Win 'Em All X

### WHEB-FM—Portsmouth (Rick Dean—MD)

- ★ DAN FOGELBERG—Leader Of The Band 1-1
- ★ JOURNEY—Open Arms 8-2
- ★ STEVIE WONDER—That Girl 13-5
- ★ DIANA ROSS—Mirror Mirror 15-12
- ★ ALABAMA—Love In The First Degree 18-14
- LE ROUX—Nobody Said It Was Easy
- PAUL DAVIS—Love Affair
- SISTER SLEDGE—My Guy A
- STEVIE WOODS—Just Can't Win 'Em All X
- MIKE POST—Theme From Magnum P.I. X
- ANNE MURRAY—Another Sleepless Night X
- BOB AND DOUG MCKENZIE—Take Off X

### WBBF-AM—Rochester (Jay Stevens—MD)

- ★ JOURNEY—Open Arms 7-2
- ★ BERTIE HIGGINS—Key Largo 11-8
- ★ LITTLE RIVER BAND—Take It Easy On Me 13-9
- ★ THE POINTER SISTERS—Should I Do It 22-12
- ★ CLIFF RICHARD—Daddy's Home 21-14
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways
- HUEY LEWIS AND THE NEWS—Do You Believe In Love

### WPST-FM—Trenton (Tom Taylor—MD)

- ★ THE POLICE—Spirits In The Material World 7-3
- ★ ROD STEWART—Tonight I'm Yours 18-8
- ★ SOFT CELL—Tainted Love 16-12
- ★ BOB AND DOUG MCKENZIE—Take Off 17-13
- ★ SAMMY HAGAR—I'll Fall In Love Again 22-18
- RICK SPRINGFIELD—Don't Talk To Strangers
- HUMAN LEAGUE—Don't You Want Me
- CHUBBY CHECKER—Running A
- PAUL DAVIS—65 Love Affair A
- VANGELIS—Chariots Of Fire-Titles B
- STEVIE WONDER—That Girl B

### WRCK-FM—Utica Rome (Laurie—MD)

- ★ THE GO GO'S—We Got The Beat 14-10
- ★ TOMMY TUTONE—867-5309/Jenny 20-15
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 4-2
- ★ THE POLICE—Spirits In The Material World 10-8
- ★ STRAIGHT LIMES—Letting Go 12-9
- RICK SPRINGFIELD—Don't Talk To Strangers
- DR. HOOK—Baby Makes Her Blue Jeans Talk
- LAST MOON—On A Carousel A
- ALDO NOVA—Fantasy A
- HUEY LEWIS AND THE NEWS—Do You Believe In Love B
- QUARTERFLASH—Find Another Fool B
- VAN HALEN—Pretty Woman B

## Mid-Atlantic Region

### ★ PRIME MOVERS

- ROB STEWART—Tonight I'm Yours (WB)
- BOB AND DOUG MCKENZIE—Take Off (Mercury)
- BERTIE HIGGINS—Key Largo (Kat Family)

### ● TOP ADD ONS

- JUNIOR—Mama Used To Say (Mercury)
- SOFT CELL—Tainted Love (Sire)
- STEVIE WOODS—Just Can't Win 'Em All (Columbia)

### BREAKOUTS

- RICK SPRINGFIELD—Don't Talk To Strangers (RCA)
- DR. HOOK—Baby Makes Her Blue Jeans Talk (Casablanca)
- BRYAN ADAMS—Lonely Nights (A&M)

### WCAU-FM—Philadelphia (Roy Lawrence—MD)

- ★ ROO STEWART—Tonight I'm Yours 39-15
- ★ BOB AND DOUG MCKENZIE—Take Off 37-16
- ★ SKYY—Call Me 36-23
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 45-18
- JUNIOR—Mama Used To Say
- SOFT CELL—Tainted Love
- FOREIGNER—Juke Box Hero A
- EARTH WIND AND FIRE—Wanna Be With You A
- BARRY MANILOW—Somewhere Down The Road A
- OAK RIDGE BOYS—Bobbie Sue A
- ABBA—When All Is Said And Done A
- THE GO GO'S—Our Lips Are Sealed X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- ALABAMA—Love In The First Degree X
- EDDIE SCHWARTZ—All Our Tomorrows X
- SNEAKER—More Than Just The Two Of Us X
- LITTLE RIVER BAND—Take It Easy On Me X
- THE POINTER SISTERS—Should I Do It X
- CHILLIWACK—I Believe X

### WPGC-FM—Washington, DC (Jim Elliott—MD)

- ★ ALABAMA—Love In The First Degree 14-9
- ★ BERTIE HIGGINS—Key Largo 21-13
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 4-1
- ★ BOB AND DOUG MCKENZIE—Take Off 24-17
- VANGELIS—Chariots Of Fire-Titles B
- CHARLENE—I've Never Been To Me X
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways X

### WCAO-AM—Baltimore (Scott Richards—MD)

- ★ STEVIE WONDER—That Girl 8-2
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 14-8
- ★ ALABAMA—Love In The First Degree 13-9
- ★ SMOKEY ROBINSON—Tell Me Tomorrow 16-13
- ★ BERTIE HIGGINS—Key Largo 24-19
- ANNE MURRAY—Another Sleepless Night
- STEVIE WOODS—Just Can't Win 'Em All
- THE POINTER SISTERS—Should I Do It A
- JOHN DENVER—Shanghai Breezes A
- ROBERTA FLACK—Making Love X
- NEIL DIAMOND—On The Way To The Sky B
- PAUL DAVIS—65 Love Affair B

### WIFI-FM—Philadelphia (Don Cannon—MD)

- ★ OAK RIDGE BOYS—Bobbie Sue 20-15
- ★ ROD STEWART—Tonight I'm Yours 22-18
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 26-19
- ★ VANGELIS—Chariots Of Fire-Titles 25-20
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 27-23
- RICK SPRINGFIELD—Don't Talk To Strangers
- DR. HOOK—Baby Makes Her Blue Jeans Talk
- SISTER SLEDGE—My Guy A
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways A
- IRENE CARA—Anyone Can See A
- PRISM—Don't Let Him Know A
- BOB AND DOUG MCKENZIE—Take Off B
- SKYY—Call Me B
- MIKE POST—Theme From Magnum P.I. B
- SMOKEY ROBINSON—Tell Me Tomorrow X
- SAMMY HAGAR—I'll Fall In Love Again X
- NEIL DIAMOND—On The Way To The Sky X
- STEVIE NICKS—Edge Of Seventeen X
- THE J. GEILS BAND—Freeze Frame X
- LE ROUX—Nobody Said It Was Easy X
- BARBRA STREISAND—Memory X
- SURVIVOR—Summer Nights X

### WRVQ-FM—Richmond (Bill Thomas—MD)

- ★ JOURNEY—Open Arms 1-1
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 11-4
- ★ CHILLIWACK—I Believe 12-7
- ★ THE JOHN HALL BAND—Crazy 24-16
- ★ SNEAKER—Don't Let Me In 25-17
- BRYAN ADAMS—Lonely Nights
- RICK SPRINGFIELD—Don't Talk To Strangers
- TRIUMPH—Say Goodbye A
- LE ROUX—Nobody Said It Was Easy B
- THE CURVES—Baby It's You B
- STEVIE NICKS—Edge Of Seventeen X
- BOB AND DOUG MCKENZIE—Take Off X
- AC/DC—Let's Get It Up X

### WRFX-FM—Washington, D.C. (Frank Holler—MD)

- ★ EARTH WIND AND FIRE—Let's Groove 9-4
- ★ STEVIE NICKS AND DON HENLEY—Leather And Lace 20-13
- ★ LITTLE RIVER BAND—Take It Easy On Me 8-6
- ★ JOURNEY—Open Arms 18-15
- ★ BILLY JOEL—She's Got A Way 25-20
- GENESIS—No Reply At All X
- ROO STEWART—Tonight I'm Yours X
- THE J. GEILS BAND—Freeze Frame X
- HUEY LEWIS AND THE NEWS—Do You Believe In Love X
- LOVERBOY—Working For The Weekend X
- VAN HALEN—Pretty Woman X
- BILLY SQUIER—My Kinda Lover X
- CHUBBY CHECKER—Running X
- 4 OUT OF 5 DOCTORS—Never Say Die X
- ROLLING STONES—Waiting On A Friend B
- THE BEACH BOYS—Come Go With Me B
- LINDSEY BUCKINGHAM—Trouble B
- CHILLIWACK—I Believe B

### WAEB-AM—Allentown (Jefferson Ward—MD)

- ★ ABBA—When All Is Said And Done 16-9
- ★ THE GO GO'S—We Got The Beat 20-11
- ★ THE TIME—Cool 21-12
- ★ NEIL DIAMOND—On The Way To The Sky 24-16
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 30-25
- LE ROUX—Nobody Said It Was Easy A
- PAUL DAVIS—65 Love Affair A
- RICK SPRINGFIELD—Don't Talk To Strangers A
- STEVIE NICKS—Edge Of Seventeen A
- THE BOYS GANG—Please Don't Stop Me A
- VANGELIS—Chariots Of Fire-Titles B
- ANNE MURRAY—Another Sleepless Night B
- BARBRA STREISAND—Memory X
- QUARTERFLASH—Find Another Fool X
- BARBRA STREISAND—Comin' In And Out Of Your Life X
- DAN FOGELBERG—Leader Of The Band X
- EARTH WIND AND FIRE—Let's Groove X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X

### WBSB-FM—Baltimore (Rick James—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 7-1
- ★ STEVIE WONDER—That Girl 12-2
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 19-11
- ★ ROD STEWART—Tonight I'm Yours 17-12
- ★ THE GO GO'S—We Got The Beat 26-16
- DR. HOOK—Baby Makes Her Blue Jeans Talk
- RICK SPRINGFIELD—Don't Talk To Strangers
- SMOKEY ROBINSON—Tell Me Tomorrow A
- THE J. GEILS BAND—Chariots Of Fire-Titles B
- BOB AND DOUG MCKENZIE—Take Off B
- PAUL DAVIS—65 Love Affair X

### WFBR-AM—Baltimore (Andy Szulinski—MD)

- ★ JOURNEY—Open Arms 1-1
- ★ DIANA ROSS—Mirror Mirror 8-5
- ★ BERTIE HIGGINS—Key Largo 16-9
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 23-15
- ★ VANGELIS—Chariots Of Fire-Titles 21-16
- PAUL DAVIS—Love Affair
- CHUBBY CHECKER—Running B
- GREG GUIORY—Goin' Down A
- MIKE POST—Theme From Magnum P.I. X
- ROBERTA FLACK—Making Love X
- JOHN DENVER—Shanghai Breezes X
- SIMON & GARFUNKEL—Wake Up Little Susie

### WCCK-FM—Erie (Bill Shannon—MD)

- ★ THE GO GO'S—We Got The Beat 7-4
- ★ LOVERBOY—When It's Over 10-7
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 20-12
- ★ CONDUCTOR—Voice On The Radio 22-19
- ★ THE J. GEILS BAND—Freeze Frame 25-20
- MECO—Pop Goes The Movies Part 1
- SAMMY HAGAR—I'll Fall In Love Again
- ONE WAY—Who's Foolin' Who A
- THE BOYS GANG—Please Don't Stop Me B
- JAY FERGUSON—White Noise B
- BERTIE HIGGINS—Key Largo X
- SOFT CELL—Tainted Love X
- ROBERTA FLACK—Making Love X
- PAUL DAVIS—65 Love Affair X

### WRVQ-FM—Richmond (Bill Thomas—MD)

- ★ JOURNEY—Open Arms 1-1
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 11-4
- ★ CHILLIWACK—I Believe 12-7
- ★ THE JOHN HALL BAND—Crazy 24-16
- ★ SNEAKER—Don't Let Me In 25-17
- BRYAN ADAMS—Lonely Nights
- RICK SPRINGFIELD—Don't Talk To Strangers
- TRIUMPH—Say Goodbye A
- LE ROUX—Nobody Said It Was Easy B
- THE CURVES—Baby It's You B
- STEVIE NICKS—Edge Of Seventeen X
- BOB AND DOUG MCKENZIE—Take Off X
- AC/DC—Let's Get It Up X

### WFBG-AM—Altoona (Tony Booth—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 16-10
- ★ BOB AND DOUG MCKENZIE—Take Off 24-16
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 26-17
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 29-24
- PAUL DAVIS—Love Affair
- DR. HOOK—Baby Makes Her Blue Jeans Talk
- BARBRA STREISAND—Memory A
- SISTER SLEDGE—My Guy X
- STELLA PARTON—I'll Miss You X
- ANNE MURRAY—Another Sleepless Night X
- GREG GUIORY—Goin' Down X
- GEORGE DUKE—Shine On X
- SNEAKER—Don't Let Me In X
- VANGELIS—Chariots Of Fire-Titles X

- NEIL DIAMOND—On The Way To The Sky X
- LE ROUX—Nobody Said It Was Easy X
- BRYAN ADAMS—Lonely Nights X
- PRISM—Don't Let Him Know X
- SAMMY HAGAR—I'll Fall In Love Again X
- STEVIE WOODS—Just Can't Win 'Em All X
- IRENE CARA—Anyone Can See X

### WYRE-AM—Annapolis (Chuck Bradley—MD)

- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 17-9
- ★ VANGELIS—Chariots Of Fire-Titles 22-12
- BARBRA STREISAND—Memory A
- JOHN DENVER—Shanghai Breezes A
- LAST MOON—On A Carousel A
- JIGSAW—You Bring Out The Best In Me A
- GREG GUIORY—Goin' Down A
- THE GO GO'S—We Got The Beat X
- CHILLIWACK—I Believe X
- HUEY LEWIS AND THE NEWS—Do You Believe In Love X
- LE ROUX—Nobody Said It Was Easy X
- CHUBBY CHECKER—Running X
- LARRY CARLTON—Sleepwalk X
- PAUL DAVIS—65 Love Affair B
- ROBERTA FLACK—Making Love B
- THE POINTER SISTERS—Should I Do It B

### WQRK-FM—Norfolk (Bruce Garraway—MD)

- ★ JOURNEY—Open Arms 11-4
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 22-13
- ★ OAK RIDGE BOYS—Bobbie Sue 14-9
- ★ ALABAMA—Love In The First Degree 17-10
- ★ BERTIE HIGGINS—Key Largo 19-16
- DR. HOOK—Baby Makes Her Blue Jeans Talk
- GREG GUIORY—Goin' Down
- SISTER SLEDGE—My Guy B
- ABBA—When All Is Said And Done B

### WQXA-FM—York (Dan Steele—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 9-2
- ★ DIANA ROSS—Mirror Mirror 15-10
- ★ ALABAMA—Love In The First Degree 18-13
- ★ OAK RIDGE BOYS—Bobbie Sue 22-18
- ★ VAN HALEN—Pretty Woman 29-26
- SISTER SLEDGE—My Guy
- NEIL DIAMOND—On The Way To The Sky
- PAUL DAVIS—Love Affair A
- THE SUGARHILL GANG—Apache A
- SAMMY HAGAR—I'll Fall In Love Again X
- LE ROUX—Nobody Said It Was Easy X
- BARBRA STREISAND—Memory X
- DR. HOOK—Baby Makes Her Blue Jeans Talk X
- FRED PARIS AND THE FIVE SATINS—Medley X

## Southeast Region

### ★ PRIME MOVERS

- JOURNEY—Open Arms (Columbia)
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)
- STEVIE WONDER—That Girl (Tamla)

### ● TOP ADD ONS

- STEVIE NICKS—Edge Of Seventeen (Modern)
- PAUL DAVIS—65 Love Affair (Arista)
- QUARTERFLASH—Find Another Fool (Geffen)

### BREAKOUTS

- RICK SPRINGFIELD—Don't Talk To Strangers (RCA)
- JOHN DENVER—Shanghai Breezes (RCA)
- WILLIE NELSON—Always On My Mind (Columbia)

### WZGC-FM—Atlanta (John Young—MD)

- ★ JOURNEY—Open Arms 1-1
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 3-2
- ★ VANGELIS—Chariots Of Fire-Titles 22-11
- ★ THE GO GO'S—We Got The Beat 21-18
- ★ BOB AND DOUG MCKENZIE—Take Off 25-20
- RICK SPRINGFIELD—Don't Talk To Strangers
- STEVIE NICKS—Edge Of Seventeen
- KOOL AND THE GANG—Get Down On It A
- CHARLENE—I've Never Been To Me A
- NEIL DIAMOND—On The Way To The Sky A
- DR. HOOK—Baby Makes Her Blue Jeans Talk A
- THE J. GEILS BAND—Freeze Frame B
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways B
- QUARTERFLASH—Find Another Fool B
- HUEY LEWIS AND THE NEWS—Do You Believe In Love B

### WQXI-FM—Atlanta (Jeff McCartney—MD)

- ★ THE POLICE—Spirits In The Material World 8-4
- ★ VANGELIS—Chariots Of Fire-Titles 15-10
- ★ CHILLIWACK—I Believe 19-14
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 22-15
- ★ DR. HOOK—Baby Makes Her Blue Jeans Talk 29-22
- BOB AND DOUG MCKENZIE—Take Off
- RICK SPRINGFIELD—Don't Talk To Strangers
- WILLIE NELSON—Always On My Mind A

- CHARLENE—I've Never Been To Me A
- THE J. GEILS BAND—Freeze Frame A
- SISTER SLEDGE—My Guy X
- HUMAN LEAGUE—Don't You Want Me X
- GREG GUIORY—Goin' Down X
- GINAO VANNELLI—The Longer You Wait X
- FRED PARIS AND THE FIVE SATINS—Medley X

### WBBQ-AM—Augusta (Bruce Stevens—MD)

- ★ STEVIE WONDER—That Girl 7-4
- ★ THE POINTER SISTERS—Should I Do It 12-6
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 24-13
- ★ THE J. GEILS BAND—Freeze-Frame 28-21
- ★ VANGELIS—Chariots Of Fire-Titles 30-24
- STEVIE NICKS—Edge Of Seventeen
- RICK SPRINGFIELD—Don't Talk To Strangers
- KOOL AND THE GANG—Get Down On It A
- NEIL DIAMOND—On The Way To The Sky A
- TOM TOM CLUB—Genius Of Love A
- CHARLENE—I've Never Been To Me A
- VAN HALEN—Oh Pretty Woman B
- MECO—Pop Goes The Movies Part 1 B
- QUARTERFLASH—Find Another Fool B
- SISTER SLEDGE—My Guy X
- LE ROUX—Nobody Said It Was Easy X
- TOMMY TUTONE—867-5309/Jenny X
- GINO VANNELLI—The Longer You Wait X
- DR. HOOK—Baby Makes Her Blue Jeans Talk X
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways X
- PAUL DAVIS—Love Affair X
- GEORGE DUKE—Shine On X

### WKXX-FM—Birmingham (Chris Trane—MD)

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (2/23/82)

Continued from page 22

- GEORGE BENSON—Never Give Up A Good Thing A
- WILLIE NELSON—Always On My Mind A
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways B
- STEVIE WONDER—That Girl B
- THE TIME—Cool X
- GREG GUIDRY—Goin' Down X

### WMC-FM (FM-100)—Memphis (Tom Prestigiacomo—MD)

- ★ STEVIE WONDER—That Girl 8-4
- ★ JOURNEY—Open Arms 11-5
- ★ KENNY ROGERS—Through The Years 10-6
- ★ BERTIE HIGGINS—Key Largo 17-13
- ★ THE POLICE—Spirits In The Material World 18-14
- ABBA—When All Is Said And Done
- PAUL DAVIS—Love Affair A
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll NA
- THE GO GO'S—We Got The Beat NA

### WHY-FM—Miami (Mark Shands—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 1-1
- ★ STEVIE WONDER—That Girl 6-4
- ★ SKYY—Call Me 14-8
- ★ THE POLICE—Spirits In The Material World 16-13
- ★ CHARLENE—I've Never Been To Me 22-15
- RICK SPRINGFIELD—Don't Talk To Strangers
- VAN HALEN—Pretty Woman
- GREG GUIDRY—Goin' Down A
- THE J. GEILS BAND—Freeze Frame X
- JUNIOR—Mama Used To Say X
- EARTH WIND AND FIRE—Wanna Be With You X
- SHEENA EASTON—You Could Have Been With Me X
- THE POINTER SISTERS—Should I Do It X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- OLIVIA NEWTON-JOHN—Make A Move On Me X
- HUEY LEWIS AND THE NEWS—Do You Believe In Love X
- SURVIVOR—Summer Nights X
- LOVERBOY—Working For The Weekend B

### WISE-AM—Asheville (John Stevens—MD)

- ★ STEVIE NICKS—Edge Of Seventeen 20-7
- ★ GENESIS—Abacab 21-8
- ★ THE KINKS—Destroyer 10-5
- ★ THE GO GO'S—We Got The Beat 15-6
- ★ SHEENA EASTON—You Could Have Been With Me 16-9
- QUARTERFLASH—Find Another Fool
- IRENE CARA—Anyone Can See
- GREG GUIDRY—Goin' Down A
- PAUL DAVIS—65 Love Affair A
- GINO VANNELLI—The Longer You Wait A
- TOMMY TUTONE—867-5309/Jenny X
- NEIL DIAMOND—On The Way To The Sky X
- MIKE POST—Theme From Magnum P.I. X
- DOCTOR HOOK—Baby Makes Her Blue Jeans Talk X
- SNEAKER—Don't Let Me In X
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll B
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- HUMAN LEAGUE—Don't You Want Me B

### WHYY-FM—Montgomery (Neil Harrison—MD)

- ★ BARRY MANILOW—Somewhere Down The Road 18-11
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 17-12
- ★ THE POLICE—Spirits In The Material World 11-6
- ★ CLIFF RICHARD—Daddy's Home 18-13
- ★ ROD STEWART—Tonight I'm Yours 19-14
- STEVIE NICKS—Edge Of Seventeen
- DR. HOOK—Baby Makes Her Blue Jeans Talk
- WILLIE NELSON—Always On My Mind A
- RICK SPRINGFIELD—Don't Talk To Strangers A
- GREG GUIDRY—Goin' Down A
- THE J. GEILS BAND—Freeze-Frame B
- LE ROUX—Nobody Said It Was Easy B
- GEORGE BENSON—Never Give Up A Good Thing B
- CHARLEY PRIDE—Mountain Of Love D
- FRED PARIS AND THE FIVE SATINS—Medley D
- BOB AND DOUG MCKENZIE—Take Off N
- THE SPINNERS—Never Thought I'd Fall In Love X
- THE BOYS GANG—Please Don't Stop Me X
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll X
- PAUL DAVIS—Love Affair X

### WQXI-AM—Atlanta (J. J. Jackson—MD)

- ★ VANGELIS—Chariots Of Fire-Titles 8-1
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 16-7
- MECO—Pop Goes The Movies Part I A
- MCGUFFEY LANE—Start It All Over B
- LARRY CARLTON—Sleepwalk B

- FRED PARIS AND THE FIVE SATINS—Medley X
- CAPRIS—Morse Code Of Love X

### WGSN-AM—Birmingham (Sandra Chandler—MD)

- ★ ABBA—When All Is Said And Done 14-10
- ★ ANNE MURRAY—Another Sleepless Night 15-11
- ★ THE POINTER SISTERS—Should I Do It 17-13
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 18-14
- ★ QUINCY JONES FEATURING JAMES INGRAM—19-15
- LARRY CARLTON—Sleepwalk B
- DR. HOOK—Baby Makes Her Blue Jeans Talk B
- STEVIE WONDER—That Girl B
- STEVIE WOODS—Just Can't Win 'Em All B
- PAUL DAVIS—65 Love Affair X
- CAPRIS—Morse Code Of Love X

### WCXK-FM—Tampa (Colleen Casidy—MD)

- ★ STEVIE NICKS WITH OON HENLEY—Leather And Lace 5-2
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 6-4
- ★ RICK SPRINGFIELD—Love Is Alright Tonight 12-8
- ★ DAN FOGELBERG—Leader Of The Band 18-13
- ★ KASIM SULTON—Don't Break My Heart 22-18
- THE KIDS FROM FAME—Hi-Fidelity
- JEAN-LUC PONTY—As

### WFLB-AM—Fayetteville (Larry Canon—MD)

- ★ CHILLWACK—I Believe 22-14
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 31-22
- ★ ANNE MURRAY—Another Sleepless Night 25-20
- ★ SISTER SLEDGE—My Guy 28-21
- ★ KOOL AND THE GANG—Get Down On It 32-26
- FRED PARIS AND THE FIVE SATINS—Medley
- STEVIE NICKS—Edge Of Seventeen
- CHRIS CHRISTIAN—Make It Last A
- THE J. GEILS BAND—Freeze Frame A
- CHUBBY CHECKER—Running A
- MIKE POST—Theme From Magnum P.I. X
- IRENE CARA—Anyone Can See X
- GENE COTTON—If I Could Get You X
- MECO—Pop Goes The Movies Part I X
- CONDUCTOR—Voice On The Radio X
- BOB AND DOUG MCKENZIE—Take Off X
- AL MARTINE—If I Loved You A

### WAXY-FM—Ft. Lauderdale (Rick Shaw—MD)

- ★ DIANA ROSS—Mirror Mirror 15-11
- ★ THE POINTER SISTERS—Should I Do It 24-19
- ★ SMOKEY ROBINSON—Tell Me Tomorrow 28-28
- PAUL DAVIS—65 Love Affair
- IRENE CARA—Anyone Can See
- LE ROUX—Nobody Said It Was Easy A

### WAAY-AM—Huntsville (Jim Kendrick—MD)

- ★ STEVIE WONDER—That Girl 5-3
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 11-6
- ★ THE POINTER SISTERS—Should I Do It 7-5
- ★ MIKE POST—Theme From Magnum P.I. 17-9
- ★ MECO—Pop Goes The Movies (Part 1) 20-11
- JOHN DENVER—Shanghai Breezes
- BALANCE—Falling In Love
- LARRY CARLTON—Sleepwalk A
- BONNIE RAITT—Keep This In Mind A
- CHARLENE—I've Never Been To Me A
- THE DOOBIE BROTHERS—Here To Love You X
- T.G. SHEPPARD—Only One You X
- THE BOYS GANG—Please Don't Stop Me B
- GREG GUIDRY—Goin' Down B

### WVIV-FM—Jacksonville (Dave Scott—MD)

- ★ DIANA ROSS—Mirror Mirror 16-11
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 27-18
- ★ BERTIE HIGGINS—Key Largo 22-15
- ★ THE J. GEILS BAND—Freeze Frame 31-22
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 30-25
- PAUL DAVIS—65 Love Affair
- GREG GUIDRY—Goin' Down
- IRENE CARA—Anyone Can See A
- STEVIE NICKS—Edge Of Seventeen B
- FOREIGNER—Juke Box Hero B
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways B
- QUARTERFLASH—Find Another Fool B
- VAN HALEN—Pretty Woman B
- NEIL DIAMOND—On The Way To The Sky B

### WNOX-AM—Knoxville (Scott Majors—MD)

- ★ DIANA ROSS—Mirror Mirror 16-11
- ★ THE POINTER SISTERS—Should I Do It 25-18
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 24-21

- ★ BOB AND DOUG MCKENZIE—Take Off 27-24
- ★ GREG GUIDRY—Goin' Down 30-25
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways
- PAUL DAVIS—65 Love Affair
- GEORGE BENSON—Never Give Up A Good Thing A
- EARTH, WIND AND FIRE—Wanna Be With You X
- MECO—Pop Goes The Movies Part I X
- GEORGE DUKE—Shine On X
- ANNE MURRAY—Another Sleepless Night X

### KLQQ-FM (Q 94-FM)—Little Rock (Bob Lee—MD)

- ★ JOURNEY—Open Arms 1-1
- ★ DAN FOGELBERG—Leader Of The Band 2-2
- ★ AIR SUPPLY—Sweet Dreams 9-3
- ★ LITTLE RIVER BAND—Take It Easy On Me 7-4
- ★ THE POLICE—Spirits In The Material World 12-7
- VANGELIS—Chariots Of Fire-Titles
- SAMMY HAGAR—I'll Fall In Love Again
- SURVIVOR—Summer Nights A
- LUTHER VANDROSS—Don't You Know That A
- THE J. GEILS BAND—Freeze-Frame B
- STEVIE NICKS—Edge Of Seventeen B
- THE JOHN HALL BAND—Crazy X
- TOMMY TUTONE—867-5309/Jenny X
- FOREIGNER—Juke Box Hero X
- SKYY—Call Me X
- HUEY LEWIS AND THE NEWS—Do You Believe In Love X
- BRYAN ADAMS—Lonely Nights X
- VAN HALEN—Oh Pretty Woman X

### WMAX-FM—Nashville (Phil Stanley—MD)

- ★ JOURNEY—Open Arms 5-1
- ★ CHILLWACK—I Believe 18-15
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 22-16
- ★ VANGELIS—Chariots Of Fire 25-19
- ★ GREG GUIDRY—Goin' Down 27-22
- STEVIE WOODS—Just Can't Win 'Em All
- TASTE OF HONEY—I'll Try Something New
- GEORGE BENSON—Never Give Up A Good Thing A
- MECO—Pop Goes The Movies Part I DA
- SNEAKER—Don't Let Me In A
- BOB AND DOUG MCKENZIE—Take Off A
- MIKE POST—The Theme From Magnum P.I. A
- NEIL DIAMOND—On The Way To The Sky X
- CLIFF RICHARD—Daddy's Home X
- PAUL DAVIS—65 Love Affair X
- LE ROUX—Nobody Said It Was Easy X
- DR. HOOK—Baby Makes Her Blue Jeans Talk DX
- STEVIE NICKS—Edge Of Seventeen DX
- HUEY LEWIS AND THE NEWS—Do You Believe In Love DX
- THE J. GEILS BAND—Freeze Frame DX
- GENE COTTON—If I Could Get You DX
- THE GO GO'S—Our Lips Are Sealed DX

### WKKX-FM—Nashville (John Anthony—MD)

- ★ STEVIE WONDER—That Girl 9-6
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 12-7
- ★ THE POLICE—Spirits In The Material World 17-11
- ★ GREG GUIDRY—Goin' Down 25-20
- ★ SKYY—Call Me 24-18
- RICK SPRINGFIELD—Don't Talk To Strangers
- VANGELIS—Chariots Of Fire-Titles X
- STEVIE NICKS—Edge Of Seventeen X
- LE ROUX—Nobody Said It Was Easy X
- DR. HOOK—Baby Makes Her Blue Jeans Talk X

### WBJW-FM—Orlando (Terry Long—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 12-9
- ★ ROD STEWART—Tonight I'm Yours 31-26
- ★ DARYL HALL AND JOHN OATES—I Can't Go For That 1-1
- ★ STEVIE WONDER—That Girl 22-13
- ★ FOREIGNER—Juke Box Hero 29-20
- QUARTERFLASH—Find Another Fool
- ROBERTA FLACK—Making Love
- MECO—Pop Goes The Movies Part I A
- HUMAN LEAGUE—Don't You Want Me A
- THE SUGARHILL GANG—Apache A
- GREG GUIDRY—Goin' Down X
- SNEAKER—Don't Let Me In X
- STELLA PARTON—I'll Miss You X
- ANNE MURRAY—Another Sleepless Night X
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways X
- NEIL DIAMOND—On The Way To The Sky X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- SAMMY HAGAR—I'll Fall In Love Again X
- PRISM—Don't Let Him Know X
- CHILLWACK—I Believe X
- TOMMY TUTONE—867-5309/Jenny X

### WSGF-FM—Savannah (J.P. Hunter—MD)

- ★ CHILLWACK—I Believe 15-8
- ★ THE POINTER SISTERS—Should I Do It 16-10
- ★ KENNY ROGERS—Through The Years 19-13

- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 20-14
- ★ SISTER SLEDGE—My Guy 25-20
- VAN HALEN—Pretty Woman
- PAUL DAVIS—65 Love Affair X
- TOM TOM CLUB—Genius Of Love X
- VANGELIS—Chariots Of Fire-Titles X
- T.G. SHEPPARD—Only One You X
- BARBRA STREISAND—Memory X
- GINO VANNELLI—Longer You Wait X
- EARTH WIND AND FIRE—Wanna Be With You X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- CHI-LITES—Hot On A Thing Called Love X
- KOOL AND THE GANG—Get Down On It A
- RICK SPRINGFIELD—Don't Talk To Strangers A
- LE ROUX—Nobody Said It Was Easy A
- QUARTERFLASH—Find Another Fool B
- GREG GUIDRY—Goin' Down B
- LINDSEY BUCKINGHAM—It Was I L
- BONNIE RAITT—Keep This Heart In Mind N
- THE J. GEILS BAND—Freeze Frame N

### WRBQ-FM—Tampa (Pat McKay—MD)

- STEVIE NICKS—Edge Of Seventeen
- RICK SPRINGFIELD—Don't Talk To Strangers
- NEIL DIAMOND—On The Way To The Sky A
- DR. HOOK—Baby Makes Her Blue Jeans Talk A

### WSEZ-FM—Winston-Salem (Bob Mahoney—MD)

- ★ JOURNEY—Open Arms 13-1
- ★ STEVIE WONDER—That Girl 10-5
- ★ ABBA—When All Is Said And Done 11-6
- ★ DIANA ROSS—Mirror Mirror 12-7
- ★ ROD STEWART—Tonight I'm Yours 14-10
- ★ PAUL DAVIS—65 Love Affair
- ATLANTIC STARR—Circles
- STEVIE NICKS—Edge Of Seventeen A
- KOOL AND THE GANG—Get Down On It A
- GENE COTTON—If I Could Get You A
- NEIL DIAMOND—On The Way To The Sky B
- LE ROUX—Nobody Said It Was Easy B
- VAN HALEN—Pretty Woman X
- GEORGE BENSON—Never Give Up A Good Thing X
- THE J. GEILS BAND—Freeze Frame X
- SAMMY HAGAR—I'll Fall In Love Again X
- THE GO GO'S—We Got The Beat X
- DR. HOOK—Baby Makes Her Blue Jeans Talk X
- LAST MOON—On The Carousel X
- SNEAKER—Don't Let Me In X
- KASIM SULTON—Don't Break My Heart X

### WCSC-AM—Charleston (Chris Bailey—MD)

- ★ STEVIE WONDER—That Girl 5-4
- ★ ROD STEWART—Tonight I'm Yours 7-5
- ★ THE GO GO'S—We Got The Beat
- ★ MECO—Pop Goes The Movies Part 1 14-12
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 16-13
- RICK SPRINGFIELD—Don't Talk To Strangers
- WILLIE NELSON—Always On My Mind
- AL JARREAU—Teach Me Tonight A
- DWIGHT TWILLEY—Somebody To Love A
- ANNE MURRAY—Another Sleepless Night A
- BARBRA STREISAND—Memory A
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll B
- CHILLWACK—I Believe B
- SNEAKER—Don't Let Him Know B
- PAUL DAVIS—65 Love Affair B
- DR. HOOK—Baby Makes Her Blue Jeans Talk B
- CHRIS REA—Loving You X
- ROBERTA FLACK—Making Love X
- THE FOUR TOPS—Tonight I'm Gonna Love You All Over X
- GREG GUIDRY—Goin' Down X
- LINDSEY BUCKINGHAM—It Was I A

### WSKZ-FM—Chattanooga (David Carroll—MD)

- ★ STEVIE WONDER—That Girl 8-2
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 17-6
- ★ THE POLICE—Spirits In The Material World 18-8
- ★ THE GO GO'S—We Got The Beat 18-14
- ★ THE J. GEILS BAND—Freeze Frame 24-19
- OLIVIA NEWTON-JOHN—Make A Move On Me
- GREG GUIDRY—Goin' Down
- PRISM—Don't Let Him Know X
- SAMMY HAGAR—I'll Fall In Love Again X
- QUARTERFLASH—Find Another Fool X
- VAN HALEN—Pretty Woman X
- DR. HOOK—Baby Makes Her Blue Jeans Talk X

### WIDX-AM—Jackson (Lee Adams—MD)

- ★ STEVIE WONDER—That Girl 5-2
- ★ JOURNEY—Open Arms 11-5
- ★ KENNY ROGERS—Through The Years 13-7
- ★ DIANA ROSS—Mirror Mirror 15-10
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 29-17
- LE ROUX—Nobody Said It Was Easy
- DR. HOOK—Baby Makes Her Blue Jeans Talk

- KOOL AND THE GANG—Get Down On It B
- VANGELIS—Chariots Of Fire-Titles B
- MECO—Pop Goes The Movies Part I X
- OAK RIDGE BOYS—Bobbie Sue X
- G.Q.—Sad Girl X
- BOB AND DOUG MCKENZIE—Take Off X
- THE J. GEILS BAND—Freeze-Frame X

### WOKI-AM—Knoxville (Gary Atkins—MD)

- ★ BOB AND DOUG MCKENZIE—Take Off 10-7
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 30-15
- ★ JOURNEY—Open Arms 4-1
- ★ THE POLICE—Spirits In The Material World 17-13
- ★ QUARTERFLASH—Find Another Fool 23-19
- BONNIE RAITT—Keep This Heart In Mind
- JIMMY BUFFETT—It's Midnight And I'm Not Famous Yet
- WILLIE NELSON—Always On My Mind A
- SMOKEY ROBINSON—Tell Me Tomorrow A
- THE J. GEILS BAND—Freeze-Frame B
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- SAMMY HAGAR—I'll Fall In Love Again B
- SISTER SLEDGE—My Guy B
- MIKE POST—Theme From Magnum P.I. B
- VAN HALEN—Pretty Woman B

### WONN-AM—Lakeland (Allan Rich—MD)

- ★ NEIL DIAMOND—On The Way To The Sky 22-16
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 37-22
- ★ GENE COTTON—If I Could Get You 23-20
- ★ PETULA CLARK—Natural Love 40-35
- ★ SAMMY HAGAR—This Time A
- JOHN DENVER—Shanghai Breezes X
- PAUL DAVIS—65 Love Affair X
- WILLIE NELSON—Always On My Mind X

- KOKOMO—A Little Bit Further Away X

### WKXY-AM—Sarasota (Tony Williams—MD)

- ★ STEVIE WONDER—That Girl 17-5
- ★ THE POLICE—Spirits In The Material World 22-13
- ★ DIANA ROSS—Mirror Mirror 7-4
- ★ THE GO GO'S—We Got The Beat 28-15
- ★ BUCKNER AND GARCIA—Pac-Man Fever 29-17
- VAN HALEN—Pretty Woman A
- QUARTERFLASH—Find Another Fool A
- AURA—I Never Knew Love A
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll B
- SKYY—Call Me B
- VANGELIS—Chariots Of Fire-Titles B
- BOB AND DOUG MCKENZIE—Take Off X

### WSSA-AM—Savannah (Ron Fredricks—PD)

- ★ DIANA ROSS—Mirror Mirror 11-8
- ★ OAK RIDGE BOYS—Bobbie Sue 14-9
- ★ THE POINTER SISTERS—Should I Do It 17-11
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 22-12
- ★ NEIL DIAMOND—On The Way To The Sky 25-19
- TOM TOM CLUB—Genius Of Love
- PAUL DAVID—Love Affair
- KOOL AND THE GANG—Get Down On It A

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# Billboard® Rock Albums & Top Tracks™

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## Rock Albums

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	17	J. GEILS BAND—Freeze Frame, EMI-America	1	1	13	JOAN JETT—I Love Rock & Roll, Boardwalk
2	2	12	JOAN JETT—I Love Rock And Roll, Boardwalk	2	2	5	VAN HALEN—Pretty Woman, Warner Bros.
3	5	20	THE POLICE—Ghost In The Machine, A&M	3	3	7	PRISM—Don't Let Him Know, Capitol
4	3	15	THE CARS—Shake It Up, Elektra	4	4	8	SAMMY HAGAR—I'll Fall In Love Again, Geffen
5	4	16	LOVERBOY—Get Lucky, Columbia	5	5	7	BRYAN ADAMS—Lonely Nights, A&M
6	6	7	SAMMY HAGAR—Standing Hampton, Geffen	6	13	4	ALDO NOVA—Fantasy, Portrait
7	8	7	PRISM—Small Change, Capitol	7	6	12	PETER CETERA—Living In The Limelight, Full Moon/Warner Bros.
8	7	13	AC/DC—For Those About To Rock, Atlantic	8	11	7	BOB AND DOUG MCKENZIE—Take Off, Mercury
9	9	21	GENESIS—Abacab, Atlantic	9	7	16	LOVERBOY—Working For The Weekend, Columbia
10	10	16	OZZY OSBOURNE—Diary Of A Madman, Jet	10	14	16	THE J. GEILS BAND—Freeze-Frame, EMI-America
11	19	17	QUARTERFLASH—Quarterflash, Geffen	11	8	15	THE CARS—Shake It Up, Elektra
12	11	14	BRYAN ADAMS—You Want It, You Got It, A&M	12	20	4	LE ROUX—Addicted, RCA
13	18	5	ALDO NOVA—Aldo Nova, Portrait	13	12	21	GENESIS—Abacab, Atlantic
14	16	34	FOREIGNER—4, Atlantic	14	15	14	THE POLICE—Spirits In The Material World, A&M
15	12	27	THE ROLLING STONES—Tattoo You, Rolling Stones Records	15	16	17	OZZY OSBOURNE—Flying High, Epic
16	23	23	THE GO-GO'S—Beauty And the Beat, IRS	16	17	17	JOHN HALL—Crazy (Keep On Falling), EMI/America
17	20	5	LE ROUX—Last Safe Place, RCA	17	9	17	THE J. GEILS BAND—Centerfold, EMI/America
18	15	8	BOB AND DOUG MCKENZIE—Great White North, Mercury	18	10	13	DONNIE IRIS—Love Is Like A Rock, MCA
19	13	32	JOURNEY—Escape, Columbia	19	21	16	QUARTERFLASH—Find Another Fool, Geffen
20	14	11	PETER CETERA—Peter Cetera, Full Moon/Warner Bros.	20	18	19	QUARTERFLASH—Harden My Heart, Geffen
21	17	7	DONNIE IRIS—King Cool, MCA	21	24	4	WRABIT—Anyway, Anytime, MCA
22	21	16	ROD STEWART—Tonight I'm Yours, Warner Bros.	22	19	14	AC/DC—For Those About To Rock, Atlantic
23	27	2	HUEY LEWIS AND THE NEWS—Picture This, Chrysalis	23	34	4	THE GO-GO'S—We Got The Beat, I.R.S.
24	24	2	DWIGHT TWILLEY—Scuba Divers, EMI-America	24	22	12	AC/DC—Let's Get It Up, Atlantic
25	38	4	JOHNNY AND THE DISTRACTIONS—Let It Rock, A&M	25	23	3	THE WAITRESSES—I Know What Boys Like, Polydor
26	28	7	WRABIT—Wrabit, MCA	26	26	24	THE POLICE—Every Little Thing She Does Is Magic, A&M
27	25	5	TOMMY TUTONE—Tutone 2, Columbia	27	32	7	LOVERBOY—When It's Over, Columbia
28	26	6	JIMMY BUFFETT—Somewhere Over China, MCA	28	37	2	STEVIE NICKS—Edge Of Seventeen (Live), Modern Records
29	22	11	EDDIE SCHWARTZ—No Refuge, Atco	29	NEW ENTRY		UFO—The Writer, Chrysalis
30	41	26	TRIUMPH—Allied Forces, RCA	30	25	29	ROLLING STONES—Start Me Up, Rolling Stones Records
31	40	6	THE JOHN HALL BAND—All Of The Above, EMI-America	31	27	17	TRIUMPH—Fight The Good Fight, RCA
32	33	2	BONNIE RAITT—Green Light, Warner Bros.	32	31	7	THE GO GO'S—Our Lips Are Sealed, I.R.S.
33	29	32	STEVIE NICKS—Bella Donna, Modern Records	33	38	6	JIMMY BUFFETT—It's Midnight And I'm Not Famous Yet, MCA
34	32	3	NICK LOWE—Nick The Knife, Columbia	34	NEW ENTRY		RICK SPRINGFIELD—Don't Talk To Strangers, RCA
35	34	4	JANIS JOPLIN—Farewell Song, Columbia	35	33	26	RED RIDER—Lunatic Fringe, Capitol
36	36	2	THIN LIZZY—Renegade, Warner Bros.	36	45	3	LOVERBOY—Lucky Ones, Columbia
37	37	2	UFO—Mechanix, Chrysalis	37	39	2	THE CARS—Cruiser, Elektra
38	31	6	SOFT CELL—Non-Stop Erotic Cabaret, Sire	38	43	2	THIN LIZZY—Angel Of Death, Warner Brothers
39	30	3	RICK SPRINGFIELD—Working Class Dog, RCA	39	44	2	THE CARS—Victim Of Love, Elektra
40	50	28	SHOOTING STAR—Hang On For Your Life, Virgin/Epic	40	53	5	JOAN JETT—Crimson And Clover, Boardwalk
41	44	2	GLASS MOON—Growing In The Dark, Radio Records	41	57	8	JOURNEY—Open Arms, Columbia
42	35	3	THE WAITRESSES—Wasn't Tomorrow Wonderful, Polydor	42	54	6	JANIS JOPLIN—One Night Stand, Columbia
43	39	14	THE HENRY PAUL BAND—Living Without Your Love, Atlantic	43	NEW ENTRY		NICK LOWE—Stick It Where The Sun Don't Shine, Columbia
44	46	5	DAN FOGELBERG—The Innocent Age, Full Moon/Epic	44	46	2	HUEY LEWIS AND THE NEWS—Do You Believe In Love, Chrysalis
45	42	27	THE KINKS—Give The People What They Want, Arista	45	56	5	OZZY OSBOURNE—Over The Mountain, Epic
46	47	45	BILLY SQUIER—Don't Say No, Capitol	46	47	2	FOREIGNER—Juke Box Hero, Atlantic
47	48	7	JACK BRUCE/ROBIN TROWER—Truce, Chrysalis	47	NEW ENTRY		GAMMA—Right The First Time, Elektra
48	NEW ENTRY		VAN MORRISON—Beautiful Vision, Warner Bros.	48	52	12	AC/DC—Put A Finger On You, Atlantic
49	43	16	NEIL YOUNG AND CRAZY HORSE—Re-Ac-Tor, Warner Bros.	49	40	4	EDDIE SCHWARTZ—No Refuge, Atco
50	45	17	QUEEN—Greatest Hits, Asylum	50	51	2	RICK SPRINGFIELD—Love Is Alright Tonight, RCA

## Top Adds

1	DWIGHT TWILLEY—Scuba Diver, EMI-America
2	BONNIE RAITT—Green Light, Warner Bros.
3	GAMMA—3, Elektra
4	GLASS MOON—Growing In The Dark, Radio Records
5	DUKE JUPITER—Duke Jupiter 1, Coast To Coast
6	FAY WRAY—Contact You, Elektra
7	JAY FERGUSON—White Noise, Capitol
8	THIN LIZZY—Renegade, Warner Bros.
9	ANGEL CITY—Night Attack, Epic
10	HUEY LEWIS AND THE NEWS—Picture This, Chrysalis

51	28	15	NEIL YOUNG—Southern Pacific, Warner Bros.
52	29	3	ROD STEWART—Tonight I'm Yours, Warner Bros.
53	30	3	THE J. GEILS BAND—Flame Thrower, EMI-America
54	35	18	QUEEN & DAVID BOWIE—Under Pressure, Elektra
55	41	4	OZZY OSBOURNE—Kill, Epic
56	42	3	JOHNNY AND THE DISTRACTIONS—Shoulder Of The Road, A&M
57	49	3	NOVO COMBO—Tattoo, Polydor
58	50	5	POLICE—Secret Journey, A&M
59	58	32	FOREIGNER—Urgent, Atlantic
60	59	7	SOFT CELL—Tainted Love, Sire

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

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## Vox Jox

### WBLS's Webb Honored

NEW YORK—"Any station that cannot allow its disk jockeys on the same platform with us when we are trying to do some good like keep young people off drugs can take their station and stuff it."

So said WBLS-FM morning man **Ken Webb** as he spoke to gathering of radio and record people at the Palace Hotel at a luncheon given in his honor Wednesday (24). Webb was honored for his ten years of service at WBLS and various service projects he has spearheaded in the community such as his "Sure Shots" basketball team.

There are several versions of which incident Webb might have had in mind. Asked later, Webb would only say it is a problem between WBLS, WKTU-FM and WRKS-FM (Kiss 98.7). Some in the audience said it was WBLS which has balked at having jocks from competing stations involved in community service projects initiated by WBLS. Whatever the case, Webb and other jocks in attendance made it clear that whatever station they work at, they are all friends on a personal level.

Webb was praised by CBS vice president **LeBaron Taylor**, who was MC, and **Percy Sutton**, chairman of Inner City Broadcasting, which operates WBLS. New York City Comptroller **J. Harrison Goldin** presented Webb with a plaque and Cotillion Records president **Henry Allen** gave Webb a trophy as a joint tribute from most of the major record labels. More than 200 turned out to honor Webb.

KCOH-AM Houston is getting ready for its annual "Street Festival" in Clinton Park, where 75,000 people turned out last year to participate in the community event. **Melba Moore** and **Johnny "Guitar" Watson** are scheduled to perform at the June 20 outing, which will be sponsored by Schlitz. WKHK-FM New York will sponsor the Country Jam Band, winners of a recent talent show in Queens, N.Y., when the group travels to Buffalo next month to compete in the state finals of the Wrangler Country Search. In April, 50 state finalists will compete in Nashville for the grand prize of \$50,000, a recording con-

tract and a booking agreement. WRIF-FM Detroit Morning Crew personalities **Jim Johnson** and **George Baier** chose **Bob Koski's** "White House Fools" as the winning entry in its recent songwriting contest. Over 1000 listeners submitted their parodies of popular rock tunes. Koski, a 25-year-old electrical engineer from Harper Woods, Mich., modeled "White House Fools" after "Centerfold" by the **J. Geils Band**, taking satirical stabs at Nancy Reagan, Richard Allen and David Stockman. The classical piano student will record the tune with the Morning Crew this week and debut it on the air early next week.

**Harvey K. Watkins** is named vice president and controller of Inner City Broadcasting. A former deputy Fire Commissioner for the City of New York, Watkins worked for CBS Inc. for seven years in its publishing and radio divisions. **Dick Brescia** is appointed senior vice president of CBS Radio Networks. The executive, who had been vice president and general manager, will oversee

the operations of RadioRadio, the young adult network debuting April 26. **John Mayasich**, general manager of KSTP-FM Minnesota, assumes the added post of vice president and manager of Hubbard Broadcasting's radio operations. **William Kirkpatrick** has been named vice president and general manager of KOCY-AM and KXXY-FM Oklahoma City. He was formerly general sales manager of WSJS-AM and WTQR-FM Winston-Salem, N.C.

WHN-AM New York has named **Tawnya Townsend** music research coordinator. She was formerly music director of WFIR-FM Detroit. RKO Radio has promoted three persons in its research department. **Cindy Schroeder** is named manager of research for the networks; **Arlene Bahrenburg** is appointed senior research supervisor; and **Paul Bronstein** is promoted to research supervisor. **Lorna J. Ray** is the new promotions director of WBLS-FM/WLIB-AM, Inner City's New York outlets.

### 'Murray The K' Dead At 60; Spread Rock'n'Roll Sound

NEW YORK—Murray Kaufman, better known as "Murray the K" to his fans, died in Los Angeles of cancer on Feb. 21. He was 60.

During the late 1950's and 60's, Kaufman was one of the most influential DJ's in the country.

Born in Richmond, Virginia, he began his career as a comedian and MC at supper clubs. After a stint in the Army Air Force during World War II, he went to work as advertising manager for Mills Music Corp. Later he ran his own advertising agency which closed in 1949.

He returned to show business in 1951, co-hosting a show called "Day At Night" on WMGM-AM New York with actress Laraine Day. Later that year he co-hosted a show with Eva Gabor on WABC-AM New York.

He began his career as a disk jockey on WMCA-AM New York in 1952. During his tenure there, he was best known for his frequent attacks on the new "rock'n'roll" music

in the trades. Joining the then "rock'n'roll" formatted WINS-AM New York in May 1958, Kaufman was quickly forced to change his public views on the subject. His nightly "Swingin' Soiree" show quickly became one of the most popular radio shows in New York. He popularized "Submarine Race Watching" and a language, "Meusurry," both of which were quickly picked up by his fans. He had a highly stylized on-air delivery and frequently would yelp "What's happenin', baby" amid a cacophony of shrieks, howls and sound effects of crashing freight trains and charging cavalry.

In 1964 he developed a friendship with the Beatles on their first American tour. He was able to promote this contact into a nickname, "The Fifth Beatle," because of his closeness with them. John Lennon even referred to him as "Muffy the Cow" in his book "In His Own Write."

Kaufman is credited with helping the careers of virtually every "name" performer of his era. His stage shows at the Brooklyn Fox Theatre featured these performers. His last show, in the spring of 1967, featured two then unknown acts from England, the Who and the Cream.

After leaving WINS in 1965, Kaufman returned to New York radio in 1966 as one of the original "progressive" disk jockeys on WOR-FM. He remained there until late 1967 when he was sacked by Bill Drake in a format change that downplayed personalities. He briefly worked at CHUM-AM Toronto and returned again to New York on WMCA in November, 1968 in the last days of the "Good Guy" era. His last New York City jobs were with WNBC-AM and WKTU-FM during the early and mid-1970s.

After leaving radio, Kaufman worked as a consultant to a number of media projects. His last major appearance was as himself in the movie "I Wanna Hold Your Hand." He was also the original host of the Watermark syndicated show "Sound-track Of The '60s," but was forced to retire last year because of his rapidly declining health.

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## TOP 50 Adult Contemporary

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
☆ 2	2	8	<b>THROUGH THE YEARS</b> Kenny Rogers, Liberty 1444 (Pesa/Swanee Bravo, BMI)
2	1	12	<b>SOMEWHERE DOWN THE ROAD</b> Barry Manilow, Arista 0658 (ATV/Mann And Weil/Snow, BMI)
☆ 7	7	12	<b>KEY LARGO</b> Bertie Higgins, Family 9-02524 (Jen-Lee/Chappell, ASCAP/Lowery, BMI)
☆ 4	4	12	<b>SWEET DREAMS</b> Air Supply, Arista 0655 (Careers/Bestall Reynolds, BMI/Riva PRS)
☆ 5	5	12	<b>LOVE IN THE FIRST DEGREE</b> Alabama, RCA 12288 (House Of Gold, BMI)
6	3	13	<b>LEADER OF THE BAND</b> Dan Fogelberg, FullMoon/Epic 14-02647 (Hickory Grove/April, ASCAP)
7	6	13	<b>YOU COULD HAVE BEEN WITH ME</b> Sheena Easton, EMI-America 8101 (ATV, BMI)
☆ 17	17	11	<b>CHARIOTS OF FIRE</b> Vangelis, Polydor 2189 (Polygram) (Spheric B.V./WB, ASCAP)
☆ 9	10	6	<b>OPEN ARMS</b> Journey, Columbia 18-02687 (Weed High Nightmare, BMI)
☆ 11	11	8	<b>WHEN ALL IS SAID AND DONE</b> Abba, Atlantic 3889 (Countless, BMI)
☆ 13	13	6	<b>DADDY'S HOME</b> Cliff Richard, EMI-America 8103 (Big Seven, BMI)
☆ 12	12	7	<b>ANOTHER SLEEPLESS NIGHT</b> Anne Murray, Capitol 5083 (Chappell, ASCAP)
☆ 15	15	7	<b>ONE HUNDRED WAYS</b> Quincy Jones Featuring James Ingram, A&M 2387 (State of The Arts/Eliza M. Ritesonian, ASCAP/Kidda/Mr. Melody, BMI)
☆ 16	16	4	<b>ON THE WAY TO THE SKY</b> Neil Diamond, Columbia 18-02712 (Stonebridge, ASCAP/Unichappell/Begonia Melodies, BMI)
☆ 18	18	6	<b>MY GUY</b> Sister Sledge, Cotillion 47000 (Atlantic) (Jobete, ASCAP)
☆ 16	8	15	<b>SHE'S GOT A WAY</b> Billy Joel, Columbia 18-02628 (April/Impulsive, ASCAP)
☆ 20	20	4	<b>THAT GIRL</b> Stevie Wonder, Tamla 1602 (Motown) (Jobete/Black Bull, ASCAP)
☆ 26	26	3	<b>SLEEPWALK</b> Larry Carlton, Warner Bros. 50019 (Hudson Bay, BMI)
☆ 21	21	6	<b>JUST CAN'T WIN 'EM ALL</b> Stevie Woods, Cotillion 46030 (Atlantic) (Slapshot/Edition Sunrise/Interworld/Mighty Matheson/Vinyl, BMI)
☆ 22	22	6	<b>BOBBIE SUE</b> Oak Ridge Boys, MCA 52006 (House Of Gold, BMI)
☆ 24	24	5	<b>ONLY ONE YOU</b> T.G. Sheppard, Warner/Curb 49858 (Cross Keys, ASCAP/Tree, BMI)
☆ 22	9	16	<b>COOL NIGHT</b> Paul Davis, Arista 9645 (Web IV, BMI)
☆ 23	28	4	<b>POP GOES THE MOVIES PART I</b> Meco, Arista 0660 (20th Century Fox/Robbins/Warner Bros./UA, ASCAP/Unart, BMI)
☆ 24	27	6	<b>NATURAL LOVE</b> Petula Clark, Scotti Brothers 5-02676 (Epic) (Flowering Stone, ASCAP/Holy Moley, BMI)
☆ 25	30	4	<b>SHOULD I DO IT</b> The Pointer Sisters, Planet 47960 (Elektra) (Unichappell/Watch Hill, BMI)
☆ 26	14	9	<b>TAKE IT EASY ON ME</b> Little River Band, Capitol 5057 (Colgems-EMI, ASCAP)
☆ 27	32	3	<b>MAKE A MOVE ON ME</b> Olivia Newton-John, MCA 52000 (John Farrar/Snow, BMI)
☆ 28	23	20	<b>THE SWEETEST THING</b> Juice Newton, Capitol 5046 (Sterling/Addison Street, ASCAP)
☆ 29	19	17	<b>COMIN' IN AND OUT OF YOUR LIFE</b> Barbra Streisand, Columbia 18-02621 (Songs Of Bandier-Koppelman/Landers Whiteside/Emanuel, ASCAP)
☆ 38	38	2	<b>MEMORY</b> Barbra Streisand, Columbia 18-02717 (Koppelman-Bandier, BMI)
☆ 31	35	3	<b>THE END</b> Rupert Holmes, Elektra 47409 (WB/Holmes Line Of Music, ASCAP)
☆ 33	29	13	<b>SHANGHAI BREEZES</b> John Denver, RCA 13071 (Cherry Lane, BMI)
☆ 34	25	18	<b>COULD IT BE LOVE</b> Jennifer Warnes, Arista 0611 (Gee Sharp, BMI)
☆ 35	40	2	<b>I WOULDN'T HAVE MISSED IT FOR THE WORLD</b> Ronnie Milsap, RCA 12342 (Pi-Gem/Chess, BMI/ASCAP)
☆ 36	NEW ENTRY	2	<b>IF I COULD GET YOU</b> Gene Cotton, Knoll 5002 (Knoll, ASCAP)
☆ 37	NEW ENTRY	2	<b>MEMORIES OF DAYS GONE BY</b> Freddie Parrish & The Five Satins, Elektra 47411 (Not Listed)
☆ 38	NEW ENTRY	2	<b>'65 LOVE AFFAIR</b> Paul Davis, Arista 0661 (Web IV, BMI)
☆ 39	NEW ENTRY	2	<b>NEVER GIVE UP ON A GOOD THING</b> George Benson, Warner Bros. 50005 (O'Lyric/Blackwood, BMI)
☆ 39	39	4	<b>SEA OF HEARTBREAK</b> Poco, MCA 52001 (Shapiro & Bernstein, ASCAP)
☆ 40	NEW ENTRY	4	<b>DO I EVER CROSS YOUR MIND</b> Michael Smotherman, Epic 14-02711 (Songs Of Bandier-Koppelman/If Eyes/Garbo/Seventh Son/Dorsey, ASCAP)
☆ 41	34	15	<b>I CAN'T GO FOR THAT</b> Daryl Hall & John Oates, RCA 12361 (Fust Buzza/Hot-Cha/Six Continents, BMI)
☆ 42	36	19	<b>TURN YOUR LOVE AROUND</b> George Benson, Warner Bros. 49846 (Garden Rake/Rehtakul/JSH, ASCAP)
☆ 43	33	15	<b>SOMEONE COULD LOSE A HEART TONIGHT</b> Eddie Rabbitt, Elektra 47239 (Briarpatch/Debdave, BMI)
☆ 44	31	5	<b>TELL ME TOMORROW</b> Smokey Robinson, Tamla 1601 (Motown) (Chardax, BMI)
☆ 45	37	6	<b>BLUE MOON WITH HEARTACHE</b> Rosanne Cash, Columbia 18-02659 (Hotwire/Atlantic, BMI)
☆ 46	42	18	<b>LEATHER AND LACE</b> Stevie Nicks With Don Henley, Modern 7341 (Atlantic) (Welsh Witch, BMI)
☆ 47	44	20	<b>HOOKED ON CLASSICS</b> Royal Philharmonic Orchestra, RCA 12304 (Chappell, ASCAP)
☆ 48	45	13	<b>THOSE GOOD OLD DREAMS</b> Carpenters, A&M 2386 (Almo/Sweet Harmony/Hammer & Nails, ASCAP)
☆ 49	48	18	<b>YESTERDAYS SONGS</b> Neil Diamond, Columbia 18-02604 (Stonebridge, ASCAP)
☆ 50	41	6	<b>ALL OUR TOMORROWS</b> Eddie Schwartz, Atco 7342 (Atlantic) (ATV/Schwartzcacke, BMI)

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



Billboard photo by Chuck Pulin  
**MISHAP**—New Mountain guitarist Leslie West wheels drummer Corky Laing through JFK Airport in New York following a mishap in San Francisco where Laing broke his ankle leaping over his drum kit during a New Mountain concert.

## Harvey & Corky's Stage 1 In Buffalo Making A Comeback

**BUFFALO, N.Y.**—Harvey & Corky's Stage 1 is re-emerging as a mid-size showcase for new and breaking artists after a \$10,000 re-investment in the suburban venue.

Concert promoters here for 10 years, the established firm is seeking to package new bands with local talent in the 400-capacity club at 8200 Main St.

"We're trying to make this into a showcase again, featuring more regional and local talent with up and coming national bands," says John LoRusso, director of public relations and secondary booking for Harvey & Corky.

Upgrading the sound system, building dressing rooms and extensive interior alterations were the major changes to the nightclub located at the Main & Transit Plaza in Clarence.

Such national groups as the Police, Pat Benatar, the Busboys, Ramones, J. Geils, Southside Johnny and Aerosmith played Stage 1 prior to breaking into major act status.

According to LoRusso, regional bands have been featured from Toronto, Cleveland, Pittsburgh, Rochester and Albany while many local groups have benefitted from exposure.

"The club's format is mostly rock'n'roll but we've also spotlighted many new wave groups such as the Vapors, who got top ticket price at \$5. We co-promote mostly with WGRQ-FM," reports LoRusso.

Working 10 months on the improvements, Harvey & Corky turned the bar-side of the operations over to Ralph Turgeon Associates after business dropped and now handle strictly the entertainment side.

Owned by H&C for three years, the new Stage 1 venture has been renovated since June.

## ACM Sets Ritter Award

**LOS ANGELES**—The Academy of Country Music is changing the name of its motion picture of the year award to the Tex Ritter award. The first recipient of the renamed accolade will be announced during the ACM's 17th annual "Hat" awards ceremony April 29 at Knott's Berry Farm.

## An Opening Act? Lowe's Loving It

By LEO SACKS

**NEW YORK**—Nick Lowe, whose new group, the Chaps, is on tour with the Cars to promote his Columbia album, "Nick the Knife," says there's no way he can lose as an opening act.

"It's good fun, really," he says. "When you're good, you've blown the big guys off the stage. And when you're bad, you can always say, 'it's not our crowd.' Either way, you get to finish early and go back to the hotel."

The popular vocalist, who recorded the album during "spare" afternoon and evening hours in 1981, is having little difficulty in making the transition to guitar from bass now that he's fronting the Chaps. "I never thought I'd tour again after Rockpile," says Lowe, who has produced Elvis Costello and Graham Parker, among others. "There was always old (Dave) Edmunds to fall back on, and I never thought I'd bother with tedious stuff like rehearsals. But here I am."

Making the new record was like dealing in an "unknown quantity," he says. "I had a bunch of songs that seemed to suggest their own mood, similar to the way 'Pure Pop For Now People,' was assembled. 'Labor Of Lust' was more distinct because I cut it with Rockpile and knew what to expect."

Lowe is excited about a solo album he produced for Paul Carrack, who is playing keyboards with the

Chaps. The plan was for Lowe and Carrack, writer who sang "Tempted" for Squeeze, to cut a side each. But the idea was scrapped, he says, and Lowe finished the project with additional songs he penned with his wife, Carlene Carter.

He was surprised that Warner Bros. did not release her album, "Blue Nun," in the U.S. "They thought it was a little too tough," he says of the disk, which he produced. "Of course, the record company would love to market her as a cutsie-pie Linda Ronstadt. But Carlene wants no part of that. She wants to sing r&b with country-soul crossover."

Acknowledging that the instrumentation on "Blue Nun" was "a bit spare," Lowe says he tried to overdub acoustic guitar parts for two nights before he gave up. "I told them I didn't hear it. So I'm glad in a way that they passed. There's so much, 'Luv ya baby, you're a monster' talk in this business that it was almost refreshing to hear them say the record wasn't a monster."

A pop craftsman who loves the sound of words, Lowe says that when he left home, "I was thrilled to write 'musician' on my passport. Now there are so many no-talents in the business that it's frightful. If I could learn to be a plumber, I'd do it. I feel more like a spectator these days, and in order to keep observing, I have to make an occasional record."

## San Diego's Coviello Out To Lure The Big Names

By THOMAS K. ARNOLD

**SAN DIEGO**—Although San Diego's prosperous North County of nearly 1.5 million residents has been without a venue for national talent, Bill Coviello is out to change that. Since mid-December, he's been bringing such acts as Missing Persons, Gary Myrick & the Figures, 20/20 and the recently reformed Grass Roots to both the 400-seat Distillery nightclub in Solana Beach and the 750-seat Distillery East in Escondido.

Bookings operate in a similar fashion to the way they do at the keystones in the Bay Area: the same acts play both clubs over a two or three-day period.

To insure each club of having a wide enough audience to draw from, the two clubs are located more than 20 miles from each other.

San Diego police have adopted a licensing ordinance which prohibits anyone under the age of 21 from entering a nightclub that serves liquor and features both live entertainment and dancing.

"I feel there is a need to expose this part of the county to professional entertainment at the same level as exists in other major cities in the United States," says Coviello. "For about a year, the Distillery East has been the only club in North County to feature national talent—I was importing bands from the Whiskey circuit."

"I'm importing the same type of talent today, only now for two clubs instead of one. That gives me a much wider selection of available bands, and I think past and future bookings substantiate that point."

Acts Coviello is looking to play

the two Distillery clubs include the Romantics, traditionally a favorite in the San Diego market; Missing Persons, in a return engagement, and the Bus Boys.

Both clubs feature complete sound and light systems with computerized dimmer boards. Coviello says he will book talent for either a flat guarantee or a percentage of the door.

The Distillery East began life as the Ice Palace, an underage nightclub Coviello opened in 1975. The club closed in December, 1978 and re-opened in April, 1980 after extensive remodeling.

During that time, Coviello had come into contact with Marcello and Nick DeRosa, owners of a Solana Beach discotheque called the Old No. 7 Distillery, and the three decided to help each other out in bolstering their clubs.

The Ice Palace's name was changed to Distillery East at the time of its reopening, Coviello states, "for marketing reasons—it makes better advertising sense to tie two clubs together," and at the same time the Old No. 7 Distillery abandoned its disco format in favor of live local talent.

Throughout the ensuing year and a half, Coviello began booking national acts into the Distillery East on a regular basis. The three decided to introduce the same booking policy into the Old No. 7 Distillery.

In late 1981, the club was closed for several months for further remodeling, and by the time it reopened in mid-December, the cur-

(Continued on page 28)



Billboard photo by Chuck Pulin

**ROUNDER BLUES**—Chicago blueswoman and Rounder Records artist Koko Taylor belts one cut during a rare New York appearance at the Mudd Club.

## 'Brown Bags To Stardom' Racks Up Hawaii Success

By DON WELLER

**HONOLULU**—The growing interest in Hawaiian is reflected in significant changes and expansion of two different annual events—the Brown Bags To Stardom contest and the Na Hoku Hanohano Awards.

Brown Bags To Stardom, which began last year as a very successful promotion for KIKI-AM, had such a strong impact in the community that its expansion was inevitable.

Conceived in 1981 by KIKI's general manager Jeff Coelho as a way of giving young island artists a chance at national exposure, Brown Bags involved the top 40 station's disc jockeys visiting 19 high school talent shows, taping them for radio broadcast each Friday evening, and then having a panel of educators and entertainers select the best acts for inclusion on a special LP available to the general public. The grand prize winner received a performance spot at Caesar's Palace.

This year, KIKI expanded the number of high schools they visited to 26. According to Coelho, approximately 1,000 students performed in the preliminary shows to a total live audience of 50,000.

Winners of the preliminaries recorded their acts at Audio Media Studios for the second Brown Bags album, which has expanded from a single LP to a 2-album set. Profits from the LP (which sells for \$5) and from a special concert Feb. 14 at the Waikiki Shell featuring winners of

the preliminaries, go to the Variety Club School for Children With Learning Disabilities.

The concert will be shown on Hawaii's CBS affiliate station, KGMB-TV, at a later date, and there is presently discussion about possible syndication of the video special for national distribution.

Another public recognition of island entertainment is the Na Hoku Hanohano Awards (which means, in Hawaiian, the "stars of distinction"). Like Brown Bags, the Na Hokus, which will be celebrated for the fifth time this year, have undergone expansion and change.

Originally a promotion of all-Hawaiian music station KCCN-AM, the Na Hokus have grown in stature and become an awards-giving ceremony of increasing independence from KCCN.

This year, Hawaii's music industry event recognizing achievement in the recording arts has changed its structure, with voting restricted to members of the newly formed Hawaii Academy of Recording Arts (HARA).

According to Honolulu Skylark, Promotions Coordinator for the 1982 Na Hoku event April 5, "entertainers felt that, like their contemporaries on the mainland, voting for awards that mean so much within the industry should be done through peers."

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## HARVEY CATALYST

## Rock's Rolling At Univ. Of Michigan

By CONSTANCE CRUMP

ANN ARBOR, Mich.—Les Harvey saw a hole in the market and began promoting concerts to fill the gap. "I'd been aware that nobody was booking r&b. The promoters in the area were ignoring the market," he says. "Besides, Ann Arbor has a strong focus on music."

Les Harvey Productions began booking dates in 1981 to offer "crossover, pop and college opportunities to black artists," the promoter says. Ann Arbor is the home of the 35,000-student Univ. of Michigan.

The company prefers to book small clubs. "It allows intensity and intimacy; the artist can touch and

satisfy more people. In arena shows, there's more money for artists and promoters but low audience satisfaction," Harvey feels.

Some of the artists booked by Harvey Productions recently include the BB&Q Band, Michael Henderson, the Four Tops, B.B. King and Slave. Harvey hopes to attract even more top black talent. "I think changes in acceptance are coming up for r&b in the next year," he says. "I'm hoping to start booking a comedy series, too. Comics of the caliber of Rodney Dangerfield and Richard Pryor would add another dimension to music bookings."

Harvey wants to establish an audience and at the same time create a place for artists to bring something new. "It's gotten to the point in rock music where you gotta have a Mohawk to do it. I want to be provocative but I don't want to do gimmicks. I also need to relate to the music the audience wants, make a good impression on the general market, he says.

"At every concert, I try to offer contests, posters, albums, extras to make the audience feel you want more than just to take their money," he continues.

All promotional materials are developed in-house. LH Productions has its own artist and press relations staff. Olivia Wesley oversees publicity. The company often co-promotes with Detroit FM station WJLB. Even radio spots get the Harvey touch, he claims. "I try to put together a secondary as well as a primary spot," he says. "After the primary runs three times, I try to change with the secondary added. WJLB's demographics almost perfectly mirror my audience."

Harvey "gets an idea of the artist from the contract and riders, then I try to make the date special for the performer. In the long run, I hope the approach will pay off for me."

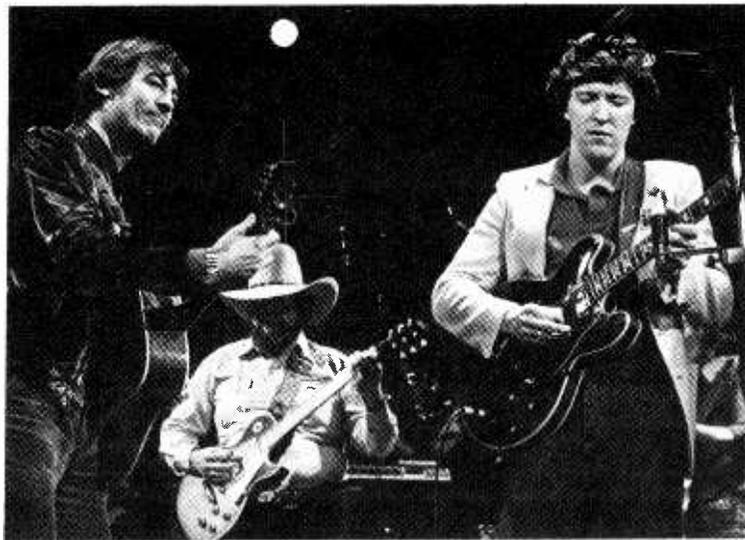
Focusing attention on promotion is merited, he feels, because "it's the only lifeline I have. I've got to be certain it works. It also brings more attention to and from artists. The performers see I'm doing my job."

## Suds Out At Pa. Rock Spot

PHILADELPHIA—Electric Factory Concerts, locally based rock concert promoters headed by Larry Magid and Alan Spivak, gave in to the opposition and dropped its plans to sell beer at its 2,000-seat Tower Theatre rock music temple in suburban Upper Darby, Pa.

Electric Factory stirred a controversy there with local officials when it applied for a liquor license last month. The application was withdrawn last week after a meeting with Mayor Eugene Kane, who said he was "very happy" with the decision.

The license was sought from the state Liquor Control Board to sell beer to adult audiences. Liquor licenses are now held by the in-city Academy of Music, major concert venue, the city's legitimate theatres. However, Upper Darby's Council and state Reps. Nick Micozzi and Mario Civera, who opposed the application, had asked the Liquor Control Board to hold a public hearing on the Electric Factory application.



CHINA SYNDROME—Bill King, left, and Danny McBride, members of new Epic rock group China, flank Charlie Daniels during the band's appearance on the annual Volunteer Jam.

## SEATS 350, COST \$850,000

## Buffalo Tralfamadore Club Reopens

By HANFORD SEARL

BUFFALO, N.Y.—Planning to expand beyond jazz bookings, the new, relocated Tralfamadore Club opened Feb. 19 at the \$3.5 million Theatre Place Mall downtown.

The \$850,000 nightspot, capable of seating 350, will feature a grand opening March 18-20 with MCA recording artists Spyro Gyra, a hometown group, christening the event.

According to Ed Lawson, entertainment booker, who guided the old club at 2610 Main St., the new Tralfamadore's 7,500 square feet includes three, separate seating areas which can be expanded into 500 for concert style set ups.

A main floor level, 18-inch raised section to the rear and a balcony area comprise the multi-level club housed on the second floor of Theatre Place at 622 Main St.

Contingency plans call for a second balcony area possibly increasing the capacity another 50 seats, adds Lawson.

## Coviello Lures Big Names

• Continued from page 27

rent booking agreement had been worked out.

"Originally, I had planned on getting a liquor license for the Distillery East, but as time went on I began to see my difficulties in getting one as a blessing in disguise," Coviello claims.

"North County today is a lot like Orange County (near L.A.) was in the 1960s—a lot of young families are moving in from the Los Angeles area. That means a lot of kids—teenagers who by law are prohibited from going to liquor-serving nightclubs.

## A 1,000-Seater For Washington

WASHINGTON—The Wax Museum is the name of the new 1,000-seat nightclub opening here next month. Located in the rebuilt Southwest section of Washington near Arena Stage and the Smithsonian's Air and Space Museum, it will bring in talent in just about all fields, including mainstream pop, rock, jazz, folk, blues, contemporary black music, cabaret, international music and comedy. The club is owned and will be run by Historic Figures, Inc., a new company composed of area businessmen and entertainment and production veterans.

Opening is scheduled for March 11, with Arlo Guthrie, and other acts confirmed so far include the re-

A 24-channel Yamaha/JBL sound system is found in the control booth behind the raised-seating section, while a soundproof mixing room's near the 18 by 24 ft. stage and can produce live LP projects.

Staggered, layered walls of paneled, art deco designs allow for acoustic control as subdued shades of grey and green colors. Unistage designed the lighting and sound systems.

Working within a \$2.50-\$15 ticket range, Lawson hopes to steady the average price at \$4-\$6 since the maximum price was \$6.50 at the old club. Ticketron will handle reservations at the club's entrance.

Lawson plans to continue his philosophy of showcasing new acts by stepping up tie-ins with record companies. A \$10,000 budget restriction will apply at first in booking acts.

An outdoor, covered rear space will be able to seat 1,000 for concerts and shows during spring, summer and fall months amid handsome landscaping.

They're a natural audience, and I hope to take full advantage of that fact with the new booking policy."

Coviello reports that initial industry response to his new venture was "quite good, although we haven't really gotten the word out that we're interested in all types of natural talent. I want to offer people here the 'Hollywood connection,' and at the same time give groups the chance to come from Los Angeles and play not just one night, but two nights—once for the regular bar crowd and again for the under 21 audience, which is the biggest market for concerts and records."

vamped Mamas and Papas, Chick Corea, Leon Russell, Tina Turner and several others.

The Wax Museum will be the largest club in Washington, and will seat its guests at tiered, theater-style seats and banquet style tables. In a sense, its only competition will be small concert hall productions, the owners feel, and the increasingly prohibitive cost of doing acts in small halls makes the club especially attractive.

The club is located at 4th and E Sts. S.W. in the former Gateway Dinner Theatre/Tour Center complex. There is a 1,000-car indoor garage as well.

## Talent Talk

Barry Manilow has been forced to cancel his entire European tour because of bronchial pneumonia after a sell-out tour of Britain. He was to have played Germany, the Netherlands, Denmark and Sweden. No rescheduled dates have been announced yet. . . . Also recuperating was Rod Stewart, who was forced to reschedule five dates because of bronchitis, but he is back on the road.

As Stewart was recovering, members of his band were in New York, in a hotel bar. "One of the Rod Stewart Group members doesn't like the choice of music the piano player is playing, and, with a number of drinks under his belt, tells her so," says the press release. "And throws a drink at her. Now the affront here is not that the hotel security was called or that the group was asked to leave the bar, but that the next day in the paper, someone had reported that some 'punk rock' band had created a disturbance in the hotel bar. . . . So it's no affront to throw things at musicians?"

Dick Clark is donating his No. 1 records and the podium he used on the original "American Bandstand" to the Smithsonian. . . . The Rolling Stones' Ron Wood joined both Chuck Berry and Bobby Womack onstage at the Ritz in New York in the course of a week. . . . Also backstage at the Ritz was Wilson Pickett, who reportedly got into an altercation with a Hell's Angel.

The Mudd Club in New York was closed for two nights after the sprinkler system went off. When it reopened Joni Mitchell showed up to visit onstage with Eric Anderson. . . . Blotto hosted an autograph session and video party at the Albany Public Library. . . . Richie Stots of the Plasmatics has a guitar part in the forthcoming album by the Average White 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 country 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'n'Dri, an antacid tablet, a band-aid, a small packet of antiseptic, and a stick-on sign reading "help."

KROQ-FM in Los Angeles and Posh Boy Records' Gleaming Spires sponsored a "Give The Gift Of Sex for Valentine's Day" contest. . . . Lydia Lunch is now calling herself Lydia Lydia and is reportedly moving to London. A book of essays written with Exene of X has been accepted by Grove Press for publication in the fall.

A feud is developing between Lush Life and the Blue Note, two downtown jazz clubs in New York. Lush Life owner Blaise Di Dio says he caught two kids outside his club badgering his prospective patrons and urging them to go to the Blue Note. He says he then went to the Blue Note where he says he forced the alleged perpetrator to "eat" one of the handbills the kids were distributing. This story may go on.

Rough Trade, in association with Trash Records, will be releasing an album by Maureen Tucker, original drummer for the Velvet Underground. ROMAN KOZAK

## Joyce Rolls Into Rock

PHILADELPHIA—Jolly Joyce Theatrical Agency, one of the pioneer variety agencies here handling everything from tap dancers and singers to name bands with locations ranging from outdoor fairs to clubs and hotels, has set up, for the first time, a rock'n'roll department. Norman Joyce, agency head, says Eric Lewis will head up the new wing. Lewis formerly was art director for Electric Factory Concerts, a leading rock concert promotion agency based here.

The new department will develop a network of seven area rock'n'roll bands for both management and bookings, with emphasis on college and university dates rather than the rock clubs for the build-up. In addition, Lewis will also promote dates for the touring rock names. Starting out with seven area groups under his wing, the Joyce agency has taken over Grendel's Lair for three successive Tuesday nights to showcase the seven bands for potential buyers and the press.

Tuesday (2) Lewis will present Suzie Cozmo and the Strays; Ducky Boys and Bleeding Hearts March 9, and the remaining three bands in the stable—Fredrick McCarty, Molecules of Force and Atery—on March 16. Other talents in the rock'n'roll genre will be added as the proposed network develops, according to Lewis. Joyce agency is no newcomer to the rock'n'roll field. From its start, the agency handled the late Bill Haley & the Comets and still handles the surviving Haley Comets.

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# Boxscore

Survey For Week Ending 3/6/82

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).

- **AC/DC, MIDNIGHT FLYER**—\$522,395, 43,500, \$14 & \$12.50, Bill Graham Presents, Cow Palace, San Francisco, three sellouts, Feb. 14-16.
- **AC/DC, MIDNIGHT FLYER**—\$352,733, 28,000, \$12, \$11, & \$10, Feyline Presents, McNichols Arena, Denver, two shows, one sellout, Feb. 18-19.
- **ALABAMA, JANIE FRICKE**—\$221,249, 23,248, \$10 & \$9, Keith Fowler Prods., Charlotte (N.C.) Coliseum, two sellouts, Feb. 20.
- **DAN FOGELBERG**—\$201,989, 17,000, \$12.65 & \$10.65, Pace Concerts/Coast-to-Coast Prods., the Summit, Houston, sellouts, Feb. 20.
- **DAN FOGELBERG**—\$195,944, 16,000, \$12.50 & \$11.50, Avalon Attractions/Coast-to-Coast Prods., the Forum, Los Angeles, sellout, Feb. 18.
- **FOREIGNER, MICHAEL STANLEY BAND**—\$193,361, 16,814, \$11.50, Beaver Prod., Memorial Coliseum, Phoenix, sellout, Feb. 6.
- **ROD STEWART**—\$189,895, 17,071, \$12.50 & \$10, Electric Factory Concerts, the Spectrum, Philadelphia, sellout, Feb. 22.
- **FOREIGNER, BRYAN ADAMS**—\$163,501, 16,679, \$10.50 & \$8.50, in-house promotion/produced by Pace Concerts, Univ. of Texas Erwin Center, Austin, sellout, Feb. 17.
- **OZZY OSBOURNE, UFO, STARFIGHTERS**—\$152,532, 15,638, \$10 & \$9, Pace Concerts/Stone City Attractions, Reunion Arena, Dallas, sellout, Feb. 20.
- **ROD STEWART**—\$152,149, 13,152, \$12.50 & \$11.50, Frank J. Russo, Providence (R.I.) Civic Center, sellout, Feb. 21.
- **ROD STEWART**—\$150,594, 14,137, \$11 & \$10, Contemporary Prods., The Checkerdome, St. Louis, sellout, Feb. 17.
- **CARS, NICK LOWE & THE CHAPS**—\$146,696, 13,334 (14,065 capacity), \$11.50-\$10, Schon Prods., Met Center, Minneapolis, Feb. 18.
- **DAN FOGELBERG**—\$144,582, 14,358 (16,500), \$11 & \$10, Feyline Presents, Compton Terrace, Tempe, Ariz., Feb. 20.
- **FOREIGNER, BRYAN ADAMS**—\$140,017, 13,500, \$10.50 & \$9.50, Stone City Attractions/JAM Prods., San Antonio Convention Center, sellout, Feb. 16.
- **OAK RIDGE BOYS, SYLVIA**—\$139,159, 14,274, \$10 & \$9, Jerry Bentley Prods., Birmingham-Jefferson (Ala.) Civic Center, Oaks indoor gross records, sellout, Feb. 5.
- **DAN FOGELBERG**—\$137,505, 13,274, \$11 & \$10, Pace Concerts/Barry Mendelson Presents, La. State Univ. Assembly Center, Baton Rouge, sellout, Feb. 9.
- **PRINCE, ROGER, ZAPP, THE TIME**—\$136,256, 15,000, \$9.50 & \$8.50, Talent Coordinators of Amer., Birmingham-Jefferson Civic Center, sellout, Feb. 20.
- **GRATEFUL DEAD**—\$131,307, 11,431 (13,527), \$11.75 & \$10.75, Avalon Attractions/Bill Graham Presents, Pauley Pavilion, Univ. of Calif. at Los Angeles, Feb. 21.
- **FOREIGNER, BRYAN ADAMS**—\$115,500, 10,500, \$11, Stone City Attractions, Lubbock (Texas) Coliseum, sellout, Feb. 14.
- **OZZY OSBOURNE, STARFIGHTERS**—\$108,830, 10,993, \$10, Sunshine Promotions/Paradise Island Prods., Riverfront Coliseum, Cincinnati, sellout, Feb. 12.
- **FOREIGNER, BRYAN ADAMS**—\$105,000, 10,500, \$10, Contemporary Prods., Wichita (Kan.) State Univ. Henry Leavitt Arena, sellout, Feb. 21.
- **DAN FOGELBERG**—\$96,167, 8,796 (14,000), \$11 & \$10, Feyline Presents, Univ. of Ariz. McKale Center, Tucson, Feb. 17.
- **FOREIGNER, BRYAN ADAMS**—\$95,280, 9,528, \$10, Contemporary Prods., Kansas Coliseum, Wichita, sellout, Feb. 22.
- **OZZY OSBOURNE, UFO, STARFIGHTERS**—\$86,436, 9,650, \$9 & \$8, Pace Concerts, the Coliseum, Houston, sellout, Feb. 17.
- **GRATEFUL DEAD**—\$85,114, 7,604 (8,672), \$11.50 & \$10.50, Avalon Attractions/Bill Graham Presents, Golden Hall, San Diego, Feb. 19-20.
- **OAK RIDGE BOYS, SYLVIA**—\$83,529, 8,524 (8,738), \$10 & \$9, Jerry Bentley Prods., Von Braun Civic Center, Huntsville, Ala., Feb. 6.
- **BLACK SABBATH, DOC HOLLIDAY**—\$83,009, 9,249 (10,000), \$9.75, Fantasy Prods., Hollywood (Fla) Sportatorium, Feb. 20.
- **PRINCE, ROGER, THE TIME**—\$79,218, 8,386 (10,500), \$10 & \$9, Talent Coordinators of Amer., Indiana Convention Center, Indianapolis, Feb. 21.
- **ALABAMA, JANIE FRICKE**—\$77,900, 7,790, \$10, Keith Fowler Prods., Savannah (Ga.) Civic Center, sellout, Feb. 19.
- **LOVERBOY, QUARTERFLASH**—\$71,587, 8,344, \$9 & \$8, Contemporary Prods., Prairie Capital Convention Center, Springfield, Ill., house attendance record, sellout, Feb. 19.
- **RODNEY DANGERFIELD, DENNIS BLAIR**—\$69,795, 4,156, \$17.50 & \$15, Anzaldo Prods., Paramount Theatre, Denver, two sellouts, Feb. 15.
- **LOVERBOY, QUARTERFLASH**—\$69,100, 8,191, \$10, \$9 & \$8, Contemporary Prods., Univ. of N. Dakota Fieldhouse, Fargo, house attendance record & fastest sellout, Feb. 16.
- **CARS, NICK LOWE & THE CHAPS**—\$68,827, 6,673, \$10.50, Contemporary Prods., Hammons Center, Springfield, Mo., sellout, Feb. 20.
- **OAK RIDGE BOYS, CON HUNLEY**—\$68,040, 6,804 (8,204), \$10, Bash Prods., Ozark (Ala.) Civic Center, two shows, Feb. 13.
- **GLADYS KNIGHT & THE PIPS, PEABO BRYSON**—\$65,048, 5,254 (5,852), \$15 & \$10.50, Turning Point Prods., Birmingham-Jefferson (Ala.) Civic Center, two shows, one sellout, Feb. 6.
- **CARS, NICK LOWE & THE CHAPS**—\$64,768, 6,120, \$11 & \$10, Stardate Prods., Milwaukee Exposition & Convention Center & Arena Auditorium, sellout, Feb. 17.
- **PRETENDERS, BOW WOW WOW**—\$61,750, 6,500, \$9.50, Bill Graham Presents, Oakland (Calif.) Auditorium, sellout, Feb. 20.
- **OZZY OSBOURNE, STARFIGHTERS**—\$55,891, 6,520 (8,000), \$9.50 & \$8.50, Sunshine Promotions, Market Square Arena, Indianapolis, Feb. 11.
- **OZZY OSBOURNE, STARFIGHTERS**—\$55,749, 6,374 (7,500), \$9 & \$8, Sunshine Promotions/Sunshine South, Rupp Arena, Lexington, Ky., Feb. 13.
- **JAMES TAYLOR**—\$50,920, 5,360, \$9.50, Makoul Prods., Lehigh Univ. Stabler Arena, Bethlehem, Pa., sellout, Feb. 15.

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## Bucks Make A Buck Or Two With Own Labels—And 4 Radio Stations

By DAVE DEXTER JR.

LOS ANGELES—What's a man to do when he owns and operates four radio stations and maintains a voracious appetite for jazz?

George H. Buck Jr. solved his dilemma neatly: he founded five different jazz labels in Decatur, Ga. His wife Eleanor Buck helps operate them. So now the Bucks are doing what they most enjoy doing and making profits as well—mainly from the radio stations.

Buck recently purchased, for \$110,000, the entire music catalog of Lang-Worth radio transcriptions. Founded more than 40 years ago by Cy Langlois and later operated by Ray Norman, the Lang-Worth library contains thousands of tunes recorded (for radio broadcast only, on 16-inch disks) by the bands of Jimmie Lunceford, Claude Thornhill, Bobby Sherwood, Henry Busse, Vaughn Monroe, Tony Pastor, Red Nichols, John Kirby, Boyd Raeburn—all deceased—and Frankie Carle, Charlie Barnet, Count Basie, Ray Anthony and Clyde McCoy.

"We have been releasing 20 LPs annually in recent years," Buck notes, "but with all this Lang-Worth material we will be boosting that figure considerably."

Buck's labels include Circle, GHB, Southland, Jazzology and Audiophile. All retail at \$7.98. Each is based under one roof on Wadsworth Mill Place in Decatur.

Originally from Elizabeth, N.J., Buck does not limit his product to reissues of old bands. He recorded a new album by Dean Hudson's Southern orchestra Jan. 29 and last year taped another featuring Charlie Spivak's band.

"Charlie's trumpet sounded as

brilliant as ever," says Buck. "But now he is critically ill and almost certainly will never play again."

Also assisting Buck and his wife in operating the labels is Wendell Echols, who, Buck admits, "is pretty much in charge of everything having to do with the Circle and Audiophile logos."

Buck's radio properties include WCOS-AM-FM-Columbia, S.C., WHVN-AM Charlotte, N.C., WYZE-AM Atlanta and WMGY-AM Montgomery, Ala. They air formats devoted to country, religious, black gospel and religious music, respectively.

Buck also has acquired U.S. marketing rights to Ted Easton's Riff label, based in Holland. The transaction involves 60 jazz LPs which Buck

will be issuing throughout the first half of this decade.

Back in 1969, the World Transcription library was bought and, like the Lang-Worth collection, it contains numerous tracks of historical significance.

"We have a list of about 3,000 jazz and blues fans who consistently order our records by mail," Buck declares. "And City Hall in San Francisco is doing a good job of national distribution."

"When I leave this earth, I want all this music to continue to be heard. And so I have set up a Buck foundation which will keep my labels and the music alive."

"It is pure Americana and it must be available to every American through the 21st century."

## PolyGram Shifts Dealer Contest For Jazz Lines

NEW YORK—PolyGram Classics has extended to March 15 its dealer contest involving jazz product from Verve Imports, Emarcy, Mercury Limelight from Japanese Phonogram and its more recent acquisition, Enja.

The merchandising effort offers dealers with best displays and 23 PolyGram merchandisers various prizes, ranging from portable TVs to SLR cameras and Polaroids and cash awards of \$100.

On its part, PolyGram Classics is giving dealers various aids, including a Verve Import silk banner, Verve rice paper posters, Verve/Enja divider cards and Enja trim fronts.

As an overall push for its jazz product, the division is running production spots on commercial jazz radio and has directed print buys in college press.

Perhaps the most dramatic merchandising gesture is the installation of two color Verve neon signs in Tower Records' Sunset and Westwood units in Hollywood.

Enja product is making its how this month with 12 releases, while Verve Imports has 15 newcomers, including masters by Oscar Peterson, Stan Getz, Wes Montgomery, Lester Young, Billie Holiday, Charlie Parker, George Lewis & Turk Murphy, Mel Torme, among others.

Survey For Week Ending 3/6/82

## Billboard® Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	2	15	<b>THE GEORGE BENSON COLLECTION</b> George Benson, Warner Bros. BSK 3577	26	27	68	<b>WINELIGHT</b> ▲ Grover Washington Jr., Elektra 6E-305
	2	1	<b>COME MORNING</b> Grover Washington Jr., Elektra SE-562	27	29	11	<b>THE BEST OF MANHATTAN TRANSFER</b> Manhattan Transfer, Atlantic SD 19319
★	3	5	<b>OBJECTS OF DESIRE</b> Michael Franks, Warner Bros. BSK 3648	★	31	4	<b>DR. JOHN PLAYS MAC REHENNACK</b> Dr. John, Clean Cuts CC 705
★	4	4	<b>ELECTRIC RENDEZVOUS</b> Al DiMeola, Columbia FC 37654	★	32	6	<b>SHARKY'S MACHINE</b> Soundtrack, Warner Bros. BSK-3653
☆	6	3	<b>MYSTICAL ADVENTURE</b> Jean Luc Ponty, Atlantic SD 19333	30	30	33	<b>THE MAN WITH THE HORN</b> Miles Davis, Columbia FC 36790
6	5	28	<b>BREAKIN' AWAY</b> ● Al Jarreau, Warner Bros. BSK 3576	31	28	13	<b>BELO HORIZONTE</b> John McLaughlin, Warner Bros. BSK 3619
☆	10	3	<b>WEATHER REPORT</b> Weather Report, ARC/Columbia FC 37616	32	34	3	<b>CONCEPTION</b> Bill Evans, Milestone M-47063 (Fantasy)
8	8	27	<b>FREE TIME</b> Spyro Gyra, MCA MCA 5238	★	37	2	<b>FIVE YEARS LATER</b> Ralph Towner/John Abercrombie, ECM ECM-1-1207 (Warner Bros.)
9	7	24	<b>REFLECTIONS</b> Gil Scott-Heron, Arista AL 9566	34	36	16	<b>FREE LANCING</b> James Blood Ulmer, ARC/Columbia 37493
☆	14	5	<b>SLEEPWALK</b> Larry Carlton, Warner Bros. BSK 3635	★	35	3	<b>AMACORD NINA ROTA</b> Various Artists, Hannibal HNBL 9301
11	11	5	<b>WYNTON MARSALIS</b> Wynton Marsalis, Columbia FC37574	★	36	2	<b>THE GREAT PRETENDER</b> Lester Bowie, ECM ECM-1-1209 (Warner Bros.)
★	13	5	<b>ECHOES OF AN ERA</b> Various Artists, Elektra EI-60021	★	NEW ENTRY		<b>DREAM ON</b> George Duke, Epic FE 37532
★	15	43	<b>THE DUDE</b> ● Quincy Jones, A&M SP-3721	38	26	17	<b>PIECES OF A DREAM</b> Pieces Of A Dream, Elektra 6E-350
★	14	9	<b>EARLY FOR YOU</b> Earl Klugh, Liberty LT 51113	39	42	5	<b>BALLADS BY FOUR</b> Art Pepper/John Klemmer/Johnny Griffin/Joe Henderson, Galaxy GXY-5133 (Fantasy)
★	17	4	<b>FULL MOON FEATURING NEIL LARSEN AND BUZZ FEITEN</b> Neil Larsen & Buzz Feiten, Warner Bros. BSK 3585	40	33	19	<b>ENDLESS FLIGHT</b> Rodney Franklin, Columbia FC 37154
★	18	4	<b>SILK</b> Fuse One, CTI 9006	41	43	2	<b>THE NEW YORK MONTREUX CONNECTION</b> Various Artists, Columbia FC 37616
★	17	9	<b>YOURS TRULY</b> Tom Browne, Arista/GRP 5507	42	44	47	<b>VOYEUR</b> David Sanborn, Warner Bros. BSK 3546
★	21	4	<b>CHARIOTS OF FIRE</b> Ernie Watts, Qwest QWS 3637 (Warner Bros.)	43	NEW ENTRY		<b>MOMENTS LIKE THIS</b> Bobby Short, Elektra EI-60002
19	19	15	<b>SOMETHING ABOUT YOU</b> Angeta Bofill, Arista AL 9576	44	35	13	<b>SHE SHOT ME DOWN</b> Frank Sinatra, Reprise FS 2305 (Warner Bros.)
20	12	22	<b>SOLID GROUND</b> Ronnie Laws, Liberty LO 51087	45	NEW ENTRY		<b>COAST TO COAST</b> Native Son, MCA MCA 5286
21	22	38	<b>AS FALLS WICHITA SO FALLS WICHITA FALLS</b> Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)	46	47	2	<b>MAKE UP CITY</b> Casiopea, A&A, AAB-11010
22	20	21	<b>STANDING TALL</b> ● Crusaders, MCA MCA-5245	47	41	12	<b>SOLO SAXOPHONE II-LIFE</b> John Klemmer, Elektra SE-566
23	24	16	<b>A LADY AND HER MUSIC</b> Lena Horne, Qwest QW 3597 (Warner Bros.)	48	48	6	<b>ONE SEPTEMBER AFTERNOON</b> Art Pepper, Galaxy GXY-5141 (Fantasy)
24	23	26	<b>SIGN OF THE TIMES</b> ● Bob James, Columbia FC 37495	49	49	4	<b>LIVE IN JAPAN</b> Dave Grusin, Arista GRP 5506
25	25	16	<b>EVERY HOME SHOULD HAVE ONE</b> Patti Austin, Qwest QWS 3591 (Warner Bros.)	50	38	19	<b>LOVE BYRD</b> Donald Byrd, Elektra SE-531

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★ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

## 8-HOUR VIDEOCASSETTES

## Panasonic, Fuji &amp; TDK Following RCA

NEW YORK—RCA's introduction of eight-hour VHS videocassettes (Billboard, Feb. 20) has been followed by announcements of similar products from Panasonic, TDK and Fuji. The former two tapes will not be available until late spring, while Fuji is set for mid-March introduction. Shipment has already begun for RCA.

It is believed that TDK is the tape supplier for both Panasonic and RCA; RCA buys its tape from Matsushita, parent company of Panasonic. But Panasonic won't discuss its source.

List prices are as follows: \$32.95 for RCA's VK330 and Panasonic's NV-T160, "\$35 to \$36" for TDK's VAT-160 and \$34.95 for Fuji's T-160.

TDK vice president and general manager Ken Kohda explains that the new tape records 2 hours 40 minutes in the standard mode, 5 hours 20 minutes in the LP mode and up to eight hours in the SLP mode. The company's tape is 15.6 microns thick and 327 meters long and offers the same specifications as TDK's Super Avilyn tape.

TDK's announcement was a reaction to RCA's, Kohda says.

"There are many reasons for eight-hour tapes," Kohda points out, "both industrial and consumer. For example, a consumer could time-shift programming an hour a day for a week or more on this tape. And it will be especially useful for outdoor and portable recording."



Billboard photo by Linda Alaniz  
**WISELY AND WELL** — James Earl Jones (seated) plays Othello in the CBS Video Enterprises (CVE) production of Shakespeare's play on Broadway. No plans have yet been made to tape the show. Shown left to right are Walter Yetnikoff, president, CBS Records Group; Cy Leslie, president, CVE; and Jim Mervis, vice president programming, CVE.

## Thomson &amp; Nippon TEAC Pledge Videodisk Binder

PARIS—Thomson CSF, subsidiary of the giant French hardware firm Thomson Brandt, has signed an agreement with Japanese manufacturer TEAC covering videodisk in non-commercial applications.

Thomson, which is in the process of being nationalized, recently had to pull out of an agreement with JVC, Thorn EMI and Telefunken to manufacture video consumer products in Europe, largely because of union fears that production would be handed to the Japanese at the expense of local employment.

But the TEAC deal has French government approval, and Thomson CSF has taken a 5% share in the Japanese company, which will produce the French disks for the world market.

Second generation disks, however, are expected to be manufactured in France. Although the system is confined to industrial use, the two companies have agreed to set up a research facility and study group to examine other video products, and the expectation is that the partnership will eventually, though not in the short term, enter the general consumer market for videodisks.

## For The Record

LOS ANGELES—In the story last week concerning Pacific Arts Corp., an upcoming project was mistakenly listed as "The Wild Swan." The correct title is "The Adventures Of Lyle Swann."

Billboard®

Survey For Week Ending 3/6/82

## Videocassette Top 25 Rentals

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These are most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of retailers and wholesalers.

TITLE  
Copyright owner, Distributor, Catalog Number

This Week	Last Position	Weeks on Chart	TITLE Copyright owner, Distributor, Catalog Number
1	1	5	<b>PATERNITY</b> Paramount Pictures, Paramount Home Video 1401
2	3	5	<b>MOMMIE DEAREST</b> Paramount Pictures, Paramount Home Video 1263
3	6	5	<b>FOUR SEASONS</b> MCA 77003
4	4	5	<b>APOCALYPSE NOW</b> Paramount Pictures, Paramount Home Video 2306
5	15	5	<b>ATLANTIC CITY</b> Paramount Pictures, Paramount Home Video 1460
6	8	5	<b>CLASH OF THE TITANS</b> MGM/CBS 700074
7	9	3	<b>TEXAS CHAINSAW MASSACRE</b> Wizard Video 034
8	2	5	<b>AN AMERICAN WEREWOLF IN LONDON</b> MCA 77004
9	NEW ENTRY		<b>ONE FLEW OVER THE CUCKOOS NEST</b> Thorn 604 (EMI)
10	NEW ENTRY		<b>TARZAN THE APE MAN</b> MGM/CBS Home Video
11	NEW ENTRY		<b>FORT APACHE, THE BRONX</b> Vestron VA-6000
12	NEW ENTRY		<b>CANNONBALL RUN</b> Vestron VA-6001
13	12	5	<b>AIRPLANE</b> Paramount Pictures, Paramount Home Video 1305
14	NEW ENTRY		<b>CADDYSHACK</b> Warner Bros. Inc., Warner Home Video 2005
15	17	3	<b>FIRST MONDAY IN OCTOBER</b> Paramount Pictures, Paramount Home Video 1408
16	19	5	<b>KRAMER VS. KRAMER</b> Columbia Pictures 10355
17	NEW ENTRY		<b>HISTORY OF THE WORLD PART ONE</b> MGM/CBS Home Video
18	NEW ENTRY		<b>THE CONVERSATION</b> Paramount Pictures, Paramount Home Video 2307
19	25	5	<b>MANIAC</b> Media Home Entertainment 155
20	NEW ENTRY		<b>TAKE THIS JOB AND SHOVE IT</b> 20th Century-Fox Video 4076-30
21	20	3	<b>SOMEWHERE IN TIME</b> Universal City Studios, Inc., MCA, Distributing Corporation 66024
22	5	5	<b>STIR CRAZY</b> Columbia Pictures 10248E
23	7	5	<b>THIEF</b> 20th Century Fox Video 4550
24	22	5	<b>USED CARS</b> Columbia Pictures 10557
25	11	5	<b>FRIDAY THE 13TH II</b> Paramount Pictures, Paramount Home Video 1457

## PolyGram In Holland Sets April Start

AMSTERDAM — PolyGram Video-Holland, started here early January under the direction of Taco Dijkgraaf, will launch its first video production at the start of April.

It's a one-hour videocassette of leading Dutch pop group EZN, showcased as "The Best Of BZN" and containing highlights of four television specials transmitted through the Netherlands over the past two or three years.

The video production was made in Volendam, where the group members live, at Greek island Corfu, in the holiday center of Tenerife and in Scotland. The videocassette was produced in conjunction with record company Phonogram Holland, which operates as part of the PolyGram Video-Holland set-up, as is Polydor Holland.

Polydor is currently helping produce a similar one-hour video feature on Dutch instrumental group Flairck, scheduled for May/June release and built round a 1981 concert at the Amsterdam Carre Theater.

PolyGram Video-Holland has a catalog of 29 videocassettes, mostly comprising feature films and children's product. It distributes on a rental basis and all cassettes are available in the three major systems.

## VCR Sales Up 69% Over 1980

WASHINGTON — 1,360,988 VCR units, a rise of 69.1% over 1980, were sold in 1981, according to final figures released by the Marketing Services arm of the Electronic Industries Assn. Consumer Electronics Group. Some 804,663 VCRs were sold in 1981.

In other key video categories, the EIA reports that color television sales in 1981 were 11,157,334 (a 2.4% increase over the previous year's 10,897,080); color video camera sales were 189,770 units (a 65.8% increase over 114,465 for 1980); and projection television sales were 121,650 in 1981 (a 112.9% increase over 57,132 units for 1980).

Black and white television sales showed a decrease in 1981, totalling 5,540,949 units, a decline of 11.8% from 6,285,516 units sold in 1980.

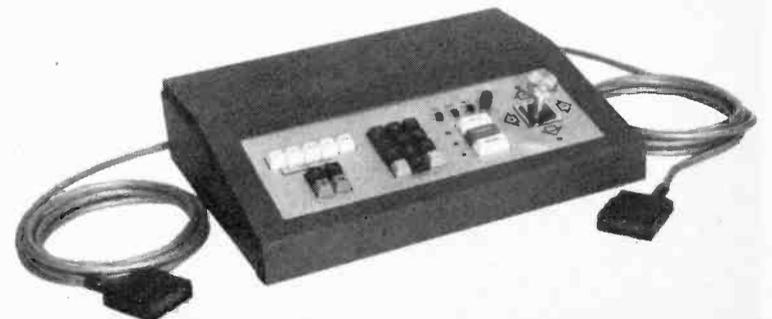
## New Products



**LONG IS IN**—Fuji joins RCA, TDK and Panasonic in offering extended-length blank videocassettes for the consumer and duplicating markets. The new Fuji T-160 VHS videocassette, and its counterparts from other suppliers, can record and play up to eight hours in the EP mode.



**FRESH LOOK**—New Scotch Color-Plus Beta/VHS packaging features monitor symbol in primary colors of green, red and blue on a solid black package. Time designations are bold white characters.



**VIDEO EDITOR**—JVC introduces the VE-90 videotape editor with joystick control, high speed search, cruise, auto-tag, recall and swap functions.

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## VIDEO GOING WELL

# Columbia Pictures' Blattner Exults

• Continued from page 4

ing. We were dealing, for example, on a direct basis with several hundred retailers including very small stores. And that was through independent manufacturer reps. At the same time we were also dealing with wholesale distributors in the same markets. So we would get orders from a local video store through the rep or the distributor. A lot of our distributors felt, correctly I believe, that we were competing with them. It was a dual distribution problem.

"And trying to cope with those hundreds and hundreds of accounts was a real problem—costly and inefficient. It was also hard for us to ship on a timely basis. We had a number of complaints. We had good titles but oftentimes they weren't getting there on time."

The situation remedied, says Blattner, via an entire revise and re-vamping of the operation.

Last August the whole distribution system was changed. CPHE eliminated doing business on a direct basis with individual retailers. The services of the independent reps was also discontinued. And weak, small and local distributors were also eliminated. Now the distribution system consists of 25 strong regional distributors.

"Immediately we saw an increase in sales," Blattner notes. "We also started coming out with a lot more quality product on a much more timely basis." "Kramer Vs. Kramer," "The Blue Lagoon" and "Stir Crazy," for example, have dominated many of the industry's top 10 video charts during the Christmas selling period.

The upcoming March release features "Only When I Laugh" (less than six months old in terms of theatrical distribution and nominated for three Academy Awards).

"We no longer have to worry about having an inadequate video library now," says Blattner. "It's comparable to the best."

The change in the distribution setup, also, has made order processing more efficient, error free and quickly turned around.

"Orders that come in here now," Blattner explains, "are checked for credit the same day, enter our machine for transmission to our facility in Chicago (Columbia has a joint venture duplicating and warehousing facility in Chicago with Bell & Howell) the next morning."

Another key change has been a whole new approach to marketing home video. Concentration, money and time was placed on point-of-purchase material.

"It's clear," observes Blattner, "that stores will use POP material—and they feel they're effective—if they can get good quality material on a timely basis."

Merchandising materials now consist of brochure title guides, two sizes of posters, mobiles, jumbo cassette boxes with one title per side that can be hung from store ceilings, mobiles and cardboard standups—such as the chicken suited-Gene Wilder/Richard Pryor "Stir Crazy" one tagged 'available on videocassette.'

The POP emphasis has culminated into a special dealer kit consisting of counter card for brochure title guides, posters, two jumbo boxes and mobiles. The free pre-packed kits are all uniform in size so distributors can simply label them and send them out to accounts,

Blattner adds, indicating "We've got rave reviews on that."

A second point of purchase kit was also made available with a third set to follow shortly.

"Those kits," says Blattner, "I think have been one of the most important factors in making us a first rate home video marketing organization. And we've seen the results. Stores are using them because they are getting to the stores."

With the proliferation of video stores and titles "it's no longer a seller's but a buyer's market. The dealer has to be a merchandiser now. He can't just hang up a video shingle. He needs to persuade the customer to come into his store as a regular source of supply. It's our obligation now to support those dealers by not just giving him titles but also the means to promote those titles."

Columbia now numbers about 115 titles in its catalog and while there is no set new release formula, Blattner notes, each group of new titles will be limited and varied to achieve an attractive mix. Suggested lists (on Columbia product) range from \$59.95 to \$84.95.

In addition to "Only When I Laugh," the March release, for example, features "Graduation Day," "The Cat And The Canary," "The Seventh Voyage Of Sinbad," "Outrageous" and "Sahara."

A co-op ad program is also in place.

CPHE released its first stereo VHS cassette in February with "Tommy" and is eyeing releasing more stereo versions in the future.

Additionally, the division has embarked on an aggressive acquisition campaign to acquire non-Columbia material such as the recent Australian film "Breaker Morant."

When the time arrives—and Blattner doesn't commit to a time frame—for original programming, the division will do that in conjunction with its successful pay television division. "It makes sense to do it jointly with them," he adds.

"There is no urgency for it right now," he footnotes, "since the Columbia library is vast and we can acquire non-Columbia titles. The studio is in a high risk business so it doesn't make sense to make the video division high risk. I don't feel comfortable spending huge amounts of money for original programming when there is so much good material already made to draw from."

On rental, Blattner notes that Columbia acknowledges the huge rental market that exists and believes Columbia has a right to participate in some fashion.

"The means by which we do that," he says, "have not been decided. We're looking at the rental plans out there. We considering some ideas of our own. But we don't have a rental plan that we are ready to roll out tomorrow. We don't have a timetable for one. And I don't know if we will ever have one. We're still looking at it."

## 4 Acts Record For Gavin & Lott

NEW YORK—Gavin & Lott Associates of Philadelphia has completed work on four new recording acts for the Philly World label. The acts Search, Norwood, Young U.S.A. and Carol Lloyd, were taped at Club Scintillations in Valley Forge, Pa.

## ABC Video's Program Rights To Thorn EMI

NEW YORK—In its largest home video distribution arrangement to date, ABC Video Enterprises has licensed Thorn EMI Video Programmes of London for multi-territory videocassette rights and worldwide VHD videodisk rights to various ABC-owned and acquired programming.

Among the films licensed to Thorn EMI are "Cabaret," "They Shoot Horses, Don't They?" and several Alfred Hitchcock films, including "Rebecca" and "Notorious."

Thorn EMI will also license future distribution rights to various programs produced by ABC Video Enterprises, including programming originally developed for the ARTS cable channel. The two companies will also explore co-producing programming for ARTS and other ABC Video Enterprises activities.

Under the initial terms of the agreement, Thorn EMI will distribute ABC-owned movies on videocassette and VHD videodisk in Europe.

## 'Tintypes' Distribution Firmed Up

NEW YORK—ABC Video Enterprises has joined with Oak Media Development Corp. to produce and distribute the television production of the Broadway musical "Tintypes."

Oak Media has pay tv distribution rights to the program, which initially will be aired through ON-TV subscription television systems this spring. ABC subsequently will distribute the musical production on ARTS, a cable channel. ABC Video also holds worldwide distribution rights to "Tintypes."

The show, a revue depicting American history from 1890 to 1920, was taped at Matrix Studios in New York in December. Post-production work was completed last month. The entire Broadway cast was reassembled for the taping.

ABC Video has also teamed with the Metropolitan Museum of Art to develop programming for the ARTS channel. Under the agreement, ABC Video Enterprises will produce at least five hours of programming agreed upon by the company and the museum.

## Global Market The Subject Of June Conclave

NEW YORK—A two-day conference focusing on the distribution of programming worldwide to cable, pay tv, videocassette and videodisk markets will be held at the New York Hilton June 2-3. The sponsor: Knowledge Industry Publications.

"International Video Markets Selling Programs To Cable, Cassette And Pay TV Outlets Worldwide" will examine the burgeoning marketplaces created by the emergence of new video technologies. Panels will discuss sales opportunities, videocassette rental, subscription tv and direct broadcast satellites.

# Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	3	6	<b>PATERNITY</b> (ITA) Paramount Pictures, Paramount Home Video 1401
2	1	6	<b>MOMMIE DEAREST</b> (ITA) Paramount Pictures, Paramount Home Video 1263
3	2	12	<b>AN AMERICAN WEREWOLF IN LONDON</b> (ITA) Universal City Studios Inc., MCA Distributing Corporation 77004
4	4	8	<b>CLASH OF THE TITANS</b> MGM/CBS Home Video 700074
5	15	17	<b>ATLANTIC CITY</b> Paramount Pictures, Paramount Home Video 1460
6	12	4	<b>TEXAS CHAINSAW MASSACRE</b> Wizard Video 034
7	5	6	<b>FIRST MONDAY IN OCTOBER</b> Paramount Pictures, Paramount Home Video 1408
8	20	4	<b>VICTORY</b> MGM/CBS Home Video 600108
9	7	12	<b>FOUR SEASONS</b> ● (ITA) Universal City Studios Inc., MCA Distributing Corporation 77003
10	NEW ENTRY		<b>ONE FLEW OVER THE CUCKOOS NEST</b> Thorn 604 (EMI)
11	14	23	<b>THE JAZZ SINGER</b> (ITA) Paramount Pictures, Paramount Home Video 2305
12	19	2	<b>NORTH BY NORTHWEST</b> MGM/CBS Home Video 600104
13	8	16	<b>KRAMER VS. KRAMER</b> (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10355
14	6	11	<b>APOCALYPSE NOW</b> (ITA) Paramount Pictures, Paramount Home Video 2306
15	9	20	<b>STIR CRAZY</b> (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10248E
16	11	20	<b>THE BLUE LAGOON</b> (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10025E
17	23	3	<b>GREAT ESCAPE</b> 20th Century-Fox Video 4558-30
18	13	20	<b>ENDLESS LOVE</b> (ITA) Universal City Studios Inc., MCA Distributing Corporation 77001
19	24	2	<b>FORT APACHE, THE BRONX</b> Vestron VA-6000
20	36	4	<b>STUDENT BODY</b> Paramount Pictures, Paramount Home Video 1476
21	27	2	<b>CANNONBALL RUN</b> Vestron VA-6001
22	10	7	<b>ROLLERBALL</b> 20th Century-Fox Video 4559
23	18	2	<b>PHYSICAL</b> Universal City Studios Inc., MCA Distributing Corporation 55050
24	30	16	<b>THE POSTMAN ALWAYS RINGS TWICE</b> MGM/CBS Home Video 700077
25	26	14	<b>DOGS OF WAR</b> 20th Century-Fox Video 4569
26	33	39	<b>ORDINARY PEOPLE</b> (ITA) Paramount Pictures, Paramount Home Video 8964
27	NEW ENTRY		<b>LORD OF THE RINGS</b> Thorn 605 (EMI)
28	17	18	<b>FRIDAY THE 13TH II</b> (ITA) Paramount Pictures, Paramount Home Video 1457
29	25	56	<b>AIRPLANE</b> (ITA) Paramount Pictures, Paramount Home Video 1305
30	35	2	<b>CONTINENTAL DIVIDE</b> Universal City Studios, Inc., MCA Distributing Corporation 71001
31	16	16	<b>THE THIEF</b> 20th Century-Fox Video 4550
32	32	28	<b>NIGHTHAWKS</b> ● (ITA) Universal City Studios Inc., MCA Distributing Corporation 71000
33	28	9	<b>THE ADVENTURES OF ROBIN HOOD</b> 20th Century-Fox Video 4540-30
34	29	28	<b>RAGING BULL</b> (ITA) United Artists, 20th Century-Fox Video 4523
35	39	9	<b>TAKE THIS JOB AND SHOVE IT</b> 20th Century-Fox Video 4076-30
36	31	19	<b>THE COMPETITION</b> Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10124E
37	38	16	<b>THE MALTESE FALCON</b> 20th Century-Fox Video 4530
38	34	15	<b>BACK ROADS</b> MGM/CBS Home Video 70071
39	21	7	<b>MAGNIFICENT SEVEN</b> 20th Century-Fox Video 4553
40	22	30	<b>CASABLANCA</b> (ITA) United Artists, 20th Century-Fox Video 4514

● 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 sales of at least \$1,000,000 at list price value. (Seal indicated by ITA seal).

# Disco Business

## Billy Bob's: Where Buffalo Roam

'World's Largest Dancehall' Features Western Motif

By MARTIN HINTZ

FORT WORTH—Billy Bob Barnett stands 6'5", with enough meat on his frame to grace a herd of longhorns. He talks slowly and evenly, like the cowpoke he is. But Barnett isn't some backprairie range rider who doesn't know anything beyond roping a calf. Barnett has lent his name and his money to plugging Billy Bob's Texas, the largest dancehall in the world.

His converted horse barn in the Stockyards district of Fort Worth—"the cowboy capital of the U.S."—can hold around 6,500 patrons. For added measure, he's tossed in a live rodeo, 42 bar stations for the thirsty, several restaurants, a 13,000 square foot dance floor and a multi-star lineup.

Get these statistics: 600 feet of bar rails connect the drinking stations on four levels; a 4,800 square foot rodeo arena with 16 live bulls—those are real bulls—stomping riders into the dirt every Friday and Saturday; 27 pool tables; pinball and arcade games; 100 toilets; the "Best Hairhouse in Texas" (barbershop, gang); busy women who shine boots; a 1,650 square foot stage; and a plush 2,178 square foot dressing room with showers and a private entrance where musicians' buses can pull up and unload.

To the tune of some \$5 million, construction began early in February, 1981, with the place opening in April of last year. From the time the doors opened, Billy Bob's has become the place to see and be seen in the Dallas-Fort Worth area. Even television's "Dallas" scriptwriters have woven the club's name into several segments.

The place still retains the sloping floor, originally used for drainage of what horses do naturally. Rather than leveling off the main floor of the building, which sat empty for 12 years, the builders used that pitch for good advantage in placing seats out front of the stage. The entire club encompasses some 100,000 square feet of viewing and playing room, with another 27,000 square feet of utility and storage rooms. A sprinkler system and automatic fire alarms are throughout the structure, even in the bull pens where the animals are kept until showtime.

The stage can be moved, depending on the size of an expected crowd. This allows the major floor to be trimmed by thirds if necessary. Billy Bob's has a three-tiered delay sound system, with a Yamaha board. Some 200 lights frame the staging area, ranging from follow spots to larger units.

Seating is reserved directly in front, separated from the rest of the hall by railings and gatekeepers. For \$500, memberships are available in the VIP Club. The card carrier is subsequently entitled to free valet parking, club room use and the chance to book private parties. About 1,500 persons have already signed up for those privileges.

Billy Bob's is also going after the convention business. More than 500 groups, ranging in size from 15 to 3,000 persons have already been accommodated, according to Ed Schenecker, convention director. "There's no place else like Billy Bob's," he points out, adding that selling the club entails selling the entire Stockyards district. The area is historically well known, complete with old-time saloons, dry goods operations and other support services for ranchers. A lot of the places are holdovers from the days when cattle

herds were driven along Fort Worth's major streets on their way north to the railheads.

"The neighborhood is entirely Western. We can provide a unique place for national acts," says Schenecker.

Tour companies have discovered that Billy Bob's is a great draw for their patrons. For instance, the Trailways bus company rents a luxurious motorcoach called the Star of Texas that will pick up a maximum of 18 people in the Dallas area, with on-board drink and hors d'oeuvres service. At Billy Bob's, the group is taken to the VIP lounge and then given front row seats for the show, plus six drinks. The package goes for \$1,000 for a busfull.

Barnett is no late comer to the Texas nightclub scene, although he grew up on a ranch near Lampasas, Tex., and used to ride with his high school rodeo team. He's a former Texas A&M basketball player who played a season as a defensive end for the Chicago Bears. He returned to Austin to open a place called the Bucket and expanded his business interests to include the Lone Star beer franchise in Dallas.

He joined forces with Fort Worth nightclub operator Spencer Taylor to underwrite Billy Bob's. Their parent company, Northside Entertainment Corp., also runs The Daily Double, Spencer's Corner and Spencer's Palace in the city, as well as a vending machine division and several other operations. President of the firm is Mike Lewis, who doubles as the club's promo director and ad manager.

Completing the partnership are veteran West Texas club owners Mitt and Thomas Lloyd, who also own cattle ranches near San Angelo.

Barnett admits that there were a lot of skeptics who questioned the opening of such a huge club. "But we've been doing really well," he claims. "We book on a flat fee mostly." Barnett also asserts that it's important that both clubowner and performer be honest in dealing with each other. "It's important that a contract be good for both," he says, adding, "Just because we have more seats doesn't mean that we actually make more. We also have more expenses. But the secret of success is having good entertainment and a good site."

In February, Billy Bob's hosted Willie Nelson, Marty Robbins, Hank Williams Jr., Jerry Jeff Walker, Tammy Wynette and a raft of others. For March, the lineup includes Rita Coolidge, the Marshall

Tucker Band and the Ray Price Talent Search. A packed New Year's Eve crowd jammed inside to hear Bob Hope.

Admissions range from \$8 to \$12.50 for reserved seating, with \$5-\$6 nonreserved, depending on the talent draw. For local acts, usually during the week, a cover charge of \$3 is levied.

Originally, the rodeo area was to be simply a display space for some buffalo and longhorns. But the idea blossomed into a full fledged bull riding program. The shows are produced by the club's new general manager, Billy Minick, who was a former professional bull rider and rodeo director. Riders pay an entry fee and no amateurs are allowed. In October, the Winston Pro Bull Riders Championship was held, with a purse of \$82,500 divided among the winners.

There is space for 300 spectators, who pop \$2 a head for the riding events.

In addition to the rodeo, Billy Bob's also hosts other promotions, including an ongoing Fiesta Night several times a month to attract the area's Spanish speaking audience. Chili cook-offs, horse and cattle auctions, Miss Leggs contests, five cent draught beers on special nights, and community programs for charities are also big.



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**LIVE STYLE**—King Clyde, also known as the Cosmic Angel, demonstrates his "Live Style" dance music concept at his Celestial II club in Timmonsville, S.C.

MARCH 6, 1982, BILLBOARD

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# F Sharp Club Stays Hot In New York's Hell's Kitchen

By BOB RIEDINGER

NEW YORK—Can a night club base itself in a Hell's Kitchen diner from the 1940s, dish out a mix of John Coltrane, the Beatles, r&b, disco, new wave and Johnnie Ray and expect to find customers at its door?

With crowds that range from 200 to 500 people a night the F Sharp club is finding that a smorgasbord approach can work.

Located on 12th Avenue overlooking the Hudson River, F Sharp rides the crest of a trend toward expanded musical formats and club settings that eschew the glitter and flash of '70s disco for the subtle touches of the '80s.

The club has modestly restored the Market Diner, keeping intact much of the original tables, counter, floor and deco fixtures of the diner, which closed down in the mid '70s after maintaining its popularity with the shipping and cruise industries since 1947.

The club opened Sept. 30 of last year and has pursued some down-to-earth policies atypical for a Manhattan club.

"We're not deliberately catering to a Rolls Royce crowd," says host Julio Vitolo, "and we're not cultivating a celebrity room, although the stars will drop in. Our door policy is the most unpretentious policy around. If a person has the money for admission, he'll get in. We don't play games with lines."

Also atypical of a Manhattan club is the availability of free parking directly in front of F Sharp and in the immediate vicinity. Drinks, meanwhile, are offered at a moderate \$2.75 to \$3.50.

It is the music and atmosphere, however, that Vitolo hopes will speak for the club.

"This is not a disco trip where we try to create an illusion. We didn't wall up the windows. People can look out from their tables and see the movement of the city," he notes.

The room, which is actually three rooms with a very smooth and natu-

ral traffic flow, was designed by Michael Gorey. The dance floor occupies the middle ground between two rooms with bars and areas where meals are served. The club lends itself to an easy casualness and intimate setting.

Vitolo says the F Sharp Corporation had a modest amount of money to spend on the club, and wanted to create an ambience that would not distract from the natural appeal of the club. Lighting designed by Lite-lab consists of an oval with 16 colored spots over the dance floor. The sound system pumps out 400 watts—"ample for a room of this size," says Vitolo—and projects from four studio monitor-style speakers custom designed for the club by Top Cat Sound Studios.

Vitolo prides the club on its music concept, which he took a major role in formulating. Generally, programming from 10 PM until midnight is diverse and "allows the crowd to have a few drinks and loosen up." Duke Ellington's "Don't Get Around Much Anymore" and Johnnie Ray's classic "Cry" will sandwich "While My Guitar Gently Weeps" from the Beatles.

"I'd like to bring back some of the more romantic music and get away from the vacuum of the '70s. I'd like to educate the crowd to some music it might not be familiar with, but I also realize we have a commercial obligation to our customers," says Vitolo.

Around midnight DJ Richard Brezner shifts into highly danceable music which can include lengthy sets from Motown acts, in addition to "Start Me Up" and "Brown Sugar" from the Rolling Stones. Classic disco mixes with new wave and the inclusion of Manu Dibango's "Soul Makossa" encourages some interesting variations on the dance floor.

Brezner, a self-admitted "vinyl junkie," programs from a rotating library, keeping 400 albums on hand, including the current hits. Brezner alternates spinning chores with Bobby Drake. F Sharp at this time is open Friday and Saturday only but plans are to open an additional two nights shortly. Meanwhile, Brezner keeps busy by spinning for special department store programs and fashion shows when not at the club.

Vitola credits radio stations like WNEW-AM with its big band and popular music format as an inspiration for the club's programming. He also notes that some stations are broadening their sound, which he prefers over the notoriously narrow programming carried by most stations.

"I think that stations and clubs playing a variety of music may even give the record companies a boost, because a listener becomes more diversified in his choices." Vitolo adds that musically, disco has hurt the record industry as did the rise of the

producer in the '70s.

"With disco, everybody jumped on a formula for success. That easy formula didn't exist in the '60s. Also producers began taking over music in the '70s. Technology took over. There were some exceptions, but

song content lost its value. I'd like to see popular music returned to the artist."

Vitolo describes F Sharp as a "small club with big ideas." He expects the opening of the nearby Red Parrot club (a black tie affair held

this past New Year's Eve) to be a mutual benefit to both clubs, attracting business to a newly redeveloped area of town. Customers can "club hop" and may find F Sharp's weekend cover of \$10, and weekday cover of \$5 very attractive in the process.

Billboard®

## Disco Top 80

Survey For Week Ending 3/6/82

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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	9	GLAD TO KNOW YOU/3,000,000 SYNTHS/ QUESTIONARE—Chas Jankel—A&M (LP) SP 4885	41	31	12	QUICK SLICK/OUT THE BOX/CAN'T SHAKE YOUR LOVE—Syreeta—Tamlia (LP) T8-376MI		
☆	4	11	MEGATRON MAN/GET A LITTLE—Patrick Cowley— Megatone (LP) M1002	42	47	4	BREAKAWAY—Pure Energy—Prism (12-inch) PDS 420		
3	2	12	YOU'RE THE ONE FOR ME—D. Train—Prelude (12 inch) PRLD 621	43	48	6	ABACAB—Genesis—Atlantic (LP) SD 19313		
☆	5	9	TELL ME THAT I'M DREAMING—Was (Not Was)— Island/ZE (12 inch) DISD 50011	44	51	5	GOLDENES SPIELZEUG/EEL QUE—D.A.F.—Virgin (LP) Import		
☆	6	9	MAMA USED TO SAY—Junior—Mercury (12 inch) MDS 4014	45	52	4	ALL NIGHT—Bonnie Forman—Wave (12-inch) CM 120		
6	3	14	SURE SHDT—Tracy Weber—RFC/Quality (12 inch) QRFC 005	46	33	26	GENIUS OF LOVE/WDRDY RAPPINHOOD—Tom Tom Club—Sire/Warner Bros. (LP/12 inch) SFK 3628/DSRF 49817		
7	7	28	TAINTED LOVE/WHERE DID OUR LOVE GO—Soft Cell—Sire/Warner Bros. (LP/12 inch) SRK 3647/DERE 49856	47	38	11	JOHNNY ARE YOU QUEER?/(Let's Do) THE BLACKOUT—Josie Cotton—Elektra (12 inch) AS 11538		
☆	8	7	IN THE RAW—Whispers—Solar (LP) EAS 27	☆	60	3	THAT GIRL—Stevie Wonder—Tamlia (7 inch) 1602TF		
☆	10	7	BURNIN' UP/SD GOOD SD RIGHT—Imagination— MCA (LP) MCA 5271	☆	54	4	I LOVE ROCK 'N ROLL—Joan Jett & the Blackhearts—Boardwalk (LP) NB 1-33243		
☆	15	7	THE VISITOR/WHEN ALL IS SAID AND DONE— ABBA—Atlantic (LP) SD 19332	☆	55	3	WORK THAT SUCKER TO DEATH—Xavier—Liberty (12 inch) SPRO 212		
☆	16	7	U TURN ME ON—Tomorrow's Edition—RFC/Atlantic (12 inch) DM 4825	☆	59	23	LET'S WORK/CONTROVERSY—Prince—Warner Bros. (LP/12 inch Remix) BSK 3601/DW-DS-50028		
☆	17	16	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—A&M (LP) SP4892	☆	58	4	BOSTICH—Yello—Stiff (EP) TEES 12-10		
☆	13	9	CALL ME/LET'S CELEBRATE—Skiyy—Salsoul (LP/12-inch) SA8548/SG365	☆	63	2	MESOPOTAMIA—B 52's—Warner Bros. (MINI LP) MINI 3641		
☆	18	11	SHAKE IT UP/CRUISER—The Cars—Elektra (LP) 5E567	☆	54	21	MODERN LOVE IS AUTOMATIC/ TELECOMMUNICATION—Flock of Seagulls—Jive/ Arista (EP) VK 22001		
☆	22	8	CENTERFOLD/FLAMETHROWER—J. Geils Band—EMI (LP) SOO 17062	☆	55	44	9	THE TWO OF US—Ronnie Jones & Claudja Barry— Handshake (12 inch) 4W9 02554	
☆	16	11	THIS BEAT IS MINE—Vicky "D"—Sam (12 inch) S12343	☆	NEW ENTRY	→	JUMP SHOUT—Lisa—Moby Dick (12 inch) BTG 1032		
☆	17	11	THIS IS RADIO CLASH—The Clash—Epic (12 inch) 492662	☆	57	62	3	FEEL ALRIGHT—Komiko—Sam (12 inch) S 12344	
☆	26	6	TIME—Stone—West End (12 inch) WES 33-139	☆	NEW ENTRY	→	YOU GOT THE POWER—War—RCA (12 inch) PD 13062		
☆	19	24	DESIGNER MUSIC/HOLD ME DOWN—Lipps' Inc.— Casablanca (LP) NBLP 7262	☆	59	41	14	SIXTY-NINE—Brooklyn Express—One Way Records (12 inch) OW003A	
☆	20	12	GET ON UP/WITH YOUR LOVE/TONIGHT—Suzi Q— RFC/Atlantic (LP) SD 19328	☆	60	NEW ENTRY	→	I SPECIALIZE IN LOVE—Sharon Brown—Profile (12 inch) PRO 7006A	
☆	21	13	GIGOLO—Mary Wells—Epic (LP) ARE 37540	☆	61	61	4	SHOW YOU MY LOVE/GO BACK—Goldie Alexander— Chaz Ro/Brasilia Dist. (12-inch) CHDS 2521	
☆	22	7	NEVER SAY NEVER—Romeo Void—415 Records (EP) A-0007	☆	62	65	3	EVERY WAY BUT LOOSE—Oneness of Juju—Sutra (12 inch) SUD 006	
☆	23	13	I CAN'T GO FOR THAT (No Can Do)—Daryl Hall & John Oates—RCA (LP) AFL1-4028	☆	63	66	2	HOLD ONTO THIS MOMENT—Mystery—Tommy Boy (12 inch) TB813	
☆	24	14	YOU CAN/FIRE IN MY HEART—Madleen Kane— Chalet (LP) CH0702	☆	64	NEW ENTRY	→	EVERYTHING'S GONE GREEN—New Order—Factory (12 inch) Import	
☆	25	30	FREAKMAN—Empire—RFC/Quality (12 inch) QRFC 007	☆	65	NEW ENTRY	→	YOU ARE THE ONE—AM-FM—Dakar/Brunswick (12 inch) DK 103	
☆	26	23	WATCH OUT—Brandi Wells—WMOT (LP) FW37668	☆	66	56	28	I GOT A LINE ON YOU/X FACTOR/MENERGY— Patrick Cowley—Fusion (LP) FPSF 004	
☆	27	20	HELP IS ON THE WAY—Whatnauts—Harlem International (12 inch) HIR 110	☆	67	NEW ENTRY	→	YOU GOT THE MAGIC (Sweet Delight)—Michael Wykoff—RCA (12 inch) PD 13056	
☆	28	35	LIFE IN SPACE—Mayday—A&M (LP) SP 17180	☆	68	NEW ENTRY	→	NATIVE LOVE (Step By Step)—Divine—"O" Records & Visuals (12 inch) OR 717	
☆	29	36	WHAT DOES IT TAKE—Amy Bolton—Importe/12 (EP) MP 314AA	☆	69	NEW ENTRY	→	PRECIOUS/A DOWN CALLED MALICE—The Jam— Polydor (12 inch) Import	
☆	30	25	I DON'T KNOW WHAT IT IS/HOMOSAPIENS—Pete Shelley—Genetic (LP/12 inch) Import	☆	70	NEW ENTRY	→	I COULD BE HAPPY—Altered Images—Epic (LP) FR 37738	
☆	31	32	NSB RADIO/THE BEAT INSIDE—Nick Straker Band— Prelude (LP) PRL 14101	☆	71	71	19	JUST CAN'T GET ENOUGH—Depeche Mode—Sire/ Warner Bros. (LP) SRK 3642	
☆	32	37	CAN'T BE FUNKY/COWBOYS IN AFRICA—Bush Tetras—Stiff (EP) TEES 1208	☆	72	57	4	AFTER ALL THIS TIME—Double Exposure— Gold Coast (12-inch) 7401	
☆	33	27	MIRROR MIRROR/WORK THAT BODY—Diana Ross— RCA (LP) AFL1-4153	☆	73	49	23	LET'S STAND TOGETHER/TAKE MY LOVE—Melba Moore—EMI (LP) ST 17060	
☆	34	6	THE BEAT ESCAPE—Fingerprintz—Stiff (LP) TEES 1001	☆	74	50	6	SHRINK IN FIALTA—Slow Children—Ensign/RCA (LP) BXL 1-4204	
☆	35	40	MAKE UP YOUR MIND—Aurra—Salsoul (LP/12 inch) SA 8551/SG 360	☆	75	42	15	ARE YOU LOVIN' SOMEBODY/YOU REALLY GOT A HOLD ON ME—Debra DeJean—Handshake (12 inch) 4W9-02541	
☆	45	4	(THE BEST PART OF) BREAKIN' UP—Roni Griffith— Vanguard (12-inch) SPV 54 A	☆	76	64	3	TREAT YOURSELF TO MY LOVE—Terri Gonzal— Becket (12 inch) BKD 507	
☆	37	28	13	JAPANESE BOY—Aneka—Handshake (12 inch) 4W902623	☆	77	69	5	SPIRIT OF THE DANCER—Evelyn King—RCA (LP/12 inch) AFL 13962/PD 13018
☆	38	34	22	CAN YOU MOVE/CLUBLAND MIX—Modern Romance—Atlantic (LP/12-inch) SD 19338/ DMD 4819	☆	78	68	12	FAVORITE SHIRT/(BOY MEETS GIRL)—Haircut 100— Arista (12 inch) Import
☆	53	3	3	DON'T COME CRYING TO ME/LET IT RIDE—Linda Clifford—Capitol (LP) ST 12181	☆	79	67	20	LET'S GROOVE/I'VE HAD ENOUGH—Earth, Wind & Fire—Columbia (LP) TC 37548
☆	46	6	6	DON'T TURN YOUR BACK ON LOVE—Eloise Whitaker—Destiny (LP/12-inch) DLA 10006/DT 302R	☆	80	80	5	MUST BE THE MUSIC—Secret Weapon—Prelude (12 inch) PRLD 614

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).

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NEW 12"—Kebec Electric (Magic Fly 82), Twins, Bernie Paul  
(Remix), Earth Wind Fire (14 Remix), Vivian Vee (New), Vicki  
Sue Robinson (New), Viola Willis, Vera, Queen Samantha  
(New), D.D. Sound (New), Instant Funk, Brass Construction,  
Chaplin Band, Time (Cool), George Duke, Kook (Remix), Res-  
devous (Remix), Pig Bag (New), Funk Machine (Can. Mix), Ris-  
que, Physical (Remix), Sylvia Love, Dance Reaction (Remix),  
Lisa, Kryptonite, Filra, Kelly Marie, Divine, Vogue, War, Slater  
Sledge (My Guy), Whispers (In the Raw), Terry Clayton Hall  
(Shakin' All Over), Ecstasy Passion Pain (If  
You Want Me French Remix), Car Crash,  
Skiyy (Call Me D-Nel Remix), Stereos, Melba  
Moore, Romeo Rosa, Romeo Void, Robert  
Palmer, Soft Cell, RRa Marley, Stars on  
Stevie Medley, Was Not Was, Ferrarra (Dis-  
coint Mix), Kebec Electric (Remix), Bruce  
Johnson (Remix), Marsha Hunt (Remix),  
Sunbell, Coco De Jour, Veterans, Fat Eddie  
Band, Modern Romance, Yello, Mood,  
Slave, Mad. Kane (Remix), Kasso, Hot  
Posse, Brandi Wells, Fashion, Alton Ed-  
wards, Front Line Orch., Imagination  
(Burnin' Up), Level 42, Crystal & The Team,  
Zin Zinn, Marc Harris, Nona Hendrix, Hu-  
man League, Pete Richards.  
IMPORT NEW LP's—Cerrone 8, Disco Cir-  
cus 82 (Four Mixes), Pete Shelley, Firefly  
(New) Rockets, Otowan 2, Full Time Winter,  
Disco Cross Vol. 2.



# Talent Research Company Aids Local, Regional Acts

By HANFORD SEARL

BUFFALO—Stepping up talent showcases, video marketing and concert promotions, Talent Research Associates Inc. is seeking to break local and regional groups.

The first black-owned and operated team of its kind here, TRA represents eight local hands and has initiated performances at the 750-capacity Oscar Micheaux Theatre.

"We want to act as a clearing house for these bands, gain record company interest and get exposure for the talent here," says Gregory Phillips, entertainment consultant.

According to Phillips, plans call for setting 20-city tours to Southern Ontario, Toronto, Montreal, Philadelphia, Atlanta, Chicago and Florida for respective bands.

Formed four months ago, TRA takes 10% to 15% of the artist's book-

ing for providing publicity, doing leg work and videotaping. TRA wants to avoid management duties, adds Phillips.

Norman Hare, Larry Wiggins, Curtis Johnson and Edward Magby also comprise TRA with Phillips at their 1377 Main St. address and handle separate job purposes.

Representing 85% black acts now, TRA wants to expand interests to include all races to include any talent, says Phillips. About 80% of TRA's clients are music-oriented. Songwriters and producers are also included in the new companies format.

"There's so much talent here, as evidenced by Rick James' success or Spyro Gyra's," reports Norman Hare. "This is a grass roots attempt to be a base of operations for these people."



**EXECUTIVE SESSION**—CBS Records Group president Walter Yetnikoff congratulates ARC/Columbia artist Deniece Williams after hearing her newest album "Niecy" and single "Gonna Take A Miracle" at a special listening session for Columbia executives in New York.

# New On The Charts



**TERRI GONZALEZ**  
"Treat Yourself To My Love"—★

Terri Gonzalez's business administration background helped her obtain positions with various music related companies while she was gaining experience as a professional singer. She had performed in local talent contests, schools and churches when she was young and continued to develop her vocal talent working with coaches who had trained singers for opera and Broadway.

A self-taught pianist, Gonzalez also worked on developing her songwriting skills and in 1979 penned "Caught Up (In A One Night Love Affair)" recorded by Inner Life on Prelude Records.

Gonzalez has done studio work with such artists as Carmen McRae, Ronnie Dyson, Van McCoy, Linda Hopkins, Chaka Kahn, O.C. Smith and Amii Stewart. Her debut single on Becket Records, "Treat Yourself To My Love," was produced by Ray Reid and William Anderson.

Further information regarding Terri Gonzalez may be obtained by contacting Becket Records, 1790 Broadway, New York, N.Y. 10019 (212) 757-9880.

# New Companies

**Judi Barlowe Fields Management** formed by Judi Fields, formerly with Kragen & Co. Firm represents

Bill Medley, Harry Anderson and Danny Wells. Offices are located at 9777 Wilshire Blvd., Beverly Hills, Calif. 90212. (213) 274-9437.

★ ★ ★

**Making Waves**, an independent publicity and touring company geared mostly towards British bands on independent labels, formed by Louise Greif. Clients include New Hormones Records of Manchester, Medium, Medium, Pete Shelley, Colin Newman and Fad Gadget. Firm is located at 222 West 37th St., New York NY 10018. (212) 947-3057.

★ ★ ★

**Media Marketing & Consulting**, specializing in marketing and con-

sulting in the music industry, formed by Michael Rubin. Clients include producer Rue Caldwell, Linda Dillard, Danielle and Sandy Rubin. Company is located at 1810 Cliff Dr., #235, Santa Barbara, Calif. 93109. (805) 963-3149.

★ ★ ★

**Upscale Music**, administered by Esquisador Music, formed by songwriters Randel Porter and Mark Hancock. Firm is located at 2049 Century Park East, c/o Andrew A. Outlaw, Esq., #1800, Los Angeles, Calif. 90067.

★ ★ ★

**Universal Records** formed by Alex Biegun and associates. First release will be "Bounce Music" by the Blades followed by a single by the Eggs. Location is 11514 Ventura Blvd. #A, Studio City, Calif. (213) 994-8493.

★ ★ ★

**Leander Records** formed by president Joe Laguna, with Kenny Jenkins as director of production. First act signed to the label is New York-based rock group the Mess. Address: 85 St. Andrews Place, #4K, Yonkers, N.Y. 10705 (914) 965-8529.

★ ★ ★

**Red Rooster Management Corp.** formed by Valerie Bell, exclusive representative of the rock group Home Movies. Address: 444 E. 82nd Street, New York, N.Y. 10028 (212) 988-7581.



**LIVE IN N.Y.**—Chaka Khan takes the lead during her stint with Rufus at New York's Savoy. The shows were recorded for a forthcoming live album.

# Billboard Soul LPs

Survey For Week Ending 3/6/82

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	17	<b>THE POET</b> Bobby Womack, Beverly Glen BG 10000	★	42	5	<b>ANYONE CAN SEE</b> Irene Cara, Network E1-60003 (Elektra)
	2	16	<b>SKYYLINE</b> Skyy, Salsoul SA 8548 (RCA)		30	13	<b>GET AS MUCH LOVE AS YOU CAN</b> The Jones Girls, P.I.R. FZ 37627 (Epic)
	3	17	<b>RAISE ▲</b> Earth, Wind & Fire, ARC/Columbia TC 37548		41	11	<b>YOURS TRULY</b> Tom Browne, Arista GRP 5507
	4	20	<b>SOMETHING SPECIAL ▲</b> Kool & The Gang, De-Lite DSR 8502 (Polygram)	★	46	3	<b>TASTE THE MUSIC</b> Kleer, Atlantic SD 19334
	5	25	<b>NEVER TOO MUCH ●</b> Luther Vandross, Epic FE 37451		31	9	<b>CENTRAL LINE</b> Central Line, Mercury SRM-1-4033 (Polygram)
★	6	6	<b>LOVE IS WHERE YOU FIND IT</b> The Whispers, Solar S 27 (Elektra)	★	47	6	<b>WATCH OUT</b> Brandi Wells, WMO1 FW 37668
	7	17	<b>WHY DO FOOLS FALL IN LOVE ▲</b> Diana Ross, RCA AFL1-4153	★	48	4	<b>SILK</b> Fuse One, CTI 9006
★	8	14	<b>I AM LOVE</b> Peabo Bryson, Capitol ST 12179		43	14	<b>BLUE JEANS</b> Chocolate Milk, RCA AFL1 3896
★	9	12	<b>TOM TOM CLUB</b> Tom Tom Club, Sire SRK 3628 (Warner Bros.)	★	53	4	<b>DOWN HOME</b> Z.Z. Hill, Malaco MAL 7406
★	16	3	<b>YES IT'S YOU LADY</b> Smokey Robinson, Tamla 600112 (Motown)	★	52	3	<b>TELL ME A LIE</b> Bettye Layette, Motown 600ML
★	13	11	<b>YOUR WISH IS MY COMMAND</b> Lakeside, Solar S 26 (Elektra)		51	27	<b>TOUCH</b> Gladys Knight & The Pips, Columbia FC 37086
	12	10	<b>NIGHT CRUISIN'</b> Bar Kays, Mercury SRM 1-4028 (Polygram)	★	45	15	<b>LOVE MAGIC</b> LTD, A&M SP 4881
	13	13	<b>COME MORNING</b> Grover Washington, Jr., Elektra SE 562	★	57	2	<b>DREAM ON</b> George Duke, Epic FE 37532
	14	11	<b>PRIVATE EYES ▲</b> Daryl Hall & John Oates, RCA AFL1 4028	★	56	6	<b>ME AND YOU</b> The Chi-Lites, 20th Century/Ch, Sound T 635 (RCA)
	15	15	<b>THE GEORGE BENSON COLLECTION ●</b> George Benson, Warner Bros. 2HW 3577		56	6	<b>SATURDAY SATURDAY NIGHT</b> Zoom, Polydor PD-16434 (Polygram)
★	18	8	<b>8TH WONDER</b> Sugarhill Gang, Sugar Hill SH 249	★	59	2	<b>CHARIOTS OF FIRE</b> Ernie Watts, Qwest, QWS 3637 (Warner Bros.)
★	20	49	<b>THE DUDE ●</b> Quincy Jones, A&M SP 3721	★	NEW ENTRY		<b>PURE AND NATURAL</b> T-Connection, Capitol ST-12191
	18	19	<b>THE TIME</b> The Time, Warner Eros BSK 3598	★	60	2	<b>NON STOP EROTIC CABARET</b> Soft Cell, Sire SRK 3647 (Warner Bros.)
★	22	3	<b>THE SISTERS</b> Sister Sledge, Cotillion SD 5231 (Atlantic)		40	36	<b>LIVE IN NEW ORLEANS ●</b> Maze Featuring Frankie Beverly, Capitol SKBK 12156
★	24	3	<b>FRIENDS</b> Shalamar, Solar S-23 (Elektra)		49	18	<b>CRAZY FOR YOU</b> Earl Klugh, Liberty LT 51113
	21	23	<b>IT'S TIME FOR LOVE ●</b> Teddy Pendergrass, P.I.R. TZ 37491 (Epic)		50	20	<b>ALL THE GREATEST HITS</b> Diana Ross, Motown M13-906C2
★	25	3	<b>A LITTLE LOVE</b> Aurra, Salsoul SA 8551 (RCA)	★	NEW ENTRY		<b>BODY TALK</b> Imagination, MCA MCA 5271
	23	15	<b>JAM THE BOX</b> Bill Summers And Summers Heat, MCA MCA-5266		62	4	<b>SHOCK</b> Shock Fantasy, C 9613
	24	17	<b>LIVE</b> The Jacksons, Epic ME2 37545		54	22	<b>LOVE IS THE PLACE</b> Curtis Mayfield, Boardwalk NBI-33239
	25	23	<b>7</b> Con Funk Shun, Mercury SRM-1-4030 (Polygram)		58	12	<b>TAKE IT OFF</b> Chic, Atlantic SD 19323
	26	27	<b>THE MANY FACETS OF ROGER ●</b> Roger, Warner Bros BSK 3594		55	8	<b>SET MY LOVE IN MOTION</b> Sylvia, Tamia TB-376M1 (Motown)
	27	28	<b>CONTRIVERSY ●</b> Prince, Warner Bros. BSK 3601		64	33	<b>COMPUTER WORLD</b> Kraftwerk, Warner Bros HS 3549
	28	26	<b>REFLECTIONS</b> Gil Scott Heron, Arista AL 9566		69	22	<b>SOLID GROUND</b> Ronnie Laws, Liberty LD 51087
	29	29	<b>SHOW TIME</b> Slave, Cotillion 5224 (Atlantic)		66	24	<b>THIS KIND OF LOVIN'</b> The Whispers, Solar BXL1-3976 (RCA)
★	33	5	<b>OBJECTS OF DESIRE</b> Michael Franks, Warner Bros. BSK 3648		65	19	<b>INSIDE YOU</b> The Isley Brothers, T-Neck FZ 17533 (Epic)
★	44	2	<b>MR. LOOK SO GOOD</b> Richard Dimples Fields, Boardwalk NBI-33249		61	4	<b>BEST OF PATTI LABELLE</b> Patti LaBelle, Epic FE 36997
★	39	4	<b>PHYSICAL</b> Olivia Newton-John, MCA MCA 5229		63	13	<b>KEEP ON MOVING STRAIGHT AHEAD</b> Lakeside, Solar BXL1-3974 (RCA)
	33	35	<b>STAY</b> Ray, Goodman & Brown, Polydor PD 1-6341 (Polygram)		71	19	<b>GO FOR IT</b> Shalamar, Solar BXL1-3984 (RCA)
	34	34	<b>STREET SONGS ▲</b> Rick James, Gordy G8-1002M1 (Motown)		72	20	<b>BEWARE</b> Barry White, Unlimited Gold FZ 7176 (Epic)
	35	36	<b>SOMETHING ABOUT YOU</b> Angela Bofill, Arista AL 9576		73	16	<b>FACE TO FACE</b> C.Q. Arista AL 9547
	36	32	<b>BREAKIN' AWAY ●</b> Al Jarreau, Warner Bros BSK 3576		74	12	<b>WEST STREET MOB</b> West Street Mob, Sugar Hill SH263
	37	37	<b>IN THE POCKET ●</b> Commodores, Motown ME 955M1		75	13	<b>JUST LIKE DREAMIN</b> Twennynine With White, Elektra SE-551
	38	38	<b>ECHOES OF AN ERA</b> Various Artists, Elektra E1-60021				

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**R&B International Breakout!**  
**"AIN'T NOTHING BUT A TITTY"**  
by Menard Rogers



**MENARD ROGERS**, ... Birthday February 4, 1929, Duncan, Miss. ... From the government file background of Menard Rogers, character singer and M.C. ... From 1946-1950 he was in the Ike Prison Orchestra at Memphis, Tenn. The following years, through 1953 he was entertaining in the Armed Forces in Germany. ... Returning to Memphis in 1954 he joined the Jimmy McField Band, singing in nightclubs till 1958. ... Free lance singing in Chicago from 1958 to 1964. In 1964 he started playing saxophone and recording with "Howling Wolf." Also recording for Chess Records until the untimely death of Leonard Chess.

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Single This Week

# THAT GIRL

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☆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

## SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
☆ 1	35	9	<b>THAT GIRL</b> —Stevie Wonder (S. Wonder), Tamla 1602 (Motown) (Jobete/Black Bull, ASCAP)
☆ 4	37	7	<b>MIRROR MIRROR</b> —Diana Ross (M. Sembello, D. Nofcosky), RCA 13021 (Songs Of Bander/Koppelman/Jay Landers/Gawly Rancoat/Rosstown, ASCAP)
3	28	7	<b>CALL ME</b> —Sly (R. Müller), Salsoul 2152 (RCA) (One To One, ASCAP)
☆ 5	43	4	<b>TELL ME TOMORROW</b> —Smokey Robinson (G. Goetzman, M. Piccinillo), Tamla 1601 (Motown) (Chardax, BM)
5	39	5	<b>IF YOU THINK YOU'RE LONELY</b> —Bobby Womack (B. Womack, P. Moten), Beverly Glen 2000 (Ashtray, BM)
☆ 8	40	11	<b>MAKE UP YOUR MIND</b> —Aurra (S. Washington, C. Jones, S. Young), Salsoul 7017 (RCA) (Lucky Three/Red Aurra, BM)
☆ 16	42	5	<b>GENIUS OF LOVE</b> —Tom Tom Club (Tom Tom Club), Sire 49882 (Warner Bros.) (Metered/Ackee, ASCAP)
8	50	2	<b>COOL PART ONE—The Time</b> (Not Listed), Warner Bros 49864 (Tionna)
☆ 12	62	3	<b>I WANT TO HOLD YOUR HAND</b> —Lakeside (J. Lennon, P. McCartney) Solar 47954 (Elektra) (Duchess, BM)
10	10	12	<b>DON'T YOU KNOW THAT?</b> —Luther Vandross

## LPS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
☆ 1	17	17	<b>THE POET</b> Bobby Womack, Beverly Glen BG 10000
2	2	16	<b>SKYYLINE</b> Skyy, Salsoul SA-8548 (RCA)
3	3	17	<b>RAISE</b> ▲ Earth, Wind & Fire, ARC/Columbia TC 37548
4	4	20	<b>SOMETHING SPECIAL</b> ▲ Kool & The Gang, De-Lite DSR 8502 (Polygram)
5	5	25	<b>NEVER TOO MUCH</b> ● Luther Vandross, Epic FE 37451
☆ 6	6	6	<b>LOVE IS WHERE YOU FIND IT</b> The Whispers, Solar S-27 (Elektra)
7	7	17	<b>WHY DO FOOLS FALL IN LOVE</b> ▲ Diana Ross, RCA AFL1-4153
☆ 8	14	14	<b>I AM LOVE</b>
25	23	11	7 Con Funk Shun, Mercury SRM-14030 (Polygram)
26	27	23	<b>THE MANY FACETS OF ROGER</b> ● Roger, Warner Bros. BSK 3594
27	28	18	<b>CONTROVERSY</b> ● Prince, Warner Bros. BSK 3601
28	26	22	<b>REFLECTIONS</b> Gil Scott-Heron, Arista AL 9566
29	29	21	<b>SHOW TIME</b> Slave, Cotillion 5224 (Atlantic)
☆ 30	33	5	<b>OBJECTS OF DESIRE</b> Michael Franks, Warner Bros. BSK 3648
☆ 31	44	2	<b>MR. LOOK SO GOOD</b> Richard Dimples Fields, Boardwalk NB1-33249
☆ 32	39	4	<b>PHYSICAL</b>

## Peace International Label Issues Blind Boys LP As First Release

By EDWARD MORRIS

NASHVILLE — Peace International Records, a gospel label affiliated with Philadelphia International, has issued its first album, "I'm A Soldier In The Army Of The Lord," by Clarence Fountain and the Original Five Blind Boys of Alabama.

Label president Earl Shelton says a second album, this one by the Young Delegation, will be released within the next six weeks.

According to Shelton, Philadelphia International owners Kenneth Gamble and Leon A. Huff organized the gospel company because "we just want to create a separate identity—with the hope of establishing a major label which, in time, can reach the stature of PIR."

Both the Five Blind Boys and the Young Delegation have been signed to long-term contracts with the label, Shelton reports. Other acts are being

considered for the roster. "If everything falls into line, we'll sign another two within a year," he says. "We don't want to be premature in announcing our roster. We'll probably know more about it in another couple of months."

Although the Five Blind Boys have been a gospel fixture for years, their current album is comprised almost totally of new material—the burden of it from the Gamble-Thom Bell Mighty Three Music catalog. Produced by Gamble, Tony Beck and Cecil Womack, the group's LP contains compositions by Gamble, Huff, Womack, Clarence Fountain, Roscoe Robinson, Eddy Alford and Cash McCall. Additional publishing is with Tommar and Suma.

Shelton, who will continue to head Mighty Three Music, says the publishing company presently has

little gospel material in its catalog, but that more is being written. "A lot of the material we use for Peace International will be fresh," he adds, citing "God Said It" and "Soldier," both written by Gamble and Womack, as examples of songs composed to fit a particular act and project.

Tony Beck, the Young Delegation's producer and manager, says the group is comprised of 12 performers who have worked together in the Philadelphia area for the past five years. It has performed with the Hawkins Family and Rance Allen and has done backup vocals for Patti LaBelle. Lead singer Cynthia Henry has, in fact, been tapped as an understudy for LaBelle in a production of "Your Arms Too Short To Box With God."

The Delegation's first album will be released under the title, "How Can I Say Thank You."

Shelton says the first pressing for the Five Blind Boys album was 5,000 copies. "These are about gone already," he notes, "so we'll be pressing more." Originally pushing "God Said It" as the chief cut, Shelton says his emphasis has changed to pushing the entire album because of favorable responses to several other selections.

To support the album, the Five Blind Boys will soon embark on a 30-city tour of the eastern seaboard and into the South. In the meantime, Shelton says, "We're sending out tons of slicks for store display."

## Liturgical Music Workshop Set

IRVING, Tex.—MSI Press will hold a liturgical music workshop at St. Michael and All Angels Episcopal Church, Dallas, April 28-30.

The "Litany Celebration" will feature reading sessions from such music publishers as Alexander Broude, AMSI, Augsburg, Beckenhorst, Belwin-Mills, Boosey & Hawkes, Carl Fischer, Choristers Guild, Concordia, Covenant, European-American, Fine Arts, Galaxy, GIA, G. Schirmer, Harold Flammer, Hinshaw, Hope, Oxford, Plymouth, Psalter, Tempo, Theodore Presser and Word.

Each day will be highlighted by a special musical program, says conference coordinator Bill Guthrie. Those planned thus far include a Bach organ recital by Dr. Paul L. Thomas; a concert by the St. Michael Oratorio Choir; a workshop with the Highland Park Presbyterian Chancel Choir; and a concert by the Southern Methodist University Choir.

Members of MSI's "Music In Review" program who attend the conference are eligible to buy music from a publisher there at a 25% discount, according to Guthrie. "Those who are not members may join during the week and receive their discount," he adds. "Non-members will receive a 20% discount on all music they order at the 'Litany Celebration.'"

MSI has also announced the formation of a scholastic division, Myriad Music Service, to provide music at a discount to schools and colleges. Bill Rayborn, MSI Press general manager, characterizes the new effort as a "one-stop, all-publisher buying service."



SONGWRITERS SEMINAR—Music industry expert William Krasilovsky participates in a songwriters' seminar at the Songwriters Hall Of Fame in New York.

## UA Music Making Inroads In Standard Exploitation

By IRV LICHTMAN

NEW YORK—With its vast holdings in standard copyrights, United Artists Music is making inroads in bringing all professional staffers into play when standard exploitation situations arise.

"We're getting professional people in the contemporary and country departments to be more aware of such opportunities," declares Bert Haber, the veteran publishing figure who joined UA in January as director of standard activities, East Coast.

Haber, who reports to Vic Guder, vice president of standard activities, based in UA's Los Angeles headquarters, says this greater "exchange of information" reflects president Harold Seider's desire to take advantage of what is deemed a better climate for established copyrights and their appeal in growing MOR programming formats.

"I believe the industry is getting away from recording 'sounds' to a greater consideration of melody," says Haber. Unlike record companies, Haber says UA is more than willing to settle for "turntable" hits, too. "It's dollars for us. There's a def-

inite shrinkage in mechanical income from slack record sales. Performances of standards can accumulate the kind of plays that show up well in ASCAP and BMI."

Haber, who spent many years exploiting material in Frank Loesser's Frank Music catalog, says he's pitching new songs along with evergreen goodies. "The first plateau in creating a standard, of course, is that it becomes a hit. So, we're all crossing lines in a sense and doing the same thing."

Haber says other areas of standard repertoire focus include country and soul, movie and tv and special market packaging by the likes of CBS, R.C.A., Reader's Digest, Time-Life. "In those situations, we know we're guaranteed payment for at least a minimum of 100,000 packages."

And UA is ready for these situations. It has come up with a "Record Concepts Proposals" book that anticipates such special packaging, whether it be focused on movie themes, big-band, artist, composer, etc. All professional staffers share in this information.

## Leonard Sets New Guitar Songbooks

NEW YORK—Hal Leonard Publishing has marketed seven new easy guitar Superstars songbooks.

Originally marketed a year ago, the \$4.95 now includes 12 titles, the newcomers being collections of hits by Elvis Presley, Mac Davis, the Beatles, Johnny Cash and the Moody Blues plus two general hits publications. The original releases featured hits by Paul McCartney, the Bee Gees, Neil Diamond, Eric Clapton, among others.

A full-color catalog including all Hal Leonard fretted instrument product is available by request.

"One risk of arranging pop music in an easy-to-play format is the fact that it may sound over-simplified, but our Superstars arrangements enable a beginning player to produce a sound that is not far removed from the recorded version of the song," explains Pat McKee, director of marketing for Hal Leonard fretted instrument publications.

This Week			Last Week			Weeks on Chart			Title, Artist, Label & Number				
1	1	40	18	24	5	1	1	40	IS MY LIVING IN VAIN? The Clark Sisters New Birth 7056G	18	24	5	I CAN GO WITH GOD IN PRAYER Albertina Walker, Savoy SL-14600
2	2	23	19	13	32	2	2	23	WHERE IS YOUR FAITH James Cleveland & The Southern California Community Choir, Savoy SGL 7066	19	13	32	BE ENCOURAGED Florida Mass Choir Savoy 7064
3	11	5	20	14	49	3	11	5	HIGHER PLAIN Al Green, Myrrh MSB 6674	20	14	49	THE HAWKINS FAMILY LIVE Light LS 5770
4	7	14	21	NEW ENTRY		4	7	14	GO Shirley Caesar, Myrrh MSB 6665	21	NEW ENTRY		TOUCH OF CLASS Jackson Southernaires, Malaco MAL 4375
5	3	49	22	22	61	5	3	49	TRUE VICTORY Keith Pringle, Savoy SCL 7053	22	22	61	A PRAYING SPIRIT James Cleveland & The Cornerstone Choir, Savoy 7046
6	4	18	23	15	126	6	4	18	INTRODUCING THE WINANS The Winans, Light LS 5792	23	15	126	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL-7035
7	9	49	24	27	14	7	9	49	CLOUDBURST The Mighty Clouds Of Joy, Myrrh MSB 6663	24	27	14	DON'T GIVE UP Andrae Crouch Warner Bros, BSK 3513
8	5	57	25	16	92	8	5	57	THE LORD WILL MAKE A WAY Al Green, Myrrh 6661	25	16	92	TRAMINE (WORD) Tramaine Hawkins Light LS-5760
9	6	61	26	17	27	9	6	61	THE LORD IS MY LIGHT New Jerusalem Baptist Church Choir, Savoy SGL 7050	26	17	27	WHEN YOU CAN BELIEVE WYCB Mass Choir, Savoy SGL 7003
10	10	14	27	20	27	10	10	14	EDWIN HAWKINS LIVE W/OAKLAND SYMPHONY ORCHESTRA (Askey) Myrrh MSB 6691	27	20	27	YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME Charles Fold, Savoy SGL 7061
11	8	45	28	NEW ENTRY		11	8	45	20th ANNIVERSARY ALBUM James Cleveland & the World's Greatest Choirs, Savoy SGL 7059	28	NEW ENTRY		DOUGLAS MILLER & THE TEXAS SOUTHEAST CHOIR (Copic) W/MATTIE M. CLARKE (Recorded Live), Pearl PL 16002
12	23	9	29	25	27	12	23	9	WHEN ALL GOD'S CHILDREN GET TOGETHER Minister Keith Pringle Savoy SGL-14656	29	25	27	GOD'S WAY (Is The Best Way) James Cleveland & The Voices Of Watts, Savoy SL 14631
13	19	9	30	NEW ENTRY		13	19	9	I MADE A STEP Inez Andrews, Savoy SL 14638	30	NEW ENTRY		BRINGING IN THE SHEAVES Rev. Maceo Woods, SGL-7074
14	18	23	31	28	163	14	18	23	SAINTS HOLD ON Sensational Nightingales Malaco MAL 4373	31	28	163	LOVE ALIVE II Walter Hawkins & The Love Center Choir, Light LS-5735
15	21	9	32	29	75	15	21	9	LOOK TO JESUS Patrick Henderson, Newpax NP 33096	32	29	75	REJOICE Shirley Caesar, Myrrh MSB 6646 (Word)
16	26	5	33	NEW ENTRY		16	26	5	LORD, I NEED A MIRACLE RIGHT NOW Solomon Burke, Savoy SL 14660	33	NEW ENTRY		HE'LL GIVE YOU PEACE IN THE MIDST OF A STORM The O'Neal Twins, Savoy SGL 14619
17	12	14	34	34	23	17	12	14	JAMES CLEVELAND & THE METRO MASS CHOIR LIVE Savoy SGL 7067	34	34	23	MY EXPECTATIONS Voices of Cornerstone, Savoy SL 14632
			35	30	32					35	30	32	MORE OF THE BEST Andrae Crouch, Light LS 5785

MARCH 6, 1982, BILLBOARD

## JULIE CHESTER

The staff and management of Famous Music Corp. mourn the passing, February 12th, of their long-time friend and associate. He will be missed by all.

"A Great Music Man"

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THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		Artist-TITLE-Label		WKS ON CHART		LAST WEEK		WKS ON CHART		Artist-TITLE-Label	
☆	3	☆	32	36	7	●	8.98	JIMMY BUFFETT Somewhere Over China MCA MCA-5285	71	68	65	▲	8.98	REO SPEEDWAGON Hi Infidelity Epic FE 36844			
2	2	31	49	37	49	▲	8.98	QUINCY JONES The Dude A&M SP-3721	72	66	29	●	8.98	AL JARREAU Breakin' Away Warner Bros. BSK 3576			
3	1	17	3	☆	3	▲	8.98	THE J. GEILS BAND Freeze-Frame EMI-America S00-17062	☆	86	4	8.98	JEAN LUC-PONTY Mystical Adventures Atlantic SD 19333				
☆	4	33	3	☆	3	▲	8.98	FOREIGNER 4 Atlantic SD 16999	74	74	17	▲	8.98	QUEEN Greatest Hits Elektra SE-564			
☆	9	12	15	40	15	▲	8.98	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NB1-33243	☆	83	4	8.98	SISTER SLEDGE The Sisters Cotillion SD 5231 (Atlantic)				
6	6	20	13	41	13	▲	8.98	POLICE Ghost In The Machine A&M SP-3730	☆	100	3	8.98	WEATHER REPORT Weather Report Columbia FC 37616				
☆	7	17	3	☆	3	▲	8.98	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1 4194	77	80	6	8.98	IRENE CARA Anyone Can See Network E1-60003 (Elektra)				
☆	8	19	9	43	9	●	8.98	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)	78	67	21	●	8.98	BARRY MANILOW If I Should Love Again Arista AL-9573			
9	5	24	6	44	13	▲	8.98	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1 4028	79	79	26	●	8.98	THE KINKS Give The People What They Want Arista AL 9567			
☆	14	19	6	45	6	▲	8.98	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	80	65	13	8.98	EMMYLOU HARRIS Cimarron Warner Bros. BSK 3603				
☆	17	9	33	46	33	▲	8.98	BOB AND DOUG MCKENZIE Great White North Mercury SRM-1-4034 (Polygram)	☆	99	9	8.98	GEORGE DUKE Dream On Epic FE 37532				
12	12	15	25	47	25	▲	8.98	THE CARS Shake It Up Elektra SE-567	☆	83	17	8.98	THE BLASTERS The Blasters Slash SP-109				
☆	15	17	45	48	45	●	8.98	LOVERBOY Get Lucky Columbia FC 37638	83	70	17	8.98	BAR-KAYS Night Cruisin' Mercury SRM-1-4028 (Polygram)				
14	11	30	18	50	18	▲	8.98	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)	☆	97	2	8.98	AURRA A Little Love Salsoul SA-8551 (RCA)				
☆	16	26	6	51	6	▲	8.98	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2-37393	85	85	81	▲	8.98	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275			
16	10	13	7	52	7	▲	8.98	AC/DC For Those About To Rock Atlantic SD 11111	86	75	71	▲	8.98	THE DOORS Greatest Hits Elektra SE-515			
17	13	21	7	58	7	●	8.98	GENESIS Love Is Where You Find It Solar S-27 (Elektra)	87	87	15	▲	8.98	CAROL HENSEL Carol Hensel's Exergames And Dance			

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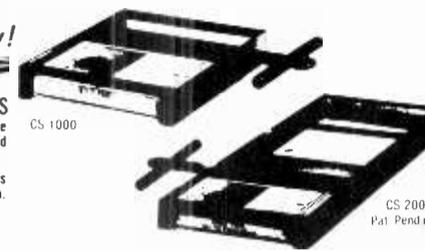
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APRIL 10TH ISSUE	MARCH 30TH
APRIL 17TH ISSUE	APRIL 6TH
APRIL 24TH ISSUE	APRIL 13TH
MAY 1ST ISSUE	APRIL 20TH

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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	18	CENTERFOLD—The J. Geils Band ● (Seth Justman), S. Justman, EMI-America 8102	34	56	3	FREEZE-FRAME—The J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8108
2	2	8	OPEN ARMS—Journey (Mike Stone & Kevin Eison), S. Perry, M. Schon, J. Cain, Columbia 18-02687	35	21	12	SOMEWHERE DOWN THE ROAD—Barry Manilow (Barry Manilow), T. Snow, C. Weil, Arista 0658
3	3	5	I LOVE ROCK N' ROLL—Joan Jett & The Blackhearts (Ritchie Cordell & Kenny Laguna), J. Hooker, A. Merrill, Boardwalk 7-11-135	36	41	6	MY GUY—Sister Sledge (Sister Sledge), W. Robinson, Cotillion 47000 (Atlantic)
4	4	16	SHAKE IT UP—The Cars (Roy Thomas Baker), R. Ocasek, Elektra 47250	37	40	8	TELL ME TOMORROW—Smokey Robinson (George Tobin), G. Goetzman, M. Piccirillo, Tamia 1601 (Motown)
5	5	8	THAT GIRL—Stevie Wonder (Stevie Wonder), S. Wonder, Tamia 1602 (Motown)	38	60	3	EDGE OF SEVENTEEN—Stevie Nicks (Jimmy Iovine), S. Nicks, Modern 7401 (Atlantic)
6	6	13	SWEET DREAMS—Air Supply (Harry Maslin), G. Russell, Arista 0655	39	50	4	JUKE BOX HERO—Foreigner (Robert John "Mutt" Lange, Mick Jones), Gramm-Jones, Atlantic 40041
7	3	17	I CAN'T GO FOR THAT—Daryl Hall & John Oates ● (Daryl Hall & John Oates), D. Hall, J. Oates, S. Allen, RCA 12361	40	45	4	ON THE WAY TO THE SKY—Neil Diamond (Neil Diamond, Dennis St. John), N. Diamond, C. Bayer- Sager, Columbia 18-02712
8	12	9	MIRROR, MIRROR—Diana Ross (Diana Ross), M. Sembello, D. Natkosky, RCA 13021	41	54	5	(OH) PRETTY WOMAN—Van Halen (Ted Templeman), R. Orbison, B. Dees, Warner Bros. 50003
9	10	15	LEADER OF THE BAND—Dan Fogelberg (Dan Fogelberg & Marty Lewis), D. Fogelberg, Full Moon/ Epic 14-02647	42	46	7	867-5309/JENNY—Tommy Tutone (Chuck Plotkin, Tutone, Keller), A. Call, J. Keller, Columbia 18-02646
10	11	14	TAKE IT EASY ON ME—Little River Band (George Martin), G. Goble, Capitol 5057	43	47	6	DON'T LET HIM KNOW—Prism (Carter), B. Adams, J. Vallance, Capitol 5082
11	19	6	WE GOT THE BEAT—Go-Go's (Richard Gottfeller & Rob Freeman), C. Caffey, I.R.S. 9903 (A&M)	44	26	11	ABACAB—Genesis (Genesis), Banks, Collins, Rutherford, Atlantic 3891
12	13	8	SPIRITS IN THE MATERIAL WORLD—The Police (The Police, Hugh Padgham), Sting, A&M 2390	45	49	7	JUST CAN'T WIN 'EM ALL—Stevie Woods (Jack White), G. Mathieson, T. Veitch, B. Bowersock, M. Vernon Cotillion 46030 (Atlantic)
13	14	11	THROUGH THE YEARS—Kenny Rogers (Lionel B. Richie), S. Dorff, M. Panzer, Liberty 1444	46	51	6	I'LL FALL IN LOVE AGAIN—Sammy Hagar (Keith Olsen), S. Hagar, Geffen 49881 (Warner Bros.)
14	18	9	PAC-MAN FEVER—Buckner And Garcia (J. Buckner & G. Garcia), J. Buckner & G. Garcia, Columbia 18-02673	47	52	7	ANYONE CAN SEE—Irene Cara (Ron Dante), I. Cara, B. Roberts, Network 47950 (Elektra)
15	16	17	LOVE IN THE FIRST DEGREE—Alabama (Alabama, Larry McBride, Harold Shedd), J. Hurt, T. Dubois, RCA 12288	48	53	6	ANOTHER SLEEPLESS NIGHT—Anne Murray (Jim Ed Norman), C. Black, R. Bourke, Capitol 5083
16	22	8	BOBBIE SUE—Oak Ridge Boys	49	28	13	ALL OUR TOMORROWS—Eddie Schwartz (Eddie Schwartz & Dave Tyson), E. Schwartz & T. Tyson, Atco 7342 (Atlantic)
				80			NEW ENTRY GONE BY—Fred Parris & The Five Satins (Marty Markiewicz), M. Markiewicz, Elektra 47411
				81			MAKING LOVE—Roberta Flack (Burt Bacharach & Carole Bayer Sager), C. Bayer Sager, B. Bacharach, B. Roberts, Atlantic 4005
				82			LOVE IS LIKE A ROCK—Donnie Iris (Mark Avsec), M. Avsec, D. Iris, M. Lee, A. McClain, K. Valentine, MCA 51223
				83			OUR LIPS ARE SEALED—The Go-Go's (Richard Gottfeller, Rob Freeman), J. Wiedlin, T. Hall, I.R.S. 9901 (A&M)
				84			LET'S GET IT UP—AC/DC (Robert John "Mutt" Lange), Y. Johnson, Atlantic 3894
				85			LOVE IS ALRIGHT TONITE—Rick Springfield (Rick Springfield & Bill Drescher), R. Springfield, RCA 13008
				86			WAITING ON A FRIEND—The Rolling Stones (Glimmer Twins), M. Jagger, K. Richards, Rolling Stones Records 21004 (Atlantic)
				87			COOL NIGHT—Paul Davis (Ed Seay & Paul Davis), P. Davis, Arista 9645
				88			DON'T LET ME IN—Sneaker (Jeff Baxter), W. Becker, D. Fagen, Handshake 9-02714
				89			WAITING FOR A GIRL LIKE YOU—Foreigner (Robert John "Mutt" Lange & Mick Jones), M. Jones, Gramm, Atlantic 3868
				90			SLEEPWALK—Larry Carlton (Larry Carlton), S. Farina, J. Farina, A. Farina, Warner Bros. 50019
				91			GET DOWN ON IT—Kool & The Gang (Eumir Deodato & Kool & The Gang), R. Bell, J. Taylor, Kool & The Gang, De-Lite 816 (Polygram)
				92			MEMORIES OF DAYS

17	20	17	KEY LARGO—Bertie Higgins (Sonny L. Limbo, Kat Family 9-02524)	64	4	(Leon Medica), T. Haselden, RCA 13059	NEW ENTRY	84	NEW ENTRY	The Royal Philharmonic Orchestra (Jeff Jarratt & Don Reedman), not listed, RCA 12304
18	7	21	HARDEN MY HEART—Quarterflash (John Boylan), M. Ross, Geffen 49824 (Warner Bros.)	57	5	FIND ANOTHER FOOL—Quarterflash (John Boylan), M. Ross, Geffen 50006 (Warner Bros.)	85	65	5	I'VE NEVER BEEN TO ME—Charlene (Roy Miller, Berry Gordy & Don Costa), R. Miller, K. Hirsch, Motown 1611
19	39	4	MAKE A MOVE ON ME—Olivia Newton-John (John Farrar), J. Farrar, T. Snow, MCA 52000	55	7	THEME FROM MAGNUM P.I.—Mike Post (Mike Post), M. Post, P. Carpenter, Elektra 47400	86	NEW ENTRY	NEW ENTRY	HERE TO LOVE—The Doobie Brothers (Ted Templeman), M. McDonald, Warner Bros. 50001
20	30	13	CHARIOTS OF FIRE—Vangelis (Vangelis), Polydor 2189 (Polygram)	54	9	GENIUS OF LOVE—Tom Tom Club (Tom Tom Club), not listed, Sire 49882 (Warner Bros.)	87	NEW ENTRY	NEW ENTRY	DON'T YOU WANT ME—The Human League (Martin Rushent & The Human League), Callis, Oakley, Wright, A&M 2397
21	25	7	SHOULD I DO IT—The Pointer Sisters (Richard Perry), L. Martine Jr., Planet 47960 (Elektra)	62	4	YOU'RE MY LATEST, MY GREATEST INSPIRATION—Teddy Pendergrass (Kenneth Gamble & Leon Huff), K. Gamble, L. Huff, P.I.R. 5-02619 (Epic)	88	NEW ENTRY	NEW ENTRY	SHANGHAH BREEZES—John Denver (John Denver & Barry Wyckoff), J. Denver, RCA 13071
22	24	7	TONIGHT I'M YOURS—Rod Stewart (Rod Stewart), Stewart, Cregan, Savigar, Warner Bros. 49886	56	9	POP GOES THE MOVIES PART I—Meco (Warner Bros./UA, ASCAP/Unart, BMI), (Meco Monardo, Tony Bongiovi, Lance Quinn), Various, Arista 0660	89	NEW ENTRY	NEW ENTRY	ALWAYS ON MY MIND—Willie Nelson (Chips Moman), J. Christopher, W. Thompson, M. James, Columbia 18-02741
23	8	21	THE SWEETEST THING—Juice Newton (Richard Landis), O. Young, Capitol 5046	NEW ENTRY	NEW ENTRY	LET THE FEELING FLOW—Peabo Bryson (Peabo Bryson & Pate), P. Bryson, Capitol 5065	90	NEW ENTRY	NEW ENTRY	PLEASE DON'T STOP ME BABY—The Boys Band (Peter Granet), J. Slate, L. Keith, S. Pippin, A. Roberts, Elektra 47406
24	34	6	TAKE OFF—Bob & Doug McKenzie (Marc Giacomelli), Crawford, Goldsmith, Giacomelli, Morais, Thomas, Mercury 76134 (Polygram)	42	9	DON'T TALK TO STRANGERS—Rick Springfield (Keith Olsen), R. Springfield, RCA 13070	91	91	3	THE LONGER YOU WAIT—Gino Vannelli (Gino Vannelli, Joe Vannelli, Ross Vannelli), G. Vannelli, Arista 0664
25	27	8	DADDY'S HOME—Cliff Richard (Cliff Richard), J. Sheppard, W. Miller, EMI-America 8103	69	2	BABY MAKES HER BLUE JEANS TALK—Dr. Hook (Ron Haffkin), S. Weedman, D. Locorriere, R. Haffkine, Casablanca 2347 (Polygram)	91	91	3	RUNNING—Chubby Checker (Evan Pace), J. Russo, MCA 51233
26	29	8	CALL ME—Sky (Randy Muller & Sdoman Roberts Jr.), R. Muller, Salsoul 2152 (RCA)	59	7	IF LOOKS COULD KILL—Player (Dennis Lambert), D. Lambert, P. Beckett, RCA 13006	92	66	5	WHY YOU WANNA TRY ME—Commodores (James Anthony Carmichael & Commodores), L.B. Richie Jr., D. Cochran, Motown 1604
27	33	5	DO YOU BELIEVE IN LOVE—Huey Lewis And The News (Huey Lewis And The News), R.J. Lange, Chrysalis 2589	48	4	GOIN' DOWN—Greg Guidry (John Ryan & Greg Guidry), D. Martin, Columbia 18-02691	93	90	6	COOL—The Time (Not Listed), Not Listed, Warner Bros. 49864
28	31	9	WHEN ALL IS SAID AND DONE—Abba (Benny Anderson & Bjorn Ulvaeus), B. Anderson, B. Ulvaeus, Atlantic 3889	73	4	APACHE—Sugar Hill Gang (Sylvia Robinson), S. Robinson, J. Chase, G. Cook, M. Wright, Sugar Hill 774	94	79	23	LET'S GROOVE—Earth, Wind & Fire (Maurice White), M. White, W. Vaughn, W. Vaughn, ARC/Columbia 18-02536
29	32	12	ONE HUNDRED WAYS—Quincy Jones Featuring James Ingram (Quincy Jones), K. Wakefield, B. Wright, T. Coleman, A&M 2387	71	4	MAMA USED TO SAY—Junior (Bob Carter), J. Gisombe, B. Carter, Mercury 4014 (Polygram)	95	NEW ENTRY	NEW ENTRY	NEVER THOUGHT I'D FALL IN LOVE—The Spinners (James Mtume & Reggie Lucas), D. Gant, Atlantic 4007
30	15	15	YOU COULD HAVE BEEN WITH ME—Sheena Easton (Christopher Neil), L. Maalfrid, EMI-America 8101	72	4	WORKING FOR THE WEEKEND—Loverboy (Bruce Fairbairn & Paul Dean), P. Dean, M. Reno, M. Prenette, Columbia 18-02589	96	83	7	WANNA BE WITH YOU—Earth, Wind & Fire (Maurice White), M. White, W. Vaughn, ARC/Columbia 18-02688
31	17	23	PHYSICAL—Olivia Newton-John (John Farrar), S. Kipner, T. Shaddick, MCA 51182	38	17	'65 LOVE AFFAIR—Paul Davis (Ed Seay & Paul Davis), P. Davis, Arista 0661	97	67	11	CRAZY—The John Hall Band (Richard Sanford Orshoff & John Hall), B. Leimbach, E. Parker, J. Hall, EMI-America 8096
32	23	20	TURN YOUR LOVE AROUND—George Benson (Jay Graydon), J. Graydon, S. Lukather/B. Champlin, Warner Bros. 49846	82	2	SHINE ON—George Duke (George Duke), G. Duke, Epic 14-02701	98	84	7	CIRCLE OF LOVE—The Steve Miller Band (Steve Miller), S. Miller, Capitol 5086
33	37	8	I BELIEVE—Chilliwack (Bill Henderson & Brian MacLeod), B. Henderson, Millennium 13102 (RCA)	75	3	NATURAL LOVE—Petula Clark (Tony Scotti), J. Harrington, J. Pennig, K. Espy, P. Gernhardt, Scotti Brothers 5-02676 (Epic)	99	77	5	YOU CAN—Madleen Kane (Giorgio Moroder), G. Moroder, P. Bellotte, Chalet 1225
				68	5		100	100	8	TAINED LOVE—Soft Cell (Mike Thorne), E.C. Cobb, Sire 49855 (Warner Bros.)



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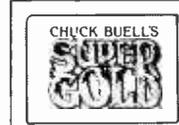
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Survey For Week Ending 3/6/82

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LOS ANGELES (Pop)		MIAMI (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>NAPOLEON</b> 15 grandes exitos, Profono 1503	1	<b>VIVA LA SALSA</b> 14 exitos originales, Profono 1401
2	<b>AMANDA MIGUEL</b> El sonido Volumen I Profono 3049	2	<b>WILLIE COLON Y RUBEN BLADES</b> Canciones del solar de los aburridos, Fania 597
3	<b>EMMANUEL</b> Tu y yo, RCA 400	3	<b>LA INDIA DE ORIENTE</b> Buenos dias Africa, Guajiro 4015
4	<b>VICENTE FERNANDEZ</b> Valses del recuerdo, CBS 20556	4	<b>TOMMY OLIVENCIA</b> Un triangulo de triunfo, TH 2171
5	<b>VARIOS TRIOS</b> 15 exitos de trios, Caytronics 1501	5	<b>WILFRIDO VARGAS</b> Abusadora, Karen 60
6	<b>CAMILO SESTO</b> Mas y mas, Pronto 700	6	<b>HANSEL Y RAUL</b> TH 2169
7	<b>CHELO</b> Lo mejor, Musart 1819	7	<b>OSCAR D'LEON</b> A mi si me gusta asi, TH 2167
8	<b>PARCHIS</b> 15 exitos mundiales, CBS 83301	8	<b>JOHNNIE PACHECO Y CELIO GONZALEZ</b> Fania 600
9	<b>BEATRIZ ADRIANA</b> Peerless 2251	9	<b>CELIA CRUZ</b> 15 grandes exitos, Cubalegre 1435
10	<b>JOSE LUIS RODRIGUEZ</b> TH 2057	10	<b>HECTOR LAVOE</b> Que sentimiento, Fania 598
11	<b>JULIO IGLESIAS</b> De nina a mujer, CBS 50317	11	<b>MIAMI SOUND MACHINE</b> Otra vez, CBS 10320
12	<b>ARCO IRIS MUSICAL</b> 15 rancheras y nortenas, Musart 101	12	<b>VARIOS ARTISTAS</b> Que viva el merengue, Cubener 32000
13	<b>CARLOS Y JOSE</b> TH 2157	13	<b>HENRY FIOLE</b> El secreto, Sar 1026
14	<b>LUPITA D'ALESSIO</b> Sentimiento ranchero Orfeon 5295	14	<b>CONJUNTO QUISQUEYA</b> El pocker del sabor, Liznel 1399
15	<b>MIGUEL BOSE</b> Mas alla, CBS 60322	15	<b>BOBBY VALENTIN</b> Siempre en forma, Bronco 120
16	<b>JOSE JOSE</b> Gracias, Pronto 700	16	<b>ANDY MONTANEZ</b> Lad 364
17	<b>LOS FREDDYS</b> El primer tonto, Peerless 10059	17	<b>CHIRINO</b> La salsa y yo, Lad 365
18	<b>VICKIE CARR</b> CBS 20560	18	<b>PELLIN RODRIGUEZ</b> Reflexiones pasadas, Calidad 101
19	<b>PAULINA</b> Valores, Profono 3059	19	<b>JOHNNIE VENTURA</b> Lo que te gusta, Combo 2023
20	<b>VIVA EL NORTE</b> Volumen II Profono 1502	20	<b>JOSE NOGUERA</b> Salsa estival Artomax 732
21	<b>ROBERTO CARLOS</b> Emociones, CBS 12315	21	<b>CONCIERTO DE LA FAMILIA TH</b> TH 2154
22	<b>MERCEDES CASTRO</b> Pasion y sentimiento, Pronto 1096	22	<b>ROBERTO TORRES Y LA CHARANGA VALLENATA</b> Volumen II, Sar 1018
23	<b>JUAN GABRIEL</b> Con tu amor, Pronto 1096	23	<b>SONORA PONCENA</b> Night Rider, Inca 1079
24	<b>INDIO</b> Ayudame, Mercurio 59103	24	<b>EL GRAN COMBO</b> Happy Days, Combo 2021
25	<b>AURORA</b> Ayer te vi, Profono 3057	25	<b>MARIO HERNANDEZ</b> El renacimiento TH 1815

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18	18	26	18	26	8.98	▲	▲	8.98	CLP 2	88	90	14	8.98
Atlantic SD 19313	<b>THE ROLLING STONES</b>	Tattoo You	Rolling Stones Records COC 16052 (Atlantic)	▲	8.98	▲	▲	8.98	CLP 2	88	90	14	Vintage VNI 7713 (Mirus)
★	<b>VANGELIS</b>	Chariots Of Fire	Polydor PD-1-6335 (Polygram)	●	8.98	▲	▲	8.98	CLP 21	★	98	5	<b>THE WAITRESSES</b>
20	<b>OZZY OSBOURNE</b>	Diary Of A Madman	Jet FZ 37492 (Epic)	▲	8.98	▲	▲	8.98	CLP 21	90	93	25	Wasn't Tomorrow Wonderful
21	<b>ALABAMA</b>	Feels So Right	RCA AHL1-3930	▲	7.98	CLP 1	▲	8.98	CLP 7	★	101	3	Willie Nelson's Greatest Hits And Some That Will Be
22	<b>JUICE NEWTON</b>	Juice	Capitol ST-12136	▲	8.98	CLP 9	▲	8.98	CLP 7	★	92	47	<b>SHALAMAR</b>
23	<b>DIANA ROSS</b>	Why Do Fools Fall In Love	RCA AFL1-4153	▲	8.98	CLP 1	▲	8.98	CLP 11	92	94	47	Solar S-28 (Elektra)
24	<b>ROD STEWART</b>	Tonight I'm Yours	Warner Bros BSK 3602	▲	8.98	CLP 9	▲	8.98	CLP 11	93	89	20	<b>OZZY OSBOURNE</b>
25	<b>KOOL &amp; THE GANG</b>	Something Special	De-Lite DSR 8502 (Polygram)	▲	8.98	SLP 4	▲	8.98	CLP 11	★	129	2	Blizzard Of Ozz
★	<b>SKYY</b>	Skyline	Salsoul SA 8548 (RCA)	▲	8.98	SLP 2	●	12.98	CLP 11	★	96	13	Jet JZ 36812 (Epic)
★	<b>TOM TOM CLUB</b>	Tom Tom Club	Sire SRK 3628 (Warner Bros.)	▲	8.98	SLP 9	●	8.98	CLP 11	★	96	81	<b>DIANA ROSS</b>
28	<b>AIR SUPPLY</b>	The One That You Love	Arista AL 9551	▲	8.98	SLP 9	▲	8.98	CLP 19	★	97	25	All The Greatest Hits
29	<b>EARTH, WIND &amp; FIRE</b>	Raise	ARC/Columbia TC 37548	▲	8.98	SLP 2	▲	8.98	CLP 19	★	98	82	Motown M 13-960C2
30	<b>GEORGE BENSON</b>	The George Benson Collection	Warner Bros 2HW 3577	●	16.98	SLP 15	▲	12.98	CLP 19	★	99	23	<b>HUEY LEWIS AND THE NEWS</b>
★	<b>BOBBY WOMACK</b>	The Poet	Beverly Glen BG 10000	▲	8.98	SLP 1	▲	8.98	CLP 19	★	100	35	Picture This
★	<b>SAMMY HAGAR</b>	Standing Hampton	Geffen GHS-2006 (Warner Bros.)	▲	8.98	SLP 1	▲	8.98	CLP 19	★	101	84	Chrysalis CHR-1340
33	<b>RICK SPRINGFIELD</b>	Working Class Dog	RCA AFL1-3697	▲	7.98	SLP 1	▲	8.98	CLP 19	★	103	36	<b>VAN MORRISON</b>
★	<b>RICH LITTLE</b>	The First Family Rides Again	Boardwalk NB1-33248	▲	8.98	SLP 1	▲	8.98	CLP 19	★	104	104	Beautiful Vision
35	<b>BILLY SQUIER</b>	Don't Say No	Capitol ST-12146	▲	8.98	SLP 1	▲	8.98	CLP 19	★	104	6	Warner Bros. BSK 3652



★ LP This Week

# THE GO GO'S

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# Country

## Country Gains With Symphonies

### Contemporary, Traditional Acts Are Popular Guests

NASHVILLE—Having annexed much of the pop music field, country music is pushing its way into symphony orchestra territory. More country performers are making symphony appearances, and more orchestras are using country music themes to attract audiences and dollars.

In a survey of major metropolitan orchestras recently compiled by the American Symphony Orchestra League, several country music performers were named in the list of most popular guest artists. Included were Chet Atkins, Eddie Arnold, Barbara Mandrell, Glen Campbell and such lesser known groups as the McLain Family Band, a Kentucky-based bluegrass act, and the Putnam County Pickers, a country-rock band from West Virginia.

Cited also in the survey were Patti Page and Paul Williams who, although mainly regarded as pop acts, both released country albums last year.

Symphony bookings are neither particularly lucrative nor a steady source of work, but they do bring the artists new audiences and added prestige.

Lisa Gonzalez, A.S.O.L.'s associate director, says that when a country performer is too high priced or otherwise inaccessible to an orchestra, it is common for the group to simply present its own program of country music.

Among the symphony orchestras that have offered such programs are those in Rochester, San Diego, Jacksonville, Oakland, Colorado

Springs, Jackson (Miss.), Johnstown (Pa.), Lincoln (Neb.) and Portland (Me.).

"Chet Atkins was the first country artist to perform with symphonies in a big way," Gonzalez notes, pointing out that Atkins' proficiency as a classical guitarist and his knowledge of classical repertoire acted as a natural bridge between the two musical extremes.

Frank Modica, who books Atkins for Sutton Artists, reports that the guitarist's symphony schedule is still busy. During the 1981-82 season, Atkins will have played for the symphony orchestras of San Antonio, Long Beach, Bakersfield, Birmingham, Sacramento, Amarillo, Abilene and Atlanta. He will also be spotlighted with the Nashville Symphony at the World's Fair in Knoxville.

Another top country instrumentalist, Roy Clark, makes few symphony appearances these days, but his performance with the late Arthur Fiedler and the Boston Pops Orchestra has been broadcast at least twice on PBS television. Clark did perform with the Nashville Symphony in November on the short-lived NBC-TV show, "Nashville Palace."

Tom T. Hall, more renowned for his songwriting than his playing, guested last year with the Houston Pops Orchestra. Crooner Jim Ed Brown will soon perform a benefit with the Little Rock Symphony to raise money for the Arkansas Children's Hospital.

Symphony dates aren't limited to such pop-tinged artists as Brown,

Mandrell, Arnold and Campbell. Tammy Wynette, the epitome of hardcore country, has worked with the symphony orchestras of Ft. Worth, Denver, Wichita, Dallas and Oklahoma City, among others.

Last season, the Nashville Symphony opened its season with a concert by Barbara Mandrell. Later on, the Charlie Daniels Band did a benefit concert with and for the group. Other country acts that have appeared with the orchestra are Ray Stevens, Bobby Goldsboro and Danny Davis and the Nashville Brass.

"It's something we're going to continue to push for," says Nashville Symphony publicist Sarah Boney of the country-classical pairings. "because every time we do them, they're such smashes."

## BAILEY TOURS MAJOR MARTS

NASHVILLE—Razzy Bailey is making a major market tour in support of his new RCA album, "Feelin' Right."

Coordinated by Regency Artists and RCA, the tour is designed to increase Bailey's exposure in the West and Northeast, regions not considered to be country strongholds. Bailey began the tour in the West in February at Lake Tahoe.

Bailey kicks off the Northeast leg of the tour March 13 at the Savoy in New York, making him the first country artist to perform at the rock venue. The show will be taped for a future "Silver Eagle" broadcast. Other dates on the Northeast part of the tour include Park West, Chicago; Front Row Theatre, Cleveland; Club Benet, Philadelphia; and shows in Milwaukee and Washington.

Labelmate Jerry Reed will appear with Bailey on some Midwestern dates, including Cincinnati, Louisville and Battle Creek, Mich.

Merchandising material for "Feelin' Right" includes Bailey stand-ups and instore displays. Bailey will be making radio and retail stops throughout the tour.

Upcoming television appearances for Bailey include the "Merv Griffin Show," the "Ernest Tubb: An American Original" and "Down Home Country Music," a PBS special airing March 18.



REMOTE RADIO—Artists Kippi Brannon and Sonny James are interviewed by deejay Chuck Morgan during a recent WSM-AM remote broadcast in Nashville. Manning the phones is fellow WSM air personality Skip Woolwine.

## Bruce Scores MCA Deuce; 'Bama Rolls Over Rogers

By ROBYN WELLS

NASHVILLE—Ed Bruce scores his first No. 1 tune as an artist this week with "You're The Best Break This Old Heart Ever Had." Bruce's previous best country showing was with "The Last Cowboy Song," which topped out at 12 in 1980.

As a songwriter, Bruce first hit the country summit with **Waylon Jennings** and **Willie Nelson's** anthem, "Mammas Don't Let Your Babies Grow Up To Be Cowboys," which stayed on top for four weeks in 1978. Bruce's own version of the tune peaked at 15 in 1976.

Other top 10 country singles that Bruce has at least partially penned include **Charlie Louvin's** "See The Big Man Cry," which hit seven in '65; and a pair by **Tanya Tucker**, "Texas (When I Die)" and "The Man That Turned My Mama On," which peaked at five in '76 and four in '74, respectively.

And Bruce's feat marks the second country topper for MCA in a row. Immediately preceding Bruce to the top was **Don Williams**. MCA has locked up the top country spot for an impressive four out of nine weeks in 1982, with Bruce, Williams, **Conway Twitty** and **Gene Watson**. It's the fastest start for the label since 1980, when they had secured three chart-toppers—the **Oak Ridge Boys'** "Leaving Louisiana In The Broad Daylight," **Williams'** "Love Me Over Again" and **Barbara Mandrell's** "Years"—nine weeks into the year.

But the all-time best beginning for MCA was back in 1954, when, as Decca, the label commandeered the top spot for the first 24 weeks on the strength of two **Webb Pierce** songs. Pierce ushered in the new year with "There Stands The Glass," which nailed down the No. 1 spot for the first seven weeks of the year, following its four-week appearance at the top at the close of 1953. Then Pierce replaced himself at the summit with "Slowly," which stayed in the premier position for 17 straight weeks before being displaced by **Hank**

**Snow's** "I Don't Hurt Anymore" on RCA Victor.

**Crimson Tide:** Alabama's "Feels So Right" has held the No. 1 position on the LP chart for a solid 25 weeks. In doing so, it eclipses **Kenny Rogers'** record for having the longest-running No. 1 country album ever on the chart. Here's a recap of the top 10 longest-running No. 1 albums on Billboard's Hot Country LP chart since its inception in 1964:

1. "Feels So Right," Alabama, RCA, 25 weeks.
2. "Kenny," Kenny Rogers, U/A, 24 weeks.
3. "The Gambler," Kenny Rogers, U/A, 23 weeks.
4. "Behind Closed Doors," Charlie Rich, Epic, 21 weeks.
5. "Johnny Cash At San Quentin," Johnny Cash, Columbia, 20 weeks; "Wichita Lineman," Glen Campbell, Capitol, 20 weeks.
7. "Greatest Hits," Waylon Jennings, RCA, 16 weeks; "Best Of Charley Pride, Vol. II," Charley Pride, RCA, 16 weeks; "Charley Pride Sings Heart Songs," Charley Pride, RCA, 16 weeks.
10. "I've Got A Tiger By The Tail," Buck Owens, Capitol, 15 weeks.

Now that Alabama has racked up points offensively, it needs to start playing defense again, as another hot crossover group, the **Oak Ridge Boys**, charge to superstar three their second week on the album chart with "Bobbie Sue." Meanwhile, the title cut to the Oaks' LP moves to superstar six this week, while "Mountain Music," the first cut culled from Alabama's upcoming album by the same name, bows at starred 56.

**Encore:** **Willie Nelson** leads the pack of new entries this week as "Always On My Mind" climbs aboard at starred 55. **Elvis Presley** took the original version to 16 on the country chart in 1973.

## E/A, Marriott Set Twitty Promotion

NASHVILLE — Elektra/Asylum and the Marriott hotel chain have linked up in a 32-market promotion focusing on Conway Twitty's new "Southern Comfort" LP.

One country radio station in each city where Marriott operates a hotel received 25 copies of "Southern Comfort" to distribute to listeners during the first two weeks of February. Among the album copies was

one containing a silver key entitling the winner to a "Getaway Weekend" for two at the local Marriott. And one LP out of the 800 total contained a gold key, presenting the winning recipient a week for two at the Nashville Marriott. Additionally, the grand prize winner receives a tour of "Twitty City," the artist's new nine-acre tourist attraction, which opens this spring.

## Nashville Opry Sets Talent Lineup

NASHVILLE, Ind. — The Little Nashville Opry has firmed its 1982 talent lineup. Kicking off the season March 13 is B.J. Thomas. Also booked for March are Boxcar Willie, Con Hunley and Helen Cornelius.

John Anderson, Mel McDaniel and Moe Bandy and Joe Stampley are slated for April. Among those performing in May are Merle Haggard, Charly McClain and Charley Pride.

Acts lined up for June include Conway Twitty, George Jones and T.G. Sheppard, Doug Kershaw.

## News-breaks

REDDING, Calif.—Epic artist Merle Haggard is hosting the second annual Lake Shasta Merle Haggard Bass Tournament in conjunction with the Silverthorn Resort Monday through Friday (9-13).

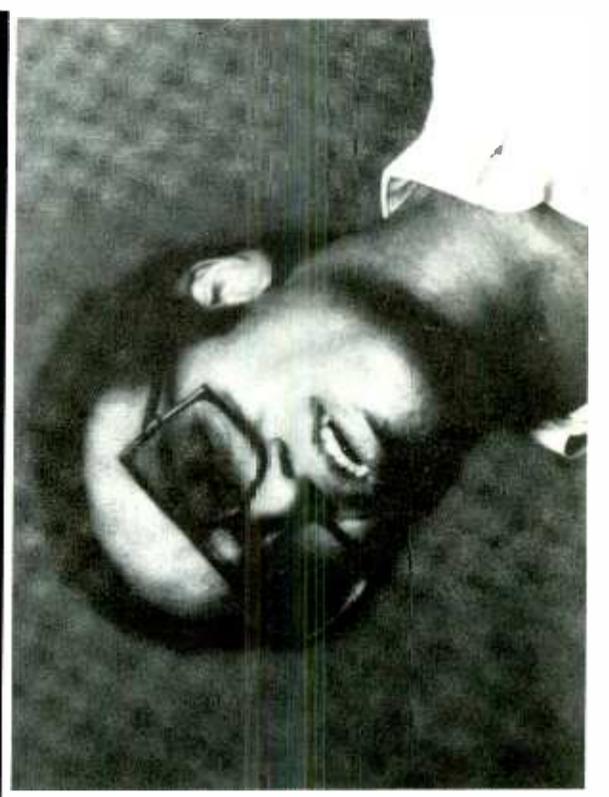
Capping off each day's meet, concerts will be staged with performances slated by Leona Williams, George Strait, Razzy Bailey and Haggard. Entry fee for the tournament is \$220.

• NASHVILLE—Tammy Wynette has been chosen as one of three hosts for the upcoming PBS-TV special, "Down Home Country Music," a three-hour program produced for telecast during the network's annual fund-raising drive coming up in mid-March. The show, currently being taped in Austin, Tex., will feature such artists as Janie Fricke, Lacy J. Dalton and the Gatlins.



TRAVELIN' WARD—Jacky Ward, left, discusses his first Elektra/Asylum single release, "Travelin' Man," with Jimmy Bowen, E/A Nashville vice president. Ward's debut LP for the label, "Night After Night," is produced by Mike Post and scheduled for March releases.

14	☆	9	14	☆	46	4	☆	9	12	Peabo Bryson, Capitol ST-12179	Olivia Newton-John, MCA MCA 5229
20	☆	6	20	☆	45	9	☆	16	3	<b>TOM TOM CLUB</b> Tom Tom Club, Sire SRK 3628 (Warner Bros.)	<b>STAY</b> Ray, Goodman & Brown, Polydor PD-1-6341 (Polygram)
13	☆	14	13	☆	44	6	☆	13	11	<b>YES IT'S YOU LADY</b> Smokey Robinson, Tamla 6001172 (Motown)	<b>STREET SONGS</b> Rick James, Gordy G8-1002M1 (Motown)
17	☆	7	17	☆	45	12	☆	10	16	<b>YOUR WISH IS MY COMMAND</b> Lakeside, Solar S-26 (Elektra)	<b>SOMETHING ABOUT YOU</b> Angela Bofill, Arista AL 9576
15	☆	12	15	☆	51	3	☆	10	16	<b>NIGHT CRUISIN'</b> Bar-Kays, Mercury SRM-1-4028 (Polygram)	<b>BREAKIN' AWAY</b> Al Jarreau, Warner Bros. BSK 3576
18	☆	7	18	☆	47	6	☆	10	16	<b>IF YOU COME</b> (D. Pearson Jr., B. Gray), Davaki 4005 (Mirus) (Dunn Pearson/Moving World/Davahkee/Murous ASCAP)	<b>IN THE POCKET</b> Commodores, Motown ME-955M1
19	☆	11	19	☆	53	4	☆	12	13	<b>COME MORNING</b> Grover Washington, Jr., Elektra 5E-562	<b>ECHOES OF AN ERA</b> Various Artists, Elektra E1-60021
12	☆	6	12	☆	52	4	☆	11	9	<b>PRIVATE EYES</b> Daryl Hall & John Oates, RCA AFL1-4028	<b>ANYONE CAN SEE</b> Irene Cara, Network E1-60003 (Elektra)
18	☆	7	18	☆	50	6	☆	14	15	<b>THE GEORGE BENSON COLLECTION</b> George Benson, Warner Bros. 2HW 3577	<b>GET AS MUCH LOVE AS YOU CAN</b> The Jones Girls, P.I.R. FZ 37627 (Epic)
22	☆	6	22	☆	54	6	☆	14	15	<b>8TH WONDER</b> Sugarhill Gang, Sugar Hill SH 249	<b>YOURS TRULY</b> Tom Browne, Arista GRP 5507
23	☆	5	23	☆	56	6	☆	15	15	<b>THE DUDE</b> Quincy Jones, A&M SP 3721	<b>TASTE THE MUSIC</b> Kleeer, Atlantic SD 19334
25	☆	5	25	☆	57	3	☆	18	8	<b>THE TIME</b> The Time, Warner Bros. BSK 3598	<b>CENTRAL LINE</b> Central Line, Mercury SRM-1-4033 (Polygram)
32	☆	6	32	☆	58	3	☆	19	28	<b>WATCH OUT</b> Brandi Wells, WMOT FW 37668	<b>WATCH OUT</b> Brandi Wells, WMOT FW 37668
23	☆	9	23	☆	68	4	☆	20	49	<b>SILK</b> Fuse One, CTI 9006	<b>BLUE JEANS</b> Chocolate Milk, RCA AFL1-3896
24	☆	19	24	☆	75	5	☆	22	3	<b>FRIENDS</b> Shalamar, Solar S-28 (Elektra)	<b>DOWN HOME</b> Z.Z. Hill, Malaco MAL 7406
24	☆	19	24	☆	67	4	☆	22	3	<b>IT'S TIME FOR LOVE</b> Teddy Pendergrass, P.I.R. TZ 37491 (Epic)	<b>TELL ME A LIE</b> Bettye Layette, Motown 600ML
27	☆	12	27	☆	61	5	☆	24	3	<b>A LITTLE LOVE</b> Aurra, Salsoul SA 8551 (RCA)	<b>TOUCH</b> Gladys Knight & The Pips, Columbia FC 37086
30	☆	6	30	☆	64	5	☆	24	3	<b>IT'S TIME FOR LOVE</b> Teddy Pendergrass, P.I.R. TZ 37491 (Epic)	
29	☆	7	29	☆	59	5	☆	25	3	<b>JAM THE BOX</b> Bill Summers And Summers Heat, MCA MCA-5266	
48	☆	2	48	☆	65	5	☆	23	15	<b>LIVE</b> The Jacksons, Epic KE2-37545	
36	☆	7	36	☆	66	6	☆	24	17		



# ★ LP This Week

# THE POET

Bobby Womack  
Beverly Glen BG 10000



Give the gift  
of music.

## Nashville Scene

By KIP KIRBY

It's been a country staple in clubs and recording studios ever since it was first written. In fact, it's been recorded enough times to be-

come someone's state song. At least, that's what the Tennessee state legislature thought about Felice and Boudleaux Bryant's "Rocky Top." So two weeks ago, in a joint House and Senate ses-

sion, the Tennessee congress voted "Rocky Top" to become its fifth state song. To celebrate the occasion, the Osborne Brothers—who were the first to cut the tune—performed it live on the

floor of the congress. Why **five** state songs? Who knows, but in case you were curious, the other four are: "Tennessee Waltz," "My Tennessee," "My Homeland, Tennessee," and "When It's Iris

Time In Tennessee."

But why stop with only five? What about **Dolly Parton's** breathtaking "My Tennessee Mountain Home"? Or **Alabama's** rip-roaring "Tennessee River"? The possibilities are endless.

Chips Moman, who's been staying busy in Nashville producing both **Willie** and **Waylon**, is doing more than just running the board. Chips and his wife, Toni Wine, joined **Waylon** and **Jessi Colter** on their current tour for four dates. Moman played guitar, while Toni played keyboards and sang backgrounds. Though all concerned say the dates were "just for fun," they were all scheduled to team up again when Jennings was booked at the Riviera in Las Vegas. Also on this tour (which is to support the new RCA Jennings/ Moman album, "**Black On Black**") were Casey Moman and Shooter Jennings. Although Casey has been seen strumming a guitar, and Shooter's been known to shake a drumstick or two, don't expect to be seeing these junior editions onstage during actual performance—Casey is three years old. Shooter's only two.

He wasn't **Scene's** usual type of Wednesday afternoon guest, but virtuoso rock/jazz guitarist **Larry Carlton** arrived in the office last week, courtesy of Warner Bros. in Nashville. Carlton's on his first-ever radio promotion tour, which began in Seattle, dropped by Nashville, and moved on to Atlanta. Larry is thrilled to find that some country programmers have added his instrumental single, "**Sleepwalk**," as a nice change of pace in their rotations. If the truth be known, said Carlton, looking pleased, "I started playing guitar when I was six, and for several years after that, country was all I played." (His dad played fiddle, and his mother played acoustic guitar, so he heard plenty of country music around his house while growing up.) Among the stations on "Sleepwalk," WB tells us, are WIVK-AM, KEBC-FM, KNUZ-AM, WYNK-AM and KCAN-AM.

**Red West**, who co-wrote **Elvis Presley's** "Separate Ways," is in town working with songwriter **Mark James** at James' Music Row studio, Center Row. James is the writer of "Always On My Mind," which was the flip side of Presley's record and now Willie Nelson's new single. West was a former bodyguard for Presley and one of the people behind "Elvis: What Happened?"

Okay, here is the real story behind the writing of the **Oak Ridge Boys'** "Bobbie Sue," according to the tune's publisher, House of Gold: Dan and Adele Tyler (who wrote "Bobbie Sue" with Wood Newton) overheard their two-year-old son singing "Bah Bah Black Sheep" to himself one night, only the child kept getting stuck on the "bah bah" part. (See this coming yet?) The stuttering sound sparked the idea which later evolved into what we all know now as "B B Bobbie Sue."

A panel of five judges headed by WKHK-FM in New York has chosen a Long Island country group called **Country Jam Band** its first place winner in the local Wrangler Country Starsearch competition. Country Jam goes on to Buffalo, N.Y. for the contest's state finals.

**Cedar Creek**, a half Canadian/half U.S. country group on Moonshine Records (Acclaim Records in Canada), performed at this year's NARAS Grammy post-awards show in L.A. This came the night after the eight-piece band headlined a Palomino showcase for industry guests.

**Ricky Skaggs** entertained at a Washington D.C. reception and mid-February for Kathryn Whitmire, the first woman mayor of Houston.

**Steve Wariner** is Indiana's honorary chairman for the upcoming National Kidney Foundation's country music radiothon April 3-4. Wariner also guests on the upcoming PBS special, "Down Home Country," slated for airing this month.

Apparently, members of Alabama are tennis buffs. **Teddy Gentry** and **Randy Owen** participated in the Avon Futures tournament in Nashville last week; they played in the mixed doubles category.

A while back, **Scene** reported on a new concept for country programming: a three-minute segment each day titled "**Old West Gazette**," with actors portraying different historical characters of yesteryear. "Gazette" is now carried on 150 stations, we understand, and producer/narrator Bob Sanders is beginning to use well-known country names now to play mini-roles. **Minnie Pearl** will be heard as Calamity Jane in one segment, while **Jerry Reed**, **Ray Stevens** and **Danny Davis** are also scheduled for the inventive radio series, which tries to tie in the history of America with its country roots.

**Rick Lee**,  
Vice President/  
General Manager,  
106 FM KMEL, San Francisco.

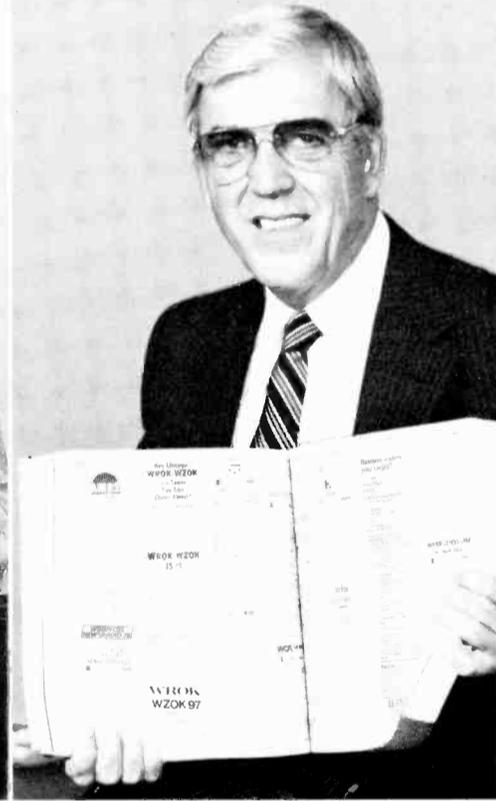
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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number	These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.	This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number	These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.
1	3	6	<b>PATERNITY (ITA)</b> Paramount Pictures, Paramount Home Video 1401		21	27	2	<b>CANNONBALL RUN</b> Vestron VA-6001	
2	1	6	<b>MOMMIE DEAREST (ITA)</b> Paramount Pictures, Paramount Home Video 1263		22	10	7	<b>ROLLERBALL</b> 20th Century-Fox Video 4559	
3	2	12	<b>AN AMERICAN WEREWOLF IN LONDON (ITA)</b> Universal City Studios Inc., MCA Distributing Corporation 77004		23	18	2	<b>PHYSICAL</b> Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 9880	
4	4	8	<b>CLASH OF THE TITANS</b> MGM/CBS Home Video 700074		24	30	16	<b>THE POSTMAN ALWAYS RINGS TWICE</b> MGM/CBS Home Video 700077	
5	15	17	<b>ATLANTIC CITY</b> Paramount Pictures, Paramount Home Video 1460		25	26	14	<b>DOGS OF WAR</b> 20th Century-Fox Video 4569	
6	12	4	<b>TEXAS CHAINSAW MASSACRE</b> Wizard Video 034		26	33	39	<b>ORDINARY PEOPLE (ITA)</b> Paramount Pictures, Paramount Home Video 8964	
7	5	6	<b>FIRST MONDAY IN OCTOBER</b> Paramount Pictures, Paramount Home Video 1408		27	NEW ENTRY		<b>LORD OF THE RINGS</b> Thorn 605 (EMI)	
8	20	4	<b>VICTORY</b> MGM/CBS Home Video 600108		28	17	18	<b>FRIDAY THE 13TH II (ITA)</b> Paramount Pictures, Paramount Home Video 1457	
9	7	12	<b>FOUR SEASONS ● (ITA)</b> Universal City Studios Inc., MCA Distributing Corporation 77003		29	25	56	<b>AIRPLANE (ITA)</b> Paramount Pictures, Paramount Home Video 1305	
10	NEW ENTRY		<b>ONE FLEW OVER THE CUCKOOS NEST</b> Thorn 604 (EMI)		30	35	2	<b>CONTINENTAL DIVIDE</b> Universal City Studios, Inc., MCA Distributing Corporation 71001	
11	14	23	<b>THE JAZZ SINGER (ITA)</b> Paramount Pictures, Paramount Home Video 2305		31	16	16	<b>THE THIEF</b> 20th Century-Fox Video 4550	
12	19	2	<b>NORTH BY NORTHWEST</b> MGM/CBS Home Video 600104		32	32	28	<b>NIGHTHAWKS ● (ITA)</b> Universal City Studios Inc., MCA Distributing Corporation 71000	
13	8	16	<b>KRAMER VS. KRAMER (ITA)</b> Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10355		33	28	9	<b>THE ADVENTURES OF ROBIN HOOD</b> 20th Century-Fox Video 4540-30	
14	6	11	<b>APOCALYPSE NOW (ITA)</b> Paramount Pictures, Paramount Home Video 2306		34	29	28	<b>RAGING BULL (ITA)</b> United Artists, 20th Century-Fox Video 4523	
15	9	20	<b>STIR CRAZY (ITA)</b> Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10248E		35	39	9	<b>TAKE THIS JOB AND SHOVE IT</b> 20th Century-Fox Video 4076-30	
16	11	20	<b>THE BLUE LAGOON (ITA)</b> Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10025E		36	31	19	<b>THE COMPETITION</b> Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10124E	
17	23	3	<b>GREAT ESCAPE</b> 20th Century-Fox Video 4558-30		37	38	16	<b>THE MALTESE FALCON</b> 20th Century-Fox Video 4530	
18	13	20	<b>ENDLESS LOVE (ITA)</b> Universal City Studios Inc., MCA Distributing Corporation 77001		38	34	15	<b>BACK ROADS</b> MGM/CBS Home Video 70071	
19	24	2	<b>FORT APACHE, THE BRONX</b> Vestron VA-6000		39	21	7	<b>MAGNIFICENT SEVEN</b> 20th Century-Fox Video 4553	
20	36	4	<b>STUDENT BODY</b> Paramount Pictures, Paramount Home Video 1476		40	22	30	<b>CASABLANCA (ITA)</b> United Artists, 20th Century-Fox Video 4514	

# Billboard® Hot Country Singles

Survey For Week Ending 3/6/82

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MARCH 6, 1982, BILLBOARD

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	15	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD—Ed Bruce (W. Holyfield, R. Hatch), MCA 51210 (Bibo, Vogue, Welk, ASCAP, BMI)	★	43	4	IT'LL BE HER—Tompall & The Glaser Brothers (B.R. Reynolds), Elektra 47405 (Baron, Hat Band, BMI)	★	78	3	I NEVER HAD THE ONE THAT I WANTED/BANDER TEXAS—Solid Gold Band (Gray, Woolley, Williams, Russell), NSD 12 (Vanjo, Keithlee, Trail Of Tears, BMI)		
★	3	12	BLUE MOON WITH HEARTACHE—Rosanne Cash (R. Cash), Columbia 18 02659 (Hotwire, Atlantic, BMI)	★	40	6	FROM LEVI'S TO CALVIN KLEIN JEANS—Brenda Lee (R.D. Runyon, R. Lathrop, B. Jones), MCA 51230 (Tree, BMI, Cross Keys, ASCAP)	★	70	3	HONKY TONK TONIGHT—David Heavener (D. Heavener), Brent 1019 (I.S.P.D., ASCAP)		
★	4	11	MOUNTAIN OF LOVE—Charley Pride (H. Dorman), RCA 13014 (Morris, Unichappell, BMI)	★	39	6	DON'T COME KNOCKIN—Cindy Hurt (M.T. Heaney, F. Matan), Churchhill 94000 (MCA) (Cedarwood, BMI)	★	71	4	PRETENDING FOOL—Michael Ballou (J. English, M. Ballou), Liberty 1447 (Black Mountain, Worthmore, BMI)		
★	6	13	DO ME WITH LOVE—Janie Fricke (J. Schweers), Columbia 18 02644 (Jack & Bill, Welk, ASCAP)	★	42	5	WRITTEN DOWN IN MY HEART—Ray Stevens (W.T. Davidson), RCA 13038 (Grand Avenue, ASCAP)	★	72	16	SOMEONE COULD LOSE A HEART TONIGHT—Eddie Rabbitt (E. Rabbitt, D. Malloy, E. Stevens), Elektra 47239 (Briarpatch, Debdave, BMI)		
★	7	12	SHE LEFT LOVE ALL OVER ME—Razzy Bailey (C. Lester), RCA 13007 (House Of Gold, BMI)	★	44	3	YOU NEVER GAVE UP ON ME—Crystal Gayle (L. Pearl), Columbia 18 02718 (Michael O'Connor, BMI)	★	73	3	LOVER—Tom Carlile (T. Carlile), Door Knob 81 170 (Opa-Locka, ASCAP)		
★	8	7	BOBBIE SUE—Oak Ridge Boys (D. Tyler, A. Tyler, W. Newton), MCA 52006 (House Of Gold, BMI/B. Goldsboro, ASCAP)	★	45	3	BUSTED—John Conlee (H. Howard), MCA 52008 (Tree, BMI)	★	74	84	2	LOVE TAKE IT EASY ON ME—La Costa Tucker (L. Linde, A. Rush), Elektra 47414 (Combine, BMI)	
★	9	11	THE VERY BEST IS YOU—Charly McClain (F. Stephens, L. Shell), Epic 1402656 (Aoudad, ASCAP/IBEX, BMI)	★	46	2	SINGLE WOMEN—Dolly Parton (M. O'Donoghue), RCA 13057 (Lease Loved, Velvet Apple, BMI)	★	75	54	9	YOU LOOK LIKE THE ONE I LOVE—Deborah Allen (D. Allen, R. VanHoy), Capitol 5080 (Duchess, MCA), Posey, Unichappell, Van Hoy, BMI/ASCAP	
★	10	8	BIG CITY—Merle Haggard (M. Haggard, D. Holloway), Epic 14 02686 (Shade Tree, BMI)	★	48	3	A LITTLE BIT CRAZY—Eddy Raven (E. Raven), Elektra 47413 (Milene, ASCAP)	★	76	81	2	YOU'LL NEVER WALK ALONE/THERE GOES MY EVERYTHING—Elvis Presley (Rodgers, Hammerstein, D. Frazier), RCA 13058 (Williamson, ASCAP/E. Presley, Acuff-Rose, BMI)	
★	13	6	THE CLOWN—Conway Twitty (C. Chalmers, S. Rhodes, B. Barnett, W. Carson), Elektra 47302 (Mammoth Spring, Rose Bridge, BMI)	★	50	2	DON'T LOOK BACK—Gary Morris (G. Morris, E. Setser), Warner Bros 50017 (G. Morris, WB, ASCAP/Warner Tamerlane, BMI)	★	77	55	8	RUNNING ON LOVE—Don King (S. Harris, K. Stegall), Epic 1402674 (Blackwood, BMI)	
★	11	8	ANOTHER SLEEPLESS NIGHT—Anne Murray (C. Black, R. Bourke), Capitol 5083 (Chappell, ASCAP)	★	57	3	YOU'RE NOT EASY TO FORGET—Dottie West (C. Weil, T. Snow), Liberty 1451 (ATV, Mann And Weil, Bantree, BMI)	★	78	60	17	WATCHIN' GIRLS GO BY—Ronnie McDowell (B. Killen, R. McDowell), Epic 14 02614 (Tree, Strawberry Lane, BMI)	
★	12	13	IF YOU'RE WAITING ON ME—The Kendalls (K. Bell, T. Skinner, J.L. Wallace), Mercury 76131 (Hall-Clement, Welk, BMI)	★	46	7	TIL SOMETHING BETTER COMES ALONG—R.C. Bannon (R.C. Bannon, J. Bettis), RCA 13029 (Warner Tamerlane/Sweet Harmony, BMI)	★	79	NEW ENTRY	I FEEL IT WITH YOU—Kieran Kane (K. Kane, R. Kane), Elektra 47415 (Cross Keys, Litton, ASCAP)		
★	15	6	THROUGH THE YEARS—Kenny Rogers (S. Dorff, M. Panzer), Liberty 1444 (Paso, Swanee Bravo, BMI)	★	52	5	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)	★	80	88	2	THAT'S WHAT YOUR LOVIN' DOES TO ME—Peggy Forman (J. Siofner), Dimension 1027 (Almarie, BMI)	
★	14	11	MIS'RY RIVER—Terri Gibbs (G. Wort), MCA 51225 (Chiplin, ASCAP)	★	56	4	VICTIM OR A FOOL—Rodney Crowell (R. Crowell), Warner Bros 5000B (Coolwell, Granite, ASCAP)	★	81	NEW ENTRY	DIAMOND IN THE ROUGH—Karen Taylor (T. Sparks), Mesa 1111 (NSD) (Bill Kar, SESAC)		
★	16	8	TENNESSEE ROSE—Emmylou Harris (K. Brooks, H. Devito), Warner Bros 49892 (Warner Tamerlane/Babbling Brook/Drunk Monkey, BMI)	★	49	11	IF SOMETHING SHOULD COME BETWEEN US—Burrto Brothers (J. Beland, G. Guilbeau), Curb/CBS 52641 (Atlantic, BMI)	★	82	NEW ENTRY	MOANING THE BLUES—Kenny Dale (J.D. Meister, W.W. Wimberly), Funderbird 50 (Publicare, ASCAP)		
★	17	7	BE THERE FOR ME BABY—Johnny Lee (C. Black, T. Rocco), Full Moon/Asylum 47301 (Chappell, Intersong, ASCAP)	★	50	28	ONLY ONE YOU—T.G. Sheppard (B. Jones, M. Garvin), Warner/Curb 49858 (Cross Keys, ASCAP/Tree, BMI)	★	83	NEW ENTRY	CALL ME FRIEND—Vince Anthony (V. Guzzetta), Midnight Gold 160 (Midnight Gold, BMI)		
★	18	8	SWEET YESTERDAY—Sylvia (K. Fleming, D.W. Morgan), RCA 13020 (Tom Collins, BMI)	★	51	36	SHINE—Waylon Jennings (W. Jennings), RCA 12367 (Waylon Jennings, BMI)	★	84	61	17	DIAMONDS IN THE STARS—Ray Price (J. Shelner), Dimension 1024 (Almarie, BMI)	
★	22	7	A COUNTRY BOY CAN SURVIVE—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47257 (Bocephus, BMI)	★	52	37	GUILTY EYES—Bandana (J. Dowell, K. Blazy), Warner Bros 49872 (New Albany, BMI/Hoosier, ASCAP)	★	85	NEW ENTRY	SEMI DIESEL BLUES—Super Grit Cowboy Band (J. Daunbar), Hoodswamp 8004 (Boll Weevil, BMI)		
★	18	19	WHEN A MAN LOVES A WOMAN—Jack Grayson (A. Wright, C. Lewis), Koda 340 (Cotillion, Quinzy, BMI)	★	58	4	YOU SURE KNOW YOUR WAY AROUND MY HEART—Louise Mandrell (T. Rocco, R. Bourke, C. Black), RCA 13039 (Bibo, Welk, Chappell, ASCAP)	★	86	NEW ENTRY	I'LL MISS YOU—Stella Parton (B. Teague), Town House 1056 (My Mama's, BMI)		
★	19	20	INNOCENT LIES—Sonny James (S. James, C. Smith), Dimension 1026 (Marson, BMI)	★	54	49	I JUST CAME HOME TO COUNT THE MEMORIES—John Anderson (G. Ray), Warner Bros 49860 (Contention, SESAC)	★	87	NEW ENTRY	STOMPING ON MY HEART—Glenn Bailey (S.B. Reed), Yatahey 81 1221 (Lemon-Square, ASCAP)		
★	20	21	NO RELIEF IN SIGHT—Don Hunley (R. Bourke, G. Dobbins, J. Wilson), Warner Bros 49887 (Chappell, ASCAP)	★	55	NEW ENTRY	ALWAYS ON MY MIND—Willie Nelson (J. Christopher, W. Thompson, M. James), Columbia 18 02741 (Screen Gems, EMI, Rose Bridge, BMI)	★	88	89	2	KISS THE HURT AWAY—Mack White (M. White), Commercial 121 (Janlee, BMI)	
★	24	7	I LIE—Loretta Lynn (T.W. Dampier), MCA 52005 (Coal Miners, BMI)	★	56	NEW ENTRY	MOUNTAIN MUSIC—Alabama (R. Owen), RCA 13019 (Maypop, BMI)	★	89	62	13	WHEN YOU WERE BLUE AND I WAS GREEN—Kin Vassy (E.T. Conley), Liberty 1440 (Blue Moon, Easy Listening, ASCAP)	
★	22	23	LIES ON YOUR LIPS—Cristy Lane (L. Shell, J. Dowell), Liberty 1443 (C. Lane, New Albany, BMI)	★	57	59	5	COULD IT BE LOVE—Jennifer Warnes (R. Sharp), Arista 0611 (Gee Sharp, BMI)	★	90	63	12	LOVE WAS BORN—Randy Barlow (R.D. Eden, F. Kelly), Jame, 45 002 (Frebar, BMI)
★	25	7	CRYING MY HEART OUT OVER YOU—Ricky Skaggs (C. Butler, L. Certain, G. Stacey, M. Wilken), Epic 14 02692 (Cedarwood, BMI)	★	57	74	2	IT'S A LONG WAY TO DAYTONA—Mel Tillis (M. Tillis), Elektra 47412 (M. Tillis, BMI)	★	91	64	9	I SEE AN ANGEL EVERYDAY—Billy Parker (J.H. Forst), Soundwaves 4659 (NSD) (Hitkit, BMI)
★	26	5	SAME OLE ME—George Jones (P. Overstreet), Epic 14 02696 (Silverline, BMI)	★	59	51	16	ONLY YOU AND YOU ALONE—Reba McEntire (B. Ram, A. Rand), Mercury 57062 (Tro Hollis, BMI)	★	92	65	18	LONELY NIGHTS—Mickey Gilley (K. Stegall, S. Harris), Epic 14 02578 (Blackwood, BMI)
★	25	1	LORD I HOPE THIS DAY IS GOOD—Don Williams (D. Hanner), MCA 51207 (Sabal, ASCAP)	★	60	66	4	I'D LOVE YOU TO WANT ME—Harvel Felts (Lobo), Lobo III (Famous, ASCAP)	★	93	70	4	HOLDIN' ON—Jessi Colter (Colter, McDavid, Jennings), Capitol 5073 (W. Jennings, BMI)
★	29	6	IF YOU'RE THINKING YOU WANT A STRANGER—George Strait (B. Mevis, D. Willis), MCA 51228 (Jack And Bill, Welk, ASCAP)	★	61	67	3	AND THEN SOME—Bobby Smith (J. Slate, L. Henley, M. Gray), Liberty 1452 (House Of Gold, Chinnichap, Careers, BMI)	★	94	80	4	LET YOUR FINGERS DO THE WALKIN'—Jebry Lee Briley (P. Briley), Paid 141 (Front Runner, Iron Blossom Calente, ASCAP)
★	30	5	ANOTHER HONKY TONK NIGHT ON BROADWAY—David Frizzell & Shelly West (M. Brown, S. Dorff, S. Garrett), Warner/Viva 50007 (Paso, Walflet, BMI)	★	62	73	3	LUCY AND THE STRANGER—Bobby Goldsboro (B. Goldsboro), Curb 5 02726 (CBS) (House Of Gold, BMI)	★	95	82	6	EVERYBODY LOVES A WINNER—Dickey Lee (B. McDill), Mercury 76129 (Hall-Clement, Welk, BMI)
★	31	5	IN LIKE WITH EACH OTHER—Larry Gatlin & The Gatlin Brothers Band (L. Gatlin), Columbia 18 02698 (Larry Gatlin, BMI)	★	63	75	2	SPEAK SOFTLY (YOU'RE TALKING TO MY HEART)—Gene Watson (S.P. Spurgin, J.D. Mendenhall), MCA 52009 (Booth And Watson, BMI)	★	96	83	3	IN A STRANGERS EYES—Ralph May (C. Rains), AMI 1901 (Jensong, Chaskee, Bottom, ASCAP)
★	34	5	AFTER THE LOVE SLIPS AWAY/SMOKEY MOUNTAIN MEMORIES—Earl Thomas Conley (E.T. Conley, R. Devereux), RCA 13053 (Blue Moon, Easy Listening, ASCAP)	★	64	79	2	SOMEDAY SOON—Moe Bandy (I. Tyson), Columbia 18 02735 (W.B., ASCAP)	★	97	85	17	MIDNIGHT RODEO—Leon Everette (D. Orendor, R. Ware), RCA 12355 (Denny, ASCAP)
★	30	32	BUT IT'S CHEATING—The Family Brown (B. Brown), RCA 13015 (Terrace, ASCAP)	★	65	NEW ENTRY	KANSAS CITY LIGHTS—Steve Wariner (K. Fleming, D.W. Morgan), RCA 13072 (Tom Collins, BMI)	★	98	86	18	IT'S WHO YOU LOVE—Kieran Kane (K. Kane, R. Bourke, C. Black), Elektra 47228 (Cross Keys, Chappell, ASCAP)	
★	33	8	DON'T EVER LEAVE ME AGAIN—Vern Gosdin (M.D. Barnes), AMI 1302 (Blue Lake, BMI)	★	66	69	4	BORN WITH THE BLUES—Johnny Rodriguez (J. Rodriguez), Epic 14 02638 (Halimote, BMI)	★	99	87	3	HIS 'N HERS—Tony Douglas (C. Jennings, T. Douglas, O. Couch), Cochise 118 (Glad, Big D, BMI)
★	35	6	NEW CUT ROAD—Bobby Bare (G. Clark), Columbia 18 02690 (World Song, ASCAP)	★	67	77	2	I'VE JUST SEEN A FACE—Calamity Jane (J. Lennon, P. McCartney), Columbia 18 02715 (Maclean, BMI)	★	100	90	5	BEST OF FRIENDS—The Thrasher Brothers (L. Creed, B. DeVorzon), MCA 51227 (Duchess, BMI)
★	38	4	ROUND THE CLOCK LOVIN—Gail Davies (R. Bourke, K.T. Oslin), Warner Bros 50004 (Chappell, ASCAP/Tri-Chappell, SESAC)	★	68	68	5	LET'S GO ALL THE WAY—Claude Gray & Norma Jean (D. Rose), Granny White 1009 (NSD) (Unichappell, BMI)					
★	41	5	NATURAL LOVE—Petula Clark (I. Harrington, J. Pennia, K. Espy, P. Gernhardt), Scotti Bros 5 02676 (CBS) (Flowering Stone, ASCAP/Holy Moley, BMI)										

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

## COUNTRY SINGLES A-Z (Producers)

After The Love Slips Away (N. Larkin, E.T. Conley).....	29	Diamond In The Rough (T. Sparks).....	81	I'd Love You To Want Me (J. Morris).....	60	Lucy And The Stranger (L. Butler).....	62	Speak Softly (R. Reeder, G. Watson).....	63
Always On My Mind (C. Moman).....	55	Diamonds In The Stars (R. Pennington).....	84	I'll Miss You (M. Williams).....	86	Love Was Born (F. Kelly).....	90	Stomping On My Heart (The General).....	87
And Then Some (B. Montgomery).....	61	Do Me With Love (Jim Ed Norman).....	4	I've Just Seen A Face (B. Sherrill).....	67	Lover (G. Kennedy).....	73	Sweet Yesterday (T. Collins).....	16
Another Honky Tonk Night On Broadway (S. Garrett, S. Dorff).....	27	Don't Come Knockin' (J.B. Barnhill).....	37	If You're Thinking You Want A Stranger (B. Mevis).....	49	Midnight Rodeo (R. Dean, L. Everette).....	97	Tennessee Rose (B. Ahern).....	14
Another Sleepless Night (J.E. Norman).....	10	Don't Ever Leave Me Again (B. Fisher).....	31	If You're Waiting On Me (J. Gillespie).....	11	Mis'ry River (E. Penney).....	13	Till Something Better Comes Along (E. Kilroy).....	46
Be There For Me Baby (J.E. Norman).....	15	Don't Look Back (M. Morgan, P. Worley).....	43	In A Strangers Eyes (R.J. Jones).....	96	Moaning The Blues (A.V. Mittelstedt).....	82	That's What Your Lovin' Does To Me (R. Pennington).....	80
Best Of Friends (F. Foglesong).....	100	Everybody Loves A Winner (J. Kennedy).....	95	In Like With Each Other (L. S. R. Gatlin).....	28	Mountain Of Love (N. Wilson).....	3	Through The Years (L.B. Richie, Jr.).....	17
Big City (M. Haggard, L. Talley).....	8	Everybody Makes Mistakes (B. Sherrill).....	44	It's A Long Way To Daytona (B. Strange).....	58	Mountain Music (H. Shedd, Alabama).....	56	Took It Like A Man (A. DiMartino).....	42
Busted (B. Logan).....	40	From Levi's To Calvin Klein Jeans (R. Chancey).....	36	It's Who You Love (Jimmie Bowen).....	98	Natural Love (T. Scotti).....	34	Very Best Is You—The (N. Wilson).....	7
But It's Cheating (J. Feeney).....	30	Guilty Eyes (S. Cornelius, M. Daniel).....	52	Kansas City Lights (T. Collins).....	65	New Cut Road (R. Crowell).....	32	Victim Or A Fool (R. Crowell).....	48
Blue Moon With Heartache (R. Crowell).....	2	Honky Tonk Tonight (D. Heavener, B. Vorn Dick).....	70	Kiss The Hurt Away (M. White).....	88	No Relief In Sight (T. Collins).....	20	Watchin' Girls Go By (Buddy Killen).....	78
Born With The Blues (B. Sherrill).....	66	His 'N Hers (T. Douglas).....	93	Let Your Fingers Do The Walkin' (S. Rosenberg, P. Briley).....	94	Only One You (Buddy Killen).....	50	When A Man Loves A Woman (B. Vaughn, J. Grayson).....	18
Bobbie Sue (R. Chancey).....	6	I Feel It With You (J. Bowen).....	79	Let's Go All The Way (C. Gray).....	68	Only You And You Alone (Jerry Kennedy).....	59	When You Were Blue (Larry Rogers).....	89
Call Me Friend (C. Guzzetta).....	83	I Just Came Home To Count The Memories (F. Jones).....	54	Lies On Your Lips (R. Oates).....	22	Pretending Fool (J. English).....	71	Written Down In My Heart (B. Montgomery, R. Stevens).....	38
Clown, The (C. Twitty, J. Bowen).....	9	Little Bit Crazy (A. J. Bowen).....	42	Let's Go All The Way (C. Gray).....	68	Same Ole Me (B. Sherrill).....	24	You Look Like The One I Love (S. Gibson).....	75
Could It Be Love (J.E. Norman).....	57	Lonely Nights (Jim Ed Norman).....	21	Lies On Your Lips (R. Oates).....	22	Semi Diesel Blues (C. Mattocks).....	85	You Never Gave Up On Me (A. Reynolds).....	39
Country Boy Can Survive (A. J. Bowen).....	17	Lord I Hope This Day Is Good (D. Williams, G. Fundis).....	92	Let's Go All The Way (C. Gray).....	68	She Left Love All Over Me (B. Montgomery).....	5	You Sure Know Your Way Around My Heart (E. Kilroy).....	53
Crying My Heart Out Over You (R. Scaggs).....	23	Love Take It Easy On Me (J. Stroud).....	74	Let's Go All The Way (C. Gray).....	68	Someday Soon (R. Baker).....	64	You'll Never Walk Alone (Not Listed).....	76
				Love Take It Easy On Me (J. Stroud).....	74	Shine (Chips Moman).....	51	You're Not Easy To Forget (B. Maher, R. Goodrum).....	45
						Single Women (D. Parton, C. Perry).....	41	You're The Best Break (Tommy West).....	1
						Someone Could Lose A Heart Tonight (D. Malloy).....	72		

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## New On The Charts



**KAREN TAYLOR**  
"Diamond In The Rough"—81

While majoring in music at the Univ. of Texas, Karen Taylor supported herself as a folk singer in a local night club. Following a two-month tour of European night clubs and Army bases, Taylor returned to

Texas and became the lead singer for a group called the Medicine Band.

The group moved to Memphis to record for Hi Records, a division of London Records, in the early '70s. Although the group disbanded shortly after the move, Taylor remained in Memphis, singing jingles and working as a background vocalist for artists like Al Green, Ann Peebles and Ace Cannon.

Taylor relocated to Nashville in 1979, where she continued jingle work. She also supplied background vocals for television shows like "That Nashville Music" and for artists like Dolly Parton, Conway Twitty and George Jones.

Taylor recently signed to Mesa Records. For more information, contact Taylor Sparks, Mesa Records, P.O. Box 25066, Nashville, Tenn. 37202. (615) 269-0593.

*This feature is designed to spotlight acts making their debut on Billboard's Hot Country Singles and Hot Country LP charts.*

## Sun Vets Together On 'Survivors'

MEMPHIS—Johnny Cash, Jerry Lee Lewis and Carl Perkins, all veterans of the legendary Sun Record label, are together again on a live album, entitled "Survivors," to be released on CBS the last week in March.

The project was recorded in April, 1981 when Cash invited Lewis and Perkins to drop in and jam on his show at the Country Music Festival in Stuttgart, Germany. After the intermission of Cash's show, an unplanned, unrehearsed set was recorded in a single take by Cash's manager, Lou Robbins, who is executive producer of the session.

Rick Blackburn, vice president of CBS/Nashville, explains, "When we recorded it, we were not sure whether we were going to release it or not," says Blackburn. "We could have gone into the studio and re-cut it, but we wanted to keep it raw and maintain the feel. We thought that if we could capture them in an environment where the energy of what they did in the '50s was put in an '80s situation, without compromising it, then other people would be enthusiastic about it."

Cash's son-in-law Rodney Crowell was given the original tapes for re-mixing and sweetening. The energy and spontaneity of the live event, however, have been preserved. Crowell, who is listed as co-producer, was chosen for his production credits on Rosanne Cash and Bobby Bare.

Solo cuts on the album include gems from the trio's Sun days; Cash's "Get Rhythm" and "I Forgot To Remember To Forget;" Perkins' "Match Box;" and Lewis' "Rockin' My Life Away" and "Whole Lotta Shakin' Goin' On." Cash and Perkins team up for "Going Down The Road Feeling Bad" and "Silver Haired Daddy Of Mine."

Adding to the album's uniqueness are four gospel selections where the three alternate singing on the verses and join in unison on the choruses of "I'll Fly Away," "Peace In The Valley," "Will The Circle Be Unbroken" and "I Saw The Light."

Cash wrote the poignant liner notes, revealing the personal battles the entertainers have had to survive in their careers, which span more than 25 years.

To promote the album, a concert featuring the trio was scheduled Feb. 18 in Madison, Wisc. A second concert in Terre Haute, Ind. was cancelled due to snow. Both the artists and CBS will decide whether additional package performances will take place. **ROSE CLAYTON**



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## Billboard® Hot Country LPs™

Survey For Week Ending 3/6/82

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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	51	<b>FEELS SO RIGHT</b> ▲ Alabama, RCA AHL1 3930	★	NEW ENTRY	40	<b>I LIE</b> Loretta Lynn, MCA 5293
	2	39	<b>FANCY FREE</b> ▲ The Oak Ridge Boys, MCA 5209	41	40	30	<b>GOOD TIME LOVIN' MAN</b> Ronnie McDowell, Epic FE 37399
☆	20	2	<b>BOBBIE SUE</b> Oak Ridge Boys, MCA 5294	42	48	21	<b>SLEEPING WITH YOUR MEMORY</b> Janie Fricke, Columbia FC 37535
	4	3	<b>STILL THE SAME OLE ME</b> George Jones, Epic FE 37106	43	44	16	<b>I JUST CAME HOME TO COUNT THE MEMORIES</b> John Anderson, Warner Bros. BSK 3599
	5	6	<b>SOUTHERN COMFORT</b> Conway Twitty, Elektra EI 60005	★	NEW ENTRY	44	<b>KIERAN KANE</b> Kieran Kane, Elektra EI 60004
	6	5	<b>BIG CITY</b> Merle Haggard, Epic FE 37593	45	46	41	<b>SURROUND ME WITH LOVE</b> Charly McClain, Epic FE 37108
	7	4	<b>GREATEST HITS</b> Willie Nelson, Columbia KC2 37542	46	50	20	<b>MIDNIGHT CRAZY</b> Mac Davis, Casablanca NBLP 7257
	8	8	<b>GREATEST HITS</b> Jim Reeves & Patsy Cline, RCA AHL1 4127	47	47	46	<b>I LOVE EM ALL</b> T.G. Sheppard, Warner/Curb BSK 3528
	9	7	<b>JUICE</b> ▲ Juice Newton, Capitol ST 12136	48	54	19	<b>LOVIN' HER WAS EASIER</b> Tompall and the Glaser Brothers, Elektra 5E 542
	10	10	<b>CIMARRON</b> Emmylou Harris, Warner Bros. BSK 3603	49	55	41	<b>CARRYIN' ON THE FAMILY NAMES</b> David Frizzell & Shelly West, Warner Bros. BSK 3555
	11	11	<b>THE PRESSURE IS ON</b> Hank Williams Jr., Elektra/Curb 5E 535	50	53	6	<b>ONE TO ONE</b> Ed Bruce, MCA 4910
	12	15	<b>FINALLY</b> T.G. Sheppard, Warner/Curb BSK 3600	51	49	31	<b>TAKIN' IT EASY</b> Lacy J. Dalton, Columbia FC 37327
	13	9	<b>STEP BY STEP</b> ● Eddie Rabbitt, Elektra 5E 532	52	38	121	<b>THE BEST OF EDDIE RABBITT</b> ● Elektra 6E 235
	14	17	<b>MY HOME'S IN ALABAMA</b> ● Alabama, RCA AHL1-3644	53	43	57	<b>ROWDY</b> Hank Williams Jr., Elektra/Curb 6E 330
	15	14	<b>HOLLYWOOD, TENNESSEE</b> Crystal Gayle, Columbia FC 37438	54	52	200	<b>STARDUST</b> ▲ Willie Nelson, Columbia JC 35305
	16	18	<b>BET YOUR HEART ON ME</b> Johnny Lee, Full Moon/Asylum 5E 541	55	51	11	<b>HURRICANE</b> Leon Everette, RCA AHL1 4152
☆	28	3	<b>FEELIN' RIGHT</b> Razzy Bailey, RCA AHL1 4228	56	45	22	<b>TOWN &amp; COUNTRY</b> Ray Price, Dimension DL 5003
	18	16	<b>THERE'S NO GETTING OVER ME</b> Ronnie Milsap, RCA AHL1 4060	57	56	81	<b>I BELIEVE IN YOU</b> ▲ Don Williams, MCA 5133
	19	19	<b>GREATEST HITS</b> ▲ Kenny Rogers, Liberty LOO 1072	58	61	121	<b>WHISKEY BENT AND HELL BOUND</b> Hank Williams Jr., Elektra/Curb 6E-237
	20	13	<b>ESPECIALLY FOR YOU</b> Don Williams, MCA 5210	59	62	24	<b>FAMILY TRADITION</b> Hank Williams Jr., Elektra/Curb 6E 194
	21	12	<b>SHARE YOUR LOVE</b> ▲ Kenny Rogers, Liberty LOO 1108	60	57	20	<b>OLD LOVES NEVER DIE</b> Gene Watson, MCA 5241
	22	24	<b>YOU DON'T KNOW ME</b> Mickey Gilley, Epic FE 37416	61	58	86	<b>HORIZON</b> ▲ Eddie Rabbitt, Elektra 6E-276
	23	21	<b>NOT GUILTY</b> Larry Gatlin & the Gatlin Brothers Band, Columbia FC 37464	62	66	19	<b>FRAGILE, HANDLE WITH CARE</b> Cristy Lane, Liberty LT 51112
	24	29	<b>GREATEST HITS</b> ● The Oak Ridge Boys, MCA 5150	63	63	8	<b>ENCORE</b> George Jones, Epic FE 37123
	25	22	<b>I AM WHAT I AM</b> ● George Jones, Epic JE 36586	64	69	23	<b>HEART TO HEART</b> Reba McEntire, Mercury SRM 16003
	26	25	<b>GREATEST HITS</b> ● Ronnie Milsap, RCA AAL1 3772	65	59	34	<b>SOME DAYS ARE DIAMONDS</b> John Denver, RCA AFL1 4055
★	34	2	<b>ME AND MY R.C.</b> Louise Mandrell & R.C. Bannon, RCA AHL1 4059	66	60	11	<b>GREATEST HITS VOL. 1</b> Elvis Presley, RCA AHL1 2347
	28	32	<b>SEVEN YEAR ACHE</b> Rosanne Cash, Columbia JC 36965	67	41	34	<b>URBAN CHIPMUNK</b> ● The Chipmunks, RCA AFL1 4027
	29	31	<b>WITH LOVE</b> John Conlee, MCA	68	72	15	<b>RODEO ROMEO</b> Moe Bandy, Columbia FC 37568
	30	36	<b>WAITIN' FOR THE SUN TO SHINE</b> Ricky Skaggs, Epic FE 37193	69	75	19	<b>I'M A LADY</b> Terri Gibbs, MCA 5255
	31	35	<b>GREATEST HITS</b> ▲ Anne Murray, Capitol S00 12110	70	71	24	<b>HABITS OLD &amp; NEW</b> ● Hank Williams Jr., Elektra/Curb 6E 278
	32	26	<b>GREATEST HITS</b> Charley Pride, RCA AHL1 4151	71	64	34	<b>YEARS AGO</b> The Statler Brothers, Mercury SRM 16002
	33	23	<b>THE DAVID FRIZZELL AND SHELLY WEST ALBUM</b> Warner/Viva BSK 3643	72	65	9	<b>WHERE DO YOU GO WHEN YOU DREAM</b> Anne Murray, Capitol S00 12144
	34	37	<b>MR. T</b> Conway Twitty, MCA 5204	73	73	19	<b>RODNEY CROWELL</b> Rodney Crowell, Warner Brothers BSK 3587
	35	30	<b>STRAIT COUNTRY</b> George Strait, MCA 5248	74	74	12	<b>HIGH TIMES</b> Dottie West, Liberty LT 51114
	36	27	<b>LIVE</b> Barbara Mandrell, MCA 5243	75	68	36	<b>NOW OR NEVER</b> John Schneider, Scotti Bros. 67 37400 (CBS)
	37	33	<b>GREATEST HITS</b> ▲ Waylon Jennings, RCA AAL1-3378				
	38	39	<b>FIRE &amp; SMOKE</b> Earl Thomas Conley, RCA AHL1 4135				
	39	42	<b>DESPERATE DREAMS</b> Eddy Raven, Elektra 5E 545				

★ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ☆ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

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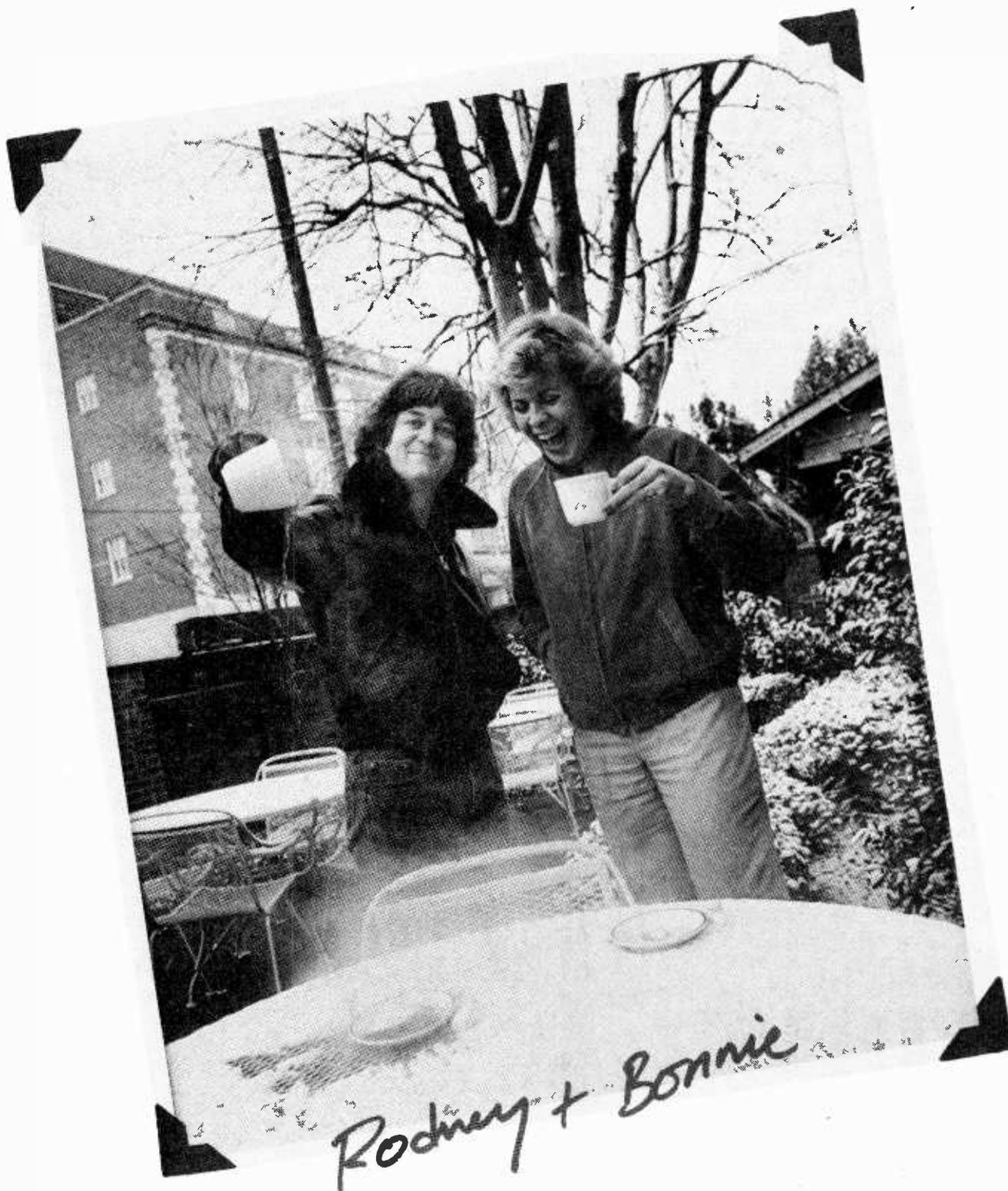
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seriously," says Bonnie Rasmussen, head of publicity and artist relations for Warners Country Music Division.

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## Classical Notes

Flutist Peter Lloyd and violinist Mark Peskanov have recorded music of John Williams with Leonard Slatkin leading the London Symphony. The digital album of flute/violin concertos is for Chalfont Records. . . . San Francisco's AudioSource has added Sweden's Bluebell Records to its import catalog. Of interest are recital albums by famous singers Birgit Nilsson, Nicolai Gedda and Elizabeth Soderstrom.

Latest taping by Andre Previn and the Pittsburgh Symphony is the complete "Three-Cornered Hat" ballet by Falla for Philips. Another U.S. orchestra recording for the Dutch Label, the Minnesota Orchestra, has a Dvorak Eighth Symphony album out, Neville Marriner conducting. . . . The Pasadena Chamber Orchestra conducted by Robert Kenneth Duerr makes its recording debut in William Schmidt's Double Concerto for Trumpet, Piano and Chamber Orchestra. The album is on WIM Records. . . . Daniel Barenboim, who toured North America conducting all nine Beethoven symphonies recently, became the third recipient of the annual Beethoven Society Medal. The New York-

based group previously has honored Leonard Bernstein and Rudolf Serkin. . . . Van Cliburn competition winner Andre-Michel Schub performs Schubert's "Wanderer Fantasy," Debussy's "Images" Book I and works of Bach-Busoni, Mendelssohn and Liszt at his Carnegie Hall debut recital, March 8. Schub's recording debut was for Vox Cum Laude.

The St. Paul Chamber Orchestra has received a \$32,000 private foundation grant to help boost the representation of living U.S. composers on its programs. Commissions went to William Kraft, Joseph Schwantner and Nicholas Thorne and part of the grant money is earmarked for revival of existing music. . . . Maurice Abravanel will head the faculty at the Berkshire Music Center at Tanglewood this summer. Abravanel, 79, is subbing for artistic director Gunther Schuller who is on sabbatical. . . . Dutch soprano Ely Ameling makes her Carnegie Hall recital debut March 14. . . . Jazz pianist Claude Bolling gives the New York premiere of his Baroque Suite For Chamber Orchestra And Jazz Piano Trio, March 25 at Carnegie Hall. The performance will feature the Syracuse Symphony Orchestra led by Christopher Keene.

LABELS BULLISH ON TREND

## Seminar Keys On Crossovers

By IS HOROWITZ

NEW YORK—Classical crossovers are receiving more over attention at record labels, both to generate better financial balance sheets and to help fund traditional recording projects.

This position was voiced without the hedging that sometimes fudged such statements in the past at an open seminar here last week on the classical music scene.

Record executives on the panel responded bullishly to a question from the floor seeking the extent of label commitment to crossovers, in view of consideration being given by NARAS to the establishment of a separate awards category for such recordings.

Panelist Thomas Shepard, division vice president of RCA Red

Seal, said that "crossovers may be the salvation of the classical record business," especially since so few conventional diskings make money.

He endorsed the utility of a separate awards category for crossovers, as did the other label panelists, Joseph Dash, vice president and general manager, CBS Masterworks; and Marvin Saines, executive vice president of the Moss Music Group.

Other members of the panel assembled by the New York Music Task Force, in association with NARAS, were Sheldon Gold, president of major artist management firm ICM; and Martin Bookspan, critic, commentator and liaison for classical composers at ASCAP. Robert Sherman, music director of WQXR, was moderator.

The crossover question came from Thomas Frost, a board member of the NARAS New York chapter, and former CBS executive. He said NARAS was concerned about the category since crossovers tended to be unfairly favored in other classical awards categories, and suffer in contention with pop or jazz artists in categories reserved for their music genres.

While record company enthusiasm for crossovers was apparent, such projects are rarely transferred with success to the concert stage, Gold told the seminar.

Yet the ICM chief was surprised to hear the unanimous opinion from the label execs that concert-goers are not mainstream record buyers. The

audiences are largely separate, they said, a statement documented by Saines from his former experience as a retailer. He built and directed the Discount Records chain before joining CBS Records, prior to his Moss Music Group affiliation.

While all agreed that the nurture of young artists was a concern of both management and record company, the latter saw some of the opportunities for newer talent diminishing if the industry continued in the doldrums.

Fewer risks will be taken as costs escalate, Dash stated, and "newer artists will suffer." Shepard noted that 80% of the classical record income is delivered by 20% of the artists. Another inhibiting factor militating against investment in new artists is the continuing trend toward non-exclusivity, said Saines. Once built, the artist might jump to another label, he warned.

On the concert scene, Gold reported that it now costs seven to eight times the amount it did 20 years ago to mount a debut recital in New York in hope of securing a promotable review. In any case there are very few newspapers today, and one might fail to get any notice at all.

However, all declared that new artists must continue to be sought and developed or the industry would dry up. But much greater selectivity is called for, and advantage taken of newer exploitation media. Television is the key here, panelists agreed, with tube charisma a promotable quality.

## Two West Coast Firms Issue Co-Produced Disks

CHICAGO—L.A.'s Varese Sarabande Records and San Francisco's Reference Recordings are co-producing a series of classical recordings that both companies will release.

Varese Sarabande albums are being taped on the Soundstream digital system. Reference Recordings, which has been outspokenly critical of digital, uses a customized analog machine.

According to Varese Sarabande's Tom Null, the recordings will be made simultaneously. Engineering will be handled by Reference's Keith Johnson.

Null added that the Varese Sarabande releases will be cut at 33 r.p.m. Reference Recordings will issue its product at 45 r.p.m.

A&R arrangements and contractual negotiations will be handled by Null.

Reference Recordings president Tam Henderson said the arrangement would give his company access to big scale sessions it could not alone finance. The deal gives Varese Sarabande the engineering strengths of Reference Recordings, which has won acclaim from audiophiles for its microphone placement.

Null says a Berlioz "Symphonie Fantastique" to be waxed with the Utah Symphony and music director Varujan Kojian this month will be dually recorded. The labels also collaborated recently on tapings of works by American composers with the Pacific Symphony of Orange County, Calif.

In addition to co-production, the labels have set up a new distribution arrangement. Henderson said Varese Sarabande will handle Refer-

ence's U.S.A. record store sales. Audio store distribution and export and direct mail sales, however, will remain with Reference.

Henderson says the company also will offer JVC UHQR pressings of all titles. \$25 list. The company's releases all are being mastered at half-speed, notes Henderson. He added that plans call for the Berlioz work to be spread across three album sides.

Works taped with the Pacific Symphony under Keith Clark included Aaron Copland's "Saga Of The Prairie (Music For Radio)" and "Outdoor Overture," Samuel Barber's "Night Meditation," First Essay for Orchestra and "Capricorn Concerto," Charles Ives' Third Set For Orchestra and Roy Harris' Choral For Strings.

ALAN PENCHANSKY

## Seymour Rosen Exits Philly Orchestra Post

PHILADELPHIA—As a result of policy differences with the board of directors of the Philadelphia Orchestra Association, Seymour L. Rosen has resigned his post as the orchestra's executive director. He previously held the same title with the Pittsburgh Symphony and before that was manager of the Buffalo Philharmonic. The orchestra association's president, Davis P. Eastburn, accepted his resignation with appreciation for his accomplishments and said orchestra manager Joseph H. Santariasci will take over as administrator until a successor is found.

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# Delos Label Branching Out Into Real-Time Cassette Duplicating

CHICAGO—Santa Monica, Calif.'s Delos Records has branched into cassette tape duplicating using high-end consumer decks in real-time copying—the pattern in most super-quality cassette work today.

According to Amelia Haygood, president, Delos is installing 20 Bang & Olufsen Beocord 9000 machines. And the company's first duplicating project will be a promotional tape for Bang & Olufsen, she adds.

Plans for a premium quality cassette tape line from Delos also are being formulated, and Haygood said details would be announced later this spring.

According to Haygood, excerpts from Delos classical recordings will be used in a cassette to promote Bang & Olufsen's new high-end consumer machine. The Beocord 9000 lists for \$1,800 and includes such advanced features as Professional HX and Dolby C circuitry for noise reduction, and automated calibration of any tape formulation.

Demo tape will include selections from Beethoven's "Appassionata" Piano Sonata and "Pastorale" Symphony and from the "Classical Symphony" by Prokofiev. The cassette, supplying an example of the quality of recordings possible on the B&O machine, is offered for \$3.

According to Haygood, the promotion also involves TDK which is the supplier of the blank cassettes.

Haygood adds that all duplicating will be done directly from Soundstream digital tape masters.

Selections on the promo tape actually will be recorded twice, notes Haygood—once with Dolby B and

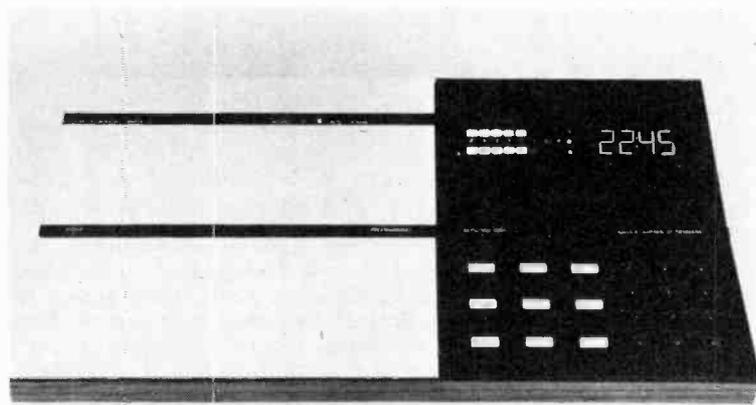
again with Dolby C encoding. The reverse side of the tape will be blank.

Performances on the sampler feature pianist Carol Rosenberger, and conductor Gerard Schwarz leading both the L.A. Chamber Orchestra and the Y Chamber Symphony of New York.

A representative for Bang & Oluf-

sen says the promotion will emphasize the audiophile calibre of the new machine. The promotional tape is being offered in advertisements appearing in March issues of leading consumer audio publications, reportedly.

The HX Professional system, (Continued on page 59)



**AUTOMATIC MEASUREMENT**—Bang & Olufsen's Beocord 9000 automatically measures distortion, recording bias and equalization and adjusts accordingly. The deck also features the HX Professional system, developed with Dolby, that is also found on new decks from Harman/Kardon. An automated real-time timer indicates both time elapsed and remaining on a tape during recording. List price for the Beocord 9000 is \$1,800.

## RIAA Sets Digital Directory

NEW YORK—The RIAA has prepared a directory of U.S. recording facilities offering digital recording and editing services. The directory was designed to encourage the use of digital technology by artists and producers.

It is being distributed to all RIAA member record companies and is available to other producers and recording artists. It will be updated quarterly and expanded in the future to include

international facilities and any additional domestic facilities.

Information was supplied by the five manufacturers actively in the marketplace with master digital recording and/or editing equipment: JVC Cutting Center, Mitsubishi Electric Sales, Sony Professional Digital Audio Division, Soundstream/Digital Recording Corp. and 3M Digital Audio Systems.

The names and addresses of 29 studios are listed, as are the five manufacturers.

## SPACE IS FULLY BOOKED

# Technical Sessions, Exhibits Key At AES

MONTREUX—The 71st Audio Engineering Society convention takes place here March 2-5 in the Maison Des Congres, with a crowded program of technical sessions and an expanded exhibition of professional equipment open to AES participants, trade visitors and technical students.

Space limitations in the past have often meant split venues for the European show, as at the Hamburg AES last year, but this time the whole event will be housed in the

spacious Montreux Congress Hall, where the 1,880 square meters of stand space—17% more than in 1981—is fully booked.

There are 11 stands and 17 demonstration rooms. Some companies are taking both, so the total number of exhibitors is 122, representing 145 brand names. They include almost every significant name in the professional audio field. Japanese companies attending include Sony, JVC, Otari and TOA Electric. Among U.S. firms are Altec Lansing, Amcron, Ampex, Audio/Tek, Audioelectronics, Cetec-Gauss, Clearcom, Dolby Labs, Electro-Voice, Eventide, Gothan Audio, Harrison Systems, JBL, 3M, MCI, Meyer Sound Labs, Sescom, Shure, Sierra Eastlake, Stanton Magnetics, Synaudcom and Ursa Major.

British exhibitors include Audio Kinetics, Calrec, Ferrograph, Klark Teknik, Leever-Rich, Midas, Neve Electronics, Raindirk, Solid State Logic, Soundcraft Electronics, Tannoy, Trident and Zonal. From West (Continued on page 62)

## Tape Firm Is Purchased By Arab Company

NEW YORK — InterMagnetics Corp., a manufacturer of tape and tape manufacturing machinery and a builder of tape plants, has been acquired by Agra Investments B.V. of the Netherlands. The purchaser is a subsidiary of the Agra International Group, a Middle East and European trading and industrial conglomerate with headquarters in Dubai, United Arab Emirates.

InterMagnetics is based in Santa Monica, Calif. The company has constructed tape manufacturing plants all over the world and is presently working on a \$10 million plant for American Videotape and Manufacturing Company of Los Angeles. InterMagnetics is also supplying the personnel for this organization, which shares a common board of directors.

Terry Wherlock remains president of InterMagnetics.

Terms of the transaction were not disclosed.

## Ill. Campus Gets Phase Linear Amps

NEW YORK—The Experimental Music Studios at the University of Illinois/Urbana-Champaign are the recipients of two of Phase Linear's Professional Series amplifiers.

The Model A60, a recent addition to the Phase Linear Professional line, delivers 350 watts per channel.

Founded in 1957, the Experimental Music Studios consist of five laboratories and two workshops where about 100 students per semester follow an intensive curriculum of research and composition. Exploration of new forms of electronic music is a key portion of the program.

MARCH 6, 1982, BILLBOARD



**IT'S MEMOREX**—David Horowitz television's answer to Ralph Nader, challenges claims made on commercials. Memorex responded, proving it really can shatter glass. Shown is Memorex audio specialist Wayne Saylor, who handled the demonstration.

## 3M OFFERS AM DISCOUNT

NEW YORK—As part of a special promotion, 3M is offering a discount on the Hanimex personal AM radio with headphones. The promotion runs April 19 through June 18.

The dealer incentive to participate is a 33 1/3% pass-along savings on the specially marked three-bag of Scotch Dynarange cassettes. In addition, special pricing is available.

The consumer purchases the three-bag, for the price of two cassettes. The bag itself contains a coupon good for the AM radio at a price of \$9.95, \$10 off the retail value.



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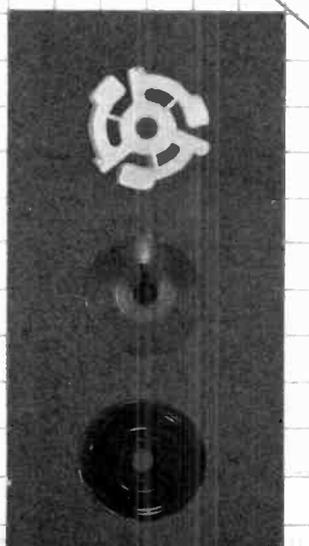
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**DIGITAL DOINGS**—Beverly Hills Unlisted Jazz Band leader/trombonist-actor Conrad Janis, above left, uses Sony digital audio editor, DAE-1100, to edit, assemble and sequence band's new Jazz Chronicles LP. Assisting at L.A.'s Clover Studios is bassist/producer Harry Babasin. In another Sony PCM workout below, Thelma Houston listens to a playback from her upcoming RCA LP at L.A.'s Spectrum Studios, while producer Bumps Blackwell, right, and engineer Hal Hellerman look on.



**ALABAMA ACCEPTS**—Alabama and associates receive the latest Ampex Golden Reel award at Nashville's Music Mill for "Feels So Right." Shown, left to right, are Dale Morris, booking agent; Teddy Gentry, Alabama; Gene Wax, Waxwork Studios engineer; Paul Goldberg, Music Mill engineer; Mark Herndon, Alabama; Jim Cotton, Sound Lab engineer; Jeff Cook, Alabama; Carolyn Thompson, Music Mill office manager; Harold Shedd, producer/engineer and Music Mill owner; and Randy Owen, Alabama. All three Nashville studios participated in the LP's creation and Randy Roost, also of Nashville, performed the mastering. All studios used Ampex 456 Grand Master tape.

## Cerwin-Vega International Bows

**NEW YORK**—Cerwin-Vega, a loudspeaker manufacturer and marketer based in Arleta, Calif., has been restructured and a separate company spun off. Larry Phillips was named president of Cerwin-Vega International, the new firm.

Gene Czerwinski, founder and president of Cerwin-Vega, retains control of the entire operation, but will be more actively involved in Cerwin-Vega itself, which will reorient itself to long-range financial growth, engineering and research. It is Cerwin-Vega that also manufactures all product.

Cerwin-Vega has been divided into four separate divisions: consumer hi fi, musical instrument speakers, professional custom sound products and car stereo. Head of the new Pro Division is Mark Silverman.

CVI will handle marketing and distribution of the Cerwin-Vega products. The new separation of manufacturing and marketing responsibilities is a set-up increasingly popular worldwide, especially in Japan.

Because Czerwinski own 100% of Cerwin-Vega, no sales figures are available. However, the company is probably one of the larger speaker manufacturers in this country. Pro sound and musical instrument speakers account for about half of the company's output, although it is also strong in the area of consumer hi fi. And car stereo will take on increased significance with the recent purchase of Heppner Manufacturing of Lake Forest, Ill.

Heppner will build product for Cerwin-Vega, including new pro and consumer lines to be introduced in the next year or so. Heppner, an OEM supplier to many car stereo firms, will also uphold all its OEM agreements.

Traditionally, C-V has done little OEM work itself, with a few exceptions, such as Pacific Stereo. All product is made in the company's 300,000-square-foot facility; all testing is also done there.

The Professional Custom Sound Products division will be responsible for working with theater owners, auditorium managers, sound contractors and audio suppliers on professional sound equipment needs. It will market custom playback systems including recording studio monitors, theatrical and studio sound systems, discos, public address and general sound reinforcement products.

A key project of the new division's is a full line of various-sized digitally ready studio monitors, possibly manufactured using Cerwin-Vega's mid-axial driver technology.

Under its musical instruments division, C-V will introduce a line of guitar and bass replacement cone speakers in 10-, 12- and 15-inch sizes. The speakers will be imprinted

"HED by Cerwin-Vega."

Additional new products for this division are a 125-watt amplifier designed for use with electro-acoustic pick-ups on guitars, fiddles, and keyboard instruments and a 335-watt keyboard amp. The latter product is in prototype form and is tentatively called the "Keyboard Earthshaker."

MARCH 6, 1982, BILLBOARD

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A message to record companies and tape duplicators:

# A Market Now Exists For Pre-recorded Dolby® C Cassettes

To the surprise of many, Dolby C-type noise reduction has caught on with the consumer hi-fi industry even more rapidly than did the original Dolby B-type system 12 years ago. The new system was first demonstrated to manufacturers of consumer cassette recorders in the fall of 1980. Yet just 16 months later, as of February of this year, 106 product models incorporating Dolby C-type noise reduction were either being shipped or about to go into production.

The most respected manufacturers in the industry, both large and small, have developed cassette deck models with Dolby C-type noise reduction. They cover a broad range of prices starting at about \$200. More than one million cassette decks with Dolby C have been manufactured already, and the number is increasing rapidly as more and more models reach the marketplace.

Cassette decks with Dolby C are in hundreds of thousands of consumers' homes — right now. Each one is ready to play recorded cassettes encoded with Dolby C. And the professional encoder module needed for duplicating cassettes with Dolby C is now available from Dolby Laboratories.

The 20 dB of noise reduction provided by Dolby C, along with unique features which reduce distortion and improve high-frequency response, make possible superb recorded cassettes of true audiophile quality. And tests have shown that this quality is achievable without special equipment, using the practical, high-speed duplicating techniques and tape formulations preferred by most duplicators. If you would like more information on duplicating cassettes with Dolby C-type noise reduction, please contact Dolby Laboratories at the address below.

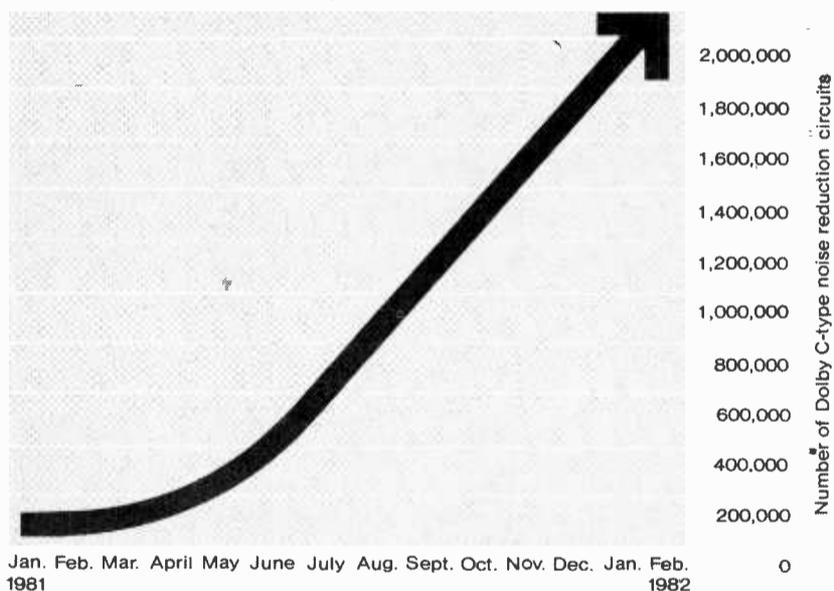


Figure 1. Number of Dolby C-type noise reduction circuits manufactured in consumer products. Divide by two for the approximate number of complete products manufactured.

AIWA AD-FF3/AD 3300 AD-FF5/AD 3500 AD-FF6 AD-FF7R AD-FF8/AD 3800 AD-L80 AD-3300 CX-5	HARMAN KARDON CD 301 CD 301 CD 401 HITACHI D 2200M/MB D E33 D E57 D E66 D E77 D E88 D E99 D M70 HTD G2	ONKYO TA 6X/TA 2055 TA 9X/TA 2070 PIONEER CT 4 CT 5/CT 480 CT 6R/CT 580 CT 7R/CT 780 CT 8R/CT 880 CT 9R/CT 980 CT X70
AKAI CS F14 CS F21 GX F31 GX F44R GX F51 GX F66RC GX F71 GX F91 ALPINE AL 60 AL 80	JVC DD 9/DD 10 DD 66 DD 77 DD 88 DD 99 KD-D44 NR 50	ROTEL RN 560 SAMSUNG TD 203 SANSUI D 370 D 570 D 770R
BANG & OLUFSEN Beocord 9000 BLAUPUNKT XC 1400 CYBERNET/ KYOCERA D 601 D 801	MARANTZ SE 3030 MITSUBISHI D7 35	SANYO Plus D57 RD 535 RD 546 SCOTT 658 DM
DENON DR F6 DR F7 DR F8 DR SXM	NAD NAD 6050 C NAD 6150 C NAKAMICHI 480 Z 481 Z 482 Z 581 Z 582 Z	SHERWOOD S5000 CP S6000 P SONY NR 500 TC FX 5C TC FX 6C TC FX 20 TC FX 30 TC FX 66 TC FX 77 TC FX 1010 TC K 555
DUAL C844 C866 FOSTEX A8 250 3040	LUX K 120 MARANTZ SE 3030 MITSUBISHI D7 35 NAD NAD 6050 C NAD 6150 C NAKAMICHI 480 Z 481 Z 482 Z 581 Z 582 Z	TEAC V70-C VECTOR RESEARCH VCX 400 VCX 510 VCX 800
GARRARD CD 5000 CD 6000 GRUNDIG CF 500	OLYMPUS Reference	YAMAHA K500



Figure 4. Dolby C-type NR integrated circuit. Integrated circuits incorporating Dolby C and switchable to Dolby B are already available and are accelerating the introduction of consumer products with Dolby C.

Figure 2. Consumer product models incorporating Dolby C-type noise reduction. Listed are tape decks and add-on noise reduction units announced or in production as of February, 1982. All models are not available in all markets.

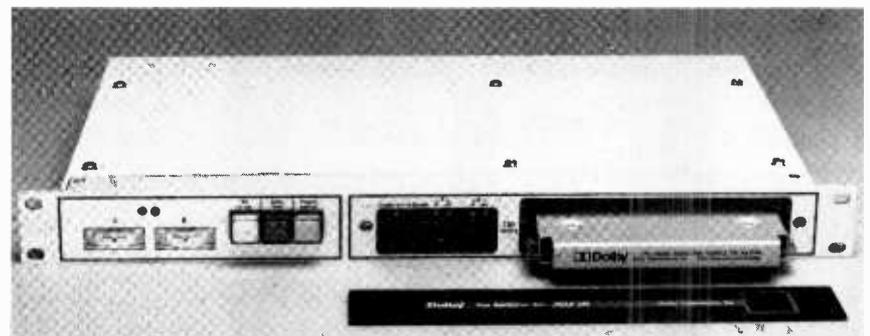


Figure 3. Professional Dolby C encoder module. The C-type NR module plugs directly into the Dolby encoder unit now installed in most duplicating facilities.

## NOMINATIONS ANNOUNCED

## Awards Presentation Set By AES

NEW YORK—The Audio Engineering Society will present its three highest awards at its 71st convention March 2-5.

Peter Burkowitz, chairman of the 1982 Awards Committee, has announced the individuals nominated for the Gold, Silver and Bronze Medals, as well as three Fellowships, three Board of Governors Awards and an Honorary Membership.

Dr. Willi Studer is being awarded the Gold Medal for lifelong outstanding contributions to the development and making of highest quality recording equipment.

Dr. Hans Joachim Griese will be presented with the Silver Medal for substantial contributions to vocoders, AM-Stereophony, SSB-transmission, shotgun microphones and infrared transmission systems.

The Bronze Medal will be given to Dr. Joerg Sennheiser for fruitful support and furthering of the purpose and impact of the AES in connection with two conventions and the activation of ventures in Europe.

The three Fellowships are being awarded to Victor M.A. Peurz for

contributions to room acoustics, design of concert halls and research of speech intelligibility; Dr. Fritz Sippl for his extended efforts in teaching on transducers and sound recording, particularly in the Third World; and Jacques Lemonne for contributions to the industrial development in France of professional microphones and telecommunication equipment.

Three members will be presented with the AES Board of Governors Award: Titia K.S. Bakker, for her service to the AES in connection

with the past 12 European conventions; Rudiger F.H.P. Barth, for contributions to the Hamburg conventions of 1978 and 1981; and Jacques R. Dewevre for his contributions to publications on hi fi equipment, as well as for translations in the AES Journal and educational efforts in Belgium.

An Honorary Membership also is being awarded, to Dr. Eberhard Zwicker, for fundamental contributions to the understanding and interpretation of physiological hearing phenomena.

## Record Plant's Studio B Gets \$250,000 Facelift

By JACK McDONOUGH

SAUSALITO, Ca.—Studio B of the Record Plant here has been the beneficiary of a \$250,000 facelift and equipment upgrading.

Main features of the upgrading are a 40 x 32 Trident T.S.M. mixing console with Melkquist floppy disc

automation and John Meyers A.C.D. monitoring system, and a new oak parquet floor in the studio, which has been expanded from 1,500 to 1,850 square feet.

The studio also now boasts a louvred ceiling, designed by Tom Hidley, which, says Record Plant manager Terry Delsing, "allows for tuning of the reverb characteristics of the room."

All work on B was overseen by Hidley, who had done the original 10 years ago.

Delsing, a veteran Plant engineer who became studio manager last November (replacing Michelle Zarin, who went over to manage the Automatt), says that studio B was chosen for the upgrading rather than A because "B has a long history of sweetheart relationships with clients, while A has been a more utilitarian room." Delsing lists Sly Stone, Fleetwood Mac, Jefferson Starship, Pablo Cruise, Van Morrison and Rick James as past users of B, and, in fact, James—who recorded last year's quadruple platinum "Street Songs" in B—is the first artist to work in the refurbished studio, as he puts together his followup effort for Motown.

Delsing says also that the Plant is now working with the floppy disc system "to see if we can bring automation into the realm of bookkeeping. It's our experiment to see if the studio of the '80s can be transparent so far as our labor-intensive bookkeeping and our maintenance of the library. We'll have terminals in each room all tied into the central data base. We're not sure yet it'll work, but we're going to try it."

## Nagra Debuts Tape Instrument

NEW YORK—Nagra Magnetic Recorders Inc., based here, has introduced a new twin-capstan four-speed tape recording instrument, developed by the Nagra-Kudelski Group of Switzerland.

Offered in two-track and stereo versions, the recorder features a detachable individually controlled keyboard for remote recording. It provides keyboard selection of up to four recording calibrations for speed, tape type and standard.

The unit provides servo-controlled editing, plus a built-in cutter; servo-controlled tape transport with interhead tension sensing; variable playback speed control; and an electronic counter with digital display. The Nagra T-Audio functions on AC or DC power, as well as off a 12- or 18-volt car or van battery.

The unit ranges in price from \$9,000 to \$14,000, depending upon configuration and options selected.

## Audiophile Recordings

## Spotlight



BARTOK: MUSIC FOR STRINGS, PERCUSSION & CELESTE, ROMANIAN FOLK DANCES—Tokyo Metropolitan Symphony Orchestra, Atzmon, Denon OF-7005-ND, distributed by Discwasher, \$15.

Repertoire ideally suited for high technology recording is brilliantly exploited here. Bartok pioneered new combinations of orchestral sono-

rities in this famous essay in stereophonically placed instrumental choirs and Music For Strings, Percussion & Celeste was a "sound spectacular" even before stereo. The clarity of this premiere digital recording and the impact of the many percussive climaxes are fabulous, and the Japanese players throw themselves fully into the effort, capturing the propulsive rhythmic qualities of the piece particularly well. Denon's unobtrusive disk processing and the short side timings together contribute to a fully life-like dynamic range along with incredible transient peaks. The natural ambient perspective achieved without loss of important musical detail is a credit to the engineering. This is true audiophile stuff.

★ ★ ★

LIVE AT THE LONDON PALLADIUM—Judy Garland, Liza Minnelli, Mobile Fidelity Sound Lab MFSL 1-048, distributed by Mobile Fidelity, \$17-18.

There aren't outstanding sonic hooks in this production so one must ask why a premium priced version is justified. Gain riding obviously was used in the original recording, and the vocals are particularly compressed sounding—never really appearing lifelike. Garland's singing here clearly isn't near its peak form and the recording occasionally puts Minnelli in her mother's shadow during their duets. Still, the 1964 taping is an important document of the pair's first concert appearance together, and the now-famous version of "Hello Dolly" can alone carry the album, sending chills up the spine. The disk is something of a departure for Mobile Fidelity, which has made big-selling pop/rock titles the backbone of its catalog.

★ ★ ★

TCHAIKOVSKY: CAPRICCIO ITALIEN; MUSORGSKY: NIGHT ON BALD MOUNTAIN; DUKAS: SORCERER'S APPRENTICE; ENESCO: ROMANIAN RHAPSODY NO. 1—Dallas Symphony Orchestra, Mata, RCA ATC1-4205, distributed by RCA, \$15.98.

These are some of the most colorful and evocative works in the orchestral literature and Mata and his orchestra do a commendable job with each of them. For the listener who wants to sample digital recording without committing to one large classical opus it's an excellent choice. The problem of finding the right recording venue for the Dallas Symphony has not been entirely solved; some musical detail still seems to be lost here because of the very distant microphoning RCA now employs. The disk processing is exemplary overall but there's at least one very conspicuous bit of groove echo that shouldn't have been allowed to pass.



MX-10L mixer from Sony

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## Delos Real-Time Copying

• Continued from page 55

jointly developed by Bang & Olufsen and Dolby, is an extension of the system originally introduced in 1979, called, simply, Dolby HX. This system appeared in a few consumer cassette decks.

The original system was limited in that its control of ultrasonic bias current did not have the effect of optimally varying bias. HX is wedded to Dolby B, and bias changes induced by HX affect both stereo channels, even if only one contains the strong treble HX was designed to enhance.

The system currently is available on consumer decks from Bang & Olufsen and Harman Kardon.

Other companies now offering real-time duplicating of cassettes are Mobile Fidelity Sound Lab (Chatsworth, Calif.), Master Digital (Venice, Calif.), American Artists Group (New York) and In-Sync Labs/Connoisseur Society (New York). With the exception of In-Sync Labs, duplicators work from digital masters—even when recordings originally were analog. Cassette

duplicated in real-time retail in the \$15 to \$18 range generally.

Haygood said she expects to issue cassette copies of many of the label's digital recordings.

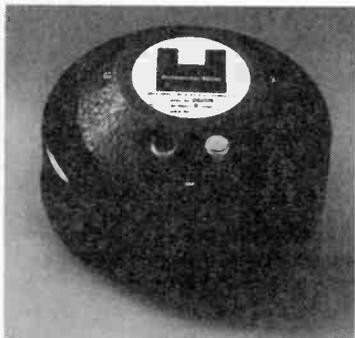


**THIN VIDEO**—Sony's Betamax VCR SL-2500 is ultra-compact, front loading and designed to complement the firm's new hi fi components and its Profel Trinitron Component TV System. Suggested list: \$1,500.

## Chinese Firms Buy Duplicating Systems

**NEW YORK**—Two companies in the People's Republic of China have purchased high-speed audio cassette duplicating systems from Cetec Gauss, a firm based in Sun Valley, Calif.

The Chinese purchasers are Pacific Audio and Video Co. Ltd., an affiliate of the Kwong Tung Province Broadcasting Group (China Broadcasting Co.) for installation in Canton; and Gui Yang No. 4 Radio Manufacturing Plant for installation in Gui Zhou (K'ewi Chow).



**DURABLE DRIVER**—JBL offers the 2425 high-frequency Compression Driver, with a pure titanium diaphragm and the company's diamond-pattern surround. The \$210-list device is designed for both high-power sound reinforcement and custom studio monitor installations.

## Crown Int'l Offers Extended Service Pact

**NEW YORK**—Crown International of Elkhart, Ind. has made available an extended service contract on its audio components for professional, home and industrial use.

Dale Kauffman, Crown service manager, explains that the new plan will extend coverage guaranteeing repair of any product that does not perform to original specifications for an additional three years following expiration of the original three-year warranty.

Discounts on the contracts are available for owners of two or more Crown components.

These "ServicePLUS" contracts are available for purchase by owners of Crown components within the U.S. at any time during the original warranty period. Contract costs vary from \$39 to \$159.

The Speed-King Model 790 cassette loader, designed so one attendant operating three machines can produce up to 9000 high-quality, C-60 cassettes in seven hours...

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The Speed-King Model 790 is the most accurate, reliable cassette loader in the world today.

It is easy to operate, with all operating controls being located in a single front panel. It is easy to keep in service, because the 790 has a computerized quality control system with a digital panel that identifies problems if they occur... And usually the operator can solve the problem.

Even the stacker/stamper is unique: it offers you two choices for labeling and packaging. You can have the loaded cassettes stacked one side up, or alternately.

Other King innovations range from the automatic self cleaning vacuum system — to a DC Servo motor braking system that requires no

adjusting — plus the most reliable cue detection system for maximum yield of prerecorded cassettes — and a vacuum counter wheel that counts each second allowing accuracy on blank lengths to  $\pm$  two seconds (4 inches).

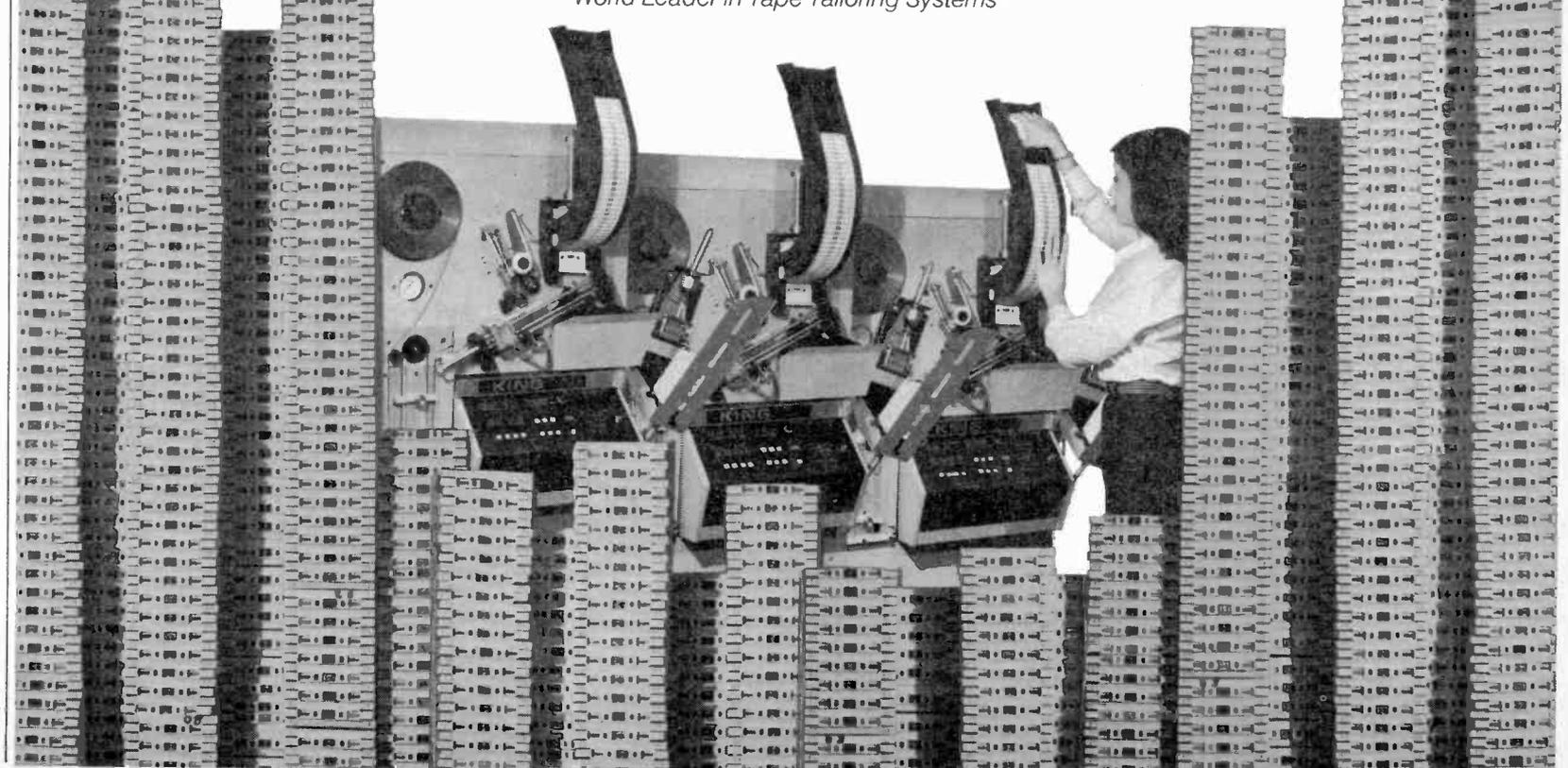
But what's really innovative about the new Speed-King 790 is its price when measured in low cost per cassette, and savings in labor and floor space.

For further information on the Speed-King 790 cassette loader call or write:

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## Studio Track

NEW YORK—Blotto is recording its first album at **North Lake Sound** in North White Plains, N.Y. The group is producing itself, with **Chris Cassone** engineering. No record label has been

set for the project.

Further north, in Ithaca, N.Y., **Pyramid Sound** has opened a redesigned 24-track facility with Harrison MR-3 console with Fadex automation.

Recent projects: an EP by **Tokyo**, produced by **Alexander**, and **Lerock**, produced by **Mark Doyle**.

★ ★ ★

**Leroy Sibbles** is in Toronto at **Manta Sound**

**Studio**, being produced by **Raven-Hill** for **YYZ Productions Ltd.** Engineer is **John Naslen**.

★ ★ ★

In Michigan: Ann Arbor studio **Solid Sound**

has **Sippie Wallace** recording an LP for Atlantic, produced by **Ron Harwood**, with **Bonnie Raitt** sitting in. The **Hearns Sisters** are recording an LP for Montage Records with **Stuart Alan Love** and **Billy Talbert** producing. **Rob Martens** and **Will Spencer** are engineering both sessions.

**Otis Johnson** is at work on a gospel project at **Studio A** in Dearborn Heights. **Essence** and the **Seatbelts** are also laying tracks, with producers **Paul Bruce** and **Wally Solovey**, respectively. Engineer is **Eric Morgeson**.

In Detroit, the **Gilmoor Brothers** are at **Tantus Studio** with producer **Al Woods** on **Bandtu Records**. **A Number of Names** is working with producers **Sterling** and **Paul Names**, while **Superbug** is working with producer **Donald P. Jones** and engineer **David Schreiner**.

★ ★ ★

**Doug Mays** and the **Sticky Kids**, on **Rock Island Records**, are at **Tri-Star Sound** in Biloxi, Miss. **Freddy Doolittle** is engineering, **Doug Mays** producing.

In Houston, **Bruce Moody** has completed an EP with **Richard Paul Thomas** assisting on the mix. Musicians include **Danny Kristensen**, **Rick "Richie" Richards** and **Richard Morant**.

**KQ Radio** in Phoenix is recording an album called "Rhythm of the City," a live project involving 10 local artists. **Chaton Recordings'** 24-track mobile studio, the **CAT**, will be used at various nightclubs. Bands include **Paris**, **Joey Lobo** and **Coco** and **Stan Devereaux**. **Mike Melton** and **Ed Hamlin** are coordinating the project for the station, **Bob Henschen** and **Terry Garrett** for the **CAT**.

★ ★ ★

In Nashville: At **Sound Emporium**, **Lee Greenwood** is laying **MCA** tracks for an upcoming album with producer **Jerry Crutchfield** and engineers **Ernie Winfrey** and **Cathy Potts**. The **White Animals** are producing themselves for **Dread Beat** with engineer **Gary Laney**. **Thunder Chicken** is cutting tracks with producer **Billy Sherrill**. **Sherrill** is also engineering.

Capitol artist **Diane Pfeifer** is mixing her upcoming album at **Bullet Recording** with producer/engineer **Kyle Lehning**. **Bubba Smith** is producing **Tanya Goodman** for **Word** with **Randy Holland** behind the board. **John Worsham** is cutting with producer/engineer **Holland**. **Andrew Culverwell** with producer **Greg Nelson** and **Keith Odle** as engineer.

At **Scruggs Studio**, **John Thompson** and **Randy Scruggs** are producing **George Grantham** with **Tom Brown** engineering. **Scruggs** is mixing an album for **Tom T. Hall** and **Earl Scruggs** duet. **Thompson** and **Randy Scruggs** producing.

At **Tri-Star Sound** in Biloxi, Miss., **Doug Mays** & the **Sticky Kids** are laying tracks for **Rock Island**. **Mays** is producing with **Freddy Doolittle** engineering.

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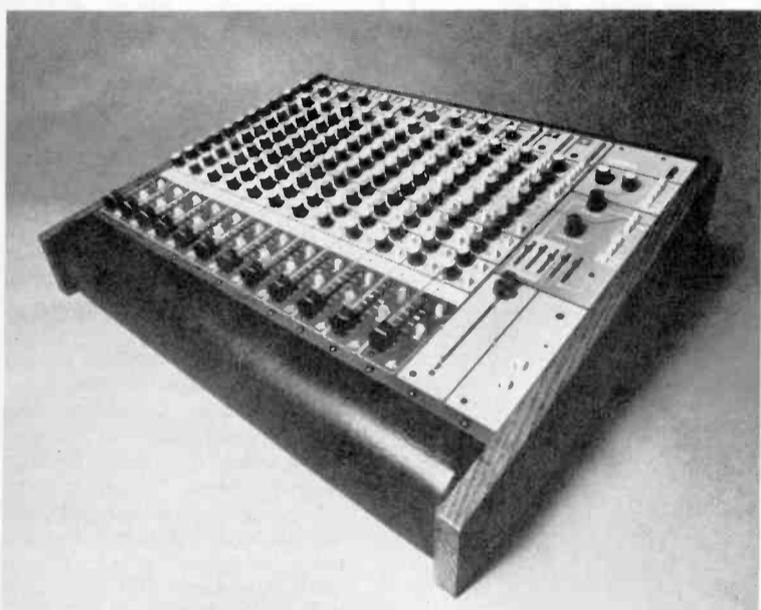
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New Products



**SIMPLE ANALYSIS**—Hewlett-Packard of Palo Alto, Calif. offers the new HP3779C/D, a primary multiplex analyzer (PMA) with analog-digital and digital-analog measure for product testing.



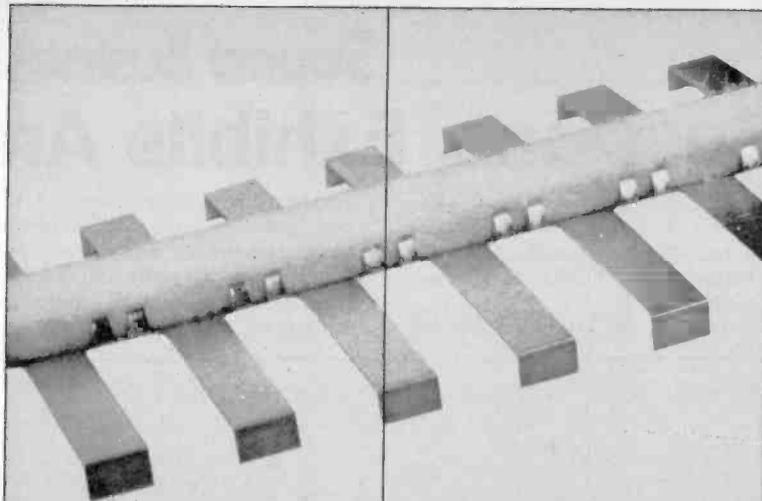
**LOGICAL LOGEX**—The first model in Sound Workshop's Logex series of consoles is the Logex 8, with eight outputs and 12 inputs as well as a color-coded panel. This unit's straightforward format makes operation accessible to less technically inclined users.



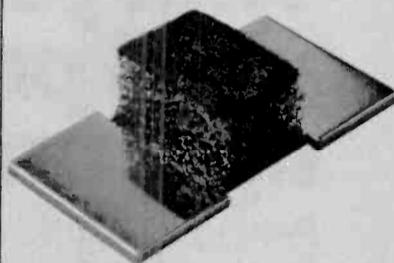
**NO ENCODING NEEDED**—The Dynafex noise reduction system from Micmix Audio Products is single-ended and designed for professional use. It reduces noise on original material by continuously analyzing and responding to the frequency content and amplitude of the signal.



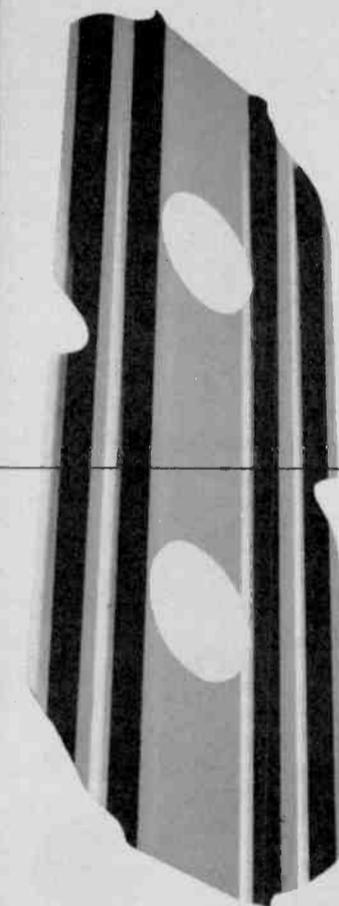
**SPLIT CONSOLE**—Soundcraft, a British firm, offers the Series 2400 mixing console. The 24-track piece can be fitted with an optional automation system. Operating facilities are presented on separate input and group output monitor modules.



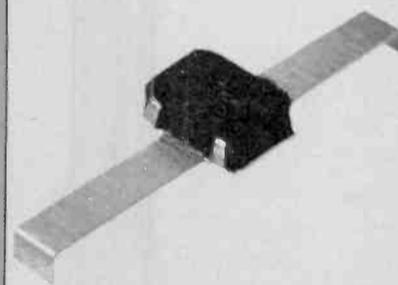
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# Technical Sessions, Exhibits Are Key At AES Meet

• Continued from page 55

Germany come AEG-Telefunken, AGFA-Gevaert, R. Barth, BASF, Beyer Dynamic, Neumann, Sennheiser, TAB and Woelke Magnetband, while other prominent Euro-

pean names on show include AKG, Audio Bauer, Court Acoustics, Lyrec, Nagra/Kudelski, Ortofon, Philips, Piral, Studer, Sondor and Stellavox.

As usual, the exhibition is purely

an opportunity for demonstration of new and existing products, not a trade marketplace. But minor items may be quietly bought, and inevitably studio managers and other customers will be looking to turn the

contacts and information acquired at AES into later purchasing decisions.

Attendance is likely to be around or slightly over last year's Hamburg figure of 2,139. AES European gen-

eral secretary Herman Wilms says pre-registrations at the end of February were 470, comfortably up on last year's 420, though below earlier levels for the London (540) and Brussels (620) shows. Participants last year came from 42 countries, with 791 full participants attending the technical sessions, 1,348 registering for the exhibition only. On-site registration costs \$20 to members, \$25 to non-members, with exhibition-only entrance set at \$7.50.

Technical sessions will take place on all four days, each between three and five hours in length, the program organized by 71st Convention Papers chairman Dr. Ben Bernfeld.

Topic for the opening session March 2 is "Measurements and Instrumentation," papers coming from Radio Beograd of Yugoslavia and the CBS Technology Center in Stamford, among others. The afternoon session and following morning are devoted to "Studio Techniques and Transducers," the CBS Technology Center again prominent with a paper on its noise reduction system for audio disks, other speakers coming from Studer International, Danish company Ortofon, Audio Dynamics and others.

A late addition to the first day program is the evening session dealing with "Digital Techniques," in which JVC representatives will talk about the development of digital cassette decks, and Sony's Dr. T.T. Doi will outline a design for professional digital recorders. U.S. firm Teledyne contributes a paper on digital signal processors for home music reproduction.

March 4 sessions focus on "Sound Reproduction" and "Sound Reinforcement and Acoustics," the former dealing mainly with distortion problems in power amplifiers and loudspeakers, the latter with the acoustics of modern buildings and theatres. And on March 5 the final session will be given over to "Digital Audio Hardware." One additional meeting, finalized late, will be a workshop session on electronic music set for March 3 and to be repeated March 4.

The second day of the convention has been largely set aside for technical tours. Options for participants are a full-day trip to the new Studer factory in Regensdorf, or shorter tours of the Nagra/Kudelski plant in Cheseaux, Mountain Studios in Montreux, and the television and radio studios in Geneva.

The customary Awards Banquet will take place on the evening of March 4 in the Montreux Palace hotel. Nine awards in all will be presented—though others will be made at the Los Angeles AES this fall—including gold, silver and bronze, two fellowships, several board of governors awards and one honorary fellowship.

## Sierra/Eastlake Opens Offices In Switzerland

LOS ANGELES — Sierra/Eastlake SA has opened offices in Fribourg, Switzerland, to concentrate on both the European and Asian audio/video and broadcast industries.

Frederique Monmarche will be the president of the new firm. She was previously an officer and office manager of Eastlake Audio SA and will direct her operations in coordination with Sierra/Eastlake of California and Hawaii. Sierra/Eastlake will be exhibiting at the AES in Montreux March 2-5.

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Brand Usage Survey

# Singapore Hi Fi Prices Sag As Video Sales Zoom

By MICHAEL CHIANG

SINGAPORE—The video boom has bitten deep into the sales of stereo systems in this territory and hi fi prices generally are dipping as a result.

Agents and dealers alike are reporting that fewer people bought hi fi hardware last year, preferring instead to spend their disposable income on videocassette recorders.

Trade statistics show that imports of VCRs went up by 125% in the first eight months of 1981, compared with the same period of the previous year. And discounting re-exports, there was still a staggering 114,383 sets imported last year as against 45,719 in 1980.

As demand for VCRs of various types grew, so sales of hi fi sets dropped alarmingly. The profit margins of dealers and agents here have also gone down as demand drops, from 10% to 20%, then to 5%, and now the margin is sometimes as low as 2%.

Ten dealers quizzed here reported a drop of up to 40% in the sale of stereo systems and one even reckoned his hi fi business had slumped by 50% compared with his 1980 returns.

According to the marketing manager of one major agency here, many dealers are not only cutting back on their hi fi orders but also reducing showroom space given over to this range of equipment, allowing more and more display space for video products.

Adds one executive, "The situation really is bad within the hi fi sales area, with some specialist salesmen working for local agents now seeking jobs in other product lines."

Dealers here also claim that the price reductions are applying across the board, even for major brand names like Sony and Akai. Sets which previously sold at, say, \$1,500 (Singapore dollars) are going for a third less. Newspaper advertisements show that there are many offers of new equipment of not much more than half the normal price.

One agent here says: "Hi fi prices must surely have hit rock bottom right now. It's hard to see how they could possibly drop any more."

The sales manager for a retail company here believes, "People now prefer to buy video recorders because so many families already have hi fi sets in their homes. Wide interest in Chinese television serials is another reason for the dramatic upturn

in videocassette recorder sales, another aspect of the video build-up over audio."

A retail outlet check here suggests VCR sales rose an average 30% in

1981, compared with the previous year. But Sony's marketing division here is claiming a 200% VCR sales increase over the past year.

Video demand in Singapore first

built fast in 1980, then just about exploded last year. But there is likely to be a slowdown through 1982, according to expert industry opinion here.

Japanese brands account for almost all the VCRs imported into this territory, as much as 97% of the total last year, and around the same tally in 1980.

## The Future Starts Here.



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### AN EMPHASIS ON RELIABILITY.

No advanced feature is worth much when it's down. So we engineer our advances for reliability.

Series 30 utilizes proven high speed integrated circuitry throughout. Electronics that are well understood worldwide. All run within their design limits. Not on the ragged edge.

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Mic inputs on our mixers are balanced. And you get plenty of attenuation for control of your input signal. And, our Parametric Sweep type Equal-

MARCH 6, 1982, BILLBOARD



**ROYAL HONOR**—The Duke of Kent, right, patron of England's Royal Television Society, presents Charles P. Ginsburg, vice president of advanced technology planning for the Ampex Corp., with an honorary fellowship from the Royal Television Society. Ginsburg was the leader of the design team which developed the first quadruplex videotape recorder in 1956.

# Media Home Entertainment Adding 100 New Titles

LOS ANGELES—Media Home Entertainment, independent videocassette duplicator/distributor specializing in cult and horror films plans expanding its 200-plus title

catalog to 300 in the next 12 months, according to Ron Safinick, president.

The firm is also targeting to double its sales in 1982 to \$16 mil-

lion, Safinick adds.

At the recent CES in Las Vegas, the Beverly Hills-based company announced plans to establish a \$10 million fund from outside sources to

finance independent productions (Billboard Jan. 16). Safinick is now anticipating the first original production—an interactive children's program—to ready by mid-1983.

Thereafter, Media is looking at three or four original productions a year.

Music will also play an important role in future titles, Safinick further notes. In April Media will release product in stereo VHS featuring such artists as Elton John, 10cc, the Fifth Dimension, ELO and others.

At the CES, Media introduced three new titles—"Hell Night," "Blood Beach" and "The Haunting Of Julia"—and also recently announced rights to 16 Film Ventures International titles to be released periodically over 1982.

Among the FVU titles are "Grizzly," "Beyond The Door," "Kill Or Be Killed," "The Dark" and others.

"Halloween" still remains Media's best selling title to date (recently topping \$2 million in retail sales, it's claimed) and Safinick contends that the visceral quality of that film, as well as other horror titles from other suppliers, will continue to make that genre popular and desirable for "repeat" viewings.

Media also plans to beef up its marketing and merchandising effort via stepping up point of purchase material to dealers (posters, signs, flyers, etc.).

## Additional video news appears on pages 30, 32.

The company recently entered the video accessory field with a line of new modular display units for retail videocassette outlets. It's the result of a pact with England's Securette Ltd, which gives MHE the marketing and distribution rights to that firm's modular display rack system for product.

In another Media update, an Amsterdam headquarters has opened as a multi purpose facility which houses sales, assembly, packaging and storage operations for MHE Europe B.V. Duplicating is scheduled to be added.

The company now maintains 40 distributors in the U.S. servicing some 10,000 dealers of various types.

JIM McCULLAUGH

## 8 RCA Titles Out

LOS ANGELES—"Annie Hall," "Dressed To Kill," "Three Days Of The Condor," "The Great Muppet Caper," "The Return Of The Pink Panther," "The Big Fights, Vol. 2—Heavyweight Champions' Greatest Fights," "A Charlie Brown Festival Vol. II" and "Disney Cartoon Parade, Vol. 2" are RCA's eight new videodisk titles.

zer can bail you out of all sorts of mixing trouble with minimum effect on audio quality.

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# TASCAM Series 30.



**LOOKMAN**—Sony has developed a flat pocket television which employs a newly-developed cathode ray tube only 3/8-inches thick. It goes on sale in Japan for \$240 this month but no U.S. entry has been set yet.

# Kid Stuff Clicks For 2-Year-Old Video Gems Company

By ELIOT TIEGEL

LOS ANGELES—Video Gems here, a supplier of prerecorded entertainment, continues to carve a niche for itself in the home market by specializing in children's films

and martial arts programs.

In fact, the husband and wife-owned firm planned exhibiting its kiddie line for the first time at the recent American Toy Fair at New York's Sheraton Centre Hotel Feb.

20-22, believed to be the first time a home video software firm was on hand at that annual event.

Beyond that, Video Gems will move into financing original children's video programming.

According to co-owner Vivienne Infante, "Toy stores represent one of the best new potential markets for us, since many are now heavily stocking electronic games." The firm planned to come away from the

show with a network of toy industry reps for kiddie material now representing 50% of overall company sales.

Already, several toy stores in L.A.'s San Fernando Valley have begun selling Video Gems kid titles. Martial arts titles, however, she notes, will be held out of that distribution channel because of the violent and aggressive nature of the material.

Eighteen children's films are in the catalog with plans to release one new moppet title among its schedule of four new releases each month. Originally aiming at the 3-8-year-old demographic with its kiddie material, the children's catalog recently broadened to include movies designed to appeal to young teenagers as well as the whole family.

Of the 18 kid's titles, 10 are live action and eight are animation, including properties from Russia, Sweden, Germany and Japan. Most of the kid films have been leased from Boston's GG Communications and L.A.'s Fine Arts. Approximately 80% of the company's overall titles are exclusive for a seven-year period, with a seven-year option, according to Joe Infante.

Some 25 domestic and four Canadian distributors handle the line, and service some 6,000 retail accounts. Available in both VHS and Beta, \$54.95 is list for kiddie titles, while \$59.95 is list for such other categories as martial arts (16 titles), horror and science fiction, adventure, special interest topics, war anthologies and R-rated films.

One unusual aspect to selling children's titles which the firm is just being informed about at retail, according to the Infantes, is the juxtaposition of X-rated and kiddie titles in-store, particularly at Southern California video retail establishments. The merchandising philosophy, add the Infantes, appears to be that X-rated purchasers are stimulated into buying something for the children—and vice versa.

Original children's productions, according to Joe Infante who also credits Disney with opening up the kid's video market, will be simple—such as a movie personality taking the viewer on a visit to the zoo. The production costs? "Around \$25,000," answers Infante. "We can make low budget ABC-type films for children which can be educational and entertaining at the same time.

While emphasizing that Video Gems wants to keep acquiring and producing "quality" kid films, Infante points out that he sees no conflict in his kiddie, martial arts, X-rated product mix since "each has its own distinct buyer."

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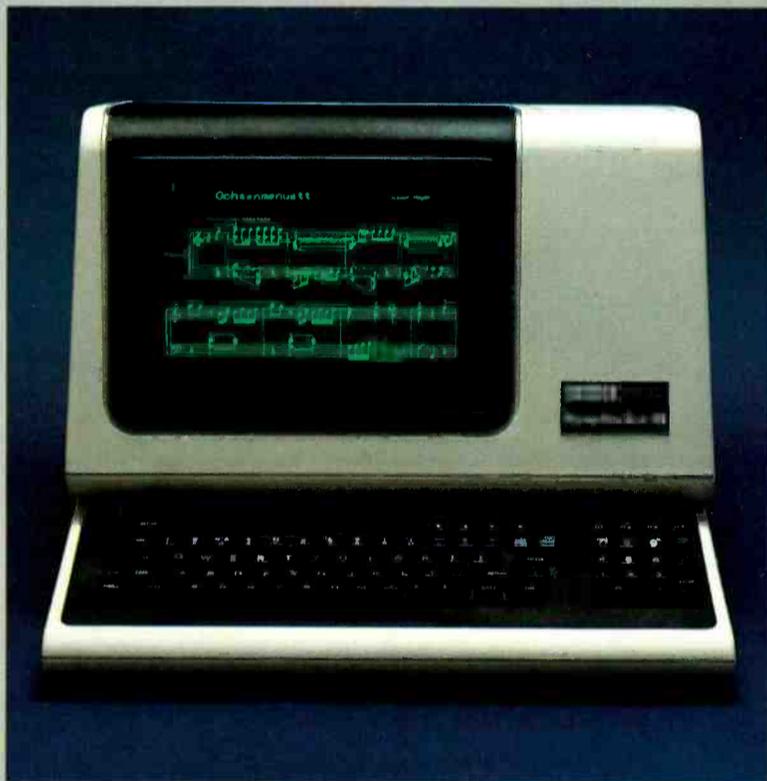
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**NEW LOOK—Bib audio/video products designs a new packaging for their videophile edition video lens care kit. Suggested list: \$8.95.**

# French Disques Ades Opening A Video Division

PARIS—French independent record company Disques Ades is linking with 3M to form a video division. The new venture will produce and distribute videocassettes for sale and rental under the logo "La Lanterne Magique."

Among the initial titles are "Voyage To The Center Of The Earth" and "The War Of The Planets," plus a Royal Ballet production with Margot Fonteyn and Rudolf Nureyev, and a performance of Vivaldi's "Four Seasons," featuring Yehudi Menuhin.

Describing the project as "logical marriage," Lucien Ades, Ades president, says: "Video clearly is going to occupy an increasing part of public leisure time and it is a market which cannot be ignored."

Ades is to acquire or produce software and the distribution will be through 3M's blank tape sales force, whose resources are currently under-utilized.

Ades says he preferred to set up a new company rather than opt for distribution through an existing operation "because my catalog will be the first to be distributed through 3M and not just one among many others."

In addition to "La Lanterne Magique" material, 3M is also planning to distribute videocassette versions of films from the French production company Marceau-Cocinor, which has a total catalog of 350 titles, in-

cluding many by Roger Vadim.

Says Guy Hamon, director of 3M France: "Our diversification into distribution of prerecorded software is being done entirely independently of our U.S. parent company."

Ades says that the "La Lanterne Magique" catalog has four main categories: children's programs, classical music, history and educational/instructional features. Each cassette will be accompanied by a booklet

containing information on the works, authors and performers concerned.

Ades adds that details of the rental scheme have yet to be worked out.

## Electro Sound tape duplicators System 8000 at 64:1/32:1 with automatic quality control System 5000 at 32:1/16:1

### Superlative audio

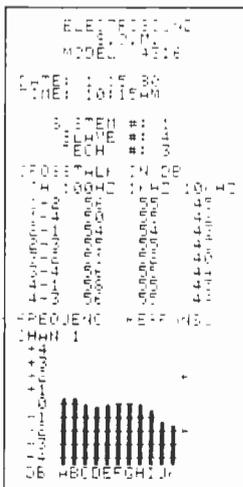
From frequency response of  $\pm 2\%$  from 40Hz to 15kHz through every individual performance specification, the new System 8000 and System 5000 are outstanding: signal-to-noise, crosstalk rejection, WOW and flutter, harmonic distortion, tape speed accuracy. You've never heard such high audio capability.

### Microprocessor architecture

Electro Sound's trend-setting microprocessor is an integral part of the systems' design. It controls and monitors the key process functions, shuts the system down if key functions vary beyond acceptable limits and locates any problem with a built-in diagnostic program. It also counts and displays the number of completed selections and pancakes.

### The amazing Electro Sound 4300 Quality Control & Assurance System

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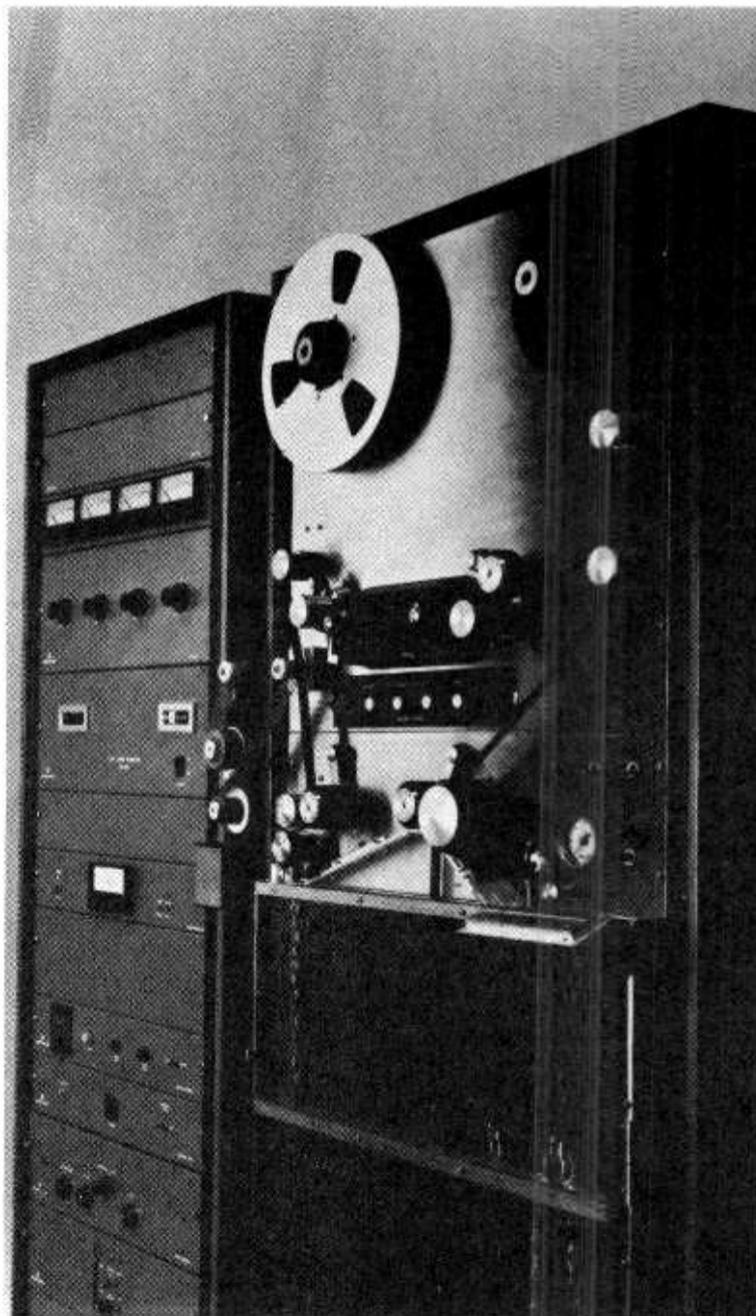


Distributed in the U.S. and worldwide by



1290 Avenue of the Americas  
New York, NY 10019, USA  
Cable: AUDIOMATIC  
Telephone: (212) 582-4870  
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Latin American office:  
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### New Facilities For N.Y.'s Unitel Video

NEW YORK—Unitel Video is growing. The videotape production house has purchased a 23,000-square-foot building here.

The new facility, located directly across the street from the current offices on West 57th St., will be used to house a 4,500-square-foot television studio, additional videotape editing rooms and related services, as well as executive offices.

### A PolyGram Video, 20th-Fox Accord

LONDON—PolyGram Video has appointed Twentieth Century-Fox Video to handle the manufacture of its software in the U.K. for all formats, VHS, Betamax and V2000.

It's a one-year deal initially, set up by PolyGram Video's chief David Hockman and Alan Kaupe, who heads the Twentieth Century operation here.

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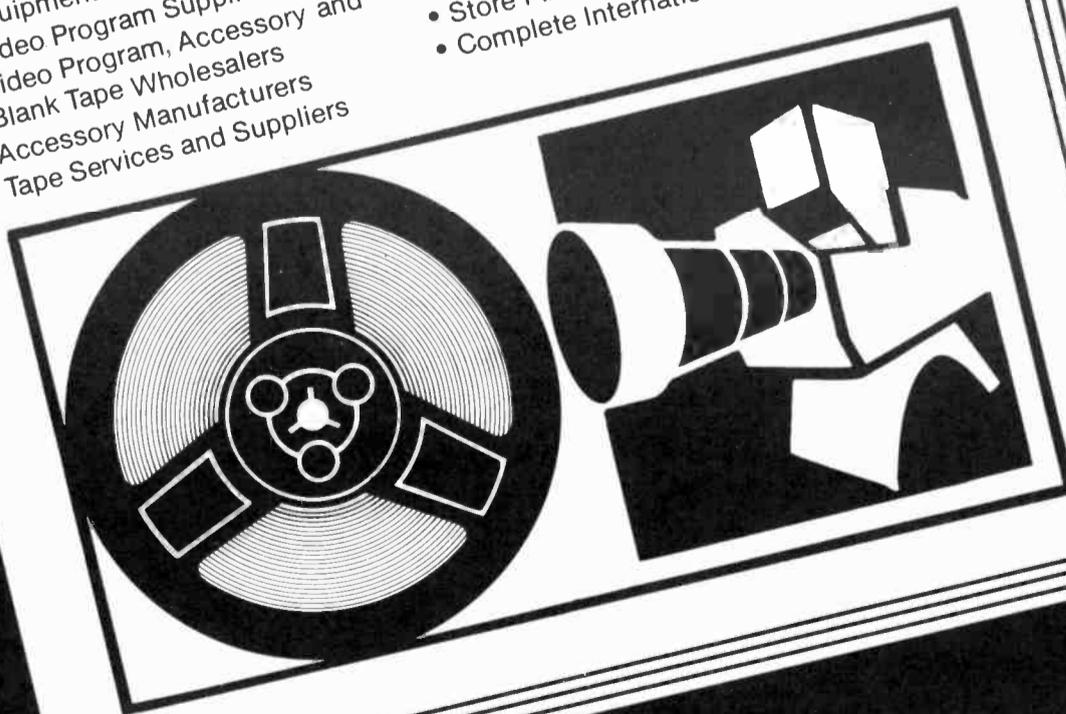
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Issue Date: May, 1982

Advertising Deadline: April 9, 1982

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**GOLD FANTASY**—Zeev Lewin, left, of WEA Israel presents WEA International chief Nesuhi Ertegun with a gold record awarded to John Lennon and Yoko Ono for sales of "Double Fantasy." Lewin made the presentation at MIDEM in Cannes.

## Soviet Cassette Recorder Production Will Increase

By VADIM YURCHENKOV

MOSCOW—The Russian home entertainment electronics industry is looking to step up its production of audio cassette recorders by at least 250% by 1985, so giving the cassette total market domination over the disk.

Recent market research has shown a consistently growing national demand for music centers, tape/radio combination units, and most of all for cassette recorders. It has finally sunk in here that cassette technology at all levels is much more economical and cost effective than the conventional open reel equipment.

But if the emphasis is so firmly on cassette recorder lines, the whole consumer electronics range in the Soviet Union is developing rapidly in terms of sophistication and effi-

ciency. Quality is now the keynote as public demand for expensive sound equipment soars.

Leningrad-based center the Popov Research Institute of Radio Reception and Acoustics recently unveiled its Orbita 002. It comprises a top-quality record player, amplifier and speakers.

The designers claim the Orbita 002 is the best-value hardware in the country and add that "it is on a level with the very best of international product and is probably the first Russian range fully to justify the high fidelity tag."

It is smaller in size and costlier in price than any of the other standard units sold here and it will be manufactured, in small quantities at first, by a Riga-based company.

## Int'l Music Show Set For Debut

### U.K. Event Combines Trade Exhibits, Consumer Appeal

By NICK ROBERTSHAW

LONDON — The International Music Show, a new project billed as "Britain's first complete music industry trade event," opens its doors for the first time March 13 at the Wembley Conference Center in North London.

Combining a broad-based trade exhibition and market with mass public attendance, the six-day event is the brainchild of rock manager/promoter Kane Kramer, managing director of the organizing company Beatstar.

On the need for such a show, Kramer argues that Britain's international leadership in pop music has never been properly reflected in a home-based event. "It's one of this country's proudest achievements that our music has spread across the world. And yet many of the biggest shows devoted to music—like MIDEM for instance—are held abroad, in France, West Germany, Japan and the U.S." He says that now more than ever, the U.K. music industry needs to unite and show its power and potential.

In practice, although available stand space is fully booked, response from record companies and music publishers has been disappointing, and it is musical instrument manufacturers/distributors and hi-fi firms

who dominate the list of exhibitors, with only a handful of minor independent labels—A-Side, Dansan, Big R—participating. IMS staffers acknowledge the rebuff, which they say is due both to the novelty and risk attached to a pioneering event in its first year, and to record companies' difficulties in seeing what role the show might fulfill.

Accordingly, the retail aspects—everything from hi-fi, video, CB radios, and instruments to badges and T-shirts will be on public sale—are being stressed, together with the packed program of concerts and artist appearances planned.

Adam Ant will open the show,

## Charity Concerts Held In Poland

WARSAW—The Polish branch of the International Jazz Federation (IJF) and the Polish Red Cross staged two charity shows here, featuring rock groups Exodus, Mech and Combi, to aid victims of the floods which have recently affected wide areas of Poland and to aid elderly people needing care.

A total 7,000 fans attended the shows in the Congress Hall of the Palace of Culture in Warsaw.

## British Move To Halt Video Piracy

### Illicit Product May Account For 50% Of Sales In U.K.

• Continued from page 1

ture Export Association of America, the Society of Film Distributors, the Video Copyright Protection Society, the Mechanical Copyright Protection Society (MCPS) and the Independent Television Contractors Association (ITCA), plus the BBC.

Norman Abbott, BVA general manager, additionally plans to involve the cooperation of dealer organizations "some time in the future. Ideally, we'd like to see a pooling of resources under one executive, though we realize this may not be possible.

"But we do hope everyone involved will contribute resources in some form, whether in computer time or simple finance."

He adds: "Certainly it ought to be possible to police the industry better having pooled the available resources, rather than through the present uncoordinated efforts, and especially with the boost of some additional money."

Currently the BVA has no field investigators of its own, though the Motion Picture Export Association of America and the Society of Film Distributors have three each. Now, stresses Abbott, the numbers are to be "drastically increased."

Meanwhile, Colin Bayliss, managing director of MGM/CBS Home Video, has issued a call for a network of authorized video dealers. He has outlined at a MGM/CBS conference here, a scheme that would involve authorized retailers being licensed and monitored by the BVA or a similar industry body.

He warned: "Without that safety network I fear that there will be retailers who are forced to offer bad quality material, others reduced to dealing in pirate product and still other retailers who go out of business altogether.

"All of that will give the video industry a bad name and retard its credibility among our customers,

whose spending it is that underpins our livelihoods."

MGM/CBS is now for the first time making available material on the video 2000 format which, Bayliss said, achieved a 15% share of the U.K. video recorder market last year "and a higher share than that in some continental and European markets. We're looking for an increase to around 20% this year."

Reiterating the \$350 million sales

## O'Sullivan Sues Former Manager

LONDON — Gilbert O'Sullivan, singer-songwriter, has started what is likely to be a lengthy High Court battle here against Gordon Mills, his former manager, and Management Agency and Music Ltd. (MAM), claiming copyright of his hit songs, plus royalties and damages for "exploitation" of his reputation.

When unknown, claims O'Sullivan, he was persuaded to sign "illegal" agreements which deprived him of substantial sums in royalties and copyrights on his compositions.

Mills, already managing Tom Jones and Engelbert Humperdinck, became O'Sullivan's manager in February, 1970. Now O'Sullivan is asking the court to set aside earlier agreements, claiming he received very little from hits like the single "Claire," and the album "Himself."

## Japan's Four Life Records Issuing One Sided Singles

By SHIG FUJITA

TOKYO—Singles featuring music on one side only, and retailing at virtually half the normal price, is the latest marketing ploy used in Japan by Four Life Records to try and stimulate consumer demand.

It brings the 45 disk configuration into the slumping marketplace when sales of LPs have suffered most through the mushrooming menace of the record rental shops and proliferating cheap imports.

Yutaka Goto, Four Life vice president, says: "The main aim is to build interest generally in recorded product. Of course, common sense suggests that you should use both sides of a single but after a lot of thought we decided that, depending on the type of song recorded, one-siders could find a place in the retail shops."

He accepts that the cost of producing a record is not much different whether one or two sides are pressed. The one-siders are pegged at \$1.70, compared to the usual single price in Japan of just under \$3, a little over 40% more.

But, says Goto, if no material is recorded on the second side, mastering costs are halved. Better, he insists, to cut costs and lower prices than just use filler material on the flip.

The lower-priced LPs put out by CBS/Sony and Nippon Phonogram last fall, when retail prices were dropped from nearly \$12 to \$8.50, are still selling well, in line with the general industry belief that demand will inevitably increase for records if prices can be reduced.

However, the root cause of industry problems here is accepted as being the growth of disk rental outlets, blamed (Billboard, Feb. 27) for the fact that production of records in Japan dropped last year for the first

prospect this year, Bayliss said: "It's an impressive sounding figure, but we don't believe it's impressive enough to support the excessive number of retail and rental outlets springing up throughout the country."

"We have to maintain tighter control of a market that is over-burdened with too many pirates and too many inefficient and under-financed retailers.

"There are just too many incidents of customers having to put up with vastly inferior quality material, not just because of the pirate activity but because many companies have forced down their profit margins to absurdly low levels by renting out tapes for as little as 50 pence (roughly 90 cents) a night.

"At these levels, dealers are inevitably tempted to start running off their own additional copies. And in a very short space of time, the software industry has got itself into a cut-throat price battle that eventually will be bad both for customer and retailer."

He said there are already 7,000 rental and retail outlets in Britain and, on projected video turnover figures for 1982, each would have average annual sales of roughly \$30,000 pounds (around \$55,000), which, he said, wasn't enough to pay wages, let alone rent and rates and the rest.

He added: "We know now that video software retailing is not, ex-

(Continued on page 70)

time in more than a quarter of a century.

The Japanese government is presently taking a "hands off" stance over the rental shops, despite industry demands for strong action, but this is mainly because court action in Tokyo is pending.

Next week, March 8, there's a second hearing of the suit filed by 13 leading Japanese record companies with the defendants, four disk rental chains, presenting their joint case. But Jusaburo Kamei, director general of the Japan Phonograph Record Assn., fears it could take up to three years before a final decision is made.

The record industry problem is that it is hard to persuade either the government or the record buyer just how valuable and important copyrights are. In Japan, this lack of awareness stretches beyond records to design and advertising copyright and myriad other areas.

It is even difficult establishing just how many rental outlets there are in Japan now. The first shop opened in June, 1980, and IFPI has estimated there were 750 by the end of September. Now the industry fear is that there are well over 1,000.

But the record companies at least are pressing the Japanese government to reform the copyright law so that it gives them the right to prevent rental of their product. They are claiming the existing law is out of date and should be amended as soon as possible to prevent the undermining of the national music industry.

Raised in the Japanese parliament recently, the question of the rental shops acting in contravention of the copyright law drew no comment from officials of the agency for cultural affairs.

# Billboard® Hits Of The World™

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## BRITAIN

(Courtesy of Music Week)  
As of 2/27/82  
SINGLES

This Week	Last Week	Title	Artist
1	1	TOWN CALLED MALICE/PRECIOUS,	Jam, Polydor
2	6	THE LION SLEEPS TONIGHT,	Tight Ft. Jive
3	17	CENTERFOLD,	J. Geils Band, EMI America
4	11	LOVE PLUS ONE,	Haircut One Hundred, Arista
5	3	SAY HELLO, WAVE GOODBYE,	Soft Cell, Bizzare
6	2	GOLDEN BROWN,	Stranglers, Liberty
7	4	MAIN OF ORLEANS,	Orchestral Manoeuvres In The Dark, Din Disc
8	12	I CAN'T GO FOR THAT (No Can Do),	Daryl Hall & John Oates, RCA
9	36	T'AIN'T WHAT YOU DO,	Fun Boy Three/Bananaroma, Chrysalis
10	31	SEE YOU,	Depeche Mode, Mute
11	24	MICKEY,	Tony Basil, Raidialchoice
12	8	ARTHUR'S THEME,	Christopher Cross, Warner Bros.
13	5	THE MODEL,	Kraftwerk, EMI
14	7	OH JULIE,	Shakin' Stevens, Epic
15	9	DEAD RINGER,	Meat Loaf, Epic/Cleveland Int'l
16	10	SENSES WORKING OVERTIME,	XTC, Virgin
17	21	FOOL IF YOU THINK IT'S OVER,	Elkie Brooks, A&M
18	14	NEVER GIVE UP A GOOD THING,	George Benson, Warner Bros.
19	33	RUN TO THE HILLS,	Iron Maiden, EMI
20	NEW	DEUTSCHE GIRLS,	Adam & Ants, E.G.
21	13	LET'S GET IT UP,	AC/DC, Atlantic
22	NEW	CLASSIC,	Adrian Gurvitz, Rak
23	NEW	GO WILD IN THE COUNTRY,	Bow Wow Wow, RCA
24	16	DROWNING IN BERLIN,	Mobiles, Rialto
25	32	THEME FROM HILL STREET BLUES,	Mike Post/Larry Carlton, Elektra
26	15	EASIER SAID THAN DONE,	Shakatak, Polydor
27	18	LANDSLIDE,	Olivia Newton-John, EMI
28	26	CARDIAC ARREST,	Madness, Stiff
29	NEW	STARS ON STEVIE,	Star Sound, CBS
30	NEW	SOME GUYS HAVE ALL THE LUCK,	Robert Palmer, Island
31	19	LAND OF MAKE BELIEVE,	Bucks Fizz, RCA
32	20	GET DOWN ON IT,	Kool & Gang, De-Lite
33	NEW	I WON'T CLOSE MY EYES,	UB40, Dep Int'l
34	NEW	HEAD OVER HEELS,	Abba, Epic
35	35	SHOWROOM DUMMIES,	Kraftwerk, EMI
36	30	YOU'RE THE ONE FOR ME,	D. Train, Epic
37	NEW	QUEEN OF THE RAPPING SCENE,	Modern Romance, WEA
38	23	BEIN' BOILED,	Human League, EMI
39	NEW	TURN UP THE NIGHT,	Black Sabbath, Vertigo
40	NEW	RESTLESS,	Gillan, Virgin

### Albums

1	1	LOVE SONGS,	Barbra Streisand, CBS
2	35	DREAMING,	Various, K-tel
3	2	PEARLS,	Elkie Brooks, A&M
4	3	ARCHITECTURE & MORALITY,	Orchestral Manoeuvres In The Dark, Din Disc
5	23	ENGLISH SETTLEMENT,	XTC, Virgin
6	5	NON-STOP EROTIC CABARET,	Soft Cell, Some Bizarre
7	4	DARE,	Human League, Virgin
8	12	PRIVATE EYES,	Daryl Hall & John Oates, RCA
9	7	DEAD RINGER,	Meat Loaf, Epic/Cleveland Int'l
10	6	FRIENDS OF MR. CAIRO,	Jon & Vangelis, Polydor
11	13	ALL FOR A SONG,	Barbara Gaskin, CBS
12	16	BAT OUT OF HELL,	Meat Loaf, Epic/Cleveland Int'l
13	14	GREATEST HITS,	Queen, EMI
14	10	4, Foreigner,	Atlantic
15	11	PHYSICAL,	Olivia Newton-John, EMI
16	9	THE MAN MACHINE,	Kraftwerk, Capitol
17	15	LA FOLIE,	Stranglers, Liberty
18	NEW	MESOPOTAMIA,	B52s, EMI
19	21	THE VISITORS,	Abba, Epic
20	8	MECHANIX,	UFO, Chrysalis
21	20	CHRISTOPHER CROSS,	Warner Bros.
22	27	PERHAPS LOVE,	Placido Domingo & John Denver, CBS
23	19	GEORGE BENSON COLLECTION,	Warner Bros.
24	29	TRAVELOGUE,	Human League, Virgin
25	18	SOMETHING SPECIAL,	Kool & Gang, De-Lite
26	24	FOR THOSE ABOUT TO ROCK,	AC/DC, Atlantic
27	17	MODERN DANCE,	Various, K-tel
28	NEW	ONE VICE AT A TIME,	Krokus, Arista
29	26	SHAKY,	Shakin' Stevens, Epic

30	25	IF I SHOULD LOVE AGAIN,	Barry Manilow, Arista
31	32	SOUND OF YOUR CRY,	Elvis Presley, RCA
32	34	SIMON & GARFUNKEL COLLECTION,	CBS
33	22	COMPUTER WORLD,	Kraftwerk, EMI
34	38	PENTHOUSE & PAVEMENT,	Heaven 17, Virgin
35	37	LOVE SONGS,	Cliff Richard, EMI
36	33	GHOST IN THE MACHINE,	Police, A&M
37	NEW	SPEAK & SPELL,	Depeche Mode, Mute
38	28	PRINCE CHARMING,	Adam & Ants, CBS
39	31	THE BEST OF FOUR TOPS,	K-tel
40	39	SECRET COMBINATION,	Randy Crawford, Warner Bros.

## CANADA

(Courtesy Canadian Broadcasting Corp.)  
As of 2/27/82  
SINGLES

This Week	Last Week	Title	Artist
1	2	TAINTED LOVE,	Soft Cell, PolyGram
2	1	CENTERFOLD,	J. Geils Band, EMI America
3	3	I CAN'T GO FOR THAT,	Hall & Oates, RCA
4	4	OUR LIPS ARE SEALED,	Go-Go's, A&M
5	5	LETTING GO,	Straight Lines, CBS
6	15	OPEN ARMS,	Journey, CBS
7	16	I BELIEVE,	Chilliwack, A&M
8	NEW	TONIGHT I'M YOURS,	Rod Stewart, WEA
9	6	SHAKE IT UP,	Cars, Elektra
10	10	COOL NIGHT,	Paul Davis, Arista
11	8	ABACAB,	Genesis, Atlantic
12	9	ALL OUR TOMORROWS,	Eddie Schwartz, A&M
13	NEW	SWEET DREAMS,	Air Supply, PolyGram
14	NEW	I LOVE ROCK'N'ROLL,	Joan Jett & Blackhearts, CBS
15	18	LOVE IS ALRIGHT TONIGHT,	Rick Springfield, RCA
16	11	SPIRITS IN THE MATERIAL WORLD,	Police, A&M
17	NEW	YOU COULD HAVE BEEN WITH ME,	Sheena Easton, Capitol
18	19	LEADER OF THE BAND,	Dan Fogelberg, Full Moon
19	7	WAITING FOR A FRIEND,	Rolling Stones, Rolling Stones
20	12	HARDEN MY HEART,	Quarterflash, Geffen

### Albums

1	1	FREEZE-FRAME,	J. Geils Band, EMI America
2	2	TAINTED LOVE,	Soft Cell, PolyGram
3	3	BEAUTY AND THE BEAT,	Go-Go's, A&M
4	4	TONIGHT I'M YOURS,	Rod Stewart, Warner Bros.
5	5	GHOST IN THE MACHINE,	Police, A&M
6	NEW	I LOVE ROCK'N'ROLL,	Joan Jett & Blackhearts, CBS
7	7	TATTOO YOU,	Rolling Stones, Rolling Stones
8	8	FOR THOSE ABOUT TO ROCK,	AC/DC, Atlantic
9	6	4, Foreigner,	Atlantic
10	9	SHAKE IT UP,	Cars, Elektra

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 3/1/82  
SINGLES

This Week	Last Week	Title	Artist
1	1	SKANDAL IM SPERRBEZIRK,	Spider Murphy Gang, Electrola
2	3	POLONAISE BLANKENESE,	Gottlieb Wendehals, M aster
3	2	OH JULIE,	Shakin' Stevens, Epic
4	8	LAND OF MAKE BELIEVE,	Bucks Fizz, RCA
5	4	GOLDENER REITER,	Joachim Witt, WEA
6	5	CAMBODIA,	Kim Wilde, Rak
7	11	ICH WUNSCH DIR DIE HOELLE AUF ERDEN,	Christian Franke, Ariola
8	7	SHARAZAN,	Al Bano & Romina Power, Baby
9	6	LIEBER GOTT,	Peter Maffay, Metronome
10	10	ONE OF US,	Abba, Polydor
11	9	IT'S MY PARTY,	Dave Stewart & Barbara Gaskin, Stiff
12	15	DON'T YOU WANT ME,	Human League, Virgin
13	18	I'LL FIND MY WAY HOME,	Jon & Vangelis, Polydor
14	16	HALE, HEY LOUISE,	Ricky King, Epic
15	13	EISBAR,	Grauzone, Welk-Rekord
16	21	BISCAYA,	James Last, Polydor
17	19	DER BLAUE PLANET,	Karat, Pool
18	20	EISZEIT,	Ideal, Eitel Imperial
19	12	TAINTED LOVE,	Soft Cell, Vertigo
20	14	DU ENTSCHULDIGE I KENN DI,	Peter Cornelius, Philips
21	17	LITTLE LADY,	Aneka, Hansa Int'l
22	24	WEIL DU EIN ZAERTLICHER MANN BIST,	Hanne Haller, Ariola
23	NEW	DANCE WITH THE SARAGOSA BAND,	Saragosa Band, Ariola
24	NEW	UNA NOTE SPECIALE,	Alice, EMI

25	25	JUKE BOX HERO,	Foreigner, Atlantic
26	NEW	JA WENN WIR ALLE ENGLEIN WAEREN,	Fred Sonnenschein & Freunde, Hansa
27	NEW	POLIZISTEN,	Extrabreit, Metronome
28	23	FLASH IN THE NIGHT,	Secret Service, Ultraphone
29	NEW	DANCE LITTLE BIRD,	Electronicas, Philips
30	NEW	CHILD OF THE UNIVERSE,	Barclay James Harvest, Polydor

### Albums

1	2	BERLIN: A CONCERT FOR THE PEOPLE,	Barclay James Harvest, Polystar
2	1	ICH WILL LEBEN,	Peter Maffay, Metronome
3	5	DOLCE VITA,	Spider Murphy Gang, Electrola
4	3	ZA ZA ZABADAK,	Saragosa Band, Ariola
5	4	STIMME DER HEIMAT,	Ronny, K-tel
6	8	4, Foreigner,	Atlantic
7	9	HIERR FLIEGEN GLEICH DIE LOECHER AUS DEM KAESE,	Gottlieb Wendehals, Teldec
8	7	THE VISITORS,	Abba, Polydor
9	10	ISLAND IN THE SUN,	Harry Belafonte, K-tel
10	11	DER ERNST DES LEBENS,	Ideal, Eitel Imperial
11	6	CLASSIC DISCO,	Royal Philharmonic Orchestra, K-tel
12	12	IDEAL,	Ideal, IC
13	13	WORLDS APART,	Saga, Polydor
14	15	85555,	Spiff, Phonogram
15	17	WELCH EIN LAND WAS FUER MAENNER,	Extrabreit, Reflektor
16	20	SILBERLICK,	Joachim Witt, WEA
17	16	IHRE GROESSTEN ERFOLGE,	Extrabreit, Metronome
18	14	SHAKY,	Shakin' Stevens, Epic
19	18	FOR THOSE ABOUT TO ROCK,	AC/DC, Atlantic
20	19	FUER USSZESCHNIGGE,	Bap, Musikart

## JAPAN

(Courtesy Music Labo)  
As of 2/27/82  
SINGLES

This Week	Last Week	Title	Artist
1	1	AKAI SWEET PEA,	Seiko Matsuda, CBS/Sony (Sun)
2	6	WEDDING BELL,	Sugar, Four Life, (JCM)
3	2	KOKORO NO IRO,	Masatoshi Nakamura, Nippon Columbia (Nichion)
4	4	JOUNETSU NEPPU SERENADE,	Masahiko Kondo, RVC (Janny's)
5	3	YUME NO TOCHUU,	Takao Kisugi, Polydor (Kitty)
6	5	KIMINI BARA BARA . . . TO IUKANJI,	Toshihiko Tahara, Canyon (Janny's)
7	7	SAILOR FUKU TO KIKANJU,	Hiroko Yakushimaru, Polydor (Kitty/Variety)
8	8	SEXY KIBUN NO YORU DAKARA,	Daisuke Shima, King (Crazy Rider)
9	9	REIJIN,	Kenji Sawada, Polydor (Watanabe)
10	10	SUZUME,	Keiko Masuda, Warner-Pioneer (Nichion)
11	15	CHAKO NO KAIGAN MONOGATARI,	Southern All Stars, Victor (Amuse)
12	12	KOIBITOTACHI NO CAFETERRACE,	Yoshie Kashiwbara, Nippon Phonogram (Watanabe/Burning)
13	NEW	IKENAI ROUGE MAGIC,	Imawano Kiyoshiro & Sakamoto Ryuichi, London (Yano/Nakayoshi)
14	11	LOVE ME TENDER,	Iyo Matsumoto, Victor (Nichion/Burning)
15	13	BURIKKO ROCK'N'ROLL,	Grease, Nippon Columbia (Crazy Rider)
16	14	DESIRE,	Monta & Brothers, Nippon Phonogram (PMP)
17	20	LEMON,	Hiromi Iwasaki, Victor (Geiei/NTV)
18	18	PHYSICAL,	Olivia Newton-John, Toshiba-EMI
19	16	JUNJOU,	Hiromi Gou, CBS/Sony (Burning)
20	17	AKUJO,	Miyuki Nakajima, Canyon (Yamaha)

### Albums

1	1	FOR YOU,	Tatsuro Yamashita, RVC
2	3	YUMEMIRU KORO O SUGITEMO,	Junko Yagami, Discomate
3	2	YUME NO TOCHU,	Takao Kisugi, Polydor
4	4	MEMORIAL,	Masatoshi Nakamura, Nippon Columbia
5	16	TASOGARE NO KISHI,	Chage V Asuka, Warner-Pioneer
6	6	SOFT WINGS,	Yasuko Agawa, Victor
7	5	OVER,	Off Course, Toshiba-EMI
8	12	SUGAR DREAM,	Sugar, Four Life
9	8	PHYSICAL,	Olivia Newton-John, Toshiba-EMI
10	11	THE TIGERS 1982,	Polydor

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.

11	7	SAILOR FUKU TO KIKAN JU,	Hiroko Yakushimaru, Polydor
12	10	YOROSHIKU,	Grease, Nippon * Columbia
13	9	KISHOUTENKETSU II,	Chiharu Matsuyama, News
14	13	RAISE,	Earth, Wind & Fire, CBS/Sony
15	15	SAKUBAN OAI SHIMASHOU,	Yumi Matustoya, Toshiba-EMI
16	NEW	HITORI GA SUKI,	Keiko Masuda, Warner-Pioneer
17	17	THE GEORGE BENSON COLLECTION,	Warner-Pioneer
18	18	ALONE,	Masayoshi Takanaka, Toshiba-EMI
19	20	TOM TOM CLUB,	Tom Tom Club, Warner-Pioneer
20	14	GINGIRAGIN NI SARIGENAKU,	Masahiko Kondo, RVC

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 3/11/82  
SINGLES

This Week	Last Week	Title	Artist
1	1	TAINTED LOVE,	Soft Cell, Mercury
2	2	TROUBLE,	Lindsay Buckingham, Mercury
3	10	CENTERFOLD,	J. Geils Band, EMI America
4	3	WAITING FOR A GIRL LIKE YOU,	Foreigner, Atlantic
5	4	LET'S HANG ON,	Barry Manilow, Arista
6	5	OUR LIPS ARE SEALED,	Go-Go's, Illegal
7	12	HOMOSAPIEN,	Pete Shelley, Island
8	7	CAMBODIA,	Kim Wilde, Rak
9	14	YOUNG TURKS,	Rod Stewart, Warner Bros.
10	6	FOR YOUR EYES ONLY,	Sheena Easton, EMI
11	13	CASTLES IN THE AIR,	Don McLean, Interfusion
12	11	SHAKE IT UP,	Cars, Elektra
13	9	DOWN UNDER,	Men At Work, CBS
14	8	IT'S MY PARTY,	Dave Stewart & Barbara Gaskin, Stiff
15	20	LOVE ACTION,	Human League, Virgin
16	19	LAND OF MAKE BELIEVE,	Bucks Fizz, RCA
17	NEW	WHAT ABOUT ME,	Moving Pictures, WBE
18	16	GIRLS ON FILM,	Duran Duran, EMI
19	NEW	LET'S GROOVE,	Earth Wind & Fire, CBS
20	NEW	WORKING IN A COALMINE,	Devo, Warner Bros.

### Albums

1	1	BUSINESS AS USUAL,	Men At Work, CBS
2	10	LIVE,	Jacksons, Epic
3	NEW	LOVE SONGS,	Cliff Richard, EMI
4	5	DARE,	Human League, Virgin
5	2	MARCIA HINES' GREATEST HITS,	Wizard
6	3	BEST OF BLONDIE,	Blondie, Chrysalis
7	8	4, Foreigner,	Atlantic
8	17	STRAIGHT AHEAD,	Various, K-tel
9	18	DAYS OF INNOCENCE,	Moving Pictures, WBE
10	6	MANILOW MAGIC,	Barry Manilow, Arista
11	9	1982 . . . IN THE SUN,	Various, EMI
12	4	TATTOO YOU,	Rolling Stones, Rolling Stones
13	7	GREATEST HITS,	Queen, Elektra
14	11	LAW AND ORDER,	Lindsay Buckingham, Mercury
15	12	SIROCCO,	Australian Crawl, EMI
16	15	BELIEVERS,	Don McLean, Interfusion
17	13	DURAN DURAN,	Duran Duran, EMI
18	14	COLLECTION OF GREAT DANCE SONGS,	Pink Floyd, CBS
19	NEW	THE GEORGE BENSON COLLECTION,	George Benson, Warner Bros.
20	19	TONIGHT I'M YOURS,	Rod Stewart, Warner Bros.

## SWEDEN

(Courtesy GLF)  
As of 2/24/82  
SINGLES

This Week	Last Week	Title	Artist
1	2	DIE FOGEL-SONG,	Kvack Kvack, Mariann
2	1	CAMBODIA,	Kim Wilde, Rak
3	5	POPIPOP,	Dag Vag, Silence
4	7	BLINKAR BLA,	Adolphson-Falk, Eldorado
5	NEW	OH JULIE,	Shakin' Stevens, CBS
6	9	DON'T YOU WANT ME,	Human League, Virgin
7	6	VAD POJKAR VILL HA,	Rymdimperiet, Mistlur
8	4	HELA NATTEN,	Attack, CBS
9	NEW	THIS IS RADIO CLKASH,	CBS
10	3	SCHUISSE,	Ebba Groen, Mistlur

### Albums

1	6	DARE,	Human League, Virgin
2	9	MAKING WAVES,	Nolans, CBS
3	4	SHAKY,	Shakin' Stevens, Epic
4	1	THE VISITORS,	Abba, Polar
5	2	TONIGHT I'M YOURS,	Rod Stewart, Warner Bros.

6	3	DURAN DURAN,	Duran Duran, EMI
7	10	PRESKRIBERADE ROMANSER,	UH Lundell, Parlophone
8	NEW	DANSA KVACK KVACK,	Curt Haggars, Mariann

## CGD Views Baker Signing As Proof Of Int'l Growth

By VITTORIO CASTELLI

MILAN—Ginger Baker has chosen to make his recording comeback through an exclusive worldwide deal with Italian independent CGD, and the company sees the signing as the logical consequence of a long-term policy, and a testament to its success in breaking acts internationally.

"You should not be surprised that things like this can happen. Considering the success that we have had abroad with many of our acts it is no wonder that Ginger Baker should want us to handle his records worldwide," says CGD international product manager Maurizio Cannici, who adds: "We live in a world of instant communication, so who cares if an English artist records for an Italian company? It is all Europe in any case, not much different to a New York act signing to a West Coast company."

"The fact is that Ginger Baker was very impressed with what he found at CGD, not only in terms of the company's internal organization, but also in terms of the physical structures we have in-house, which include our own recording studios, and complete services for every step in the production process, from recording through marketing and promotion."

CGD's track record with overseas artists is certainly impressive.

French group Rockets, for instance, who sing in English, have sold a total of one million albums for CGD. But perhaps the biggest success was one that came about almost by accident, when Nikka Costa, 9-year-old daughter of arranger/conductor Don Costa, got up and sang one song, more or less as a joke, during the recording of a live Milan concert later released as "Don Costa Plays The Beatles."

Those present were so impressed with the youngster's performance that CGD took the hint and immediately signed her. Her first single, "On My Own," became an instant worldwide hit.

"Just to give an idea," says CGD licensing department head Adelfo Forni, "that single sold well over 400,000 copies even in Brazil, which is as album-oriented a territory as you could find."

In the end, "On My Own" topped singles charts in Italy, Brazil, Argentina, Mexico, France and Spain. Now RCA plans to release the single and Nikka Costa's first album in Great Britain. Says Forni: "We are hoping that this may be the right time to break in the Anglo-Saxon markets."

Forni's four-man licensing operation has other feathers of success in its cap, notably in turning top Italian acts into international sellers.

## Authors' Rights Campaign Begun By Cyprus PRS Rep

NICOSIA—A campaign to win greater respect for and observance of authors' and composers' rights is being prepared here by Renos M. Scoufarides, who has been agent for the British Performing Right Society in Cyprus for 28 years.

Although Cyprus is a signatory to the Berne Convention and has copyright legislation based on the British pattern, large numbers of music users operate without a PRS license and pay no fees for the copyright works they use.

Now Scoufarides is planning to hold a major press conference in order to get support from the media and the public for a sustained initiative to achieve proper protection and remuneration for music creators.

"For 25 years, because of social and political problems," Scoufarides says, "we have had great difficulty in collecting performance fees. I have had to reply on personal contact with users because ours is just a small, three-person organization."

"But with Cyprus becoming increasingly important as a tourist center, public performance of music is increasing tremendously and it is vital that steps are taken now to create the widest possible awareness

of the need to respect the law relating to performance fees."

Meetings with the Cyprus hotel keepers' association and the caterers' association have been fruitful but, says Scoufarides, "there are still far too many music users who think that once they've bought a record they are free to play it to a paying audience, or once they have paid their television license fee they can show programs in public."

Cyprus has 17 members of the PRS and Scoufarides plans to have one or two of them at the press conference to put in a plea for greater respect of authors' and composers' rights.

At present the PRS agency in Cyprus has issued about 200 licenses but this covers less than a third of regular music users. Annual turnover is around \$72,000 and distribution is handled by the PRS in the U.K.

Set up under the control of the PRS affiliate company, Music Copyright (Overseas) Services Ltd., the Cyprus office also represents the U.K. Mechanical Copyright Protection Society (MCPS).

MIKE HENNESSEY

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## U.S. PRODUCT SHARE DOWN

# Domestic Acts Gain On Chart

By JIM SAMPSON

MUNICH—The ever-growing share of domestic productions in the German sales charts comes partly at the expense of U.S. acts. This week, 72 percent of the top 25 albums, including all of the Top 5, were either produced in Germany or for German record companies. Only one album (Foreigner's "4") is a new American release. Three years ago, one quarter of the German top 25 albums came from the United States.

Perhaps more interesting is the comparison between the U.S. charts and the German lists. At this time in 1979, nine of the German top 25 were in the U.S. top 100 albums. Last year, it was again nine. But this week, only five of the Musikmarkt top 25 were on the entire Billboard top 200 album chart.

A check of several record company marketing and promotion people revealed no reduction in the amount of support being given international releases, although there is more being done for those artist willing to come to Germany than for musicians who stay away. One man referred to "increased selectivity" of support for international albums.

WEA's David Evans attributes Foreigner's success to a commitment by the band and its management to

devote much time last year to West Germany (a tour plus several tv shots), backed by strong marketing support from WEA.

Over on the singles chart, the Electronica's smash single, "Dance Little Bird," has been capitalizing on the festive series of dances which mark the pre-Lenten "fasching" or carnival season in Germany. Hardly a costume ball has been held without at least one version of the tune, either instrumental or vocal.

In two weeks, the Philips single will mark its 52nd week on the national sales chart, a rare accom-

plishment in any country. A check of the national German singles charts since 1959 shows four singles which spent 52 weeks in the chart: The Rossner duo's "Drei Weisse Birken" in 1961, Monika and Peter's version of the same song in the same year, Maurice Jarre's "Theme From Dr. Zhivago" in 1967 and Heintje's "Mamma" in 1968.

But the apparent German distance holder is Tony Marshall, whose "Schoene Maid" on the Ariola label nestled in the chart for 55 weeks in 1971 without ever reaching the top (it peaked at 3).

## WEA Group Sets Shift In Management Structure

HAMBURG—Dr. Gerhard Weber has been appointed director of sales and marketing for WEA Germany. Weber joins WEA after nine years with Polygram, first as managing director of Metronome and then as deputy managing director of Phonogram.

The appointment reunites him with Siegfried D. Loch, chairman of the WEA Group in Germany, with whom he worked more than ten

years ago in the Munich office of Liberty.

In a further reorganization of the management structure of the WEA Group, Ed Heine has been appointed managing director of the three music publishing companies—Warner Bros., Neue Welt and Musik Unserer Zeit—a responsibility hitherto shouldered by Loch. Heine joined the group in October, 1972 as professional manager and was appointed general manager in 1974.

New general manager of the music publishing companies is Fritz Egner. Both Heine and Egner report to Loch and to Rob Dickins, vice president international of Warner Bros. Music Inc.

Manfred Lappe has been appointed managing director of the WEA group's Govi chain of 15 retail stores in succession to Rainer Kock, who has resigned. Lappe retains his position as deputy managing director. Administration, of WEA Musik GmbH. Appointed general manager of Govi beginning April 1 is Reinhard Kunert.

## Arbitration Seen For Hardware Levy

HAMBURG—The German record industry is going to arbitration over what it considers to be inadequate payment of the 5% levy by manufacturers and importers of audio/video hardware.

Dr. Norbert Thurow, managing director of the German IFPI group, claims that manufacturers and importers have not been submitting complete information about sales of recorders and that the 5% levy is being calculated on an artificially low price.

He says: "We have already been to the arbitration court on the question of sales figures for audio and video recorders and the court has ruled that we have a case. And the court has ordered the manufacturers and importers to provide full statistics."

"Once we have these, we shall make further representations to the court on the question of the levels of pay," which is normally substantially lower than the wholesale price to German dealers.

In response, German manufacturers of hardware have been seeking to base their payments on a sim-

ilarly low price range and it is this that has given rise to the dispute.

Income from the levy last year, which is divided 58% to authors, publishers and composers and 42% to artists and producers, amounted to some \$10.7 million, or 25 million Deutsch Mark.

And for the first time last year the proportion of total income emanating from the levy on VCRs exceeded that brought in from audio recorders, at a ratio of roughly 55 to 45.

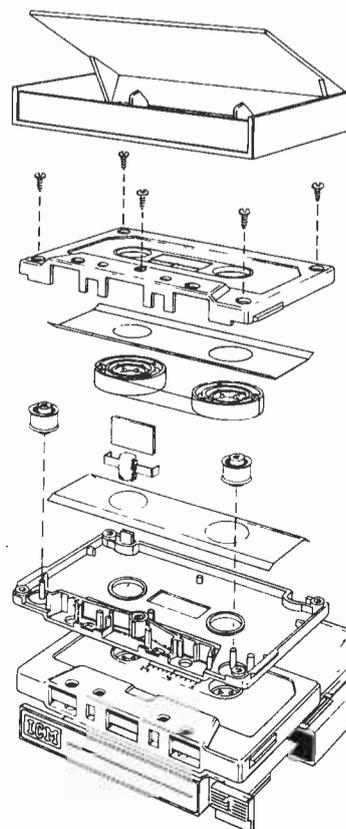
## Intercord, Aves Renew Contract

STUTTGART—Intercord has renewed its contract with Horst Schmolzi's Aves company—now rechristened Avon Records—for a further three years as from Feb. 1.

The new pact coincides with a resurgence in popularity of British singer Roger Whittaker, whose records continue to be issued on the Aves label. Whittaker's German version of the single "Albany" has sold 70,000 and is his first single hit for five years. Whittaker will be making television appearances to promote the single and has been selected three times for the ZDF hit parade.

Also on Avon's roster is the King's Singers group which has a nine-date tour of Germany March 14 to 26.

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FOR DOMESTIC LP PROMOTION

# CHUM Group Offers Free Time

By DAVID FARRELL

TORONTO—The CHUM Group of stations in Canada has made the unprecedented move of offering free air time to promote Canadian content albums that have been added to playlists at member stations.

The announcement came as a complete surprise to the industry last

week when special projects advisor Warren Cosford unveiled the program. In effect, CHUM Group stations from coast to coast will provide free announcements to help promote the sale of newly released Canadian albums; the announcements will be written and aired at no

charge to the record companies or groups involved.

Eligibility for free announcements is based on three criteria: the albums must be playlisted; at least half of the total number of selections must qualify as Canadian content; material must be new. "Best of" packages of previously released material will not qualify.

According to Cosford, albums meeting these points are eligible for a minimum of four weeks support, a time frame which could account for some 70 promotional spots.

While the concept itself is easily explained, the reason for offering the program is a little bit more complex. Cosford himself says the idea behind the program is to give the Canadian recording industry a boost at a time when it needs some help, especially in terms of reviving disk sales.

He and other inside planners at the chain's headquarters in this city are of the belief that the number of Canadian content recordings being released is down and that with the current state of the recording industry, they anticipate further shrinkage downstream.

While the number of selections available to radio stations is in fact shrinking on a week-to-week basis, Cosford points out that it is particularly disastrous when concerning Canadian productions because stations are legally bound to play anywhere between 20 and 30% domestic material on a day-to-day basis.

## Toronto To Host Pre-Juno Seminars

TORONTO—Two days of seminars are to precede Canada's annual Juno Awards, all of which are to be staged in this city at the Harbour Castle Hilton, April 12-14.

Keynote speaker on the first day of seminars is Alvin Toffler, who will focus his address on future influences of new technology as it pertains to the recording industries. Canadian producer Bob Ezrin is also scheduled to speak on record production and the future.

The second day sessions include a feature on "Satellite and Cable Broadcasting and its Influences on the Music and Recording Industries." This talk is guided by a panel of experts which include Ted Rogers, vice chairman of Rogers Cable-systems.

A demonstration on new technologies is also to be offered to registrants. Displays and instructions on videodisc software, hardware, satellite transmitters and digital equipment will be offered.

A broadcast discussion will in-

clude John Parikhal, a well known media consultant and lifestyle researcher and vice president of Joint Communications, and Chuck McCoy, program coordinator for the Moffat group of stations. Other panelists include Andre Perry, owner and manager of Le Studio, Peter Goddard, music columnist with the Toronto Daily Star, and Andy Hermant, president of Manta Sound Studios.

The three days are being organized by the Canadian Academy of Recording Arts and Sciences. Tickets for the two-day conference is set at \$170 for academy members, \$200 for non-members.

The Juno Awards show is being televised nationally by the Canadian Broadcasting Corp., but earlier plans to do a live hook-up from the Harbour Castle Hilton in Toronto with members of the western chapter in Vancouver have been spiked. The complexity of doing the live hook-up proved more difficult than had been earlier thought, resulting in the cancellation of this part.

## Teichiku Sales Keyed To New Acts

TOKYO—Teichiku Records has set sales target of 30 billion Yen (\$128.2 million) for the financial year beginning this August. The Nara City-based company is pinning its hopes on improved efficiency and an all-out search for new talent.

In the 1980-81 fiscal period, Teichiku's gross sales were worth \$99.5 million, and in view of the growth of disk rental here, and the slow recovery of consumer spending, the goal appears an optimistic one. But the company is confident it can be achieved.

Teichiku had no shortage of hits in the last year. Newcomer Miyuki Kawanaka scored with "Futarizake" and "Futarigurashi," and singer Aki Yashiro, winner of the Japan Grand Prize in 1980, enjoyed two major hits with "Funauta" and "Ame No Bojo." Actor-singer Yujiro Ishihara produced a hit with "Brandy Glass" and experienced a strong back catalog boom, though the artist himself was stricken with a serious illness.

On the Union Black label, meanwhile, Mizue Takada's "Watashi Wa Piano" was a hit, and the activity of the Gamu group and Asami Kado boosted Teichiku's sales.

The company has always been strong in pre-recorded cassettes, and currently tapes account for over 80% of total turnover, with Ishihara, Yashiro, sumo wrestler Masuiyama, and "enka" or Japanese ballad singers Haruo Minami and Yoshio Tabata among the format's top-selling artists. Last year Teichiku also became the first record company to

market music on microcassettes. Now besides the talent search and operational efficiency drive, the company plans automation of all its production facilities.

## London Record Passes Projected Sales Goal

TOKYO—London Record, the new PolyGram marketing arm set up last September in Japan, has gone 30% over sales projections in its first four months of operation.

According to vice president Hiro-yuki Takashima, also president of Intersong-Chappell here, sales over the period totalled \$2,991,000.

To date 150 titles have been released, mostly classical items from the Decca catalog, two of which have already won Record Academy awards. Barclay product released so far includes albums by Charles Aznavour and Raymond Lefevre.

London Record's first Japanese product, the single "Ikenai Rouge Magic" sung by Kyoshiro Imawano and Ryuichi Sakamoto, came out Feb. 14 through a tie-in with cosmetics manufacturer Shiseido.

## Oldfield Preview

MUNICH—U.K. artist Mike Oldfield presented tracks from his new album, "Five Miles Out," due for release in March, while on a recent visit here. Oldfield was also presented with the gold albums by Ariola, for the LPs "QE2" and "Platinum."

## WEA Holland In Hard Rock Promo

AMSTERDAM—There's a steady build-up of interest in heavy metal rock music in Holland, though no-

where near the mania levels developing in the U.S., U.K., West Germany and France, but WEA Holland is cashing in anyway with a major promotional push bannered: "Some Like It Hard."

## Dutch Group Plans Workshop

AMSTERDAM—Two Dutch broadcasting organizations, NOS and AVRO, have linked in setting up a music workshop in which the noted Dutch Metropole Orchestra will play a prominent part.

The musical meet will be at the AVRO studios in Hilversum, Sept. 13-25, and its main aim is to provide practical experience of playing with an orchestra to conservatory students basically specializing in light music and jazz.

The orchestra is to be conducted by Rogier van Otterloo and the experiment, unique to the Dutch broadcasting scene, will take in improvisation alongside scored music. On the final day the participants will be involved in a full-scale performance with the orchestra from which will emerge a television and radio special, put out by AVRO.

## U.K. Mulls Video Copyright Question

LONDON—The House of Lords here has given an unopposed second reading to Lord Fletcher's Copyright Act 1956 (Amendment) Bill, which is designed to strengthen sanctions against video piracy by making it an offense to possess copyright-infringing videocassettes in the course of trade.

Government spokesman Lord Lyell said that although sympathetic to the broad aims of the Bill, the government had reservations at a time when its own Green Paper reviewing the whole subject of copyright law was still the subject of consultation.

As it stood, the Bill contained only

one of several proposed remedies against video piracy, and it was not clear that publicans and club owners who showed pirated material would be caught, since they would not possess tapes by way of trade. It was therefore doubtful that the Bill would meet the aims of its supporters. In any case, there was need for care in instituting a new criminal offense.

Nevertheless, although it believed more detailed thought on the subject was required, the Government would remain neutral, and had no wish to hinder the passage of the Bill in the Lords.

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## Retailers Feel Dollar Squeeze

TORONTO—Canada's stagnant economy is having a hard and depressing impact on the home entertainment industry, particularly in pre-recorded music sales.

Sound Advice, previously known as Fairview Electronics, a large and established hardware retailer, has been petitioned for bankruptcy by Panasonic of Canada for an alleged debt of \$450,000. The audio retailer is reportedly contesting the petition, in effect liquidating inventory where possible in order to meet its financial commitments, but it is doing so at a time when many other retailers selling mid to high-end audio equipment are also liquidating inventory as fast as possible with specials that are often priced below the actual cost price of the products.

The Circle of Sound Ltd. chain of disk stores in Ontario and Quebec is also suffering as a result of the soft economic climate. The company is in receivership at the present time and Richter and Partners, an accountancy firm, has been appointed to offer the 30 store chain for sale. A petition for bankruptcy has also been filed against Circle Of Sound Ltd., Superior Record Distributors Ltd. and B&H Records Ltd. by the Toronto Dominion Bank which claims these three companies are owing a total of just under \$1.5 million. In the petition it is also claimed by the bank that these three companies have a combined security value of just over \$1 million, but it is estimated that debts accrued by record company suppliers is in excess of \$1.5 million.

According to Herb Taylor, one of the principals in Circle Of Sound, the financial problems faced by the companies comes as a result of the current economic difficulties being faced in Canada, compounded by a shrinking profit margin in record sales, particularly the 45 market.

Billboard's  
Survey For Week Ending 3/6/82

# Top Album Picks

Number of LPs reviewed this week 40 Last week 20

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## Pop

**DWIGHT TWILLEY—Scuba Divers, EMI-America ST17064.** Produced by Dwight Twilley, Geoff Workman, Chuck Plotkin, Noah Shark, Max. Former Twilley sidekick Phil Seymour made good on his initial promise and came through with a hit single last year. The time may be right for Twilley whose "I'm On Fire" is one of the classics of the mid-1970's. Here, Twilley delves into the same type of passionate pop. The styles range from the AOR rock of "Cryin' Over Me" to the top 40 bliss of "Touchin' The Wind" and "I Found The Magic." This is Twilley's first album for EMI-America and it proves that Twilley isn't just for Tulsa anymore.

**Best cuts:** "I'm Back Again," "Somebody To Love," "Cryin' Over Me," "Touchin' The Wind," "10,000 American Scuba Divers Dancing."

**WAR—Outlaw, RCA AFL14208.** Produced by Jerry Goldstein, Lonnie Jordan. War moves over to RCA and the climbing "You Got The Power" is ready evidence of the high-caliber ammunition the group is using in the switch. War's unique feel for the rhythms and moods of street people is reflected in the mellow sophistication of Lee Oskar's harmonica, while Papa Dee Allen, Lonnie Jordan, Luther Rabb, Howard Scott & Co. convince anyone within earshot that they've not only returned, they're driving a new improved multicolored War.

**Best cuts:** "Just Because," "I'm About Somebody," and "The Jungle."

**GAMMA—3, Elektra E160034.** Produced by Ronnie Montrose. Ronnie Montrose-led Gamma may finally have hit the commercial bullseye on this, the group's third LP. With a clean, fluid and melodic rock sound, and Montrose's guitar riffs powering the way, AOR radio can hardly ignore its appeal. Davey Pattison's lead vocals glide along with extreme ease.

**Best cuts:** "What's Gone Is Gone," "Stranger," "Mobile Devotion," "Right The First Time."

**JOHN DENVER—Seasons Of The Heart, RCA AFL1-4256.** Produced by John Denver, Barney Wyckoff. Denver is that rare artist who almost never misses—year-in and year-out his albums go gold, whether he has hit singles or not. This latest effort marks Denver's first time coproducing, and he handles the job well. Highlights include Jesse Winchester's midtempo "Nothing But A Breeze" and Denver's own "Perhaps Love," though CBS' Placido Domingo does not appear on this version and is missed. The mood is soft and reflective: there are no radical departures from past successes.

**Best cuts:** Those cited plus "Shanghai Breezes."

## First Time Around

**BUCKNER & GARCIA—Pac-Man Fever, Columbia RC37941.** Produced by Jerry Buckner, Gary Garcia. Buckner & Garcia may not be Simon & Garfunkel, to cite an earlier Columbia duo that comes to mind, but they do concoct catchy pop tunes that are crammed full of memorable hooks. The title song, a definite contender for a top singles chart posting, has the junior-high rock sound of past hits like Brownsville Station's "Smokin' In The Boys Room," but the video games concept of this whole album gives the project validity. If this novelty hit translates to album sales nearly as well as RCA's "Hooked On Classics," CBS is home free.

**Best cut:** "Pac-Man Fever."

**THE CALL—Mercury SRM14037 (PolyGram).** Produced by Hugh Padgham. Don't be fooled by the name into thinking that this quarter is some "new wave" band trying to relive the summer of 1979. With the help of producer/engineer Padgham (Genesis, XTC, the Police) and keyboards/saxophone player Garth Hudson (formerly with the Band), the Call makes masterfully intelligent pop-rock. Lead singer/guitarist Michael Been has a personality which shows its fist in the listener's face. Comparisons could be made to Fee Waybill, David Byrne, Iggy Pop and Jim Morrison. All this personality would be wasted though without the intriguing lyrics and professional musicianship. A must for anyone remotely interested in new music.

**Best cuts:** "War Weary World," "Who's That Man," "There's A Heart Here," "Waiting For The End," "Fulham Blues."

**FAY RAY—Contact You, Elektra E1-60098.** Produced by Nigel Gray. Producer Nigel Gray, of Police fame, has helped the Welsh quintet put forth its fresh, precise rock. Lead vocalist Sheila Macartney imbues each tune with a mystical quality—she's completely honest. The songwriting talent is guitarist John Lovering's, while Jeff Taylor works wonders with sax, accordion and flute. Add drummer Owen Hughes and Tony Travis on bass, and you've made contact with Fay Ray. They're going places.

**Best cuts:** All are outstanding.

**THE LORDZ—You & Me Are Rockers, World Sound Records No number.** Produced by Dennis A. Gannage & the Lordz. The Lordz play traditional Midwestern hard rock, heavy on the guitars and forever in search of the right rock riff to build an anthem around. Released on the Detroit-based Vorli Sound Records, this LP is full of crunching rock, given power and purpose by Graham Strachen's better than usual vocals.

**Best cuts:** "You And Me Are Rockers," "So We Jam," "Love To Go Nowhere," "Small Talk."

## Spotlight



**GLEAMING SPIRES—Songs Of The Spires, Posh Boy PBS125.** Produced by Steven Hague. Gleaming Spires is a duo formed by David Kendrick and Leslie Bohem, who originally cut their musical teeth with the Sparks. Like the Sparks, they write quirky and off-beat songs, technically very proficient. If the smirk can have musical expression, then here it is. But there is also an impressive intelligence here, and the songs are well within the musical mainstream.

**Best cuts:** "Are You Ready For The Sex Girls," "How To Get Girls Through Hypnotism," "While We Can," "Watch Your Blood Beat."

## Country

**DAVID ALLAN COE—Rough Rider, Columbia FC37736.** Produced by Billy Sherrill. Coe writes too well and sings too hard to ever cut a bad album, but he does gravitate to clinkers now and again, as he does here with "Now I Lay Me Down To Cheat," a born-for-burlesque number he insists on treating seriously, and with the melodically pleasing but thematically trite title song. These cavils aside, though, the album has a lot of good music, fresh images and strong emotions going for it.

**Best cuts:** "Pouring Water On A Drowning Man," "Headed For The Country," "Meanwhile Back In Memphis."

## Billboard's Recommended LPs

### country

**JOHNNY BUSH WITH SPECIAL GUEST WILLIE NELSON—Together Again, Delta DLP1139.** Produced by Johnny Bush. Since Bush does only two solos on this album, this is very much a joint project with Nelson—and a delightful one it is. Those who have yearned for the intense and acrobatic phrasing of the old Willie can find plenty here to rejoice about; while those who have had little exposure to Bush can get a fair sampling of his rich and mellow stylings. (He sounds a lot like his and Willie's former boss, Ray Price.) **Best cuts:** They're all good, and most are excellent.

**COWBOY JAZZ—That's What We Like About The West, Rounder 0149.** Produced by Cowboy Jazz and Bob Dawson. You can ride down many a trail before hearing another sound as smooth and swiny as this one. The acoustic instrumentation is fluid and effortless, and the vocal harmonies are impeccable and (in places) strongly reminiscent of the Andrew Sisters at their most insouciant. Added to these virtues is a winning mixture of vintage and new material to do the magic on. **Best cuts:** "Sugar Moon," "Cow-Cow Boogie," "Sophisticated Mind," "That's What I Like About The West."

### pop

**JAY FERGUSON—White Noise, Capitol ST12196.** Produced by Michael Verdick and Jay Ferguson. Ferguson and co-musicians have put together a thoughtful collection of mostly original tunes. David Tolegian's horn-playing brings alive "I Come Alive," one of three songs Ferguson co-wrote with Jackie DeShannon, and a powerful love ballad. In fact, the two make a good songwriting team, their collaborations giving this album also two of its best rockers ("The Heat Of The Night" and "Million \$"). Another standout: Ferguson's version of the Beatles' "I'm Down." **Best cuts:** Those cited.

**GIRL—Wasted Youth, Jet AR237723 (CBS).** Produced by Nigel Thomas. Girl. On its second LP, England's heavy metal Girl appears to be aiming for greater U.S. radio acceptance, playing more AOR type textured rock while minimizing the guitar riffs. While it takes a certain audacity for an all male band to call itself Girl, there is nothing that adventurous in the band's music. Everything Girl plays has been heard before, though Girl does a competent job. **Best cut:** "Ice In The Blood."

**SIMON & GARFUNKEL—The Concert In Central Park, Warner Bros. 2BSK3654.** Produced by Paul Simon, Art Garfunkel, Phil Ramone, Roy Halee. Eleven years after their breakup, Paul Simon and Art Garfunkel reunited for one night to play before 500,000 people in New York's Central Park. This 19 song, two record set gloriously recaptures the past, with sterling renditions of most of the duo's classics as well as a few of Simon's solo compositions filled out by Garfunkel's harmony. For those who grew up listening to Simon & Garfunkel, this LP represents a trip down memory lane. For those too young to remember, the album is a good starting point.

**Best cuts:** All.

**DUKE JUPITER—Duke Jupiter 1, Coast to Coast Records (CBS) AR237912.** Produced by Glen Kolotkin. Like most "new" bands, Duke Jupiter has been around for a long time. Rochester, N.Y.-based, they have appeared in bars and colleges since 1973. The staying power is understandable: the band's four members write likable songs and perform them with conviction. Vocal duties are shared by all four, who know how to orchestrate harmonies. **Best cuts:** "I'll Drink To You," "Don't You Look At Me Like That," "Baby I Do."

**MONTY PYTHON—The Monty Python, Instant Record Collection, Arista AL9580.** Various producers. Twenty-four of this British troupe's better known routines are captured here on one slice of vinyl. Culled from four albums, this is a "greatest hits" collection though this comedy group has never had a hit in the traditional sense. While much of the humor is British in orientation, Monty Python always commands a loyal following in the U.S. **Best cuts:** "Farewell To John Denver," "Pet Shop," "Argument Clinic," "Wide World Of Novel Writing."

**DOUG & THE SLUGS—Wrap It!, RCA AFL14261.** Produced by Jim Vallance, Doug & The Slugs. This sextet is from Vancouver but it has little in common with fellow British Columbian Loverboy. Doug & The Slugs play humorous yet literate rock with a slight touch of 1950s and mid-1960s fervor. Almost as enjoyable as the album are the liner notes which simultaneously poke fun at the group and the music business. **Best cuts:** "Embarrassed," "Infrared," "Freshman's Alibi," "Dangerous?," "Frankie."

**RUSSELL SMITH—Russell Smith, Capitol ST12197.** Produced by Barry Beckett, Jimmy Johnson. Easy-going rock with a country flavor: that's the category in which former Amazing Rhythm Ace Russell Smith's album falls, but it doesn't begin to describe the depth of the music he makes. Smith has a comforting voice and a brace of terrific back-up musicians. His original tunes sparkle, soothe and intrigue. **Best cuts:** "What I Learned From Loving You," "Lonely Knight," "Somebody We Will," "Our Lady Of The Blues."

**LEVI & THE ROCKATS—The Louisiana Hayride, Original Historic Performance 7-14-79. Posh Boy Records PBS126.** Produced by Tom Ayers. Recorded at the same Louisiana Hayride where Elvis Presley first got his start, this live LP captures the debut of England's rockabilly Levy & the Rockats, who are now simply the Rockats. The music is hot rockabilly, virtually unchanged since the '50s. The sound quality on this disk also doesn't seem to have changed since the '50s. **Best cuts:** "Room To Rock," "Lonesome Saturday Night," "Crazy Baby," "She Ain't No Angel."

**RITA MARLEY—Who Feels It Knows It, Shanachie 43003.** Produced by Rita, Grub. Widow of reggae star Bob Marley, Rita turns in an effective reggae set in her own right. She is hardly a Rita-come-lately to the field: she was part of the I-Threees (Bob Marley's backup) and had her own Jamaican hit in 1965 with "Mied Piper." This album continues to mine the rich ethnic vein which is reggae. "One Draw," also issued on a 12-inch, is a great dance number. **Best cuts:** "One Draw," "That's The Way," "Who Feels It Knows It."

**SIMPLE MINDS—Themes For Great Cities; Definitive Collection 79-81. Stiff TEES102.** Produced by John Lechie. The Simple Minds have not exactly been tearing up the U.S. charts, but their techno pop music is popular in dance clubs, and back home in Britain they have a respectable following. This LP contains selections from LPs previously released in Britain, and serves as a good introduction for American audiences to a band that plays an intelligent synthesis of technically advanced rhythmic concepts within a pop song context. **Best cuts:** "I Travel," "Sweat As Bullet," "30 Frames A Second," "Premonition."

**VARIOUS ARTISTS—Mandatory Music, Tremor Records TRLP103.** Produced by Gary Reichel. The Boners, Cinecye, Mark J. Norton, Service, the Pigs, the Cubes, Burning Bibles and Natasha all show that new music is alive and well in Detroit. Released on the Royal Oak Mich. based Tremor Records, this compilation LP reveals an impressive array of talent. The cuts on this album are not garage band rave-ups, but are some pretty hot pop numbers. **Best cuts:** Pick your choice.

**VARIOUS ARTISTS—Detroit On A Platter, AutoMotive Records AUTOLP1000.** Various producers. Cinecye is one of the bands on this compilation LP that is also included on the "Mandatory Music" collection. Other bands on this LP, released on this Hamtramck, Mich.-based label are the Mutants, the Zooks, the Reruns, the Ivories, Destroy All Mon-

sters, the Torpedos, Master Cylinder, Coldcock, the Sillies and Sterling Silver. Such a large number of solid new music pop bands reveals that there is a depth of talent in the Motor City that goes beyond Ted Nugent type histrionics. **Best cuts:** Pick your choice.

## soul

**MICHAEL WYCOFF—Love Conquers All, RCA NFL18004.** Produced by Webster Lewis. Funk singer Wycoff takes a giant stride towards chart recognition with a strong vocal performance bound to attract action. Wycoff's sensual, muscular stylings ring with the authority of Teddy Pendergrass while hypnotic dance grooves bubble over with musicality. Webster Lewis, James Gadsen, David T. Walker lend their talents, and Evelyn King's duet on "Can We Be Friends" sparks the extra-interest to boost this supple singer into the spotlight for '82 and beyond. **Best cuts:** "Looking Up To You," "Can We Be Friends," "Diamond Real."

**DAZZ—Keep It Live, Motown 6004ML.** Produced by Reggie Andrews. Dazz is a dazzling dance machine gaining luster with effortless efforts like this one. Skip Martin's timeless Motown vocals blaze the way for golden-era music and background vocals upgraded to meet the textures of the '80s. "Let It Whip," "Gamble With Love," "I'll Keep On Loving You" and others are chart naturals that need only to be rolled into the radio stations. **Best cuts:** Those mentioned.

**NOLEN AND CROSSLEY—Ambience, Gordy 6003GL.** Produced by Curtis A. Nolen & Raymond A. Crossley. Breezy rock and soul set in the electronic cloud of smooth '80s sounds lift Nolen & Crossley to a somewhat different musical level. Bursting with fresh pop appeal, the multi-talented duo blends Stevie Wonder-inspired vocals with tempting synthesizer lines that, set against driving rhythms, power "Chance," "Ready Or Not" and "Satisfied." **Best cuts:** Those mentioned.

**HARARI—A&M SP64887.** Produced by Siphon Mabuse, Alec Khaal, Greg Cutler, Michael Stokes. Imagine American r&b mixed with pronounced African rhythms and the result is Harari. While the Third World influence is obvious, this rhythmically has little to do with reggae therefore it should not have any trouble crossing over to standard r&b audiences. Most of the tracks are meant for dancing. **Best cuts:** "Liven Up," "It Takes Time," "Dance Sing."

**DICK CARY'S SEPTET—California Doings, Famous Door HL140.** Produced by Harry Lim. Here's a small combo LP that's truly different. Cary plays trumpet, alto horn and sketched the charts. His eight titles feature Nick Fatool, Bob Havens, Dick Hafer, Tommy Newsom, John Heard and Ross Tompkins, and they collaborate spiritedly on classy standards and a splendid Cary original. Taped in Los Angeles last year, it adds up to a refreshingly entertaining concert. **Best cuts:** "I Remember You," "You'd Be So Nice To Come Home To," "What's That You're Playing?"

**FREEMAN & MCPARTLAND—Jazz Meeting In Holland, Circle CLP10.** Produced by Ted Easton. The producer leads his own Dutch combo behind the ever-ingenious tenor honkings of Bud Freeman and Jimmy McPartland's Bix-inspired trumpet. The nine tracks all jump, and are mainly evergreens, with Jimmy Mac contributing a vocal or two. Good every-man-for-himself jazz, taped in 1975 in Scheveningen. **Best cuts:** "Third Street Blues," "Sorry," "That D-Minor Thing."

**RAY ANTHONY'S BIG BAND—Swing, Aero Space RA1010.** Produced by Ray Anthony. Long-time, trumpet playing leader from Cleveland offers 12 swinging tracks with a band comprised of experienced Los Angeles musicians. Anthony composed all but one of the instrumentals himself. A first rate example of 1982 big band fare. **Best cuts:** "Swing," "Movin'," "Swing Thing."

**JOHN KIRBY'S ORCHESTRA—Circle CLP14.** Reissue produced by George H. Buck Jr. One of the slickest, most musical small combos of the swing era, Kirby's group makes a welcome reappearance here with 14 excellent cuts recorded in 1941. Russ Procope, Charlie Shavers, Billy Kyle, Buster Bailey and O'Neill Spencer, as well as the bass-plucking leader, are all deceased now, but the polite, precise jazz they produced remains, 41 years later, unforgettable. **Best cuts:** "Then I'll Be Happy," "Coquette," "Front And Center," "Is," "Ida."

## EPs

**PIGBAG—Getting Up, Stiff TEES1213.** Produced by Disco D11, Dave Hunt & Pigbag. This 12-inch EP contains different dance club and radio mixes of the song "Getting Up." This English band plays r&b flavored dance songs, but where many of their contemporaries get seduced by electronics, Pigbag goes for funky horns. It is the sax and trumpet that make this band work. **Best cuts:** "Getting Up."

**THE FABULOUS KNOBS—Hugs And Kisses, Moonlight Records MLR1018.** Produced by Dave Adams. This six-member band from North Carolina plays a combination of r&b and rock, with the emphasis on the former. In fact, the best cut on this "mini lp" is Stevie Wonder's "I Don't Know Why," on which guitarist Keith Taylor and bassist Jack Cornell do their best work. Vocalist Debra DeMilo lets loose here, too. However, it says something that the best song is the only one not penned by members of the band. **Best cuts:** "I Don't Know Why," "String Of Pearls," "Make It Stick."

**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. Review editor: Ed Harrison; Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Kip Kirby, Pat Nelson, Roman Kozak, Irv Lichtman, Ed Morris, Ed Ochs, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.**

# Quincy Jones Takes Top Honors At Grammy Awards

• Continued from page 1

lied 13 Grammys, compared to five for RCA, and three each for CBS, EMI and MCA. PolyGram was shut out.

Excluding classical categories, CBS received just one Grammy, for John Williams' film score to "Raiders Of The Lost Ark." Williams has won this award five years in a row, with "Star Wars," "Close Encounters Of The Third Kind," "Superman," "The Empire Strikes Back" and now "Raiders."

The biggest winner after Quincy Jones was James Mallinson, who won four classical Grammys to put with the three he won in 1979. Double Grammy winners this year were Al Jarreau, Manhattan Transfer, Mike Post, the Police, Dolly Parton, Sir Georg Solti and Itzhak Perlman.

Several acts won their first Grammys in more than a decade, including Joan Sutherland, her first Grammy since 1961, Marilyn Horne (first since '64), Johnny Mandel (since '65) and B.B. King (since '70).

The Recording Academy's fondness for jazz-shaded pop was reflected in the pop vocal awards given to Lena Horne, Al Jarreau and Manhattan Transfer. The latter two acts, both produced by Jay Graydon, took vocal honors in both pop and jazz.

Aretha Franklin's award for best female r&b vocal represents her first Grammy in seven years. Franklin won in that category every year from its inception in '67 through '74—and

has been nominated every year but two since. She's the second Arista act to win the award in the past three years, following Dionne Warwick.

In the rock field, Pat Benatar won for the second year in a row and Bruce Springsteen lost for the second year in a row. He was topped last year by Billy Joel; this year by Rick Springfield.

Sheena Easton was the winner in a tight race for best new artist, though runner-up the Go-Go's have ample consolation with this week's No. 1 album.

John Lennon is the second member of the Beatles to win the Grammy for album of the year, following George Harrison, who spearheaded 1972's "Concert For Bangla Desh." The Beatles won the award in 1967 for "Sgt. Pepper." Paul Simon is the only other musician to win that top Grammy both solo and in a group context.

Though the Stones and Steely Dan have yet to win their first Grammys, their albums did win in craft categories. Steely Dan's "Gaucho" won for best engineered recording (as did "Aja" four years ago); the Stones' "Tattoo You" won for best album package.

The Oak Ridge Boys' Grammy for "Elvira" marked the group's first award in the country categories, following four citations in gospel.

Kim Carnes is the second former A&M artist in recent years to win the Grammy for record of the year after signing up with another label. George Benson, who cut for A&M in

the '60s, won the best record award for Warner in 1976.

In addition to its strong showing in this year's awards, RCA Victor had three of the five inductees to the Grammy Hall of Fame: Benny Goodman's "Sing, Sing, Sing" (1937), Kate Smith's "God Bless America" (1939) and Tommy Dorsey with Frank Sinatra & the Pied Piper "I'll Never Smile Again" (1940).

Decca is represented with Bill Haley & the Comets' "Rock Around The Clock" (1955); Capitol with Miles Davis' "Birth Of The Cool" (1957). (But Davis' widely-praised '81 album "The Man With The Horn" lost out to Grover Washington Jr.'s "Winelight" for best jazz fusion performance.)

Here's the complete list of winners:  
**Record of the Year:** "Bette Davis Eyes," Kim Carnes, EMI America. Producer: Val Garay (their first Grammys).

**Album of the Year:** "Double Fantasy," John Lennon (his seventh) & Yoko Ono (her first), Geffen/Warner. Producers: John Lennon, Yoko Ono, Jack Douglas (his first).

**Song of the Year:** "Bette Davis Eyes," Donna Weiss & Jackie DeShannon (their first), Plain & Simple Music, Donna Weiss Music.

**Best New Artist:** Sheena Easton, EMI America (her first).

**Producer of the Year:** Quincy Jones (his seventh).

## POP

**Female:** "Lena Horne: The Lady & Her Music Live On Broadway" (her first), QWest/Warner.

**Male:** "Breakin' Away," Al Jarreau (his third), Warner.

**Group:** "Boy From New York City," Manhattan Transfer (their second), Atlantic.

**Instrumental:** "Theme From 'Hill Street Blues,'" Mike Post (his third) featuring Larry Carlton (his first), Elektra.

## ROCK

**Female:** "Fire And Ice," Pat Benatar (her second), Chrysalis.

**Male:** "Jessie's Girl," Rick Springfield (his first), RCA.

**Group:** "Don't Stand So Close To Me," The Police (their second), A&M.

**Instrumental:** "Behind My Camel," The Police (their third), A&M.

## R&B

**Female:** "Hold On I'm Comin'," Aretha Franklin (her 11th), Arista.

**Male:** "One Hundred Ways," James Ingram (his first), A&M.

**Group:** "The Dude," Quincy Jones (his eighth), A&M.

**Instrumental:** "All I Need Is You," David Sanborn (his first), Warner.

**Song:** "Just The Two Of Us," Bill Withers, William Salter, Ralph MacDonald (their second), Antisia Music.

## COUNTRY

**Female:** "9 To 5," Dolly Parton (her second), RCA.



**SENTIMENTAL MOMENT**—Yoko Ono and son Sean provide the Grammy telecast's most sentimental moment when they picked up the Grammy for John Lennon and Yoko's "Double Fantasy" LP, hailed by NARAS members as Album Of The Year.

**Male:** "(There's) No Gettin' Over Me," Ronnie Milsap (his third), RCA.

**Group:** "Elvira," Oak Ridge Boys (their fifth), MCA.

**Instrumental:** "Country—After All These Years," Chet Atkins (his seventh), RCA.

**Song:** "9 To 5," Dolly Parton (her third), Velvet Apple Music/Fox Fanfare Music.

## JAZZ

**Female:** "Digital III At Montreux," Ella Fitzgerald (her 11th), Pablo Live.

**Male:** "Blue Rondo A La Turk," Al Jarreau (his fourth), Warner.

**Group:** "Until I Met You (Corner Pocket)," Manhattan Transfer (their third), Atlantic.

**Instrumental, Soloist:** "Bye Bye Blackbird," John Coltrane (his first), Pablo.

**Instrumental, Group:** "In Concert, Zurich, October 28, 1979," Chick Corea (his sixth) & Gary Burton (his third), ECM.

**Instrumental, Big Band:** "Walk On The Water," Gerry Mulligan & his Orchestra (their first), DRG.

**Jazz Fusion:** "WineLight," Grover Washington Jr. (his first), Elektra.

## GOSPEL

**Gospel, contemporary or inspirational:** "Priority," Imperials (their fourth), Dayspring/Word.

**Gospel, traditional:** "The Masters V," J.D. Sumner (his first), James Blackwood (his eighth), Hovie Lister (his first), Rosie Rozell (his first), Jake Hess (his fourth), Skylite.

**Soul gospel, contemporary:** "Don't Give Up," Andrae Crouch (his fifth), Warner.

**Soul gospel, traditional:** "The Lord Will Make A Way," Al Green (his first), Hi-Myrrh/Word.

**Inspirational:** "Amazing Grace," B.J. Thomas (his fifth), Myrrh/Word.

## MISCELLANEOUS FIELDS

**Video:** "Elephant Parts," Michael Nesmith (his first), Pacific Arts Video.

**Comedy:** "Rev. Do Rite," Richard Pryor (his fourth), Laff.

**Children's:** "Sesame Country," Muppets creator: Jim Henson (his third), album producer: Dennis Scott (his first), Sesame Street.

**Cast show album:** "Lena Horne: The Lady And Her Music Live On Broadway," Producer: Quincy Jones (his ninth), QWest/Warner.

**Ethnic or traditional:** "There Must Be A Better World Somewhere," B.B. King (his second), MCA.

**Latin:** "Guajira Pa' La Jeva," Clare Fischer (his first), Pauss.

**Spoken word:** "Donovan's Brain," Orson Welles (his third), Radiola.

**Historical reissue:** "Hoagy Carmichael: From 'Stardust' To 'Ole Buttermilk Sky,'" Producers: George Spitzer (his first) & Michael Brooks (his fourth), Book-Of-The-Month.

## COMPOSING/ARRANGING

**Instrumental Composition:** "Theme From 'Hill Street Blues,'" Mike Post (his fourth).

**Album of original score:** "Raiders Of The Lost Ark," John Williams (his 11th), Columbia.

**Instrumental Arrangement:** "Velas," Quincy Jones (his 10th) & Johnny Mandel (his third), A&M.

**Arrangement accompanying vocal(s):** "Ai No

Corrida," Quincy Jones (his 11th) & Jerry Hey (his second), A&M.

**Arrangement for voices:** "A Nightingale Sang In Berkeley Square," Gene Puerling (his first), Atlantic.

## CRAFTS

**Engineering:** "Gaucho," Roger Nichols (his third), Elliot Scheiner (his second), Bill Schnee (his second) & Jerry Garsva (his first), MCA.

**Album package:** "Tattoo You," Peter Corris-ton (his first), Rolling Stones.

**Album notes:** "Erroll Garner: Master Of The Keyboard," Dan Morgenstern (his fourth), Book-Of-The-Month.

## CLASSICAL

**Album:** "Mahler: Symphony No. 2 In C Minor," Sir Georg Solti (his 17th) conducting Chicago Symphony Orchestra & Chorus. Producer: James Mallinson (his fourth), London.

**Orchestral recording:** "Mahler: Symphony No. 2 In C Minor," Sir Georg Solti (his 18th) conducting Chicago Symphony Orchestra. Producer: James Mallinson (his fifth), London.

**Opera:** "Janacek: From The House Of The Dead," Sir Charles Mackerras (his first) conducting Vienna Philharmonic. Principal soloists: Jiri Zahradnicek, Vaclav Zitek, Ivo Zitek (their first). Producer: James Mallinson (his sixth), London.

**Choral Performance:** "Haydn: The Creation," Neville Marriner (his first), Philips.

**Chamber Music Performance:** "Tchaikovsky: Piano Trio In A Minor," Itzhak Perlman (his eighth), Lynn Harrell (her first), Vladimir Ashkenazy (his third), Angel.

**Instrumental soloist(s) with orchestra:** "Isaac Stern 60th Anniversary Celebration," Isaac Stern (his sixth), Itzhak Perlman (his ninth), Pinchas Zukerman (his second), CBS.

**Instrumental soloist(s) without orchestra:** "The Horowitz Concerts 1979/80," Vladimir Horowitz (his 18th), RCA.

**Vocal soloist:** "Live From Lincoln Center," Joan Sutherland (her second), Marilyn Horne (her second), Luciano Pavarotti (his third), London.

**Engineering:** "Isaac Stern 60th Anniversary Celebration," Bud Graham (his sixth), Ray Moore (his sixth) & Andrew Kazdin (his first).

**Producer of the Year:** James Mallinson (his seventh).

## CBS Ignores

• Continued from page 3  
of NARAS activities.

CBS was reportedly miffed by the exclusion of REO Speedwagon's "Hi Infidelity" LP from the list of records nominated for Album of the Year. It is the first time in nine years that a disk did not receive a Grammy nomination after reaching the top of the pop charts.

"Draw your own conclusions," a CBS spokesman said last week. "Our major executives were in New York on Wednesday (24). They weren't in California." **LEO SACKS**

MARCH 6, 1982, BILLBOARD



**KIM'S EYES**—Val Garay and Kim Carnes celebrate their record of year Grammy award for "Bette Davis Eyes."

## March Cable Offers Broad Musical Mix

• Continued from page 12

Heart (7). Other specials include Adam and the Ants taped in concert at the Drury Lane Theater in London (6), the Charlie Daniels Band taped at Saratoga Springs, N.Y. (13), Journey taped at the Summit in Houston (20) and the Marshall Tucker Band taped at the Garden State Arts Center in New Jersey (27).

Sunday night movies on MTV include "Ride A Rock Horse" (24), and accompanied by an interview with the Who's Roger Daltry, the movie's star, and footage of the band performing. There's an original MTV production called "Liner Notes" (28) featuring interviews with Clarence Clemmons and Robert Fripp.

For classical and jazz appetites, there are Hearst/ABC's ARTS channel and CBS Cable. The former's classical programming for March includes the St. Paul's Cathedral Boys Choir March 8; the Royal Ballet performing Sergo Prokofiev's

"Cinderella" (9), choreographed by Frederick Ashton; the Boston Symphony's 100th Anniversary Gala, a repeat performance (10); and a performance of Brahms' "Double Concerto For Violin, Cello And Orchestra" with Isaac Stern, Leonard Rose and the Israel Philharmonic Orchestra conducted by Zubin Mehta (21).

Other music programming on ARTS includes "L.A. Jazz" (15). Los Angeles Times music critic Leonard Feather hosts an evening at the Lighthouse Cafe jazz club in Hermosa Beach, featuring Carmen McRae, the Ahmad Jamal Trio, the Freddie Hubbard Quintet and blues singer Jimmy Witherspoon.

On March 21, ARTS has an hour-long program on flutist James Galway, shown preparing and performing Joaquin Rodrigo's "Concierto Pastoral." And the next night, blues singer Willie Dixon is seen in rehearsal, performance and interviews.

CBS Cable's March music offer-

ings are diverse, from a series on Broadway songwriters to a survey of New Wave music to a performance of Richard Strauss' "Burleske For Piano And Orchestra In D Minor" and "Don Juan, Opus 20." In fact, these latter two are shown (19) at 8 and 8:30 p.m. (EST), one of the month's more interesting pairings.

Federico Fellini's movie "Orchestra Rehearsal" airs on March 3. The film uses the indefinite boundaries of music as a metaphor for the political chaos of Western civilization. Immediately following that night is "Cabaret Times Three" with Bobby Short, Hugh Shannon and Mabel Mercer.

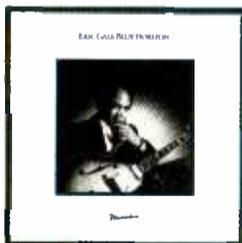
Songwriters profiled are John Kander and Fred Ebb (7) who wrote "New York, New York," "Cabaret" and "Woman Of The Year"; Charles Strouse (10), composer of "Annie," "Bye Bye Birdie" and "Applause"; and Arthur Schwartz, composer of "Bandwagon" and "A Tree Grows In Brooklyn." **LAURA FOTI**

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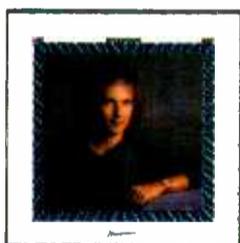
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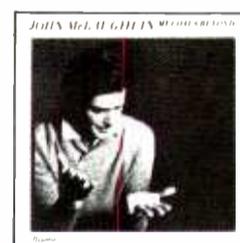
**LEE RITENOUR**/Rio. Ritenour's only acoustic guitar album recorded in Rio, New York and L.A. with an exclusive group of players including Don Grusin, Abe Laboriel, Ernie Watts, Marcus Miller and Jeff Mirinow.



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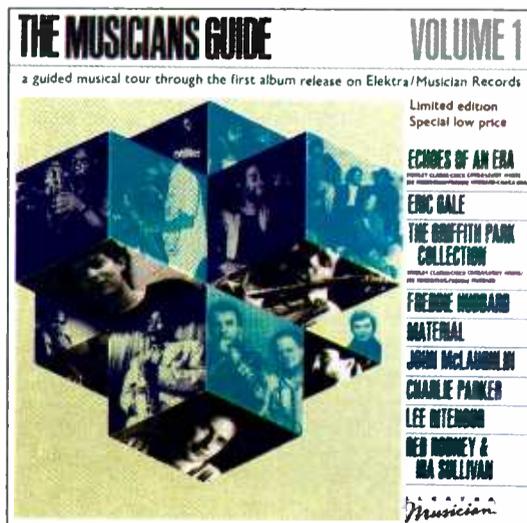


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**SIDE TWO: LEE RITENOUR** - "RAINBOW" • FREDDIE HUBBARD - "THIS IS IT" • ERIC GALE - "MAKO D'AMOUR" • MATERIAL - "UPRIVER"



GO GO S GO #1

Special thanks to everyone who believed

Watch for the GO-GO's limited edition picture disc of "We Got the Beat" © 1982 International Record Syndicate, Inc. Manufactured and distributed by A&M Records, Inc.



# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart		
			Title	Label, Number (Dist. Label)	RIAA Symbols						Title	Label, Number (Dist. Label)	RIAA Symbols						Title	Label, Number (Dist. Label)	RIAA Symbols				
☆	3	32	THE GO GO'S	Beauty And The Beat I.R.S. SP-70021 (A&M)	●	8.98		36	31	7	JIMMY BUFFETT	Somewhere Over China MCA MCA-5285	●	8.98		71	68	65	REO SPEEDWAGON	Hi Infidelity Epic FE 36844	▲				
	2	31	JOURNEY	Escape Columbia TC 37408	▲			37	39	49	QUINCY JONES	The Dude A&M SP-3721	●	8.98	SLP 17		72	66	29	AL JARREAU	Breakin' Away Warner Bros. BSK 3576	●	8.98	SLP 36	
	3	17	THE J. GEILS BAND	Freeze-Frame EMI-America S00-17062	▲	8.98		☆	48	3	THE B-52'S	Mesopotamia Warner Bros. Mini 3641		5.99		☆	86	4	JEAN LUC-PONTY	Mystical Adventures Atlantic SD 19333		8.98			
☆	4	33	FOREIGNER	4 Atlantic SD 16999	▲	8.98		☆	53	3	OAK RIDGE BOYS	Bobbie Sue MCA MCA-5294		8.98	CLP 3		74	74	17	QUEEN	Greatest Hits Elektra SE-564	▲	8.98		
☆	9	12	JOAN JETT AND THE BLACKHEARTS	I Love Rock 'N' Roll Boardwalk NBI-33243		8.98			40	40	15	PEABO BRYSON	I Am Love Capitol ST-12179		8.98	SLP 8	☆	83	4	SISTER SLEDGE	The Sisters Cotillion SD 5231 (Atlantic)		8.98	SLP 19	
	6	20	POLICE	Ghost In The Machine A&M SP-3730	▲	8.98			41	38	13	BARBRA STREISAND	Memories Columbia TC 37678	▲			☆	100	3	WEATHER REPORT	Weather Report Columbia FC 37616				
☆	7	17	HOOKED ON CLASSICS	The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	▲	8.98		☆	52	3	SMOKEY ROBINSON	Yes Its You Lady Tamla 600112 (Motown)		8.98	SLP 10		77	80	6	IRENE CARA	Anyone Can See Network E1-60003 (Elektra)		8.98	SLP 39	
☆	8	19	QUARTERFLASH	Quarterflash Geffen GHS 2003 (Warner Bros.)	●	8.98			43	36	9	ABBA	The Visitors Atlantic 4SD 19332		8.98			78	67	21	BARRY MANILOW	If I Should Love Again Arista AL-9573	●	8.98	
	9	24	DARYL HALL AND JOHN OATES	Private Eyes RCA AFL1-4028	▲	8.98	SLP 14		44	41	13	GROVER WASHINGTON JR.	Come Morning Elektra SE-562		8.98	SLP 13		79	79	26	THE KINKS	Give The People What They Want Arista AL 9567	●	8.98	
☆	14	19	OLIVIA NEWTON-JOHN	Physical MCA MCA-5229	▲	8.98	SLP 32		45	45	6	MICHAEL FRANKS	Objects Of Desire Warner Bros. BSK 3648		8.98	SLP 30		80	65	13	EMMYLOU HARRIS	Cimarron Warner Bros. BSK 3603		8.98	CLP 10
☆	17	9	BOB AND DOUG MCKENZIE	Great White North Mercury SRM 1-4034 (Polygram)		8.98			46	46	33	PAT BENATAR	Precious Time Chrysalis CHR 1346	▲	8.98		☆	NEW ENTRY		GEORGE DUKE	Dream On Epic FE 37532			SLP 51	
	12	15	THE CARS	Shake It Up Elektra SE-567	▲	8.98			47	42	25	LUTHER VANDROSS	Never Too Much Epic FE 37451	●			☆	99	9	THE BLASTERS	The Blasters Slash SR-109		8.98		
☆	15	17	LOVERBOY	Get Lucky Columbia FC 37638	●				48	44	45	RICK JAMES	Street Songs Gordy GB-1002M1 (Motown)		8.98	SLP 34		83	70	17	BAR-KAYS	Night 'Cruisin' Mercury SRM 1-4028 (Polygram)		8.98	SLP 12
	14	30	STEVIE NICKS	Bella Donna Modern Records MR 38139 (Atlantic)	▲	8.98		☆	56	6	SOFT CELL	Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.)		8.98	SLP 56	☆	97	2	AURRA	A Little Love Salsoul SA-8551 (RCA)		8.98	SLP 22		
☆	16	26	DAN FOGELBERG	The Innocent Age Full Moon/Epic KE2 37393	▲				50	50	18	PRINCE	Controversy Warner Bros. BSK 3601	●	8.98	SLP 27		85	85	81	PAT BENATAR	Crimes Of Passion Chrysalis CHE 1275	▲	8.98	
	16	13	AC/DC	For Those About To Rock Atlantic SD 11111	▲	8.98			51	51	6	THE SUGAR HILL GANG	8th Wonder Sugarhill SH-249		8.98	SLP 16		86	75	71	THE DOORS	Greatest Hits Elektra SE-515	▲	8.98	
	17	21	GENESIS	Abacab Atlantic SD 19313	●	8.98		☆	58	7	THE WHISPERS	Love Is Where You Find It Solar S-27 (Elektra)		8.98	SLP 6		87	87	15	CAROL HENSEL	Carol Hensel's Exercise And Dance Program Vintage VNI 7713 (Mirus)		8.98		
	18	26	THE ROLLING STONES	Tattoo You Rolling Stones Records COC 16052 (Atlantic)	▲	8.98			53	47	39	OAK RIDGE BOYS	Fancy Free MCA MCA-5209	▲	8.98	CLP 2		88	90	14	LOVERBOY	Loverboy Columbia JC 36762	▲		
☆	27	21	VANGELIS	Chariots Of Fire Polydor PD-1-6335 (Polygram)		8.98			54	55	25	TRIUMPH	Allied Forces RCA AFL1 3902		8.98		☆	98	5	THE WAITRESSES	Wasn't Tomorrow Wonderful Polydor PD-1-6346 (Polygram)		8.98		
	20	16	OZZY OSBOURNE	Diary Of A Madman Jet FZ 37492 (Epic)	●				55	57	35	KENNY ROGERS	Share Your Love Liberty L00-1108	▲	8.98	CLP 21		90	93	25	WILLIE NELSON	Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	●		CLP 7
	21	50	ALABAMA	Feels So Right RCA AHL1-3930	▲	7.98	CLP 1		56	59	15	SHEENA EASTON	You Could Have Been With Me EMI-America SW 17061		8.98		☆	101	3	SHALAMAR	Friends Solar S-28 (Elektra)		8.98	SLP 20	
	22	53	JUICE NEWTON	Juice Capitol ST-12136	▲	8.98	CLP 9		57	54	15	NEIL DIAMOND	On The Way To The Sky Columbia TC-37628	▲				92	94	47	OZZY OSBOURNE	Blizzard Of Ozz Jet JZ 36812 (Epic)	●	8.98	
	23	18	DIANA ROSS	Why Do Fools Fall In Love RCA AFL1-4153	▲	8.98	SLP 7	☆	78	3	NICK LOWE	Nick The Knife Columbia PC 37932					93	89	20	DIANA ROSS	All The Greatest Hits Motown M 13-9602		13.98	SLP 59	
	24	16	ROD STEWART	Tonight I'm Yours Warner Bros. BSK-3602	▲	8.98			60	49	17	RUSH	Exit Stage Left Mercury SRM-2-7001 (Polygram)	●	12.98		☆	129	2	HUEY LEWIS AND THE NEWS	Picture This Chrysalis CHR-1340		8.98		
	25	21	KOOL & THE GANG	Something Special De-Lite DSR 8502 (Polygram)	▲	8.98	SLP 4	☆	71	5	AL DIMEOLA	Electric Rendezvous Columbia FC 37654				☆	NEW ENTRY		VAN MORRISON	Beautiful Vision Warner Bros. BSK 3652		8.98			
☆	29	16	SKYY	Skyline Salsoul SA 8548 (RCA)		8.98	SLP 2		62	62	26	THE TIME	The Time Warner Bros. BSK 3598	●	8.98	SLP 18		96	81	13	PINK FLOYD	A Collection Of Great Dance Songs Columbia TC 37680	●		
☆	30	9	TOM TOM CLUB	Tom Tom Club Sire SRK 3628 (Warner Bros.)		8.98	SLP 9		63	64	73	KENNY ROGERS	Greatest Hits Liberty L00-1072	▲	8.98	CLP 19		97	91	25	LITTLE RIVER BAND	Time Exposure Capitol ST 12163	●	8.98	
	28	39	AIR SUPPLY	The One That You Love Arista AL 9551	▲	8.98			64	43	24	BOB SEGER AND THE SILVER BULLET BAND	Nine Tonight Capitol STEK-12182	▲	12.98			98	96	82	DARYL HALL & JOHN OATES	Voices RCA AQL1-3646	▲	8.98	
	29	17	EARTH, WIND & FIRE	Raise ARC/Columbia TC 37548	▲		SLP 3		65	61	18	PLACIDO DOMINGO	Perhaps Love Columbia FM 37243					99	73	23	BILLY JOEL	Songs In The Attic Columbia TC 37461	▲		
	30	16	GEORGE BENSON	The George Benson Collection Warner Bros. 2HW 3577	●	16.98	SLP 15		66	63	18	LINDSEY BUCKINGHAM	Law And Order Asylum SE-561 (Elektra)		8.98			100	76	35	THE COMMODORES	In The Pocket Motown M8 955M1	▲	8.98	SLP 37
☆	34	11	BOBBY WOMACK	The Poet Beverly Glen BG-10000		8.98	SLP 1	☆	NEW ENTRY		BONNIE RAITT	Green Light Warner Bros. BSK 3630		8.98			101	84	19	BLONDIE	The Best Of Blondie Chrysalis CHR 1337	●	8.98		
☆	35	6	SAMMY HAGAR	Standing Hampton Geffen GHS-2006 (Warner Bros.)		8.98			68	69	81	AC/DC	Back In Black Atlantic SD 16018	▲	8.98		☆	102	21	JOAN ARMATRADING	Walk Under Ladders A&M SP-4876		8.98		
	33	52	RICK SPRINGFIELD	Working Class Dog RCA AFL1-3697	▲	7.98		☆	77	5	PRISM	Small Change Capitol ST-12184		8.98			103	103	36	AIR SUPPLY	Lost In Love Arista AL 9530	▲	8.98		
☆	37	4	RICH LITTLE	The First Family Rides Again Boardwalk NBI-33248		8.98			70	72	12	CAROL HENSEL	Carol Hensel's Exercise And Dance Program-Volume 2 Vintage VNI 7733 (Mirus)		8.98			104	104	6	LARRY CARLTON	Sleepwalk Warner Bros. BSK 3635		8.98	

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

MARCH 6, 1982, BILLBOARD

## Closeup

**BONNIE RAITT**—Green Light, Warner Bros., BSK3630, Produced by Rob Fraboni.

Since her debut LP nearly a decade ago, Bonnie Raitt has gone through countless producers, suggesting a search for someone who might be able to steer her unique eclectic style in a direction where she could enjoy commercial success as well as artistic fulfillment. She may have found that in Rob Fraboni.

Although she's never matched the earthy sensual sound of her first LP, "Green Light" comes close. It provides Raitt with a clear rock direction and an accessibility particularly lacking in her last album, "The Glow."

Backed by the Bump Band—featuring Ricky Fataar (formerly with the Beach Boys), Ian McLagan (ex of the Faces), Johnny Lee Schell and Ray Ohara—she's never sounded more comfortable and enthusiastic. In all her previous efforts, there was at least one track on the album that gave her the opportunity to use the considerable emotional range of her voice in a touching ballad. But not in "Green Light." This album starts with a punch and never lets go of its uptempo drive.

"Keep This Heart In Mind," written by Fred Marrone and featuring

backup vocals by Melanie Rosales and Jackson Browne along with superb sax support from David Woodford, opens side one. It's a wise choice for the album's first single, as it combines the needed ingredients of a potential hit: a catchy melody, outstanding vocals, and a gutsy arrangement.

"River of Tears" and "Let's Keep It Between Us," written by Eric Kaz and Bob Dylan respectively, are the least impressive tracks on this side. With the former, Kaz' lamenting lyrics are out of synch with the song's perky rhythm. And the latter song seems to plod along aimlessly under rather uninspired organ playing by William "Smitty" Smith.

The other two tracks, however, more than make up for any slack. "Can't Get Enough," co-written by Raitt and Walt Richmond, is the perfect vehicle for Raitt's familiar tough-woman vocalizing. And "Willya Wontcha," penned by Bump Band member Schell, is hard-driving rock'n'roll done with an immediacy that can take your breath away.

Side two opens with another potential hit single, "Me And The Boys," a rollicking piece which seems to reflect the kind of relationship Raitt has with the Bump Band and which throws the listener back to the sound of the 1950s.

The rest of side two has a remarkably homogeneous musical structure running throughout all the tracks—uptempo driving rhythm, strong vocals, predictable but enjoyable guitar riffs, and light-hearted lyrics.

"I Can't Help Myself," in which all members of the Bump Band have a share in writing credit, as well as Eddy Grant's "Baby Come Back" and Jerry Williams' "Talk To Me," all seem to build in tension for the final song, the title track of the album, which sounds like the kind of tune perfectly suited for Dave Edmunds or Nick Lowe.

While Raitt's previous producers have never seemed to be able to keep her music focused enough to avoid distractions, Fraboni has succeeded in giving Raitt the best shot at commercial acceptance—a collection of material which is plain fun to listen to.

Given enough airplay, "Keep This Heart In Mind," as well as at least a half dozen other tunes on this album, could provide Raitt with a green light for superstardom.

DON WELLER



Bonnie Raitt

## Chartbeat

• Continued from page 6

"Comin' In And Out Of Your Life" peaked at number 11. (In '78 and '81 Streisand's only top 10 hits were duets, which some by-the-book purists may decline to count.)

And the Commodores have reached the top 10 during each of the past four years, but only if one assigns "Still" to 1980. (It spilled over from late 1979.)

Special mention should be made of two other acts which have made the top 10 during six of the past seven years. ELO (Jet) has made the mark every year except '78; Barry Manilow (Arista) every year but '80. Chartbeat is indebted to New York-based pop guru Rob Hoerburger for suggesting this column. I thank you, Billboard thanks you, the Little River Band thanks you.

★ ★ ★

Never Say Die: Charlene's "I've

Never Been To Me" (Motown) debuts on the Hot 100 this week at number 84, 13 points ahead of where the record peaked in its first chart run nearly five years ago. The single, coproduced by Berry Gordy, Don Costa and Ron Miller, topped out at 97 in October, 1977, when it was released on Motown's Prodigal subsidiary.

We've heard of staying on top of a record until it breaks, but this is ridiculous.

★ ★ ★

The Boss, Diana Ross' "Mirror, Mirror" (RCA) jumps four points to number eight on this week's pop chart, becoming Ross' sixth top 10 hit in the past 18 months. It's the first time the singer has pushed that many hits into the top 10 in an 18-month span since the Supremes' last great streak, from "You Can't Hurry Love" in September '66 to "In And



**CAPITOL MOTEL**—Martha Davis of Capitol's the Motels is sandwiched backstage after a recent appearance at L.A.'s Roxy by Dennis White, label vice president, marketing, and Don Zimmermann, president, Capitol Record Group.

## Rock'n'Rolling

• Continued from page 10

now seems like 1955 or 1963 when the majors are pretty much into pop singers and going after older demographics. It's the time for young independents who are more in tune with the kids. We have our finger on the pulse."

★ ★ ★

"We are writing material to be sort of top 40. Not totally MOR, yet FM should like it too. We want to sell records, but not just for one audience. We want grandmothers to like us and kids, too," declares Bebe Buell, in town recently to showcase her new songs and band before major record companies.

Bebe has been around the rock world for 10 years, but in the past she has been better known for her romantic associations with such artists as Todd Rundgren, Rod Stewart, Elvis Costello, and Stiv Bators, and for her work as a model. She was a Playboy centerfold in 1974. Now, during her shows she rips up the magazine. She is out to be a rock artist in her own right.

"I haven't modeled as a profession for three years," she says. "What my life consists of now is: I wake up in the morning, take my daughter to school. Come back. Make the beds. Then go to rehearsals. (Guitarist) George (Gordon) and I write songs every day. Then I pick my daughter up from school, make dinner, watch tv, go to bed, get up, rehearse. And that is all I do, except when I do gigs."

Buell is managed by New Way

Productions, a company formed by Doors principals Danny Sugerman and Ray Manzarek with New York publicist Eric Rudolph. She is one of the most genuinely likeable people one can meet in the music business, and so people want to help her. The Cars' Ric Ocasek and Rick Deringer produced one side apiece of "Covers Girl," the EP she recorded last year for Rhino Records; Iggy Pop helped her to develop her stage show, she says; and when one of her three New York shows got cancelled because of flooding at the Mudd Club, Jim Fournatt of Danceteria booked her at his club on a day's notice.

"I get a lot of ideas and inspiration from other musicians," she says. "I just learned so much. You have to be the ultimate fan before you can venture into anything."

## Bubbling Under The HOT 100

- 101—IF YOU THINK YOU'RE LONELY, Bobby Womack, Beverly Glen 2000
- 102—GLAD TO KNOW YOU, Chas Jankel, A&M 2396
- 103—SAY GOODBYE, Triumph, RCA 13035
- 104—BLUE MOON WITH HEARTACHE, Rosanne Cash, Columbia 18-02659
- 105—RIGHT IN THE MIDDLE, Bettye Lavette, Motown 1532
- 106—I WANT TO HOLD YOUR HAND, Lakeside, Solar 47954 (Elektra)
- 107—BROWN EYED GIRL, Henry Paul Band, Atlantic 4020
- 108—I KNOW WHAT BOYS LIKE, The Waitresses, Polydor 2196 (Polygram)
- 109—IN THE RAW, The Whispers, Solar 47961 (Elektra)
- 110—AS, Jean-Luc Ponty, Atlantic 4009

## Bubbling Under The Top LPs

- 201—PLACIDO DOMINGO, Domingo-Con Amore, RCA AFL1-4625
- 202—ANNE MURRAY, Where Do You Go When You Dream, Capitol S00-12133
- 203—ANGEL CITY, Night Attack, Epic ARE 3-702
- 204—MONTY PYTHON, Instant Record Collection, Arista AL-9580
- 205—JUDY COLLINS, Times Of Our Lives, Elektra E1-60001
- 206—DOC HOLIDAY, Doc Holiday Rides Again, A&M SP-6-4882
- 207—BETTYE LAVETTE, Tell Me A Lie, Motown 600M6
- 208—FULL MOON FEATURING NEIL LARSEN & BUZZ FEITEN, Full Moon, Warner Bros. BSK 3585
- 209—KATHY SMITH, Kathy Smith's Aerobic Fitness, Muscletone MT-72151 (R&L)
- 210—BUGGLES, Adventures In Modern Recording, Carrere ARZ 37926 (Epic)

## Lifelines

### Births

Son, Jared Paul Lander, to Howard and Melanie Lander Feb. 10 in Nashville. Father is publisher of Amusement Business, a Billboard publication.

★ ★ ★

Girl, Andrea Joy, to Jacquie and Peter Oreckinto, Jan. 22, in Los Angeles. Mother is former secretary for Mercury Records. Father is a sound engineer at Producers Sound Studios, Burbank.

★ ★ ★

Girl, Sarah Nicole, to Rue Caldwell and Linda Dillard Caldwell, Jan. 23 in Santa Barbara, Calif. Mother is a singer. Father is a record producer.

★ ★ ★

Boy, Paul Michael, to Phyllis and Mike Hicks, Jan. 15 in Houston. Mother is product coordinator for Cactus Records & Tapes. Father is promotion executive with Big State in Houston.

## Marriages

Pat Benatar to Neil Geraldo, Feb. 20, in Maui, Hawaii. Bride records for Chrysalis Records, groom is Benatar's coproducer and guitarist.

## Deaths

Emil Danenberg, 65, pianist who studied with composer Arnold Schoenberg and later joined the faculty of Oberlin College Conservatory becoming its president in 1975, Jan. 16, in Oberlin, Ohio. He is survived by his wife Mary Ann, also a faculty pianist at Oberlin.

★ ★ ★

Arthur Philmore Gilley, 84, in Texas after an extended illness. Gilley was the father of Epic artist Mickey Gilley.

★ ★ ★

Murray "The K" Kaufman, 60, Feb. 21 in Los Angeles after long bout with cancer. During the late 1950s and '60s he was one of the most influential DJs in the country. He is survived by three sons, Jeffery and Keith Kaufman and Peter Altschuler. He was divorced from Jackie Zeman, a star in the tv series "General Hospital," about a year ago. Earlier he was married to Jackie Hayes, who appeared with him at rock shows and was known as Jackie the K. Story, page 26.

★ ★ ★

Henry W. Hainick after a short illness Feb. 23 in New York. In his '70s, Hainick was founder and chairman of the board of Richard Recording Corp. and its division, PRC Recording Co., a leading presser/duplicator. An attorney, Hainick started his music industry business when he acquired the record and tape manufacturing facilities of North American Philips in 1972. His wife, Evelyn, and his son, Ira, survive.

★ ★ ★

Manny Gittleman, 62, in Boca Raton, Fla., of a heart attack Feb. 18. A one-time vice president of U.S. Record Co., he also served Pickwick Int'l International as vice president and member of the board of directors. Most recently, he was associated with his brother Danny in Crest Productions. Survivors include his brother, Danny; wife, Esther; son, Michael, and daughter, Diane.

# TOP LPs & TAPE

POSITION  
106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
106	139	3	GORDON LIGHTFOOT Shadows Warner Bros. BSK 3633		8.98		136	137	4	ORIGINAL CAST Evita MCA MCA 2-11007		12.98	
107	125	3	UFO Mechanix Chrysalis CHR 1360		8.98		137	122	29	EDDIE RABBITT Step By Step Elektra SE-532	●	8.98	CLP 13
108	108	4	DONNIE IRIS King Kool MCA MCA 5237		8.98		138	113	20	SURVIVOR Premonition Scotti Bros. ARZ 37549 (Epic)			
109	160	3	ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic)		8.98		139	109	6	JACK BRUCE/ROBIN TROWER Truce Chrysalis CHR 1352		8.98	
110	110	72	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98		140	150	4	FUSE ONE Silk CPI 9006		9.98	SLP 45
111	106	405	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	8.98		141	151	3	POCO Cowboys And Englishmen MCA MCA 5288		8.98	
112	92	13	BILL SUMMERS AND SUMMERS HEAT Jam The Box MCA MCA 5266		8.98	SLP 23	142	142	17	EARL KLUGH Crazy For You Liberty LT 51113		8.98	SLP 58
113	114	12	PAUL DAVIS Cool Night Arista AL 9578		8.98		143	141	12	AC/DC Highway To Hell Atlantic SD 19244	▲	8.98	
114	NEW ENTRY		WAYLON JENNINGS Black On Black RCA AHL1-4247		8.98		144	147	4	CONWAY TWITTY Southern Comfort Elektra E1-60005		8.98	CLP 5
115	193	2	THE HUMAN LEAGUE Dare A&M SP 6-4892		8.98		145	155	23	CHILLIWACK Wanna Be A Star Millennium BXL1-7759 (RCA)		8.98	
116	102	23	THE ROLLING STONES Hot Rocks, 1964-71 London ZPS 60617	▲	10.98		146	143	30	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236	▲	8.98	
117	117	4	JANIS JOPLIN Farewell Song Columbia PC 37569				147	NEW ENTRY		RICHARD DIMPLES FIELDS Mr. Look So Good Boardwalk NBI-33249		8.98	SLP 31
118	82	23	TEDDY PENDERGRASS It's Time For Love P.I.R. TZ 37491 (Epic)	●		SLP 21	148	156	5	ORCHESTRAL MANOEUVERS IN THE DARK Architecture And Morality Virgin/Epic ARE 37721			
119	128	5	VARIOUS ARTISTS Echoes Of An Era Elektra E1-60021		8.98	SLP 38	149	149	13	SNEAKER Sneaker Handshake FW 37631		8.98	
120	88	47	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98		150	164	5	TOMMY TUTONE Tutone II Columbia ARC 37401			
121	130	5	LE ROUX Last Safe Place RCA AFL1-4195		8.98		151	161	3	KLEER Taste The Music Atlantic SD 19334		8.98	SLP 42
122	95	16	ANGELA BOFILL Something About You Arista AL 9576		8.98	SLP 35	152	153	6	T.G. SHEPPARD Finally Warner/Curb BSK-3600		8.98	CLP 12
123	132	6	BRYAN ADAMS You Want It, You Got It A&M SP 4864		8.98		153	163	7	PETER CETERA Peter Cetera Full Moon/Warner Bros. FMH-3624		8.98	
124	133	14	JUDI SHEPPARD MISSETT Jazzercise MCA MCA 5272		8.98		154	157	45	KIM CARNES Mistaken Identity EMI-America SD 17052	▲	8.98	
125	126	108	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98		155	120	39	MOODY BLUES Long Distance Voyager Thershold TRL-1-2901 (Polygram)	▲	8.98	
126	107	15	THE JACKSONS The Jacksons Live Epic KE2-37545			SLP 24	156	138	22	DEVO New Traditionalists Warner Bros. BSK 3595		8.98	
127	127	27	RONNIE MILSAP There's No Getting Over Me RCA AHL1-4060	●	7.98	CLP 18	157	158	5	WRABIT Wrabit MCA MCA 5268		8.98	
128	154	2	SOUNTRACK Fame RSO RX-1-3080 (Polygram)		8.98		158	111	15	BLACK SABBATH Mob Rules Warner Bros. BSK 3605		8.98	
129	118	25	SHOOTING STAR Hang On For Your Life Virgin/Epic NFR 37407				159	112	23	ROGER The Many Facets Of Roger Warner Bros. BSK 3594	●	8.98	SLP 26
130	115	55	JOURNEY Captured Columbia KC-2-37016	▲			160	136	40	KRAFTWERK Computer World Warner Bros. HS 3549		8.98	SLP 65
131	105	16	NEIL YOUNG & CRAZY HORSE Re-Ac-Tor Reprise HS 2304 (Warner Bros.)		8.98		161	140	13	CON FUNK SHUN 7 Mercury SRM-1-4030 (Polygram)		8.98	SLP 25
132	131	53	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	▲	8.98		162	162	58	STYX Paradise Theatre A&M SP 3719	▲	8.98	
133	188	2	MIKE POST Television Theme Songs Elektra E1-6002B		6.98		163	124	21	CARLY SIMON Torch Warner Bros. BSK 3592		8.98	
134	121	13	DAVID BOWIE Changes Two Bowie RCA AFL1-4202		8.98		164	145	5	J. GEILS BAND Love Stinks EMI-America 17016		8.98	
135	134	7	SOUNTRACK Ragtime Elektra SE-565		8.98		165	165	5	JOURNEY Infinity Columbia JC 34912	▲		
136	148	67	NEIL DIAMONO The Jazz Singer Capitol SWAV-12120	▲	9.98		166	166	5	JOURNEY Evolution Columbia FC 36797	▲		

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba..... 43	Larry Carlton..... 104	Emmylou Harris..... 80	Little River Band..... 97	Bonnie Raitt..... 67	Ragtime..... 134
AC/DC..... 16, 68, 119, 143, 168	Kim Carnes..... 154	Carol Hensel..... 70, 87	Loverboy..... 13, 88	Eddie Rabbitt..... 137	Sharky's Machine..... 181
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Joan Armatrading..... 102	Chiliwack..... 100	Jacksons..... 125	Steve Miller Band..... 126	Rolling Stones..... 18, 115	Styx..... 162
Aurra..... 84	Commodores..... 145	Rick James..... 48	Ronnie Milsap..... 125	Romeo Void..... 172	Sugar Hill Gang..... 51
B-52's..... 38	Con Funk Shun..... 161	Chas Jankel..... 72	Judy Sheppard Missett..... 123	Diana Ross..... 23, 93	Bill Summers And Summers Heat..... 111
Razzy Bailey..... 179	Christopher Cross..... 124	Al Jarreau..... 145	Molly Hatchet..... 186	Royal Philharmonic Orchestra..... 7	Kasim Sulton..... 197
Bar-Kays..... 83	Paul Davis..... 112	Waylon Jennings..... 113	Moody Blues..... 155	Thin Lizzy..... 60, 131	Survivor..... 138
Pat Benatar..... 46, 85, 146	Devo..... 156	Joan Jett..... 5	Van Morrison..... 95	Tom Tom Club..... 27	Triumph..... 54
George Benson..... 30	Neil Diamond..... 57, 135	J. Geils Band..... 3, 164	Willie Nelson..... 90	Tommy Tutone..... 150	UFO..... 106
Black Sabbath..... 158	Al DiMeola..... 61	Billy Joel..... 99	Juice Newton..... 22	Conway Twitty..... 144	UFO..... 106
Blasters..... 82	Placido Domingo..... 65	Jonas Brothers..... 190	Olivia Newton-John..... 10	Del Shannon..... 199	Various Artists..... 118
Blondie..... 101	Doors..... 86	Quincy Jones..... 37	Stevie Nicks..... 14	Eddie Schwartz..... 152	Vangelis..... 19
Angela Bofill..... 121	George Duke..... 81	Janis Joplin..... 116	Oak Ridge Boys..... 39, 53	T.G. Sheppard..... 152	Grover Washington Jr..... 44
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Jack Bruce/Robin Trower..... 139	Dan Fogelberg..... 184	Kleer..... 151	Pink Floyd..... 96, 110	Sky..... 174	Bobby Womack..... 31
Lindsey Buckingham..... 66	Foreigner..... 15	Earl Klugh..... 142	Player..... 141	Slave..... 26	Stevie Woods..... 200
Jimmy Buffett..... 36	Michael Franks..... 45	Kool And The Gang..... 25	Poco..... 173	Sneaker..... 149	Neil Young & Crazy Horse..... 130
David Byrne..... 178	Linda Fratianne..... 182	Lakeside..... 58	Police..... 6, 109	Soft Cell..... 73	
Irene Cara..... 77	Fuse One..... 140	John Lennon/Yoko Ono..... 196	Jean Luc Ponty..... 32	Soundtracks..... 49	
George Carlin..... 183	Genesis..... 17	Le Roux..... 120	Prism..... 50	Annie..... 193	
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Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

# Accounts Report Cassette Volume Is Still Climbing

• Continued from page 1

vided the following percentile regional data:

Region	LP	Cassette	8-track
Mideast	56	33	11
Midwest	60	33	7
Southeast	51	40	9
Deep South/ Southwest	51	40	9

MJS Entertainment's Michael Spector shows their domestic album business breaking down by office as follows:

Office	LP	Cassette	8-track
New York	82.6	14.7	2.7
Miami	58.6	36	5.4
Atlanta	61.9	28.2	9.9

Pickwick's rack statistics, provided by senior vice president Eric Paulsen and aide Mike Riley by re-

gion were:

Region	LP	Cassette	8-track
West Coast	58	31	11
South	58	26	16
Midwest	63	23	14
East	60	28	12

Both Jim Lara of Largo Music and Dwayne Witten of Alta Distributing feel cassette will topple LP on their printouts soon. Witten points to Alta's specially-made 3 x 12 inch spaghetti box encased in a sticky adhesive wrap, affording easier exposure, as major factor in a five-year campaign the Souvall rack has put behind cassette. Lara opines that when labels offer universal simultaneous release of LP and cassette and consistent cassette order fill the tape configuration will overtake the disk.

## % OF U.S. LP SALES BY CONFIGURATION

Account Business*	LP	Cassette	8-track
Home-Base			
TransWorld Music RJ-Retail-OS Albany, N.Y.	55%	35%	10%
Danjay Music OS Denver-Seattle	63%	36.5%	.5%
Tower Records Retail Sacramento	75%	25%	
General Record Service RJ Seattle	53%	45%	2%
Stark Records RJ-Retail No. Canton, Ohio	54.5%	36.5%	9%
Vinyl Vendors OS-RJ Kalamazoo	76%	19%	5%
Western Mdsers. RJ-Retail-OS Amarillo	48.7%	35.8%	15.5%
Alta Distributing OS-Retail-RJ Phoenix	45%	45%	10%
Lieberman Enterprises OS-RJ Minneapolis	50.9%	32.7%	16.4%
Big State Distributing OS-RJ-D Dallas	59.1%	27.7%	13.2%
Artec Dist. RJ-OS Shelburne, Vt.	70%	28%	2%
MJS Entertainment Dist-OS Miami	66.3%	27.1%	6.5%
Largo Music Dist-RJ Columbia, Md	49.87%	48.61%	1.52%
Rack Services Division of Pickwick Distr. RJ Minneapolis	60%	29%	11%

\*Abbreviations: Dist—Distributor; RJ—Rackjobber; OS—One-Stop; Retail—chain of retail stores.

## Nutricize Label Names Distributors

NEW YORK—Nutricize Records, a joint venture between Nutri/System Inc., which operates 500 weight control centers, and Schulman International, has lined up 11 independent distributors for its first album.

The album, "Nutricize," produced by Phil Hurtt, is available through Action Music, Cleveland; Big State, Dallas, Houston and Den-

ver; M.S., Chicago; Record Distributors, Los Angeles; Sunshine, New York; Tara, Atlanta; Tone Distributors, Hialeah; and Zamoiski Co., Baltimore.

Steve Schulman, head of Schulman International, also operates National Label Distributing Co. out of Philadelphia.

## Inside Track

Is Island anklng its WEA ties for independent distribution, ala its Antilles and Mango affiliates? . . . Board members of the National Music Publishers' Assn. may make the trek to Tokyo to meet with JASRAC, the mechanical/performance rights society, to discuss, among other matters, the proliferation of disk rental stores in Japan, a reason cited for 15% reduction in disk production last year (Billboard, Feb. 27). First NMPA contact with JASRAC on the possibility of such a meeting apparently took place at MIDEM '82. Publishers, of course, stand as big losers when rentals take place without mechanical income participation by publishers. . . . It'll be Chappell that gets Interworld Music, which could confuse matters at the giant Chappell outfit since one of its existing sister companies is Intersong.

**Better Late Than Never:** As of Dec. 1 last year, Sears Roebuck's record/tape mantle passed from Cal Allen, moved to phonos and stereo/video accessories, to Chuck Cebuhar, who had been in charge of national marketing of components and hifi, in the chain's Chicago tower. . . . **Kent Henry** moved his UES Distributing, a combination rack/one-stop from Richmond, Ind., to Indianapolis, in late 1981, too, filling some of the gap left when **Father's and Sun's** reorganized as primarily a group of retail stores. . . . **Personal Reward:** Marty Balin and his father/mentor **Joe Buchwald** personally toured Costa Mesa, Calif. **Licorice Pizza** winners **Debbi Campbell** and **Kurt Murine** on a three-day tour of the Bay area recently. The duo did the best merchandising job among the 30 Pizza stores to gain the trip on Balin's album.

**New Label:** The Heyl family of Vermont will soon bow **Xeres Records**, whose first album is by the **Kingston Trio**. **Harvey Cooper** is consultant. Distribution has not been finalized. . . . Look for former CBS regional nabob **Del Costello** to pop up as a biggie in cable tv. And speaking of oldies but goodies, **Budd Dollinger** is recovered from triple bypass surgery and back selling life and health insurance. **Archie Bleyer** called him during his convalescence from the old, old **Cadence Records** offices in Gotham City. . . . **Former ace talent agent Saul Saffian** back to the industry with **VTM Records** in partnership with **Bill Walker** and **Al Valdez**. No definite distribution pattern for the first release by **Nowherewith**.

**Chain Magnate:** Oldest in seniority of all industry record/tape retailing chain executives **Al Geigle** hangs up his uniform early in April when he takes early retirement from his 20-year post as chief of **Montgomery Ward's** record/tape departments. Though the number of stores has shrunk during his tenure, he has seen recorded product sales soar. Geigle, a onetime catcher with the **St. Louis Browns**, started in 78s in the early forties as a merchandising manager for **Sears Roebuck** in the Detroit area. His wife, **Vi**, once worked for **John Kaplan's Jay-Kay Distributing**. Grapevine has several industry firms eyeing the 60-year-old. Geigle's aide since 1977, **Dave Birkett**, also took early retirement and left the Ward's fold several weeks ago.

**Forbes' March 1** issue dubs **TDK Electronics** world's largest maker of audio and video cassettes in a most laudatory feature. . . . **Gravy Drain:** **Warner Communications' Franklin Mint Record Society** offering via print inserts complete with self-addressed stamped postcard, subscription to "The Greatest Country Music Recordings Of All Time," a set of 100 hardbound albums at \$9.75

each for LP or \$10.75 each for cassette plus \$1.95 each for shipping and handling. **RCA Direct Marketing** via direct mail proffers three-LP sets at \$12.98 for each MOR oldies album, with \$2 extra for tape. **Columbia Record & Tape Club** asks \$1 for six records or tapes-albums in an introductory mailed offer. Buck covers 99 cents for handling and 1 cent for the six albums.

**Peculiar Billing:** the \$6.98 breaking act albums wholesale at \$3.72 for A&M and \$3.92 for RCA to the larger users: . . . **How dry is the advertising allowance well? Arid enough that for the first time Track can recall the Sunday (21) N.Y. Times entertainment section carried nil in record/tape advertising.** . . . Accolades to **John Scales** and his staff at **Integrity Entertainment** for the pertinency of a 1/6 page ad run this week in the **L.A. Times** two days before the **Grammys**, in which they listed in an order form fashion by award the involved album product and its price. The **Lee Hartstone** spirit lives on.

**RCA** sources confirm that advance orders for **Alabama's** new "Mountain Music" album are more than 500,000. It shipped Friday (26). Label claims "Feels So Right" is above double platinum figures. And right now, **Shelby Singleton** and **Alabama** are hasseling before a Nashville Federal Judge over the release of "Wild Country" by Alabama by SSS International recently. "Wild Country" is the former monicker of the group. . . . **Late Flash:** Look for your friendly PolyGram salesperson to drop by early this week to talk over their new 4.8% discount program plus an added 30 days extended billing on the entire catalog except for classics. Buy must be made during the first 12 days of March. Classical deal calls for 30 more billing days only. In addition, there's talk that the new releases will carry a separate discount figure.

There was some speculation last week in industry video circles that **VHD**, the third major consumer video-disk format (Matsushita/Thorn-EMI/GE) which was set to launch globally this summer, might be re-evaluating its timetable. A later launch, it's believed, will buy VHD time to see the marketplace results of rival **CED's** lower hardware pricing. The recession is also thought to be a consideration. Other observers, though, feel VHD will stick to its current plan since it has already given up a substantial headstart to rivals **CED** and **LaserVision**. **VHD** officials were unavailable at presstime but **Gary Dartnall**, **VHD Programs** president, is set to give a speech this Wednesday (3) at the **ITA** in San Diego.

Where was **Jack Douglas**? The coproducer of the Grammy winning "Double Fantasy" album was no where to be seen to accept his producer award for the album. **Ken Ehrlich**, producer of the Grammy show for CBS, issued a statement that reads, "I feel terrible about this. My entire apologies to **Jack Douglas**. This was to be his night also. This is unforgivable."

Ads of note under "business opportunities" in last week's **New York Times**. The first ad was for "Famous Rock & Roll Club." A caller was told that the club was located in lower Manhattan and was in operation, but declined to reveal its name. Asking price for the four-story building was \$350,000. . . . Investors were also being sought for the **St. George Theatre** on Staten Island, a 3000 set concert hall. The theatre and an adjoining six-story office building are priced at \$1.25 million.

Edited by **JOHN SIPPEL**

## Roster Additions Buoy Alfa Label New Signings Set Stage For Monthly Album Releases

By **SAM SUTHERLAND**

LOS ANGELES—Despite a soft economy and tightening radio playlists, Alfa Records is bucking the prevailing trend toward limiting new artist signings through a recent series of new deals that virtually double the young company's roster strength.

According to **Lorne Saifer**, Alfa's a&r vice president and president of its recently formed music publishing arm, six new artists, a developing act with a lone prior LP for a U.S. label and Japan's **Yellow Magic Orchestra** have all been added to Alfa's stateside roster.

Saifer reports still other additions to the roster, now in the final stages of contractual negotiation, that will carry Alfa into a posture of regular monthly album releases and substantially increase its annual output of titles.

New acts signed in recent months include r&b vocalist **Bobby Walker**, rock performer and **YMO** member **Yukhiro Takahashi**, rock vocalist

**Teresa Straley**, a San Diego-based group named the **Monroes**, Japanese dance music stylist **Minako**, pop writer/performer **John Loeffler** and pop/rocker **Gregg Perry**, the only signee with a previous U.S. album through an earlier solo deal with **Columbia** several years ago.

Those signings include Alfa's move into black music as well. In addition to **Walker**, Saifer says Alfa is close to wrapping two other deals, both on finished albums, that would be targeted for r&b and dance audiences.

Saifer attributes the young label's commitment to new talent (despite a conservative marketplace) to both short term considerations and long term potential.

"We haven't signed established acts, other than **Lulu** and **Burton Cummings**, because we frankly haven't found one we felt we could make a successful marriage with," explains Saifer, a one-time CBS a&r

executive. "And with the business in flux, how can you realistically commit the six or seven million dollars a major act may want and still be comfortable about making back your investments?"

Saifer says the majority of Alfa's deals are slanted toward album development, rather than following the recent resurgence of more limited singles product contracts in which album commitments are tied to options exercised by the label. But he's quick to stress that Alfa isn't returning to the long-term guarantees or financial largesse of a decade ago.

Saifer recognizes that his new artists face a narrowing channel to exposure via radio. Yet he insists that those hurdles aren't cause for withdrawing from support for unknowns.

"There are so many new acts already competing for attention in the store," he notes. "And everybody is complaining about video games taking away profits."

# JOHN DENVER

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- The Time. BSK 3598  
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- Tom Tom Club. SRK 3628  
On Sire records & cassettes.
- Peter Cetera. FMH 3624  
On Full Moon records & cassettes.
- Quarterflash. GHS 2003
- Sammy Hagar. Standing Hampton. GHS 2006  
On Geffen records & cassettes.

Manufactured and distributed by Warner Bros. Records Inc.