

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

April 17, 1982 • \$3 (U.S.)

Local Label Product Adds Sales, Goodwill

By EDWARD MORRIS

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

the locals is a useful public relations exercise and traffic builder.

Store managers point out that the records take up relatively little space, are usually accepted on a no-risk consignment basis, are automatically promoted by the artists as they do local concerts and club dates, and offer greater pricing flexibility than those of nationally distributed labels. Some managers take pride in helping the home-grown acts reach regional or even national prominence.

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

(Continued on page 16)

See Upwards Of \$8 Mil In Peaches Assets

By JOHN SIPPEL

LOS ANGELES—Presuming all present financial commitments were met, upwards of \$8 million could be grossed from the assets of Peaches Records/Nehi Distributing, according to legal and financial records and correspondence in the Chapter 11 bankruptcy action here.

Biggest share, according to rough estimates, would come from United Record And Tape Industries, Hia-

(Continued on page 8)

Canadians Near Agreement On Royalty Rate

By DAVID FARRELL

TORONTO — Canadian music publishers and record companies are said to be nearing agreement on a new mechanical royalty for inclusion in a revised copyright act.

While neither side would disclose proposed rates under discussion in a series of meetings between partisan trade associations, they are believed to center on precedents set in the U.S. for a higher start-up royalty and periodic increases.

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

Here, the federal government has asked publishers and

(Continued on page 64)

Resistance To Studio Rental Plans Mounts

By LAURA FOTI

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

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

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

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

There is speculation that 20th Century may feel release as sale product is more lucrative for a title

(Continued on page 16)

'Closed Doors' To Songs Stir Nashville Ire

By KIP KIRBY

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

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

(Continued on page 42)



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

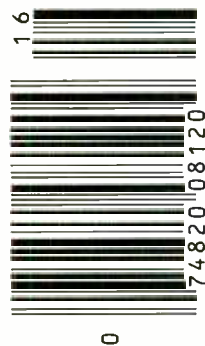
—Inside Billboard—

- VIDEO GAMES are now stocked by more than one-third of the 425 stores in Pickwick's Musicland Group, and sales are "significant and growing rapidly," says president Jack Eugster. Page 4.
- AM STEREO continues to stir emotions, as broadcasters and system manufacturers traded barbs at the National Assn. of Broadcasters' convention in Dallas last week. This story and others from the event, pages 3, 10, 12.
- U.S. RECORD COMPANIES in 1981 released 6% fewer new LP records than in the year before, and 28% fewer singles. Midprice album releases nearly doubled, however. Page 3.
- CBS INTERNATIONAL has launched its "Nice Price" midline throughout Continental Europe, following the album series' success in the U.S. and Britain. Indigenous product is part of the mix. Page 4.
- CONCERT DATES in a variety of venues nationwide are the focus of a \$500,000 promotion campaign by Camel cigarettes to establish its image with the 18-to-24 demographic. Page 3.
- RIAA CERTIFICATIONS for the first quarter of 1982 declined from the same period last year in all categories except one; 16 albums went platinum and 27 went gold. Page 6.
- BILLBOARD BOWS its Pro Equipment & Services department with this issue (pages 36-39), designed to provide more sharply defined and improved coverage of the professional audio field as it relates to studios, broadcasting and sound reinforcement. The change is one of several features bowing this week, outlined on page 4.



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

(Advertisement)



Produced by Tom Werman. Management & Direction: Pat Armstrong & Associates Inc. "Epic" are trademarks of CBS Inc. © 1982 CBS Inc.

A Taste of Honey

LADIES OF THE EIGHTIES

the alluringly contemporary new album

CT-12173

featuring the single sensation

I'LL TRY SOMETHING NEW

B-5099



Produced by Al McKa for Happy Music Productions
except for "Midnight Snack" and "Leavin' It to the Wind"
produced by Ronald La Bread of The Commodores and
Janice Marie Johnson and Hazel Fayne of A Taste of Honey.
Direction: Forest Hamilton Personal Management.



Give the gift
of music.

DUO OF THE DECADE!



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Camel Sets Concert Campaign Cigarette Firm Earmarks \$500,000 For Ad Push

By JOHN SIPPEL

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

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

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

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

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

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

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

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

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

AM Stereo Unit Manufacturers Squaring Off

By DOUGLAS E. HALL

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

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

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

Many of those attending this session, and other conventioners in

(Continued on page 12)

WCI 1981 Report Extolls Industry's Basic Strengths

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

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

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

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

(Continued on page 59)

Spring Snowstorm Stalls Sales

By LEO SACKS

NEW YORK—A surprise spring storm swept from Ohio through New England brought record business to a virtual standstill Tuesday (6) for dealers in many major cities.

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

city dug out from 10 inches of snow. "We lost more than a day of business," said Carl Rosenbaum of Flip Side. "We lost the momentum of the upcoming Easter holiday. People were just starting to come out of their winter doldrums."

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

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

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



Billboard photo by Michael Nadeau

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

WKTU, WRKS, WNBC Dip In New York Arbitrons

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

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

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

Radio satellite-delivered format May 3.

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

Bright spots in the book included adult contemporary WYNY-FM, which was up to 4.6 from 4.4 last fall, and country WHN-AM, which went to 2.4 from 2.1. Country WKHK-FM is stuck at 1.5.

Not much happened with AOR, as WPLJ-FM fell to 4.0 from 4.5 and WNEW-FM inched up to 2.5 from 2.4. Sister station MOR WNEW-AM was down again, to 2.7 from 3.0.

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

APRIL 17, 1982, BILLBOARD

New MGM Arm Views Pay TV, Home Vid Marts

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

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

MGM has had a presence in the home video market via

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

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

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

JIM McCULLAUGH

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

CBS Launches Midline Series On Continent

By MICHAEL WAY

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

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

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

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

Only in two territories will the series be given a local logo in translation—"Prix de l'Ami" (Friendly Price) in France and "Precio Redondo" (Round Price) in Spain.

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

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

Describing the line as "a concept that fits the current economic situation where records are faced with a lot of competition from other entertainment products," Corba says CBS

(Continued on page 58)

(Continued on page 66)

Executive Turntable

Record Companies

At CBS Records, **Robert J. Campbell** is named vice president of marketing for CBS Masterworks, and **Richard Greener** becomes national sales director for Columbia Special Products. Campbell was director of marketing for CBS Masterworks, while Greener has been director of sales for Columbia Magnetics. Both will be located in New York.



Campbell

Cy Jackson moves up from West Coast regional sales manager for Word Records to vice president of public relations. He will be based in Los Angeles. . . . Formerly general manager for Landmark Distributors, Waco,



Greener

Jay Griffin joins Priority Records, Nashville, as director of marketing. . . . **Andy Friend** is named manager of national sales and distribution for the Crescent Music Group and its subsidiary Crescent Records. He was sales manager of AllWest Record Distributors. Friend will be based in Beverly Hills.

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



Chirel



Griffin



Martine



Wolmark

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

Publishing

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

Marketing

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

Related Fields

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



Paulson

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

Kaye Finalizing Series Of WB Publishing Ventures

By SAM SUTHERLAND

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

Most recent is a two-tiered arrangement with 20th Century-Fox Music, in negotiation over recent months. That deal, expected to close as Billboard went to press, would substantially buttress Warner's increased emphasis on movies, tv and other adjacent technologies to augment the publisher's prior concentration in contemporary pop, rock, soul and country copyrights.

At the same time, Kaye says he isn't deserting the company's traditional stronghold in contracted songwriters and major performing writers: latest acquisition there is a joint venture interest in a new publishing company with Quincy Jones.

"I'm really an advocate of all fac-

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

"I don't think you can focus on only one aspect of the areas that are now available if you're interested in stability and growth," he contends, adding that other similarly structured partnerships are already in the works.

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

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

(Continued on page 58)

VIDEO SALES Game Software Wins Growing Share Of Musicland Volume

By IS HOROWITZ

NEW YORK—Video software, primarily games, is accounting for a growing share of sales volume at the Musicland Group, Pickwick's retail arm that operates more than 425 stores nationwide, including the Sam Goody web.

Jack Eugster, president of the group, says that video games are now carried in some 130 of the division's stores and that they will be added to others as rapidly as fixtures can be installed. Their volume share is "significant and growing rapidly," he adds.

In its 1981 annual report, just distributed, Pickwick's parent, The American Can Co., takes special note of the development. The Musicland Group "is well positioned to capitalize on the rapid growth of the video home entertainment market," states the report. It makes special note of the opening of five Vidiom stores in the San Francisco area devoted to home entertainment hardware as well as software.

Direct marketing techniques will be used to "promote" additional sales to Musicland customers, states

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

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

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

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

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

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

RCA Adding \$5.98 EPs

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

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

New Editorial Features

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

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

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

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

Billboard (ISSN 0006-2510) Vol. 94 No. 15 is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$125.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Rverton, N.J. 08077, (609) 786-1669.

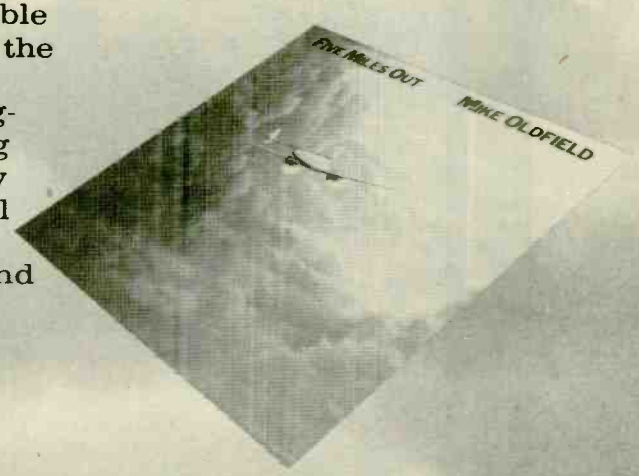
MIKE OLDFIELD - "FIVE MILES OUT" AND RIGHT ON TARGET.



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

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

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



Mike Oldfield Tour

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

**MIKE OLDFIELD. "FIVE MILES OUT." RE 37583
INCLUDING THE DOWN-TO-EARTH SINGLE, "FAMILY MAN" 14-02877
ON VIRGIN-EPIC RECORDS AND TAPES.**



Chartbeat

Jett Jealous Of Vangelis; 'Chariots' Reaches Summit

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

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

"Chariots" is the 31st soundtrack to hit No. 1 since the rock era began in 1955. Here's the complete list in reverse chronological order.

- "Chariots Of Fire," Vangelis, Polydor, 1982, one week at No. 1.
- "Grease," John Travolta & Olivia Newton-John, RSO, 1978, 12 weeks.
- "Saturday Night Fever," the Bee Gees, RSO, 1978, 24 weeks.
- "A Star Is Born," Barbra Streisand & Kris Kristofferson, Columbia, 1977, six weeks.
- "The Sting," Marvin Hamlisch, MCA, 1974, five weeks.
- "Lady Sings The Blues," Diana Ross, Motown, 1973, two weeks.
- "Deliverance," Eric Weissberg & Steve Mandell, Warner, 1973, three weeks.
- "Superfly," Curtis Mayfield, Curtom, 1972, four weeks.

- "Shaft," Isaac Hayes, Enterprise, 1971, one week.
- "Woodstock," Cotillion, 1970, four weeks.
- "Let It Be," Beatles, Apple, 1970, four weeks.
- "The Graduate," Simon & Garfunkel, Columbia, 1968, nine weeks.
- "Dr. Zhivago," Maurice Jarre, MGM, 1966, one week.
- "The Sound Of Music," Julie Andrews, RCA Victor, 1965, two weeks.
- "Help!," Beatles, Capitol, 1965, nine weeks.
- "Goldfinger," John Barry, United Artists, 1965, three weeks.
- "Mary Poppins," Julie Andrews & Dick Van Dyke, Vista, 1965, 14 weeks.
- "Roustabout," Elvis Presley, RCA Victor, 1965, one week.
- "A Hard Day's Night," Beatles, United Artists, 1964, 14 weeks.
- "West Side Story," Leonard Bernstein, Columbia, 1962, 54 weeks.
- "Breakfast At Tiffany's," Henry Mancini, RCA Victor, 1962, 12 weeks.
- "Blue Hawaii," Elvis Presley, RCA Victor, 1961, 20 weeks.
- "Exodus," Ernest Gold, RCA Victor, 1961, 14 weeks.
- "G.I. Blues," Elvis Presley, (Continued on page 66)



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

BMA Sets 'Summit' Meet For Board

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

FIRST QUARTER FIGURES DOWN

Slow Start For Gold, Platinum

By PAUL GREIN

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

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

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

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

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

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

The certification for the Oaks marks the first time a Nashville-based country act has earned a platinum single. The only other platinum single to appear on the country chart was Debby Boone's 1977 pop crossover hit, "You Light Up My Life."

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

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

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

PARTNERS WITH VAN KOOTEN

Haayen Exits WEA Int'l To Launch New 21 Label

By IRV LICHTMAN

NEW YORK—Fred Haayen has left his position as senior vice president of a&r/creative at WEA International here to establish a new international label, 21 Records, in partnership with William Van Kooten, chief of CNR Records in Benelux.

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

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

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

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

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

also projects the naming of label managers in major territories.

As for the 21 name, Haayen explains that the number is "very international and is considered a winning number at gambling tables around the world."

WEA International president Nenuhi Ertegun, who hired Haayen, terms his move "necessary for Freddie at this point in his outstanding career." He adds, "With complete understanding, and certainly with deep regrets, I have accepted Freddie's resignation."

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RCA Tees Concentrated Int'l Push For Key Acts

By IRV LICHMAN

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

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

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

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

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

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

Pino, who credits Jack Craigo, vice president of RCA Records—

(Continued on page 55)

SUPPORTS 'REUNION' LP

Temptations Ready 50-City Tour

By PAUL GREIN

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

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

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

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

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

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

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

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

Two cuts on the "Reunion" album, which shipped last week, were

(Continued on page 64)

See Peaches Asset Total At Upwards Of \$8 Million

• Continued from page 1

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

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

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

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

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

How much of the estimated \$8 million gross reaches creditors' hands can't be determined because the court costs and legal fees over the long run can't be determined. It appears that a new trustee, David Gill, a local attorney, has been appointed. Calls to Gill to determine his appointment were not answered by him.

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

Deposits and prepaid expenses as-

sumed by the three are as follows: Bromo, \$69,066; United, \$82,350; and Five Star, \$57,207.

In the case of the Puget Sound stores, inventory was estimated at \$250,000, comprising a net book value of \$74,000 and deposits of \$78,000.

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

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

Heartland Beat

Rose Records Gives Outlets One Identity

By ALAN PENCHANSKY

This column inaugurates a new, regular focus on music/video business activity in the central states, and on the people who make it happen there. News items, announcements and suggestions are welcome, and should be submitted to Heartland Beat in care of Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606.

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

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

(Continued on page 62)

APRIL 17, 1982, BILLBOARD

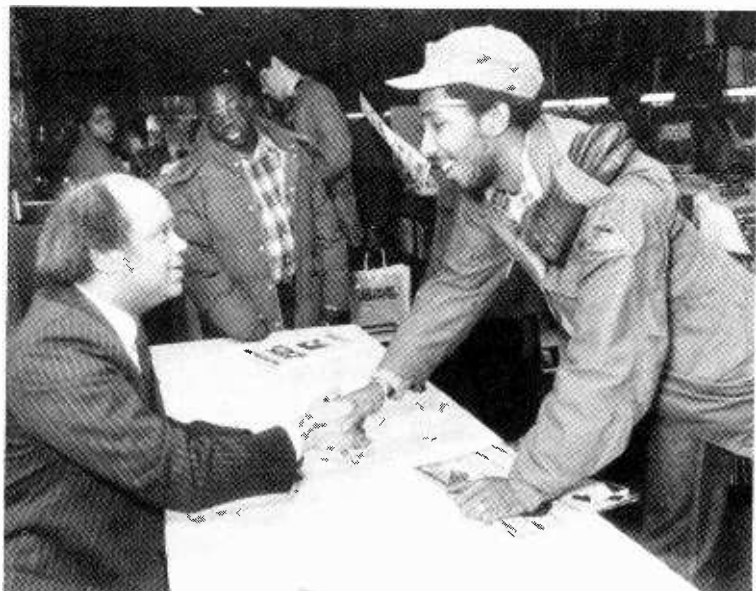
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Billboard photo by Arthur Mailet

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

The Rhythm & The Blues

The View From 125th St.

By NELSON GEORGE

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

After over a decade in that location, he moved to 125 St. where his Sikhulu's Records is now based. From the doorway of his store one can look right into the Apollo, where Inner City Broadcasting is converting the landmark concert hall into a video center.

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

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

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

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

(Continued on page 47)



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Report From NAB

Arbitron Keying On 18-24 Males

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

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

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

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

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

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

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

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

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

(Continued on page 12)

Key Mart Plan To Listeners, Says Professor

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

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

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Small Marts Are Big-Time

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

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

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

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

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

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

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

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

Arbitron Diary Taker Is Profiled At 'Niche' Clinic

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

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

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

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

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

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

- decide and plan calmly: attack with emotion;
- avoid predictable attacks;
- deal with perception, not sight;
- remember that radio stations are always at war, either fighting to get on top of the hill, or at the top to ward off attacks.

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ARISTA

FCC's Larry Harris Seeks 'Intelligent Regulation'

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

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

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

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

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

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

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

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

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

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

Q&A Panel Debates Satellite Networks

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

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

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

The consensus among the 15 panelists was that the benefits reaped from satellite programming's professional sound far outweighed the possible erosion of an affiliate station's local flavor. Several 24-hour music satellite networks, Satellite Music Network and United Stations, said they encouraged their affiliates to retain live morning drive slots; and Michael Hauptman, vice presi-

dent in charge of ABC Enterprises, added that the network's new Super-Radio format would include many promotional tie-ins at the local level.

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

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

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

AM Stereo Manufacturers Jockeying For Position

• Continued from page 3

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

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

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

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

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

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

Industry Events

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Sept. 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.

Arbitron Panel

• Continued from page 10

Arbitron uses physical placement of diaries in Hispanic homes. Aurichio said this method was being used because Hispanics live in a high percentage of homes without phones.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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SOUNDUS HUMONGUS! Monstrous metal sounds on the debut EP, including "Don't Take It Away," "Young & Wild," "Runnin'" and "Sinister Lady."
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Retailing

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

• Continued from page 1

that is still riding a crest of theatrical release—and Academy Award—publicity. By waiting six months to remove these titles from the rental-only mode, the studio may be losing a large number of potential purchasers.

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

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

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

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

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

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

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

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

ing deposits, depending on the studio of origin.

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

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

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

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

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

RCA Launches 'Quest' Contest

NEW YORK—RCA Records is conducting a national display contest for retailers as part of its campaign to promote the soundtrack to the film, "Quest For Fire."

The label is providing various sized minis, flats and empties of album covers, color posters, matchbooks and Bic lighters with the film's logo, and buttons bearing the "Q"

signature in support of the promotion.

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

PRICES VARY Major Acts Are Among Shlock On Cutout Lists

By PAUL GREIN

LOS ANGELES—Several notable recent releases were sprinkled in amongst the shlock in the lists of cutouts and overruns distributed at the recent National Assn. of Recording Merchandisers convention here.

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

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

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

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

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

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

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

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

Zips Video Sales Are Zooming

By AL SENIA

four Zips outlets began stocking a full line of videotapes and movies.

Now Canterman is enjoying success as a home entertainment entrepreneur whose stores retail not only records and tapes but video software as well.

He says the stock of Zips stores has expanded with the widened interests of many long-time customers.

"We look at it as all in one: records, video, computer games, home computer systems. Now we're carrying software and hardware for the video games. It's turning into a pretty big business."

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

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

The shops that took on the video
(Continued on page 40)

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

Then, the video revolution arrived.

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

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

Product From Local Labels Provides Sales, Goodwill

• Continued from page 1

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Retailing

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

By JOHN SIPPEL



Billboard photo by Jacki Sallow

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

New LP/Tape Releases

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

POPULAR ARTISTS

- BOYS BAND**
The Boys Band
LP Asylum E160047
- FLESHTONES**
Blast Off
CA ROIR A107.....\$9.98
- GIRLSCHOOL**
Hit & Run
LP Stiff America USE18
- KIHN, GREG, BAND**
Kihntinued
LP Beserkley E160101.....\$8.98
- KROKUS**
One Vice At A Time
LP Arista AL9591.....\$8.98
- LYNDELL, LIZ**
I Never Once Stopped Loving You
LP Koaia KOA14922
- PRIDE, CHARLEY**
Charley Sings Everybody's Choice
LP RCA AHL14287.....\$8.98
8T AHS14287.....\$8.98
CA AHK14287.....\$8.98
- SCORPIONS**
Blackout
LP Mercury SRM140309.....\$8.98
- SNAKEFINGER**
Manual Of Errors
LP Ralph SN8203
- TAKAHASHI, YUKIHIRO.**
Neuromatic
LP Alfa AAF16009.....\$8.98

JAZZ

- DARDANELLE**
The Colors Of My Life
LP Stash ST217.....\$8.98
- DAVISON, WILD BILL**
But Beautiful
LP Storyville SLP4048
- FREEMAN, CHICO**
Destiny's Dance
LP Contemporary 14008.....\$8.98
- McINTYRE, KALAPARUSH MAURICE**
Ran's Run
LP Cadence Jazz CJR1009
- METHENY, MIKE**
Blue Jay Sessions
LP Headfirst HF9712.....\$8.98
- NEWMAN, JOE, QUARTET**
In A Mellow Mood
LP Stash ST219.....\$8.98
- ROBERTS, JUDY**
Nights In Brazil
LP Inner City IC1138
- WATANABE, KAZUMI**
Mermaid Boulevard
LP Inner City IC6071

CLASSICAL

- BACH, JOHANN SEBASTIAN**
Cantatas BWV 10, 11, 24, 30, 34, 39,
44, 68, 76, 93, 129, 135 & 175
Soloists, MBO & Chorus, Richter
LP DG 2722025 (6).....\$47.88
Cantatas BWV 140 "Wachet Auf, Ruft
Uns Die Stimme" & 80 "Ein Feste Burg
Ist Unser Gott"

- Ameling, Finnie, Baldin, Ramey, London
Voices, English Chamber Orch., Leppard
LP Philips 6514097.....\$10.98
CA 7337097.....\$10.98
Complete Flute Sonatas BWV 1030,
1033, 1020, 1031, 1034, 1035, 1032,
1013
Larrieu, Puyana, Kuijken
LP Philips 6768176 (2).....\$21.96
CA 7699155 (2).....\$21.96
- BEETHOVEN, LUDWIG VAN**
Violin Concerto In D
Kremer, Academy of St. Martin-in-the-
Fields, Marriner
LP Philips Digital 6514075.....\$12.98
CA 7337075.....\$12.98
- CHOPIN, FREDERIC**
Andante Spianato; Nocturnes;
Mazurkas; Valse; Ballade Op. 52;
Scherzo Op. 31
Son
LP DG 2531359.....\$10.98
- DVORAK, ANTONIN**
Slavonic Dances, Op. 48 & 72
Alfons & Aloys Kontarsky
LP DG 231349.....\$10.98
CA 3301349.....\$10.98
- GRAUN, JOHANN GOTTLIEB**
Concerto In C Minor; Graupner:
Concerto In D; Holzbauer: Concerto In E
Flat
Capella Clementina, Mueller-Bruehl, Engel
LP Philips 9502067.....\$10.98
CA 7313067.....\$10.98
- HAYDN, FRANZ JOSEPH**
Symphonies Nos. 6 "Le Matin", 7 "Le
Midi" & 8 "Le Soir"
Academy of St. Martin-in-the-Fields,
Marriner
LP Philips Digital 6514076.....\$12.98
CA 7337076.....\$12.98
Symphony No. 96 In D Major
("Miracle"); Symphony No. 101 In D
Major ("Clock")
London Philh. Orch., Solti
LP London Digital LDR71044.....\$12.98
CALDR571044.....\$12.98
- MARCELLO, ALESSANDRO**
"La Cetra" Concertos
Holliger, Pellerin, Camerata Bern, Fueri
LP DG 2533462.....\$10.98
- MONTEVERDI, CLAUDIO**
Lamento d'Arianna; Combattimento Di
Tancredi E Clorinda; Lamento
d'Olimpia; Farina: Violin Sonata "La
Desperata"
Watkinson, Rogers, Kwella, Thomas,
Musica Antiqua Koeln, Goebel
LP DG 2533460.....\$10.98
- MOZART, WOLFGANG AMADEUS**
Concert Arias
Te Kanawa, Vienna Chamber Orch.,
Fischer
LP London OS26661.....\$10.98
Eine Kleine Nachtmusik; Prokofiev:
"Classical" Symphony; Grieg: Holberg
Suite Berlin Philh., Karajan
LP DG Digital 2532031.....\$12.98
CA 3302031.....\$12.98
- PERGOLES, GIOVANNI BATTISTA**
La Serva Padrona
Bustamante, Capecchi, English Chamber
Orch., Ros-Marba
LP Philips 9502065.....\$10.98
CA 7313065.....\$10.98
- SAINT-SAENS, CAMILLE**
Carnival Of The Animals; Ravel: Mother
Goose
Villa & Pratts Jennings, Williams,
Pittsburgh Symp., Previn
LP Philips Digital 9500973.....\$12.98
CA 7300973.....\$12.98

(Continued on page 49)

LOS ANGELES—The dominant 61 Fred Meyer record/tape departments in the Northwest are pitching week-long saturation radio/tv ad campaigns ranging from \$4,000 to \$20,000, depending on depth of coverage and participating non-competitive vendors.

Lou Lavinthal and Chuck Blacksmith of Roundup Music, Seattle, in-house rackjobber for the pioneer chain, demonstrated "Ads Plus," a four-year-old ad program now being extended to labels, to diskery executives here March (30).

In a videocassette presentation, the Meyer discount department stores claim a 37% market share of Oregon and Washington record business. The film narrative contains impressive market coverage statistics, such as 0.5 stores for every 10,000 Portland homes, where they have 22 locations, to 1.2 stores per 10,000 Seattle homes, where they have 20 outlets.

Norm Mayr, Meyer ad vice president, explained the working of the ad concept, citing specific consumer products which moved into top consumer choices through "Ads Plus" participation over the past four years. Mayr stressed the chain's total compliance with Robinson-Patman provisions. Labels providing allowances would receive complete documentation for all advertising. Mayr pledged.

Gordon Cameron who coordinates marketing for Meyers, noted the success of a recent program, wherein 13 different exercise albums shared an "Ads Plus" with an exercise product. Up to three correlative vendors can participate in a program, with cost divided equally, or a single vendor can go it alone.

In the broadest plan, covering 400 Gross Rating Points for Portland tv and 150 GRPs for Eugene, plus 110 radio spots over the week, the cost is \$13,760 for a sole advertiser or can be split up to three ways. The cost-

liest Seattle area program provides 300 Gross Rating Points and 125 radio spots for \$19,950 either sole or split. Mayr stated Meyer is the Northwest's single largest advertising buyer, thus assuring prime time spots aimed at specific demographics rather than midnight-to-dawn fillers.

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

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

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



Billboard photo by Chuck Pulin

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

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

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

Morris found such enjoyment in records and tapes that the first small store has blossomed into five 2,000 to 3,000 square footers in the greater Richmond area.

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

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

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

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

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

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

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

Morris feels his stores have worked with labels energetically on merchandising projects, indicating

their good will. "We make each store competitive to the others and really try to work with the albums involved," he adds.

Morris specials his advertised albums at \$5.29, a low price in which he sacrifices profits to an extent hoping to build traffic and collateral sales.

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

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

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

(Continued on page 49)

APRIL 17, 1982, BILLBOARD

Radio Programming

FCC SAYS RADIO PROFITS OFF IN 1980

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

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

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

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

By CONSTANCE CRUMP

DETROIT—Joe Spencer, program director of WGPR-FM, is candid: he's in the business of entertainment, he says, not in the business of selling records. That philosophy underscores his programming decisions, and apparently has helped make the urban contemporary station one of the fastest climbing in the Detroit Arbitrons.

The fall book shows WGPR-FM at 3.9, up from 3.0 in summer '81 and 2.3 in spring '81. That's good for a ranking in the Motor City top 10 at number 9.

Spencer's selections are based on a strong sense of musical direction and an equally strong staff. A former recording and tv producer, Spencer serves as p.d. for WGPR-FM and its sister television station, Channel 62. "Tv and radio have quite separate needs," he relates. "Both need constant attention and there aren't a lot of commonalities. Tv has a myriad of programs. My job is to create continuity. Radio is aimed at a particular audience for

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

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

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

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

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

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

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

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

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

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

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



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

Out Of The Box

HOT 100/AC

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

AOR

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

BLACK/URBAN

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

COUNTRY

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

AM Stations Buy FM Outlets

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

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

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

APRIL 17, 1982, BILLBOARD

Hot 100
Country
Soul
A/C

Survey For Week Ending 4/17/82

Billboard Chart Breakouts

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68

ASIA

Heat Of The Moment, Geffen 50040 (Warner Bros.)

62

JOHNNY CASH

The General Lee, Scotti Bros. 502803 (Epic)

65

DON WILLIAMS

Listen To The Radio, MCA 52037

33

ASHFORD & SIMPSON

Street Corner, Capitol 5109

62

PAUL McCARTNEY & STEVIE WONDER

Ebony & Ivory, Columbia 18-02860

63

AURRA

A Little Love, Salsoul 7-7023 (RCA)

33

EDDIE RABBITT

I Don't Know Where To Stand, Elektra

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



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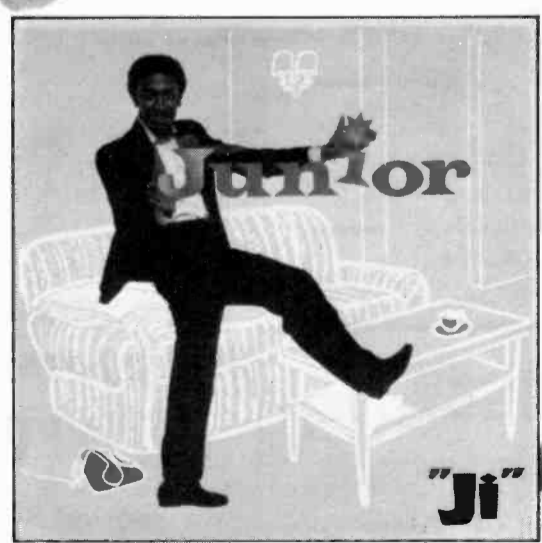
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"JI" the explosive debut album by

JUNIOR

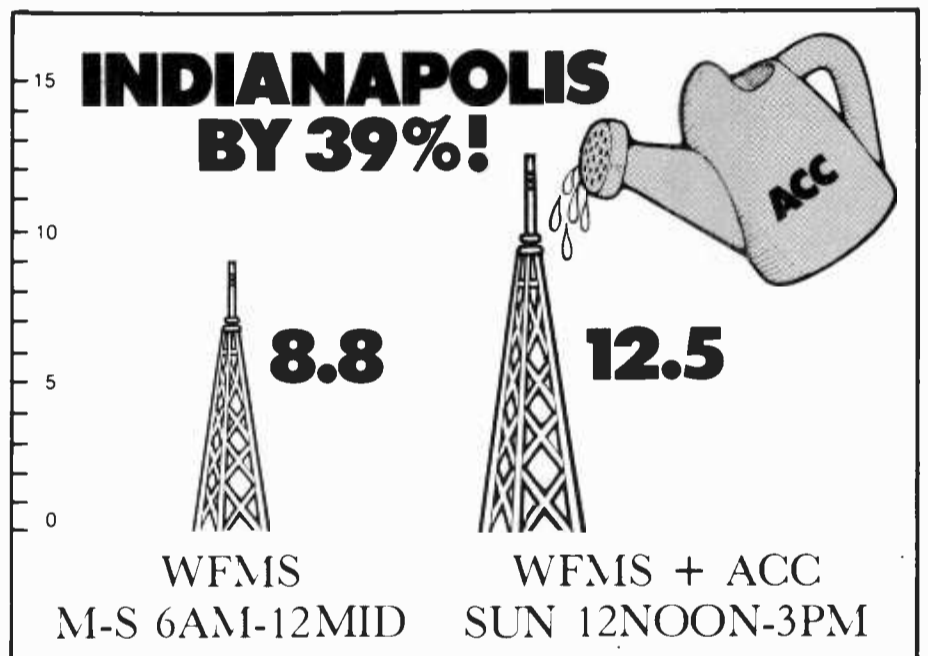
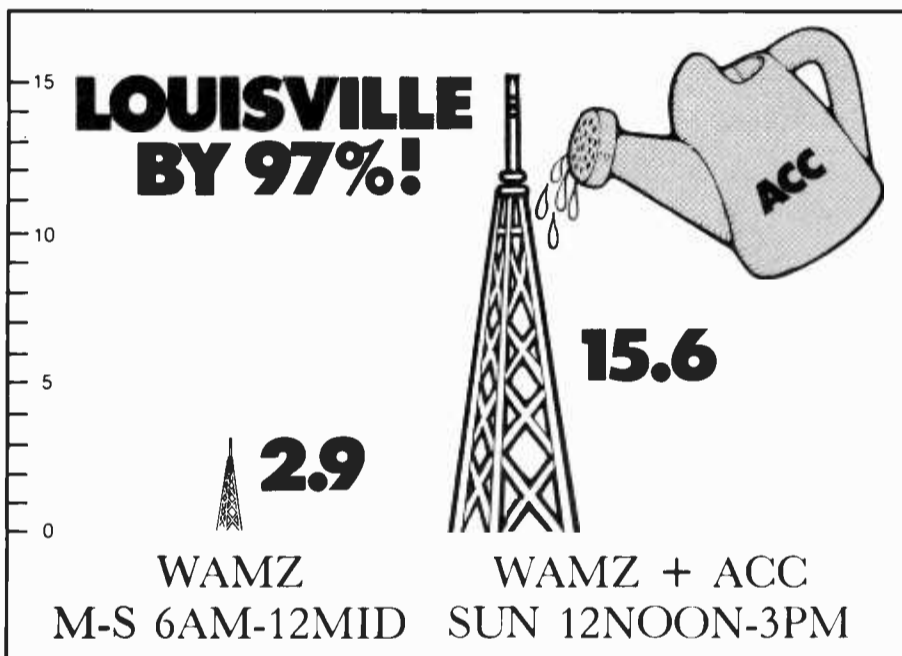
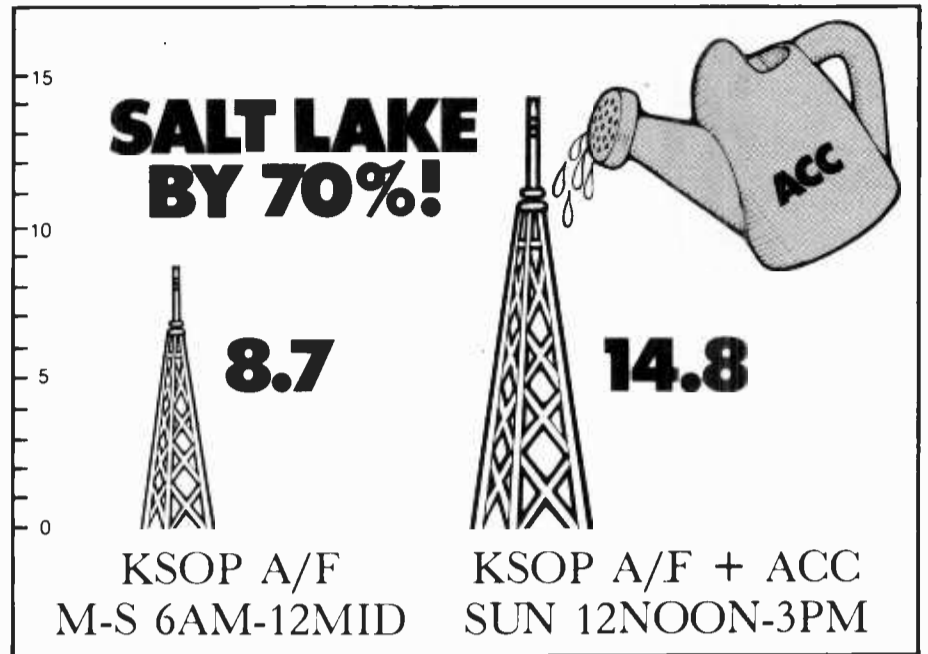
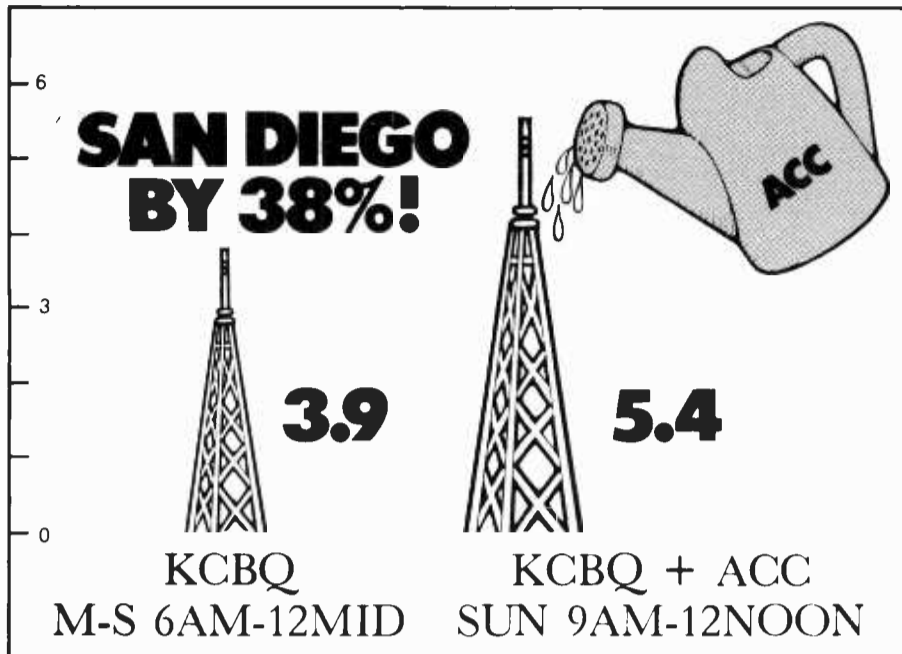


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WOOFER'S

SUPERSONIC CITY

Radio Programming

WNOX Returns To Roots Via New Country Format

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

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

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

"Many of today's biggest country stars got their start or appeared on

WNOX," says Sanders. "... Dolly Parton, Roy Acuff, Chet Atkins, Archie Campbell, the Carter Family and others were part of the WNOX family, and many of them are calling us to tell us how glad they are we're returning to our roots."

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

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

Goodphone Commentaries

Hail The Conquering Hero

By MICHAEL R. LEE, Ph.D.

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

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

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

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

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

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

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

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

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

Afternoon driver Randy Martin went next. "They say that you were the first person to discover For-

eigner. Mr. Abrapolitan. Is that true?"

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

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

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

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

"What's your name?"

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

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

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

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

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

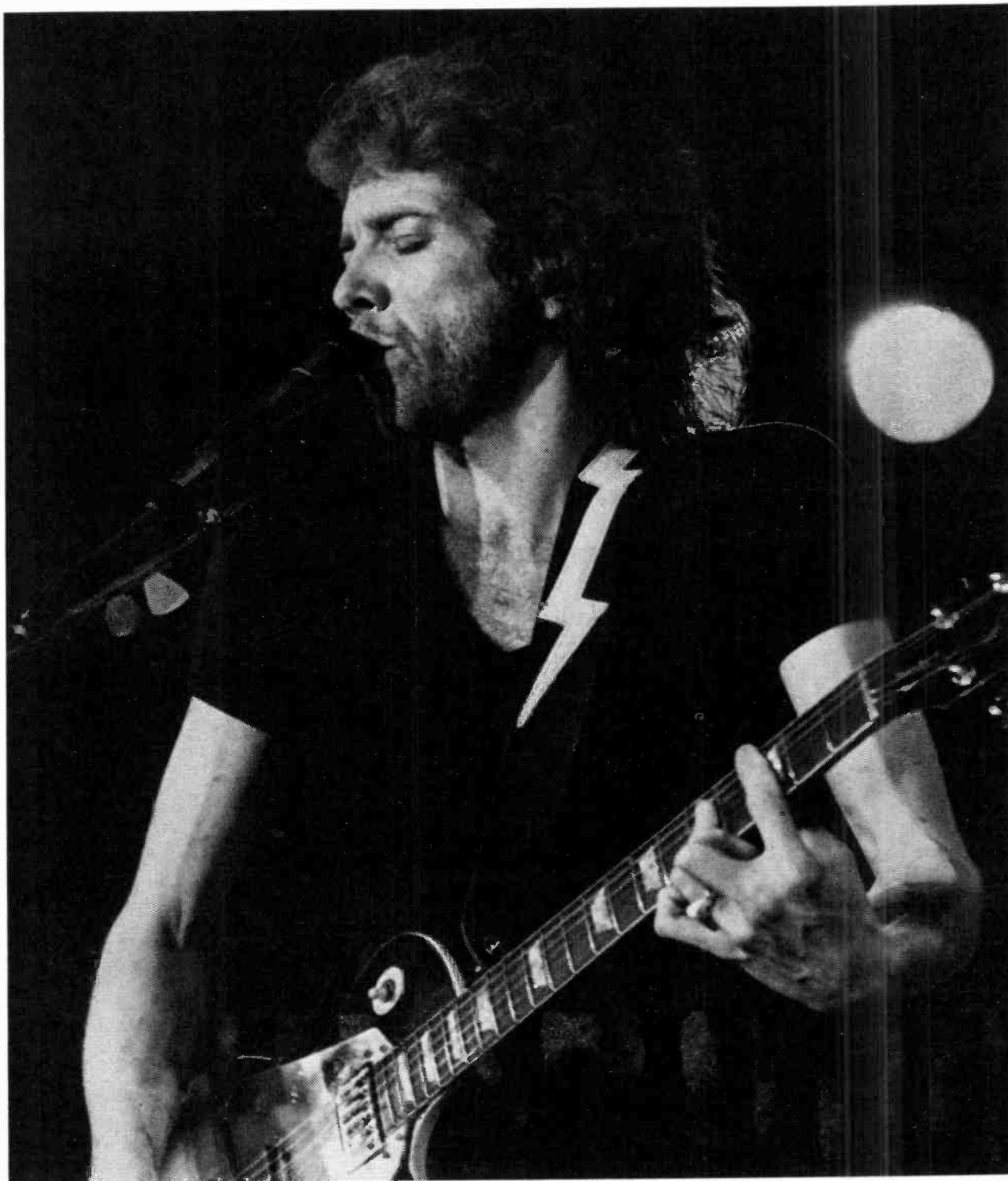


NBC Radio's Young Adult Network

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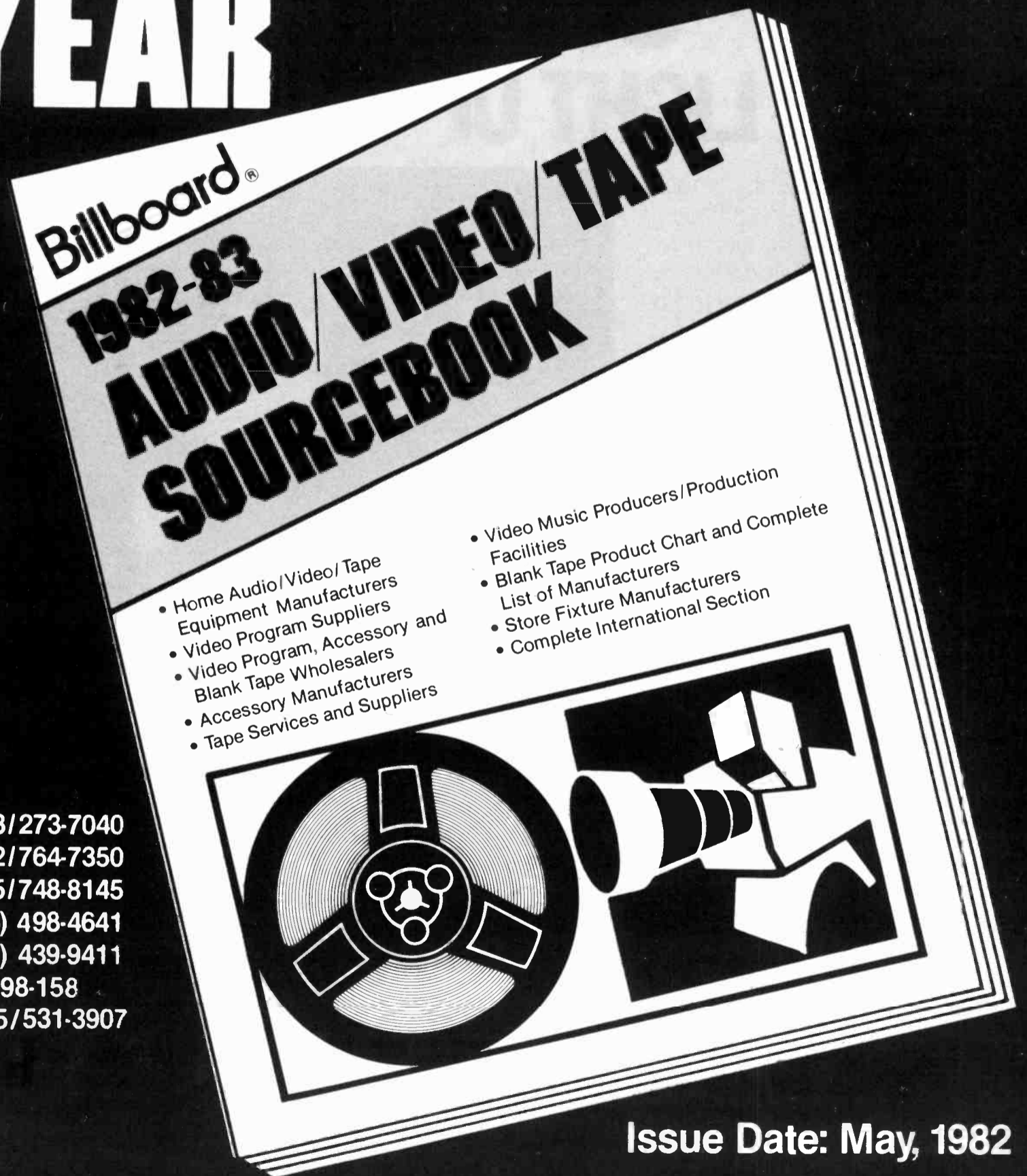
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Issue Date: May, 1982

Radio Programming

Sister Stations Pose A Dilemma For PD Dave Forman

By AL SENIA

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

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

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

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

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

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

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

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

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

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

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

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

Forman believes the problem may be symptomatic of a larger issue

"There are AM stations around the country doing well, but with older demographics."

Does this hint at a format switch,

perhaps a conversion to information or talk? "I'm keeping my eyes wide open," Forman says. "The AM right now is driving us up the wall. We've

been considering every possible direction for the AM."

Forman has embarked on a comprehensive study of successful AM

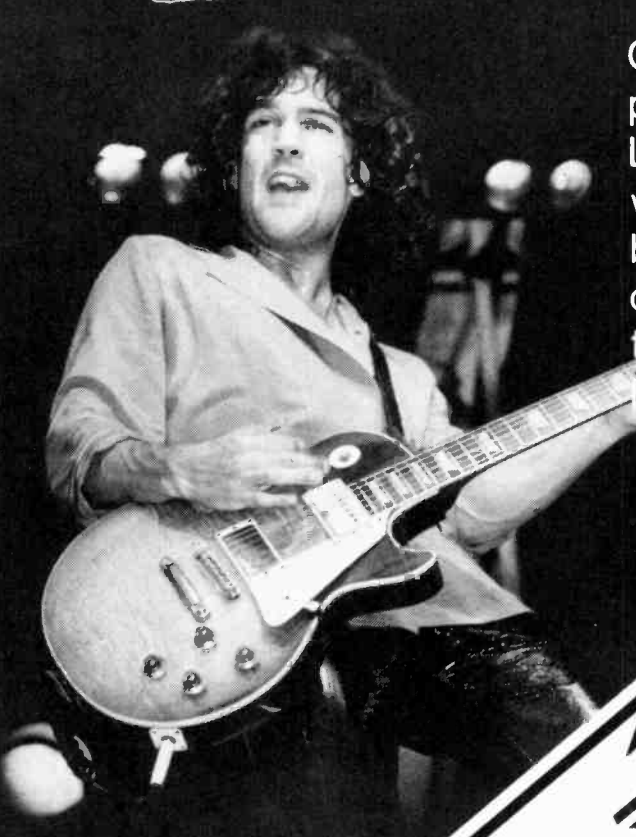
stations in other markets. "FM is where everybody's going. Just to survive on AM with a youth-oriented format you've got to work hard."

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



PRESENTS

Billy Squier



On November 20th & 21st, Billy Squier played two sold out shows in Los Angeles. King Biscuit was there. Now you can be there. April 18th on over 280 stations via the ABC Rock Radio Network.



PRESENTS

Alabama



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



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Billboard® Rock Albums & Top Tracks™

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Rock Albums				Top Tracks			
This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	13	SAMMY HAGAR —Standing Hampton, Geffen	1	1	6	TOMMY TUTONE —867-5309/Jenny, Columbia
2	2	18	JOAN JETT —I Love Rock N' Roll, Boardwalk	2	3	14	SAMMY HAGAR —I'll Fall In Love Again, Geffen
3	8	3	ASIA —Asia, Geffen	3	2	11	VAN HALEN —Pretty Woman, Warner Bros.
4	4	11	ALDO NOVA —Aldo Nova, Portrait	4	5	7	RICK SPRINGFIELD —Calling All Girls, RCA
5	3	23	J. GEILS BAND —Freeze Frame, EMI-America	5	4	13	PRISM —Don't Let Him Know, Capitol
6	5	13	PRISM —Small Change, Capitol	6	8	11	JOAN JETT —Crimson And Clover, Boardwalk
7	6	22	LOVERBOY —Get Lucky, Columbia	7	9	10	GO-GO'S —We Got The Beat, I.R.S.
8	9	5	RICK SPRINGFIELD —Success Hasn't Spoiled Me Yet, RCA	8	10	22	THE J. GEILS BAND —Freeze-Frame, EMI-America
9	12	6	GAMMA —3, Elektra	9	13	3	ASIA —Heat Of The Moment, Geffen
10	11	11	TOMMY TUTONE —Tutone 2, Columbia	10	11	7	GAMMA —Right The First Time, Elektra
11	7	26	POLICE —Ghost In The Machine, A&M	11	7	19	JOAN JETT —I Love Rock N' Roll, Boardwalk
12	10	21	CARS —Shake It Up, Elektra	12	14	4	CHARLIE DANIELS BAND —Still In Saigon, Epic
13	20	5	VARIOUS ARTISTS —Secret Policeman's Other Ball, Island	13	6	10	ALDO NOVA —Fantasy, Portrait
14	19	12	SOFT CELL —Non-Stop Erotic Cabaret, Sire	14	15	5	DWIGHT TWILLEY —Somebody To Love, EMI-America
15	14	8	HUEY LEWIS AND THE NEWS —Picture This, Chrysalis	15	16	3	HUEY LEWIS & THE NEWS —Do You Believe In Love, Chrysalis
16	13	20	BRYAN ADAMS —You Want It, You Got It, A&M	16	12	10	LE ROUX —Addicted, RCA
17	18	8	DWIGHT TWILLEY —Scuba Divers, EMI-America	17	20	3	SCORPIONS —No One Like You, Mercury
18	15	29	GO-GO'S —Beauty And the Beat, IRS	18	22	4	DUKE JUPITER —I'll Drink To You, Coast To Coast
19	22	6	JAY FERGUSON —White Noise, Capitol	19	17	13	BRYAN ADAMS —Lonely Nights, A&M
20	26	3	SCORPIONS —Blackout, Mercury	20	18	20	POLICE —Spirits In The Material World, A&M
21	17	11	LE ROUX —Last Safe Place, RCA	21	23	4	GENESIS —Man On The Corner, Atlantic
22	23	9	NICK LOWE —Nick: The Knife, Columbia	22	24	4	DAVID BOWIE —Cat People Putting Out Fire, Backstreet
23	31	3	CHARLIE DANIELS BAND —Windows, Epic	23	26	2	LOVERBOY —Take Me To The Top, Columbia
24	21	10	JOHNNY AND THE DISTRACTIONS —Let It Rock, A&M	24	28	2	RAINBOW —Stone Cold, Mercury
25	16	27	GENESIS —Abacat, Atlantic	25	27	3	CARS —Since You're Gone, Elektra
26	32	5	DUKE JUPITER —Duke Jupiter I, Coast To Coast	26	31	3	ASIA —Sole Survivor, Geffen
27	24	23	QUARTERFLASH —Quarterflash, Geffen	27	30	3	RICK SPRINGFIELD —Don't Talk To Strangers, RCA
28	NEW ENTRY		GRAHAM PARKER —Another Grey Area, Arista	28	32	2	STING —Roxanne, Island
29	35	5	ANGEL CITY —Night Attack, Epic	29	21	5	HUEY LEWIS AND THE NEWS —Workin' For A Livin', Chrysalis
30	25	22	OZZY OSBOURNE —Diary Of A Madman, Jet	30	36	2	ASIA —Wildest Dreams, Geffen
31	30	8	UFO —Mechanix, Chrysalis	31	19	22	QUARTERFLASH —Find Another Fool, Geffen
32	29	40	FOREIGNER —4, Atlantic	32	33	3	HUMAN LEAGUE —Don't You Want Me, A&M
33	27	8	BONNIE RAITT —Green Light, Warner Bros.	33	38	3	BRYAN ADAMS —Fits You Good, A&M
34	40	2	GREG KIHN —Kihntinued, Beserkley	34	25	22	LOVERBOY —Working For The Weekend, Columbia
35	37	6	CHUBBY CHECKER —The Change Has Come, MCA	35	37	3	SAMMY HAGAR —Baby's On Fire, Geffen
36	39	4	UTOPIA —Swing To The Right, Bearsville	36	39	3	DREGS —Crank It Up, Arista
37	NEW ENTRY		FRANKE & THE KNOCKOUTS —Below The Belt, Millennium	37	40	2	GREG KIHN —Testify, Beserkley
38	33	4	HUMAN LEAGUE —Dare, A&M	38	NEW ENTRY		ROGER DALTREY —Martyrs & Madmen, MCA
39	34	8	GLASS MOON —Growing In The Dark, Radio Records	39	34	13	LOVERBOY —When It's Over, Columbia
40	28	8	THIN LIZZY —Renegade, Warner Bros.	40	35	8	STEVIE NICKS —Edge Of Seventeen (Live), Modern Records
41	38	3	CARMINE APPICE —Carmine Appice, Pasha	41	29	23	J. GEILS BAND —Centerfold, EMI/America
42	45	2	XTC —English Settlement, Virgin/Epic	42	47	2	FRANKE & THE KNOCKOUTS —Never Had It Better, Millennium
43	47	2	ROGER DALTREY —Best Bits, MCA	43	45	8	FOREIGNER —Juke Box Hero, Atlantic
44	48	2	THE DREGS —Industry Standard, Arista	44	NEW ENTRY		TOTO —Rosanna, Columbia
45	NEW ENTRY		IRON MAIDEN —The Number Of The Beast, Harvest	45	42	13	SOFT CELL —Tainted Love, Sire
46	NEW ENTRY		KROKUS —One Vice At A Time, Arista	46	52	11	POLICE —Secret Journey, A&M
47	41	19	AC/DC —For Those About To Rock, Atlantic	47	43	6	JOHNNY AND THE DISTRACTIONS —Complicated Now, A&M
48	36	38	JOURNEY —Escape, Columbia	48	44	5	THIN LIZZY —Hollywood, Warner Bros.
49	46	38	STEVIE NICKS —Bella Donna, Modern Records	49	46	23	OZZY OSBOURNE —Flying High, Jet
50	42	33	ROLLING STONES —Tattoo You, Rolling Stones Records	50	NEW ENTRY		IRON MAIDEN —Hallowed Be Thy Name, Harvest
Top Adds				51	49	5	BONNIE RAITT —Keep This Heart In Mind, Warner Bros.
1	TOTO —IV, Columbia			52	50	9	LOVERBOY —Lucky Ones, Columbia
2	GREG KIHN —Kihntinued, Beserkley			53	51	4	TRIUMPH —Say Goodbye, RCA
3	TALKING HEADS —The Name Of This Band Is Talking Heads, Sire			54	54	7	NICK LOWE —Stick It Where The Sun Don't Shine, Columbia
4	POINT BLANK —On A Roll, MCA			55	53	7	UFO —The Writer, Chrysalis
5	JETHRO TULL —Broad Sword & The Beast, Chrysalis			56	NEW ENTRY		CARS —The Cruiser, Elektra
6	FRANKE & THE KNOCKOUTS —Below The Belt, Millennium			57	41	21	CARS —Shake It Up, Elektra
7	CHARLIE DANIELS BAND —Windows, Epic			58	NEW ENTRY		GRAHAM PARKER —Temporary Beauty, Arista
8	GRAHAM PARKER —Another Grey Area, Arista			59	58	6	JAY FERGUSON —White Noise, Capitol
9	KROKUS —One Vice At A Time, Arista			60	57	10	OZZY OSBOURNE —You Can't Kill Rock & Roll, Jet
10	IRON MAIDEN —The Number Of The Beast, Harvest						

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

APRIL 17, 1982, BILLBOARD

discos

clubs

Venues

halls

arenas

Rockpool Is A Record Breaker Group Spotlights New Wave Releases Via Newsletter

By ROMAN KOZAK

NEW YORK—With a membership of 100 clubs and 50 radio stations, the three old Rockpool has emerged as a potent force in breaking new music in the U.S.

Formed by Mark Josephson and Danny Heaps, Rockpool is supplied by all the major record labels in the U.S. as well as most of the independents. Through an arrangement with Important Records, Rockpool also gets most of the new English releases, enabling its clubs to be first with European dance-oriented rock.

Since its inception, Rockpool's orientation has been to "new wave" with its bi-weekly newsletter serving as a street level barometer of the fortunes of non-AOR rock music.

"A few months ago we were getting depressed because there were no new good records coming out. There was no underground scene putting out records," says Josephson. "But now once again we have a lot of American independent records."

"This is something that I am really excited about," continues Heaps. "We have been keeping tabs and writing editorials for months and months about how there is no American music on the scene. But since the beginning of the year we have this large amount of really good underground American music that is coming out. And some of it is beginning to break, like the Blasters,

Fleshtones, Pylon, Romeo Void, and things like that.

"And it is coming from all over the country, and that is very reassuring, because I think that a lot of the reasons why new music hasn't caught on in America so far, is specifically because it has been dominated by English bands. And English bands, even if they are very great, are still very English. It is hard for some guy in Iowa to relate to that."

"For years, also, everybody has been decrying the lack of an American independent network, that would allow for things to break," observes Josephson. "But after many years of complaining—now it is here. Stiff Records has developed a system where they can sell 15,000 to 20,000 copies of anything they release. The way they run their business, that's OK for them. Nobody can retire on that, but it holds out hope for the future. JEM and Important are doing well. So is Slash. And Rockpool is part of that system."

Josephson and Heaps admit that with only 100 venue members about the only market that they can saturate is the New York City area. But they note that there are now 50 or 60 disco pools around the country that have in-house rock departments. And through their newsletter and by servicing key disco pools, they are able to exert a disproportionate influence.

Heaps and Josephson say that they are purposely keeping their membership limited because for them to add members they would have to go back to all the record companies to ask for more records and more material, which would be an ordeal. Instead, they are currently pruning their membership list, to get in some of the 20 DJs who are waiting for admission. And they are expanding their newsletter by taking advertising.

In addition to servicing rock club and progressive disco DJs, Rockpool also services 50 radio stations. Josephson said that all the stations used to be in colleges, but now the pool has eight commercial stations, notably KROQ-FM in Los Angeles and WBCN-FM in Boston. While the club DJs get all the releases available through Rockpool, the radio stations get only the independent stuff. Rockpool assumes that major labels will themselves supply radio stations with whatever records they need.

Rockpool sends out to club DJs the records it receives every two weeks via UPS. However since many of the disk jockeys live near the company's Lower East Side office, many of them come to pick up their records in person. Radio stations get serviced once a month.

Masson Vineyards Sets Summer Series

By JACK McDONOUGH

SARATOGA, Ca.—Paul Masson Vineyards this year marks the 25th anniversary of its summer series of classical music concerts, "Music at the Vineyards," as well as the 11th season for its "Vintage Sounds" series, which in 1982 will offer eight weeks of topflight jazz and blues.

The Vintage Sound series begins June 4 with the Benny Goodman Sextet, followed by Great Guitars with Tal Farlow, opening June 12; Stephane Grappelli Trio with the David Grisman Quartet, July 3; Chuck Mangione Quartet, Aug. 13;

B.B. King, Aug. 20; Chick Corea and Gary Burton, Aug. 27; George Shearing and Mel Torme, Sept. 3; and Ray Charles, Sept. 10.

Each artist plays a Friday-through-Sunday engagement, with performances Friday evenings at 7:30 and 3:30 matinees on the following two days. This year Shearing and Torme will play an extra day, Monday, Sept. 6, Labor Day.

Shearing/Torme, Grappelli and Grisman are all repeat performers from last season, although last year Grappelli played with Louis Bellson

and Grisman's Quintet played as part of a bluegrass weekend. Another repeater this year is Dave Brubeck, although last year he appeared as part of the jazz series while this year he will appear with a chamber orchestra as part of the classical series. Those performances are set for June 25-27 (same Friday-Sunday configuration).

Other dates in the classical series are Guarneri Quartet, May 29-30; San Jose Symphony, June 18-20; Jean-Pierre Rampal, July 17 only; and the Carmel Bach Festival presentation of Mozart's "The Magic Flute" (in English), Aug. 6-8. Maestro Sandor Salgo, who has been music director of the classical series for 20 of its 25 years, is also conductor for the Marin Symphony and the Carmel Bach Festival, and this year's Vineyard performance of the Mozart opera marks the first time in its 45-year history that the Bach Festival company will perform outside of Carmel.

In 1980, two Vintage Sounds performances, by Grappelli and the Great Guitars, were released by Concord Jazz, and last year two of the jazz performances (by Brubeck and a company known as the Masson Harvest Jazz Festival) were videotaped. Winery spokesman Bruce Labadie says that these one-hour performances taken from these tapes will broadcast on local television later this year, and that negotiations are currently under way for taping and release of several of this year's jazz/blues events.

Concerts are held on the grounds of the winery in Saratoga, which can accommodate 1,000 people in a setting high above the Santa Clara Valley, highlighted visually by the three-story stone facade (incorporating a 12th century Romanesque portal originally brought from Spain) built by Paul Masson in 1905.



Billboard photo by Chuck Pulin

BELUSHI REMEMBERED—James Brown greets members of the audience during a recent tribute to the late John Belushi at the Lone Star Cafe in New York. Others appearing were Dr. John, Fear, and Big Twist & the Mellow Fellows.

Journey Tour Is Keyed To Special Indoor Production

SAN FRANCISCO—Journey, which completed a lengthy U.S. tour in December, is back on the road for two months. The trek includes appearances in Philadelphia, Buffalo and Cleveland where the group layed in outdoor venues last year, but where, according to manager Herbie Herbert, "a lot of people didn't see our special indoor production."

Thus, this time around Journey will play Memorial Auditorium in Buffalo (May 1), the Spectrum in Philadelphia (10-11) and Richfield Coliseum in Cleveland (13-14) as well as Boston Garden (3), Meadowlands (5), Joe Louis Arena in Detroit (15-16), McNichols Arena in Denver (27-28), the Salt Palace, Salt Lake City (29-30) and Portland Coliseum (June 2-4). Dates are also scheduled for Washington, D.C., Louisville, Indianapolis, Chicago and Lincoln, Nebraska.

While the band is out, Herbert will be overseeing a move of Journey's Nightmare Inc. management headquarters from its long-established Pacific Heights residential site to a new four-story, 10,000 square foot building just purchased at 1111 Columbus Avenue, in the North Beach/Fisherman's Wharf area just across the street from Tower Records. The move will not be completed for at least two months.

"Our building—the former Pacific Lumber Company Building—takes up an entire city block," notes Herbert. "It's the smallest city block in San Francisco, but it's a city block."

The building, which Herbert esti-

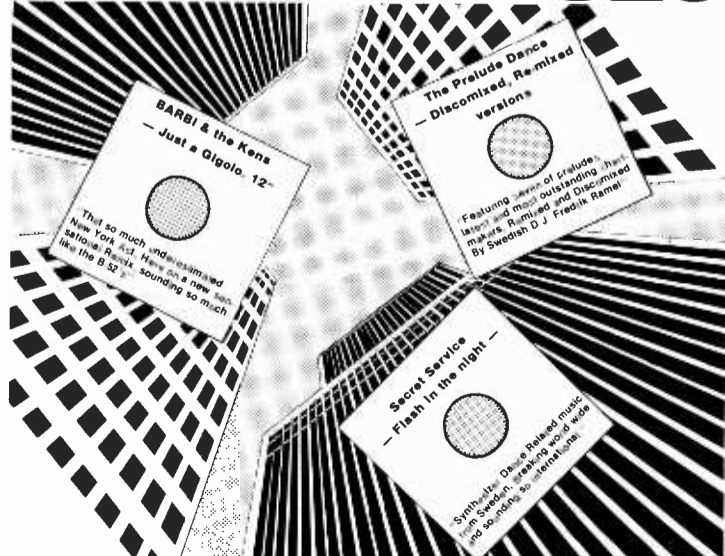
mates to contain "about 25 offices," will bring together under one roof all of the far-flung Journey enterprises. These include the lights, sound, staging and rigging services provided to the band in-house under the rubric Nocturne Inc.; Jim Welch Artists & Friends, which oversees graphics and ancillary marketing; the Daydream, Escape and Barstow real estate partnerships; Weed High and Twist & Shout publishing; and all the operations of the parent Nightmare, Inc. itself, which, as Herbert describes, "furnishes the services of Journey to Columbia Records and to bookers and promoters throughout the world." Herbert says he also anticipates the relocation of Journey's attorney and CPA to offices in the building and says that video facilities will be installed in the board of directors' room.

EW&F Returns

LOS ANGELES—ARC/Columbia's Earth, Wind & Fire are back in the U.S. following an 18-city, 21-concert European tour. The sellout tour included six shows at Wembley Stadium in London as well as dates in France, Germany, Denmark, Sweden, Finland and Belgium.

Another European tour is planned for August with stops in Italy, Spain and Southern France. The band has never played in those markets. A tour of Africa and the Middle East is also planned with more U.S. dates possible for late summer.

NEW RELEASES



For further information, please contact: Swedish Record Pool/Export Division, Box 403, 101 25 Stockholm, Sweden. Your contacts: Fredrik or John, telephone — 8/11 76 45 or 8/11 79 59, telex — 14387.

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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) NEW ITEM**

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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LPs TO COST \$10

Teldec Launches Direct Metal Mastering Process For Albums

By WOLFGANG SPAHR

HAMBURG — Teldec has launched its first package of 20 classical albums using the new Direct Metal Mastering (DMM) process developed in recent years at the company's Berlin laboratories. The albums retail at \$10.

Teldec managing director Gerhard Schulze claims DMM is a "milestone" in the history of the gramophone record, and U.S. executives who have examined the technology over the last few months have apparently been much impressed.

The technique of cutting direct into metal with supersonic waves bypasses complex production stages and results in enhanced quality. Says Schulze: "It's true that high quality levels have been achieved with cutting into lacquer blanks, but there are well-known difficulties due to the fact that the lacquer surface is not a stable material, but changes

with climatic conditions and time."

The essence of the DMM process is that the cutting lathe directly produces the metal positive or "mother" for the plating process. It's an idea first patented by Germans J. Rosenthal and S. Frank as long ago as 1891, and was reactivated by RCA in the manufacture of SelectaVision videodisks, though there the cutting process is quite different since the extreme storage density requires tiny grooves of less than one micron depth.

The metal suitable for DMM recordings is copper, endowed with the necessary properties by the electroplating process. Equipment for producing the copper blanks was developed in conjunction with Europa Film of Sweden.

The Neumann SX 80cm stereo cutterhead cuts into copper deposited on a 0.8mm thick stainless steel substrate, and the resulting original

may be immediately used as the "mother" in the plating process.

Experience up till now has shown that stampers produced from DMM masters are entirely free from ticks and pops, and given careful pressing, this improvement will carry through to the finished product. Compared with traditionally made LPs, the background noise on DMM disks contains fewer impulse type disturbances, and unwanted high frequency components are significantly reduced.

Further, the elimination of "lacquer springback" also eliminates pre- and post-groove echo. Groove to groove spacing can therefore be minimized and modern pitch control methods such as are used in the Neumann VMS 80 tape-to-disk transfer system can be fully utilized. The result is 10%-15% more playing time per side.

With no groove deformation during or after the cutting process, transient behavior is said to show clear improvement. Sibilant voices and instruments rich in upper harmonics are particularly free of coloration.

It is possible to produce numerous matrices from a DMM master, which permits easy correction of any defects that may appear in the ensuing plating steps all the way to the stamper.

Schulze comments: "The significant time economies of DMM, particularly when making a stamper directly, are of great advantage, and in short pressing runs the process results in significant plating economies."

"Overall, it's clear that DMM technology will improve the quality of gramophone records while at the same time effecting considerable savings in the manufacturing process."

EDITORIAL

An Improved Department

By LAURA FOTI

Two weeks ago, readers discovered a number of positive changes in Billboard—all designed to serve its readers in a more meaningful and incisive way. That remodeling continues this week as the Sound Business section becomes Pro Equipment & Services.

Veteran readers of Billboard know that the magazine has had a long standing commitment to both professional and consumer audio industries. That coverage has incorporated professional audio equipment which serves recording studio, radio broadcast and sound reinforcement use; blank tape for pro, industrial and consumer applications; accessories, again for pro and consumer use; and the realm of hi fi audio components, specifically audiophile hardware and software. Stories and features about recording studios also found a home in Sound Business.

In fact, Billboard readers with sharp memories know that the magazine can proudly take credit for reporting first many of those related industries' developments. The magazine's early coverage of the new digital audio technology has made it an authority in that area, for example. And Billboard was the first trade or consumer magazine to "break" the Sony "Walkman" story. That total commitment will continue.

Billboard feels, though, that the heart of its audio coverage lies in the professional realm. Thus, this newly dubbed section will focus more in-depth in those areas.

Consumer audio—particularly audiophile hardware and software (including reviews), blank tape, accessories and such exciting new developments as the digital audio disk will continue to be covered—but in more appropriate of the magazine's geography. Blank tape promotions, for example, and accessories, which will continue to receive strong weekly treatment, have a stronger retailing focus, while audiophile reviews will find a new home adjacent to the regular LP review section.

Issues surrounding the Consumer Electronics Show will continue to provide the best up-to-date reports on that industry, while other key consumer and pro audio events will continue to feature in depth, expanded coverage.

Coverage of professional and consumer video hardware/software will continue to be found weekly in the Video section.

Laura Foti is editor of the Pro Equipment & Services department; she is based in New York.

Fast Forward

Digital Questions Remain

By MARTIN POLON

LOS ANGELES—Digital audio is the buzzword on everyone's lips in the professional recording industry. The consuming public has been bombarded via the audio and video magazines with descriptions of the glories of digital audio. Much progress has been made in selecting a sampling rate for professional recording and pushing a compact digital audio disk to the marketplace. The AES convention in Montreux, the SPARS meeting and NARM convention in Los Angeles all have seen enthusiastic predictions of standards and acceptance by both the general public and the professional studio. But the question remains—is digital the ultimate answer for the pro recording community?

The use of digital recording has been accepted by many of the professional recording studios of the world. The parents of the digital audio disk, Sony and Philips, have signed up in excess of 38 licensees to manufacture hardware. Two standards, with 48 kHz for studio recording and 44.1 kHz for home digital au-

(Continued on page 38)

Digital Audio A Plus On Numerous Levels

By JIM McCULLAUGH

LOS ANGELES—The new digital audio technology has numerous ramifications for the professional audio community. Among them: a

benefit to international distribution of tapes and archival storage and improvement; a defense against piracy and home taping; revitalization of old catalog releases; and booming usage in film and movie soundtracks, television and radio commercials and audio visual and video applications.

This was the consensus of a blue ribbon panel of professional digital audio manufacturers at the SPARS L.A. Digital Roadshow here Saturday (27) at United Western Studios in Hollywood.

According to Larry Boden, Chief engineer of the JVC Cutting Center, digital Technology can be used right now effectively for tape duplication.

"Tape copies are a big part of our business," he pointed out. "In fact, making high quality copies with good sound quality for overseas pressing is a large part of any studio's work." Analog copies lose a good deal, particularly in the foreign markets, contended Boden. With digital copying—with the pure transfer of data—mirror image copies can now be made available on a worldwide basis and be more uniform.

Boden also contended that Recording artists are very concerned about how copies of their LPs sound in various parts of the U.S., as well as abroad. Artists are responding positively to digital on that level, he said.

Digital means a big plus for storage and preservation, too, indicated Boden, as there is no deterioration over time.

"No dollar value can be placed on old tapes," he said, "and we are already losing many of them due to

(Continued on page 39)

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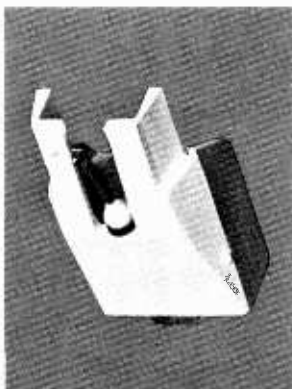
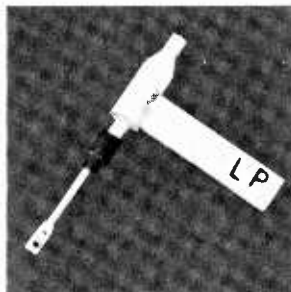
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Brand Usage Survey

Pro Equipment & Services

Fast Forward

• Continued from page 36

dio disk playback, will probably be accepted by the audio industry, albeit grudgingly. The forthcoming

AES digital audio conference in June at Rye, N.Y., will further solidify the standards for digital audio. But the standards only apply to sig-

nals from one tape machine being accepted by another.

There are problems remaining to be solved in interconnection of digi-

tal studio components, the use of one standard or the other for semi-professional audio use, the lack of interchangeability of tapes from one man-

ufacturer's digital tape machine to another manufacturer's machine, and the financial impact of software and hardware royalties on Compact Disc, etc. But digital appears to be here to stay and offers advantages that are immediately accessible and some potentials down the line. With the introduction of CD for home consumption by 1983, the audio industry will have digital on line at every level.

The advantages of digital audio are numerous. Digital provides wider dynamic range; 30 dB greater than anything possible with analog systems. Digital audio produces exact replication of the original performance. Since a digital tape or disk is a copy of computer data (as "0's" and "1's"), the master tape reproduces exactly to each and every copy. A digital disk, unlike a conventional record, has a virtually unlimited life with no degradation of signal quality no matter how many times it is played. Digital will prevent much of the software abuse in piracy and home copying due to the cost of the pressing equipment and the lack of popularly priced home recording equipment as good as the digital disk. The compact audio disk will allow development of "Walkman"-type portable systems and auto stereos offering fidelity and reliability unattainable in the past. Since the compact audio disk is a development of the laser videodisk, the digital audio disk may offer still frame video for background to accompany the digital audio. Digital could have an unlimited future.

Marketplace forces will ultimately decide digital's future. The advantages of digital are not immune to the classic laws of supply and demand. Analog disks will co-exist in the marketplace especially if an analog disk remains an under \$10 investment, while the digital disk sells for over the \$10 price point. Similarly, unless the potentials for manufacturing economies shown in laboratories in Japan are translated to the mass market product, the price of the digital audio disk player will not be as low as most analog record players. Advances in lasers, pick-up diodes, semi-conductor motors and manufacturing techniques could lower digital audio player prices to the \$200-\$300 price range.

Digital disk appears to be a viable format in the long term, but digital mastering on tape may not be. Once digital is accepted, the advances in computer technology coming from manufacturers such as Hewlett-Packard and IBM will provide new tools for editing and even recording. Soundstream is already editing within mass computer memory. As the price of computer random access chips drops below \$10 for nearly 100,000 units of computer memory, the time draws closer where 30 minutes of digital audio recording can be placed into a portable computer audio memory.

So the future of audio seems to be intertwined with the future of digital audio. Also, if the progress in digital television continues, the commonality of potentials for digital video with digital audio will provide a shot in the arm for commercial and television production.

It might also be the right time for the home audio, professional studio, and record industry to combine forces and place digital audio, at affordable prices, into the consumer marketplace. Concerns about lack of standards, too low sampling rates, or royalties are important; but it is more important to consider the mass market.

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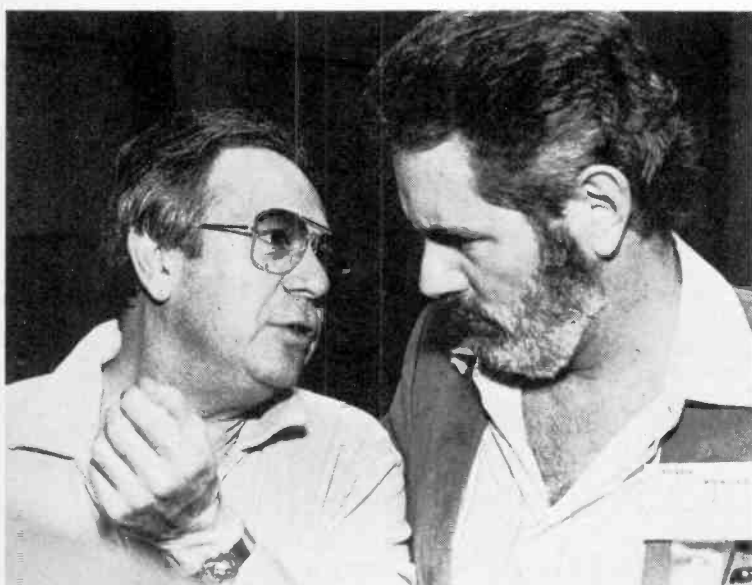
Pro Equipment & Services



DIGITAL DIGIT—Mitsubishi's Lou Dollenger points the way to his machine at equipment demonstrations following SPARS presentation.



DIGITAL DEMONSTRATION — SPARS regional vice president and general manager/vice president of Motown's Hitsville Studios, makes a point at SPARS digital roadshow.



DIGITAL HUDDLE—SPARS mentor Jules Malamud, left, and SPARS president Chris Stone get locked up in discussion at SPARS' Digital Roadshow.



DIGITAL DUO—Sony's Curtiss Chan, left, and Rick Plushner, field questions on digital audio technology.

L. A. SPARS Digital Roadshow



Billboard photos by Michael Nadeau
DIGITAL PACKAGE—Hans Gout, senior director, Compact Disc, PolyGram International, shows SPARS Roadshow attendees packaging for the Compact Disc.

Digital Audio Is A Plus

• Continued from page 36

oxide flaking and other problems." Additionally, digital technology can be employed to enhance old tapes.

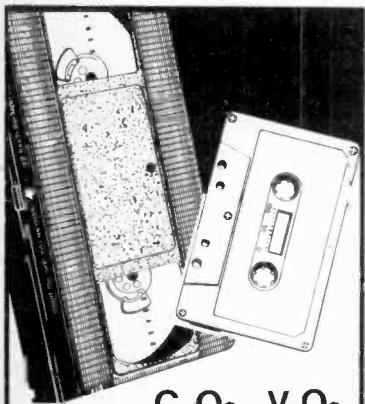
Because of the limited access to digital audio mastering and press-

ing, not to mention the prohibitive cost of the technology, Mitsubishi's Lou Dollenger pointed out that digital could mean an eventual end to the world recording industry's counterfeiting piracy and bootlegging afflictions, said to drain legitimate millions from music industry coffers.

Dollenger also suggested that the perfect reproduction of the Compact Disc—in home player, portable Walkman-like units and car stereo applications—basically reduces the necessity and desire for home taping. An added plus is that the first generation of consumer Compact Disc players will have no audio output channel for home taping.

Citing one major label, Sony's Rick Plushner indicated that 30% of its yearly business is catalog and that conversion of analog catalog to digital audio disk only represents a minimal investment. According to Plushner, record labels are going to benefit very positively with respect to catalog in the coming digital era. He also suggested that some old, as well as current artists, who never really sold well in analog, might find sales soaring as consumers will now hear how they the artists intended to be heard in the studio.

According to Clark Duffey, 3M, non-record use of digital audio has been increasing dramatically. More than a dozen television commercials have employed digital sound which "punches" up the sound, even in tiny tv speakers. One major non-record user is Walt Disney which is doing numerous projects at its Florida EPCOT center.



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New Products



LINE EXPANSION—Ampex broadens its line of one-inch helical scan videotape recorders with the VPR-80 designed for broadcast and industrial use. It was showcased last week in Dallas at NAB.



EDITOR EMERGES—Ampex introduces the HPE-104 editor designed for on or off-line videotape editing with helical scan VTRs in the one-inch and 3/4-inch teleproduction/broadcast format. It, too, was showcased at NAB.

Jimirro Keys UCLA Video Seminar

LOS ANGELES—James P. Jimirro, president, Walt Disney Telecommunications and Nontheatrical, will be the guest instructor for a day long seminar on video at UCLA Extension, Saturday June 9.

Larry Finley, president, Larry

Finley Associates, and former ITA director, will be the luncheon speaker at the seminar, which is entitled "The Video Revolution: Opportunities And Prospects For Pay TV, Videocassettes And Video-Discs."

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RETAILER PROFILE

Zips Video Sales Zooming

• Continued from page 16

software did not appreciably decrease the amount of albums and tapes stocked. "We went ahead and added video product rather than decreasing the other," Canterman says. "It just cut a little into the (record) retail space."

He believes it is premature to judge the results of his 13-month video experiment. Nevertheless, Canterman is pleased with the initial outcome. He sells VHS video tapes and Beta video tapes as well as RCA videodisk product and MCA Laser-Vision disks.

Not surprisingly, movies have emerged as the hottest retail item for the Tucson stores. Canterman has about 1,100 different movie titles that can be rented or purchased.

"We sell any movie in stock for \$5 over cost, with the price ranging from \$28 up to \$100. Every week we get new titles in. We're selling more movies than any other thing."

Canterman has found renting popular movies helps the retail picture and successfully introduces new customers to the video field. Rental cost is \$2 daily. If the customer rents and then decides to purchase the rented movie, there is no rental charge.

Canterman finds movie rentals and sales are spurred by special events like the Academy Awards and by the opening in Tucson theaters of popular features.

"If a movie comes into town and lasts for a month or so, that usually turns out pretty well for us."

L.A. Video Gems Involved In Two Legal Actions

LOS ANGELES—Videocassette producer Video Gems here is on both sides of the legal fence in complaints filed locally.

In Federal District Court, the Hollywood-based firm is defendant in a suit in which Golden Harvest Ltd., Hong Kong; Golden Film Enterprises, N.V., a Netherland Antilles corporation; and Galaxy Films of Holland are jointly suing Video Gems and its topper, Joseph Infante.

The suit seeks to enjoin the defendants from making and selling video-cassettes of "Return Of The Dragon," a Bruce Lee martial arts film. The complaint states that the plaintiffs warned the defendants in June, 1980 of the alleged infringement of their copyrighted film, with the defendants counteroffering to license the film, it's alleged, and again notified the defendants to cease and desist.

The complaint contends Video Gems added insult to injury by then showing on the packaging that the film was "public domain." The suit seeks \$750,000 damages.

In a separate Superior Court action, Video Gems is suing Marcia R. Silen and Joan M. DeAuda doing business as Cineworld Pictures, North Hollywood, claiming the defendants licensed videocassette-disk rights to it for the martial arts film, "The Warrior Within," only to learn they had no such authority.

The complaint states that Ortiz Braschi Productions, Beverly Hills, licensed rights to the defendants, who did not fulfill provisions of the licensing agreement, making it null and void. The suit seeks \$2 million in exemplary and punitive damages.

He also notes that sales of music video product "is holding up real well." But he complains that "there is not much stuff available." Only 25 music video titles are stocked.

Both Phoenix and Tucson traditionally have been strong concert markets with a dozen performers appearing monthly at local venues and university campuses. Canterman finds a local concert appearance by well-known groups will spur demand for their video tape concert performance.

He also has been successful tying special promotions into video sales, especially with movies. Free popcorn was offered with movie rentals and the response was so strong that Canterman plans to repeat the offer, adding soda pop and perhaps other snack items.

He also has found print advertising on the movie pages of the local newspaper aids retail sales, an illustration of the strength of the movie end of Zips' video business.

Canterman says VHS tapes are outselling Beta tapes dramatically. Blank video tapes also are good sellers. No video hardware is sold by the stores. He estimates about 80% of available video tape product is being offered in the Zips outlets, which Canterman says far outdistances that of other local video tape dealers.

He says video product may be added to Zips' two other record outlets in the future. "We're going to go along with the video industry and see how fast it advances. We'll continue this for awhile and see how it works out."

Billboard®

Survey For Week Ending 4/17/82

Videocassette Top 25 Rentals

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These are most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of retailers and wholesalers.

This Week	Last Position	Weeks on Chart	TITLE Copyright owner, Distributor, Catalog Number
1	2	10	AN AMERICAN WEREWOLF IN LONDON Universal City Studios Inc. MCA Distributing Corp. MCA 77004
2	1	6	FORT APACHE, THE BRONX Vestron VA-6000
3	4	4	FOR YOUR EYES ONLY 20th Century-Fox Video
4	7	2	SCANNERS 20th Century-Fox Video 4073
5	5	10	FOUR SEASONS Universal City Studios Inc. MCA Distributing Corp. MCA 77003
6	6	2	THE HOWLING 20th Century-Fox Video 4075
7	3	4	RICHARD PRYOR LIVE IN CONCERT Vestron VA-4000
8	12	8	TEXAS CHAINSAW MASSACRE Wizard Video 034
9	13	4	CONTINENTAL DIVIDE Universal City Studios Inc., MCA Distributing Corp. 71001
10	20	10	ATLANTIC CITY Paramount Pictures, Paramount Home Video 1460
11	10	10	MOMMIE DEAREST Paramount Pictures, Paramount Home Video 1263
12	NEW ENTRY		SUPERMAN II D.C. Comics, Warner Home Video 61120
13	8	10	CLASH OF THE TITANS MGM/CBS Home Video 700074
14	11	10	PATERNITY Paramount Pictures, Paramount Home Video 1401
15	9	6	CANNONBALL RUN Vestron VA-6001
16	NEW ENTRY		THIEF 20th Century-Fox Video 4550
17	15	6	ONE FLEW OVER THE CUCKOOS NEST Thorn 604 (EMI)
18	18	2	PHYSICAL University City Studios, Inc., MCA Distributing Corp. 55050
19	19	2	NORTH BY NORTHWEST MGM/CBS Home Video 600104
20	23	2	FRIDAY THE 13TH II Paramount Pictures, Paramount Home Video 1457
21	21	2	STIR CRAZY Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10248E
22	22	2	CASABLANCA United Artists, 20th Century-Fox Video 4514
23	17	10	APOCALYPSE NOW Paramount Pictures, Paramount Home Video 2306
24	24	10	AIRPLANE Paramount Pictures, Paramount Home Video 1305
25	25	2	HELL NIGHT Media Home Entertainment M157

Video

Paul Justman Arrives On Scene J. Geils, Cars And Rick Springfield Among Projects

By CARY DARLING

LOS ANGELES — "The two-reeler was a chance for the early movie people to make movies. They would take the short ends of film and make two-reelers out in the backlot. Well, you can't do that anymore but you can make videos."

Speaking is 33-year old Paul Justman, a video director who has seemingly come out of nowhere to create videos for the J. Geils Band ("Centerfold," "Freeze-Frame," "The Cars ("Shake It Up," "Since You're Gone") and Rick Springfield ("Don't Talk To Strangers"). Justman, a would-be feature film director, former film editor and brother of J. Geils' pianist Seth Justman, fell into the role of video director by accident.

"I did a small film on the Geils band in the mid-1970's which became a documentary called 'Postcards.' It was shown on PBS as part of their Independent Focus series," he explains. "Later, they had some videos done for the 'Love Stinks' album which were good but they wanted to make a change for the next album. They asked me if I would do it. My reaction was 'I don't know what these things are!' I'd only seen two of them. I didn't know what a video was. I'm still not sure what they are."

Previous to the Geils film, Justman's only rock film experience had been as co-editor on Robert Frank's controversial Rolling Stones documentary, "Cocksucker Blues." Justman's other work was quite varied: working in New York for the Swedish Broadcasting Co.; editing such "arthouse" documentaries as "The Abandoned Children," "Quros: Shape Of Survival" (shown on PBS' "Nova" series) and another concerning artist Mark diSuvero.

He brings to his music videos the sentiments he learned during these film years. "Are these videos ads? Documentaries? Protest statements?" he asks. "I don't think they

should just be commercials. Everybody wants to sell records. This is America. But I think the people that sell records—the Stones, Springfield, the Cars or Rick Springfield—do so because they are strong individuals musically. The same is true of videos. A kid isn't going to look at an ad more than once. If he has his choice, he'll look at what's new, individual or personal. I don't mean to get too heavy with my videos. The statements I really want to make will be in my films but video can be an occasion to think about things that maybe you never thought of before.

"Freeze-Frame," I think, is saying something about how we use

about Northern Ireland. He gets a sense that the Police care about other things in the world."

Despite his concern for aspects other than commerciality, Justman does not share the visual sentiments of the British directors. "I like what Russell Mulcahy and Brian Grant are doing but I try to put my image on the film and keep it there. I don't like to manipulate it. I feel more confident that if what's in front of the camera is on the film or tape, I'm getting my meaning across," he reasons. "What I like to do is prepare the story. What they do is create the environment and then use the technology to make the changes. Both



FREEZE FRAME—Director Paul Justman, left, gives direction to cameraman as he prepares to shoot a Cars video music project.

technical language. With Springfield, we're dealing with the concept of possessiveness and the way we feel towards the people we love. You can use a cliché but if you don't say something new about, you're wasting your time. The Police's "Invisible Sun" is great because a kid watching knows the music is powerful but, the song and video are

are completely valid. On one, you're spending more money and effort in post-production whereas I spend more money on changing locations."

Because he doesn't rely heavily on post-production opticals—though he admits to performing some visual "manipulation" on "Freeze-Frame"—Justman can shoot and edit relatively economically on film. "It's cheaper. For film, you can rent a room for \$800 a month and edit all day. When you edit on video, it's \$400 an hour. It is more expensive to do opticals on film," he notes.

New York-bred Justman, who is allied with Los Angeles-based producer/director John Goodhue for some of his work, is spending about equal time these days between New York and Los Angeles. "I really loved doing the Cars video out here because of the palm trees. It gave it a great look," he smiles.

He doesn't feel that working in the confines of promotional videos will ruin his film sense. "I thought it was wonderful when one magazine called me a slick stylist. After cutting 'Abandoned Children' and 'Cocksucker Blues' which are not slick or commercial, that came as a surprise. You would never call Coppola too commercial even though 'The Godfather' was slick and successful. The same is true of Bertolucci with 'The Last Tango In Paris.' If they had done videos, they still could have made these films. If you're empty to begin with then you'll be empty when you do commercials, features or videos."

He does feel that many music videos are empty exercises in technology. "They're very neat, have a flashy look and cost a lot of money. They use a lot of glass and a lot of smoke. 80% of videos would be out of business if there weren't smoke," he laughs. "If we have a smoke shortage, that would be the end of the video music industry."

Music Monitor

• **Hollywood Motown:** The Sunset Strip in Los Angeles is the setting for a new **Smokey Robinson** video which got its first airing Saturday (3) over "America's Top 10." The song is "Tell Me Tomorrow" which shows Robinson singing to an audience at the Roxy and how one waitress fantasizes about dancing with him. Making an appearance is Roxy nabob **Mario Maglieri** who tells the dreamy-eyed waitress, played by **Diane Day** of the Dance Fever tv show, to get back to work. Also shot was an "Old Fashioned Love" video. Producing were **Nancy Leiviska** and **Ric Trader** of Motown.

• **Atlantic City:** Several new videos are coming out or have come out recently for Atlantic Records. **The Rolling Stones** have a clip for "Hang Fire," directed by **Michael Lindsay-Hogg**. It was shot at S.I.R. studios in New York. **Genesis** has "Abacab," which was shot at Trident Studios in London. The producer is **B. Harris** while the director is **G. Rymer**.

"When All Is Said And Done" by **Abba** is now a video clip. Produced in Sweden, it was directed and produced by **Lasz Hallstrom**.

• **Spandau Are Forever:** British rock dance group Spandau Ballet has completed a new video for Chrysalis in the U.K. which should be soon surfacing here. Called "Instinction," it is being released with the single of the same name, the first to be pulled from the new album, "Diamond."

• **Continental:** Supergroup **Asia**, which includes **Carl Palmer**, **Steve Howe**, **John Wetton** and **Geoffrey Downes**, has videos for "Heat Of The Moment" and "Only Time Will Tell." Both are from the new self-titled Geffen album. Ironically, this group—which includes veterans of many British bands—was directed for video by **Kevin Godley** and **Lol Creme**, former members of 10cc. The clips were shot in London. . . . Also, for Warner Bros., **Al Conley** has done "I Get Along Without You Very Well" for **Carly Simon**. The song is from her "Torch" album.

• **Sisterhood:** Cegwae Productions has produced two clips for Sister Sledge. The songs, "My Guy" and "Super Bad Sisters," were produced by **Marcee Abramson**, directed by **T.V. Elliot** and shot by **David Jean Schweitzer**. Choreography was done by **George Faison** who is a Tony award winner for his work on "The Wiz." Sister Sledge records for Atlantic.

• **On The Moon:** **Moon Martin's** "X-Ray Vision," from his "Mystery Ticket" album, has been given the video treatment by director **Mark Robinson** and Capitol Records producer **Clare Baren** in association with Modern Productions. The video was shot in Los Angeles' Chinatown. **CARY DARLING**

Billboard®

Survey For Week Ending 4/17/82

Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	8	FORT APACHE, THE BRONX Vestron VA-6000
2	3	8	CONTINENTAL DIVIDE Universal City Studios, Inc., MCA Distributing Corporation 71001
3	2	4	SCANNERS 20th Century-Fox Video 4073
4	5	6	RICHARD PRYOR LIVE IN CONCERT Vestron VA-4000
5	4	23	ATLANTIC CITY Paramount Pictures, Paramount Home Video 1460
6	6	14	CLASH OF THE TITANS MGM/CBS Home Video 700074
7	7	12	PATERNITY (ITA) Paramount Pictures, Paramount Home Video 1401
8	13	10	TEXAS CHAINSAW MASSACRE Wizard Video 034
9	8	12	MOMMIE DEAREST (ITA) Paramount Pictures, Paramount Home Video 1263
10	10	18	AN AMERICAN WEREWOLF IN LONDON (ITA) Universal City Studios Inc., MCA Distributing Corporation 77004
11	9	7	ONE FLEW OVER THE CUCKOOS NEST Thorn 604 (EMI)
12	11	4	THE HOWLING 20th Century-Fox Video 4075
13	12	8	CANNONBALL RUN Vestron VA-6001
14	14	18	FOUR SEASONS ● (ITA) Universal City Studios Inc., MCA Distributing Corporation 77003
15	17	22	KRAMER VS. KRAMER (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10355
16	15	3	AEROBICISE Paramount Pictures, Paramount Home Video
17	19	26	STIR CRAZY (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10248E
18	16	7	LORD OF THE RINGS Thorn 605 (EMI)
19	23	3	DUMBO Walt Disney Home Video 24
20	20	2	ONLY WHEN I LAUGH Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10462
21	22	8	PHYSICAL Universal City Studios Inc., MCA Distributing Corporation 55050
22	25	17	APOCALYPSE NOW (ITA) Paramount Pictures, Paramount Home Video 2306
23	18	10	VICTORY MGM/CBS Home Video 600108
24	24	2	EIGER SANCTION Universal City Studios, Inc., MCA Distributing Corporation 66043
25	21	29	THE JAZZ SINGER (ITA) Paramount Pictures, Paramount Home Video 2305
26	28	22	THE POSTMAN ALWAYS RINGS TWICE MGM/CBS Home Video 700077
27	27	26	THE BLUE LAGOON (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10025E
28	NEW ENTRY		THE FRENCH LIEUTENANT'S WOMAN Juniper Films, 20th Century-Fox Video 4586
29	32	2	IN PURSUIT OF D.B. COOPER Universal City Studios, Inc., MCA Distributing Corporation 71002
30	26	12	FIRST MONDAY IN OCTOBER Paramount Pictures, Paramount Home Video 1408
31	33	10	STUDENT BODIES Paramount Pictures, Paramount Home Video 1476
32	29	36	CASABLANCA (ITA) United Artists, 20th Century-Fox Video 4514
33	30	15	THE ADVENTURES OF ROBIN HOOD 20th Century-Fox Video 4540-30
34	34	24	FRIDAY THE 13TH II (ITA) Paramount Pictures, Paramount Home Video 1457
35	37	26	ENDLESS LOVE (ITA) Universal City Studios Inc., MCA Distributing Corporation 77001
36	36	22	THIEF 20th Century-Fox Video 4550
37	35	9	GREAT ESCAPE 20th Century-Fox Video 4558-30
38	31	62	AIRPLANE (ITA) Paramount Pictures, Paramount Home Video 1305
39	39	4	TOOL BOX MURDERS VCI 10154
40	40	6	RAGGEDY MAN Universal City Studios Inc., MCA Distributing Corporation 71003

● Recording Industry Of America seal for sales of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

'CREATIVE OBJECTIVITY' QUESTIONED

Growth Of In-House Production, Publishing A Source Of Concern

• Continued from page 1

wear publishing hats keep totally open minds toward outside material.

Instances are cited where between eight and 10 cuts on certain acts' albums emanate from the producer's own writers. The major concern voiced by non-producing publishers and label executives is whether in-house situations allow for creative objectivity. They express fear that publishers who carry paid staff writers are swayed toward their own songs because of monetary investment. And they fret that this favor-

board in case they don't have any more hits to pay the rent.

"This is not a new situation," Murphy notes, "but it's worse right now because we're in a recession. And there's home taping compounding the issue. However, unless the overall album quality in country improves, we run a decided risk of finding out one day that fans no longer want to spend \$8.98 for an album with only three hit songs worth listening to."

Producer Ed Penney happened to be the co-writer of "Somebody's Knockin'," which launched his artist

in-house situation and you get a cut, you can be sure you've got a great song on your hands."

United Artists Music vice president Jimmy Gilmer is worried about the effect the trend will have both on artists' careers and record company profits. "No way can you tell me that one team of writers can consistently pen 10 top-notch songs for the same artist over and over," he says. "By allowing this, the artists are cheating themselves and damaging their careers. But the labels are being hurt, too. Having No. 1 chart singles doesn't mean you're having album sales, and I think record companies are beginning to realize it's time to take control."

Gilmer traces the situation back a few years when record companies began signing expensive recording deals, phasing out staff a&r producers and turning over creative control to artists and outside producers, responsible for delivering finished product in its entirety.

"Now labels are trying to regain some of this control and take the reins again, but it's not easy," Gilmer observes. "In fact, I wouldn't be surprised if record companies don't go back to hiring in-house staff producers as a way of monitoring the situation. A producer who's already salaried isn't going to be worried about running a publishing company and feeding a staff of writers—he's going to be out for the best material he can find."

RCA vice president Jerry Bradley states flatly that he prefers an open-door policy by producers. Bradley (a former partner himself with producer Tom Collins and artist Charley Pride in the recently sold Pi-Gem/Chess Music) thinks producers who favor their own material to the exclusion of others are being "shortsighted and cutting down their odds for success." On the other hand, Bradley adds, "I don't count a publisher's songs on an album by

Terri Gibbs on both pop and country charts. He admits it was a temptation for him to follow up her initial hit with another self-composed tune. "It's a natural tendency to cut your own stuff, either as a writer or as an artist."

But Penney maintains the long view dictates looking hard at all material, regardless of its origin. "You can sell albums for a while if you've got a bona fide hit single," he explains. "But you won't be building an artist who's known for cutting great album material. You won't be building a following for the act."

Charlie Feldman, who runs Screen Gems-EMI Music locally, blames the current economy for the gradual tightening of in-house production situations. "There's less recording going on, fewer acts being signed by labels and more time be-

'The real problem is half these publishers don't want to pitch you their hit songs. They're holding them back for what they consider the . . . name acts.'

tween album releases."

But he echoes others' feeling when he says firmly, "There are a few producers I don't bother going to very often any more, because over the past six years, I've made every effort without any results. There are too many other good producers who are open to outside material and who are selling albums to waste time and energy on the few who are going to use their own material anyway 95% of the time."

Charlie Monk, operations director for CBS Songs in Nashville, comments that "After a hit single, you have to do an album to follow up with. And that's where the greed can set in." Monk says he looks at the charts to analyze how many open situations there are for pitching material, adding that his company has been very successful scoring cuts with new artists.

"One thing's for sure," Monk points out. "If you're dealing with an

one of my artists; I count how many records get sold."

Says Bradley, "If I have an act with a producer who has his own publishing company, I watch the situation. They're cheating themselves if they're allowing themselves to become publishers first, producers second. There aren't many pure producers these days—I wish there were. I'm in the business to sell records. If a producer is going to cut all his own songs, he'd better be ready to sell a lot of records for me."

Nashville label executives insist they keep an internal tally on production-publishing situations where they relate to artist sales and profit margins. But only one—Elektra's Jimmy Bowen—admits to maintaining strict monitoring of what's going to be cut before his acts head for the studio.

"The key to keeping this situation under control is policing your acts

(Continued on page 44)

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Chart Fax

Tip Top Twitty Pops To Country; 'Bama Back To 1

By ROBYN WELLS

NASHVILLE—Elektra dominates the top of the singles chart this week with **Conway Twitty** and **Hank Williams Jr.** in the top two slots. "The Clown" marks Twitty's first No. 1 country single for any label other than MCA. It's also his 28th country topper as a solo artist, giving him the edge over former labelmate **Merle Haggard** for having the most No. 1 country singles as a solo artist. Haggard notched his 27th topper as a soloist last week (Billboard, April 10).

Twitty also becomes the first artist of 1982 to find himself in the top spot more than once. In January, "Red Neckin' Love Makin' Night" soared to the No. 1 spot for Twitty. The first artist to travel to the country summit twice in 1981 was **T.G. Sheppard**, who turned the trick with "I Feel Like Loving You Again" and "I Lovéd 'Em Every One." However, it took Sheppard 19 weeks to accomplish the feat, as opposed to Twitty's heady pace of 15 weeks.

And for an extra bit of Twitty trivia, Conway is one of a handful of country artists who scored their first No. 1 tune on the pop, rather than the country, chart. Twitty started his career as a rocker and hit the top of the pop chart with "It's Only Make Believe" in 1958, a full decade before he attained his first country topper, "Next In Line."

Among the other country artists who struck the pop summit before the country are the **Bellamy Brothers**, **Debby Boone**, **John Denver**, **Mac Davis**, **Brenda Lee**, **Ray Stevens** and **B.J. Thomas**. The Bellamys' sole pop topper was the 1976 hit, "Let Your Love Flow," which peaked at 21 on the country chart. Their first country No. 1 tune was "If I Said You Had A Beautiful Body Would You Hold It Against Me," which hit the top in 1979.

Boone's 1977 smash, "You Light Up My Life," held the top pop spot for 10 weeks, but managed only the fourth position on the country side. Her first country topper came in 1980 with "Are You On The Road To Lovin' Me Again." Denver

scored No. 1 pop tunes with "Annie's Song" and "Sunshine on My Shoulders" in 1974, but the top country spot eluded him until "Back Home Again" hit later the same year. The versatile Thomas scored a No. 1 tune first on the pop chart in 1970 with "Raindrops Keep Fallin' On My Head," but didn't have the same success on the countryside until 1975 when "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song" hit the top of both charts.

Like Twitty, Lee launched her career on the pop airwaves and scored a pair of pop toppers in 1960, "I'm Sorry" and "I Want To Be Wanted." Although she's frequently been in the top 10 on the country chart, Lee has yet to climb all the way to the country summit. Among the other country crossover artists who have not been able to translate their No. 1 pop tunes into similar country success are **Mac Davis** and **Ray Stevens**. Davis turned "Baby Don't Get Hooked On Me" into a pop topper in 1972, while Stevens enjoyed similar success in 1970 and 1974 with "Everything Is Beautiful" and "The Scream."

And among the artists who first broke to both the top of the pop and country charts with the same tune are **Freddy Fender**, **Bobby Goldsboro**, **Sonny James**, **Jeannie C. Riley** and **Billy Swan**.

Fender's conduct to success was the 1975 hit, "Before The Next Teardrop Falls," while Goldsboro's solo sojourn to the top of both charts came with the 1968 tune, "Honey." James first hit pay dirt in 1957 with "Young Love" while Riley shot to fame in 1968 with "Harper Valley P.T.A." And Swan's only No. 1 single to date has been the dual success, "I Can Help" released in 1974.

Album Notes: **Alabama** recaptures the top of the album chart this week from the **Oaks** "Bobbie Sue" with "Mountain Music," giving them the premier position for 11 of the first 15 weeks of 1982 chart activity. "Feels So Right" held the top spot for 10 weeks during 1982.

Nashville Scene

By KIP KIRBY

You Don't See **April Fool's Jokes** Much Any More . . . so Gene Swindell (who has a program called "Backstage," which airs, we're told, on some 250 radio stations across the U.S.) decided to give the day some meaning. On April 1, he reported on the air that the Country Music Assn. had decided not to allow country music singers or musicians to use pseudonyms or stage names any longer.

He then informed his audience that this meant a number of big names would be forced to go back to using their real names. As a result, **Conway Twitty** would have to be known as Harold Jenkins. . . . **T.G. Sheppard** would revert to William Browder. . . . **Lacy J. Dalton** would become Jill Crosston. . . . **Dottie West** would have to trade in "Dottie" for Dorothy Marie. . . . **Charly McClain** would turn into Charleen McClain . . . and **Crystal Gayle** would, of course, be transformed back to Brenda Gail Webb.

(Forgive us, but we're getting into this now) Swindell continued by noting that **Brenda Lee** would henceforth be known as Brenda Mae Tar-

pley, while **Minnie Pearl** would become Sarah Ophelia Colley Cannon, and **Tom T. Hall** would have to drop his initial since it doesn't stand for anything."

Dolly Parton followers will have to wait for several more months to see her in concert. Dolly's doctors are not pleased with her recuperation from the recent surgery which prevented her from attending this year's Grammy celebration in Los Angeles to accept her "9 To 5" award. Parton's medical advisors have cancelled all the singer's personal appearances through May, pending her progress. She still hopes to be completely recovered prior to the world premiere of her movie, "Best Little Whorehouse In Texas," which is now slated for a July opening. However, the good news is that Dolly's latest RCA album, "Heartbreak Express," is due out within the next month and will contain a number of original tunes.

In the meantime, the Parton flag is being ably carried by a very noteworthy stand-in: Dolly's younger sister, **Rachel Dennison**, who is attracting highly favorable response to her role in the part first created by Dolly in "9 To 5." Rachel plays Doralee in the tv version of the

(Continued on page 44)

itism will impair the overall quality of albums in an already-flattened sales climate

"A closed shop situation hurts, no matter what anyone says," comments Bill Hall, longtime Nashville publisher and head of the Welk Music Group's local offices. "There are a couple of producers in town who make a point of telling you how hard they look for outside songs when they get ready to cut—but when you see the albums they record, it's almost exclusively their own material."

Jerry Crutchfield, MCA Music's vice president and director of operations in Nashville, believes that it's "humanly impossible for one company to develop that many great songs strictly in-house," adding that he thinks it is imperative for producers heading their own publishing operations to remain open to outside material.

"The song selection can be at fault for an artist's lack of strength and lack of sales," he says.

In the case of an artist, it can seriously affect his career."

Is the trend toward linking in-house production and publishing ventures on the rise? Yes, say Nashville industry executives.

"It's much more pervasive today," asserts Warner Bros. Music's Nashville director Tim Wiperman. "In the past, if you had a hit with one song, chances are the song would get covered by several other artists as album filler. Now you won't see that—what you'll see filling up albums are songs owned and published by the artist's producer instead."

Wiperman notes that "it's still possible to get a truly great song cut from the outside," but wonders: "Do I give my 'truly great song' to a producer who will put it on an album with nine of his own less-than-great songs? Or do I keep it and give it to a producer who's known for being open and willing to cut nine other 'truly great songs' as well?"

Ralph Murphy of Picalic Music feels that producers who cut eight, nine or ten of their own tunes on an artist are displaying "short-sightedness reflecting a lack of faith in their own production. It's like they want to get all in-house material on



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Album Dens

Continued from page 17

his staff when he weaned the Brooks brothers from Dean's One-Stop in Richmond. These 10-year industry veterans, who also worked for Pat's One-Stops, key Morris' future. Richard Brooks supervises Album Den buying. Thomas Brooks oversees the stores, Joe Mitchell is operations manager. Morris employs 27 overall in the stores and warehouse. JOHN SIPPEL

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Retailing

New LP/Tape Releases

Continued from page 17

- SCHUMANN, ROBERT Carnival; Faschingsschwank Aus Wien Michelangelo LP DG 2536415 \$10.98 SHOSTAKOVICH, DMITRI Symphony No. 13 Shirley-Quirk, Symphony Orch. & Male Chorus of the Bavarian Radio. Kondrashin LP Philips 6514120 \$10.98

- VIVALDI, ANTONIO L'estro Armonico Op. 3, 12 Concerti Garatti, I Musici LP Philips 6768307 (2) \$21.96 WEINBERGER, JAROMIR Schwanda, The Bagpiper Prey, Popp, Jerusalem, Killebrew, Nimsgern, Munich Radio Orch., Wallberg LP CBS Masterworks M336926 (3)

CLASSICAL COLLECTIONS

- FAERMANN, MIKHAIL Prokofiev: Sonata No. 6; Brahms: Paganini Variations LP DG-Concours 2535013 \$6.98 LONQUICH, ALEXANDER Schoenberg: Three Piano Pieces Op. 11; Schubert: Sonata In A Min. D. 845 LP DG-Concours 2535014 \$6.98

To get your company's new album and tape releases listed, either send release sheets or else type the information in the above format on your letterhead. Send to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

Survey For Week Ending 4/17/82 Billboard Special Survey Hot Latin LPs

Table with 2 columns: LOS ANGELES (POP) and MIAMI (POP). Rows 1-25 listing titles, artists, and labels.

APRIL 17, 1982. BILLBOARD

Walton Fetes Proliferating

LONDON—International celebrations marking the 80th birthday of Sir William Walton reached a peak last month with exhibitions, lectures, album re-issues and a series of concerts in England, Scotland, Canada, the United States, West Germany and Italy.

EMI has marked the occasion with a mid-price 3-LP set of key works performed by the Philharmonia Orchestra, conducted by Walton himself. And a 1971 recording of "Belshazzar's Feast" has been put out on chrome cassette.

Philips has re-issued "Facade" on its Sequenza mid-price label with Cleo Laine, John Dankworth and Annie Ross; RCA has put out the first digital recording of "Bagatelles" played by Julian Bream; and the Chandos label has Walton's one-act opera "The Bear" on the market.

An exhibition, mounted by the newspaper, Observer has been running at the Royal Festival Hall since February and will tour the country later this year at various music festivals.

Walton himself flew from his home in Ischia for a concert sponsored by the Performing Right Society April 2 in Westminster Abbey. The composer was a director of the society from 1946-57 and is now an honorary council member.

In all, 20 anniversary concerts have been scheduled in London, and a further 41 in other British cities, with more expected. Overseas, meanwhile, Australian audiences have seen "The Bear," and in the U.S. over 50 performances have been set between January and May this year.

Classical Notes

Pinchas Zukerman and the Saint Paul Chamber Orchestra now have recording commitments with both CBS Masterworks and RCA Red Seal. Zukerman recently signed a new pact with the ensemble that will extend his musical directorship through June, 1986. . . . The Tokyo String Quartet is keeping active on at least three labels. This fall, CBS will release a three-record set of the Haydn Opus 76 Quartets with the group. Last month they recorded some Ravel for Angel, and studio sessions in May and June for Moss Music Group will deliver Schubert's "Death and the Maiden" and six Brahms Quartets. They will appear on the Vox Cum Laude Label.

P.D.Q. Bach Vanguard albums were featured on WQXR's April Fool's Day program, with Peter Schickele himself the guest on the New York station. . . . Britain's Fitzwilliam Quartet, whose integral recording of the Shostakovich String Quartets for London Records won a Grand Prix du Disque, gives the complete cycle in a five-concert series in New York in late April and early May.

"Final Alice" composer David Del Tredici was the only classical musician among a group of Italian heritage, including Frank Sinatra and Perry Como, at a White House luncheon honoring the President of Italy recently. Del Tredici's "In Memory of a Summer Day," performed by the St. Louis Symphony under Leonard Slatkin, is due out later this year under the Nonesuch logo.

It's been a lot of years (in the 1930s) since Mitch Miller played oboe in the elite training orchestra, the National Orchestral Assn., directed by Leon Barzin. On April 19, Miller makes his Carnegie Hall conducting debut leading the ensemble, now called the National Orchestra of New York. The program is all Gershwin. . . . An edition of "Favorite Encores for Piano" represents Alicia de Larrocha's first foray into publishing. Not even remotely "Mostly Mozart," the volume is devoted to pieces by Albeniz, (both Isaac and Mateo), Granados, Soler and Bach.



COUNTER SIGNING—Conductor Klaus Tennstedt prepares to pen a note for a fan at the Harvard Co-op, as Angel Records artist relations exec Tony Caronia looks on.

MIDSUMMER LAUNCH SET

Mendelssohn Return Vehicle Is Pantheon

By IS HOROWITZ

NEW YORK—After a hiatus of four years, classical record doyen George Mendelssohn will return to the active record industry this summer with a new label and a marketing approach that lays particular stress on cassettes.

The founder of Vox Records, who spun off the assets of the 1,400 LP company to the Moss Music Group after 33 years of continuous operation, is now assembling material for an initial release in August on his new Pantheon label.

Mendelssohn says his arrangement with Moss, for whom he acted as consultant for a year after the sale, contained a non-compete clause which expired Dec. 31, 1981.

Twenty disk titles are promised in the first release, plus 30 to 30 cassettes, some of which will not have any LP counterpart. Distributors will be by-passed, with product to be sold direct to retailers.

Repertoire will consist of both newly recorded material and licensed items, with the newer titles to focus on sparsely represented areas of the catalog and on younger artists.

There will be no suggested list price, says Mendelssohn, who feels such designation has little meaning in the contemporary marketplace. Wholesale prices, however, will reflect accepted norms of budget, mid-line and full price product lines.

Top-of-the-line Pantheon albums will be priced to the dealer roughly at a level normally applying to \$10.98 list, with all such product, both analog and digital, imported from Electrola in Germany. Cassette equivalents, however, will be duplicated in the U.S. to sell at retail at a price point between \$5.98 and \$6.98.

Albums pressed domestically will be priced to dealers as if they carried a list of \$6.95, says Mendelssohn. Cassettes in this category will be offered at the same price. Boxed sets of three or four records, a Mendelssohn specialty, will be pegged at a "notional" \$19.95 level.

Where opera is concerned, and both recent and historical productions are contemplated, release will be on cassette only. Extended play units will be utilized where required to keep packages to no more than three cassettes.

no librettos will be furnished. Synopses will be sufficient to follow the action, suggests Mendelssohn, since the works will be well known to the targeted audience.

In this category he places a complete Wagner "Ring" sung in English and directed by Reginald Goodall, which has been available here previously on Angel imports. EMI, due to be a major source of product, is also expected to release to Pantheon on license a "Marriage of Figaro" conducted by Daniel Barenboim.

Pianist Annie Fischer is among the artists whose EMI catalog will be licensed in quantity to Pantheon. Concerto recordings by the artist, expected to tour here in the fall under the auspices of Jacques Leiser, include works by Mozart, Liszt, Schumann and Bartok, plus many solo diskings. "We have world rights for her solo recordings," says Mendelssohn.

EMI will also furnish recordings by pianist Cristina Ortiz, an artist Mendelssohn has now signed for additional repertoire. On the boards are the Mendelssohn Piano Concertos, to be recorded under a co-production deal with Stuttgart Radio, an arrangement that will also see the complete Schubert Overtures recorded in digital later this month and in May.

Boxed sets of recordings by the Hungarian Quartet have been licensed from Pathe-Marconi, says Mendelssohn, and will include their first complete set of the Beethoven Quartets (they have since re-recorded the cycle), plus titles by Brahms, Schubert, Ravel and Debussy.

"Lots of chamber music will also be recorded in this country," says Mendelssohn, with much of it to come from deals with the Eastman School of Music and the Univ. of Indiana. The Eastman tie will also result in a first recording of the Alec Wilder opera, "The Truth About Windmills."

At the low end of the pricing spectrum, a budget classical-only line is planned, notes Mendelssohn, with the first release this summer to number about 15 titles.

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Survey For Week Ending 4/17/82

(Published Once A Month)

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	123	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
2	4	18	HOLST: THE PLANETS (Karajan), DG Digital 2532019
3	5	323	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233
4	2	49	60th ANNIVERSARY GALA Stern, Perlman, Zukerman, New York Philharmonic (Mehta), CBS Masterworks IM 36692
5	6	27	THE UNKNOWN KURT WEILL Teresa Stratas, Nonesuch Digital D 79019
6	7	36	LIVE FROM LINCOLN CENTER Sutherland, Horne & Pavarotti, New York City Opera Orchestra (Bonyng), London Digital LDR 72009
7	14	9	PACHELBEL: CANON Academy Of Ancient Music (Hogwood)
8	10	101	PAVAROTTI'S GREATEST HITS London, PAV 2003/4
9	17	13	MAHLER: Symphony No. 8 (Ozawa), Philips 6769-069
10	18	9	KORNGOLD, CONUS: Violin Concertos (Perlman, Previn), Angel Digital DS 37779
11	9	40	BEETHOVEN: Complete Symphonies Berlin Philharmonic (Karajan), DG Bargain Box 2740-241
12	19	5	PICNIC SUITE Bolling, Rampal, LaGoya CBS Masterworks: M37228
13	12	162	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
14	8	22	PLACIDO DOMINGO GALA OPERATIC CONCERT (Guilini), DG 2532009
15	3	22	BEETHOVEN: VIOLIN CONCERTO IN D (Perlman, Guilini), Angel DS-37471
16	NEW ENTRY		VIVALDI: FOUR SEASONS (Brown), Philips 9500-717
17	25	36	VIVALDI: Four Seasons Karajan, DG 2530 296
18	13	18	PAVAROTTI SINGS EARLY VERDI ARIAS Pavarotti, CBS M37228
19	27	5	BRAVISSIMO DOMINGO Placido Domingo RCA CRL24199
20	22	127	O SOLE MIO: Neapolitan Songs Pavarotti, London OS 26560
21	26	36	MAHLER: Symphony No. 2 Solti, London Digital LDR 72006
22	20	9	RAVEL: Daphnis Et Chloe (Dutoit), London Digital LDR 71028
23	24	57	PAVAROTTI'S GREATEST HITS, Vol. 2 London PAV 2006
24	NEW ENTRY		A LITTLE STREET MUSIC The Cambridge Buskers, DG 2536-414
25	30	27	HOLST: THE PLANETS The Philharmonia and Ambrosian Singers (Rattle), Angel DS 37817
26	NEW ENTRY		BACH: SIX UNACCOMPANIED CELLO SUITES Bylsma, Pro Arte 3 PAC 3001
27	16	183	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
28	33	9	VAUGHAN-WILLIAMS: Fantasia On A Theme Of Tallis, Other Works (Slatkin), Telarc DG 10059
29	11	22	BOLLING: TOOT SUITE FOR TRUMPET & JAZZ PIANO (Andre, Bolling), CBS SM 36731
30	21	18	BARTOK: CONCERTO FOR ORCHESTRA (Solti), London Digital LDR 71036
31	38	5	RODRIGO: CONCIERTO EN MODO GALANTE London Symphony Orchestra Angel Digital D8-37877
32	32	5	LEONTYNE PRICE: LEONTYNE PRICE SINGS VERDI Israel Philharmonic Orchestra (Mehta) London 0526660
33	23	18	HANDEL: Messiah (Hogwood), L'Oiseau Lyre D 189 D3
34	28	18	WAGNER: MUSIC FROM THE RING OF THE NIBELUNGEN (Tennstedt), Angel DS 37808
35	NEW ENTRY		BRAHMS: VIOLIN CONCERTO Perlman, Angel 37286
36	NEW ENTRY		TCHAIKOVSKY: TRIO Perlman, Ashkenazy, Harrell, Angel 37673
37	15	9	BEETHOVEN: Symphony No. 9 (Bohm), DG Digital 2741 009
38	36	27	POPS ON BROADWAY Boston Pops (Williams), Philips Digital E302 124
39	29	13	BRAHMS: German Requiem (Haitink), Vienna Philharmonic, Philips Digital 6769-055
40	31	13	WAGNER: Ring (Boulez), Philips Digital 6769-074

OFFERS HIGH PROFIT MARGIN

CBS Malaysia Off And Running

KUALA LUMPUR—CBS Malaysia, first Southeast Asian operation for CBS, has got off to a "flying start," according to managing director Michael Chong, despite an 11 month delay between registering the company and its opening March 1.

Enterprising dealers and distributors filled the gap left late last year by termination of EMI's distribution rights for CBS product, bringing in Bob Dylan's "Shot Of Love," Billy Joel's "Songs In The Attic," Dan Fogelberg's "The Innocent Age" and other key titles, and selling them at inflated prices.

But though Chong concedes the pre-availability of several of CBS Malaysia's first 10 releases may slow sales for a time, he says the company is unworried.

"Many people have simply refused to pay the exorbitant prices that were being asked, so I'm confident our titles will move, particularly as our product is competitively priced. We are also giving the dealers a higher profit margin (33.6%), in the belief that they will put more effort into selling CBS material."

Currently, locally pressed CBS disks retail at M\$15.50 (U.S. \$6.65 approx.), as does equivalent WEA product. EMI records are cheapest at M\$14.90 (\$6.40) but dealer margins are less. PolyGram disks, where the margin is 35%, sell at M\$15.90 (\$6.82).

Chong emphasizes that there will be no scrimping on vinyl to cut costs, and the CBS Malaysia philosophy of quality first, he claims, is demonstrated in the fact that imports will be airfreighted from the U.S. and Japan rather than shipped by sea.

Speedier delivery and a reduction in warpage are the aims. "I believe shipment by sea is outdated," says Chong. "We are in a highly competi-

tive industry, and if airfreighting means getting ahead of the competition, then that's what we'll do."

But Chong insists that higher overheads will not be passed on to the consumer. CBS imports, retailing at M\$18.50 (\$7.95), will be among the cheapest available.

While international product will be available on disk and cassette in equal quantities, a ratio of 5:1 in favor of cassettes will operate for local releases, reflecting the trend in rural areas, where local product is strongest, to tape format.

Substantial quantities of CBS back catalog material are to be re-released with particular emphasis on jazz, which Chong says is growing rapidly in popularity. And the company will be setting another precedent, he says, by making every jazz release available on cassette instead, as was formerly the case, on disk only.

The extent of the piracy problem makes it impossible for record companies to survive on international re-

leases alone, and CBS Malaysia will shortly concentrate on developing local talent, which Chong believes is abundant.

Chinese records from artists contracted to CBS/Sony Hong Kong are already being released locally, but Chong is determined to secure his own roster and to this end has already signed up Hong Kong Cantonese singer Big Al and opened negotiations with a number of local Malay singers. A talent contest is also planned for later this year.

With the arrival of CBS, Malaysia now has four record companies (CBS, WEA, PolyGram, EMI) and three distribution firms (RCA Cosdel, Musico and Araco), but Chong says: "I don't think one new company will affect the others, so much as it will benefit buyers because of the wider selection of product available. I also hope CBS can add its strength to the Malaysian Assn. of Phonogram Producers and Distributors (MAPPD) in its fight against piracy."

Paris To Get Two New Concert Halls

PARIS—The Socialist government of President Mitterrand has announced plans for two major new music venues to be built in the French capital.

First, an opera house is to be constructed on the Place de la Bastille. The new hall will be used mainly for musicals, something that recession-hit French musicians will undoubtedly welcome.

The second project is a new auditorium exclusively for rock and jazz concerts, to be erected at La Villette, where there already exists a vast pop stadium carved out of what was built as a new abattoir but subsequently turned out to be a white elephant.

Turned over to the pop fans, this venue quickly earned a reputation for the violence which frequently followed concerts there, and there has been talk of closing it down.

The new hall at La Villette will be entirely different, however, with

seating for 10,000, advanced acoustics, sophisticated security measures and comprehensively equipped entertainment facilities. So while the existing hall is already a Mecca for rock bands from all over the world, the new site is expected to be an even greater attraction.

Jazz fans are also hoping it will restore to Paris some of the capital's past reputation as the center of European jazz, echoing the days in the '50s when artists like Sidney Bechet, Don Byas and Hot Lips Page spent months playing the small clubs known as "caves."

Those "caves" are now gone, and what jazz clubs exist are very modest indeed. The huge new La Villette project may not bring back all the past glories, but it should re-arouse public interest in jazz and also encourage more live recording of the music, a development record companies would certainly welcome.

FOR RCA SALES DIRECTOR

Service Is Vital In German Mart

HAMBURG—"Service" is the new watchword of the West German record industry. With the labels concerned about saving money and the retail trade anxious about profit margins, closer ties between the two sectors are seen as necessary if the market—which reacted to falling sales with a switch to back catalog and is now seeing even back catalog sales stagnate—is not to suffer a real breakdown.

RCA sales director Ernst Teske, who has seen the boom years of soaring sales and the slowdown that followed, believes that even without major hits or significant growth, profitable trading is still possible.

"Crises can be created by words. Certainly our own turnover does not suggest an imminent breakdown in the market. You have to take a realistic but at the same time positive view, and the fact is that current price levels do permit sensible dealers to achieve adequate profit margins.

"For us at RCA, service is the most important thing, and that's why we have not reduced the size of our sales force, the people who actually meet the dealers, in the eight

years the company has been going."

While the industry is demanding more readiness to take risks from the retail trade, many executives are not convinced that any enlargement of dealer stock is necessary, arguing that most of the extra records are sent back anyway.

But RCA, which initially rejected stock enlargement, reacted swiftly to the opposition of dealers who are simply looking for ways in which the ordering of records can be made more straightforward and attractive.

"We agreed to the creation of stock," says Teske, "in order not to jeopardize our relations with the trade. In fact, stock enlargement has several commercial advantages to the dealer when accompanied by full sale-or-return: the possibility of ordering the full variety of RCAs new releases and back catalog without risk, terms of payment up to three months, discounts or rebates on certain orders, and so on.

"Of course all the risk falls on the record company so our aim is to promote RCA artists in such a way that our partners in the retail trade need merchandise, rather than further allowances.

New French Radio Station Is A Problem For Minister

PARIS—French telecommunications minister Georges Filloud, the man responsible for the country's radio and television, has found himself in an embarrassing situation. His own son, Patrick Filloud, has set up his own free radio station in Paris, broadcasting under the name Gilda.

The minister will clearly lean over backwards to avoid giving any impression that his son will enjoy preferential treatment, but there are advertisers who believe Patrick's influence may affect the so-called "method of application" and that commercial advertising on free radio will eventually be permitted, controlled no doubt but nevertheless a source of income.

On the strength of this supposition, several firms have bought airtime on Gilda, and the question now is whether, in the light of present prohibitions on advertising, the father will give orders to jam the son's transmissions.

Pressure of public opinion is another factor in the equation. Official

radio here has admitted that the free stations, well organized and intelligently administered for the most part, are taking away listeners from Radio 7, a station created specially for the young which broadcasts a heavy diet of pop and new releases.

Being run by the state monopoly, Radio 7 nevertheless lacks some of the frills and attractions of the free stations, and more and more young listeners are deserting it for the independents.

A number of ideas which would provide the free stations with revenue, short of pure advertising, have become moot. One is to issue "listeners' cards" to people prepared to support free radio by buying them, including perhaps the record companies. If in return those companies' new releases were broadcast, the prohibition on advertising could not be considered broken.

The cards could also give their holders the right to airtime, not for advertising, but simply to comment on music and records. Again this would not offend the letter of the law.

Abba Fraud In Finland

HELSINKI—A prominently-advertised concert by Abba, apparently set for May 2 in Tampere, third largest city in Finland, turned out to be an ingenious fraud.

First news of the "show" came through two advertisements in Aamulehti, a top-selling Finnish daily newspaper. The space was booked under the corporate name "HYP," and the forwarding address for enquiries and bills was Helsingin Yhdyspankki, an imaginary "financial institution."

According to police officials, a man named Pertti Nieminen, a name as common in Finland as Paul Jones or John Smith, printed up 6,000 tickets for the Abba event, priced at \$7.50, anyway a suspicious price tag for such a major pop concert.

The "show" was set for Tampere Ice Stadium where, following the advertisements, a couple of thousand Abba fans milled around the box-office seeking tickets. But only a few were sold before stadium authorities halted all sales, having confirmed that Abba planned no live shows at all this year.

In fact, the Swedish team has, in its 10 years of hit-making, made only one concert appearance in Finland, in January, 1975. However, virtually all its albums have gone diamond (50,000-plus sales) in this territory.

Polydor Holland Sets 'British Funk' Album

AMSTERDAM—Polydor Holland has put out "Best Of British Funk," a compilation LP produced exclusively for the Dutch market-place.

This initiative of Tom Steenbergen, the company's general label manager, with material from acts like Level 42, Central Line and Shakatak, has already created interest at U.K. retail level and is to be available there via import deals.

There's also reported interest in the U.S., mainly because of the pop and disco chart success there of "Mama Used To Say," by Junior Giscombe, another act on the album.

U.K. Deadline For Comments On Green Paper

LONDON—An end-of-August deadline has been set by the British government for receiving comments on the Green Paper consultative document published last year relating to law reform on copyright matters, including performer protection.

This was the publication which created wide concern in the U.K. record industry because of what was seen as a negative and unconstructive attitude to the menace of home-taping. The Green Paper, in basis, came out against the idea of imposing a levy on blank tape.

In the House of Commons here, Gerard Vaughan, secretary of state for trade, said the government would formulate legislative proposals as quickly as possible after consultation has been completed. But he added that the proposals will need to take into account European Economic Community action in the copyright field and the EEC Commission is publishing a "memorandum" later this year.

Benelux Atari To Become Indie

AMSTERDAM—From June 1 this year at the latest, the Benelux branch of Atari, the international electronic games company, is to become an independent outfit.

Since it started in the fall of 1980, Atari-Benelux has operated in the framework of record company WEA-Benelux, with its products in Holland, Belgium and Luxembourg distributed by Record Service Benelux (RSB), the joint distribution firm of record companies WEA-Benelux and Ariola-Benelux.

New managing director of Atari-Benelux is Peter Woodward, an Englishman previously in Los Angeles as executive vice president of Casablanca Records.

Atari-Benelux, likely to carry on distribution through RSB, currently has a catalog of 41 electronic games, with 10 more set as additions this year.

BPI Awarded \$55,000 In Imports Case

LONDON—A Scottish retail outlet has agreed to an out-of-court settlement of \$55,000 to British Phonographic Industry for trading in illegal imports originating in Canada, the U.S., the Philippines, Spain and Portugal.

And John Deacon, director-general of BPI, says: "We have a number of further cases pending in Scotland over parallel imports. This latest success in our crackdown on the whole illegal aspect of importing reiterates our earlier warnings that anybody, retailer, wholesaler or importer, found handling records manufactured outside the European Economic Community will be severely dealt with."

GI Records of Edinburgh, and two directors, Gordon and Margaret Inglis, are involved in the latest settlement with BPI and more than 5,000 of the albums imported are currently in the custody of BPI lawyers in Edinburgh.

Plaintiffs in the case were Motown Records Ltd. and RCA Records U.K. Ltd., acting for themselves and representing all members of BPI.

Now the plaintiffs are also seeking permanent undertakings from GI Records restraining the retail outfit from dealing in albums manufactured in non-EEC territories and then imported into the U.K.

'81 LP, 45 Shipments Down; Cassettes Up

By DAVID FARRELL

TORONTO—Latest government statistics for the Canadian record industry show a marked decline in net shipments of albums, singles and 8-tracks during 1981, and a 25% increase for prerecorded cassettes. Overall, the net value of shipments (wholesale prices, quoted in Canadian dollars) was up compared to the year before.

Shipments of records (albums and singles) totalled \$219,696,543 in value in 1981, against \$209,840,522 the year before. Shipments of tape (cassette and 8-track) were valued at \$71,399,362, compared to \$60,343,423. Together, the value of the market was \$291,096,362 (\$270,183,945 in 1980).

In volume, 12-inch product (the government's Statistics Canada agency doesn't separate albums from 12-inch singles) declined to

54.4 million units in 1981, down from 1980's 69.1 million units.

Singles also declined to 14.1 million, down 2.6 million from 1980's 16.7 million.

Cassette shipments during '81 totalled 14.7 million, up from the previous year's 10.2 million. Eight-track shipped 2.5 million units, down dramatically from 1980's 5.2 million. The configuration's rate of decline is intensifying.

It should be noted that Statistics Canada data are used in a general way by this country's record industry. Because of reporting procedures and lack of specific information in given categories, the figures are only employed as a benchmark reference, rather than definitive. Often, the government bureau updates and revises the figures later.

Flicker Launches Promo Campaign

TORONTO — Flicker Records staged its first intensive trade blitz in Canada this past week as helmsman and label producer Mike Flicker touched down in major cities across the country with members of Vancouver rock band Trooper to promote the quintet's latest album, the first on the Flicker logo, entitled "Money Talks."

Inked to RCA worldwide through a production deal, in Canada the group is inked direct to Flicker Records, distributed by the major. This is the first studio album from the group in over three years. One of Canada's most successful domestic attractions, an earlier MCA greatest hits package, "Hot Shots," has sold in the region of 450,000 units to date. It is estimated that the entire MCA catalog has sold well in excess of one million units.

The U.S. release on "Money Talks" is delayed by approximately 10 days, Flicker relates, in order to let Canada get a head start in breaking this album. Tour dates have yet

to be fixed. Manager Sam Feldman, who also attended all of the media/buyer receptions, says American and Canadian tour dates will be scheduled as the record develops in regional markets.

Flicker Records has only released one other album to date, again by a Canadian act, Dixon House. The group has an earlier album released by Infinity Records, but it died, as did the label. Dixon House's revival on Flicker has been exceptional when compared to its previous life on Infinity. The single "Just One Kiss" made charts across the country, climbing into the top three position in the Ottawa market. The latest single, "Wait For The Night," is on rotation in most major markets and has just been shipped commercially by RCA in Canada.

Flicker reports that his latest production involved Randy Meisner, who has done a duet with Heart's Ann Wilson. The song was written for Wilson by Elton John and is likely to be issued as a single, through WEA.

THREE GRETZKY TRIBUTES

Novelty Disks Proliferate

TORONTO—Novelty disks are on the upswing again in Canada. In the past several weeks, regional artists in Calgary, Edmonton and Montreal have cut singles with a topical hook to capture human interest stories via music. Even South African Roger Whittaker, who has an immense following in his country, has a record on release tied in to Canada's bringing home its own constitution.

The most topical subject for novelty songwriters at present is hockey superstar Wayne Gretzky, star of the Edmonton Oilers. At least four singles are in circulation extolling the virtues of this athlete. Among them is "Ballad Of Wayne Gretzky," performed by Christopher (Zip) Rzeppa, an out-of-work tv broadcaster in Cincinnati who claims to have sold 15,000 copies of "The Ballad Of The Bengals" last December, shortly before the U.S. football team bit the turf for the San Francisco 49ers at the Super Bowl.

According to Rzeppa, who mailed his Gretzky disk into Canada, a Woodward's chain buyer in Alberta has informed him that his hastily recorded tribute is the best of the lot right now. Because of this, 100

copies were ordered for each store, he says.

Rzeppa's disk apparently took five hours to record, but Terry Hynes in Edmonton did his in 15 minutes. He is the lead singer of an Edmonton rockabilly group called the Scrunchins, whose recording of "Number One" is backed by a pumping piano and the roar of a Coliseum crowd.

"Agent 99" is another Gretzky disk, put out about a year ago by Calgarian Ed Kodyre. It is said that he intends re-releasing the single to take advantage of the current hockey star craze.

And in Montreal, songwriter Ian Cooney has issued his own tribute, "That Great Number 99," the number relating to Gretzky's hockey shirt identifier. The song made its debut on Montreal's top-rated sports talk show, Ted Tevan's Sports Rap.

Roger Whittaker, meantime, has rush-released a single entitled "Canada Is" on his own Tembo label, based in Montreal. The song has been performed many times by the singer, but this is apparently the first time he has put it on vinyl.

U.S. Act Takes Top Tokyo Prize

TOKYO — U.S. singer John O'Banion took top prize, roughly \$11,000 plus a trophy, in the 11th Tokyo Music Festival at the Budokan Hall here, performing the Joey Carbone composition "I Don't Wanna Lose Your Love."

He collected the award from British singing sister act the Nolans (CBS), winners of the 1981 festival contest.

Special "gold" awards of around \$5,500 went to Claire d'Asta (France) and Mariko Takahashi (Japan), and the "silver" prize winners (around \$3,000) were Yazuha (Japan), Angie Gold (U.K.) and Alessandra Mussolini (Italy).

The festival's "best singer" prize (\$2,500) went to Moon Juran (South Korea) and the foreign judges' award for best Japanese singer went to Yoshimi Iwasaki.

U.K. Labels Divided Over Use Of BASF Chrome Logo

LONDON—Blank tape manufacturer BASF UK is pressing ahead with plans for a generic advertising campaign promoting chrome dioxide tape product. But some record companies are concerned that the symbol chosen, which BASF wants used on chrome pre-recorded cassettes, will tie the product too much to one brand.

Pioneers Island and A&M, still the only U.K. companies to use chrome dioxide for all tape releases, are divided in their views. A&M says the symbol as it stands will be included on future product. But Island marketing manager Paul Henry says the company would like to see the spelling changed first.

"We already use BASF Chromdioxid tape for all our product, and I fully support anything the industry does to promote pre-recorded tape. We will use the symbol provided the English spelling of 'chrome' is used

Lords Debate U.K. Blank Tape Levy

By NICK ROBERTSHAW

LONDON—The British Government has reiterated its reluctance to introduce a levy on audio or video blank tape, or on recording equipment, to compensate copyright holders for infringement by home taping.

In a House of Lords debate Labour peer Lord Willis, chairman of the Authors' Lending and Copyright Society, said the Government had acted on the proposals of the 1977 Whitford Committee on copyright "with all the speed of a crippled tortoise." It did not give "a tinker's damn" about copyright owners, authors, composers or publishers.

Lord Willis added that people who recorded works in their home were committing theft. Millions of

blank audio and video tapes were being sold and used to steal copyright owners' property.

Other Labour peers echoed this theme. Lord Jenkins of Putney said the development of home taping would lead to widespread commercial piracy, and that the whole basis of the recording industry was being undermined. Lord Lloyd of Hampstead spoke of a considerable threat to the film and recording industries, and criticized the Government for ignoring the likely effect of video-cassette trade on cinema exhibition. London was the acknowledged center of the illegal copying trade and there was a strong case for a tighter law and more severe penalties for pirates.

Tory peer Lord Colwyn, himself a musician, supported the Opposition view. Largely because of home taping, he said, the music business would be unable to keep the present broad spectrum of music on the market. The Government should give high priority to reform of the copyright law.

But in reply, Government spokesman Lord Lyell did no more than repeat the views set out in last July's consultative Green Paper on copyright reform, namely that no convincing evidence had been received that it would be right to introduce either software or hardware levies, that such a move would mean a large increase in tape prices which the Government was reluctant to impose on the public, and that rough justice would in any case be inevitable, since many tape-users did not record copyright material.

The Government's views, however, would not be finalized till the consultation process following publication of the Green Paper had been completed, and the European Economic Community's memorandum on the interaction of copyright and the Treaty of Rome had been published later this year.

The Government did recognize and share the concern of the film and video industries over, the growth of film piracy, though, and agreed that there were areas where the already effective remedies might be strengthened.

French Retailer Bows 8th Outlet

PARIS—France's biggest discount audio and video retailer FNAC has opened its eighth store in the Mediterranean city of Nice. The company has taken full advantage of some concurrent celebrations in the town to give its launch maximum publicity.

The celebrations are for Italian patriot Garibaldi, who landed in what was then Nizza prior to liberating Italy, and died 100 years ago. Besides timing its own April 7 opening to coincide with the height of the festivities, FNAC also laid on a giant video show about Garibaldi's life which was watched by thousands in the Place Messena.

FNAC was set up in 1954 on a basis of high turnover and rock bottom profit margins. Despite initial record company opposition it has expanded steadily, and today cooperates with the record industry in defunding joint interests. In the new store one whole floor is given over to hi-fi and video equipment, and another to disks, tapes and books.

TAPES CONFISCATED

Chinese Gov't Fighting 'Flood' Of Foreign Music

PEKING—The Chinese government, launching what is considered a heavy-handed campaign to stem the "flood" of foreign music coming into the country since it was "opened up" to the outside world, is surprisingly making MOR romantic ballads a prime target for its displeasure.

But police in many cities here are searching shops and confiscating any tapes reckoned to be "reactionary, pornographic or vulgar." And it is feared here that soon the authorities will extend the powers granted to include freedom to search private homes.

Cassettes of any foreign popular music, but specially Chinese pop from Hong Kong and Taiwan, can now be confiscated, along with cassette players or recorders, this under stern state regulations introduced a few weeks ago.

One observer of the Chinese artistic world says: "Really the crackdown is another top-level attempt to control the invasion of China by outside cultural influences. They're viewed by the

leadership as a threat to government and to social stability."

But no real guidelines have been laid as to which kinds of music are rated most "objectionable." Fitting the "pornographic and vulgar" tag is the MOR romantic ballad, sung over Western-style pop backings. However, disco music is regarded as basically "decadent," and obviously many older Communist officials feel this kind of sound is a prime symbol of the "bourgeois decadence" they opposed three decades ago.

Yet the younger age groups find it interesting music, not least for its lack of direct political content.

The government drive is clearly aimed at the millions of prerecorded cassettes which have arrived in this country over the past three years. There's a thriving black market industry, which engages in money-making smuggling from Hong Kong of the latest, mostly pirated, tapes.

But it does seem an impossible task for the government to track down all the "offensive" pop music in this country.

Billboard® Hits Of The World™

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BRITAIN

(Courtesy of Music Week)
As of 4/10/82
SINGLES

This Week	Last Week	Title	Artist
1	1	SEVEN TEARS, Goombay Dance Band, Epic	
2	5	MY CAMERA NEVER LIES, Bucks Fizz, RCA	
3	2	JUST AN ILLUSION, Imagination, R&B	
4	7	AIN'T NO PLEASING YOU, Chas & Dave, Rockney	
5	9	GHOSTS, Japan, Virgin	
6	18	MORE THAN THIS, Roxy Music, EG/Polydor	
7	15	GIVE ME BACK MY HEART, Dollar, WEA	
8	4	LAYLA, Derek & Dominoes, RSO	
9	3	QUIERME MUCHO (YOURS), Julio Iglesias, CBS	
10	14	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis	
11	16	IS IT A DREAM, Classix Nouveaux, Liberty	
12	11	DAMNED DON'T CRY, Visage, Polydor	
13	25	DEAR JOHN, Status Quo, Vertigo	
14	21	DON'T LOVE ME TOO HARD, Nolans, Epic	
15	8	POISON ARROW, ABC, Neutron	
16	37	NIGHT BIRDS, Shakata, Polydor	
17	17	SEE THOSE EYES, Altered Images, Epic	
18	24	A BUNCH OF THYME, Foster & Allen, Ritz	
19	NEW	EBONY & IVORY, Paul McCartney & Stevie Wonder, Parlophone	
20	6	THE LION SLEEPS TONIGHT, Tight Fit, Jive	
21	12	CLASSIC, Adrian Gurvitz, Rak	
22	10	PARTY FEARS TWO, Associates, Associates	
23	31	BLUES EYES, Elton John, Rocket	
24	30	HOUSE ON FIRE, Boomtown Rats, Ensign	
25	28	ARE YOU LONESOME TONIGHT, Elvis Presley, RCA	
26	13	MICKEY, Tony Basil, Radiachoice	
27	35	I CAN MAKE YOU FEEL GOOD, Shalamar, Solar	
28	19	YOUR HONOR, Pluto, KR	
29	33	IRON FIST, Motorhead, Bronze	
30	NEW	PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Mistral	
31	26	MUSIC FOR CHAMELEONS, Gary Numan, Beggars Banquet	
32	NEW	FANTASTIC DAY, Haircut One Hundred, Arista	
33	20	GO WILD IN THE COUNTRY, Bow Wow Wow, RCA	
34	NEW	STONE COLD, Rainbow, Polydor	
35	NEW	THIS TIME (WE'LL GET IT RIGHT), England World Cup Squad, England	
36	34	MEMORY, Barbra Streisand, CBS	
37	NEW	REALLY SAYING SOMETHING, Bananarama & Fun Boy Three, Deram	
38	32	RUN TO THE HILLS, Iron Maiden, EMI	
39	NEW	EVER SO LONELY, Monsoon, Phonogram	
40	23	LOVE PLUS ONE, Haircut One Hundred, Arista	
ALBUMS			
1	NEW	THE NUMBER OF THE BEAST, Iron Maiden, EMI	
2	1	LOVE SONGS, Barbra Streisand, CBS	
3	2	PELICAN WEST, Haircut One Hundred, Arista	
4	12	JAMES BOND GREATEST HITS, Various, Liberty	
5	4	ALL FOR A SONG, Barbara Dickson, Epic	
6	3	THE GIFT, Jam, Polydor	
7	28	SKY 4/FORTHCOMING, Sky, Ariola	
8	5	BEGIN THE BEGUINE, Julio Iglesias, CBS	
9	6	THE ANVIL, Visage, Polydor	
10	7	FIVE MILES OUT, Mike Oldfield, Virgin	
11	NEW	BLACKOUT, Scorpions, Harvest	
12	8	ACTION TRAX, Various, K-tel	
13	9	KEEP FIT AND DANCE, Various, K-tel	
14	13	TIN DRUM, Japan, Virgin	
15	11	PEARLS, Elkie Brooks, A&M	
16	NEW	CHARIOTS OF FIRE, Vangelis, Polydor	
17	17	PORTRAIT, Nolans, Epic	
18	19	DIAMOND, Spandau, Reformation	
19	14	DARE, Human League, Virgin	
20	24	BODY TALK, Imagination, R&B	
21	26	TWENTY WITH A BULLET, Various, EMI	
22	NEW	THE NAME OF THIS BAND IS TALKING HEADS, Talking Heads, Sire	
23	15	CONCERT IN CENTRAL PARK, Simon & Garfunkel, CBS	
24	NEW	ASIA, Asia, Geffen	
25	22	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l	
26	27	NON-STOP EROTIC CABARET, Soft Cell, Some Bizarre	
27	10	FUN BOYS THREE, Chrysalis	
28	16	ONE NIGHT AT BUDOKAN, Michael Schenker Group, Chrysalis	

29	25	CHRISTOPHER CROSS, Warner Bros.	
30	21	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Din Disc	
31	NEW	PRIVATE EYES, Daryl Hall & John Oates, RCA	
32	38	MAYBE IT'S LIVE, Robert Palmer, Island	
33	NEW	100 COTTON, Jeta, EMI	
34	23	BEST OF THE FOUR TOPS, Four Tops, K-tel	
35	36	SPEAK & SPELL, Depeche Mode, Mute	
36	33	FREEZE-FRAME, J. Gells Band, EMI America	
37	NEW	4, Foreigner, Atlantic	
38	18	WORD OF MOUTH, Toni Basil, Radiachoice	
39	32	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l	
40	NEW	SOMETHING SPECIAL, Kool & Gang, De-Lite/Phonogram	

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 4/10/82
SINGLES

This Week	Last Week	Title	Artist
1	1	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Boardwalk	
2	3	FREEZE-FRAME, J. Gells Band, EMI America	
3	2	OPEN ARMS, Journey, CBS	
4	5	WE GOT THE Go-Go's, Go-Go's, IRS	
5	6	MAKE A MOVE ON ME, Olivia Newton-John, MCA	
6	7	DON'T YOU WANT ME, Human League, PolyGram	
7	8	THAT GIRL, Stevie Wonder, Motown	
8	4	TONIGHT I'M YOURS, Rod Stewart, WEA	
9	13	DON'T TALK TO STRANGERS, Rick Springfield, RCA	
10	10	DO YOU BELIEVE IN LOVE, Huey Lewis & News, Capitol	
11	12	FANTASY, Aldo Nova, CBS	
12	9	TAINTED LOVE, Soft Cell, PolyGram	
13	14	KEY LARGO, Bertie Higgins, Kat Family	
14	15	PRETTY WOMAN, Van Halen, Warner Bros.	
15	11	SHOULD I DO IT, Pointer Sisters, Planet	
16	NEW	WHAT KIND OF LOVE IS THIS, Streethearts, Capitol	
17	NEW	FIND ANOTHER FOOL, Quarterflash, Seffen	
18	NEW	EDGE OF SEVENTEEN, Stevie Nicks, Modern	
19	18	JUKE BOX HERO, Foreigner, Atlantic	
20	NEW	CHARIOTS OF FIRE, Vangelis, Polydor	

ALBUMS

1	1	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Boardwalk	
2	2	FREEZE-FRAME, J. Gells Band, EMI America	
3	3	BEAUTY AND THE BEAT, Go-Go's, IRS	
4	5	DARE, Human League, Virgin	
5	4	NON-STOP EROTIC CABARET, Soft Cell, PolyGram	
6	6	PHYSICAL, Olivia Newton-John, MCA	
7	NEW	CHARIOTS OF FIRE, Vangelis, Polydor	
8	9	ALDO NOVA, Aldo Nova, CBS	
9	7	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.	
10	8	PRIVATE EYES, Hall & Oates, RCA	

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 4/12/82
SINGLES

This Week	Last Week	Title	Artist
1	2	DER KOMMISSAR, Falco, Jive	
2	1	SKANDAL IN SPERRBEZIRK, Spider Murphy Gang, Electrola	
3	NEW	EIN BISSCHEN FRIEDEN, Nicole, Juppiter	
4	4	THE LION SLEEPS TONIGHT, Tight Fit, Teldec	
5	3	ALBANY, Roger Whittaker, Aves	
6	7	FELICIDAD, Al Bano & Romina Power, EMI	
7	8	UNA NOTE SPECIALE, Alice, EMI	
8	11	DAS MODELL, Kraftwerk, EMI	
9	5	GOLDENER REITER, Joachim Witt, WEA	
10	NEW	DA DA DA ICH LIEB DICH NIGHT, Trio, Phonogram	
11	6	LAND OF MAKE BELIEVE, Bucks Fizz, RCA	
12	16	HURA DIE SCHULE BRENNT, Extrabreit, Metronome	
13	10	I'LL FIND MY WAY HOME, Jon & Vangelis, Polydor	
14	9	OH JULIE, Shakin' Stevens, Epic	
15	13	SCHICKERIA, Spider Murphy Gang, EMI	
16	15	I WON'T LET YOU DOWN, OHD, WEA	
17	19	OLE ESPANA, Michael Schanze & Die Fussball National-	

18	12	Mannschaft, Ariola	
19	21	DON'T YOU WANT ME, Human League, Virgin	
20	17	UND GANZ DOLL MICH, Rolf & Seine Freunde, Polydor	
21	25	CENTERFOLD, J. Gells Band, EMI	
22	22	FRED VOM JUPITER, Die Doraus Und Die Marinas, Teldec	
23	20	REALITY, Richard Sanderson, Polydor	
24	24	LIEBER GOTT, Peter Maffay, Metronome	
25	18	WOHIN GEHST DU, Roland Kaiser, Hansa	
		ICH WUNSCH DIR DIE HOELLE AUF ERDEN, Christian Franke, Ariola	

ALBUMS

1	1	DOLCE VITA, Spider Murphy Gang, Electrola	
2	2	ICH WILL LEBEN, Peter Maffay, Metronome	
3	8	NICHT ZU BREMSEN, Truck Stop, Metronome	
4	7	OLE ESPANA, Michael Schanze & Die Fussball National-Mannschaft, & Wm '82, Ariola	
5	5	85555, Spliff, Phonogram	
6	3	BERLIN: A CONCERT FOR THE PEOPLE, Barclay James Harvest, PolyStar	
7	4	4, Foreigner, Atlantic	
8	13	BEST MOVES, Chris Burgh, CBS	
9	6	LEGENDARY SOUND OF GLENN MILLER & BIG BAND, K-tel	
10	NEW	BLACKOUT, Scorpions, EMI	
11	10	IHRE GROESSTEN ERFOLGE, Extrabreit, Metronome	
12	11	WELCH EIN LAND FUER MAENNER, Extrabreit, Reflektor	
13	9	TROPICAL DREAMS, Goombay Dance Band, CBS	
14	14	DER ERNST DES LEBENS, Ideal, Eitel Imperial	
15	16	SILBERLICK, Joachim Witt, WEA	
16	18	RHEINGOLD, EMI	
17	19	IDEAL, Ideal, IC	
18	12	WORLD'S APART, Saga, Polydor	
19	20	FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor	
20	15	THE VISITORS, Abba, Polydor	
21	28	HALE HEY LOUISE, Rocky King, CBS	
22	23	EISBAR, Grauzone, Welk-Rekord	
23	26	FANFANTANTISCH, Rheingold, EMI	
24	14	SHARAZAN, Al Bano & Romina Power, Baby	
25	NEW	MAID OF ORLEANS, Orchestral Manoeuvres In The Dark, Din Disc	

JAPAN

(Courtesy Music Labo)
As of 4/12/82
SINGLES

This Week	Last Week	Title	Artist
1	1	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Boardwalk	
2	2	FREEZE-FRAME, J. Gells Band, EMI America	
3	3	BEAUTY AND THE BEAT, Go-Go's, IRS	
4	5	DARE, Human League, Virgin	
5	4	NON-STOP EROTIC CABARET, Soft Cell, PolyGram	
6	6	PHYSICAL, Olivia Newton-John, MCA	
7	NEW	CHARIOTS OF FIRE, Vangelis, Polydor	
8	9	ALDO NOVA, Aldo Nova, CBS	
9	7	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.	
10	8	PRIVATE EYES, Hall & Oates, RCA	
ALBUMS			
1	1	NIKENAI ROUGE MAGIC, Imawano Kiyoshiro & Sakamoto Ryuichi, London (Yano/Nakayoshi)	
2	NEW	FRARETE BANZAI, Masahiko Kondo, RVC (Jenny's)	
3	3	CHAKO NO KAIGAN MONOGATARI, Southern All Stars, Victor (Amuse)	
4	1	KOKORO NO IRO, Masatoshi Nakamura, Nippon Columbia (Nichion)	
5	4	IROTSUKI NO ONNA DE ITEKUREYO, Tigers, Polydor (Anima)	
6	5	WEDDING BELL, Sugar, For Life, (JCM)	
7	10	TEARDROP TANTEIDAN, Imokintro, For Life (Fuji)	
8	8	YES MY LOVE, Eikichi Yazawa, Warner-Pioneer (Comestock)	
9	6	AI O KUDASAI, Naoko Kawai, Nippon Columbia (Geiei)	
10	9	HOSHIZORA NO ANGEL-QUEEN, Dara Sedaka, Canyon (Soundtrack)	
11	11	AKOGARE NO SLENDER GIRL, Shanela, Epic/Sony (PMP/JVK)	
12	17	MINAMI JUJISEI, Hideki Saijo, RCA (Geiei)	
13	7	AKAI SWEET PEA, Seiko Matsuda, CBS/Sony	
14	NEW	REALITY, Richard Sanderson, Toshiba-EMI (Toshiba)	
15	13	KIMINI BARA BARA ... TO IUKANJI, Toshihiko Tahara, Canyon (Janny's)	
16	19	MEGURIAI, Daisuke, Inoue, King (Sunrise/Mad)	
17	NEW	SILHOUETTE ROMANCE, Junko Ohashi, Nippon Phonogram (Kitajima/PMP)	
18	16	YUMEMIRU SEASON, Tsukasa Ito, Japan (Amuse)	
19	14	KOIBITOTACHI NO CAFETERACE, Yoshie Kashiwabara, Nippon Phonogram (Watanabe/	

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.

20	20	Burning)	
		YOKINA PALETTE CAT, Hound Dog, April	
ALBUMS			
1	1	KANSUIGYO, Miyuki Nakajima, Canyon	
2	4	NIAGARA TRIANGLE VOL. 2, Eilichi Ohotaki & Others, CBS/Sony	
3	10	NATSU ICHIBAN, Toshihiko Tahara, Canyon	
4	2	MEMORIAL, Masatoshi Nakamura, Nippon Columbia	
5	3	CENTRAL PARK CONCERT, Simon & Garfunkel, CBS/Sony	
6	5	FOR YOU, Tatsuuro Yamashita, RVC	
7	7	LIVE!, Yuso Kamon, Victor	
8	6	SUGAR DREAM, Sugar, Four Life	
9	NEW	IV (54), Toto, CBS/Sony	
10	15	THE TIGERS 1982, Polydor	
11	8	COLORFUL ARABESQUE, Arabesque, Victor	
12	9	1000 YEAR KOWO EIGAHEN, Soundtrack, Canyon	
13	16	KIDOSHENSI GANDAM III (3) BGM-HEN, Soundtrack, King	
14	11	SOTSUGYO, Seiko Sawada, Crown	
15	13	YUMEMIRU KORO O SUGITEMO, Junko Yagami, Discomate	
16	12	SAYONARA KONNICHAWA, Tsukasa Ito, Japan	
17	14	YUME NO TOCHU, Takao Kasugl, Polydor	
18	NEW	OVER, Off Course, Toshiba-EMI	
19	NEW	DE NINA A MUJER, Julio Iglesias, Epic/Shony	
20	19	AI AI AI, Mayo Shono, Nippon Columbia	

SPAIN

(Courtesy El Gran Musical)
As of 4/10/82
SINGLES

This Week	Last Week	Title	Artist
1	3	SHARAZAN, Al Bano & Romina Power, Epic	
2	1	SOUVENIR, Orchestral Manoeuvres In The Dark, Hispavox	
3	2	DON'T YOU WANT ME, Human League, Ariola	
4	5	SOME FOLKS, Street Boys, Edigsa	
5	7	SI LA VIERAS CON MIS OJOS, Dyango, EMI	
6	4	ON MY OWN, Nikka Costa, Ariola	
7	10	ERES, Massiel, Hispavox	
8	NEW	YOU, Nikka Costa, Ariola	
9	6	PERDIDO EN MI HABITACION, Mecano, CBS	
10	8	TAINTED LOVE, Soft Cell, Fonogram	
ALBUMS			
1	1	NIKKA COSTA, Nikka Costa, Ariola	
2	7	LE MEJOR DEL TECNÓ POP, Various, Ariola	
3	2	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Ariola	
4	3	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, Edigsa	
5	5	SHARAZAN, Al Bano & Romina Power, Epic	
6	4	VOLUMEN BRUTAL, Baron Rojo, Zafiro	
7	NEW	GREATEST HITS, Queen, EMI	
8	6	PERHAPS LOVE, Placido Domingo & John Denver, CBS	
9	9	COMO UNA OLA, Rocio Jurado, RCA	
10	10	ENTRE UNA ESPADA & LA PARED, Dyango, EMI	

AUSTRALIA

(Courtesy Kent Music Report)
As of 4/5/82
SINGLES

This Week	Last Week	Title	Artist
1	1	WHAT ABOUT ME, Moving Pictures, WBE	
2	2	CENTERFOLD, J. Gells Band, EMI America	
3	3	OH JULIE, Shakin' Stevens, Epic	
4	5	BELIEVE IT OR NOT, Joey Scarbury, Elektra	
5	4	YOUNG TURKS, Rod Stewart, Warner Bros.	
6	7	JUST CAN'T GET ENOUGH, Depeche Mode, Mute	
7	6	HARDEN MY HEART, Quarterflash, Geffen	
8	9	DADDY'S HOME, Cliff Richard, EMI	
9	8	MAKE A MOVE ON ME, Olivia Newton-John, Interfusion	
10	16	ONE DAY IN YOUR LIFE, Michael Jackson, Motown	
11	NEW	BLUE EYES, Elton John, Rocket	
12	15	ON MY OWN, Duran Duran, EMI	
13	10	HOMOSAPIEN, Pete Shelley, Island	
14	14	COME BACK SUNSHINE, Bill Wyman, A&M	
15	13	I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA	
16	11	TAINTED LOVE, Soft Cell, Mercury	

17	12	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic	
18	NEW	DIRTY CREATURE, Split Enz, Mushroom	
18	NEW	WORKING FOR THE WEEKEND, Loverboy, CBS	
20	17	TROUBLE, Lindsay Buckingham, Mercury	

ALBUMS

1	1	DAYS OF INNOCENCE, Moving Pictures, WBE	
2	2	CIRCUS ANIMALS, Cold Chisel, WEA	
3	8	JUMP UP, Elton John, Rocket	
4	6	CAT STEVENS' GREATEST HITS, Island	
5	3	DARE, HUMAN LEAGUE, Virgin	
6	9	BUSINESS AS USUAL, Men At Work, CBS	
7	12	PHYSICAL, Olivia Newton-John, Interfusion	
8	7	4, Foreigner, Atlantic	
9	4	LOVE SONGS, Cliff Richard, EMI	
10	10	THE GREAT ESCAPE, Richard Clapton, WEA	
11	14	GREEN DOOR, Shakin' Stevens, Epic	
12	17	B	

RCA Begins Concentrated Promo Push For Key Acts

• Continued from page 8

U.S. and Canada, with strong input on international promotion, says that he and his department are now holding staff meetings with managers, artists and writers before an LP project is committed to tape, so they can get an idea of what sounds are likely to make the best impression abroad. Also, he is now making monthly market reports to them that describe, through ongoing market research, current global sound trends and even key in on developments on the local dealer level.

Touring and centralized availability of selected product and merchandising tools are further buttressed by radio and press interviews in the U.S. for distribution abroad and the translation of song lyrics in the native tongue, although this doesn't necessarily mean that the recording will be re-cut in that language.

One example of an artist priority push internationally is Lou Reed. Pino reports that Reed has just returned from a five-day visit to Europe, where he conducted about 120 press and radio interviews. In the planning stages is a one-hour tv special that would present his "Blue Mask" album in its entirety. Reed will return to Europe in September for a tour of selected markets.

With its new (as yet untitled) album due for release next month, Odyssey is getting prime international exposure in the months

ahead. "They'll tour just as soon as the album is ready," says Pino. "We won't wait." And Pino also raises the possibility that their album will be also centrally manufactured by Teldec.

Pino says he's already working well into 1983 for promotional and performance tours by designated RCA acts. And to keep him and others in personal touch with worldwide developments in music, a constant round of foreign treks are planned by staffers and Pino, a veteran of seven years at RCA, most recently out of Brazil.



GLOBAL COMMITMENT—Latin recording star Jose Luis Rodriguez, left, cemented his new CBS disk deal with Dick Asher, the major's deputy president and chief operating officer. Negotiations were consummated last month in Nassau (Billboard, April 10).

INDUSTRY CONCERNS UNHEEDED

Draft Legislation Angers French

By MICHAEL WAY

records (neighboring rights), and no levy on either audio or video hardware to make up for losses attributed to home taping.

"We are forgotten and unloved by this government, just like previous ones," was the immediate reaction of French record industry body SNEPA (Syndicat National de l'Edition Phonographique et Audio-Visuelle). It added, however, that it would push for amendments on points vital to the industry when the draft bill was debated in Parliament later this month.

Although industrialists within the French hardware and software manufacturer association SIERE (Syndicat des Industries Electroniques de Reproduction et d'Enregistrement) had opposed a tax on their products, the whole entertainment industry was united in a campaign to lower the 33% Value Added Tax.

Apparently though, this move was balked by the penny-pinching budget minister Laurent Fabius. And the same is true of the Rome Convention issue, which France has never ratified because it would cost the state-run and independent radio networks, in which the state also has a considerable interest, substantial sums in neighboring and performing rights.

What particularly vexes the record industry is the fact that both Fillioud and Prime Minister Pierre Mauroy had hinted, prior to the announcement of the draft law, that a

tax would be imposed on hardware and software to compensate for home taping. And only a week before, a senior executive at authors' and composers' rights society SACEM said: "I think something will be done for the artist this time," in reference to ratification of the Rome Convention.

SNEPA's view is that the powerful industrial lobby had proved strong enough to block proposals for a tax. Admitting that the situation was now completely "stuck," a spokesman said: "Perhaps now we should also improve our links with the industry minister instead of continually acting through the culture ministry."

Immediately after the draft law was revealed, SNEPA telegraphed all interested parties within the Government and Parliament to protest the absence of any aid to the music industry, which despite a hesitant upturn in the past few months is still hard hit by the record sales slump.

All the draft law did include was an easing of state control over the broadcasting apparatus as a whole, including the right for free radio stations—and eventually television too—to operate under license but without advertisements.

First reaction was that the bill was a much watered-down document, compared with the flood of hints and promises that preceded its long-awaited publication.

APRIL 17, 1982, BILLBOARD



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Billboard's Top Album Picks

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Number of LPs reviewed this week **59** Last week **51**

Pop

RAY PARKER JR. *The Other Woman*, Arista AL9590. Produced by Ray Parker Jr. Even listeners who have never been big fans of Raydio find themselves drawn to Parker's maiden solo hit, "The Other Woman." The rest of this album reflects that cut's sassy, sexy mix of rock and r&b. The lyrics (all songs were written and produced by Parker) may not be profound, but the music is great fun. Raydio's last album, "A Woman Needs Love," reached number 13 pop and spawned a top three single.

GRAHAM PARKER—*Another Grey Area*, Arista AL 9589. Produced by Jack Douglas, Graham Parker. Parker's first outing without the Rumour offsets the ensemble's absence with some of his strongest songs yet. The supporting cast of New York studio heavies also gives the performances plenty of snap. As always, though, it's the mercurial Martha Davis who rivets attention through her sultry, sweet or seething vocal style and a grabbag of vivid lyrics.

THE MOTELS—*All Four One*, Capitol ST-12177. Produced by Val Garay. As rumored, the third album from the long touted Angeleno hope taps a new level of studio sheen and instrumental snap, thanks to producer Garay's sharp sonics and some strong studio aces added to a revised Motels lineup. As always, though, it's the mercurial Martha Davis who rivets attention through her sultry, sweet or seething vocal style and a grabbag of vivid lyrics.

ORIGINAL MOTION PICTURE SOUNDTRACK—*"Cat People," Backstreet* (MCA) BSR-6107. Produced by Giorgio Moroder. One newspaper critic has already quipped that this ominous electronic score tells its story better than the new Paul Schrader "erotic fantasy," and that applies doubly to the set's commercial lure, David Bowie's sultry, explosive vocal and menacing lyrics on "Putting Out Fires." Moroder's instrumental pieces are hypnotic on their own, however, suggesting a synthesizer tour de force as chilling as "Chariots Of Fire" was uplifting.

DAVE EDMUNDS—*D. E. 7th*, Columbia FC 37930. Produced by Dave Edmunds. Fans may still be mourning the demise of Rockpile, but the Welsh guitarist's new band should help ease the pain. New twists include some raucous horn charts, along with Edmunds' familiar love of country and blues details to spice his brand of classic rock. The production favors a fat, often echo-laden sound, perfect for covers from sources as disparate as Springsteen ("From Small Things (Big Things One Day Come)" and Doug Kershaw ("Louisiana Man").

OUTLAWS—*Los Hombres Malo*, Arista AL 9584. Produced by Gary Lyons. The veteran rock quartet returns with another set of scruffy goodtime boogie. There are no covers of old hits here, a la "Ghost Riders In The Sky," the group's last AM hit, but there's enough tough, mainstream rock to generate ample FM activity. The guitar interplay of Hughie Thomasson and Freddie Salem ranks amongst the best in rock. One of Arista's longest-running acts.

MELISSA MANCHESTER—*Hey Ricky*, Arista AL9574. Produced by Arif Mardin. Manchester's latest features some of her most confident vocals yet, especially on her 1975 classic "Come In From The Rain," one of the best torch songs of the past decade, and George & Ira Gershwin's 1926 chestnut "Someone To Watch Over Me," one of the best torch songs of all time. But the title track, written with Bernie Taupin, shows that Manchester can still cut loose and rock. Other highlights: "Race To The End," the theme from "Chariots Of Fire," and "Wish We Were Heroes," a duet with David Gates.

SPARKS—*Angst In My Pants*, Atlantic SD 19347. Produced by Mack. The brothers Mael bounce back with a new label, a typically tongue-in-cheek visual package and more forays into the witty, danceable rock they excel at. Titles like "Nicotina," "Moustache," "Instant Weight Loss" and "Angst In My Pants" are just the tip of the iceberg. Mack has masterminded platinum albums by Queen ("The Game") and Billy Squier ("Don't Say No.")

Country

BOBBY BARE—*Ain't Got Nothin' To Lose*, Columbia FC37719. Produced by Allen Reynolds. Under the guidance of new producer Reynolds, Bare continues on the strong vocal track he displayed on his recent LP, "As Is." Instrumentation here is kept to a minimum, allowing Bare's voice to shine through. The material is strong and varied, including such gems as a pair of Shel Silverstein tunes and the hilarious "Praise The Lord And Send Me The Money."

Best cuts: That cited, plus "If You Ain't Got Nothin' (You Ain't Got Nothin' To Lose)," "Isn't That Just Like Love," "Golden Memories" and "So Good To Be So Bad."

JOHNNY PAYCHECK—*Winners & Losers*, Epic FE37933. Produced by Billy Sherrill. Paycheck has been highly underrated as a country stylist: next to George Jones, few singers can make begging forgiveness into more of an art. Paycheck is also a fine songwriter, with his "Sharon Rae" and "No Way Out" two of the best things on this album. Thanks to Sherrill's clean, no-frills production and Paycheck's soul-searching vocals, "Winners & Losers" becomes the artist's finest work in a while.

JOE STAMPLEY—*I'm Goin' Hurtin'*, Epic FE37927. Produced by Ray Baker. Though this artist is responsible for some authentic-sounding honky tonk when he's paired up with sometime-partner Moe Bandy, on his own he comes off a lot more mellow. His forte seems to be lush MOR ballads with a few covers of things like "Mandy" and "Baby I'm-A Want You" thrown in. Stampley's at his best on original material, though he could use less sweetening on the tracks.

Soul

A TASTE OF HONEY—*Ladies Of The Eighties*, Capitol ST12173. Produced by Al McKay, Ronald LaPread, Janice Marie Johnson, Hazel Payne. The group that rebounded with last year's pop and r&b smash "Sukiyaki" returns with another set of upbeat if not terribly profound dance pop. The opening cut, "Sayonara," continues in the Japanese motif, and Japanese accents abound in a remake of the Miracles' dreamy "I'll Try Something New." The key to the group's unexpected longevity has been the versatility of vocalists Janice Marie Johnson and Hazel Payne, who glide from sprightly uptempo material to deep ballads with ease.

FANTASY—*Sex and Material Possessions*, Pavilion/CBS BFZ 37945. Produced by Tony Valor. Last year's disco champs with their very first effort, Fantasy returns behind the fast-rising "Hold On Tight." Naturally, Fantasy aims to dent the dance charts, swing to soul and pop, and stick around for a while. The trio's high energy vocal blend really packs a kick, while Carolyn Edwards' steps out on ballads to vary the pace. "Too Hot For Love" is another prime dance cut and while the group's still building, it's the big beat that will take them to the top right now.

BRASS CONSTRUCTION—*Attitudes*, Liberty LT-51121. Produced by Randy Muller. BC gets off some rollicking funk rock, and based on their upstart "Can You See The Light" hit, the band could break through bigger than ever. Producer/arranger/singer/keyboardist Randy Muller is the driving force, but the nine-man outfit suits up ace instrumentalists at every position. Muller's musical vision has its own quirky funk bent, and the band turns loose the brass, rhythm, bass and groove. This band just party's harder and it's paying off.

PATRICE RUSHEN—*Straight From The Heart*, Elektra EL-60015. Produced by Charles Mims, Jr. and Patrice Rushen. Miss Rushen makes a solid bid for superstardom as "Forget Me Nots" races up the charts. It looks like the clear winner will be this expanding artist who completes the transition from jazz prodigy to one of black music's most talented individuals, man or woman. From vocals to keyboards to arranging and producing, Miss Rushen is just beginning to achieve her rightful position. This LP may leap-frog Rushen to the pop charts, where her rock-funk groove will find many fans.

XAVIER—*Point Of Pleasure*, Liberty LT 51116. Produced by Terry Philips. Xavier Ernest Smith owes a debt of funk to George Clinton and Bootsy who inspired and perspired for Xavier in his quest for the ultimate groove. "Work That Sucker To Death" is a porn-appeal dance hit which along with the LP title add up to the artist's basic bag—set at all cost. All in the name of funk though, as Xavier finds his partner and possibly better half in Ayanna Little's co-lead vocals. Strong production values, Xavier's powerful vocal performance and consistent effort through lift this lyrically spotty album beyond most dance-only disks.

Jazz

FATHERS & SONS, Columbia FC 37972. Produced by Stanley Crouch. Side one offers the Marsalis clan of New Orleans—trumpet contender Wynton, brother Branford on tenor sax and father Ellis on piano—while side two pairs Chicago's Von and Chico Freeman, two generations of potent tenor sax, in a generational concept surprisingly rare given the ranks of jazz families. With the Marsalises favoring bright, angularly modern ensemble exchanges while the Freemans veer closer to root jazz and blues, the emphasis throughout is on crisp ensemble interplay. A winner, likely to garner heavy jazz airplay.

Gospel

B. J. THOMAS—*Miracle*, Myrrh MSB6705. Produced by Pete Drake. One of the most convincing and powerful voices in gospel music, Thomas has found material here that is worthy of him. The result is an album that comments on more than just the spiritual aspects of the human condition. The highlight is Bobby Braddock's sardonic "Would They Love Him Down In Shreveport." But "Hand Of The Man" and "Satan You're A Liar" are also inspiring in the widest sense.

BILLY DAVIS, JR.—*Let Me Have A Dream*, Savoy SL-14661. Produced by Rev. James Cleveland. Davis' debut gospel album should be well-accepted by his loyal fans who will be

treated to a selection of songs that provides an excellent showcase for his voice and to superb musicianship and production. Highlights are duets "Steal Away" with Cleveland and "Praise Ye The Lord" with Marilyn McCoo. The powerful Southern California Community Choir provides height and depth in its stirring accompaniment.

SANDI PATTI—*Lift Up The Lord*, Impact R3799. Produced by Greg Nelson. Patti demonstrates the vocal range and enthusiasm here that led to her being voted gospel artist of the year in the recent Dove ceremonies. Given her range, it seems a shame to detract from it by the luxuriant orchestration that marks many of the songs here. Still, she shines through vividly in such numbers as "Yes, God Is Real" and "Jesus Is Everything."

First Time Around

STRANGER, Epic ARE 37940. Produced by Tom Werman. This Jacksonville quartet offers further evidence that Floridians thrive on hard rock, in this case spiced with equal measures of shuffling boogie and high speed guitar solos and fills. The band's real commercial ace, though, may be its penchant for bursts of melodic warmth ("My Kind Of Woman") and the sparing injection of organ and synthesizer to soften their guitar onslaughts.

EPs

BOW WOW WOW—*The Last Of The Mohicans*, RCA CPL14314. Produced by Kenny Laguna. Bow Wow Wow has taken the rock'n'roll classic "I Want Candy," brought to it by independent promoter/associate producer Steve Leeds and updated it in the group's own 80's tribal style. Beyond that producer Kenny Laguna has given Bow Wow Wow free rein to further develop its own idiosyncratic style, while hopefully making it palatable to American tastes.

MISSING PERSONS, Capitol Records DLP15001. Produced by Ken Scott. The highly rhythmic percussive background with chanted vocals type of neo art-rock practiced by such groups as Romeo Void, Bush Tetras, Marilyn and others is given the major label treatment on this EP. The results are less rough, an could be expected, but also a bit less exciting. But more commercial too, which helps give recognition to the others.

Billboard's Recommended LPs

pop

MIKE OLDFIELD—*Five Miles Out*, Epic ARE 37983. Produced by Mike Oldfield. Oldfield no longer insists on one-man extravaganzas, and his choice in instrumental partners here constitutes a bona fide Oldfield band, augmented by others including Chieftains' Paddy Moloney and Carl Palmer. The music, though, still carries the atmospheric sweep of Oldfield's earliest records.

JOHNNY CASH, JERRY LEE LEWIS, CARL PERKINS—*The Survivors*, Columbia FC37961. Produced by Lou Robin, Rodney Crowell. Recorded live in Stuttgart, W. Germany last summer, this LP is a testimony to the enduring talent and timeliness of these three rock'n'roll veterans. It is appropriate that the emphasis here is on gospel oriented material; it is the glue that holds these pioneers together.

POINT BLANK—*On A Roll*, MCA MCA5312. Produced by Bill Hamm. Before one can dismiss Point Blank as another faceless AOR clone band, one must pay attention to the keyboard playing of Michael Hamilton. Where other such bands use synthesizers to sweeten the sound, here the new music concept of putting the electronics at the cutting edge of the music is put to good use. The rest unfortunately, is pretty predictable.

ORIGINAL MOTION PICTURE SOUNDTRACK—*Diner*, Elektra E160107E. Produced by Carol Thompson, Roger Mayer. What a great collection of classics from the late '50s and early '60s! On one album: Dion & the Belmonts' "A Teenager In Love," Tommy Edwards' "It's All In The Game," Elvis' "Don't Be Cruel," the Del Vikings' "Come Go With Me" and 16 other great cuts!

GRAM PARSONS—*Gram Parsons And The Fallen Angels*—Live 1973. Produced by John DeLigato, Marley Brant. Listeners first heard these tunes as a March 13, 1973 broadcast over New York's WLIR-FM. The tapes are resurrected here and while the sonics are noticeably spotty at times, Parsons and company, including Emmylou Harris, more than make up for that with this spontaneous country pop set. Parson's legacy to 70s music was deep and this collection is yet another meaningful barometer of that immense talent.

RESIDENTS—*The Tunes Of Two Cities*, Ralph Records RZB202. Produced by the Residents. On this, the second LP of their "Mark Of The Mole" trilogy, the Residents contrast

the music of two different and warring cities. one is more light and melodic, the other more somber and electronic. Though virtually all instrumental (with vocal effects), this is a very expressive LP. The Residents are among the most innovative of American groups, and there are hopes that the band will do its first ever tour in support of this LP—and Ralph Records' 10th anniversary.

country

VARIOUS ARTISTS—*Columbia Historic Edition (Sons Of The Pioneers—FC37439; Gene Autry—FC37465; Lefty Frizzell—FC37466; Spade Cooley—FC37467; Bob Wills—FC37468; Flatt & Scruggs—FC37469)*. Various producers. Although these albums are monaural and otherwise undoctored for the modern ear, they contain some of the brightest and most inventive country music extant. Each album has one or more previously unreleased songs, and the liner notes are precious bits of insight. The Spade Cooley and Flatt & Scruggs LPs merit special praise and attention.

soul

SUN—*Let There Be Sun*, Capitol ST12204. Produced by Beau Ray Fleming, Byron Byrd. A group that has labored long and hard in the pop/funk/rock mode is Sun, whose cosmic concerns this time around are tempered by more earthbound pursuits, such as the professional basketball playoffs. "Slam Dunk The Funk," the first single celebrates the end of the NBA season. Other cuts concern love and parties.

MCCRAYS—*All Night Music*, Capitol ST12198. Produced by Wayne Henderson. Pop-style melodies soulfully woven around a funky beat are the mark of the McCrays, a group of 12 talented musicians. The pretty male/female vocal harmonies are punctuated by well-arranged horns. It's music in an MOR funk mode; adult soul if you will.

OTIS REDDING—*Recorded Live Previously Unreleased Performances*, Atlantic SD 19346. Produced by Nesuhi Ertegun, Ed Michel. The album's title is a jawbreaker, and from the first few choruses it's clear the band was far from the tightest he'd ever fronted. No matter: even when pitted against off-keyed horns, the late great Otis was a galvanic live performer, and these recently unearthed tapes capture the same raw fervor as Redding's classic live sets for Stax.

jazz

ORNETTE COLEMAN—*Of Human Feelings*, Antilles AN2001 (Island). Produced by Ornette Coleman. The best jazz, as well as the best rock, is not happy music. It's angry, disquieting and rough. That's the kind of songs Coleman writes and that's the way he plays his alto sax. If the word "ease" has any place in describing the music of Ornette Coleman, it is in the execution of the music, not in the raw and "human feelings" found on this LP.

DIZZY GILLESPIE—*Musican, Composer, Raconteur*, Pablo Live D2620116. Produced by Gillespie. Subtitled "Dizzy Gillespie Plays And Raps In His Greatest Concert," this digital album from a concert at Montreaux is just about all any Gillespie fan could ask for. Gillespie's sextet includes Milt Jackson on vibes and James Moody on tenor and flute. Moody has some particularly tasteful flute on "Olinga," which builds a mystical quality as Gillespie somehow gets the audience to become a disciplined choir. There are a number of Gillespie oldies but goodies including "Manteca," "Con Alma," "Night In Tunisia."

JOE PASS—*Ira, George and Joe*, Pablo Today 2312133. Produced by Norman Granz. Subtitled "Joe Pass Loves Gershwin," this album well illustrates how lovingly Pass can play his guitar on such fine Gershwin tunes as "Bidin' My Time," "But Not For Me," "Swonderful" and "Love Is Here To Stay." The big surprise is "Lady Be Good." Driven at mercileless jazz tempos over the years, Pass takes a fresh approach with a gentle ballad pace. Shelly Manne on drums, John Pisano on rhythm guitar and Jim Hughart round out the Pass group.

TOMMY FLANAGAN—*The Magnificent*, Progressive 7059. Produced by Gus Statiras. Magnificent indeed is this gentle album of ballads by the masterful jazz pianist. Supported by George Mraz on bass and Al Foster on drums, the trio glides through such familiar material as "Speak Low," "Old Devil Moon" and "Just In Time." Thad Jones' blues "Blueish Grey" has a strong bass line for a workout by Mraz.

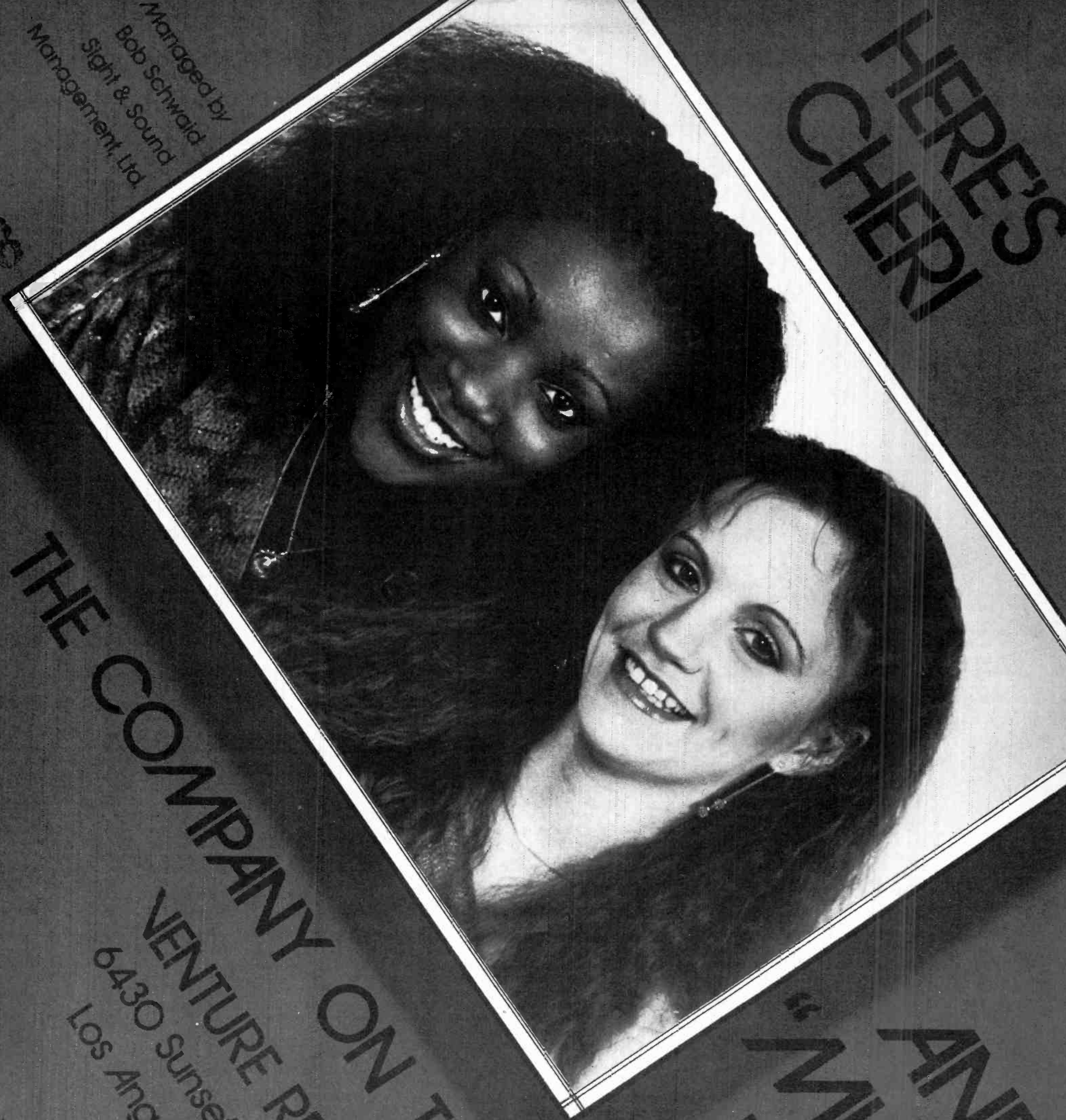
BENNY GOLSON—*Turnign Point*, Mercury (PolyGram Classics) EXPR-1021. Produced by Jack Tracy. PolyGram's premium line of Japanese import reissues scores another musical triumph with this 1963 date pairing Golson's tenor sax with a deft pinast, Wynton Kelly, and the redoubtable rhythm section of bassist Paul Chambers and drummer Jimmy Cobb. The program is mostly standards, and the playing is consistently sharp.

(Continued on page 59)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Morris, Ed Ochs, Sam Sutherland, Robyn Wells, Adam White.

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REPRESENTS '79 FEES

Copyright Tribunal
In Royalty Payment

By BILL HOLLAND

WASHINGTON—The Copyright Royalty Tribunal has sent a check for \$1,334,000 to a New York accounting firm as a partial payment for the 1979 jukebox royalty fees deposited with the Copyright Office to be distributed to ASCAP, BMI and SESAC.

The check represents all but

Schirmer Pacts
Music Sales

NEW YORK—G. Schirmer is now the exclusive selling agent in the western region of North America for Music Sales Corp., publisher of such catalogs as Oak Publications, Everybody's Favorite Series and classical, jazz and pop music for varied instruments.

The deal covers Western U.S., including Arizona, California, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington and Wyoming, in addition to Hawaii, Mexico and western Canada. Music Sales continues to handle other markets not covered by the agreement.

Founded over 50 years ago, Music Sales Corp. also publishes the Music for Millions Series, edited by Denes Agay; Happy Traum's Basic Guitar Lessons, and books, collections and instruction guides extending from folk, blues, ragtime, bluegrass, country music, new wave and electronic sounds. Its musical accessories include Passantino music writing supplies, Quiet Tone drum mutes and C.C. Professional drum brushes.

The Schirmer/Musical Sales Corp. agreement was worked out by Schirmer president Edward P. Murphy and Music Sales Corp. president Herbert Wise.

Weiss Makes Acting Bow
In Song-Inspired Movie

NEW YORK—Song lyrics have inspired motion pictures of late, but there's a new film that not only owes its concept to a song, but also the acting debut (in a featured role) of one of its writers.

He's veteran writer George David Weiss, who recently became the new president of the American Guild of Authors & Composers.

Several years ago, Weiss, co-author of such standards as "Lullaby Of Birdland," "Wheel Of Fortune," "Oh, What It Seemed To Be," "Mr. Wonderful," "Too Close For Comfort" and a number of more recent soul-pop successes, wrote a song called "Silhouettes" with Italians Nino Tassone and Giuseppe Murolo.

Murolo, a composer, concert pianist and tv producer, was so impressed with Weiss' lyric that he suggested that Weiss come up with a screenplay. Although Weiss had never written one, he eventually came up with a concept.

But, Weiss involvement didn't end at this point. He was a reader during auditions and at one point became concerned that the lead actor had not been chosen yet. That problem was solved when Murolo indicated that Weiss could do it, and, according to Weiss, he was convinced he could handle the job when Murolo screened portions of Weiss' part in

\$18,000 of the 1979 fees. The Tribunal plans to reserve the rest of the payment for "disputed amounts and unrecorded liabilities," according to a letter to the agent firm Paul, Weiss, Rifkind, Wharton & Garrison.

In January, ASCAP lawyers informed the Tribunal that ASCAP and BMI had come together to a voluntary agreement on the distribution of the fees, collected from licensed jukeboxes nationwide. The agreement, which followed months of controversy between the two major parties, extends to the 1982 jukebox royalty fees.

In the January correspondence, ASCAP and BMI designated themselves "common agents to receive the combined royalties . . . so as to preserve the confidentiality of our agreement." Neither organization has made public the amounts nor percentages each will receive.

Last winter, in a surprising "wrist-slapping" move, the Tribunal issued a final determination in the 1979 jukebox royalty case withholding the royalties until ASCAP and BMI could better justify their claims (Billboard, Dec. 5).

The Tribunal termed the case presented by ASCAP "too general" and the survey presented by BMI "subject to so much criticism and doubt," and concluded that neither party had presented material that warranted a "justifiable base" for distribution.

In a lengthy statement, the CRT requested that the parties submit proposals for a joint survey, one that would utilize random sample techniques. Both complied with the request on Jan. 8, weeks before the Jan. 29 deadline set by the Tribunal, and stated the agreement in a letter to CRT Chairman Frances Garcia.

auditioning potential actors.

The film, brought in at under \$1 million, Weiss says, was shot in Sorrento and Capri, and though it currently has no distributor, it will open at the East Side Cinema here on April 23, thanks to Alan Pinsker, president of United Artists Pictures, who also told Weiss that if it's well-received, it'll open at other UA theatres in key cities.

Weiss claims that the difficulty in getting a distributor was basically because the film was "clean with no violence, something that turned everybody off."

The storyline is that of a "love story of two generations" and the issue of "style and substance in the world of music and pre-rock songwriters who arrogantly give up writing by judging rock only by its beat. We always let style get in the way."

Although he doesn't describe the film as a musical, Weiss says there are eight songs in the film, the main title of which he sings.

And Weiss suggests that the modest budget is no indication of the effort put into the film. "Some of the songs were recorded with a 45-piece orchestra."

As for his acting, Weiss' own review is, "I'm not good or bad—well, maybe, bad. At least I wasn't self-conscious."

Publishers Bidding For UA Music
Asking Price Put At Record-Setting \$80-90 Million

By IRV LICHTMAN

NEW YORK—Major music publishers are initiating purchase inquiries for United Artists Music, which, along with its Big 3 music print division, is among the top 10 publishers in the world.

Chief among the interested parties are Chappell Music, Warner Bros. Music and Screen Gems-EMI. According to one source who made an inquiry, the asking price for the company is \$80-\$90 million, which would be by far the largest acquisition price to date for a music publishing operation.

While no prospectus had been made available at presstime, one interested party suggested that once a serious offer is made "they'll do a real good job of getting it all together."

MGM Pictures' decision to sell the company is part of a year-long

pattern of attempts (in two cases, successful) to sell music publishing interests by companies that either have no longer any interests in the music industry or are operating with greatly diminished activity in the field. MGM Pictures, which once operated its own MGM label before its sale to PolyGram, is the parent of United Artists Music as a result of the purchase last July of United Artists Pictures from Transamerica, which had previously sold off its United Artists Records holding.

20th Century Fox Pictures, acquired last spring by Denver oil man Marvin Davis, is about to sell its big 20th Century Fox Music catalog to Warner Bros. Music (see separate story) and several weeks ago made a deal for its label coun-

terpart with PolyGram Records that is seen as a prelude to a buy-out by PolyGram (Billboard, April 3).

And last fall, ATV Music was put on the block by its English parent, Associated Communications Corp., but it was taken off when new management replaced Sir Lew Grade. However, rumors continue that the publishing company might still be seeking a buyer.

Why this abandonment of music publishing by their parents? Observers say it's a desire to obtain an infusion of funds to carry on other activities. And to one veteran music publisher, the temptation to sell a publishing company of long-standing value boils down to: "They're ready assets. It's like hocking diamonds."

Kaye Cements Joint Ventures

• Continued from page 4

dency of Warner Bros. Music last June.

Under the Fox deal, for example, Warner Bros. would administer and co-publish all new copyrights in film and other video music acquired by Fox for the next five years, while the Fox catalog will be owned by Warner Bros. Music outright. With that vault dominated by film and tv music, Kaye's quick to point to new media as arguing a strong earnings potential. "Most of those songs are from motion pictures, which means that with the new technologies at hand they'll be in use for the next 100 years," he exults.

The earlier deals with Warner Bros. Pictures and Ladd, he says, are already "turning out to offer a really lucrative business in terms of the usages there."

Equally significant, he adds, are Warner soundtrack ventures that have already reaped both box office-related benefits and wide public attention: at this year's Academy Awards, the company garnered Oscars for both the best original score, Vangelis' music to "Chariots Of Fire," and best original song, the "Theme From 'Arthur'" as recorded by Christopher Cross and co-written by Cross, Burt Bacharach, Carole Bayer Sager and Peter Allen.

Given the burst of film-related activity, the flurry of new joint ventures and an already bullish picture of the company's more familiar popular songwriting roster, it's understandable that some observers saw Kaye's rapid career moves from Almo-Irving to Geffen/Kaye and then on to Warner Bros. itself as planned in advance.

Kaye pleads otherwise. "I had no idea I'd be tapped for this position, and neither did David," he asserts. "I had been at Almo-Irving Music for 13 or 14 years, and it was time for a move. So I'd sent a tape along to David, with whom I'd been friends for years, and he called up and said, 'Be my partner. I want to start a publishing company.'"

That new venture started with what, in retrospect, was certainly a dramatic opening deal, Kaye's pact with the late John Lennon and Yoko Ono Lennon via their own Lenono Music. Then Kaye inked Dean Pitchford and Michael Gore, best known for their music from "Fame," as well as Quarterflash, and also

captured an entire B. B. King album, this year's Grammy-winning "There Must Be A Better World Somewhere," through a Geffen/Kaye deal with Doc Pomus and Dr. John, who wrote all the material.

Before the company could grow further, however, Kaye says he learned Ed Silvers, then president of Warner Bros. Music, had already planned his retirement. Warner Bros. had Kaye in mind, Geffen himself negotiated a deal, and both Kaye and the Geffen/Kaye catalog moved a short distance west along Sunset Boulevard to Warner Bros. Music's headquarters. Geffen/Kaye was sold under that arrangement to Warner Bros. itself.

Kaye's subsequent managerial changes have stressed both financial and creative management, he notes.

Sons Working Gil-Pincus

NEW YORK—The Gil-Pincus music publishing firms will continue in operation under the aegis of Irwin and Lee Pincus, sons of founder George Pincus, who died Dec. 26.

Under a co-presidency, Lee Pincus will operate out of the company's long-established offices at 1650 Broadway here, while Irwin Pincus, living on the West Coast for a number of years, will setup Los Angeles offices in the near future. In the meantime, Irwin Pincus can be reached at (213) 340-7198. Both had previous associations with the company.

Veteran accountant Les Bider was brought aboard to oversee financial matters, and Kaye additionally tapped veteran Almo-Irving and A&M executive Jolene Burton to team with Bider and specialize in royalty payment supervision.

About six months later, Kaye notes, he tapped one-time ABC Music head Jay Morganstern as vice president and general manager for Warner Bros. Music, and also realigned Warner Bros. Music's print division by naming Arnold Rosen general manager.

The results: "In a declining business, our print division has just had its largest month ever as of March," says Kaye, who admits that the general softness in record and tape sales had begun to have a ripple effect, reducing sales for that sector.

Their father formed what is now Gil-Pincus in 1953, and ran it until his death. In addition to the U.S. entity, there's a U.K. operation, Ambassador Music, administered by Frank Coachworth.

In addition to such established copyrights as "Taste Of Honey," "Old Cape Cod" and "Calcutta," the firm also has rights to Beatles' songs, such as "She Loves You," "From Me To You," "I Saw Her Standing There" and "There's A Place," which were acquired by Lee Pincus when he was stationed in the U.K. on behalf of Ambassador Music.



EVERETTE ADDITION—Leon Everette, center, and his guitar player, Terry Lee Smith, toast their addition as ASCAP members. From left are Smith, ASCAP's southern director Connie Bradley, Everette, Charlie Monk of CBS Songs and Rusty Jones, Nashville director of business affairs for ASCAP.

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Rock 'n' Rolling

A Home For Heavy Metal; dBs Wait For U.S. Deal

By ROMAN KOZAK

NEW YORK—With all the independent labels devoted to new wave, it was about time that somebody got the idea of forming a label whose prime concern was heavy metal.

So enter Cyclops Records, a new label formed by music attorney Bob Fish, which, he says, is "devoted exclusively to heavy metal and hard rock 'n' roll."

Distributed through independents via Importe/12 Records, Cyclops so far has one act, Guardian, a five-man band from upstate New York, and one recent 12-inch EP, titled "Sinister Lady."

"Though I was having a good time doing deals for various acts, I was not putting out the type of music I grew up with, like Cream and Led Zeppelin," says the 33-year-old Fish. "Bands were becoming corporate and over produced. I used to get complaints from kids who couldn't find enough straight ahead rock 'n' roll."

Though his first release is less than a month old, Fish says he is already inundated with tapes from other hopeful acts. He says he is trying to get away from corporate type of acts,



and would rather sign young working hands, who are not afraid to spend time on the road and who can also write their own material. He says he is now negotiating for an English female singer and a Southwestern heavy metal band.

The Guardian LP was done in two takes, says Fish, on a \$5,000 investment, but he acknowledges that "making a record is not the most expensive part of making a record." He expects his label expenses to grow considerably.

Nevertheless, he says he wants to keep expenses down.

"The last major rock 'n' roll band I signed to a major label was in the studio for months, running up six figures in recording costs," he remembers. "That put them in a position of having to sell hundreds of thousands of records. My intention is to record cheaply, to keep the expenses down. That way the band will recoup and start making money sooner. It's nice to give an artist a check once in a while. But if you spend \$200,000 in the studio, unless it is a major hit, an artist won't get paid till a cold day in July."

"Everybody likes us, but nobody wants to sign us," wryly remarks
(Continued on page 64)

Heartland Beat

• Continued from page 8
record shop left in the downtown area.

A Chicago record producer and an area music educator have put together a summer music industry convention that may supply the shot in the arm the Midwest music scene needs.

The Midwest Music Exchange, slated to run July 25-27 at the Loop's Bismarck Hotel, hopes to bring together musicians, managers, booking agents, producers, recording engineers, label execs, distributors, promoters and others in the Midwest music industry to make professional contacts and develop networking to strengthen the business in the central states. There will be workshops, panel discussions, talent showcases, technology demos and more, and national industry executives will be invited to bolster the meet's prestige and increase potential for helping businesses grow. Also, winners of the Exchange's talent showcase will be awarded a contract to perform at the ChicagoFest in August. "The Midwest is perceived by many as insignificant," producer **Chuck Thomas**, president of the Music Exchange, explains. "Things are happening here, and we plan to get together, pool resources, talent, know-how, and dollars to develop a greater national presence." **Paul Kelly**, another partner in the new convention, heads up the department of music business management at Chicago's Elmhurst College. The duo hopes to make it an annual event.

Jam Productions' **Army Granat** and **Jerry Mickelson** are branching into video production. The concert promotion duo's new company, FIVE (Funding Institutional Video Enterprises, Inc.), plans to tape not only musical attractions on Jan's concert roster but sporting events, comedy programs and plays. One of Jam's key venues, Chicago's 750-seat Park West nightclub, has been used successfully several times for PBS and cable tv lensings. Granat and Mickelson, who will serve as executive producers bringing in outside technical teams, are celebrating their 10th anniversary in concert promotion in 1982.

WTTW's "Soundstage" series has started work on its 1982-83 season. **The Blasters**, **Carl Perkins** and **Willie Dixon** recently performed at Chicago's Stages nightclub on Clark St. for the PBS network program. . . . Tv's "Dance Fever" will high-step into Chicago April 29 for area auditions at the Cinderella Rockefeller nightclub in Arlington Heights. A maximum of 25 couples will be selected for final auditions at the club May 6. . . . Brunswick Records' group **AM-FM** helped make the fifth annual awards banquet of the National Disk Jockey Assn. at the Bismarck Hotel a success. The **Don St. James**-headed record pool are enjoyed performances by RFC/Atlantic's **Yvonne Gage**, Golden Pyramid's **Mike "T"** and Prelude Rec-

ords' **Gayle Adams**. Awards went to Warner Bros. (Best Record Company), WGCI's **Bob Wall** (Best FM DJ), the Copperbox II's **Derrick Norfleet** (Best Club DJ) and RFC/Quality Records (Best New Label).

Northwest Teleproductions, a Minneapolis-based video/film production and post production company, has launched a Chicago operation. Northwest/Chicago, a complete video post-production house, is being based in **Murray Allen's** Universal Recording and will have full access to Allen's sophisticated audio capabilities including 3M 32-track digital recording. . . . **Jim Burkhardt**, general manager of WCRM-FM Dundee, Ill., is organizing a day-long conference on Christian music marketing opportunities in the greater Chicago area, Wednesday (14). Representatives of religious and secular record companies, record distributors, retailers, Christian bookstores and Christian music concert promoters will be on hand. . . . Northwestern Univ.'s WNUR-FM is calling itself "New Music FM" now. According to music director **Mike Lev**, the Evanston station has instituted a 50% new music programming policy.

Chicago's **Lazer Band** and **Thrust** will rock for Polish hunger relief Friday (23) at the Odium Theatre in Villa Park, Ill., sponsored by WLUP-FM and Erect Records. Flipside and Hegewisch Records outlets are handling ticket sales.

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THIS WEEK ★	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK ★	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK ★	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart			
★	3	27	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)	POL	●	8.98		★	50	11	TOMMY TUTONE Tutone II Columbia ARC 37401	CBS				71	44	7	VAN MORRISON Beautiful Vision Warner Bros. BSK 3652	WEA		8.98				
★	2	18	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NB1-33243	IND	●	8.98		★	37	35	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA	●	8.98	SLP 20	72	56	9	SMOKEY ROBINSON Yes Its You Lady Tamla 6001T2 (Motown)	IND		8.98	SLP 7			
	3	1	38	THE GO-GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	RCA	▲	8.98			38	7	BONNIE RAITT Green Light Warner Bros. BSK 3630	WEA		8.98		73	73	22	GEORGE BENSON The George Benson Collection Warner Bros. ZHW 3577	WEA	●	16.98	SLP 25		
★	5	4	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AFL1-4125			8.98		★	39	5	VARIOUS ARTISTS The Secret Policeman's Other Ball Island ILPS 9698 (Warner Bros.)	WEA		8.98		★	84	3	MECO Pop Goes The Movies Arista AL 9598	IND		8.98				
	5	4	23	THE J. GEILS BAND Freeze-Frame EMI-America SOO-17062	CAP	▲	8.98		★	43	8	AURRA A Little Love Salsoul SA 8551 (RCA)	RCA		8.98	SLP 22	75	76	8	MIKE POST Television Theme Songs Elektra EI-60028	WEA	●	6.98			
★	7	6	SIMON AND GARFUNKEL The Concert In Central Park Warner Bros. ZBSK 3654	WEA		14.98		★	41	58	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	RCA	▲	7.98		76	78	5	GAMMA Gamma 3 Elektra EI-60034	WEA		8.98				
★	10	3	ASIA Asia Geffen GHR 2008 (Warner Bros.)	WEA		8.98		★	46	7	WAYLON JENNINGS Black On Black RCA AHL1-4247	RCA		8.98	CLP 3	77	71	19	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲					
	8	9	23	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲			★	54	3	THE CHARLIE DANIELS BAND Windows Epic FE 37694	CBS				78	72	59	JUICE NEWTON Juice Capitol ST-12136	CAP	▲	8.98	CLP 14		
	9	6	25	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	MCA	▲	8.98	SLP 75		44	10	JEAN LUC-PONTY Mystical Adventures Atlantic SD 19333	WEA		8.98	SLP 44	79	79	19	GROVER WASHINGTON JR. Come Morning Elektra 5E-562	WEA		8.98	SLP 28		
	10	11	37	JOURNEY Escape Columbia TC 37408	CBS	▲			★	45	15	THE BLASTERS The Blasters Slash SR-109	IND		8.98		80	81	12	THE SUGAR HILL GANG 8th Wonder Sugarhill SH-249	IND		8.98	SLP 34		
★	13	55	QUINCY JONES The Dude A&M SP-3721	RCA	▲	8.98	SLP 4	★	49	11	THE WAITRESSES Wasn't Tomorrow Wonderful Polydor PD-1-6346 (Polygram)	POL		8.98		★	90	3	KARLA BONOFF Wild Heart Of The Young Columbia FC 37444	CBS						
	12	12	26	POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98			47	22	ROD STEWART Tonight I'm Yours Warner Bros. BSK 3602	WEA	▲	8.98		★	95	18	PAUL DAVIS Cool Night Arista AL 9578	IND		8.98			
	13	8	15	BOB AND DOUG MCKENZIE Great White North Mercury SRM-1-4034 (Polygram)	POL	●	8.98			48	7	GEORGE DUKE Dream On Epic FE 37532	CBS			SLP 17	83	85	53	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS	●	8.98			
	14	14	23	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	RCA	▲	8.98		★	50	9	SHALAMAR Friends Solar S-28 (Elektra)	WEA		8.98	SLP 2	★	94	18	TALKING HEADS The Name Of This Band Is The Talking Heads Sire ZSR 3990 (Warner Bros.)	WEA		12.98			
	15	16	39	FOREIGNER 4 Atlantic SD 16999	WEA	▲	8.98			50	32	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atlantic)	WEA	▲	8.98		★	96	7	RICHARD DIMPLES FIELDS Mr. Look So Good Boardwalk NB1-33249	IND		8.98	SLP 3		
	16	17	21	THE CARS Shake It Up Elektra SE-567	WEA	▲	8.98			51	12	SAMMY HAGAR Standing Hampton Geffen GHS-2006 (Warner Bros.)	WEA		8.98		★	99	2	GREG KINN BAND Kihntinued Beverly E-160101 (Elektra)	WEA		8.98			
★	19	6	ALABAMA Mountain Music RCA AFL1-4229	RCA		8.98	CLP 1		52	15	TOM TOM CLUB Tom Tom Club Sire SRK 3628 (Warner Bros.)	WEA		8.98	SLP 6	★	113	2	GRAHAM PARKER Another Grey Area Arista AL 9589	IND		8.98				
★	27	9	ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic)	CBS				★	59	3	DEATH WISH II Soundtrack Swan Song SS8511 (Atlantic)	WEA		8.98		88	58	19	AC/DC For Those About To Rock Atlantic SD 11111	WEA	▲	8.98				
★	22	27	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	POL	▲	8.98	SLP 9	★	NEW ENTRY	RICHARD PRYOR Live On The Sunset Strip Warner Bros. BSK 3660	WEA		8.98		89	89	31	LUTHER VANDROSS Never Too Much Epic FE 37451	CBS	●		SLP 15				
	20	20	9	OAK RIDGE BOYS Bobbie Sue MCA MCA-5294	MCA	●	8.98	CLP 2		55	56	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	7.98	CLP 8	★	100	4	THE JAM The Gift Polydor PD-1-6349	POL		8.98			
★	26	5	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS			CLP 4	★	97	2	CAMEO Alligator Woman Chocolate City CCLP 2021 (Polygram)	POL		8.98		★	105	3	ONE WAY Who's Foolin' Who MCA MCA 5279	MCA		8.98				
	22	23	30	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	RCA	▲	8.98	SLP 49		57	45	AIR SUPPLY The One That You Love Arista AL 9551	IND	▲	8.98		92	94	24	PRINCE Controversy Warner Bros. BSK 3601	WEA	●	8.98	SLP 13		
★	31	4	SCORPIONS Blackout Mercury SRM-1-4039	POL		8.98		★	64	6	BUCKNER & GARCIA Pac-Man Fever Columbia XRC-37941	CBS				93	96	78	THE POLICE Zenyatta Mondatta A&M SP 3720	RCA	▲	8.98				
	24	24	27	GENESIS Abacab Atlantic SD 19313	WEA	●	8.98		★	67	5	JOHN DENVER Seasons Of The Heart RCA AFL1-4256	RCA		8.98	CLP 33	94	63	24	DIANA ROSS Why Do Fools Fall In Love RCA AFL1-4153	RCA	▲	8.98	SLP 16		
	25	15	25	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)	WEA	●	8.98			60	21	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061	CAP		8.98		95	70	9	THE B-52'S Mesopotamia Warner Bros. Mini 3641	WEA		5.99			
	26	21	22	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	CBS	●				61	8	FAME Soundtrack RSO RX-1-3080 (Polygram)	POL	▲	8.98		96	53	10	RICH LITTLE The First Family Rides Again Boardwalk NB1-33248	IND		8.98			
	27	28	36	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)	WEA	▲	8.98			62	11	PRISM Small Change Capitol ST-12184	CAP		8.98		97	87	73	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	CAP	▲	9.98			
★	34	8	HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR-1340	IND		8.98		★	83	4	THE DREGS Industry Standard Arista AL 9588			8.98		★	125	4	JEFF LORBER It's A Fact Arista AL 9583			8.98	SLP 47			
★	32	8	THE HUMAN LEAGUE Dare A&M SP 6-4892	RCA		6.98		★	74	5	XTC English Settlement Virgin/Epic ARC 37493	CBS				★	119	2	IRON MAIDEN The Number Of The Beast Capitol ST-12202	CAP		8.98				
	30	25	32	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	CBS	▲			★	77	8	BERTIE HIGGINS Just Another Day In Paradise Kat Family FZ 37901 (Epic)	CBS		8.98		100	80	31	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS	●		CLP 12		
★	33	12	SOFT CELL Non-Stop Erotic Cabaret Sire SRK 3647 (Warner Bros.)	WEA		8.98	SLP 68		66	11	LE ROUX Last Safe Place RCA AFL1-4195	RCA		8.98		101	82	9	UFO Mechanix Chrysalis CHR 1360	IND		8.98				
	32	18	22	SKYY Skyline Salsoul SA-8548 (RCA)	RCA	●	8.98	SLP 5		67	17	BOBBY WOMACK The Poet Beverly Glen BG-10000	IND		8.98	SLP 10	102	104	79	KENNY ROGERS Greatest Hits Liberty LOO-1072	CAP	▲	8.98	CLP 20		
★	40	2	THE BEATLES Reel Music Capitol SV 12199	CAP		9.98			68	51	BILLY SQUIER Don't Say No Capitol ST-12146	CAP	▲	8.98		103	103	20	LOVERBOY Loverboy Columbia JC 36762	CBS	▲					
★	42	4	ATLANTIC STARR Brilliance A&M SP 4883			8.98	SLP 8		69	31	LITTLE RIVER BAND Time Exposure Capitol ST 12163	CAP	●	8.98		★	114	5	UTOPIA Swing To The Right Bearsville BRK 3666 (Warner Bros.)	WEA		8.98				
	35	35	13	THE WHISPERS Love Is Where You Find It Solar S-27 (Elektra)	WEA		8.98	SLP 1	★	86	5	WAR Outlaw RCA AFL1-4208	RCA		8.98	SLP 21										

★ Stars are awarded to those products 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.)

Closeup

STEVE YOUNG—To Satisfy You, Rounder 3057. Produced by Jerry Shook, Mac Gayden and Steve Young.

Released by a bigger name, "To Satisfy You" would undoubtedly be hailed as a creative triumph, a career milestone against which future works could be stacked for comparison.

This album doesn't reflect the work of a major artist, however: it belongs to Steve Young, a singer/songwriter of integrity and originality who by rights ought to be much better known than he is. His writing credits aren't staggering by numerical volume, but breathtaking in their vision and craftsmanship, nonetheless: "Montgomery In The Rain," "Lonesome, On'ry And Mean," and of course, "Seven Bridges Road," most recently cut by the Eagles, but fashioned into a masterpiece earlier on by England's Ian Matthews.

Young's style is southern white blues by definition, but his music encompasses more than the term implies. The breezes of southern blues riffle through his music like parched winds through a shanty town, drawing power from country and from rock and sometimes just a shade from what used to be fondly remembered as '60s folk. He's hard to nail down in an industry that likes to categorize, which may be why, after seven albums, Young's talents have still managed to slip between the cracks of recognition.

"To Satisfy You" is a brilliant toss of the dice for Young. It's high-stakes rolling, free flowing, more polished than previous albums, stronger, more appealing. It's less introspective, indicating that Young has figured out how to merge his own musical vision with a heretofore missing element: commercial sensibility.

Harnessing Young to co-producer guitarists Shook and Gayden is inspired, for though neither swims in the Nashville mainstream, both are instrumental virtuosos, lovers of the acoustic touch, practitioners of the perfect chord to complete a phrase. Young's understated and musical honesty is matched by Gayden's singing slide guitar and by Shook's ringing rhythms.

While this album has the best shot

of any Young LP for achieving commercial success—depending, of course, on Rounder, which may not fully realize what a powerful piece of product it has in "To Satisfy You"—this package contains only one Young composition. It's a beautiful and soaring balled titled "The River And The Swan."

What feeds the albums' fires, however, is a barrage of double-barel swampwater rockers in the best delta-blues vein. Because he's a stylist not given to compromise, Young can take a tune like "To Satisfy You" and make it totally different from, say, the version Waylon Jennings currently has out. Or a rockabilly rouser like "Think It Over" (Buddy Holly/Norman Petty), which becomes a hardedged declaration of confidence romping against a driving backbeat.

"To Satisfy You" and "No Expectations" (a Mick Jagger/Keith Richard tune) both carry an eerie semi-Creedence Clearwater shading, walled in by a heavy-lidded drum and bass track and a slingshot slide and electric guitars.

"The Contender," a punchy, two-fisted number written by Nashville rocker Dave Olney, borrows from Dire Straits and Bob Dylan's "All Along The Watch Tower" in arrangement, with Young hurling phrases couched in street-tough wisdom masking modern-day fears.

Unexpectedly resurrected into a highlight is "Corinna Corinna," delivered with a unique vocal performance that manages to take the song out of its folksy realm into a solid blues. Cat Stevens' "Wild World" and "All Your Stories" carry a weighty intensity strung out by Young's treatment: when he shifts his voice into a soul-wrenched world weariness, every word he sings becomes more mesmerizing.

Though the musicianship on this album is exceptional in its clarity, in the end it's still Young himself who is the star. He has a voice unlike any other, a voice rough-hewn like a diamond blackened by the mines, a voice scattered with coal dust, pavement heat, echoing torrents of emotions seasoned by pain and maturity. "To Satisfy You" is a sleeper album that doesn't fit a peghole but deserves attention.

KIP KIRBY

Rock'n'Rolling

• Continued from page 62

Gene Holder, bass player for the dBs, a four-man band from Winston-Salem, N.C. that in no way sounds like the Outlaws or Marshall Tucker.

Instead, this group plays melodic post-Beatle pop songs. But it is not quite true that no record company wants this band. The dBs are, in fact, signed to Albion Records in Britain for whom they have recorded two LPs. And there is label interest in the U.S., with a deal not too far away, indicates Bob Singerman, manager of the band.

Singerman compares the dBs to Joan Jett, in that 10,000 LPs had to be sold in the U.S. as imports before a U.S. label would make commitment.

Singerman says the first dBs album, "Stands For Decibels," has sold about 5,000 copies in the U.S. as an import. The LP also sold 2,000 cans in the U.S., says Singerman. Cans, because Albion packaged that LP by putting cassette versions of it into sealed tin cans.

sions" LP should do just as well, or not better since for that record, Albion is including free a cassette version of the LP, with two more songs, on each copy of the disk.

While waiting for their U.S. deal, the dBs continue to work. They recently returned from Britain where they opened for Dave Edmunds on a tour.

Temptations Ready Tour

• Continued from page 8

produced by Berry Gordy and cowritten by Kerry Ashby, one of his sons. Gordy's niece, Iris, coproduced another of the cuts, "You Better Beware," which was written and coproduced by Motown veteran Barrett Strong.

Smokey Robinson also wrote and produced two cuts, while Rick James wrote and produced one, the single "Standing On The Top." James also sings backgrounds on the cut, which repays the Temps for singing back-

Certifications Slump

• Continued from page 6

March. MCA also earned one certification during the month.

The final label to score in March was Fantasy, which struck gold with Creedence Clearwater Revival's "Chronicle" LP. It's the band's first gold album since another repackage, "Creedence Gold," in January, 1973.

Encouragingly, certifications in March improved over February's totals in all categories except platinum albums. But the increases weren't significant enough to overcome the poor February numbers and save the quarter.

Top artists for the quarter: Columbia's Loverboy with two platinum albums and EMI America's J. Geils Band and RCA's Hall & Oates, each with a platinum album and a gold single.

Here's the complete list of March certifications.

Gold Albums

Vangelis' "Chariots Of Fire" soundtrack, Polydor/PolyGram. His first.

Creedence Clearwater Revival's "Chronicle," Fantasy. Their ninth.

Sky's "Skyline," Salsoul/RCA. Their first.

Placido Domingo with John Denver's "Perhaps Love," CBS. Domingo's first.

Bob & Doug McKenzie's "Great White North," Mercury/PolyGram. Their first.

Bar-Kays' "Nightcruising," Mercury/PolyGram. Their third.

EMI To Sell Mail Order Record Club

LONDON — EMI Records U.K. is looking to sell its long-established mail-order disk club, World Records. "Talks are taking place with interested parties," says an EMI spokesman, "and in the meantime, the company is being scaled down. There will be no further releases, but all current product will continue to be available."

More than two dozen employees will lose their jobs, though a further 30 will be retained to keep World going as "a holding operation."

The club is a victim of this market's economic woes. Costs have been rising, particularly for advertising, but record prices haven't kept pace. "If we were to stay in mail order, we would have to meet those costs," says EMI U.K. regional director, Peter Robinson, "and the size of the operation doesn't justify that."

World Records has been in operation for 26 years.

Platinum Albums

The Go-Go's' "Beauty & The Beat," IRS/A&M. Their first.

Loverboy's "Get Lucky," Columbia. Their second.

Gold Singles

Buckner & Garcia's "Pac-Man Fever," Columbia. Their first.

Platinum Singles

Oak Ridge Boys' "Elvira," MCA. Their first.

Canadians Near Agreement On Royalty Rate

• Continued from page 1

record labels to attempt to reach an agreement within the next six weeks so that an acceptable mechanical royalty formula can be included in the new act being drafted for action by the House of Commons in the late fall.

Should they fail to agree on a plan, the government would have to set a rate on its own, an alternative it apparently is seeking to avoid.

Two meetings have so far been held on the mechanicals issue with representatives of the Canadian Music Publishers Assn. the Canadian Recording Industry Assn., and the organization concerned with the interests of domestic independent labels, CIRPA.

A third meeting is scheduled to be held in Toronto on April 22.

Brian Robertson, president of the CRIA, says he hopes to be able to take an agreement to the next annual meeting of his association for approval. That meeting is due to be held April 26 in Montreal.

Should agreement be reached, a new mechanical rate might go into effect as early as fall, 1983, when the government expects the new Copyright Act to become law. Not only would the initial rate be higher than the current two cents, but additional increases over a five-year term would be called for, predict observers.

Memphis U. Award

MEMPHIS—B.B. King will be announced as winner of Memphis State Univ.'s distinguished achievement award for the creative or performing arts Aug. 16.

Previous winners were Sam Phillips, Jerry Lee Lewis and Charlie Rich. The August festivities will be a part of the fourth annual "Salute To Memphis Music" which will offer seminars and a memorial service for Elvis Presley.

Bubbling Under The HOT 100

- 101—FORGET ME NOTS, Patrice Rushen, Elektra 47427
- 102—TRY JAH LOVE, Third World, Columbia 18-02744
- 103—BABY COME TO ME, Patty Austin, QWest 50036 (Warner Bros.)
- 104—KEEP THIS HEART IN MIND, Bonnie Raitt, Warner Bros. 50022
- 105—JAMAICA, Bobby Caldwell, Polydor 2202 (Polygram)
- 106—THE VERY BEST IN YOU, Change, Atlantic 4027
- 107—JAMMING, Grover Washington Jr. Elektra 47425
- 108—COME TO ME, Jennifer Warner, Arists 0670
- 109—YOU SURE FOOLEO ME, The John Hall Band, EMI/America 8112
- 110—CRANK IT UP, Donny Osmond, Arista 0674

Lifelines

Births

Boy, Alden Fitzpatrick, to Dale Burg Nusser and Richard Mackey Nusser, March 25 in New York. Father is a Billboard account executive. Mother is director of corporate communications for Columbia Pictures Industries.

★ ★ ★

Boy, Travis James, to Cynthia and Larry Carlton, April 5 in Los Angeles. Father is Warner Bros. recording artist.

★ ★ ★

Boy, James Douglas, to Cindy and Doug Green, April 4 in Nashville. Father records for Rounder Records group Riders in the Sky.

Marriages

Don Gooch, sound engineer and a principal of Rudy Records in Los Angeles, to Lonnee Eileen, former manager of Spindletop Recording Studios, April 11 in Hawaii.

Deaths

Samuel George Jr., 39, former lead singer of the Capitols, March 17 in Detroit, of stab wounds suffered during a domestic argument. The group recorded the hit, "Cool Jerk," for the Karen label. He is survived by his mother and sister.

★ ★ ★

Ray Bloch, 79, French-born conductor noted for his work on the Ed Sullivan and Jackie Gleason television shows, March 29 of a heart attack in Miami. A member of ASCAP for more than 50 years, Bloch was dubbed by Gleason as "the flower of the music world." Surviving are his wife, Ann; a daughter, Roberta Bash, and two grandchildren.

★ ★ ★

Ted Kellem, 69, promotion manager for CBS Records, March 25 in Philadelphia. He represented record labels in the region for 30 years. He is survived by his wife, Sylvia, two daughters; two brothers; and two grandchildren.

★ ★ ★

Ann Richards, 46, former wife of the late Stan Kenton and a singer in Kenton's orchestra, April 1 in Los Angeles of a gunshot wound. She recently concluded a 10-year solo stint at the Bel-Air Hotel. She is survived by her husband, William Botts, and two children, Dana and Lance Kenton.

Bubbling Under The Top LPs

- 201—HAIRCUT 100, Pelican West, Arista AL6600
- 202—LOU ANN BARTON, Old Enough, Asylum E1-60034 (Elektra)
- 203—RAMSEY LEWIS, Live At The Savoy, Columbia FCC 37687
- 204—VISAGE, The Anvil, Polydor PD 1-6350 (Polygram)
- 205—EYE TO EYE, Eye To Eye, Warner Bros. BSK 3570
- 206—DUKE JUPITER, Duke Jupiter I, Coast To Coast ARZ 38912 (Epic)
- 207—ANNY MURRAY, Where Do You Go When You Dream, Capitol ST 12133
- 208—CHARLES EARLAMO, Earlands Jam, Columbia FC 37573
- 209—BRANDI WELLS, Watch Out, WMOT FW 47668 (CBS)
- 210—JAPAN, Japan, Virgin/Epic AL 27014

TOP LPs & TAPE

POSITION 106 200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
118	5		THIRD WORLD	You've Got The Power	Columbia FC 37744	CBS			SLP 24
106	106	41	KENNY ROGERS	Share Your Love	Liberty L00-1108	CAP	▲	8.98	CLP 18
107	108	51	RICK JAMES	Street Songs	Gordy GB-1002M1 (Motown)	IND	▲	8.98	SLP 41
108	109	9	WEATHER REPORT	Weather Report	Columbia FC 37616	CBS			
109	88	15	LAKESIDE	Your Wish Is My Command	Solar S-26 (Elektra)	WEA		8.98	SLP 11
110	112	13	JIMMY BUFFETT	Somewhere Over China	MCA MCA-5285	MCA		8.98	
111	91	21	PEABO BRYSON	I Am Love	Capitol ST-12179	CAP		8.98	SLP 12
123	3		THE DAZZ BAND	Keep It Alive	Motown 6004ML	IND		8.98	
113	93	12	IRENE CARA	Anyone Can See	Network E1-60003 (Elektra)	WEA		8.98	SLP 73
121	6		MILLIE JACKSON	Live & Outrageous	Spring SP-1-6735 (Polygram)	POL		8.98	SLP 14
115	115	39	PAT BENATAR	Precious Time	Chrysalis CHR 1346	IND	▲	8.98	
126	2		O'BRYAN	Do'n' Alright	Capitol ST-12192	CAP		8.98	
117	117	88	DARYL HALL & JOHN OATES	Voices	RCA AQL1-3646	RCA	▲	8.98	
129	23		BAR-KAYS	Night Cruisin'	Mercury SRM-1-4028 (Polygram)	POL		8.98	SLP 18
128	3		DR. HOOK	Players In The Dark	Casablanca NBLP 7264 (Polygram)	POL		8.98	
120	120	71	REO SPEEDWAGON	Hi Infidelity	Epic FE 36844	CBS	▲	8.98	
121	122	77	THE DOORS	Greatest Hits	Elektra SE-515	WEA		8.98	
122	92	10	SISTER SLEDGE	The Sisters	Columbia SD 5231 (Atlantic)	WEA		8.98	SLP 29
130	2		PHILIP GLASS	Glassworks	Columbia FM 37265	CBS		8.98	
124	124	42	AIR SUPPLY	Lost In Love	Arista AL 9530	IND	▲	8.98	
131	6		DWIGHT TWILLEY	Scuba Divers	EMI-America ST-17064	CAP		8.98	
126	127	32	THE KINKS	Give The People What They Want	Arista AL 9567	IND	●	8.98	
127	NEW ENTRY		DENICE WILLIAMS	Niecy	ARC/Columbia 37952	CBS		8.98	
128	101	31	TRIUMPH	Allied Forces	RCA AFL1-3902	RCA		8.98	
183	2		CHARLENE	I've Never Been To Me	Motown 6009 ML	IND		8.98	
130	132	7	CHAS JANKEL	Questionnaire	A&M SP-6-4885	RCA		6.98	SLP 43
131	134	15	ABBA	The Visitors	Atlantic SD 19332	WEA		8.98	
132	102	11	AL DIMEOLA	Electric Rendezvous	Columbia FC 37654	CBS		8.98	
133	107	27	JOAN ARMATRADING	Walk Under Ladders	A&M SP-4876	RCA		8.98	
134	110	23	EARTH, WIND & FIRE	Raise	ARC/Columbia TC 37548	CBS	▲	8.98	SLP 46
135	135	3	DAVID BOWIE	Christiane F. Soundtrack	RCA ABL1-4239	RCA		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
136	75	9	NICK LOWE	Nick The Knife	Columbia FC 37932	CBS			
137	137	12	LARRY CARLTON	Sleepwalk	Warner Bros. BSK 3635	WEA		8.98	
147	7		ORIGINAL CAST	Annie	Columbia JS 34712	CBS		8.98	
139	139	411	PINK FLOYD	Dark Side Of The Moon	Harvest SMAS 11163 (Capitol)	CAP	▲	8.98	
151	5		T-CONNECTION	Pure & Natural	Capitol ST-12191	CAP		8.98	SLP 32
141	141	12	MICHAEL FRANKS	Objects Of Desire	Warner Bros. BSK 3648	WEA		8.98	SLP 56
142	142	21	CAROL HENSEL	Carol Hensel's Exercise And Dance Program	Vintage VNI 7713 (Mirus)	IND		8.98	
143	143	87	PAT BENATAR	Crimes Of Passion	Chrysalis CHE 1275	IND	▲	8.98	
144	144	10	JANIS JOPLIN	Farewell Song	Columbia FC 37569	CBS		8.98	
145	145	12	BRYAN ADAMS	You Want It, You Got It	A&M SP 4864	RCA		8.98	
146	148	114	CHRISTOPHER CROSS	Christopher Cross	Warner Bros. BSK 3383	WEA	▲	8.98	
147	153	8	SOUNDTRACK	On Golden Pond	MCA MCA-6106	MCA		8.98	
156	3		CAROLE KING	One To One	Atlantic SD 19344	WEA		8.98	
176	2		KROKUS	One Vice At A Time	Arista AL 9591	IND		8.98	
150	150	29	THE ROLLING STONES	Hot Rocks, 1964-71	London ZPS-60617	POL	▲	10.98	
151	111	21	NEIL DIAMOND	On The Way To The Sky	Columbia TC 37628	CBS	▲	8.98	
152	152	6	VARIOUS ARTISTS	Aerobic Dancing	Casablanca NBLP 7263 (Polygram)	POL		8.98	
162	3		J.J. CALE	Grasshopper	Mercury SRM-1-4038 (Polygram)	POL		8.98	
154	154	87	AC/DC	Back In Black	Atlantic SD 16018	WEA	▲	8.98	
155	116	9	GORDON LIGHTFOOT	Shadows	Warner Bros. BSK 3633	WEA		8.98	
167	3		VARIOUS ARTISTS	The Kids From Fame	RCA AFL1-4259	RCA		8.98	
157	157	26	DIANA ROSS	All The Greatest Hits	Motown M 13-960C2	IND		13.98	SLP 68
158	149	10	DONNIE IRIS	King Kool	MCA MCA-5237	MCA		8.98	
159	158	30	BOB SEGER AND THE SILVER BULLET BAND	Nine Tonight	Capitol STEK-12182	CAP	▲	12.98	
187	2		FRANKE & THE KNOCKOUTS	Below The Belt	Millennium BXL1-17763 (RCA)	RCA		8.98	
169	4		BUGGLES	Adventures In Modern Recording	Carrere ARZ 37926	EPIC		8.98	
162	NEW ENTRY		BOBBY CALDWELL	Carry On	Polydor PD 16347	POL		8.98	
163	163	5	ROY AYERS	Feeling Good	Polydor PD-1-6348 (Polygram)	POL		8.98	SLP 45
164	136	18	CAROL HENSEL	Carol Hensel's Exercise And Dance Program-Volume 2	Vintage VNI 7733 (Mirus)	IND		8.98	
165	133	45	OAK RIDGE BOYS	Fancy Free	MCA MCA-5209	MCA	▲	8.98	CLP 11
166	161	9	ERNIE WATTS	Chariots Of Fire	West OWS-3637 (Warner Bros.)	WEA		8.98	SLP 67
167	173	11	ORCHESTRAL MANOEUVRES IN THE DARK	Architecture And Morality	Virgin/Epic ARE 37721	CBS		8.98	
168	NEW ENTRY		LEE RITENOUR	Rio	Musician EI-60024 (Elektra)	WEA		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
169	NEW ENTRY		SOUNDTRACK	Cat People	Backstreet BSR 6107 (MCA)	MCA		9.98	
170	179	2	THE CHI-LITES	Me And You	20th Century/Chi-Sound T-635 (RCA)	RCA		8.98	
171	172	23	QUEEN	Greatest Hits	Elektra SE-564	WEA	▲	8.98	
172	159	61	JOURNEY	Captured	Columbia KC 2-37016	CBS	▲	8.98	
182	2		INSTANT FUNK	Looks So Fine	Salsoul SA 8545 (RCA)	RCA		8.98	
181	23		EARL KLUGH	Crazy For You	Liberty LT-51113	CAP		8.98	SLP 61
174	NEW ENTRY		SOUNDTRACK	Quest For Fire	RCA ABL1-4274	RCA		9.98	
176	178	10	CONWAY TWITTY	Southern Comfort	Elektra EI-60005	WEA		8.98	CLP 7
177	164	72	JOHN LENNON/YOKO ONO	Double Fantasy	Geffen GHS 2001 (Warner Bros.)	WEA	▲	8.98	
178	180	9	JOHNNY AND THE DISTRACTIONS	Let It Rock	A&M SP 6-4884	RCA		6.98	
179	NEW ENTRY		VARIOUS ARTISTS	The Dukes Of Hazzard	Scotti Bros. FZ 37712 (Epic)	CBS		8.98	
180	140	11	VARIOUS ARTISTS	Echoes Of An Era	Elektra EI-60021	WEA		8.98	SLP 75
191	9		THIN LIZZY	Renegade	Warner Bros. BSK 3622	WEA		8.98	
182	168	53	AC/DC	Dirty Deeds Done Dirt Cheap	Atlantic SD 16033	WEA	▲	8.98	
184	6		KATHY SMITH	Kathy Smith's Aerobic Fitness	Muscletone MT-72151 (R&L)	IND		8.98	
192	59		RUSH	Moving Pictures	Mercury SRM-1-4013 (Polygram)	POL	▲	8.98	
185	189	4	ROGER DALTRY	Best Bits	MCA MCA-5301	MCA		8.98	
180	NEW ENTRY		GREG GUIDRY	Over The Line	Badlands/Columbia ARC 37735	CBS		8.98	
187	NEW ENTRY		JAY FERGUSON	White Noise	Capitol ST-12196	CAP		8.98	
188	146	24	LINDSEY BUCKINGHAM	Law And Order	Asylum SE-561 (Elektra)	WEA		8.98	
189	188	29	CHILLIWACK	Wanna Be A Star	Millennium BXL1-7759 (RCA)	RCA		8.98	
190	NEW ENTRY		POINT BLANK	On A Roll	MCA MCA 5312	MCA		8.98	
191	170	51	KIM CARNES	Mistaken Identity	EMI-America SO 17052	CAP	▲	8.98	
192	175	22	ANGELA BOFILL	Something About You	Arista AL 9576	IND		8.98	SLP 42
193	171	19	EMMYLOU HARRIS	Cimarron	Warner Bros. BSK 3603	WEA		8.98	CLP 31
194	155	24	PLACIDO DOMINGO	Perhaps Love	Columbia FM 37243	CBS	●	8.98	
195	177	6	PLACIDO DOMINGO	Domingo Con Amore	RCA AFL-4625	RCA		8.98	
196	186	5	BARBARA ANN AUER	Aerobic Dancing	Gateway GSLP-7610	IND		8.98	
197	199	20	STEVIE WOODS	Take Me To Your Heaven	Columbia SD 5229 (Atlantic)	WEA		8.98	
198	160	20	JUDI SHEPPARD MISSETT	Jazzercise	MCA MCA 5272	MCA		8.98	
199	138	32	THE TIME	The Time	Warner Bros. BSK 3598	WEA	●	8.98	SLP 33
200	174	5	ANGEL CITY	Night Attack	Epic ARE 37702	CBS		8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	131
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Bryan Adams	145
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George Benson	73
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David Bowie	135
Peabo Bryson	111
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Jimmy Buffett	110
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Irene Cara	113
Larry Carlton	137
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Jay Ferguson	187
Richard Dimples Fields	85
Dan Fogelberg	30
Foreigner	15
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Genesis	24
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Waylon Jennings	42
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Juice Newton	78
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Stevie Nicks	27
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O'Bryan	116
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Broadcast Groups File Brief

WASHINGTON—The National Assn. of Broadcasters, the National Radio Broadcasters Assn. and three other broadcast groups have filed a joint brief with the U.S. Court of Appeals for the District of Columbia that supports the FCC's decision to deregulate radio and television.

The groups filed as intervenors in a suit by the United Church of Christ (UCC) and other religious and listener organizations that seek to appeal the Commission's 1981 decision. UCC and the other petitioners say that compe-

tion has never existed in broadcasting and that the FCC does not have the necessary statutory authority to deregulate the broadcasting industry.

The intervenors feel that a competitive marketplace itself is an effective regulator, and the FCC's decisions are lawful and are consistent with recent Congressional mandates in the matter (Billboard, April 10).

A court decision on the UCC appeal is not expected until autumn.

'Hooked' Concert Package To Cover North America

• Continued from page 9

success tapping "incredibly wide" demographics, in Heller's view, the new partnership felt "it would make a terrific summer show—one that would work well in those facilities that seek family audiences."

Such a strategy prominently emphasizes outdoor sites like Detroit's Meadowbrook, Red Rocks in Denver and the Hollywood Bowl here, all facilities now inked for the tour itinerary.

Grosslight and Heller say the formula calls for a 70-piece symphony orchestra, which will present two separate segments: the first, pat-

terned after Clark's success in conducting symphonies behind European concerts by such acts as Queen and Abba, will feature his arrangements of pop and rock fare by those and other acts.

The second, climactic set would draw from "Hooked On Classics." "As much as possible, we'll try and hire local symphonies and musicians," Grosslight says of the planned talent pool.

"In some cases, we'll be using recognized orchestras like the Rochester Symphony, which would also handle dates in the broader region," adds Heller. Such a plan, in this example, would see that performing in Syracuse and Albany as well.

Even with the savings in cartage, transportation and any retainers that might be needed to tour with a single name symphony, Grosslight admits "it's an expensive proposition." Heller estimates the overhead on a typical concert "about the same as those in presenting a major rock attraction."

Still, they say they're confident the package can generate strong business, and they cite problems seen for the various "Star Wars" tours as aids, not harbingers of box office disappointment. Says Heller, "I went to school on that one, because there were some problems with that particular package."

"For one thing, the very name wasn't protected, so a number of different packages went out. So there was no real quality control, and consumers became confused and the business fell off after a very strong start."

Grosslight says that, as a result, the tour's backers here have licensed both the "Hooked" name and the actual arrangements used in the studio through Clark's publisher, Eaton Music, and K-tel itself.

As for promotion and marketing, promoters are encouraged to buy local tv spots, and will provide those willing to go that route with their own concert spot, derived from a successful video clip already being used in tv and cable situations here.

Heller says he's already met with marketers at RCA Records, which has released the album here, "and they will go out and get involved promoting to the market in much the same way they would with a tour by one of their major pop acts—they'll be doing all those things traditionally done by a major label for any major live tour."

The preliminary tour itinerary now has a tentative starting date of June 3 in San Diego, at the Sports Arena, followed by two nights at the Hollywood Bowl on June 4 and 5, and successive shows in Phoenix; Santa Barbara, Calif.; San Francisco; Vancouver, B.C.; Seattle; Salt Lake City; Tulsa and Houston.

Inside Track

Video Binder: Capitol Records' pacts now carry several provisions covering audio/visual, notably specifying, "Capitol may request (artist's production) company to cause artist's performance on videotape and/or film. Company shall have prior right to approve artist performing at such sessions." Further on, the paper states: "Capitol agrees to pay company 50% of amounts received by Capitol from any commercial exploitation of tapes after Capitol has (1) reduced such receipts by all costs incurred and/or expended by Capitol in the production of tapes; and (2) reduced company's 50% share of the receipts by all amounts payable by Capitol to any third parties as a result of such commercial exploitation, including but not limited to producers and/or publishers." **In regard to sale of the video for home use, the Capitol contract pledges that prior to such sale, it will negotiate in good faith concerning a royalty with respect to such sale.**

A playful **Berry Gordy** and **Stevie Wonder** skirted specifics like bucks or length of the contract at a Tuesday (6) press conference confirming the re-signing of the wunderkind. Five years ago at the prior re-inking, the grapevine had Wonder fetching \$13 million. Wonder this time cracked that many thought he was carrying that whole sum around in his pocket. Other twists at the two-hour media huddle: previews of the new tracks of the long-awaited two-pocket **"Original Musaquarium,"** through a **Sony PCM 10 digital rig;** an extended plug for digital futures by Wonder; an update on Wonder's new **Wondirection** label, which will showcase **Keith and Kevin John**, sons of the late **Little Willie John**, and **Wonderlove**, Wonder's backing group. Most theatrical touch came when Wonder phoned **Precision Laquer**, ordering the mastering facility to start cutting parts for the new Tama album, expected in about two weeks.

If you dig **Congressional** hearings, **Rep. Bob Kastenmeier (D-Wis.)** chairs hearings on home video taping at the **UCLA Law School** Monday (12) to Wednesday (14). He'll preside in Room 1310, the Moot Court Room, of the Law School Building from 2 to 4 p.m., Monday and from 10 a.m. to noon the two following days. . . . **Sam Shapiro** and his minions at the **National Record Mart/Oasis** operation hie off in July to a Pennsylvania wooded glade for several days. . . . **Track** salutes **Kenny Windl**, who retired last week quietly to his Hales Corners, Wis., manse after 34 years of industry selling, last 11 of which were as Badger state rep for **WEA**. Windl started with **Decca**, shifted to **John F. O'Brien** and went with **WEA** in his last stanza.

"Annie," the movie previewed for delighted **NARM** registrants by **CBS Records**, is further assuaging dealers, who are being offered Sept. 10 deferred billing in purchasing the soundtrack album. . . . The shuttering of the **Savoy** on Times Square (see separate story, p. 34) leaves the **Peppermint Lounge** as sole contemporary music bistro in Midtown Manhattan. It, too, deserts that sector, moving downtown May 19 where it occupies the Fifth Ave. location being vacated by the **Electric Circus**.

James B. Conkling, former president of Warner Bros. and Columbia Records, is out as boss of the "Voice of America" in Washington after less than a year in the top spot. Too much governmental red tape is said to have spurred his departure. He and wife Donna (one of the singing King Sisters) will soon return to their long-time residence in Sherman Oaks, Calif. . . . **Jimmy Van Heusen**, long-time ASCAP composer, is seriously ill at his home in Palm Springs. . . . Songwriter **Don George's** bio, "Sweet Man: The Real Duke Ellington," into its third printing at Putnam's, published last month in the U.K. via **Jeremy Robson** and goes paperback from Perigee. The book's even got a theme song penned by **George** that's included in the tome, for which Don is sending out demos. Don collaborated with **Duke** on many copyrights, including "I'm Beginning To See The Light,"

showcased in the hit musical, "Sophisticated Ladies."

A day after being arrested in Jackson, Miss. on charges of cocaine possession, country singer **George Jones** was charged with drunk driving when he lost control of his 1981 Lincoln and flipped it over on a rural North Mississippi road. Jones, 50, suffered reported minor facial lacerations but no serious injuries. Jones was charged with DUI, reckless driving, driving without a license and possession of alcohol, since liquor is illegal in the county where Jones was arrested. . . . Atlanta attorney **David Franklin**, manager of Peabo Bryson and Roberta Flack, has been named honorary chairman of the Nashville Music Assn.'s SummerSoul '82 black talent search. Honorary cochairmen for the event are **James Bullard**, director of black programming, Word Records, L.A.; **George Ware**, executive director, BMA; and **Karen Howard**, co-owner of Nashville radio stations **WVOL** and **WMAK-FM**. Winners of the national talent competition are slated to appear in concert at the Tennessee Performing Arts Center June 25-26.

Elektra preparing separate erotic and conservative covers for the **Queen "Body Language"** single . . . **The California Entertainment Organization**, a group of recording engineers, studio proprietors and producers formed to combat the recent tax levy by the **State Board of Equalization** (Billboard, Feb. 27) is distributing a handbook to assist its members in dealing with the tax agency's bite.

Edited by **JOHN SIPPEL**

Back Track

30 years ago this week: DJ Bill Anson filed a \$1.3 million damage suit against **CBS**, accusing the tv web of stealing his original show ideas as the basis for **"Songs For Sale."** . . . **Liberty Music** rankled competing Gotham retailers with a 30% off sale. . . . **Morris Diamond** signed **Stuart Foster** to a management pact. . . . Legalties slowed the merger of **Decca Records** and **Universal International Pictures** another month. . . . R&b label pioneers **Leo and Eddie Mesner** added a classical line, **Orfeo**. . . . **Reg Marshall** signed **Joe Houston** to **Imperial**, **Lou Chudd's** label. . . .

20 years ago this week: Avnet Electronics was dickering to buy **Liberty Records**. . . . **Henry Mancini** got two **Oscars**, one for **"Breakfast At Tiffany's"** and the other for **"Moon River."** . . . **Aurora Distributing**, Detroit owned by **Henry Droz** and **Johnny Kaplan**, was dissolving. . . . **Capitol's Glenn Wallichs'** cautioned the **NARM** convention about the increasingly excessive demands of rackjobbers. . . . **Handleman** closed its Memphis branch. . . . **EMI** secured European distribution for **Epic**. . . . **Dr. Erich Schulze**, president of the **International Copyright Society** and chairman of **GEMA**, pledged a global drive to collect tape recorder royalties. . . . **Jesse Selter** of **NMRC Corp.** claimed he did \$8 million in shlock in 1961.

10 years ago this week: George Wein blasted diskeries for their poor support of the **Newport Jazz Festival**. . . . **Capitol's Bhaskar Menon** lamented the overabundance of recorded product. . . . **Dick Schory** was restructuring his **Ovation Records**. . . . **Harold Sulman** left the national sales slot at **Scepter** to become national buyer at **ABC's** rackjobbing HQ in Seattle. **Wally Schuster** to West Coast professional manager for **UA Music**. **Lou Dennis** moved from Eastern sales director to manager, tape operations, for **Warner Bros.** . . . **Warner Bros.** ran a centerfold, featuring **Eddie Rosenblatt** in his birthday suit. . . . **Warner Communications** called off its deal to link with **Cable Information System**, a cable tv system.

RIAA Says New Releases Off 18% In '81

• Continued from page 3

cluding 40 EPs) were released in 1981, down 6% from 3,030 in 1980.

However, there were 975 albums re-released in 1981 at \$5.98, nearly double the total of 540 in 1980. Of these titles, in 1981, 870 were also released as cassettes, compared to 510 in 1980. And 395 appeared as 8-tracks, up from 380 in 1980.

In tape configurations, U.S. companies released 2,475 new cassette titles, mostly counterparts of LP titles, about 9% below 1980's total of 2,725. The decline in 8-tracks was much greater. In 1981, there were 985 new 8-track titles, a 35% drop from 1980's 1,525 total.

The number of releases in all configurations has shown a significant decline since 1978, when 3,110 new singles, 4,710 LP disks, 3,050 cassettes, and 2,450 8-track titles were released.

CBS Launches Midline Series On Continent

• Continued from page 4

International was counting on average Europe-wide (excluding the U.K.) sales of 25,000 copies per title in the first year. Most recent titles in the range date back 3-4 years. Substantial in-store promotion has accompanied the launch, according to **Cobra**, who adds that CBS faces its main competition to the concept from **EMI** and **WEA** in Britain, and **WEA** and **Polydor** in the Netherlands.

The rapid reaction in West Germany reflects the popularity of mid-price product in that territory, he adds, whereas in France, where mid-price records (unless classical) do not sell as well as budget lines. CBS is aiming at the "new release syndrome buyer" and the replacement market.

Chartbeat

• Continued from page 6

RCA Victor, 1960, 10 weeks.

• "Gigi," Lerner & Loewe, MGM, 1958, 10 weeks.

• "South Pacific," Rodgers & Hammerstein, RCA Victor, 1958, 31 weeks.

• "Loving You," Elvis Presley, RCA Victor, 1957, 10 weeks.

• "Around The World In 80 Days," Victor Young, Decca, 1957, 10 weeks.

• "The Eddy Duchin Story," Carmen Cavallaro, Decca, 1956, one week.

• "The King & I," Rodgers & Hammerstein, Capitol, 1956, one week.

• "Oklahoma!," Rodgers & Hammerstein, Capitol, 1956, two weeks.

* * *

Tragic Oversight: Christopher Granzio of New York and Matt Wilson of Watermark here in L.A. both called in last week to remind us of another single that debuted at number 29 on the pop charts—the **Bee Gees'** RSO smash "Tragedy," in February, 1979.

That's the same position that **Paul McCartney** & **Stevie Wonder's** "Ebony And Ivory" (Columbia) opened at last week. Those two records are tied for the fastest start since **John Lennon's** "Imagine" (Apple)

entered at number 20 in October, 1971.

While we're on the subject of assorted goofs and gaffes, let's get to the letter from Charles R. Berger of Bethel, Conn. Berger takes us to task for including 1963's "Little Stevie Wonder: The 12 Year Old Genius" in our recent list of debut albums that went to No. 1. It seems Wonder had two albums on Tama before he burst on to the pop charts: "Tribute To Uncle Ray" and "Jazz Soul Of Stevie Wonder."

Charles, thanks for keeping us honest.

PAUL GREIN

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with gold and platinum
bubbles.



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