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WEA Midline Hike Draws Accounts' Fire

By JOHN SIPPEL

LOS ANGELES—Accounts generally have their backs up over WEA's 5.5% wholesale base price hike on \$5.98 and \$6.98 albums (to \$3.62 and \$4.23 respectively), while reaction to its monthly one-order-to-one-location discount and dating program (details, this page) on gospel, jazz and Nonesuch albums

reaped accolades from merchandisers.

"I'm ready to throw it all out, since the \$3.62 base price is unconscionable," is the way president Barrie Bergman of Record Bar, the nation's second largest chain, reacts to the midrange lines' price boost. "The 'inventory management program' on the other hand helps, but not as much as the price rise hurts. We need help on hit product, too."

"WEA's \$5.98 price was already the highest and then they add about 20 cents," is the commentary of Jason Gilman of Rainbow Records, San Francisco. He feels the discounting extended to elements of the WEA deeper inventory drive will help business. It will create more sales possibilities, increasing traffic, he avers.

The possibility of creating attractive three for \$11 or \$12 sales with midrange goes out the window with the April 26 hike. Joe Martin of Turtles, the Atlanta skein, claims. He plans to isolate WEA \$5.98s, as does

(Continued on page 70)

BPI Awarded \$450,000 In Imports Case

By PETER JONES

LONDON—The British Phonographic Industry's ongoing campaign against cheap parallel imports from other European territories has accrued what the organization sees as a major victory. A London group of import/wholesale companies is to pay the BPI approximately \$450,000 (250,000 pounds) in damages for unpaid royalties and costs deriving from the importation into Britain of albums said to have been legitimately manufactured abroad, but which undercut their locally produced counterparts in price.

It's the largest settlement made in such a case fought by Britain's record companies, represented by the BPI, and follows hard on the heels of the European Court's decision (Billboard, Feb. 20) that cheap parallel imports from Portugal

(Continued on page 63)

Trade Locking Horns Over Rentals Clause

By BILL HOLLAND

WASHINGTON—The clause allowing copyright owners to prevent rentals of home video or sound recordings is shaping as perhaps the most volatile provision of the amendment added to proposed legislation to legalize home taping (Billboard, March 13).

Video dealer organizations have already zeroed in on the provision as tantamount to putting them out of business if adopted, and are known to be mustering all possible resources to sever it from the rest of the bill at upcoming hearings.

While they may well put up a campaign against the remainder of the amendment to compensate copyright owners for home taping losses, observers expect them to accept a royalty principle finally as a trade-off for the legalization of home taping.

The DeConcini legislation, popularly known as the Betamax Bill, would exempt video home taping for private use from copyright infringement. The Mathias amendment would offer video—and also

audio—copyright owners a royalty from the sale of home recording equipment and blank tape.

A top aide to Sen. Charles Mathias (R-Md) admits in the face of increasing criticism to the proposed amendment that Section 5, which

(Continued on page 78)

After A Year, RCA Videodisk Future Is Hazy

By LAURA FOTI

NEW YORK—Next Monday (22), the RCA SelectaVision videodisk system will have earned the first candle on its cake. Rather than an unqualified success, the year has been one of learning and re-evaluating, and on the eve of the anniversary, the outlook for future growth and development is unclear.

Many dealers seem to feel, how-

(Continued on page 46)

WEA Details Program On Catalog Fill

LOS ANGELES—Sixty days additional dating and discounts of 5% to 15% on jazz, gospel and classics entice current accounts into monthly one-order purchase per location in an ongoing "inventory management program" launched by WEA last week (Billboard, March 13).

WEA president Henry Droz stated the program would be monthly, with Musician, ECM and Atlantic jazz product. Light gospel

(Continued on page 70)



THE GIGOLO IS DOIN' ALRIGHT! Who's the hottest new leading man at parties and dance clubs across the land? His name is O'Bryan, his smash single is "The Gigolo" and his sensational debut album is *Doin' Alright*. Radio has already been seduced by his sassy charms. Now watch him sell himself to everyone! Executive producer: Don Cornelius. On Capitol Records and Cassettes. (Advertisement)

Sale Of Pickwick Labels Near

By ALAN PENCHANSKY

CHICAGO—Pickwick International's impending sale of its Quintessence and Pro-Arte classical labels is seen as striking a final chord to the industry giant's three-decade career as a U.S. product manufacturer.

Terms of sale for the full-price and budget classical labels were reportedly close to settlement last week, as negotiations between Pickwick and its former records division head, Don Johnson, continued. Johnson, in anticipation of the takeover, recently spent a week in Europe arranging for licensing guarantees estimated at more than \$1 million to be assumed by his new company.

(Continued on page 78)

Asia Meet Backs Antipiracy

By MIKE HENNESSEY

This report focuses on one of the topics to be discussed at Billboard's 12th International Music Industry Conference (IMIC) in Athens April 26-29, specifically, the music industry's continuing battle to stem the erosion of rights protecting intellectual property.

LONDON—A resolution calling on the governments of Southeast Asia to enact and enforce effective copyright and performing rights legislation won unanimous support at an international symposium on East-West exchange in music and the performing arts held at the Hong Kong Arts Center, Feb. 28 to March 4.

(Continued on page 63)



RICKY SKAGGS is beyond a doubt one of country music's hottest "new" artists. His first two Epic singles "Don't Get Above Your Raisin'" and "You May See Me Walkin'" garnered him top ten chart status. His current release "CRYING MY HEART OUT OVER YOU" is soaring up the charts. Ricky's first Epic album continues to make sales inroads and has been on the national charts for months. RICKY SKAGGS—"WAITIN' FOR THE SUN TO SHINE" (FE 37193) On Epic Records © 1982 CBS Records. (Advertisement)



Aska stranger

WENDY WALDMAN'S NEW ALBUM IS A REVELATION!
"WHICH WAY TO MAIN STREET." HER DEBUT, ON EPIC RECORDS AND TAPES.
PRODUCED BY EDDIE KRAMER. COMING MARCH 25.

GEORGE CARLIN

DOIN' GOOD!



JAN. 31 TEMPE, ARIZONA
FEB. 1 TULSA, OKLAHOMA
FEB. 2 DES MOINES, IOWA
FEB. 3, 4 CHICAGO, ILLINOIS
FEB. 5 AKRON, OHIO
FEB. 6 COLUMBUS, OHIO
FEB. 7 DAYTON, OHIO
FEB. 8 TORONTO, ONTARIO
FEB. 9 OTTAWA, ONTARIO
FEB. 10 MONTREAL, QUEBEC
FEB. 12 DETROIT, MICHIGAN
FEB. 13 PITTSBURGH, PENNSYLVANIA
FEB. 14 CONCORDE HOTEL, NEW YORK

MARCH 19 CINCINNATI, OHIO
MARCH 20 DULUTH, MINNESOTA
MARCH 21 MILWAUKEE, WISCONSIN
MARCH 23 OMAHA, NEBRASKA
MARCH 24 MADISON, WISCONSIN
MARCH 25 DENVER, COLORADO
MARCH 26 ORLANDO, FLORIDA
MARCH 27, 28 SUNRISE, FLORIDA
MARCH 29 CHARLOTTE, NORTH CAROLINA
MARCH 31 SCRANTON, PENNSYLVANIA
APRIL 1 SYRACUSE, NEW YORK
APRIL 2, 3, 4 VALLEY FORGE, PENNSYLVANIA

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• "A PLACE FOR MY STUFF" on Atlantic Records & Tapes

Stan Cornyn 'Amplifies' Vid Remarks

By JIM McCULLAUGH

LOS ANGELES—Stan Cornyn, vice president of the WCI Record Group, is backing away—at least to some degree—from his comments that in the short term not much could be expected from original music's role in home video.

Amplifying statements he made at the ITA meet in San Diego (Billboard, March 13), Cornyn says he and the WCI Record Group "believe there is a viable future business there and we will be as involved as anyone."

In fact, he points out the Group has more than 24 video music projects in various developmental stages, involving such artists as Emmylou Harris, Tom Waits, Little Feat, Steve Martin, the Manhattan Transfer and others.

But Cornyn is also quick to point out that not all of these projects may come to full fruition. And he also does not discount the sober business realities of programming of this kind—at the present time. "Original programming for home video has a tough time recouping now," he says.

"No one is making millions," he continues, "but the video music area may have an enormous future for the record business. We view music video as a natural extension for our labels' and artists' creative energies."

"We are also developing a department primarily to assist the artists on our three record labels, and also to expand into repertoire which is traditional for the records medium, such as original cast video albums, video interpretations of classical repertoire, and more."

Commenting on his recent ITA speech, Cornyn stated: "The reportage of that speech focused on my comments on the sensitive area of present business conditions, while attention was not equally focused on my expressed confidence in the long term future of the medium. I didn't frivolously give up 20 years with Warner Bros. Records to take this new job in video. We are totally committed to video music. It is a creative opportunity for the record business that has had no parallel in my memory."

While WCI is investing its own money in these projects, Cornyn does not disclose the kind of developmental money involved.

Cornyn also adds that various projects are being developed for a variety of avenues—cable, home video, pay per view, etc. He also suggests that theatrical distribution for certain projects might be a possibility.

Basie Tribute Raises \$\$ For BMA Foundation

By JEAN WILLIAMS

LOS ANGELES—More than 6,000 people jammed New York's Radio City Music Hall Sunday (7) for the Black Music Assn. Foundation's tribute to Count Basie, which grossed \$375,000. The BMA Foundation is a spinoff of the trade organization.

According to LeBaron Taylor, BMA president, proceeds from the event will help support the foundation's cultural and educational efforts, including research, its women's program, the minority development program and the black music museum. He adds that the Black Music Artist Tribute will be an annual event.

Among those paying respects to the 75-year-old bandleader were Quincy Jones, Stevie Wonder, Dionne Warwick, Lena Horne, Joe Williams, Wayne Newton, James Ingram, Teresa Brewer and tap-dancing quintet the Copasetics (see review, page 55).

George Ware, BMA's executive director says, "The event will help us better carry out our nuts and bolts programs." He notes that the success of the tribute not only helps the foundation financially, but it's tremendous public relations for the organization overall.

(Continued on page 70)

Sony Executive Attacks Industry Anti-Tape Lobby

By BILL HOLLAND

WASHINGTON—A top Sony executive has blasted record industry efforts to draw the attention of congress to the problems of audio home taping, labeling the music industry coalition's efforts as "trying to ride the back of the video case." He suggests further that the record industry slump is the result of increased competition from video rather than the result of any home audio taping.

The executive, Bill Baker, is Sony's vice president for corporate communications, and was in town both for Sony and as a member of the Electronics Industries Assn. Consumer Electronics Group. Sony and the EIA-CEG are against any kind of legislation to grant royalty to compensate copyright owners in the movie industry any further. Baker's remarks Wednesday (10) make it clear that manufacturers and their allies also look with great disfavor on attempts by record company, publisher, songwriter and other audio copyright owners to see a royalty amendment passed.

The Betamax issue, Baker feels, "should not be clouded and muddied and confused by something that has been traditionally and legally argued and settled—and that is the question of home audio taping. It is (already) legal, by legislative history," he continued, "to record programming of the air or to make copies of records, for use in your own home."

When Baker is reminded of RIAA president Stan Gortikov's letter to Judiciary Committee Chairman Strom Thurmond in January that pointed out that the present copyright law does not incorporate an audio home taping exemption, he re-

peats, "It's in the legislative history," and adds that "Mr. Gortikov is going to have to overturn a practice that has been widespread for 30 years."

Baker says that it is his feeling that recent record company losses in revenue might be due to "other factors" in the marketplace other than home taping. "For instance," he suggests, "more competition for discretionary income in the form of the new video wave—the video games, the video cartridges."

He is also of the opinion that record industry slumps in LPs and single records might be offset by

(Continued on page 10)

PUBLISHING COUP

A&M Arm Concludes East/Memphis Buyout

By IRV LICHTMAN

NEW YORK—In its most substantial catalog acquisition yet, the music publishing division of A&M Records has acquired East/Memphis Music from Cream Records' chief Al Bennett.

The onetime music publishing affiliate of Stax Records, containing dozens of hits largely born in the '60s, was acquired by Bennett in 1977 from Union Planters Bank of Memphis, which absorbed the ailing Stax label in 1975.

Although Lance Freed, president of A&M's publishing wing, Irving/Almo Music, would not disclose the purchase price, it's believed to involve several millions of dollars, figures raised in litigation by former Cream executive Hal Winn against Cream and Al Bennett (Billboard, March 13).

Lance denies, in view of documents delivered in the Winn action and Bennett counterclaims, that a deal was consummated Feb. 16. "Everybody got together that afternoon for a marathon negotiating session, but the deal was not finalized then," Freed explains, adding that it was finally signed Thursday (11).

Besides the East/Memphis catalog, the acquisition includes Time Music (featuring Otis Redding's copyrights), which had been administered by the company and of which Freed says renewal rights have been obtained from the estate of Redding; Jec Music, with Al Green compositions, and an ASCAP firm, Bird-ees Music.

"No U.S. catalogs from the '60s

other than Jobete has as many attractive and meaningful hits," says Jerry Moss, chairman of A&M Records. The combined assets include such successes as "Dock Of The Bay," "Knock On Wood," "If Loving You Is Wrong (I Don't Want To Be Right)," "Green Onions," "I Can't Turn You Loose," "I Can't Stand The Rain," "Born Under A Bad Sign," "Gee Whiz" and "Shaft" (an Oscar winner), among others. Such hits flowed from writing talent on the order of Isaac Hayes, Homer Banks, Otis Redding, Al Bell, William Bell, David Porter, Mack Rice, Al Green and Bettye Crutcher.

In the near future, Freed plans to bring some of the existing writers with the East/Memphis unit to Los Angeles for discussions on future projects and to meet with a&r people to personally tell them of the companies' important holdings.

PolyGram Gets Arista In Canada

NEW YORK—PolyGram will manufacture and distribute all Arista and Ariola product in Canada.

Arista had been negotiating with Quality Records to be the exclusive licensee for Arista in Canada. According to Elliot Goldman, executive vice president and general manager of the label. "We had conversations with Quality, but late in the game there was no meeting of minds on crucial points. PolyGram had been pursuing us avidly, and we came to an agreement."

Arista/Ariola is associated with PolyGram in other ventures. PolyGram manufactures and distributes

(Continued on page 71)

Pilfer-Proof Compact Disc Jacket Proposed By AGI

By ALAN PENCHANSKY

CHICAGO—With the launch of the Sony/Philips-Compact Disc system now believed to be less than one year away in the U.S., one major domestic jacket fabricator has come up with packaging to deter pilferage of the small-size digital audio software.

Album Graphics Inc. is proposing a Compact Disc packaging format that doubles the five-inch square album's size for store display and makes it more difficult to fold the albums in half. The company is adding two extra cardboard panels to the album to achieve these goals.

The package, designed for vertical display and compatible with dealers' conventional album bins, is a rectangle measuring five inches wide and 10-inches high, according to

AGI's Ed Dwyer. The company, which plans to exhibit the design at the upcoming convention in Los Angeles, is seeking formal Sony and Philips endorsement and says it has no interest in a royalty on the package.

Opened fully, the AGI package is a 10-inch wide by 15-inch high gatefold, although the actual album is only the top third of the package. Consumers can detach the bottom portion by tearing along a perforation, notes Dwyer.

Conventional LP bins, divided in half front to back, can be used for display. Dwyer, however, admits that the package's size still may not satisfy some stores. "People still might complain it's too small," he concedes. "It still might be put behind counters or in locked cases."

Dwyer, who worked in Los Angeles on the project, says the format reduces risks of open display of the software which is easily concealed. Another advantage reportedly is the additional area for display graphics.

Dwyer says the company recently was asked by Sony to manufacture promotional Compact Disc covers, and it foresaw a problem similar to that dealers now face in merchandising cassette tapes.

"Since we've manufactured a jacket for Sony, we thought it would be a good idea for us to bring the hardware and software people together to think about packaging and merchandising now before it's too late," he explains.

BIN Offering Advance Charts Data Available For User On-Site Computer Terminals

NEW YORK—Billboard Information Network (BIN), the computerized system of on-line access to chart data and radio playlists, is making Billboard's major charts available to network subscribers ahead of publication. Users can select and print out the charts on their own on-site terminals only seconds after they're entered into the system.

This will augment BIN's playlist information, now increased to cover 700 stations in Hot 100 (top 40), adult contemporary, soul and country formats. BIN's fifth format,

AOR, is slated to go on line in about 60 days.

The charts now available on BIN are Hot 100, Top LPs & Tape, Hot Country Singles and LPs, Hot Soul Singles and LPs, Adult Contemporary, Disco Top 80 and Jazz LPs.

Commitment to the BIN system has entailed expansion of Billboard's existing charts department, and a new customer service representative, Maureen Rooney, has just been appointed, reporting to Sally Stanton, BIN marketing director. Rooney was formerly with the N.Y.

Times Information Bank. Mort L. Nasatir continues to serve as BIN radio consultant.

Since its debut last year, the menu of label, playlist and product reports which the system offers has been substantially expanded. Latest developments include a simplification and speeding up of access time into the system, enabling users to receive on-line reports just 15 seconds after sign-on.

BIN's value to radio stations, apart from its use as a data provider,

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MARCH 20, 1982, BILLBOARD



MAN OF THE YEAR—Walter Yetnikoff, center, president of CBS Records Group, is congratulated by former vice president Walter Mondale, left, and Cy Leslie, co-chairman of the event at which Yetnikoff was presented with the 1982 Human Relations Award by the Music and Performing Arts Division of the Anti-Defamation League.

20th Vid Keying On Theatrical Features

By LAURA FOTI

Jack Dreyer, vice president and general manager of 20th Century-Fox Video, is third in a *Billboard* series of candid talks with leading executives in the video industry. Here, Dreyer discusses the future of the home video market, including such topics as rental and original programming.

NEW YORK—Last month, when a joint venture between 20th Century-Fox Video and CBS Video Enterprises was announced, Jack Dreyer's phone started ringing. As vice president and general manager of 20th Century-Fox, Dreyer was

approached to comment on what the merger would mean.

What Dreyer told his callers, however, was that until a contract was actually signed, it would be business as usual for his firm. "What happens with a lot of joint ventures," he points out, "is that the top people agree and then, before the final contract is signed they work out the nitty gritty."

There is, of course, a lot of nitty gritty involved in a deal that would merge two of the largest suppliers of video software and would include a studio, duplicating facility, cable television channel and other components. But Dreyer maintains that Fox's philosophy will not change.

He sees the home video market as one that will remain dominated by feature films for at least the next few years. "We did a competitive analysis of 1,618 titles available for home video, and more than 90% of them were feature films or cartoons. A small percentage were educational, general interest and music."

(Continued on page 47)

New Feature

Billboard this week reintroduces the publication of chart excerpts from one and two decades back, intended as an aid to radio programmers. The feature showcases top 10 listings from 10 and 20 years ago this week, covering the pop, soul and country markets.

RETAILER PROFILE

Prime Mall Locations Are Key To JR/Oranges Growth

By ALAN PENCHANSKY

CHICAGO—Somebody forgot to tell retailer Bob Kennedy about the recession and that records and tapes aren't so popular anymore. Kennedy, owner of the tri-state JR's Music Shops/Oranges Records & Tapes chain, is going against the cautious and conservative retailing pattern and making rapid chain expansion a reality.

Kennedy began in record retailing 13 years ago with the Yorktown Music Shop in the Yorktown Mall in suburban Lombard, Ill. Music Shops in the Pekin and Lakehurst Malls followed, each taking the name of the Mall. Today, the stores all are being grouped under the JR's Music Shop umbrella.

For The Record

LOS ANGELES—Due to a typographical error, the name of hit songwriter Allee Willis appeared as Alice in a story in last week's issue on Richard Simmons' forthcoming Elektra album, "Reach." Willis is co-writing the songs for the project with Bruce Roberts.

Kennedy brings a real estate background to his operation and credits this as an important factor in the chain's ability to grow. In the past year, strip center and mall locations have been added in Indiana and Illinois, and Kennedy now has his sights set on Milwaukee with two stores already in progress there. The web expects to have 20 locations by year's end, making it one of the region's biggest.

Large national chains often have the lead on prime mall locations, but Kennedy is credited with landing some of Illinois top retail sites. The firm also has been built on a policy of full line inventory and one of emphasizing attractive stores with good upkeep. "We're optimistic and we're carrying a full inventory," explains Kennedy. "Other stores are just trying to carry the hits and it isn't working."

While Kennedy's policies have apparently been paying off, other area chains are pulling back on locations, a factor that's helped JR's to maintain its growth, Kennedy says.

(Continued on page 68)

Executive Turntable

Record Companies

Kurt Kinkele steps down as executive vice president of the PolyGram Group June 30, having reached its mandatory retirement age, 60. He's been with PolyGram companies for 33 years. Successor is Jan Timmer, who thus becomes re-



Timmer



Castagna



Hill



Cuniff

sponsible for PolyGram Record Operations (PRO) and its publishing and home video divisions. He is based in Hamburg. Timmer was chairman and managing director of Philips Electronics Holdings, South Africa. . . . Dan Castagna becomes manager of international artist development and tours for RCA Records, New York. He was associate director of artist development for CBS/Epic/Portrait/Associated Labels. . . . At MCA Records, Elmer Hill is named national promotion manager for r&b product, and Billy Brill is promoted to regional promotion manager, West Coast. Both are headquartered in Los Angeles. Hill was national promotion director of black product for 20th Century Records, while Brill has held national single promotion posts with Mercury, Ariola and Polydor.

Al Cuniff takes the newly created post of Nashville public relations director for Elektra/Asylum Records. He was Southeastern editor for Record World. . . . Kathy St. John is upped from promotion assistant to director of artist relations at Moon Shine Records, Nashville. . . . At Faulty Products, Los Angeles, Mark Cope becomes managing director. He was regional merchandising and marketing manager for the Musicland chain.

Publishing.

Harvey Shapiro is appointed vice president and general manager of CBS Songs International. Based in New York, Shapiro was formerly vice president of the company. . . . At Screen Gems/Colgems/EMI Music, Gerd Muller is



Shapiro



Muller



Richard

named director of professional activities, and Barbi Richard takes over his former post as manager of international creative affairs. Before coming to Screen Gems/EMI, Richard was with Capitol Records. They will work in Los Angeles. Roger Sovine departs his post as vice president of professional services at the Welk Music Group's Nashville office to become Tree International's vice president and general manager of the professional division. He will be located at Tree's Nashville headquarters. William F. Guthrie is promoted to senior music marketing specialist for MSI Press, Irving, Tex. . . . Susanne Gann moves to Dick James Music, Nashville, as copyright licensing manager. She was administrative assistant at Picalic Music. . . . Tommy Polk and Scott Stillman are named office manager and copyright manager/publicist, respectively for the Picalic group of companies in Nashville. . . . Rachelle Greenblatt moves up to general manager of publishing for Zomba Enterprises, New York. She was manager of publishing for the company.

Related Fields

Richard W. Sonnenfeldt is appointed staff vice president for business resource planning at RCA, New York. He was executive vice president of operations and technical services at NBC before taking his present post. . . . James N. Gianopulos becomes director of business affairs, West Coast, for RCA SelectaVision Video-Discs. He was director of business affairs for ASCAP. . . . Peter Blachley is the new production and marketing manager for EMI Music Video, North America. Most recently, he was manager for the EMI One World Music Conference. He will be based in Los Angeles.



Gianopulos



Blachley

Paul J. Dixon joins Warner Communications, New York as vice president of information systems and processing. Until recently, he was an officer of the International Federation For Information Processing. . . . Edward Sheehy is named executive director of the International Television Assn., Berkeley Heights, N.J. Before he was NAVA convention and training manager. . . . Stuart Rock has resigned his post as president of Integrated Sound Systems and its Vortec and GLI divisions. . . . Linda Gerrity is promoted to vice president of artist relations for the Entertainment Company, New York. She was assistant to the company's president, Charles Koppelman. . . . Carole Kinzel is promoted to vice president of the Empire Agency, an Atlanta booking firm. Kinzel has been with the agency in various capacities since 1979. . . . Scott F. Siman becomes a partner in the Nashville entertainment law firm of Benson, Ellis & Siman.

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The Charlie Daniels Band.

Look into the 70 cities
"Windows" tour.
Going clear 'cross the country
April through Labor Day.

April

9 Savannah, GA
10 Augusta, GA
12 Columbus, GA
13 Baton Rouge, LA
14 Lake Charles, LA
15 Shreveport, LA
16 Pine Bluff, AR
17 Huntsville, AL
18 Lexington, KY
23 Hartford, CT
24 Cape Cod, MA
25 Durham, NH
26 Bethlehem, PA
27 Richmond, VA
29 Rochester, NY
30 Buffalo, NY

May

1 Columbus, OH
2 Cincinnati, OH
13 Ft. Myers, FL
14 Lakeland, FL
15 Jacksonville, FL
16 Biloxi, MS
17 New Orleans, LA
18 Beaumont, TX
19 Austin, TX
20 Houston, TX
21 Midland, TX
22 Dallas, TX
23 Wichita, KS

June

3 Memphis, TN
4 St. Louis, MO
5 Indianapolis, IN
6 Detroit, MI
7 Toledo, OH
8 Grand Rapids, MI
9 Dayton, OH
10 Cleveland, OH
12 Pittsburgh, PA
13 Chicago, IL

July

1 Milwaukee, WI
2 Minneapolis, MN
3 Kansas City, MO
4 West Palm Beach, FL
10 Knoxville, TN
13 Seattle, WA
14 Portland, OR
15 Redding, CA
16 Sacramento, CA
17 San Francisco, CA
18 Fresno, CA
21 Billings, MT
22 Rapid City, SD
23 Cheyenne, WY

August

4 Tucson, AZ
5 Phoenix, AZ
6 San Diego, CA
7 Irvine, CA
8 Paso Robles, CA
9 Los Angeles, CA
11 Denver, CO
12 Salina, KS
13 Omaha, NE
14 Tulsa, OK
26 Portland, ME
27 Saratoga Springs, NY
28 Syracuse, NY
29 Washington, D.C.
30 New Haven, CT
31 Worcester, MA

September

1 Essex Junction, VT
2 Binghamton, NY
3 Wheeling, WV
4 Roanoke, VA
5 Norfolk, VA
6 Wilmington, NC

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The Charlie Daniels Band.™

Raising roofs, kicking down doors and breaking "Windows"!



Produced by John Boylan for Sir Charles Productions.

Bookings: Empire Agency. Direction: Sound Seventy Corp.

The whole country went crazy for "In America" and "The Legend Of Wooley Swamp," the hit singles from their most recent album, the platinum plus "Full Moon." And sales for the entire Charlie Daniels multi-platinum catalog continue to build at an incomparable rate.

So it's clear that the time is definitely right to start breaking their new album, "Windows."

Each song takes a good, hard look at things from Charlie Daniels' special point of view. Look into cuts like "Still In Saigon," "The Lady In Red," "Ragin' Cajun," "Ain't No Ramblers Anymore," "We Had It All One Time," "Partyin' Gal" and more.

The Charlie Daniels Band's™ "Windows." It'll bring them up to the door and into your store.

"Windows."

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MERCHANDISING AIDS

Pavarotti Sales Campaign Is Keyed To TV Special

By IRV LICHTMAN

NEW YORK—PolyGram Classics is taking full advantage of Luciano Pavarotti's Oscar night (March 29) ABC-TV special, "Luciano Pavarotti & Friends" in merchandising his latest album, "Luciano."

The compilation album, listing at \$9.98, a dollar below other PolyGram classics, contains a number of selections performed on the one-hour program, to air after the Oscar telecast in the West and prior to the show in the East.

For its part, PolyGram is airing 30-second spots, with some dealer co-op situations, in selected markets covered by the ABC network. It has prepared a number of dealer aids, too. Among them are a self-contained counter bin (holding 30 albums) shipping carton, radio spots, ad mats, minis, posters and "now-in-stock" streamers.

Also, PolyGram has come up with what it calls a "cassette tape tickler," which can be placed at various locations to call attention to the album. "It's a shame that there isn't more cassette promotion like this at the

dealer level when cassettes can account for as much as 50% of sales," says John Harper, marketing chief at the company.

The show itself was mostly taped at Pavarotti's hometown in Modena, Italy. It features appearances by the star's dad (they do a duet in a local church), tennis star John McEnroe, actress Jacqueline Bisset and actor Richard Thomas. There's also a sequence of old film clips as part of a segment showing how opera music has been used in feature films.

Another film clip is that of Pavarotti's upcoming feature film, "Yes, Giorgio," and John Williams, who scored the project, appears on the telecast playing the piano while Pavarotti sings.

With the album shipping Mar. 22, Harper notes that not only will it be positioned in the marketplace in time to reap the benefits of the telecast, but will be available during Easter Week (April 4-11) when dealer store traffic should pick-up considerably.



CAESAR KUDOS—Shirely Caesar rejoices with her producer, Tony Brown, on receiving a Dove award for traditional gospel album of the year/black, at recent ceremonies held in Nashville.

Movies Sweeten Simmons' Deal With PolyGram

By JEAN WILLIAMS

LOS ANGELES—In addition to total creative control, Lonnie Simmons' marketing and distribution deal with PolyGram for his Total Experience Records also embraces film options through PolyGram Pictures—although no specific projects are currently under way.

Another twist to Simmons' plans: he won't only sign black artists. "We can't afford to do that today," he says. "I can't afford to close my mind, because I'm in the record business to sell good music, regardless of who it comes from."

The producer of the Gap Band and Yarbrough & Peoples explains that he's been eyeing a Texas-based white band for more than a year, and is close to signing. He feels there is much untapped talent in the south.

Total Experience Records, headquartered in its own facility here, will have its own staff to supplement PolyGram's efforts, Simmons says. He already has in-house publicity and art departments, and is now looking to build a promotion arm. "And we will use independent promotion people," he adds.

Simmons credits his rise in the industry almost entirely to the fact that he owns Total Experience Recording Studio, noting, "If you check the history of Motown, you will find Berry Gordy always had a studio." Simmons also believes his Total Experience nightclub has been instrumental in his leap to label owner.

Chartbeat
Rock'n'Roll: No Jett Lag;
Air Supply Gets Six-Pack

By PAUL GREIN

LOS ANGELES—Joan Jett & the Blackhearts' "I Love Rock'n'Roll" (Boardwalk) surges to No. 1 this week, becoming the third single with "rock'n'roll" in the title to top the pop chart. It follows Kay Starr's "Rock And Roll Waltz" from 1956 and Billy Joel's "It's Still Rock And Roll To Me" from '80.

In all, 28 records have reached the top 30 with titles that included this most important musical phrase of the past quarter century. Here they are, ranked by peak chart position and weeks on chart:

1. "Rock And Roll Waltz," Kay Starr, 1956, 1-25.
2. "It's Still Rock And Roll To Me," Billy Joel, 1980, 1-21.
3. "I Love Rock'n'Roll," Joan Jett & the Blackhearts, 1982, 1-7 (so far).
4. "That's Rock'n'Roll," Shaun Cassidy, 1977, 3-23.
5. "Rock And Roll Heaven," Righteous Brothers, 1974, 3-17.
6. "Rock And Roll Music," Beach Boys, 1976, 5-17.
7. "Rock And Roll, Part 2," Gary Glitter, 1972, 7-11.
8. "Rock & Roll Music," Chuck Berry, 1958, 8-19.
9. "I Dig Rock And Roll Music," Peter, Paul & Mary, 1967, 9-11.
10. "Rock And Roll All Nite (Live Version)," Kiss, 1976, 12-14.
11. "I'm Just A Singer (In A Rock And Roll Band)," Moody Blues, 1973, 12-10.
12. "Rock'n'Roll Fantasy," Bad Company, 1979, 13-20.
13. "Rockin' Roll Baby," Stylistics, 1973, 14-18.
14. "Rock And Roll Lullabye," B.J. Thomas, 1972, 15-11.
15. "Rock'n' Roll (I Gave You The Best Years Of My Life)," Mac Davis, 1975, 15-11.
16. "It's Only Rock'n'Roll (But I Like It)," Rolling Stones, 1974, 16-10.
17. "The Saints Rock'n'Roll," Bill Haley & His Comets, 1956, 18-10.
18. "Rock And Roll Is Here To Stay," Danny & the Juniors, 1958, 19-11.
19. "Good Old Rock'n'Roll," Cat Mother & the All Night News Boys, 1969, 21-8.
20. "God Love Rock & Roll," Teegarden & Van Winkle, 1970, 22-9.

21. "Rock And Roll, Hoochie Koo," Rick Derringer, 1974, 23-14.
22. "Hang Up My Rock And Roll Shoes," Chuck Willis, 1958, 24-12.
23. "A Dose Of Rock'n'Roll," Ringo Starr, 1976, 26-9.
24. "Old Time Rock & Roll," Bob Seger & the Silver Bullet Band, 1979, 28-11.
25. "Rock And Roll Love Letter," Bay City Rollers, 1976, 28-9.
26. "Rock'n'Roll Soul," Grand Funk Railroad, 1972, 29-13.
27. "So You Want To Be A Rock'n'Roll Star," Byrds, 1967, 29-7.
28. "A Rock'n'Roll Fantasy," Kinks, 1978, 30-11.

For those of you who just can't get enough, here are selected runners-up: **Bob Seger's** "Rock And Roll" (Continued on page 68)

College Radio:
'New Breed' At
IBS Convention

By DOUGLAS E. HALL

WASHINGTON—There was a new breed of college radio programmer at this year's Intercollegiate Broadcasting System convention: someone dedicated to running successful stations which will attract listeners, rather than seeking out obscure music to play without regard to its listener appeal.

IBS president Jeff Tellis, who presided over the two-day event which concluded here Sunday (7), suggested that these students do care about attracting audience numbers. They are trying to provide programming alternatives to commercial stations, he said, but in the current economic climate, "they must justify their existence."

The economy notwithstanding, this year's convention drew 1,500, up from 1,300 last year, and also had a record number of exhibitors, 31, that included Atlantic, Bearfax, Cachalot, CBS, Clone, Elektra/Asylum, IRS, MSI, RAS, RCA, Rounder/Hannibal, Straight Face, Stiff and Wasp Records.

Increased label participation indicated a recognition that more seri-

(Continued on page 16)

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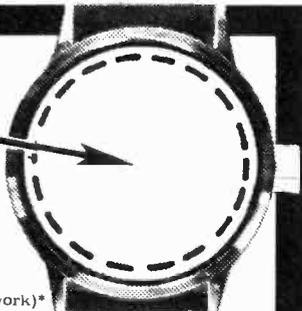
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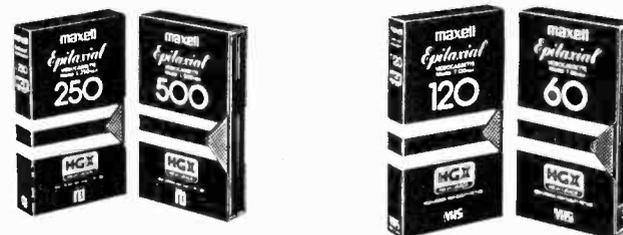
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TOP HONOR—Hugh Downs, chairman of the U.S. Committee for UNICEF, presents George Harrison with an honorary citation recognizing his outstanding contribution to the world's children. Funds generated by the 1971 concert for Bangladesh, including album and film sales, have topped the \$10 million mark.

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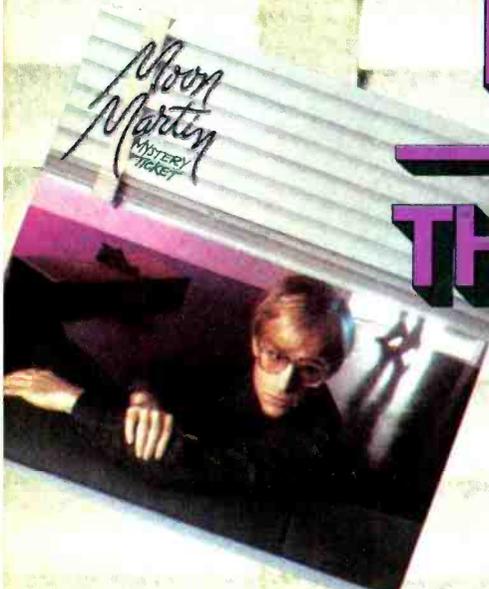
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- 3/21 • WILLIAM & MARY COLLEGE/WILLIAMSBURG, VA
- 3/22 • CAPITOL CENTER/LANDOVER, MD
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General News

Market Quotations

As of closing, March 11, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	1/2	Altec Corporation	—	1	%	%	%	- 1/16
38 1/4	26 1/4	ABC	5	5	30	29 1/2	29 3/4	+ 1
45 1/4	25 1/4	American Can	7	155	27 1/2	27	27 1/4	- 1/4
5 1/4	2 1/4	Automatic Radio	3	77	4 1/4	4 1/4	4 1/4	+ 1/4
61 1/4	37 1/4	CBS	5	131	38	37 1/4	37 1/4	+ 1/2
64 1/4	31 1/4	Columbia Pictures	13	486	64 1/4	63 1/4	64 1/4	+ 3/4
8 1/4	4 1/4	Craig Corporation	16	6	5 1/4	5 1/4	5 1/4	- 1/4
67 1/4	43 1/4	Disney, Walt	13	1252	50 1/4	48	48	- 2 1/4
8 1/4	2 1/4	Electrosound Group	11	2	2 1/4	2 1/4	2 1/4	Unch.
9	3 1/4	Filmways, Inc.	—	204	4 1/4	4 1/4	4 1/4	- 1/4
22 1/4	14	Gulf + Western	3	1133	15 1/4	14 1/4	15 1/4	+ 1
19 1/4	11 1/4	Handleman	5	86	11 1/4	10 1/4	10 1/4	- 1/2
6 1/4	3 1/4	Integrity Entertainment	3	21	4	3 1/4	3 1/4	Unch.
15 1/4	5 1/4	K-tel	3	—	—	—	5 1/4	Unch.
82 1/4	39	Matsushita Electronics	9	48	44 1/4	44	44	- 2
59	38	MCA	11	238	45 1/4	45 1/4	45 1/4	+ 1/4
65	48	3M	8	1387	51 1/4	50 1/4	51 1/4	- 1/2
90 1/4	49 1/4	Motorola	8	1210	51 1/4	50 1/4	50 1/4	- 1/4
59 1/4	31	North American Phillips	3	276	30 1/4	30 1/4	30 1/4	+ 1/4
20	6 1/4	Orrox Corporation	—	212	7 1/4	6 1/4	7 1/4	+ 1/4
31 1/4	10 1/4	Pioneer Electronics	10	1	12 1/4	12 1/4	12 1/4	Unch.
32 1/4	16 1/4	RCA	—	3279	19 1/4	19 1/4	19 1/4	- 1 1/4
26 1/4	12 1/4	Sony	10	975	13 1/4	13	13 1/4	- 3/4
43	22 1/4	Storer Broadcasting	12	243	26 1/4	25 1/4	26 1/4	+ 3/4
6 1/4	2 1/4	Superscope	—	22	2 1/4	2 1/4	2 1/4	Unch.
35 1/4	24 1/4	Taft Broadcasting	7	371	29 1/4	28 1/4	29 1/4	+ 1/2
63 1/4	33 1/4	Warner Communications	14	3197	54 1/4	51 1/4	52	- 1 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Abkco	—	1/2	1 1/2	Koss Corp.	136	5	5 1/4
Certron Corp.	137	3/4	3/4	Kustom Elec.	—	15/16	1 1/4
Data Packaging	200	5 1/4	5 3/4	Recoton	—	2 1/4	3 1/4
First Artists Productions	—	5 1/4	5 1/4	Reeves Comm.	500	28 1/2	29 1/4
Josephson Int'l	110	7 1/2	7 1/2	Schwartz Brothers	—	1 1/4	2 1/4

Canadian Manufacturer Profits Off 40% In 1980

By DAVID FARRELL

TORONTO—Canadian record and tape manufacturers took a beating in 1980, a new government report confirms, with average profits for all companies responding to a survey plummeting by 40% compared to the previous year.

Figures come from Statistics Canada and are gleaned from information supplied voluntarily by record companies across the country. The latest report surveyed 45 companies which, it is estimated, account for 98% of Canadian sales. All figures quoted reflect product value at wholesale.

Since financial reports of most

ABKCO Reports Profit Increase

NEW YORK—ABKCO Industries reports that operations for the first quarter ended Dec. 31, 1981 produced a profit of \$401,584, or 35-cents a share, on revenues of \$2,574,796. This compares to a profit of \$62,251 or 5-cents a share on revenues of \$2,175,691 for the same quarter a year before.

The 1981 quarter included an extraordinary item of \$165,695 or 14-cents a share representing the income tax benefit from the utilization of a prior year loss carry-forward. There were no extraordinary items in the 1980 quarter.

multi-nationals do not break out Canadian figures, grouping them rather with other "international" territories, it is often only hearsay which provides a fix on more recent profits and losses in the domestic record industry.

Forty-three of the companies responding to the new survey reported combined record and tape sales of \$235 million (Canadian). Twelve of these firms reported additional revenues totaling \$4.9 million from the leasing of masters abroad.

Traffic in masters, in fact, represent the core of the industry, according to the report. Product manufactured from imported masters took the biggest share of the market, estimated at 80% (\$187.4 million) of sales. Masters produced in Canada generated 10% of sales, and another 10% comes from unspecified sources.

Of the responding companies, 10 are foreign controlled. They represent 84% of revenues from industry-related activities and employ 85% of

(Continued on page 65)

Koppelman-Bandier Music has acquired the North American subpublishing for "Cats," the new musical by Andrew Lloyd Webber and Trevor Nunn. Story, page 44.

Bertelsmann Reports Sales, Profit Surge

HAMBURG—West Germany's Bertelsmann Group has returned final figures for the year July, 1980 to June, 1981 showing substantial improvements in both sales and profits against the previous 12 months' trading.

And it is the music division headed by Monti Lueftner (which includes Arista and Ariola) that has performed most strongly, with sales increasing by 27.3%. Overall, the division, which also takes in Bertelsmann's film, television and video arms, accounted for 12% of the company's total annual sales.

Worldwide, Bertelsmann turnover amounted to \$2.4 billion (5.6 billion Deutsch Marks), a 16.6% increase on the 1979-80 financial year. And profits after tax were \$27 million (62.9 million DM), also up on the previous year's \$24 million (\$6 million DM).

Broken down, the figures show that book and record club activities—there are 13 million members worldwide—accounted for \$751 million of sales; music, film and television for \$291 million; and book publishing for \$276 million.

Magazine subsidiary Gruner & Jahr produced \$715 million, and printing and industrial plant \$397 million.

Lueftner says the most successful music operations were those in West Germany itself, (where Ariola was still the market leader), the U.S., Britain and Mexico. In Britain, the fusion of Ariola and Arista worked out well, he says, while Arista U.S. had its best year to date.

PolyGram Sales In Slight Upturn

HAMBURG—Provisional figures in advance of the official statistics indicate that PolyGram Group's worldwide sales reached 2.6 billion Deutsch Marks (\$1.1 billion) in 1981, compared to 2.4 billion DM (\$1 billion) the year before.

Siemens, which has a 50% stake in PolyGram, turned in sales of 34.6 billion DM (\$15 billion) from October, 1980 to September, 1981; profits were 509 million DM (\$222 million). The company predicts PolyGram sales in 1982 will increase.

PPL PACTS WITH MCA

LOS ANGELES—Los Angeles-based PPL Records has entered into a pressing and distribution deal with MCA Records.

PPL, formed three years ago by president J. James Jarrett, will release between six and eight albums this year. The first is "The Band AKA," originally released last year through independent distribution.

Future releases include product by Michael Cruz, Stacy Branche, Clement Forest and another Michael Cruz and AKA project.

Other PPL principles include Re Kelly, executive vice president; Rick Starks, vice president of marketing and promotion and Denise Gauthier, vice president sales.

The p&d deal with MCA is for two years and encompasses distribution for the U.S. and Canada.

Jarrett, incidentally, produced, arranged and conducted the "AKA" LP. ED HARRISON

ON EXPERIMENTAL BASIS

Sound Shop Retail Chain Distributing Own Label

NASHVILLE—Sound Shop, the 30-store retail arm of Central South Music, is distributing its own record label on an experimental basis. The test album, Gary Solomon's "Getting Down To Business," made its shelf debut about two weeks ago on the Sound Shop Records imprint.

Solomon, who was a member of the Strawberry Alarm Clock in the '60s, conceived the store label idea, sold it to Sound Shop and has stepped down from his post as president of the Tennessee Retailers Assn. to promote the project.

Chuck Adams, vice president of Central South and of the Sound Shop chain, says the project was originally designed to be a "one-shot deal" and that its development into a working label will depend on what happens to the initial effort. "If we take it further, it won't be in the immediate future," he explains. Should the album sell "a couple thousand" copies, he says he will

count the experiment a success.

With a suggested retail tag of \$5.98, the album is now being carried only at the Sound Shop stores and at the Tennessee Retailers holdings: Cookie Store, Potato Round-up, Tennessee Coffee Mill and Old Time Ice Cream And Lemonade.

RCA Corp. Cuts Dividend

NEW YORK—The RCA Corp. has voted to reduce its quarterly dividend in half, to 22 1/2 cents from 45 cents. It is the first dividend cut since the company began payouts in 1937. The dividend is payable May 1 to shareholders of record March 15.

Thornton Bradshaw, chairman and chief executive officer, said the action reflected "the uncertainties of the current economic environment" and a desire to strengthen the company's balance sheet.

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CBS LP HAS CLASSICS

Laserium 'Crosses Over'

NEW YORK—With Laserium's image secure since 1973 as a producer of rock-oriented laser light shows, the music of Grieg, Stravinsky, Rimsky-Korsakov, Saint-Saens and other classical composers seems far removed from the company's perspective.

When a classical concept came up in 1977, Ivan Dryer, president of Los Angeles-based Laserium, didn't quite envision record company involvement, but that began to take shape 19 months ago when former Motown, ABC and GRT executive John Mansfield was hired to take care of music clearances.

"We figured that if Disney could produce 'Fantasia' in the '40s, why not a classical light show for the '80s?" says Mansfield. "I began to clear music from a number of classical labels, but when I got about three-quarters of the job done, I asked myself, 'Why not try an album tie-in with one label?' That took a year."

The result, first unveiled in November before the premiere of "Crystal Odyssey" at the Griffith Observatory in Los An-

geles, is to Mansfield's mind like a "show or soundtrack album."

Released on CBS' Masterworks' "crossover" label, CBS Records, the LP has sold 10,000 copies alone in Los Angeles, according to the label, which expects further sales momentum as the show starts to play other U.S. markets and, by the fall, London, too.

In an arrangement with CBS, Laserium has rights to sell the album 60 to 90 days following the opening of one of the show's touring units at the venues themselves.

The show opened at the Hayden Planetarium in New York on Feb. 24, the first laser show to be shown in a planetarium using classical music throughout. It'll begin a run in Toronto on April 15, play Seattle this spring, Denver and Pittsburgh by the summer or early fall. All in all, there'll be about 12 to 15 presentations going by the end of the year, says Mansfield.

For its part, CBS Records has prepared extensive dealer aids and tie-ins with local radio stations.

IRV LIGHTMAN

General News

RETAILER PROFILE

Video Depot Continues Growth

By MILENA BALANDZICH-RIMASSA

LOS ANGELES—The Video Depot "one-stop video shop" started off as a homey, comfortably furnished, not-always-quiet storefront in West Covina almost three years ago.

"At last count we had 24 stores with three scheduled to open immediately and several more to go into business within the next three months," co-founders Phil and Fred Di Giorgio claim.

Each Video Depot features state-of-the-art hardware and hundreds of film titles in VHS, Beta and video-disk formats.

The Video Depot chain started off servicing the San Gabriel Valley and has recently expanded into Orange County. Expansion is planned into Northern California, Oregon and Washington within the next six to nine months, the owners disclose, adding that growth into Arizona and parts of Nevada is imminent.

Each of the Video Depots provides hardware maintenance service. The shelves are open to the customers. There are no glass cases or cumbersome counters to hurdle. Most stores have a couple of couches and a home entertainment center where a customer can sample product environmentally.

The owners maintain "that most of the video retail outlets one sees cropping up today are 'just movie houses' that don't offer the full service that the Video Depots supply."

The Di Giorgios, along with associates Joe Herdman and yet another relative, Ernie Di Giorgio, claim "the initial full service policy is the major factor to our success."

The combined Video Depots reached \$1 million in sales during 1980, grew to \$5 million in 1981 and expect to reach \$15 million in fiscal 1982.

The chain plans to step-up its already rapidly expanding network—they hope to reach national status within the next few years.

Control Data Corp. recently joined with the video chain and they've agreed to fund new retailers up to 100% of their cost of going into business at a fluctuating annual percentage rate not to exceed 20%.

A Video Depot affiliation currently costs \$50,000.

The Di Giorgio's expect "to sell out the entire Southern California territory within the next three months and to reach national status

within five years."

"This is not by putting a store on every corner," the Di Giorgios agreed. "We want to provide our outlets a certain protection by allowing only as many stores in an area that the population density and buying power of that community permits."

The executive stresses that the Video Depot's strength is in its numbers. Their stores group together to invest a varying percentage of profit into advertising. The amount spent per store is based on average monthly sales.

The owners say that among other advantages, they send all new retailers to a hardware training seminar before they go into business. Regular affiliate meetings are also held to discuss changes in the marketplace, new hardware technologies, various studio rental policies "and anything our members bring up," Di Giorgio said.

The founders also stress that their stores "are family-oriented," which is not to say they don't have adult film titles, only that they are kept in a section away from other software. The adult titles make up about 20% of software rentals.

The Video Depots sell as well as rent their film inventory, with rentals doing better business than film sales.

The Video Depot isn't accepting additional Warner film stock because they feel "the studio's rental plan is detrimental to their customers."

Referring to the high sales surcharge or wholesale cost of film cassette sales, Fred Di Giorgio said, "the video retailer doesn't suffer in the case of a large chain, it's the ultimate consumer that gets stuck."

Sony Exec Slams Anti-Tape Lobby

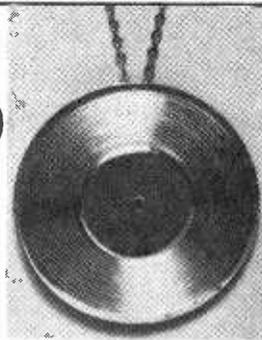
• Continued from page 3

new, increased interest and sales in prerecorded videocassettes.

"I don't know that they (the music industry coalition for a royalty) have made their case at all. And they certainly don't have any court case backing any audio royalties," Baker says. "So why should it be folded into a royalty provision which we don't think is justified anyway?"

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Iglesias Ready To Activate U.S. Career

By ENRIQUE FERNANDEZ

NEW YORK — The Spanish singer whom CBS Records International calls "the world's biggest selling male vocalist" is about to launch his American career. Last year, the Madrid-born crooner's Spanish-language version of "Begin The Beguine" topped Britain's singles charts, partially answering one of the more debated questions in the international record industry: can Julio Iglesias make it in the Anglo-American marketplace?

By summer or early fall, Iglesias, who lives in Miami not far from the Criteria Studios where he records, will release an album of English-language material. "I'll try to come closer to the American sound, but I can't depart too much from what I've been doing," adding that his sound over the last four years—since

(Continued on page 65)



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Rock'n'Rolling

When It Got Its Chance, Rock'n'Roll Was A Riot

By ROMAN KOZAK

NEW YORK — When did rock'n'roll begin? A good starting date might be March 21, 1952, exactly 30 years ago. And it may have started with a riot.

The information here comes from Norm N. Nite, rock'n'roll historian, air personality on WCBS-FM, and keeper of the flame for Alan Freed, who probably started it all.

According to Nite, Alan Freed met a man named Leo Mintz, who owned a local radio store in Cleveland and got him to play new r&b and black music records for his white radio audience. He also suggested to Freed that maybe his audience would like to see some of these acts live.

The two, plus Lou Platt, who was a local promo man, rented the Cleveland Arena, a 10,000-seat venue. On the bill, they got the Dominoes, Varetta Dillard, Danny Cobb, Tiny Grimes and the Paul Williams Orchestra. It was going to be called the "Moondog Coronation Ball."

And it was. But more than 10,000 people showed up. The number may have been as high as 25,000. Enough, anyway, to upset the local authorities, who stopped the show after some 8,000 fans broke through the doors.

Nobody got seriously hurt, but nothing like this had happened before, so it became a big story, what with warnings already then being sounded about the dangers of rock'n'roll.

Freed went on the air next day to explain what happened, and Nite has discovered the tape of the show that night on WJW in Cleveland.

"The historic part about this is that rock'n'roll began on that date," claims Nite. "If there has to be a point where the spark ignited, that was the point. Because after that Freed went on the radio for six days a week, as opposed to one night a week. He became the Pied Piper of rock'n'roll in Cleveland until, in 1954, he came to WINS in New York. Then there were the stage shows at the Paramount, the movies... it all exploded."

Says Freed on the tape: "If you are ready to lay the blame on what happened on me, you can be perfectly free to do so... but I ask your indulgence and continued loyalty, and everything will be righted. And I would like your expression of loyalty for the old Moondog. We can overlook the unfortunate situation that happened last night, and things like this will never be repeated again."

Freed promised that the next show would be reserved seats only (not that much has changed over the

(Continued on page 70)



LAST SAFE PLACE—Members of the RCA group LeRoux autograph their current album, "Last Safe Place," for fans gathered at the New Generation Music Shop in Baton Rouge. The appearance was co-sponsored by WAFB-FM.

Liberty Offering Abridged Issue Of Cristy Lane LP

By EDWARD MORRIS

NASHVILLE—Bowling to the success of Cristy Lane's direct-marketed gospel album, "One Day At A Time," her secular label, Liberty Records, is offering an abridged version of the package as one of its frontline country products. In addition, Liberty has struck a deal with Light Records to distribute the album, newly titled "Amazing Grace," to Christian bookstores, the main sales outlets for gospel records.

Advertised by Suffolk Marketing in print and on television for the past several months, "One Day At A Time" has reportedly sold more than 750,000 units. Lane had her only No. 1 country single hit on "One Day At A Time" in 1980.

Joe Petrone, vice president of marketing for EMI America/Liberty approach, making the show in album has exceeded that for the normal Cristy Lane release. "We're into back orders on stock already," he

notes, "and it was just released last week." He says it's the only EMI/Liberty offering in gospel at a frontline price by a current artist.

The revised album has 10 selections. There are 18 in the original collection, which sells for \$7.98. Peggy Hentschel, traffic coordinator at Suffolk, says the "One Day At A Time" album is still being advertised as a direct marketing item.

While the "Amazing Grace" variant contains a few contemporary gospel cuts—by Dallas Holm, Phil Johnson, Kenny O'Dell, Austin Roberts and Kris Kristofferson—most of the offerings are old standards.

Lee Stoller, Lane's manager, says the "One Day At A Time" LP is being released in Canada this month by K-tel and in New Zealand and Australia by EMI. In April, he adds, K-tel will take the album to Germany, Norway and South Africa.

CABLE REVIEW

'The Concert In The Park' Is Straightforward Fare

NEW YORK—Liberated from the programming strategies dictated by commercial sponsors and least common denominator audience targets, contemporary acts in pop, country, rock and soul have been allowed to appear on cable tv without resorting to the contrived variety formatting or slickly packaged look integral to the networks.

That trend is underlined by "The Concert In The Park," a 90-minute HBO special which premiered Feb. 21 and is now airing on both HBO and its related Cinemax service. Videotaped during Simon and Garfunkel's September, 1981 reunion concert in Central Park, the program takes a straightforward documentary approach, making the show interchangeable with the companion two-disk album simultaneously released by Warner Bros. Records (Billboard, Feb. 20).

If that slant spells probable commercial momentum through the cross-promotion for the two projects, its impact on the show's pace is mixed. While viewers will be grateful for the absence of stale patter or strained comedy skits, the visual limitations of a single locale and the extended running time point up how video concerts can risk a static visual identity.

Here, producer Lorne Michaels and director Michael Lindsay-Hogg have attempted to infuse energy into

the show through the use of a stylized urban rooftop set, careful editing of the multiple camera footage and audience reaction shots capped by several stunning aerial views of the vast crowd, numbering nearly 500,000. Despite those technical ploys and the crack playing of a superb backing ensemble, "The Concert In The Park" actually adds little to the performances as they appear on the live album version.

Part of the problem is the duo itself. Neither Art Garfunkel nor Paul Simon is a visual performer, and with both essentially rooted at center stage, the performance itself offers little movement. Apart from a few brief, drily funny remarks between songs, their rapport with their audience is restricted to the songs themselves.

Happily, those songs are among the most artfully conceived and best remembered of late '60s American pop, along with added selections from the pair's '70s solo works. In the latter case, the reunion context provides some revealing new twists, such as the added lustre of Garfunkel's smoky tenor on Simon's "American Tune."

Technical work is strong throughout, with the exception of some vocal overdubs that are glaringly out of synch, especially on "Homeward Bound." **SAM SUTHERLAND**

Industry Events

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

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.

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

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

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

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

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

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

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

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

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

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

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

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Vol. 94 No. 11

Commentary

Squeezing The Industry Dry

By DAVID RUBINSON

Some of the tales I am about to relate might seem more in keeping with a Kafka phantasmagoria than Billboard, and your credulity may be stretched to Serlingesque proportions. But suspend disbelief for a moment. I am, in truth, not coming from some Twilight Zone, but from the sovereign State of California. This is the U.S.A., and it is 1982.

From conglomerate to struggling neophyte engineer, the record industry in California is facing a mortal crisis. The State of California has embarked upon a program of tax assessment which threatens us with our lives.

The state is saying that when an independent producer or production company delivers a master tape to a manufacturer, the sale is a retail and final sale, subject to state sales tax.

Prior to 1976, the taxable sales price, they claim, is the total gross received by the production company—recording costs, advances passed through to the artists, finder's fee, producer's fee, and all royalties received. They say that the production companies did in fact collect sales tax on behalf of the state, and failed to remit them to the state.

After 1976, the taxable sales price is the total gross spent on fabrication of the tape—all recording costs, advances, fees, rent-a-cars, pizza, hotel bills—everything. They say that the production companies have again been collecting such taxes, in fact, and have again, failed to remit same to the State.

The state wants 6% of the total of each of the above, plus 10% penalty for failure to file returns, plus 1% per month interest. This is all retroactive to the early '70s.

California also demands sales tax be charged on recording studio rental... and that's not all, folks. They say that all independent engineers were making retail sales of their services, and they want the same retroactive taxes. Yes, you heard me right. They want independent engineers to get seller permits, claiming that the engineers have been in fact collecting the taxes all the time.

'We get together, from the biggest of us to the smallest, or the State of California will knock us off one by one'

Wait one puny little minute, you say. The consumer pays sales tax on records when he buys them at retail. Yes, that's exactly right. But the state says that the record buyer is not buying the same thing that the manufacturer buys from the producer, that the producer buys from the studio, and that the studio or producer buys from the engineer. They say that each is a separate fabrication cost, a separate and final sale, and that each step of the process must be taxed separately, retroactive to 1974 and beyond.

Without regard to the dubious logic, and discounting for a moment the double and triple taxation issues, let's just look at what this can do to the business.

Record prices are too high now. Can you imagine what will happen when manufacturers pass along 6% or 12% or 18% in increased production surcharges? If we use a low estimate of 50% return-on-investment, the manufacturer must increase its wholesale price by at least a dollar or two. Thus we're conservatively talking \$15 retail albums, with no additional profit for anybody.

What record company would want to record or manufacture in California? Who could stay in business here? Why would anyone bother?

In grave financial danger, the State of California is about to devour its young. Why do they single out the record industry, when other similar businesses are exempt?

Because we're weak, disorganized lotus-eating hippies, loling in Malibu, to the state bureaucrats. They probed a few times and found softies. They knocked off a couple of us, some big and some small, and the entire industry did not rise. Together we did nothing.

As they say, it's not enough to have hits, your friends gotta have stiffs. Those attacked kept their own counsel, afraid to

look to a cold business community of super-competitive success mongers for help. We perceive ourselves so very harshly, and not without reason.

Those left mercifully as yet unassessed took little notice. This business is, if anything, Darwinian, and the strong survive, we teach ourselves. But now, under unrelenting attack from an avaricious and powerful state, we must gather together, if for no other reason than self-interest.

I'm not appealing to compassion, pity or sense of fair play. We don't need charity, we don't need handouts, and no one is trying to evade taxes, or cheat the government. It's very simple self-interest. We get together, from the biggest of us to the smallest, or the State of California will knock us off one by one.

We have formed the California Entertainment Organization. We represent producers, studios, engineers. Hundreds of us have been hit by retroactive tax assessments, audits, compulsory determinations of taxes due, and demands for procurement of sellers permits. Some of us are in the compulsory appearance stages, some are in audit, some are having formal or informal hearings, and a few have reached the courts.

Some of our bills are merely in the thousands. Many are in the tens of thousands, and more in the hundreds of

thousands!

Did I tell you that you have to pay before you can go to court? That's the way it works. They are judge, jury, executioner.

We have some members with tax liens on their personal property—their homes are under lien until payment is completed.

We have some who have to irrevocably assign 50% of their royalties to the state. We have members who can no more afford good legal representation than the industry can afford \$15 albums. We have studios who have never even sold a demo to a major label, now made insolvent by enormous tax assessments on their demo tapes!

We have come together in dire need to try to save our professions, our businesses, our lives. We have come together in the full knowledge that tomorrow we may be at each other's throats for a buck, but that today we stand together or we all fall separately. We have come together because if we don't, we die.

Creative talent in California is being taxed to death. I'm not talking morals here, I'm talking business.

The capillaries which feed life-giving nutrients to our industry are being killed. Independent studios, responsible for so much of the giant technological breakthroughs of the last decade, are gasping for air. Independent producers, through whom such a preponderance of the talent now flows, are being retroactively assessed to the point of asphyxiation. I'm not talking ethics, I'm talking business.

Without the creative community, as represented by the membership of CEO, the industry dies. If there was any way to avoid forming another acronymic whoneedsit, we would have. But we formed for survival and we desperately need help.

Hundreds of us have come together in just a few weeks to organize and fight. We're fighting for our jobs, our professions, and our houses, wives and children. Hundreds of little guys have brought hundreds of dollars to the fight. We need thousands and tens of thousands. We must act now to save our industry in California. I'm not talking tax evasion or revolution, I'm talking business.

If the smallest of us goes down, then the industry goes down. We who have worked together to build this business into the giant industry it now is, must come together to save it.

David Rubinson is owner of the San Francisco studio, Automatt. He serves as president of the California Entertainment Organization.

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:

Robert Linder is not alone in his anti-commercial-free crusade (Letters, Feb. 20). I applaud him and his stand. If you can't win with commercials, what is the value of winning at all?

A parallel to "selling the sizzle, not the steak" can

be made to stations who lack programming creativity to compete in the marketplace.

I feel the advertising community (including the record industry) needs to take a stand on the issue, because of what value is a commercial on a station with a 10 share that got it perpetuating a negative atti-

tude toward commercials?

The record industry also needs to be aware of the subliminal reaction to their commercials on such stations. Selling records these days is tough enough.

Tom O'Toole
Air Personality, WLUP-FM
Chicago

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'NEW BREED' OF COLLEGE PROGRAMMER

IBS Spotlights Listener Appeal

• Continued from page 6

ous-minded programmers can be more helpful in breaking a record, and that over the past several years, FCC policy has encouraged the phasing out of 10 watt college and high school stations in favor of powerhouses that can cover a community with their signals.

During a session entitled "The Record Company Forum," there were less complaints about poor service and more of a spirit of cooperation as record promotion executives and students discussed increased on-campus research and distribution of college station playlists to local retail outlets.

Representatives of A&M, Atlantic, CBS, IRS and RCA all explained that catalog can be purchased by the station for \$1.50 to \$2 per record. Gunter Hauer of Atlantic drew applause when he told of attempts to

place college radio graduates with commercial stations from resumes sent to him.

This session and the "Professional Programmers Panel" were among the best attended. Bob Hughes, program director of adult contemporary WASH-FM Washington, advised that "there's no reason that your station on campus shouldn't be the hub on campus. Give them what they want to hear, turn them on, excite them. You should always want to push the boundaries. Ask 'What else can we play for our audience?' Your job is not to take records off the air, but to put them on the air."

In response to a question, Hughes also embraced automation and such technological advances as satellite-delivered formats. "If listeners can't tell the difference and it makes your job easier, why not? Computer systems in live formats allow personalities to do a job better." He also of-

fered, "Radio is a business that works on playing the hits and playing them in right rotation. Do that and you will be a success."

David Einstein, program director of WHFS-FM Washington, encouraged the college programmers to build a staff that is flexible. "While you're in college, be as experimental as you can be. It is a testing ground. It's not commercial radio. Don't make it sound that way."

But Einstein, who programs a progressive station, said it was important for a station to be positioned. He advised that playlists must be restricted to achieve this. Gary Balaban, program director of adult contemporary WJMD-FM Washington, agreed that "a station must have an identity. A staff must take a direction. You can't be all things to all people. You've got to get rid of all but the audience you are going after."

Einstein predicted that cable would be radio's biggest competition in the next five to 10 years.

In all, there were 70 sessions that were capped off with a Saturday night showcase of five groups: the Chet Bolins Band on Straight Face Records, Kix on Atlantic, the Word on Emotional, the Insect Surfers on Wasp and the Comateens on Cachalot Records.

Advance Chart Data Available Via BIN

• Continued from page 3

is identified as an effective research source for music programming. BIN reports supply background to program directors and music directors as an aid to formulating key decisions such as adding or dropping playlist titles, increasing or decreasing rotation power, dayparting and so on.

The system, which has been adding new subscribers continuously, has just completed installation and training in Nashville at WSM-AM and its FM counterpart, SM-95, and at SESAC in New York. WSM joins other top-rated BIN users such as KVOO-FM Tulsa, WHRK-FM Memphis and WIP-AM Philadelphia.

Stations reporting their weekly playlists now total 700. Newcomers include 70 more Hot 100 outlets, 90 more adult contemporary and 25 more soul. The debut of AOR in the system will be accompanied by an extensive panel of radio station reporters, whose weekly playlists will highlight new adds, drops and extras. Stations in country panels are currently being reviewed for additions. New panels will be announced shortly.

All panels, including old and new stations, are broken down under the BIN system into eight geographical regions, and then into primary and secondary markets and station designations.

BIN record company clients include Arista, Capitol, Churchill, Dimension, EMI/Liberty, Koala, Motown, RCA, Sunbird, PolyGram and Warner Bros. The network's service

enables labels to evaluate their promotion efforts, spread record play from station to station and from area to area, and to gain new insights into regional artist strength and product distribution.

Out Of The Box

TOP 100/AC

GAINESVILLE, Fla.—"A top 40 record everyone can enjoy" is the way WRUF-AM program-music director Harry Guscott feels about Greg Guidry's new Bandland/Columbia single, "Goin' Down." He calls it "a real format-fitter, very contemporary, very melodic." Guscott is equally enthusiastic about Al Jarreau's "Teach Me Tonight" from his Warner Bros. LP, "Breaking Away," and Paul Davis' "65 Love Affair" (Arista). "It's a real departure from his 'Sweet Life' and 'Cool Night' sound," says Guscott. "There is a spring-summertime beat to the record that our audience is very attracted to." Regarding "Nobody Said It Was Easy" by the RCA group Le Roux, the programmer notes: "They should have been stars a long time ago, and maybe this record will generate enough excitement to break them nationally. The harmonies sound like they came straight off the 'Voices' album by Hall and Oates."

AOR

EDMONTON, Alberta—"We find new adds are kind of dry these days," says CIRK-FM music director Bruce Kenyon, who has turned to Angel City and local artist David Wilcox to break "the doldrums." He notes that "City Out of Control," a cut from Angel City's Epic LP, "Night Attack," is a current favorite at the station because the song's intro "is loaded with feedback, which makes for a real attention-grabber." Kenyon says the station has also received strong response to "That Hypnotizin' Boogie" by Wilcox on the Freedom label, based in Toronto. "He's a terrific guitar player," the music director comments. "People say his energy reminds them of George Thorogood."

BLACK/URBAN

DURHAM, N.C.—New records by Roberta Flack, Atkins, the Controllers, the Dazz Band and Fat Larry's Band are dotting the playlist at WDUR-AM. Music director Doc Hollidae says he's confident that Flack's new Atlantic single, the title track to the film "Making Love," will be the first of the tunes to break pop. "It's a very strong ballad," he says, "reminiscent of 'The First Time Ever I Saw Your Face.' We like its mellow quality." Another ballad he likes is "My Love Is Real" by the Controllers, who cut the Frederick Knight tune for the Juana label. On the uptempo side, Hollidae's breaker of the week is "Act Like You Know" by Fat Larry's Band (WMOT), which reminds him of the Whatnauts' "Help Is On The Way," and "Let It Whip" by the Dazz Band, which he says is the best tune the Motown group has cut to date ("that black new wave sound has real crossover appeal. See Rick James"). Then there's Atkins, whose Warner Bros. debut is called "Feel It Don't Fight It," written and produced by Freddie Perren. "The beat is right out of Donna Summer's disco period and the vocals recall Yarborough and Peoples and Xavier. It's a tough tune."

COUNTRY

OMAHA Neb.—KYNN-AM-FM music director Chris Taylor likes two new songs in the modern country category by Steve Wariner and Terry Gregory. He thinks the Wariner tune, "Kansas City Lights" (RCA), could be the best thing the singer-songwriter has ever recorded. Taylor also likes Gregory's uptempo Handshake single, "I Never Knew The Devil's Eyes Were Blue," a record he thinks could take her over "the hill." In addition, the programmer says he is supporting Lobo's "Come Looking For Me" (Lobo). "He's definitely a unique artist—nobody sounds quite like him. This could be the record to break the country market for him, too."



IRENE'S KUTE—Irene Cara chats with KUTE-FM Los Angeles air personality B.J. Stone during a visit to promote her new Network LP "Anyone Can See."

Students Told To Key On Promotion Of New Product

By BILL HOLLAND

WASHINGTON—"College radio is the avenue to promote newer product," student programmers were told at an Intercollegiate Broadcasting System session Saturday (6).

The advice was from Larry Braverman, Elektra/Asylum's East Coast college promotion chief, who explained that "where commercial stations take a wait-and-see attitude," it is important for young college music directors to accept the responsibility for the organization and focus of the station.

Bob Haber, editor-in-chief of College Media Journal/Progressive Media, also echoed the need for organization and professionalism from college broadcasters, particularly music directors. "You have to define who you want to reach," Haber told the audience, "and then go for the jugular." A little research into what a college station audience

might want—in addition to "what you're giving them"—just might make "all the difference," he said.

Haber made it clear to the audience that to record companies, by far and away the most important position on a college station staff is the music director, often "the only point of reference at all from which they can view your station" and urged them that "to make a good impression outside, you must be coordinated on the inside."

Otherwise, as Peter Gordon of Thirsty Ear Productions put it, a station might be a "total loss" in helping record companies to get new music and new artists exposed.

Haber warned the young broadcasters of the dangers of inertia and apathy, mentioning that he was upset and worried that his publication has about 500 college radio station subscribers "and yet only 150 stations call to get their playlists printed."

In the discussions on programming and formats—which the college-aged broadcasters view as anathema—the panelists hinted as tactfully as possible that perhaps the formats of many college stations is so directed into new wave music that other non-commercial and less popular areas of music might be being ignored. Bob Haber went so far as to warn them of the lily-white airwaves of their commercial peers. "The intrinsic racism in AOR radio should have no place in college radio," he said, and suggested that college radio should serve as a forum for new black music as well.

Although the discussion of the hour-and-a-half meeting ranged from programming to the need for college stations to try tie-ins with retailers to help promote listenership "below 92" on the dial, future jobs and future restrictions imposed by commercial stations were very much on the minds of the collegians.

The panelists stressed the importance of getting experience through station work and outside volunteer help "where you can meet music business people and hang out," they also admitted that times are not good for jobs for graduating students.

"It's hard enough for us trying to keep ours," Larry Braverman joked.

WJJD-AM Gets Big Band Format

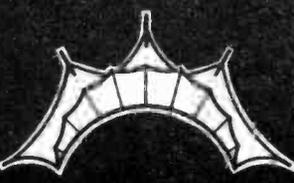
CHICAGO — The syndicated "Music Of Your Life" format has found its Chicago home at Plough Broadcasting's WJJD-AM, a country formatted station for 17 years. The big-band, AM-slanted tape programming is expected to begin in the next few weeks, and WJJD has been programming its own big band sounds since late February.

Century Broadcasting's WAIT-AM here reportedly relinquished its option on the syndicated programming format which targets an older demographic.

WJJD was the market's most traditional country outlet, but Plough's WJEZ-FM here also is country formatted, and WJJD listeners were being drawn to the stereo band. "Essentially we were in a little bit of competition with ourselves," explains WJJD program director Art Wander, "The great joy is to be able to have two separate identities." Wander adds that listener response has been overwhelmingly in favor of the switch.

Wander, prior to joining WJJD last fall, was a consultant and before that with Group One Broadcasting.

THE MOST IMPORTANT
FESTIVALS
 ON THE
EUROPEAN CONTINENT
 REPRESENTING APPROX. 1/4 OF A MILLION PEOPLE

NAME	DATE	PLACE COUNTRY	VISITORS LAST YEAR	CONTACT
 <p>PINKPOP</p>	MAY 31	SPORTPARK GELEEN HOLLAND	50 000	<p>JAN SMEETS</p> <p>Buro Pinkpop The Pinkpop Office P.O. Box 207 6130 AE Sittard The Netherlands Phone 04490-18804 Telex 36055 pinkp</p>
 <p>ROSKILDE FESTIVAL</p>	JULY 2-3-4	ROSKILDE DANMARK	50 000	<p>LEIF SKOV</p> <p>Roskilde Festival Duebrødrevet 16 4000 Roskilde Danmark Phone 45-2-366613</p>
 <p>ROCK TORHOUT ROCK WERCHTER</p>	JULY 3 JULY 4	TORHOUT WERCHTER BELGIUM	50 000	<p>HERMAN SCHUEREMANS</p> <p>Violtjesweg 19 2850 Keerbergen Belgium Phone 016-600406 Telex 26008 rockwt b</p>
 <p>ELIXIR</p>	JULY 17-18	small village 40 km from BREST FRANCE	15 000	<p>PIERRE BILLANT</p> <p>Elixir Festival Ty-Menez La Roche Maurice 29220 Landerneau France Phone 98-204669 Telex euro 940-660 code 402</p>
 <p>NYON FESTIVAL</p>	JULY 22-23	NYON SWITZERLAND	45 000	<p>FRANCOIS MOREILLON</p> <p>Nyon Festival P.O. Box 177 1260 Nyon Switzerland Phone 022-610101 Telex 289668</p>

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts™

Based on station playlists through Tuesday (3/9/82)

PRIME MOVERS-NATIONAL

JOAN JETT AND THE BLACKHEARTS—I Love Rock 'n' Roll (Boardwalk)
JOURNEY—Open Arms (Columbia)
THE GO GO'S—We Got The Beat (IRS)

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

Pacific Southwest Region

★ PRIME MOVERS

JOURNEY—Open Arms (Columbia)
VANGELIS—Chariots Of Fire-Titles (Polydor)
PAUL DAVIS—65 Love Affair (Arista)

● TOP ADD ONS

QUARTERFLASH—Find Another Fool (Geffen)
CHARLENE—I've Never Been To Me (Motown)
TOMMY TUTONE—867-5309/Jenny (Columbia)

● BREAKOUTS

DARYL HALL AND JOHN OATES—Did It In A Minute (RCA)
BARRY MANILOW—Let's Hang On (Arista)
THE CARS—Since You're Gone (Elektra)

KFI-AM—Los Angeles (Roger Collins—MD)

- ★★ STEVIE WONDER—That Girl 2-1
- ★★ TOMMY TUTONE—867-5309/Jenny 22-13
- ★ THE GO-GO'S—We Got The Beat 5-3
- ★ THE POINTER SISTERS—Should I Do It 15-11
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 20-12
- DARYL HALL AND JOHN OATES—Did It In A Minute
- MECO—Pop Goes The Movies Part 1
- LE ROUX—Nobody Said It Was Easy B
- GREG GUIDRY—Goin' Down B
- O'BRYAN—The Gigolo X

KIQQ-FM—Los Angeles (Robert Moorhead—MD)

- ★★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 1-1
- ★★ JOURNEY—Open Arms 2-2
- ★ THE GO-GO'S—We Got The Beat 3-3
- ★ STEVIE WONDER—That Girl 4-4
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 5-5

- BARRY MANILOW—Let's Hang On
- DARYL HALL AND JOHN OATES—Did It In A Minute

- WILLIE NELSON—Always On My Mind A
- DUKE JUPITER—I'll Drink To You A
- SHOOTING STAR—Hollywood A
- THE HUMAN LEAGUE—Don't You Want Me A
- O'BRYAN—Gigolo A
- THE ROLLING STONES—Hang Fire A
- PRISM—Don't Let Him Know B
- ROBERTA FLACK—Making Love B
- RAY PARKER JR.—The Other Woman B
- STELLA PARTON—I'll Miss You X
- PAUL DAVIS—65 Love Affair X
- CRYSTAL GAYLE—You Never Gave Up On Me X

- MOLLY HATCHET—Power Play X
- LE ROUX—Nobody Said It Was Easy X
- BETTYE LAVETTE—Right In The Middle X
- WAR—You Got The Power X
- IRENE CARA—Anyone Can See X
- BARBRA STREISAND—Memory X
- STEVE CARLISLE—I'll Fall In Love Again X
- CHARLENE—I've Never Been To Me X
- GLASS MOON—On A Carousel X
- KOOL AND THE GANG—Get Down On It X
- G. Q.—Sad Girl X
- SURVIVOR—Summer Nights X
- ANNE MURRAY—Another Sleepless Night X
- DAVID LASLEY—If I Had My Wish Tonight X
- BOBBY VINTON—She Will Survive X
- JOHN DENVER—Shanghai Breezes X
- ATLANTIC STARR—Circles C
- ELTON JOHN—Empty Gardens A

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

- ★★ THE POINTER SISTERS—Should I Do It 16-13
- ★★ RICK SPRINGFIELD—Don't Talk To Strangers 22-17
- ★ BOB AND DOUG MCKENZIE—Take Off 25-20
- ★ ROBERTA FLACK—Making Love 27-23
- ★ PAUL DAVIS—65 Love Affair 28-25
- TOMMY TUTONE—867-5309/Jenny
- THE J. GEILS BAND—Freeze-Frame
- DARYL HALL AND JOHN OATES—Did It In A Minute A

- BARRY MANILOW—Let's Hang On A
- CHARLENE—I've Never Been To Me A
- DENICE WILLIAMS—It's Gonna Take A Miracle A

KIMN-AM—Denver (Doug Ericson—MD)

- ★★ JOURNEY—Open Arms 1-1
- ★★ DARYL HALL AND JOHN OATES—I Can't Go For That 2-2
- ★ KENNY ROGERS—Through The Years 5-3
- ★ STEVIE WONDER—That Girl 8-4
- ★ THE POLICE—Spirits In The Material World 11-8
- QUARTERFLASH—Find Another Fool
- CHARLENE—I've Never Been To Me
- DARYL HALL AND JOHN OATES—Did It In A Minute A
- FOREIGNER—Juke Box Hero A
- DR. HOOK—Baby Makes Her Blue Jeans Talk B
- OAK RIDGE BOYS—Bobbie Sue B
- LE ROUX—Nobody Said It Was Easy B
- GREG GUIDRY—Goin' Down X
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways X
- MIKE POST—Theme From Magnum P.I. X
- TOMMY TUTONE—867-5309/Jenny X

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

- ★★ TOMMY TUTONE—867-5309/Jenny 16-9
- ★★ ROD STEWART—Tonight I'm Yours 13-11
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 14-13
- ★ SHEENA EASTON—You Could Have Been With Me 18-16
- ★ VANGELIS—Chariots Of Fire-Titles 25-20
- T.G. SHEPPARD—Only One You
- O'BRYAN—Gigolo A
- FRED PARRIS AND THE FIVE SATINS—Memories Of Days Gone By A
- DARYL HALL AND JOHN OATES—Did It In A Minute A
- NEIL DIAMOND—On The Way To The Sky A
- TOM TOM CLUB—Genius Of Love B
- THE POINTER SISTERS—Should I Do It X
- RICK SPRINGFIELD—Don't Talk To Strangers X
- CHRIS REA—Loving You X
- WAR—You Got The Power X
- OAK RIDGE BOYS—Bobbie Sue X
- BETTYE LAVETTE—Right In The Middle X
- LE ROUX—Nobody Said It Was Easy X
- ABBA—When All Is Said And Done X
- GEORGE DUKE—Shine On X
- HUEY LEWIS AND THE NEWS—Do You Believe In Love X

KOPA-AM—Phoenix (Chaz Kelly—MD)

- ★★ VANGELIS—Chariots Of Fire-Titles 14-4
- ★★ BARRY MANILOW—Somewhere Down The Road 10-7
- ★ STEVIE WONDER—That Girl 13-10
- ★ CLIFF RICHARD—Daddy's Home 16-13
- ★ ROD STEWART—Tonight I'm Yours 17-14
- HENRY PAUL BAND—Brown Eyed Girl
- SISTER SLEDGE—My Guy
- DARYL HALL AND JOHN OATES—Did It In A Minute A

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

- PAUL DAVIS—65 Love Affair
- CHRIS REA—Loving You
- THE BOYS BAND—Please Don't Stop Me Baby A
- ROD STEWART—Tonight I'm Yours B
- VAN HALEN—Oh Pretty Woman B
- CHARLENE—I've Never Been To Me B
- GLASS MOON—On A Carousel B
- A TASTE OF HONEY—I'll Try Something New B
- DAVID LASLEY—If I Had My Wish Tonight X
- LULU—Who's Foolin' Who X
- CHRIS CHRISTIAN—Make It Last X

KGB-AM—San Diego (Rick Gillette—MD)

- ★★ THE J. GEILS BAND—Freeze-Frame 12-5
- ★★ JOURNEY—Open Arms 10-6
- ★ VANGELIS—Chariots Of Fire-Titles 20-10
- ★ THE POINTER SISTERS—Should I Do It 21-17
- ★ BERTIE HIGGINS—Key Largo 22-16
- ★ DAVID LASLEY—If I Had My Wish Tonight
- SISTER SLEDGE—My Guy
- DARYL HALL AND JOHN OATES—Did It In A Minute A
- QUARTERFLASH—Find Another Fool A
- DR. HOOK—Baby Makes Her Blue Jeans Talk A
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways X
- LE ROUX—Nobody Said It Was Easy X
- OAK RIDGE BOYS—Bobbie Sue X

TOP ADD ONS -NATIONAL

RAY PARKER JR.—The Other Woman (Arista)
RICK SPRINGFIELD—Don't Talk To Strangers (RCA)
CHARLENE—I've Never Been To Me (Motown)

KOQ-AM—Denver (Alan Sledge—MD)

- ★★ THE POLICE—Spirits In The Material World 4-2
- ★★ CLIFF RICHARD—Daddy's Home 8-6
- ★ ALABAMA—Love In The First Degree 12-8
- ★ ROD STEWART—Tonight I'm Yours 13-9
- ★ BERTIE HIGGINS—Key Largo 24-18
- CHARLENE—I've Never Been To Me
- QUARTERFLASH—Find Another Fool
- DARYL HALL AND JOHN OATES—Did It In A Minute A
- DR. HOOK—Baby Makes Her Blue Jeans Talk A
- TOMMY TUTONE—867-5309/Jenny X
- THE GO GO'S—We Got The Beat B
- LE ROUX—Nobody Said It Was Easy B
- GREG GUIDRY—Goin' Down X
- PAUL DAVIS—Cool Night X
- THE BOYS BAND—Please Don't Stop Me Baby X
- FOREIGNER—Juke Box Hero X
- MIKE POST—Theme From Magnum P.I. X
- BUCKNER AND GARCIA—Pac-Man Fever X
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways X

KLUC-FM—Las Vegas (Dave Van Stone—MD)

- ★★ VANGELIS—Chariots Of Fire-Titles 12-8
- ★★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 16-11
- ★ QUARTERFLASH—Find Another fool 18-14
- ★ THE CARS—Shake It Up 24-18
- ★ TOMMY TUTONE—867-5309/Jenny 23-19
- THE CARS—Since You're Gone
- DUKE JUPITER—I'll Drink To You
- CHARLENE—I've Never Been To Me A
- PAUL DAVIS—65 Love Affair B
- VAN HALEN—Oh Pretty Woman B
- MIKE POST—Theme From Magnum P.I. B

KZPP-FM—Mesa (Steve Goddard—MD)

- ★★ VANGELIS—Chariots Of Fire-Titles 7-2
- ★★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 13-7
- ★ DIANA ROSS—Mirror Mirror 9-6
- ★ ROD STEWART—Tonight I'm Yours 11-8
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 15-12
- DARYL HALL AND JOHN OATES—Did It In A Minute
- BILL CHAMPLIN—Take It Uptown
- DUKE JUPITER—I'll Drink To You B

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

- ★★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 6-2
- ★★ ROD STEWART—Tonight I'm Yours 10-6
- ★ STEVIE NICKS—Edge Of Seventeen 16-11
- ★ THE GO GO'S—We Got The Beat 21-17
- ★ RICK SPRINGFIELD—Love Is Alright Tonight 22-18
- THE CARS—Since You're Gone
- ALDO NOVA—Fantasy X
- PRISM—Don't Let Him Know X
- TOMMY TUTONE—867-5309/Jenny X
- GAMMA—Right The First Time X
- JAY FERGUSON—White Noise X
- RICK SPRINGFIELD—Don't Talk To Strangers B
- GREG GUIDRY—Goin' Down B

KFMB-FM (B100)—San Diego (Glen McCartney—MD)

- ★★ JOURNEY—Open Arms 1-1
- ★★ THE POLICE—Spirits In The Material World 9-7
- ★ DARYL HALL AND JOHN OATES—I Can't Go For That 12-8
- ★ THE J. GEILS BAND—Freeze-Frame 14-9
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 19-15
- THE GO GO'S—We Got The Beat
- DARYL HALL AND JOHN OATES—Did It In A Minute
- THE HUMAN LEAGUE—Don't You Want Me A
- RICK SPRINGFIELD—Don't Talk To Strangers B
- QUARTERFLASH—Find Another Fool B
- LE ROUX—Nobody Said It Was Easy X

KKXX-FM—Bakersfield (Doug Deroo—MD)

- ★★ STEVIE NICKS—Edge Of Seventeen 19-11
- ★★ VANGELIS—Chariots Of Fire-Titles 30-18
- ★ TOMMY TUTONE—867-5309/Jenny 17-12
- ★ BUCKNER AND GARCIA—Pac-Man Fever 13-9

- ★ THE GO GO'S—We Got The Beat 26-17
- JOHN DENVER—Shanghai Breezes
- ALDO NOVA—Fantasy
- DARYL HALL AND JOHN OATES—Did It In A Minute A
- GREG GUIDRY—Goin' Down A
- PAUL DAVIS—65 Love Affair B
- LITTLE RIVER BAND—Take It Easy On Me B
- DR. HOOK—Baby Makes Her Blue Jeans Talk B
- RAY PARKER JR.—The Other Woman B
- SNEAKER—Don't Let Me In B
- KISS—I X
- JIMMY BUFFETT—It's Midnight And I'm Not Famous Yet X
- VAN HALEN—Oh Pretty Woman X
- THE ROLLING STONES—Hang Fire X
- JOURNEY—Stone In Love X
- AC/DC—For Those About To Rock X
- RICK SPRINGFIELD—Calling All Girls X
- SIMON & GARFUNKEL—Late In The Evening X
- SIMON & GARFUNKEL—Miss Robinson X

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

- ★★ VANGELIS—Chariots Of Fire-Titles 10-5
- ★★ OLIVIA NEWTON-JOHN—Make A Move On Me 13-7
- ★ GEORGE BENSON—Never Give Up On A Good Thing 19-13
- ★ BERTIE HIGGINS—Key Largo 23-18
- ★ MIKE POST—Theme From Magnum P.I. 24-20
- DARYL HALL AND JOHN OATES—Did It In A Minute
- ELTON JOHN—Empty Garden
- THE J. GEILS BAND—Freeze-Frame B
- JOHN DENVER—Shanghai Breezes B

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

- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 6-3
- ★ QUARTERFLASH—Find Another Fool 17-10
- ★ THE GO GO'S—We Got The Beat 7-5
- ★ ROD STEWART—Tonight I'm Yours 11-7
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 21-14
- THE ROLLING STONES—Hang Fire
- RAY PARKER JR.—The Other Woman
- EDDIE SCHWARTZ—Over The Line A
- THE HUMAN LEAGUE—Don't You Want Me X
- JIMMY BUFFETT—It's Midnight And I'm Not Famous Yet X
- GLASS MOON—On A Carousel X
- POCO—Sea Of Heartbreak X
- GINO VANNELLI—The Longer You Wait X
- SISTER SLEDGE—My Guy X
- DAN SEALS—Can't Get You Out Of My Mind
- 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
- VIC ASHER—I'll Take Watcha Got A
- LE ROUX—Nobody Said It Was Easy B
- DARYL HALL AND JOHN OATES—Did It In A Minute B
- VANGELIS—Chariots Of Fire-Titles B

KRQQ-FM—Tucson (Zapalian/Hart—MD)

- ★★ THE ROLLING STONES—Hang Fire 1-1
- ★★ OLIVIA NEWTON-JOHN—Make A Move On Me 6-2
- ★ BERTIE HIGGINS—Key Largo 10-3
- ★ THE J. GEILS BAND—Freeze Frame 15-6
- ★ VANGELIS—Chariots Of Fire-Titles 22-12
- VAN HALEN—Oh Pretty Woman
- DARYL HALL AND JOHN OATES—Did It In A Minute
- LE ROUX—Nobody Said It Was Easy A
- EDDIE SCHWARTZ—All Our Tommorrow's B
- ROBERTA FLACK—Making Love B
- SAMMY HAGAR—I'll Fall In Love Again B
- GREG GUIDRY—Goin' Down X
- PAUL DAVIS—65 Love Affair X
- RICK SPRINGFIELD—Don't Talk To Strangers X
- ANNE MURRAY—Another Sleepless Night X
- MIKE POST—Theme From Magnum P.I. X

KTXT-AM—Tucson (Bobby Rivers—MD)

- ★★ STEVIE WONDER—That Girl 14-8
- ★★ GREG GUIDRY—Goin' Down 29-23
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 10-6
- ★ VANGELIS—Chariots Of Fire-Titles 16-12
- ★ LARRY CARLTON—Sleepwalk 26-22
- BARBRA STREISAND—Memory
- WILLIE NELSON—Always On My Mind
- JOHN DENVER—Shanghai Breezes A

BREAKOUTS-NATIONAL

DARYL HALL AND JOHN OATES—Did It In A Minute (RCA)
ROLLING STONES—Hang Fire (Rolling Stones Records)
ELTON JOHN—Empty Gardens (Geffen)

Pacific Northwest Region

★ PRIME MOVERS

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

● TOP ADD ONS

ROBERTA FLACK—Making Love (Atlantic)
WILLIE NELSON—Always On My Mind (Columbia)
CHARLENE—I've Never Been To Me (Motown)

● BREAKOUTS

DARYL HALL AND JOHN OATES—Did It In A Minute (RCA)
O'BRYAN—The Gigolo (Capitol)
GENESIS—Man On The Corner (Atlantic)

KFRC-AM—San Francisco (Jim Peterson—MD)

- ★★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 20-4
- ★★ O'BRYAN—Gigolo 26-13
- ★ VANGELIS—Chariots Of Fire-Titles 28-19
- ★ JUNIOR—Mama Used To Say 31-22
- ★ ROD STEWART—Tonight I'm Yours 29-23
- SISTER SLEDGE—My Guy
- THE GO GO'S—We Got The Beat
- DARYL HALL AND JOHN OATES—Did It In A Minute A
- GEORGE DUKE—Shine On A
- DUKE JUPITER—I'll Drink To You A
- THE POINTER SISTERS—Should I Do It X
- DAVID LASLEY—If I Had My Wish Tonight X
- WALDO—You Bring Out The Freak In Me X

KJRM-AM—Seattle (Benjamin Hill—MD)

- WILLIE NELSON—Always On My Mind
- ROBERTA FLACK—Making Love
- ELTON JOHN—Empty Gardens A

KEZR-AM—San Jose (Bob Harlow—MD)

- ★★ JOURNEY—Open Arms 1-1
- ★★ STEVIE WONDER—That Girl 3-2
- ★ THE POLICE—Spirits In The Material World 8-4
- ★ THE POINTER SISTERS—Should I Do It 9-5
- ★ VANGELIS—Chariots Of Fire-Titles 13-6
- DARYL HALL AND JOHN OATES—Did It In A Minute
- GENESIS—Man On The Corner
- RAY PARKER JR.—The Other Woman A
- CHARLENE—I've Never Been To Me A
- JOHN DENVER—Shanghai Breezes A
- DUKE JUPITER—I'll Drink To You A
- DR. HOOK—Baby Makes Her Blue Jeans Talk B
- NEIL DIAMOND—Keep This Heart In Mind B
- BONNIE LYNN—On The Way To The Sky B
- A TASTE OF HONEY—I'll Try Something New B
- SMOKEY ROBINSON—Tell Me Tomorrow B
- IRENE CARA—Anyone Can See X
- THE HUMAN LEAGUE—Don't You Want Me X
- DAVID LASLEY—If I Had My Wish Tonight X
- BARBRA STREISAND—Memory X

KIOY-FM—Fresno (Ron Rogers—MD)

- ★★ THE POINTER SISTERS—Should I Do It 21-15
- ★ VANGELIS—Chariots Of Fire-Titles 19-10
- ROBERTA FLACK—Making Love

KRLC-AM—Lewiston (Steve MacKevie—MD)

- ★★ JOURNEY—Open Arms 1-1
- ★★ OAK RIDGE BOYS—Bobbie Sue 2-2
- ★ BARBRA STREISAND—Memory 14-9
- ★ WILLIE NELSON—Always On My Mind 25-16
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 26-21
- DARYL HALL AND JOHN OATES—Did It In A Minute
- ELTON JOHN—Empty Gardens
- BARRY MANILOW—Let's Hang On A
- A TASTE OF HONEY—I'll Try Something New A
- CRYSTAL GAYLE—You Never Gave Up On Me A
- CHARLENE—I've Never Been To Me A
- GORDON LIGHTFOOT—Baby Step Back B
- LULU—Who's Fooling Who B
- JOHN DENVER—Shanghai Breezes B
- MARTIN BRILEY—I Don't Feel Better X
- SNEAKER—Don't Let Me In X

KGW-AM—Portland (Janise Wojniak—MD)

- ★★ VANGELIS—Chariots Of Fire-Titles 8-5
- ★★ SHEENA EASTON—You Could Have Been With Me 10-7
- ★ NEIL DIAMOND—On The Way To The Sky 15-10
- ★ BILLY JOEL—She's Got A Way 19-14
- ★ JOURNEY—Open Arms 20-15
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways
- LARRY CARLTON—Sleepwalk
- JOHN DENVER—Shanghai Breezes A
- GORDON LIGHTFOOT—Baby Step Back A
- SISTER SLEDGE—My Guy B

KPLZ-FM—Seattle (Jeff Ing—MD)

- ★★ ALABAMA—Love In The First Degree 10-5
- ★★ STEVIE WONDER—That Girl 12-9
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 20-15
- ★ THE POINTER SISTERS—Should I Do It 23-18
- ★ JOHN DENVER—Shanghai Breezes 26-22
- A TASTE OF HONEY—I'll Try Something New
- MICHAEL SMOTHERMAN—Do I Ever Cross Your Mind
- AL JARREAU—Teach Me Tonight B
- ROBERTA FLACK—Making Love B
- GORDON LIGHTFOOT—Step Back Baby B

KYYX-FM—Seattle (Elvin Ichijima—MD)

- ★★ JOURNEY—Open Arms 1-1
- ★★ STEVIE WONDER—That Girl 2-2
- ★ BERTIE HIGGINS—Key Largo 4-4
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 13-10
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 11-6
- DARYL HALL AND JOHN OATES—Did It In A Minute
- CHARLENE—I've Never Been To Me
- THE BOYS BAND—Please Don't Stop Me Baby A
- GEORGE BENSON—Never Give Up On A Good Thing A
- NEIL DIAMOND—On The Way To The Sky X
- A TASTE OF HONEY—I'll Try Something New X
- OAK RIDGE BOYS—Bobbie Sue B
- PIA ZADORA—I'm In Love Again A

KJRB-AM—Spokane (Brain Gregory—MD)

- ★★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 9-4
- ★★ OLIVIA NEWTON-JOHN—Make A Move On Me 12-5
- ★ THE POLICE—Spirits In The Material World 18-14
- ★ ALABAMA—Love In The First Degree 14-11
- ★ LOVERBOY—When It's Over 21-17
- KOOL AND THE GANG—Get Down On It
- CHARLENE—I've Never Been To Me
- THE ROLLING STONES—Hang Fire A
- ALDO NOVA—Fantasy A
- SAMMY HAGAR—I'll Fall In Love Again B
- QUARTERFLASH—Find Another Fool B
- RICK SPRINGFIELD—Don't Talk To Strangers B
- SMOKEY ROBINSON—Tell Me Tomorrow X
- THE J. GEILS BAND—Freeze Frame 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 HUMAN LEAGUE—Don't You Want Me X
- TOMMY TUTONE—867-5309/Jenny X

KCBN-AM—Reno (Jim O'Neil—MD)

- ★★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 7-4
- ★★ THE GO GO'S—We Got The Beat 13-8
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 15-9
- ★ THE POLICE—Spirits In The Material World 14-10
- ★ THE J. GEILS BAND—Freeze Frame 17-11
- ★ THE ROLLING STONES—Hang Fire A
- THE CARS—Since You're Gone A
- ALDO NOVA—Fantasy A
- DARYL HALL AND JOHN OATES—Did It In A Minute A

(Continued on page 20)

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"SWEET DREAMS"
THE SIXTH
CONSECUTIVE
TOP 5 HIT
FROM

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*Thanks Clive,
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and Harry Maslin for making
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Lance*



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172 FORBES STREET
WOOLLOOMOOLOO, SYDNEY
N.S.W. AUSTRALIA 2011
PO. BOX 228 KINGS CROSS
TELEPHONE: (02) 357-6588
TELEX: AA71181

PRESS & PUBLIC RELATIONS:
WAYNE ROSSO/ASSOCIATES
554 HUNTLEY DRIVE
LOS ANGELES, CA 90048
(213) 652-2113

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/9/82)

- *Continued from page 18*
- ROBERTA FLACK—Making Love A
 - A TASTE OF HONEY—I'll Try Something New B
 - MIKE POST—Theme From Magnum P.I. B
 - RAY PARKER JR.—The Other Woman B
 - GAMMA—Right The First Time B
 - SNEAKER—Don't Let Me In B
 - THE BOYS BAND—Please Don't Stop Me Baby B
 - CHUBBY CHECKER—Running X
 - BETTYE LAVETTE—Right In The Middle X

- KSFM-FM—Sacramento (Mark Preston—MD)**
- ★ VANGELIS—Chariots Of Fire-Titles 10-5
 - ★ KENNY ROGERS—Through The Years 11-6
 - ★ BERTIE HIGGINS—Key Largo 18-10
 - ★ OLIVIA NEWTON-JOHN—Make A Move On Me 20-14
 - GEORGE BENSON—Never Give Up On A Good Thing
 - GREG GUIDRY—Goin' Down
 - PAUL DAVIS—65 Love Affair A

- KTAC-AM—Tacoma (Sean Carter—MD)**
- ★ ALABAMA—Love In The First Degree 8-5
 - ★ ANNE MURRAY—Another Sleepless Night 10-7
 - ★ ROSANNE CASH—Blue Moon With Heartache 11-8
 - ★ STEVIE WOODS—Just Can't Win 'Em All 12-9
 - ★ CLIFF RICHARD—Daddy's Home 13-10
 - JENNIFER WARNES—Come To Me
 - CHARLENE—I've Never Been To Me
 - ROBBIE DUPREE—Saturday Night A
 - PLAYER—If Looks Could Kill X
 - IRENE CARA—Anyone Can See
 - CRYSTAL GAYLE—You Never Gave Up On Me X
 - SNEAKER—Don't Let Me In X
 - KOKOMO—A Little Bit Further Away X
 - PAUL DAVIS—65 Love Affair X
 - GORDON LIGHTFOOT—Baby Step Back X
 - WILLIE NELSON—Always On My Mind X
 - A TASTE OF HONEY—I'll Try Something New X

North Central Region

- ★ **PRIME MOVERS**
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)
 - ★ OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)
 - ★ BERTIE HIGGINS—Key Largo (Kat Family)
- **TOP ADD ONS**
- JOHN DENVER—Shanghai Breezes (RCA)
 - QUARTERFLASH—Find Another Fool (Geffen)
 - KOOL AND THE GANG—Get Down On It (De-Lite)
- **BREAKOUTS**
- DARYL HALL AND JOHN OATES—Did It In A Minute (RCA)
 - GORDON LIGHTFOOT—Baby Step Back (WB)
 - KELLY MARIE—Feels Like I'm In Love (Coast to Coast)

- WGCL-FM—Cleveland (Jay Stone—MD)**
- ★ THE J. GEILS BAND—Freeze-Frame 12-2
 - ★ RICK SPRINGFIELD—Don't Talk To Strangers 22-6
 - ★ STEVIE WONDER—That Girl 8-5
 - ★ STEVIE NICKS—Edge Of Seventeen 14-10
 - ★ OLIVIA NEWTON-JOHN—Make A Move On Me 16-11
 - DARYL HALL AND JOHN OATES—Did It In A Minute
 - ELTON JOHN—Empty Garden A
 - KOOL AND THE GANG—Get Down On It A
 - MECO—Pop Goes The Movies-Part One X
 - GEORGE DUKE—Shine On X
 - DAVID LASLEY—If I Had My Wish Tonight X
 - NEIL DIAMOND—On The Way To The Sky X
 - SURVIVOR—Summer Nights X
 - TOMMY TUTONE—867-5309/Jenny X
 - PAUL DAVIS—65 Love Affair B
 - GREG GUIDRY—Goin' Down B
 - DR. HOOK—Baby Makes Her Blue Jeans Talk B

- CKLW-AM—Detroit (Rosalee Trombley—MD)**
- ★ BERTIE HIGGINS—Key Largo 6-2
 - ★ STEVIE WONDER—That Girl 8-4
 - ★ THE GO-GO'S—We Got The Beat 10-6
 - ★ OLIVIA NEWTON-JOHN—Make A Move On Me 12-8
 - ★ VANGELIS—Chariots Of Fire-Titles 15-10
 - GORDON LIGHTFOOT—Baby Step Back
 - JOHN DENVER—Shanghai Breezes
 - RAY PARKER JR.—The Other Woman A
 - BARBRA STREISAND—Memory A
 - BUCKNER AND GARCIA—Pac-Man Fever A
 - THE ROLLING STONES—Hang Fire A
 - SURVIVOR—Summer Nights X

- WKRC-FM—Cincinnati (Tony Galuzzo—MD)**
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 1-1
 - ★ JOURNEY—Open Arms 3-2
 - ★ LOVERBOY—Working For The Weekend 5-4
 - ★ FOREIGNER—Juke Box Hero 14-10
 - ★ THE J. GEILS BAND—Freeze-Frame 30-26
 - THE GO-GO'S—We Got The Beat
 - QUARTERFLASH—Find Another Fool

- WZZP-FM—Cleveland (Bob McKay—MD)**
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 14-6
 - ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 19-14
 - ★ ROD STEWART—Tonight I'm Yours 9-4
 - ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 15-10
 - ★ NEIL DIAMOND—On The Way To The Sky 20-15
 - RICK SPRINGFIELD—Don't Talk To Strangers A
 - QUARTERFLASH—Find Another Fool A
 - GREG GUIDRY—Goin' Down A
 - ANNE MURRAY—Another Sleepless Night A
 - MIKE POST—Theme From Magnum P.I. A
 - PIA ZADORA—I'm In Love Again A

- WRDQ-FM—Detroit (Deena Rimmer—MD)**
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 13-6
 - ★ SISTER SLEDGE—My Guy 17-8
 - ★ SMOKEY ROBINSON—Tell Me Tomorrow 10-8
 - ★ IRENE CARA—Anyone Can See 22-20
 - ★ ATLANTIC STARR—Circles 23-21
 - ★ TOM TOM CLUB—Genius Of Love
 - KOOL AND THE GANG—Get Down On It
 - THE J. GEILS BAND—Freeze-Frame A
 - A TASTE OF HONEY—I'll Try Something New A
 - GEORGE BENSON—Never Give Up A Good Thing A
 - THE WHISPERS—In The Raw A

- WBZZ-FM—Pittsburgh (Chuck Tyler—MD)**
- ★ KELLY MARIE—Feels Like I'm In Love 3-1
 - ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 5-2
 - ★ STEVIE WONDER—That Girl 11-7
 - ★ FOREIGNER—Juke Box Hero 15-10
 - ★ STEVIE NICKS—Edge Of Seventeen 25-19
 - KOOL AND THE GANG—Get Down On It A
 - VAN HALEN—Oh Pretty Woman A
 - GENESIS—Man On The Corner A
 - DARYL HALL AND JOHN OATES—Did It In A Minute A
 - BOB AND DOUG MCKENZIE—Take Off B
 - SHEENA EASTON—You Could Have Been With Me B
 - QUARTERFLASH—Find Another Fool X
 - HUEY LEWIS AND THE NEWS—Do You Believe In Love X
 - IRENE CARA—Anyone Can See X

- WXKX-FM—Pittsburgh (Clark Ingram—MD)**
- ★ STEVIE NICKS—Edge Of Seventeen 8-5
 - ★ HENRY PAUL BAND—Keeping Our Love Alive 10-8
 - ★ THE J. GEILS BAND—Freeze-Frame 15-10
 - ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 17-11
 - ★ FOREIGNER—Juke Box Hero 18-13
 - ★ HENRY PAUL BAND—Brown Eyed Girl B
 - ★ BILLY SQUIER—Don't Say No A

- WYSS-FM—Cincinnati (Barry James—MD)**
- ★ ALABAMA—Love In The First Degree 1-1
 - ★ BERTIE HIGGINS—Key Largo 5-2
 - ★ CLIFF RICHARD—Daddy's Home 7-4
 - ★ STEVIE WONDER—That Girl 10-7
 - ★ SISTER SLEDGE—My Guy 17-11
 - JOHN DENVER—Shanghai Breezes
 - BARBRA STREISAND—Memory
 - QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways A

- WNCL-FM—Columbus (Steve Edwards—MD)**
- ★ JOURNEY—Open Arms 1-1
 - ★ ALABAMA—Love In The First Degree 10-5
 - ★ OLIVIA NEWTON-JOHN—Make A Move On Me 12-6
 - ★ STEVIE NICKS—Edge Of Seventeen 17-12
 - ★ NEIL DIAMOND—On The Way To The Sky 21-13

- WXGT-FM—Columbus (Terry Nutter—MD)**
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 10-3
 - ★ THE GO-GO'S—We Got The Beat 13-8
 - ★ OLIVIA NEWTON-JOHN—Make A Move On Me 16-10
 - ★ THE POINTER SISTERS—Should I Do It 18-15
 - ★ THE J. GEILS BAND—Freeze-Frame 22-16
 - LE ROUX—Nobody Said It Was Easy
 - THE ROLLING STONES—Hang Fire
 - DARYL HALL AND JOHN OATES—Did It In A Minute A
 - PRISM—Don't Let Him Know B
 - FOREIGNER—Juke Box Hero X
 - QUARTERFLASH—Find Another Fool X
 - BOB AND DOUG MCKENZIE—Take Off X

- WKWK-AM (14WK)—Wheeling (Greg McCullough—MD)**
- LINDSEY BUCKINGHAM—It Was I
 - CHARLENE—I've Never Been To Me
 - AL JARREAU—Teach Me Tonight A
 - JENNIFER WARNES—Come To Me A
 - DAN SEALS—Can't Get You Out Of My Mind A

- WILLIE NELSON—Always On My Mind X
- VANGELIS—Chariots Of Fire-Titles X
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Tchaikovsky X
- MICHAEL SMOTHERMAN—Do I Ever Cross Your Mind X
- STEVE CARLISLE—I'll Fall In Love Again X
- SWING—Tweedy Dee X
- ROBBIE DUPREE—Saturday Night X
- JEAN-LUC PONTY—As X
- STELLA PARTON—I'll Miss You X
- LAURA BRANIGAN—All Right With Me X

Southwest Region

- ★ **PRIME MOVERS**
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)
 - ★ JOURNEY—Open Arms (Columbia)
 - ★ AIR SUPPLY—Sweet Dreams (Arista)

- **TOP ADD ONS**
- VAN HALEN—Oh Pretty Woman (WB)
 - RICK SPRINGFIELD—Don't Talk To Strangers (RCA)
 - GREG GUIDRY—Goin' Down (Columbia/Bedlans)
- **BREAKOUTS**
- DARYL HALL AND JOHN OATES—Did It In A Minute (RCA)
 - ELTON JOHN—Empty Garden (Geffen)
 - RAY PARKER JR.—The Other Woman (Arista)

- KVIL-FM—Dallas (Denise—MD)**
- ★ KENNY ROGERS—Through The Years 4-1
 - ★ AIR SUPPLY—Sweet Dreams 9-3
 - ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 10-4
 - ★ OAK RIDGE BOYS—Bobbie Sue 12-8
 - ★ BERTIE HIGGINS—Key Largo 13-9
 - ★ JOHN DENVER—Shanghai Breezes X
 - QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways B
 - OLIVIA NEWTON-JOHN—Make A Move On Me B
 - SISTER SLEDGE—My Guy B
 - HUEY LEWIS AND THE NEWS—Do You Believe In Love B
 - CHILLIWACK—I Believe B
 - ANNE MURRAY—Another Sleepless Night B
 - MECO—Pop Goes The Movies—Part One B

- KEGL-FM—Ft. Worth (Sandra Bobek—MD)**
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 1-1
 - ★ BOB AND DOUG MCKENZIE—Take Off 2-2
 - ★ SAMMY HAGAR—I'll Fall In Love Again 8-4
 - ★ QUARTERFLASH—Find Another Fool 10-8
 - ★ STEVIE NICKS—Edge Of Seventeen 14-9
 - DARYL HALL AND JOHN OATES—Did It In A Minute
 - ELTON JOHN—Empty Garden
 - GENESIS—Man On The Corner A
 - THE CARS—Since You're Gone A
 - BONNIE RAITT—Keep This Heart In Mind B
 - CHILLIWACK—I Believe B
 - EDDIE SCHWARTZ—Over The Line B
 - LE ROUX—Nobody Said It Was Easy X
 - ALDO NOVA—Fantasy X

- WEZB-FM—New Orleans (Jerry Loosteau—MD)**
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 14-5
 - ★ THE J. GEILS BAND—Freeze-Frame 16-11
 - ★ THE GO GO'S—We Got The Beat 19-14
 - ★ KOOL AND THE GANG—Get Down On It 21-15
 - ★ RICK SPRINGFIELD—Don't Talk To Strangers 25-19
 - DARYL HALL AND JOHN OATES—Did It In A Minute
 - VAN HALEN—Oh Pretty Woman
 - IRENE CARA—Anyone Can See A
 - TOM TOM CLUB—Genius Of Love B
 - HUEY LEWIS AND THE NEWS—Do You Believe In Love B
 - QUARTERFLASH—Find Another Fool B
 - THE POINTER SISTERS—Should I Do It X

- WTIX-AM—New Orleans (Gary Franklin—MD)**
- ★ JOURNEY—Open Arms 1-1
 - ★ ROD STEWART—Tonight I'm Yours 12-5
 - ★ THE GO GO'S—We Got The Beat 15-8
 - ★ STEVIE NICKS—Edge Of Seventeen 28-31
 - FOREIGNER—Juke Box Hero A
 - RAY PARKER JR.—The Other Woman A
 - QUARTERFLASH—Find Another Fool A
 - BARBRA STREISAND—Memory A
 - JOHN DENVER—Shanghai Breezes A
 - DARYL HALL AND JOHN OATES—Did It In A Minute A
 - PAUL DAVIS—65 Love Affair B
 - BOB AND DOUG MCKENZIE—Take Off B
 - THE HUMAN LEAGUE—Don't You Want Me B
 - SAMMY HAGAR—I'll Fall In Love Again B
 - STELLA PARTON—I'll Miss You X
 - IRENE CARA—Anyone Can See X

- KHFI-FM—Austin (Ed Volkman—MD)**
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 4-2
 - ★ THE POLICE—Spirits In The Material World 16-7
 - ★ THE GO GO'S—We Got The Beat 19-13
 - ★ TOMMY TUTONE—867-5309/Jenny L
 - ★ STEVIE NICKS—Edge Of Seventeen L

- ROBBIE DUPREE—Saturday Night L
- PAUL DAVIS—65 Love Affair L
- GREG GUIDRY—Goin' Down L
- DR. HOOK—Baby Makes Her Blue Jeans Talk A
- KOOL AND THE GANG—Get Down On It A
- RAY PARKER JR.—The Other Woman A
- VAN HALEN—Oh Pretty Woman A
- DONNIE IRIS—My Girl A

- KLVU-FM—Dallas (Rivers/Morgan—MD's)**
- ★ BERTIE HIGGINS—Key Largo 3-1
 - ★ CLIFF RICHARD—Daddy's Home 6-3
 - ★ NEIL DIAMOND—On The Way To The Sky 16-9
 - ★ JOURNEY—Open Arms 17-10
 - ★ SISTER SLEDGE—My Guy 21-15

- KFMK-FM—Houston (Jerry Steele—MD)**
- ★ JOURNEY—Open Arms 9-2
 - ★ AIR SUPPLY—Sweet Dreams 8-3
 - ★ OLIVIA NEWTON-JOHN—Make A Move On Me 15-9
 - ★ STEVIE WONDER—That Girl 16-10
 - ★ OAK RIDGE BOYS—Bobbie Sue 17-13
 - THE POINTER SISTERS—Should I Do It
 - BARBRA STREISAND—Memory
 - CLIFF RICHARD—Daddy's Home X
 - BUCKNER AND GARCIA—Pac-Man Fever X

- KBFM-FM—McAllen-Brownsville (Kenny Garcia—MD)**
- ★ JOURNEY—Open Arms 1-1
 - ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 11-2
 - ★ THE J. GEILS BAND—Freeze-Frame 23-18
 - ★ VAN HALEN—Oh Pretty Woman 26-19
 - ★ BOB AND DOUG MCKENZIE—Take Off 27-21
 - DARYL HALL AND JOHN OATES—Did It In A Minute
 - RAY PARKER JR.—The Other Woman
 - ALDO NOVA—Fantasy A
 - BARRY MANLOW—Let's Hang On A
 - DR. HOOK—Baby Makes Her Blue Jeans Talk X
 - PRISM—Don't Let Him Know X
 - KOOL AND THE GANG—Get Down On It B
 - RICK SPRINGFIELD—Don't Talk To Strangers B
 - LE ROUX—Nobody Said It Was Easy B
 - GREG GUIDRY—Goin' Down B
 - PAUL DAVIS—65 Love Affair B
 - SAMMY HAGAR—I'll Fall In Love Again B

- WQUE-FM—New Orleans (Chris Bryan—MD)**
- ★ STEVIE WONDER—That Girl 2-1
 - ★ ALABAMA—Love In The First Degree 12-7
 - ★ VANGELIS—Chariots Of Fire-Titles 13-8
 - ★ ROBERTA FLACK—Making Love 21-16
 - ★ THE POINTER SISTERS—Should I Do It 22-17
 - RICK SPRINGFIELD—Don't Talk To Strangers
 - A TASTE OF HONEY—I'll Try Something New
 - BILL LA BOUNTY—Livin' It Up A
 - MIKE POST—Theme From Magnum P.I. X
 - CHARLENE—I've Never Been To Me B
 - KOOL AND THE GANG—Get Down On It B
 - JOHN DENVER—Shanghai Breezes B

- KOFM-FM—Oklahoma City (Chuck Morgan—MD)**
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 6-1
 - ★ BERTIE HIGGINS—Key Largo 14-4
 - ★ THE GO GO'S—We Got The Beat 17-7
 - ★ BOB AND DOUG MCKENZIE—Take Off 21-16
 - ★ VANGELIS—Chariots Of Fire-Titles 22-17
 - GREG GUIDRY—Goin' Down
 - TOMMY TUTONE—867-5309/Jenny
 - VAN HALEN—Oh Pretty Woman A
 - ROBERTA FLACK—Making Love A
 - SNEAKER—Don't Let Me In X
 - PRISM—Don't Let Him Know 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

- KINT-FM—El Paso (Patty Zibbo—MD)**
- ★ PRISM—Don't Let Him Know 13-6
 - ★ FOREIGNER—Juke Box Hero 7-3
 - ★ LE ROUX—Nobody Said It Was Easy 19-8
 - ★ THE GO GO'S—We Got The Beat 23-13
 - ★ QUARTERFLASH—Find Another Fool 24-15
 - THE BOYS BAND—Pop Goes The Movies Part I
 - WILLIE NELSON—Always On My Mind
 - DUKE JUPITER—I'll Drink To You A
 - DAVID LASLEY—If I Had My Wish Tonight A
 - CHRIS REA—Loving You A
 - JUNIOR—Mama Used To Say A
 - GLASS MOON—On A Carousel B

- KILE-AM—Galveston (Scott Taylor—MD)**
- ★ JOURNEY—Open Arms 1-1
 - ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 8-3
 - ★ ROD STEWART—Tonight I'm Yours 14-7
 - ★ OLIVIA NEWTON-JOHN—Make A Move On Me 21-9
 - ★ THE POLICE—Spirits In The Material World 20-11
 - DARYL HALL AND JOHN OATES—Did It In A Minute

- GLASS MOON—On A Carousel
- WILLIE NELSON—Always On My Mind A
- DAVID LASLEY—If I Had My Wish Tonight A
- PRISM—Don't Let Him Know X
- BARBRA STREISAND—Memory X
- ANNE MURRAY—Another Sleepless Night X
- GEORGE DUKE—Shine On X
- MECO—Pop Goes The Movies-Part One X
- IRENE CARA—Anyone Can See X

- KVOL-AM—Lafayette (Phil Rankin—MD)**
- A TASTE OF HONEY—I'll Try Something New A
 - CHARLENE—I've Never Been To Me A
 - DAVID LASLEY—If I Had My Wish Tonight A
 - DWIGHT TWILLEY—Somebody To Love A
 - TOM CHAPLIN—Jeannie X
 - ELTON JOHN—Empty Garden A
 - GLASS MOON—On A Carousel X
 - ROBERTA FLACK—Making Love X
 - BARBRA STREISAND—Memory X
 - JOHN DENVER—Shanghai Breezes X
 - CHRIS REA—Loving You X
 - STELLA PARTON—I'll Miss You X
 - THE BOYS BAND—Please Don't Stop Me Baby X
 - CHRIS CHRISTIAN—Make It Last X
 - SNEAKER—Don't Let Me In X
 - LE ROUX—Nobody Said It Was Easy X
 - TOM TOM CLUB—Genius Of Love X
 - LINDSEY BUCKINGHAM—It Was I X

- KTSA-AM—San Antonio (Charlie Brown—MD)**
- ★ STEVIE WONDER—That Girl 15-11
 - ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 25-20
 - ★ THE POINTER SISTERS—Should I Do It 19-15
 - ★ STEVIE WONDER—That Girl 15-11
 - ★ KOOL AND THE GANG—Get Down On It 27-23
 - QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways B
 - THE POLICE—Spirits In The Material World X
 - CLIFF RICHARD—Daddy's Home X
 - HUEY LEWIS AND THE NEWS—Do You Believe In Love X
 - OAK RIDGE BOYS—Bobbie Sue X
 - ABBA—When All Is Said An Done X
 - VANGELIS—Chariots Of Fire X
 - BOB AND DOUG MCKENZIE—Take Off X
 - STEVIE NICKS—Edge Of Seventeen X
 - QUARTERFLASH—Find Another Fool X
 - SAMMY HAGAR—I'll Fall In Love Again X
 - RICK SPRINGFIELD—Don't Talk To Strangers X

Midwest Region

- ★ **PRIME MOVERS**
- ★ STEVIE WONDER—That Girl (Tamla)
 - ★ THE GO GO'S—We Got The Beat (I.R.S.)
 - ★ STEVIE NICKS—Edge Of Seventeen (Modern Records)
- **TOP ADD ONS**
- NEIL DIAMOND—On The Way To The Sky (Columbia)
 - SMOKEY ROBINSON—Tell Me Tomorrow (Motown)
 - DAN FOGELBERG—Leader Of The Band (Full Moon/Epic)
- **BREAKOUTS**
- ELTON JOHN—Empty Gardens (Geffen)
 - DARYL HALL AND JOHN OATES—Did It In A Minute (RCA)
 - LOU ANN BARTON—Brand New Lover (Atlantic)

- WLS-FM—Chicago (Dave Denver—MD)**
- ★ THE GO GO'S—We Got The Beat 12-5
 - ★ STEVIE NICKS—Edge Of Seventeen 15-12
 - ★ SOFT CELL—Tainted Love 19-16
 - ★ LITTLE RIVER BAND—Take It Easy On Me 25-20
 - ★ STEVIE WONDER—That Girl 28-21
 - ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love B

- WLS-FM—Chicago (Dave Denver—MD)**
- ★ THE GO GO'S—We Got The Beat 12-5
 - ★ STEVIE NICKS—Edge Of Seventeen 15-12
 - ★ SOFT CELL—Tainted Love 19-16
 - ★ FOREIGNER—Juke Box Hero 31-18
 - ★ LITTLE RIVER BAND—Take It Easy On Me 25-20
 - DAN FOGELBERG—Leader Of The Band
 - QUARTERFLASH—Find Another Fool A
 - RICK SPRINGFIELD—Don't Talk To Strangers A
 - GENESIS—Abacab A
 - THE POLICE—Every Little Thing She Does Is Magic A
 - TOMMY TUTONE—867-5309/Jenny B
 - HUEY LEWIS AND THE NEWS—Do You Believe In Love B
 - TRIUMPH—Say Goodbye X
 - SHOOTING STAR—Hollywood X

- WZUU-FM—Milwaukee (Bill Sharron—MD)**
- ★ STEVIE WONDER—That Girl 8-4
 - ★ VANGELIS—Chariots Of Fire-Titles 18-13
 - ★ ALABAMA—Love In The First Degree 10-8
 - ★ BERTIE HIGGINS—Key Largo 11-9
 - ★ CLIFF RICHARD—Daddy's Home 17-14
 - SISTER SLEDGE—My Guy
- KDWB-AM—Minneapolis (Karen Anderson—MD)**
- ★ ALABAMA—Love In The First Degree 12-6

- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 16-8
- ★ THE POINTER SISTERS—Should I Do It 13-9
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 22-15
- ★ CLIFF RICHARD—Daddy's Home 19-16
- MIKE POST—Theme From Magnum P.I.
- NEIL DIAMOND—On The Way To The Sky X
- SISTER SLEDGE—My Guy X
- MECO—Pop Goes The Movies-Part One X
- CHUBBY CHECKER—Running X
- THE BOYS BAND—Please Don't Stop Me Eaby X

- KSLQ-FM—St. Louis (Johnnie King—MD)**
- ★ STEVIE WONDER—That Girl 14-4
 - ★ SHEENA EASTON—You Could Have Been With Me 23-13
 - ★ JUICE NEWTON—The Sweetest Thing 7-2
 - ★ STEVIE NICKS WITH DON HENLEY—Leather And Lace 3-5
 - ★ QUARTERFLASH—Harden My Heart 17-10
 - SMOKEY ROBINSON—Tell Me Tomorrow
 - NEIL DIAMOND—On The Way To The Sky
 - ALABAMA—Love In The First Degree A
 - OAK RIDGE BOYS—Bobbie Sue A
 - CLIFF RICHARD—Daddy's Home A
 - OLIVIA NEWTON-JOHN—Make A Move On Me A
 - VANGELIS—Chariots Of Fire-Titles B

- KSTP-FM—St. Paul (Chuck Napp—MD)**
- ★ STEVIE WONDER—That Girl 6-4
 - ★ DIANA ROSS—Mirror Mirror 9-6
 - ★ JOURNEY—Open Arms 1-1
 - ★ OLIVIA NEWTON-JOHN—Make A Move On Me 11-8
 - VANGELIS—Chariots Of Fire-Titles 17-14
 - GREG GUIDRY—Goin' Down A
 - PAUL DAVIS—65 Love Affair X
 - QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways X
 - RICH LITTLE—The Big Game X

- W KSF-FM—Indianapolis (Tom Gilligan—MD)**
- ★ SHOOTING STAR—Hollywood 14-10
 - ★ PRISM—Don't Let Him Know 16-12
 - ★ ROD STEWART—Tonight I'm Yours 20-16
 - ★ BRYAN ADAMS—Lonely Nights 26-23
 - THE ROLLING STONES—Hang Fire
 - JOAN JETT AND THE BLACKHEARTS—Crimson And Clover
 - DARYL HALL AND JOHN OATES—Did It In A Minute A
 - THE CARS—Since You're Gone A
 - MAXUS—Nobody's Business X

- KBEQ-FM—Kansas City (Maja Britton—MD)**
- ELTON JOHN—Empty Garden
 - DARYL HALL AND JOHN OATES—Did It In A Minute
 - GLASS MOON—On A Carousel A
 - CHARLENE—I've Never Been To Me A
 - VAN HALEN—Oh Pretty Woman A
 - THE J. GEILS BAND—Freeze-Frame X
 - TOMMY TUTONE—867-5309/Jenny X
 - THE GO GO'S—We Got The Beat X
 - JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll X
 - PRISM—Don't Let Him Know X
 - QUARTERFLASH—Find Another Fool X
 - STEVIE NICKS—Edge Of Seventeen X
 - VANGELIS—Chariots Of Fire-Titles D
 - SISTER SLEDGE—My Guy D
 - ANNE MURRAY—Another Sleepless Night D
 - IRENE CARA—Anyone Can See D
 - JOHN DENVER—Shanghai Breezes D
 - CLIFF RICHARD—Daddy's Home D
 - NEIL DIAMOND—On The Way To The Sky D
 - GREG GUIDRY—Goin' Down B

- WISM-AM—Madison (Barb Starr—MD)**
- ★ GREG GUIDRY—Goin' Down 29-23
 - ★ CHILLIWACK—I Believe 30-24
 - ★ STEVIE WONDER—That Girl 12-7
 - ★ NEIL DIAMOND—On The Way To The Sky 15-11
 - ★ PAUL DAVIS—65 Love Affair 27-22
 - JENNIFER WARNES—Come To Me
 - LEN ANN BARTON—Brand New Lover
 - GENE COTTON—If I Could Get You B

- WZEE-FM—Madison (Matt Hudson—MD)**
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 22-14
 - ★ PAUL DAVIS—65 Love Affair 24-16
 - ★ THE J. GEILS BAND—Freeze Frame 10-4
 - ★ THE GO GO'S—We Got The Beat 13-7
 - ★ BERTIE HIGGINS—Key Largo 19-12
 - ★ DARYL HALL AND JOHN OATES—Did It In A Minute A
 -

THE JAM HAVE "THE GIFT."

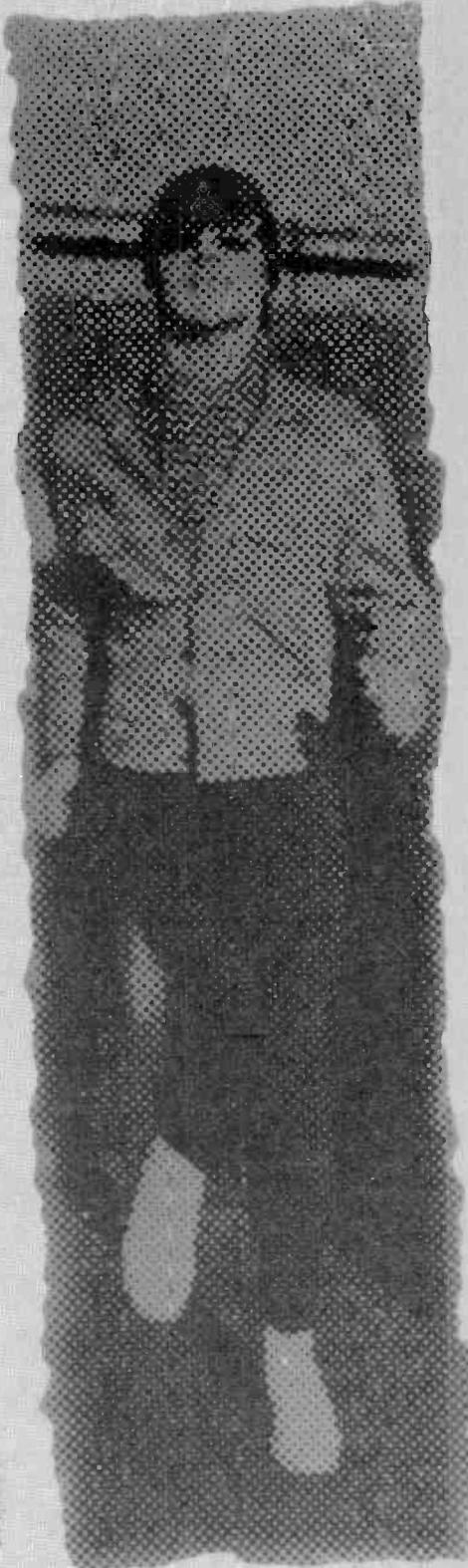
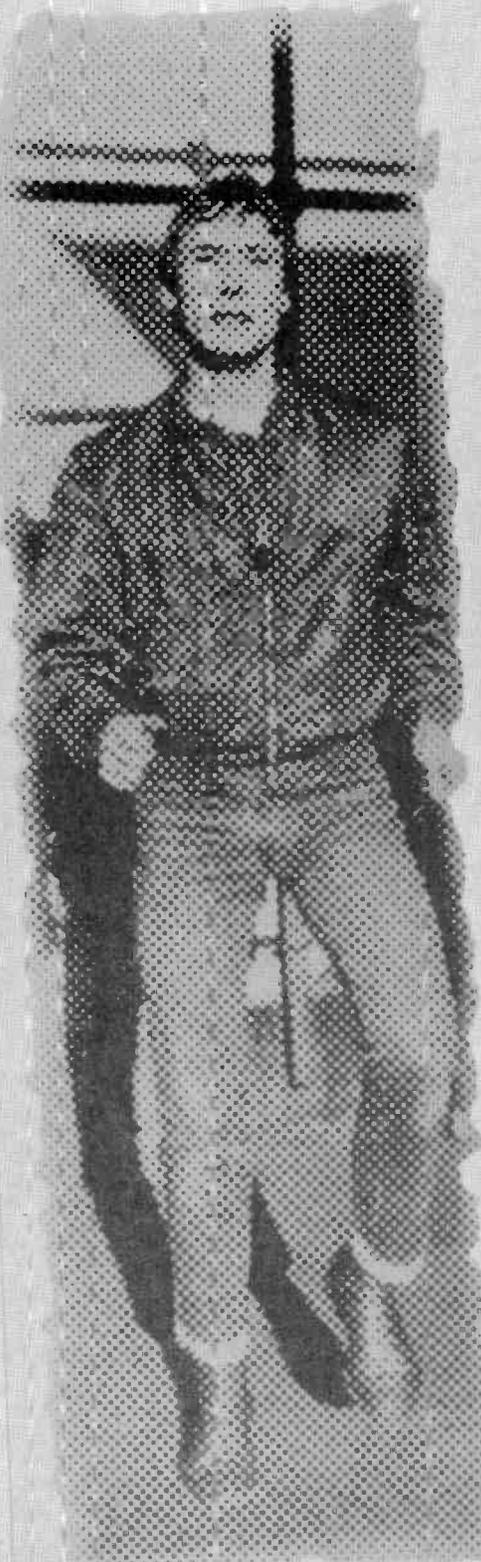
In their span of six albums, The Jam have established themselves at the forefront of the newest music coming out of Britain, and have been critically compared to the Kinks and the Who. With accolades such as this, it

is quite clear that The Jam have the gift. "The Gift" is also the title of The Jam's newest album. And in true Jam fashion, the first single, "A Town Called Malice," debuted in the #1 position on the British charts. And soon, The Jam

tour will be returning to America to deliver its gift in person.

"The Gift" The Jam's new album released simultaneously in the U.S. and England.

PD-1-6349



THE JAM ★ THE GIFT



LEGENDARY AWARD—Mark Klose, morning personality at KSHE-FM St. Louis, presents John Kay of Steppenwolf and Ed Cassidy of Spirit with commemorative plaques in recognition of their contributions to rock music. "Sweetmeat," the station mascot, looks on.

Washington Roundup

More Cuba Problems

WASHINGTON—A new study prepared by the National Assn. of Broadcasters states that AM stations in nearly three-quarters of the United States could be seriously affected by interference and reduced broadcast range problems by planned Cuban station growth operations.

"Altogether, more than 200 U.S. stations will be affected," NAB president Vincent T. Wasilewski told the House Foreign Affairs Committee last Thursday (4). "If Cuba proceeds with its inventory, AM radio stations

in 32 states plus the District of Columbia" would experience the problems.

Wasilewski explained to the Committee that the U.S. could lose 10 of the 53 clear channel stations' nighttime coverage areas, and only six clear channel stations could "continue to provide interference-free service to the public."

The NAB conducted the study in response to broadcast complaints both in the Southeast part of the country, and, more recently, nationwide.

Cuba walked out of the recent Region 2 AM Radio Conference in Rio de Janeiro last December after conference members voted down its proposed 187 station inventory.

Wasilewski, in an aggressive, antenna-rattling tone, characterized the operation of the Cuban stations as those of "an outlaw nation, ignoring international restrictions." He said further that the "implications for American radio stations are alarming."

The NAB chief and staffers asked the committee to try and get the Administration to open talks with the Cubans on the interference problems. "With interference, no one wins," one staffer said. However, there was also some harder talk from those who testified. Wasilewski suggested to the committee that they "carefully consider all negotiables and their consequences."

Fowler Says FCC Is Prepared To 'Bite The Bullet'

WASHINGTON—FCC Chairman Mark S. Fowler has told the House Appropriations Committee that his agency is prepared to bite the bullet on upcoming budget cuts and reductions in force, but that he'd appreciate it if the Office of Management and Budget would provide a bullet that will leave more money to spend.

The Commission testified March 2 that it supports the President's budgetary goals and that cuts such as those the FCC faces "Must play a significant role in the economic recovery program," although he admitted that meeting Commission goals "will be difficult, particularly when the inefficiencies of the reduction in force system are factored into our planning."

He added, however, that neither the fiscal year 1982 or 1983 budgets take into account "any new responsibilities" under AT&T consent decree or upcoming common carrier legislation.

Fowler then enumerated a number of "high priority requirements which were unfunded at the (fiscal '83 budget) \$64,200,000 million total" and suggested that since the FCC was dealing with "unfunded" projects as well as being forced to dismiss 296 employees with a savings of \$7.4 million and instigate a hiring freeze, the Administration might want to increase the fiscal 1983 budget by \$10.2 million. The chairman also did some arithmetic at the hearing that would increase FCC staff from the proposed 1,566 positions to 1,602 positions (even though 296 would still have to be eliminated).

National Programming

Thirsty Ear Is Hit At IBS

WASHINGTON—One of the most popular exhibit tables at the Intercollegiate Broadcasting System convention was that of the Thirsty Ear featuring 16 LPs of the "RCA Special Radio Series."

Most prominently displayed was the latest, featuring Slow Children, a new rock group on RCA.

This, like previous albums that have been released over the past two years, is being distributed to 125 college radio stations. The series are actually self-contained radio shows with each featured artist telling their own story about their latest releases. Included in the series are David Bowie, Hall & Oates, Polyrock and Grace Slick.

There once was a time that the FCC would frown on such a series, labeling the one-hour shows a one-hour commercial for the record, but in these deregulated times, there is no problem. Years ago Capitol Records' Silver Platter service, similar to the Thirsty Ear shows, was ran afoul of FCC regulations.

Thirsty Ear, headed by Peter Gordon, does not just throw its disks out to the college stations and hope they get played. They followup the distribution with a full-scale marketing plan that includes retail checkups and service to the college press.

The six-year-old Thirsty Ear has 20 reps in the field to see that posters

get up on campuses, that college stations playing the shows have records of the featured artist to give away and that local retailers have adequate stocks of the artist's records. Although Thirsty Ear also services some commercial AOR stations, they do not plan to get into head-to-head competition with the Westwood Ones and DIRs of the commercial world. Gordon calls that end of the business "too cutthroat."

Thirsty Ear produces about 20 shows a year and just produced a series for MCA that includes the Crusaders. Tim Weisberg, Donnie Iris, Joe Ely, Spyro Gyra, the Iron City House Rockers and the Rosington-Collins Band. A Talking Heads show has been produced for Warner Bros. and the Police and Joe Jackson for A&M. CBS and Atlantic have both used the Thirsty Ear service. The company launched its service six years ago with a show on Dean Friedman for Lifesong Records.

DIR Broadcasting will hold its fourth annual Rock Radio awards April 3, which will be carried by ABC's Rock Radio Network. The two-hour special will be hosted by Billy Squier and WPLJ DJ Carol Miller. Winners of the awards were chosen by personnel of the 250 sta-

tions which will carry the show.

Categories of the 1982 awards are: 1) favorite male singer, 2) favorite female singer, 3) favorite group, 4) favorite debut album, 5) favorite album, 6) favorite single, 7) favorite in-concert act, 8) favorite all-time album.

A special Tom Donahue Memorial award, named for the man who pioneered the progressive rock format, will be presented to the person who is recognized as having contributed significantly to FM radio. The recipient of this award is decided by the board of governors of the North American Rock Radio Awards.

All winners will receive a crystal obelisk designed by Tiffany & Co., dubbed the crystal.

Carly Simon kicks off Narwood Productions' new "Words & Music" series for ABC's Entertainment Network March 21. The two-hour special includes a conversation with the singer and spotlights selections from her latest album "Torch" as well as past hits. Narwood will produce six "Words & Music" specials for 1982.

BEATLES SHOW SET

NEW YORK—London Wavelength will distribute a show containing 37 commercially unreleased Beatles recorded selections made between 1962 and '65 for a Memorial Day Weekend show entitled "The Beatles At The Beeb."

Don Eberle, a partner in the London Wavelength organization, says the "release of this material and the syndication of it throughout the U.S. is the biggest programming news to hit radio in years. It's a treasure because it captures the group live, in their very early stages, when they were fresh, innocent, and even a little bit nervous."

These recordings have never been commercially released and the BBC has no plans to do so, according to Eberle. "Our syndicated Memorial Day weekend broadcast will be the only time people will hear it," Eberle says, "and we expect upwards of 500 stations to carry the programming."

Host for "The Beatles At The Beeb" will be Andy Peebles, who recently hosted the John Lennon-Yoko Ono Special, also released by London Wavelength.

'Lost' Beatles Songs Unearthed By BBC

LONDON—A dozen "lost" songs by the Beatles were unearthed by chance in the BBC's Broadcasting House archives here and included as a bonus feature in a two-hour special, March 7, on Radio 1, marking the 20th anniversary of the group's first-ever recording for radio.

Most of the songs are rock 'n' roll numbers as performed by the group in the Cavern Club, Liverpool, and in various Hamburg clubs, notably the Star. Titles include: "Lend Me Your Comb," "Soldier Of Love" and "Cryin', Waitin', Hopin'."

The Beatles' first radio show was "Teenagers Turn," transmitted in 1962 on the BBC's Light Programme. It preceded the group's first single "Love Me Do," and paved the way for several follow-up appearances, including "Here We Go," "Saturday Club" and "Pop Go The Beatles."

Altogether there were 15 pro-

grams aired between June and September, 1963, from which producer Kevin Howlett gleaned material for the 20th anniversary package. The special show was hosted by Andy Peebles, BBC disk jockey, who got a now legendary interview, since broadcast worldwide, with John Lennon two days before his murder.

The archive tapes were discovered only when researchers sought out offbeat material to include in the Beatles show, along with interview clips with members of the group. The idea for the commemorative program came from Radio 1 listener and Beatles' fan John Walker, aged 33, from South London.

Meanwhile, in Japan, Toshiba-EMI is planning to put out at least three hitherto unreleased Beatles' tapes as part of its massive promotion campaign to mark the band's 20th anniversary of its recording debut.

YesterHits

BILLBOARD HITS FROM 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 YEARS AGO

1. Heart Of Gold, Neil Young, Reprise
2. A Horse With No Name, America, Warner Bros.
3. Lion Sleeps Tonight, Robert John, Atlantic
4. Without You, Nilsson, RCA
5. Everything I Own, Bread, Elektra
6. Mother And Child Reunion, Paul Simon, Columbia
7. Precious & Few, Climax, Rocky Road
8. The Way Of Love, Cher, Kapp
9. Puppy Love, Donny Osmond, MGM
10. Down By The Lazy River, Osmonds, MGM

POP SINGLES—20 YEARS AGO

1. Hey Baby, Bruce Channel, Smash
2. Don't Break The Heart That Loves You, Connie Francis, MGM
3. Midnight In Moscow, Kenny Ball, Kapp
4. Let Me In, Sensations, Argo
5. Duke Of Earl, Gene Chandler, Vee Jay
6. Dream Baby, Roy Orbison, Monument
7. Slow Twistin', Chubby Checker, Parkway
8. What's Your Name, Don & Juan, Big Top
9. Twistin' The Night Away, Sam Cooke, RCA
10. Her Royal Majesty, James Darren, Colpix

TOP LPS—10 Years Ago

1. Harvest, Neil Young, Reprise
2. America, Warner Bros.
3. American Pie, Don McLean, United Artists
4. Fragile, Yes, Atlantic
5. Nilsson Schmilsson, Nilsson, RCA
6. Paul Simon, Columbia
7. Baby I'm A Want You, Bread, Elektra
8. Music, Carole King, Ode
9. Concert For Bangia Desh, George Harrison & Friends, Apple
10. Hot Rocks 1964-1971, Rolling Stones, London

TOP LPS—20 Years Ago

1. Blue Hawaii, Elvis Presley, RCA
2. Your Twist Party, Chubby Checker, Parkway
3. The Twist, Chubby Checker, Parkway
4. Doin' The Twist At The Peppermint Lounge, Joe Dee & The Starliters, Roulette
5. Breakfast At Tiffany's, Henry Mancini, RCA
6. West Side Story, Soundtrack, Columbia
7. Time Out, Dave Brubeck, Columbia
8. Let There Be Drums, Sandy Nelson, Imperial
9. Camelot, Original Cast, Columbia
10. The Sound Of Music, Original Cast, Columbia

SOUL SINGLES—10 Years Ago

1. I Gotcha, Joe Tex, Dial
2. In The Rain, Dramatics, Volt
3. Now Run & Tell That, Denise LaSalle, Westbound
4. Do Your Thing, Isaac Hayes, Enterprise
5. That's The Way I Feel About 'Cha, Bobby Womack, United Artists
6. Talking Loud And Saying Nothing (Part 1), James Brown, Polydor
7. Floy Joy, Supremes, Motown
8. I Had It All The Time, Tyrone Davis, Dakar
9. The Day I Found Myself, Honey Cone, Hot Wax
10. Betcha By Golly Wow, Stylistics, Avco

COUNTRY SINGLES—10 Years Ago

1. My Hang-Up Is You, Freddie Hart, Capitol
2. Only Love Can Break A Heart, Sonny James, Capitol
3. A Thing Called Love, Johnny Cash & Temple Evangel Choir, Columbia
4. Cry, Lynn Anderson, Columbia
5. Good Hearted Woman, Waylon Jennings, RCA
6. All His Children, Charley Pride, RCA
7. When You Say Love, Bob Luman, Epic
8. I'll Still Be Waiting For You, Buck Owens & His Buckaroos, Capitol
9. The Best Part Of Living, Marty Robbins, Columbia
10. We Can Make It, George Jones, Epic

Phonogram International
and PolyGram Records are
proud to announce

J.J. CALE

grasshopper



SRM-1-4038

The long-awaited
new album from
J. J. Cale.

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/9/82)

Continued from page 20

- PRISM—Don't Let Him Know B
- GLASS MOON—On A Carousel B
- DR. HOOK—Baby Makes Her Blue Jeans Talk B
- RAY PARKER JR.—The Other Woman B
- GREG GUIDRY—Goin' Down X
- BILL CHAMPLIN—Take It Uptown X
- DONNIE IRIS—My Girl X

WLOL-FM—Minneapolis (Phil Huston—MD)

- ★ PAUL DAVIS—65 Love Affair 28-20
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 29-22
- ★ STEVIE NICKS—Edge Of Seventeen 21-15
- ★ STEVIE WONDER—That Girl 22-16
- ★ THE GO GO'S—We Got The Beat 27-21
- QUARTERFLASH—Find Another Fool
- TOMMY TUTONE—867-5309/Jenny
- DR. HOOK—Baby Makes Her Blue Jeans Talk X
- BOB AND DOUG MCKENZIE—Take Off X
- BUCKNER AND GARCIA—Pac-Man Fever X
- SHOOTING STAR—Hollywood X

WOW-AM—Omaha (Jim Corcoran—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—Love Rock 'N' Roll 3-1
- ★ STEVIE WONDER—That Girl 4-4
- ★ THE CARS—Shake It Up 7-5
- ★ THE POLICE—Spirits In The Material World 10-6
- ★ THE GO GO'S—We Got The Beat 8-7
- THE ROLLING STONES—Hang Fire B
- THE CARS—Cruiser X

- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 26-22
- ★ SISTER SLEDGE—My Guy 28-24
- MICHAEL SMOTHERMAN—Do I Ever Cross Your Mind X
- RICK SPRINGFIELD—Don't Talk To Strangers X
- AL JARREAU—Teach Me Tonight X
- CHARLENE—I've Never Been To Me X
- GORDON LIGHTFOOT—Baby Step Back A
- ROBERTA FLACK—Making Love A
- DAVID LASLEY—If I Had My Wish Tonight A
- DR. HOOK—Baby Makes Her Blue Jeans Talk A
- DARYL HALL AND JOHN OATES—Did It In A Minute A
- GREG GUIDRY—Goin' Down B
- PAUL DAVIS—65 Love Affair B
- GEORGE BENSON—Never Give Up On A Good Thing B

WNAP-FM—Indianapolis (Paul Mendenhall—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—Love Rock 'N' Roll 3-1
- ★ STEVIE WONDER—That Girl 4-4
- ★ THE CARS—Shake It Up 7-5
- ★ THE POLICE—Spirits In The Material World 10-6
- ★ THE GO GO'S—We Got The Beat 8-7
- THE ROLLING STONES—Hang Fire B
- THE CARS—Cruiser X

KEYN-FM—Wichita (Terri Springs—MD)

- ★ ALABAMA—Love In The First Degree 9-8
- ★ DIANA ROSS—Mirror Mirror 10-7
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 14-11
- ★ BARRY MANILOW—Somewhere Down The Road 16-13
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 20-15
- BERTIE HIGGINS—Key Largo
- HUEY LEWIS AND THE NEWS—Do You Believe In Love
- BOB AND DOUG MCKENZIE—Take Off X

Northeast Region

PRIME MOVERS

- JOURNEY—Open Arms (Columbia)
- THE POINTER SISTERS—Should I Do It (Planet)
- JOAN JETT AND THE BLACKHEARTS—Love Rock 'N' Roll (Boardwalk)

TOP ADD ONS

- RAY PARKER JR.—The Other Woman (Arista)
- DAVID LASLEY—If I Had My Wish Tonight (EMI-America)
- GREG GUIDRY—Goin' Down (Columbia/Badlands)

BREAKOUTS

- DARYL HALL AND JOHN OATES—Did It In A Minute (RCA)
- CAROL KING—One To One (Atlantic)
- THE ROLLING STONES—Hang Fire (Rolling Stones Records)

WPRO-FM—Providence (Gary Berkowitz—MD)

- ★ SISTER SLEDGE—My Guy 19-15
- ★ LE ROUX—Nobody Said It Was Easy 23-16
- ★ DIANA ROSS—Mirror Mirror 14-10
- ★ THE J. GEILS BAND—Freeze-Frame 15-12
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 18-14
- BOB AND DOUG MCKENZIE—Take Off
- DARYL HALL AND JOHN OATES—Did It In A Minute
- RICK SPRINGFIELD—Don't Talk To Strangers B
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- KOOL AND THE GANG—Get Down On It B
- SKYY—Call Me B

WHFM-FM—Rochester (Kelly McCann—MD)

- ★ JOURNEY—Open Arms 1-1
- ★ BERTIE HIGGINS—Key Largo 7-5
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 15-10
- ★ SNEAKER—Don't Let Me In 22-13
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 16-8
- BARRY MANILOW—Let's Hang On
- RAY PARKER JR.—The Other Woman

WFTQ-AM—Worcester (Gary Nolan—MD)

- STEVIE WOODS—Just Can't Win 'Em All
- GREG GUIDRY—Goin' Down
- JOHN DENVER—Shanghai Breezes A

WACZ-AM—Bangor (Michael O'Hara—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—Love Rock 'N' Roll 4-1
- ★ JOURNEY—Open Arms 5-3
- ★ THE J. GEILS BAND—Freeze-Frame 13-6
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 12-7
- ★ THE POLICE—Spirits In The Material World 11-8
- KOOL AND THE GANG—Get Down On It
- DR. HOOK—Baby Makes Her Blue Jeans Talk
- THE ROLLING STONES—Hang Fire A
- JUNIOR—Mama Used To Say A
- CHARLENE—I've Never Been To Me B

- RICK SPRINGFIELD—Don't Talk To Strangers B
- LULU—Who's Foolin' Who B
- LE ROUX—Nobody Said It Was Easy B
- ELTON JOHN—Empty Garden (Hey Hey Johnnie) A

WIGY-FM—Bath (Willie Mitchell—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—Love Rock 'N' Roll 2-1
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 5-3
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 18-9
- ★ THE GO GO'S—We Got The Beat 21-13
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 26-18
- THE ROLLING STONES—Hang Fire
- DARYL HALL AND JOHN OATES—Did It In A Minute
- QUARTERFLASH—Harden My Heart B
- GLASS MOON—On A Carousel A
- GENESIS—Man On The Corner A
- MARTIN BRILEY—I Don't Feel Better A
- CLIMAX BLUES BAND—Breakdown A
- THE JOHN HALL BAND—Crazy X
- FOREIGNER—Juke Box Hero X
- ABBA—When All Is Said And Done X
- SAMMY HAGAR—I'll Fall In Love Again X
- VAN HALEN—Oh Pretty Woman X
- GREG GUIDRY—Goin' Down X
- PAUL DAVIS—65 Love Affair X
- BONNIE RAITT—Keep This Heart In Mind X
- PRISM—Don't Let Him Know X
- VANGELIS—Chariots Of Fire-Titles 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)

- ★ JOURNEY—Open Arms 3-1
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 16-11
- ★ DIANA ROSS—Mirror Mirror 6-4
- ★ NEIL DIAMOND—On The Way To The Sky 21-14
- ★ BARBRA STREISAND—Memory 24-19
- THE ROLLING STONES—Hang Fire
- QUARTERFLASH—Find Another Fool
- PAUL DAVIS—65 Love Affair A
- KOOL AND THE GANG—Get Down On It A
- JOHN DENVER—Shanghai Breezes A
- FRED PARRIS AND THE FIVE SATINS—Memories Of Days Gone By X
- A TASTE OF HONEY—I'll Try Something New X
- JIGSAW—You Bring Out The Beat In Me X
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways B
- RICK SPRINGFIELD—Don't Talk To Strangers B
- DARYL HALL AND JOHN OATES—Did It In A Minute B

WHEB-AM—Portsmouth (Rick Dean—MD)

- GREG GUIDRY—Goin' Down
- WILLIE NELSON—Always On My Mind
- RICK SPRINGFIELD—Don't Talk To Strangers B
- NEIL DIAMOND—On The Way To The Sky B
- ROBERTA FLACK—Making Love B
- DR. HOOK—Baby Makes Her Blue Jeans Talk B
- LE ROUX—Nobody Said It Was Easy X
- BOB AND DOUG MCKENZIE—Take Off X
- LARRY CARLTON—Sleepwalk X
- ANNE MURRAY—Another Sleepless Night X
- STEVIE WOODS—Just Can't Win 'Em All X
- MIKE POST—Theme From Magnum P.I. X

WBFB-AM—Rochester (Jay Stevens—MD)

- ★ LITTLE RIVER BAND—Take It Easy On Me 6-5
- ★ THE POINTER SISTERS—Should I Do It 8-6
- ★ CLIFF RICHARD—Daddy's Home 10-8
- ★ STEVIE WONDER—That Girl 14-10
- ★ ABBA—When All Is Said And Done 13-11
- MECO—Pop Goes The Movies Part I
- SISTER SLEDGE—My Guy

WPST-FM—Trenton (Tom Taylor—MD)

- ★ THE GO GO'S—We Got The Beat 8-5
- ★ SOFT CELL—Tainted Love 9-6
- ★ FOREIGNER—Juke Box Hero 18-15
- ★ TOMMY TUTONE—867-5309/Jenny 20-16
- ★ THE J. GEILS BAND—Freeze-Frame 24-18
- THE CARS—Since You're Gone
- DARYL HALL AND JOHN OATES—Did It In A Minute
- ALDO NOVA—Fantasy A
- GENESIS—Man On The Corner A
- MIKE POST—Theme From Magnum P.I. A
- THE ROLLING STONES—Hang Fire A
- DR. HOOK—Baby Makes Her Blue Jeans Talk B

WRCK-FM—Utica Rome (Jim Reitz—MD)

- ★ TOMMY TUTONE—867-5309/Jenny 10-7
- ★ THE J. GEILS BAND—Freeze Frame 15-11
- ★ JOAN JETT AND THE BLACKHEARTS—Love Rock 'N' Roll 1-1

- ★ THE GO GO'S—We Got The Beat 4-2
- ★ SOFT CELL—Tainted Love 13-10
- THE ROLLING STONES—Hang Fire
- DARYL HALL AND JOHN OATES—Did It In A Minute
- GENESIS—Man On The Corner A
- DWIGHT TWILLEY—Somebody To Love A
- GLASS MOON—On A Carousel B
- LE ROUX—Nobody Said It Was Easy B

WXKS-FM—Boston (Joey Carzello—MD)

- THE HUMAN LEAGUE—Don't You Want Me 23-18
- DAVID LASLEY—If I Had My Wish Tonight
- RAY PARKER JR.—The Other Woman
- THE ROLLING STONES—Hang Fire A
- FOREIGNER—Juke Box Hero A
- GEORGE DUKE—Shine On A
- FRED PARRIS AND THE FIVE SATINS—Memories Of Days Gone By A
- THE CHI-LITES—Hot On A Thing Called Love B
- THE SUGARHILL GANG—Apache B
- ROBERTA FLACK—Making Love B
- BOB AND DOUG MCKENZIE—Take Off B
- QUARTERFLASH—Find Another Fool B
- RICK SPRINGFIELD—Don't Talk To Strangers B
- LE ROUX—Nobody Said It Was Easy X
- BARBRA STREISAND—Memory X

WKBW-AM—Buffalo (John Summers—MD)

- ★ ROD STEWART—Tonight I'm Yours 12-6
- ★ THE POINTER SISTERS—Should I Do It 15-10
- ★ KENNY ROGERS—Through The Years 7-3
- ★ DIANA ROSS—Mirror Mirror 8-4
- ★ BERTIE HIGGINS—Key Largo 12-6
- RICK SPRINGFIELD—Don't Talk To Strangers
- LE ROUX—Nobody Said It Was Easy A
- PAUL DAVIS—65 Love Affair A
- SISTER SLEDGE—My Guy A
- HUEY LEWIS AND THE NEWS—Do You Believe In Love B
- VANGELIS—Chariots Of Fire-Titles B
- MECO—Pop Goes The Movies Part I B

WABC-AM—New York City (James Golden—MD)

- ★ VANGELIS—Chariots Of Fire-Titles 21-10
- ★ JOURNEY—Open Arms 20-11
- ★ LITTLE RIVER BAND—Take It Easy On Me 28-20
- ★ BERTIE HIGGINS—Key Largo 29-21
- CAROL KING—One To One
- PAUL DAVIS—65 Love Affair A
- MECO—Pop Goes The Movies-Part One A
- OAK RIDGE BOYS—Bobbie Sue A
- PERRY CASHMAN—Talking Baseball X
- SMOKEY ROBINSON—Tell Me Tomorrow B

WBNF-FM—Buffalo (Roger Christian—MD)

- ★ THE GO GO'S—We Got The Beat 19-3
- ★ THE J. GEILS BAND—Freeze Frame 18-9
- ★ DR. HOOK—Baby Makes Her Blue Jeans Talk 34-21
- ★ QUARTERFLASH—Find Another Fool 28-22
- ★ MIKE POST—Theme From Magnum P.I. 29-23
- THE HUMAN LEAGUE—Don't You Want Me
- TOMMY TUTONE—867-5309/Jenny
- KOOL AND THE GANG—Get Down On It A
- BARBRA STREISAND—Memory A
- GLASS MOON—On A Carousel A
- RAY PARKER JR.—The Other Woman A
- CHARLENE—I've Never Been To Me A
- LULU—Who's Foolin' Who A

WFLY-FM—Albany (Jack Lawrence—MD)

- ★ JOURNEY—Open Arms 1-1
- ★ STEVIE WONDER—That Girl 10-6
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 14-8
- ★ BERTIE HIGGINS—Key Largo 15-12
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 20-16
- GREG GUIDRY—Goin' Down
- DARYL HALL AND JOHN OATES—Did It In A Minute
- THE ROLLING STONES—Hang Fire A
- THE HUMAN LEAGUE—Don't You Want Me A
- FRED PARRIS AND THE FIVE SATINS—Memories Of Days Gone By X

WTRY-AM—Albany (Bill Cahill—MD)

- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 10-4
- ★ LITTLE RIVER BAND—Take It Easy On Me 13-10
- ★ ROD STEWART—Tonight I'm Yours 14-11
- ★ OAK RIDGE BOYS—Bobbie Sue 18-12
- ★ STEVIE WONDER—That Girl 21-14
- KOOL AND THE GANG—Get Down On It
- TOMMY TUTONE—867-5309/Jenny
- DR. HOOK—Baby Makes Her Blue Jeans Talk B
- CHARLENE—I've Never Been To Me B
- GREG GUIDRY—Goin' Down B

WGUY-AM—Bangor (Jim Randall—MD)

- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 12-6

- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 16-9
- ★ THE STEVE MILLER BAND—Circle Of Love 20-11
- ★ KOOL AND THE GANG—Get Down On It 21-18
- ★ VANGELIS—Chariots Of Fire-Titles 23-19
- A TASTE OF HONEY—I'll Try Something New A
- SNEAKER—Don't Let Me In A
- DARYL HALL AND JOHN OATES—Did It In A Minute A
- QUARTERFLASH—Find Another Fool B
- CLIFF RICHARD—Daddy's Home B
- SAMMY HAGAR—I'll Fall In Love Again B
- BONNIE RAITT—Keep This Heart In Mind X
- MARTIN BRILEY—I Don't Feel Better X
- STELLA PARTON—I'll Miss You X
- ROBERTA FLACK—Making Love X
- FRED PARRIS AND THE FIVE SATINS—Memories Of Days Gone By X
- OAK RIDGE BOYS—Bobbie Sue X
- GREG GUIDRY—Goin' Down X
- EDDIE SCHWARTZ—Over The Line X
- LE ROUX—Nobody Said It Was Easy X
- PAUL DAVIS—65 Love Affair X
- VAN HALEN—Oh Pretty Woman X

WTIC-FM—Hartford (Rick Donahue—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—Love Rock 'N' Roll 2-1
- ★ JOURNEY—Open Arms 3-3
- ★ SKYY—Call Me 6-6
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 14-8
- ★ THE GO GO'S—We Got The Beat 19-13
- KOOL AND THE GANG—Get Down On It
- DARYL HALL AND JOHN OATES—Did It In A Minute
- ROBERTA FLACK—Making Love X

WBLL-FM—Long Island (Bill Terry—MD)

- ★ STEVIE WONDER—That Girl 3-2
- ★ KENNY ROGERS—Through The Years 4-3
- ★ ALABAMA—Love In The First Degree 11-8
- ★ THE POINTER SISTERS—Should I Do It 13-9
- ★ BERTIE HIGGINS—Key Largo 19-10
- GREG GUIDRY—Goin' Down
- PAUL DAVIS—65 Love Affair
- CHARLENE—I've Never Been To Me A
- LE ROUX—Nobody Said It Was Easy A
- ABBA—When All Is Said And Done X
- STEVIE NICKS—Edge Of Seventeen B
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways B

WKCI-FM—New Haven (Danny Lyons—MD)

- ★ FRED PARRIS AND THE FIVE SATINS—Memories Of Days Gone By 18-1
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 29-20
- ★ VANGELIS—Chariots Of Fire-Titles 16-9
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 17-10
- ★ PAUL DAVIS—65 Love Affair 28-23
- CHARLENE—I've Never Been To Me
- DARYL HALL AND JOHN OATES—Did It In A Minute

WNBC-AM—New York City (Lyndon Abell—MD)

- ★ SHEENA EASTON—You Could Have Been With Me 5-3
- ★ SNEAKER—More Than Just The Two Of Us 13-11
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 7-5
- ★ BARRY MANILOW—Somewhere Down The Road 11-9
- ★ DAN FOGELBERG—Leader Of The Band 12-10
- ABBA—When All Is Said And Done
- DAVID LASLEY—If I Had My Wish Tonight

WPJB-FM—Providence (Mike Waite—MD)

- ★ JOAN JETT AND THE BLACKHEARTS—Love Rock 'N' Roll 5-1
- ★ BUCKNER AND GARCIA—Pac-Man Fever 6-4
- ★ BERTIE HIGGINS—Key Largo 13-7
- ★ DAN FOGELBERG—Leader Of The Band 9-8
- ★ JOURNEY—Open Arms 10-9
- PAUL DAVIS—65 Love Affair
- QUARTERFLASH—Find Another Fool
- LE ROUX—Nobody Said It Was Easy A
- VAN HALEN—Oh Pretty Woman X
- THE POLICE—Spirits In The Material World X
- PRISM—Don't Let Him Know X
- SAMMY HAGAR—I'll Fall In Love Again X
- GLASS MOON—On A Carousel X

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

- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 12-6
- ★ BOB AND DOUG MCKENZIE—Take Off 15-8
- ★ STEVIE WONDER—That Girl 6-2
- ★ VANGELIS—Chariots Of Fire—Titles 19-16
- ★ ALABAMA—Love In The First Degree 23-18
- QUARTERFLASH—Find Another Fool
- CHILLWACK—I Believe X
- HUEY LEWIS AND THE NEWS—Do You Believe In Love X
- THE POINTER SISTERS—Should I Do It X
- PAUL DAVIS—65 Love Affair X

Mid-Atlantic Region

PRIME MOVERS

- OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)
- THE J. GEILS BAND—Freeze Frame (EMI-America)
- QUARTERFLASH—Find Another Fool (Geffen)

TOP ADD ONS

- A TASTE OF HONEY—I'll Try Something New (Capitol)
- CHARLENE—I've Never Been To Me (Motown)
- PAUL DAVIS—65 Love Affair (Arista)

BREAKOUTS

- DARYL HALL AND JOHN OATES—Did It In A Minute (RCA)
- THE CARS—Since You're Gone (Elektra)
- BARRY MANILOW—Let's Hang On (Arista)

WCAU-FM—Philadelphia (Roy Lawrence—MD)

- ★ THE J. GEILS BAND—Freeze-Frame 32-19
- ★ SMOKEY ROBINSON—Tell Me Tomorrow 50-23
- ★ BERTIE HIGGINS—Key Largo 40-24
- ★ SOFT CELL—Tainted Love 43-34
- ★ SISTER SLEDGE—My Guy 52-37
- THE TIME—Cool A
- MIKE POST—Theme From Magnum P.I. A
- ALABAMA—Love In The First Degree X
- RICK SPRINGFIELD—Don't Talk To Strangers X
- STEVIE NICKS—Edge Of Seventeen X
- LITTLE RIVER BAND—Take It Easy On Me X
- CHILLWACK—I Believe X
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- ABBA—When All Is Said And Done X
- ANNE MURRAY—Another Sleepless Night X
- GEORGE BENSON—Never Give Up On A Good Thing A
- LE ROUX—Nobody Said It Was Easy X
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways A

WPGC-FM—Washington, DC (Bruce Kelly—MD)

- ★ STEVIE WONDER—That Girl 2-1
- ★ BERTIE HIGGINS—Key Largo 8-4
- ★ BOB AND DOUG MCKENZIE—Take Off 12-8
- ★ THE POINTER SISTERS—Should I Do It 17-13
- ★ VANGELIS—Chariots Of Fire—Titles 21-15
- RAY PARKER JR.—The Other Woman
- A TASTE OF HONEY—I'll Try Something New
- DARYL HALL AND JOHN OATES—Did It In A Minute A

WCAO-AM—Baltimore (Scott Richards—MD)

- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 20-16
- ★ ROBERTA FLACK—Making Love 26-20
- ★ VANGELIS—Chariots Of Fire—Titles 10-8
- ★ PAUL DAVIS—65 Love Affair 25-22
- ★ JOHN DENVER—Shanghai Breezes 29-25
- LE ROUX—Nobody Said It Was Easy
- WILLIE NELSON—Always On My Mind
- CHARLENE—I've Never Been To Me A
- GREG GUIDRY—Goin' Down B
- BARBRA STREISAND—Memory B
- RUPERT HOLMES—The End X
- ELTON JOHN—Empty Garden A

WIFI-FM—Philadelphia (Don Cannon/Verna McKay—MD)

- ★ OAK RIDGE BOYS—Bobbie Sue 12-6
- ★ RICK SPRINGFIELD—Don't Talk To Strangers 24-14
- ★ ROD STEWART—Tonight I'm Yours 14-9
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 17-12
- ★ BOB AND DOUG MCKENZIE—Take Off 21-15
- PAUL DAVIS—65 Love Affair
- CHARLENE—I've Never Been To Me
- KOOL AND THE GANG—Get Down On It A
- TOMMY TUTONE—867-5309/Jenny A
- A TASTE OF HONEY—I'll Try Something New A
- JUNIOR—Mama Used To Say B
- THE J. GEILS BAND—Freeze-Frame B
- SMOKEY ROBINSON—Tell Me Tomorrow X
- NEIL DIAMOND—On The Way To The Sky X
- BARBRA STREISAND—Memory X
- SISTER SLEDGE—My Guy X
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways X
- DR. HOOK—Baby Makes Her Blue Jeans Talk X
- IRENE CARA—Anyone Can See X
- PRISM—Don't Let Him Know X
- GREG GUIDRY—Goin' Down X
- ROBERTA FLACK—Making Love X

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

- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 12-6
- ★ BOB AND DOUG MCKENZIE—Take Off 15-8
- ★ STEVIE WONDER—That Girl 6-2
- ★ VANGELIS—Chariots Of Fire—Titles 19-16
- ★ ALABAMA—Love In The First Degree 23-18
- QUARTERFLASH—Find Another Fool
- CHILLWACK—I Believe X
- HUEY LEWIS AND THE NEWS—Do You Believe In Love X
- THE POINTER SISTERS—Should I Do It X
- PAUL DAVIS—65 Love Affair X

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

- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 12-6
- ★ BOB AND DOUG MCKENZIE—Take Off 15-8
- ★ STEVIE WONDER—That Girl 6-2
- ★ VANGELIS—Chariots Of Fire—Titles 19-16
- ★ ALABAMA—Love In The First Degree 23-18
- QUARTERFLASH—Find Another Fool
- CHILLWACK—I Believe X
- HUEY LEWIS AND THE NEWS—Do You Believe In Love X
- THE POINTER SISTERS—Should I Do It X
- PAUL DAVIS—65 Love Affair X

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/9/82)

- **LOVERBOY**—Working For The Weekend X
- **SISTER SLEDGE**—My Guy X
- **RICK SPRINGFIELD**—Don't Talk To Strangers B
- **ROD STEWART**—Tonight I'm Yours B
- **THE J. GEILS BAND**—Freeze-Frame B

WAEB-AM—Allentown (Jefferson Ward—MD)

- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 8-3
- ★ **THE J. GEILS BAND**—Freeze-Frame 15-5
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 18-12
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 23-17
- **PAUL DAVIS**—65 Love Affair 29-22
- **BARRY MANILOW**—Let's Hang On A
- **A TASTE OF HONEY**—I'll Try Something New A

- **ROBERTA FLACK**—Making Love A
- **JOHN DENVER**—Shanghai Breezes B
- **CHARLENE**—I've Never Been To Me B
- **LE ROUX**—Nobody Said It Was Easy B
- **GREG GUIDRY**—Goin' Down B
- **STEVIE WOODS**—Just Can't Win 'Em All X
- **JUICE NEWTON**—The Sweetest Thing X
- **BARBRA STREISAND**—Memory X
- **QUARTERFLASH**—Find Another Fool X
- **EARTH, WIND AND FIRE**—Let's Groove X
- **LITTLE RIVER BAND**—Take It Easy On Me X
- **DARYL HALL AND JOHN OATES**—I Can't Go For That X
- **THE J. GEILS BAND**—Centerfold X
- **SHEENA EASTON**—You Could Have Been With Me X

WBSB-FM—Baltimore (Rick James—MD)

- ★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 1-1
- ★ **THE GO GO'S**—We Got The Beat 11-5
- ★ **STEVIE WONDER**—That Girl 2-2
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 3-3
- ★ **BOB AND DOUG MCKENZIE**—Take Off 23-13
- **DARYL HALL AND JOHN OATES**—Did It In A Minute
- **THE CARS**—Since Your Gone
- **MIKE POST**—Theme From Magnum P.I. X
- **SAMMY HAGAR**—I'll Fall In Love Again X
- **TRUMP**—Say Goodbye X
- **IRENE CARA**—Anyone Can See X
- **VAN HALEN**—Oh Pretty Woman X
- **NEIL DIAMOND**—On The Way To The Sky X
- **BERTIE HIGGINS**—Key Largo B
- **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways B
- **CHARLENE**—I've Never Been To Me B

WFBM-AM—Baltimore (Andy Szulinski—MD)

- ★ **JOURNEY**—Open Arms 1-1
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 10-2
- ★ **ALABAMA**—Love In The First Degree 9-3
- ★ **THE POINTER SISTERS**—Should I Do It 11-8
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 14-10
- **A TASTE OF HONEY**—I'll Try Something New
- **DARYL HALL AND JOHN OATES**—Did It In A Minute
- **JOHN DENVER**—Shanghai Breezes B
- **GREG GUIDRY**—Goin' Down X
- **PATTI AUSTIN**—Baby Come To Me X
- **ELTON JOHN**—Empty Garden A

WCCK-FM—Erie (Bill Shannon—MD)

- ★ **BOB AND DOUG MCKENZIE**—Take Off 30-10
- ★ **QUARTERFLASH**—Find Another Fool 21-28
- ★ **GENESIS**—Man On The Corner 10-7
- ★ **CONDUCTOR**—Voice On The Radio 17-14
- ★ **THE BOYS BAND**—Please Don't Stop Me 32-27
- **RICK SPRINGFIELD**—Don't Talk To Strangers
- **TOMMY TUTONE**—867-5309/Jenny
- **ALDO NOVA**—Fantasy A
- **DARYL HALL AND JOHN OATES**—Did It In A Minute A
- **SHOOTING STAR**—Hollywood A
- **JOURNEY**—Escape A
- **FRED PARRIS AND THE FIVE SATINS**—Memories Of Days Gone By X
- **DONNIE IRIS**—My Girl A
- **THE ROLLING STONES**—Hang Fire B
- **MECO**—Pop Goes The Movies-Part One B
- **SAMMY HAGAR**—I'll Fall In Love Again B
- **LULU**—Who's Foolin' Who B

WKBO-AM—Harrisburg (Bill Troasdale—MD)

- **ROBERTA FLACK**—Making Love A
- **PAUL DAVIS**—65 Love Affair A
- **BARBRA STREISAND**—Memory A
- **WILLIE NELSON**—Always On My Mind A

WRVQ-FM—Richmond (Bill Thomas—MD)

- ★ **THE GO GO'S**—We Got The Beat 7-4
- ★ **DONNIE IRIS**—Love Is Like A Rock 10-6
- ★ **JOURNEY**—Open Arms 1-1
- ★ **THE J. GEILS BAND**—Freeze-Frame 2-2
- ★ **CHILLWACK**—I Believe 5-5
- **DARYL HALL AND JOHN OATES**—Did It In A Minute

- **ALDO NOVA**—Fantasy
- **ALABAMA**—Love In The First Degree B
- **PAUL DAVIS**—65 Love Affair B
- **GREG GUIDRY**—Goin' Down B
- **TOMMY TUTONE**—867-5309/Jenny B

WFBM-AM—Altoona (Tony Booth—MD)

- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 10-5
- ★ **ALABAMA**—Love In The First Degree 12-8
- ★ **MIKE POST**—Theme From Magnum P.I. 20-14
- ★ **THE GO GO'S**—We Got The Beat 30-20
- **CHARLENE**—I've Never Been To Me
- **GENE COTTON**—If I Could Get You A
- **RICK SPRINGFIELD**—Don't Talk To Strangers A
- **A TASTE OF HONEY**—I'll Try Something New A
- **BARRY MANILOW**—Let's Hang On A
- **DR. HOOK**—Baby Makes Her Blue Jeans Talk B
- **VAN HALEN**—Chariots Of Fire-Titles B
- **THE BOYS BAND**—Please Don't Stop Me Baby A
- **JOHN DENVER**—Shanghai Breezes X
- **KOOL AND THE GANG**—Get Down On It X
- **VAN HALEN**—Oh Pretty Woman X
- **BARBRA STREISAND**—Memory X
- **SISTER SLEDGE**—My Guy X
- **ANNE MURRAY**—Another Sleepless Night X
- **GEORGE DUKE**—Shine On X
- **SNEAKER**—Don't Let Me In X
- **NEIL DIAMOND**—On The Way To The Sky X
- **PRISM**—Don't Let Him Know X
- **LE ROUX**—Nobody Said It Was Easy X

WYRE-AM—Annapolis (Chuck Bradley—MD)

- ★ **STEVIE WOODS**—Just Can't Win 'Em All 20-10
- ★ **ROD STEWART**—Tonight I'm Yours 24-13
- ★ **PAUL DAVIS**—65 Love Affair 27-14
- ★ **THE POINTER SISTERS**—Should I Do It 30-16
- ★ **ROBERTA FLACK**—Making Love 29-19
- **FOREIGNER**—Juke Box Hero A
- **STELLA PARTON**—I'll Miss You A
- **A TASTE OF HONEY**—I'll Try Something New A
- **RICK SPRINGFIELD**—Don't Talk To Strangers A
- **QUARTERFLASH**—Find Another Fool A
- **HUEY LEWIS AND THE NEWS**—Do You Believe In Love B
- **GREG GUIDRY**—Goin' Down B
- **THE GO GO'S**—We Got The Beat B
- **JOHN DENVER**—Shanghai Breezes B
- **LE ROUX**—Nobody Said It Was Easy B
- **LARRY CARLTON**—Sleepwalk B
- **BARBRA STREISAND**—Memory B
- **CHUBBY CHECKER**—Running X
- **JIGSAW**—You Bring Out The Best In Me X
- **GLASS MOON**—On A Carousel X

WQRK-FM—Norfolk (Bruce Garraway—MD)

- ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 17-11
- ★ **SISTER SLEDGE**—My Guy 20-16
- ★ **JOURNEY**—Open Arms 3-1
- ★ **BERTIE HIGGINS**—Key Largo 11-8
- ★ **VANGELIS**—Chariots Of Fire-Titles 25-21
- **PAUL DAVIS**—65 Love Affair
- **CHARLENE**—I've Never Been To Me
- **GREG GUIDRY**—Goin' Down X

WQXA-FM—York (Dan Steele—MD)

- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 16-6
- ★ **THE GO GO'S**—We Got The Beat 24-14
- ★ **ROD STEWART**—Tonight I'm Yours 13-10
- ★ **THE POINTER SISTERS**—Should I Do It 14-11
- ★ **THE J. GEILS BAND**—Freeze-Frame 26-21
- **GREG GUIDRY**—Goin' Down
- **THE ROLLING STONES**—Hang Fire
- **FRED PARRIS AND THE FIVE SATINS**—Memories Of Days Gone By X
- **NEIL DIAMOND**—On The Way To The Sky X
- **THE SUGARHILL GANG**—Apache X
- **KOOL AND THE GANG**—Get Down On It X
- **ROBERTA FLACK**—Making Love X
- **A TASTE OF HONEY**—I'll Try Something New X
- **QUARTERFLASH**—Find Another Fool X
- **DARYL HALL AND JOHN OATES**—Did It In A Minute A
- **RAY PARKER JR.**—The Other Woman A
- **DAVID LASLEY**—If I Had My Wish Tonight A

Southeast Region

★ PRIME MOVERS

- ★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll (Boardwalk)
- ★ **THE GO GO'S**—We Got The Beat (A&M)
- ★ **VANGELIS**—Chariots Of Fire-Titles (Polygram)

● TOP ADD ONS

- **RICK SPRINGFIELD**—Don't Talk To Strangers (RCA)
- **RAY PARKER JR.**—The Other Woman (Arista)
- **JOHN DENVER**—Shanghai Breezes (RCA)

● BREAKOUTS

- **DARYL HALL AND JOHN OATES**—Did It In A Minute (RCA)
- **ROLLING STONES**—Hang Fire (Rolling Stones Records)
- **DENEICE WILLIAMS**—It's Gonna Take A Miracle (Arc/Columbia)

WZGC-FM—Atlanta (John Young—MD)

- ★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 1-1
- ★ **THE GO GO'S**—We Got The Beat 12-8
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 14-10
- ★ **THE J. GEILS BAND**—Freeze-Frame 22-17
- ★ **CHARLENE**—I've Never Been To Me 28-19
- **THE HUMAN LEAGUE**—Don't You Want Me
- **DARYL HALL AND JOHN OATES**—Did It In A Minute
- **RAY PARKER JR.**—The Other Woman A
- **LE ROUX**—Nobody Said It Was Easy A
- **PAUL DAVIS**—65 Love Affair X
- **ROBERTA FLACK**—Making Love X
- **DR. HOOK**—Baby Makes Her Blue Jeans Talk B
- **NEIL DIAMOND**—On The Way To The Sky B

WQXI-AM—Atlanta (J.J. Jackson—MD)

- ★ **THE POLICE**—Spirits In The Material World 12-7
- ★ **MECO**—Pop Goes The Movies Part 1 16-12
- **CHILLWACK**—I Believe
- **WILLIE NELSON**—Always On My Mind B
- **CHARLENE**—I've Never Been To Me B
- **PAUL DAVIS**—65 Love Affair B
- **LARRY CARLTON**—Sleepwalk X
- **CAPRIS**—Morse Code Of Love X

WBBQ-AM—Augusta (Bruce Stevens—MD)

- ★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 7-1
- ★ **VANGELIS**—Chariots Of Fire—Titles 14-9
- ★ **THE GO GO'S**—We Got The Beat 19-13
- ★ **THE J. GEILS BAND**—Freeze-Frame 18-14
- ★ **QUARTERFLASH**—Find Another Fool 24-19
- **DARYL HALL AND JOHN OATES**—Did It In A Minute A
- **ELTON JOHN**—Empty Garden A
- **THE HUMAN LEAGUE**—Don't You Want Me A
- **CHARLENE**—I've Never Been To Me B
- **GREG GUIDRY**—Goin' Down B
- **RAY PARKER JR.**—The Other Woman B
- **TOMMY TUTONE**—867-5309/Jenny X
- **LE ROUX**—Nobody Said It Was Easy X
- **DR. HOOK**—Baby Makes Her Blue Jeans Talk X
- **GEORGE DUKE**—Shine On X
- **KOOL AND THE GANG**—Get Down On It X
- **TOM TOM CLUB**—Genius Of Love X
- **NEIL DIAMOND**—On The Way To The Sky X
- **WILLIE NELSON**—Always On My Mind X
- **MIKE POST**—Theme From Magnum P.I. X

WXFX-FM—Birmingham (Chris Trane—MD)

- ★ **KENNY ROGERS**—Through The Years 9-4
- ★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 18-10
- ★ **VANGELIS**—Chariots Of Fire—Titles 22-18
- ★ **STEVIE NICKS**—Edge Of Seventeen 25-20
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 28-23
- **THE J. GEILS BAND**—Freeze-Frame
- **WILLIE NELSON**—Always On My Mind A
- **CHARLENE**—I've Never Been To Me A
- **QUARTERFLASH**—Find Another Fool X
- **GREG GUIDRY**—Goin' Down B

WAYS-AM—Charlotte (Lou Simon—MD)

- ★ **JOURNEY**—Open Arms 1-1
- ★ **VANGELIS**—Chariots Of Fire—Titles 6-4
- ★ **MIKE POST**—Theme From Magnum P.I. 23-10
- ★ **ALABAMA**—Making Music 17-13
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 25-20
- **ROD STEWART**—Tonight I'm Yours
- **RICK SPRINGFIELD**—Don't Talk To Strangers
- **TOMMY TUTONE**—867-5309/Jenny A
- **CHARLENE**—I've Never Been To Me A
- **THE GO GO'S**—We Got The Beat A
- **DARYL HALL AND JOHN OATES**—Did It In A Minute A
- **CARL CARLTON**—I Think It's Going To Be Alright X
- **PAUL DAVIS**—65 Love Affair X
- **DR. HOOK**—Baby Makes Her Blue Jeans Talk X
- **JOHN DENVER**—Shanghai Breezes B

WBCY-FM—Charlotte (Bob Kaghan—MD)

- ★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 3-3
- ★ **MIKE POST**—Theme From Magnum P.I. 4-4
- ★ **THE GO GO'S**—We Got The Beat 6-5
- ★ **VANGELIS**—Chariots Of Fire—Titles 11-7
- ★ **QUARTERFLASH**—Find Another Fool 22-12
- **RAY PARKER JR.**—The Other Woman
- **DR. HOOK**—Baby Makes Her Blue Jeans Talk X
- **BILL CHAMPLIN**—Take It Uptown X
- **PRISM**—Don't Let Him Know X
- **SAMMY HAGAR**—I'll Fall In Love Again X
- **BRYAN ADAMS**—Lonely Nights X
- **TOMMY TUTONE**—867-5309/Jenny L

WHBQ-AM—Memphis (Charles Duvall—MD)

- ★ **BERTIE HIGGINS**—Key Largo 4-1
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 13-9
- ★ **VANGELIS**—Chariots Of Fire—Titles 8-6
- ★ **THE POINTER SISTERS**—Should I Do It 16-14
- ★ **GREG GUIDRY**—Goin' Down 20-17
- **JOHN DENVER**—Shanghai Breezes
- **DENEICE WILLIAMS**—It's Gonna Take A Miracle
- **SISTER SLEDGE**—My Guy X
- **GEORGE BENSON**—Never Give Up On A Good Thing X
- **WILLIE NELSON**—Always On My Mind X

WMC-FM—Memphis (Tom Prestigiacomo—MD)

- ★ **THE POINTER SISTERS**—Should I Do It 13-10
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 20-14
- ★ **PAUL DAVIS**—65 Love Affair 24-19
- ★ **GREG GUIDRY**—Goin' Down 25-21
- **KOOL AND THE GANG**—Get Down On It
- **CHARLENE**—I've Never Been To Me X

WHYI-FM—Miami (Mark Shands—MD)

- ★ **STEVIE WONDER**—That Girl 4-2
- ★ **KOOL AND THE GANG**—Get Down On It 19-6
- ★ **CHARLENE**—I've Never Been To Me 14-7
- ★ **LOVERBOY**—Working For The Weekend 18-9
- ★ **THE GO GO'S**—We Got The Beat 25-12
- **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover
- **STARS ON 45-111**—A Tribute To Stevie Wonder
- **THE J. GEILS BAND**—Freeze-Frame A
- **RAY PARKER JR.**—The Other Woman A
- **TOM TOM CLUB**—Genius Of Love A
- **ROD STEWART**—Tonight I'm Yours A
- **VANGELIS**—Chariots Of Fire-Titles A
- **THE POINTER SISTERS**—Should I Do It X
- **SMOKEY ROBINSON**—Tell Me Tomorrow X
- **HUEY LEWIS AND THE NEWS**—Do You Believe In Love X
- **GREG GUIDRY**—Goin' Down X
- **SURVIVOR**—Summer Nights X
- **VAN HALEN**—Oh Pretty Woman B
- **JUNIOR**—Mama Used To Say B
- **OLIVIA NEWTON-JOHN**—Make A Move On Me B

WANS-FM—Anderson (Sam Church—MD)

- ★ **STEVIE WONDER**—That Girl 8-2
- ★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 11-7
- ★ **FOREIGNER**—Juke Box Hero 15-8
- ★ **THE J. GEILS BAND**—Freeze-Frame 17-11
- ★ **STEVIE NICKS**—Edge Of Seventeen 18-13
- **VAN HALEN**—Oh Pretty Woman
- **DARYL HALL AND JOHN OATES**—Did It In A Minute
- **TOMMY TUTONE**—867-5309/Jenny A
- **BRYAN ADAMS**—Lonely Nights A
- **PETER CETERA**—Living In The Limestone A

WISE-AM—Asheville (John Stevens—MD)

- ★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 19-8
- ★ **LE ROUX**—Nobody Said It Was Easy 23-11
- ★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 1-1
- ★ **THE J. GEILS BAND**—Freeze-Frame 21-10
- ★ **PAUL DAVIS**—65 Love Affair 29-26
- **RICK SPRINGFIELD**—Don't Talk To Strangers
- **GLASS MOON**—On A Carousel
- **KOOL AND THE GANG**—Get Down On It A
- **DAVID LASLEY**—If I Had My Wish Tonight A
- **DWIGHT WILLEY**—Somebody To Love A
- **CHARLENE**—I've Never Been To Me A
- **TOM CHAPIN**—Jeannie A
- **A TASTE OF HONEY**—I'll Try Something New A
- **RICK SPRINGFIELD**—Don't Talk To Strangers B
- **MIKE POST**—Theme From Magnum P.I. B
- **DR. HOOK**—Baby Makes Her Blue Jeans Talk B
- **SNEAKER**—Don't Let Me In B
- **GREG GUIDRY**—Goin' Down B
- **QUARTERFLASH**—Find Another Fool B
- **IRENE CARA**—Anyone Can See B

WQXI-FM—Atlanta (Jeff McCartney—MD)

- ★ **THE GO GO'S**—We Got The Beat 14-7
- ★ **WILLIE NELSON**—Always On My Mind 23-13
- ★ **DR. HOOK**—Baby Makes Her Blue Jeans Talk 18-14
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 27-19
- ★ **CHARLENE**—I've Never Been To Me 29-24
- ★ **PAUL DAVIS**—65 Love Affair B
- ★ **DARYL HALL AND JOHN OATES**—Did It In A Minute B
- ★ **THE HUMAN LEAGUE**—Don't You Want Me B
- ★ **GREG GUIDRY**—Goin' Down B

WSGN-AM—Birmingham (Sandra Chandler—MD)

- ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 11-5
- ★ **THE POINTER SISTERS**—Should I Do It 13-7

- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 14-8
- ★ **VANGELIS**—Chariots Of Fire-Titles 16-9
- ★ **NEIL DIAMOND**—On The Way To The Sky 17-11
- **DARYL HALL AND JOHN OATES**—Did It In A Minute
- **CHARLENE**—I've Never Been To Me
- **ALABAMA**—Mountain Music A
- **GEORGE BENSON**—Never Give Up On A Good Thing A
- **GORDON LIGHTFOOT**—Baby Step Back B
- **CAPRIS**—Morse Code Of Love X

WCIX-FM—Tampa (Colleen Cassidy—MD)

- ★ **DAN FOGELBERG**—Leader Of The Band 16-9
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 18-14
- ★ **STEVIE WONDER**—That Girl 9-7
- **GENESIS**—Man On The Corner
- **RICK SPRINGFIELD**—Don't Talk To Strangers
- **GREG GUIDRY**—Goin' Down B

WAYI-FM—Fl. Lauderdale (Rick Shaw—MD)

- ★ **VANGELIS**—Chariots Of Fire-Titles 15-7
- ★ **KENNY ROGERS**—Through The Years 13-9
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 16-12
- ★ **SMOKEY ROBINSON**—Tell Me Tomorrow 23-19
- ★ **GEORGE BENSON**—Never Give Up On A Good Thing 27-23
- **CHARLENE**—I've Never Been To Me
- **RICK SPRINGFIELD**—Don't Talk To Strangers
- **SISTER SLEDGE**—My Guy A
- **BARRY MANLOW**—Let's Hang On A
- **RAY PARKER JR.**—The Other Woman A

WAAY-AM—Huntsville (Jim Kendrick—MD)

- **CHARLENE**—I've Never Been To Me B
- **GREG GUIDRY**—Goin' Down B

WVYI-FM—Jacksonville (Dave Scott—MD)

- ★ **STEVIE WONDER**—That Girl 2-1
- ★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 10-3
- ★ **ROD STEWART**—Tonight I'm Yours 9-4
- ★ **THE GO GO'S**—We Got The Beat 14-9
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 18-11
- **DARYL HALL AND JOHN OATES**—Did It In A Minute
- **ELTON JOHN**—Empty Garden
- **KOOL AND THE GANG**—Get Down On It A
- **CHARLENE**—I've Never Been To Me A
- **RICK SPRINGFIELD**—Don't Talk To Strangers B
- **DR. HOOK**—Baby Makes Her Blue Jeans Talk B
- **ANNE MURRAY**—Another Sleepless Night B

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

- **RICK SPRINGFIELD**—Don't Talk To Strangers
- **QUARTERFLASH**—Find Another Fool
- **NEIL DIAMOND**—On The Way To The Sky A
-

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/9/82)

Continued from page 25

- ★★ VANGELIS—Chariots Of Fire—Titles 15-8
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 16-12
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll
- ★ THE J. GEILS BAND—Freeze-Frame 28-17
- GREG GUIDRY—Goin' Down
- RICK SPRINGFIELD—Don't Talk To Strangers
- DAVID LASLEY—If I Had My Wish Tonight A
- MECO—Pop Goes The Movies A
- WILLIE NELSON—Always On My Mind A
- ROBERTA BLACK—Making Love A
- BARBRA STREISAND—Memory A
- DR. HOOK—Baby Makes Her Blue Jeans Talk B
- PAUL DAVIS—65 Love Affair B
- GENE COTTON—If I Could Get You B
- KOOL AND THE GANG—Get Down On It B
- SAMMY HAGAR—I'll Fall In Love Again B
- ATLANTIC STARR—Circles B

WCSC-AM—Charleston
(Chris Bailey—MD)

- ★★ ROD STEWART—Tonight I'm Yours 3-2
- ★★ THE GO GO'S—We Got The Beat 5-3
- ★ MECO—Pop Goes The Movies Part 1 7-5
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 13-7
- ★ PAUL DAVIS—65 Love Affair 22-12
- DARYL HALL AND JOHN OATES—Did It In A Minute
- BILL CHAMPLIN—Take It Uptown

- BARRY MANILOW—Let's Hang On A
- GENESIS—Man On The Corner A
- DAVID LASLEY—If I Had My Wish Tonight A
- JUNIOR—Mama Used To Say A
- BOBBY CALDWELL—Jamaica A
- AURRA—Make Up Your Mind A
- AL JARREAU—Teach Me Tonight X
- CHRIS CHRISTIAN—Make It Last X
- WAR—You Got The Power X
- RAY PARKER JR.—The Other Woman B
- KOOL AND THE GANG—Get Down On It B
- ROBERTA FLACK—Making Love B
- A TASTE OF HONEY—I'll Try Something New B
- CHARLENE—I've Never Been To Me B
- EDDIE SCHWARTZ—Over The Line B
- NICK LOWE—My Heart Hurts A

WSKZ-FM—Chattanooga
(David Carroll—MD)

- ★★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 3-2
- ★★ OLIVIA NEWTON-JOHN—Make A Move On Me 17-7
- ★ STEVIE NICKS—Edge Of Seventeen 13-8
- ★ THE GO GO'S—We Got The Beat 11-9
- ★ LE ROUX—Nobody Said It Was Easy 19-14
- VANGELIS—Chariots Of Fire—Titles
- THE ROLLING STONES—Hang Fire

WJDX-AM—Jackson
(Lee Adams—MD)

- ★★ DIANA ROSS—Mirror Mirror 5-4
- ★★ ROD STEWART—Tonight I'm Yours 9-6
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 12-8

- ★ THE GO GO'S—We Got The Beat 19-13
- ★ PAUL DAVIS—65 Love Affair 29-16
- RAY PARKER JR.—The Other Woman
- CHARLENE—I've Never Been To Me
- VANGELIS—Chariots Of Fire—Titles B
- STEVIE NICKS—Edge Of Seventeen L
- MECO—Pop Goes The Movies L
- THE J. GEILS BAND—Freeze-Frame L
- FOREIGNER—Juke Box Hero L
- VAN HALEN—Oh Pretty Woman L
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll L

WOKI-AM—Knoxville
(Gary Adkins—MD)

- ★★ ROD STEWART—Tonight I'm Yours 5-1
- ★★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 4-3
- ★ JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll 9-4
- ★ THE J. GEILS BAND—Freeze-Frame 19-15
- ★ WILLIE NELSON—Always On My Mind 35-24
- DARYL HALL AND JOHN OATES—Did It In A Minute
- THE ROLLING STONES—Hang Fire
- ALDO NOVO—Fantasy A
- THE BOYS BAND—Please Don't Stop Me A
- TOM CHAPIN—Jeannie A
- GAMMA—Right The First Time A
- IRENE CARA—Anyone Can See X
- TOMMY TUTONE—867-5309/Jenny X
- LULU—Who's Foolin Who X
- WILLIE NELSON—Always On My Mind X
- BILL CHAMPLIN—Take It Up Town X
- MECO—Pop Goes The Movies—Part One X

- DAVID LASLEY—If I Had My Wish Tonight X
- RAY PARKER JR.—The Other Woman X
- JIMMY BUFFETT—It's Midnight And I'm Not Famous Yet X
- RICK SPRINGFIELD—Don't Talk To Strangers B
- BONNIE RAITT—Keep This Heart In Mind B
- KOOL AND THE GANG—Get Down On It B

WONN-AM—Lakeland
(Allan Rich—MD)

- ★★ CRYSTAL GAYLE—You Never Gave Up On Me 26-20
- ★★ BARBRA STREISAND—Memory 28-22
- ★ PAUL DAVIS—65 Love Affair 29-23
- ★ GEORGE BENSON—Never Give Up On A Good Thing 30-26
- ★ WILLIE NELSON—Always On My Mind 35-28
- T.G. SHEPPARD—Finally
- DAVID LASLEY—If I Had My Wish Tonight
- A TASTE OF HONEY—I'll Try Something New A
- DOTTIE WEST—You're Not Easy To Forget A
- AL JARREAU—Teach Me Tonight A
- TOM CHAPIN—Jeannie X
- PATTI AUSTIN—Baby Come To Me X
- GORDON LIGHTFOOT—Baby Step Back X
- THE POLICE—Spirits In The Material World X
- DONNIE IRIS—My Girl X

KLAZ-FM—Little Rock
(Rhonda Kurtis—MD)

- ★★ STEVIE WONDER—That Girl 4-2
- ★★ OAK RIDGE BOYS—Bobbie Sue 7-4

- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 11-8
- ★ VANGELIS—Chariots Of Fire—Titles 19-11
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 23-13
- MAC DAVIS—Midnight Crazy
- JOHN DENVER—Shanghai Breezes
- GREG GUIDRY—Goin' Down A
- DR. HOOK—Baby Makes Her Blue Jeans Talk A
- WILLIE NELSON—Always On My Mind B
- RICK SPRINGFIELD—Don't Talk To Strangers B
- PAUL DAVIS—65 Love Affair B
- CRYSTAL GAYLE—You Never Gave Up On Me B
- DOTTIE WEST—You're Not Easy To Forget B
- CHARLEY PRIDE—Mountain Of Love B
- SISTER SLEDGE—My Guy X
- STEVIE WOODS—Just Can't Win 'Em All X
- DAN FOGELBURG—Run For The Roses X
- EDDIE RABBITT—I Don't Know Where To Start X

WKXY-AM—Sarasota
(Tony Williams—MD)

- ★★ ROD STEWART—Tonight I'm Yours 14-4
- ★★ OLIVIA NEWTON-JOHN—Make A Move On Me 10-5
- ★ THE GO GO'S—We Got The Beat 11-6
- ★ STEVIE NICKS—Edge Of Seventeen 19-14
- ★ HUEY LEWIS AND THE NEWS—Do You Believe In Love 23-15
- MIKE POST—The Theme From Magnum P.I. A

- RAY PARKER JR.—The Other Woman A
- DARYL HALL AND JOHN OATES—Did It In A Minute A
- RICK SPRINGFIELD—Don't Talk To Strangers B
- VAN HALEN—Oh Pretty Woman

WSCA-AM—Savannah
(Ron Fredricks—MD)

- ★★ TOM TOM CLUB—Genius Of Love 19-8
- ★★ CHARLENE—I've Never Been To Me 32-14
- ★ VANGELIS—Chariots Of Fire 24-16
- ★ PAUL DAVIS—65 Love Affair 30-21
- ★ ALABAMA—Mountain Music 33-27
- DARYL HALL AND JOHN OATES—Did It In A Minute
- GREG GUIDRY—Goin' Down
- JUNIOR—Mama Used To Say A
- RAY PARKER JR.—The Other Woman A
- JOHN DENVER—Shanghai Breezes A
- WILLIE NELSON—Always On My Mind A

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RECORD COLLECTORS! NOSTALGIA FANS! AND EVERYONE INTERESTED IN MUSIC PAST AND PRESENT!

TRIVIA BUFFS! RADIO PROGRAMMERS...

BILLBOARD'S RESEARCH AIDS PACKAGES, compiled from Billboard's Charts, have been prepared for radio programmers, record buffs, oldies collectors...they are essential for anyone involved in pop, country, soul, adult contemporary, classical, jazz, gospel—all areas of music!

WHAT'S AVAILABLE?

NUMBER ONE RECORDS (any package listed with the number "1"): A listing of every record that reached the Number One position on Billboard's charts for the period covered, week-by-week. Lists issue date, title, artist, label — in order of issue date.

TOP TEN RECORDS (any package listed with the number "2"): A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#1" indicate that the record reached the Number One position in the year in which it is so marked. Lists title, artist, label.

TOP RECORDS OF THE YEAR (any package listed with the number "3"): A listing of the best records of each year, based on a recap of the weekly charts for each year covered. Lists title, artist, label.

POP SINGLES

- A-1 Number One Pop Singles, 1941 through Present \$50.00
- A-2 Top Ten Pop Singles, 1947 through Present 50.00
- A-3 Top Pop Singles of the Year, 1946 through Present 50.00

POP ALBUMS

- B-1 Number One Pop Albums, 1947 to Present 50.00
- B-2 Top Ten Pop Albums, August 1948 to Present 50.00
- B-3 Top Pop Albums of the Year, 1956 to Present 50.00

COUNTRY SINGLES

- C-1 Number One Country Singles, 1948 to Present 50.00
- C-2 Top Ten Country Singles, 1948 to Present 50.00
- C-3 Top Country Singles of the Year, 1946 to Present 50.00

COUNTRY ALBUMS

- D-1 Number One Country Albums, 1964 to Present 25.00
- D-2 Top Ten Country Albums, 1964 to Present 25.00
- D-3 Top Country Albums of the Year, 1965 to Present 25.00

SOUL (RHYTHM & BLUES) SINGLES

- E-1 Number One Soul Singles, 1948 to Present 50.00
- E-2 Top Ten Soul Singles, 1948 to Present 50.00
- E-3 Top Soul Singles of the Year, 1946 to Present 50.00

SOUL (RHYTHM & BLUES) ALBUMS

- F-1 Number One Soul Albums, 1965 to Present 25.00
- F-2 Top Ten Soul Albums, 1965 to Present 25.00
- F-3 Top Soul Albums of the Year, 1966 to Present 25.00

ADULT CONTEMPORARY SINGLES

- G-1 Number One Adult Contemporary Singles, 1961 to Present 30.00
- G-2 Top Ten Adult Contemporary Singles, 1961 to Present 30.00
- G-3 Adult Contemporary Singles of the Year, 1966 to Present 30.00

CLASSICAL ALBUMS

- H-1 Number One Classical Albums, 1969 to Present 20.00
- H-2 Top Ten Classical Albums, 1969 to Present 20.00
- H-3 Top Classical Albums of the Year, 1969 to Present 20.00

JAZZ ALBUMS

- I-1 Number One Jazz Albums, 1969 to Present 20.00
- I-2 Top Ten Jazz Albums, 1969 to Present 20.00
- I-3 Top Jazz Albums of the Year, 1969 to Present 20.00

GOSPEL ALBUMS (SPIRITUAL & INSPIRATIONAL)

- K-1 Number One Gospel Albums, 1974 to Present 15.00
- K-2 Top Ten Gospel Albums, 1974 to Present 15.00
- K-3 Top Gospel Albums of the Year, 1974 to Present 15.00

GREATEST HITS

- J Top 1000 Greatest Hits of All Time, 1956-1977 (1978-Present Top 100 Included) 75.00
- L Yearend Issue—"Talent In Action" (Limited Stock Available) 7.00
- M Bicentennial Issue—"Music/Records /200"—History Of The Music/Record Industry (Limited Stock Available) 25.00

NOTE: Individual years of the Number One, Top Ten, or Top-of-the-Year listings may be purchased separately at \$5.00 each. Photo-copies of individual weekly charts are available as follows: 1 to 4 pages: \$3.50 per page, 5 or more pages: \$3.00 per page.

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KING JOE—WOR-AM-TV New York personality Joe Franklin is honored as "King Of TV" by Peter Wolf of the J. Gells Band as two bunnies (chosen to plug the band's hit single "Centerfold") assist with a trophy presentation. Wolf cited Franklin for having an "open forum for authors, musicians and performers."

Goodphone Commentaries

The End Of An Era

By ALAN COLMES

NEW YORK—A man named Murray Kaufman died recently, and the new generation of broadcasters, not to mention those yet unborn, may never know of this prescient archetype who just may have made their careers possible. Disk jockeys don't make it to "Who's Who," guardians don't encourage their wards to emulate these oddly placed inhabitants of the caste system ladder, and, to further illustrate attendant societal attitudes, Chicago superjock Larry Lujack once got a letter from a fan who said he wanted to be a DJ when he grew up. Replied Lujack: "You can't do both."

Maybe Murray never grew up. When George Harrison dubbed him "The Fifth Beatle" he was in his early forties. He introduced groups and songs, his own language and a hip lifestyle to disciples a generation and a half removed from his own chronology, but not his headset.

The sad thing is, a Murray the K could never happen again. Today's programmers, few of whom predate the Drake era, wouldn't know a radio "personality" if one was spewed out of their little Apple computers along with this week's music read-outs. Even if some innovative, ambitious ear for talent at some 250 watt daytimer decided to hire a comer, his station's consultant would call him from two thousand miles away and nix the deal before ink was on paper. Besides, that same out-of-the-way station in some one-banana town soon won't need to develop its own talent so much, as it will shortly be able to present "network quality programming via satellite from some program source as far away as its consultant.

Who are the soulless corporate programmers and how do they deal with the human exigencies of every day life? Let's drop in on programming genius Frankie Format, executive vice president of Time, Temperature and Associates, as he heads for wife Nora at the morning breakfast table:

Nora: "Good morning, Frankie."
FF: "98 Vista Lane. Good morning."

Nora: "What?"
FF: "We're at 98 Vista Lane, and I think it's important to remember that. It's a new place, and research indicates that people identify with their home environment. It's 8:14."

Nora: "I know."
FF: "Just being informative. People want information in the morning. And what better way than from a familiar voice?"

Nora: "Here are the eggs at 98 Vista Lane at 8:14. Here are the eggs."

FF: "98 Vista Lane. Hey... just mention the eggs once. Too much information overload confuses the listener. And mention it at the end of the sentence, just before you serve the eggs. In fact, you should have promoted the eggs at the top of the morning."

Nora: "Is this really important? I mean..."

FF: "... at 98 Vista Lane. Good morning. You gotta know where you are, who you are, and where you're going, because research..."

Nora: "I'm your wife at 98 Vista Lane and I'm going to ask for a divorce."

FF: "Hey, nice set! You what?"
Nora: "I want a divorce..."

FF: "98 Vista Lane. I'm your husband at 8:21. Why do you want a divorce?"

Nora: "Because I think life can be a lot more human..."

FF: "Hey... too much talk... here come the kids—two in a row. Look, let's work it out. You were number one then and you're number one now. Let's win a vaca... I mean take a vacation for two..."

I think I'll go watch the submarine races.

Alan Colmes performs stand-up comedy in New York City, conducts an interview/call-in show on WPIX-FM New York and plays music on WHN-AM New York. He normally sleeps through breakfast.

Mike Harrison

That Great Record Chart In The Sky

LOS ANGELES—As the years roll on and the hits just keep on comin', the number of records to have made their mark in our collective pop culture keeps increasing. While observers of the scene continually argue the controversial narrow state of current playlists, the actual volume of available airplay-potent oldies incessantly grows. Yet most of the day-to-day effort expended by programmers is in determining which currents to play. The choice of oldies, which constitutes some 30-70% of pop ra-



dio airplay, is basically determined by memory and chance. (So many great old records go unplayed simply because programmers have forgotten them or lost them.) Interestingly, the whole notion of "current" records is induced and amplified by the music industry, whose interest it is in for radio to lay heavily upon newer product. In reality, the public doesn't separate currents from oldies as vividly as does the industry. Records such as "Dark Side Of The Moon" sold more copies last week than most of the so-called hot new things that dominate the pages of the trades and the turntables of American radio.

It's as though somewhere beyond the existing maze of record charts criss-crossed by categorical and generic graffiti, there exists an imaginary great chart in the sky—a chart void of the influence of artificial media fragmentation and cate-

gorization; a chart unbound by the industry's myopic preoccupation with separating records by "current" and "oldie" status; a record chart that would contain every meaningful hit ever released—actively tracking the popularity of each in relationship to the other; an ever-expanding chart on which records are only added but from which records are never dropped. If there ever was a really "true" chart (or a truly "real" chart), it would be just like this imaginary great chart in the sky.

Unfortunately, such a chart would be extremely unwieldy and just about impossible to create given the subjective nature of music appreciation and the disorganized nature of the audio arts industry—but I am extremely pleased to point out that the new "Yesterhits" feature debuting this week (page 22) is a major step in the right direction, the direction of

(Continued on page 29)

New On The Charts



FLESHTONES
"Roman Gods"—174

The Fleshtones began musically invading their hometown of New York City in 1976, playing local clubs and accruing enthusiastic praise from the city's press and club owners.

Their first vinyl effort was a five-song EP entitled "Up Front" released in 1980 on I.R.S. Records. In January this year the label released the "Roman Gods" album. The Fleshtones also made their film debut in "Urgh: A Music War," which is awaiting national release and includes performances by labelmates the Go-Go's.

Bruce Patron, the Fleshtones' manager, brought the group to I.R.S. after surveying the label scene and deciding the Copelands were best attuned to providing the Fleshtones' artist development. The group, booked by F.B.I., has been extensively touring the U.S. and leaves Wednesday (17) for dates in England, Scotland and France.

Inquiries regarding the Fleshtones should be directed to Bruce Patron, c/o I.R.S. Records, 1416 N. LaBrea, Los Angeles, Calif. 90028 (213) 469-2411, ext. 475. F.B.I. is located at 250 W. 57th Street, Suite 603, New York, N.Y. 10107 (212) 246-1505.



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with

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We're going to break it

JAMES

ANDERSON

His debut Kat Family Single

"CAN'T FAKE IT"

ZS5-02806

From Kat Family Records



MARCH 20, 1982. BILLBOARD

Billboard® Rock Albums & Top Tracks™

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Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	19	J. GEILS BAND —Freeze Frame, EMI-America
2	2	14	JOAN JETT —I Love Rock And Roll, Boardwalk
3	3	22	THE POLICE —Ghost In The Machine, A&M
4	4	18	LOVERBOY —Get Lucky, Columbia
5	5	9	SAMMY HAGAR —Standing Hampton, Geffen
6	6	9	PRISM —Small Change, Capitol
7	7	17	THE CARS —Shake It Up, Elektra
8	9	23	GENESIS —Abacab, Atlantic
9	10	7	ALDO NOVA —Aldo Nova, Portrait
10	11	16	BRYAN ADAMS —You Want It, You Got It, A&M
11	12	7	LE ROUX —Last Safe Place, RCA
12	13	19	QUARTERFLASH —Quarterflash, Geffen
13	15	25	THE GO-GO'S —Beauty And the Beat, IRS
14	16	4	HUEY LEWIS AND THE NEWS —Picture This, Chrysalis
15	8	15	AC/DC —For Those About To Rock, Atlantic
16	14	18	OZZY OSBOURNE —Diary Of A Madman, Jet
17	17	34	JOURNEY —Escape, Columbia
18	22	7	TOMMY TUTONE —Tutone 2, Columbia
19	18	36	FOREIGNER —4, Atlantic
20	19	29	THE ROLLING STONES —Tattoo You, Rolling Stones Records
21	NEW ENTRY		RICK SPRINGFIELD —Success Hasn't Spoiled Me, RCA
22	23	6	JOHNNY AND THE DISTRACTIONS —Let It Rock, A&M
23	29	4	BONNIE RAITT —Green Light, Warner Bros.
24	24	9	WRABIT —Wrabit, MCA
25	20	10	BOB AND DOUG MCKENZIE —Great White North, Mercury
26	27	4	THIN LIZZY —Renegade, Warner Bros.
27	41	2	GAMMA —3, Elektra
28	28	5	NICK LOWE —Nick The Knife, Columbia
29	31	4	DWIGHT TWILLEY —Scuba Divers, EMI-America
30	30	8	SOFT CELL —Non-Stop Erotic Cabaret, Sire
31	25	18	ROD STEWART —Tonight I'm Yours, Warner Bros.
32	35	4	UFO —Mechanix, Chrysalis
33	21	13	PETER CETERA —Peter Cetera, Full Moon/Warner Bros.
34	26	9	DONNIE IRIS —King Cool, MCA
35	NEW ENTRY		VARIOUS ARTISTS —Secret Policeman's Other Ball, Island
36	36	4	GLASS MOON —Growing In The Dark, Radio Records
37	32	8	JIMMY BUFFETT —Somewhere Over China, MCA
38	46	2	JAY FERGUSON —White Noise, Capitol
39	34	28	TRIUMPH —Allied Forces, RCA
40	43	3	VAN MORRISON —Beautiful Vision, Warner Bros.
41	39	6	JANIS JOPLIN —Farewell Song, Columbia
42	40	30	SHOOTING STAR —Hang On For Your Life, Virgin/Epic
43	44	2	CHUBBY CHECKER —The Change Has Come, MCA
44	33	34	STEVIE NICKS —Bella Donna, Modern Records
45	NEW ENTRY		ANGEL CITY —Night Attack, Epic
46	NEW ENTRY		SIMON AND GARFUNKEL —Concert In Central Park, Warner Bros.
47	42	8	THE JOHN HALL BAND —All Of The Above, EMI-America
48	NEW ENTRY		DUKE JUPITER —Duke Jupiter I, Coast To Coast
49	45	5	THE WAITRESSES —Wasn't Tomorrow Wonderful, Polydor
50	37	13	EDDIE SCHWARTZ —No Refuge, Atco

Top Adds

1	RICK SPRINGFIELD —Success Hasn't Spoiled Me, RCA
2	THE SCORPIONS —Blackout, Mercury
3	DREGS —Industry Standard, Arista
4	JIMMY PAGE —Death Wish 2, Swan Song
5	JAY FERGUSON —White Noise, Capitol
6	DUKE JUPITER —Duke Jupiter I, Coast To Coast
7	VARIOUS ARTISTS —Secret Policeman's Other Ball, Island
8	ROGER DALTRY —Best Bits, MCA
9	THIRD WORLD —You've Got The Power, Columbia
10	UTOPIA —Swing To The Right, Bearsville

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	7	VAN HALEN —Pretty Woman, Warner Bros.
2	3	9	PRISM —Don't Let Him Know, Capitol
3	2	15	JOAN JETT —I Love Rock & Roll, Boardwalk
4	5	6	ALDO NOVA —Fantasy, Portrait
5	4	10	SAMMY HAGAR —I'll Fall In Love Again, Geffen
6	6	9	BRYAN ADAMS —Lonely Nights, A&M
7	10	6	LE ROUX —Addicted, RCA
8	8	18	THE J. GEILS BAND —Freeze-Frame, EMI-America
9	13	2	TOMMY TUTONE —867-5309/Jenny, Columbia
10	7	9	BOB AND DOUG MCKENZIE —Take Off, Mercury
11	12	16	THE POLICE —Spirits In The Material World, A&M
12	32	3	RICK SPRINGFIELD —Calling All Girls, RCA
13	9	14	PETER CETERA —Living In The Limelight, Full Moon/Warner Bros.
14	11	18	LOVERBOY —Working For The Weekend, Columbia
15	14	17	THE CARS —Shake It Up, Elektra
16	15	19	OZZY OSBOURNE —Flying High, Epic
17	20	6	WRABIT —Anyway, Anytime, MCA
18	21	18	QUARTERFLASH —Find Another Fool, Geffen
19	17	19	THE J. GEILS BAND —Centerfold, EMI-America
20	23	6	THE GO-GO'S —We Got The Beat, I.R.S.
21	25	3	GAMMA —Right The First Time, Elektra
22	18	15	DONNIE IRIS —Love Is Like A Rock, MCA
23	16	19	JOHN HALL —Crazy (Keep On Falling), EMI-America
24	22	21	QUARTERFLASH —Harden My Heart, Geffen
25	19	23	GENESIS —Abacab, Atlantic
26	27	4	STEVIE NICKS —Edge Of Seventeen (Live), Modern Records
27	30	2	JOHNNY AND THE DISTRACTIONS —Complicated Now, A&M
28	28	3	UFO —The Writer, Chrysalis
29	NEW ENTRY		HUEY LEWIS AND THE NEWS —Workin' For A Livin', Chrysalis
30	34	7	JOAN JETT —Crimson And Clover, Boardwalk
31	31	2	SAMMY HAGAR —There's Only One Way, Geffen
32	26	26	THE POLICE —Every Little Thing She Does Is Magic, A&M
33	24	16	AC/DC —For Those About To Rock, Atlantic
34	33	9	LOVERBOY —When It's Over, Columbia
35	29	14	AC/DC —Let's Get It Up, Atlantic
36	NEW ENTRY		DWIGHT TWILLEY —Somebody To Love, EMI-America
37	35	8	JANIS JOPLIN —One Night Stand, Columbia
38	44	2	JAY FERGUSON —White Noise, Capitol
39	NEW ENTRY		THIN LIZZY —Hollywood, Warner Bros.
40	37	9	THE GO GO'S —Our Lips Are Sealed, I.R.S.
41	38	7	OZZY OSBOURNE —Over The Mountain, Epic
42	52	5	NOVO COMBO —Tattoo, Polydor
43	53	9	SOFT CELL —Tainted Love, Sire
44	50	7	POLICE —Secret Journey, A&M
45	42	5	LOVERBOY —Lucky Ones, Columbia
46	51	34	FOREIGNER —Urgent, Atlantic
47	36	19	TRIUMPH —Fight The Good Fight, RCA
48	43	3	NICK LOWE —Stick It Where The Sun Don't Shine, Columbia
49	41	31	ROLLING STONES —Start Me Up, Rolling Stones Records
50	40	4	RICK SPRINGFIELD —Love Is Alright Tonight, RCA
51	39	5	THE WAITRESSES —I Know What Boys Like, Polydor
52	45	4	THIN LIZZY —Angel Of Death, Warner Brothers
53	46	8	JIMMY BUFFETT —It's Midnight And I'm Not Famous Yet, MCA
54	47	4	THE CARS —Cruiser, Elektra
55	59	6	OZZY OSBOURNE —Kill, Epic
56	NEW ENTRY		BONNIE RAITT —Keep This Heart, Warner Bros.
57	48	10	JOURNEY —Open Arms, Columbia
58	54	4	FOREIGNER —Juke Box Hero, Atlantic
59	55	14	AC/DC —Put A Finger On You, Atlantic
60	56	6	EDDIE SCHWARTZ —No Refuge, Atco

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

Vox Jox

Satellite Replaces Jocks

NEW YORK—In what may be a harbinger for DJs in the coming years, country-formatted WBAX-AM Wilkes-Barre, Pa. has dropped its morning and afternoon drive jocks and replaced them with the Satellite Music Network's Country Coast to Coast format.

Knocked off the air are morning man "Super Max" Kinkle and afternoon drive jock Tony Lynn. The station could take the Chicago-based satellite delivered format on a 24-hour basis, but thus far has only decided to use the format in drive times.

Vox Jox is edited by Douglas E. Hall and coordinated by Leo Sacks in New York.

Lynn will remain with the station as operations manager. Kindle says the station was hindered by a lack of money for promotion, including tv ads, and a less than competitive signal (1kw days, 250 watts nights at 1240kHz).

Competing against five other finalists, 19-year-old **Trey Hensley** of Albuquerque, N.M. won a \$500 waterbed as first prize in an "air guitar"-playing competition co-sponsored by KSRR-FM Houston. The contest, held at the Rock Saloon, a local night spot, was designed to give young rock fans "an outlet for their creative energy," according to KSRR assistant advertising director **Mark Campbell**. Air guitar, of course, involves duplicating the moves of the rock musician without the sound.

Donna Brake is the new program director of WSB-FM Atlanta, which changes its format today (15) from beautiful music to adult contemporary. For the past two years, she was program director of WSM-FM Nashville. ... **Steve Perun** has been named music director and **Karen Cavaliero** has been appointed research director of WLS-AM-FM Chicago. Perun comes to WLS from WPLX-FM Milwaukee, where he was the research director and an air personality. Cavaliero joined the station in 1976 and held the position of music director since November. ... WORC-AM Worcester, Mass., has named **Al Brodie** music director of the Knowles Broadcasting station. Concurrently, **Jerry Martin** is appointed assistant general manager in charge of programming, operations and promotion. Brodie and Martin will also assume afternoon and weeknight airshifts.

On the heels of WYNY-FM New York's successful call-in program, "Sexually Speaking," with **Dr. Ruth Westheimer**, sister station KYUU-FM San Francisco has debuted "Talk About Sex" with host **Don Chamberlain**. The show is heard Sunday evenings from 10 p.m. to midnight. Chamberlain is best known for his "California Girls" show in the early 1970s. ... Jeff Pollock Communications has signed two new clients, WWWM-FM Cleveland and KMOD-FM Tulsa. ... **Robert Chenault**, former program director of KXAM-AM Phoenix, has joined KOGO-AM San Diego. His show airs from 7-11 p.m.

Paul Hughes takes over as president of Viacom Broadcasting April 1. He had been president and general manager of WVIT-TV West

Hartford, Conn. **Al Greenfield**, president of Viacom's radio division, whose nine properties include WWRL-AM and WKHK-FM in New York, will report to Hughes. ... **Jeff Trumper** is the new vice president and general manager of KSRR-FM Houston. He replaces **Jay Hoker**, the new general manager of KZEW-FM Dallas. Trumper had been KSRR's general sales manager. ... Universal Broadcasting has appointed **Paul Ploener** general manager of its Milwaukee station, WYLO-AM. He was formerly general manager of WVOI-AM Toledo. ... **Tom Barsanti** is promoted to vice president of operations for WTIC-AM/FM Hartford, Conn. He had been operations manager since June, 1980.

Bob Stevens, who recently joined the weekend staff at WDJZ-AM Bridgeport, has added hosting the station's "The WDJZ Ballroom" to his duties. The show, which runs from 9:30 to 11 a.m., had been hosted by general manager **Ray Carroll**. Carroll has left the station to join the Connecticut Radio Network as sales coordinator and station manager **Frank Derak** has moved up to the general manager's post.

Mayor **Tom Bradley** of Los Angeles proclaimed February as "KKG Jazz Month" in recognition of the station's 23rd anniversary. ... "Dangerous Exposure," WABX-FM Detroit's new music show, is now two-hours long, beginning at 9 p.m. Sunday nights. ... **Jerry Boulding** has returned to radio as operations manager of WJPC-AM Chicago. He was national director of black product for MCA. ... Metromedia's KJR-AM Seattle has changed program directors. **Benjamin Hill** of WCBM-AM Baltimore takes over March 1, replacing **Tracy Mitchell**, who has resigned. ... When FCC chairman **Mark Fowler** appeared on Mutual's "Larry King Show" last week, he spun "Quicksand," the old Martha and the Vandellas hit. ... KLAQ-AM Denver, after 27 years as a country station, is switching to a

KGU-AM Sold To Reno Firm

HONOLULU—Island radio station KGU-AM, owned by Larry Wilson, has been sold to a mainland corporation pending FCC approval. Marketing Systems International Inc., based in Reno, Nevada, has indicated through present general manager **Brian Loughran** that the station will continue with its MOR music format and its emphasis on news and sports. No price was revealed for the sale, although those close to the transaction indicated it was in excess of \$1 million.

Marketing Systems International, a partnership, presents real estate seminars and also owns half interest in KCKO-AM in Spokane, Washington.

Mike Harrison

Continued from page 27 serving a growing industry awareness of the importance of programming, shall we say, "veteran hits" on the radio. **Mike Harrison**, broadcaster and radio consultant, is head of Goodphone Communications, Woodland Hills, Calif.

traditional MOR approach. ... **Jim Robinson** has been appointed program director of KZOK-FM Seattle, replacing **Nils Von Veh**, who held the post for 18 months. Robinson was most recently assistant program director and music director at KSJO-FM San Jose.

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 15, **T.G. Sheppard**, Country Closeup, Narwood Productions, one hour.

March 15, **Lionel Hampton**, Music Makers, Narwood Productions, one hour.

March 15-16, **Paul Davis**, Musicstar Special, RKO Two, one hour.

March 19, **Pretenders**, Off The Record, Westwood One, one hour.

March 19, **Al Jarreau**, Special Edition, Westwood One, one hour.

March 19, **Sammy Hager**, In Concert, Westwood One, 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 20, **Alabama**, Country Sessions, NBC, one hour.

March 20, **Larry Gatlin & Gatlin Bros.**, Silver Eagle, ABC Entertainment, one hour.

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

March 20-21, **Ringo Starr**, Robert W. Morgan Special of the Week, Watermark, one hour.

March 20-21, **Jimi Hendrix**, Continuous History of Rock'n'Roll, Rolling Stone Productions, one hour.

March 21, **Carly Simon**, Words & Music, ABC Entertainment, two hours.

March 21, **Molly Hatchett**, King Biscuit Flower Hour, ABC Rock Radio, one hour.

March 21, **Bellamy Bros.**, Country Star Countdown, RKO Two, three hours.

March 21-22, **Rick Springfield**, Hot Ones, RKO One, one hour.

March 22, **Gail Davies**, Country Closeup, Narwood Productions, one hour.

March 22, **Margaret Whiting**, Music Makers, Narwood Productions, one hour.

March 26, **Dionne Warwick**, Special Edition, Westwood One, one hour.

March 26, **Natalie Cole**, Budweiser Concert Hour, Westwood One, one hour.

March 26, **Lacy J. Dalton**, Live From Gilley's Westwood One, one hour.

March 26-28, **John Anderson**, Weekly Country Music Countdown, United Stations, three hours.

March 26-28, **Loverboy**, concert, NBC Source, one hour.

March 27, **Johnny Paycheck**, Country Sessions, NBC, one hour.

March 27, **Oak Ridge Boys**, Silver Eagle, ABC Entertainment, one hour.

March 27-28, **Bob Seger**, Robert W. Morgan Special of the Week, Watermark, one hour.

Billboard Survey For Week Ending 3/20/82 Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
2	14	2	KEY LARGO Bertie Higgins, Family 9-02524 (Jen-Lee/Chappell, ASCAP/Lowery, BMI)
2	1	10	THROUGH THE YEARS Kenny Rogers, Liberty 1444 (Peso/Swanee Bravo, BMI)
6	13	6	CHARIOTS OF FIRE Vangelis, Polydor 2189 (Polygram) (Spheric B.V./WE, ASCAP)
9	8	9	DADDY'S HOME Cliff Richard, EMI-America 8103 (Big Seven BMI)
5	5	14	LOVE IN THE FIRST DEGREE Alabama, RCA 12288 (House Of Gold, BMI)
7	9	7	ONE HUNDRED WAYS Quincy Jones Featuring James Ingram, A&M 2387 (State of The Arts/Eliza M. Ritesoman, ASCAP/Kidda/Mr. Melody, BMI)
8	8	8	OPEN ARMS Journey, Columbia 18-02687 (Weed High Nightmare BMI)
12	6	12	ON THE WAY TO THE SKY Neil Diamond, Columbia 18-02712 (Stonebridge, ASCAP, Unichappell/Begonia Melodies, BMI)
13	8	13	MY GUY Sister Sledge, Cotillion 47000 (Atlantic) (Jobete, ASCAP)
10	3	14	SOMEWHERE DOWN THE ROAD Barry Manilow, Arista 0658 (ATV/Mann And Weil/Snow, BMI)
11	11	9	ANOTHER SLEEPLESS NIGHT Anne Murray, Capitol 5083 (Chappell, ASCAP)
14	6	14	THAT GIRL Stevie Wonder, Tamla 1602 (Motown) (Jobete/Black Bull, ASCAP)
13	4	14	SWEET DREAMS Air Supply, Arista 0655 (Careers/Bestall Reynolds, BMI/Piva PRS)
14	10	10	WHEN ALL IS SAID AND DONE Abba, Atlantic 3889 (Countless, BMI)
17	8	17	JUST CAN'T WIN 'EM ALL Stevie Woods, Cotillion 46030 (Atlantic) (Snapshot/Edison Sunrise/Interworld/Mighty Mathieson/Vinyl, BMI)
18	5	18	SLEEPWALK Larry Carlton, Warner Bros. 50019 (Hudson Bay, BMI)
26	3	26	SHANGHAI BREEZES John Denver, RCA 13071 (Cherry Lane, BMI)
21	6	21	POP GOES THE MOVIES PART I Meco, Arista 0660 (20th Century Fox/Robbins/Warner Bros./UA, ASCAP/Unart, BMI)
19	19	8	BOBBIE SUE Oak Ridge Boys, MCA 52006 (House Of Gold, BMI)
20	20	7	ONLY ONE YOU T.G. Sheppard, Warner/Curb 49858 (Cross Keys, ASCAP/Tree, BMI)
22	6	22	SHOULD I DO IT The Pointer Sisters, Planet 47960 (Elektra) (Unichappell/Watch Hill, BMI)
23	5	23	MAKE A MOVE ON ME Olivia Newton-John, MCA 52000 (John Farrar/Snow, BMI)
25	4	25	MEMORY Barbra Streisand, Columbia 18-02717 (Koppelman-Bandier, BMI)
30	3	30	'65 LOVE AFFAIR Paul Davis, Arista 0661 (Web IV, BMI)
25	15	25	LEADER OF THE BAND Dan Fogelberg, FullMoon/Epic 14 02647 (Hickory Grove/April, ASCAP)
26	16	26	YOU COULD HAVE BEEN WITH ME Sheena Easton, EMI-America 8101 (ATV, BMI)
27	24	27	NATURAL LOVE Petula Clark, Scotti Brothers 5-02676 (Epic) (Flowering Stone, ASCAP/Holy Moley, BMI)
32	4	32	IF I COULD GET YOU Gene Colton, Knoll 5002 (Knoll, ASCAP)
38	2	38	MAKING LOVE Roberta Flack, Atlantic 4005 (20th Century Fox/New Hidden Valley, ASCAP/Begonia Melodies/Fedora, BMI)
NEW ENTRY			ALWAYS ON MY MIND Willie Nelson, Columbia 18-02741 (Screen Gems-EMI/Rose Bridge, BMI)
35	3	35	NEVER GIVE UP ON A GOOD THING George Benson, Warner Bros. 50005 (O'Lyric/Blackwood, BMI)
32	33	32	MEMORIES OF DAYS GONE BY Freddie Parrish & The Five Satins, Elektra 47411 (Not Listed)
33	28	33	TAKE IT EASY ON ME Little River Band, Capitol 5057 (Colgems-EMI, ASCAP)
34	39	34	TEACH ME TONIGHT Al Jarreau, Warner Bros. 50032 (MCA/Cahn/Hub, ASCAP)
35	36	35	DO I EVER CROSS YOUR MIND Michael Smotherman, Epic 14-02711 (Songs Of Bandier Koppelman/H Eyes/Garbo/Seventh Son/Dorsey, ASCAP)
34	40	34	YOU NEVER GAVE UP ON ME Crystal Gayle, Columbia 18-02718 (Michael O'Connor, BMI)
37	37	37	SEA OF HEARTBREAK Poco, MCA 52001 (Shapiro & Bernstein, ASCAP)
NEW ENTRY			LET'S HANG ON Barry Manilow, Arista 0675 (Seasons Four/Saturday Screen Gems EMI, BMI)
39	31	39	THE END Rupert Holmes, Elektra 47409 (WB/Holmes Line Of Music, ASCAP)
NEW ENTRY			GOIN' DOWN Greg Girdry, Columbia 18-02691 (World Song, ASCAP)
41	27	41	SHE'S GOT A WAY Billy Joel, Columbia 18-02628 (April/Impulsive, ASCAP)
42	29	42	COOL NIGHT Paul Davis, Arista 9645 (Web IV, BMI)
43	42	43	I CAN'T GO FOR THAT Daryl Hall & John Oates, RCA 12361 (Fust Buzza/Hot-Cha/Six Continents, BMI)
44	34	44	THE SWEETEST THING Juice Newton, Capitol 5046 (Sterling/Addison Streeer, ASCAP)
45	41	45	COMIN' IN AND OUT OF YOUR LIFE Barbra Streisand, Columbia 18-02621 (Songs Of Bandier-Koppelman/Landers Whiteside/Emanuel, ASCAP)
46	43	46	COULD IT BE LOVE Jennifer Warnes, Arista 0611 (Gee Sharp, BMI)
47	45	47	I WOULDN'T HAVE MISSED IT FOR THE WORLD Ronnie Milsap, RCA 12342 (Pi-Gem/Chess, BMI/ASCAP)
48	46	48	TURN YOUR LOVE AROUND George Benson, Warner Bros. 49846 (Garden Rake/Rehtakul/ISH, ASCAP)
49	49	49	BLUE MOON WITH HEARTACHE Rosanne Cash, Columbia 18-02659 (Hotwire/Atlantic, BMI)
50	44	50	TELL ME TOMORROW Smokey Robinson, Tamla 1601 (Motown) (Chardax, BMI)

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

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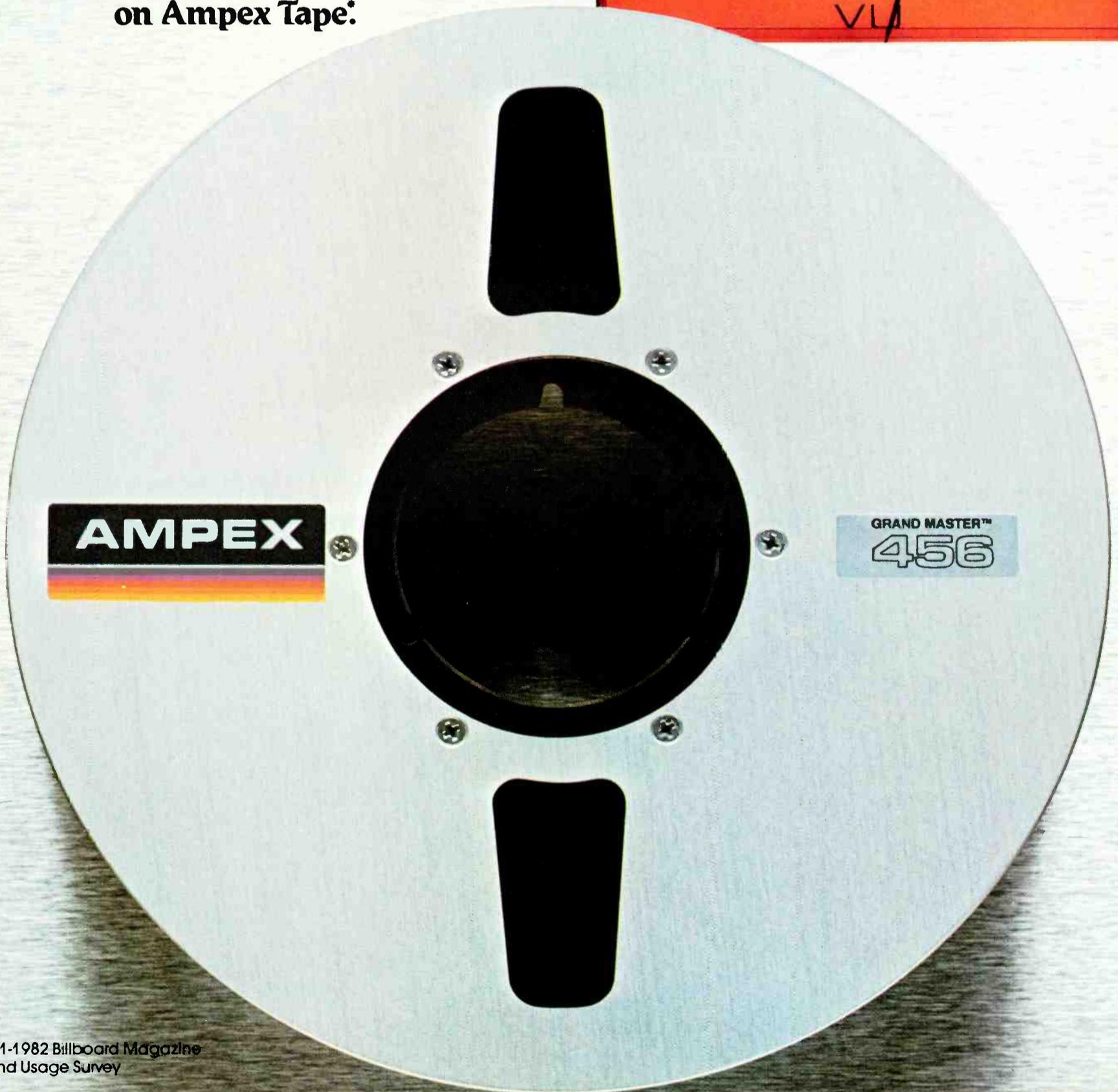
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*1981-1982 Billboard Magazine
Brand Usage Survey

Sound Business

FROM NEW ENGLAND DIGITAL

Synclavier Marries Art And Technology

NEW YORK—The marriage of art and technology has received a boost from New England Digital, a firm based in White River Junction, Vt. NED, manufacturer and marketer of the Synclavier II, has designed a product with applications far beyond those of a synthesizer or computer alone.

The Synclavier II is a combination of the two, and Ned makes all components of the system, including software, under the tutelage of inventor Sydney Alonso. "Because we design it, as the system grows we can add new features as needs change and as we add new software. The computer has entered the music field," says Brad Naples, director of marketing and sales.

The modular Synclavier II, available from prices starting at \$13,750, is a real-time synthesizer and a 16-track digital recorder. The sample-to-disk feature allows the user to actually record music of his own composition in the computer's memory. He may then add sound effects and restructure the music, while looking at a graphic depiction of the music's sine wave characteristics and then of the score itself. An optional printer prints the score.

Because information is stored digitally, each sound can be changed in

any way, either to resemble actual instruments or not. The Synclavier II thus becomes a unique instrument in and of itself, as well as a way to imitate familiar instruments. Still, Naples points out, "You can get a string quality from the Synclavier, but it will never play like a violin." Imitation is the least of the machine's talents.

New England Digital is first and foremost a computer company, and it sells a music-less version of the Synclavier II to medical labs and other outlets. The synclavier itself can do speech synthesis and analysis, including giving a graphic read-out of any sound's components; it can be adapted to do word processing and other business functions.

Current owners of the system, according to the company, include Oscar Peterson, the Bee Gees, Leon Huff, Pat Metheny and Neil Young, as well as numerous universities and producers. Uses for the system abound in the advertising field, too.

"You can't stop technology, and you can't stop the arts from borrowing from it," Naples says. "People are doing more combining of music and computers, and it's very important to see the human element involved."

Pfizer Opens Valparaiso Facility

NEW YORK—Pfizer Inc., a supplier of magnetic particles used in the manufacture of audio and video tapes, has opened a new plant in Valparaiso, Ind. The plant will provide both research and production facilities in magnetic materials.

Construction of the plant, which was designed to allow further expansion, began two years ago. In addition to gamma ferric oxides (Pferrox), the \$35 million complex will produce metallic iron particles

(Pferromet) in multi-million-pound quantities. These particles are designed for high performance audio cassettes and the next generation of home VCRs.

The highly automated plant augments other U.S. Pfizer facilities in Easton, Pa. and East St. Louis, Ill. which are undergoing a combined \$50 million capital expansion for the production of Pferro, a second generation of cobalt-modified gamma oxides for the vcr market.

LE-Bo/Peerless Files Chapter XI

NEW YORK—Le-Bo/Peerless, an accessories supplier based in Bloomfield, N.J. filed for reorganization under the Chapter XI bankruptcy law, but vice president sales Arthur Kline says it's still business as usual for the company.

"In spite of rumors, we're still manufacturing and shipping product on a daily basis, and will continue to do so," Kline says. "We've trimmed some overhead from our operations, and we definitely expect everything to work out."

Half-Speed Disks

LOS ANGELES—Diana Ross' "Diana" and Grover Washington Jr.'s "Winelight" LP are now shipping as half-speed mastered audiophile LPs from Nautilus Recordings.

These are the first two Motown albums to be issued in audiophile format.

Audiophile Recordings

ORGAN WORKS OF BACH & FRANCK—Liverpool Cathedral Organ, Noel Rawsthorne, Chalfont SDGK 306/307, distributed by Discwasher, \$15.

This digital recording is sorely lacking in true acoustical warmth and ambience and though the etching of 16 Hz, 12 Hz and even 8 Hz frequencies here should interest technical buffs, in truth there's not much power to the basement tones. Rawsthorne plays Bach's Passacaglia and Fugue in C-minor and F-major Toccata plus Franck's Choral No. 1 and Final, Op. 21, the latter a stand-out with its fanfares and widely spaced voicings. The performances are impressive—even if purists object to hearing Bach on so large and weighty an instrument—and each piece is accorded its own widely spaced album side. Other attractions are the price and lengthy technical annotation but the basic production should have been much stronger.

★ ★ ★

THE PRETENDER—Jackson Browne, Mobile Fidelity Sound Lab MFSL-1-055, distributed by Mobile Fidelity, \$16-\$17.

The album that carried singer-songwriter Jackson Browne to a new commercial plateau in 1976 also offered the most pristine sonics of

any Browne LP to date. Yet in its long promised arrival as an audiophile package, "The Pretender" poses some surprising problems that may explain the apparent delay in its releases: for starters, the singer's closely miked vocals offer one of the rare instances in which half-speed etching proves unwise, in that his somewhat sibilant intonation is emphasized to a distracting degree, perhaps because of the master tape's Apex processing. That glitch may be integral to the original program, but a glaring and inexplicable sequencing flub on side one has to be attributed to Mobile Fidelity. The segue between the opening track, "The Fuse," and the haunting "Your Bright Baby Blues" is disrupted by an abrupt splice not present on Asylum's mainstream version of the LP, and for those familiar with the original, the effect is jolting. The latter track also suffers somewhat from a shift in the vocal balance, which now diminishes the soulful descent of the late Lowell George. Elsewhere, instrumentation reaps better detail and the dynamic range is enhanced, but at a premium ticket, those other flaws are disturbing indeed.

★ ★ ★

THE BEATLES—Mobile Fidelity Sound Lab MFSL-2-072, distributed by Mobile Fidelity, \$32-\$34.

Their eponymous "white" album brought the Beatles a mixed reaction when it appeared in 1968, due to the very features that have since made it one of their most influential and revealing projects—its flashes of humor and deceptive informality, a wide-ranging stylistic palette and the growing divergence of four personalities. In its new half-speed incarnation, those charms again pose wrinkles, this time in sonic quality. At its best, the engineering (by Ken Scott, among others) is perhaps the best of any Beatles LP, and here the audiophile route proves satisfying, fleshing out the stereo image and achieving greater detail in timbres. Unfortunately, the wide variation in sonics is also highlighted, as when the tape hiss preceding "Martha My Dear" is underlined. As a result, net improvements aren't dramatically greater than on the better European and Japanese imports still available, and those packages offer the collector the lavish if cumbersome poster and photo insertions Mobile Fidelity replaces with a single liner sheet. High end fans will still welcome the chance for added nuance and punch on some of the tableted group's most idiosyncratic works, but once more the Beatles' production style proves a frustratingly elusive subject for the half-speed approach.



COBHAM VISITS—Drummer Billy Cobham was at Normandy Sound, a Rhode Island recording studio, recently to work on two upcoming albums on the Elektra Musician label. Shown during a break are Cobham, engineer Phil Greene and guitarist Tim Landers.

Sound 80 Sets Expansion In Video Field

NEW YORK—Sound 80, a recording studio based in Minneapolis, is being expanded, to better equip it for work with video. A new division will provide creative services in music and sound composition for video, film and advertising.

Herb Pilhofer Music, the new division named after the Sound 80 president, will be housed in a new workshop studio featuring computer-related digital technology for recording and interfacing with video.

When expansion is complete this spring, the Sound 80 building on East 25th Street will be vacated, and all facilities, including the corporate headquarters, will be located at 1601 West 22nd St. in Minneapolis.

"The ability we have to store sound and pictures in a computer suddenly makes possible a new way of creating music and matching it to images," Pilhofer says. "In the '80s, video will be the predominate communication medium, stereo tv will require quality sound. The reorganization of Sound 80 is designed to provide more flexibility for both divisions to meet that demand."

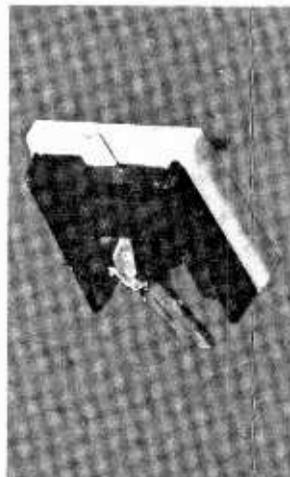
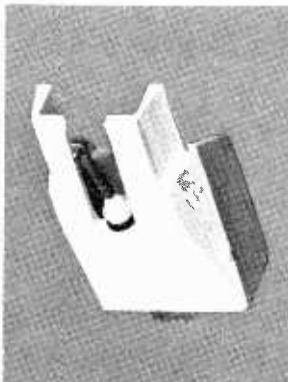
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Wilson Combines Home Audio, Video Technologies

By AL SENIA

LOS ANGELES—As Randy Wilson surveys the wealth of stereo and video equipment in the store he manages, his face brightens and the pace of his speech quickens. "I've had this idea for years," he says. "The time was never right. But I think it's right now. I'm a television addict, but I've always wanted something else out of it."

What Wilson is setting out to do in his fashionable Beverly Stereo shop here is to merge the audio and video technologies into a home entertainment package that will meet the

needs of the most dedicated music buff, yet be simple enough for even the least technical to operate.

He believes all it will take for the union to succeed is the introduction of improved video products like stereo television—already in use in Japan—and knowledgeable dealers willing to package the new electronics wizardry in a convenient, practical and aesthetically pleasing manner.

So Wilson has set about claiming the retail territory while it is still in its infancy. Beverly Stereo has a small home entertainment room

complete with a large-screen television, stereo equipment, VCR and other accouterments.

It is a simple forerunner of things to come. A massive refurbishment of the retail facility will begin next month. By fall, Wilson not only will be displaying the latest audio-video equipment, he also will be custom-designing home entertainment systems and, in some cases, arranging to construct the room onto a house where the equipment will be located.

The staff will be expanded from two to six, including an architect. The specialty will be installing full

systems—record players, videodisk, television tuner, VCR—in bedrooms or living rooms or dens that the average person will be able to operate at the touch of a button. Much of the equipment can be concealed unobtrusively in cabinets, ceilings or closets.

High-end esoteric equipment from suppliers like MacIntosh and AudioResearch is sold at Beverly Stereo, as well as full systems in the \$800-\$1,200 range. And Wilson also has moved into video. A Pioneer LaserDisc system has been set up in the shop. Pioneer was chosen because

the video equipment has stereo capability—a necessity, Wilson believes.

Wilson also reports strong sales on a full line of audiophile recordings ranging in price from \$17.95 to \$69.95. Included are such titles as Elton John's "Goodbye Yellow Brick Road," "Crosby, Stills & Nash," Paul McCartney's "Ram," Jackson Browne's "The Pretender," the Cincinnati Symphony performing the 1812 Overture and Beethoven's Nine Symphonies as performed by the Philharmonic Orchestra.

There are direct-to-disk recordings by such artists as Tower of Power, Lincoln Mayore and Amanda McBroom. The many jazz selections are priced from \$10.55 to \$33.90.

Other half-speed mastered pop audiophile product features such popular artists as the Moody Blues, Rod Stewart, Neil Diamond, Foreigner, Pat Benatar and the Police. Prices in this category are \$18.50 to \$26.60.

To complement the Pioneer system, Wilson carries several dozen Laser-discs. These include concert performances by Paul Simon and Ray Charles, as well as movie soundtracks like the rock musical "Tommy." Most retail for about \$29.95.

With the addition of an audio clinic, a service department, a special high-end room with wet bar, an architect to design functional home entertainment areas and a contractor to construct additions to houses, Wilson estimates some sales may be in the \$100,000 to \$250,000 range.

"Customers in a recession are less willing to spend their money unless they know they are getting the best equipment at the right place for the right price. We're competing with the giants. If we can convince them that 'Yes, you're getting the right products' then they'll buy from us."

New Glenn Unit

LOS ANGELES—A new sound dubbing and processing facility is under construction by the Koll Company in Hollywood for Glen Glenn Sound, a division of the Republic Corp.

Completion of the Glen Glenn Sound Center is expected to be completed in September of this year. It will be housed in a 40,000 square foot building and will feature one 70m.m. six-track dubbing theatre, two 35m.m. stereo dubbing studios, two ADR-Foley studios, two VTR stereo sweetening studios, transfer operations, PAP electronic sound editorial facilities and administrative offices.

AudioSource Pact

CHICAGO — AudioSource, a leading audiophile record and audio hardware importer/manufacturer, has named PBS Marketing Corp. to handle representation in the Pacific northwest. Other new AudioSource sales appointments are New Horizons Marketing of Illinois and Wisconsin, and Astro Sales, covering Ohio, western Pennsylvania and West Virginia.

Sheffield Studio Bows In Maryland

NEW YORK —Phoenix, Md. is the location of Sheffield Recordings, a recently completed multi-purpose audio/video facility. The 7,800-square-foot complex includes 24-track recording and a 30-foot video truck with CMX editing.

John Stronach started out as a classical pianist and a rock 'n roll drummer. Today, he's a producer/engineer. In fact, he's been a part of the record business since he was sixteen years old. His sixteen years of experience have included work with Diana Ross, The Supremes, the Jackson Five, Bobby Darin, Sammy Davis, Sarah Vaughn, Canned Heat, Alvin Lee, Three Dog Night, John Mayall, Rufus, Jo Jo Gunn, Dan Fogelberg, Joe Walsh, REO Speedwagon and more.

ON BREAKING IN

"As far as recording engineering schools, those things are great for teaching you fundamentals, but don't be spending a lot of money on that. There are people who spend thousands of dollars learning how to be a recording engineer, and they still start as a go-for, which is the same way everybody starts. It's nice to have that behind you, but I don't know. I don't know that it does all that much good. The best way to learn is by doing."

ON REPETITION OF STYLE

"I've seen it ruin people's careers. You can't use the same production style all the time. What works for one group of songs won't necessarily work for another. You have to remain flexible enough to change your production techniques as the music changes."

ON TECHNOLOGY

"A lot of producers and engineers are real spoiled with all this technical gadgetry and wizardry and all the things we can do now. They forget about the music, and the music is the thing we are here for. That's what you have to keep in mind all the time."

ON TAKING OVER

"The producer is there to help. It is not a dictatorial thing. A lot of producers get into a situation such as 'You are going to do it this way,' and it turns out to be the producer's album, not the band's. And I don't think that's fair to the band. It's their music. The act must be able to retain their identity and not just be a vehicle for the producer."

ON PLAYING AROUND

"In today's world, you have to be real businesslike. It's not like the early 70's, where everybody comes in and has a big party. You have to work within budgets, and you have to show up on time. I bring that consistency, and I try to bring a stability to the bands, so they know that they can be as creative as they want, but yet know that they can get a lot of work done and relate with the labels and management and just tie everything together."

ON TAPE

"I used another tape for a time and switched to 3M, because I would make twenty passes and all of a sudden, you would be able to see through the other stuff. They had a bad shedding problem. I just couldn't trust it any more."

"Here at the Record Plant, we give our clients any brand they want. But I recommend to people that they use the 3M, and especially the 226. Their consistency and quality is better. It just doesn't get real good and then drop to bad. You just know that it's going to be okay all the time. You don't have to worry about it. Which is important when you're out there and you're trying to get that magic take."

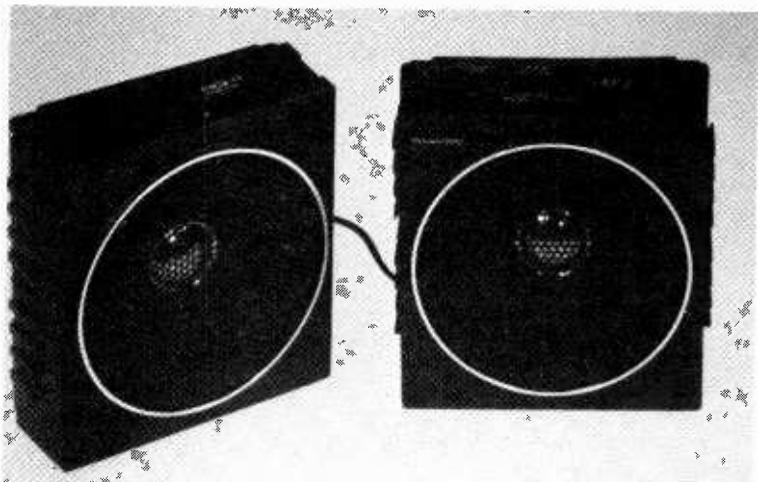
**SCOTCH 226
WHEN YOU LISTEN FOR A LIVING.**

JOHN STRONACH ON TAPE.

Magnetic A/V Products Division/3M
"Scotch" is a registered trademark of 3M.

3M hears you...
3M

New Products



"SOUNDMAN"—Recoton's new extension speakers were designed for use with all mini stereo tape players. The SM-2 amplified speaker system with separate bass and tone control and carrying strap interlocks.

Studio Track

NEW YORK—The Rolling Stones (minus Bill Wyman, who's in Europe) are laying down tracks at the Power Station for their next album, to be produced by the Glimmer Twins.

Also in New York: Recent work at Regent Sound Studio on the "Night Of 100 Stars" telecast. Owner Bob Lifitin oversaw pre- and post-production. Other projects there include work on a Wayne Newton special to be aired in May and recording for MTV: Music Television.

Salsoul recording artists Aurra are laying tracks at the House of Music in West Orange, N.J. The Stephen-Washington-produced album is set for release in September.

In Boston, Slow Children, on the Ensign label, are recording at Syncro Sound with producers Steve Hague and Jules Shear, both formerly of Jules and the Polar Bears.

Abel-Kane, a rock group, is completing their first album with producer Obie O'Brien at Studio 4 in Philadelphia. Engineers are Joe and Phil Nicololo and O'Brien.

★ ★ ★

California has been the scene of much recent activity. In Hollywood: at Artisan Sound Records mastering engineer Gregory Fulginiti has been working on albums by Sammy Hagar with producer Keith Olsen on Geffen Records; by Dan Fogelberg with Larry Hamby on Epic; on Robin Trower and Jack Bruce with Thom Trumbo producing for Chrysalis; on Human League with David Kershenbaum on A&M; on Gary Myrick produced by Geoff Workman for Epic; and on Ellis Fitzgerald and Count Basie with producer Eric Miller on Pablo Records. Additional activity: overdubs for Gladys Knight and CBS Records; the Temptations with producer Ben Wright on Motown; High Energy with producer Michael Smith for Motown. All these are engineered by Barney Perkins assisted by Tim Jessup.

At Group IV Recording in Hollywood, producer Andre Fischer is mixing tracks for the new Dusty Springfield LP on Twentieth Century Fox Records. Engineer Howard Steele is being assisted by Andy D'Addario.

A Karla Bonoff album is being mixed at Sunset Sound in Hollywood for CBS Records. Producer is Andrew Gold, engineers Jim Isaacson and Stephen McManus. Also there: the soundtrack for "Rocky III" is in production with Bill Conti and Allee Willis and engineers Mick Gruawski and Richard McKernan.

Elisabeth Daily is recording at Rusk Sound Studios in Hollywood, being produced by Marco Juniore and Juergen Koppers and engineered by Koppers and John Kavarek.

At Bijou Recording Studios in Hollywood, Michael DesBarres and Holly Knight have been working on an album project backed by members of the Knack. Joe Borja is engineering.

And at Britannia Studios Spencer Proffer is producing Arlen Day, who is cutting tracks with engineers Larry Brown and Russ Bracher. A Rex Allen Jr. album for Warner Brothers is being produced by Snuff Garrett and engineered by Greg Venable and Bracher. The same two are engineering a Con Hunley album for Warner Brothers produced by Steve Dorff.

★ ★ ★

Doctor Musix activity: Eugene Ross producing a new single on William Bryant for Mimros Productions, Peter Hirsh engineering; Walter Murphy continuing to work on his weekly television show, Peter Hirsh engineering; and Hirsh

producing a new album with Desiree and Justin Case; and Stan Zipperman finishing up mixes on Boots Clements new single for Qwest Records. The facility also expands another 1,500 square-feet to accommodate up to 60 musicians for television and movie scoring work.

★ ★ ★

At L.A.'s Larrabee: Stanley Clarke and Todd Cochran co-producing Maynard Ferguson for CBS, Erik Zobler at the board with Sabrina Buchanek assisting; Stanley Clarke also self-producing himself for Epic, Zobler engineering, Buchanek assisting; and Barry Blue producing Heatwave for CBS International, Pete Walsh engineering, Judy Clapp assisting.

★ ★ ★

In Nashville: At Sound Stage, Eddie Rabbitt is finishing up a new album with producer David Malkoy and engineer Brent King. Jimmy Bowen is beginning production on the new Conway Twitty album. Ron Treat and Steve Tillisch are engineering.

Nelson Larkin is producing an RCA album for Earl Thomas Conley at Scruggs Studio. Engineering the session is Tom Symmes.

At the Shock House, the K.C. Opry working on a new album with producer Tuffy Williams and Mike Shockley engineering. Williams is also producing himself in an upcoming album also with Shockley engineering. Bob Witte is producing Eagle Creek. Shockley behind the board.

Studio Adds Half-Inch

NEW YORK—Different Fur Recording in San Francisco has added 1/2-inch mastering to its list of services. The studio, designed by John Storyk, now features a 24-track Studer console, and Studer 1/4-inch and 1/2-inch mastering.

Studio manager Susan Skaggs explains, "After listening to the latest products, we decided that rather than getting a new 24-track as originally planned we'd go with the 1/2-inch two-track."



DIRECT CONCERN—Producer Josh Feldman, left, engineer Alan Sides, middle, and Nautilus president Steve Krauss, get the perspective from the other side of the console as Victor Feldman and an all-star session crew record a direct-to-disk LP at L.A.'s Whitney Recording Studios.

Visit To An Audiophile Session

Pianist/Percussionist Feldman Prefers Direct-To-Disk

While digital recording is luring more and more artists to its technology, the direct-to-disk process continues to enjoy success at the audiophile level, particularly among jazz artists. A mini super-session of that type just took place at L.A.'s Whitney Recording Studios with pianist/percussionist Victor Feldman and an all-star session crew for the Nautilus label. Bob Mercer spent the day at the date and afterwards spoke to label president Steve Krauss about the LPs future. This is his report.

LOS ANGELES—In Victor Feldman's 40-year recording career he's played with some of the biggest acts in the business, including Glenn Miller, Benny Goodman, Miles Davis and Joni Mitchell. He has contributed to hundreds of pop and jazz recordings and authored numerous songs.

Feldman wrote five of the tunes on his new Nautilus direct-to-disk album; his 18-year-old son Jake wrote the sixth. Another son, 20-year-old Josh, handled production chores. This is Feldman's second Nautilus LP. "In My Pocket" was released in 1978.

Putting together the current project was no easy task. Engineer Alan Sides, who worked on "In My Pocket," was called in, but his own studio in Hollywood, Ocean Way, was not equipped to record direct, so Sides and Feldman decided to return to Whitney Recording Studios in Glendale where the previous LP had been recorded.

"I like the old Neve console at Whitney," says Sides, "and it's one of the few places in the area with two Neumann cutting lathes." The engineer also brought much of his own equipment to Whitney.

Players, assembled by Feldman, included Lee Ritenour on guitar, Harvey Mason on drums and percussion, Hubert Laws on flute, Alex Acuna and Milt Holland on percussion, Abraham Labories on bass, Feldman on piano and percussion and Ed Karam conducting.

Nautilus president Steve Krauss expects the project to be released in June.

Because the audience for audiophile records is small and to a large extent repeat customers, Krauss plans little promotion for the Feldman disk. "There are already orders from distributors and dealers for this album," he says. "Salesmen and word of mouth are the key. Sure, I may do a poster or a T-shirt, but I'm convinced those things don't sell records."

Distribution used to be exclusively through audio dealers, but today, Krauss says, 80% of the com-

pany's business is through normal record distribution facilities.

"The small audio dealers had enough problems with audio," Krauss says. "They didn't need to deal with the headaches of expanding their record departments. We were forced to find new avenues for our sales."

Nautilus does sell direct to some accounts, and operates a small direct-mail business, but Krauss says he has not run into any problems with distributors over that issue. "When we were forced to seek independent distribution, we were warned that we were finished," Krauss remembers. "Everyone told us that we would never get paid and would be faced with tremendous problems. That just isn't the case."

Increased competition from major labels getting into the audiophile market doesn't worry Krauss. He believes, "As things get worse they will see the dollars there and go after them. I don't think that they can do it as well as we do because the motivation is different. We still look at the process as an art form, and I think they will be in it only for the money."

"Columbia already has an audio-

phile line. A&M has been doing some work in Canada, and Arista and MCA are looking into it. We'll make Superdiscs as long as we can, and continue to build up our roster of artists."



KEYED UP—Pianist Victor Feldman directs all his attention to the keyboards as he records a direct-to-disk LP at L.A.'s Whitney Recording Studios.

BASF Pegboard Display Gives Retailer Flexibility

NEW YORK—A new display, new tape, new packaging: that's what BASF has been up to lately. The Bedford, Mass.-based tape supplier is also making an advertising splash with its "Kiss The Hiss Goodbye" campaign for its chrome audio tape.

The company's new display is a pegboard, designed for high-volume locations. The retailer tailors the display to his own product mix, including blister cards and promotional bags. A shelf at the bottom is designed to accommodate larger items, such as the BASF "Car Box" package.

New tape from BASF is the II LPR 35 Cr, a chrome open-reel tape for the EE bias and EQ setting of open-reel players. The tape was jointly developed with Studer Revox of Switzerland for high fidelity automated broadcast systems.

BASF EE LPR 35 Cr is a back-coated one-mil tape wound on seven-inch and 10 1/2-inch metal reels

in lengths of 1,800 and 3,600 feet. Suggested retail price is \$18.99 and \$49.99. Hardware for the EE ("extra efficiency") open reel format is made by TEAC, Akai and Tandberg.

Another new tape from BASF is the Professional I Super, specially designed for use with personal stereo tape players. Super-refined particles of maghemite are enriched with cobalt for greater coercitivity and remanence and a durable binder system allows greater packing density for increased output. Suggested retail price: \$4.59 for a C-60 and \$6.29 for a C-90.

And there's new metal, too: BASF is making its Metal IV cassettes available in the C-90 format to supplement the previously available C-60.

Packaging has been redesigned for the BASF Ferro LH open-reel tape, now featuring a clear window. Through this window is visible the high-impact storage case provided with each reel.

MARCH 20, 1982, BILLBOARD

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Jazzmen Join Forces To Assist Ailing S.F. Writer

SAN FRANCISCO—It was remarkable: in some four hours of music played recently at "Jazz At The Opera House," there were only three occasions when two songs were played in succession by the same players using the same instruments. Even those isolated cases were themselves indicative of the extraordinary nature of this concert, which

atured, as producer Conrad Silvert's program notes put it, "no regularly performing bands. All of the musicians have come to San Francisco as individuals. Each is a featured headliner. What we have tonight is a repertory company assembled for one evening only."

Thus, when Herbie Hancock and Bobby Hutcherson did two piano duets in succession, it was not for lack of other program ideas, but because the two had never before played such duets in public. And when Hancock and Denny Zeitlin did two in a row, they effectively turned their pianos into new instruments for the start of the second tune (a "Round Midnight" dedication to Thelonious Monk) by plucking and

(Continued on page 54)

Taylor Relocates

NEW YORK—Dr. Billy Taylor, jazz pianist and educator, has moved offices for his production firm here.

Billy Taylor Productions is now located at 555 Kappock St., Riverdale, New York, N.Y. 10463. New phone numbers, both in area code 212, are 543-3338 and 543-3339.

Berne Festival Lures Canadian, U.S. Musicians

LOS ANGELES—Ella Fitzgerald, Dizzy Gillespie, the piano duo of Jay McShann and Ralph Sutton, Wild Bill Davison's combo and Betty Carter are among the acts booked for the Swiss Jazz Fest in Berne May 5-9.

Canadian saxophonist Jim Gallo-way and John Norris, record producer and publisher of Coda magazine in Toronto, expect "more than 100 Americans and Canadians" to make the trip to Switzerland on a tour they are conducting.

Others contracted for the event are Buddy Tate, Wallace Davenport's New Orleans Band, the Concord All-Stars with Scott Hamilton and Warren Vache, Dorothy Donegan's Trio and Dave McKenna.

No Grammy, But Lawson Says Nomination A Victory

By LAURA FOTI

NEW YORK—Grammy nominee Janet Lawson can't be blamed for having mixed feelings when Ella Fitzgerald captured honors for the best female jazz vocal performance—for the youthful Lawson, both Fitzgerald and another contender, Helen Humes, loom as two of her strongest influences.

Lawson's 3½-octave voice also takes its cues from other solo instruments, flute, tuba, saxophones, trumpet and even percussion among them. Her scatting and improvisations sometimes leave lyrics out altogether.

For Lawson, the Grammy nomination has been recognition in itself, spurred by her first album for Inner City with her quintet, comprising Roger Rosenberg (sax), Bill O'Connell (piano), James Madison (drums) and Ratso Harris (bass). That lineup's first New York performance is slated for Wednesday

(17) at Town Hall, along with the Toshiko Akiyoshi/Lew Tabackin Big Band, also Grammy nominees this year.

It's ironic that Lawson should front a band made up entirely of men—her knowledge of women in jazz is extensive, and she is an ardent feminist. In fact, Lawson is now working with lyricist Diane Snow on a musical called "Jass."

The show has grown out of a series of 10 90-minute tapes of women in jazz talking about their music and

(Continued on page 55)

Offer String Class

LOS ANGELES—North Texas State Univ. in Denton is now offering the first jazz string class ever held in its School of Music.

Teaching is Austrian arranger and composer Hubert Waldner.

MARCH 20, 1982, BILLBOARD

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Survey For Week Ending 3/20/82

Billboard® Best Selling Jazz LPs™			Survey For Week Ending 3/20/82				
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	THE GEORGE BENSON COLLECTION ● George Benson, Warner Bros. ZNW 3577	26	15	6	FULL MOON FEATURING NEIL LARSEN AND BUZZ FEITEN Neil Larsen & Buzz Feiten, Warner Bros. BSK 3585
★	2	15	COME MORNING Grover Washington Jr., Elektra 5E-562	★	31	2	RIDE LIKE THE WIND Freddie Hubbard, Musician E1-60029 (Elektra)
★	4	6	ELECTRIC RENDEZVOUS Al Di Meola, Columbia FC 37654	28	30	15	BELO HORIZONTE John McLaughlin, Warner Bros. BSK 3619
★	5	5	MYSTICAL ADVENTURE Jean Luc-Ponty, Atlantic SD 19333	29	26	13	THE BEST OF MANHATTAN TRANSFER Manhattan Transfer, Atlantic SD 19319
★	5	3	OBJECTS OF DESIRE Michael Franks, Warner Bros. BSK 3648	★	37	2	BLUE HORIZON Eric Gale, Musician E1-60022 (Elektra)
★	6	5	WEATHER REPORT Weather Report, ARC/Columbia FC 37616	31	32	4	THE GREAT PRETENDER Lester Bowie, ECM ECM-1-1209 (Warner Bros.)
★	7	30	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576	★	35	5	AMACORD NINA ROTA Various Artists, Hannibal HNBL 9301
★	8	45	THE DUDE ● Quincy Jones, A&M SP 3721	33	34	18	FREE LANCING James Blood Ulmer, ARC/Columbia 37493
★	9	7	SLEEPWALK Larry Carlton, Warner Bros. BSK 3635	34	29	8	SHARKY'S MACHINE Soundtrack, Warner Bros. BSK 3653
★	10	7	WYNTON MARSALIS Wynton Marsalis, Columbia FC37574	★	40	2	ONE NIGHT IN WASHINGTON Charlie Parker With The Orchestra, Musician E1-60019 (Elektra)
★	11	11	ECHOES OF AN ERA Various Artists, Elektra E1-60021	★	NEW ENTRY		MEMORY SERVES Material, Musician E1-60042 (Elektra)
★	12	20	CRAZY FOR YOU Earl Klugh, Liberty LT 51113	37	39	2	THE GRIFFITH PARK COLLECTION Various Artists, Musician E1-60025 (Elektra)
★	16	6	CHARIOTS OF FIRE Ernie Watts, QWest QWS 3637 (Warner Bros.)	38	38	70	WINELIGHT ▲ Grover Washington Jr., Elektra 6E-305
★	14	6	SILK Fuse One, CTI 9006	39	28	6	DR. JOHN PLAYS MAC REBENWACK Dr. John, Clean Cuts CC 705
★	15	13	REFLECTIONS Gil Scott-Heron, Arista AL 9566	★	NEW ENTRY		MY GOALS BEYOND John McLaughlin, Musician E1-60031 (Elektra)
★	24	2	LIVE AT THE SAVOY Ramsey Lewis, Columbia FC 37687	41	36	19	PIECES OF A DREAM Pieces Of A Dream, Elektra 6E-350
★	22	3	DREAM ON George Duke, Epic FE 37532	42	42	3	MOMENTS LIKE THIS Bobby Short, Elektra E1-60002
★	18	17	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576	43	43	28	SIGN OF THE TIMES ● Bob James, Columbia FC 37495
★	23	18	A LADY AND HER MUSIC Lena Horne, QWest QW 3597 (Warner Bros.)	44	41	49	VOYEUR David Sanborn, Warner Bros. BSK 3546
★	20	20	YOURS TRULY Tom Browne, Arista/GRP 5507	45	45	18	EVERY HOME SHOULD HAVE ONE Patti Austin, QWest QWS 3591 (Warner Bros.)
★	21	21	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)	46	33	4	FIVE YEARS LATER Ralph Towner/John Abercrombie, ECM ECM-1-1207 (Warner Bros.)
★	27	2	RIO Lee Ritenour, Musician E1-60024 (Elektra)	47	44	3	COAST TO COAST Native Son, MCA MCA 5286
★	23	23	STANDING TALL ● Crusaders, MCA MCA 5245	48	48	35	THE MAN WITH THE HORN Miles Davis, Columbia FC 36790
★	24	17	FREE TIME Spyro Gyra, MCA MCA 5238	49	49	5	CONCEPTION Bill Evans, Milestone M-47063 (Fantasy)
★	25	19	SOLID GROUND Ronnie Laws, Liberty LO 51087	50	50	8	ONE SEPTEMBER AFTERNOON Art Pepper, Galaxy GXY-5141 (Fantasy)

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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).

New LP/Tape Releases

POPULAR ARTISTS

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

A D C BAND
Roll With The Punches
 LP Cotillion SD5232 \$8.98
 BT TP5232 \$8.98
 CA CS5232 \$8.98

BAD BRAINS
Bad Brains
 LP Reach Out A106

BARTON, LOU ANN
Old Enough
 LP Asylum E160032

BLEU, FRANKIE
Who's Foolin's Who?
 LP Unicorn 9503

BONOFF, KARLA
Wild Heart Of The Young
 LP Columbia FC37444 \$6.98
 CA FCT37444

BOXCAR WILLIE
Last Train To Heaven
 LP Main Street ST73001 \$8.98
 BT 8XT73001 \$8.98
 CA 4XT73001 \$8.98

BRANIGAN, LAURA
Branigan
 LP Atlantic SD19289 \$8.98
 BT TP19289 \$8.98
 CA CS19289 \$8.98

BREWER, TERESA
Come Follow The Band
 LP Project 3 PR5108

BRIDESHEAD VISITED
Brideshead Visited
 LP Chrysalis CHR1367 \$8.98

BRUZER
Round 1
 LP Handshake FW37747 \$8.98
 CA FWT37747

BUCKNER & GARCIA
Pac-Man Fever
 LP Columbia RC37941 \$8.98
 CA RCT37941

BUSH, JOHNNY, with SPECIAL
GUEST WILLIE NELSON
Together Again
 LP Delta DLP1139

CALL
Call
 LP Mercury SRM14037 \$8.98

CAPRIS
There's A Moon Out Again
 LP Ambient Sound FZ37714 \$8.98
 CA FZT37714

CHECKER, CHUBBY
The Change Has Come
 LP MCA 5291 \$8.98
 CA MCAC5291 \$8.98

CORBIN/HANNER BAND
Sons Of America
 LP Alfa AAB11008

COWBOY JAZZ
That's What We Like About The West
 LP Rounder 0149

DANIELS, CHARLIE, BAND
Windows
 LP Epic FE37694 \$8.98
 BT FE37694 \$8.98
 CA FET37694

DAVIES, GAIL
Givin' Herself Away
 LP Warner Bros. BSK3636 \$8.98

DAZZ
Keep It Live
 LP Motown 6004ML

DENVER, JOHN
Seasons Of The Heart
 LP RCA AFL14256 \$8.98

DOUG & THE SLUGS
Wrap It!
 LP RCA AFL14261 \$8.98

DUKE, ROBY
Not The Same
 LP Songbird MCA5259 \$8.98
 CA MCAC5259 \$8.98

DYSON, RONNIE
Phase 2
 LP Cotillion SD5234 \$8.98
 BT TP5234 \$8.98
 CA CS5234 \$8.98

EARLAND, CHARLES
Earland's Jam
 LP Columbia FC37573 \$8.98
 CA FCT37573

EYE TO EYE
Eye To Eye
 LP Warner Bros. BSK3570 \$8.98

FAT LARRY'S BAND
Breakin' Out
 LP WMOT FW37968 \$8.98
 CA FWT37968

FAY RAY
Contact You
 LP Elektra E160098

FERGUSON, JAY
White Noise
 LP Capitol ST12196 \$8.98
 CA 4XT12196 \$8.98

FINGER PRINTZ
Beat Noir
 LP Stiff TEES1001

GAMMA
3
 LP Elektra E160034

GEYER, RENEE
Renee Geyer
 LP Portrait ARR37949 \$8.98
 CA ART37949

GLASS, PHILIP
Glassworks
 LP CBS FM37265 \$8.98
 CA FMT37265

GLEAMING SPIRES
Songs Of The Spires

GODLAY & CREME
Ambience
 LP Mirage WTG19341 \$8.98
 BT TP19341 \$8.98
 CA CS19341 \$8.98

GRAYSON, JACK
When A Man Loves A Woman
 LP Koala 15751

GREGORY, TERRY
From The Heart
 LP Handshake FW37907 \$8.98
 CA FWT37907

GUTHRIE, ARLO, & PETE SEEGER
Precious Friend
 LP Warner Bros. 2BSK3644 (2) \$8.98

HARARI
Harari
 LP A&M SP64887 \$6.98

HARTONES
Love Needs
 LP Ambient Sound FZ37718 \$8.98
 CA FZT37718

JACKSON, MAHALIA
Mahalia Jackson's Greatest Hits
 LP Priority PU37710 \$8.98
 CA PUT37710

JANKEL, CHAS
Questionnaire
 LP A&M SP64885 \$6.98

JAPAN
Japan
 LP Virgin/Epic ARE37914 \$8.98
 CA AET37914

JENNINGS, WAYLON
Black On Black
 LP RCA AHL14247 \$8.98

JIVE FIVE
Here We Ae
 LP Ambient Sound FZ37717 \$8.98
 CA FZT37717

JOHNNY, & THE DISTRACTIONS
Let It Rock
 LP A&M SP64884 \$6.98

KING, CAROLE
One To One
 LP Atlantic SD19344 \$8.98
 BT TP19344 \$8.98
 CA CS19344 \$8.98

KOKOMO
Kokomo
 LP Columbia FC37937 \$8.98
 CA FCT37937

LA BOPPERS
Make Mine Bop!
 LP MCA 5281 \$8.98
 BT MCA5281 \$8.98
 CA MCAC5281 \$8.98

LEVI & THE ROCKATS
The Louisiana Hayride, Original
Historic Performance 7-14-79
 LP Posh Boy PBS126

LEWIS, HUEY, & THE NEWS
Picture This
 LP Chrysalis CHR1340 \$8.98

LIGHTFOOT, GORDON
Shadows
 LP Warner Bros. BSK3663 \$8.98

LONEY, ROY
Rock & Roll Dance Party
 LP War Bride 9006

LORDZ
You & Me Are Rockers
 LP World Sound

LYNN, LORETTA
I Lie
 LP MCA 5293 \$8.98
 BT MCAT5293 \$8.98
 CA MCAC5293 \$8.98

MARLEY, RITA
Who Feels It Knows It
 LP Shanachie 43003 \$8.98

MARRS, STEVE
Somebody Somewhere
 LP Badland FC37908 \$8.98
 CA FCT37908

MARTZ, JASUN
The Pillory
 LP Neoteric Music NE061853

MASS PRODUCTION
In A City Groove
 LP Cotillion SD5233 \$8.98
 BT TP5233 \$8.98
 CA CS5233 \$8.98

MIDNIGHT, CHARLIE
Innocent Bystander
 LP Columbia ARC37727 \$8.98
 CA ACT37727

MIGHTY CLOUDS OF JOY
Changing Times
 LP Priority RU37707 \$8.98
 CA RUT37707

MONTARROYOS, MARCIO
Magic Moment
 LP Columbia/Lorimar FC37929 \$8.98
 CA FCT37929

MORRISON, VAN
Beautiful Vision
 LP Warner Bros. BSK3652 \$8.98

MOTLEY CRUE
Too Fast For Love
 LP Leather LR123

MYSTIC MERLIN
Full Moon
 LP Capitol ST12195 \$8.98
 CA 4XT12195 \$8.98

MYSTICS
Crazy Foz You
 LP Ambient Sound FZ37716 \$8.98
 CA FZT37716

NATIVE SUN
Coast To Coast
 LP MCA 5286 \$8.98
 CA MCAC5286 \$8.98

NOLEN & CROSSLEY
Snack Attack
 LP Gordy 6003GL \$8.98
 BT TP19341 \$8.98
 CA CS19341 \$8.98

OAK RIDGE BOYS
Bobbie Sue
 LP MCA 5294 \$8.98
 BT MCAT5294 \$8.98
 CA MCAC5294 \$8.98

Old Fashioned . . . Gospel Quartet
Music
 LP Priority PU37711 \$8.98
 CA PUT37711

PINK FLOYD
A Collection Of Great Dance Songs
 LP Columbia Audiophile HC47680

POCO
Cowboys & Englishmen
 LP MCA 5288 \$8.98
 BT MCAT5288 \$8.98
 CA MCAC5288 \$8.98

PYTHON, MONTY
The Monty Python. Instant Record
Collection
 LP Arista AL9580 \$8.98

RE O SPEEDWAGON
You Can Tune A Piano, But You
Can't Tune A Fish
 LP Epic Audiophile HE45082

RAITT, BONNIE
Green Light
 LP Warner Bros. BSK3630 \$8.98

RANDY, & THE RAINBOWS
C'mon Let's Go
 LP Ambient Sound FZ37715 \$8.98
 CA FZT37715

REA, CHRIS
Chris Rea
 LP Columbia FC37664 \$8.98
 CA FCT37664

RED ROCKERS
Condition Red
 LP 415 415A0006

REED, LOU
The Blue Mask
 LP RCA AFL14221 \$8.98

ROBINSON, SMOKEY
Yes It's You Lady
 LP Tamla 6001TL \$8.98

ROVERS
Pain In My Past
 LP Cleveland Int'l FE37706 \$8.98
 CA FET37706

SCOTT, TERRY
Terry Scott
 LP Elektra E160014

SEEGER, PETE, see Arlo Guthrie

SIMON & GARFUNKEL
The Concert In Central Park
 LP Warner Bros. 2BSK3654 (2)

SIMPLE MINDS
Themes For Great Cities; Definitive Collection 79-81
 LP Stiff TEES102

SMITH, RUSSELL
Russell Smith
 LP Capitol ST12197 \$8.98
 CA 4XT12197 \$8.98

STRATTA, ETTORE, & THE LONDON SYMPH. ORCH.
Music From The Galaxies
 LP CBS FM37266 \$8.98
 CA FMT37266

SUN, JOE
I Ain't Honky Tonkin' No More
 LP Elektra 60010 \$8.98

T-CONNECTION
Pure & Natural
 LP Capitol ST12191 \$8.98
 CA 4XT12191 \$8.98

THIRD WORLD
You've Got The Power
 LP Columbia FC37744 \$8.98
 BT FCA37744 \$8.98
 CA FCT37744

TWILLEY, DWIGHT
Scuba Divers
 LP EMI America ST17064 \$8.98
 BT 8XT17064 \$8.98
 CA 4XT17064 \$8.98

U F O
Mechanix
 LP Chrysalis CHR1360 \$8.98

VARIOUS ARTISTS
Detroit On A Platter
 LP AutoMotive AU TOLP1000

VARIOUS ARTISTS
The First Family Rides Again
 LP Boardwalk NB133248 \$8.98

VARIOUS ARTISTS
Hell Comes To Your House
 LP Bemisbrain BB123/124

VARIOUS ARTISTS
Lost Soul, Vol. I
 LP Epic PE37730 \$8.98
 CA PET37730

VARIOUS ARTISTS
Lost Soul, Vol. II
 LP Epic PE37731 \$8.98
 CA PET37731

VARIOUS ARTISTS
Lost Soul, Vol. III
 LP Epic PE37732 \$8.98
 CA PET37732

VARIOUS ARTISTS
Mandatory Music
 LP Tremor TRLP103

VOGGUE
Vogue
 LP Atlantic SD19343 \$8.98
 BT TP19343 \$8.98
 CA CS19343 \$8.98

WAR
Outlaw
 LP RCA AFL14208 \$8.98

WYCOFF, MICHAEL
Love Conquers All
 LP RCA NFL18004 \$6.98

X T C
English Settlements
 LP Virgin/Epic ARE37943 \$8.98
 CA AET37943

YOUNG, STEVE
To Satisfy You
 LP Rounder 3057

JAZZ

ABERCROMBIE, JOHN, see Ralph Towner

ANTHONY'S, RAY, BIG HAND
Swing
 LP Aero Space RA1010

BOWIE, LESTER
The Great Pretender
 LP ECM ECM11209 \$9.98

BROWN, CLIFFORD
Best Coast Jazz
 LP EmArcy EXPR1032 \$9.98

BROWN, CLIFFORD, & MAX ROACH
At Basin Street
 LP EmArcy EXPR1031 \$9.98

BYRD, CHARLIE, TRIO, with BUD SHANK
Brazilville
 LP Concord Jazz CJP173 \$8.98

CARY'S, DICK, SEPTET
California Doings
 LP Famous Door HL140 \$8.98

CHRISTY, JUNE
Impromptu
 LP Discovery DS836 \$8.98

CLEVELAND, JIMMY
Cleveland Style
 LP Mercury EXPR1019 \$9.98

FARMER, ART
Listen To Art Farmer & His Orch.
 LP Mercury EXPR1020 \$9.98

FLANAGAN, TOMMY
The Magnificent
 LP Progressive PRO7059 \$8.98

FREEMAN & McPARTLAND
Jazz Meeting In Holland
 LP Circle CLP10

GILLESPIE, DIZZY, & THE DOUBLE SIX OF PARIS
Dizzy Gillespie & The Double Six
 Of Paris
 LP Philips EXPR1034 \$9.98

GOLSON, BENNY
Turning Point
 LP Mercury EXPR1021 \$9.98

HAMPTON, LIONEL
With His Jazz Giants
 LP Jazz Man JAZ5001 \$8.98

HANRAHAN, KIP
Coup De Tete
 LP American Clave 1007

HIBBLER, AL
Monday Every Day
 LP Discovery DS842 \$8.98

HUNTER, ALBERTA
The Glory Of . . . Alberta Hunter
 LP Columbia FC37691 \$8.98
 CA FCT37691

JOBIM, ANTONIO CARLOS
A Certain Mr. Jobim
 LP Discovery DS848 \$8.98

JONES, JONAH
Confessin'
 LP Jazz Man JAZ5009 \$8.98

KIRBY'S, JOHN, ORCH.
John Kirby's Orch.
 LP Circle CLP14

McKENNA, DAVE, TRIO
The Music Of Harry Warren
 LP Concord Jazz CJ174 \$8.98

McPARTLAND, JIMMY, see Freeman & McPartland

PETERSON, OSCAR
With Respect To Nat
 LP Limelight EXPR1030 \$9.98

PETERSON, OSCAR, TRIO
Canadiana Suite
 LP Limelight EXPR1027 \$9.98

PHILLIPS, FLIP
Flipenstein
 LP Progressive PRO7063 \$8.98

ReCOIL
Recoil
 LP Pausa 7117 \$8.98

ROACH, MAX, see Clifford Brown

SHANK, BUD, see Charlie Byrd Trio

STEWART, SLAM
Featuring Milt Buckner & Jo Jones
 LP Jazz Man JAZ5010 \$8.98

TOWNER, RALPH, & JOHN ABERCROMBIE
Five Years Later
 LP ECM ECM11207 \$9.98

VARIOUS ARTISTS
The Musicians Guide, Vol. 1
 LP Elektra/Musician E160043

VARIOUS ARTISTS
Tour De Force
 LP Concord Jazz CJ172 \$8.98

VAUGHAN, SARAH
Sassy Swings The Tivoli
 LP Mercury EXPR1035 \$9.98

WASHINGTON, DINAH

WEBSTER, BEN
Atmosphere For Loves & Thieves
 LP Jazz Man JAZ5007 \$8.98

THEATRE/FILMS/TV

THE BORDER
Soundtrack
 LP Backstreet BSR 6105 \$9.98
 CA BSR6105 \$9.98

DEATH WISH II
Soundtrack
 LP Swan Song SS8511 \$8.98
 BT TP8511 \$8.98
 CA CS8511 \$8.98

DUKES OF HAZZARD
Various Artists
 LP Scotti Bros. FZ37712 \$8.98
 BT FZA37712 \$8.98
 CA FZT37712

MARRY ME A LITTLE
Original Cast
 LP RCA ABL14159 \$9.98

ON GOLDEN POND
Soundtrack
 LP MCA 6106 \$9.98
 CA MCAC6106 \$9.98

CLASSICAL

BACH, JOHANN SEBASTIAN
Brandenburg Concertos
 English Chamber Orch., Britten
 LP London Jubilee JL42005 (2) \$1

Billboard[®] TOP LPs & TAPE[®]

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☆ Superstars are awarded to those product demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label
1	☆	34	THE GO-GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	36	36	54	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	71	61	17	NEIL DIAMOND On The Way To The Sky Columbia TC 37628
2	☆	19	THE J. GEILS BAND Freeze-Frame EMI-America S00-17062	☆	57	2	ALABAMA Mountain Dance RCA AFL1-4229	☆	85	4	THE HUMAN LEAGUE Dare A&M SP 6-4892
3	☆	14	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NB1-33243	38	26	55	JUICE NEWTON Juice Capitol ST-12136	73	73	11	LAKESIDE Your Wish Is My Command Solar S 26 (Elektra)
4	4	35	FOREIGNER 4 Atlantic SD 16999	☆	44	8	SOFT CELL Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros)	74	39	19	EARTH, WIND & FIRE Raise ARC/Columbia TC 37548
5	5	33	JOURNEY Escape Columbia TC 37408	40	40	15	BARBRA STREISAND Memories Columbia TC 37678	75	42	9	JIMMY BUFFETT Somewhere Over China MCA MCA-5285
7	7	22	POLICE Ghost In The Machine A&M SP-3730	☆	47	9	THE WHISPERS Love Is Where You Find It Solar S-27 (Elektra)	77	77	28	THE KINKS Give The People What They Want Arista AL 9567
10	☆	21	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	☆	53	3	BONNIE RAITT Green Light Warner Bros. BSK 3630	78	45	8	MICHAEL FRANKS Objects Of Desire Warner Bros. BSK 3648
11	☆	11	BOB AND DOUG MCKENZIE Great White North Mercury SRM 1-4034 (Polygram)	44	41	47	BILLY SQUIER Don't Say No Capitol ST-12146	☆	☆	☆	VARIOUS ARTISTS The Secret Policeman's Other Ball Island LPS 9638 (Warner Bros)
12	☆	19	LOVERBOY Get Lucky Columbia FC 37638	45	43	15	GROVER WASHINGTON JR. Come Morning Elektra SE-562	80	48	11	ABBA The Visitors Atlantic SD 19332
11	11	7	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	46	46	27	LUTHER VANDROSS Never Too Much Epic FE 37451	81	56	35	PAT BENATAR Precious Time Chrysalis CHR 1346
12	12	21	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)	47	49	20	PRINCE Controversy Warner Bros. BSK 3601	82	72	75	KENNY ROGERS Greatest Hits Liberty 100 1072
13	13	26	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	☆	62	31	WILLIE NELSON Always On My Mind Columbia FC 37951	83	75	67	REO SPEEDWAGON Hi Infidelity Epic FE 36844
14	14	32	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)	☆	62	31	AL JARREAU Breakin' Away Warner Bros. BSK 3576	☆	96	4	MIKE POST Television Theme Songs Elektra EI-60028
21	☆	2	SIMON AND GARFUNKEL The Concert In Central Park Warner Bros. 28BSK 3654	50	52	5	NICK LOWE Nick The Knife Columbia PC 37932	85	87	16	LOVERBOY Loverboy Columbia IC 36762
16	16	28	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	51	51	27	TRIUMPH Allied Forces RCA AFL1 3902	86	78	41	OAK RIDGE BOYS Fancy Free MCA MCA 5209
				52	54	17	SHEENA EASTON	☆	97	5	GORDON LIGHTFOOT

New LP/Tape Releases

Continued from page 35

SCHOENBERG, ARNOLD
Wien, Wien, Nur du Allein
Schoenberg Ensemble, de Leeuw
LP Philips 6570811 \$6.98

SCHUMANN, ROBERT
Symphonic Etudes; Toccata Op. 7;
Beethoven: Sonata No. 32, Op.
111
Pogorelich
LP DG Digital 2532036 \$12.98
CA 3302036 \$12.98

SCHWANTNER, JOSEPH
Aftertones Of Infinity;
Lutoslawski: Livre Pour Orchestre
Eastman Philharmonia Effron
LP Mercury Golden Imports
SR175141 \$6.98

SHOSTAKOVICH, DMITRI
Symphony No. 14
New York Philh., Bernstein
LP CBS Masterworks M37270
CA MT37270

SIBELIUS, JEAN
Symphony No. 5
Philadelphia Orch., Rattle
LP Angel Digital DS37883 \$10.98
CA 4XS37883 \$10.98

STRAUSS, RICHARD
Alpine Symphony
Berlin Philh. & Wind Machines,
Karajan
LP DG Digital 2532015 \$12.98
CA 3302015 \$12.98

STRAVINSKY, IGOR
Petrouchka (1947 version);
Scherzo a la Russe
Philharmonia Orch., Thomas
LP CBS Mastersound IM37271
CA HMT37271
The Rite Of Spring; Eight
Instrumental Miniatures For 15
Players
Los Angeles Philh., Mehta
LP London Jubilee JL41002 \$6.98
CA JL541002 \$6.98

TCHAIKOVSKY, PETER ILYITCH
"1812" Overture; Marche Slave;
Beethoven: Wellington's Victory
Vienna Philh., Maazel
LP CBS Mastersound IM37252
CA HMT37252
"1812" Overture & "Romeo &
Juliet" Fantasy
Boston Symph. Orch., Davis
LP Philips 9500892 \$10.98
CA 7300892 \$10.98

Swan Lake (Selections)
Boston Symph., Ozawa
LP DG 2531351 \$10.98
CA 3301351 \$10.98

**Swan Lake; Sleeping Beauty—
Suites**
Vienna Philh. Orch., Karajan
LP London Jubilee JL41003 \$6.98
CA JL541003 \$6.98
Symphony No. 6 In B Minor (Op.
74) ("Pathetique")
Vienna Philh. Orch., Maazel
LP London Jubilee JL41014 \$6.98
CA JL541014 \$6.98

TELEMANN, GEORG PHILIPP
"Musique de Table"—Concertos
In A, F, & E Flat Major
Linde, Brandis, Melkus, Wenzinger,
Schola Cantorum Basel
LP Archiv Resonance 2547013 \$6.98
CA 3347013 \$6.98

VERDI, GIUSEPPE
Requiem
Price, Bjoerling, Elias, Tozzi, Chorus
of the Society of the Friends of
Music, Vienna Philh. Orch., Reiner
LP London Jubilee JL42004 (2) \$13.96
CA JL542004 (2) \$13.96

VIVALDI, ANTONIO
"L'Estro Armonico"—Concertos
1, 3, 4, 5, 6 & 9
Baumgartner, Festival Strings
Lucerne
LP Archiv Resonance 2547012 \$6.98
CA 3347012 \$6.98

CLASSICAL COLLECTIONS

AMELING, ELLY
Faure/Debussy: Songs
LP CBS Masterworks M37210
CAM137210

Mendelssohn: Lieder
LP CBS Masterworks IM36678
CA HMT36678

**HARNONCOURT & CONCENTUS
MUSICUS**
Music Of The Baroque Court
LP Archiv Resonance 2547004 \$6.98
CA 3347004 \$6.98

**JONES, PHILIP, BRASS
ENSEMBLE**
Baroque Brass Vol. 2
LP London CS7242 \$10.98

Festive Brass
LP Argo ZRG912 \$10.98

LAREDO, RUTH
Plays Ravel
LP CBS Masterworks M36734
CA MT36734

NORMAN, JESSYE
Sacred Songs
LP Philips Digital 6514151 \$12.98
CA 7337151 \$12.98

**PFUFF, BENEDICTINE CHORUS OF
ST. MARTIN BEURON**
Gregorian Chant—For Easter
LP Archiv Resonance 2547016 \$6.98
CA 3347016 \$6.98

Classical



MORAVEC SIGNS—Czech pianist Ivan Moravec, right, and Nonesuch Records director Keith Holzman sign contracts for Moravec's first U.S. recording sessions in many years, slated to take place in New York later this month.

100th Anny Fetes Planned For Berlin Philharmonic

By JIM SAMPSON

BERLIN — In May, Germany's oldest recording act celebrates its birthday. The Berlin Philharmonic Orchestra turns 100.

The record companies most closely associated with the ensemble, Deutsche Grammophon/Polydor and EMI, plan an observance of the centenary fit for this pioneer in the history of recorded sound.

The orchestra owes its existence to the tyranny of a Berlin kapellmeister names Benjamin Bilse who, in the spring of 1882, fired his entire ensemble when the musicians refused to tour Poland for what were minimal wages. The suddenly unemployed players decided to become their own masters, forming the Berliner Philharmonisches Orchester.

Then, as now, the musicians made all key decisions for themselves, such as the choice of a principal conductor, orchestra manager or new musicians. An auditioning instrumentalist must please both the entire orchestra and the principal conductor.

Tours are organized by a member of the cello section. A trombonist handles press relations. As Wilhelm Furtwaengler put it, the Berlin Phil is like "a small orchestral republic."

In 1913, just 15 years after Emil Berliner's founding of the Gramophone Company in Berlin, the local orchestra made its first recordings. The Gramophone Company was the predecessor of both DG/Berlin and EMI/London, companies which resulted from the split of Berliner's Berlin and London operations in 1922.

Chief conductor Arthur Nikisch's

traversal of Beethoven's Symphony No. 5 was also the first complete recording of a symphony in the history of the record medium. In fact, the Berlin Philharmonic's first test recording of music from Wagner's "Parsifal" was made a few weeks earlier under guest conductor Alfred Herz, but that historic performance was apparently lost.

Over the years, the Berlin Phil has had only five principal conductors: Hans von Buelow, Nikisch, Furtwaengler, Sergiu Celibidache and, since 1955, Herbert von Karajan. Only Buelow never recorded with the orchestra.

Deutsche Grammophon's special Berlin release this month includes 33 disks in six presentation boxes: Vol. 1, early recordings with Nikisch, Leo Blech, Bruno Walter, Hans Knappertsbusch, Erich Kleiber, Oscar Fried, Hans Pfitzner and Richard Strauss; Vol. 2, Furtwaengler performances between 1942 and 1953, including a recently discovered recording of Bruckner's Symphony No. 7, taped in Cairo; Vol. 3, Karajan analog stereo performances between 1966 and 1978;

Vol. 4, guest soloists such as Kempff, Gillet and Rostropovich in concertos; Vol. 5, guest conductors, including Lorin Maazel, Karl Boehm, Claudio Abbado, Ferenc Fricsay, Eugen Jochum, Rafael Kubelik and Rostropovich; Vol. 6, recent digital recordings with Karajan.

All DG recordings in volumes 3 to 6 are already available separately and will not be re-released outside

(Continued on page 64)

Sine Qua Non Introduces New Budget Cassette Line

NEW YORK—Sine Qua Non Productions will ship the first 40 titles this week of a new budget, cassette-only classical line. There will be no LP counterparts, says Joan Grow, president.

Introductory price of the line, called the "Masterpiece Series," is \$1.49 to the dealer. There will be no suggested list price, says Grow, although it is her expectation that consumer price points will hover around \$2.99. Dealer price will rise in the fall, she adds, but the increase will be modest so that low store prices can be maintained.

Recordings come from sources in Germany, and will consist largely of basic repertoire, featuring such titles as Vivaldi's "Four Seasons," Musorgsky's "Pictures at an Exhibition"

and Dukas' "Sorcerer's Apprentice." New titles will be added at the rate of about 10 a month.

Grow says the cassette-only approach was adopted after surveying large users. "They told us their need was for cassettes, rather than a new line of records," adds the company chief.

Outlets other than record shops will also be sought, including book stores and a variety of "non-traditional" retailers which normally do not stock recorded product.

All cassettes are Dolby processed, with bold package graphics featuring reproductions of old master paintings. Display units, both for counter and floor are in preparation and will be ready for distribution in early June, according to Grow.

www.americanradiohistory.com

Billboard® Best Selling Classical LPs™

Survey For Week Ending 3/20/82
(Published Once A Month)

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	119	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
2	2	45	60th ANNIVERSARY GALA Stern, Perlman, Zukerman, New York Philharmonic (Mehta), CBS Masterworks IM 36692
3	5	18	BEETHOVEN: VIOLIN CONCERTO IN D (Perlman, Guilini), Angel DS-37471
4	6	14	HOLST: THE PLANETS (Karajan), DG Digital 2532019
5	12	319	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233
6	3	23	THE UNKNOWN KURT WEILL Teresa Stratas, Nonesuch Digital D 79019
7	10	32	LIVE FROM LINCOLN CENTER Sutherland, Horne & Pavarotti, New York City Opera Orchestra (Bonyng), London Digital LDR 72009
8	4	18	PLACIDO DOMINGO GALA OPERATIC CONCERT (Guilini), DG 2532009
9	7	36	BEETHOVEN: Complete Symphonies Berlin Philharmonic (Karajan), DG Bargain Box 2740-241
10	8	97	PAVARTOTTI'S GREATEST HITS London, PAV 2003/4
11	9	18	BOLLING: TOOT SUITE FOR TRUMPET & JAZZ PIANO (Andre, Bolling), CBS SM 36731
12	11	158	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
13	14	14	PAVARTOTTI SINGS EARLY VERDI ARIAS Pavarotti, CBS M37228
14	32	5	PACHELBEL: CANON Academy Of Ancient Music (Hogwood)
15	29	5	BEETHOVEN: Symphony No. 9 (Bohm), DG Digital 2741 009
16	16	179	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
17	22	9	MAHLER: Symphony No. 8 (Ozawa), Philips 6769-069
18	19	5	KORNGOLD, CONUS: Violin Concertos (Perlman, Previn), Angel Digital DS 37770
19	NEW ENTRY		PICNIC SUITE Bolling, Rampal, LaGoya CBS Masterworks M37228
20	26	5	RAVEL: Daphnis Et Chloe (Dutoit), London Digital LDR 71028
21	21	14	BARTOK: CONCERTO FOR ORCHESTRA (Solti), London Digital LDR 71036
22	13	123	O SOLE MIO: Neapolitan Songs Pavarotti, London OS 26560
23	23	14	HANDEL: Messiah (Hogwood), L'Oiseau Lyre D 189 D3
24	25	53	PAVARTOTTI'S GREATEST HITS, Vol. 2 London PAV 2006
25	15	32	VIVALDI: Four Seasons Karajan, DG 2530 296
26	17	32	MAHLER: Symphony No. 2 Solti, London Digital LDR 72006
27	NEW ENTRY		BRAVISSIMO DOMINGO Placido Domingo RCA CRL24199
28	18	14	WAGNER: MUSIC FROM THE RING OF THE NIBELUNGEN (Tennstedt), Angel DS 37808
29	20	9	BRAMHS: German Requiem (Haitink), Vienna Philharmonic, Philips Digital 6769-055
30	30	23	HOLST: THE PLANETS The Philharmonia and Ambrosian Singers (Rattle), Angel DS 37817
31	24	9	WAGNER: Ring (Boulez), Philips Digital 6769-074
32	NEW ENTRY		LEONTYNE PRICE: LEONTYNE PRICE SINGS VERDI Israel Philharmonic Orchestra (Mehta) London 0526660
33	37	5	VAUGHAN-WILLIAMS: Fantasia On A Theme Of Tallis, Other Works (Slatkin), Telarc DG 10059
34	36	32	PACHELBEL: CANON: Galway RCA AFL 1 4063
35	35	5	GERSHWIN: An American In Paris Dallas Symphony (Mata), RCA Digital ATC1-4149
36	27	23	POPS ON BROADWAY Boston Pops (Williams), Philips Digital 6302 124
37	28	18	MENDELSSOHN: SYMPHONIES NOS. 3 & 4 (Marriner), Argo ZRG-926
38	NEW ENTRY		RODRIGO: CONCIERTO EN MODO GALANTE London Symphony Orchestra Angel Digital D8 37877
39	40	18	DEL TREDICI: FINAL ALICE (Hendricks, Solti), London Digital LDR-71018
40	31	32	BRAMHS: Symphony No. 4 Vienna Philharmonic (Kleiber) DG 2532-003

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HOT 100®

☆ 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).

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	3	7	I LOVE ROCK N' ROLL —Joan Jett & The Blackhearts (Ritchie Cordell & Kenny Laguna), J. Hooker, A. Merrill, Boardwalk 7-11-135	34	38	9	867-5309/JENNY —Tommy Tutone (Chuck Plotkin, Tutone, Keller), A. Call, J. Keller, Columbia 18-02646
2	2	10	OPEN ARMS —Journey (Mike Stone & Kevin Elson), S. Perry, M. Schon, J. Cain, Columbia 18-02687	35	41	6	NOBODY SAID IT WAS EASY —Le Roux (Leon Medica), T. Haselden, RCA 13059
3	1	20	CENTERFOLD —The J. Geils Band ● (Seth Justman), S. Justman, EMI-America 8102	36	47	4	'65 LOVE AFFAIR —Paul Davis (Ed Seay & Paul Davis), P. Davis, Arista 0661
4	5	10	THAT GIRL —Stevie Wonder (Stevie Wonder), S. Wonder, Tamia 1602 (Motown)	37	15	19	LOVE IN THE FIRST DEGREE —Alabama (Alabama, Larry McBride, Harold Shedd), J. Hurt, T. Dubois, RCA 12288
5	6	15	SWEET DREAMS —Air Supply (Harry Maslin), G. Russell, Arista 0655	38	51	6	GOIN' DOWN —Greg Guidry (John Ryan & Greg Guidry), G. Guidry, d. Martin, Columbia 18-02691
6	7	8	WE GOT THE BEAT —Go-Go's (Richard Gottehrer & Rob Freeman), C. Caffey, I.R.S. 9903 (A&M)	39	39	8	DON'T LET HIM KNOW —Prism (Carter), B. Adams, J. Vallance, Capitol 5082
7	17	6	MAKE A MOVE ON ME —Olivia Newton-John (John Farrar), J. Farrar, T. Snow, MCA 52000	40	42	9	JUST CAN'T WIN 'EM ALL —Stevie Woods (Jack White), G. Mathieson, T. Veitch, B. Bowersock, M. Vernon Cotillon 46030 (Atlantic)
8	8	11	MIRROR, MIRROR —Diana Ross (Diana Ross), M. Sembello, D. Natkosky, RCA 13021	41	50	4	BABY MAKES HER BLUE JEANS (Dr. Hook (Ron Haffkin), S. Weedman, D. Locorriere, R. Haffkine, Casablanca 2347 (Polygram)
9	4	18	SHAKE IT UP —The Cars (Roy Thomas Baker), R. Ocasek, Elektra 47250	42	44	9	ANYONE CAN SEE —Irene Cara (Ron Dante), I. Cara, B. Roberts, Network 47950 (Elektra)
10	12	11	PAC-MAN FEVER —Buckner And Garcia (J. Buckner & G. Garcia), J. Buckner & G. Garcia, Columbia 18-02673	43	43	8	I'LL FALL IN LOVE AGAIN —Sammy Hagar (Keith Olsen), S. Hagar, Geffen 49881 (Warner Bros.)
11	11	10	SPIRITS IN THE MATERIAL WORLD —The Police (The Police, Hugh Padgham), Sting, A&M 2390	44	45	8	ANOTHER SLEEPLESS NIGHT —Anne Murray (Jim Ed Norman), C. Black, R. Bourke, Capitol 5083
12	14	10	BOBBIE SUE —Dak Ridge Boys (Ron Chancey), D. Tyler, A. Tyler, W. Newton, MCA 52006	45	48	7	THEME FROM MAGNUM P.I. —Mike Post (Mike Post), M. Post, P. Carpenter, Elektra 47400
13	16	19	KEY LARGO —Bertie Higgins (Sonny L.S. Limbo, Kat Family 9-02524	46	49	6	POP GOES THE MOVIES PART I —Meco (Warner Bros./UA, ASCAP/Unart, BMI), (Meco Monardo, Tony Bongiovi, Lance Quinn), Various, Arista 0660
14	18	15	CHARIOTS OF FIRE —Vangelis (Vangelis), Vangelis, Polydor 2189 (Polygram)	47	20	19	I CAN'T GO FOR THAT —Daryl Hall & John Oates ● (Daryl Hall & John Oates), D. Hall, J. Oates, S. Allen, RCA 12361
15	9	17	LEADER OF THE BAND —Dan Fogelberg (Dan Fogelberg & Marty Lewis), D. Fogelberg, Full Moon/Epic 14-02647	48	25	23	HARDEN MY HEART —Quarterflash (John Boylan), M. Ross, Geffen 49824 (Warner Bros.)
				49	55	6	MAMA USED TO SAY —Junior (Bob Carter), J. Giscombe, B. Carter, Mercury 4014
				50			
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GEFFEN RECORDS

ASIA

GREG COPELAND

COYOTE SISTERS

PETER GABRIEL

SAMMY HAGAR

JOHN HIATT

JENNIFER HOLLIDAY

ELTON JOHN

JOHN LENNON/YOKO ONO

MAC McANALLY

RIC OCASEK

OXO

PREVIEW

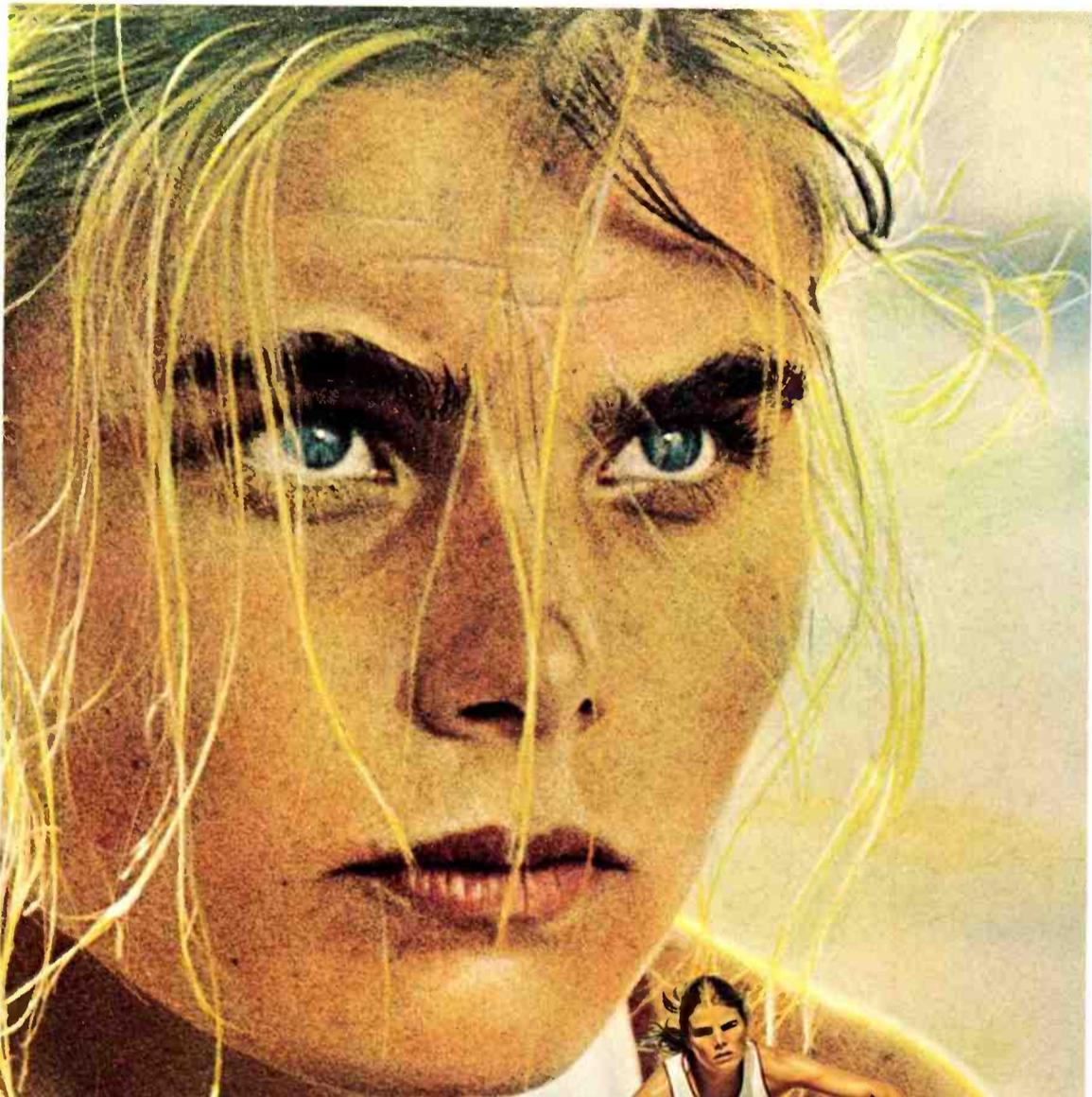
QUARTERFLASH

SIMON & GARFUNKEL IN CONCERT (Outside US & Canada)

DONNA SUMMER

JR. TUCKER

DREAM GIRLS—ORIGINAL CAST ALBUM



When you run into yourself
you run into feelings
you never thought you had.

PERSONAL BEST

"PERSONAL BEST" Starring MARIEL HEMINGWAY
SCOTT GLENN · PATRICE DONNELLY · KENNY MOORE
Music by JACK NITZSCHE and JILL FRASER
Executive Producer DAVID GEFFEN
Written, Produced and Directed by ROBERT TOWNE
A GEFFEN COMPANY RELEASE

DISTRIBUTED BY WARNER BROS.
A WARNER COMMUNICATIONS COMPANY

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R RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING
PARENT OR ADULT GUARDIAN

Michael Bennett,
Bob Avian,
Geffen Records
and the Schubert
Organization
present

Dream Girls

Book and Lyrics by
Tom Eyen

Music by
Henry Krieger

with

Obba Babatundé
Cleavant Derricks
Loretta Devine
Ben Harney
Jennifer Holliday
Sheryl Lee Ralph
and

Deborah Burrell
Vondie Curtis-Hall
Tony Franklin
David Thorne

Scenic Design
Robin Wagner

Costume Design
Theoni V. Aldredge

Lighting Design
Tharon Musser

Sound Design
Otto Munderloh

Orchestrations
Michael Gibson
Harold Wheeler

Musical Director
Yolanda Sagovia

Vocal Arrangements
Cleavant Derricks

Hair Styles
Ted Azar

Production Stage Manager
Jeff Harlin

General Manager
Marvin A. Krauss

Co-Choreographer
Michael Peters



DREAMGIRLS

© 1981 THE DREAMS COMPANY

Directed and
Choreographed by
**Michael
Bennett**

Imperial Theatre
45th Street West of Broadway

**THE
DAVID GEFFEN
COMPANY**

17	19	9	SHOULD I DO IT—The Pointer Sisters (Richard Perry), L. Martine Jr., Planet 47960 (Elektra)	50	26	10	CALL ME—Styfy (Randy Muller & Solomon Roberts Jr.), R. Muller, Salsoul 2152 (RCA)	84	88	2	BABY—The Boys Band (Peter Granet), J. Slate, L. Keith, S. Pippin, A. Roberts, Elektra 47406
18	29	5	FREEZE-FRAME—The J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8108	51	53	9	GENIUS OF LOVE—Tom Tom Club (Tom Tom Club), not listed, Sire 49882 (Warner Bros.)	85	63	9	LONELY NIGHTS—Bryan Adams (Bryan Adams), B. Adams, B. Clearmountain, A&M 2359
19	22	8	TAKE OFF—Bob & Doug McKenzie (Marc Giacomelli), Crawford, Goldsmith, Giacomelli, Moranis, Thomas, Mercury 76134 (Polygram)	52	52	17	YOU COULD HAVE BEEN WITH ME—Sheena Easton (Christopher Neil), L. Maalfrid, EMI-America 8101	86	64	11	IF LOOKS COULD KILL—Player (Dennis Lambert), D. Lambert, P. Beckett, RCA 13006
20	21	9	TONIGHT I'M YOURS—Rod Stewart (Rod Stewart), Stewart, Cregan, Savigar, Warner Bros. 49886	53	59	5	SHINE ON—George Duke (George Duke), G. Duke, Epic 14-02701	87	66	19	LET THE FEELING FLOW—Peabo Bryson (Peabo Bryson & Pate), P. Bryson, Capitol 5065
21	23	7	DO YOU BELIEVE IN LOVE—Huey Lewis And The News (Huey Lewis And The News), R.J. Lange, Chrysalis 2589	54	62	5	MEMORY—Barbra Streisand (Andrew Lloyd Webber), A.L. Webber, T.S. Eliot, T. Nunn, Columbia 18-02717	88	69	8	WORKING FOR THE WEEKEND—Loverboy (Bruce Fairbairn & Paul Dean), P. Dean, M. Reno, M. Prenette, Columbia 18-02589
22	30	7	(OH) PRETTY WOMAN—Van Halen (Ted Templeman), R. Orbison, B. Dees, Warner Bros. 50003	55	33	10	I BELIEVE—Chiliwack (Bill Henderson & Brian MacLeod), B. Henderson, Millennium 13102 (RCA)	89	74	4	ONLY ONE YOU—T.G. Sheppard (Buddy Killen), B. Jones, M. Garvin, Warner/Curb 49858
23	24	10	DADDY'S HOME—Cliff Richard (Cliff Richard), J. Sheppard, W. Miller, EMI-America 8103	56	46	25	PHYSICAL—Olivia Newton-John (John Farrar), S. Kipner, T. Shaddick, MCA 51182	NEW ENTRY	NEW ENTRY	NEW ENTRY	MAKE UP YOUR MIND—Aura (S. Washington), S. Washington, C. Jones, S. Young, Salsoul 7017 (RCA)
24	36	3	DON'T TALK TO STRANGERS—Rick Springfield (Keith Olsen), R. Springfield, RCA 13070	57	58	6	APACHE—Sugar Hill Gang (Sylvia Robinson), S. Robinson, J. Chase, G. Cook, M. Wright, Sugar Hill 774	91	86	30	OUR LIPS ARE SEALED—The Go-Go's (Richard Gottscheer, Rob Freeman), J. Wiedlin, T. Hall, I.R.S. 9901 (A&M)
25	31	5	EDGE OF SEVENTEEN—Stevie Nicks (Jimmy Iovine), S. Nicks, Modern 7401 (Atlantic)	58	68	4	GET DOWN ON IT—Kool & The Gang (Eumir Deodato & Kool & The Gang), R. Bell, J. Taylor, Kool & The Gang, De-Lite 816 (Polygram)	NEW ENTRY	NEW ENTRY	NEW ENTRY	OVER THE LINE—Eddie Schwartz (Eddie Schwartz & Dave Tyson), E. Schwartz, D. Tyson, Atco 7402 (Atlantic)
26	28	14	ONE HUNDRED WAYS—Quincy Jones Featuring James Ingram (Quincy Jones), K. Wakefield, B. Wright, T. Coleman, A&M 2387	59	75	3	I'VE NEVER BEEN TO ME—Charlene (Ron Miller, Berry Gordy & Don Costa), R. Miller, K. Hirsch, Motown 1611	92	93	2	SAD GIRL—G.O. (Jimmy Simpson), J. Wiggins, L. Smith, Arista 0659
27	27	11	WHEN ALL IS SAID AND DONE—Abba (Benny Anderson & Bjorn Ulvaeus), B. Anderson, B. Ulvaeus, Atlantic 3889	60	70	3	MAKING LOVE—Roberta Flack (Burt Bacharach & Carole Bayer Sager), C. Bayer Sagar, B. Bacharach, B. Roberts, Atlantic 4005	93	76	16	LOVE IS ALRIGHT TONITE—Rick Springfield (Rick Springfield & Bill Drescher), R. Springfield, RCA 13008
28	32	8	MY GUY—Sister Sledge (Sister Sledge), W. Robinson, Cotillion 47000 (Atlantic)	61	65	5	NEVER GIVE UP A GOOD THING—George Benson (Jay Graydon), T. Shapiro, M. Garvin, Warner Bros. 50005	94	96	2	IF I COULD GET YOU—Gene Cotton (Not listed, G. Cotton, Knoll 5002)
29	13	13	THROUGH THE YEARS—Kenny Rogers (Lionel B. Richie), S. Dorff, M. Panzer, Liberty 1444	62	54	14	SOMEWHERE DOWN THE ROAD—Barry Manilow (Barry Manilow), T. Snow, C. Weil, Arista 0658	95	NEW ENTRY	NEW ENTRY	ALL NIGHT WITH ME—Laura Branigan (Jack White), C. Montan, Atlantic 4023
30	40	6	FIND ANOTHER FOOL—Quarterflash (John Boylan), M. Ross, Geffen 50006 (Warner Bros.)	63	73	4	DON'T LET ME IN—Sneaker (Jeff Baxter), W. Becker, D. Fagen, Handshake 9-02714	96	81	11	YOU'RE MY LATEST, MY GREATEST INSPIRATION—Teddy Pendergrass (Kenneth Gamble & Leon Huff), K. Gamble, L. Huff, P.I.R. 5-02619 (Epic)
31	35	6	JUKE BOX HERO—Foreigner (Robert John "Mutt" Lange, Mick Jones), Gramm-Jones, Atlantic 40041	64	67	5	SUMMER NIGHTS—Survivor (James Peterik, Frank Sullivan), J. Peterik, F. Sullivan, Scotti Bros. 02700 (Epic)	97	85	14	LOVE IS LIKE A ROCK—Donnie Iris (Mark Avsec), M. Avsec, D. Iris, M. Lee, A. McClain, K. Valentine, MCA 51223
32	37	6	ON THE WAY TO THE SKY—Neil Diamond (Neil Diamond, Dennis St. John), N. Diamond, C. Bayer-Sager, Columbia 18-02712	65	56	23	THE SWEETEST THING—Juice Newton (Richard Landis), D. Young, Capitol 5046	98	89	3	THE LONGER YOU WAIT—Gino Vannelli (Gino Vannelli, Joe Vannelli, Ross Vannelli), G. Vannelli, Arista 0664
33	34	10	TELL ME TOMORROW—Smokey Robinson (George Tobin), G. Goetzman, M. Piccirillo, Tamla 1601 (Motown)	66	NEW ENTRY	NEW ENTRY	DID IT IN A MINUTE—Daryl Hall & John Oates (Daryl Hall & John Oates), D. Hall, S. Allen, J. Allen, RCA 1-3065	99	91	5	RUNNING—Chubby Checker (Evan Pace), J. Russo, MCA 51233

Hear the Top of the Hot 100

With Casey Kasem on

AMERICAN TOP 40

WITH CASEY KASEM



IMPERIAL ESCORT—Stormie and Michael Omartian, center, are flanked by the gospel group of the year, the Imperials. The quartet, which is produced by Michael Omartian, also won a Dove award for contemporary gospel album.

Publicity Plus Firm Formed By Spencer

NASHVILLE—Cynthia Spencer, a former publicist for the Benson Co., has established Publicity Plus, an agency primarily for the promotion of Christian artists. The new firm has offices in Nashville and Dallas.

In addition to Spencer, who will be headquartered in Dallas, Publicity Plus is staffed by Lynn Cox, special projects coordinator; Carolyn Naifeh, writer and creative manager for national work; and David Ludwick, legal advisor.

Grant Is Carving Her Niche

By ROBYN WELLS

NASHVILLE — With three Grammy and six Dove nominations plus a No. 1 album to her credit, 21-year-old Amy Grant is carving her niche in contemporary Christian music. Signed to Myrrh in 1976, her sixth album, "Age To Age," is slated to ship in April.

Grant, who balances her recording career with being a full-time student at Vanderbilt Univ., plays about 80 concert dates a year. Unlike some gospel artists, she works only ticketed shows, rather than relying on free will offerings, and prefers not to perform at churches because audiences seem more inhibited and less receptive there than at regular concert venues.

Personal religious testimony is integral to a gospel artist's performance, Grant believes. "If I paid \$10 to see a pop singer and he spent a lot of time talking, I'd be irritated because I came to hear him sing," says Grant. "But part of the reason people pay to see a gospel performer is because they want to hear about the person's beliefs. You have to prove to them that you are what you sing."

Grant also writes, occasionally with her fiancé, singer/songwriter Gary Chapman, who has penned some of her tunes, including the title cut to her "My Father's Eyes" LP. Of the two, Chapman is the better writer, Grant says, which is why she enjoys teaming up with him. "You're not challenged if you play tennis with someone of equal ability, and it's the same way with writing and performing."

Neither Grant nor her management team of Mike Blanton and Dan Harrell is opposed to her crossing over to the pop field. "Probably one of the biggest frustrations in the contemporary Christian field is the exposure problem," notes Blanton. "The question is what is the best avenue to go down in order to reach more people."

In order to widen Grant's exposure, KJYO-FM Oklahoma City, a Schulke II outlet, sponsored one of her dates on her current three-week Western tour. Grant and Chapman are also planning a six-week European tour this summer, their first full-fledged venture into that market.

Chuck Wagon Gang LP On Copperfield

MARIETTA, Ga.—The Chuck Wagon Gang, a traditional gospel group that started in 1936, has reassembled and issued a new album on the Copperfield label. Copperfield is a division of House of Penny Productions here.

Entitled "In Harmony," the album contains such Chuck Wagon standards as "Echoes From The Burning Bush," "Come Unto Me" and "The Glory Land Way," as well as new and previously unrecorded material. Producer for the project is Jack Eubanks.

Brentwood Distrib

BRENTWOOD, Tenn. — Brentwood Publishing, whose products have been distributed by Publishers Network, Dallas, is now doing all its own print music distribution. www.americanradiohistory.com



Billboard photo By Chuck Pulin

ON "ON BROADWAY"—Jerry Leiber, Mike Stoller, Cynthia Weil and Barry Mann recently donated original sheet music of their collaboration, "On Broadway," to the Songwriters Hall of Fame in New York. At the fete, also attended by Phoebe Snow, Mann and Weil were also honored by BMI for their achievements in rock 'n' roll, including five million-performance songs. From left are Leiber, Snow, Stoller, Weil and Mann.

Entertainment Co. Gets 'Cats' Show Score Rights

NEW YORK — Koppelman-Bandier Music, the BMI music publishing wing of The Entertainment Company, has acquired North American subpublishing rights to "Cats," the smash English musical that celebrates a year's run this May in London.

The deal, made with the producer of the show, Brian Broly, has been finalized on the heels of a U.S. hit version of a song from the show, "Memory," performed by Barbra Streisand, who is produced by The Entertainment Company. The "Memory" cut, in fact, was produced by Andrew Lloyd Webber, who, with some input by Trevor Nunn, wrote the 24-song "Cats" score to the poetry of T.S. Eliot's "Old Possum's Book Of Practical Cats."

In addition to the Streisand cut of "Memory," Judy Collins includes the song on her new Elektra album, and Marty Bandier, partner with Charlie Koppelman in The Entertainment Company, says other recorded performances by "established" acts are in the works.

A Broadway production of "Cats" with Warner Bros. Records in line to market the U.S. cast, is planned

sometime during the 1982/83 season, at a point likely to see three Webber-scored musicals running at the same time. The others are the long-running "Evita" and an earlier effort, "Joseph & The Amazing Technicolor Dreamcoat," which opened recently to rave reviews.

The latter shows were collaborative efforts between Webber and Tim Rice. The two gained international recognition in 1971 with "Jesus Christ Superstar," which, interestingly, opened on Broadway prior to its London production 10 months later.

Broly made the subpublishing deal with Koppelman-Bandier as a partner with Webber in music publishing. The Koppelman-Bandier rights to the score are part of a deal-by-deal approach in other territories.

"Jesus Christ Superstar," "Evita" and "Joseph" are the biggest U.S. hits from English writers since the mid-'60s, when there were a number of successes from London's West-end, including "Oliver!," "Stop The World," "Roar Of The Greasepaint," "Half A Sixpence" and "Pickwick."

MUPPETS FEATURED

Kids Music Dictionary Due

NEW YORK—What is regarded as the first music dictionary for children—with definitions courtesy of the Muppets—is due from Cherry Lane Books, a division of Cherry Lane Publications.

Due in August, the 200-page book will contain 500 explanations of music terms, along with Muppet character illustrations. The book, "The Muppets Music Dictionary," will retail at \$9.95.

In another print release aimed at the school market, Cherry Lane will publish its second magazine, "The Sesame Street Magazine," for preschoolers/second grade starting in Oct. It'll be issued eight times a year and include a 7-inch EP demonstrating various music exercises. Subscriptions will go for \$110 a year. The firm is already publishing "Music Alive" for schools, also available eight times a year at a \$99 subscription price.

By this summer, Cherry Lane will also have a biography of the late rock star, Mike Bloomfield, who died last year. Due soon is the company's third pocket-edition music

book, by John Denver (\$3.95), supplementing two previous issues, "Pocket Guitar" (\$3.95) and one featuring material by the Beatles (\$4.95). As a result of its print association with CBS Songs, the firm is also issuing Patrick Henderson's "Look To Jesus."

DJM To Close N.Y. Offices

NASHVILLE — Solidifying its base of operations here, Dick James Music will close its New York offices in mid-April to concentrate on Nashville publishing and production activity. This comes almost a year after the London-headquartered firm first opened its doors in Nashville under the direction of Arthur Braun, general manager of U.S. operations.

According to Braun, positions now held by New York staffers will be replaced in Nashville. Dick James Music has also relocated to larger offices at 24 Music Square East, Nashville, Tenn. 37203. Phone: (615) 242-0600.

Best Selling Inspirational LPs

Survey For Week Ending 3/20/82

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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	4	8	UNFAILING LOVE Eve Tournquist, Word WSB-8867	21	27	34	KIDS PRAISE ALBUM Maranatha MM0068
2	3	26	AMAZING GRACE B.J. Thomas, Myrrh MSB 6675	22	22	13	FOREVER Tim Sheppard, Greentree R3572
3	1	17	JONI'S SONG Joni Eareckson, Word WSB 8856	23	23	17	THE KEITH GREEN COLLECTION Keith Green, Sparrow SPR 1055
4	2	51	PRIORITY The Imperials, Day Spring DST 4017	24	26	82	NEVER ALONE Amy Grant, Myrrh MSB 6645 (Word)
5	5	26	HEARTS OF FIRE Sweet Comfort Band, Light LS 5794	25	29	101	FORGIVEN Don Francisco, New Pax NP 33042
6	7	101	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004	26	39	5	TOWN TO TOWN Phil Kaegy, Sparrow SPR 1053
7	11	8	THE BEST OF PRAISE Maranatha Singers, Maranatha (Word) MM0083A	27	17	17	PRAISE V Maranatha Singers, Maranatha MM 0076 A
8	13	8	THE TRAVELER Don Francisco, New Pax NP 33106	28	28	30	REJOICE 2nd Chapter of Acts, Sparrow SPR 1050
9	20	8	THE VERY BEST OF THE IMPERIALS The Imperials, Day Spring DST-4025	29	19	43	HEY, I'M A BELIEVER Dallas Holm & Praise, Greentree R3441
10	21	8	I SAW THE LORD Dallas Holm, Benson R3723	30	24	101	HEED THE CALL The Imperials, Dayspring DST 4011
11	6	101	MY FATHER'S EYES Amy Grant, Myrrh MSB 6625	31	30	38	IT'S TIME TO PRAISE THE LORD Praise Five, Maranatha MM 0077A
12	8	77	IN HIS TIME, PRAISE IV Maranatha Singers, Maranatha MM0064 (Word)	32	NEW ENTRY		IT MUST BE LOVE The Latinos, Word WSB 8862
13	15	101	MUSIC MACHINE Candle, Birdwing BWR 2004	33	33	34	SOLDIERS OF THE LIGHT Andrus/Blackwood & Co., Greentree R3738
14	14	64	BEST OF B.J. THOMAS B.J. Thomas, Myrrh/Word MSB 6653	34	NEW ENTRY		ANTSHILLVANIA Candle, Birdwing BWR 2030
15	9	34	IN CONCERT Amy Grant, Myrrh MSB 6688	35	35	5	ANIMALS & OTHER CRITTERS Candle, Birdwing BWR 2031
16	10	17	HOLM, SHEPPARD, JOHNSON Holm, Sheppard, Johnson, Greentree R3583	36	37	30	DON'T GIVE IN Leon Patillo, Myrrh MSB 6662 (Word)
17	12	101	ONE MORE SONG FOR YOU The Imperials, Dayspring DST 4015	37	NEW ENTRY		HE IS JEHOVAH Kenneth Copeland, KCP SLP-1010
18	25	13	NEVER SAY DIE Petra, Starsong SSR0032	38	38	64	ARE YOU READY? David Meece, Myrrh MSB 6652
19	16	64	FAVORITES Eve Tournquist, Word WSD 8845	39	31	22	JUST PIANO ... PRAISE II Dino, Light LS 5790
20	18	38	THE NEW GAITHER VOCAL BAND Day Spring MST 4024	40	32	34	JUST PIANO ... PRAISE Dino, Light L3 5727

18	18	28	▲	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atlantic)
19	19	23	●	GENESIS Abacab Atlantic SD 19313
20	16	15	▲	AC/DC For Those About To Rock Atlantic SD 11111
21	28	51	▲	QUINCY JONES The Dude A&M SP-3721
22	24	18	●	SKYY Skyline Salsoul SA-8548 (RCA)
23	20	18	●	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)
24	25	11	▲	TOM TOM CLUB Tom Tom Club Sire SRK 3628 (Warner Bros.)
25	22	20	▲	DIANA ROSS Why Do Fools Fall In Love RCA AFL1-4153
26	32	5	▲	OAK RIDGE BOYS Bobbie Sue MCA MCA-5294
27	27	23	▲	KOOL & THE GANG Something Special De-Lite DSP 8502 (Polygram)
28	23	52	▲	ALABAMA Feels So Right RCA AHL1-3930
29	29	13		BOBBY WOMACK The Poet Beverly Glen BG-10000
30	33	6		RICH LITTLE The First Family Rides Again Boardwalk NB1-33248
31	31	8		SAMMY HAGAR Standing Hampton Geffen GHS 2006 (Warner Bros.)
32	30	41	▲	AIR SUPPLY The One That You Love Arista AL 9551
33	38	5		SMOKEY ROBINSON Yes Its You Lady Tamla 600112 (Motown)
34	34	18	▲	ROD STEWART Tonight I'm Yours Warner Bros. BSK-3602
35	35	5		THE B-52'S Mesopotamia Warner Bros. Min. 3641

59	3	59	★59	VAN MORRISON Beautiful Vision Warner Bros. BSK 3652
71	5	71	★54	ALDO NOVA Portrait ARR 37498 (Epic)
55	7	55	55	AL DIMEDOLA Electric Rendezvous Columbia FC 37654
64	6	64	★56	JEAN LUC-PONTY Mystical Adventures Atlantic SD 19333
63	7	63	★57	PRISM Small Change Capitol ST 12184
66	11	66	★58	THE BLASTERS The Blasters Slash SR 109
60	37	60	59	KENNY ROGERS Share Your Love Liberty LOO 1108
68	3	68	★60	GEORGE DUKE Dream On Epic FE 37532
61	47	61	61	RICK JAMES Street Songs Gordy G8-1002M1 (Motown)
67	4	67	★62	AURRA A Little Love Salsoul SA-8551 (RCA)
63	8	63	63	THE SUGAR HILL GANG 8th Wonder Sugarhill SH-249
74	7	74	★64	THE WAITRESSES Wasn't Tomorrow Wonderful Polydor PD 1-6346 (Polygram)
81	3	81	★65	WAYLON JENNINGS Black On Black RCA AHL1-4247
82	4	82	★66	HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR-1340
80	5	80	★67	SHALAMAR Friends Solar S-28 (Elektra)
68	5	68	68	WEATHER REPORT Weather Report Columbia FC 37616
69	6	69	69	SISTER SLEDGE The Sisters Capitol SD 5231 (Atlantic)
70	17	70	70	PEABO BRYSON I Am Love Capitol ST-12179

88	88	27	●	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC-2 37542
89	92	23		JOAN ARMATRADING Walk Under Ladders A&M SP-4876
90	90	49	●	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)
91	93	27	●	LITTLE RIVER BAND Time Exposure Capitol ST 12163
92	98	5		UFO Mechanix Chrysalis CHR 1360
95	123	2		BUCKNER & GARCIA Pac-Man Fever Columbia XRC 37941
94	79	28	●	THE TIME The Time Warner Bros. BSK 3598
95	83	20		LINDSEY BUCKINGHAM Law And Order Asylum SE-561 (Elektra)
96	84	14		CAROL HENSEL Carol Hensel's Exercise And Dance Program-Volume 2 Vintage VNI 7733 (Mirus)
97	115	4		SOUNDTRACK Fame RSD RX 1-3080 (Polygram)
98	113	69	▲	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120
99	109	7		LE ROUX Last Safe Place RCA AFL1-4195
100	128	7		TOMMY TUTONE Tufone II Columbia ARC 37401
101	103	8		LARRY CARLTON Sleepwalk Warner Bros. BSK 3635
102	102	17		CAROL HENSEL Carol Hensel's Exercise And Dance Program Vintage VNI 7713 (Mirus)
103	NEW ENTRY			XTC English Settlement Virgin/Epic ARC 37493
104	86	73	▲	THE DOORS Greatest Hits Elektra SE 515

18	18	28	▲	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atlantic)
19	19	23	●	GENESIS Abacab Atlantic SD 19313
20	16	15	▲	AC/DC For Those About To Rock Atlantic SD 11111
21	28	51	▲	QUINCY JONES The Dude A&M SP-3721
22	24	18	●	SKYY Skyline Salsoul SA-8548 (RCA)
23	20	18	●	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)
24	25	11	▲	TOM TOM CLUB Tom Tom Club Sire SRK 3628 (Warner Bros.)
25	22	20	▲	DIANA ROSS Why Do Fools Fall In Love RCA AFL1-4153
26	32	5	▲	OAK RIDGE BOYS Bobbie Sue MCA MCA-5294
27	27	23	▲	KOOL & THE GANG Something Special De-Lite DSP 8502 (Polygram)
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34	34	18	▲	ROD STEWART Tonight I'm Yours Warner Bros. BSK-3602
35	35	5		THE B-52'S Mesopotamia Warner Bros. Min. 3641



Give the gift
of music.

★ LP This Week

THE GO GO'S

Beauty And The Beat
I.R.S. SP-70021 (A&M)



Video

RCA Vidisk Update

• Continued from page 1

ever, that with its newly reduced prices, the CED system stands a better chance of attracting more buyers.

To date, some 165,000 CED players have been sold out of RCA's Midwest manufacturing plant, with 105,000 CED players of all brands (65,000 of RCA's brand) believed to be in U.S. consumer homes. While those figures are under the projected 200,000 units RCA predicted it would sell the first year, officials point out that those figures are meaningful and successful when compared to first-year introductions of other new consumer electronics products, such as videocassette recorders.

The CED-format disk player is up against strong competition from which offer recording capability, as well as a much greater library of software available for sale and rental. Currently there are just over 200 titles available in the CED format, mostly family-oriented entertainment. RCA plans to introduce 160 disks during 1982, including music titles to accompany a new stereo player due in May. No X-rated product will ever be available from RCA, the company has repeatedly stated.

The CED format's greatest strength, and the factor many feel makes it viable, is its comparatively low price. RCA recently lowered the list price of its original player from \$500 to \$300 and has introduced a new model at a \$350 list price (Billboard, Feb. 20). Software costs an average of \$21 per title, \$35 for double disks such as "Lady Sings The Blues," "Elephant Man," "Patton" and "The 10 Commandments."

Arnold Valencia, president of RCA Sales Corp., explains the reason for the disk player's price reduction. "When Hitachi and Toshiba reduced their prices, we wanted to see if they were trying to liquidate their inventory and withdraw from CED, or what strategy they had. When we determined that it was an ongoing decision, and that retail action was taking place, we dropped our price to remain competitive. It's rejuvenated the business."

Some of the other CED-format disk players, available from Toshiba, Sanyo, Hitachi, Zenith, Sharp, Radio Shack, Sears, Montgomery Ward and JCPenney, have been selling for between \$300 and \$350 for about three months now. A spokesman for Sears expresses the beliefs of many when he says, "Sales have not lived up to expectations so far, but we believe the disk will do well, especially as prices come down and more software becomes available."

Toshiba's sales manager for special marketing Robert Shiff adds, "Our price promotions to dealers, which allow them to sell at whatever price they want, have been very successful. The product is price-sensitive, and we believe we haven't tapped the right market yet. We have to get more software, especially rock concerts and that type of product." Toshiba—and others—will introduce stereo disk players in June, which Shiff feels will have a positive effect on sales.

Dealers surveyed believe that the CED camp is moving in the right direction by reducing its prices, but most don't think prices are yet low enough. "The only way to sell CED is to merchandise it like Atari," says one. "Give it away, even if it means taking a slight loss, and make the money on the software. Unless you build up the player population, you're not going to sell the software."

ware." RCA has already found that a player purchaser buys an average of more than 22 disks, much higher than originally anticipated.

The same dealer estimates that sales would pick up significantly if list price on the CED player were dropped to \$199; at \$175 the product would "fly off the shelves."

Some retailers, though, are already seeing an increase in sales since the recent RCA price reductions. Jack Luskin of Luskin's in Washington, D.C. says, "At the lower price, the RCA disk player will really move." Luskin is selling the SelectaVision player at \$299; Luskin adds, "Before the official drop in price, we had gone as low as \$329."

The key to Luskin's success, he says, is that he merchandises the disk player—and its software—aggressively. "Most dealers don't want to go to the trouble, but it is a very viable product, and stereo will be dynamite." Luskin stocks Hitachi and Toshiba disk players as well, but says, "RCA is the name of the game. They have the advertising and the acceptance in the marketplace."

A spokesman for the May Co. in Los Angeles, which is selling the RCA machine for \$299, says, "We have aggressively advertised the lower priced RCA players with good response. The ads and the price are attracting lots more customers and our sales have increased. And the response has been good chain-wide."

"Lowering the price has been something RCA has needed to do for a long time in order to be competitive," says James Lawson, manager of Future Video in Louisville, Ky. He adds, though that there has not been a noticeable increase in hardware sales since the RCA price cut, saying the bulk of his consumers buy software.

In fact, no one is complaining about software sales. Jack Luskin estimated he sells 26 disks for every player. Chaz Austin, video buyer for Nickelodeon in Los Angeles, says, "Even before the RCA price decrease on hardware, our CED software sales were very strong. I haven't noticed any dramatic increase in software sales since both CED and LaserVision disk sales are doing so well anyway."

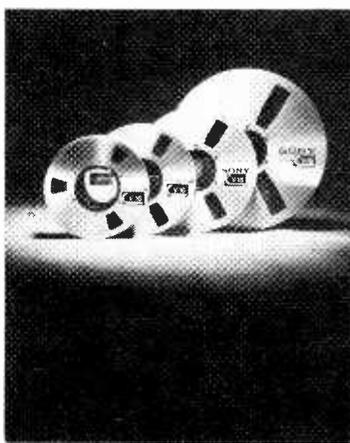
If the lower player price leads to increased sales, as it is believed it will, it follows that software sales will significantly increase also. And that's what's been happening at the Screening Room in Aurora, Colo.

Steve Berger of the Screening Room says that beginning in the middle of January he noticed a sudden increase in software activity in his store. He attributes the change to a \$299 price for machines from Montgomery Ward. "We had more people come into our store for software," Berger says.

"We're phasing out of hardware to concentrate on software. I do think the price reduction will stimulate the CED player sales. The spurt in software has remained. And we had been successful in renting CED players along with software."

Not everyone, however, is so optimistic about the effect of lower prices. Jim Lahm, owner of Video Cross Roads in Orange, Calif. says, "A few more units may be sold, but I don't think the price cut will make that dramatic a difference in CED player sales. The disk is ho-hum."

"I would agree that once a person owns a disk machine, they get very hungry for software," Lahm continues. "I don't think it's any secret, though, that the element that may make CED jump significantly is X-rated disks, not cutting the price."



MORE MASTERS—Sony's V-16 High Band Master Tape series has been expanded to include two new products that offer 18- and 188-minute recording lengths. Sony is one of the originators of the one-inch Type "C" format. Other lengths available: 34, 64 and 96-minutes.

Japanese VCR Exports Doubled In Past Year

TOKYO—Japanese exports of videotape recorders in 1981 totalled 7.35 million units, more than double the 3.44 million tally for 1980, according to statistics just released here by the Electronic Industries Association of Japan.

This dramatic upturn means that VCRs replaced color television sets for the first time last year as the industry's leading export item both in terms of volume and monetary value.

Exports of VCRs to the U.S. in 1981 jumped by 129.7% to 2.37 million units and those to the European Economic Community by 116.3% to 2.85 million units.

And production of video tape recorders in Japan also established an all-time record with 9.49 million units, compared with 4.44 million in 1980, an increase of 113.8%. Monthly production rose from 445,692 in January, 1981, to 789,197 in June and to more than a million units in each of the last three months of the year.

Exports of color televisions, including chassis and kits for assembly overseas, totalled 6.24 million units last year, up 34.3% over the 1980 return. The previous export record figure was 5.25 million in 1976.

Firm Deals Only In Cult Videocassettes

LOS ANGELES—A special company for cult films on videocassette? That's what Charles Band, president of Wizard Video has set up. Cult Video, the new company, will handle marketing, duplicating and distributing of cult videotapes.

Cult Video is a subsidiary of Wizard Video, whose catalog includes such titles as "The Texas Chainsaw Massacre" and "I Spit On Your Grave."

First four Cult releases are "Night Creature" with Donald Pleasence and Nancy Kwan; "Smooth Velvet Raw Silk" with Laura Gemser; "Twilight People" with John Ashley and Pam Grier, and "The Cars That Eat People."

All titles will be available in VHS and Beta formats at a suggested retail price of \$59.95.

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Billboard®

Survey For Week Ending 3/20/82

Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	4	FORT APACHE, THE BRONX Vestron VA-6000
2	2	8	MOMMIE DEAREST (ITA) Paramount Pictures, Paramount Home Video 1263
3	4	8	PATERNITY (ITA) Paramount Pictures, Paramount Home Video 1401
4	3	10	CLASH OF THE TITANS MGM/CBS Home Video 700074
5	6	3	ONE FLEW OVER THE CUCKOOS NEST Thorn 604 (EMI)
6	10	2	RICHARD PRYOR LIVE IN CONCERT Vestron VA-4000
7	5	19	ATLANTIC CITY Paramount Pictures, Paramount Home Video 1460
8	8	4	CANNONBALL RUN Vestron VA-6001
9	12	4	CONTINENTAL DIVIDE Universal City Studios, Inc., MCA Distributing Corporation 71001
10	7	14	AN AMERICAN WEREWOLF IN LONDON (ITA) Universal City Studios Inc., MCA Distributing Corporation 77004
11	9	6	TEXAS CHAINSAW MASSACRE Wizard Video 034
12	13	14	FOUR SEASONS ● (ITA) Universal City Studios Inc., MCA Distributing Corporation 77003
13	15	8	FIRST MONDAY IN OCTOBER Paramount Pictures, Paramount Home Video 1408
14	20	2	RAGGEDY MAN Universal City Studios Inc., MCA Distributing Corporation 71003
15	18	4	PHYSICAL Universal City Studios Inc., MCA Distributing Corporation 55050
16	17	13	APOCALYPSE NOW (ITA) Paramount Pictures, Paramount Home Video 2306
17	22	9	ROLLERBALL 20th Century-Fox Video 4559
18	24	6	VICTORY MGM/CBS Home Video 600108
19	25	18	KRAMER VS. KRAMER (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10355
20	29	25	THE JAZZ SINGER (ITA) Paramount Pictures Paramount Home Video 2305
21	11	3	LORD OF THE RINGS Thorn 605 (EMI)
22	23	22	THE BLUE LAGOON (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10025E
23	32	58	AIRPLANE (ITA) Paramount Pictures Paramount Home Video 1305
24	31	11	THE ADVENTURES OF ROBIN HOOD 20th Century-Fox Video 4540-30
25	16	4	NORTH BY NORTHWEST MGM/CBS Home Video 600104
26	21	18	THIEF 20th Century-Fox Video 4550
27	14	22	STIR CRAZY (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10248E
28	19	18	THE POSTMAN ALWAYS RINGS TWICE MGM/CBS Home Video 700077
29	38	20	FRIDAY THE 13TH II (ITA) Paramount Pictures, Paramount Home Video 1457
30	30	2	HELL NIGHT Media Home Entertainment M157
31	26	5	GREAT ESCAPE 20th Century-Fox Video 4558-30
32	27	30	NIGHTHAWKS ● (ITA) Universal City Studios Inc., MCA Distributing Corporation 71000
33	39	32	CASABLANCA (ITA) United Artists, 20th Century-Fox Video 4514
34	28	16	DOGS OF WAR 20th Century-Fox Video 4569
35	37	21	THE COMPETITION Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10124E
36	35	22	ENDLESS LOVE (ITA) Universal City Studios Inc., MCA Distributing Corporation 77001
37	34	30	RAGING BULL (ITA) United Artists, 20th Century-Fox Video 4523
38	33	6	STUDENT BODIES Paramount Pictures, Paramount Home Video 1476
39	36	9	MAGNIFICENT SEVEN 20th Century-Fox Video 4553
40	40	41	ORDINARY PEOPLE (ITA) Paramount Pictures, Paramount Home Video 8964

● Recording Industry Of America seal for sales of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale.

20th's Dreyer Says Theatrical Features Will Dominate

• Continued from page 4

By 1985, though, when the population of videocassette players is expected to expand to 15-20 million, feature films will lose some of their grip on the market. Dreyer believes. "Thanks to technology—more features at lower prices—the market will broaden and open up to broader programming, such as original concerts."

When concerts are taped now, Dreyer says, it's not always with home video in mind. "We haven't been involved in lighting and effects but I hope that will be different in the future."

Original concerts for home video can cost up to about \$500,000 to produce. "The economics are not there now, with the restricted base of homes," Dreyer asserts. "When there are more machines, everyone will derive more benefit. Programming will reflect a larger market and narrowcasting will become a reality."

The introduction of stereos playback will have a positive effect on VCR sales and, therefore, on increased programming. "A number of audiophiles haven't gotten into video because they've been waiting for better sound quality," Dreyer believes. "Stereo will take another year to come to market, but by 1983 there will be a large number of stereo VCRs and we'll have product on the market. We're converting 'Hello Dolly,' 'The King And I' and others to stereo in anticipation."

Stereo product from 20th Century-Fox Video runs about \$10 over the program's non-stereo list price. "We had to convert our manufacturing for stereo," Dreyer says. "But once the whole factory is converted, there will no longer be a pricing differential."

In light of last year's "Betamax" decision on home taping, Fox has been working with hardware manufacturers, trying to get them to promote benefits of owning a VCR other than taping. "Besides time-shifting, a VCR can be used to play prerecorded material, and the hardware suppliers have been negligent in not mentioning that," Dreyer says. "It's poor marketing—they're losing an opportunity to create awareness of all the benefits of the product."

As of April, VCR owners will be able to go into stores and rent "On Golden Pond" and "The French Lieutenant's Woman" from Fox. The firm tries always to have a "rea-

sonable" rental window for all its rental-only titles, which remain rental-only for at least six months. "Our objective is to give titles to the dealer before a film is shown on cable," Dreyer says. "We can't al-

ways guarantee it, but it is a priority."

By the same token, cable tv can show titles available from the Fox catalog only when Fox allows.

The company introduced seven

rental-only titles in January, six in February and four in March. From now on there will only be 2-4 titles in this category per month, according to Dreyer. "We're coming out with new releases for sale, and we want to

give the dealer the opportunity to push them more, so we're limiting our rental-only to top titles." So far, he says, more than 2,000 dealers have signed up to be part of the rental program.



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Billboard Survey For Week Ending 3/6/82

**Videocassette
Top 40**

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5	15	17	ATLANTIC CITY Paramount Pictures, Paramount Home Video 1460
6	12	4	TEXAS CHAINSAW MASSACRE Wizard Video 034
7	5	6	FIRST MONDAY IN OCTOBER Paramount Pictures, Paramount Home Video 1408

These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

Video Seminar Is Replaced By Update Conclave

SAN DIEGO—The International Tape/Disc Assn.'s annual fall Home Video Seminar is being replaced by a one-day industry update conference which will be combined with the ITA's annual membership meeting.

The ITA will continue to have its annual "Audio/Video Update" in March of each year alternating between the East and West Coasts.

Nov. 17 has been set aside this year for the combined industry update/membership meeting.

ITA will also conduct its second annual European Home Video Seminar in conjunction with VID-COM '82 at Cannes, France. The ITA event is Oct. 12-14, while VID-COM, itself, is Oct. 15-19.

The next U.S. "Audio/Video Update—1983" will be held March 13-16 at the Diplomat, Hollywood, Fla.

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MARCH 20, 1982, BILLBOARD

Is The Foreign Market Colossal? Prerecorded Videocassettes Zoom; Judgment Urged

By JIM McCULLAUGH

SAN DIEGO—The prerecorded videocassette market outside the U.S. could be colossal, but it needs to be assessed and approached with some degree of judgment.

That was the consensus of a panel of video industry marketing executives discussing foreign markets here at the ITA two weeks ago.

Jim Jimirro, president of Walt Disney Telecommunications, labeled the potential "enormous," supporting his contention with the evidence that three out of every four VCRs are sold outside the U.S.

He divided the world into four quadrants, indicating that the U.S. represents 25% of VCRs, Western Europe is 25%, Japan is 25% and 25% belongs to the rest of the world.

The foreign markets, suggested Jimirro, give the U.S. video industry a

chance to "start over" and not make some of the marketing mistakes it has made domestically.

"It's a fine industry," he said, "but the best we have in America is a troubled industry. It will be at least 2-3 years before the American market develops an identity." He added that the U.S. industry has a lot of problems that need to be worked out over the course of the next 18-24 months.

In the past 18 months, Jimirro contends, the foreign markets have "come alive." Disney entered the foreign arena in the fall of 1981 with 11 markets and now believes it has the perfect "model" for the what the non-U.S. video business should be.

Disney's policy is all-rental. "We will never sell our cassettes outside the U.S. and Canada." The philoso-

phy, according to Jimirro, will give Disney control and profit. He even predicted that Disney's first foreign year will result in more gross revenues than the company realized in its first year in the U.S. with both sales and rentals.

In fact, added Jimirro, "We are turning down substantial short term revenues so that in the long term, our dealers can make a good living from Disney."

Jimirro also served up capsule overviews of various foreign markets based on Disney's experience. Sweden is the most "orderly" market; Germany is the most "underpriced" market; the U.K. is the most "dangerous" market; and Italy is the one with the most "long term potential." In the next two years, Disney will be rolling out to Latin American and Asia.

Mel Harris, Paramount Home Video president, agreed with Jimirro, indicating that no other consumer item, including video games, has penetrated the international marketplace as rapidly as home video.

But, according to Harris, video is a retail business and needs to be treated and stimulated as such worldwide.

Lee Mendell, vice president, video, WEA International, indicated that his firm's experience has been quite good thus far in international markets.

WEA is now targeting 22 countries for its product shortly including Mexico, Japan, Israel, Australia and others. He suggested that the video market outside the U.S. has the potential of being larger than inside the U.S.

Mickey Hyman, executive vice president, CBS Video Enterprises, was a little more cautious in his optimism.

There is no international market for video, he contended, but "opportunity to sell programming into other markets. Sure, we have opportunities but they are as varied as the culture of those countries."

To have a notion of how each and every country will respond to video, asserted Hyman, was "precipitous." "It's a mistake," he emphasized, "to try and force one marketing technique outside the U.S."

Hyman also suggested, in contrast to an earlier Stan Cornyn, executive vice president, Warner Communications Record Group speech, that video music, particularly outside the U.S. could be a substantial programming area.

"Give me a Julio Iglesias video," he said, indicating that would be a smash seller outside the U.S.

21st Century Posts A 6-Month Dropoff

NEW YORK—21st Century Distribution Corp., a distributor of feature films to the videocassette and videodisk markets, among others, reports net income of \$24,925 on film rentals of \$762,365 for the six-month period ended Dec. 31.

The company, traded Over-The-Counter, says that comparable results for the six-month period ended Dec. 31, 1980 are not available, although it states that in the fiscal year ended June 30, 1981 net income was \$55,572 on revenues of \$888,928.

Among its film properties are "Nightmare," "Revenge Of The Shogun Women" and "Fighting Mad." At least 10 more films are due in the second half of this fiscal year, says Tom Ward, president.

New Criteria Established For Future ITA Awards

SAN DIEGO—The International Tape/Disc Assn. is establishing new criteria for its ITA Golden Videocassette Award, effective April 1 of this year.

The new standards, announced here during the ITA "Audio/Video Update-1982" seminar two weeks ago, now say that in order to qualify for an ITA Golden Videocassette Award, companies will have to demonstrate via an audit that gross label revenue for a home video program on tape exceeded \$1 million in sales and/or rentals. A company that has a returns policy or a stock balancing program will have to deduct the amount of the allowance from their gross revenues.

The former standard for the

award was the audited sale of a videocassette program of \$1 million based on the suggested retail list price value. According to ITA, the change will thus measure sales and rental revenues at the label producer's level rather than at retail value.

No change is being made in the criteria for the ITA Golden Videodisk Award, but the ITA board of directors has suggested that a committee study new standards for that award also.

The ITA Golden Videocassette Award was begun in 1980. 11 programs qualified the first year; 88 certifications were made in 1982. 10 programs have qualified thus far this year.

AVAILABLE IN NEAR FUTURE

RCA Demonstrates New Vidisk Player

SAN DIEGO—At the ITA convention, here, RCA demonstrated a prototype of an advanced videodisk player. The CED-format player was shown for the first time in the U.S. and featured programmable random access, high-speed visual search, repeat picture and the ability to automatically repeat program segments.

The player was previously shown last fall at the Vidcom conference in Cannes, France.

James Alic, RCA group vice president, says the model "can be expected in the marketplace in the relatively near future."

"We continue to believe that our introductory players, particularly with the addition of stereo this May, incorporate the product features necessary to build a mass market. At

the same time we recognize that some consumers will express an interest in a deluxe player that offers more features and advanced technical capabilities."

Jon Clemens, director of videodisk systems at RCA's Princeton, N.J. research center, demonstrated the selection of program material by time, band or field (random access) by remote control. He showed two search speeds, 16x and 120x.

Clemens explained that every CED videodisk contains a code that includes a field number and band identification. In the demonstration, the field number was converted into a time, which was displayed on the tv screen. The code was also used in conjunction with a microprocessor to randomly access any segment of the disk.

From 20th & MGM-CBS, Big New Batch Of Titles

LOS ANGELES—Both 20th Century-Fox Video and MGM/CBS Home Video have new titles this month in the sale and rental-only categories.

Rental-only titles revert to sale after a period of at least four months for MGM/CBS and six months for 20th Century-Fox.

The seven new titles for sale from Fox Video include dramas and a comedy. All are available in both VHS and Beta formats.

There's Woody Allen's "Love And Death," from United Artists; "The Night The Lights Went Out In Georgia," starring Kristy McNichol, from Avco Embassy; "The Amazing Spider Man" from Cult Productions; "The Elephant Man," starring Philip Anglim, from ITC Entertainment; "On The Beach," based on the novel about the aftermath of nuclear explosions, from United Artists; Alfred Hitchcock's "Spellbound," from ABC Pictures International; and "Too Late The Hero," a World War II movie with Cliff Robertson, Michael Caine and Henry Fonda,

from ABC Pictures International.

The lease/rental releases from 20th include: "What's New Pussy-cat," "From Russia With Love," "Zorro," "The Gay Blade" and "Death Hunt."

New sale titles from CBS/MGM include: "Picasso: A Painter's Diary," "At The Circus," "The Good Earth," "Westworld," "Sybil" and "Miss Peach Of The Kelly School."

MGM/CBS adds "S.O.B." to "Tarzan The Ape Man" which launched its First Run Home Video Theatre rental plan. Each "First Run" film is released by MGM/CBS before release to cable or pay television and remains for rental only for at least four months.

Future "First Run" titles include "Rich And Famous," "All The Marbles" and "Whose Life Is It Anyway?"

Five new CED-format videodisks from MGM/CBS also include: "Piaf," "Man On The Moon," "Soylent Green," "The Street Fighter" and "Cat On A Hot Tin Roof."

RCA Issuing Eight Vidisks

NEW YORK—Eight new titles are forthcoming on RCA SelectaVision videodisks this month, including a James Bond feature, thrillers and educational titles.

The new disks are "Diamonds Are Forever," "Blow Out," "The Fog," "The Amityville Horror," "The Big Sleep," "Big Bad Mama," "Big Blue Marble" and "Watership Down."

"Diamonds Are Forever" stars

Sean Connery as Agent 007. "Blow Out" stars John Travolta; "The Amityville Horror" and "The Fog" are horror movies; "The Big Sleep" stars Humphrey Bogart; "Big Bad Mama" stars Angie Dickinson; "Big Blue Marble" contains two segments of the children's television series; and "Watership Down" is an animated film based on the novel by Richard Adams.

Billboard®

Survey For Week Ending 3/20/82

Videocassette Top 25 Rentals

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4	6	7	CLASH OF THE TITANS	MGM/CBS Home Video 700074
5	2	7	MOMMIE DEAREST	Paramount Pictures, Paramount Home Video 1263
6	8	7	AN AMERICAN WEREWOLF IN LONDON	Universal City Studios Inc. MCA Distributing Corp. MCA 77004
7	4	7	APOCALYPSE NOW	Paramount Pictures, Paramount Home Video 2306
8	3	7	FOUR SEASONS	Universal City Studios Inc. MCA Distributing Corp. MCA 77003
9	5	7	ATLANTIC CITY	Paramount Pictures, Paramount Home Video 1460
10	NEW ENTRY		FOR YOUR EYES ONLY	20th Century-Fox Video
11	17	3	HISTORY OF THE WORLD PART ONE	20th Century-Fox Video
12	10	3	TARZAN THE APE MAN	MGM/CBS Home Video
13	NEW ENTRY		CONTINENTAL DIVIDE	Universal City Studios Inc., MCA Distributing Corp. 71001
14	NEW ENTRY		9-5	20th Century-Fox Video 1099
15	13	7	AIRPLANE	Paramount Pictures, Paramount Home Video 1305
16	9	3	ONE FLEW OVER THE CUCKOOS NEST	Thorn 604 (EMI)
17	19	7	MANIAC	Media Home Entertainment 155
18	7	5	TEXAS CHAINSAW MASSACRE	Wizard Video 034
19	15	5	FIRST MONDAY IN OCTOBER	Paramount Pictures, Paramount Home Video 1408
20	NEW ENTRY		THE JAZZ SINGER	Paramount Pictures, Paramount Home Video 2305
21	NEW ENTRY		RICHARD PRYOR LIVE IN CONCERT	Vestron VA-4000
22	NEW ENTRY		ENDLESS LOVE	University City Studios Inc., MCA Distributing Corp. 77001
23	16	7	KRAMER VS. KRAMER	Columbia Pictures 10355
24	14	3	CADDYSHACK	Warner Bros. Inc., Warner Home Video 2005
25	18	3	THE CONVERSATION	Paramount Pictures, Paramount Home Video 2307

Country

Road To Songwriting Success Spotlighted At NSAI Sessions

By EDWARD MORRIS

NASHVILLE—More than 300 amateur and professional writers flocked to the seminars, critique sessions and collaboration workshops held last weekend (March 6-7) by the Nashville Songwriters Assn. International. Registration was up by about 50% over that for last year's event. NSAI officials said.

While the advice handed down to the songwriters in the various classes tended to be basic, it came from some of the music industry's most successful and respected operatives.

Identifying himself as the man who had turned down such songs as "Busted," "The Way We Were" and "Raindrops Keep Fallin' On My

Head," keynote speaker Chet Atkins told the writers. "All I ever went by in choosing a song was 'Boy, that's good! Why didn't I think of that?'" At one time, Atkins noted, he produced as many as 40 artists for RCA and was thus constantly involved with songwriters.

"Your greatest enemy when writing songs or playing the guitar is conformity," Atkins contended. "Mediocrity keeps creeping in, and you've got to keep pushing it out."

A panel of songwriters followed Atkins' address with tips to the audience on co-writing, publishing, demo preparation and presentation and allied subjects. Appearing here

were Randy Goodrum, Chris Waters, Jerry Chesnut, Roger Cook, Kye Fleming, Dennis Morgan, Phoebe Snow and Michael McDonald.

Chesnut, a veteran Nashville writer and publisher, said he had recently forsaken the publishing side of the business to concentrate solely on writing. He warned writers against forming their own publishing companies, asserting that administrative duties would cripple or nullify their creativity.

Snow and McDonald recalled that their initial publishing affiliations came along with their record deals and that, thus, they had not enjoyed the sense of common purpose and control that many of the Nashville-based writers said they had with their publishers.

Spotlighted on the songpluggers panel were Karen Conrad, Blendingwell/Sister John Music; Terry Choate, Tree International; Johnny Wright, Warner Bros. Music; Randy Talmadge, JEN Productions; Byron Hill, ATV Music; Al Cooley, Combine Music; and Celia Hill, Cappel Music.

Their theme was that publishers perform a lot of duties that beginning songwriters may assume or approach as their own responsibilities—including demo preparation and systematic pitching. Conrad estimated that her company spends an average of \$200 each on professional quality demos. Hill revealed that, in addition to the more popular kind of music, ATV also solicits and plugs songs aimed at children.

The classes concluded with a panel made up of independent producers Bob Montgomery, Barry Beckett, Brent Maher and Ed Penney and Elektra/Asylum producer and Nashville operations head Jimmy Bowen. Although each had individual standards for screening songs, all agreed that they preferred simple piano or guitar-and-voice demos. Penney reported that two major Terri Gibbs' selections—"Rich Man" and "I'm A Lady"—had come to him unsolicited through the mail.

Bowen suggested that pluggers suggest to him which of his artists they considered their songs best suited to. "I want the artist to want to cut the songs I give him," he said. He noted that more than 200 songs a week are sent to Elektra and that in 1980 the company spent more than \$9,000 in returning rejected songs—a practice since discontinued.

Individual registrants were able to have their songs critiqued or experiment in collaborating with professional songwriters during the final day of the event.

NSAI members or representatives taking part in these sessions included Karen Conrad, Dane Bryant, Charlie Feldman, Pat Rolfe, Tom Long, Jim Dowell, David Conrad, Michael Heaney, Ed Penney, Ted Barton, Aaron Brown, Ed Thomas, Kenny O'Dell, Walter Campbell, Woody Bomar, Johnny Wright, Pat Higdon, Chris Dodson, Terry Choate, Michael Hollandsworth, Randy Talmadge, Doyle Brown, Gary Harrison, Rory Bourke, Charlie Black, Sam Lorber, Jeff Silbar, Randy Goodrum, Wayland Holyfield, Bob Morrison, Johnny MacRae, Michael Garvin, Bucky Jones, Sharon Michalsky, Moses Dillard, Keith Stegall, Stewart Harris, Wood Newton and Dan Tyler.

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DYNAMIC DUO—Kye Fleming, left, and Dennis Morgan receive the Nashville Songwriters Assn. International songwriter of the year award at the banquet capping off the organization's two-day seminar.

Top NSAI Honors To Fleming And Morgan

By ROBYN WELLS

NASHVILLE—The tandem team of Kye Fleming and Dennis Morgan took songwriter of the year accolades, while "You're The Reason God Made Oklahoma," penned by Larry Collins and Sandy Pinkard, was named song of the year at the Nashville Songwriters Assn. International's 15th annual awards ceremony.

Fleming and Morgan also were the only songwriters to receive more than one award, taking honors for "I Was Country When Country Wasn't Cool" and "I Wouldn't Have Missed It For The World," the latter also penned by Charles Quillen.

Dolly Parton reaped another trophy for "9 To 5," a tune which garnered two Grammys, including one for best country song, and BMI's Robert J. Burton award for the most performed country song of the year. "Elvira" also continued its awards sweep, with Dallas Frazier picking up honors for the tune, which has already received a Grammy for best country performance by a group and a CMA accolade for best single of the year.

Songwriters of three Alabama tunes—"Feels So Right," "Love In The First Degree" and "Old Flame"—also received kudos. The

songs were written by Randy Owen, Jim Hurt and Tim Dubois, and Donny Lowery and Mac McAnally, respectively.

Also honored were Bob McDill and Wayland Holyfield, "I'll Need Someone To Hold Me When I Cry"; Billy Joe Shaver, "I'm Just An Old Chunk Of Coal"; Jan Crutchfield, "It Turns Me Inside Out"; Walt Aldridge and Tommy Brasfield, "(There's) No Gettin' Over Me"; Dick Feller, "Some Days Are Diamonds"; Otha Young, "The Sweetest Thing (I've Ever Known)"; Ed Bruce, Patsy Bruce and Ron Peterson, "When You Fall In Love (Everything's A Waltz)"; and Collins and Pinkard, "You're The Reason God Made Oklahoma."

Winners of the NSAI awards were announced at a dinner capping off a two-day songwriters' seminar (see related story). Preceding the ceremony, new board members for the organization were announced. President is Ann Stuckey, while Wayland Holyfield is serving as first vice president. Second vice president is Del Bryant, with former president Randy Goodrum now acting as treasurer. Susan Hackney is secretary and Jerry Chesnut is sergeant at arms.

MARCH 20, 1982. BILLBOARD



SAGE SONGWRITERS—Phoebe Snow and Dooble Brother Michael McDonald share songwriting tips during a session at the Nashville Songwriters Assn. International's seminar.

ANTHOLOGY SERIES

CBS Bows Historic LPs

NASHVILLE—This month, CBS Nashville launches a special custom label created to release a new country anthology series that will be available both at retail and through mail order.

The label, Columbia Historic Edition, is comprised of vintage recordings by six legendary names in related fields of country music: Gene Autry, Lefty Frizzell, Bob Wills, Flatt & Scruggs, Spade Cooley, and the Sons of the Pioneers.

More than a year in the planning, this project marks the first time CBS Nashville has undertaken to create a separate label on which to market a specific series of albums. The recordings represent the evolution of country between 1935 and 1950, and contain a minimum of one or more previously unreleased cuts per LP, as well as material not found on other historical compilations by these artists.

The Columbia Historic Edition will be sold through regular CBS accounts and retailers. It will also be available through mail order coordinated by the company's fulfillment center in Terre Haute. Plans call for the six-LP set to be advertised initially in five national publications with a collective circulation of more than 770,000 potential series buyers. Ads running in this campaign will be coded to determine where the series is most successful.

All artwork and hand-tinted graphic design for the Columbia Historic Edition label logo and album covers were coordinated by the in-house CBS art department in

Nashville. Material for the individual albums was compiled jointly by the CBS Records Archives and the Country Music Foundation in Nashville.

According to Columbia product manager Jim Carlson, original plans called for only one volume, but research indicated a market for vintage country recordings. The label decided to create a separate logo for the series and chose four categories of music: western, represented by Gene Autry and the Sons of the Pioneers; western swing, represented by Bob Wills and Spade Cooley; honky tonk, represented by Lefty Frizzell; and bluegrass, represented by Flatt & Scruggs.

Although not directly tied in, the Columbia Historic Edition country series echoes the general compilation theme of a recent Epic "Okeh" LP series which contains jazz, blues, soul, western swing and r&b. The label declines to comment on the initial pressing run for its historical country series, but it is believed to be on the conservative side until testing indicates the potential demand for the line.

Fest Dates Set

CINCINNATI—The 12th annual Appalachian Festival will be held May 12-16 at the Cincinnati Convention Center. A part of "Springfest 1982," the Appalachian event will feature performances by 35 local and nationally known music groups.

Newsbreaks

• NASHVILLE—Tieing in with Michael Murphey's new Liberty single, "The Two Step Is Easy," the Nocona Boots Corp. is sponsoring the Nocona National Two Step contest. In conjunction with various radio stations, Nocona is sponsoring local two step contests. Local winners will be flown to Billy Bob's in Dallas-Ft. Worth, where Murphey will select the grand prize winners May 1. The winning couple will each receive a pair of Nocona boots, a sterling silver belt buckle and \$1,000. Approximately 20 stations in the Southwest are participating in the contest.

• NASHVILLE—In support of his current Epic single, "Crying My Heart Out Over You," Ricky Skaggs has embarked on a 15 date major market tour. During the tour, he will open several shows for Don Wil-

liams, Ronnie Milsap and Larry Gatlin and the Gatlin Brothers Band. Tour stops include Oklahoma City; Ft. Meyers, Fla.; Jacksonville; Daytona; Sharondale, Ohio; Saginaw, Detroit; Toledo; Columbus; Midland, Tex.; Wichita Falls; Topeka; Boston; New York; and Greenville, N.C.

• FT. PAYNE, Ala.—Alabama will present its first annual June Jam in their hometown on June 4th. The benefit show is an expansion of their 1981 Homecoming Concert, which attracted 6,500 people. The talent lineup for the show includes the Oak Ridge Boys, Janie Fricke, Louise Mandrell and R.C. Bannon and Wildwood, a local group. 25,000 tickets are available for this year's show. \$15 mail order tickets can be obtained through P.O. Box 529, Ft. Payne, Ala. 35967.

Billboard® Hot Country Singles

Survey For Week Ending 3/20/82

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer) Label & Number (Dist. Label) (Publisher, Licensee)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer) Label & Number (Dist. Label) (Publisher, Licensee)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer) Label & Number (Dist. Label) (Publisher, Licensee)	
★	2	13	MOUNTAIN OF LOVE —Charley Pride (H. Dorman, RCA 13014 (Morris, Unichappell, BMI))	35	4	15	DO ME WITH LOVE —Janie Fricke (J. Schweers, Columbia 18 02644 (Jack & Bill, Welk, ASCAP))	★	NEW ENTRY	89	I HAD IT ALL —Fred Knoblock (T. Moretti, F. Knoblock, S. Allen, Scotti Bros. 5-02752 (CBS) (Flowering Stone, ASCAP/Legendsongs, BMI))	
★	3	14	SHE LEFT LOVE ALL OVER ME —Razzy Bailey (C. Lester, RCA 13007 (House Of Gold, BMI))	★	40	6	VICTIM OR A FOOL —Rodney Crowell (R. Crowell, Warner Bros. 5000B (Coolwell, Granite, ASCAP))	★	70	86	BAD NEWS —Boxcar Willie (J.D. Loudermilk, Main Street 951 (Acuff-Rose, BMI))	
★	5	9	BOBBIE SUE —Oak Ridge Boys (D. Tyler, A. Tyler, W. Newton, MCA 52006 (House Of Gold, BMI/B. Goldsboro, ASCAP))	★	50	4	SPEAK SOFTLY (YOU'RE TALKING TO MY HEART) —Gene Watson (S.P. Spurgin, J.D. Mendenhall, MCA 52009 (Booth And Watson, BMI))	★	71	74	THAT'S WHAT YOUR LOVIN' DOES TO ME —Peggy Forman (J. Siofner, Dimension 1027 (Almarie, BMI))	
★	7	10	BIG CITY —Merle Haggard (M. Haggard, D. Holloway, Epic 14-02686 (Shade Tree, BMI))	★	51	4	SOMEDAY SOON —Moe Bandy (I. Tyson, Columbia 18 02735 (W.B. ASCAP))	★	72	46	11	NO RELIEF IN SIGHT —Con Hunley (R. Bourke, G. Dobbins, J. Wilson, Warner Bros. 49887 (Chappell, ASCAP))
★	6	13	THE VERY BEST IS YOU —Charly McClain (F. Stephens, L. Shell, Epic 1402656 (Aoudad, ASCAP/IBEX, BMI))	★	44	6	YOU SURE KNOW YOUR WAY AROUND MY HEART —Louise Mandrell (T. Rocco, R. Bourke, C. Black, RCA 13039 (Bibo, Welk, Chappell, ASCAP))	★	73	47	11	LIES ON YOUR LIPS —Cristy Lane (L. Shell, J. Dowell, Liberty 1443 (C. Lane, New Albany, BMI))
★	8	8	THE CLOWN —Conway Twitty (C. Chalmers, S. Rhodes, B. Barnett, W. Carson, Elektra 47302 (Mammoth Spring, Rose Bridge, BMI))	★	49	4	IT'S A LONG WAY TO DAYTONA —Mel Tillis (M. Tillis, Elektra 47412 (M. Tillis, BMI))	★	74	84	2	KEY LARGO —Bertie Higgins (B. Higgins, S. Limbo, Kat Family 9 02524 (JenLee/Chappell, ASCAP/Lowery, BMI))
★	9	10	ANOTHER SLEEPLESS NIGHT —Anne Murray (C. Black, R. Bourke, Capitol 5083 (Chappell, ASCAP))	★	52	3	KANSAS CITY LIGHTS —Steve Wariner (K. Fleming, D.W. Morgan, RCA 13072 (Tom Collins, BMI))	★	75	80	2	HANDY MAN —Joel Hughes (J. Jones, O. Blackwell, Sunbird 7569 (Unart, BMI))
★	11	8	THROUGH THE YEARS —Kenny Rogers (S. Dorff, M. Panzer, Liberty 1444 (Peso, Swanee Bravo, BMI))	★	42	7	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))	★	76	48	18	LORD I HOPE THIS DAY IS GOOD —Don Williams (D. Hanner, MCA 51207 (Sabal, ASCAP))
★	16	9	A COUNTRY BOY CAN SURVIVE —Hank Williams Jr. (H. Williams Jr., Elektra/Curb 47257 (Bocephus, BMI))	★	75	2	JUST TO SATISFY YOU —Waylon & Willie (W. Jennings, D. Bowman, RCA 13073 (Irving, Parody, BMI))	★	77	81	2	PAIN IN MY PAST —The Rovers (F. Dycus, M.D. Barnes, Cleveland International 14-02728 (Epic) (ATV, Screen Gems/EMI, BMI))
★	17	7	SAME OLE ME —George Jones (P. Overstreet, Epic 14-02696 (Silverline, BMI))	★	44	10	IF YOU'RE WAITING ON ME —The Kendalls (K. Bell, T. Skinner, J.L. Wallace, Mercury 76131 (Hall Clement, Welk, BMI))	★	78	53	9	BUT IT'S CHEATING —The Family Brown (B. Brown, RCA 13015 (Teriace, ASCAP))
★	13	10	TENNESSEE ROSE —Emmylou Harris (K. Brooks, H. Devito, Warner Bros. 49892 (Warner-Tamerlane/Babbling Brook/Drunk Monkey, BMI))	★	45	12	MIS'RY RIVER —Terri Gibbs (G. Wolf, MCA 51225 (Chiplin, ASCAP))	★	79	NEW ENTRY	79	A THING OR TWO ON MY MIND —Gene Kennedy & Karen Jeglum (M. Fagan, Door Knob 82-173 (Door Knob, BMI))
★	14	9	BE THERE FOR ME BABY —Johnny Lee (C. Black, T. Rocco, Full Moon/Asylum 47301 (Chappell, Intersong, ASCAP))	★	46	20	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD —Ed Bruce (W. Holyfield, R. Hatch, MCA 51210 (Bibo, Vogue, Welk, ASCAP, BMI))	★	80	54	16	EVERBODY MAKES MISTAKES/WILD TURKEY —Lacy J. Dalton (L.J. Dalton, B. Sherrill, H. Moffatt, P. Sebert, Columbia/Sherrill 18 02637 (Aigea, Song Biz, BMI))
★	15	10	SWEET YESTERDAY —Sylvia (K. Fleming, D.W. Morgan, RCA 13020 (Tom Collins, BMI))	★	85	2	YOU'LL BE BACK —The Statler Brothers (W. Holyfield, J. Russell, Mercury 76142 (Bibo, Welk, Sunflower, ASCAP, BMI))	★	81	58	6	I'D LOVE YOU TO WANT ME —Marvel Felts (Leop, Lobo III (Famous, ASCAP))
★	19	9	CRYING MY HEART OUT OVER YOU —Ricky Skaggs (C. Butler, L. Certan, G. Stacey, M. Wilken, Epic 14-02692 (Cedarwood, BMI))	★	60	3	I FEEL IT WITH YOU —Kieran Kane (K. Kane, R. Kane, Elektra 47415 (Cross Keys, Lilton, ASCAP))	★	82	59	9	TIL SOMETHING BETTER COMES ALONG —R.C. Bannon (R.C. Bannon, J. Bellis, RCA 13029 (Warner-Tamerlane/Sweet Harmony, BMI))
★	18	9	I LIE —Loretta Lynn (T.W. Dampier, MCA 52005 (Coal Miners, BMI))	★	49	5	AND THEN SOME —Bobby Smith (J. Slate, L. Henley, M. Gray, Liberty 1452 (House Of Gold, Chinnichap, Careers, BMI))	★	83	NEW ENTRY	83	EVEN IF IT'S WRONG —Jimmi Cannon (J. Louis, Warner Bros. 50024 (Steel City, BMI))
★	16	14	BLUE MOON WITH HEARTACHE —Rosanne Cash (R. Cash, Columbia 18-02659 (Hotwire, Atlantic, BMI))	★	50	5	LUCY AND THE STRANGER —Bobby Goldsboro (B. Goldsboro, Curb 5-02726 (CBS) (House Of Gold, BMI))	★	84	NEW ENTRY	84	I'VE GOT A BAD CASE OF YOU —Marie Osmond (W. Aldridge, T. Brasfield, Elektra 47430 (Rick Hall, ASCAP))
★	22	7	ANOTHER HONKY TONK NIGHT ON BROADWAY —David Frizzell & Shelly West (M. Brown, S. Dorff, S. Garrett, Warner/Viva 50007 (Peso, Wallet, BMI))	★	51	4	I'VE JUST SEEN A FACE —Calamity Jane (J. Lennon, P. McCartney, Columbia 18 02715 (Maclean, Bmi))	★	85	88	2	MADE IN THE USA —The Four Guys (C. Moman, B. Emmons, JNB 1001 (Baby Chick, Vogue, BMI))
★	21	8	IF YOU'RE THINKING YOU WANT A STRANGER —George Strait (B. Mevis, D. Wills, MCA 51228 (Jack And Bill, Welk, ASCAP))	★	52	NEW ENTRY	TEARS OF THE LONELY —Mickey Gilley (W. Holyfield, Epic 14 02774 (Welk, Bibo, ASCAP))	★	86	NEW ENTRY	86	THE FLAME —Rita Remington (L. Shell, H. Lindsey, Plantation 711-3259 (Tree, BMI))
★	23	7	IN LIKE WITH EACH OTHER —Larry Gatlin & The Gatlin Brothers Band (L. Gatlin, Columbia 18 02698 (Larry Gatlin, BMI))	★	53	33	FROM LEVI'S TO CALVIN KLEIN JEANS —Brenda Lee (R.D. Runyon, R. Lathrop, B. Jones, MCA 51230 (Tree, BMI/Cross Keys, ASCAP))	★	87	61	13	IF SOMETHING SHOULD COME BETWEEN US —Burrito Brothers (J. Beland, G. Guilbeau, Curb/CBS 52641 (Atlantic, BMI))
★	24	7	AFTER THE LOVE SLIPS AWAY/SMOKEY MOUNTAIN MEMORIES —Earl Thomas Conley (E.T. Conley, R. Devereux, RCA 13053 (Blue Moon, Easy Listening, ASCAP))	★	54	35	WRITTEN DOWN IN MY HEART —Ray Stevens (W.L. Davidson, RCA 13038 (Grand Avenue, ASCAP))	★	88	62	18	ONLY ONE YOU —T.G. Sheppard (B. Jones, M. Garvin, Warner/Curb 49858 (Cross Keys, ASCAP/Tree, BMI))
★	25	6	IT'LL BE HER —Tompall & The Glaser Brothers (B.R. Reynolds, Elektra 47405 (Baron, Hat Band, BMI))	★	55	64	LOVE TAKE IT EASY ON ME —La Costa Tucker (D. Linde, A. Rush, Elektra 47414 (Combine, BMI))	★	89	63	18	SHINE —Waylon Jennings (W. Jennings, RCA 12367 (Waylon Jennings, BMI))
★	27	8	NEW CUT ROAD —Bobby Bare (G. Clark, Columbia 18-02690 (World Song, ASCAP))	★	56	42	WHEN A MAN LOVES A WOMAN —Jack Grayson (A. Wright, C. Lewis, Koala 340 (Cotillion, Quinzy, BMI))	★	90	65	5	I NEVER HAD THE ONE THAT I WANTED/BANDER TEXAS —Solid Gold Band (Gray, Wooley, Williams, Russell, NSD 12 (Vanjo Keithlee, Trail Of Tears, BMI))
★	26	6	ROUND THE CLOCK LOVIN' —Gail Davies (R. Bourke, K.T. Oslin, Warner Bros. 50004 (Chappell, ASCAP/Tri-Chappell, SESAC))	★	57	45	INNOCENT LIES —Sonny James (S. James, C. Smith, Dimension 1026 (Marson, BMI))	★	91	66	11	GUILTY EYES —Bandana (J. Dowell, K. Blazy, Warner Bros. 49872 (New Albany, BMI/Hoosier, ASCAP))
★	29	7	NATURAL LOVE —Petula Clark (J. Harrington, J. Penning, K. Espy, P. Gernhardt, Scotti Bros. 5-02676 (CBS) (Flowering Stone, ASCAP/Holy Mokey, BMI))	★	58	NEW ENTRY	TAKE ME TO THE COUNTRY —Mel McDaniel (Scaife, Singleton, Rogers) Capitol 5095 (Vogue/Partner/Bibo/Welk, BMI, ASCAP)	★	92	67	18	I JUST CAME HOME TO COUNT THE MEMORIES —John Anderson (G. Ray, Warner Bros. 49860 (Contention, SESAC))
★	30	5	YOU NEVER GAVE UP ON ME —Crystal Gayle (L. Pearl, Columbia 18 02718 (Michael O'Connor, BMI))	★	59	NEW ENTRY	TRAVELIN' MAN —Jacky Ward (J. Fuller, Asylum 47424 (4 Star, BMI))	★	93	68	7	COULD IT BE LOVE —Jennifer Warnes (R. Sharp, Arista 0611 (Gee Sharp, BMI))
★	31	5	BUSTED —John Conley (H. Howard, MCA 52008 (Tree, BMI))	★	60	NEW ENTRY	HOLED UP IN SOME HONKY TONK —Joe Sun (D. Dillon, P. Dycus, B. Mevis, Elektra 47417 (Tree, BMI/Golden Opportunity, Sesac/Gid, ASCAP))	★	94	69	18	ONLY YOU AND YOU ALONE —Reba McEntire (B. Ram, A. Rand, Mercury 57062 (Tro-Hollis, BMI))
★	34	4	SINGLE WOMEN —Dolly Parton (M. O'Donoghue, RCA 13057 (Lease Loved, Velvet Apple, BMI))	★	61	71	DIAMOND IN THE ROUGH —Karen Taylor (T. Sparks, Mesa 1111 (NSD) (Bill-Kar, SESAC))	★	95	70	5	LOVER —Tom Carlile (T. Carlile, Door Knob 81-170 (Opa-Locka, ASCAP))
★	28	10	DON'T EVER LEAVE ME AGAIN —Vern Gosdin (M.D. Barnes, AMI 1302 (Blue Lake, BMI))	★	62	NEW ENTRY	I'M GOIN' HURTIN' —Joe Stampley (J. Dickens, Epic 14 02791 (Baray/Mullet, BMI))	★	96	73	4	YOU'LL NEVER WALK ALONE/THERE GOES MY EVERYTHING —Elvis Presley (Rodgers, Hammerstein, D. Frazier, RCA 13058 (Williamson, ASCAP/E. Presley, Acuff-Rose, BMI))
★	32	8	DON'T COME KNOCKIN' —Cindy Hurt (M.T. Heeney, F. Matan, Churchill 94000 (MCA) (Cedarwood, BMI))	★	63	NEW ENTRY	LOVE IS —Allen Tripp (D. Heavener, Nashville 1001 (ISP, ASCAP))	★	97	77	6	BORN WITH THE BLUES —Johnny Rodriguez (J. Rodriguez, Epic 14 02638 (Hallnote, BMI))
★	39	3	MOUNTAIN MUSIC —Alabama (R. Owen, RCA 13019 (Maypop, BMI))	★	64	NEW ENTRY	MY LOVE BELONGS TO YOU —Ronnie Rogers (R. Rogers, Lifesong 45095 (Sister John/Sugar Plum/New Keys, BMI))	★	98	82	3	CALL ME FRIEND —Vince Anthony (V. Guzzetta, Midnight Gold 160 (Midnight Gold, BMI))
★	41	3	ALWAYS ON MY MIND —Willie Nelson (J. Christopher, W. Thompson, M. James, Columbia 18 02741 (Screen Gems, BMI, Rose Bridge, BMI))	★	65	NEW ENTRY	I NEVER KNEW THE DEVIL'S EYES WERE BLUE —Terry Gregory (L. Dresser, Handshake 02736 (Easy Listening, Galleon, ASCAP))	★	99	83	3	SEMI DIESEL BLUES —Super Grit Cowboy Band (J. Daunbar, Hoodswamp 8004 (Boll Weevil, BMI))
★	36	5	A LITTLE BIT CRAZY —Eddy Raven (E. Raven, Elektra 47413 (Milene, ASCAP))	★	66	78	IN LOVE WITH LOVING YOU —Keith Stegall (K. Stegall, C. Monk, EMI America 8107 (April, ASCAP/Blackwood, BMI))	★	100	87	3	STOMPING ON MY HEART —Glenn Bailey (S.B. Reed, Yatahey 81-1221 (Lemon Square, ASCAP))
★	37	4	DON'T LOOK BACK —Gary Morris (G. Morris, E. Setser, Warner Bros. 50017 (G. Morris, WB, ASCAP/Warner-Tamerlane, BMI))	★	67	72	MOANING THE BLUES —Kenny Dale (J.D. Meister, W.W. Wimberly, Funderbird 50 (Publicare, ASCAP))					
★	38	5	YOU'RE NOT EASY TO FORGET —Dottie West (C. Weil, T. Snow, Liberty 1451 (ATV, Mann And Weil, Braintree, Snow, BMI))	★	68	76	I'LL MISS YOU —Stella Parton (B. Teague, Town House 1056 (My Mama's, 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).



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Nashville Scene

By KIP KIRBY

Lots of goings-around Nashville this week on the entertainment circuit: **Pam Tillis** headlined an Elektra pop showcase at the Cannery, Cantrell's reopened after a brief shutdown, the Opry House shone with artists and songwriters on hand for the tv taping of the Music City News "Top Country Hits Of The Year" show, with hosts **Kris Kristofferson** and **Tanya Tucker**.

But in a nutshell, the big news is that the **Exit/In** is back, and to a club-shy music community, that could be the best news of all. Owners Jimmy Mullins and Charles Schrader (who also operate the local Blazing Saddles country disco) say the Exit will be run mostly as a top 40 dance spot—but you sure couldn't tell that from the all-industry crowd packed in for the club's grand opening. (The Exit's fourth such "grand opening," by the way, since it was built in 1971.)

Top 40 dance music was the farthest thing from anybody's mind on Thursday night (4), when the Exit sold out two performances by Warner/Viva's **David Frizzell & Shelly West** in a benefit for the Nashville NARAS chapter. It was evident that the music community as a whole was overjoyed to have the Exit/In back in business; and though some people were reticent about projecting overnight success for the legendary nightspot, no one could disagree that the changes initiated by the new management were welcome ones. In fact, had the team that bought the Exit and reopened it after renovation a year and a half ago made similar changes prior to their opening, it's possible the club would have lasted longer.

Gone are the previous owners' ill-advised church pews, replaced by small club tables and chairs. The stage has been lowered for more intimate viewing. The bar area is dressed up with

Tiffany lamps and plants. Most importantly, both staff and management seem genuinely eager to be cooperative and friendly to club guests; if this lasts, this could easily give the revamped Exit an edge over predecessor versions.

Both Frizzell & West sets were well done and well paced. A decided highlight was **Allen Frizzell's** presence. He plays guitar regularly for the duet, but when given a shot at the mike, he performs in a style eerily reminiscent of a cross between his brother **Lefty** and **Merle Haggard**. There's much more of **Lefty Frizzell** in Allen's style than in David's, giving an interesting variation in their performances and a nice contrast to Shelly's vocals.

Both sets were recorded by the DIR "Silver Eagle" radio show for future broadcast. With the crowds streaming in and out of the Exit late into the evening, music pouring forth onto Elliston Place, and Fanta Sound's huge mobile recording unit set up next to the club... well, it was a lot like the old days. Here's hoping, this time, the Exit/In is back to stay. As a showcase venue and meeting place for the industry, this club fills a critical void.

Remember "**Hey Paula**," a pop No. 1 hit in 1963? It's been a long time, but singing duo **Paul & Paula** have reunited to try it again. They've got a country single out on Texas-based LeCam Records, entitled "Any Way You Want Me."

ABC's "Entertainment Tonight" reported that singer **Johnny Lee** "negotiated the sale rights" for his wedding to actress Charlene Tilton for a rumored \$25,000. And what publication was the lucky winner of this financial wheeling-dealing? None other than the "National Star" tabloid, which supposedly offered the couple advance approval of all copy and pictures it used. Reminds **Scene** of **Tiny Tim's** famous wedding to Miss Vicki, which took place in the private confines of **Johnny Carson's** "Tonight Show" studio set with just a few million invited guests looking on.

PolyGram's rarely-seen Nashville a&r vice president **Jerry Kennedy** was spotted last week at the Country Radio Seminar's annual **New Faces Show**, engrossed in watching the 10 young talents presented onstage.

Ray Wylie Hubbard will do a St. Patrick's Day showcase at the **Lone Star Cafe** in New York after Hubbard and his band finish up several dates on the East Coast with **Jerry Jeff Walker**. Could be a record deal in the offing, with a number of label execs being presented special invitations for the event. Hubbard's current tour (which spans North Carolina, Virginia, New Jersey, Connecticut and New York) will wind up at Filly's Saloon in Philadelphia. He then performs at the Southfork Ranch (featured on "Dallas") showcase hosted by Satellite Music Network for the attending programmers at the annual broadcasters convention there.

Sonny James, **Reba McEntire** and the **Belamy Brothers** were the selected headliners for a recent five-market concert tour sponsored by the Great Empire radio chain. Stations participating in the shows were KTTS-AM in Springfield; KYNN-AM in Omaha; Shreveport's KWKH-AM, KFDI-AM in Wichita, and KBRQ-AM in Denver.

Country music is pervading the halls of higher learning: the **Univ. of Alabama** is holding a "country music workshop" which will be headed by "Hee Haw" star **Jesse Rose McQueen**.

Charlie Daniels will be profiled in the May issue of *Oui* magazine. . . . **Kippi Brannon** appears this week in Montgomery, Ala. with **Ronnie Milsap** and **Ronnie McDowell**. On Saturday night (20), she guests at the Fox Theatre in Atlanta with **Milsap** and **T.G. Sheppard**.

Oh, yes, an ending note: **Scene** didn't mean to imply in an earlier column that **Mark James** was the sole writer on "Always On My Mind." The tune (now out by **Willie Nelson**) was the joint effort of **James**, **Wayne Carson** and **Johnny Christopher**.

The twin billing of **Conway Twitty** and **Ronnie McDowell** is packing in fans wherever the two-some does a concert. Extra shows are being added in certain markets to meet the ticket demand by fans.

Freezing 25-degree temperatures didn't discourage 5,000 Texas country music fans who braved the unseasonable cold to sit outside and watch San Antonio's annual **Riverfront Festival** during February. Although the performers—including AMI Records' **Rich Landers**—said later that they had trouble holding their mikes in the chill, the crowd stayed on, unperturbed, until the end.

Radio station "Country K" in West Palm Beach, Fla. wants **Scene** to relay the news that it has compiled a "Best of South Florida, Vol. 1" album to promote local country talent. This is a ploy often used by AOR stations, but not so often by country radio. Perhaps "Country K" is signaling a trend. . . .

And **WJRB-AM** in Nashville has hosted guest appearances in recent weeks by **Gail Davies**, **Razzy Bailey** and **Cristy Lane** for its "Proud Country Network" show hosted by PD Don Keith. Any other stations had unusual celebrity visits?

Deadline Set For Walkway Bids

NASHVILLE—March 31 is the deadline for applications for 1982 induction into the Country Music Hall of Fame and Museum's Walkway of Stars.

Interested applicants should send a letter containing biographical data, titles of major recordings and an estimation of the number of years the candidate has been involved in the country music field to the Coun-

'DUKES' LP PROMO SET

NASHVILLE — Epic/Scotti Brothers is launching a merchandising campaign in support of its "Dukes Of Hazzard" album, featuring the cast from the CBS television show plus artists Johnny Cash and Doug Kershaw.

With an eye on attracting the show's viewing audience, the label is providing retailers with 28 x 38 inch posters, 12½ x 12½ inch album flats, 27 x 76 inch tent poster, 42 x 29 inch rack header cards and 4 x 23 inch logos of the album title. The label is also launching a national merchandising contest with prizes going to accounts producing the most creative displays of the "Dukes Of Hazzard" material.

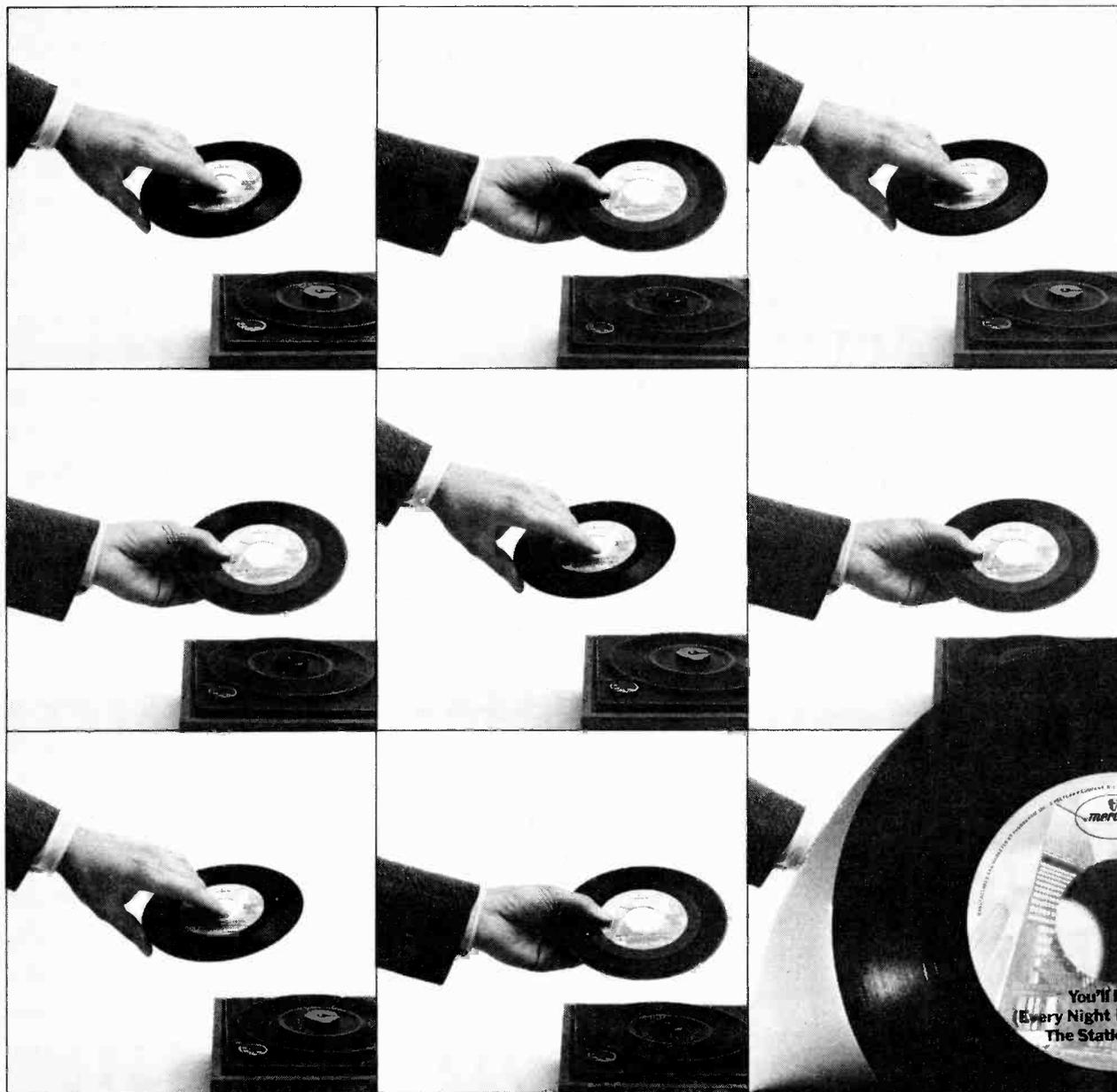
Cash's "The General Lee" is being pulled as the first single, with series star John Schneider's "In The Driver's Seat" due out in April. Following the singles' release, the label will promote the package through 30 and 60 second tv and radio time buys plus national print ads.

try Music Foundation's (CMF) board of trustees.

A tax-deductible \$1,500 donation is required for membership in the Walkway. The donation goes toward the educational program of the CMF library and media center, the world's largest country music research facility.

Walkway applicants will be considered by the CMF board of trustees April 16.

MARCH 20, 1982. BILLBOARD

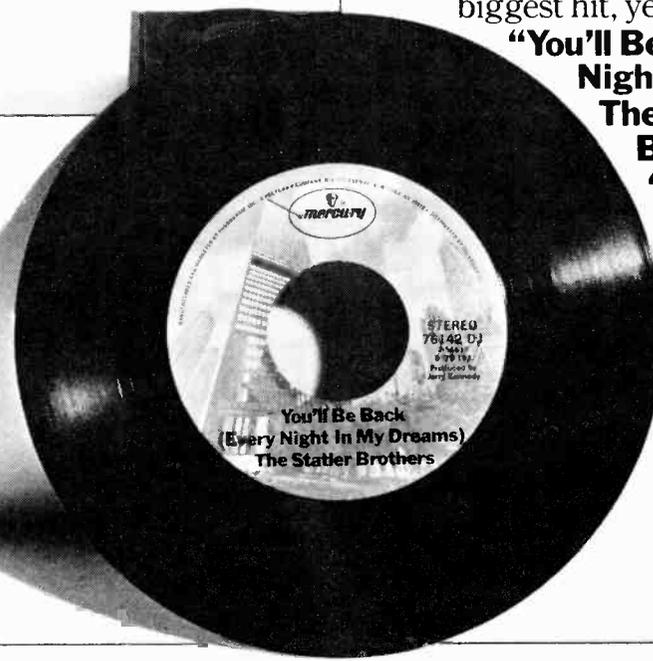


People keep coming back to the Statler Brothers.

The current Statler Brothers album, "Years Ago," keeps bringing them back for more. And each single keeps hitting higher and higher. Now "You'll Be Back (Every Night In My Dreams)" is here. And out of the box, it looks like the biggest hit, yet.

"You'll Be Back (Every Night In My Dreams)" 76142

The new Statler Brothers hit from, "Years Ago." SRM-1-6002



BB 47 ★ CB 53 ● RW 47 ■

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Hot Country LPs™

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	53	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930	40	45	37	MR. T Conway Twitty, MCA 5204
★	2	4	BOBBIE SUE Oak Ridge Boys, MCA 5294	41	46	8	ONE TO ONE Ed Bruce, MCA 4910
★	3	19	BIG CITY Merle Haggard, Epic FE 37593	42	43	21	LOVIN' HER WAS EASIER Tommy and the Glaser Brothers, Elektra SE 542
	4	26	GREATEST HITS Willie Nelson, Columbia KC2 37542	43	41	3	KIERAN KANE Kieran Kane, Elektra E1 60004
	5	41	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	44	48	18	I JUST CAME HOME TO COUNT THE MEMORIES John Anderson, Warner Bros. BSK 3599
	6	7	SOUTHERN COMFORT Conway Twitty, Elektra E1 60005	★	56	2	GIVIN' HERSELF AWAY Gail Davies, Warner Bros. BSK 3636
☆	37	2	BLACK ON BLACK Waylon Jennings, RCA AHL1 4247	★	NEW ENTRY		I AIN'T HONKY TONKIN NO MORE Joe Sun, Elektra E1 60010
	8	9	FINALLY T.G. Sheppard, Warner/Curb BSK 3600	47	50	59	ROWDY Hank Williams Jr., Elektra/Curb 6E 330
	9	6	STILL THE SAME OLE ME George Jones, Epic FE 37106	48	47	33	TAKIN' IT EASY Lacy J. Dalton, Columbia FC 37327
	10	11	FEELIN' RIGHT Razzy Bailey, RCA AHL1 4228	49	49	123	THE BEST OF EDDIE RABBITT ● Elektra 6E 235
	11	8	JUICE ▲ Juice Newton, Capitol ST 12136	50	54	26	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E 194
	12	10	THE PRESSURE IS ON Hank Williams Jr., Elektra/Curb 5E 535	51	53	123	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E 237
	13	12	STEP BY STEP ● Eddie Rabbitt, Elektra SE 532	52	36	15	FIRE & SMOKE Earl Thomas Conley, RCA AHL1 4135
	14	14	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1 3644	53	25	34	WITH LOVE John Conlee, MCA 5213
	15	13	CIMARRON Emmylou Harris, Warner Bros. BSK 3603	54	42	43	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108
	16	16	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum 5E 541	55	61	32	GOOD TIME LOVIN' MAN Ronnie McDowell, Epic FE 37399
	17	19	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty L00 1108	56	58	202	STARDUST ▲ Willie Nelson, Columbia JC 35305
	18	17	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438	57	62	23	SLEEPING WITH YOUR MEMORY Janie Fricke, Columbia FC 37535
	19	21	THERE'S NO GETTING OVER ME ● Ronnie Milsap, RCA AHL1 4060	58	63	13	HURRICANE Leon Everette, RCA AHL1 4152
	20	23	GREATEST HITS ● The Oak Ridge Boys, MCA 5150	59	51	43	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555
	21	18	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	60	44	48	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528
	22	15	GREATEST HITS Jim Reeves & Patsy Cline, RCA AHL1 4127	61	64	26	HABITS OLD & NEW ● Hank Williams Jr., Elektra/Curb 6E 278
★	33	20	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193	62	57	88	HORIZON ▲ Eddie Rabbitt, Elektra 6E 276
	24	26	ME AND MY R.C. Louise Mandrell & R.C. Bannon, RCA AHL1 4059	63	67	11	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol S00 12144
	25	29	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	64	55	83	I BELIEVE IN YOU ▲ Don Williams, MCA 5133
	26	27	ESPECIALLY FOR YOU Don Williams, MCA 5210	65	69	13	GREATEST HITS VOL. 1 Elvis Presley, RCA AHL1 2347
	27	24	GREATEST HITS ▲ Ronnie Milsap, RCA AHL1 3772	66	59	22	MIDNIGHT CRAZY Mac Davis, Casablanca NBLP 7257
	28	30	GREATEST HITS ▲ Anne Murray, Capitol S00 12110	67	65	17	RODEO ROMEO Moe Bandy, Columbia FC 37568
	29	20	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416	68	74	21	I'M A LADY Terri Gibbs, MCA 5255
	30	22	I AM WHAT I AM ● George Jones, Epic JE 36586	69	68	22	OLD LOVES NEVER DIE Gene Watson, MCA 5241
	31	32	STRAIT COUNTRY George Strait, MCA 5248	70	73	21	RODNEY CROWELL Rodney Crowell, Warner Bros. BSK 3587
	32	35	GREATEST HITS Charley Pride, RCA AHL1 4151	71	70	21	FRAGILE, HANDLE WITH CARE Cristy Lane, Liberty LT 51112
	33	38	GREATEST HITS ▲ Waylon Jennings, RCA AHL1 3378	72	75	36	URBAN CHIPMUNK ● The Chipmunks, RCA AFL1 4027
	34	39	DESPERATE DREAMS Eddy Raven, Elektra SE 545	73	72	10	ENCORE George Jones, Epic FE 37123
	35	40	I LIE Loretta Lynn, MCA 5293	74	71	36	YEARS AGO The Statler Brothers, Mercury SRM 16002
	36	28	NOT GUILTY Larry Gatlin & the Gatlin Brothers Band, Columbia FC 37464	75	52	24	TOWN & COUNTRY Ray Price, Dimension DL 5003
	37	31	THE DAVID FRIZZELL AND SHELLY WEST ALBUM Warner/Viva BSK 3643				
★	NEW ENTRY		MOUNTAIN MUSIC Alabama, RCA AHL1 4229				
	39	34	LIVE Barbara Mandrell, MCA 5243				

☆ 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).

PERFORMANCE REVIEW

NSAI Showcase Offers Non-Stop Hits



SONGWRITERS SHOWCASED—Among the songwriters featured during the Nashville Songwriters Assn. International's recent showcase are, from left, Mickey Newbury, Chick Rains and Keith Stegall.

NASHVILLE—There was no five-piece band, no background singers, no safety net of support musicians.

At the annual Nashville Songwriters Assn. International's "Songwriters Showcase," however, there was music: three solid hours of non-stop hits, performed in rapid succession by the writers who created them. There were more than 25 individual songwriters onstage during the course of the night, singing solo with guitar and piano, occasionally bolstered by another writer lending harmony and vocal encouragement.

Although a crowd of 700 was expected, closer to 800 guests showed up at the Hyatt Regency ballroom, lured by the array of writer/performers scheduled throughout the evening. With people turned away at the door, the event quickly became SRO. Although two of the evening's headliners—Johnny Rivers and David Foster—were forced to cancel because of illness, the showcase had no shortage of talented fill-ins ready to take their place.

Some of the acts were instant audience favorites, as well known for their performing as for their songwriting: Phoebe Snow, Michael McDonald, Mickey Newbury, Al Green, Micheal Smotherman, Cynthia Clawson, Eddy Raven.

Others, whose names might not have been immediately recognizable to the crowd, received applause as soon as they launched into their first number. These included: Chick Rains ("Down To My Last Broken Heart," "A Headache Tomorrow Or A Heartache Tonight"), Sonny Curtis ("Walk Right Back," "More Than I Can Say"), Kye Fleming and Dennis Morgan ("Years," "I Wouldn't Have Missed It For The World,"

"I Was Country When Country Wasn't Cool"). Richard Leigh ("Don't It Make My Brown Eyes Blue," "I'll Get Over You"), Buzz Cason ("Everlasting Love"), George David Weiss ("I Can't Help Falling In Love With You"), Larry Collins ("Delta Dawn") and Sandy Pinkard ("Coca Cola Cowboy").

Keith Stegall got an enthusiastic reception for a four-song set that included "We're In This Love Together" (a pop hit for Al Jarreau) and "Lonely Nights," which showcased the vocals of co-writer Stewart Harris. MC Charlie Monk (Stegall's publisher and co-writer of the artist's current EMI America single) sneaked in a few vocal licks of his own when Stegall finished up with "In Love With Loving You."

Another surprise hit of the evening was Tree's Jamie O'Hara, who performed "Wandering Eyes," "Southern Comfort" and "Older Women" with as much style and shine as the songs' better-known artists, indicating definite recording potential.

Other performers in the showcase were Thomas Cain, Chris Waters, Becky Hobbs, Ronnie Rogers, Ed Bruce, Marvin Morrow, Moses Dillard (who accompanied Al Green in his r&b set), and David Loggins and Randy Goodrum, who did their best to contribute a harmony behind Michael McDonald.

Two things were evident from this year's NSAI songwriters showcase. There is an increasing proliferation of gospel songs being included on secular bills. And today's young writers are sustaining an unexpectedly accomplished level of vocal professionalism and stage presence. Record companies searching for combination singer/songwriter packages would do well to check out one of these talent-laden showcases when it comes time for roster growth.

KIP KIRBY

MARCH 20, 1982 BILLBOARD

Chart Fax

RCA's Summit Barrage Led By Pride

By ROBYN WELLS

NASHVILLE—RCA holds down the top two spots on the singles chart and the No. 1 position on the album chart this week, with Charley Pride's "Mountain Of Love," Razzy Bailey's "She Left Love All Over Me" and Alabama's "Feels So Right," respectively. This marks the first time one label has monopolized the premier positions on both charts since RCA turned the trick the last week in '81 with Alabama's "Love In The First Degree" and "Feels So Right."

"Mountain Of Love" also moves Pride into a second-place tie with Merle Haggard for scoring the most country toppers as a solo artist. Here's a rundown of the top 10 country artists having the most solo No. 1 tunes to their credit:

Conway Twitty (27), Merle Haggard (26), Charley Pride (26), Sonny James (23), Buck Owens (20), Ronnie Milsap (19), Tammy Wynette (16), Eddy Arnold (15), Dolly Parton (14), Marty Robbins (14).

But with Twitty and Haggard both holding superstar positions in this week's top 10, it seems as though the head of the list will soon skew upward once again.

Heavy Traffic: The top 15 positions on the singles chart this week all belong to starred contenders. And all but one act—Ricky Skaggs—have seen the country summit before.

Churchill's newcomer Cindy Hurt makes her way into the top 30 for the first time this week as "Don't Come Knockin'" climbs to starred 29. She's following the footsteps of Petula Clark, who broke the country top 30 ground for the first time last week. Meanwhile, Clark's "Natural Love" jumps from 29 to superstar 24.

Triple Threat: Three artists bowing this week are enjoying their first charted singles since affiliating with Elektra/Asylum. Jacky Ward (formerly on Mercury) enters at starred

59, followed by labelmate Joe Sun (formerly on Ovation) at starred 60. And Marie Osmond (formerly on Polydor/Kolob) climbs aboard at starred 84. Sun's debut Elektra LP, "I Ain't Honky Tonkin' No More," also enters this week.

Waylon's Back: Waylon Jennings' "Black On Black" LP zooms 30 notches to superstar seven this week. It's his best showing since his "Greatest Hits" package was in the fifth spot one year ago.

Williams Set For NARM

NASHVILLE—Don Williams will perform at a CMA-sponsored luncheon and concert March 28 at the NARM convention in Los Angeles. Williams, one of the most popular U.S. country artists abroad, was chosen to highlight the CMA's foray onto international shores with the opening this month of its London-based office.

Jazzmen Join Forces To Help An Ailing San Francisco Writer

• Continued from page 34

striking the strings inside the pianos.

Similarly, when Wayne Shorter on saxophone and Wynton Marsalis on trumpet dueted on successive ensemble numbers near the show's close, it was obvious why so many fans had looked forward to seeing these two horns locked together.

The entire evening was studded with such epiphanies. A side-splitting, hair-raising Sonny Rollins solo, for instance, that like a flurry of 30-second ads at the TV-movie break, quoted a half-dozen familiar refrains (and did a lot more) in its furious 10 minutes. Or the crystalline Charlie Haden composition "Silence," dedicated to Silvert, to whom the musicians were all donating their time to aid in the writer's battle against cancer. Also donating services for the sold-out event (3,250) were KJAZ-FM; Jerry Seltzer of the BASS ticketing agency, and Studio Instrument Rentals.

The concert was recorded (except for the Rollins solo) for CBS by David Rubinson on the Record Plant's 24-track analog truck, with followup mixing at the Automatt. Silvert, who will share producer's credit on the projected \$11.98 double-record set, says he's hopeful of a late summer or early fall release.

Sound was done by Sound on Stage, with lights by Bill and Bob Nahmann. Neal Young stage man-

aged. Brian Wisner, who works with Weather Report, was mixing engineer.

While play-by-play accounts are counterproductive for most concert reports, this particular concert bears such a recounting.

The evening began at 7:45 when Hancock, who acted as emcee for the night, introduced Denny Zeitlin, who did "Cascade," a piece with a driving rhythm and lightly jagged harmonics. He was then joined by bassist Haden for a lullaby. Drummer Tony Williams (the only drummer for the night) and guitarist Pat Metheny came on for dashing quartet piece boasting a classy Metheny coda.

This quartet then vacated in favor of Toshiko Akiyoshi and Lew Tabackin for two duets. On the first, Tabackin's flute was almost too airy for Akiyoshi's piano part, but nonetheless pretty for that; the second number, "To Don Byas," with Tabackin on tenor, had a bit of a rag-time feel.

Williams, Haden and Metheny returned for another number focused on the liquid, eerily vacant Metheny hollowbody guitar sound, counterbalanced with a screaming followup that had Metheny sounding like a clutch of trumpets on his solid-body. Next to join was Jaco Pastorius, whose bass lines sounded like a train charging across the plains.

This was followed by Hancock

and Hutcherson for their Alice-in-Wonderland duets (the second of which was "Maiden Voyage") and then the Rollins tour de force closed the first segment of the show.

Part two opened with the Hancock-Zeitlin duets, followed by the presentation of a proclamation in Silvert's honor from San Francisco mayor Dianne Feinstein.

Immediately afterward the concert moved directly to the meat and potatoes course—six to 10-player ensembles highlighted by the Shorter-Marsalis interplay. "Footprints," a lengthy workout, was followed by "Silence," which was followed by a dazzling display from Marsalis to open the next tune, featuring Shorter on soprano sax and a knockout drum solo by Williams. Hancock then took the lead (with Shorter back on tenor) for one of his tunes, and then Metheny rejoined for a take of Marsalis' "Hesitation."

Next up was the Pastorius tune "Twins," (with Tabackin back out) which featured Coplandish fanfares and an impromptu conducting role for Pastorius.

At the finale Carlos Santana entered from the wings for a blistering blues so strong that it suffered only minor damage from Pastorius' unintelligible vocal.

The single encore had Hancock and Shorter offering a second version of Monk's "Round Midnight."

JACK McDONOUGH

Fahn & Silva Rise As San Diego Promoters

By THOMAS K. ARNOLD

SAN DIEGO—In the last six months, Fahn & Silva Presents has grown from a minor promoting firm dealing primarily with secondary acts into one of this town's two big concert promoters, along with traditional market leader Marc Berman Concerts.

In the last four months alone, the promoting team of Mike Fahn and Bill Silva has presented concerts in the 14,250-seat San Diego International Sports Arena by Pat Benatar and Willie Nelson, and in smaller venues by Billy Squier, Frank Zappa, Al DiMeola, Count Basie, Tom Johnston and James Brown—close to half the total number of concerts presented in San Diego in that time.

Already lined up are shows by Asia, May 30 at the Fox Theatre; the Clash, June 12 at Golden Hall; and, in conjunction with East County Luckenbach Productions, Merle Haggard, also June 12 at the Lakeside Rodeo Grounds.

A B-52's mini-tour had the band performing at the County Coliseum in El Paso March 5; and the Univ. of Nevada in Las Vegas March 7. (A concert also is scheduled for San Diego's Golden Hall March 16.)

And it appears that San Diego's long-standing reputation as a one-promoter town is swiftly vanishing.

"Obviously, I think we're proving that there is room in the San Diego market for more than one major promoter," says Mike Fahn. "As long as we're willing to work hard and use proper judgment in choosing which acts to book, there's enough of a market here for us to continue what we've been doing in the past several months and even expand on it."

Fahn & Silva Presents was established in March 1980, shortly after Bill Silva—who had previously booked concerts at the Univ. of California at San Diego and worked with several local promoters in various capacities—put on his first solo production, which featured Chick Corea, at the Roxy Theatre, where he had been hired as house manager the month before.

By the time the show date rolled around, however, Silva had been introduced to Fahn, who had been the head of security at San Diego State Univ.'s concerts the previous two summers. The two decided to pool their finances and their promoting interests in one company.

For the next year, the fledgling team struggled along, basing their operations out of the Roxy Theatre office and presenting nearly all their shows at the 620-seat theatre.

Among the acts they presented there in 1980 were the Joe Perry Project, Rachel Sweet, the Jagz, the Undertones, and Dave Mason.

Later that year, following extensive negotiations with the theatre's owner, the team reopened the 1,750-seat California Theatre to concerts.

"Early on, we were looking for acts that we felt would have a strong future, and we considered Pat Benatar one of those acts," Silva says. "But beyond that, her agency, Premier Talent, has a reputation for supporting playbacks for promoters, and we felt that Pat Benatar would play a key part in our company's eventual success."

Silva's words proved prophetic. After suffering a setback with the Roxy Theatre's closure to concerts in March 1981, Fahn & Silva Presents came back with a vengeance in the fall, breaking out of the secondary act circuit at last with a flurry of top-name concert activity.

And wouldn't you know it—Pat Benatar's sold-out performance at the Sports Arena last October was the show that started it all.

Since the Benatar show and aided by occasional associations with such major out-of-town firms as Wolf & Rissmiller Concerts and Feyline Presents, the pair has continued booking top shows in San Diego, and hopes to continue working in other markets.

"We're optimistic because the smaller shows we're choosing to do are booked with an eye to the future, just as we did with Pat Benatar the first time around," Silva states.

Shorrock Quits The Little River Band

By GLENN A. BAKER

SYDNEY—After seven years of fronting Little River Band, lead singer Glenn Shorrock has quit and is going solo under a new recording deal with Capitol Records.

Making his decision to go it alone as Little River Band was about to start recording its eighth album in Melbourne, Shorrock was immediately replaced by John Farnham, a highly rated Australian singer who, like Shorrock, was born in the U.K. and first built his pop reputation in Adelaide.

Farnham's voice is notably higher than his predecessor's, so it seems certain that that there will be at least a slight change in the overall group sound.

But Glenn Wheatley, band manager, seems unperturbed by the abrupt personnel switch which, he

claims, "contrary to public belief was not planned or even anticipated by the band."

Meanwhile Shorrock agrees that he kept the move close to his chest but insists he had been contemplating it for two years.

Says Wheatley: "When Michael McDonald replaced Tom Johnston in the Doobie Brothers, there was a positive and healthy change. I see our situation as being similar."

There's a precedent in the Australian major league of internationally accepted bands, for AC/DC lost a lead singer, albeit through death, and surged ahead with a new front-man. Pop critics here believe Farnham has all the credentials to do what Brian Johnson did, and he's a seasoned professional.

Capitol Records reportedly has no

complaints about Farnham's enlistment.

Shorrock is wasting no time in cementing his own position. Within a few weeks, he's going to the U.S. with former Little River Band producer John Boylan to start work on his first solo album. They're sifting through original material and Shorrock hopes: "We'll project an emotional aggression in my voice which has been missing for sometime."

Wheatley, who previously managed Farnham, will continue to handle both the group and Shorrock.

Magid, Septee Win Philly Nod

PHILADELPHIA—Larry Magid, who heads up Electric Factory Concerts, one of the nation's leading rock concert promoters, and Moe Septee, executive director of the All Star-Forum, the city's leading promoter of classical concerts, have been named by Mayor William J. Green as coproducers for the premiere American Music Festival, scheduled to be staged here between June 30 and July 11. The festival, the first of its kind in the country devoted exclusively to the music of America, is planned as one of the major highlights of Century IV, the city's tricentennial celebration this year.

Featuring international, national and local talents, most of whom will be names with roots in Philadelphia, the concerts planned for the festival will cover pop, contemporary, classical, jazz, folk, gospel, country, rhythm & blues and other music forms indigenous to America. While planned basically for the city's 300th birthday, it is intended to be continued each year as an annual event providing the city with a major tourist attraction.

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James Brown Set For Island Bow Looks Forward To 'Branching Out' With New Artists

By LEO SACKS

NEW YORK—James Brown is back. The veteran soul star is set to record his debut album for Island Records (Billboard, March 10) tentatively titled "Country Funk," on March 20 at Compass Point Studios in the Bahamas. The singer will produce the disk, which will feature the Compass Point All-Stars. Island plans to release the album worldwide later this spring.

Paul Wexler, Island's national a&r coordinator, says he had been thinking "for some time" about the possibility of matching a major American artist with the All-Stars, whose members include the noted rhythm section of Sly Dunbar and Robbie Shakespeare, along with Mickie Chung, Barry Reynolds, Wally Badarou and Sticky Thompson. Wexler mentioned Brown's name to Chris Blackwell, Island's chairman, and flew to Augusta, Ga., last month to meet with the singer

about a recording deal. "He was really excited about breaking the cycle of recording for yet another major label," says Wexler, who signed Brown to a one-album deal "with several options." "He's looking forward to the prospect of a little personal attention from a smaller company like Island."

Brown was signed for his "staying power," he adds. "James doesn't have to be hot. This is an artist whose contribution to modern music speaks for itself."

Brown, in an interview, says he is looking forward to "branching out" with some new musicians, having recorded his most recent work with his own group, JB's International. The singer says he has written between five and eight new songs, including a track called "Bring It On," and that there is a good possibility that gui-

tarist Jimmy Nolen, trumpeter Harley Ferris, trombonist Fred Wesley, and tenor saxophonist Sinclair Pickney will accompany him to Compass Point. "It's going to be a mass appeal record," Brown says, "We're gearing up for all the people and not just for one market."

Brown has never recorded with reggae musicians like Dunbar and Shakespeare, who recently completed work with the All-Stars on new albums by Grace Jones and Joe Cocker for Island. Still, the singer says he feels a strong musical and cultural connection with the reggae community.

"The concept of freedom and happiness is very important to me, and there's a feeling they get that I can identify with. It's hard to explain unless you grew up like I did, in real poverty. So the album could be one of the best things I've ever done."

Counterpoint

Continued from opposite page

Jeff Harrison has replaced Keith Adams as program director at Oakland's KDIA-AM. Harrison will continue with his 3-7 p.m. airshift. He joined KDIA two years ago from Chicago's WJPC-AM, where he worked for five years.

According to Harrison, he does not anticipate any personnel changes in the immediate future.

At L.A.'s KJLH-FM, the Stevie Wonder-owned station, Levi Booker has been released. No replacement has been announced.

Booker's departure appears to be shrouded in secrecy. L.A.'s black music community is abuzz with the news, apparently because of the popularity of the announcer with KJLH listeners. At presstime, station executives were not returning Billboard's calls.



BEST SESSION—Cameo members, from left, Tommi Jenkins, Larry Blackman, Charlie Singleton and Gregg Johnson, complete the last song on their upcoming LP, "Alligator Woman."

New Companies

Traq Records, formed by Stanley Malinowski, Thomas Melodia and Michael Smolanoff to produce and release music in all genre. Address:

40 Whitney Avenue, Syosset, N.Y. 11791 (516) 921-0887 or 0551.

★ ★ ★

Thomas Shannon and Assocs., to specialize in royalty audits, tour accounting and management. Shannon most recently handled the tour finances of Ozzy Osbourne's Blizzard of Ozz 1981 tour. Phone: (213) 992-3470 and 821-5628.

★ ★ ★

Rogers Park Records, formed by artist managers Fred Ticken and Gail Smith of Armageddon Talent Assoc., Chicago. First release is "Heartbeat, Tonight/White Rolls Royce," a single by Kevin Lee & Heartbeat. Address: 1604 W. Juneway, Chicago, Ill. 60626 (312) 465-3373.

★ ★ ★

Video Heaven, Inc., formed by president Al Wagenaar, specializing in mailorder music related commercial video cassettes. The initial catalog features over 75 titles ranging from Elvis Presley and the Beatles to Duke Ellington. Catalogs and information regarding wholesale and retail prices can be obtained from P.O. Box 144-C, Holland, Mich. 49423 (616) 335-5056.

★ ★ ★

Two Twenty Two Records, launched by rock group Third Rail and representative Murray Weiner with "Reachin' For It," as its album debut. Address: 1916 N. Sheffield, Chicago, Ill. 60614 (312) 472-6550.

★ ★ ★

More New Companies, page 61.

New On The Charts



SECRET WEAPON "Must Be The Music"—★

Prelude Records' reputation as a dance music label attracted Secret Weapon to submit their tape to the New York-based company.

The seven-member group was founded by Jerome Prister, bass player, lead male vocalist, and composer of "Must Be The Music" currently climbing Billboard's Hot Soul Singles chart. Rickey Paige, the band's drummer, is also an accomplished artist and attends Art and Design High School in New York. A self-taught percussionist and choreographer, Darren Steward sings background, writes and plays keyboards in the group.

Djuana Aida Thomas, lead female vocalist and her brother Russell Thomas, lead guitarist, both studied opera as a means of perfecting their crafts. Michele Blackmon, also a lead vocalist, contributed lyrically to Secret Weapon's music and came to the band after performing with the rock group Sadie. Jeff Bell rounds out the sound playing rhythm guitar, writing and doing background vocals.

Secret Weapon is managed by Judith Wright, 10 Plaza Street E., Suite 4-J, Brooklyn, N.Y. 11238 (212) 636-1884.

Billboard			Survey For Week Ending 3/20/82				
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	19	THE POET Bobby Womack, Beverly Glen BG 10000	39	40	15	GET AS MUCH LOVE AS YOU CAN The Jones Girls, P.I.R. FZ 37627 (Epic)
	2	18	SKYLINE ● Skiyy, Salsoul SA-8548 (RCA)	40	36	13	7 Con Funk Shun, Mercury SRM-1-4030 (Polygram)
☆	3	14	TOM TOM CLUB Tom Tom Club, Sire SRK 3628 (Warner Bros.)	41	32	6	PHYSICAL ▲ Olivia Newton-John, MCA MCA 5229
☆	5	8	LOVE IS WHERE YOU FIND IT The Whispers, Solar S-27 (Elektra)	42	39	7	ANYONE CAN SEE Irene Cara, Network E1-60003 (Elektra)
	5	22	SOMETHING SPECIAL ▲ Kool & The Gang, De-Lite DSR 8502 (Polygram)	43	43	36	IN THE POCKET ▲ Commodores, Motown ME-955M1
★	7	16	I AM LOVE Peabo Bryson, Capitol ST-12179	★	51	3	PURE AND NATURAL T-Connection, Capitol ST-12191
★	8	5	YES IT'S YOU LADY Smokey Robinson, Tamla 600112 (Motown)	★	45	4	ME AND YOU The Chi-Lites, 20th Century/Chi- Sound T-635 (RCA)
☆	15	51	THE DUDE ● Quincy Jones, A&M SP 3721	★	50	4	CHARIOTS OF FIRE Ernie Watts, Qwest, QWS 3637 (Warner Bros.)
★	10	13	YOUR WISH IS MY COMMAND Lakeside, Solar S-26 (Elektra)	★	47	17	LOVE MAGIC LTD, A&M SP 4881
	10	9	NEVER TOO MUCH ● Luther Vandross, Epic FE 37451	★	48	10	STAY Ray, Goodman & Brown, Polydor PD-1-6341 (Polygram)
	11	19	WHY DO FOOLS FALL IN LOVE ▲ Diana Ross, RCA AFL1-4153	★	49	11	CENTRAL LINE Central Line, Mercury SRM-1-4033 (Polygram)
☆	14	5	A LITTLE LOVE Aurra, Salsoul SA 8551 (RCA)	★	54	3	BODY TALK Imagination, MCA MCA 5271
	13	6	RAISE ▲ Earth, Wind & Fire, ARC/Columbia TC 37548	★	51	29	TOUCH Gladys Knight & The Pips, Columbia FC 37086
	14	13	COME MORNING Grover Washington, Jr., Elektra SE-562	★	52	8	SATURDAY SATURDAY NIGHT Zoom, Polydor PD-16434 (Polygram)
	15	16	BTH WONDER Sugarhill Gang, Sugar Hill SH 249	★	58	2	LIVE AT THE SAVOY Ramsey Lewis, Columbia FC 37687
★	18	5	FRIENDS Shalamar, Solar S-28 (Elektra)	★	54	20	CRAZY FOR YOU Earl Klugh, Liberty LT-51113
	17	17	THE SISTERS Sister Sledge, Cotillion SD 5231 (Atlantic)	★	60	2	QUESTIONNAIRE Chas Jankel, A&M SP-6-4885
☆	22	4	MR. LOOK SO GOOD Richard Dimples Fields, Boardwalk NB1-33249	★	NEW ENTRY		OUTLAW War, RCA AFL1 4208
★	23	20	CONTROVERSY ● Prince, Warner Bros. BSK 3601	★	57	22	ALL THE GREATEST HITS Diana Ross, Motown M13-906C2
	20	21	THE TIME ● The Time, Warner Bros. BSK 3598	★	NEW ENTRY		YOU'VE GOT THE POWER Third World, Columbia FC 37744
	21	12	NIGHT CRUISIN' Bar Kays, Mercury SRM-1-4028 (Polygram)	★	NEW ENTRY		LOVE FEVER Gayle Adams, Prelude PRL 14104
	22	19	THE GEORGE BENSON COLLECTION ● George Benson, Warner Bros. ZHW 3577	★	NEW ENTRY		FEELIN' GOOD Roy Ayers, Polydor PD-1-6348 (Polygram)
☆	31	3	DREAM ON George Duke, Epic FE 37532	★	61	38	LIVE IN NEW ORLEANS ● Maie Featuring Frankie Beverly, Capitol SKBK 12156
	24	24	IT'S TIME FOR LOVE ● Teddy Pendergrass, P.I.R. TZ 37491 (Epic)	★	62	7	ECHOES OF AN ERA Various Artists, Elektra E1-60021
	25	20	PRIVATE EYES ▲ Daryl Hall & John Oates, RCA AFL1-4028	★	63	13	YOURS TRULY Tom Browne, Arista GRP 5507
	26	25	LIVE The Jacksons, Epic KE2-37545	★	64	16	BLUE JEANS Chocolate Milk, RCA AFL1-3896
	27	26	THE MANY FACETS OF ROGER ● Roger, Warner Bros. BSK 3594	★	NEW ENTRY		HIGHER PLANE Al Green, Myrrh MSB 6674 (Word)
	28	28	SHOW TIME Slave, Cotillion 5224 (Atlantic)	★	66	4	SILK Fuse One, CTI 9006
	29	29	JAM THE BOX Bill Summers And Summers Heat, MCA MCA-5266	★	67	5	TELL ME A LIE Bettye Layette, Motown 600ML
	30	27	REFLECTIONS Gil Scott Heron, Arista AL 9566	★	68	24	LOVE IS THE PLACE Curtis Mayfield, Boardwalk NB1-33239
☆	34	31	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576	★	69	24	SOLID GROUND Ronnie Laws, Liberty LO 51087
	32	33	STREET SONGS ▲ Rick James, Gordy GB-1002M1 (Motown)	★	70	21	INSIDE YOU The Isley Brothers, TNeck FZ 37533 (Epic)
	33	30	OBJECTS OF DESIRE Michael Franks, Warner Bros. BSK 3648	★	71	4	NOW STOP EROTIC CABARET Soft Cell, Sire, SRK 3647 (Warner Bros.)
	34	35	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576	★	72	26	THIS KIND OF LOVIN' The Whispers, Solar BXL1-3976 (RCA)
★	38	5	TASTE THE MUSIC Kleer, Atlantic SD 19334	★	73	10	SET MY LOVE IN MOTION Syrretta, Tamla T8-376M1 (Motown)
★	41	6	DOWN HOME Z.Z. Hill, Malaco MAL 7406	★	74	14	TAKE IT OFF Chic, Atlantic SD 19323
	37	37	WATCH OUT Brandi Wells, WMOT FW 37668	★	75	15	KEEP ON MOVING STRAIGHT AHEAD Lakeside, Solar BXL1-3974 (CA)
☆	53	2	LIVE & OUTRAGEOUS Millie Jackson, Spring SP-1-6735 (Polygram)				

★ 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 for 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Disco Business

Underground Still Going Strong A 'Party Often' Philosophy Continues To Draw Crowds

By BOB RIEDINGER, JR.

NEW YORK—Having weathered the storms of a major shift in clientele and the return of tough competition, the Underground disco here is still at the top of the list for many dance club devotees.

The two-year-old Manhattan venue, once a gay disco but now drawing a mixed crowd, has a knack for generating word of mouth and media publicity. The key lies in strong promotional muscle, with a "party often" philosophy.

In fact, a look at the Underground calendar shows an abundance of special events and promotional tie-in parties, including:

- A fund raiser to benefit CLARO (Central Latin American Relief Organization) March 25, with proceeds going toward medical aid in El Salvador. Cher and Orson Welles are among the personalities confirmed to attend. Kurtis Blow will perform. CLARO project director is Abbie Hoffman.

- The introduction Sunday evenings of Porous, a tea dance concept spotlighting gay rock.

- A bi-monthly weekday salon, giving professional singles a casual environment for networking. At this Wednesday's (18) salon, either a business card or invitation will gain admission to the club.

- Opening night parties for films ("Mommie Dearest," "Time Bandits").

- Book promotion parties including a Halloween fete of Erica Jong's "Witches." Photo coverage of Jong relaxing in a coffin at the club appeared in People magazine.

"We'd like to give this club a solid New York image," says Under-

ground sales and marketing director Marc Glazer. "With a steady flow of parties, we're hoping to maintain a celebration atmosphere. We also like to do controversial parties."

Glazer arrived from the Bond's disco last spring to build the Underground's public appeal. The club operated as a gay disco for a year. "The change-over to a mixed room was gradual," Glazer says. "A heterosexual audience found the club attractive and this turned off the gay crowd. The Underground lost a lot of business to the Saint, which opened about that time. The Saint is probably the hottest gay disco in town now."

Glazer is still searching for a way to cater to the gay market. With the Porous tea dance concept he expects results. The early evening tea dance is a mainstay in gay discos, but gay rock, Glazer believes, has not yet been mined.

The Porous debut evening drew over 700 patrons. Incentives such as complimentary and two-for-one admissions helped to boost the crowd, while a teaser ad campaign was mounted in the Village Voice, the SoHo News and major gay publications. Mass advertising will be avoided to keep the concept on a more private level.

Glazer is looking for rock bands, "with a masculine appearance and sexually ambiguous lyrics" to provide live music every Sunday. Norman Nardini and the Tigers opened the first evening. Upcoming acts include Racey Peters, a band that Glazer describes as a sort of Bruce Springsteen for the gay community.

The lights designed by Bob Lobi of Design Circuit, will be minimized as traditional disco trappings such as neon (a major accent in the club's lighting) is anathema to the new wave scene.

Previously, the club presented bands in special party situations only. Rock bands are easier to get across in a live setting says Glazer because of the complexity of disco music and the escalating cost of disco acts. Yet only on Wednesday evenings does rock dominate the club's programming. In a different vein, Bob January and His 21 Piece Big Band was featured for a promotion in honor of the St. Valentine's Day massacre. "I was impressed by the big band over at the Red Parrot club and thought I'd try something like it here. I bombed out," recalls Glazer.

The Underground maintains an active mailing list, and much of its promotion involves complimentary admissions or discounts on admission. "I think it's hard to continually fill a room of this size (24,000 publicly accessible square feet) with interesting people. A recent party for Barry White had a complimentary guest list of about 60%, but the crowd was older and more sophisticated. The loss of those dollars is, I feel, a valid promotional expense," Glazer explains.

Latin Concerts Set For Bond's

NEW YORK—A consortium of concert promoters that includes David Maldonado, Jeff Lavino and the Ralph Mercado Management Co., is sponsoring a series of Latin-oriented disco concerts and dances at the Bond's discotheque here.

The series, titled "Salsa Meets Disco," will feature such top Latin music artists as Hector Lavoe and Ray Barretto.

According to Maldonado, the purpose of the series is to re-introduce audiences to the potential of Latin-oriented sounds as a potent musical force in the clubs.

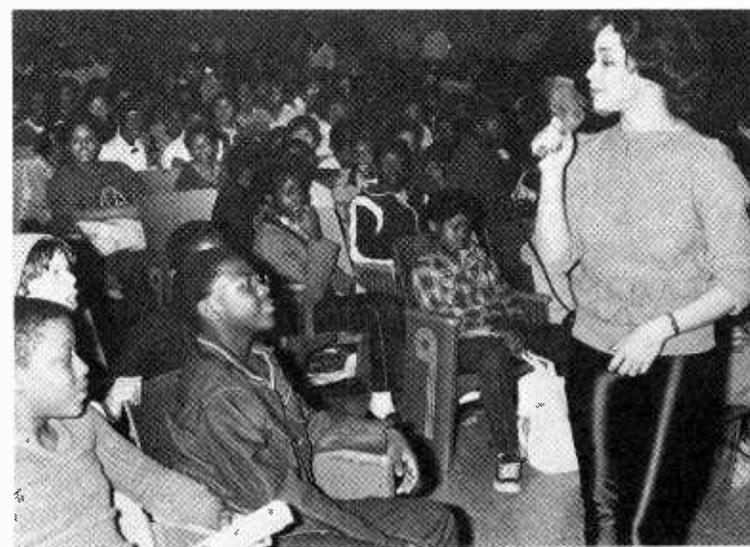
Maldonado feels that the series will play an important role in aiding the rejuvenation of the dance music industry. He reminds that throughout discos ups and downs, Latin audiences have remained faithful to the entertainment format. He feels that this energy and enthusiasm could be transmitted outside the Latin community by means of the "Salsa Meets Disco" series.

WKTU-FM Celebrates With 'Victory' Party

NEW YORK—A "victory" party celebrating WKTU-FM's dominance of the ratings as the No. 1 music radio station in New York City was scheduled to be held at the Magique discotheque here, Wednesday (10).

The celebration, sponsored by Ron Hirschel and Mickey Mizrachs, featured such top dance music artists as France Joli, Terri Gonzales, Waldo, B.B.C.S.&A., and the Latin/jazz sounds of Ricardo Marrero.

WKTU-FM leapt into prominence with the rise of the disco craze in the '70s. Since then the station has continued to be successful with its urban contemporary format



Billboard Photo by Harrison Green

GONZALES INSPIRES—Terri Gonzales, Becket Records, rivets the attention of a group of students from I.S.85 in New York, as she lectures to them on the dangers of drug abuse. Gonzales was part of a group of entertainers that included Ednah Holt, Carol Williams, Jose Guzman and the Calabash Dancers, that performed for the students as part of a joint borough-wide effort between the Dept. of Education of the City of New York, radio station WRKS-FM, and the International Disco Record Center (IDRC), to raise the consciousness level of school age children about the dangers of drug use.

BAY AREA GROUP

Incorporation Opens New Doors For Pool

SAN FRANCISCO—The non-profit Bay Area Disco Deejays Assn. (BADDA) has incorporated its operation under California State laws, and in the process shifted emphasis to a profit-oriented corporation.

According to Nick Lygizos, current board member and past president of BADDA, the articles of incorporation allow the pool to work closely with participating labels on the promotion of artists and records, produce concerts and work more closely with area retailers and radio stations.

Lygizos stresses that the pool's new stature will not mean an increase in dues for its members. He says that dues were recently raised to \$35 a month, and that proposed ventures will help create a profit center that will, in turn, serve to hold the rein on membership increments.

Under its new charter, the pool will also seek to expand its membership from its current 75 to 100 DJs. This is in response to a resurgence of interest in dance music in smaller California towns such as Sacramento and San Jose.

According to Lygizos, there is a trend toward the establishment of stylish, forward-looking clubs in suburban areas of the state, and these are attracting patrons that would otherwise drive long distances to clubs in major California cities such as San Francisco.

Augmenting this trend is the growth of urban contemporary radio stations, and more retailers willing to stock dance music releases.

The Bay Area Disco Deejays Assn. is one of the oldest record pools in the country. About two years ago the original management team left to form the T.O.P. 25, leaving the pool in the hands of Lygizos and a small group of loyal members.

Lygizos admits that the months which followed were shaky ones for BADDA, but states that its members were able to rebuild the strengths of the organization.

Lygizos emphasizes that his decision to resign as the pool's president was based on his desire to pursue other objectives within the industry. He plans on involving himself with sales and independent promotions within the industry, and feels that to remain as president of BADDA

while doing this would create a conflict of interest. The pool's new president is Adrian Santos, a spinner with Silks disco in Oakland.

A recent meeting of the newly incorporated pool was attended by a number of music industry executives including Ray Caviano, head of the RFC group of labels; Craig Kostich, director of national dance music for Warner Bros. Records; Michael Bailey, head of club, radio and retail support, Moby Dick Records; Marty Blechman, Megatone Records; producer John Hedges, and Michael Ellis, music director, WKTU-FM, New York.

Tropique Pacts Midney, Burgess

NEW YORK—Tropique Records, new label based here, has retained producers Boris Midney and Jim Burgess to collaborate on a special dance music project slated for mid-April release. They will collaborate on a 12-inch disk and a still-to-be-titled album.

The retention of these two producers of the disco era marks an escalation in Tropique's production strategies for 1982. According to Philip Goldstein, president of Tropique, the label will also release a new version of "He's A Rebel," by Camille. This will be Camille's second release for the fledgling label, which was formed in September, 1981.

The label has also released "Rock 'n Roll Boogie," by a group called Rendezvous. This property was originally available in this country only as an import.

Also on the label's roster for release during the first six months of this year are "Evil In Your Eyes," by newcomer Sheila Pate, "Pump It Out," by T-Sound, and "So Easy" by the James Bros., a British group for which Jim Burgess did the remix work.

Tropique has also hired Jay Chiodo to handle club promotions for the label. Chiodo will work in tandem with Charley Scott, the label's director of national promotions.

MARCH 20, 1982, BILLBOARD

STATE-OF-THE-ART EQUIPMENT

The Rink Installs New Sound System

BERGENFIELD, N.J. — The Rink, a 14,000 square foot roller disco facility here, has replaced its existing sound system with state-of-the-art equipment designed and installed by GLI of New York.

According to The Rink's operators, GLI's Steve Emspak designed a system that includes three GLI model SA-2260 dual channel power amplifiers, a GLI model C-19 DJ control center, a model EQ-1500 GLI Equalizer, a model PMX-9000A pre-amplifier/mixer, and an RG Pro-16 dynamic processor.

The system also utilized 12 GLI model one bass reflex 3-way speaker systems suspended at a steep angle around the perimeter of the skating surface. The design is said to provide an evenly dispersed blanket of sound, with relatively little spillover into the non-skating areas.

In The Rink's small practice area

GLI installed four of its model SRS-25 compact two-way speakers powered by a single GLI model SA-2045 dual channel power amplifier.

Meanwhile, GLI has introduced a line of compact speakers designated "Boardroom." The unit is designed for use in discos, clubs, conference centers and other environments requiring high quality sound reproduction.

The unit, according to GLI's Paul Friedman, utilizes two 5/4 inch extended range drivers and a radial horn tweeter. The extended range drivers on the unit are said to operate from 55Hz to 4kHz with low distortion and smooth frequency response.

A heavy duty molded curvilinear cone provides more uniform off axis response than straight-sided cones, says Friedman.

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NEW 12"—Claudia Barry, Voyage (Let's Get Started), Visage, Zin Zin (Remix), Quick, Christopher Mills, Kebec Electric (Magic Fly 82), Twins, Bernie Paul (Remix), Earth Wind Fire (14 Remix), Vivian Vee (New), Vicki Sue Robinson (New), Viola Wills, Vera, Queen Samantha (New), D.D. Sound (New), Instant Funk, Brass Construction, Chaplin Band, Time (Cool), George Duke, Kook (Remix), Rendezvous (Remix), Pig Bag (New), Funk Machine (Can. Mix), Risque, Physical (Remix), Sylvia Love, Dance Reaction (Remix), Lisa, Kryptonite, Filirts, Kelly Marie, Divine, Vogue, War, Sister Sledge (My Guy), Whispers (In the Raw), Terry Clayton Hall (Shakin' All Over), Ecstasy Passion Pain (If You Want Me French Remix), Car Crash, Skyy (Call Me D-Ner Remix), Stereo, Melba Moore, Romeo Void, Soft Cell, Rita Marley, Stars on Steve Medley, Was Not Was, Ferrara (Discocon Mix), Bruce Johnson (Remix), Marsha Hunt (Remix), Sunbelt, Coco Da Jour, Veterans, Modern Romance, Yellow, Mood, Slave, Mad. Kane (Remix), Hot Posse, Brandi Wells, Alton Edwards, Front Line Orch., Level 42, Crystal & the Team, Marc Harris, Nona Hendrix, Human League, Pete Richards.



IMPORT NEW LP's—B-52's, Christopher Mills, Carrone & Rainbow Team, Disco Circus 82 (Four Mixes), Pete Shelley, Firefly, Rockets, Disco Cross 2.

Disco Mix

By BARRY LEDERER

NEW YORK—The Slow Children LP on the Ensign label should easily receive positive club response with an innumerable amount of well-produced cuts. All 10 selections are packed with drive and energy as the group's harmonies are

tight with polished musical arrangements. The tunes vary from a slow-paced tempo ("Talk About Horses") to a quickened pace ("Brazilian Magazines"). Other highlights include "President Am I," "Stuck In Transit" and "Staring At The Ceiling." Produced by group members Jules

Shear and Stephen Hague, rock as well as clever dance DJs could easily be pleased with the overall production. Although Slow Children's first 12-inch, "Spring In Fialta," received only moderate attention, this new effort should bring the group the popularity it deserves.

From Delirium Records is the "Kasso" LP from the group of the same name. The album contains bubbling, pop-oriented disco tunes that bounce and perk. Highlights include: "Walkman" at 5:29, which shines, and does not warrant a re-mix. A catchy piano hook is effectively used on this midtempo pleaser. "Brazilian Dancer" at 5:07 has potential, but a remix would be in order. "Key West" at 4:17 is a percussion and bongo instrumental with vocals that are lacking in vigor. Produced by Giancarlo Meo and Claudio Simonetti, the album has some flaws but should not be overlooked.

The Voggue album, performed by Angela and Chantal on Atlantic Records, leaves much to be desired. The catchy feeling and melodic hooks that were prevalent on "Dancing The Night Away" are not captured on many of the album cuts. If any selection can be singled out as having potential, it would be "Love Buzz," the group's current 12-inch. "Movin' Up," "Without Your Love," and "Go For It" are in an up-tempo vein. But the vocals are not as smooth as in "Dancing The Night Away" and a lack of energy and spirit is evident.

DJs should listen to Gloria Jones' original version of Soft Cell's "Tainted Love" on AVI Records. This 12-inch offers a vocal and instrumental version running 4:44 and 3:15 minutes respectively. The artist's raspy vocals and the simple rock 'n' roll production do not carry as much punch as Soft Cell's new wave version, nevertheless, the result is effective and DJs will probably want to mix the two. Produced by Ed Cobb and mixed by Rick Gianatos, Gloria Jones' performance is potent enough to ensure positive dance floor reaction.

The Stars On 45 group has released a 12-inch 45 r.p.m. titled "Stars On Stevie." What the group has put together is a medley of Stevie Wonder's greatest hits including "Uptight," "My Cherie Amour," "Isn't She Lovely," "Sir Duke," and "Superstition," plus nine others. A basic handclapping backbeat underscores this collage of favorite tunes by this important artist. The length of this production is 7:42 minutes. It is produced by Jaap Eggermont. The main complaint from DJs is that in the middle of the medley the Stars On 45 theme is inserted, consequently breaking up the flow established by Stevie Wonder's songs.

One of the more eclectic and varied musical formats heard in New York City comes from Richard Brezner, head DJ at F Sharp, located on Manhattan's upper West Side. Besides offering a format of music from '50s and '60s, Brezner lists the following as showing enthusiastic response from club members: "I Specialize In Love," Sharon Brown (Profile); "We Got The Beat"/"How Much More," Go-Go's (I.R.S.); "Don't You Love It," Maxine Singleton (Emergency/Peter Pan); "Big Business/My Big Hands," David Byrne (Sire); "Live It Up," Time Bandits (CBS import); "Night To Remember," Shalamar (Solar); "The Girls Are Back In Town," Risque (Polydor import); Rhythm of the Jungle, The Quick (Epic).

Disconet's latest program contains several cuts that are worth noting. Included is "Thank God For Music" by Patrick Cowley which has been remixed and extended to 7:20 with a longer introduction and spicy breaks. "Body Music" by Crisp Rainbow is a laidback midtempo pleaser. The vocal and instrumental version of "I'm Glad That You're Here" by Alfonso Mouzon has been mixed into one fine effort by Dennis Weinrich. The result is classy and polished. A special remix of two songs by the Human League has resulted in a fifteen minute sweep which will definitely keep the dance floor jumping. Raoul who provided the mix, maintains a nice balance between the vocal and instrumental versions of "Don't You Want Me" and "Do Or Die." The end product is enticing and a hot pleaser.

Twelve inches that are receiving extensive play in the clubs, include "The Damned Don't Cry," Visage (Polydor); "Give A Little," Patrick Cowley (Megatone); "That's No Way To Treat My Love," Central Line (Mercury); "Night Room," McCrorys (Capital); "Gotta Take Your Love," Game (Emergency); "Yes I'm In Love With You"/"After All This Time," Double Exposure (Gold Coast); "Edge Of Seventeen," Stevie Nicks (Modern); "Tell Me Tomorrow," Smokey Robinson (Motown); "Roman Gods/Ride Your Pony," Fleshtones (IRS).

Grand Jury Says Arson Caused Fire At Pisces

PHILADELPHIA—A Federal Grand Jury here has determined that arson was responsible for a December, 1976 fire that destroyed the Pisces discotheque in the Northeast sector of this city.

The club, which had reportedly been insured for \$521,000, was razed the day before its policy was due to expire. After fire officials determined that the fire had been deliberately set, the insurance carrier refused to pay the amount due to Skebil Enterprises Inc., operator of the club. Skebil later sued for the amount in U.S. District Court here, but lost the case.

At the civil suit following the insurance company's decision, fire marshalls testified that the fire in the club had been set in three separate places, and that accelerants and timers were used in the operation.

Following these disclosures, Municipal Court Judge, J. Earl Simmons Jr., issued a warrant for Skebil Enterprises head, Dino Tortu, charging him with setting the fire.

The court's move was also based in part on wiretapped conversations Tortu allegedly had with his relatives. Tortu, along with two of his brothers, were principal owners of Skebil Enterprises.

Roseland Ballroom Renews 'Taxi Dances'

NEW YORK—The Roseland Ballroom, saved from the wrecker's ball by a change of heart from new owner Albert Ginsberg, has reintroduced the famed taxi dances of the 1930s.

However, this time around the prices, which used to be a dime a dance, are up to \$1 a dance, and in keeping with the legal requirements for equal opportunity, there are hosts as well as hostesses.

The ballroom is featuring taxi dancing on Thursdays with music provided by a big band and a Latin orchestra.

Hosts and hostesses are being paid a minimum wage and allowed to keep every dollar they make. However, a knowledge of ballroom dancing is a prerequisite for selection as a host or hostess.

According to Ginsberg, the first recruits are drawn from among actors and actresses and active retirees. Although Ginsberg is promoting the nostalgia value of the taxi dances, he hopes they will also attract a younger crowd to the historic ballroom.

MARCH 20, 1982, BILLBOARD

Billboard® Disco Top 80™

Survey For Week Ending 3/20/82

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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	11	11	GLAD TO KNOW YOU/3,000,000 SYNTHS/QUESTIONARE—Chas Jankel—A&M (LP) SP 4885	41	46	25	LET'S WORK/CONTROVERSY—Prince—Warner Bros. (LP/12 inch Remix) BSK 3601/DW-DS-50028
2	13	2	MEGATRON MAN/GET A LITTLE—Patrick Cowley—Megatone (LP) M1002	55	3	3	I SPECIALIZE IN LOVE—Sharon Brown—Profile (12 inch) PRO 7006A
3	11	3	TELL ME THAT I'M DREAMING—Was (Not Was)—Island/ZE (12 inch) DISD 50011	43	49	6	I LOVE ROCK 'N ROLL—Joan Jett & the Blackhearts—Boardwalk (LP) NB 1-33243
4	11	4	MAMA USED TO SAY—Junior—Mercury (12 inch) MDS 4014	44	52	5	FEEL ALRIGHT—Komiko—Sam (12 inch) S 12344
5	16	5	DON'T COME CRYING TO ME/LET IT RIDE—Linda Clifford—Capitol (LP) ST 12181	58	2	2	LOVE BUZZ—Voggue—Atlantic (7 inch) STA 40844
6	7	9	BURNIN' UP/SO GOOD SO RIGHT—Imagination—MCA (LP) MCA 5271	61	2	2	FALL IN TO A TRANCE—Jimmy Ross—RFC/Quality (12 inch) QRFC 009
7	12	18	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—A&M (LP) SP4892	47	31	22	YOU CAN/FIRE IN MY HEART—Madleen Kane—Chalet (LP) CH0702
8	9	9	THE VISITOR/WHEN ALL IS SAID AND DONE—ABBA—Atlantic (LP) SD 19332	48	25	10	FREAKMAN—Empire—RFC/Quality (12 inch) QRFC 007
9	6	16	SURE SHOT—Tracy Weber—RFC/Quality (12 inch) QRFC 005	49	35	8	MAKE UP YOUR MIND—Aurra—Salsoul (LP/12 inch) SA 8551/SG 360
10	5	14	YOU'RE THE ONE FOR ME—D. Train—Prelude (12 inch) PRLD 621	50	57	3	NATIVE LOVE (Step By Step)—Divine—"O" Records & Visuals (12 inch) OR 717
11	9	9	U TURN ME ON—Tomorrow's Edition—RFC/Atlantic (12 inch) DM 4825	51	56	21	JUST CAN'T GET ENOUGH/NO DISCO—Depeche Mode—Sire/Warner Bros. (LP/7 inch) SRK 3642
12	13	8	TIME—Stone—West End (12 inch) WES 22-139	52	59	3	YOU ARE THE ONE—AM-FM—Dakar/Brunswick (12 inch) DK 103
13	15	10	CENTERFOLD/FLAMETHROWER—J. Geils Band—EMI (LP) SOO 17062	53	60	3	STILL GOT THE MAGIC (Sweet Delight)—Michael Wykoff—RCA (12 inch) PD 13056
14	14	13	SHAKE IT UP/CRUISER—The Cars—Elektra (LP) 5E567	54	32	9	CAN'T BE FUNKY/COWBOYS IN AFRICA—Bush Tetras—Stiff (EP) TEES 1208
15	10	30	TAINED LOVE/WHERE DID OUR LOVE GO—Soft Cell—Sire/Warner Bros. (LP/12 inch) SRK 3647/DERE 49856	66	2	2	SHINE ON—George Duke—Epic (LP) FE 37532
16	8	9	IN THE RAW—Whispers—Solar (LP) EAS 27	62	3	3	PRECIOUS/A TOWN CALLED MALICE—The Jam—Polydor (12 inch) Import
17	21	6	(THE BEST PART OF) BREAKIN' UP—Roni Griffith—Vanguard (12-inch) SPV 54 A	63	2	2	MURPHY'S LAW—Cheri—Venture (12 inch) VD 5019
18	16	16	DESIGNER MUSIC/HOLD ME DOWN—Lipps' Inc.—Casablanca (LP) NBLP 7262	59	45	15	STAY/TAKE ME UP—Matrix—Sugar Scoop (12 inch) SS 420A
19	20	9	NEVER SAY NEVER—Romeo Void—415 Records (EP) A-0007	61	43	8	JAPANESE BOY—Aneka—Handshake (12 inch) 4W902623
20	24	7	WHAT DOES IT TAKE—Amy Bolton—Importe/12 (EP) MP 314AA	65	65	3	HOLD ON TIGHT—Fantasy—Pavillion (12 inch) 4Z9-02725
21	19	13	THIS BEAT IS MINE—Vicky "D"—Sam (12 inch) S12343	61	43	8	ABACAB—Genesis—Atlantic (LP) SD 19313
22	22	19	CALL ME/LET'S CELEBRATE—Skiyy—Salsoul (LP/12-inch) SA8548/SG365	62	67	2	TASTE OF MUSIC—Kleer—Atlantic (LP) SD 19334
23	23	9	LIFE IN SPACE—Mayday—A&M (LP) SP 17180	63	68	2	SHOUT ABOUT IT—Lamont Dozier—M&M (LP/12 inch) MM 104AE/MM 103AA
24	29	8	THE BEAT ESCAPE—Fingerprntz—Stiff (LP) TEES 1001	64	69	2	(WON'T YOU) DANCE WITH ME/SOONER OR LATER—Crystal & The Team—Moby Dick (12 inch) BTG 332
25	30	24	CAN YOU MOVE/CLUBLAND MIX—Modern Romance—Atlantic (LP/12-inch) SD 19338/DMD 4819	65	65	3	I COULD BE HAPPY—Altered Images—Epic (LP) FR 37738
26	36	4	MESOPOTAMIA—B 52's—Warner Bros. (MINI LP) MINI 3641	66	NEW ENTRY	NEW ENTRY	CIRCLES—Atlantic Starr—A&M (LP) SP 4883
27	39	5	THAT GIRL—Stevie Wonder—Tamla (7 inch) 1602TF	67	NEW ENTRY	NEW ENTRY	A NIGHT TO REMEMBER—Shalamar—Solar/Elektra (LP) S 28
28	34	8	DON'T TURN YOUR BACK ON LOVE—Eloise Whitaker—Destiny (LP/12-inch) DLA 10006/DT 302R	68	70	2	TAKE MY LOVE—Gene Dunlap—Capitol (LP) ST 12190
29	37	6	BREAKAWAY—Pure Energy—Prism (12-inch) PDS 420	69	71	2	SO DISGRACEFUL—Marilyn & The Movie Stars—AIM (12 inch) 12101
30	48	3	JUMP SHOUT—Lisa—Moby Dick (12 inch) BTG 1032	70	53	14	I DON'T KNOW WHAT IT IS/HOMOSAPIENS—Pete Shelley—Genetic (LP/12 inch) Import
31	27	13	WATCH OUT—Brandi Wells—WMOT (LP) FW37668	71	76	6	SHOW YOU MY LOVE/GO BACK—Goldie Alexander—Chaz Ro/Brasilia Dist. (12-inch) CHDS 2521
32	28	15	GIGOLO—Mary Wells—Epic (LP) ARE 37540	72	72	11	THE TWO OF US—Ronnie Jones & Claudja Barry—Handshake (12 inch) 4W9 02554
33	47	3	YOU GOT THE POWER—War—RCA (12 inch) PD 13062	73	73	23	MODERN LOVE IS AUTOMATIC/TELECOMMUNICATION—Flock of Seagulls—Jive/Arista (EP) VK 22001
34	41	5	WORK THAT SUCKER TO DEATH—Xavier—Liberty (12 inch) SPRO 212	74	78	28	GENIUS OF LOVE/WORDY RAPPINHOOD—Tom Tom Club—Sire/Warner Bros. (LP/12 inch) SFK 3628/DSRF 49817
35	26	14	GET ON UP/I CAN'T GIVE YOU MORE/TONIGHT—Suzi Q—RFC/Atlantic (LP) SD 19328	75	74	7	MUST BE THE MUSIC—Secret Weapon—Prelude (12 inch) PRLD 614
36	42	6	BOSTICH—Yello—Stiff (EP) TEES 12-10	76	75	7	SPIRIT OF THE DANCER—Evelyn King—RCA (LP/12 inch) AFL 13962/PD 13018
37	33	9	HELP IS ON THE WAY—Whattnauts—Harlem International (12 inch) HIR 110	77	80	4	HOLD ONTO THIS MOMENT—Mystery—Tommy Boy (12 inch) TB813
38	17	13	THIS IS RADIO CLASH—The Clash—Epic (12 inch) 492662	78	51	14	QUICK SLICK/OUT THE BOX/CAN'T SHAKE YOUR LOVE—Syreeta—Tamla (LP) T8-376M1
39	38	17	MIRROR MIRROR/WORK THAT BODY—Diana Ross—RCA (LP) AFL1-4153	79	44	7	GOLDENES SPIELZEUG/EEL QUE—D.A.F.—Virgin (LP) Import
40	40	6	ALL NIGHT—Bonnie Forman—Wave (12-inch) CM 120	80	50	10	NSB RADIO/THE BEAT INSIDE—Nick Straker Band—Prelude (LP) PRL 14101

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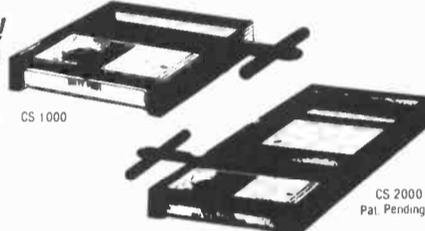
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Survey For Week Ending 3/20/82

Billboard® Hot Latin LPs™

Special Survey

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N. CALIFORNIA (Pop)		CHICAGO (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	AMANDA MIGUEL El sonido Volumen I, Profono 3049	1	CELIA CRUZ 15 grandes exitos. Cubalegre 1435
2	NAPOLEON 15 grandes exitos, Profono 1503	2	HECTOR LAVOE Que sentimiento. Fania 598
3	CAMILO SESTO Mas y mas. Pronto 3700	3	CELIA CRUZ Y WILLIE COLON Do jueyes. Vaya 93
4	LOS BUKIS Si me quieres, Profono 3050	4	JUSTO BETANCOURT Y LA SONORA MATANCERA Barbaro 207
5	BEATRIZ ADRIANA La reina es el rey. Peerless 2251	5	ORQUESTA NOVEL Fania 601
6	LUPITA D'ALESSIO Sentimiento ranchero, Orfeon 5295	6	WILFRIDO VARGAS Abusadora. Karen 060
7	LOS BONDIADOSOS Ay amor tu siempre ganas. Anahuac 4918	7	WILLIE COLON Y RUBEN BLADES Canciones del solar de los aburridos. Fania 597
8	ROCIO DURCAL Confidencias, Pronto 1099	8	VICTOR WAIL ¿Quien sera el abusador?. Alhambra 172
9	CHELO Muzart 1019	9	EDDIE PALMIERI Barbaro 205
10	JULIO IGLESIAS De nina a mujer. CBS 50317	10	VIVA LA SALSA 14 exitos originales. Profono 1401
11	LOS FELINOS Romance, Musart 10856	11	CONJUNTO GULEBRA CBS 27303
12	LUIS ANGEL Lluvia. Profono 3054	12	VARIOS ARTISTAS 12 exitos bailables de quisqueya. Cubane 31005
13	ANGELICA MARIA Y el sentir de Juan Gabriel. Profono 3055	13	TITO PUENTE Ce magnifique. Tico 1440
14	MERCEDES CASTRO Pasion y sentimiento. Musart 10857	14	EL GRAN COMBO Happy Days. Combo 2021
15	RIGO TOVAR Mariachi Volumen II, Profono 3034	15	LA SONORA PONCENA Night Rider. Inca 1079
16	MUNDO MIRANDA Un noble engano. Crono 1173	16	JOHNNY VENTURA Lo que te gusta a ti. Combo 2023
17	JOSE LUIS RODRIGUEZ Mujer, TH 2151	17	JOHNNY PACHECO Y CELIO GONZALEZ Fania 600
18	RAY CONNIFF CBS 10323	18	TITO ALLEN Lo Mejor 703
19	VIVA LA SALSA 14 exitos originales, Profono 1401	19	FANIA ALL STARS Latin Connection, Fania 595
20	FRANCISCO Latino. Atlas 60228	20	RICHIE REY Y BOBBY CRUZ Vaya 96
21	PARCHIS 15 exitos mundiales. CBS 83301	21	TOMMY OLIVENCIA Un triangulo de triunfo, TH 2171
22	MIGUEL BOSE CBS 60322	22	LA INDIA DE ORIENTE Buenos dias Africa, Guajiro 4015
23	EL MILAGRO MI 537	23	EL GRUPO SIETE Cubane 21005
24	LOS FREDDYS El primer tonto, Peerless 10059	24	LUIS PERICO ORTIZ New Generation 720
25	ARCO IRIS MUSICAL 15 rancheras y nortenas, Musart 101	25	OSCAR D'LEON A mi si me gusta asi. TH 2167

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BPI Awarded \$450,000 Damages In Parallel Imports Decision

• Continued from page 1

can be barred from the U.K.

But at least one local dealer group, the Record & Video Retailers' Organization, is concerned that the development will adversely affect small, independent retailers, which have relied heavily on low-price imports to sustain their business in the face of sluggish demand for high-ticket chart product.

The High Court actions were taken by the BPI against Simons Records Ltd., Simons Sales Stores Ltd. and Warrens Records Ltd. The BPI claimed that the importation of the albums contravened the provisions of the 1956 Copyright Act and that, furthermore, some of the albums were counterfeit.

In addition to the damages settlement, the defendant companies made undertakings which restrain them from importing records allegedly manufactured legitimately in countries outside the European Economic Community, but exported from countries of origin to Holland—where copyright laws are much less stringent—and thence imported into the U.K. under the guise of the Common Market's basic Treaty of Rome.

However, the undertakings given in the High Court don't cover importation of "small quantities" of cassettes manufactured in the U.S. or Canada and deleted in the U.K.

The BPI started two main actions against the defendant group last year, and the settlement takes into account both of these after rulings in the courts.

One was brought by Motown Records and concerned the importation from Portugal of a quantity of allegedly counterfeit albums, including material by Stevie Wonder, Diana Ross and the Commodores.

Despite what the BPI called "comprehensive technical evidence," the defendants consistently maintained the albums were genuine, and the settlement now in respect of these records is made without any admission of liability on their part.

Investigations in this action early

in March showed, according to BPI, that Simons Records, one of the largest wholesale importers of records in Britain, had brought in directly from Portugal some 2.5 million parallel imports up to the spring of last year.

But this practice of direct importation has now ceased, following the decision of the European Court (Billboard, Feb. 20) in the Polydor vs. Harlequin case that the provisions contained in the EEC/Portugal Treaty were not sufficiently close to those contained in the Treaty of Rome itself to enable quasi-membership of the EEC to be afforded to Portugal with the abolition of the trade barriers conferred thereby.

The BPI's second major action concerned the importation from Canada (again via Holland) of albums on the Chrysalis, CBS and BBC labels by such artists as Abba and Blondie.

In July last year, the High Court ruled that although the records were legitimately manufactured in Canada, their importation into Britain from Holland was still an infringement of the 1956 Copyright Act and therefore illegal. A Court of Appeal hearing followed, but the decision was upheld and the injunctions against the defendant companies were restored.

The new settlement takes into account two matters additional to the two major actions.

In August, 1980, proceedings were brought against Simons Sales Stores Ltd. and many others in what then was known as "Operation Radar," following the discovery that the shops were retailing "high grade and counterfeit" Beatles cassettes.

And the last of the cases involved in the settlement dates from May, 1979, when proceedings were initiated against Warrens Records Ltd., said to be dealing in counterfeit copies of "Saturday Night Fever" cassettes manufactured in the U.S., and which were the basis of a "widely reported" Sam Goody trial in New York.

John Deacon, director general of

BPI, says: "This has to be seen as a major triumph for us, and it's the finale of more than three years of bitterly contested litigation."

As part of the settlement, it has been agreed by BPI that no further action or new action will be taken against customers of Simons Records who have, to the date of the settlement, bought imported albums exclusively from Simons Records and who are currently holding existing stocks of what would otherwise be "infringing" product.

But Deacon warns: "We'll take action against anyone found dealing in illegally imported material bought from any other stores. This settlement merely reinforces our determination to stop albums manufactured in countries outside the EEC from entering the U.K. If any other retailer, wholesaler or importer is found handling illegal parallel imports, they will be dealt with very strongly indeed."

In fact, both Simons Records and Warrens Records have reduced their activities in the import field over the past year.

A BPI statement here adds: "The companies have also increased their business substantially with the U.K. record companies in a concerted effort to co-exist and live peaceably with the recording industry."

Meanwhile, members of the Record & Video Retailers' Organization here are debating the overall effect of the BPI-Polydor "victory" over non-EEC imports and they agree that the repercussions will be fast and felt across the whole record retail trade.

The resultant clampdown will, it's agreed, most affect smaller independents, many with rising overheads to meet with low turnover. Bigger business, believes RAVRO, have already phased out import stocks in favor of using their purchasing power to gain better margins from manufacturers.

Andy Gray, managing director of Andy's Records chain in eastern England, says: "It was all arguable before the court decision, but not now. If you're caught with illegal imports, you don't have a leg to stand on. The importers will stop, and the BPI will follow up on the retailers who were buying from them."

"The results must be hard on the small indies, and on those who have antagonized the manufacturers by waving cheap imports in their faces over the past couple of years."

Harry Tipple, chairman of RAVRO, agrees and adds: "I'm bothered about the fact that the BPI is taking a big stick to beat people who have actually made the U.K. record companies wealthy. Cooperation between the independent dealer and the BPI has, almost completely, been good. We've behaved well in difficult circumstances."

Tipple says he's urging the BPI to complete its crackdown on importers rather than penalizing individual dealers.

"The fact is the record industry now should offer the retail trade here something comparable to fill the imports gap—something comparable in terms of quality, price and popularity."

"There obviously is a market for cheap records and the record companies should give the dealers something with which to serve that market."



30TH ANNIVERSARY—Cleo Laine, left, Linda Hopkins and John Dankworth gather around the piano during a London party held in honor of Laine and Dankworth's 30 years in show business. The affair also launched the husband/wife team's three-month tour of Australia and New Zealand.

BBC Satellite Stations Get Government Go-Ahead

LONDON—The British Broadcasting Corp. has been given the government go-ahead for two new television channels broadcast direct by satellites, beginning in 1986. Three new BBC radio channels are also likely, all broadcasting high quality digital stereo sound, one concentrating on pop music, one on MOR material, and one on classical.

Plans were also announced by British Aerospace, British Telecom and GEC-Marconi for a \$270 million privately-financed satellite system. A new joint company, United Satellites, is to be set up, and negotiations are already under way with the BBC.

The first satellite will be in orbit by 1985, and a second shortly afterwards, with a third kept on the ground as a spare. If the larger of two possible satellite types is chosen, a total of five channels should be available.

Reception will require 90cm dish aerials with additional "black boxes" to modify the incoming signal. Price will be around \$475, though many experts believe that ultimately the cost will be very much less.

Both new BBC tv channels will be self-financing. A supplementary license fee, as yet unspecified, will

cover the "Window on the World" channel, a mix of foreign programs and repeats, while the second channel, featuring first-run movies, operas, concerts, drama and sports, will be a subscription service, probably costing about \$18 monthly.

The extra radio channels will probably be made available at no extra charge to those with the right receiving equipment. The independent television companies, of course, argue that if they were participating the new services would be paid for by advertisers, not by the viewers.

All parties agree on the revolutionary nature of the proposals. Said Government industry secretary Patrick Jenkin: "In 10 or 15 years time, the present broadcast systems will seem as old-fashioned and quaint to us as the old crystal radio sets do now."

BBC director-general designate Alasdair Milne added: "For us, this is a historic development." But he stressed: "We are absolutely adamant that we will keep faith with the viewers we now serve. What we seek is to provide an additional customer service, and the profit we make will be ploughed back into making programs for the networks."

NICK ROBERTSHAW

Antipiracy Resolution Wins Support In Asia

• Continued from page 1

The resolution followed a speech by Gillian Davies, acting joint director general of the IFPI, who drew attention to the way in which music piracy undermines the opportunities for local artists and composers.

Davies emphasized the need for closer cooperation between ethnomusicologists, educators, musical organizations such as the International Music Council and government departments on the one hand and the recording industry, IFPI and its national groups around the world on the other. Noting that during the four days of the symposium little reference had been made to the role of the record industry in fostering East-West exchange, Davies pointed out that the industry was a considerable force in the interchange of musical cultures.

Full text of the resolution passed by the meeting, which was organized by UNESCO's International Music Council, the Hong Kong Arts Festival and the Recreation and Culture department of the Hong Kong Government, is:

"This symposium, recognizing the grave harm done to Asian musicians and performing artists by the widespread piracy of sound and video recordings, calls on UNESCO to put the strongest possible pressure on governments in Southeast Asia to enact and enforce effective copyright and performing right legislation as has constantly been urged by the inter-governmental copyright and neighboring rights committees administered by UNESCO."

The symposium was the culminating event in a Far East trip by Gillian Davies which also took in Japan and Macao. In Tokyo, Davies accompanied IFPI president Nesuhi Ertegun, Warner Pioneer managing director Tokugen Yamamoto, Japan Phonograph Record Assn. director general Jusaburo Kanei and the JPRO's copyright department manager, K. Yamashita, on a mission to press the Japanese government to introduce legislation to control record rental.

The delegation put the IFPI case to Toru Kitahashi, director general of the Agency for Cultural Affairs, which is the department of the Min-

istry of Education dealing with copyright. The IFPI representatives were invited to explain how copyright holders suffered damage as a result of record rental and consequent home taping and to indicate how the rental situation in Japan was viewed abroad and what was the attitude of inter-governmental bodies on the subject.

Says Gillian Davies: "The Japanese government is currently considering a revision of the 1970 Copyright Act and we pressed them to bring in a law to control rental and to provide for a levy on tape hardware and software. We also put the case for ratification of the Rome Convention (Japan is a signatory to the Berne, Universal and Phonogram conventions) and for the extension of the term of protection afforded to phonograms from 20 to 50 years."

The IFPI delegation formally presented the resolution passed at the Federation's board meeting in Brussels, Feb. 9 which called upon the Japanese government urgently to enact legislation to grant to owners of intellectual property rights the

right to control rental of copies of works protected by such rights (Billboard, Feb. 20).

Davies notes that since the recent report on record rental in Japan prepared by IFPI (Billboard, Feb. 27), the problem has escalated, with an estimated 1,300 retail outlets now operating rental schemes.

The IFPI delegates gave a press conference on record rental during their stay in Japan and also extended an invitation to the Japanese Video Assn. to join the IFPI Video division.

En route for Hong Kong, Gillian Davies joined the IFPI's Southeast Asia regional director, James Wolsey, on a visit to Macao to meet the director of the Education and Culture Department on the subject of antipiracy legislation.

Macao comes under the jurisdiction of Portugal, which adopted antipiracy legislation in 1980, and IFPI pressed for an extension of the Portuguese law to cover Macao where piracy is rife. There is evidence that a good deal of pirate product from Macao finds its way into the United States.

CENTERS ON GROUP'S 20TH ANNIV

Toshiba-EMI Sets Beatles Promo

By SHIG FUJITA

TOKYO—Toshiba-EMI here is mounting a substantial promotion centered on the 20th anniversary of the formation of the Beatles.

One visual focal point is a black poster, some five feet square, to be prominently displayed by eight Japanese railway systems.

Says Shin Miyoshi, EMI label manager at Toshiba-EMI, "Interest in the Beatles is still great. When the first batch of posters went out on show, virtually all were stolen inside a couple of days."

The railway networks signed a one-year contract with Toshiba-EMI to display the posters and they'll be on show from time to time through 1982 in a series of special-

emphasis campaigns.

Miyoshi says that many young Japanese pop fans today know little about the Beatles' background "so we're aiming at both the newcomer and nostalgia markets" with a massive buildup of stickers, pamphlets and a specially edited newspaper.

First stage in the campaign is just over, a limited issue release of 10 monaural albums, 10,000 copies pressed of each, selling at just under \$10 each. This was a sell-out success inside three days.

Set for April is a newly packaged album, "Reel Music," containing 14 songs from Beatles movies, including "Help," "Yellow Submarine"

and "Let It Be," and this package, retailing at \$10.50, includes a full-color 12-page booklet.

Then, late April, there is a "Beatles' Medley" segue single, featuring seven titles. On July 1, there is the release of "The Beatles EP Collection," 14 disks in a boxed set, restricted to 5,000 packages, and advance orders are being accepted by dealers as from April 1. The EPs include 12 previously released, all with four titles, plus the EP-styled "Magical Mystery Tour" (two record set) and a stereo version of four songs, "Inner Light," "Baby You're A Rich Man," "She's A Woman" and "This Boy."

Italian Label Seeks Sales Via Roadside Newsstands

By VITTORIO CASTELLI

MILAN—Dischi Ricordi has become the first Italian record company to venture into direct sale of disks and tapes through roadside newspaper kiosks.

Titles from the company's Musical Profiles series were launched in late February through the new outlets, retailing at \$3.50, below average budget album price levels. A first group of 21 releases is planned.

"Up till now," says Ricordi business affairs manager Diego Ando, who is responsible for the series, "record companies have stayed out of this kind of business and confined themselves to licensing certain recordings to print publishers to use in part-works and so on."

"The reasons are that this is a quite different kind of operation, with its own economic problems and demands, particularly the very large volumes involved and the enormous promotional investment required in the initial stages. And more than that, there is a fear among record companies of over-exposing their repertoire and denuding their catalogs."

"We agree to some extent with these arguments, and in fact our approach has been very cautious, with a great deal of good advice from our distributors, the Marco company. But we also feel that with this type of operation we can reach a public that never normally buys records."

Ando also took pains to allay the fears of traditional retailers that business will be taken away. "These are specially made compilations. Each one features a particular artist, together with a full-color booklet containing biographical notes, a critical profile, lyrics of some of the songs, sheet music for one title, and a list of the artist's most representative releases."

Berlin Philharmonic Turns 100

• Continued from page 37

central Europe. Polydor International will distribute the first two volumes in all major world markets where several of these historic performances were never before released.

Complementing the anniversary sets is a DG collection featuring chamber music ensembles of the Berlin Philharmonic. Additional new digital releases due shortly include Mozart's "Great Mass In C," Nielsen's Symphony No. 4 and Shostakovich's Symphony No. 10, all under Karajan, the Schumann and Grieg piano concertos with Karajan and Krystian Zimerman, and modern music by Giuseppe Sinapoli.

EMI Electrola's birthday box set, for release only in the U.K. and Ger-

TV COMMERCIAL BOOSTS ARTIST

Japan Set To Go Wilde?

TOKYO—British rocker Kim Wilde will receive a substantial career boost in Japan this year, according to her label Toshiba-EMI, when she appears in a new television commercial for a soft drink manufactured by Calpis.

Similar exposure has boosted the popularity of other foreign acts, such as Leif Garrett and the Osmonds (latter was also associated with Calpis).

Kinji Ogino, a&r manager for EMI and Capitol at Toshiba-EMI, notes that Wilde's debut

single in this market, "Kids In America," sparked strong reaction, as did her album, "Kim Wilde."

Her tv commercial is built around a song, "Bitter Is Better," composed by Epic/Sony guitarist Masami Tsuchiya and lyricist Bill Cutchfield. It was recorded in London studios of Rak Records, to which Wilde is signed, and the television commercial was filmed at the same time.

Says Ogino: "We're bringing out 'Bitter Is Better' on March 21, and that's when the commercial will start blanket tv exposure through Japan."

Fired by the success of promotional tours here last year for Sheena Easton and Olivia Newton-John, both Toshiba-EMI artists in Japan, the company plans to bring in Kim Wilde for a publicity visit in May on what Ogino sees as a "surefire" wave of interest created by the "Bitter Is Better" campaign.

He says: "With the national interest in these international girl singers these days, she'd be guaranteed maximum television exposure and she's so photogenic that she'll make both music magazines and publications for young women."



THE TAPE'S ROLLING—Toshiba-EMI artist Kim Wilde records "Bitter Is Better" at London's Rak Studios.

Haayen Says Video Vital To Int'l Acts

NEW YORK—How vital is video in breaking a new act in international markets? Very much so in the case of British-based rockers Ph.D., according to WEA International senior vice president of a&r and creative services, Freddie Haayen.

The band's single, "I Won't Let You Down," has been a major hit in the Benelux markets, reportedly selling more than 140,000 copies and breaking the Belgian WEA company's sales record in that configuration. The disk, is also stirring action in France and Germany.

"One of the keys in breaking this act, outside of concerted promotional efforts at the radio level, was the extensive use of a creative video produced by Millaney Grant Productions," says Haayen, who signed Ph.D. to WEA International in 1981.

The act's self-titled debut LP was released worldwide last May (in the U.S. through Atlantic). First market to respond was Australia, where "I Won't Let You Down" was a top 10 item. Success in the Benelux territories followed.

U.K. Council Rejects Call For Tape Levy

By PETER JONES

LONDON—Britain's National Consumer Council here has rejected the record industry's case for a levy on recording tape and equipment to compensate for revenue lost through home taping.

In a newly published paper, "Records And The Law," a response to the Government consultative document which also came down against imposing a levy on tapes, the council stresses: "We don't believe a convincing case can be made for a levy. Once a payment has been made to copyright holders, as part of the original record price, consumers should be free in law to re-record for private purposes."

The paper adds: "The law as it stands is absurd and almost completely unenforceable. More than half the households in the U.K. have recording equipment, and many are breaking the copyright law daily. Many users don't know the law forbids them to use their expensive

equipment, freely on sale, to re-record records or broadcasts for their own use."

Adds the council summary: "When consumers re-record records on to tape, what they're doing is saying that the price of the record is too high. Anything that holds back the development of new, more competitive ways of delivering the product the consumers want, that is, the music, should be avoided."

The council says that to subsidize the record industry by putting a tax on recording equipment and tape would be to subsidize the past rather than to encourage new commercial opportunities for the future. "It should be remembered that there are those who are not using their tape and equipment illegally, so why should they be asked to pay a levy?" It would be simpler and more just if the law was reformed so that consumers were allowed to re-record for their own use either from their own

or borrowed records, or from broadcasts.

"Substantial payments are already made by broadcasting authorities to those with an interest in copyright material through the Performing Right Society. Consumers already finance broadcasting authorities through license fees and advertising revenue recovered from those who buy products. The broadcasts therefore are already paid for."

The council paper has, predictably, been condemned roundly by the British Phonographic Industry (BPI) though the watchdog organization does say it agrees with the finding that the existing law is absurd and virtually unenforceable.

John Deacon, director general of BPI, says the industry has always maintained that proceeds from any levy would go to ensuring the future of the industry, specially via the recently announced trust fund (Billboard, Feb. 20).

many, devotes two disks to Karajan stereo recordings and three records to historic predecessors. The Nikisch Beethoven Fifth is here, but also on the DG volume one. It is over 50 years old and thus in the public domain.

A 1948 performance of Prokofiev's "Classical Symphony" under Celibidache is one of the few recordings ever made by that eccentric Romanian conductor.

Other conductors included in the EMI set are Fritz Lehmann, Blech, Boehm, Hermann Abendroth, Knappertsbusch, Walter and Furtwaengler.

New digital recordings from EMI with Karajan and orchestra for release worldwide include Sibelius' Symphony No. 1, which is part of Karajan's new Sibelius cycle for

EMI, and, in July, "Lohengrin," with Rene Kollo and Anna Tomova-Sintov.

Karajan will conduct the orchestra's birthday concerts: Beethoven's Ninth Symphony (April 30) and the Mahler Ninth (May 1). Later, Seiji Ozawa, who last year presided over the Boston Symphony's 100th birthday, leads a "Philharmonic Revue," which includes Leopold Mozart's "Toy Symphony," with guest soloists Maurizio Pollini (trumpet) and Yehudi Menuhin.

Greek Concert Causes Uproar

ATHENS—A punk rock concert organized here by an Athens municipality has caused an uproar among parents and many youths who claim the event was no more than "an anarchic porn party."

Held March 3 in a University concert hall, the show as part of a public relations effort by borough mayor Fotini Sakellariou designed, in her own words: "To bring High School kids together and let them enjoy a little harmless activity."

But eyewitnesses say groups featured took the opportunity to heap abuse on the whole range of the Establishment, especially on teachers and the education ministry, which emerged in the song lyrics as the Ministry of Prostitution. The groups, including Music Brigades, Habeas Corpus, Fatmeh and Lernaia Hydra, urged their girl classmates to become prostitutes, and called on school cafeterias to sell drugs and contraceptives in place of food and soft drinks.

As angry parents descended on the municipality offices, which printed invitations for the concert, one councillor disclaimed any prior knowledge, while the mayoress said a students' committee had selected the acts. Had she known what was going to happen, she said, she would have cancelled the show.

Iglesias Set For U.S. Launch

• Continued from page 10

he joined CBS—has been approximately American standards.

"It's not an easy project," Iglesias concedes. Last year, CBS released an English-language LP by Roberto Carlos, the Brazilian balladeer who shares top honors with Iglesias in the Latin world (including the Latin U.S. market), but the incursion did not take hold.

Roberto's experience has not cooled Iglesias' drive for U.S. recognition, however; the Spanish singer points out that while Carlos, whose work he admires, is primarily a Latin American artist, he is a European artist who sings in German, Italian, Portuguese and French, in addition to his native Spanish. Recording in English seems like a natural extension of his work, he says.

Iglesias' name and photo appear constantly in Latin and European gossip journals, and for the last few months he's been a regular in U.S. tabloids. When his father was kidnapped for ransom in December (released unharmed in January), Iglesias became hard news in the U.S. and his existence became known to millions of Americans who may have been surprised to learn that one of the world's top recording artists was totally unknown to them.

The incident has not slowed Iglesias' push for world acceptance. "My father and my family and I have decided that this was an unfortunate incident, but that our family is not going to stand still because of

it." However, he will make fewer personal appearances this year and devote his time to working in the recording studio.

As it is, except for his personal appearances, Iglesias hardly ever leaves the recording studio. His playboy image notwithstanding, he is considered a business-minded, hard-working perfectionist who understands the importance of putting out a competitive product. "A great LP today takes seven or eight months of work," he says, pointing out that other Spanish balladeers often finish an LP in 15 days. "You can't make an LP with a sound quality of universal appeal in 15 days."

Record, Tape Prices Rise In Italy

MILAN—After a year of stable prices, the cost of records and tapes in the Italian market has risen by at least 10%. But record companies involved say the increases have been kept to a minimum, and are well below the present annual levels of inflation.

The 10% increase applies to singles from all major companies, which now carry a trade price of \$1.29 (1,650 lira) at current exchange rates.

But albums go up by an average of 12%. Full-price pop product will cost \$5.46 (7,000 lira) at dealer level, and full-price classical between \$5.85 (7,500 lira) and \$6.65 (8,500 lira), while digital recordings now go from \$6.40 (8,200 lira) to \$7.05 (9,000 lira).

Budget and mid-price product has also been affected, with average dealer prices now \$2.50 (3,200 lira) and \$3.12 (4,000 lira), respectively. The most notable increase in this area comes from RCA, whose Linea

The immense popularity of the romantic ballad genre in the Latin world has promoted other record companies to launch contenders to Iglesias' throne. RCA Mexico's Emmanuel has been hitting record sales and in Venezuela, the powerful independent TH has Jose Luis Rodriguez, a balladeer who competes strongly with Iglesias in Latin American markets. Industry rumors that the Venezuelan is switching to CBS have intensified in recent weeks; if they prove true, CBS would hold all three major cards in the increasingly popular Latin genre of the romantic ballad: Iglesias, Carlos and Rodriguez.

The budget line will now cost \$2.77 (3,550 lira).

Industry policy on full-price product is for companies to confine themselves to setting prices at trade level, but where budget material is concerned they do offer a suggested retail price, inclusive of VAT, which is often printed on album sleeve wrappings. This suggested price has risen from \$3.12 (4,500 lira) to \$3.90 (5,000 lira), with RCA LPs at \$4.29 (5,500 lira).

DIAL-A-DISC GETS ADS

LONDON—British Telecom has revamped its heavily used Dial-a-Disc service—which last year attracted a record 104 million calls—and in the process has opened up a new advertising medium for the U.K. record industry.

As of April 5, the service, now named Discline, is going commercial, and every disk played will be followed by a 20-second advertising spot where record companies can plug new and upcoming records.

At the same time, production of the service has been taken over by print publishers Spotlight Publications, and a considerable promotion campaign is planned in the company's music magazines "Sounds," "Record Mirror" and "Music & Video Week."

New introductory jingles written by noted songwriter Mitch Murray have been prepared and extra staff taken on to handle advertising sales. The initial contract is for one year, and British Telecom, which regards this first small step into commercial advertising as an important departure, will be monitoring the service closely.

The Discline service itself will continue to feature four hits a day from the current Top 30 single charts, and five at weekends, as it has done since its launch in 1966.

Top Phono-Academy Honors To Schneider

HAMBURG — Helen Schneider, New York-based singer on the WEA label in Germany, has been named international artist of the year, along with the Rolling Stones, in the 1982 German Phono-Academy awards list.

Named international discovery of the year is Sheena Easton (EMI).

In the national artist of the year section, awards go to singer Stephan Sulke (Intercord) and MPS Jazz group Volker Kriegel and the Mild Maniac Orchestra. Discovery of the year in the domestic division is Bireli Langrene (RCA), a 15-year-old guitarist who plays jazz.

The judges, comprising producers, composers and media people, named as classical artists of the year conductor Carlos Kleiber (Teldec), the Ensemble 13 (EMI), Shlomo Mintz (Deutsche Grammophon) and the Staatskapelle, Dresden, from East Germany.

Jugoton Increasing Foreign Releases

BELGRADE—Foreign exchange problems that have affected the availability of overseas books and newspapers here seem unlikely to curtail Yugoslav record industry plans for the release of licensed material.

Despite the economy's troubles, company chiefs intend to put out as much overseas product as last year, and Jugoton in Zagreb, the country's biggest record company, actually intends to increase foreign releases, with the emphasis on heavy metal and new romantic music.

Veljko Despot, head of the company's license department, says he has been surprised by the growth of interest in these styles. Gillan, Iron Maiden, Motorhead and particularly Whitesnake are all popular names, as are Classic Nouveau, who have toured here twice, Night People, and Duran Duran.

During 1980-81, Jugoton's license program came to a complete halt for eight months. But for 1982, the company intends to release as many as 50 licensed albums, and will be backing them with national tours by some of the foreign acts involved.

Manufacturer Profits Dropped 40% In 1980

• Continued from page 9

the workforce. The government report notes at this point that "the Canadian record market is dominated by a group of foreign-controlled companies."

Canadian-controlled companies grossed only \$36.7 million of the total pot, or 16% of total recording sales.

Of the companies participating, the combined number for singles released totalled 1,603, of which 398 (25%) qualified as Canadian content (although this number does not necessarily mean they represent Canadian produced masters). For the same period, a total of 2,582 albums and prerecorded tapes were released, of which 337 (13%) contained at least one selection qualifying as Canadian content.

A look at the new releases by language and musical category shows that new French-language albums with Canadian content released by Canadian-controlled companies represented 67% of the French-language releases. Canadian controlled companies released 40% of the English-language albums with some Canadian content, whereas foreign-controlled companies released 89% of the English-language albums with no Canadian content.

Not surprisingly, 98% of the new singles and 74% of new albums were either pop, top 40 or country music. The remaining releases were split between classical, jazz, children's music and "other types (spoken word)."

In terms of revenues, 89% or \$208.5 million of total sales came from the pop, country and top 40 idioms.

Total revenues of the companies studied came to \$340 million (a figure which takes in the sales of prerecorded tape, records and the leasing

of master tapes, plus industry-related activities such as manufacturing, racking and distribution). Total expenditures were \$324 million, leaving a profit of \$16 million or barely more than 5% of the gross.

In terms of overall stability, the average profit of the 43 companies was \$295,800, or 3.8% of revenues. Domestic companies, 33 of those surveyed, ran an average deficit of \$76,000.

Deficits were incurred by 19 of the 43 companies, a full 44%. Slightly more than 50% of the companies recorded a profit. Nine of the large companies made an average profit of \$2.6 million, while 10 others showed an average deficit of \$1.1 million.

These are the findings offered by Statistics Canada for 1980, but a number of these figures will differ widely today. For instance, foreign-owned companies have injected significant sums of money into a&r projects since the report was completed. A&M Canada currently has 12 domestic acts signed to the roster and Capitol has 15, for example.

In terms of revenues earned from the sales of domestic masters, obviously CBS signing Loverboy would greatly enhance this revenue source, as well other international front-runners like Chilliwack, Rush, Bob & Doug McKenzie, Eddie Schwartz, Saga and Anne Murray.

On the grimmer side, the industry at this time is faced with a situation where labels are holding back on shipping product to many retailers and distributors because they have become credit risks. Several major radio stations have started asking retailers for back-order reports because of this. The interest rates have had devastating impact on cash flow as well, a factor that is going to temper greatly with year-end profits.

MARCH 20, 1982, BILLBOARD

CGD Seeking Stateside Deals

MILAN—Italian independent record company CGD is still looking for adequate Stateside license deals to bolster its international activity. Adolfo Forni, head of the company's international licensing department, is currently in North America for meetings with record labels and local importers.

Currently CGD's catalog is licensed to King in Japan, and to Ariola in the German-speaking territories and the Netherlands. Otherwise it is handled in most countries worldwide by CBS.

Forni, whose ten-day trip takes in New York and Toronto, is also concentrating on a group of small Italian labels like Mr. Disc, PFO, L'Orchestra, Rockland, Jezabel, Flop and Fulltime, whose international exploitation rights have been acquired by CGD.

American Office For Mansfield

LONDON—Mike Mansfield Enterprises, a leading British video and television production company in the music field, is to set up an American office based in Los Angeles.

The man charged with heading up the expansion of MME in the U.S. is Tony Toon, for eight years personal assistant to Rod Stewart. Toon's specific tasks will be the setting up of production deals for video, broadcast and cable tv and cinema, and the distribution of the product throughout America.

Current projects include two video shows with Britt Ekland and Roddy Llewelyn, respectively, and a follow-up video promo with Adam and the Ants. Elton John's Hollywood Bowl concert, set for June, will be videotaped by MME, and a Labor Day weekend concert at the Pasadena Bowl featuring top rock names will be in production for September.

Labels Laud CHUM Group For Free Air Time Policy

TORONTO—Major and independent labels are taking a wait-and-see approach while applauding CHUM Group's recent precedent-setting policy of free air time for Canadian content records (Billboard, March 6).

Initiated at CHUM's 14 stations across the nation, the new program has received "overwhelming reaction," according to Duff Roman, CHUM Group national director of promotion.

"We're getting 10-15 calls daily from majors, independents and grass roots producers," reports Roman. "Medium to small sized producers and majors, such as WEA and RCA have all been receptive."

Roman says the 50-60 spots-per-month will be more public service oriented than studio commercial types as playlisted by each station's music department. He denies reports this is to prove the 30% content law unreachable.

Dave Chappell, A&M Canada vice president of promotions, plans a lengthy analysis of the proposed four-month plan and supports the sincerity of the CHUM Group intentions.

"CHUM's being honest and straightforward about this. A good flow of material is needed for radio. This will benefit anybody. It's got to make the industry healthier," says Chappell.

Meanwhile, Lee Silversides, national promotions for Solid Gold Records, plans to reserve judgement as the policy is clarified and applied to help sales, new groups and smaller recording outlets.

"My initial reaction is that it's a big plus, a boost, a gift. Similar methods have been used in the past and we'll just have to see what happens," Silversides hoped.

Petra Schweitzer, national promo manager for Maze Records, distributed by A&M Canada, sees the idea as double-edged, claiming it's insulting to separate Canadian product into another category.

"Since the industry is smaller here than the States and the production costs so high now, I suppose it's good. But it's sad if this was needed to still prove we have the talent up here," she said.

Schweitzer reports Maze is working with a new AOR band, Saga, and MOR/pop-styled Garnett Ford in their roster of talent for the former management firm.

The CHUM Group's high standards of top material will not be compromised, said Roman, and no direct retail/merchandising tie-ins will be allowed.

Guaranteed 30 second spots will not mention specific retail outlets and chains while some promos may be 60-seconds in length, depending on the number of quality product screened.

HANFORD SEARL

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music Week)
As of 3/6/82
SINGLES

This Week	Last Week	Title
1	1	THE LION SLEEPS TONIGHT, Tight Ft. Jive
2	2	MICKEY, Tony Basil, Radialchoice
3	4	LOVE PLUS ONE, Haircut One Hundred, Arista
4	6	T'AIN'T WHAT YOU DO, Fun Boy Three/Bananaroma, Chrysalis
5	5	CENTERFOLD, J. Geils Band, EMI America
6	8	SEE YOU, Depeche Mode, Mute
7	11	RUN TO THE HILLS, Iron Maiden, EMI
8	39	SEVEN TEARS, Goombay Dance Band, Epic
9	16	GO WILD IN THE COUNTRY, Bow Wow Wow, RCA
10	15	POISON ARROW, ABC, Neutron/Phonogram
11	3	TOWN CALLED MALICE/PRECIOUS, Jam, Polydor
12	18	CLASSIC, Adrian Gurvitz, Rak
13	13	DEUTSCHE GIRLS, Adam & Ants, E.G.
14	20	STARS ON STEVIE, Star Sound, CBS
15	14	CARDIAC ARREST, Madness, Stiff
16	23	SOME GUYS HAVE ALL THE LUCK, Robert Palmer, Island
17	7	SAY HELLO, WAVE GOODBYE, Soft Cell, Bizzare
18	40	JUST AN ILLUSION, Imagination, R&B
19	10	MAID OF ORLEANS, Orchestral Manoeuvres In The Dark, Din Disc
20	12	I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA
21	26	LOVE MAKES THE WORLD GO ROUND, Jets, EMI
22	35	MUSIC FOR CHAMELEONS, Gary Numan, Beggars Banquet
23	9	GOLDEN BROWN, Stranglers, Liberty
24	NEW	QUIERME MUCHO (YOURS), Julio Iglesias, CBS
25	38	PARTY FEARS TWO, Associates, Associates
26	30	HEAD OVER HEELS, Abba, Epic
27	28	THEME FROM HILL STREET BLUES, Mike Post/Larry Carlton, Elektra
28	24	FOOL IF YOU THINK IT'S OVER, Elkie Brooks, A&M
29	NEW	BAAL'S HYMN (EP), David Bowie, RCA
30	NEW	LAYLA, Derek-Dominoes, RSO
31	17	NEVER GIVE UP A GOOD THING, George Benson, Warner Bros.
32	NEW	TAKE MY HEART, Kool & Gang, De-Lite/Phonogram
33	NEW	DAMNED DON'T CRY, Visage, Polydor
34	25	SHOWROOM DUMMIES, Kraftwerk, EMI
35	31	YOU'RE THE ONE FOR ME, D. Train, Epic
36	NEW	YOUR HONOUR, Pluto, KR
37	NEW	A BUNCH OF THYME, Foster & Allen, Ritz
38	NEW	DON'T LOVE ME TOO HARD, Nolans, Epic
39	29	OH JULIE, Shakin' Stevens, Epic
40	32	I WON'T CLOSE MY EYES, UB40, Dep Int'l

ALBUMS

1	1	LOVE SONGS, Barbra Streisand, CBS
2	6	PELICAN WEST, Haircut One Hundred, Arista
3	2	ACTION TRAX, Various, K-tel
4	4	ALL FOR A SONG, Barbara Gaskin, CBS
5	NEW	ONE NIGHT AT BUDOKAN, Michael Schenker Group, Chrysalis
6	8	PEARLS, Elkie Brooks, A&M
7	3	DREAMING, Various, K-tel
8	9	DARE, Human League, Virgin
9	5	NON-STOP EROTIC CABERET, Soft Cell, Some Bizarre
10	7	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Din Disc
11	10	ENGLISH SETTLEMENT, XTC, Virgin
12	17	FREEZE FRAME, J. Geils Band, EMI America
13	15	PRIVATE EYES, Daryl Hall & John Oates, RCA
14	12	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
15	16	WORD OF MOUTH, Toni Basil, Radialchoice
16	18	4. FOREIGNER, Atlantic
17	25	CHASE THE DRAGON, Magnum, Jet
18	NEW	WESTWORLD, Theatre of Hate, Burning Rome
19	13	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l
20	19	GREATEST HITS, Queen, EMI
21	NEW	DR. HECKLE—Mr. Jive, Pigbag
22	NEW	BEGIN THE BEGUINE, Julio Iglesias, CBS
23	22	GEORGE BENSON COLLECTION, Warner Bros.
24	14	PHYSICAL, Olivia Newton-John, EMI
25	26	THE VISITORS, Abba, Epic
26	39	SEE JUNGLE . . . , Bow Wow Wow, RCA
27	30	SPEAK & SPELL, Depeche Mode, Mute
28	21	YOU CAN'T HIDE YOUR LOVE FOREVER, Orange Juice, Polydor

29	11	LA FOLIE, Stranglers, Liberty
30	33	MESOPOTAMIA, B52s, EMI
31	NEW	TWENTY WITH A BULLET, Various, EMI
32	20	FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor
33	27	SOMETHING SPECIAL, Kool & Gang, De-Lite
34	NEW	BEAUTIFUL VISION, Van Morrison, Mercury/Phonogram
35	23	THE MAN MACHINE, Kraftwerk, Capitol
36	31	SHAKY, Shakin' Stevens, Epic
37	29	CHRISTOPHER CROSS, Warner Bros.
38	NEW	SIMON & GARFUNKEL COLLECTION, CBS
39	NEW	TIN DRUM, Japan, Virgin
40	34	PENTHOUSE & PAVEMENT, Heaven 17, Virgin

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 3/13/82
SINGLES

This Week	Last Week	Title
1	1	TAINTED LOVE, Soft Cell, PolyGram
2	4	OPEN ARMS, Journey, CBS
3	8	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, CBS
4	6	TONIGHT I'M YOURS, Rod Stewart, WEA
5	5	LETTING GO, Straight Lines, CBS
6	2	CENTERFOLD, J. Geils Band, EMI America
7	7	OUR LIPS ARE SEALED, Go-Go's, A&M
8	9	I BELIEVE, Chilliwick, A&M
9	3	I CAN'T GO FOR THAT, Hall & Oates, RCA
10	10	SWEET DREAMS, Air Supply, PolyGram
11	18	THAT GIRL, Stevie Wonder, Motown
12	15	LEADER OF THE BAND, Dan Fogelberg, Full Moon
13	13	YOU COULD HAVE BEEN WITH ME, Sheena Easton, Capitol
14	14	SPIRITS IN THE MATERIAL WORLD, Police, A&M
15	NEW	MAKE A MOVE ON ME, Olivia Newton-John, MCA
16	NEW	FREEZE-FRAME, J. Geils Band, EMI America
17	11	COOL NIGHT, Paul Davis, Arista
18	12	SHAKE IT UP, Cars, Elektra
19	NEW	WE GOT THE BEAT, Go-Go's, A&M
20	20	PRETTY WOMAN, Van Halen, Warner Bros.

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 3/15/82
SINGLES

This Week	Last Week	Title
1	1	SKANDAL IN SPEERBEZIRK, Spider Murphy Gang, Electrola
2	3	OH JULIE, Shakin' Stevens, Epic
3	4	LAND OF MAKE BELIEVE, Bucks Fizz, RCA
4	5	GOLDENER REITER, Joachim Witt, WEA
5	6	DON'T YOU WANT ME, Human League, Virgin
6	7	I'LL FIND MY WAY HOME, Jon & Vangelis, Polydor
7	11	DER KOMMISSAR, Falco, Teldec
8	2	POLONAISE BLANKENESE, Gottlieb Wendehals, Master
9	9	SHARAZAN, Ai Bano & Romina Power, Baby
10	12	UNA NOTE SPECIALE, Alice, EMI
11	14	CAMBODIA, Kim Wilde, Rak
12	10	ICH WUNSCH DIR DIE HOELLE AUF ERDEN, Christian Franke, Ariola
13	8	LIEBER GOTT, Peter Maffay, Metronome
14	15	EISBAR, Grauzone, Welk-Rekord
15	17	ALBANY, Roger Whittaker, Aves
16	16	IT'S MY PARTY, Dave Stewart & Barbara Gaskin, Stiff
17	13	ONE OF US, Abba, Polydor
18	18	HALE, HEY LOUISE, Ricky Wing, Epic
19	19	HEAD OVER HEELS, Abba, Polydor
20	22	DAS MODELL, Kraftwerk, EMI
21	20	DER BLAUE PLANET, Karat, Pool
22	NEW	FELICIDAD, Ai Bano & Romina Power, EMI
23	28	WEIL DU EIN ZAERTLICHER MANN BIST, Hanne Haller, Ariola
24	30	TAINTED LOVE, Soft Cell, Vertigo
25	NEW	FAN FAN FANATISCH, Rheingold, EMI

26	NEW	HURA DIE SCHULE BRENNT, Extrabreit, Metronome
27	25	DU ENTSCHULDIGE I KENN DI, Peter Cornelius, Philips
28	NEW	UND GANZ DOLL MICH, Rolf & Seine Freunde, Polydor
29	24	BISCAYA, James Last, Polydor
30	23	EISZETT, Ideal, Eitel Imperial

ALBUMS

1	3	DOLCE VITA, Spider Murphy Gang, Electrola
2	1	ICH WILL LEBEN, Peter Maffay, Metronome
3	2	BERLIN: A CONCERT FOR THE PEOPLE, Barclay James Harvest, Polystar
4	5	HIERR FLIEGEN GLEICH DIE LOECHER AUS DEM KAESE, Gottlieb Wendehals, Teldec
5	4	ZA ZA ZABADAK, Saragossa Band, Ariola
6	7	4. Foreigner, Atlantic
7	9	DER ERNST DES LEBENS, Ideal, Eitel Imperial
8	6	STIMME DER HEIMAT, Ronny, K-tel
9	8	THE VISITORS, Abba, Polydor
10	13	WORLDS APART, Saga, Polydor
11	12	85555, Spliff, Phonogram
12	11	IDEAL, Ideal, IC
13	17	WELCH EIN LAND WAS FUER MAENNER, Extrabreit, Reflexor
14	10	IHRE GROESSTEN ERFOLGE, Extrabreit, Metronome
15	14	SILBERLICK, Joachim Witt, WEA
16	18	FUER USSZESCHNIGGE, Bap, Musikart
17	15	ISLAND IN THE SUN, Harry Belafonte, K-tel
18	16	SHAKY, Shakin' Stevens, Epic
19	NEW	DARE, Human League, Ariola
20	NEW	BEST MOVES, Chris De Bourgh, CBS

JAPAN

(Courtesy Music Labo)
As of 3/16/82
SINGLES

This Week	Last Week	Title
1	1	KOKORO NO IRO, Masatoshi Nakamura, Nippon Columbia (Nichion)
2	2	WEDDING BELL, Sugar, Four Life (JCM)
3	4	CHAKO NO KAIGAN MONOGATARI, Southern All Stars, Victor (Amuse)
4	3	AKAI SWEET PEA, Seiko Matsuda, CBS/Sony (Sun)
5	6	IKENAI ROUGE MAGIC, Imawano Kiyoshiro & Sakamoto Ryuichi, London (Yano/Nakayoshi)
6	5	YUME NO TOCHU, Takao Kisugi, Polydor (Kitty)
7	7	JOUNETSU NEPPU SERENADE, Masahiko Kondo, RVC (Janny's)
8	8	KIMINI BARA BARA . . . TO IUKANJI, Toshihiko Tahara, Canyon (Janny's)
9	9	KOIBITOTACHI NO CAFETERACE, Yoshie Kashiwabara, Nippon Phonogram (Watanabe/Burning)
10	10	SUZUME, Keiko Masuda, Warner-Pioneer (Nichion)
11	11	YUMEMIRU SEASON, Tsukasa Ito, Japan (Amuse)
12	18	IROTSUKI NO ONNA DE ITEKUREYO, The Tigers, Polydor (Anima)
13	13	SEXY KIBUN NO YORU DAKARA, Daisuke Shima, King (Crazy Rider)
14	12	REIJIN, Kenji Sawada, Polydor (Watanabe)
15	15	LOVE ME TENDER, Iyo Matsumoto, Victor (Nichion/Burning)
16	16	OMAE SARASARA SURFER-GIRL OIRA TEKATEKA ROCK'N'ROLLER, Yokohama Ginbae, King (Crazy Rider)
17	19	LEMON, Hiromi Iwasaki, Victor (Geiei/NTV)
18	14	SAILOR FUKU TO KIKANJU, Hiroko Yakushimaru, Polydor (Kitty/Variety)
19	17	BURIKKO ROCK'N'ROLL, Grease, Nippon Columbia (Crazy Rider)
20	NEW	YES MY LOVE, Eikichi Yazawa, Warner-Pioneer (Comestock)

ALBUMS

1	2	MEMORIAL, Masatoshi Nakamura, Nippon Columbia
2	3	FOR YOU, Tatsuuro Yamashita, RVC
3	4	YUMEMIRU KORO O SUGITEMO, Junko Yagami, Discmate
4	NEW	SAYONARA KONNICHIIWA, Tsukasa Ito, Japan
5	6	BUTTIGIRI TOP, Yokohama Ginbae, King
6	8	SUGAR DREAM, Sugar, Four Life
7	NEW	CENTRAL PARK CONCERT, Simon & Garfunkle, CBS/Sony
8	5	YUME NO TOCHU, Takao Kisugi, Polydor
9	1	WATASHIKARA NO TEGAMI—MY LIFE, Chiharu Matsuyama, News

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.

10	14	ON THE ROAD, Shogo Hamada, CBS/Sony
11	11	HITORIGOTO, Kousetsu Minami, Canyon
12	15	NAOKO IN CONCERT, Naoko Kawai, Nippon Columbia
13	7	SOFT WINGS, Yasuko Agawa, Victor
14	9	TASOGARE NO KISHI, Chage V Asuka, Warner-Pioneer
15	12	THE TIGERS 1982, Polydor
16	10	OVER, Off Course, Toshiba-EMI
17	NEW	1981.12.19. LIVE AT BUDOKAN, Yanagi Geogee & Rainywood, Warner-Pioneer
18	16	HITORI GA SUKI, Keiko Masuda, Warner-Pioneer
19	NEW	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, RVC
20	13	PHYSICAL, Olivia Newton-John, Toshiba-EMI

AUSTRALIA

(Courtesy Kent Music Report)
As of 3/15/82
SINGLES

This Week	Last Week	Title
1	3	CENTERFOLD, J. Geils Band, EMI America
2	1	TAINTED LOVE, Soft Cell, Mercury
3	2	TROUBLE, Lindsay Buckingham, Mercury
4	5	YOUNG TURKS, Rod Stewart, Warner Bros.
5	7	WHAT ABOUT ME, Moving Pictures, WBE
6	6	HOMOSAPIEN, Pete Shelley, Island
7	4	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
8	8	CAMBODIA, Kim Wilde, Rak
9	16	HARDEN MY HEART, Quarterflash, Geffen
10	19	OH JULIE, Shakin' Stevens, Epic
11	9	LET'S HANG ON, Barry Manilow, Arista
12	14	LOVE ACTION, Human League, Virgin
13	10	OUR LIPS ARE SEALED, Go-Go's, Illegal
14	NEW	BELIEVE IT OR NOT, Joey Scarbury, Elektra
15	12	CASTLES IN THE AIR, Don McLean, Interfusion
16	18	LAND OF MAKE BELIEVE, Bucks Fizz, RCA
17	13	SHAKE IT UP, Cars, Elektra
18	11	FOR YOUR EYES ONLY, Sheena Easton, EMI
19	15	LET'S GROOVE, Earth Wind & Fire, CBS
20	NEW	I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA

ALBUMS

1	1	LOVE SONGS, Cliff Richard, EMI
2	2	BUSINESS AS USUAL, Men At Work, CBS
3	5	DAYS OF INNOCENCE, Moving Pictures, WBE
4	3	4. Foreigner, Atlantic
5	9	HOOKED ON SWING, Kings of Swing Orchestra, K-tel
6	7	DARE, Human League, Virgin
7	4	LIVE, Jacksons, Epic
8	8	STRAIGHT AHEAD, Various, K-tel
9	6	BEST OF BLONDIE, Blondie, Chrysalis
10	10	MANILOW MAGIC, Barry Manilow, Arista
11	16	BLURRED CRUSADE, The Church, Parlophone
12	NEW	GEORGE BENSON COLLECTION, George Benson, Warner Bros.
13	13	TATTOO YOU, Rolling Stones, Rolling Stones
14	15	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
15	12	MARCIA HINES' GREATEST HITS, Wizard
16	20	WIRED FOR SOUND, Cliff Richard, EMI
17	11	1982 . . . IN THE SUN, Various, EMI
18	14	GREATEST HITS, Queen, Elektra
19	NEW	COLLECTION OF GREAT DANCE SONGS, Pink Floyd, CBS
20	NEW	THE GREAT ESCAPE, Richard Clapton, WEA

ITALY

(Courtesy Germano Ruscitto)
As of 3/9/82
SINGLES

This Week	Last Week	Title
1	4	STORIE DI TUTTI I GIORNI, Riccardo Fogli, Paradiso/CGD-MM
2	7	FELICITA, Ai Bano & Romina Power, Baby/CGD-MM
3	1	REALITY, Richard Sanderson, Delta/WEA
4	14	SOLO GRAZIE, Giuseppe Cionfoli, C&M/RCA
5	2	IL BALLO DEL QUA QUA, Romina Power, Baby/CGD-MM
6	5	FIVE O'CLOCK IN THE MORNING, Village People, CGD-MM
7	NEW	LISA, Stefano Sani, Fonit Cetra
8	NEW	CHE FICO, Pippo Franco, Lupus/Ricordi
9	3	SKA CHOU, Claudio Cecchetto, Cetra/Fonit Cetra
10	NEW	PING PONG, Plastic Bertrand, Durium

11	NEW	UN'ALTRA VITA UN ALTRO AMORE, Christian, PolyGram
12	16	WORDYRAPPINGHOOD, Tom Tom Club, Island/Ricordi
13	6	SHARAZAN, Ai Bano & Romina Power, Baby/CGD-MM
14	17	NON STOP TWIST, Kim & Cadillac, Ariston/Ricordi
15	11	C'EST LA VIE, Trix, Baby/CGD-MM
16	NEW	SOLI, Drupi, Fonit Cetra
17	8	ARTHUR'S THEME, Christopher Cross, Warner Bros./WEA
18	NEW	JAPANESE BOY, Aneka, Vip/CGD-MM
19	NEW	PRIVATE EYES, Daryl Hall & John Oates, RCA
20	NEW	NON SUCCEDERA' PIU', Claudia Mori, CGD-MM

NETHERLANDS

(Courtesy Stichting Nederlandse)
As of 3/13/82
SINGLES

This Week	Last Week	Title
1	2	MAID OF ORLEANS, Orchestral Manoeuvres In The Dark, Din Disc
2	3	UPSIDE DOWN, Vanessa, Dureco
3	5	DON'T WALK AWAY, Four Tops, Casablanca
4	4	HEAD OVER HEELS, Abba, Polydor
5	10	ROOF GARDEN, Al Jarreau, Warner Bros.
6	1	LAND OF MAKE BELIEVE, Bucks Fizz, RCA
7	NEW	HOW MANY TIMES, Lori Spee, Philips
8	9	GOLDEN BROWN, Stranglers, Liberty
9	NEW	LES LACS DU CONNEMARA, Michel Sardou, Trema
10	NEW	CENTERFOLD, J. Geils Band, EMI

ALBUMS

1	5	ARCHITECTURE AND MORALITY, Orchestral Manoeuvres In The Dark, Din Disc
2	2	FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor
3	1	GEWOOD ANDRE, Andre Hazes, EMI
4	6	BREAKING AWAY, Al Jarreau, Warner Bros.
5	4	THE VISITORS, Abba, Polydor
6	3	PHD, PHD, WEA
7	7	LA FOLIE, Stranglers, Liberty
8	NEW	DEURDONDEREN, Normaál, WEA
9	8	DARE, Human League, Virgin
10	10	CIRCLE OF LOVE, Steve Miller Band, Mercury

SWEDEN

(Courtesy GLF)
As of 3/10/82
SINGLES

This Week	Last Week	Title
1	5	OH JULIE, Shakin' Stevens, CBS
2	1	DIE FOGEL-SONG, Kvack Kvack, Mariann
3	2	CAMBODIA, Kim Wilde, Rak
4	3	POPTOP, Dag Vag, Silence
5	4	BLINKAR BLA, Adolphson-Falk, Eldorado
6	6	DON'T YOU WANT ME, Human League, Virgin
7	NEW	SOME GUYS HAVE ALL THE LUCK, Robert Palmer, Island
8	7	

John Belushi
(1949-1982)



Legal Action

Court Gets Chrysalis Royalty Check

NEW YORK—Chrysalis Records has deposited in U.S. District Court here a certified check for \$67,177.11 as a result of a still-pending suit against the company by the Sparta Florida Music Group, Ltd., a U.K. music publisher.

Judge Morris Lasker ordered the payment Tuesday (2) as reflecting the mechanical royalties of "The Tide Is High" earned through the quarter ending December, 1981. Judge Lasker also ordered that Chrysalis deposit with the registry of the court at the end of each quarter such additional sums earned as mechanical royalties by the song.

In its original action last October, Sparta Florida claimed ownership of the composition and failure by Chrysalis to pay mechanical royalties through its appearance in the hit Blondie album, "Autoamerican."

Chrysalis, in an answer and counterclaim filed in December, denied most of the claims, but did concede that Sparta did mail to Chrysalis a mechanical license agreement in January, 1981 that would have covered the composition. However, Chrysalis claimed that it informed Sparta that it considered the composition to be unlicensed.

Injunction Granted On Alabama LP

NASHVILLE—The U.S. District Court here has issued a preliminary injunction to halt the production and sale of a 1975 demonstration album by the group Alabama. Enjoined are Al Cartee Music, the Shelby Singleton Corp. and Jerry

Wilson. Unauthorized albums, the plaintiff alleges, have been sold under the titles "Alabama: Pride Of Dixie" and "Alabama: Wild Country." Now with RCA Records, Alabama worked under the name "Wild Country" in 1975.

Seven Film Firms File Suit In L.A.

LOS ANGELES—Kurt Leonhardt, a local resident doing business as Video Concepts, is accused of copyright infringement by a number of motion picture firms in a Federal District Court complaint. Joel E. Boxer, attorney for the plaintiffs, emphasized that Leonhardt is in no way connected with the national

chain of the same name.

Columbia Pictures, MGM, Paramount, 20th Century-Fox, United Artists, Walt Disney and Embassy film companies have obtained a writ to the U.S. Marshal from Magistrate John C. Kroneberg, ordering confiscation of an undetermined number of alleged illicitly duplicated videocassette from the defendant.

General News

JR/Oranges Is Keying On Mall Outlets

• Continued from page 4

"The pie may not have been getting that much bigger but the slices are," he explains.

Day-to-day chain operations are based at the Oranges store here in suburban Rolling Meadows, Ill. under chain manager Ken Moll. The Oranges outlets are located in strip centers, notes Kennedy.

According to Moll, a mix of drop shipping and central warehousing is used to supply the far-flung outlets. Filling out the chain's merchandise mix are blank audio and video tape, record care accessories, phonograph needles, carrying cases, posters and concert T-shirts, notes Moll. Several stores also carry stereo equipment but this product category is due for a phase-out, he adds.

Advertising money is routed primarily through mall newspapers as part of the web's strong ties to the parent locations. However, more radio is being bought as the renaming of the store's takes place and a single chain identity can be easily protected, Moll says. He emphasizes that ad money is being spent downstate as well as in the greater Chicago area.

Despite high mall rentals and other cost pressures, Kennedy says the chain's stocking policy has worked. In addition to extensive popular offerings, JR's is going after the classical buyer and recently had a full-page Chicago Tribune ad exclusively devoted to this product. Kennedy also is bullish on open tape display, and the chain has installed the Sensomatic electronic theft detection system for cassettes and LPs.

In addition to the chain-owned JR's Music Shops and Oranges stores, two JR's franchises come under the operation's umbrella. Major expansion began in 1981, and 1982 openings so far have included an Oranges in suburban Tinley Park, Ill. and a JR's in Joliet.

Closeup



Lou Ann Barton

LOU ANN BARTON — Old Enough, Asylum EI-60032. Produced by Glenn Frey and Jerry Wexler.

Lou Ann Barton can sing it all. Rock, country, soul, rockabilly, r&b. She can sound as sweet as pie, or rough and tough enough. There's rhythm and verve in everything she sings. Even her slow blues has balls. A lifetime of Wanda Jackson, George Jones and Etta James, and gigs with the cream of the Texas crop has made its mark on the 28-year-old singer from Ft. Worth. Her talent shines throughout "Old Enough," a debut album so good it will scare you to death.

Most eclectic albums lack gel; there's no tissue to hold them together. "Old Enough" is different. Jerry Wexler has returned to the scene of his greatest triumphs—Muscle Shoals Sound in Alabama—to work with the studio musicians who cut the soul classics he produced for Aretha Franklin and Wilson Pickett in the 1960s. The tracks are a mixed bag of old and new tunes, but the playing of the Muscle Shoals musicians gives the record a consistency that eclectic records don't always achieve.

Barton draws from a variety of sources on "Old Enough." Both the title track, with its stinging solo by guitarist Wayne Perkins, and "The Doodle Song" were written by Frankie Miller, the Scottish version of the Big O. Barton handles the latter tune with the joy and abandon that Otis and the MGs brought to "Fa-Fa-Fa-Fa-Fa (Sad Song)." The first single, "Brand New Lover," was written by another contemporary songwriter, Marshall Crenshaw. Barton puts some bite into one of Crenshaw's most accessible pop songs as she delivers the message: "Spend days anticipating/I only know one thing for sure/Got to find me a brand new lover/And there isn't any other cure."

It all comes together on "It's Raining," the album's centerpiece. The ballad, a hit for Irma Thomas in 1962, is the closest the Muscle Shoals players come to recalling their hal-

cyon soul days. Rich, bluesy interplay between keyboardist Barry Beckett and guitarist Jimmy Johnson leads to a stunning saxophone solo by Al Garth, who recalls Lee Allen on "Stop These Tears," the lead cut on the second side.

On "The Sudden Stop," Barton moves you, then takes you, building beautifully to a full band sound. "Maybe" is equally memorable. Barton's chilling performance gets a boost from drummer Roger Hawkins, who smacks his kit on the back of the beat. The song has obvious personal meaning to Barton, having sung the Chantels tune with every band she's ever played with.

Those who saw her perform with Double Trouble and Roomful of Blues between 1978 and 1980 recall her personality and charisma.

And two of the album's brightest cuts reflect that wild-eyed enthusiasm. "Finger Poppin' Time," the old Hank Ballard tune, is compelling pop with a lively solo by tenor player Greg Piccolo. But the killer is a shuffle, "Every Day Of The Week," a hit in Texas by Larry Birdsong and the Songbirds. Barton used to sing it as a member of Roomful. It was hot with horns then, and it's even hotter now with the addition of Jimmy Vaughan of the Fabulous Thunderbirds, arguably the best white blues guitarist on this planet. Atop a hearty chorus from the Muscle Shoals Horns, Barton laments that after a blissful week, "Sunday I'm blue as a girl could be/Somebody's taking my man away from me." Say it ain't so, Lou Ann; there's still time for a turn. We need you every night of the week. LEO SACKS

Happy Birthday, Jimmy!

the
Officers and Members
of the
American Federation
of Musicians

The Largest Entertainment
Union in the World

Congratulate
Our President Emeritus
JAMES C. PETRILLO
on his
90th Birthday
March 16, 1982

Victor W. Fuentealba
President

Chartbeat

• Continued from page 6

Never Forgets" (1977/#41), **Buffalo Springfield's** "Rock 'N' Roll Woman" (1967/#44), **Led Zeppelin's** "Rock And Roll" 1972/#47) and **Traffic's** "Rock & Roll Stew" (1972/#93).

Finally, let us point out that Boardwalk is the sixth indie label to snag a No. 1 single since the beginning of 1980. Chrysalis has had three toppers in this period, all by **Blondie**; Motown has had two, both by **Diana Ross** (one with **Lionel Richie Jr.**). Casablanca also had two No. 1 hits in the first half of 1980, before it folded into the PolyGram distribution wing. The artists involved were **the Captain & Tennille** and **Lipps Inc.**

Two other indies have had No. 1 singles thus far in the '80s: **TK (KC & the Sunshine Band)** and **Arista (Air Supply)**.

★ ★ ★

Loved Ones: Speaking of **Air Supply** (what a blend), the Boss Aussies this week become the first act since **the Jackson Five** to reach the top five with its first six chart singles.

Air Supply has now hit the top five with "Lost In Love" (#3), "All Out Of Love" (#2), "Every Woman

In The World" (#5), "The One That You Love" (#1), "Here I Am" (#5) and "Sweet Dreams" (#5). The J-5 (Motown) did the trick with "I Want You Back" (#1), "ABC" (#1), "The Love You Save" (#1), "I'll Be There" (#1), "Mama's Pearl" (#2) and "Never Can Say Goodbye" (#2).

The Monkees (Colgems) also reached the top five with their first six chart singles, while **Gary Lewis & the Playboys** (Liberty) and **the Captain & Tennille** (A&M) are close behind with five in a row. **Andy Gibb** (RSO) hit the top five with his first four chart singles.

That's nothing, though, compared to the all-time record holder, **Elvis Presley**, who reached the top five with his first 24 regular RCA A-sides. The streak extended from "Heartbreak Hotel" in 1956 to "Return To Sender" in 1962, finally ending when "One Broken Heart For Sale" peaked at 11 in 1963.

★ ★ ★

Laff Along: **Bob & Doug McKenzie's** "Great White North" (Mercury) jumps two points to number nine this week, becoming the highest-charting comedy album since **Steve Martin's** "A Wild And

Crazy Guy" (Warner) peaked at two in January, 1979. In the intervening three years only one other comedy LP has reached the top 10, **Robin Williams' "Reality . . . What A Concept"** (Casablanca), which peaked at 10 in September, 1979.

★ ★ ★

Vet Shortage: Half of the albums in this week's top 10 are by acts that had never cracked the top 10 until their current LPs: **the Go-Go's** (I.R.S.), **Joan Jett** (Boardwalk), **Vangelis** (Polydor), **Bob & Doug MacKenzie** (Mercury) and **Loverboy** (Columbia).

In fact, of the eight albums to break into the top 10 since the first of the year, seven have been by acts that were new to the top 10. (**The Royal Philharmonic Orchestra** and **Quarterflash**, which fall out of the top 10 this week to posts 11 and 12, round out the seven.)

★ ★ ★

Love That Liv: **Olivia Newton-John** this week chalks up her 13th top 10 single as "Make A Move On Me" (MCA) vaults 10 points to number seven. Only two female artists in the rock era have had as many top 10 hits: **Aretha Franklin** (Atlantic), with 14, and **Connie Francis** (M&M), with 16.

Pop

CHARLIE DANIELS BAND—Windows, Epic FE37694. Produced by John Boylan. From the first cut (and initial single), "Still In Saigon," Daniels makes it clear that each new LP will still contain its share of surprises. The song, a poignantly stated commentary about the lingering psychological effects of a Vietnam veteran 10 years later, is accented by a steady rock vocal. The group delivers a few rock-oriented rereleases along with a few country/rock delights. This album reveals a maturing and diversified writing style among band collaborators.

Best cuts: "Still In Saigon," "The Lady In Red," "Ragun' Cajun," "We Had In All One Time."

CAROLE KING—One To One, Atlantic SD19344. Produced by Mark Hallman, Carole King. On this, her Atlantic debut, King chose Austin, Tex. to record some of her best work in recent years. Maintaining much of the pop appeal of her long list of prior successes, King manages to inject a new found enthusiasm into the songs, both lyrically and vocally. Aided by a strong band and King's own piano work, this LP is a welcome addition to King's impressive list of credentials. Also look for her to embark on her first tour in six years.

Best cuts: "One To One," "Read Between The Lines," "Golden Man," "Goat Annie."

DAVID BOWIE—Christiane F: Original Soundtrack, RCA ABL14239. Produced by David Bowie, Tony Visconti. Most of the music on this soundtrack LP has been heard before, though maybe not sung in German. Most of it, though, is in English but it is rather interesting to hear Bowie's version of "Hero's" sung in German. Also included here is "TVC-15," "Warszawa," "Station To Station," and "Boys Keep Swingin'." "V-2 Schneider" sounds new.

Best cuts: Those mentioned.

KARLA BONOFF—Wild Heart Of The Young, Columbia FC37444. Produced by Kenny Edwards. A familiar litany of romantic trials once again informs Bonoff's writing, but this collection taps a slightly breezier feel thanks to the trace elements of r&b injected by producer Edwards and the blue-chip studio players on hand. The star's vocal delivery is still bona fide Angelino, however, and together with Bonoff's topical bent, will capture soft rock and a/c attention.

Best cuts: "Personally," "I Don't Want To Miss You," "Even If," "It Just Takes One."

Soul

ATLANTIC STARR—Brilliance, A&M SP4883. Produced by James Anthony Carmichael. Set in motion by the vocals of Sharon Bryant, Atlantic Starr is just as sharp with Wayne Lewis powering "Sexy Dancer" as with Bryant driving "Circles" up the charts, and the music itself is never less than first-rate soul/funk. Spotless production is much of the brilliance in "Brilliance" and the band is gifted enough to excel with soul to spare for a pop, soul and disco triple play.

Best cuts: "Sexy Dancer," "Circles," "Your Love Finally Ran Out."

INSTANT FUNK—Looks So Fine, Salsoul SA 8545. Produced by Bunny Sigler, Instant Funk. With "Why Don't You Think About Me," paving the way, Instant Funk checks in with their highly developed funk groove. Driven by producer-arranger-artist Sigler, Instant Funk features James Carmichael singing lead on "Think About Me," but vocals are shared and somewhat secondary in the seven-man group's overall funk concept. Karate-chopped horns and Swiss-precision rhythm are welded together on "Looks So Fine" and "Gotta Like That."

Best cuts: Those mentioned.

Country

GARY MORRIS, Warner Bros. BSK3658. Produced by Marshall Morgan & Paul Worley. A team of new young producers has come up with a high-impact winner for this artist. Impeccable production, pacing and material make it easy for Morris to prove his merits as a singer. (Check out his unexpected falsetto range on "Dancin' The Night Away.") Morris' song-writing abilities also take credit for some of this album's nicest moments. The result is a sparkling debut for one of country's brighter newcomers.

Best cuts: "Headed For A Heartache," "Something's Falling," "Don't Look Back," "Dreams Die Hard."

Jazz

DAN SIEGEL, Elektra EI60037. Produced by Dan Siegel. Keyboard player and arrange Siegel has already staked out fusion and pop territory through his earlier albums, and with his debut for a branch-distributed major, could reap added mileage from radio's new receptivity to instrumentals. This is glossy, cinematic pop/jazz closer to Dave Grusin or Mike Post

Spotlight



RICK SPRINGFIELD—Success Hasn't Spoiled Me Yet, RCA AFL14125. Produced by Keith Olsen. "Working Class Dog" was one of the biggest surprises of 1981, resurrecting Springfield's career to heights some are still amazed at. But with three hit singles, his role as Dr. Noah Drake on "General Hospital," a Grammy for "Jessie's Girl" and now another hot single from this new LP, Springfield's career is in high gear. This followup, although far from adventurous maintains all the pop and AOR hooks that radio seems to thrive on, evidenced by the fast rising "Don't Talk To Strangers." And besides, the cover art is a crackup.

Best cuts: "Don't Talk To Strangers," "Kristina," "How Do You Talk To Girls," "Calling All Girls."

than to fusion's headier stalwarts, and as such should see some a/c and pop action.

Best cuts: "Great Expectations," "Uptown," "The Lone Ranger."

TOMMY FLANAGAN—Super-Session, Inner City IC3039. Produced by Horst Weber, Matthias Winkelmann. As originally produced for Germany's Enja label, this 1980 studio set earns its title through strong performances and Flanagan's partners for the date, bassist Red Mitchell and drummer Elvin Jones. Mixing pop chestnuts, jazz standards and the pianist's own originals, the end results are bracing acoustic jazz at its best.

Best cuts: Take your pick.



First Time Around

LAURA BRANIGAN—Branigan, Atlantic SD19289. Produced by Jack White, Greg Mathieson. Don't be taken by Branigan's pretty get dainty image she exudes on the cover art. This lady has a set of chops that she puts to maximum effectiveness on this collection of hot rockers and some melower fare. Supported by studio hotshots like Steve Lukather, Lee Sklar, Michael Boddicker, Bob Glaub and others, Branigan's voice explodes with a fury, making it clear that she's in the same league as her competition.

Best cuts: "All Night With Me," "Livin' You Baby," "Please Stay, Go Away," "Gloria."

DAVID LASLEY—Missin' Twenty Grand, EMI America ST17066. Produced by David Lasley, Willie Wilcox, Bill Schnee, Dave Iveland, Joe Wissert. Lasley, a session singer and writer, moves into the pop forefront with this collection of personal and sensitive songs. Lasley's unique falsetto vocal style works well on both pop and r&b accented tunes giving

Billboard's Recommended LPs

pop

THE DREGS—Industry Standard, Arista AL9588. Produced by Steve Morse, Eddy Offord. The masters of instrumental rock change course a bit this time. Two tracks, "Ridin' High" and "Crank It Up," have vocals by Patrick Simmons and Alex Ligertwood respectively. Yes! Steve Howe contributes guitar on "Up In The Air." This bid for AOR respectability doesn't smother the Dregs' meshing of high energy rock and jazz. Longtime Dregs fans and standard AOR fans should find something to like on this release.

Best cuts: Those mentioned plus "Vitamin Q," "Up In The Air," "Chips Ahoy."

VOGUE, Atlantic SD19343. Produced by Michel Daigle, Francois L'Herbier. Vogue is Chantal Condon and Angela Songui, a Canadian duo, whose "Dancin' The Night Away" disco hit of last year is featured here along with their new dance contender "Love Buzz." Two pretty faces are a clever disguise for an ingeniously-conceived studio efforts that blends styles from rock to big band to disco in a most contemporary, captivating package. **Best cuts:** "Love Buzz," "Dancin' The Night Away," "Movin' Up."

CHUBBY CHECKER—The Change Has Come MCA MCA5291. Produced by Evan Pace. The Twist man is back with a collection of songs that proves he is capable of handling any form of contemporary pop music. Checker even takes on the Stones' "Under My Thumb" and the single "Running." **Best cuts:** "Running," "Under My Thumb," "It's Only Rock And Roll."

MIGHTY DIAMONDS—Indestructible, Alligator 8303. Produced by Augustus "Gussie" Clarke. This trio is one of the best purveyors of reggae music around. The vocals and harmonies are wondrous while the arrangements and rhythms contradict the stereotype that reggae has to be one-dimensional to be pure. Included is a strong version of Rita Marley's "Hurting Inside." **Best cuts:** "Revolution," "Hurting Inside," "Wise Son," "Fancy Lady (Superstar)," "Party Time."

this LP broad appeal. Strengthening the album is the support of friends such as Pete Townshend, James Taylor, Bonnie Raitt, Luther VanDross and others along with tasty musicianship by some stalwart studio players. The first single, "If I Had My Wish Tonight," is already on the Hot 100.

Best cuts: "If I Had My Wish Tonight," "On Third Street," "Treat Willie Good."

JOOLS HOLLAND AND HIS MILLIONAIRES, I.R.S./A&M SP 70602. Produced by Glyn Johns. Holland's crafty keyboard arrangements and loopy humors endeared him to fans of the early Squeeze, and his reappearance as the focal point for this sextet abounds in both those gifts. If his thin voice and tongue-in-cheek songs never rival the pop lyricism of his former band mates, the perky momentum of these dance-oriented confections should garner club acceptance and could see AOR play.

Best cuts: "Like I Do To You," "Driven To Drink," "Bumble Boogie," "One More Time."

THE SCRATCH BAND FEATURING DANNY FLOWERS, MCA 5300. Produced by Garth Fundis & Don Williams. Although this group doubles as Don Williams' backup band, their own efforts are pop rather than country. The group is dynamic live and Flowers' vocals are stylized and infectious. "All the tunes are originals, mostly penned by Flowers, who is best known as a songwriter for "Tulsa Time."

Best cuts: "Only Love (Givin' Just A Little More Love)," "It's All Right," "Such A Lonely Night" and "To Be Your Man."

KIM WILDE, EMI America ST17065. Produced by Ricky Wilde. This English rocker has enjoyed major success in Europe with her debut LP and now hopes to break the U.S. market. Her incredible good looks are equally matched by her vocals which she maximizes on tracks such as "Kids In America," "Water On Glass," "Chequered Love" and "Everything We Know," which all combine a raw vocal style with pop sensibilities.

Best cuts: Those mentioned.

soul

ADC BAND—Roll With The Punches, Cotillion SD5232. Produced by Bill Curtis, Gerry Thomas with ADC Band. This Detroit-based group keeps rolling out the funk, rolling with the punches, getting in a few good licks on the title tune, plus "Funk On Fire" and "You're My Angel." ADC proves that it's not how many ways you can disguise the groove but how fast you can get into it, as they employ triple-lead vocals to party the daylight out of every beat and syllable. **Best cuts:** Those mentioned.

ALVIN FIELDS—Special Delivery, A&M SP-4890. Produced by Michael Zager. Fields specializes in long and winding vocals that deepen into a sensual soul/funk bag for lovers who linger. Fields co-writes and plays a little guitar to retain direction of his music, which is flushed out by producer-arranger-keyboardist-writer Zager. Though Zager sometimes overwhelms, he is most successful in providing Fields with a strong sound to surround his simple, unpolished appeal. Fields' calling card is his mood music and he delivers on "Special Delivery," "Any Way You Like It" and reggaish "All In The Name Of Love." **Best cuts:** Those mentioned.

RONNIE DYSON—Phase 2, Cotillion SD5234 (Atlantic). Produced by Bobby Eli. The title tells the story of his career and the concept of this album. Dyson spreads his wings on this Cotillion debut, allowing the listener, possibly for the first time, to hear the vocal depth he possesses. He mixes tempos well on this LP, however, he continues to be best at ballads. **Best cuts:** "Say You Will," "Now," "I Found Someone," "Even In The Darkest Night."

BOBBI WALKER, Alfa AAB-11016. Produced by Steve Tyrell. Walker's move to Alfa is bound to draw attention to this pop/soul/jazz songstress with the vocal power to attract Joe Sample, Wilton Felder and the Crusaders' organization. The music is jazz-accented but tastefully middle ground to support Walker's wide-ranging vocal styles, which can get funky as well as downright uplifting. **Best cuts:** "Are You Ready For Love," "We All Have A Star," "Come Back Lover."

country

MICHAEL MURPHEY—Michael Martin Murphey, Liberty LT51120. Produced by Jim Ed Norman. Murphey's added more than just his middle name: he's taken on a new maturity and dimension, artistically, that curiously manages to give him more commercial appeal at the same time. Studio-mated here to a producer known for his tasteful, sensitive tracks, Murphey shows more control and more spark in his music without the self-indulgence that occasionally marred earlier efforts. This album has a feel to it that grows on you. **Best cuts:** "The Two-Step Is Easy," "Lost River," "What's Forever For."

CRISTY LANE—Amazing Grace, Liberty LT51117. Produced by Jerry Gillespie. This gospel collection, first marketed as a tv album, is now being aimed at both the country and gospel retail market. In addition to including Lane's top country hit, "One Day At A Time," the album is filled with such standards as "Just A Closer Walk With Thee," "Softly And Tenderly," "Rock Of Ages" and "Whispering Hope." Given this vehicle's track record, it could find wide appeal. **Best cuts:** Those cited.

EDDY ARNOLD—Don't Give Up On Me, RCA AHL14263. Produced by Norro Wilson. The durable Arnold continues to demonstrate his easygoing and effortless mastery of the ballad style. While there are a few familiar selections here, most of the material is new. If there is a weakness in the album, it is Arnold's not investing the sense of urgency some of the lyrics implicitly call for. **Best cuts:** "Memories Of Us," "In Love With Loving You," "Don't It Break Your Heart."

PEGGY FORMAN—Presenting Peggy Forman, Dimension DLP5004. Produced by Ray Pennington. A fine songwriter, Forman is also a sassy-to-sultry stylist. Her vocals ride the line between country and pop, and Pennington's sensitive and restrained production gives her voice the chance to reach its own level of effectiveness. **Best cuts:** "You're More To Me (Than He's Every Been)," "I Wish You Could Have Turned My Head And Left My Heart Alone."

jazz

DR. JOHN—Plays Mac, Rebennack, Clean Cuts CC705. Produced by Jack Heyrman, Ed Levine. Before the glitter and the gris gris brought him rock notoriety as Dr. John, Mac Rebennack's wiry rhythmic strength and rich harmonic instincts earmarked him as a great pianist in the New Orleans tradition. This solo outing proves what that city's musicians and producers have long known—by either name, this is a lively, engaging musician who can summon memories of cathouse, church or carnival in the wink of an eye. **Best cuts:** "Dorothy," "Memories Of Professor Longhair," "The Nearness Of You," "Pinetop."

MIKE NOCK—Talisman, Inner City IC 3043. Produced by Horst Liepolt. The pioneering jazz-rock keyboard stylist makes his solo debut with a set of acoustic piano pieces that point up the full-circle path his music has taken since the late '60s; by turns richly lyrical, subtly rhythmic and harmonically rich, these studies have a timeless chamber feel. **Best cuts:** "Sunrise," "Talisman," "Walkabout."

CASIOPEA—Make Up City, Alfa AAB-11010. Produced by Shunsuke Miyazumi. This Japanese fusion quartet extends the breezy approach taken on its U.S. debut of a year ago: with Issei Noro's guitar and Minoru Mukaiya's battery of keyboards serving as the melodic and harmonic foils, their music succeeds at the same pop/jazz balancing act as stateside groups such as Yellowjackets employ. Digital production gives added snap to the lush mixes.

Best cuts: "Gypsy Wind," "Eyes Of Mind," "Make Up City."

JAY MCSHANN—The Early Bird Charlie Parker, MCA 1338. Produced by Dave Kapp. Strongest package in the recent MCA Heritage series, artistically and commercially, is this LP of 14 tunes by the Kansas City band in which Charlie Parker played alto. Recorded 1941-43, it's a rough and tumble outfit paced by McShann's rocking piano. Walter Brown contributes several moving blues vocals including his "Confessin' The Blues" hit. **Best cuts:** "Swingmatism," "Sepian Bounce," "Dexter Blues," "Lonely Boy."

BILL HENDERSON—A Tribute To Johnny Mercer. Discovery DS846. Produced by Albert Marx. A workmanlike job on 10 tunes with Johnny Mercer lyrics by the Chicago-born singer whose sparse accompaniment includes Joyce Collins, Dave Mackay and Joey Baron. The materials, of course, is strong. Henderson sings with conviction. **Best cuts:** "I Remember You," "Out Of This World."

GRACHAN MONCUR III—African Concepts, Picc-A-Dilly PIC3520. Producer uncredited. There's so little information on the jacket that one can only assume Moncur composed this four-movement suite after visiting Africa. He's a gifted trombonist, but stronger material than this is desperately needed if he is to achieve success on records. **Best cuts:** "Queen Taman," "Ethiopian Market."

(Continued on page 71)

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 Fotti, Paul Grein, Douglas E. Hall, Kip Kirby, Pat Nelson, Roman Kozak, Irv Lichtenman, Ed Morris, Ed Ochs, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.

Basie Tribute Raises \$ For BMA

• Continued from page 3

"New York is one of the most challenging places to hold such an event and bring out such a cross section of people," says Ware. Among the label heads attending were CBS' Dick Asher, Elektra/Asylum's Joe Smith and Arista's Clive Davis.

Taylor stresses that none of the \$375,000 will be used for the trade organization itself, noting that while the Foundation is a spinoff, it is separate from the trade group.

Ware adds that the BMA has several general goals involving expanding the black music market, which will be accomplished by the end of the year, he expects. Among them

are programs aiding and educating black record retailers, being orchestrated by St. Louis one-stop owner Ted Hudson.

Radio is another area to be tackled by the organization, says Ware. He suggests the group is establishing liaisons with the National Assn. of Broadcasters, the National Radio Broadcasters Assn. and the federal government to change some attitudes at general market stations, and obtain more black-owned outlets. "Our goal is to have stations play music and not color," he asserts.

Ware says the "Black Music Is Green" program, an ongoing campaign which kicked off last year at

the National Assn. of Recording Merchandisers' convention, is being stepped up.

Last year, the NARM program consisted of an audio/visual presentation and a panel discussion that focused on large volume sales potential of black product if it's properly handled.

At this year's NARM convention later this month, the campaign will focus on, among other things, the power of the black consumer and the need for blacks in the music industry to understand the international music market and how it can best be explored and exploited.

WEA Midline Hike Irks Dealers

• Continued from page 1

Lou Fogelman of Music Plus here. Fogelman feels the 55 new midrange titles are the strongest release he's seen at that suggested list. Evan Lasky of Danjay, Denver, agrees. Fogelman sees a possible \$6.49 catalog price. John Marmaduke of Western Merchandisers' retail sector joins him in that prediction.

WEA Details New Program

• Continued from page 1

titles and Nonesuch classical albums consistently offering stocking incentives, along with other selections chosen for inclusion in the monthly plans.

The entire Light album catalog, except for \$5.98s, is available under the IM plan with a 10% discount, while the \$5.98 purchases receive 5% off. The entire new Elektra/Musician line carries a 5% knockoff, as does the ECM jazz line, while 114 jazz albums on Atlantic are offered at 10% off.

All Nonesuch albums are discounted 15% on the LP and cassette only program. **JOHN SIPPEL**

"We're not excited about 'inventory management.' We carry the burden of catalog. In the case of a new line like Musician, will this help us turn over the product?" asks Paul David of Camelot of Music, the third biggest store network.

Scott Young of Young Entertainment sees the once-per-month discount/dating plan as a challenge, forcing him to reorganize his inventory/order procedures. He envisions more centralized control of in-depth catalog buying resultantly slashing direct store shipments for his chain.

Howard Applebaum of Kemp Mills, like many of his peers, predicts the demise of \$3.99 sales price. He feels it will force him to delete certain marginal titles, in favor of heavier stocking of some of the new titles coming April 26, with which he, too, is delighted.

Roundup Music, feeder base for the 60 Fred Meyer departments and Music Market stores, hasn't advertised WEA midrange in the Northwest for nine months and the price boost coming makes it even more difficult, Lou Lavinthal says. "We will avoid stocking WEA midrange even more in the future," he adds.

Record Shop supervisors were meeting with president Mary Ann Levitt last week, who said their early

reaction to the midrange up was negative. Don Jenne of DJ's Sound City sees the midrange wholesale price boost as "another profit squeeze, and I was hoping for lower prices."

Jay Jacobs of Music Jungle/Paradise stores also stresses the need to lower prices, pointing up the intense struggle for leisure dollars. In Knoxville, where he is based, he noted that not only are concerts staged regularly, but last week, J. Geils and Rod Stewart were playing different gigs in the Tennessee city on the same night.

Another chain executive, who asked anonymity, carried on this theme, noting that he's just received 1,000 PacMan units from Atari, which he figures would be sold out in four days at a price hovering near \$27.

Ira Heilicher, Great American/Wax Museum stores, notes that the inventory management program was intended more for smaller stores and that this Great American stores don't benefit that directly because they already stock regularly much of the more esoteric inventory covered in the first WEA program. He and others would prefer a concept more tailored to protect those already into depth inventory.

Rock'n'Rolling

• Continued from page 12

years), and asked his listeners to call and write to the station. They did by the thousands, says Nite, and Freed's career, and the beginning of rock'n'roll, were made.

Nite promises to play the Freed tape on his show on the anniversary of the event, and he is working to put together a special program making the 30th anniversary of rock'n'roll.

★ ★ ★

Belinda still lives. Somewhere it started, and it happened soon after the announcement of the death of John Belushi, but suddenly rumors sprang up that Belinda Carlisle, lead singer of the Go-Go's, was dead. I.R.S. Records says that hundreds of calls have come from all over the country from kids asking about her welfare. From all accounts, she is perfectly fine.

★ ★ ★

It may have been a hard week for

For The Record

NEW YORK—A story in the March 6 issue of Billboard about a pact between Jive Records and Arista misstated the producer of AC/DC's "For Those Who Are About To Rock, We Salute You." The producer is Mutt Lange.

rock'n'roll managers. Derek Sutton and Styx have parted to "further grow separately," the press statement says. Their split is said to be amicable.

There has been a terse "no comment" to another report going around that Rod Stewart and Billy Gaff have parted, and insiders say Stewart has called another manager or two about future prospects.

★ ★ ★

Journey is going to do a special industry benefit for the T.J. Martell Foundation on May 4 at the 1,000-seat Savoy in New York. The show has been set up by Herbie Herbert, Journey's manager, and Scott Muni, the "professor" at WNEW-FM.

★ ★ ★

Laura Branigan, who looks as stunning as she sounds on her debut LP for Atlantic, came by the office the other day to tell us about her album and to invite us to her show at the Bottom Line in New York Wednesday (17).

But we were kind of rude to her, and kept her waiting, because a delegation from Stiff was here at the same time: two women in miniskirts and fishnet stockings and a man in a beard and a nun's habit. All that was

needed was a juggler to make it a three ring circus.

Anyway, we looked around, looked at the foot high stack of mail on the desk, the wad of telephone messages from anyone you would ever want to talk to in the record business, and decided it was time for a vacation. So no column next week.

Guilty Plea In Mail Fraud Case

NEW YORK—A Staten Island man pleaded guilty here recently to one count of mail fraud for distribution of bootleg recordings.

John Greco was indicted Jan. 14 in U.S. District Court on six counts of mail fraud and six counts of copyright infringement of underlying musical compositions. He'll be sentenced by Judge Edward R. Neaher April 9.

Greco was prosecuted as a result of FBI raids at his house in Staten Island in August, 1980 and at a Brooklyn warehouse last March, where he did business as RTO Records. More than 50,000 illegal recordings were seized at his home and more than 14,000 bootleg sound recordings at the Brooklyn location.

Lifelines

Births

Girl, Holly, to Russell Hicks and Laney Smallwood, March 5, in Nashville. Father is steel player for Charlie McCoy Band and the "Hee Haw" band; mother sings with McCoy's band and records for Monument.

★ ★ ★

Girl, Mary Kathryn, to Steve and Terry Rogers, March 9, in Nashville. Father is editor of *Managing The Leisure Facility*, a Billboard Publication.

★ ★ ★

Boy, Alexander Lennon, to Mariko and Michael McClain Feb. 20 in Santa Monica, Calif. Father is sales manager at Delos Records.

★ ★ ★

A girl, Sarah Lynn, to Alan and Gloria Greenwood, March 4 in Huntington, Long Island. Father is a member of EMI America recording group Spys.

★ ★ ★

Girl, Christine Cheshmeh Foster, to Melissa McConnell and Hassan Reza Feb. 25 in Burlingame, Calif. Mother is air personality on San Francisco's KYA-AM and KLHT-FM.

★ ★ ★

Girl, Emily Lynne, to Candice and Larry Harris Feb. 18 in Los Angeles. Father is personal manager formerly affiliated with Casablanca Records.

★ ★ ★

Girl, Felicity Jane, to Jane and Rob Williams March 1 in Toronto. Father is publicity director for Troubador Records. Mother is a talent agent.

★ ★ ★

Boy, Joshua David, to Nanci and Richard Goldberg Feb. 9 in De Land, Fla. Parents own and operate the Record Ranch.

★ ★ ★

Girl, Tess Amelia, to Tammara and Bones Bondesen March 2 in Calgary, Canada. Father is Western marketing manager for Capitol Records.

★ ★ ★

Girl, Brandis Claire, to Al and Gail DeZon, Feb. 22, in New York. Father is Monarch Entertainment production manager.

★ ★ ★

Boy, Samuel Craig, to Sara and Rick Pardo, Feb. 3, in New York. Father is New York-based controller of Boardwalk Entertainment.

★ ★ ★

Girl, Margaret Elizabeth, to Betsy and Chris Whort Feb. 17, in Los Angeles. Father is president of Art Hotel, music industry graphics firm. Mother is a former executive secretary to Dick Sherman, Motown Records marketing chief.

Marriages

Gary Gilbert, music industry attorney, to Laurie Karon March 6 in Los Angeles.

★ ★ ★

John Watson to Cindy England in Nashville Feb. 20. Husband is owner of the Artist Development Co.

★ ★ ★

Carmen Didier, writer for Don Gant Music, to Don Daily, professional manager for House Of Gold Music Inc., March 6, in Nashville.

★ ★ ★

Allen Cash to Noel, Feb. 14, in

Carmel, Calif. He is president of Deep South Records and she records for the label.

Deaths

Gabor Szabo, 45, guitarist, of liver and kidney ailments Feb. 26 in Budapest. Born in Hungary, and inspired by U.S. "Voice Of America" broadcasts, he came to the U.S. in the late 1950s and after several years, established himself as one of the most gifted guitar players. He made numerous records. Szabo returned to Hungary last July and was producing albums when he became ill in December. He is survived by a son, Blaise, and a brother, John Szabo, who resides in Texas.

★ ★ ★

Karl Suesdorf, 70, composer of "Moonlight In Vermont," "Key Largo," "I Wish I Knew" and other hit songs, of a heart ailment Feb. 25 in Fallbrook, Calif. He had been a member of ASCAP since 1953 and had collaborated with Benny Carter, Les Baxter, Leah Worth and John Blackburn.

★ ★ ★

John Belushi, 33, March 5, of an apparent drug overdose in Los Angeles. Apart from his well-known television and movie roles, Belushi also recorded for Atlantic Records, along with Dan Aykroyd, as the Blues Brothers, whose self-titled album was a platinum seller.

★ ★ ★

Julie Chester, 62, of cancer Feb. 12 in Los Angeles. For the past 12 years, Chester was associated with Famous Music, most recently as vice president and West Coast creative director. He was a onetime manager of singer Eddie Fisher and started his music career with Robert Mellin Music.

Bubbling Under The HOT 100

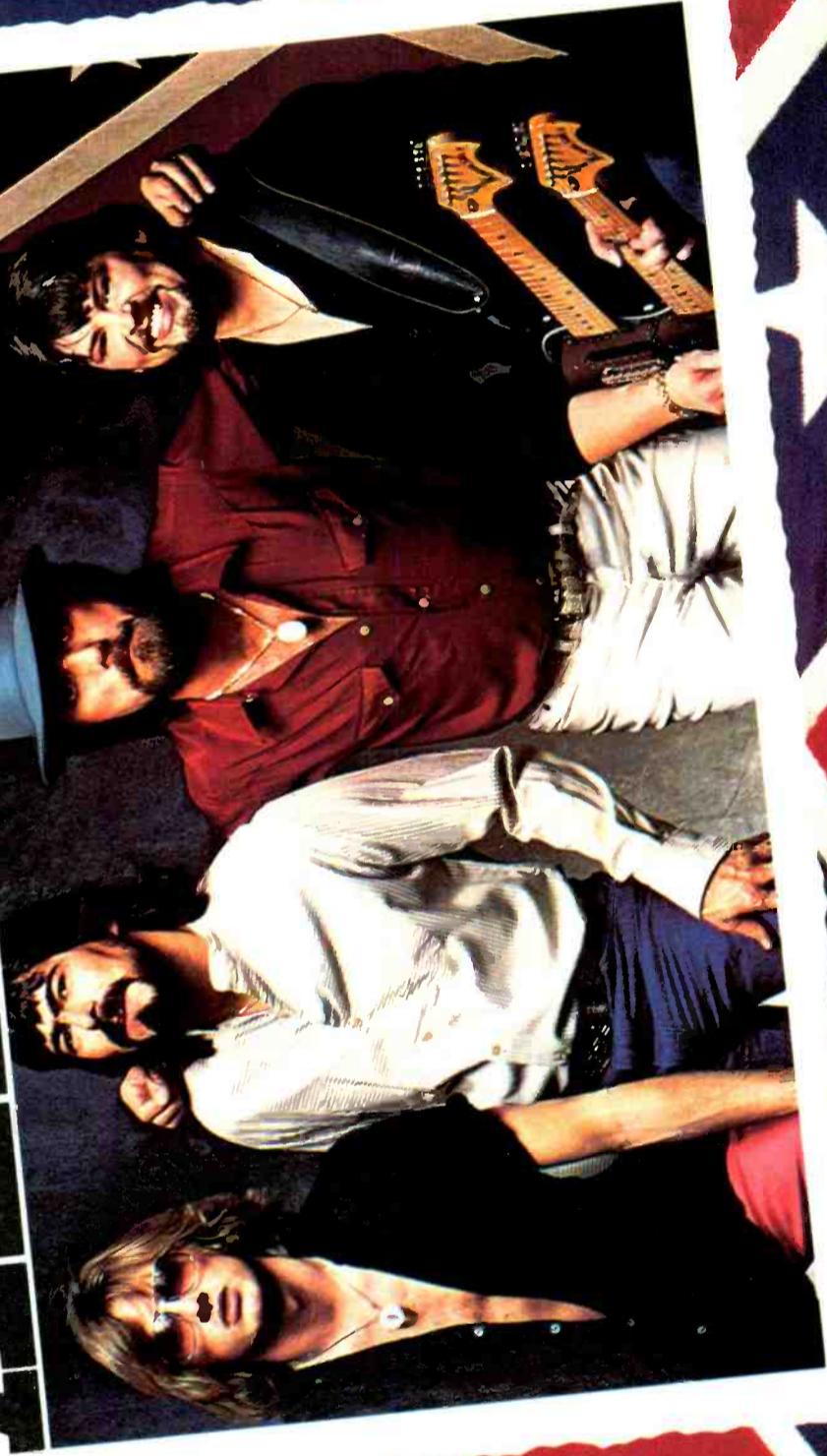
- 101—IF YOU THINK YOU'RE LONELY, Bobby Womack, Beverly Glen 2000
- 102—SAY GOODBYE, Triumph, RCA 13035
- 103—MOUNTAIN MUSIC, Alabama, RCA 13019
- 104—YOU GOT THE POWER, War, RCA 13061
- 105—BROWN EYED GIRL, Henry Paul Band, Atlantic 4020
- 106—GLAD TO KNOW YOU, Chas Jankel, A&M 2396
- 107—RIGHT IN THE MIDDLE, Bettye Lavette, Motown 1532
- 108—KEEP THIS HEART IN MIND, Bonnie Raitt, Warner Bros. 50022
- 109—TEACH ME TONIGHT, Al Jarreau, Warner Bros. 50032
- 110—IT WAS I, Lindsey Buckingham, Asylum 47408 (Elektra)

Bubbling Under The Top LPs

- 201—ANNE MURRAY, *Where Do You Go When You Sleep*, Capitol ST-12133
- 202—JAY FERGUSON, *White Noise*, Capitol ST-12196
- 203—BRANDI WELLS, *Watch Out*, WMOT FW 37668
- 204—DOC HOLIDAY, *Doc Holiday Rides Again*, A&M SP-6-4882
- 205—BUGGLES, *Adventures In Modern Recording*, Carrere ARZ 37926 (Epic)
- 206—RAMSEY LEWIS, *Live At The Savoy*, Columbia FC 37687
- 207—FULL MOON FEATURING NEIL LARSEN & BUZZ FEITEN, *Full Moon*, Warner Bros. BSK 3585
- 208—THE CHI-LITES, *Me And You*, 20th Century Fox T-635 (RCA)
- 209—BETTYE LAVETTE, *Tell Me A Lie*, Motown 6000
- 210—MONTY PYTHON, *Instant Record Collection*, Arista AL-9580

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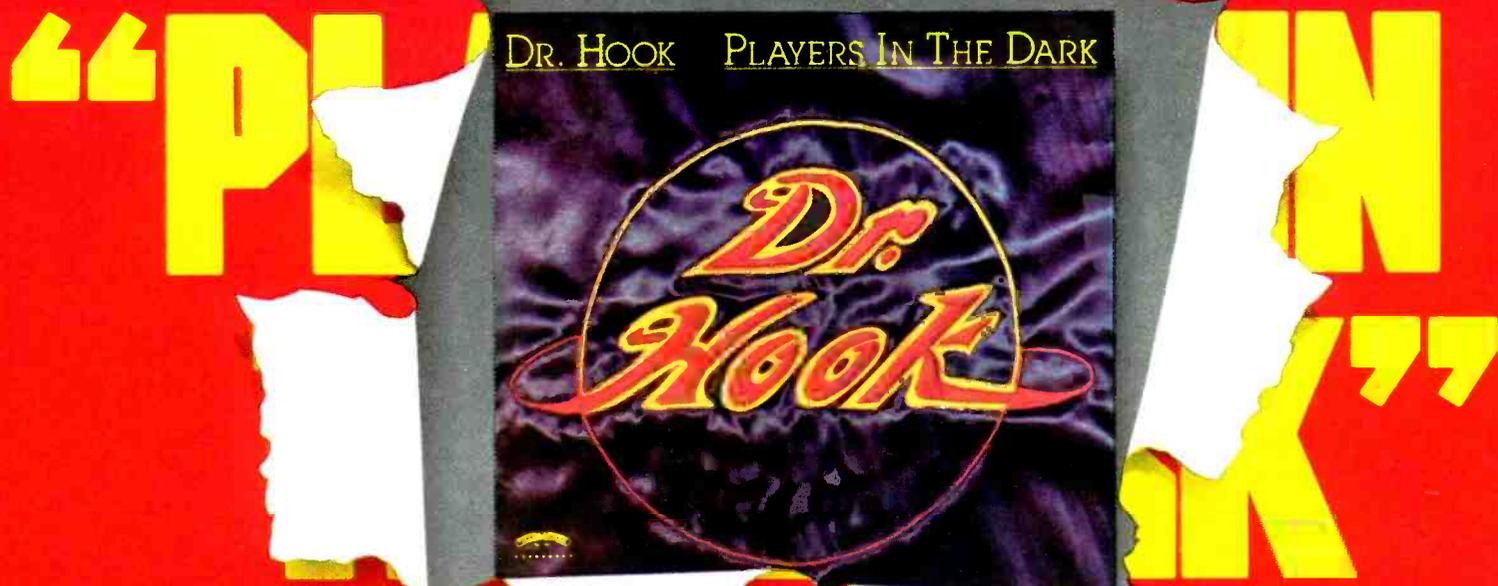
Includes the current hit single, "Mountain Music," plus "Close Enough To Perfect," "Take Me Down."



RCA

AHL/AHK/AHSI-4229

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AN ALBUM THAT'S ALREADY A HIT.

"Players In The Dark," the new Dr. Hook album, has just been released and it's already being hailed as the biggest Dr. Hook album yet. One very big reason for all the excitement is Dr. Hook's monster smash, "Baby Makes Her Blue Jeans Talk." It's

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NBLP-7264 **"Players In The Dark," featuring,**
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BB 41★ CB 40● RW 44■



Producer and Musical Direction: Ron Haffkine
 Management: Ron Haffkine and Bobby Heller

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Billboard TOP LPs & TAPE

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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	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
☆	1	34	THE GO-GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	▲	8.98		36	36	54	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	▲	7.98		71	61	17	NEIL DIAMOND On The Way To The Sky Columbia TC-37628	▲		
☆	2	19	THE J. GEILS BAND Freeze-Frame EMI America SDD-17062	▲	8.98		☆	57	2	ALABAMA Mountain Music RCA AFL1-4229	▲	8.98	CLP 38	☆	85	4	THE HUMAN LEAGUE Dare A&M SP-6-4892		6.98	
☆	3	14	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NBI-33243	▲	8.98		38	26	55	JUICE NEWTON Juice Capitol ST-12136	▲	8.98	CLP 11	73	73	11	LAKESIDE Your Wish Is My Command Solar S-26 (Elektra)		8.98	SLP 9
4	4	35	FOREIGNER 4 Atlantic SD 16999	▲	8.98		☆	44	8	SOFT CELL Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.)	▲	8.98	SLP 71	74	39	19	EARTH, WIND & FIRE Raise ARC/Columbia TC 37548	▲		SLP 13
5	5	33	JOURNEY Escape Columbia TC 37408	▲	8.98		40	40	15	BARBRA STREISAND Memories Columbia TC 37678	▲			75	42	9	JIMMY BUFFETT Somewhere Over China MCA MCA-5285		8.98	
☆	13	23	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)	●	8.98		41	37	18	GEORGE BENSON The George Benson Collection Warner Bros. ZHW 3577	●	16.98	SLP 22	76	76	8	IRENE CARA Anyone Can See Network E1-60003 (Elektra)		8.98	SLP 42
7	6	22	POLICE Ghost In The Machine A&M SP-3730	▲	8.98		☆	47	9	THE WHISPERS Love Is Where You Find It Solar S-27 (Elektra)	▲	8.98	SLP 4	77	77	28	THE KINKS Give The People What They Want Arista AL 9567	●	8.98	
☆	10	21	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	▲	8.98	SLP 41	☆	53	3	BONNIE RAITT Green Light Warner Bros. BSK 3630	▲	8.98		78	45	8	MICHAEL FRANKS Objects Of Desire Warner Bros. BSK 3648		8.98	SLP 33
☆	11	11	BOB AND DOUG MCKENZIE Great White North Mercury SRM-1-4034 (Polygram)	▲	8.98		44	41	47	BILLY SQUIER Don't Say No Capitol ST-12146	▲	8.98		☆	NEW ENTRY		VARIOUS ARTISTS The Secret Policeman's Other Ball Island ILPS 9698 (Warner Bros.)		8.98	
☆	12	19	LOVERBOY Get Lucky Columbia FC 37638	●	8.98		45	43	15	GROVER WASHINGTON JR. Come Morning Elektra SE-562	▲	8.98	SLP 14	80	48	11	ABBA The Visitors Atlantic SD 19332		8.98	
11	7	19	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	▲	8.98		46	46	27	LUTHER VANDROSS Never Too Much Epic FE 37451	●		SLP 10	81	56	35	PAT BENATAR Precious Time Chrysalis CHR 1346	▲	8.98	
12	8	21	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)	●	8.98		47	49	20	PRINCE Controversy Warner Bros. BSK 3601	●	8.98	SLP 19	82	72	75	KENNY ROGERS Greatest Hits Liberty L00-1072	▲	8.98	CLP 21
13	9	26	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	▲	8.98	SLP 25	☆	NEW ENTRY		WILLIE NELSON Always On My Mind Columbia FC 37951	▲			83	75	67	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲		
14	14	32	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)	▲	8.98		☆	62	31	AL JARREAU Breakin' Away Warner Bros. BSK 3576	●	8.98	SLP 31	☆	96	4	MIKE POST Television Theme Songs Elektra E1-60028		6.98	
☆	21	2	SIMON AND GARFUNKEL The Concert In Central Park Warner Bros. ZBSK 3654	▲	14.98		50	52	5	NICK LOWE Nick The Knife Columbia PC 37932	●			85	87	16	LOVERBOY Loverboy Columbia JC 36762	▲		
16	15	28	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	▲	8.98		51	51	27	TRIUMPH Allied Forces RCA AFL1-3902	▲	8.98		86	78	41	OAK RIDGE BOYS Fancy Free MCA MCA-5209	▲	8.98	CLP 5
17	17	17	THE CARS Shake It Up Elektra SE-567	▲	8.98		52	54	17	SHEENA EASTON You Could Have Been With Me EMI America SW-17061	▲	8.98		☆	97	5	GORDON LIGHTFOOT Shadows Warner Bros. BSK 3633	▲	8.98	
18	18	28	THE ROLLING STONES Tattoo You Rolling Stones Records CDC 16052 (Atlantic)	▲	8.98		☆	59	3	VAN MORRISON Beautiful Vision Warner Bros. BSK 3652	▲	8.98		88	88	27	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	●		CLP 4
19	19	23	GENESIS Abacab Atlantic SD 19313	●	8.98		☆	71	5	ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic)	▲			89	92	23	JOAN ARMATRADING Walk Under Ladders A&M SP 4876		8.98	
20	16	15	AC/DC For Those About To Rock Atlantic SD 11111	▲	8.98		55	55	7	AL DIMEOLA Electric Rendezvous Columbia FC 37654	▲			90	90	49	OZZY OSBOURNE Blizzard Of Ozz - Jet JZ 36812 (Epic)	●	8.98	
☆	28	51	QUINCY JONES The Dude A&M SP-3721	▲	8.98	SLP 8	☆	64	6	JEAN LUC-PONTY Mystical Adventures Atlantic SD 19333	▲	8.98		91	93	27	LITTLE RIVER BAND Time Exposure Capitol ST 12163	●	8.98	
☆	24	18	SKYY Skyline Salsoul SA-8548 (RCA)	●	8.98	SLP 2	☆	63	7	PRISM Small Change Capitol ST-12184	▲	8.98		☆	98	5	UFO Mechanix Chrysalis CHR 1360	▲	8.98	
23	20	18	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	●	8.98		☆	66	11	THE BLASTERS The Blasters Slash SR-109	▲	8.98		☆	123	2	BUCKNER & GARCIA Pac-Man Fever Columbia XRC-37941		8.98	
24	25	11	TOM TOM CLUB Tom Tom Club Sire SRK 3628 (Warner Bros.)	▲	8.98	SLP 3	59	60	37	KENNY ROGERS Share Your Love Liberty L00-1108	▲	8.98	CLP 17	94	79	28	THE TIME The Time Warner Bros. BSK 3598	●	8.98	SLP 20
25	22	20	DIANA ROSS Why Do Fools Fall In Love RCA AFL1-4153	▲	8.98	SLP 11	☆	68	3	GEORGE DUKE Dream On Epic FE 37532	▲		SLP 23	95	83	20	LINDSEY BUCKINGHAM Law And Order Asylum SE-561 (Elektra)		8.98	
☆	32	5	OAK RIDGE BOYS Bobbie Sue MCA MCA-5294	▲	8.98	CLP 2	61	58	47	RICK JAMES Street Songs Gordy GB-1002M1 (Motown)	▲	8.98	SLP 32	96	84	14	CAROL HENSEL Carol Hensel's Exercise And Dance Program-Volume 2 Vintage VNI 7733 (Mirus)		8.98	
27	27	23	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	▲	8.98	SLP 5	☆	67	4	AURRA A Little Love Salsoul SA-8551 (RCA)	▲	8.98	SLP 12	☆	115	4	SOUNDTRACK Fame RSO RX-1-3080 (Polygram)	▲	8.98	
28	23	52	ALABAMA Feels So Right RCA AHL1-3930	▲	7.98	CLP 1	63	50	8	THE SUGAR HILL GANG 8th Wonder Sugarhill SH-249	▲	8.98	SLP 15	☆	113	69	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	▲	9.98	
29	29	13	BOBBY WOMACK The Poet Beverly Glen BG 10000	▲	8.98	SLP 1	☆	74	7	THE WAITRESSES Wasn't Tomorrow Wonderful Polydor PD-1-6346 (Polygram)	▲	8.98		☆	109	7	LE ROUX Last Safe Place RCA AFL1-4195		8.98	
☆	33	6	RICH LITTLE The First Family Rides Again Boardwalk NBI 33248	▲	8.98		☆	81	3	WAYLON JENNINGS Black On Black RCA AHL1-4247	▲	8.98	CLP 7	☆	128	7	TOMMY TUTONE Tutone II Columbia ARC 37401		8.98	
31	31	8	SAMMY HAGAR Standing Hampton Geffen GHS 2006 (Warner Bros.)	▲	8.98		☆	82	4	HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR-1340	▲	8.98		101	103	8	LARRY CARLTON Sleepwalk Warner Bros. BSK 3635		8.98	
32	30	41	AIR SUPPLY The One That You Love Arista AL 9551	▲	8.98		☆	80	5	SHALAMAR Friends Solar S-28 (Elektra)	▲	8.98	SLP 16	102	102	17	CAROL HENSEL Carol Hensel's Exercise And Dance Program Vintage VNI 7713 (Mirus)		8.98	
☆	38	5	SMOKEY ROBINSON Yes Its You Lady Tama 6001T2 (Motown)	▲	8.98	SLP 7	68	70	5	WEATHER REPORT Weather Report Columbia FC 37616	▲			☆	103	NEW ENTRY	XTC English Settlement Virgin/Epic ARC 37493			
34	34	18	ROD STEWART Tonight I'm Yours Warner Bros. BSK-3602	▲	8.98		69	69	6	SISTER SLEDGE The Sisters Cotillion SD 5231 (Atlantic)	▲	8.98	SLP 17	104	86	73	THE DOORS Greatest Hits Elektra SE 515	▲	8.98	
35	35	5	THE B-52'S Mesopotamia Warner Bros. Mini 3641	▲	5.99		70	65	17	PEABO BRYSON I Am Love Capitol ST-12179	▲	8.98	SLP 6							

★ 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 20, 1982, BILLBOARD

NINE SONGS EVERY BIT AS HONEST
AS THE WOMAN WHO SINGS THEM.



Karla Bonoff

Karla Bonoff writes about love with the kind of courage and sincerity few artists possess. Her first two albums are approaching a million units. Her songs and performances have provoked some of the most enthusiastic critical reviews.

"Wild Heart Of The Young" is Karla's new album. With some very special friends, she has created the most touching and sensitive music of her career, and the latest chapter of a remarkable success story.

"Wild Heart of the Young" RC 3344

Featuring her new single, "Personally." 18 02805 New, on Columbia Records and Tapes.

Management: Norman Epstein. Representation: The Sidow Agency. PRODUCED BY KENNY EDWARDS. "Columbia" is a trademark of CBS Inc. © 1982 CBS Inc.



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
105	108	7	VARIOUS ARTISTS Echoes Of An Era Elektra E1-60021		8.98	SLP 62
106	106	6	JANIS JOPLIN Farewell Song Columbia PC 37569			
107	107	74	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98	
108	137	4	BERTIE HIGGINS Just Another Day In Paradise Kat Family FZ 37901 (Epic)		8.98	
109	89	19	BAR-KAYS Night Cruisin' Mercury SRM 1 4028 (Polygram)		8.98	SLP 21
110	91	83	AC/DC Back In Black Atlantic SD 16018	▲	8.98	
111	NEW ENTRY		JOHN DENVER Seasons Of The Heart RCA AFL1-4256		8.98	
112	94	22	DIANA ROSS All The Greatest Hits Motown M 13-960C2		13.98	SLP 57
113	95	83	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98	
114	99	84	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	▲	8.98	
115	100	26	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STEK 12182	▲	12.98	
116	101	19	QUEEN Greatest Hits Elektra SE 564	▲	8.98	
117	127	3	RICHARD DIMPLES FIELDS Mr. Look So Good Boardwalk NBI 33249		8.98	SLP 18
118	120	8	BRYAN ADAMS You Want It, You Got It A&M SP 4864		8.98	
119	NEW ENTRY		GAMMA Gamma 3 Elektra E1-60034		8.98	
120	122	16	JUDI SHEPPARD MISSETT Jazzercise MCA MCA 5272		8.98	
121	105	19	RUSH Exit Stage Left Mercury SRM 2-7001 (Polygram)	●	12.98	
122	110	25	BILLY JOEL Songs In The Attic Columbia TC 37461	▲		
123	111	6	DONNIE IRIS King Kool MCA MCA 5237		8.98	
124	112	23	BARRY MANILOW If I Should Love Again Arista AL 9573	●	8.98	
125	104	20	PLACIDO DOMINGO Perhaps Love Columbia FM 37243			
126	101	21	BLONDIE The Best Of Blondie Chrysalis CHR 1337	●	8.98	
127	116	38	AIR SUPPLY Lost In Love Arista AL 9530	▲	8.98	
128	117	37	THE COMMODORES In The Pocket Motown M8 955M1	▲	8.98	SLP 43
129	118	407	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	8.98	
130	119	15	EMMYLOU HARRIS Cimarron Warner Bros. BSK 3603		8.98	CLP 15
131	131	5	POCO Cowboys And Englishmen MCA MCA 5288		8.98	
132	132	6	ORIGINAL CAST Evita MCA MCA 2-11007		12.98	
133	121	49	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98	
134	124	110	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98	
135	135	14	PAUL DAVIS Cool Night Arista AL 9578		8.98	

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
136	125	18	ANGELA BOFILL Something About You Arista AL 9576		8.98	SLP 34
137	153	3	CHAS JANKEL Questionnaire A&M SP 6 4885		6.98	SLP 55
138	140	19	EARL KLUGH Crazy For You Liberty LT-51113		8.98	SLP 54
139	141	5	KLEER Taste The Music Atlantic SD 19334		8.98	SLP 35
140	142	25	CHILLIWACK Wanna Be A Star Millennium BXL1 7759 (RCA)		8.98	
141	126	25	THE ROLLING STONES Hot Rocks, 1964-71 London ZPS 60617	▲	10.98	
142	NEW ENTRY		WAR Outlaw RCA AFL1-4208		8.98	SLP 56
143	143	9	PETER CETERA Peter Cetera Full Moon/Warner Bros. FMH 3624		8.98	
144	144	7	ORCHESTRAL MANOEUVRES IN THE DARK Architecture And Morality Virgin/Epic ARE 37721			
145	129	29	RONNIE MILSAP There's No Getting Over Me RCA AHL1 4060	●	7.98	CLP 19
146	130	27	SHOOTING STAR Hang On For Your Life Virgin/Epic NFR 37407			
147	149	47	KIM CARNES Mistaken Identity EMI-America SO 17052	▲	8.98	
148	133	57	JOURNEY Captured Columbia KC 37016	▲		
149	134	15	BILL SUMMERS AND SUMMERS HEAT Jam The Box MCA MCA 5266		8.98	SLP 29
150	73	68	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98	
151	161	2	MILLIE JACKSON Live & Outrageous Spring SP 1 6735 (Polygram)		8.98	SLP 38
152	162	3	ROMEO VOID Never Say Never 415 Records A-0007		5.98	
153	167	2	DWIGHT TWILLEY Scuba Divers EMI America ST-17064		8.98	
154	136	25	TEDDY PENDERGRASS It's Time For Love P.I.R. TZ 37491 (Epic)			SLP 24
155	165	5	JOHNNY AND THE DISTRACTIONS Let It Rock A&M SP-6-4884		6.98	
156	157	4	SOUNDTRACK On Golden Pond MCA MCA 6106		8.98	
157	147	22	SURVIVOR Premonition Scotti Bros. ARZ 37549 (Epic)			
158	160	5	THIN LIZZY Renegade Warner Bros. BSK 3622		8.98	
159	NEW ENTRY		THIRD WORLD You've Got The Power Columbia FC 37744			SLP 58
160	163	23	CARLY SIMON Torch Warner Bros. BSK 3592		8.98	
161	151	15	SNEAKER Sneaker Handshake FW 37631		8.98	
162	139	6	FUSE ONE Silk CTI 9006		9.98	SLP 66
163	NEW ENTRY		UTOPIA Swing To The Right Bearsville BRK 3666 (Warner Bros.)		8.98	
164	164	2	PLACIDO DOMINGO Domingo Con Amore RCA AFL1-4625		8.98	
165	145	14	AC/DC Highway To Hell Atlantic SD 19244	▲	8.98	
166	146	15	PINK FLOYD A Collection Of Great Dance Songs Columbia TC 37680	●		
167	177	5	ERNIE WATTS Chariots Of Fire Quest QWS 3637 (Warner Bros.)		8.98	SLP 46
168	138	17	THE JACKSONS The Jacksons Live Epic KE2-37545			SLP 26

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
178	3	3	WYNTON MARSALIS Wynton Marsalis Columbia FC 37574			
170	148	12	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236	▲	8.98	
171	171	7	WRABIT Wrabit MCA MCA 5268		8.98	
172	150	6	CONWAY TWITTY Southern Comfort Elektra E1-60005		8.98	CLP 6
173	152	8	T.G. SHEPPARD Finally Warner/Curb BSK 3600		8.98	CLP 8
174	174	3	FLESHTONES Roman Gods I.R.S. SP-70018 (A&M)		7.98	
175	154	55	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	▲	8.98	
176	187	3	ORIGINAL CAST Annie Columbia JS 34712			
177	155	31	EDDIE RABBITT Step By Step Elektra SE 532	●	8.98	CLP 13
178	156	24	DEVO New Traditionalists Warner Bros. BSK 3595		8.98	
179	158	15	DAVID BOWIE Changes Two Bowie RCA AFL1-4202		8.98	
180	190	2	VARIOUS ARTISTS Aerobic Dancing Casablanca NBLP 7263 (Polygram)		8.98	
181	159	17	BLACK SABBATH Mob Rules Warner Bros. BSK 3605		8.98	
182	166	60	STYX Paradise Theatre A&M SP 3719	▲	8.98	
183	183	2	THE WHISPERS The Best Of The Whispers Solar BXL1 4242 (RCA)		8.98	
184	NEW ENTRY		ROY AYERS Feeling Good Polydor PD 1-6348 (Polygram)		8.98	SLP 60
185	185	7	J. GEILS BAND Love Stinks EMI America 17016		8.98	
186	188	5	LINDA FRATIENNE Dance & Exercise Columbia BFC 37653			
187	NEW ENTRY		ANGEL CITY Night Attack Epic ARE 37702			
188	NEW ENTRY		T-CONNECTION Pure & Natural Capitol ST 12191		8.98	SLP 44
189	189	26	GIL SCOTT-HERON Reflections Arista AL 9566		8.98	SLP 30
190	NEW ENTRY		BARBARA ANN AUER Aerobic Dancing Gateway GSP 7610		8.98	
191	168	9	SOUNDTRACK Ragtime Elektra SE 565		8.98	
192	169	4	LOU REED The Blue Mask RCA AFL1-4221		8.98	
193	170	25	ROGER The Many Facets Of Roger Warner Bros. BSK 3594	●	8.98	SLP 27
194	196	2	JUDY COLLINS Times Of Our Lives Elektra E1-60001		8.98	
195	172	7	JOURNEY Infinity Columbia JC 34912	▲		
196	198	2	KATHY SMITH Kathy Smith's Aerobic Fitness Muscletone MT 72151 (R&L)		8.98	
197	200	16	STEVIE WOODS Take Me To Your Heaven Cotillion SD 5229 (Atlantic)		8.98	
198	175	42	KRAFTWERK Computer World Warner Bros. HS 3549		8.98	
199	176	4	RAZZY BAILEY Feelin' Right RCA AHL1-4728		8.98	CLP 10
200	184	7	PLAYER Spies Of Life RCA AFL1-4186		8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

ABBA	80	Jimmy Buffett	75	Sammy Hagar	31	Gordon Lightfoot	87	Eddie Rabbit	177	Rod Stewart	34
AC/DC	20, 110, 133, 165	Irene Cara	76	Daryl Hall & John Oates	13, 114	Rich Little	90	Lou Reed	192	Barbra Streisand	40
Bryan Adams	118	Larry Carlton	101	Emmylou Harris	130	Little River Band	31	REO Speedwagon	83	Styx	182
Air Supply	32, 127	Kim Carnes	147	Carol Hensel	96, 102	Loverboy	10, 85	Smokey Robinson	33	Sugar Hill Gang	63
Aldo Nova	28, 37	Cars	17	Gil Scott-Heron	189	Nick Lowe	50	Roger	193	Bil Summers & Summers Heat	149
Angel City	187	Peter Cetera	143	Bertie Higgins	108	Barry Manilow	124	Kenny Rogers	59, 82	Survivor	157
Joan Armatrading	89	Chilliwack	140	Human League	72	Wynton Marsalis	169	Rolling Stones	18, 141	T-Connection	188
Barbara Ann Auer	190	Judy Collins	194	Donnie Iris	123	Bob & Doug McKenzie	9	Romeo Void	152	The Time	94
Aura	62	Commodores	128	Millie Jackson	151	Ronnie Milsap	145	Thin Lizzy	158	Third World	159
Roy Ayers	184	Jacksons	168	Jacksons	168	Judy Sheppard Missett	120	Triumph	24	Tom Tom Club	24
B-52's	35	Christopher Cross	134	Rick James	61	Rush	53	Van Morrison	121, 175	Tommy Tutone	100
Razzy Bailey	199	John Denver	111	Chas Jankel	137	Bob Seger & The Silver Bullet Band	115	Willie Nelson	88, 48	Dwight Twilley	153
Bar-Kays	109	John Denver	178	Al Jarreau	49	Shalamar	67	Juice Newton	38	Conway Twitty	172
Pat Benatar	81, 113, 170	Neil Diamond	71, 98	Waylon Jennings	65	T.G. Sheppard	173	Olivia Newton-John	8	UFO	92
George Benson	41	Al Dimeola	55	Joan Jett	3	Shooting Star	146	Stevie Nicks	14	Utopia	163
Black Sabbath	181	Placido Domingo	125, 164	J. Geils Band	2, 185	Oak Ridge Boys	26, 86	Ozzy Osbourne	23, 90	Various Artists	79, 105, 180
Blondie	58	Doors	104	Billy Joel	122	Orchestral Manoeuvres In The Dark	144	Teddy Pendergrass	154	Grover Washington, Jr.	45
Angela Bofill	136	George Duke	60	Quincy Jones	21	Poco	131	Pink Floyd	129, 166	Waitresses	64
David Bowie	179	Earth, Wind & Fire	74	Janis Joplin	106	Sky	22	Player	200	War	142
Peabo Bryson	70	Sheena Easton	52	Johnny And The Distractions	155	Kathy Smith	196	Sneaker	161	Ernie Watts	167
Lindsey Buckingham	95	Richard Dimples Fields	117	Journey	5, 148, 195	Soft Cell	39	Soft Cell	7, 107	Weather Report	183
Buckner & Garcia	93	Foreigner	174	Kinks	77	SOUNDTRACKS:		Annie	176	Fame	97
		Michael Franks	4	Kleer	139	On Golden Pond	156	Police	132	Prism	47
		Linda Fratianne	186	Earl Klugh	138	Quarterflash	12	Prince	12	Queen	116
		Fuse One	162	Kool & The Gang	67	Ragtime	36	Prism	47	Rick Springfield	36
		Genesis	119	Kraftwerk	198	Billy Squier	44	Quincy Jones	21	Billy Squier	44
		Go-Go's	1	Lakeside	73			Queen	116		
				John Lennon/Yoko Ono	150			Bonnie Raitt	43		
				Le Roux	99						
				Huey Lewis And The News	66						

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TRIBUTE LUNCHEON—WBSL program director Frankle Crocker, left, does the sign off at a luncheon honoring the station's morning drive disk jockey Ken "Spider" Webb, held at the Helmsley Palace Hotel in New York. Henry Allen, president of Cotillion Records, senior vice president of Atlantic and honorary chairman of the Ken Webb Luncheon Committee, is seated right.

Trade Locking Horns Over Rentals Clause

• Continued from page 1

deals with rental restrictions, just could be a "hot" item and one that neither the Senator nor the Judiciary Committee has yet prejudged.

The Mathias staffer, legislative assistant Ralph Oman, who had worked on the language of the amendment, says that initially the "people in the movie industry who were suffering wanted us to amend that (DeConcini) bill. Senator Mathias, without prejudging it one way or another, said let's add it to the bill, let's have the witnesses at the hearings focus on it pro and con, and then judgment will be made on it after examining the record."

"So it's really an effort to get the issue out on the table," he adds. "We're just giving people an opportunity to look it over, and we'll make the judgment down the road."

Both copyright owners and users are already quite sure of their pro and con feelings. Last month, the local Washington Metropolitan Video Dealers Trade Assn., a group of more than 40 dealers was formed just to combat such new rental problems (Billboard, Feb. 9). As the group's co-chairman Harold Levy says, the Mathias amendment could "put us out of business."

He also adds that under current business practices, "When we buy films from manufacturers, we can do anything we want to with them." The amendment, he adds, would give them rental control of their movies, and cause the overnight demise of video stores.

Risa Solomon, vice president of the Video Software Dealers Assn. (VSDA), a division of NARM, agrees that "the crux of the matter is

whether studios are entitled to additional payments, another piece of the pie." She finds it hard to speculate whether the section would pass, saying that "committee hearings always add and delete." Solomon adds: "I'd like to think they're going to throw out the amendment and keep the bill."

Bill Baker, Sony's vice president for corporate communications, says that the section "would change what has been the standard practice of when you sell a commodity in the form of a recorded video program, you have sold your control over the eventual distribution or resale or lease or rental."

Baker adds that the section "is a terrible threat to them (the video retailers) in terms of legislating how they conduct their business rather than letting the free marketplace direct it."

RIAA president Stan Gortikov says that from his perspective, the protection of rental rights is needed in the audio field, which is a different problem than video. "Protection is vitally needed," Gortikov says. "It's threatening because when an audio recording is rented overnight, it's only for the purpose of taping it," and the customer will never rent the record or tape again, nor buy it. "This is not like video, which is rented for viewing only."

Round two of the Senate Washington hearings for the Betamax Bill and the Mathias royalty amendment has been once again pushed back, this time to April 21, according to Ralph Oman of Sen. Mathias's office, in order to accommodate the similar House hearings in Los Angeles April 12-14.

Westwood Battles NBC Over 'Record' Moniker

LOS ANGELES—Westwood One, locally based radio programming syndicator, has filed suit in Federal District Court here charging the National Broadcasting Co. with infringing on its servicemark, "Off The Record."

The complaint contends that "NBC Source," a rival in producing music-oriented radio shows, is part of NBC, which in early February began a segment of the "Today" morning tv show titled "On The Record." The plaintiff contends the NBC title for its tv segment treads on the plaintiff's

title for its regular program of music personality interviews, "Off The Record," and also offers almost identical programming in the way of record industry act and artist interviews.

The filing states that Westwood One beefed to NBC about the similarity but the network failed to react.

The suit asks federal court to halt the NBC use of "On The Record," and seeks an accounting from the defendant along with punitive and exemplary damages of \$1 million.

Inside Track

Credit Terry Cashman with a cannonball cross-pollinated marketing campaign during the coming summer baseball season! His Lifesong label put out a charted "Talkin' Baseball (Willie, Mickey & The Duke)" single last year that went well into six figures. This year, the entire Lifesong team went all out and has set custom-lyrics to versions honoring 14 of the 26 major league teams, with more expected. Major League Baseball, the tv wing for the 26 teams, used last year's single as its World Series theme. Local record outlets will buy the \$1.98 single from Lifesong distributors in their area. Cashman produced, wrote and performed on each individualized version. Don't forget that in 1981, Progress Records, Cleveland, sold 300,000 of a similarly styled football single distributed by P.A.I.D. Records and customized for the Browns grid fans.

RCA is offering 16 albums—including new and catalog LP releases by several of its heaviest hitters—in the label's current "Country Music: The Great American Story" program running from March 1 through April 23. The campaign offers accounts a discount/dating program of 6% with an additional 30 days billing due in June. Although the titles encompassed in the program aren't as deep as in previous years, RCA notes that this is because it has run across-the-board product campaigns in both January and February including a variety of country catalog. Offered in this promotion are forthcoming or newly-issued releases and catalog by Dolly Parton, Alabama, Waylon Jennings, R.C. Bannon & Louise Mandrell, Razy Bailey, Eddy Arnold, Charley Pride, Gary Stewart & Dean Dillon, Ray Stevens and Jerry Reed. Also included are greatest hits packages by Ronnie Milsap, Jim Reeves & Patsy Cline, Waylon Jennings and Charley Pride.

It's Aloha but not Goodbye to Jason Gilman, founder-principal of Rainbow Records, the Bay area store skein. The 43-year-old onetime prexy of Banana Records there is selling out, keeping just the Embarcadero Center store next month. A team of five principals will continue the stores. John Torell put the deal together... Circle late March, 1983 on your calendar for NARM's convention in Hawaii at the Hilton Hawaiian Village. It marks the first time the industry summit has left the Mainland in the more than 20-year ARMADA/NARM history... Track applauds the CMA for the attractive new format of its "Closeup" monthly... And while we are on kudos, another for the Integrity Entertainment's ad staff. Last week they created another real ad grabber. It combined videocassettes with soundtrack albums from the same movies. Rumor hath former A&M album marketing boss Ernie Campagna returning to the industry after a year's hiatus as nabob of Integrity's ad and merchandising division.

The Practising Law Institute is holding an April 14-16 palaver, "Counseling Clients In The Entertainment Industry," at the Doral Inn, New York City. Stipend is \$400. Phone (212) 765-5700 for details... Music on tv gets a workover Tuesday (23) at the Sportsmen's Lodge in the Valley when Ron Gertz, president of The Clearing House, Michael Roach of Crossover Programming and attorney Dick Shaffran work out for California Copyright Conference. Call (213) 784-3284 for reservations... Ray Kives of K-tel readying a "Hooked-On-Classics II" for May release, along with a jazz-flavored packet along the same lines.

Sale Of Pickwick Labels Near

• Continued from page 1

Pickwick's last classical release was in January. Johnson, who left Pickwick late last year, says he is "fairly close" to acquiring the labels, and that the assignment of the license contracts has not been a problem. According to Johnson, a group of private investors has been put together to finance the new operation.

Pickwick's U.S. manufacturing operations were begun in the early 1950s and at their height made the company the biggest budget album supplier in the U.S. Last year, the company phased out the budget line and ceased releasing on its more recently formed Excelsior label for full-price country and pop product. Pickwick's Keel manufacturing plant on Long Island also was disposed of in 1981. Pickwick's Canadian record operations also are being shut down, although the company continues to operate successfully as a manufacturer in Great Britain. In the U.S., Pickwick's giant rack and independent distribution divisions and its retail Musicland di-

vision continue to operate, both based in Minneapolis.

Pickwick vice president of corporate relations, George Port, confirms that the company's budget line has been completely discontinued but refuses to say whether Excelsior was defunct. "That line is still active legally and technically," says Port. "We haven't called back records from distributors."

Excelsior, however, has not shipped new product since early fall

of 1981 and artists under contract were given their release.

Industry observers say today's emphasis on midline product made licensing from major manufacturers difficult. Management not geared to the budget business since the 1977 American Can takeover is another reason cited for the budget business' decline. Cut-out vendor Surplus Records acquired all of the existing budget stock last year, reportedly amounting to several million pieces.

KENR-AM Shifts Format

LOS ANGELES—KENR-AM Houston changed formats Sunday (7) from country to what senior vice president and general manager Robert Chandler calls "Radio Magazine Of The Air."

The move away from country programming after 14 years was a result of competition from five other country signals in the market, two of those on the FM dial.

Because the format is being grad-

ually phased in, so far only morning drive will solely feature the magazine format. Non-rock hits of the last several years, including crossover artists like Kenny Rogers, will be programmed throughout the remainder of the day along with some of the magazine features.

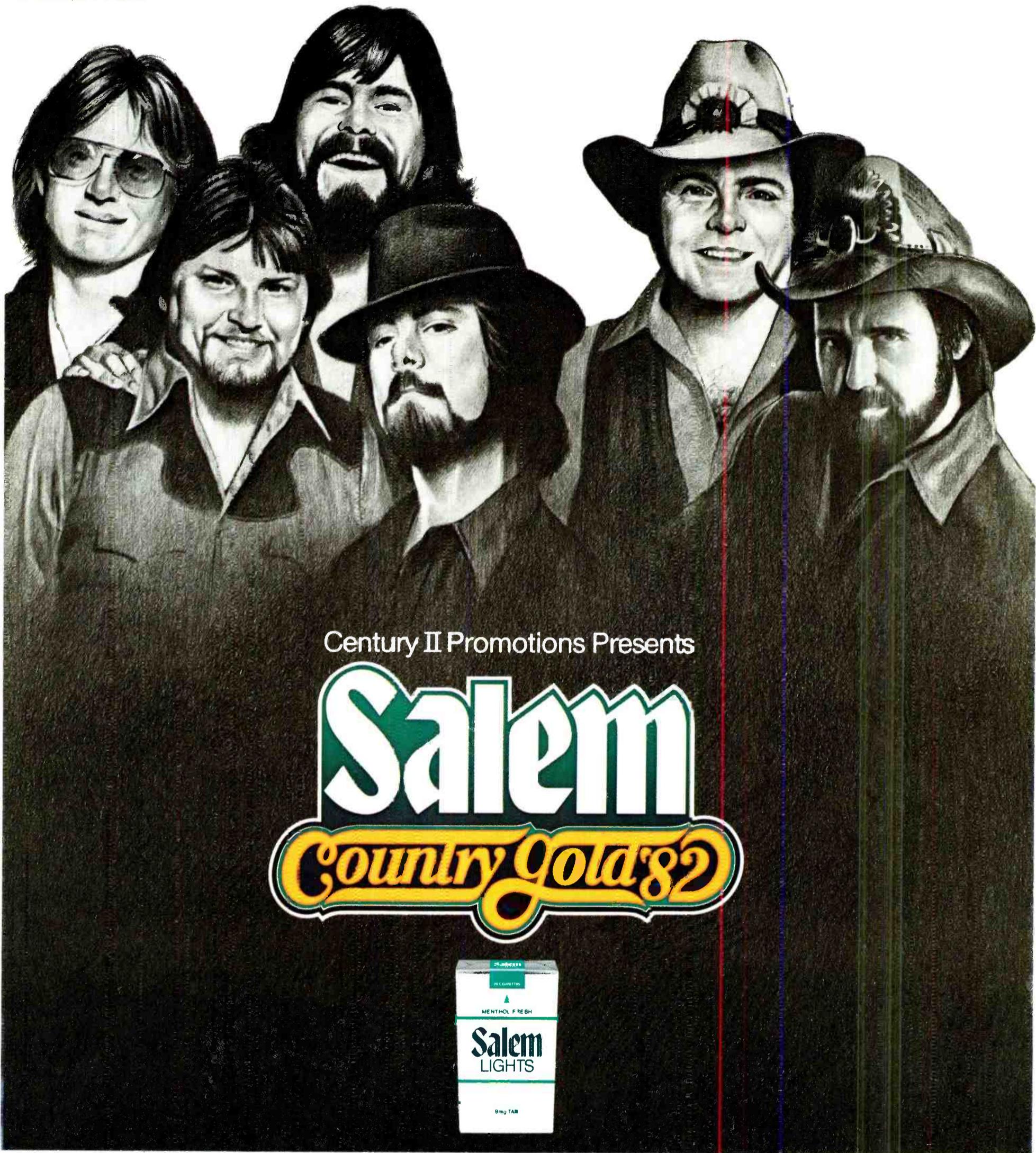
Chandler says that KENR will differ from other news/talk formats in that it has the flexibility to program music.

Back Track

30 years ago this week: The American Guild of Variety Artists goaded the Associated Actors and Artists of America to call a membership meeting to consider amalgamation into one giant union... The Copyright Office stated 14,108 songs were copyrighted in 1951, a dip of 86 over 1950... Capitol Records was preparing a concert package, comprising some of its top acts, to work 35-40 fall gigs... Coral Records acquired 1,000 Signature masters from Bob Thiele... Decca Chicago promo rep Bud Katzel working the week with Bill Darnell... Norm Edwards succeeded Ken Burkhardt at KSIM, Sikeston, Mo... Leroy Woodward was jockeying at WVJS, Owensboro, Ky... Butte, Mont., opened its \$1 million Civic Center... The UJA feted Harry Rosen, Philadelphia disk-juke box distrib.

20 years ago this week: Herald and Ember Records were eying going public, a trend that recently found Beltone, Cosnat, Liberty and Pickwick International getting market page billing... ASCAP proffered a 16% discount on rates to tv if broadcasters divested themselves of their BMI shares... Dick Clark threatening to bolt ABC-TV if they cut "American Bandstand" to 30 minutes... Ray Charles bowed Tangerine Records... Walter Woyda, Gramophone Record Retailers' Assn., prexy, urged U.K. dealers to pool information and resources in keynoting their convention.

10 years ago this week: Stan Gortikov, named permanent prexy of RIAA, vowed all-out war on tape piracy... Jobete Music and 97 of its writers joined ASCAP, largest such mass enlistment ever... A&M's Jerry Moss keynoted NARM's convention, warning the industry "you merged, conglomerated until pieces of called stocks ran your lives"... Suzanne de Passe named head of Motown's creative service sector. Jack Mesler upped to UA Records' sales manager... Criteria Recording Studios invested \$250,000 in expansion... Former Tetragrammaton Records' boss Roy Silver joined Creative Management Associates as head of the music division... Ken Dowe was rumored ready to leave KNUS-FM, Dallas, for Gotham City... KTSA, San Antonio p.d. Sonny Melendrez readying a switch to progressive rock.



Century II Promotions Presents

Salem

Country Gold '82



Starring ALABAMA, MICKEY GILLEY, JOHNNY LEE & THE THRASHER BROTHERS

Salem Country Gold '82 on Tour:

April 16, Baltimore
 April 17, New York, NY.
 April 18, Norfolk
 April 23, Cincinnati
 April 24, St. Louis

April 25, Chicago
 April 30, Cleveland
 May 1, Detroit
 May 2, Pittsburgh
 Nov. 5, Los Angeles

Nov. 6, Oakland
 Nov. 12, Albuquerque
 Nov. 13, El Paso
 Nov. 19, Jacksonville
 Nov. 20, Tampa
 Nov. 21, Hollywood, FL.

9 mg. "tar", 0.7 mg. nicotine av. per cigarette by FTC method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.



A Voice to Watch

Rarely has a new artist generated this kind of excitement even before the release of a first album. Laura Branigan. Definitely a voice, and a face, to watch.

Laura Branigan



On Atlantic Records and Cassettes

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