

08120
SPECIAL DISTRIBUTION TO
MIDEM '82

Billboard

EB0496GREENLYMONT00
MONTY GREENLY

APR 83
03 10
CTY

3740 ELM

LONG BEACH CA 90807

87th
YEAR

NEWSPAPER

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

Jan 30, 1982 • \$3 (U.S.)

JASRAC Seeks Fee Hike Japanese Mechanicals To Increase Fourfold?

By SHIG FUJITA

TOKYO—The Japanese Society for Rights of Authors, Composers and Publishers (JASRAC) has notified the Japanese Video Assn., the Japan Phonograph Record Assn. and the Japanese Film Producers Assn. that it's seeking a fourfold increase in its license fees.

The bid for a massive hike in royalty payments has stunned music users, now gearing up to fight the imposition of the increases.

If implemented on audio recordings, the increase would amount to 23.2% of list price, up

from the current figure of 5.8%.

In the video area, JASRAC has indicated that it's seeking a basic charge for videograms of 8,000 yen (\$3.54) for music content of five minutes or under; 16,000 yen (\$7.08) for between five and 10 minutes; and \$7.08 for every 10 minutes thereafter. If the videograms are used for commercial purposes, a supplement of 50% of the basic charge is imposed. If the videograms are used non-commercially, then the rate is reduced to 50% of the basic charge.

(Continued on page 80)

PUSH Backing Promoters Jackson Moves To End 'White Monopoly'

By JEAN WILLIAMS

LOS ANGELES—On the heels of closed door meetings the past two months, most of the country's black major concert promoters met here Monday (18) to officially form the National Assn. of Black Promoters as an arm of Operation PUSH, headed by the Rev. Jesse Jackson.

Jackson also will head the promoters' group, working closely with several attorneys and a retired judge, who will handle negotiations for the promoters. Attorneys are Lester D. Hudson, Virgil Roberts, Richard Johnson and

Judge Edward F. Bell. The new organization will be headquartered at PUSH's Chicago offices.

Jackson maintains the organization was formed largely to "eradicate white monopoly in the concert promotion field."

Several promoters were members of the recently disbanded United Black Concert Promoters, which was an outgrowth of the Black Music Assn. Dick Griffey, head of the Griffey group of companies, including Solar Records,

(Continued on page 31)

OPPOSE \$1.99 TREND

Indies To 'Hold The Line' On Rising Singles Price

By JOHN SIPPEL

LOS ANGELES—Spurred by Arista Records' announcement that it would buck the rising singles list price trend to \$1.99, other major independent labels and one-stops say they will hold the line, too.

In response to Arista sales chief Gordon Bossin's view that the label would stay at \$1.69, indie sources polled oppose the higher list tally, saying the round of price increases from majors, ignited by RCA's move to \$1.99 last November, is poorly timed.

Most respondents also echo Bossin's argument that the increases are "counter-productive—with the current state of the economy, price resistance at the retail level is at an all-time high.

"We feel it's important that the consumer still be able to purchase hit singles at a moderate cost," contends Bossin.

The customer will pay between 20 and 30 cents more if the \$1.99 list boost stabilizes nationally, a survey of major one-stoppers indicates. The average raise on singles is 17½ cents at wholesale.

Those who have gone to two-tiered pricing state they are upping their price to retailers from a low of 14 cents to a high of 22 cents. The majority are now two-tiering, but admit that to continue such dual pricing indefinitely is diffi-

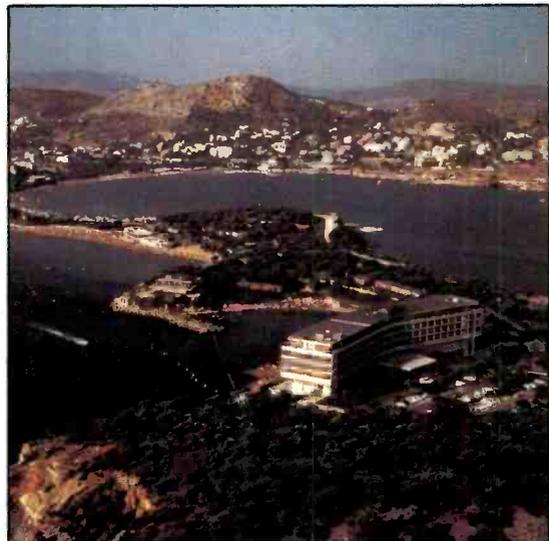
cult and expensive. In both manual and computerized extension of invoices, costly mistakes can take place. They also admit that such steady hit singles providers as RCA, Capitol, PolyGram, MCA and WEA at \$1.99 mean the bulk of their 45 sales will be the higher priced units.

Since the singles increase is relatively new, one-stops volunteer that less than 20% of the 45s they are now shipping have been bought at the inflated price. But as the months roll by, more new hit singles released after the suggested list raise by the branch-distributed five-some may well force a new higher single price for 45s.

Jay Lasker of Motown, always a frontrunner in selling singles, says he will not now up singles price. He feels that under the two-tier pricing, his lower price should be advantageous and provide accelerated volume on hits. If he does not find that his lower price affords a sales advantage, Motown will go up. He is laying it right in the lap of the one-stops, as is Chrysalis sales topper Stan Layton. "There is never a good time to raise prices, but right now is really not a good time," Layton comments.

Bob Turner of Chicago's Colorite, the major black music one-stop in the Midwest, takes an

(Continued on page 82)



Astir Palace Hotel, Athens, Greece, site of IMIC '82 (April 26-29) where the world's foremost leaders of the music/record/entertainment business will gather to help chart the industry's course in meeting today's CHALLENGE OF CHANGE. Accommodations are limited. To assure yourself of attending the SUMMIT MEETING OF THE INDUSTRY, call now: Billboard Conference Bureau, (213) 859-5319. (Advertisement)

RIAA Eyes Trade Lobby For Home Taping Remedy

By BILL HOLLAND

WASHINGTON—RIAA president Stan Gortikov has initiated a behind-the-scenes campaign to forge a coalition of concerned music and record business officials to draw the attention of Congress to the problems of audio home taping.

In a series of moves, Gortikov plans to bring the views and documented research to the attention of the Senate at a time when it is investigating the related problems of video home taping.

The RIAA head has already pointed out to Sen. Strom Thurmond, chair-

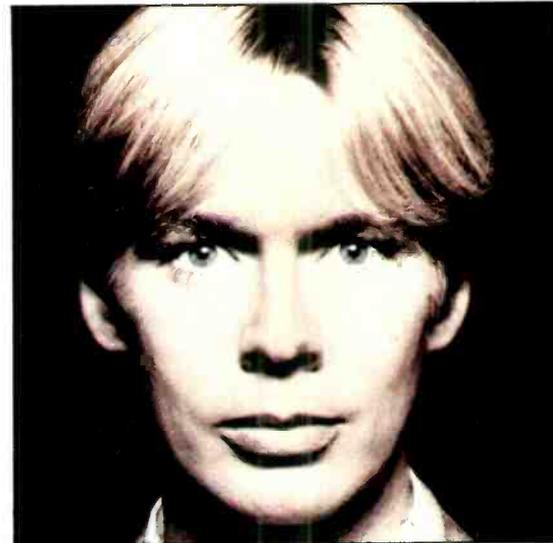
(Continued on page 80)

IMIC Board Maps Agenda

NEW YORK—Key executives from the international music industry will meet during MIDEM in Cannes this week to map out the agenda for the International Music Industry Conference (IMIC), organized by Billboard. The event will be held April 26-29 at the Astir Palace Hotel, Athens.

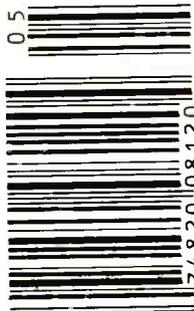
Discussions by this blue-ribbon advisory panel will focus on IMIC's theme, "The Challenge Of Change," and firm up the topics for the three-day series of

(Continued on page 80)



Remember this face. On Epic Records and Tapes. (RE 37150). "Epic" is a trademark of CBS Inc. ©1982 CBS Inc. (Advertisement)

(Advertisement)



T-CONNECTION

PURE & NATURAL

The refreshing new album featuring the sparkling single
"A LITTLE MORE LOVE"



Produced by [unreadable] for T-Connections, Inc.



THE GREAT ESCAPE

JOURNEY. "ESCAPE." * A QUADRUPLE-PLATINUM GETAWAY (AND STILL GOING...),
FEATURING THE THIRD SMASH SINGLE, "OPEN ARMS!"

JOURNEY

ON COLUMBIA RECORDS AND TAPES.

* TC 37408 1 18-02687 Produced by Mike Stone for Mike Stone Enterprises, Ltd. and Kevin Elson. Journey Management and Direction: Herbie Herbert, Nightmare, Inc., San Francisco, CA "Columbia" is a trademark of CBS Inc. © 1982 CBS Inc.

K-tel Sells Anglo LPs To Latins

By JOHN SIPPEL

LOS ANGELES—K-tel Records plans to expand its tv marketing pitch to sell English language album product to Hispanics via Spanish-language ad spots after pilot runs in Puerto Rico and select U.S. test markets.

Bill Marin, veteran Latin marketing specialist who operates San Marino Entertainment here, has received the go-ahead from the international tv marketing giant to implement more such programs, following an experiment that began with K-tel in the Puerto Rican market in March, 1981. K-tel has sold eight different English language packages there since then.

The U.S. test was two-fold. Marin enlisted Amigo Distributing's Edmondo Perez here to supply 200 Latin accounts in California with "Dancer," an r&b collection, and a love song anthology by Elvis Presley. Marin prepared a radio/tv saturation campaign for the California area which started about five weeks prior to Christmas and lasted into the holiday.

Local Latin radio personality Ruben Valentin did the Spanish language overdub for the tv and radio for "Dancer," while WOJO-AM, Chicago, DJ Juan Montenegro did the voice-over for the Elvis album. K-tel scheduled the spots based on Marin's choices. In Los Angeles, KMEX-TV, KLVE-FM and KALIFM carried the commercial. In San Francisco, only radio was utilized through KBRG-FM and KOSY-AM, San Francisco, and KNTA-AM, San Jose.

Manuel Rangel of Rangel Distributing, San Antonio, was vendor for the Texas trial run, working with approximately 150 accounts. Using the same time span, K-tel through Marin used the following stations in

(Continued on page 6)



DIAMOND DIALOGUE—Neil Diamond, right, chats with fans during a rare in-store appearance at the Warehouse retail outlet in Mountain View, Calif. Over 3,500 showed up to greet Diamond during the more than four hours he was there to autograph posters, T-shirts and LPs.

Fewer Acts Are Touring As Costs Climb Higher

NEW YORK—There are fewer acts out on the road this winter than last, and a great surge of activity is not expected in the months ahead, according to a national survey of booking agents.

At ICM, agent Steve Jensen says touring for its acts is down about 30% from last year. The company has two on the road, Joan Armatrading, playing about 3,000 seaters, and Loverboy/Quarterflash in 4,000-10,000 seaters. Armatrading is on a national tour while Loverboy and Quarterflash's trek is regional. Both tours are sellouts, he says. According to Jensen, the sluggish economy and the cost of touring are prime reasons why many acts are not on the road.

On the other hand, Paul Goldman at Monterey Peninsula Artists, says business from his firm is up over last year. However, he adds that a trend has been coming for some time where some acts will not tour during this period because of the weather. To counteract that, he books his clients into venues in the southern

portion of the country and on the West Coast.

During February and March, Monterey is touring Foreigner, Emmylou Harris, Michael Stanley, the Tubes and Jesse Colin Young. Stanley will open for Foreigner during the West Coast portion of their national tour. Harris tours California in January and other acts on regional tours.

"I think that this will be a spring and summer, where the more conservative you are, the more likely the success," says William Elson, president of ATI, Ltd.

Elson says that it is still too early to tell, but for the summer it appears that there will not be a great many large outdoor shows, and for the immediate future some anticipated tours, notably by Rainbow and Judas Priest, have been put back to the late spring because new recorded product has been delayed.

However, ATI is as busy as any

(Continued on page 31)

CAPITOL, CHRYSALIS

Labels Passing On Costs of 'Gift' Fee

By SAM SUTHERLAND

LOS ANGELES — Capitol and Chrysalis have confirmed that they are raising their LP and tape dealer costs Feb. 1 by one cent to cover the cost of the "Gift Of Music" campaign.

With the National Assn. of Recording Merchandisers' (NARM) push calling for a half-cent per unit charge, to be tallied on all net sales, Capitol claims the new price schedule still won't cover the total cost to the label.

According to Dennis White, marketing vice president, who confirmed that the penny increase is "totally" dictated by the "Gift Of Music" scheme, just to handle the fund and its administration "we have to add another half-cent."

Noting that a half-cent per unit hike would have yielded "an accounting nightmare," White contends, "We'll still probably lose some money on this."

Capitol's new price schedule was circulated to accounts as part of the same letter signalling its move to a \$1.99 list price on all singles released from Jan. 15 on.

While it's believed Capitol is the first major to begin collecting the additional funds that NARM will use to bankroll its industry campaign, neither the one cent figure nor the prospect that merchandisers would feel the impact of the fund in their invoices is an outright surprise.

Chrysalis president Sal Licata, who also cited accounting and administration considerations in the decision to go up by a full cent, actually outlined such an approach last fall. In committing to the NARM campaign (Billboard, Dec. 5) Licata said a crucial concern had been whether vendors were expected to carry the full financial burden.

Thus, the move by both labels isn't an outright surprise. NARM chief Joe Cohen, in commenting on

the issue of merchandiser participation at that time, indicated key NARM members had always expected to feel some impact of the push in their invoices.

Japanese Radio Gets Pop Shot Via Superstation

NEW YORK—A 7.5 million watt, short wave commercial radio station is being set up on the island of Saipan to beam pop music to Japan, more than 1,000 miles away.

In a dramatic extension of the off-shore radio concept, pioneered by ship-based transmitters off the British Coast, the station hopes to penetrate restricted musical airspace in Japan with U.S.-style rotational disk play.

Japanese top 40, or its equivalent, will make up the bulk of the programming, although American and British product will also be given exposure, says Bob Berger, Hawaiian-based broadcaster who is building the facility.

Berger's company owns KHVH-AM in Honolulu, another station in Samoa, and under the KUAM logo, AM, FM and television stations in Guam. He has been an active entrepreneur in the Pacific area for the past 20 years.

Construction of the Saipan station has already begun, and Berger says he expects delivery of the necessary "high technology" transmitting equipment in March. Early June is his the on-air target date.

(Continued on page 82)

JANUARY 30, 1982, BILLBOARD

BLACK SUPPORT CRUCIAL

Soul Success Aids 45 Platinum Quest

By PAUL GREIN

LOS ANGELES—A total of 35 singles have been certified platinum since the Recording Industry Assn. of America introduced platinum awards six years ago. But, significantly, only four singles have reached this two million unit sales plateau without having made significant inroads on Billboard's soul chart.

That's not to say these have all been black records. Of the 31 soul-charting platinum singles, 16 have been by black acts, but a surprising 15 have been by white acts, including the Bee Gees, Rod Stewart, Queen and Olivia Newton-John, whose "Physical" sprints 25 notches to number 57 on this week's soul survey.

Some of these hits might have gone platinum even without the black airplay they received. But others most likely would not have, as suggested by the fact that so few singles have gone platinum without black support.

Rod Stewart's "Tonight's The Night" and Queen's "Crazy Little Thing Called Love" were

virtually as big in the pop market as those artists' subsequent hits "Do Ya Think I'm Sexy" and "Another One Bites The Dust," but, unlike the later records, never went platinum. It's probably not just coincidence that the earlier hits failed to crack Billboard's soul chart; the later ones sailed into the top five.

One of the four platinum hits to miss the soul chart, Debby Boone's "You Light Up My Life," is the only platinum single to date to appear on Billboard's country chart. The other three holdouts, Queen's "We Are The Champions," John Travolta & Olivia Newton-John's "You're The One That I Want" and Nick Gilder's "Hot Child In The City," achieved the difficult feat of selling two million units without having either r&b or country support.

Of course the only crossover that really matters is the one leading to album sales—and here too there's been a high correlation. All but two of the platinum

(Continued on page 48)

Disney Recording Digital Soundtrack For 'Fantasia'

By ALAN PENCHANSKY

CHICAGO—Walt Disney Productions is investing more than \$250,000 in a new "state of the art" soundtrack for its 1941 animation classic, "Fantasia."

The re-recording project, an effort to update the impact of the film's original sound reproduction breakthroughs, features the newest digital audio technology. Work got underway last week in Los Angeles, where 16 symphonic recording sessions have been scheduled.

The new soundtrack is scheduled to be part of the film's 1982 Easter rerelease and will be issued in a deluxe Disney Records two-record set, according to the company. Disney Records also will keep the original Leopold Stokowski-led performances—on three records—in its catalog.

According to Disney music department head Jay Lawton, the new soundtrack is being carefully matched to original Stokowski performances, around which Disney's animation was conceived. However, rerecording of all musical selections is taking place.

The famous animation segments are based upon works by classical composers, including Beethoven, Bach, Mussorgsky, Dukas, Stra-

vinsky, Ponchielli and Tchaikovsky. According to Disney, two digital

(Continued on page 9)

WATERMARK DEAL FIRM

LOS ANGELES—The lure of satellite distribution is one of the main factors behind Watermark's decision to sell its operations to ABC Radio Enterprises (Billboard, Dec. 26.)

It's the first acquisition for the eight-month old developmental unit of the ABC Radio Division, which reportedly paid Watermark \$4 million in cash to complete the deal.

Watermark president Tom Rounds says new productions will be routed both through network distribution and under the present cash basis. "The whole network application of 'American Top 40' is still being investigated and no final determination has been made," he adds.

"One of the things that drew us to ABC," says Rounds, "was their commitment to and investment in satellite distribution. No one really

(Continued on page 20)

In This Issue

CLASSICAL.....	55
CLASSIFIED MART.....	46, 48
COMMENTARY.....	18
COUNTRY.....	58
DISCO BUSINESS.....	65
INTERNATIONAL.....	68
GOSPEL.....	57
JAZZ.....	56
PUBLISHING.....	54
RADIO.....	20
SOUND BUSINESS.....	50
TALENT.....	31
VIDEO.....	33

FEATURES	
Chartbeat.....	9
Counterpoint.....	39
Industry Events.....	9
Inside Track.....	82
Lifelines.....	80
Rock'n'Rolling.....	10
Stock Market Quotations.....	9
Vox Jox.....	29

CHARTS	
Top LP's.....	79, 81
Radio Singles	
Action.....	21, 22, 24, 26, 28
Rock Albums/Top Tracks.....	30
Boxscore.....	32
Bubbling Under.....	80
Disco Top 80.....	66
Jazz LPs.....	56
Hits Of The World.....	71, 72
Hot Soul Singles.....	39
Latin LPs.....	57
Soul LPs.....	41
Hot Country Singles.....	60
Hot Country LPs.....	63
Hot 100.....	76
Top 50 Adult Contemporary.....	29
Top 40 Videocassettes.....	35

REVIEWS	
Album Reviews.....	74
Singles Reviews.....	75

NARM Sets Fee For Membership In VSDA Group

CHICAGO—The National Assn. of Recording Merchandisers (NARM) has set up a \$100 divisional membership fee for its new affiliate body, the Video Software Dealers Assn. (VSDA).

The new low cost initial annual dues, set up to lure pure video dealers into the nascent organization, is expected to boost by about 200 NARM membership this year, the organization says.

VSDA, launched to strengthen the position of small, emerging indie video stores, cemented administrative ties with NARM at a meeting in Las Vegas immediately following (Continued on page 10)



CABLE REUNION—The Doors enjoy a laugh during an interview taping for Los Angeles' Valley Cable, which sought the session to highlight its recent airing of "A Tribute To Jim Morrison," a documentary on the late lead singer of the '60s band. Pictured, from left, are John Densmore, moderator Mike Harrison of Goodphone Communications, Robby Krieger and Ray Manzarek.

Korman Rips Goody Judge Tactics Official Attacks Jurist's 'Gratuitous Mudslinging'

By LEO SACKS

NEW YORK—A Justice Department official Tuesday (19) attacked the "gratuitous mudslinging" of a Federal judge who threw out the counterfeit tape convictions of Sam Goody Inc. and company vice president Samuel Stolon and ordered a new trial for the defendants.

Edward R. Korman, the United States attorney for the Eastern District of New York, denounced the ruling by the judge, Thomas C. Platt of Federal District Court in Brooklyn, as "bizarre" and "outrageous" in oral arguments before the United States Court of Appeals for the Second Circuit.

The Government asked the appeals court to reverse Platt's decision and reinstate the jury convictions. Attorneys for the retail chain and the executive maintained that the district court's ruling is not appealable and requested that the higher court uphold the order for a new trial. A three-judge panel took the case under advisement.

The Goody company and Stolon were convicted April 9 on seven counts of interstate transportation of stolen merchandise and copyright infringement. The corporation could have been fined in excess of \$100,000. Stolon faced up to 11 years in prison and up to \$35,000 in fines.

Platt, who presided at the five-week trial, said in July that the defendants were entitled to a new trial because the jury's deliberations might have been "tainted" by various conditions. He cited the prosecution's failure to bring recanted testimony by FBI agent Richard Ferri to the jury's attention, and charged that the Government engaged in misconduct by attempting to conceal "false statements" given by Ferri on the witness stand. The agent had told the jury that he had misplaced or destroyed notes he had taken with key Government witnesses. Platt also rebuked the prosecution for indicting the corporation and the executive under Federal racketeering laws.

Korman, who charged Platt with an "inexplicable animus" toward the prosecution in an October brief, disputed the judge's ruling at a hearing before a panel consisting of Chief Judge Wilfred Feinberg, Judge Walter R. Mansfield and

Judge Amalya L. Kearse. He said the issue of the destroyed notes was "a manufactured charge" and maintained that Ferri's testimony was "not false." Referring to the misconduct charge, he added: "If anyone has behaved in a bizarre manner, it was Platt."

He reminded the panel that an appeals court unanimously reversed Platt in the fall of 1980 when the

judge held the RIAA in contempt for refusing to turn over confidential antipiracy documents. Following the reversal, Platt again ruled the RIAA in contempt but denied the association the right to appeal his order.

Asked by Judge Feinberg whether it wasn't "a massive departure" for the Government to appeal an order (Continued on page 9)

PRS Chief Sees Problems In Negotiating New Pacts

By MIKE HENNESSEY & PETER JONES

CANNES—In a statement here on the eve of MIDEM '82, Michael Freegard, chief executive of Britain's Performing Right Society, has warned that 1982 could prove to be a very tough year for the society in terms of negotiating new agreements with music users.

Freegard points out that the PRS currently has no agreement with the independent television companies (ITV) in the U.K. nor with the independent local radio stations (ILR). The PRS agreement with ITV expired in March, 1980 and with ILR in 1978. License fee payments have since been made on a provisional basis, but the PRS argues that its income from both sources is considerably lower than it should be. The society will also be seeking an upgrading of its agreement with the BBC when this comes up for renewal in April.

Coming as it does amid the so far abortive efforts of the IFPI to establish a mechanical royalty agreement with BIEM (Billboard, Jan. 9), Freegard's statement underlines the disarray currently prevailing in the relations between music owners and music users.

Resolution of the PRS conflict with commercial radio is held up by yet another protracted dispute between music users and rights owners—involving the Assn. of Independent Radio Contractors, representing the commercial radio stations, and Phonographic Performance Ltd., representing the British record industry. This dispute

originated in late 1979 when AIRC took the PPL to the Performing Rights Tribunal in a bid to secure a reduction in needletime payments. The Tribunal's decision, after an 80-day hearing, in favor of PPL was appealed against by AIRC in the High Court on certain points of law. The matter is now due for further Tribunal deliberation, but PPL secretary (Continued on page 68)

Video Pact Announced By RCA, Scher

By LAURA FOTI

NEW YORK—RCA SelectaVision is strengthening its original music programming posture via an agreement with Performance Video, a division of concert promoter John Scher's Monarch Entertainment.

Calling himself a "great believer" in the videodisk, Scher says he chose to pact with RCA because he found the company extremely future-oriented. "They were the most aggressive, and the only ones who would talk to me about merchandising."

RCA's Seth Willenson, vice president for programs and business affairs, explains that the deal calls for Monarch to develop product for home video, with possible additional distribution to cable tv or theaters.

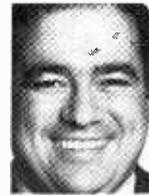
Scher explains that he is obligated to supply RCA with at least four projects a year. All productions will be designed specifically for videodisk, with marketing through other channels a secondary consideration. "We're doing things with this medium in mind," he says.

Although the deal was made because of Scher's background in mu-

(Continued on page 33)

Executive Turntable

Record Companies



Dileo



Anderson



Campbell



Edwards

Frank Dileo is named vice president of national promotion for Epic Records, and Gordon Anderson moves to the post of vice president of national promotion for CBS Associated Labels. Dileo was director of national promotion for Epic, while Anderson held the similar position for CBS Associated Labels. Both men will be headquartered in New York. . . . David H. Campbell is appointed division vice president for RCA Records, New York.



Hanna

He was director of international financial operations for the RCA Corp.

At Elektra/Asylum Records, Randy Edwards is appointed director of advertising. Al Hanna, director of merchandising; and Denny Moseman, Southwest regional promotion manager. All move up from other positions with the label. Edwards and Hanna will work out of Los Angeles, while Moseman will be headquartered in Dallas.

Margo Knesz is the new general manager of Atco Records, New York. She was most recently director of national pop promotion for MCA Records. . . . Dina Andrews becomes director of promotion for Solar Records, Los Angeles. She has been with the label for the past three years. . . . Harold Sulman has departed his post as Chicago/Minneapolis regional sales director for Arista Records. Bob Kozlik, working out of Cleveland, will add Sulman's territory to his own. . . . Jerry Seabolt is appointed promotion manager for Dimension Records, Nashville. He was national promotion director of Capitol/EMI/Liberty.

Marketing

Tom Levitt has left his post as chief buyer for the Record Shop chain, Minneapolis, for a job outside the industry. Replacing him is Jeff Loudon, formerly with the Musicland Group in advertising and merchandising. Chain topper Mary Ann Levitt has created a new position for Loudon—director of marketing.

Publishing

Jay Morgenstern joins Warner Bros. Music as vice president and general manager. Before coming to Warners, he was vice president and general manager of Infinity Music Publishing. He will be based in Los Angeles. . . . Steve Fret is upped to vice president of finance and administration for Chappell Music and Intersong Music, New York. He was director of finance. . . . Don



Fret

Oriolo becomes New York pop creative director for Famous Music. He was vice president of Intersong U.S.A. and Rightsong U.S.A. . . . J. Edwin Moore is tapped to be creative director of Kapri Entertainment/Strangeland Music Publishing, Sun Valley, Calif.



Morgenstern

Related Fields

Saul Melnick is national sales manager for CBS Video Enterprises, New York. He joined the company in 1980 as national accounts manager. . . . Richard D. Klinger becomes director of programs for RCA's West Coast SelectaVision VideoDiscs. He was director of business affairs for the company. . . . Michael



Melnick

A. Cofone is upped to staff vice president for corporate information systems and services for RCA, New York. He has been with RCA for 30 years. . . . At Twentieth Century-Fox Video, Farmington Hills, Mich., Robert J. Tollini is promoted to controller, up from director of budgets and financial analysis. And at Twentieth Century-Fox Telecommunications Los Angeles, Richard Feintech moves up from manager of sales to director of sales.



Klinger

Steve Broadhead joins IBM/MCA's DiscoVision as manager of materials and production control, working out of Carson, Calif. He was most recently manager of customer service and production control. . . . John Sansone is named vice president of business affairs for the Pacific Arts Corp., Carmel, Calif. He was in law practice on the East Coast. . . . Jon Monday is appointed sales manager for Chrysalis Visual Programming Division. To be headquartered in Los Angeles, Monday was general manager for Takoma Records.

Andrew Jaeger joins 21st Century Distribution Corp. in New York, as vice president in charge of television. He was president of Allied Artists Television. . . . Victor E. Ragosine, director of Ampex Corp.'s research and development program for nine years, has retired from the company. . . . At Agfa-Gevaert's magnetic tape division, Wayne Woodhams is named sales supervisor for the Midwest region, and will be based in Chicago; Robert Zamosciany is promoted to the post of sales supervisor for the Southern region, and will be based in Atlanta; Will Moore is promoted to sales supervisor for the Pacific region, and will be based in Los Angeles; Heide Mavers joins as technical sales rep for the Southern California and Las Vegas region, and will be based in Los Angeles; and Mark Neveyans is promoted to sales supervisor for the Atlantic region, and will be based in Teterboro, N.J. Woodhams was director of cassette services for the Adventist Media Center; Zamosciany was with Estee Lauder; Moore was marketing sales rep for California Computer; Mavers was a sales rep for Ampex; and Neveyans was studio manager and engineer for the Watchtower Bible and Tract Society.

Jeffrey V. Heining is national sales manager for Allsop, Inc., Bellingham, Wash. He was executive publisher of "Video Store Magazine." . . . Former Billboard account executive Jim Bender has been named advertising director for "Electronic Games" magazine, New York.

Billboard (ISSN 0006-2510) Vol. 94 No. 4 is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$125.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 13808, Philadelphia, Pa. 19101, (609) 786-1669.



And they said,
Go to, let us build
a city and a tower,
whose top *may reach*
unto heaven."

Old Testament

**Orchestral Manoeuvres
In The Dark.
"Architecture & Morality."
On Virgin™ Epic® Records
and Tapes.
Build on the past-
for the future.**



Video Music Software Flexes Muscles At CES; More Due

By JIM McCULLAUGH

LAS VEGAS—Both video music in cassette and disk format, and stereo videocassette software made impressive gains at the recently concluded Consumer Electronics Show.

In fact, industry giant 20th Century-Fox Video labelled video music and how-to as "the fastest growing programming segments after feature films" and, like a number of other software suppliers on hand, introduced new titles in this category.

Videocassette software suppliers in general also beefed up their movie stereo VHS offerings in anticipation of widespread industry introduction of stereo capable VCRs. One manufacturer—MCA Videocassette, Inc.—has now adopted an all stereo policy.

More stereo VCR hardware had been anticipated at CES but only Akai, JVC and Hitachi had models of that type on display. It's expected now that the first real wave of stereo VCR hardware won't be on hand until next summer's CES in Chicago.

"Peter Allen And The Rockettes" will be released for sale as a stereo videocassette in February by 20th Century-Fox Video. Available in both stereo Beta and VHS, the 87-minute program captures Allen's popular New York 1981 stage engagement. More than 20 songs are included. Later, the program will be available in stereo in the laser optical videodisk format.

At the same time, 20th Century-Fox video is bringing back five movie titles it placed on "moratorium" last fall in order to have retailers clear their inventory of mono versions. The titles include: "Tora! Tora! Tora!" "The Sound Of Music," "Patton," "Hello Dolly" and "Butch Cassidy And The Sundance Kid." Eleven other titles are also available in stereo VHS including "The Rose."

MCA Videocassette, with the introduction of "Physical," Olivia Newton-John's video equivalent of her current MCA LP (also available as a stereo laser optics disk from MCA), now moves to an all VHS stereo policy for all motion pictures with stereo sound tracks, as well as concerts and musical programs. The Newton-John cassette is \$55.

MCA, at the same time, also announced a 6%-14% price rise for their videocassettes beginning Feb. 1.

In February, Columbia Pictures Home Entertainment releases its first stereo VHS cassette—the rock opera "Tommy" featuring the Who.

Paramount Home Video recently released its first stereo videocassette offerings with "Aerobicise," an original exercise program, "The Jazz Singer" and "Apocalypse Now."

Warner Home Video, an aggressive video music supplier, has several new titles in this genre as part of

(Continued on page 33)

Ingram's Talent: 'In The Raw' Wins Grammy Nomination For 'Just Once' Vocals

By PAUL GREIN

This is the first of a five-part series on the Grammy nominees for best new artist.

LOS ANGELES—There are many ironies in James Ingram's nomination for best new artist, not least of which is the fact that he's never cut an album. The Grammy bid is simply recognition of his exquisite vocal on Quincy Jones' "Just Once," a performance that is at once impassioned and understated.

But therein lies another irony: Ingram has never considered himself much of a singer. "When I first started out I was much more interested in playing," he says. "I was into Jimmy Smith and Ramsey Lewis—mostly jazz and instrumentals. I thought if you couldn't sing like Stevie Wonder, you couldn't sing."

"I never pictured myself as having a great voice. I figured I'd have to go to school and get more training to polish my vocal technique. But one time when I was in the studio with Quincy I was trying to smooth out some of the 'gruff' in my voice and he said, 'no, that 'gruff' is the reason you're in here.' So instead of polishing it off, I'm going to leave it in the raw."

While Ingram is only now getting ready to record his first album, he has already cut sides for three different labels.

Ingram's first deal was with RCA, where he was signed by Neil Portnow. The singer cut three rhythm tracks and rough vocals with producer Leon Haywood, but says RCA stopped the project after Portnow left to become president of 20th Century-Fox Records.

Ingram then started singing demos for producer Lamont Dozier. One of those demos, a song titled "Love's Calling," was released as a single under the phantom group name Zingara. The record, on tiny indie Wheel Records, climbed into the pop 30 on Billboard's r&b chart a year ago.

It was another demo date that was to give Ingram his biggest break. "I was singing demos for ATV and got a chance to sing 'Just Once' for Barry Mann and Cynthia Weil," Ingram remembers. The demo found its way to



James Ingram: The Dude gets his due.

Quincy Jones, who was looking for tunes for a Patti Austin album. Jones liked the song but was really knocked out by the singer.

Ingram wound up singing three songs on "The Dude"—the title track, "Just Once," which became a top 20 pop hit and "One Hundred Ways," which is now scaling the Hot 100.

Ingram, who will turn 30 the week before the Grammy Awards, is putting himself totally in Jones' hands as far as his album goes. "As a producer, Quincy is the guru of all," Ingram states. "I'm not saying this just because I'm with him: We were all saying this as musicians before I even had a chance to meet him."

One of Ingram's ambitions is to someday become a producer himself. "I wouldn't necessarily want to produce me as an artist," he says, "but to try and help some other new young talent coming up."

"I had a chance to co-write and co-produce a single with Howard Hewitt on Shalamar's last album. I also co-wrote and co-produced Joe Webster's album for Ray Charles' label. And I've been working with Leon Haywood for the last three or four years, both on his records and Carl Carlton's. I play keyboards and help arrange a lot of the backgrounds with Leon."

(Continued on page 82)

'Brideshead Revisited' Is Chrysalis' Classical Debut

LOS ANGELES—Chrysalis Records is releasing its first classical-oriented LP domestically by way of the "Brideshead Revisited" soundtrack.

The 11-part adaptation of the Evelyn Waugh novel began airing in the U.S. on Public Television Monday (18) and will continue to March 29. The British-produced series was watched by an estimated 10 million persons in Great Britain.

Available in England since last October, the soundtrack has sold close to 55,000 copies in that country, according to the label.

The U.S. product will ship Friday (29) and is being targeted for selective distribution, primarily classical record stores. Suggested retail is \$8.98.

The soundtrack will be the beneficiary of an extensive cross marketing and merchandising campaign, elements of which include:

- Co-promotion with approximately 80 of the non-commercial National Public Radio stations co-licensed with PBS-TV.

- A coupon for mail order sales via an 800 number in 12 x 12.

- 3,000 posters using Exxon's (sponsor) graphics and cross-merchandising the series and the paperback book, Little, Brown and Company, book publishers, will distribute 500 of these to their retail outlets.

- "Brideshead Revisited" book-marks, which will include a perforated mail order coupon, also to be distributed by Little, Brown and Company.

- 5,000 flats.

From an advertising point of view, the Chrysalis soundtrack will be cross-tagged wherever possible with Exxon, PBS-TV and Little, Brown and Company advertising.

The label also plans to take a one page ad in the March issue of Dial Magazine, which goes to PBS subscribers.

PBS will also utilize the soundtrack as a premium giveaway during its March fund raising drive.

Music on the soundtrack was composed by Geoffrey Burgon, who was responsible for the theme music for BBC's "Tinker, Soldier, Spy" as well as the movies "The Dogs Of War" and Monty Python's "Life Of Brian."

An audiophile LP and cassette version of the soundtrack may also be made available later.

K-tel Sells LPs To Latin Mart

• Continued from page 3

the state: KRLY-FM, KMJQ-FM, KLAT-AM and KEYH-AM, Houston; KWEX-TV, KVAR-FM and KEDA-AM, San Antonio; KSBT-AM, Harlingen and KLFB-AM, Lubbock, in the Rio Grande Valley; KAMA-FM, El Paso and KESS-FM, Fort Worth.

Together with Bill McMahon of K-tel, U.S., Marin is mapping a projected February program that will include an English language teen package and an MOR compilation with Bill McMahon of K-tel, U.S. It's possible that K-tel will spread its wings to Chicago and Miami Hispanics with the second campaign.

Capitol Records, which toyed with selling English language product in Puerto Rico in mid-year 1981, has set in motion a second campaign to sell Nat (King) Cole product to Hispanics with Marin's San Marino Entertainment.

EXSELL

Marketing™

Your BEST Source For
Audio/Video Tape & Accessories

TDK

Reference Series

NEW LOWER PRICING!

SA-X C90 \$4.39 each

SA-X C60 \$2.97 each



Buy 9 SA-C90 Cassettes
At \$3.25 Each & Get
One FREE! (Net price - \$2.93 each)



CALL US TOLL FREE 1-800-334-2484

In NC, 1-800-672-2802

• PREPAID FREIGHT • FAST DELIVERY • COMPLETE WHOLESALE •
On All Orders Of \$300.00 Or More. Most Orders Are Shipped Within 24 Hours. CATALOG AVAILABLE

EXSELL Marketing P.O. Box 884 Dept. BB Cary, NC 27511 (919) 467-3302

JIMMY DESTRI

HEART ON A WALL

DISCOVER JIMMY DESTRI.

Discover the musician who has contributed to over 20 million sales around the world as the keyboard player of Blondie.

Discover the artist who has written and arranged 18 songs for Blondie, including "Atomic," "Picture This" and "Slow Motion."

Discover his first solo album "HEART ON A WALL."

Produced by Michael Kamen who contributed to Pink Floyd's "The Wall"; and created with a little help from Carlos Alomar and Earl Slick of David Bowie's band, also Clem Burke, Chris Stein and Debbie Harry of Blondie.

Discover Jimmy Destri. A true original in an age of reproductions.



Chrysalis
Records and Tapes

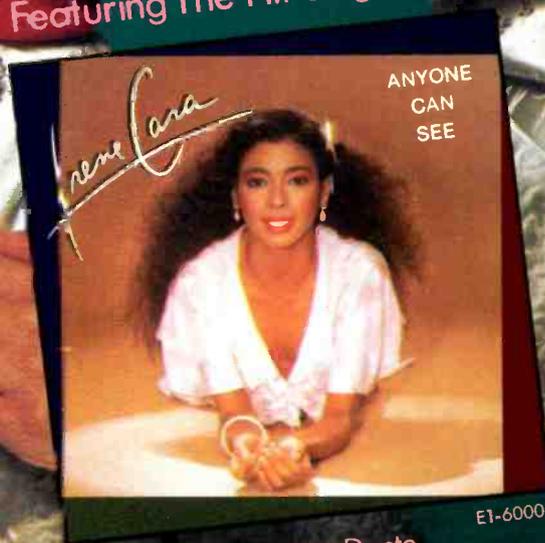
The album CHR 1368

Produced by Michael Kamen for Mother Fortune Inc.
Management: ALICE ENTERPRISES, INC.

WHAT COMES AFTER FAME FOR IRENE CARA?



Success As A Solo Artist! Announcing The
Debut Solo Album From Irene Cara
Featuring The Hit Single "Anyone Can See"
NW-4790



Produced By Ron Dante
Personal Manager: Selma Rubin

E1-60003



©1982 Network Records Distributed by Elektra/Asylum Records A Warner Communications Co.

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events. Asterisk denotes date is tentative.

Feb. 5-7, **National Assn. of Music Merchandisers (NAMM)** convention, Anaheim Convention Center, Anaheim, Calif.

Feb. 6, The American Jewish Committee Human Relations Award dinner honoring **Roy Imber**, head of Elroy Enterprises, Grand Hyatt Hotel, New York.

Feb. 24, **National Academy of Recording Arts & Sciences (NARAS)** Grammy awards television show, The Shrine Auditorium, Los Angeles.

Feb. 26-27, **Country Radio Seminar**, Opryland Hotel, Nashville.

Feb. 28-March 3, **International Tape/Disc Assn. (ITA)** seminar, Sheraton Harbor Island Hotel, San Diego, Calif.

Feb. 28-March 3, **Gospel Music Week**, Dove Awards (3), Opryland Hotel, Nashville.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



HERE'S TO DE-LITE—Guenter Hensler, left, president and chief operating officer of PolyGram Records, Gabe Vigorito, center, president of De-Lite Records, and Jack Kiernan, senior vice president of sales and marketing for PolyGram, toast the re-signing of the two labels' U.S. distribution pact.

De-Lite Seeks To Upgrade Role In Europe And Japan

NEW YORK—De-Lite Records is planning to increase its penetration of foreign markets, spurred by current success in European territories, such as Kool and the Gang's U.K. top three entry with "Get Down On It."

Label officials credit well-focused tours, intensive tv and press efforts and shrewd licensing deals as key factors in this development.

Bernie Block senior vice president of marketing and foreign affairs for De-Lite, plans to devote part of his time at MIDEM negotiating license pacts in markets like Spain and Nigeria, while renegotiating existing deals in other key markets.

These follow a recently concluded agreement in Australia with Phonogram. "Our licensees—Phonogram in England, Vogue in France and Metronome in Germany—have

made invaluable commitments to us, and they're now beginning to bear fruit," comments Block.

Using the European success as a case study, Block now is aiming at the Japanese market, talking to promoters, preparing for a tour in mid- or late-1982.

Kool & the Gang's "Get Down On It" hit has been followed in Britain by the LP "Something Special," now in the top 40. Other sales surges have been experienced in France, Germany, Scandinavia and Holland, according to Block.

Two major tours through those countries in 1980 and 1981 was "the beginning of the group's breakthrough," states Block. Tv exposure was instrumental in the sales surge, noted Block who plans to continue using this medium heavily.

'Fantasia' Gets New 'Track

Continued from page 3
tape recordings and one analog tape recording will be made at each session. Simultaneous recording on 35mm film also is planned.

Conductor for the project is Southern Calif. film music/Broadway veteran Irwin Kostal. The orchestra, a hand-picked group of L.A. area players, numbers up to 120, says Lawton.

Disney, which will use its own 3M digital multi-track machines, also hired Soundstream to record a two-track stereo mix-down. The project will be edited at Soundstream's digital computer center in Hollywood, notes Lawton.

Disney says digital audio will be emphasized as a breakthrough comparable to the original version's use of multi-channel sound—the first widespread public introduction of that technology.

Soundtrack album release coinciding with the theatrical re-introduction is planned, Disney Records Steve DeWindt says. "We're really excited. It's giving us a chance to put some new art work on the cover," DeWindt notes.

Although special premiere theatrical showings are planned, Disney say no plan for synchronized digital audio playback in the theatres has yet been formulated. Touring sound systems for multi-channel playback were devised at the original 1941 release. The analog track of the new work print will have Dolby noise reduction, however, Lawton says.

According to Lawton, extensive preplanning went into creation of the click tracks for synchronization of the new performances with the originals. "Stokowski did it free and we animated to his music. So we have to time our music out to the picture," Lawton explains.

Disney's chief engineer for the sessions will be Bob Hathaway. The sound mixer is Sean Murphy.

Disney has not released cost figures, but musicians fees, equipment rentals, technicians fees and studio rental are likely to run to more than \$250,000 together.

Disney has been perhaps the most aggressive U.S. film company in digital audio acceptance. Lawton says the entire Disney cartoon sound effects library has been transferred to digital, an archival project that several years ago originated Disney's involvement with the technology.

Korman Rips Goody Judge

Continued from page 4

for a new trial, Korman said. "We have a right to let a valid verdict of guilty stand without the expense of a needless retrial at which the result might not be the same."

Arguing in support of Platt's ruling, Martin R. Gold, an attorney for Stolon, said that "justice wasn't done in his courtroom." He characterized the Government's case as "very thin, albeit sufficient," and that the prosecution's "pattern of overreaching stepped on the defendants' toes." While neither defendant was convicted of racketeering, he contended that the nature of the charge had a "prejudicial" effect on the jury.

William L. Warren, an attorney for the corporation, disagreed with Judge Mansfield's remark that the record "does not support an order for a new trial." "The defense gets another chance," he told the panel. "And there is no reason why this court should not agree to that."

Chartbeat

Blue-Eyed Soul At Summit; Foreigner In Double Digits

By PAUL GREIN

LOS ANGELES—Daryl Hall & John Oates' "I Can't Go For That" (RCA) jumps to No. 1 on both the pop and soul charts this week, making the pair only the fourth white act to reach the r&b summit since 1965, when Billboard reintroduced the chart after a 14-month absence.

Hall & Oates follow Silver Convention, which hit No. 1 in 1975 with "Fly Robin Fly" (Midland International); Wild Cherry, which topped the chart the following year with "Play That Funky Music" (Epic/Sweet City); and K.C. and the Sunshine Band, which collected four No. 1 r&b hits from 1975 to '77. The act, then signed to TK, is a racially mixed group, whose leader, K.C., is white.

Among Hispanic acts, the Cuban group Foxy (Dash/TK) reached No. 1 r&b in 1978 with "Get Off."

In 1980, two hits by white acts climbed to number two: Queen's "Another One Bites The Dust" (Elektra) and Lipps Inc.'s "Funkytown" (Casablanca). Latter is a mixed duo whose mastermind, Steve Greenberg, is white.

Hall & Oates' forerunners in classic blue-eyed soul, the Righteous Brothers and the Rascals, both peaked at number three with their respective highest-charting r&b hits,

"You've Lost That Lovin' Feelin'" (Philles) and "Groovin'" (Atlantic).

Teena Marie's highest-charting r&b hit, "Square Biz" (Gordy), also reached number three. Herb Alpert (A&M) hit number four with his instrumental smash "Rise," as did the Bee Gees with two hits, "You Should Be Dancing" and "Stayin' Alive."

Four hits by white acts have climbed to number five r&b: Boz (Continued on page 74)

MCA JOINS 'GIFT' PROMO

LOS ANGELES—MCA Records, until recently the lone major manufacturer holdout to the "Gift Of Music" campaign, has committed to the proposed year-long institutional campaign, coordinated by the National Assn. of Recording Merchandisers (NARM).

Although MCA Records president Bob Siner and MCA Distributing chief Al Bergamo had both remained vocal critics of the plan, which calls for labels to generate the necessary funds via half-cent donations on every LP or tape sold, Siner has since relented.

JANUARY 30, 1982, BILLBOARD

JID-TARI

VIDEO GAME
DUST COVER & STORAGE UNIT

A COMPLETE TAPE & ACCESSORY SERVICE

A. I. Rosenthal Associates, INC.

Dept. B, 1035 Louis Dr., Warminster, PA 18974
24-Hour Freight-Paid Service

FOR TOLL-FREE ORDERING CALL (800) 523-2472 (PA CALL COLLECT)
SEND FOR FREE CATALOG (DEALERS ONLY)

**BUSINESS AFFAIRS
CONSULTING SERVICES
AVAILABLE**

Veteran business affairs executive and administrator now available to small to medium sized record, publishing and production companies which do not require full time services. Can be retained on a daily or weekly basis—available to work from your offices if desired.

CALL
820-4204
for descriptive letter & resume

Rock'n'Rolling

'New Sounds' Are Key To EPs From Select Records

By ROMAN KOZAK

NEW YORK—It was bound to happen. After last week's survey of independent new music labels around the country, somebody was bound to call, saying, "hey, what about my label? You missed it." And sure enough, we did. So meet Select Records:

Distributed by both JEM and regional established independent distributors, Select was formed last spring by Fred Munao, former manager of the Atlantics. It has since released four EPs: by the Swinging Madisons, a "heavy metal band with Bobby Rydell (influences), which plays in tuxedos," says Munao; singer/songwriter Chuck E. Weis (about whom "Chuck E's In Love" was written); New York top 40-type singer Gary Private; and Earle Manke, a producer who makes techno pop type rock.

"All our releases so far have been EPs," says Munao. "We figure that an EP tells the consumer that he will be getting the best of a band's repertoire. And we can sell it at a good price."

Munao says the problem is that retail outlets sometimes sell his EPs for the price of a full LP, so he has had to print up stickers to put on his disks advising consumers that they were buying a \$5.98 list price EP.

Munao says that he has a good working relationship with his distributors, though he has learned to be patient in awaiting payment beyond his 60-day billing period. "I get paid. . . with a few exceptions, but basically it is a slow process. You just have to keep reminding them," he says.

"One thing I have learned is that when you are ready to go and start a label, go back for twice as much money you started with. But the record business could be a lot simpler," he continues. "Everything is

too complicated in the way things are made and promoted. There are so many people in the business that have to be incorporated into a project."

"I started the label because I think that there is still room for new sounds. And I wanted to give it a shot," he says. "The experience I had before dealing with major record companies told me I could do as well as they . . . certainly f**k up no worse."

(Continued on page 80)



PLATINUM CHIPMUNK—The Chipmunks make a rare appearance at the Musicland store in Northridge, Calif. to sign copies of their RCA smash albums "A Chipmunk Christmas" and "Urban Chipmunk." That's Alvin hogging the camera.

Country In German Spotlight

By JIM SAMPSON

MUNICH—Country music, struggling for 35 years to gain a solid share of the West German market, is moving more into the spotlight in these early months of 1982, with several television shows and two major tours set.

Opinions vary, however, on whether the relatively small German country scene is capable of significant expansion.

In late February, the national ZDF-TV network will tape four country specials in Wiesbaden for prime time broadcasts later this year. Singer Freddy Quinn, a major German singer since the 1950s, will host B.J. Thomas, Ray Stevens, George

Hamilton IV, Jeannie C. Riley, Bobby Goldsboro and many more, probably including George Jones and Tommy Overstreet.

The Quinn "Country-Time" is now Germany's only, and occasional, country show, aired six times a year. Producer Claus Groepper tries to maintain the high quality of previous specials by importing session musicians from Nashville to back up his visiting U.S. big names.

This care and attention to detail has been rewarded with a steadily improving ratings share, from 22% in 1979 to 37% for the most recent production.

(Continued on page 70)

Live Fare On Opryland Cable

By KIP KIRBY

NASHVILLE — With the announcement of the Nashville Network, cable television's first network centered solely around Nashville's country music entertainment, comes the news that the channel will also introduce cable's first nightly live entertainment program.

The show, "Nashville Tonight," is a 90-minute "Johnny Carson"-

styled live variety/interview show that will be the flagship of the new Nashville Network, an advertiser-supported cable tv channel produced and distributed by Group W Satellite Communications of Stamford, Conn. and by Tennessee's NLT Corp.

The network will be a project of Opryland Productions, a division of WSM Inc. (NIT's broadcasting and entertainment affiliate) and Group W.

The Nashville Network is scheduled to take to the airwaves via a transponder on Western Union's Westar V satellite during the first quarter of 1983. Its programming will be provided free to cable tv systems, and will feature a series of totally original shows developed by Opryland Productions.

Besides the live nightly "Nashville Tonight," hosted by Ralph Emery, (Continued on page 59)

NARM Sets VSDA Fee

Continued from page 4

the recent Consumer Electronics Show. Chicago video distributor Noel Gimbel of Sound Video Unlimited is the power behind the group, which plans operating an 800-number video antipiracy hotline, publication of a monthly newsletter and collecting of member store business data. The group is set to launch a national membership drive under NARM.

VSDA's strongest policy statement to date opposes studio videocassette rental programs in favor of a flat rental surcharge.

Market Quotations

As of closing, January 21, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	1/2	Altec Corporation	—	500	9/16	9/16	—	1/16
38 1/4	26 3/4	ABC	6	948	32	31 1/4	31 1/4	+ 1/2
45 1/4	28 1/2	American Can	8	423	32 1/4	31 1/4	32	+ 3/4
5 1/4	2 1/4	Automatic Radio	3	23	4 1/4	4 1/4	4 1/4	+ 1/4
61 1/4	40 1/2	CBS	6	1772	43	42 1/4	42 1/2	+ 1/4
63 1/4	31 1/4	Columbia Pictures	13	3583	60 1/4	59 1/4	59 1/4	— 1/4
8 1/4	4 1/2	Craig Corporation	—	64	7 1/4	6 3/4	7 1/4	+ 1/2
67 1/4	43 1/4	Disney, Walt	12	2111	48 1/4	47 1/4	47 1/4	+ 1/4
8 1/4	3 1/4	Electrosound Group	17	1	3 3/4	3 3/4	3 3/4	— 1/4
9	3 1/4	Filmways, Inc.	—	163	6 1/2	6 1/4	6 1/4	— 1/4
22 1/4	14 1/4	Gulf + Western	4	371	16 1/4	16	16	— 1/4
19 1/4	11 1/4	Handleman	8	7	14 1/4	14 1/4	14 1/4	Unch.
6 1/4	4 1/4	Integrity Entertainment	4	24	4 1/4	4 1/4	4 1/4	+ 1/4
15 1/4	5 1/4	K-tel	4	—	—	—	6 1/4	Unch.
82 1/4	39	Matsushita Electronics	12	120	54	53 1/4	53 1/4	+ 1 1/2
59	38	MCA	10	355	43	42 1/4	42 1/4	Unch.
65	48	3M	10	2452	55 1/4	54 1/4	54 1/4	— 1/4
90 1/4	51 1/4	Motorola	8	1283	55	53 1/4	54 1/2	+ 1 1/4
59 1/4	35 1/4	North American Phillips	5	4	36	35 1/4	36	+ 1/4
20	6 1/4	Orrox Corporation	—	72	9 1/4	9 1/4	9 1/4	— 1/4
31 1/4	10 1/4	Pioneer Electronics	10	15	16 1/4	15 1/4	16 1/4	+ 3/4
32 1/4	16 1/4	RCA	—	4725	16 1/4	16 1/4	16 1/4	— 1/4
26 1/4	14 1/4	Sony	13	5860	16 1/4	15 1/4	16 1/4	+ 1/2
43	23 1/4	Storer Broadcasting	15	219	27 1/4	26 1/4	27	+ 1/4
6 1/4	3	Superscope	—	69	3 1/4	3 1/4	3 1/4	+ 1/4
35 1/4	29 1/4	Taft Broadcasting	8	27	29 1/4	29 1/4	29 1/4	+ 1/2
58 1/4	33 1/4	Warner Communications	21	5144	59	56 1/4	58 1/4	+ 1 1/4

OVER THE COUNTER

	Sales	Bid	Ask
ABKCO	—	1/2	1 1/2
Certron Corp.	100	13/16	15/16
Data Packaging	1000	5 1/4	6 1/4
First Artists Productions	500	5 1/4	5 1/4
Josephon Int'l	7800	8 1/2	9 1/4

OVER THE COUNTER

	Sales	Bid	Ask
Koss Corp.	2300	7 1/4	7 1/2
Kustom Electronics	100	7/8	1 1/4
Recoton	200	3	3 1/4
Reeves Comm.	7800	30 1/4	31
Schwartz Brothers	—	2	—

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91503, (213) 841-3761, member New York Stock Exchange, Inc.

Inner City Bows One-Stop

NEW YORK—Inner City Records has established a one-stop and distribution service for its own lines and a number of European and domestic speciality labels.

The entity, called City Sounds Distribution, is an extension of Inner City's six-year-old distribution setup, functioning on both coasts and serviced by field personnel and phone solicitors at Inner City offices in New York and Los Angeles.

Acquired for distribution are six

labels specializing in reggae, including the Surprise, Top Ranking, Park Heights, Third World, Joe Gibbs, Trojan, TBL, Greensleeves, Sarge and Carib Gems imprints. Other lines include Guitar Masters, Cavalis, Unidisc-Uniwave, Mooncrest, Durium, Daddy Cool.

Irv Kratka, in business for the past 32 years under the banner of MMO Music Group Inc., is at MIDEM this week to firm up further distribution arrangements for City Sounds, headed by Gary Hall.

HIPPO RECORDS

ALL 4.98 "12" INCH DISCO RECORDS

2 59
Loose Records

2 50
Box

Including All New Releases

ALL 8.98 LP'S

5 09
Loose LP's

4 99
Box

Minimum order, \$250. Same Day Shipping
All Orders C.O.D., Freight-FOB, Flushing, NY

HIPPO RECORDS
39-08 Janet Place, Flushing, NY 11354
(212) 762-3772

ATTENTION
Independent Record Labels

TV Marketing Company seeking appropriate existing product for sales through TV Mail-Order.

If you feel your product is salable on Television, send catalog and prices to:

B. Shaw Associates
1780 Broadway
NYC 10019

reunion arena

19,200 SEATS

777 Sports St. • Dallas, TX 75207
(214) 658-7070

CUSTOM FULL COLOR ECONOMY JACKETS

- Type, mechanical, color proof, color separations & printing full color covers (from your color photo)
- Back liner: type, negative, plate & printing
- First quality reinforced back-bone jackets FOB N.Y.C.

Lee-Myles Associates, Inc.
160 East 56 St., Dept A7
N.Y., N.Y. 10022 Tel. 758-3232

Supplying the graphic needs of the record industry since 1952.

DIVIDER CARDS

ALL SIZES AVAILABLE

15¢ and up

Why Pay More?

Direct from Manufacturer
Call or Write
Sam Lempert
(212) 782-2322
109 So. 5th Street, Brooklyn, N.Y. 11211
AL-LEN CUTTING CO.
Special Volume Rates

LOU REED

The Blue Mask



RCA warmly welcomes the return of Lou Reed and his first new album in two years.

RCA
Records and Tapes

ON THE CASE IN 1981 WITH THE RECORDS TO PROVE IT.

- ★ 1 Most Certified Recording Artists—RIAA
- ★ 1 With The Most Gold Singles
- ★ 1 With The Most Number One Records
- ★ 1 With Two Consecutive Number One Records
- ★ 1 With The Most Top 5 Records
- ★ 1 With Most Consecutive Weeks In Top 10
- ★ 1 Recording Duo—Sales & Charts

YOU LOST THAT LOVIN' FEELING ★ YOU MAKE MY DREAMS ★ KISS ON MY LIST ★ PRIVATE EYES
I CAN'T GO FOR THAT (NO CAN DO)

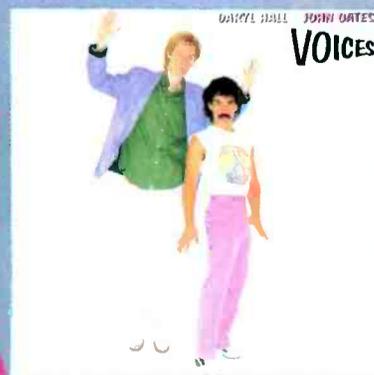


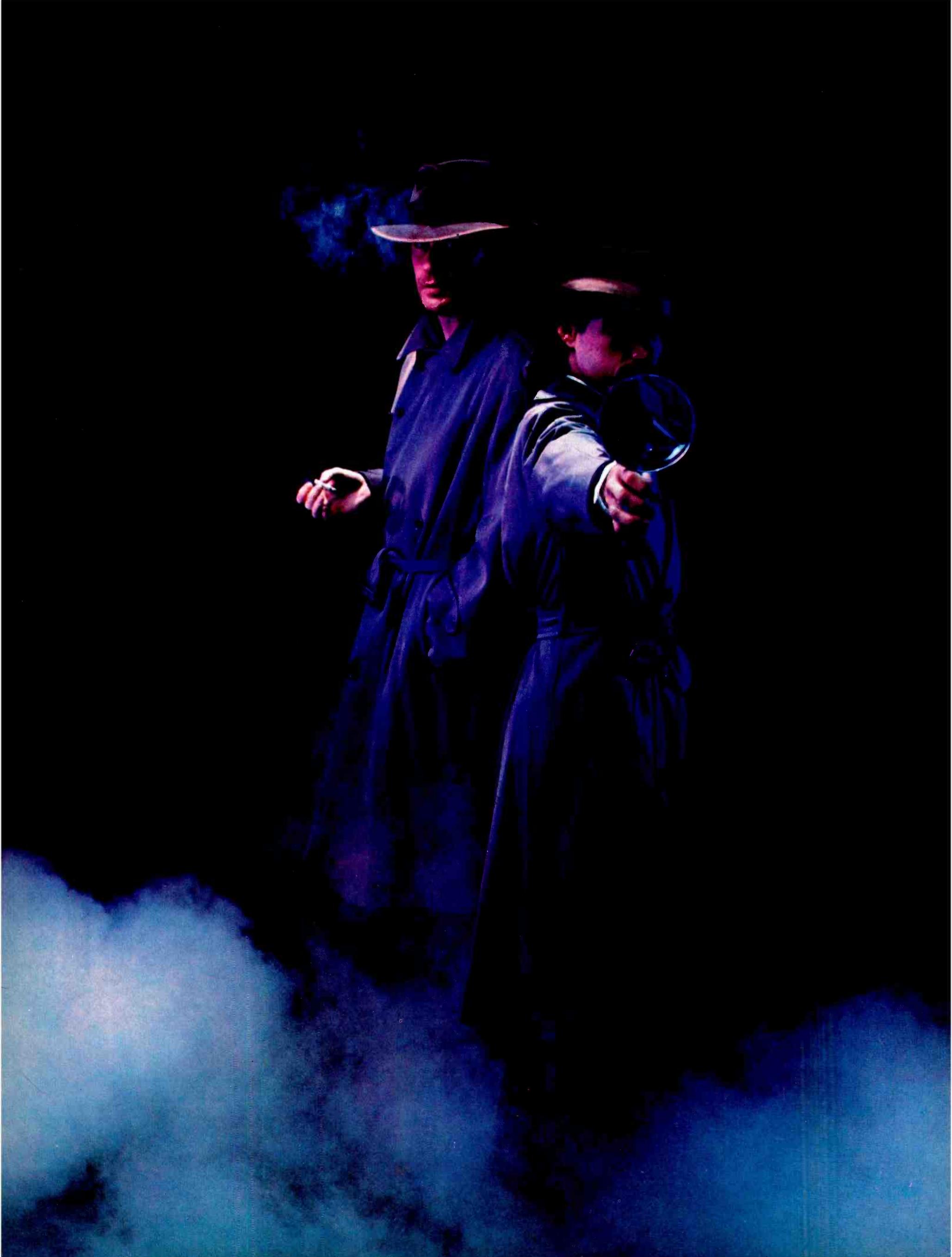
DARYL HALL AND JOHN OATES

THE PLATINUM ALBUMS PRODUCED BY DARYL HALL AND JOHN OATES

PRIVATE EYES AND VOICES ARE AVAILABLE ON **RCA** RECORDS AND TAPES *CO-PRODUCED BY NEIL KERNON

MANAGEMENT AND DIRECTION: TOMMY MOTTOLA/CHAMPION ENTERTAINMENT







SCOTTI BROTHERS ENTERTAINMENT

Scotti BrothersTM

Salutes its

Scotti Brothers
Records



Scotti Brothers/
Syd Vinnedge
Television



Scotti Brothers
Artists Management

John Schneider

(Star of CBS-TV The Dukes Of Hazzard)
Scotti Brothers Records

Eddie Rabbitt

Scotti Brothers Artists Management
and Ben Scotti Promotion

Foreigner

Ben Scotti Promotion

Ray Sharkey

(Winner—Best Actor—Golden Globe Awards)
Scotti Brothers Artists Management

Leif Garrett

(Starring in Theatrical Motion Picture—"Long Shot")
Scotti Brothers Records and Scotti Brothers Artists Management

Petula Clark

(Starring in The Sound Of Music—London)
Scotti Brothers Records

Placido Domingo

Ben Scotti Promotion

The Royal Philharmonic Orchestra

Ben Scotti Promotion

"Boardwalk Blues"

(Theatrical musical motion picture)
Scotti Brothers Pictures

Lorenzo Lamas

(Star of CBS-TV Falcon's Crest)
Scotti Brothers Records and Artists Management



Tony Scotti
CHAIRMAN
SCOTTI BROTHERS
ENTERTAINMENT
INDUSTRIES

"No. 1"

(Theatrical motion picture on Billy Martin)
Scotti Brothers Pictures



Syd Vinnedge
PRESIDENT
SCOTTI BROTHERS/
SYD VINNEDGE TELEVISION



Stan Mores
PRESIDENT
VARIETY DIVISION
SCOTTI BROTHERS
ARTIST MANAGEMENT



Herb Nanas
PRESIDENT FILM AND
TELEVISION DIVISION
SCOTTI BROTHERS
ARTIST MANAGEMENT

SCOTTI BROTHERS INDUSTRIES AND ASSOCIATED COMPANIES, World Headquarters, 2114 Pico Boulevard, Santa Monica, California 90405 213-450-3193

INDUSTRIES INC.

Artists, Companies and Executives

Ben Scotti
Promotion



Scotti Brothers
Publishing and
Recording Studios



Scotti Brothers
Pictures

**America's Top 10
Featuring Casey Kasem**
(America's No. 1 Rated Weekly Television Music Show)
Scotti Brothers/Syd Vinnedge Television

Survivor
Scotti Brothers Records

Sylvie Vartan
(Starring in Sylvie '81 musical—Paris)
Ben Scotti Promotion and Production

Portrait of a Legend
(Weekly television show hosted by James Darren)
Scotti Brothers/Syd Vinnedge Television

Susan Anton
Scotti Brothers Records (Japan)

Lee Majors
(Star of ABC-TV Fall Guy)
Scotti Brothers Records

Doug Kershaw
Scotti Brothers Records

NOEL and the Red Wedge
Scotti Brothers Records

"Princess Quarterback"
(Theatrical musical motion picture)
Scotti Brothers Pictures

"Clown"
(Theatrical motion picture in association
with Aurora Productions)
Scotti Brothers Pictures

Fred Knoblock
Scotti Brothers Records and
Scotti Brothers Artists Management

Ben Scotti
VICE CHAIRMAN
SCOTTI BROTHERS
ENTERTAINMENT
INDUSTRIES



Johnny Musso
PRESIDENT
SCOTTI BROTHERS
RECORDS, PUBLISHING
AND RECORDING STUDIOS



Nick Testa
VICE PRESIDENT
DIRECTOR BEN
SCOTTI PROMOTION



Tad Dowd
VICE PRESIDENT,
SCOTTI BROTHERS
PICTURES



SCOTTI BROTHERS, UNITED KINGDOM, 13 South Molton Street, London W1 England (01) 408 2361

SCOTTI BROTHERS JAPAN 4-3-31 Kudan Kita, Caiyoda-ku Tokyo 102 Japan (os) 265 4161

'Pim' Zalsman On The Viability Of Video

Innovator Looks At Medium's Future

William Luc Zalsman, known to a wide circle of friends in the industry simply as "Pim," retired from his post of president of PolyGram's video division Dec. 31, after more than 25 years with the group. A man who combines a keen, analytical business mind with a warm humanity and a piquant sense of humor, Zalsman was instrumental in launching the Philips musicassette worldwide in the '60s and, later, was responsible for coordination of software for PolyGram during the research and development phase of the laservision videodisk and the compact disk system. Here, in the second part of a two-part interview with Billboard's international editorial director, Mike Hennessey, he considers the future of video and of the compact disk.

BAARN—When it comes to a consideration of video software and how it will be integrated with audio software, Willem Zalsman is emphatic that the two markets must be considered as entirely separate entities.

"In my opinion, expectations in our industry about the influence of video on the audio market are exaggerated. Audio and video are two completely different phenomena, both with a role to play in the leisure market in which a great variety of other products compete for a share of the consumer's disposable income.

"The attractiveness of these products in terms of their price/performance ratio will govern the level of their success in the marketplace. If video product were to account for 5% in value of the leisure market—which is a considerable amount—then we might assume that there might be a corresponding decrease

of 3% at most in the market for audio product. This, in an expanding leisure market, would not be very significant.

"I do not see a particularly strong interrelationship between the existence of audio and video software because they serve entirely different purposes. Video is not an extension of audio, but a new and different form of entertainment, ultimately requiring its own special product."

Zalsman acknowledges that at the present time the economics of mak-

ing special programs for home video purposes are such as to rule such activity out. Costs are simply too high in relation to turnover with the present low penetration of video players. But he sees the ultimate goal as being to provide video programs specially aimed at the vast range of segmented markets that exist—special programs so restricted in their appeal that they would never be considered by television companies because of the small audiences they would attract.

"But this goal can only be reached," he says, "if and when the degree of interest within these small markets will justify the cost of production and distribution. To reach this stage one has to struggle through the period from now until the day that the penetration level of video equipment reaches anything from 40% to 60%. In the meantime, mostly programs with wide appeal will be viable—which means that feature films will be the main program source for some time to come."

In a typically trenchant analogy, Zalsman cuts down to size the super-optimists who insist that specialist programming can be viable even now "because, after all, there are plenty of highly specialized books produced which are profitable." The Zalsman response to that is: "Okay. But at the moment you are asking me to produce special interest books in a country where only 2% or 3% of the population can read!"

As to the part the music industry will play in the video future, Zalsman has considerable reservations.

have an extremely tough fight on their hands in trying to win market share, but he has absolutely no doubt that potentially the disk is the ideal carrier because of the excellent quality of both sound and image—particularly those of the laser disk, because of the ultimate possibility of high-speed reproduction which will reduce cost and because of the possibility of high density storage and direct retrieval.

"For the software industry," says Zalsman, "it is of little significance which carrier will ultimately prevail in the video field. We can only hope that compatibility both on the disk and the cassette field will be achieved soon."

Zalsman concedes that with an eight-year start, the videocassette has a great deal going for it. Information density per square inch has been increased, speed and price have been reduced and playing time increased. High speed copying is now a real possibility and there is a great variety of prerecorded videocassette software already on the market in most countries—anything from 3,000 to 5,000 titles. The cassette system also afford the opportunity to produce relatively small numbers of any one title at bearable costs.

He acknowledges, too, that developments in the cassette field are still continuing, probably leading to smaller cassette configurations and, consequently, lower prices. And in the matter of freeze-frame capabil-

'I do not see a particularly strong interrelationship between the existence of audio and video software...'

"Only time will tell whether the music consumer wishes to see, as well as hear, his favorite artists. Large wall screens may have a stimulating influence in the future—for me, there is a kind of claustrophobic unpleasantness about having to watch a big act on a small screen. So I would think that in most musical cases, audio-only product is called for. Besides, even if penetration of video equipment becomes substantial, costs—especially recording costs—will be much higher for video than for audio only, and this would mean a major price difference between the video and the audio product."

Zalsman also expresses some doubt as to whether the record industry will have to play a major role in the distribution of video software. He thinks the industry could be involved to a certain extent. Yet it has to be borne in mind that the record sales representatives, already overburdened as they are with catalog and new audio product, can hardly be expected to devote adequate time to promote and sell entirely different lines which would require much extra time and above all expertise in this entirely different field.

"Much depends on the attitude of dealers. I think the record industry should give them the chance to handle video, but with rental playing an increasingly important part in the scheme of things. I'm not sure whether the record dealer in particular is going to be equipped to handle this kind of business."

On the subject of the competition between the videocassette and the videodisk, Zalsman accepts that the protagonists of the disk are going to

ity, the cassette has been greatly improved and now is almost equal to the disk.

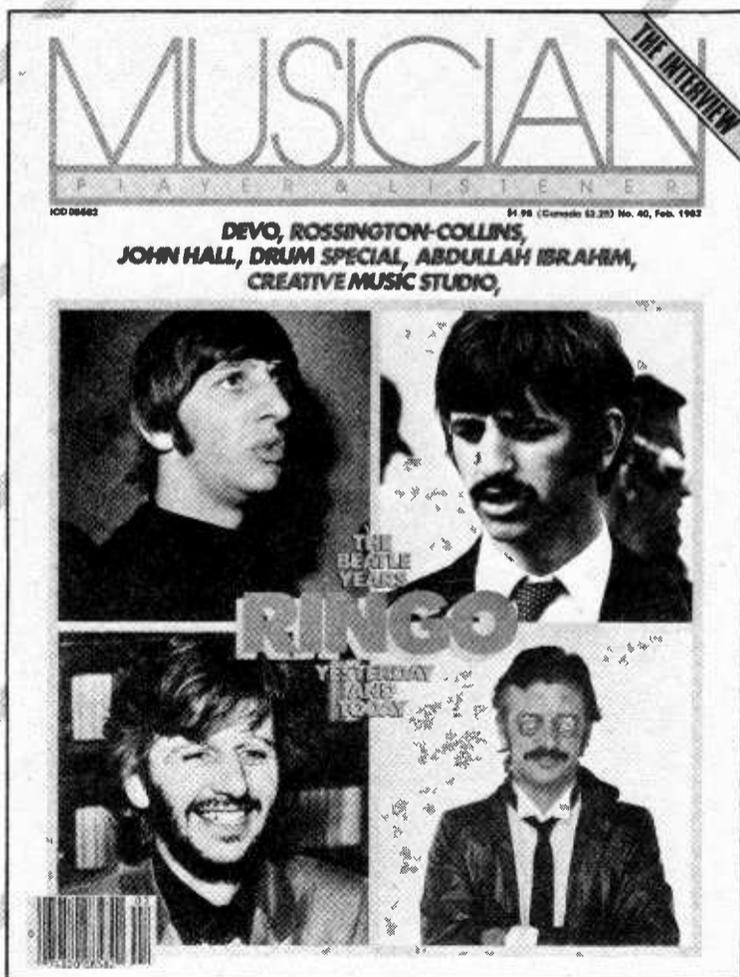
"But it has to be remembered," he says, "that the disk systems are still in their infancy and the technical production of the disks is still suffering growing pains.

"People tell me that the great disadvantage of the videodisk is that it cannot be used for home copying. But this also applies to the phonograph record and if this argument were applied to audio software, then, with the advent of the musicassette, there should no longer be any record buyers. But the fact is that people go on buying audio disks even though they can get musicassettes for the same price.

"Now, if we consider the possibility that ultimately the price of a videodisk may be considerably less than that of a videocassette, then there is a good possibility that the consumer will make the decision to buy a videodisk player for playback of prerecorded product and reserve his cassette equipment in general for home recording—especially because the laser picture and sound quality are superb. Apart from this, there are quite a lot of people who don't want to home-record. If we could get the cost of videodisk players down to about \$250 and if software were available in great variety and certainly not less than is and will be the case with prerecorded video cassettes then in my opinion the disk system could well catch on and reach a viable penetration degree. At this early stage the videodisk has great potential in the industrial and educational fields in particular."

(Continued on page 72)

RINGO



**RINGO TALKS ABOUT
THE BEATLES,
YESTERDAY AND TODAY**

**IN MUSICIAN:
THE ESSENTIAL MUSIC MAGAZINE**

The music magazine of tomorrow, available today at Record Stores, Music stores and newsstands.

For information on Retail Sales in your store:
Call Chip collect (617) 281-3110



r.p.m.

From the Australian Company
that introduced the world to
AIR SUPPLY & RICK SPRINGFIELD,

we are proud to announce
the world-wide signing,
publishing and recording, of
Australian singer & songwriter,

GINO CUNICO

Wizard Records & Robie Porter Music

301 Castlereagh St., Sydney N.S.W. 2000, Australia; Phone: (612) 2 0912; Telex: AA24182 (EMIREC)
W3,8913 Sunset Blvd., Hollywood Calif. 90069, U.S.A.; Phone: (213) 271 0383; Telex: 691347 (SILMITCH)



Visit us at MIDEM at the Australian Booth, 2nd Floor, or
at our Suite at: Les Residences du Grand Hotel
Bloc "Eider", Appt. no. 74 (7th Floor)
45, La Croisette, Cannes. Phone: 38 07 89
(Next door to the Palais des Festivals)

P.S. RICK SPRINGFIELD SUB-PUBLISHING IS STILL AVAILABLE FOR SOME COUNTRIES
— ask for Robie Porter



Founded 1894

The International Newsweekly Of Music & Home Entertainment

Billboard Publications Inc., 1515 Broadway, New York, N.Y. 10036 (212) 764-7300.
Telex: 710581-6279. Cable: Billboy NY. 9107 Wilshire Blvd., Beverly Hills, Calif.
90210 (213) 273-7040. Telex: 66-4969. Cable: Billboy LA.

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

Associate Publisher: Thomas Noonan (L.A.)
Associate Publisher/Director of Charts: Bill Wardlow (L.A.)

Managing Editor: Adam White (N.Y.) L.A. Bureau Chief: Sam Sutherland

Executive Editor: Is Horowitz (N.Y.) News Editor: Irv Lichtman (N.Y.)

Offices: Chicago—150 N. Wacker Dr., Ill. 60606, 312 236-9818. Editorial Staff: Alan Penchansky, Bureau Chief & Classical Editor. Cincinnati—2160 Patterson St., 45214 Ohio, 513 381-6450. Los Angeles—9107 Wilshire Blvd., Calif. 90210, 213 273-7040. Editorial Staff: Ed Harrison, Record Reviews & Assistant Radio Editor; Jim McCullough, Video/Sound Business Editor; John Sippel, Marketing Editor; Sam Sutherland, Jazz Editor; Jean Williams, Talent Editor; Paul Grein, Reporter. London—7 Carnaby St., W1V 1PG, 01 439-9411. Editorial Staff: Mike Hennessey, International Editorial Director; Peter Jones, International Editor. Milan—Piazzale Loreto 9, Italy, 28-29-158. Nashville—14 Music Circle E., Tenn. 37203, 615 748-8100. Editorial Staff: Kip Kirby, Bureau Chief/Country Music Editor; Ed Morris, Gospel Editor; Robyn Wells, Reporter. New York—1515 Broadway, New York 10036, 212 764-7300. Editorial Staff: Laura Foti, Associate Sound Business/Video Editor; Is Horowitz, Commentary Editor; Douglas E. Hall, Radio Programming Editor; Radcliffe Joe, Disco Editor; Roman Kozak, Rock Editor; Howard Levitt, Copy Editor; Irv Lichtman, Music Publishing Editor; Pat Nelson, Editorial Assistant. Tokyo—Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku, Tokyo 150, 03 498-4641. Editorial: Shig Fujita. Washington—733 15th St. N.W., D.C. 20005, 202 783-3282. Editorial Staff: Bill Holland, Bureau Chief.

Special Issues: Earl Paige, Editor; Ed Ochs, Assistant Editor; Bob Hudoba, Directory Services Manager; Rand Rugeberg, Assistant Directory Manager.

Intl Correspondents: Austria—Manfred Schreiber, 1180 Wien, XVIII, Kreuzgasse 27, 0222 48-28-82; Australia—Glenn Baker, P.O. Box 261, Baulkham Hills, 2153 New South Wales; Belgium—Juul Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg, 015 241953; Canada—David Farrell, Box 201, Station M, Toronto M6S 4T3, 519 925 2982; Czechoslovakia—Dr. Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik, 26-16-08; Denmark—Knud Orsted, 22 Tjoernevej, DK-3070 Snekkersten, 02-22-26-72; Finland—Kari Helopaltio, SF-01860 Peritula, 27-18-36; France—Michael Way (Chief Correspondent), 12 Rue du Faubourg Poissonniere, 75010 Paris, 01-246 8749; Henry Kahn, 16 Rue Clauzel, 75009 Paris, 878-4290; Greece—John Carr, Kaisarias 26-28, Athens 610; Holland—Willem Hoos, Bilderdijklaan 28, Hilversum, 035-43137; Hungary—Paul Gyongy, Orlovtca 3/b, 1026 Budapest 11, Tel: 167-456; Ireland—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland, 97-14-72; Israel—Benny Dudkevitch, P.O. Box 7750, 92 428 Jerusalem; Italy—Vittorio Castelli, Via Ramazzotti 20, 21047 Saronna (Milan), 02-960 1274; Kenya—Ron Andrews, P.O. Box 41152, Nairobi, 24725; Malaysia—Christie Leo, 31 Jalan Riong, Kuala Lumpur, 204.049; Mexico—Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905 531-3907; Philippines—Ces Rodriguez, 11 Tomas Benitez, Quezon City 3008; Poland—Roman Waschko, Magiera 9m 37, 01-873 Warszawa, 34-36-04; Portugal—Fernando Tenente, R Sta Helena 122 R/c, Oporto; Rumania—Octavian Ursulescu, Str. Radu de la L Afumati nr, 57-B Sector 2, Bucharest 0.P. 9, 13-46-10, 16-20-80; South Africa—Don Albert, 21 5th Ave., Highlands N., 2192, Johannesburg; Spain—Ed Owen, Plaza de las Cortes 3, Madrid 14, 429 9812; Sweden—Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm, 08-629-873; Switzerland—Pierre Haesler, Hasenweld 8, CH-4600 Olten, 062-215909; U.S.S.R.—Vadim D. Yurchenkov, 14 Rubinstein St., Ap. 15 Leningrad, 191025 15-33-41; West Germany—Wolfgang Spahr (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150, 04551-81428, Jim Sampson (News Editor), Liebherrstr. 19, 8000 Munchen 22, 089-227746; Yugoslavia—Mitja Volcic, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana, 23-522.

Director of Sales, Worldwide: Miles T. Killoch (N.Y.)

Director of Sales, Video/Sound Business: Ron Willman (N.Y.); European Sales Manager: Peter Mockler (U.K.); Marketing Services Manager: John F. Halloran (L.A.); Production Manager: John Wallace (N.Y.); Production Coordinators: Ron Frank, Tom Quilligan (Cincinnati); Production/Sales Coordinator: Christine Matuchek (L.A.); Sales Coordinator: Robin Solomon (N.Y.); Production/Sales Coordinator: Sharon Allen (Nashville).

Account Executives: New York—Mickey Addy, Norm Berkowitz, Ron Carpenter, Richard M. Nusser (212-764-7356); Los Angeles—Joe Fleischman, (213-859-5316); Nashville—John McCartney, Southern Manager (615-748-8145); Classified Advertising Manager—Jeff Serrette (N.Y.) (212 764-7388).

International Sales: Australia—Geoff Waller & Assoc., 64 Victoria St., North Sydney 2060, Sydney 432033, Telex 790-70794; Canada: Contact Norm Berkowitz in N.Y. Office; France: Ann-Marie Hounsfield, 6 rue Ancelle, 92525 Neuilly/Seine, Cedex 1-745-1441; Italy: Germano Ruscitto, Piazzale Loreto 9, Milan, 28-29-158; Japan: Hugh Nishikawa, Utsunomiya Bldg., 19-16 Jingumae, 6-Chome, Shibuya-ku, Tokyo 150 03-498-4641 Telex: 781-25735; Mexico: Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F., 905-531-3907; New Zealand: Mike Bailey, F.J. Associates, P.O. Box 1367, Wellington, 723745; Spain: David Safewright, Poste Restante, Madrid 429-9812, Rafael Revert, General Manager, c/o Radio Madrid; United Kingdom: Phil Graham, Advertising Representative; Alex Fowler, Production/Sales Coordinator, 7 Carnaby St., London W1V1Pg 439-9411 Telex: 851-262100; Austria, Belgium, Denmark, Finland, Germany, Greece, Holland, Norway, Portugal, So. Africa, Sweden, Switzerland: contact, Peter Mockler, London Office.

Divisional Controller: Don O'Dell (Cincinnati); Director of Business Affairs: Gary J. Rosenberg (L.A.); Circulation Manager: Donna De Witt (N.Y.); Conference Coordinator: Kris Sofley (L.A.); Chart Manager: Jim Muccione (L.A.); Managing Director/International Operations: Mike Hennessey (London); License & Permissions Manager: Georgina Ellen Challis (N.Y.)

BILLBOARD PUBLICATIONS, INC.

Chairman And President: W. D. Littleford. Executive Vice Presidents: Gerald S. Hobbs, Jules Perel, Patrick Keleher. Vice Presidents: William H. Evans Jr., Treasurer; Lee Zito, Billboard Operations; John B. Babcock, Product Development; Mary C. McGoldrick, Personnel; Ann Haire, Circulation; Michael Feirstein, Legal Secretary; Ernest Lorch, Corporate Manager; Robert Lewis, General Manager of Publishers Graphics.

Subscription rates payable in advance. One year, \$125 in U.S.A. (except Alaska, Hawaii, Puerto Rico, Canada). Other rates on request. Allow 3 to 6 weeks delivery first copy. Published weekly. Second-class postage paid at New York, N.Y. and additional mailing offices. Postmaster, please send changes of address to Billboard, P.O. Box 13808, Philadelphia, Pa. 19101.

© Copyright 1982 by Billboard Publications, Inc. The company also publishes in New York: Art & Antiques, American Artist, Interiors, Photo Weekly, Watson-Guptill Publications, Amphoto, Whitney Library of Design, American Artist Book Club, Designers Book Club, Camera Arts Book Club, Musician, Player & Listener, Billboard; Nashville: Amusement Business; London: World Radio-TV Handbook, The Artists Book Club.

SUBSCRIBER SERVICE

Billboard
P.O. Box 13808
Philadelphia, Pa. 19101
(609) 786-1669



Vol. 94 No. 4

Crumbling Language Barriers

By MORTON D. WAX

Who is Julio Iglesias, and why is he selling all those records? And who are Miyuki Nakajima, Pooh, Anita Meyer and Amanda Miguel, and how do they fit into today's music scene?

All of these people have had number one records in the international marketplace. But, with the exception of Iglesias, all are practically unknown in the United States.

Traditionally, foreign records do not do well here. In most of the rest of the world there is a continuing cultural exchange through music. Soft Cell's "Tainted Love," in English, was a recent number one hit in Germany, where Spanish language records frequently top the charts. French hits sell in Japan, Italian and English hits sell in Brazil.

'In the rest of the world there is continuing cultural exchange through music'

By contrast, the United States is the only country that is not musically trans-cultural.

It is my belief that we are missing a fantastic opportunity by ignoring these foreign hits. At a time when the industry is in the doldrums—profits down and expenses up,—we're overlooking a powerhouse source of hit product. These records are established hits. Even allowing for cultural differences, they have the advantage of proven sales in the world market.

After all, isn't this the major reason we are seeing so many reissues of early rock'n'roll hits.

One of the persistent arguments against the release of hit foreign language records has been that neither radio nor the buying public will accept them. The only exceptions that quickly come to mind are "Volare," "Dominique," "Morgen," "The Girl From Ipanema," "Gommenasai," and "Eres Tu."

It is interesting that all of these foreign hits have a repetitious melody and very strong lyrics. This seems to be a major requirement for a foreign record to make it big in this country.

Still, when you consider all the records that are released internationally each year, it's hard to believe that those cited are the only songs that meet these criteria.

While it is true that entrenched radio programming attitudes are hard to change, there has probably never been a better time for a total effort in this area because of mounting competition and the growing success of narrowcasting.

The growth of specialized program formats has created more places willing to give exposure to the unusual record. These records, if heard, would have strong appeal for the mass market, as well as for the ethnic market.

Several years ago, while traveling overseas, I picked up a record, "Verde," by Italian artists Guido and Maurizio, and was able to persuade beautiful music station WPAT to give it a "pop" type exposure. The result was electrifying. The station was besieged by calls.

Was the record a fluke? My best guess is that it wasn't. "Verde" was an instrumental and so there wasn't a language problem, but language is often used as an excuse to support the preconceived idea that listeners and buyers will react negatively to the music. The truth is that music is universal and a hit is a hit.

On frequent trips to Europe, I've heard many songs that would have mass appeal in this country. The only problem is they've never been distributed here, let alone promoted.

The tourist boom of the past 20 years exposed a large portion of today's adult and young population to French, Spanish, German, Japanese, Arabic and Hebrew language records. They have become accustomed to foreign languages and are more comfortable with them than their parents.

At a time when many of our best known critics are bemoaning the lack of creativity and drive in today's rock, it's possible that everyone is just looking for salvation in the wrong direction.

If the music business is to grow and prosper in the face of incredible competition from videocassettes, videodisks, cable and regular television, it will have to recapture the interest and imagination of the people who buy music. With the age of the targeted audience on the rise, a careful selection and release schedule of foreign language hits may very well provide an upbeat answer to some of the industry's current problems.

Julio Iglesias asks in Spanish, on his recent number one British chart hit, "Why don't we begin the beguine?" If we in the U.S. don't, the French, Spanish and other foreign music interests certainly will.

The time has come to look overseas as a source of hit music.

Morton Wax is head of the New York based public relations/promotion firm, Morton Dennis Wax & Associates, now completing its 24th year.



Wax: "Foreign language hits may provide an upbeat answer to some of our industry problems."

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

Letters To The Editor

Dear Sir:

A recent article discussed "urban contemporary" and the future of black radio (Billboard, Jan. 9). I was totally upset by the defensiveness and narcissistic views expressed by supposed top notch professional black programmers.

Black formatted stations will survive, just as country, AOR and other formats can and will. So what if now there is urban contemporary. It's a viable form. The question is whether black programmers can counter-program this particular system against country, AOR, etc.

The result is a more competitive market, which only improves the level of radio. Also, it will help establish a black programmer as a good programmer, or as an incompetent. Radio is a business of ability. Now is the time to prove that ability.

Mike Payne
WAIR-AM & Z-93 FM
Winston-Salem, N.C.

Dear Sir:

A recent commentary, titled "Maple Leaf: A Pirate Cover" (Billboard, Nov. 14, 1981), showed how far record industry spokesmen are willing to go to mislead. Brian Robertson, president of the Canadian Recording Industry Assn., author of the piece, compared heavy sentences given out in the U.S. "Operation Turntable" case to the light sentences given in Canada to a man found in possession of some 300 bootlegs.

The defendants in the U.S. case were convicted of such crimes as racketeer influenced conspiracy, numerous counts of interstate transportation of stolen property, and copyright infringement. They were found guilty of piracy running into the millions of dollars. How can Robertson compare such a case to one involving a small amount of records for which no commercial releases are available?

Why doesn't he mention that defendants in a recent Canadian piracy case are charged with 21 fraud counts

and are facing maximum sentences of 10 years? Why doesn't he call for constructive changes in the outdated Copyright Act that would benefit artists, such as a better royalty rate?

Robertson has stated numerous times that Canada will be or already is a haven for foreign copyright infringers. Where are the cases of American or other foreign nationals? Where's the proof?

Where was the CRIA when copies of the CBS promo, "Elvis Costello Live At The El Mocambo," were being flogged all over downtown Toronto stores? Sales were so flagrant that Costello refused to advertise in the Canadian media.

There's no doubt that changes should and must be made in Canada's Copyright Act, but there's no need for this way of going about it.

Kurt Glemser
Blue Flake Productions
Kitchener, Ontario

Dear Sir:

Literally hundreds of guests invited to MTV's New Year's Eve concert at the Diplomat Hotel in New York were made to stand in line during a drizzling rain before being denied entrance for lack of room. What followed was an ugly mob scene—spitting, yelling, petty vandalism—and a crush so dense some people's feet often didn't touch the floor. I was there; I can attest to it.

The most hideous aspect is that the whole event was apparently staged—a publicity stunt for the proper rock'n'roll scene. Consider: Wouldn't MTV know the ballroom's capacity? Wouldn't they know how many invitations were sent out? (The mob was brandishing printed invitations like revolutionary placards.)

Nothing is wrong with publicity stunts, of course. But this affair reeked of severe disregard for the public's safety and well-being.

Toni Cohen
New York City

Dear Sir:

Congratulations on your article detailing the strides made by reggae music promoters in 1981 (Billboard, Dec. 26, 1981). However, the piece was negative in the sense that it did not portray the suffering of the reggae artist. Blondie, Madness, the Clash, the Police and Hall & Oates are profiting from the reggae sound. But where did it originate? What of its true beginning?

Reggae sings about suppression, moving away from it, love and freedom. It is roots music, which is why Bob Marley was so popular. He spoke the truth. The promoters interviewed said they try to understand the musicians, but can't. I don't think they try hard enough.

Jahkoya
Jahkoya Productions Int'l.
Mt. Vernon, N.Y.

Dear Sir:

This is a memo to all record producers: Every year we tolerate the mispronunciation of many English words, but none so frequently as Santa Claus. When you all go into the studios to record the 1982 Christmas hits please instruct your artists that "Santa" has a "t" in it. You might be used to the "Sana Ana" freeway, but that is your prerogative. We believe in Santa Claus, not Sana Claus.

Todd Slaughter
Managing Director, Buttons Records
Heanor, England

Dear Sir:

Just a note to offer belated thanks for the kind words. Your review gave our record a new breath of life and enabled us to re-contact radio stations and record companies with much success. It also opened a few new doors for us.

Anyway, not to belabor the point, you've helped to get something off the ground, and we're grateful.

The Daddy Licks Band
Allentown, Pa.

Billboard International Music Industry Conference

IMIC '82

APRIL 26-29, 1982

ASTIR PALACE HOTEL

ATHENS, GREECE

Where The Industry's Foremost Leaders Will Meet The Challenge Of Change

...in Panels, Round-Table Discussions and Workshops, conducted by some of the World's Foremost Industry Leaders treating such topics as:

■ **The Wired Society** — New Profit Potential in answering the Consumers' Demands in the Era of Satellite, Cable and Home Video.

■ **Audio Strikes Back** — The Record Industry draws from an Arsenal of Technology, Promotional Prowess and Artist Supremacy to Reclaim its Share of the Home Entertainment Market.

■ **TV-Ogre Or Savior** — A Unique Promotional Force: Special Report from Latin America.

■ **Intellectual Property Rights** — How and By Whom will they be Safeguarded?

■ **The Changing Patterns in Marketing** — What They Mean to You.

■ **Anti-Piracy** — The World Battleground.

■ **New Advances In Combating Home Dubbing.**

■ **The Home Video Market** — Is It For You?

■ **The Role Of The Music Publisher In A Changing World**

■ **Youth Speaks Out** — The Industry's Most Promising Young Executives Tackle The Issues of the 80's.

These and Other Crucial Topics to be discussed by World Industry Experts.

New! Young Executives Program. Please inquire for special registration details.

REGISTRATION

Please complete this form and mail it to either Billboard's European or U.S.A. office listed.

LAST NAME

FIRST NAME MIDDLE INITIAL

TITLE

COMPANY

ADDRESS

CITY STATE ZIP

COUNTRY TELEPHONE

TELEX

REGISTRATION FEES:

- \$500 (£265) **before** February 19, 1982
- \$600 (£320) **after** February 19, 1982
- \$275 (£145) Spouse's Registration

I wish to change my registration to:

- American Express
- Bank Americard/VISA
- MasterCard Diner's Club

Card Number

Expiration Date

Signature

There will be no refunds on registration cancellations after April 9, although substitutions may be made. Any cancellation prior to that date will be subject to a 10% cancellation fee.

REGISTER EARLY—REGISTRATION FEE WILL BE \$35 HIGHER AT THE DOOR.

ROOM RESERVATIONS

Hotel space is limited and must be reserved by Feb. 1st to ensure availability. All room reservations must be made through Billboard.

Note: Should rooms no longer be available in the price range you have selected, next nearest price will be secured. Prices may vary slightly due to variations in exchange rate at time of reservation.

Please circle accommodations & rates you would like to reserve.

ASTIR PALACE HOTEL/ATHENS, GREECE (Dollars \$ / Pounds £)

		Penthouse Room		One Bedroom Suites		Bungalows	
Single	Double/ Twin	Single	Double/ Twin	Single	Double/ Twin	Single	Double/ Twin
\$88	\$112	\$128	\$152	\$178	\$202	\$72	\$102
£47	£60	£68	£80	£95	£107	£38	£54

Rates include

Continental Breakfast

Please give us your home address for special mailings.

Home Address

City

State/Country

Zip

Europe and U.K.

registration contact:
IMIC '82 BILLBOARD
7 Carnaby Street
London W1V, IPG England
Telephone: (01) 439-9411
Telex: 262100

U.S.A. and Others

registration contact:
IMIC '82 BILLBOARD
9107 Wilshire Boulevard
Beverly Hills, California 90210 U.S.A.
Telephone: (213) 859-5319
Telex: 664969/Billboard BVHL

Arrival Date	Time of Arrival	Departing Date	No. of Nights
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

Billboard
IMIC 4

Starter Stations Are Declining In Number

By ROBYN WELLS

NASHVILLE — Starter stations, long considered the backbone for breaking country acts, appear to be dwindling. Increased competition in the market, leading to tightened playlists or format changes, and the lure of satellite programming are several reasons cited for the decline.

Conversely, a number of record promoters surveyed indicate that country programmers are showing a renewed interest in tailoring their playlists to fit their market. Although no heavyweight country station will break a record out of the box, promoters contend that programmers are more willing to jump on a hit record sooner than they were in the past, if only to prevent an adult contemporary or Hot 100 outlet from being the first to play a tune in the market.

Caught in the competitive radio

squeeze are new and developing acts, especially those on smaller labels. Although three artists—Steve Wariner, Gene Watson and Juice Newton—have scored their first Billboard No. 1 country single in the past six weeks, all have been developing or mid-range acts on major labels for several years. Of the three, only Wariner has yet to release an album, with his debut RCA LP expected out by the first of March.

"When you first started working a record five years ago, you might have a shot at 90 out of 100 stations," says Stan Byrd, national sales and promotion director, Warner Bros., Nashville. "Now, there's probably about 30 starter stations on the list that we call."

"There are still starter stations out there, but they're either not the top country station in the market, or

(Continued on page 58)

RKO Petitions Supreme Court

NEW YORK—RKO General will petition the U.S. Supreme Court for a writ of certiorari in an effort to reverse an FCC decision denying the renewal of RKO's WNAC-TV Boston license.

The decision to go to the high court came after RKO's petition for a rehearing of the WNAC-TV case

was rejected by the U.S. Court of Appeals for the District of Columbia Jan. 18. This leaves standing a Dec. 4 opinion of the Court of Appeals which upheld the FCC's decision to deny the Boston license on the ground that RKO lacked candor in failing to report to the FCC certain matters involving its parent, General Tire & Rubber Co.

Out Of The Box

HOT 100/AC

LAS VEGAS—David Vanstone, KLUC-FM's program director, is on safe ground when he calls **Rod Stewart** "perhaps the hottest contemporary male pop singer right now," and it's one of the reasons why he has added the artist's new Warner Bros. single, "Tonight I'm Yours." "This is an ideal record for us," Vanstone states. "The song is uptempo and a good contrast to the 'Air Supply' sound. Also, it's hip enough to fit our image in the market." He is also playing "Abacab," the new **Genesis** single on Atlantic, and **Stevie Wonder's** "That Girl" (Motown). "What a great song! Stevie has that universal appeal. You can't typecast him. He's just a hardcore superstar."

AOR

BETHESDA, Md.—David Einstein, music and program director of WHFS-FM, is enthusiastic about four new English LPs, including **Soft Cell's** "Non Stop Erotic Cabaret" (Sire), **Depeche Mode's** "Speak and Spell" (Sire), **Human League's** "Dare" (Virgin), and **Pete Shelley's** "Homo Sapiens" (Genetic Reeds). Einstein likes the electronic keyboard hooks on "Tainted Love" and "Bedsitter" by Soft Cell, and the synthesizer orientation of such tracks as "New Life" and "Just Can't Get Enough" by Depeche Mode. "It's refreshing to see different modes of instrumentation emerge, such as the electronic drum sound," he feels. "The aspect of mobility appeals to me." The Human League's album, "Dare," differs from their previous efforts, he argues, in that the sound is more accessible to American audiences, particularly the song, "The Things That Dreams Are Made Of." As for the Shelley disk, Einstein says the title track is a "good dance tune for the clubs. It also happens to work on the radio—uptempo and controversial."

BLACK/URBAN

BIRMINGHAM—After 10 years in the market, Stan Granger knows what kind of black music clicks in Birmingham. "Ballads are big here, and I think **GQ's** 'Sad Girl' is going to be a big record," says the music and program director of WATV-AM, complimenting the New York group on their empathetic cover of the tune originally recorded by the **Intruders**. Rap is also a force in the market, and Granger is behind "It's Nasty" (Sugarhill), the **Grandmaster Flash** cover of the Tom Tom Club hit. "It's a grabber. The record shops introduced it, and the requests started pouring in. Keeping your ear to the street is what it's all about."

COUNTRY

DENVER—Bill Bradley isn't giving up on **Lee Greenwood's** MCA single, "It Turns Me Inside Out." "It's stalling elsewhere, but I'm staying with it," says the music and program director for KLZ-AM. "The artist may be unfamiliar to people, but the song deserves to be recognized on its own merits. I'm convinced that if **Kenny Rogers** had recorded it, the tune would have shot to the top." He feels another winner is the **Oak Ridge Boys'** "Bobbie Sue" (MCA). "It's one of those instantly likeable tunes. You can't help but love it." Bradley is also pushing **Charley Pride's** version of the **Johnny Rivers** hit, "Mountain of Love" (RCA), and **Janie Fricke's** "Do Me With Love" (Columbia), which he says is "up, bright, alive. It affects the whole sound of the station in a very positive way."

CASH DEAL

Watermark Sale To ABC Keyed To Satellite Distribution Appeal

• Continued from page 3

knows how long-form programs are going to be distributed by satellites and recorded and accessed by stations. But I hope it happens quickly, because our present method of distribution (mailing disks) tends to get a little cumbersome from time to time, especially when half the country is frozen shut."

Michael Hauptman, vice president in charge of ABC Radio Enterprises (to whom Rounds will report) cautions: "It could conceivably be that certain types of product will forever be distributed by disk, either because it's more cost-efficient or stations for one reason or another prefer it in that format."

Ben Hoberman, president of ABC Radio, emphasizes that "Watermark is not being acquired just to serve the needs of the ABC Radio networks and the ABC-owned radio stations. We intend to sell a lot of product to our competitors." Hoberman adds that the acquisition "gives us the equivalent of an inhouse production facility in addition to giving us immediate entry into the domestic and international markets."

The move is also considered significant because it marks ABC's introduction to the cash market. Says Hauptman: "Until now the networks, specifically ABC, have not been involved with the sale of programs for cash. That's a market Watermark is preeminent in, and we believe it will continue to exist and perhaps expand."

Rounds says, "We began exploring opportunities to broaden our base of business two years ago. We felt that because of the main shift in

emphasis in the '80s toward networking—whereas in the '70s it was really the growth of independently produced product—Watermark had better consider at least joint-venturing or production deals with networks."

Rounds says he hasn't fully investigated whether Watermark will renew contracts with stations in markets where ABC has a rival station. Adds Hauptman: "It's conceivable we'll be competing with ourselves to some extent."

As a result of the deal Rounds says: "I see myself getting a lot more involved in program development than I've been able to be in the last couple of years, and I'll probably be involved in administrative functions a little bit less than I was. We should experience an acceleration of our ability to get projects going."

Watermark has several new projects on the boards, for which he foresees adding staff "on all levels."

"I see Watermark diversifying quite a bit more into non-music programs," says Rounds. "We'll be doing talk shows this year and we'll have shows that will fall in the news and information category. We also have plans for at least three new long-form programs."

Rounds says Watermark is also seriously pursuing a weekly three-hour new wave show, possibly in a countdown format. And he's investigating a show involving the parallel top 40 concept.

"There's no one top 40 anymore," he explains. "I've never seen a time in which there was so much localization of taste as right now, with different kinds of stations moving it

in different places. Our job is to continually search for the common denominator."

Rounds' first challenge in his new post may be to convince his bosses at ABC that the potential demand for a new wave show is truly national.

"We would be a pioneering effort," he acknowledges, "but I think a show like this could allow a lot of stations to work their way out of programming dilemmas they may have now because of the confining restrictions they seem to have placed on themselves."

Rounds says that Watermark is likely to move from its present Universal City headquarters, though it will remain in the L.A. area. "We've outgrown our present location and under any circumstances would be looking for new facilities at this point," he says.

Other attractions in the deal for Rounds were ABC's advertising sales and its computer department, which Watermark will be able to plug into.

The chief attraction for ABC was to move closer to Hauptman's stated goal: "To be the No. 1 supplier of radio programming in the industry and the No. 1 supplier of other related products and services."

ABC Radio president Hoberman puts the acquisition in perspective. "What we have already done this year is rather mind-boggling," he says. "We put two new networks on land line the first week of January; we'll have a Talkradio network on satellite starting April 12, a Superadio format on Saturdays starting around July 4 and we've acquired Watermark. That's a pretty full menu."

FALL ARBITRON REPORTS

AOR Shows Nationwide Clout Black Formats Gain In D.C.

NEW YORK—Fall Arbitron reports across the country show AOR strong in Philadelphia, San Francisco, San Jose, San Diego and Boston, black formats gaining listeners in Washington and country still waiting to happen in San Francisco.

Included in this roundup are the following markets: Philadelphia; San Francisco; Boston; Washington; San Jose; Wilmington; San Diego; Nassau-Suffolk, N.Y.; Peoria; Bakersfield, Calif.; Davenport, Iowa-Rock Island, Ill.-Moline, Ill.; Bloomington, Ill.; Anaheim-Santa Ana-Garden Grove, Calif.; Riverside-San Bernardino-Ontario, Calif.; Allentown-Bethlehem-Easton, Pa.; Reading, Pa.; Salinas-Seaside-Monterey, Calif.; and Bridgeport, Conn.

★ ★ ★

PHILADELPHIA — As expected (Billboard, Dec. 19, 1981) WCAU-FM's new Hot Hits format is a solid success, scoring a 6.0 share, up from 4.1 in the summer and 3.6 a year ago. The format, put together by consultant Mike Joseph and Program Director Roy Laurence for the CBS outlet, was introduced last fall (Billboard, Oct. 3, 1981).

Greater Media's WMGK-FM is still doing well with its MOR format, but the station is down to 8.0 from 8.8 in the summer and 9.0 a year ago.

Metromedia's WIP-AM is up to 5.8 with its adult contemporary format after a dip to 5.5 in the summer from a high of 6.6 a year ago.

Black WDAS-FM has slipped to 5.4 from 7.1 in the summer, but this is ahead of 5.3 the station had a year ago. A move to country by WFIL-AM has not helped in the ratings yet. The station, which shifted to country in the early fall (Billboard, Sept. 12, 1981), has a 2.1 share, down from 2.3 in its final adult contemporary book. The station had a 3.1 a year ago.

Country is doing well on WUSL-FM. The station's share is up to 4.0 from 2.8 in the summer and 2.7 a year ago.

Metromedia's AOR WMMR-FM is up to 6.2 from 5.7 in the summer and 5.3 a year ago. Similarly formatted WIOQ-FM is up to 4.3 from 3.4 in the summer and a year ago. AOR WYSP-FM has slipped to 3.5 from 3.7 in the summer and 4.1 a year ago.

★ ★ ★

SAN FRANCISCO — AOR KMEL-FM continues to climb in audience share. The latest Arbitron measurement finds the station with a 4.7, up from 4.2 in the summer and 3.2 a year ago. KSAN-FM, which abandoned AOR for country early last year, has inched up to 2.0 from 1.9 in the summer and a year ago.

Urban contemporary KSOL-FM

is down to 5.8 from 6.5 in the summer, but up from 5.1 a year ago. Jazz-formatted KBLX-FM is back to the 2.6 it had a year ago after rising to 3.0 in the summer. Hot 100-formatted KFRC-AM is stuck at 5.4, the same share it had in the spring, but up from 5.1 a year ago. ABC's Hot 100-formatted KSFX-FM is up to 2.1 from 1.8 in the summer, but down from 3.1 a year ago.

★ ★ ★

BOSTON—AOR WCOZ-FM is still the hot station in Bean Town. Once programmed by John Sebastian and now consulted by him, the station is down to 9.3 from a 12.6 in the summer, but it's slightly ahead of the 9.1 it had a year ago.

Competition WBCN-FM is up to 5.9 from 4.6 in the summer and 4.2 a year ago. Urban contemporary WXKS-FM is up to 6.1 from 5.0 in the summer and 4.4 a year ago. Sister station WXKS-AM, programmed with "The Music Of Your Life" is down to 3.2 from 4.0 in the summer and 3.4 a year ago.

CBS' mellow WEEL-FM, which has had its format tightened under new program director Rick Peters (Billboard, Dec. 19, 1981), is up to 4.0 from 3.5 in the summer, but it is not back to the 4.7 level it enjoyed a year ago.

(Continued on page 27)

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (1/19/82)

PRIME MOVERS-NATIONAL

- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) (RCA)
- THE J. GEILS BAND—Centerfold (EMI-America)
- AIR SUPPLY—Sweet Dreams (Arista)

TOP ADD ONS -NATIONAL

- JOURNEY—Open Arms (Columbia)
- ROD STEWART—Tonight I'm Yours (WB)
- CLIFF RICHARD—Daddy's Home (EMI-America)

BREAKOUTS-NATIONAL

- COMMODORES—Why You Wanna Try Me (Motown)
- THE GO GO'S—We Got The Beat (I.R.S.)
- SISTER SLEDGE—My Guy (Cotillion)

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

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

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

- ★ JUICE NEWTON—The Sweetest Thing 28-24
- ROD STEWART—Tonight I'm Yours
- AL JARREAU—Breakin' Away A
- VANGELIS—Tittles A
- TEDDY PENDERGRASS—You're My Latest, My Greatest A
- THE POLICE—Spirits In The Material World X
- EARTH, WIND & FIRE—Wanna Be With You X
- CLIFF RICHARD—Daddy's Home X
- STEVIE WONDER—That Girl X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- DEL SHANNON—Sea Of Love X
- ABBA—When All Is Said And Done X
- THE BEACH BOYS—Come Go With Me X
- KENNY ROGERS—Through The Years X
- DIANA ROSS—Mirror Mirror X
- RICK SPRINGFIELD—Love Is Alright Tonite X

- ROD STEWART—Tonight I'm Yours A
- VANGELIS—Tittles A
- THE GO-GO'S—We Got The Beat X
- TOMMY TUTONE—867-5309/Jenny X
- JOSIE COTTON—Johnny Are You Queen X
- STEVIE WOODS—Just Can't Win 'Em All X

- OAK RIDGE BOYS—Bobbie Sue B
- THE POLICE—Spirits In The Material World B

- WGVA-AM—Portland** (Janise Wojniak—MD)
- ★★ GEORGE BENSON—Turn Your Love Around 4-3
 - ★★ BILLY JOEL—She's Got A Way 8-6
 - ★ BARBRA STREISAND—Comin' In And Out Of Your Life 3-1
 - ★ DAN FOGELBERG—Leader Of The Band 16-11
 - ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 20-15

- THE GO-GO'S—We Got The Beat X
 - STEVE MILLER BAND—Circle Of Love X
- KFSM-FM—Sacramento** (Mark Preston—MD)
- SKYY—Call Me
 - ALABAMA—Love In The First Degree
 - DIANA ROSS—Mirror Mirror B
 - CLIFF RICHARD—Daddy's Home A
 - JOURNEY—Open Arms A
 - PLAYER—If Looks Could Kill A

Pacific Southwest Region

- ★ **PRIME MOVERS**
- THE J. GEILS BAND—Centerfold (EMI-America)
 - LITTLE RIVER BAND—Take It Easy On Me (Capitol)
 - ROLLING STONES—Waiting On A Friend (Rolling Stones)
- **TOP ADD ONS**
- ROD STEWART—Tonight I'm Yours (WB)
 - CLIFF RICHARD—Daddy's Home (EMI-America)
 - THE POINTER SISTERS—Should I Do It (Planet)
- BREAKOUTS**
- BOB & DOUG MCKENZIE—Take Off (Mercury)
 - MOLLY HATCHET—Power Play (Epic)
 - ALABAMA—Love In The First Degree (RCA)

- KOPA-AM—Phoenix** (Chaz Kelley—MD)
- ★★ RICK SPRINGFIELD—Love Is Alright Tonite 16-8
 - ★★ AIR SUPPLY—Sweet Dreams 21-15
 - ★ GREG LAKE—Let Me Love You Once 25-22
 - ★ EDDIE SCHWARTZ—All Our Tomorrows 26-23
 - ★ THE POLICE—Spirits In The Material World 29-26
 - ★ BARRY MANILOW—Somewhere Down The Road
 - ALABAMA—Love In The First Degree
 - ROD STEWART—Tonight I'm Yours A
 - CLIFF RICHARD—Daddy's Home X
 - STEVIE WONDER—That Girl X
 - CHILLIWACK—I Believe B

- KRSP-FM—Salt Lake City** (Lorraine Windgar—MD)
- ★★ DAN FOGELBERG—Leader Of The Band 1-7
 - ★★ LITTLE 7/LITTLE RIVER BAND—Take It Easy On Me 15-11
 - ★ JOURNEY—Open Arms 19-16
 - ★ GENESIS—Abacab 20-17
 - ROD STEWART—Tonight I'm Yours
 - BOB/DOUG MCKENZIE—Take Off
 - DONNIE IRIS—Love Is Like A Rock X
 - HENRY PAUL BAND—Keeping Our Love Alive X
 - SAMMY HAGAR—I'll Fall In Love Again X
 - THE POLICE—Spirits In The Material World B
 - AC/DC—Let's Get It Up B
 - LOVERBOY—Working For The Weekend B
 - FOREIGNER—Juke Box Hero B

Pacific Northwest Region

- ★ **PRIME MOVERS**
- DAN FOGELBERG—Leader Of The Band (Full Moon/Epic)
 - LITTLE RIVER BAND—Take It Easy On Me (Capitol)
 - DIANA ROSS—Mirror Mirror (RCA)
- **TOP ADD ONS**
- JOURNEY—Open Arms (Columbia)
 - SMOKEY ROBINSON—Tell Me Tomorrow (Tania)
 - BERTIE HIGGINS—Key Largo (Kat Family)
- BREAKOUTS**
- SISTER SLEDGE—My Guy (Cotillion)
 - MIKE POST—Theme From Magnum P.I. (Elektra)
 - POCO—Sea Of Heartbreak (MCA)

- KRLC-AM—Lewiston** (Steve MacKelvie—MD)
- ★★ ALABAMA—Love In The First Degree 2-1
 - ★★ T.G. SHEPPARD—Only One You 23-16
 - ★ LITTLE RIVER BAND—Take It Easy On Me 12-8
 - ★ KENNY ROGERS—Through The Years 27-18
 - ★ JOURNEY—Open Arms 30-21
 - MIKE POST—Theme From Magnum P.I.
 - POOCO—Sea Of Heartbreak
 - CHUBBY CHECKER—Running A
 - PLAYER—If Looks Could Kill A
 - PETULA CLARK—Natural Love A
 - STEVE MILLER BAND—Circle Of Love X
 - GROVER WASHINGTON JR.—Be Mine X
 - GIDEA PARK—Seasons Of Gold X
 - CHILLIWACK—I Believe X
 - DIANA ROSS—Mirror Mirror X
 - STEVIE WONDER—That Girl X
 - THE DOOBIE BROTHERS—Here To Love You X
 - OAK RIDGE BOYS—Bobbie Sue B
 - ANNE MURRAY—Another Sleepless Night B
 - CLIFF RICHARD—Daddy's Home B
 - STEVIE WOODS—Just Can't Win 'EM All B
 - EDDIE SCHWARTZ—All Our Tomorrows B

- KXOA-AM—Sacramento** (Kris Mitchell—MD)
- ★★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 4-2
 - ★★ PAUL DAVIS—Cool Night 5-3
 - ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 6-4
 - ★ DAN FOGELBERG—Leader Of The Band 11-7
 - ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 13-8
 - BILLY JOEL—She's Got A Way
 - DARYL HALL/JOHN OATES—I Can't Go For That
 - ALABAMA—Love In The First Degree A

KFI—Los Angeles

- (Roger Collins—MD)
- ★★ ROLLING STONES—Waiting On A Friend 19-14
 - ★★ LITTLE RIVER BAND—Take It Easy On Me 21-15
 - ★ AIR SUPPLY—Sweet Dreams 26-16
 - ★ KENNY ROGERS—Through The Years 27-20
 - ★ JOURNEY—Open Arms 28-19
 - SKYY—Call Me
 - EARTH, WIND & FIRE—Wanna Be With You
 - GENESIS—Abacab
 - OAK RIDGE BOYS—Bobbie Sue
 - CONDUCTOR—Voice On The Radio
 - TOMMY TUTONE—867-5309/Jenny
 - EDDIE SCHWARTZ—All Our Tomorrows B
 - CLIFF RICHARD—Daddy's Home B
 - AL JARREAU—Breaking Away B
 - THE POLICE—Spirits In The Material World B
 - ABBA—When All Is Said And Done B
 - PEABO BRYSON—Let The Feeling Flow X
 - ALABAMA—Love In The First Degree X
 - BERTIE HIGGINS—Key Largo X
 - SHEILA—Little Darlin' X
 - DIANA ROSS—Mirror Mirror X
 - THE ALL SPORTS BAND—Opposites Do Attract X
 - SMOKEY ROBINSON—Tell Me Tomorrow
 - STEVIE WONDER—That Girl X
 - VANGELIS—Tittles X
 - BILL CHAMPLIN—Tonight Tonight X

KCPX-AM—Salt Lake City

- (Gary Waldron—MD)
- ★★ KENNY ROGERS—Through The Years 26-14
 - ★★ DIANA ROSS—Mirror Mirror 30-15
 - ★ AIR SUPPLY—Sweet Dreams 10-6
 - ★ STEVIE WONDER—That Girl 35-24
 - ★ CLIFF RICHARD—Daddy's Home 40-29
 - JOURNEY—Open Arms A
 - GENESIS—Abacab A
 - MIKE POST—Theme From Magnum P. I. A
 - ZZ TOP—Tube Snake Boogie X
 - IRENE CARA—Anyone Can See X
 - DAN FOGELBERG—Leader Of The Band B
 - ABBA—When All Is Said And Done B
 - CHILLIWACK—I Believe B
 - VANGELIS—Chariots Of Fire B
 - PLAYER—If Looks Could Kill B
 - STEVE MILLER BAND—Circle Of Love B
 - SMOKEY ROBINSON—Tell Me Tomorrow B

KFMB-FM (B100)—San Diego

- (Glen McCartney—MD)
- ★★ ROLLING STONES—Waiting On A Friend 9-8
 - ★★ CARS—Shake It Up 12-10
 - ★ DAN FOGELBERG—Leader Of The Band 13-11
 - ★ BILLY JOEL—She's Got A Way 17-14
 - ★ JOURNEY—Open Arms 22-18
 - ★ QUARTERFLASH—Right Kind Of Love X

KFRC—San Francisco

- (Jim Peterson—MD)
- ★★ PEABO BRYSON—Let The Feeling Flow 28-23
 - ★★ DIANA ROSS—Mirror Mirror 38-24
 - ★ LOVERBOY—Working For The Weekend 16-17
 - ★ PAUL DAVIS—Cool Night 22-18
 - ★ AC/DC—Let's Get It Up 38-33
 - SISTER SLEDGE—My Guy
 - SMOKEY ROBINSON—Tell Me Tomorrow
 - EDDIE SCHWARTZ—All Our Tomorrows A
 - TOMMY TUTONE—867-5309/Jenny A
 - EDDIE RABBITT—Someone Could Lose A Heart Tonight X
 - MANHATTAN TRANSFER—Spies In The Night X
 - BALANCE—Falling In Love X
 - PLAYER—If Looks Could Kill X
 - BETTY LAVETTE—Right In The Middle (Of Loving You) X
 - DONNIE IRIS—Love Is Like A Rock B
 - JOURNEY—Open Arms B
 - BUCKNER/GARCIA—Pac-Man Fever B
 - CHIC—Stage Fright B

KJRM—Seattle

- (Tracy Mitchell—MD)
- ★★ DAN FOGELBERG—Leader Of The Band 10-7
 - ★★ LITTLE RIVER BAND—Take It Easy On Me 19-13
 - ★ THE BEACH BOYS—Come Go With Me 13-10
 - ★ KENNY ROGERS—Through The Years 23-17
 - ★ AIR SUPPLY—Sweet Dreams 18-16
 - BERTIE HIGGINS—Key Largo
 - JOURNEY—Open Arms
 - QUINCY JONES—One Hundred Ways
 - CLIFF RICHARD—Daddy's Home X
 - DIANA ROSS—Mirror Mirror X

KTAC-AM—Tacoma

- (Sean Carter—MD)
- ★★ THE BEACH BOYS—Come Go With Me 9-6
 - ★★ PLACIDO DOMINGO/JOHN DENVER—Perhaps Love 10-7
 - ★ STEVE CARLISE—WKRPP In Cincinnati 11-8
 - ★ SNEAKER—More Than Just The Two Of Us 12-9
 - ★ STEVIE NICKS/DON HENLEY—Leather And Lace 13-10
 - CLIFF RICHARD—Daddy's Home
 - STEVIE WOODS—Just Can't Win 'Em All
 - T.G. SHEPPARD—Only One You A
 - ROSANNE CASH—Blue Moon With Heartache X
 - THE DOOBIE BROTHERS—Here To Love You X
 - ANNE MURRAY—Another Sleepless Night X

KIQQ-AM—Los Angeles

- (Robert Moorhead—MD)
- No List
- KRTH-FM—Los Angeles** (David Grossman—MD)
- ★★ JUICE NEWTON—The Sweetest Thing 20-13
 - ★★ THE J. GEILS BAND—Centerfold 18-4
 - ★ AIR SUPPLY—Sweet Dreams 16-14
 - ★ THE CARS—Shake It Up 14-11
 - ★ STEVIE NICKS/DON HENLEY—Leather And Lace 12-6
 - ROD STEWART—Tonight I'm Yours
 - THE POINTER SISTERS—Should I Do It
 - JOURNEY—Open Arms B
 - STEVIE WONDER—That Girl B

KGB-AM "13K"—San Diego

- (Rick Gillette—MD)
- ★★ THE J. GEILS BAND—Centerfold 10-6
 - ★★ THE GO-GO'S—We Got The Beat 20-14
 - ★ BUCKNER/GARCIA—Pac-Man Fever 27-17
 - ★ PAUL DAVIS—Cool Night 26-23
 - ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 29-26
 - THE CARS—Shake It Up
 - SKYY—Call Me
 - STEVIE WONDER—That Girl A
 - DIANA ROSS—Mirror Mirror B
 - JOURNEY—Open Arms B
 - EDDIE SCHWARTZ—All Our Tomorrows X
 - THE BEACH BOYS—Come Go With Me X

KKXX-FM—Bakersfield

- (Doug Deroo—MD)
- No List
- ★★ GENESIS—Abacab 14-6
 - ★★ JOURNEY—Open Arms 29-19
 - ★ RICK SPRINGFIELD—Love Is Alright Tonite 11-4
 - ★ DONNIE IRIS—Love Is Like A Rock 27-21
 - ★ SAMMY HAGAR—I'll Fall In Love Again 31-25
 - CLIFF RICHARD—Daddy's Home
 - MOLLY HATCHET—Power Play
 - BOB SEGER/SILVER BULLET BAND—Feel Like A Number A
 - BARBRA STREISAND—Comin' In And Out Of Your Life A
 - SOFT CELL—Tainted Love X
 - STEVIE WONDER—That Girl X
 - DIANA ROSS—Mirror Mirror X
 - OZZY OSBORNE—Flying High X
 - THE POLICE—Spirits In The Material World B
 - ROD STEWART—Tonight I'm Yours B
 - JENNIFER WARNES—Could It Be Love B
 - STEVE MILLER BAND—Circle Of Love B
 - QUARTERFLASH—Find Another Fool L
 - CARS—Victim Of Love L
 - J. GEILS BAND—Freeze-Frame L

KJRM—Seattle

- (Tracy Mitchell—MD)
- ★★ DAN FOGELBERG—Leader Of The Band 10-7
 - ★★ LITTLE RIVER BAND—Take It Easy On Me 19-13
 - ★ THE BEACH BOYS—Come Go With Me 13-10
 - ★ KENNY ROGERS—Through The Years 23-17
 - ★ AIR SUPPLY—Sweet Dreams 18-16
 - BERTIE HIGGINS—Key Largo
 - JOURNEY—Open Arms
 - QUINCY JONES—One Hundred Ways
 - CLIFF RICHARD—Daddy's Home X
 - DIANA ROSS—Mirror Mirror X

KYXX-FM—Seattle

- (Elvin Ichijima—MD)
- ★★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
 - ★★ THE J. GEILS BAND—Centerfold 6-3
 - ★ DAN FOGELBERG—Leader Of The Band 9-6
 - ★ LITTLE RIVER BAND—Take It Easy On Me 10-8
 - AIR SUPPLY—Sweet Dreams 15-11
 - THE POLICE—Spirits In The Material World
 - ROD STEWART—Tonight I'm Yours
 - DIANA ROSS—Mirror Mirror
 - QUINCY JONES/JAMES INGRAM—One Hundred Ways B
 - GENESIS—Abacab B
 - TOMMY TUTONE—867-5309/Jenny B
 - STEVIE WONDER—That Girl A
 - THE POINTER SISTERS—Should I Do It A
 - CLIFF RICHARD—Daddy's Home A
 - PLAYER—If Looks Could Kill A
 - DOOBIE BROTHERS—Here To Love You X
 - BARRY MANILOW—Somewhere Down The Road X
 - CHILLIWACK—I Believe X
 - SHEILA—Little Darlin' X
 - NEIL YOUNG/CRAZY HORSE—Southern Pacific X
 - AL JARREAU—Breakin' Away X
 - FOREIGNER—Juke Box Hero L
 - QUARTERFLASH—Find Another Fool L
 - THE ROLLING STONES—Hang Fire

North Central Region

- ★ **PRIME MOVERS**
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) (RCA)
 - STEVIE WONDER—That Girl (Tania)
 - LINDSEY BUCKINGHAM—Trouble (Elektra)
- **TOP ADD ONS**
- THE POLICE—Spirits In The Material World (A&M)
 - JOURNEY—Open Arms (Columbia)
 - VANGELIS—Tittles (Polydor)

BREAKOUTS

- COMMODORES—Why You Wanna Try Me (Motown)
- THE DELLS—Stay In My Corner (20th Century)
- McGUFFEY LANE—Start It All Over (Atco)

KIMN-AM—Denver

- (Doug Ericson—MD)
- ★★ DAN FOGELBERG—Leader Of The Band 4-1
 - ★★ THE BEACH BOYS—Come Go With Me 8-5
 - ★ JUICE NEWTON—The Sweetest Thing 11-7
 - ★ BILLY JOEL—She's Got A Way 16-11
 - CLIFF RICHARD—Daddy's Home
 - ALABAMA—Love In The First Degree
 - ROD STEWART—Tonight I'm Yours A
 - STEVIE WONDER—That Girl X
 - DEL SHANNON—Sea Of Love X
 - VANGELIS—Tittles X

KLOU-AM—Las Vegas

- (Dave Van Stone—MD)
- ★★ THE J. GEILS BAND—Centerfold 2-1
 - ★★ LOVERBOY—Working For The Weekend 8-5
 - ★ SHEENA EASTON—You Could Have Been With Me 12-9
 - ★ LITTLE RIVER BAND—Take It Easy On Me 14-10
 - ★ JOURNEY—Open Arms 26-21
 - ROD STEWART—Tonight I'm Yours
 - STEVIE WONDER—That Girl
 - GENESIS—Abacab A
 - BERTIE HIGGINS—Key Largo B
 - THE POLICE—Spirits In The Material World B
 - STEVIE NICKS—Edge Of 17 B
 - THE POINTER SISTERS—Should I Do It B

KGGI-FM (99.1-FM)—Riverside

- (Steve O'Neil—MD)
- ★★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
 - ★★ CARS—Shake It Up 20-10
 - ★ QUARTERFLASH—Harden My Heart 9-5
 - ★ FOREIGNER—Waiting For A Girl Like You 8-6
 - ★ DIANA ROSS—Mirror Mirror 26-18
 - SKYY—Call Me
 - J. GEILS BAND—Centerfold
 - KENNY ROGERS—Through The Years A
 - AIR SUPPLY—Sweet Dreams A
 - QUINCY JONES/JAMES INGRAM—One Hundred Ways A
 - STEVIE WONDER—That Girl A
 - CLIFF RICHARD—Daddy's Home A
 - ROD STEWART—Tonight I'm Yours B
 - PATTI AUSTIN—Every Home Should Have One X
 - EDDIE SCHWARTZ—All Our Tomorrows X
 - DAVE STEWART/BARBARA STEWART—It's My Part X

KEZR-AM—San Jose

- (Bob Harlow—MD)
- ★★ EDDIE SCHWARTZ—All Our Tomorrows 5-4
 - ★★ DAN FOGELBERG—Leader Of The Band 3-3
 - ★ PAUL DAVIS—Cool Night 7-5
 - ★ ALABAMA—Love In The First Degree 12-8
 - ★ SHEENA EASTON—You Could Have Been With Me 15-9
 - THE POINTER SISTERS—Should I Do It
 - AIR SUPPLY—Sweet Dreams
 - SAMMY HAGAR—I'll Fall In Love Again
 - STEVIE WONDER—That Girl
 - AL JARREAU—Breaking Away
 - EARTH, WIND & FIRE—Wanna Be With You X
 - TOMMY TUTONE—867-5309/Jenny X
 - PLAYER—If Looks Could Kill X
 - THE JOHN HALL BAND—Crazy X
 - THE POLICE—Spirits In The Material World B
 - JOURNEY—Open Arms B
 - CHILLIWACK—I Believe B
 - GEORGE BENSON—Turn Your Love Around B

KCBN-AM—Reno

- (Jim O'Neil—MD)
- ★★ THE J. GEILS BAND—Centerfold 1-1
 - ★★ QUARTERFLASH—Harden My Heart 2-2
 - ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 14-10
 - ★ FOREIGNER—Juke Box Hero 27-23
 - ★ VANGELIS—Chariots Of Fire 32-26
 - CLIFF RICHARD—Daddy's Home
 - CHILLIWACK—I Believe
 - CHUBBY CHECKER—Running A
 - THE DOOBIE BROTHERS—Here To Love You A
 - THE JOHN HALL BAND—Crazy A
 - JENNIFER WARNES—Could It Be Love X
 - BILL CHAMPLIN—Tonight Tonight X

WGCL-FM—Cleveland

- (Jay Stone—MD)
- ★★ DARYL HALL/JOHN OATES—I Can't Go For That 2-1
 - ★★ RICK SPRINGFIELD—Love Is Alright Tonite 11-9
 - ★ AIR SUPPLY—Sweet Dreams 22-19
 - ★ DONNIE IRIS—Love Is Like A Rock 20-17
 - ★ DAN FOGELBERG—Leader Of The Band 19-16
 - THE POLICE—Spirits In The Material World
 - JOURNEY—Open Arms
 - KENNY ROGERS—Through The Years
 - CLIFF RICHARD—Daddy's Home
 - BOB/DOUG MCKENZIE—Take Off
 - ROD STEWART—Tonight I'm Yours
 - THE JOHN HALL BAND—Crazy X
 - BILL CHAMPLIN—Tonight Tonight X
 - AL JARREAU—Breaking Away X
 - CHILLIWACK—I Believe X
 - BOB SEGER/SILVER BULLET BAND—Feel Like A Number X

KRLA-AM—Los Angeles

- (Rick Stancatto—MD)
- ★★ SKYY—Call Me 14-9
 - ★★ THE CARS—Shake It Up 16-11
 - ★ THE J. GEILS BAND—Centerfold 18-14
 - ★ DAVE STEWART/BARBARA STEWART—It's My Party 23-21

KFXM-AM—San Bernardino

- (Jason McQueen—MD)
- ★★ CARS—Shake It Up 5-2
 - ★★ J. GEILS BAND—Centerfold 6-3
 - ★ DAN FOGELBERG—Leader Of The Band 21-16
 - ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 26-21
 - SHEENA EASTON—You Could Have Been With Me A
 - PLAYER—If Looks Could Kill A
 - SKYY—Call Me A
 - PRISM—Don't Let Him Know A
 - JOURNEY—Open Arms B
 - AC/DC—Let's Get It Up B

KIOY-FM—Fresno

- (Roman Moore—MD)
- ★★ PAUL DAVIS—Cool Night 1-1
 - ★★ DARYL HALL/JOHN OATES—I Can't Go For That 8-3
 - ★ JUICE NEWTON—The Sweetest Thing 13-10
 - ★ LITTLE RIVER BAND—Take It Easy On Me 14-11
 - ★ SHEENA EASTON—You Could Have Been With Me 17-14
 - QUINCY JONES/JAMES INGRAM—One Hundred Ways
 - STEVE MILLER BAND—Circle Of Love X
 - ROD STEWART—How Long L

© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

(Continued on page 22)

Billboard Singles Radio Action

Playlist Prime Movers ★

Playlist Top Add Ons ●

Based on station playlists through Tuesday (1/19/82)

Continued from page 21

- VANGELIS—Tittles
- POLICE—Spirits In The Material World A
- BOB/DOUG MCKENZIE—Take Off A
- OAK RIDGE BOYS—Bobbie Sue B
- PEABO BRYSON—Let The Feeling Flow B
- EDDIE SCHWARTZ—All Our Tomorrows B
- BERTIE HIGGINS—Key Largo X
- EARTH, WIND & FIRE—Wanna Be With You X
- JOURNEY—Open Arms X
- CLIFF RICHARD—Daddy's Home X
- DONNIE IRIS—Love Is Like A Rock X

WKRC-FM—Cincinnati
(Tony Galuzzo—MD)

- ★ QUINCY JONES/JAMES INGRAM—Just Once 3-1
- ★ THE J. GEILS BAND—Centerfold 5-2
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 9-7
- ★ GEORGE BENSON—Turn Your Love Around 13-8
- ROLLING STONES—Waiting On A Friend
- SHEENA EASTON—You Could Have Been With Me
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll X
- DAN FOGELBERG—Run For The Roses X
- FOREIGNER—Juke Box Hero X

WZZP-FM—Cleveland
(Bob McKay—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
- ★ GEORGE BENSON—Turn Your Love Around 6-2
- ★ PAUL DAVIS—Cool Night 8-4
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 7-6
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 9-8
- JOURNEY—Open Arms A
- EDDIE SCHWARTZ—All Our Tomorrows X
- BERTIE HIGGINS—Key Largo X
- LULU—If I Were You X
- KENNY ROGERS—Through The Years X
- BARRY MANILOW—Somewhere Down The Road X
- PETULA CLARK—Natural Love X

WDRQ-FM—Detroit
(Steve Summers—MD)

- ★ LITTLE RIVER BAND—Take It Easy On Me 14-11
- ★ STEVIE WONDER—That Girl 21-9
- QUARTERFLASH—Harden My Heart
- JOURNEY—Open Arms

WBZZ-FM—Pittsburgh
(Chuck Tyler—MD)

- ★ QUEEN/DAVID BOWIE—Under Pressure 10-9
- ★ AIR SUPPLY—Sweet Dreams 18-16
- ★ TOM TOM CLUB—Genius Of Love 20-18
- ★ DONNIE IRIS—Love Is Like A Rock 22-19
- ★ JOURNEY—Open Arms 29-26
- PAUL DAVIS—Cool Night
- SMOKEY ROBINSON—Tell Me Tomorrow
- ROD STEWART—Tonight I'm Yours B
- THE POLICE—Spirits In The Material World B
- AC/DC—Let's Get It Up X
- STEVIE WONDER—That Girl X
- DIANA ROSS—Mirror Mirror X
- LITTLE RIVER BAND—Take It Easy On Me X

WFFM-FM—Pittsburgh
(Jay Cresswell—MD)

- ★ ROLLING STONES—Waiting On A Friend 13-5
- ★ BILL CHAMPLIN—Tonight Tonight 16-12
- ★ DIANA ROSS—Mirror Mirror 23-20
- ★ EDDIE SCHWARTZ—All Our Tomorrows 24-21
- ★ SHEENA EASTON—You Could Have Been With Me 33-27
- COMMODORES—Why You Wanna Try Me?
- DELLS—Stay In My Corner
- ELECTRIC LIGHT ORCHESTRA—Rain Is Falling B
- THE DOOBIE BROTHERS—Here To Love You B
- ROD STEWART—Tonight I'm Yours X
- EARTH, WIND & FIRE—Wanna Be With You X
- JOURNEY—Open Arms X
- SISTER SLEDGE—My Guy X
- BOB GUIDRY—Goin' Down X
- KOOL & THE GANG—Steppin' Out X
- THRILLE—Tonight X
- MANHATTANS—Honey Honey X
- JERMAINE JACKSON—Paradise In Your Eyes X
- MCGUFFEY LANE—Start It All Over X
- OLIVIA NEWTON-JOHN—Make A Move On Me XL

WKKX-FM—Pittsburgh
(Clark Ingram—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 15-11
- ★ HENRY PAUL BAND—Keeping Our Love Alive 11-7
- ★ QUEEN/DAVID BOWIE—Under Pressure 18-16
- ★ THRILLS—Tonight 27-19
- ★ NEIL DIAMOND—Yesterday's Songs 21-18
- STEVIE NICKS—Edge Of 17
- STEVIE WONDER—That Girl
- PRISM—Don't Let Him Know

- ROD STEWART—Tonight I'm Yours
- AC/DC—Let's Get It Up
- THE WHO—Had Enough X
- THRILL—High Side Of 55 K
- BOB SEGER/SILVER BULLET—Feel Like A Number X
- BOB/DOUG MCKENZIE—Take Off X
- JOURNEY—Open Arms B
- THE POLICE—Spirits In The Material World B
- JEFFERSON STARSHIP—Stairway To Cleveland B
- GENESIS—Man On The Corner B

WYYS-FM—Cincinnati
(Barry James—MD)

No List

WNCI-FM—Columbus
(Steve Edwards—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
- ★ GEORGE BENSON—Turn Your Love Around 2-2
- ★ THE J. GEILS BAND—Centerfold 10-6
- ★ THE CARS—Shake It Up 11-9
- ★ LOVERBOY—Working For The Weekend 23-16
- THE GO-GO'S—We Got The Beat
- ALABAMA—Love In The First Degree

WXGT-FM—Columbus
(Terry Mutter—MD)

- ★ DAN FOGELBERG—Leader Of The Band
- ★ SHEENA EASTON—You Could Have Been With Me 15-12
- ★ PAUL DAVIS—Cool Night 12-9
- ★ AIR SUPPLY—Sweet Dreams 20-15
- ★ THE CARS—Shake It Up 21-17
- LITTLE RIVER BAND—Take It Easy On Me
- THE POLICE—Spirits In The Material World
- GENESIS—Abacab A
- THE GO-GO'S—Our Lips Are Sealed X
- RICK SPRINGFIELD—Love Is Alright Tonight X
- MCGUFFEY LANE—Start It All Over X
- AC/DC—Let's Get It Up X
- FOREIGNER—Juke Box Hero X

WAKY-AM—Louisville
(Bob Moody—MD)

- ★ DAN FOGELBERG—Leader Of The Band 11-7
- ★ BERTIE HIGGINS—Key Largo 14-11
- ★ GEORGE BENSON—Turn Your Love Around 16-13
- ★ LITTLE RIVER BAND—Take It Easy On Me 20-16
- ★ QUINCY JONES/JAMES INGRAM—One Hundred Ways 22-18
- OAK RIDGE BOYS—Bobbie Sue
- ALABAMA—Love In The First Degree
- JOURNEY—Open Arms A
- STEVIE WONDER—That Girl A
- CLIFF RICHARD—Daddy's Home A
- EDDIE SCHWARTZ—All Our Tomorrows A

WKJJ-FM—Louisville
(Kevin O'Neil—MD)

- ★ PAUL DAVIS—Cool Night 4-2
- ★ DAN FOGELBERG—Leader Of The Band 11-5
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
- ★ LITTLE RIVER BAND—Take It Easy On Me 17-11
- ★ AIR SUPPLY—Sweet Dreams 23-13
- ROD STEWART—Tonight I'm Yours
- MCGUFFEY LANE—Start It All Over
- ALABAMA—Love In The First Degree A
- VANGELIS—Chariots Of Fire A
- PLAYER—If Looks Could Kill A
- HENRY PAUL BAND—Keeping Our Love Alive X
- DONNIE IRIS—Love Is Like A Rock X
- AL JARREAU—Breakin' Away X
- BILL CHAMPLIN—Tonight Tonight X
- CHILLIWACK—I Believe X
- OAK RIDGE BOYS—Bobbie Sue X
- JOURNEY—Open Arms B
- THE POLICE—Spirits In The Material World B
- DIANA ROSS—Mirror Mirror B
- STEVIE WONDER—That Girl B

WKWK-AM (14WK)—Wheeling
(Greg McCullough—MD)

- QUINCY JONES/JAMES INGRAM—One Hundred Ways
- STEVIE WONDER—That Girl
- SISTER SLEDGE—My Guy A
- GIDEA PARK—Seasons Of Gold A
- EDDIE SCHWARTZ—All Our Tomorrows A
- CLIFF RICHARD—Daddy's Home X
- GROVER WASHINGTON JR.—Be Mine X
- SWING—Big Bucks X
- BILL CHAMPLIN—Tonight Tonight X
- LEE GREENWOOD—It Turns Me Inside Out X
- MCGUFFEY LANE—Start It All Over Again X

Southwest Region

★ PRIME MOVERS
DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) (RCA)

ROLLING STONES—Waiting For A Girl Like You (Rolling Stones)

JUICE NEWTON—The Sweetest Thing (Capitol)

TOP ADD ONS

SMOKEY ROBINSON—Tell Me Tomorrow (Tamia)
CLIFF RICHARD—Daddy's Home (EMI-America)
ROD STEWART—Tonight I'm Yours (WB)

BREAKOUTS

COMMODORES—Why You Wanna Try Me (Motown)
SISTER SLEDGE—My Guy (Columbia)
MIKE POST—Theme From Magnum P.I. (Elektra)

KVIL-FM—Dallas
(Chuck Rhodes—MD)

No List

KEGL-FM—Ft. Worth
(Saundra Bobek—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 6-4
- ★ ROLLING STONES—Waiting On A Friend 10-7
- ★ J. GEILS BAND—Centerfold 1-1
- ★ ROD STEWART—Young Turks 11-10
- ★ JOURNEY—Open Arms 20-13
- DEL SHANNON—Sea Of Love
- STEVIE NICKS—Edge Of 17 B

KRLY-FM—Houston
(Blake Lawrence—MD)

No List

WEZB-FM—New Orleans
(Jerry Loostean—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 3-1
- ★ JOURNEY—Open Arms 27-14
- ★ GEORGE BENSON—Turn Your Love Around 6-4
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 12-10
- ★ AIR SUPPLY—Sweet Dreams 15-12
- KINKS—Destroyer
- SMOKEY ROBINSON—Tell Me Tomorrow
- POLICE—Spirits In The Material World A
- ROD STEWART—Tonight I'm Yours X
- KENNY ROGERS—Through The Years X
- LITTLE RIVER BAND—Take It Easy On Me X

WTIX-AM—New Orleans
(Gary Franklin—MD)

- ROD STEWART—Tonight I'm Yours
- COMMODORES—Why You Want To Try Me
- ABBA—When All Is Said And Done A
- QUINCY JONES/JAMES INGRAM—One Hundred Ways A
- POINTER SISTERS—Should I Do It A
- JOHN HALL BAND—Crazy A
- JENNIFER WARNES—Could It Be Love X
- JOURNEY—Open Arms B
- ELECTRIC LIGHT ORCHESTRA—Rain Is Falling B
- GENESIS—Abacab B
- SHEILA—Little Darlin' B
- PEABO BRYSON—Let The Feeling Flow B
- CLIFF RICHARD—Daddy's Home B
- CHILLIWACK—I Believe B

KEEL-AM—Shreveport
(Kevin Davis—MD)

- ★ JUICE NEWTON—The Sweetest Thing 9-1
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 12-7
- ★ PAUL DAVIS—Cool Night 16-9
- ★ CLIFF RICHARD—Daddy's Home
- SMOKEY ROBINSON—Tell Me Tomorrow
- STEVIE WONDER—That Girl A
- ABBA—When All Is Said And Done X
- DEVO—Beautiful World X
- MIKE POST—Theme From Magnum P.I. X

KHFI-FM—Austin
(Ed Volkman—MD)

- SISTER SLEDGE—My Guy
- BUCKNER AND GARCIA—Pac-Man Fever
- POLICE—Spirits In The Material World A
- DIANA ROSS—Mirror Mirror A
- CLIFF RICHARD—Daddy's Home X
- PLAYER—If Looks Could Kill X
- ROD STEWART—Tonight I'm Yours X
- STEVE MILLER BAND—Circle Of Love X
- THE LOTIONS—Get Up, Don't Get Down X
- WONNACK BROTHERS—Runaway Hearts X

KNUS-FM—Dallas
(Gary Hamilton—MD)

- ★ DAN FOGELBERG—Leader Of The Band 4-2
- ★ SHEENA EASTON—You Could Have Been With Me 7-3
- ★ AL JARREAU—Breaking Away 18-13
- ★ QUINCY JONES—One Hundred Ways 12-8
- ★ BARRY MANILOW—Somewhere Down The Road 14-11
- LITTLE RIVER BAND—Take It Easy On Me
- ELO—Twilight L
- ANGELA BOFILL—Tropical Love L
- QUINCY JONES/PATTI AUSTIN—Something Special L
- JOSE FELICIANO—I Second That Emotion L
- STEVIE WONDER—That Girl N
- DARYL HALL/JOHN OATES—I Can't Go For That N
- ABBA—When All Is Said And Done N

KFMK-FM—Houston
(Jerry Steele—MD)

- ★ RONNIE MILSAP—I Wouldn't Have Missed

- It For The World 11-7
- ★ LINDSEY BUCKINGHAM—Trouble 17-10
- ★ BILLY JOEL—She's Got A Way 21-12
- ★ ALABAMA—Love In The First Degree 22-19
- ★ DAN FOGELBERG—Leader Of The Band 28-21
- SHEENA EASTON—You Could Have Been With Me X
- BEACH BOYS—Come Go With Me X

KBFM-FM—McAllen-Brownsville
(Steve Owens—MD)

- ★ LITTLE RIVER BAND—Take It Easy On Me 12-5
- ★ ROLLING STONES—Waiting On A Friend 15-6
- ★ DAN FOGELBERG—Leader Of The Band 16-10
- ★ BUCKNER/GARCIA—Pac-Man Fever 13-11
- ★ SHEENA EASTON—You Could Have Been With Me 20-13
- ROD STEWART—Tonight I'm Yours
- ABBA—When All Is Said And Done
- POINTER SISTERS—Should I Do It B
- JOURNEY—Open Arms B
- THE POLICE—Spirits In The Material World B
- STEVIE WONDER—That Girl B
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number B
- GENESIS—Abacab B
- EARTH, WIND & FIRE—Wanna Be With You B
- TEDDY PENDERGRASS—You're My Latest, My Greatest X
- AL JARREAU—Breakin' Away X
- EDDIE SCHWARTZ—All Our Tomorrows X

WQUE-FM—New Orleans
(Chris Bryan—MD)

- ★ JUICE NEWTON—The Sweetest Thing 23-14
- ★ DIANA ROSS—Mirror Mirror 29-19
- ★ AL JARREAU—Breakin' Away 15-11
- ★ LITTLE RIVER BAND—Take It Easy On Me 18-13
- ★ BEACH BOYS—Come Go With Me 22-17
- JOURNEY—Open Arms A
- QUINCY JONES/JAMES INGRAM—One Hundred Ways A
- QUARTERFLASH—Harden My Heart A
- KENNY ROGERS—Through The Years B
- STEVIE WONDER—That Girl B
- DOOBIE BROTHERS—Here To Love You B
- SISTER SLEDGE—My Guy B

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

- ★ QUARTERFLASH—Harden My Heart 7-2
- ★ GEORGE BENSON—Turn Your Love Around 12-9
- ★ ALABAMA—Love In The First Degree 21-16
- ★ EARTH, WIND & FIRE—Let's Groove 22-17
- ★ J. GEILS BAND—Centerfold 18-10
- CLIFF RICHARD—Daddy's Home
- T.G. SHEPPARD—Only One You
- BERTIE HIGGINS—Key Largo
- BILL CHAMPLIN—Tonight Tonight X
- ABBA—When All Is Said And Done X

WFMF-FM—Baton Rouge
(Wayne Watkins—MD)

- ★ AIR SUPPLY—Sweet Dreams 7-5
- ★ LITTLE RIVER BAND—Take It Easy On Me 15-9
- ★ ALABAMA—Love In The First Degree 22-16
- ★ DIANA ROSS—Mirror Mirror 26-18
- ★ STEVIE WONDER—That Girl 30-24
- ROD STEWART—Tonight I'm Yours
- BERTIE HIGGINS—Key Largo
- CLIFF RICHARD—Daddy's Home A

KINT-FM—El Paso
(Patty Zibbo—MD)

- ★ CLIFF RICHARD—Daddy's Home 21-12
- ★ STEVIE WONDER—That Girl 22-13
- ★ QUARTERFLASH—Harden My Heart 5-3
- ★ AIR SUPPLY—Sweet Dreams 14-7
- ★ ZZ TOP—Tube Snake Boogie 18-8
- JOURNEY—Open Arms
- GENESIS—Abacab
- JOHN HALL BAND—Crazy A
- SAMMY HAGAR—I'll Fall In Love Again A
- PRISM—Don't Let Him Know A
- MIKE POST—The Theme From Magnum P.I. A
- SMOKEY ROBINSON—Tell Me Tomorrow B
- STEVE MILLER BAND—Circle Of Love B

KILE-AM—Galveston
(Scott Taylor—MD)

- ★ ROLLING STONES—Waiting On A Friend 22-14
- ★ AIR SUPPLY—Sweet Dreams 27-19
- ★ BARRY MANILOW—Somewhere Down The Road 25-16
- ★ KENNY ROGERS—Through The Years 33-24
- ★ JOURNEY—Open Arms 37-29
- CLIFF RICHARD—Daddy's Home
- STEVE MILLER BAND—Circle Of Love
- ROD STEWART—Tonight I'm Yours B
- THE POLICE—Spirits In The Material World B
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number X
- ZZ TOP—Tube Snake Boogie X

KVOL-AM—Lafayette
(Phil Rankin—MD)

- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 9-5

- ★ ROLLING STONES—Waiting On A Friend 11-8
- ★ DIANA ROSS—Mirror Mirror 27-19
- ★ JOURNEY—Open Arms 30-20
- ★ EDDIE SCHWARTZ—All Our Tomorrows 24-21

- ALABAMA—Love In The First Degree
- MIKE POST—The Theme From Magnum P.I.
- PLAYER—If Looks Could Kill A
- SMOKEY ROBINSON—Tell Me Tomorrow A
- OAK RIDGE BOYS—Bobbie Sue A
- ABBA—When All Is Said And Done X
- KISS—A World Without Heroes X
- STEVIE WONDER—That Girl X
- CONDUCTOR—Voice On The Radio X
- POINTER SISTERS—Should I Do It X
- STEVIE WOODS—Just Can't Win Them All X
- STEVE MILLER BAND—Circle Of Love X
- CHILLIWACK—I Believe X
- EARTH, WIND & FIRE—Wanna Be With You X
- PEABO BRYSON—Let The Feeling Flow X
- DAN STEVENSON—Seeing Is Believing X

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

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 11-6
- ★ BARRY MANILOW—Somewhere Down The Road 27-22
- ★ ROD STEWART—Young Turks 16-12
- ★ AIR SUPPLY—Sweet Dreams 18-14
- ★ JUICE NEWTON—The Sweetest Thing 19-15
- SHEENA EASTON—You Could Have Been With Me
- GENESIS—Abacab
- J. GEILS BAND—Centerfold B
- BARBRA STREISAND—Comin' In And Out Of Your Life B
- JOURNEY—Open Arms B
- GO-GO'S—Our Lips Are Sealed B
- DAN FOGELBERG—Leader Of The Band X
- THE POLICE—Spirits In The Material World X
- DEL SHANNON—Sea Of Love X
- BEACH BOYS—Come Go With Me X

Midwest Region

★ PRIME MOVERS

THE J. GEILS BAND—Centerfold (EMI-America)
GEORGE BENSON—Turn Your Love Around (WB)
LITTLE RIVER BAND—Take It Easy On Me (Capitol)

TOP ADD ONS

LOVERBOY—Working For The Weekend (Columbia)
OAK RIDGE BOYS—Bobbie Sue (MCA)
JOURNEY—Open Arms (Columbia)

BREAKOUTS

DOOBIE BROTHERS—Here To Love You (WB)
BOB & DOUG MCKENZIE—Take Off (Mercury)
PLAYER—If Looks Could Kill (RCA)

WLS-AM—Chicago
(Dave Denver—MD)

- ★ LOVERBOY—Working For The Weekend 36-22
- ★ GEORGE BENSON—Turn Your Love Around 28-19
- ★ THE GO-GO'S—Our Lips Are Sealed 9-6
- ★ CARS—Shake It Up 10-8
- ★ PAUL DAVIS—Cool Night 35-26
- ★ JOHN HALL BAND—Crazy X

WLS-FM—Chicago
(Dave Denver—MD)

- ★ LOVERBOY—Working For The Weekend 36-23
- ★ CARS—Shake It Up 10-8
- ★ GO-GO'S—Our Lips Are Sealed 9-6
- PRISM—Don't Let Him Know
- SAMMY HAGAR—I'll Fall In Love Again
- JOHN HALL BAND—Crazy X
- STEVIE NICKS—Edge Of 17 X

WHB-AM—Kansas City
(Tom Land—MD)

No List

WZUU-FM—Milwaukee
(Bill Sharron—MD)

No List

KDWB-AM—Minneapolis
(Karen Anderson—MD)

- ★ LITTLE RIVER BAND—Take It Easy On Me 12-9
- ★ J. GEILS BAND—Centerfold 18-14
- ★ BARRY MANILOW—Somewhere Down The Road 19-15
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 21-18
- ★ KENNY ROGERS—Through The Years 22-19
- OAK RIDGE BOYS—Bobbie Sue
- JOURNEY—Open Arms
- BILL CHAMPLIN—Tonight Tonight X

KSLQ-FM—St. Louis
(Tom Stone—MD)

- QUARTERFLASH—Harden My Heart

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

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 2-1
- ★ PAUL DAVIS—Cool Night 8-4

- ★ AIR SUPPLY—Sweet Dreams 12-7
- ★ DAN FOGELBERG—Leader Of The Band 13-9
- ★ LITTLE RIVER BAND—Take It Easy On Me 20-17
- KENNY ROGERS—Through The Years B
- SHEENA EASTON—You Could Have Been With Me B
- STEVE NICKS/DON HENLEY—Leather And Lace X
- JOURNEY—Open Arms X
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X

WIKS-FM—Indianapolis
(Tom Gilligan—MD)

- ★ STEVIE NICKS—Edge Of 17 20-16
- ★ LITTLE RIVER BAND—Take It Easy On Me 25-22
- ★ JOURNEY—Open Arms 21-18
- ★ QUARTERFLASH—Find Another Fool 22-20
- ★ GENESIS—Abacab 23-21
- BOB/DOUG MCKENZIE—Take Off
- SAMMY HAGAR—I'll Fall In Love Again
- CHARLIE—Fool For Your Love X
- POLICE—Spirits In The Material World B
- TRIUMPH—Say Goodbye B
- AC/DC—Let's Get It Up B

KBEQ-FM—Kansas City
(Maja Britton—MD)

- ★ SHEENA EASTON—You Could Have Been With Me 10-7
- ★ DAN FOGELBERG—Leader Of The Band 11-8
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 14-10
- ★ KENNY ROGERS—Through The Years 16-11
- ★ CHILLIWACK—I Believe 26-21
- ALABAMA—Love In The First Degree
- STEVIE WONDER—That Girl
- BERTIE HIGGINS—Key Largo B
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- PLAYER—If Looks Could Kill B
- STEVE MILLER BAND—Circle Of Love A
- GENESIS—Abacab X
- JOHN HALL BAND—Crazy X
- POLICE—Spirits In The Material World X

WISM-AM—Madison
(Barb Starr—MD)

- ★ BERTIE HIGGINS—Key Largo 18-14
- ★ BARRY MANILOW—Somewhere Down The Road 27-22
- ★ DEL SHANNON—Sea Of Love 22-18
- ★ KENNY ROGERS—Through The Years 19-15
- ★ ABBA—When All Is Said And Done 25-21
- OAK RIDGE BOYS—Bobbie Sue
-

Radio Programming

Country Meet Impact Increasing Growing Attendance Forces Move To New Venue

By KIP KIRBY

NASHVILLE—A switch in sites to accommodate what's anticipated to be a record attendance is a measure of the growing impact of the 13th annual Country Radio Seminar.

Agenda chairman Bob English, vice president/general manager at WUBE-AM Cincinnati, projects a paid registration topping the 600 mark when the seminar takes place Feb. 25-27 at the Opryland Hotel. The conference had to be moved from the downtown Hyatt Regency because it could not accommodate this year's expanded attendance.

Also, the seminar's timetable has been moved up three weeks earlier this year to avoid conflicting with Arbitron ratings periods in certain markets, allowing more attendance.

This year, the Organization of Country Radio, which sponsors the annual country broadcasters' event, will again host a preliminary "Artists & Attendees Cocktail Reception" Thursday, Feb. 25, beginning at 7:30 p.m., so registrants can visit with performers and industry execs.

Also, there will be two "early bird" sessions each morning prior to the official opening panels. Friday's 7:30 a.m. discussion of "Daytimers," a concentrated look at the needs and problems of country daytime stations, will feature four panelists: Bill Sherard, vice president/general manager, WPKX-AM; Glenn Bell, president, Stoner Broadcasting; Charlie Ochs, program director, KIKK-AM and Rob Scheibly, operations manager, WHTN-AM.

D.C. Area Gets Full-Time Spanish-Speaking Station

By BILL HOLLAND

WASHINGTON—For the first time since 1978, the Washington Metropolitan area has a full-time, Spanish-speaking radio station: WMDO, which began broadcasting here Dec. (14).

WMDO, dubbed "Radio Mundo," programs contemporary music from South and Central America and the Caribbean. There is also a seven-person news staff which covers local and national news.

The news staff will also be utilized as a Washington bureau to provide news to the other Latin stations, according to program director Miguel Morales.

The new station is owned by Lotus Communications Corp., which owns broadcast properties, including four Spanish-speaking stations. The news staff will also be utilized as a Washington bureau to provide news to the other Latin stations, according to program director Miguel Morales.

Morales said that he felt the Washington area was "a very good, very fertile market" for a Spanish-speaking station, and Lotus Communications officials have completed a market study indicating there are nearly 160,000 Hispanics in Washington and nearby suburban Maryland and Virginia.

The station, at 1540 on the AM dial, replaces WDON, which in its most recent reincarnation was a religious station, but was fondly remembered as one of the very first rock'n'roll stations in the area, broadcasting an exciting blend of r and b, and rockabilly in the mid '50s.

Lotus paid nearly \$2 million for the Wheaton, Md. station.

Saturday morning's 8 a.m. "early bird" session will focus on "Agribusiness." Moderator Bill Figenshu, vice president of programming for Viacom, will chair a panel consisting of Elmer Dapron, Mutual Radio Network; Walt Shaw, program director, KRAX-AM; and Charles Might, executive marketing/sales director, National Assn. of Farm Broadcasters.

The 13th annual Country Radio Seminar officially kicks off at 9 a.m. on Friday when keynoter Dick Clark addresses the convention. Following Clark's address, a 9:45-10:15 a.m. session titled "Hot Topics" will feature Jerry Del Colliano, editor and publisher of "Inside Radio," discussing general key issues in the broadcasting realm.

At 10:30 a.m., Charlie Cook of KHJ-AM will moderate a "Competition" panel with Jhan Hiber, president of Hiber & Hart, and Kent Burkhart, president, Burkhart/Abrams & Associates.

There will be a 30-minute CMA presentation followed by a CMA-Sponsored luncheon.

At 2 p.m., the agenda resumes, with Dave Girard, vice president/general manager of WKSX-FM, chairing "Country Lifestyles." This general session will also feature Rob Balon, president, Balon and Associates.

This will be followed by another open session dealing with "Computers For All Applications," moderated by Mike Carta, program direc-

tor, WIL-AM/FM. Panelists are Andrew Economus, president, Radio Computing Services; Phil Robbins, general manager, WYTL/WOSH; Bill Gamble, program director, WSUN-AM; and Jay Phillips, WMAQ-AM.

Two concurrent sessions at 4:15 allow seminar registrants the choice of "Career Development: Yours And Theirs" or "FCC and EEO." The career development panel, chaired by Bobby Craig, KPLX-FM, will have Don Langford, program director, KLAC-AM, and Ed Shane, program director, KTRH-AM. The FCC/EEO session, moderated by Dave Gerard, will present panelists Evelyn Keseg, corporate secretary for Nationwide Communi-

(Continued on page 58)

WNTN Listeners Select 1,550 Disk Favorites

NEW YORK—Many stations, particularly oldies stations, have listeners vote for favorite all-time favorite records at year's end. The end of 1981 was no exception, but there are not many stations like WNTN-AM Newton, Mass., which with the help of their listeners selected 1,550 records to coincide with their 1550kHz dial position.

"Mack The Knife" by Bobby Darin and "Rock Around The Clock" by Bill Haley are two records in WNTN's top 10 that are also in WCBS-FM New York's top ten.

WNTN's list ranges from Harry Belafonte's 1956 "Jamaica Farewell" (position 269) to Iron Butterfly's 1968 "In-A-Gadda-Da-Vida" (position 1,487). First place in the WNTN list is Darin's "Mack The Knife," followed by "Satisfaction" by the Rolling Stones, "She Loves You" by the Beatles, "Don't Be Cruel" by Elvis Presley and "Cherish" by the Association. Last place, at the 1,550 position, is held by "Last Song" by Edward Bear.

Topping the WCBS list is "In The Still Of The Night" by the Five Satins, followed by "Earth Angel" by the Penguins, "Tonight, Tonight" by the Mello Kings, "My Way" by Elvis Presley and "Can't Help Falling In Love," also by Presley.



STATION MEETING—Capitol recording artist Peabo Bryson meets with WRKS-FM (Kiss 98.7) New York personality Mary Thomas as he tours stations to promote his new album, "I Am Love," and single, "Let The Feeling Flow."

25 TO 49 DEMOGRAPHIC

Chicago AC Stations Battle For Top Spot

By MOIRA McCORMICK

Radio's pursuit of the 25 to 49 demographic via a softer adult contemporary format is perhaps nowhere more evident than in Chicago. Billboard's Moira McCormick has been analyzing the situation, and filed this report.

CHICAGO—Three heavyweight broadcast corporations are slugging it out here for the largest share of the adult contemporary market. Bonneville International's WCLR-FM, RKO's WFYR-FM and NBC's WKQX-FM are locked in fierce competition for the 25 to 49 audience, trying different variations on the AC theme to see who will eventually win out.

Another recent contestant, CBS' WBBM-FM, appears to be dropping out of the war at this point. WCFL-AM is not considered officially in the running, but holds down its spot as Chicago's only AM adult contemporary station. This leaves the "big three" to battle it out with all they've got: extensive tv advertising, competing oldies shows, promotions, and different programming approaches. It seems inevitable that at least one of the three must surrender if any one of them is to have a successful share of the market.

WCLR leads in the just released Arbitron fall report among 25 to 49 year olds. The station has a 5.6 share, ahead of WFYR's 4.8, WKQX 4.2, WBBM's 2.5 and WCFL's 1.6.

WFYR, WCLR, and WKQX all rely on extensive research to determine their programming. As a result, much of the music on all three stations is similar. Chicago, the Eagles, Billy Joel, James Taylor, and the Beatles figure in all the most-played artist lists across the board. Research results do vary somewhat, however. WKQX programs more Motown music than its competitors. In fact, the Supremes are one of its most-played ads.

WKQX targets a younger audience than WFYR and WCLR, the 25 to 34-year-olds. Formerly a full-service news, weather, sports, and public service station, WKQX began stripping down its presentation last spring. Jim Smith, general manager, says they are concentrating on music

and foregoing such features as on-air contests.

"The main reason people would tune into our station now is the music," says Smith. "There's not a lot of talk—it's very streamlined, uncluttered, and clean."

WCLR, on the other hand, trades on its image as a full-service FM station, largely to hang on to the 35-49 audience which would normally turn to an AM station for anything but music. Chet Redpath, general manager, says, "Our concept has always been to stick with the older audiences, because that's what the advertisers want to buy."

WFYR is set off from the other two by its 80 percent oldies programming. The large percentage of "gold" is due to WFYR's strong identification with oldies, a result of its very popular "Saturday Night Oldies" show. In a major coup WFYR's oldies show was picked up by parent RKO and broadcast nationally as of Jan. 9. A year ago, WCLR had launched its own oldies program in the same time slot to compete for WFYR's listeners.

WCLR's Redpath says, "We could see and feel WFYR's audience growing. FYR's highest ratings are during the oldies show. We didn't want to hand over that audience to them—it would have been foolish to sit back on our haunches and let them run away with it."

WFYR has won a big battle, but the war is far from over. No one station has been able to make a significantly bigger showing in the ratings among adult contemporary listeners. The 25-49 audience is seen by advertisers as "upwardly mobile," with higher incomes and therefore more dollars to spend. The reason they like to turn to adult contemporary stations, says WKQX general manager Jim Smith, is that they want "an escape environment."

Says Smith, "My feeling is that, for 16-to 22-year olds, music is a very important part of their social life. It revolves around music—playing records, listening to the radio; when they move to college, the first thing out of the van is the stereo. (Continued on page 27)

New On The Charts

BUCKNER & GARCIA
"Pac-Man Fever"—★

They'd been doing some research in a bar one night when Gary Buckner and Jerry Garcia were inspired to title a song after one of their favorite video games.

Although it seemed like a good idea at the time, it was abandoned until months later when their manager, Arnie Geller, suggested they pursue it. "We didn't want to make 'just' a novelty record," Garcia explains. "We wanted to make sure it was as much of a record as it was a novelty."

The concept has taken off with "Pac-Man Fever," now into its fourth week on Billboard's Hot 100. The idea caught on at their label, Columbia, also. Eyeing the success of this single, it requested a few more game-oriented songs for the album that is being readied for release in February. Some of the tunes in their debut LP are "Froggy's Lament," "Hyper-Space," "Ode To A Centipede," "Do The Donkey Kong," and "Goin' Berserk."

But don't think Buckner and Garcia spend all their time showing quarters into electronic gadgets. Although this is their first success as artists, they've been represented in the charts as producers by records like the Steve Carlisle single "WKRP In Cincinnati" and Edgel Groves' "Footprints In The Sand."

The Atlanta-based team spends most of its time writing and producing, and also doing a considerable amount of jingle work.

Further information on Buckner and Garcia may be obtained through Arnie Geller at the Buie-Geller Organization, 3297 Northcrest Road, Suite 203, Doraville, Ga. 30340 (404) 491-0950.

• This feature is designed to spotlight acts making their debut on Billboard's Hot 100 and Top LP/Tape charts. For newcomers on the soul and country charts, see pages 41 and 63 respectively.

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (1/19/82)

Continued from page 22

- THE DOOBIE BROTHERS—Here To Love You A
- THE GO-GO'S—Our Lips Are Sealed N
- THE J. GEILS BAND—Centerfold N
- THE CARS—Shake It Up N
- EARTH, WIND & FIRE—Let's Groove N
- LITTLE RIVER BAND—Take It Easy On Me N
- QUEEN/DAVID BOWIE—Under Pressure N
- RICK SPRINGFIELD—Love Is Alright Tonight N
- STEVIE NICKS/DON HENLEY—Leather And Lace N
- QUARTERFLASH—Harden My Heart N
- GENESIS—No Reply At All N

KXOK-AM—St. Louis (Lee Douglas—MD)

- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 17-8
- ★ BILLY JOEL—She's Got A Way 14-4
- ★ LITTLE RIVER BAND—Take It Easy On Me 22-18
- ★ LINDSEY BUCKINGHAM—Trouble 20-15
- ★ SNEAKER—More Than Just The Two Of Us 28-13
- BERTIE HIGGINS—Key Largo

WSPT-FM—Stevens Point (Brad Fuhr—MD)

- ★ THE J. GEILS BAND—Centerfold 3-1
- ★ DAN FOGELBERG—Leader Of The Band 2-2
- ★ RICK SPRINGFIELD—Love Is Alright Tonight 18-14

- SOFT CELL—Tainted Love 26-21
- DONNIE IRIS—Love Is Like A Rock 28 23
- CLIFF RICHARD—Daddy's Home
- ROD STEWART—Tonight I'm Yours
- OAK RIDGE BOYS—Bobbie Sue
- DIANA ROSS—Mirror Mirror X
- STEVIE WONDER—That Girl X
- CHILLIWACK—I Believe X
- THE STEVE MILLER BAND—Circle Of Love LN
- THE GO-GO'S—We Got The Beat LN
- PRISM—Don't Let Him Know LN
- TOMMY TUTONE—867-5309/Jenny LN
- BOB/DOUG MCKENZIE—Take Off LN
- STEVIE NICKS—Edge Of 17 LN
- QUARTERFLASH—Find Another Fool LN
- THE J. GEILS BAND—Centerfold LN
- THE CARS—Since You're Gone LN
- FOREIGNER—Juke Box Hero LN
- THE JOHN HALL BAND—Crazy B
- SHEENA EASTON—You Could Have Been With Me B
- JOURNEY—Open Arms B

KFYR-AM—Bismarck (Dan Brannan—MD)

- ★ DAN FOGELBERG—Leader Of The Band 13-8
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 19-15
- ★ QUARTERFLASH—Harden My Heart 10-6
- ★ LITTLE RIVER BAND—Take It Easy On Me 14-10
- ★ BERTIE HIGGINS—Key Largo 16-12
- ALABAMA—Love In The First Degree
- CLIFF RICHARD—Daddy's Home
- JENNIFER WARNES—Could It Be Love A
- KENNY ROGERS—Through The Years B
- ELECTRIC LIGHT ORCHESTRA—Rain Is Falling X
- ABBA—When All Is Said And Done X
- JOURNEY—Open Arms X
- ASSEMBLED MULTITUDE—Heaven And Hell X
- NEIL YOUNG/CRAZY HORSE—Southern Pacific X
- OAK RIDGE BOYS—Bobbie Sue X
- EDDIE SCHWARTZ—All Our Tomorrows X
- RICK SPRINGFIELD—Love Is Alright Tonight X
- STEVE CARLISLE—WKRIP In Cincinnati X
- BARRY MANILOW—Somewhere Down The Road X
- DEIL DIAMOND—Yesterday's Song X

KIOA-AM—Des Moines (A.W. Pantoja—MD)

- ★ GEORGE BENSON—Turn Your Love Around 5-3
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 15-13
- ★ BILLY JOEL—She's Got A Way 18-14
- ★ LULU—If I Were You 21-19
- ★ KENNY ROGERS—Through The Years 24-22
- JOURNEY—Open Arms A
- DEL SHANNON—Sea Of Love A
- OAK RIDGE BOYS—Bobbie Sue X
- ALABAMA—Love In The First Degree X
- STEVIE WONDER—That Girl X

WNAP-FM—Indianapolis (Paul Mendenhall—MD)

- ★ LINDSEY BUCKINGHAM—Trouble 1-1
- ★ GEORGE BENSON—Turn Your Love Around 2-2
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 8-5
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 15-8
- OLIVIA NEWTON-JOHN—Physical
- LITTLE RIVER BAND—Take It Easy On Me
- DAN FOGELBERG—Leader Of The Band B
- BARRY MANILOW—Somewhere Down The Road B

KEYN-FM—Wichita (Terri Springs—MD)

- ★ THE J. GEILS BAND—Centerfold 14-7
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 3-2
- ★ PAUL DAVIS—Cool Night 5-3
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 8-5
- STEVIE WONDER—That Girl
- JUICE NEWTON—The Sweetest Thing
- BILLY SQUIER—My Kinda Lover A
- STEVIE NICKS—Edge Of 17 A

KWKN-AM—Wichita (Dan Dickgrafe—MD)

- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 2-1
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 6-4
- ★ PAUL DAVIS—Cool Night 8-7
- ★ GEORGE BENSON—Turn Your Love Around 5-5
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 7-6
- QUINCY JONES—One Hundred Ways
- JOURNEY—Open Arms

Northeast Region

★ PRIME MOVERS

- DARYL HALL & JOHN OATES—I Can't Go For That (No Can Do) (RCA)
- PAUL DAVIS—Cool Night (Arista)
- THE J. GEILS BAND—Centerfold (EMI America)

● TOP ADD ONS

- JOURNEY—Open Arms (Columbia)
- THE BEACH BOYS—Come Go With Me (Caribou)
- THE TIME—Cool (WB)

● BREAKOUTS

- SISTER SLEDGE—My Guy (Cotillion)
- SLAVE—Wait For Me (Cotillion)
- THE GO-GO'S—We Got The Beat (I R S)

WXKS-FM—Boston (Vinnie Peruzzi—MD)

- ★ SKYY—Call Me 4-1
- ★ TOM TOM CLUB—Genius Of Love 5-2
- ★ JUNIOR—Mama Used To Say 20 13
- ★ STEVIE WONDER—That Girl 29-17
- ★ DONNIE IRIS—Love Is Like A Rock 27-18
- SLAVE—Wait For Me
- SISTER SLEDGE—My Guy
- CHAS JANKEL—Glad To Know You A
- GREG LAKE—Let Me Love You Once A
- CONDUCTOR—Voice On The Radio A
- GENESIS—Abacab X
- STEVIE NICKS—Edge Of 17 X
- BUCKMAN/GARCIA—Pac-Man Fever X
- GROVER WASHINGTON JR.—Be Mine X
- THE JOHN HALL BAND—Crazy X
- MADLEEN KANE—You Can X

WKBW-AM—Buffalo (John Summers—MD)

- ★ QUARTERFLASH—Harden My Heart 9-4
- ★ PAUL DAVIS—Cool Night 10-7
- ★ ROLLING STONES—Waiting On A Friend 11 8
- ★ THE CARS—Shake It Up 14-11
- ★ JUICE NEWTON—The Sweetest Thing 18-13
- THE BEACH BOYS—Come Go With Me
- DIANA ROSS—Mirror Mirros X
- THE POLICE—Spirits In The Material World X
- JOURNEY—Open Arms X
- KENNY ROGERS—Through The Years X
- DAN FOGELBERG—Leader Of The Band B

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

- No List

WVBF-FM—Boston (Reg Johns—MD)

- No List

WBFM-FM—Buffalo (Roger Christian—MD)

- No List

WKTU-FM—New York City (Michael Ellis—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 2-2
- ★ BARRY WHITE—Beware 9-7
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
- ★ SKYY—Call Me 6-3
- ★ JUNIOR—Mama Used To Say 23-13
- THE TIME—Cool
- THE WHAT NOTS—Help Is On The Way
- TOMORROW'S EDITION—You Turn Me On
- STONE—Time
- EMPIRE—Freakman
- WAS/NOT WAS—Tell Me That I'm Dreaming
- THE WHISPERS—In The Raw
- BRANDY WELLS—Watch Out X
- PEABO BRYSON—Let The Feeling Flow B
- DIANA ROSS—Mirror Mirror B
- BOBBY WOMACK—If You Think You're Lonely Now B
- SECRET WEAPON—Must Be The Music B
- STEVIE WONDER—That Girl B
- CHAS JANKEL—Glad To Know You B

WFLY-FM—Albany (Jack Lawrence—MD)

- No List

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 17-11
- ★ DAN FOGELBERG—Leader Of The Band 19-12
- ★ AIR SUPPLY—Sweet Dreams 26 16
- ★ JOURNEY—Open Arms 28-24
- ROD STEWART—Tonight I'm Yours A
- CHILLIWACK—I Believe A
- THE POINTER SISTERS—Should I Do It X
- LOVERBOY—Working For The Weekend X
- EDDIE SCHWARTZ—All Our Tomorrows B
- GENESIS—Abacab B

WTRY-AM—Albany (Bill Cahill—MD)

- OAK RIDGE BOYS—Bobbie Sue
- ROD STEWART—Tonight I'm Yours
- BARRY MANILOW—Somewhere Down The Road B
- THE POLICE—Spirits In The Material World B
- DIANA ROSS—Mirror Mirror B
- EARTH, WIND & FIRE—Wanna Be With You X

WGUY-AM—Bangor (Jim Randall—MD)

- ★ THE J. GEILS BAND—Centerfold 1 1
- ★ SOFT CELL—Tainted Love 6-5
- ★ DONNIE IRIS—Love Is Like A Rock 15-10
- ★ DIANA ROSS—Mirror Mirror 20-14
- SMOKEY ROBINSON—Tell Me Tomorrow
- THE GO-GO'S—We Got The Beat
- SISTER SLEDGE—My Guy A
- CHUBBY CHECKER—Running A
- THE DOOBIE BROTHERS—Here To Love You A
- KOOL & THE GANG—Steppin' Out A
- THE POINTER SISTERS—Should I Do It B
- STEVIE WONDER—That Girl B
- PATTIE AUSTIN—Every Home Should Have One B
- THE POLICE—Spirits In The Material World B
- EARTH, WIND & FIRE—Wanna Be With You B
- PEABO BRYSON—Let The Feeling Flow B
- EDDIE SCHWARTZ—All Our Tomorrows X
- THE JOHN HALL BAND—Crazy X
- BERTIE HIGGINS—Key Largo X

WICC-AM—Bridgeport (Bob Mitchell—MD)

- No List

WTIC-FM—Hartford (Rick Donahur—MD)

- ★ THE J. GEILS BAND—Centerfold 1-1
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 2-2
- ★ GEORGE BENSON—Turn Your Love Around 3-3
- ★ ROLLING STONES—Waiting On A Friend 6-4
- ★ JUICE NEWTON—The Sweetest Thing 8-6
- JOURNEY—Open Arms
- COMMODORES—Why You Wanna Try Me
- SKYY—Call Me X

WBLI-FM—Long Island (Bill Terry—MD)

- ★ GEORGE BENSON—Turn Your Love Around 9-6
- ★ PAUL DAVIS—Cool Night 10 7
- ★ DAN FOGELBERG—Leader Of The Band 20-16
- ★ SHEENA EASTON—You Could Have Been With Me 21 18
- ★ AIR SUPPLY—Sweet Dreams 25-20
- STEVIE WONDER—That Girl
- DIANA ROSS—Mirror Mirror X
- GIDEA PARK—Seasons Of Love X

WKCI-FM—New Haven (Danny Lyons—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 3-1
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 5-3
- ★ PAUL DAVIS—Cool Night 9-5
- ★ ROLLING STONES—Waiting On A Friend 10-7
- ★ SHEENA EASTON—You Could Have Been With Me 11 8
- LITTLE RIVER BAND—Take It Easy On Me
- JOURNEY—Open Arms
- BERTIE HIGGINS—Key Largo A
- BARRY MANILOW—Somewhere Down The Road B

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

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 4-1
- ★ KENNY ROGERS—Through The Years 10-7
- ★ BILLY JOEL—She's Got A Way 13-10
- ★ PAUL DAVIS—Cool Night 18-14
- ★ THE BEACH BOYS—Come Go With Me 26-21
- BARRY MANILOW—Somewhere Down The Road
- DAN FOGELBERG—Leader Of The Band
- THE J. GEILS BAND—Centerfold A

WPJB-FM—Providence (Mike Waite—MD)

- ★ SHEENA EASTON—You Could Have Been With Me 22-15
- ★ DIANA ROSS—Mirror Mirror 30-22
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 6-3
- ★ FOREIGNER—Waiting For A Girl Like You 9-4

- ★ LITTLE RIVER BAND—Take It Easy On Me 18-13
- BUCKNER/GARCIA—Pac Man Fever A
- VANGELIS—Chariots Of Fire A
- THE POLICE—Spirits In The Material World L
- DONNIE IRIS—Love Is Like A Rock L
- GENESIS—Abacab L
- AC/DC—Let's Get It Up L
- HENRY PAUL BAND—Keeping Our Love Alive L
- JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll L

WPRO-FM—Providence (Gary Berkowitz—MD)

- ★ LITTLE RIVER BAND—Take It Easy On Me 15-10
- ★ KENNY ROGERS—Through The Years 24-9
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 4-2
- ★ BARRY MANILOW—Somewhere Down The Road 23-19
- ★ ROLLING STONES—Waiting On A Friend 8 5
- BERTIE HIGGINS—Key Largo
- JOURNEY—Open Arms
- SHEENA EASTON—You Could Have Been With Me
- ROD STEWART—Tonight I'm Yours
- THE POLICE—Spirits In The Material World
- QUINCY JONES—One Hundred Ways B
- DIANA ROSS—Mirror Mirror B

WHFM-FM—Rochester (Kelly McCann—MD)

- ★ AIR SUPPLY—Sweet Dreams 15-9
- ★ SHEENA EASTON—You Could Have Been With Me 13-10
- ★ BILLY JOEL—She's Got A Way 11-5
- ★ DAN FOGELBERG—Leader Of The Band 10-6
- ★ LITTLE RIVER BAND—Take It Easy On Me 22-20
- JOURNEY—Open Arms
- DIANA ROSS—Mirror Mirror
- CLIFF RICHARD—Daddy's Home X
- PEABO BRYSON—Let The Feeling Flow X
- SHEILA—Little Darlin' X
- THE ROLLING STONES—Waiting On A Friend A
- EDDIE SCHWARTZ—All Our Tomorrows B
- DEL SHANNON—Sea Of Love B

WFTQ-AM—Worcester (Gary Nolan—MD)

- CHRISTOPHER CROSS—Arthur's Theme
- ALABAMA—Love In The First Degree

WACZ-AM—Bangor (Michael O'Hara—MD)

- ★ THE CARS—Shake It Up 10-7
- ★ LITTLE RIVER BAND—Take It Easy On Me 12-10
- ★ SOFT CELL—Tainted Love 19-16
- ★ AIR SUPPLY—Sweet Dreams 20-17
- ★ RICK SPRINGFIELD—Love Is Alright Tonight 25-20
- PRISM—Don't Let Him Know
- JOURNEY—Open Arms
- CLIFF RICHARD—Daddy's Home
- ELO—Rain Is Falling
- MOLLY HATCHET—Power Play
- SAMMY HAGAR—I'll Fall In Love Again B
- BUCKNER/GARCIA—Pac Man Fever B
- AC/DC—Let's Get It Up B
- ROD STEWART—Tonight I'm Yours B

WIGY-FM—Bath (Willie Mitchell—MD)

- No List

WTSN-AM—Dover (Jim Sebastian—MD)

- ★ THE J. GEILS BAND—Centerfold 3-1
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 5-3
- ★ THE CARS—Shake It Up 8-6
- ★ JUICE NEWTON—The Sweetest Thing 12-7
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 10-8
- ROD STEWART—Tonight I'm Yours
- STEVIE WONDER—That Girl
- EDDIE SCHWARTZ—All Our Tomorrows A
- JOURNEY—Open Arms A
- THE POINTER SISTERS—Should I Do It A
- VANGELIS—Titles X
- GIDEA PARK—Seasons Of Gold X
- AL JARREAU—Breakin' Away X
- ANNE MURRAY—Another Sleepless Night X
- JENNIFER WARNES—Could It Be Love X
- CLIFF RICHARD—Daddy's Home X
- BARRY MANILOW—Somewhere Down The Road B
- ALABAMA—Love In The First Degree B

WFEA-AM (13 FEA)—Manchester (Keith Lemire—MD)

- ★ THE J. GEILS BAND—Centerfold 11-3
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 9-6
- ★ DAN FOGELBERG—Leader Of The Band 20-15
- DEL SHANNON—Sea Of Love 25-19
- ROD STEWART—Tonight I'm Yours
- CHILLIWACK—I Believe
- STEVIE WOODS—Just Can't Win 'Em All A
- OAK RIDGE BOYS—Bobbie Sue A
- STEVE MILLER BAND—Circle Of Love A
- MIKE POST—Theme From Magnum P.I. A
- JOURNEY—Open Arms B
- KENNY ROGERS—Through The Years B

- DIANA ROSS—Mirror Mirror B
- THE POLICE—Spirits In The Material World B
- ABBA—When All Is Said And Done B
- RICK SPRINGFIELD—Love Is Alright Tonight X
- SOFT CELL—Tainted Love X
- PRISM—Don't Let Him Know X

WHEB-FM—Portsmouth (Rick Dean—MD)

- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 9-4
- ★ ROLLING STONES—Waiting On A Friend 11-8
- ★ KENNY ROGERS—Through The Years 15-10
- ★ BARRY MANILOW—Somewhere Down The Road 23-19
- ★ DEL SHANNON—Sea Of Love 26-22
- ★ DIANA ROSS—Mirror Mirror A
- ★ THE POLICE—Spirits In The Material World B
- ★ ABBA—When All Is Said And Done B
- ★ JOURNEY—Open Arms X
- ★ GREG LAKE—Let Me Love You Once X
- ★ VANGELIS—Titles X
- ★ GIDEA PARK—Seasons Of Gold X
- ★ PLACIDO DOMINGO/JOHN DENVER—Perhaps Love X

WBBF-AM—Rochester (Jay Stevens—MD)

- KENNY ROGERS—Through The Years
- DEL SHANNON—Sea Of Love A
- JOURNEY—Open Arms A
- BARRY MANILOW—Somewhere Down The Road B
- BERTIE HIGGINS—Key Largo B

WPST-FM—Trenton (Tom Taylor—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 5-2
- ★ DAN FOGELBERG—Leader Of The Band 17-12
- ★ DONNIE IRIS—Love Is Like A Rock 30-25
- ★ JOURNEY—Open Arms 31-26
- ★ THE POLICE—Spirits In The Material World 32-27
- SAMMY HAGAR—I'll Fall In Love Again
- PLAYER—If Looks Could Kill
- PRISM—Don't Let Him Know A
- BUCKNER/GARCIA—Pac-Man Fever X
- AC/DC—Let's Get It Up B
- CHILLIWACK—I Believe B
- THE GO-GO'S—We Got The Beat B
- THE JOHN HALL BAND—Crazy B
- JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll B
- DEL SHANNON—Sea Of Love B
- SOFT CELL—Tainted Love B
- ROD STEWART—Tonight I'm Yours B

WRCK-FM—Utica/Rome (Jim Reitz—MD)

- ★ THE J. GEILS BAND—Centerfold 1-1
- ★ ROLLING STONES—Waiting On A Friend 9-5
- STEVIE WONDER—That Girl
- THE GO-GO'S—We Got The Beat
- JOURNEY—Open Arms B
- EARTH, WIND & FIRE—Let's Groove B
- THE POLICE—Spirits In The Material World B
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll B
- SAMMY HAGAR—I'll Fall In Love Again A
- SOFT CELL—Tainted Love A
- ROD STEWART—Tonight I'm Yours X

Mid-Atlantic Region

★ PRIME MOVERS

- PAUL DAVIS—Cool Night (Arista)
- AIR SUPPLY—Sweet Dreams (Arista)
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) (RCA)

● TOP ADD ONS

- DIANA ROSS—Mirror Mirror (RCA)
- CHILLIWACK—I Believe (Millennium)
- KENNY ROGERS—Through The Years (Liberty)

● BREAKOUTS

- THE GO-GO'S—We Got The Beat (I R S)
- COMMODORES—Why You Wanna Try Me (Motown)
- PRISM—Don't Let Him Know (Capitol)

WPGC-FM—Washington, D.C. (Jim Elliott—MD)

- THE GO-GO'S—We Got The Beat
- DIANA ROSS—Mirror Mirror
- STEVIE WONDER—That Girl A

WCAO-AM—Baltimore (Scott Richards—MD)

- ★ LITTLE RIVER BAND—Take It Easy On Me 24-10
- ★ AIR SUPPLY—Sweet Dreams 26-15
- ★ PAUL DAVIS—Cool Night 11-5
- ★ SHEENA EASTON—You Could Have Been With Me 23-16
- ★ STEVIE WONDER—That Girl 27-19
- QUINCY JONES/JAMES INGRAM—One Hundred Ways X
- CLIFF RICHARD—Daddy's Home X
- JENNIFER WARNES—Could It Be Love X
- DIANA ROSS—Mirror Mirror B
- BARRY MANILOW—Somewhere Down The Road B
- CHILLIWACK—I Believe B
- OAK RIDGE BOYS—Bobbie Sue B
- SMOKEY ROBINSON—Tell Me Tomorrow B

WIFI-FM—Philadelphia (Liz Kiley—MD)

- ★ PAUL DAVIS—Cool Night 11-8
- ★ AIR SUPPLY—Sweet Dreams 23-18
- ★ RICK SPRINGFIELD—Love Is Alright Tonight 13-9

★ DAN FOGELBERG—Leader Of The Band 25-20

- ★ LOVERBOY—Working For The Weekend 27-23
- ROD STEWART—Tonight I'm Yours A
- OAK RIDGE BOYS—Bobbie Sue A
- VANGELIS—Titles A
- PETULA CLARK—Natural Love A
- TEDDY PENDERGRASS—You're My Latest, My Greatest A
- DIANA ROSS—Mirror Mirror B
- GENESIS—Abacab B
- EDDIE SCHWARTZ—All Our Tomorrows B
- THE POLICE—Spirits In The Material World B
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number X
- HENRY PAUL BAND—Keeping Our Love Alive X
- DEL SHANNON—Sea Of Love X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- STEVIE WONDER—That Girl X
- CLIFF RICHARD—Daddy's Home X
- CHILLIWACK—I Believe X

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

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 3-1
- ★ JUICE NEWTON—The Sweetest Thing 8-4
- ★ RICK SPRINGFIELD—Love Is Alright Tonight 12-10
- ★ LINDSEY BUCKINGHAM—Trouble 14-12
- ★ LITTLE RIVER BAND—Take It Easy On Me 21-18
- CHILLIWACK—I Believe A
- EDDIE SCHWARTZ—All Our Tomorrows A
- DONNIE IRIS—Love Is Like A Rock A
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll A
- JOURNEY—Open Arms B
- PAUL DAVIS—Cool Night B
- AIR SUPPLY—Sweet Dreams B
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number X
- GENESIS—No Reply At All X
- STEVIE NICKS—Edge Of 17 X
- DIESEL—Goin' Back To China X

Washington Roundup

NPR Audience Is Up 40%

WASHINGTON—The number of listeners to National Public Radio has increased by 40% in the past year, NPR president Frank Mankiewicz has announced.

Weekly cumulative (cume) audience for NPR member stations increased from slightly more than five million persons in the spring of 1980 to more than seven million persons in the spring of 1981.

"In a period in which the number of new stations and new facilities were minimal, our audience grew at an astonishing rate," Mankiewicz said. "Not only did the weekly cume

increase 37%, but the average quarter hour (AQH) increased 43%."

Mankiewicz added that the Arbitron figures show "a substantial gain, with approximately 75% of our member stations increasing their audiences, many dramatically."

★ ★ ★

The Federal Communications Commission has recommended that telephone inquiries related to changes in requirement for licensed operators at AM, FM and tv broadcast stations be directed to specific FCC staff members.

To avoid referrals—and costly long-distance calls—the Commission recommended that questions related to radio operators' exams and licensing be directed to Jay Jackson or Vernon Wilson (202) 632-7240, and that questions related to operator requirements and duties at AM, FM and tv broadcast stations be directed to John Reiser at (202) 632-9660.

★ ★ ★

The 1980 Annual Report of the Federal Communications Commission is now available for purchase from the Government Printing Office. To order, send \$5.50 per copy to: Superintendent of Documents, U.S. Government Printing Office, Wash. D.C. 20402. Include stock number 004-000-00388-8, the FCC suggests.

National Archives Get Historic Disks

WASHINGTON—The National Archives has unveiled the most complete news broadcast collection from World War II to be brought together.

The Milo Ryan Phonoarchive, a day-to-day collection of CBS radio news broadcasts dating from the Nazi invasion of Poland in 1939 through VJ Day, 1945, is a gift of the University of Washington, Seattle. Commentators heard on the 3,500 original glass recording discs include Edward R. Murrow, Eric Sevareid, Charles Collingwood, Douglas Edwards, Daniel Schorr and many others.

In addition to the glass discs, the archives consists of 5,000 tape recordings of the discs and background descriptive information. The original discs are being kept at the National Archives' regional headquarters in Seattle. They were discovered by Professor Milo Ryan, a communications teacher at the university, at radio station KIRO, a Seattle CBS affiliate, which used the discs to present delayed broadcasts to other CBS West Coast stations.

Copies of the recordings are available for study here and at the National Archives' regional facilities in ten other cities.

KPLZ-FM Members Vote Out AFTRA

SEATTLE—AFTRA members at Golden West's KPLZ-FM have voted to oust the union by an eight to one margin in elections held Dec. 6-7.

The vote was taken after a petition was filed with the National Labor Relations Board for the vote. AFTRA has represented on-air personnel for the past four years. A contract covering this period expired Sept. 30. Golden West acquired the station in 1976 and operates it here with KVI-AM, which acquired it in 1959.

FCC's Rivera Says Regulation Will Be Minimal

WASHINGTON—If the nation's broadcasters have had any nagging suspicions that the Federal Communications Commission might still drag its feet in matters of new and emerging kinds of telecommunication services, they'd best heed the words of FCC Commissioner Henry M. Rivera.

Rivera, who motored through zero morning cold and a snowstorm to speak to the Federal Bar Assn. (he, too, is a lawyer) Jan. 13, said that the FCC has taken a new tack and that under Chairman Mark S. Fowler regulation will be kept to a minimum and often only in technical areas, and added that enlightened communications policy formed with help by the FBA will help the FCC in the future.

However, perhaps Rivera's most trenchant remarks on the new FCC came at the beginning of his speech when he predicted that "you will see a Commission more reluctant than ever before to react in knee-jerk regulatory fashion. In other words," he added, "the old inclination to regulate it if it moves and, as it was once reputedly said, if it doesn't move, kick it until it moves and then regulate it, will no longer be standard operating procedure."

FCC Denies Church Request

WASHINGTON—The Federal Communications Commission has denied a request by the Communications Committee of the United States Catholic Conference and several other church groups to reconsider a Nov. 12, 1980 ruling concerning "program definitions" for commercial broadcast stations.

The Commission turned down a petition to add a "community service" programming category and to change the definition of "public affairs" programming, and concluded that the "mere creation" of such categories would not achieve "any of the goals envisioned by the petitioners" since in its view existing categories can log "virtually all community service programs."

In other FCC matters, the Commission denied requests to reconsider and stop the so-called "distress sale" of WTUP-AM Tupelo, Miss. by Lee Broadcasting Corp. to minority-controlled WTUP Broadcasting Corp.

Several minority groups had alleged that the new owners might not necessarily best serve the needs of the black community, but the FCC, in permitting the distress sale, held the petition to be moot.



FRIENDLY FOREIGNER—WNEW-FM's Scott Muni and Foreigner member Mick Jones seem the best of buddies as they confer after the Atlantic group's performance at Madison Square Garden. Also joining in the backstage get-together are, from left to right, Atlantic regional pop promotion director Bruce Tannenbaum, Atlantic local promotion rep Danny Buch, WNEW promotions director Margaret LoCicero and WNEW assistant program director Richard Neer.

National Programming

Hoberman Predicts 'Boom Year'

NEW YORK—ABC Radio president Ben Hoberman, speaking to the winter meeting of the California Broadcasters Assoc., cited the creation of "dozens of new radio networks and a new vitality in the industry. We will enjoy another boom year," he said.

Practically as Hoberman spoke, ABC was reorganizing its six networks to "meet the need of the increased volume of special programming."

Under the new organizational structure, ABC Radio Networks president Ed McLaughlin will direct a management team of five vice presidents, consisting of Bob Chambers, vice president of market development; Kent Coughlin, vice president of engineering and program operations; Lou Severine, vice president and director of sales; William Battison, vice president of planning, finance, administration and satellite development; and a yet unnamed vice president of network operations.

McLaughlin noted the new structure would facilitate "our upcoming changeover to satellite transmission and the pending premier of the Talkradio satellite programming service."

Hoberman, in his California address, said, "local stations are finding new opportunities in today's network marketplace and potentially new profits as they integrate the new network programming into their local operations."

Hoberman noted that a great many of the changes now taking place in radio are the result of technical advances in the transmission of signals from national programming sources to local stations. He added that these advances are "allowing us unbelievable flexibility. Stations may now take satellite feeds from national programming sources and seamlessly cut in and out, adding the key ingredient—local flavor and identification."

But the new technologies, cautioned Hoberman, will not replace the essence of radio—the programming product. "Marketplace winners and bottom line success will go to those with the most responsive programming—not the most gadgets. So it is in programming that ABC Radio has continued to invest its energies."

Hoberman noted the recent introduction of the ABC Direction and ABC Rock Radio networks and the satellite programming activities of

the new ABC Radio Enterprises unit. Enterprises is responsible for the development and production of the Talkradio Service and ABC Superadio, the 24-hour satellite-delivered contemporary music format.

"The Superadio programming," Hoberman said, "will include major air personalities in a total entertainment format. Superadio will also be supplemented by a multi-million dollar advertising and promotion campaign."

★ ★ ★

Rolling Stone Magazine Productions, already rolling along with 200 stations carrying "The Continuous History Of Rock'n'Roll," is now distributing two new shows: "Solid Gold Radio" and "Rock Star Guest DJ."

"Solid Gold" is a joint venture with Paramount Television, which produces a tv show of the same name. The five-day a week feature, geared to adult contemporary stations, debuts March 29.

The audience target is 18 to 49 and is described by program director John McGhan as "not old enough for beautiful music, but not young enough for Van Halen and AC/DC." He adds that "80% of this age group does not know the name of the performer or artist singing their favorite songs."

And he says that "research has indicated that there is a real need to know in this age group." Solid Gold will tell them. The show will fill listeners in on such facts as Kim Carnes was originally a member of the New Christy Minstrels and Billy Joel had 22 professional boxing matches before he began his singing career.

"Rock Star Guest DJ" also debuts March 29 and will feature a rock artist functioning as a DJ and playing his favorite records. A sample from Rolling Stone features Hall & Oates playing records by Little Richard, the Temptations, the Who, Jimi Hendrix, Lou Reed, the Band, David Bowie, T. Rex, Ian Drury as well as Hall & Oates.

★ ★ ★

RKO Radio Networks have signed up Chevrolet to sponsor two of its new shows: "The Hot Ones" and "Captured Live." Both series feature top contemporary acts and are fed to affiliates via satellite. "The Hot Ones" is broadcast on alternate weeks and debuted the weekend of Jan. 16-17. "Captured Live" premieres in March and will be

presented on a weekly basis through September. Each one-hour edition of the series is a live recorded concert starring contemporary acts and features comments of the artists before the concert plus reaction of the fans to the music.

RKO also debuted "Country Star Countdown" Jan. 10 hosted by Larry Gatlin and "Weekly Music Magazine" Jan. 9-10 hosted by Charlie Van Dyke, program director of WRKO-AM Boston.

★ ★ ★

TM Special Projects, as part of the research for "The Story Of Country Music," has polled 150 country program directors to determine which country songs are the most significant of all time. A top 30 countdown in this 48-hour program will reveal the results of that poll. General Manager Neil Sargent reports that Jim Reeves is emerging as the artist with the highest number of "significant songs."

★ ★ ★

Drake-Chenault has joined with Moffat Communications of Canada in a joint venture to syndicate Drake-Chenault's "Weekly Music Magazine" throughout Canada. The show is produced for RKO in the U.S. The Canadian show, while based on the U.S. show, will emphasize Canadian artists and include Canadian features. Mark Goodman will produce the show and Greg Haraldson will host it.

★ ★ ★

"The Lovemakers '82," a four-hour Valentine's Day special, is being offered on a cash basis to U.S. and Canadian radio stations by the Creative Factor of Hollywood. Hosted by Don Bleu, the program embodies observations on the love theme by top adult artists coupled with their hits. For more information contact Tom Shovan or Randy West at the Creative Factor.

★ ★ ★

San Diego-based Tuesday Productions completed production of their music and program components for "The Weekly Music Magazine," a weekly music show produced by Drake-Chenault for the RKO Radio Network. Tuesday created similar concepts for Watermark's "Soundtrack Of The '60s," Creative Factor's "20/20 Musicworld" as well as pieces for the Satellite Music Network.

Billboard Singles Radio Action

Based on station playlists through Tuesday (1/19/82)

Playlist Prime Movers ★
Playlist Top Add Ons ●

Continued from page 24

- CLIFF RICHARD—Daddy's Home B
- BILL CHAMPLIN—Tonight Tonight X
- BERTIE HIGGINS—Key Largo X
- THE POINTER SISTERS—Should I Do It X
- CHUBBY CHECKER—Running X
- QUINCY JONES/JAMES INGRAM—One Hundred Ways A

WCCK-FM—Erie (Bill Shannon—MD)

- ★ PETER CETERA—Living In The Limelight 13-8
- ★ FOREIGNER—Juke Box Hero 15-9
- ★ VANGELIS—Titles 17-11
- ★ AIR SUPPLY—Sweet Dreams 25-19
- ★ JOURNEY—Open Arms 33-24
- CONDUCTOR—Voice On The Radio
- PRISM—Don't Let Him Know
- THE POLICE—Spirits In The Material World B
- SMOKEY ROBINSON—Tell Me Tomorrow B
- NEIL YOUNG/CRAZY HORSE—Southern Pacific B
- DEL SHANNON—Sea Of Love X
- CHILLWACK—I Believe X
- TRIUMPH—Say Goodbye X
- GENESIS—Man On The Corner X

WKBO-AM—Harrisburg (Tim Burns—MD)

- KENNY ROGERS—Through The Years
- SHEENA EASTON—You Could Have Been With Me
- LITTLE RIVER BAND—Take It Easy On Me

WGH-AM—Norfolk (Bob Canada—MD)

- ★ PAUL DAVIS—Cool Night 2-1
- ★ BILLY JOEL—She's Got A Way 4-2
- ★ BARRY MANILOW—Somewhere Down The Road 5-3
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 10-4
- ★ JENNIFER WARNES—Could It Be Love 11-7
- CHUBBY CHECKER—Running A
- CONDUCTOR—Voice On The Radio A
- ALL SPORTS BAND—Opposites Do Attract A
- HUEY LEWIS—Do You Believe In Love A
- GENESIS—Abacab B

WRVQ-FM—Richmond (Bill Thomas—MD)

- ★ PAUL DAVIS—Cool Night 8-3
- ★ DAN FOGELBERG—Leader Of The Band 15-11
- ★ SNEAKER—More Than Just The Two Of Us 10-7
- ★ ROLLING STONES—Waiting On A Friend 11-8
- GREG LAKE—Let Me Love You Once 18-15
- CHILLWACK—I Believe
- BERTIE HIGGINS—Key Largo
- LOVERBOY—Working For The Weekend A
- DIESEL—Goin' Back To China X
- J. GEILS BAND—Freeze-Frame X
- QUARTERFLASH—Find Another Fool X
- AC/DC—Let's Get It Up X
- RICK SPRINGFIELD—Love Is Alright Tonite B

WFBG-AM—Altoona (Tony Booth—MD)

- ★ J. GEILS BAND—Centerfold 2-1
- ★ DONNIE IRIS—Love Is Like A Rock 9-4
- ★ PAUL DAVIS—Cool Night 8-5
- ★ AIR SUPPLY—Sweet Dreams 16-8
- ★ DAN FOGELBERG—Leader Of The Band 22-13
- OAK RIDGE BOYS—Bobbie Sue
- ALABAMA—Love In The First Degree
- SAMMY HAGAR—I'll Fall In Love Again A
- EARTH, WIND & FIRE—Wanna Be With You A
- MIKE POST—Theme From Magnum P.I. A
- JOURNEY—Open Arms B
- STEVE WONDER—That Girl B
- T.G. SHEPPARD—Only One You X
- BARRY MANILOW—Somewhere Down The Road X
- POINTER SISTERS—Should I Do It X
- AC/DC—Let's Get It Up X
- ABBA—When All Is Said And Done X
- STEVE WOODS—Just Can't Win 'Em All X
- CHILLWACK—I Believe X
- DEL SHANNON—Sea Of Love X
- BILL CHAMPLIN—Tonight Tonight X
- BERTIE HIGGINS—Key Largo X
- IRENE CARA—Anyone Can See X
- SHEILA—Little Darlin' X
- MADLEEN KANE—You Can X
- CONDUCTOR—Voice On The Radio X
- FOREIGNER—Juke Box Hero L

WYRE-AM—Annapolis (Chuck Bradley—MD)

- ★ LITTLE RIVER BAND—Take It Easy On Me 14-8
- ★ BARRY MANILOW—Somewhere Down The Road 17-9
- ★ EDDIE SCHWARTZ—All Our Tomorrows 23-14
- ★ BEACH BOYS—Come Go With Me 25-15
- ★ RICK SPRINGFIELD—Love Is Alright Tonite 27-20
- OAK RIDGE BOYS—Bobbie Sue
- ANNE MURRAY—Another Sleepless Night
- STEVE WOODS—Just Can't Win 'Em All A
- JOURNEY—Open Arms B
- DIANA ROSS—Mirror Mirror B
- STEVE WONDER—That Girl B
- CLIFF RICHARD—Daddy's Home B

- THE POLICE—Spirits In The Material World X
- GENESIS—Abacab X
- DONNIE IRIS—Love Is Like A Rock X
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number X

WQRK-FM—Norfolk (Bruce Garraway—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 9-4
- ★ KENNY ROGERS—Through The Years 19-14
- ★ SHEENA EASTON—You Could Have Been With Me 21-17
- ★ DON McLEAN—Castles In The Air 23-19
- ★ AIR SUPPLY—Sweet Dreams 25-22
- JOURNEY—Open Arms A
- OAK RIDGE BOYS—Bobbie Sue X
- ALABAMA—Love In The First Degree B

WQXA-FM—York (Dan Steele—MD)

- ★ J. GEILS BAND—Centerfold 8-3
- ★ PAUL DAVIS—Cool Night 10-5
- ★ LITTLE RIVER BAND—Take It Easy On Me 19-15
- ★ RICK SPRINGFIELD—Love Is Alright Tonite 21-17
- ★ SHEENA EASTON—You Could Have Been With Me 22-18
- ROD STEWART—Tonight I'm Yours
- SAMMY HAGAR—I'll Fall In Love Again
- DIANA ROSS—Mirror Mirror A
- EARTH, WIND & FIRE—Wanna Be With You A
- ALABAMA—Love In The First Degree A
- HENRY PAUL BAND—Keeping Our Love Alive X
- DONNIE IRIS—Love Is Like A Rock X
- AC/DC—Let's Get It Up X
- JOURNEY—Open Arms B
- GENESIS—Abacab B
- CLIFF RICHARD—Daddy's Home B

Southeast Region

★ PRIME MOVERS

- GEORGE BENSON—Turn Your Love Around (WB)
- AIR SUPPLY—Sweet Dreams (Arista)
- BERTIE HIGGINS—Key Largo (Kat Family)

● TOP ADD ONS

- OAK RIDGE BOYS—Bobbie Sue (MCA)
- ROD STEWART—Tonight I'm Yours (WB)
- CLIFF RICHARD—Daddy's Home (EMI-America)

● BREAKOUTS

- THE J. GEILS BAND—Freeze Game (EMI-America)
- COMMODORES—Why You Wanna Try Me (Motown)
- ROD STEWART—Tonight I'm Yours (WB)

WZGC-FM—Atlanta (Dale O'Brien—MD)

- ★ BERITIE HIGGINS—Key Largo 5-4
- ★ THE GO-GO'S—Our Lips Are Sealed 4-3
- ★ BARBRA STREISAND—Coming In And Out Of Your Life 11-8
- ★ DAN FOGELBERG—Leader Of The Band 15-12
- ★ JOURNEY—Open Arms 24-19
- OAK RIDGE BOYS—Bobbie Sue
- CLIFF RICHARD—Oaddy's Home
- BUCKNER/GARCIA—Pac-Man Fever D
- THE JOHN HALL BAND—Crazy X
- RICK SPRINGFIELD—Love Is Alright Tonite X

WQXI-FM—Atlanta (Jeff McCartney—MD)

- ★ SHEENA EASTON—You Could Have Been With Me 13-9
- ★ JOURNEY—Open Arms 20-15
- ★ STEVE WONDER—That Girl 25-18
- ★ QUINCY JONES/JAMES INGRAM—One Hundred Ways 28-23
- THE POLICE—Spirits In The Material World
- KENNY ROGERS—Through The Years
- ABBA—When All Is Said And Done B
- CLIFF RICHARD—Daddy's Home L
- OAK RIDGE BOYS—Bobbie Sue X
- ROD STEWART—Tonight I'm Yours X
- CHILLWACK—I Believe X
- JENNIFER WARNES—Could It Be Love X
- STEVE NICKS—Edge Of 17 X
- THE JOHN HALL BAND—Crazy X
- KISS—A World Without Heroes X

WBBQ-FM—Augusta (Bruce Stevens—MD)

- ★ LITTLE RIVER BAND—Take It Easy On Me 8-5
- ★ AIR SUPPLY—Sweet Dreams 16-7
- ★ DIANA ROSS—Mirror Mirror 20-15
- ★ ALABAMA—Love In The First Degree 23-19
- ★ JOURNEY—Open Arms 25-22
- THE POINTER SISTERS—Should I Do It
- ABBA—When All Is Said And Done
- T.G. SHEPPARD—Only One You A
- EARTH, WIND & FIRE—Wanna Be With You A
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X
- KISS—A World Without Heroes X
- OAK RIDGE BOYS—Bobbie Sue X
- PLAYER—If Looks Could Kill X
- CLIFF RICHARD—Daddy's Home X
- STEVE WONDER—That Girl B
- ROD STEWART—Tonight I'm Yours B

WKXX-FM—Birmingham (Chris Trane—MD)

- ★ ALABAMA—Love In The First Degree 5-1
- ★ JOURNEY—Open Arms 22-15
- ★ SHEENA EASTON—You Could Have Been With Me 8-5
- ★ DARYL HALL/JOHN OATES—Private Eyes 24-20
- ★ DIANA ROSS—Mirror Mirror 29-25
- THE POINTER SISTERS—Should I Do It
- STEVE WONDER—That Girl
- CHILLWACK—I Believe
- THE GO-GO'S—We Got The Beat
- ROD STEWART—Tonight I'm Yours
- KISS—A World Without Heroes X
- THE JOHN HALL BAND—Crazy X
- SAMMY HAGAR—I'll Fall In Love Again X

WAYS-AM—Charlotte (Lou Simon—MD)

- ★ JUICE NEWTON—The Sweetest Thing 2-1
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 3-2
- ★ ALABAMA—Love In The First Degree 6-3
- ★ DAN FOGELBERG—Leader Of The Band 13-9
- ★ OAK RIDGE BOYS—Bobbie Sue 20-17
- DIANA ROSS—Mirror Mirror
- SISTER SLEDGE—My Guy A
- BUCKNER/GARCIA—Pac-Man Fever X
- STEVE NICKS/DON HENLEY—Leather And Lace X

WBCY-FM—Charlotte (Bob Kagan—MD)

- ROD STEWART—Tonight I'm Yours
- THE J. GEILS BAND—Freeze Frame
- MIKE POST—Theme From 'Magnum P.I.' L
- BOB/DOUG MCKENZIE—Take Off L
- THE JOHN HALL BAND—Crazy X
- PLAYER—If Looks Could Kiss X
- HENRY PAUL BAND—Keeping Our Love Alive X
- PRISM—Don't Let Him Know L
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll L

WHBQ-AM—Memphis (Charles Duval—MD)

- ★ GEORGE BENSON—Turn Your Love Around 3-1
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 4-2
- ★ PEABO BRYSON—Let The Feeling Flow 13-11
- ★ DAN FOGELBERG—Leader Of The Band 7-6
- ★ BILLY JOEL—She's Got A Way 9-7
- JOURNEY—Open Arms X
- STEVE WOODS—Just Can't Win 'Em All X

WMC-FM—Memphis (Tom Prestigiacomo—MD)

- ★ GEORGE BENSON—Turn Your Love Around 1-1
- ★ THE J. GEILS BAND—Centerfold 10-4
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 9-5
- ★ ALABAMA—Love In The First Degree 11-6
- ★ DAN FOGELBERG—Leader Of The Band 12-8
- DIANA ROSS—Mirror Mirror
- THE CARS—Shake It Up
- STEVE WONDER—That Girl X
- KENNY ROGERS—Through The Years X
- BARRY MANILOW—Somewhere Down The Road B

WHYI-FM—Miami (Mark Shards—MD)

- ★ THE J. GEILS BAND—Centerfold
- ★ BUCKNER/GARCIA—Pac-Man Fever 5-2
- ★ GEORGE BENSON—Turn Your Love Around 7-5
- ★ FOREIGNER—Juke Box Hero 13-8
- ★ IRENE CARA—Anyone Can See 20-11
- SKYY—Call Me
- THE POLICE—Spirits In The Material World
- SUGARHILL GANG—Apache B
- DIANA ROSS—Mirror Mirror B
- STEVE WONDER—That Girl B
- SISTER SLEDGE—My Guy X
- LITTLE RIVER BAND—Take It Easy On Me X
- EDDIE SCHWARTZ—All Our Tomorrows X
- K.C. & THE SUNSHINE BAND—It Happens Every Night X
- ROLLING STONES—Waiting On A Friend X

WANS-FM—Anderson (Sam Church—MD)

- ★ THE J. GEILS BAND—Centerfold 1-1
- ★ GEORGE BENSON—Turn Your Love Around 9-3
- ★ JUICE NEWTON—The Sweetest Thing 8-4
- ★ THE CARS—Shake It Up 11-6
- ★ ROLLING STONES—Waiting On A Friend 14-10
- KENNY ROGERS—Through The Years
- DEL SHANNON—Sea Of Love
- BOB/DOUG MCKENZIE—Take Off A
- GENESIS—Abacab X
- STEVE WONDER—That Girl X
- THE JOHN HALL BAND—Crazy X
- ROD STEWART—Tonight I'm Yours X
- THE POINTER SISTERS—Should I Do It X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X
- EDDIE SCHWARTZ—All Our Tomorrows B
- THE POLICE—Spirits In The Material World B
- DIANA ROSS—Mirror Mirror B

WISE-AM—Asheville (John Stevens—MD)

- ★ ALABAMA—Love In The First Degree 19-7

- ★ LITTLE RIVER BAND—Take It Easy On Me 20

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1

- ★ THE BEACH BOYS—Come Go With Me 21-15
- ★ DONNIE IRIS—Love Is Like A Rock 26-20
- ROD STEWART—Tonight I'm Yours
- EARTH, WIND & FIRE—Wanna Be With You A
- BARRY MANILOW—Somewhere Down The Road A
- BOB/DOUG MCKENZIE—Take Off A
- THE GO-GO'S—We Got The Beat A
- PLAYER—If Looks Could Kill A
- MOLLY HATCHET—Power Play A
- JOURNEY—Open Arms B
- STEVE WONDER—That Girl B
- CLIFF RICHARD—Daddy's Home B
- THE POLICE—Spirits In The Material World B
- GENESIS—Abacab B
- DIANA ROSS—Mirror Mirror X
- CHILLWACK—I Believe X
- KISS—A World Without Heroes X
- PRISM—Don't Let Him Know X
- CONDUCTOR—Voice On The Radio X
- STEVE NICKS—Edge Of 17 LP
- THE ROLLING STONES—Hang Fire LP
- THE MOODY BLUES—Meatwhale LP
- THE J. GEILS BAND—Freeze Frame LP

WQXI-AM—Atlanta (J.J. Jackson—MD)

- ★ SHEENA EASTON—You Could Have Been With Me 6-3
- ★ AIR SUPPLY—Sweet Dreams 13-9
- ★ OAK RIDGE BOYS—Bobbie Sue 16-11
- ★ CLIFF RICHARD—Daddy's Home 19-15
- ALABAMA—Love In The First Degree
- STEVE WONDER—That Girl
- DIANA ROSS—Mirror Mirror B
- JOURNEY—Open Arms B
- SISTER SLEDGE—My Guy B

WERC-AM—Birmingham (Al Karrh—MD)

- ★ BARRY MANILOW—Somewhere Down The Road 10-5
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 16-8
- ★ JENNIFER WARNES—Could It Be Love 17-13
- ★ AIR SUPPLY—Sweet Dreams 21-17
- ★ ALABAMA—Love In The First Degree 18-11
- ANNE MURRAY—Another Sleepless Night
- CLIFF RICHARD—Daddy's Home
- STEVE WOODS—Just Can't Win 'Em All
- OAK RIDGE BOYS—Bobbie Sue B
- KENNY ROGERS—Through The Years B
- LITTLE RIVER BAND—Take It Easy On Me B
- ABBA—When All Is Said And Done B

WSGN-AM—Birmingham (Sandra Chandler—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 7-1
- ★ BERTIE HIGGINS—Key Largo 9-5
- ★ THE BEACH BOYS—Come Go With Me 13-8
- ★ JENNIFER WARNES—Could It Be Love 14-9
- ★ ALABAMA—Love In The First Degree 16-12
- JOURNEY—Open Arms
- DEL SHANNON—Sea Of Love
- T.G. SHEPPARD—Only One You A
- PAUL DAVIS—Love Affair X
- CLIFF RICHARD—Daddy's Home B
- ABBA—When All Is Said And Done B
- ANNE MURRAY—Another Sleepless Night B

WCKX-FM—Tampa (Coleen Cassidy—MD)

- ★ GEORGE BENSON—Turn Your Love Around 11-7
- ★ BERTIE HIGGINS—Key Largo 20-14
- ★ JOURNEY—Open Arms 23-16
- ★ CHARLEEN—I've Never Been To Me 29-20
- LITTLE RIVER BAND—Take It Easy On Me
- BARRY MANILOW—Somewhere Down The Road
- THE POINTER SISTERS—Should I Do It A
- SUGAR HILL GANG—Apache A
- KENNY ROGERS—Through The Years B
- ROD STEWART—Tonight I'm Yours B
- DIANA ROSS—Mirror Mirror B
- EARTH, WIND & FIRE—Wanna Be With You B
- THE POLICE—Spirits In The Material World B

WFLB-AM—Fayetteville (Larry Canon—MD)

- ★ ROLLING STONES—Waiting On A Friend 11-7
- ★ DEL SHANNON—Sea Of Love 23-19
- ★ KENNY ROGERS—Through The Years 26-22
- ★ TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration 30-24
- ★ EDDIE SCHWARTZ—All Our Tomorrows 32-28
- ROD STEWART—Tonight I'm Yours
- OAK RIDGE BOYS—Bobbie Sue
- THE POINTER SISTERS—Should I Do It A
- ANNE MURRAY—Another Sleepless Night A
- MIKE POST—The Theme From Magnum P.I. A
- VANGELIS—Chariots Of Fire X
- STEVE WOODS—Just Can't Win 'Em All X
- QUINCY JONES/JAMES INGRAM—One Hundred Ways X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- MADLEEN KANE—You Can X
- KISS—A World Without Heroes X
- JOURNEY—Open Arms B
- DIANA ROSS—Mirror Mirror B

- EARTH, WIND & FIRE—Wanna Be With You B
- CLIFF RICHARD—Daddy's Home B
- ABBA—When All Is Said And Done B
- SAMMY HAGAR—I'll Fall In Love Again D
- PLAYER—If Looks Could Kill D
- T.G. SHEPPARD—Only One You D
- SKYY—Call Me D

WAXY-FM—Ft. Lauderdale (Rick Shaw—MD)

- ★ AIR SUPPLY—Sweet Dreams 16-12
- ★ JOURNEY—Open Arms 24-18
- ★ QUARTERFLASH—Harden My Heart 7-5
- ★ LITTLE RIVER BAND—Take It Easy On Me 22-19
- ★ DAN FOGELBERG—Leader Of The Band 13-11
- DIANA ROSS—Mirror Mirror
- STEVE WONDER—That Girl
- KENNY ROGERS—Through The Years B
- AL JARREAU—Breaking Away B
- ROLLING STONES—Waiting On A Friend B
- CLIFF RICHARD—Daddy's Home X

WAAY-AM—Huntsville (Jim Kendrick—MD)

- ★ GEORGE BENSON—Turn Your Love Around 2-1
- ★ AIR SUPPLY—Sweet Dreams 9-5
- ★ BARRY MANILOW—Somewhere Down The Road 11-7
- ★ ALABAMA—Love In The First Degree 16-11
- ★ OAK RIDGE BOYS—Bobbie Sue 29-17
- MIKE POST—Theme From Magnum P.I.
- CHILLWACK—I Believe
- QUINCY JONES/JAMES INGRAM—One Hundred Ways A
- SISTER SLEDGE—My Guy A
- STEVE WONDER—That Girl B
- DIANA ROSS—Mirror Mirror B
- CLIFF RICHARD—Daddy's Home B
- STEVE WOODS—Just Can't Win 'Em All B
- KISS—A World Without Heroes X
- CARPENTERS—Those Good Old Dreams X
- VAN STEPHENSON—You've Got A Good Love Commin' X

WIVY-FM—Jacksonville (Rick Williams—MD)

- ★ THE CARS—Shake It Up 12-8
- ★ AIR SUPPLY—Sweet Dreams 18-13
- ★ DAN FOGELBERG—Leader Of The Band 16-11
- ★ PAUL DAVIS—Cool Night 9-6
- ★ ROLLING STONES—Waiting On A Friend 13-9
- DIANA ROSS—Mirror Mirror
- CLIFF RICHARD—Daddy's Home
- ROD STEWART—Tonight I'm Yours
- THE POINTER SISTERS—Should I Do It
- THE POLICE—Spirits In The Material World B
- STEVE WONDER—That Girl B
- BUCKNER/GARCIA—Pac-Man Fever B

WNOX-AM—Knoxville (Bill Evans—MD)

- AIR SUPPLY—Sweet Dreams
- STEVE WONDER—That Girl
- KENNY ROGERS—Through The Years
- QUINCY JONES—One Hundred Ways
- CHINA—You Can't Treat Love That Way
- THE JOHN HALL BAND—Crazy X
- OAK RIDGE BOYS—Bobbie Sue X
- KISS—A World Without Heroes X
- LULU—If I Were You X

WINZ-FM—Miami (Johnny Dolan—MD)

- ★ QUARTERFLASH—Harden My Heart 8-6
- ★ STEVE NICKS/DON HENLEY—Leather And Lace 15-12
- ★ THE J. GEILS BAND—Centerfold 2-1
- ★ SOFT CELL—Tainted Love 18-17
- ★ JUICE NEWTON—The Sweetest Thing 20-18
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll A
- LOVERBOY—Working For The Weekend A
- LINOSUEY BUCKINGHAM—Trouble A
- THE J. GEILS BAND—Flamethrower X
- CHILLWACK—I Believe
- OAK RIDGE BOYS—Bobbie Sue
- ABBA—When All Is Said And Done A
- ROD STEWART—Tonight I'm Yours A
- THE POLICE—Spirits In The Material World B
- DIANA ROSS—Mirror Mirror B
- STEVE WONDER—That Girl B
- CLIFF RICHARD—Daddy's Home B
- THE POINTER SISTERS—Should I Do It X
- AC/DC—For Those About To Rock X
- THE DOOBIE BROTHERS—Here To Love You X

WMAK-FM—Nashville (Scooter Davis—MD)

- ★ THE J. GEILS BAND—Centerfold 11-5
- ★ ALABAMA—Love In The First Degree 12-7
- ★ LEE GREENWOOD—It Turns Me Inside Out 17-9
- BERTIE HIGGINS—Key Largo 20-10
- ★ AIR SUPPLY—Sweet Dreams 21-15
- OAK RIDGE BOYS—Bobbie Sue

- PEABO BRYSON—Let The Feeling Flow
- JOURNEY—Open Arms B
- ROLLING STONES—Waiting On A Friend B
- DIANA ROSS—Mirror Mirror B
- ABBA—When All Is Said And Done B
- KENNY ROGERS—Through The Years X
- THE POINTER SISTERS—Should I Do It X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X
- EDDIE SCHWARTZ—All Our Tomorrows X
- CLIFF RICHARD—Daddy's Home X
- STEVE WONDER—That Girl X
- CHILLWACK—I Believe X
- ELECTRIC LIGHT ORCHESTRA—Rain Is Falling X
- EARTH, WIND & FIRE—Wanna Be With You X
- THE GO-GO'S—Our Lips Are Sealed X
- THE CARS—Shake It Up X
- CHUBBY CHECKER—Running X
- BOB GUIDRY—Goin' Down A
- SISTER SLEDGE—My Guy A
- KISS—A World Without Heroes A
- THE JOHN HALL BAND—Crazy A

WWKX-FM (KX-104)—Nashville (John Anthony—MD)

- ★ DAN FOGELBERG—Leader Of The Band 12-7
- ★ KENNY ROGERS—Through The Years 29-22
- ★ AIR SUPPLY—Sweet Dreams 17-11
- ★ THE POLICE—Spirits Of The Material World 28-23
- ★ LITTLE RIVER BAND—Take It Easy On Me 21-17
- BOB GUIDRY—Goin' Down A
- THE POINTER SISTERS—Should I Do It A
- CHILLWACK—I Believe A
- STEVE WONDER—That Girl B
- ROD STEWART—Tonight I'm Yours B
- AC/DC—Let's Get It Up X
- CLIFF RICHARD—Daddy's Home X

WBWJ-FM—Orlando (Terry Long—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 6-2
- ★ GEORGE BENSON—Turn Your Love Around 10-7
- ★ THE ROLLING STONES—Waiting On A Friend 15-10
- ★ AIR SUPPLY—Sweet Dreams 27-19
- ★ JOURNEY—Open Arms 29-24
- VANGELIS—Chariots Of Fire
- THE GO-GO'S—We Got The Beat
- BUCKNER/GARCIA—Pac-Man Fever B
- GENESIS—Abacab B
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration B
- CONDUCTOR—Voice On The Radio A
- BARRY MANILOW—Somewhere Down The Road A
- PETULA CLARK—Natural Love A
- SAMMY HAGAR—I'll Fall In Love Again X
- EARTH, WIND & FIRE—Wanna Be With You X
- BILL CHAMPLIN—Tonight Tonight X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- TOMMY TUTONE—867-5309/Jenny X
- THE JOHN HALL BAND—Crazy X
- DONNIE IRIS—Love Is Like A Rock X

AOR Strong Nationwide, Black Formats Hot In D.C.

• Continued from page 20

Adult contemporary WBZ-AM is up to 8.2 from 6.8 in the summer and 7.9 a year ago. Similarly formatted WHDH-AM is down to 8.7 from 9.7 in the summer and 9.8 a year ago.

★ ★ ★

WASHINGTON—Black formats continue to make gains in the nation's capital. NBC's urban contemporary WKYS-FM is up to 8.1 from 7.9 in the summer and 7.0 a year ago. Howard University's WHUR-FM is up to 6.2 from 5.7 in the summer and 4.7 a year ago.

Another success story is AOR WWDC-FM (DC-101), which although it is down to 5.1 from 6.0 in the summer, is up from 2.7 a year ago. The gain is due in a large part to morning man Howard Stern, the jock "you love to hate," who has moved morning drive to 6.4 from 4.8 in the summer and 1.8 a year ago.

Hot 100 formatted WPGC-AM-FM may be in trouble with its combined share of 5.2, up from 4.9 in the summer, but down from 7.7 a year ago. The stations' morning team Elliott & Woodside have moved to ABC's WROX-FM (Q-107) (Billboard, Jan. 16), which hopes they will boost a 3.8 back to the 5.2 the station had in the summer and the 7.2 it enjoyed last year.

Q-107's sister station MOR WMAL-AM is back in double digit shares with a 10.6 after slipping to 8.8 in the summer. The station had 10.9 a year ago. Viacom's country

WMZQ-FM is up to 3.3 from 3.1 in the summer and 2.6 a year ago. Competition WPKX-AM/WVKX-FM (Kix-106) have a combined share of 3.8, down from 4.2 in the summer and even with a 3.8 last year. Classical WGMS-AM-FM registered a surprising 4.2, up from 3.5 in the summer and 2.7 a year ago.

★ ★ ★

SAN JOSE—AOR is a strong format in this market as KEZR-FM, KOME-FM and KSJO-FM battle it out. KEZR is down to 4.5 from 5.6 in the spring and 5.1 a year ago while KSJO is up to 4.9 from 2.0 in the spring and 2.6 a year ago. KOME is down to 4.8 from 7.6 in the spring and 5.4 a year ago.

"Music Of Your Life Station" KLIV-AM is up to 3.0 from 1.6 in the spring and 2.0 a year ago. Oldies KARA-FM is down to 2.8 from 3.3 in the spring and 3.7 a year ago. Country KEEN-AM is down to 2.5 from 3.4 in the spring and 4.4 a year ago.

★ ★ ★

WILMINGTON—Adult contemporary WDEL-AM is up to 9.9 from 8.4 in the spring and 9.4 a year ago. MOR WSTW-FM is down to 11.6 from 13.6 in the spring and 13.4 a year ago.

★ ★ ★

SAN DIEGO—AOR listenership has shifted to KGB-FM, which scored an impressive 8.2 share, up from 6.6 in the summer and 7.0 a

year ago. This growth has apparently hurt SuperStars KPRI-FM, which is down to 4.7 from 5.1 in the summer and 5.8 a year ago.

Oldies are a steadily growing format on KBZT-FM, which is up to 4.4 from 3.8 in the summer and 2.2 a year ago. KCBQ-AM's shift to country a year ago is paying off. The station is up to 3.9 from 3.2 in the summer and 2.5 a year ago.

Hot 100 formatted KFMB-FM is up to 4.5 from 3.1 in the summer, but below the 5.1 it had a year ago. But the station is doing better than similarly formatted KGB-AM, which is down to 1.7 from 2.7 in the summer and 4.3 a year ago.

The "Music Of Your Life" MOR KMLO-AM is down to 2.5 after peaking at 3.9 in the summer. A year ago it did not show in the ratings.

★ ★ ★

PATCHOGUE, N.Y.—Adult contemporary WBLI-FM leads the Nassau-Suffolk market with a 5.2, up from 4.5 in the spring and 4.9 a year ago. WBAB-FM is the AOR leader with a 3.8, up from 3.3 in the spring and 2.7 a year ago. MOR WALK-FM is up to 3.1 from 2.0 in the spring and a year ago. The "Music Of Your Life" format on WHLI-AM is down to 2.9 from 3.7 in the spring and 4.0 a year ago.

★ ★ ★

PEORIA — A combination of adult contemporary music and telephone talk keeps WMBD-AM in double digits and second only to beautiful WSWT-FM. WMBD is down to 13.3 from 13.6 in the spring and 16.0 a year ago. WSWT has a 14.7. Adult contemporary WIRL-AM is up solidly to 10.2 from 7.3 in the spring and 6.3 a year ago. Also holding on to double digits is country WXCL-AM with 11.6, down from 13.3 in the spring, but up from 7.2 a year ago. MOR WVEL-AM is up to 4.3 from 2.2 in the spring and 1.4 a year ago.

★ ★ ★

BAKERSFIELD — Country

Chi AC Stations Battle For Top

• Continued from page 23

They are actively involved with music.

Once they get out of school, get jobs and settle down, music becomes a less important part of their lives. Music is no longer the focal point. Once their interest is no longer active, they want to listen to what's comfortable and familiar. They'd rather hear that old Eagles song than something new."

While the big three continue to fight it out, WBBM-FM is plotting another course of action. Unable to make a satisfactory showing in an already-glutted marketplace, WBBM has enlisted the services of research consultant Mike Joseph to help them come up with a successful format.

Former program director Jim Smith (not WKQX's Smith) had tried to introduce some AOR cuts into WBBM's programming. "It gave us an inconsistency of sound," says general manager Brian Pussilano. That inconsistency showed in the ratings, and Smith was fired. While WBBM continues to determine its direction, the programming remains AC.

"This is a very confused marketplace, and a very vulnerable marketplace," says Pussilano. "There are no easy answers."

KAGE Shifts To Country

WINONA, Minn.—When tiny KAGE-AM switched formats on New Year's from talk to country, it was the first change in direction for the 1,000-watt daytimer in 25 years.

The change is precipitated, says program director Dave Ziebell, not by ratings—KAGE is located in an unrated market—but by a feeling of excitement about the developing impact of country music.

"We've been considering this change for two or three years," Ziebell explains, "and in fact, very nearly switched to country last year.

We're impressed with country's impact and its MOR appeal."

The station plans to become more involved in audience participation projects, including promotion of country concerts for spring and summer months. Ziebell has mailed out 90 promotional cassettes to country acts for spoken endorsements, and is putting together a bumper sticker campaign emphasizing the new format.

Ziebell expects to maintain a 45-position playlist spotlighting "modern country."

Reggae Seeks Audience Through Ariz. NPR Outlet

By AL SENIA

PHOENIX—Reggae still is a relative rarity on the rock-dominated airwaves here, but at least one radio station has achieved a degree of success and support with a unique reggae program that airs monthly.

Jazz station KMCR-FM, a National Public Radio affiliate located on the Mesa Community College campus, presents an hour-long program at 6:30 p.m. on the first Thursday of each month. Frank Hill, a local reggae aficionado who shuns highly commercialized sounds and is known for traveling as far as Los Angeles to purchase reggae product unavailable in Phoenix, is the driving force behind the program.

"I don't like to play the well-known stuff," Hill says. "I try not to play Bob Marley or Jimmy Cliff because I want people to understand that Jamaica has produced hundreds of reggae artists. There is lots of music that has never been played in this country."

Hill says he has been surprised by the response his show has generated. He has started a small reggae newsletter that is distributed to about 100 people. And operation manager Doug Myrland says the station has a

list of about 60 or 70 unsolicited addresses of reggae fans who "just wrote us a letter or called on their own."

Despite the positive feedback, Myrland says he won't increase the frequency of reggae programming on the station because he doesn't want its identity to become blurred in listener's minds.

"Some public radio stations try to be all things to all people. It's a temptation and I'll try real hard not to succumb to it."

Myrland thinks "It's crazy to be the local radio station doing this." He believes the "proper home" for such a show would be on one of the commercial rock stations.

Hill blames the "conservatism" of the commercial stations for the reason they won't take a risk on reggae. And he says it is difficult to establish continuity on a program that airs only once a month. But for the present, Hill's show seems the only curative for reggae fans.

"I've been hearing that reggae is going to break open any time now," Hill says philosophically. "But I've heard that for the past 10 years and it hasn't happened yet."

KUZZ-AM continues as the market leader with a 14.1 share, down from 17.8 in the spring and 16.9 a year ago. Oldies KGEO-AM, which used to be KGAM, is up to 5.0 from 2.0 in the spring and 2.7 a year ago. Adult contemporary KAFY-AM is down to 2.8 from 5.2 in the spring and 5.1 a year ago. Hot 100 formatted KERN-AM is down to 5.2 from 6.1 in the spring and 9.2 a year ago.

★ ★ ★

DAVENPORT—It's a tight race for first place between country WHBF-AM and AOR WXP-FM in the Davenport-Rock Island-Moline market. WHBF-AM has a 11.9 share, down from 15.9 in the spring and 14.0 a year ago and WXP has a 11.5, up from 10.8 in the spring and 6.0 a year ago. WHBF-AM has apparently been hurt by country WZZC-FM with a 7.0 share, up from 2.1 in the spring and 5.7 a year ago. Mellow WHBF-FM has a 6.3, up from 4.7 in the spring and 6.2 a year ago.

★ ★ ★

BLOOMINGTON — MOR WJBC-AM continues to be a top share getter in the country with a 40.7 audience share, up from 39.0 in the spring and 37.3 a year ago. WBNQ-FM, programmed with TM Stereo Rock, has a 15.9 share, down from 18.2 in the spring and 18.9 a year ago. Country WMLA-FM has a 9.0, up from 8.4 in the spring and 7.1 a year ago.

★ ★ ★

ANAHEIM—Local stations of this Orange Country market continue to be overshadowed by the nearby Los Angeles outlets. For example, listenership to AOR KLOS-FM in Orange County is up to a 6.1 share from 4.5 in the spring and 3.7 a year ago and progressive KROQ-FM is up to 3.2 from 2.6 in the spring and 2.1 a year ago. But local AOR outlets KEZY-AM-FM have a combined share of 3.3, down from 3.4 in the spring and 3.9 a year ago. Adult contemporary KWIZ-AM has a 1.6 share, up from 1.1 in the spring, but down from 2.1 a year ago.

★ ★ ★

RIVERSIDE—AOR KCAL-FM is up to 3.1 from 2.5 in the spring and 2.0 a year ago. Country KCKC-AM is down to 2.3 from 3.7 in the spring

and 4.3 a year ago. Some of this audience may have gone to country KNFT-FM which is up to 2.0 from 1.7 in the spring and 1.3 a year ago. KFXM-AM and KGGI-FM are both down with Hot 100 formats. KFXM is down to 2.3 from 3.2 in the spring and 4.3 a year ago. KGGI is down to 3.0 from 3.6 in the spring and 5.7 a year ago.

★ ★ ★

ALLENTOWN—The big winner in this town continues to be adult contemporary WLEV-FM with a 12.1 share, down from 13.2 in the spring, but well ahead of 7.7 a year ago. Similarly formatted WAEB-AM and WEEX-AM are down to 7.1 and 2.8 respectively. WAEB is down from 8.6 in the spring and 9.1 a year ago and WEEX is even with spring, but down from 4.7 a year ago.

SuperStars WZZO-FM is still the leading AOR with a 9.5, but this is down from spring's 10.1. The station is ahead of last year's 8.5 AOR WSAN-AM is up to 3.8 from 3.4 in the spring and 2.4 a year ago.

★ ★ ★

READING — Country WHUM-AM emerges as the new leader in this market's first fall measurement with a 13.6 share, up from 8.6 in the spring and 8.7 for spring 1980. Adult contemporary WEEU-AM slips into second place with a 12.3 share, down from 18.0 in the spring. Also down are similarly formatted WRAW-AM with a 4.8 share and WRFY-FM with a 9.2 share.

★ ★ ★

SALINAS—KDON-FM, which runs TM Stereo Rock, leads the market with an 11.6 share, but this is down from 17.1 in the spring, but up from 8.4 a year ago. Adult contemporary KIDD-AM has a 8.9, down a bit from 9.0 in the spring and up from 7.8 a year ago. Country KTOM-AM is bouncing around to a 5.9 from 7.0 in the spring and 4.2 a year ago.

★ ★ ★

BRIDGEPORT — Adult contemporary WICC-AM holds second place, but drops to 13.9 from 15.7 in the spring and 14.8 a year ago. Similarly formatted WNAB-AM is up to 7.5 and WDJZ-AM is up to 4.9. WNAB is up from 7.4 and WDJZ is up from 4.6.

Radio Specials

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

Jan. 25, **Helen O'Connell**, The Music Makers, Narwood Productions, one hour.

Jan. 25, **Emmylou Harris**, Country Closeup, Narwood Productions, one hour.

Jan. 25-26, **Olivia Newton-John**, Hot Ones, RKO One, one hour.

Jan. 25-31, **Rolling Stones**, Profile, part two, Rolling Stone Magazine Productions, brief vignettes weekdays with one hour on weekend.

Jan. 29-31, **Pat Benatar**, Special, NBC Source, two hours.

Jan. 30, **Razzy Bailey**, Weekly Country Music Countdown, United Stations, three hours.

Jan. 30, **Gladys Knight and the Pips**, Special Edition, Westwood One, one hour.

Jan. 30, **Ronnie McDowell, Ricky Scaggs**, Silver Eagle, ABC Entertainment, 90 minutes.

Jan. 30, **Earl Thomas Conley**, Live

From Gilley's Westwood One, one hour.

Jan. 30, **Rick James, Sister Sledge**, Budweiser's Concert Hour, Westwood One, one hour.

Jan. 30-31, **Atlanta Rhythm Section**, Robert W. Morgan Special of the Week, Watermark, one hour.

Jan. 31, **Bellamy Bros.**, Country Star Countdown, RKO Two, three hours.

Jan. 31, **Gary U.S. Bonds**, BBC Rock Hour, London Wavelength, one hour.

Jan. 31, **Devo**, King Biscuit Flower Hour, ABC Rock Radio, one hour.

Feb. 1, **Harry James**, Music Makers, Narwood Productions, one hour.

Feb. 1, **Bellamy Bros.**, Country Closeup, Narwood Productions, one hour.

Feb. 1-2, **Carly Simon**, Musicstar, RKO Two, one hour.

Feb. 5-7, **Aretha Franklin**, part two, Budweiser Concert Hour, Westwood One, one hour.

Feb. 5-7, **Blue Oyster Cult**, concert, NBC Source, 90 minutes.

Billboard Singles Radio Action

Based on station playlists through Tuesday (1/19/82)

Playlist Prime Movers ★

Playlist Top Add Ons ●

● Continued from page 26

WRBQ-FM—Tampa
(Pay McKay—MD)

- ★★ GEORGE BENSON—Turn Your Love Around 12-7
- ★★ LOVERBOY—Working For The Weekend 15-9
- ★ BERTIE HIGGINS—Key Largo 19-12
- ★ RICK SPRINGFIELD—Love Is Alright Tonite 18-15
- ★ PAUL DAVIS—Cool Night 24-19
- OAK RIDGE BOYS—Bobbie Sue
- DAN FOGELBERG—Leader Of The Band
- VANGELIS—Chariots Of Fire A

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

- ★★ DARYL HALL/JOHN OATES—I Can't Go For That 3-1
- ★★ ROLLING STONES—Waiting On A Friend 14-7
- ★ BERTIE HIGGINS—Key Largo 16-12
- ★ THE CARS—Shake It Up 22-13
- ★ DAN FOGELBERG—Leader Of The Band 16-14
- JOURNEY—Open Arms
- COMMODORES—Why You Wanna Try Me
- STEVIE WOODS—Just Can't Win 'Em All B
- THE POINTER SISTERS—Should I Do It B
- THE POLICE—Spirits In The Material World B
- ABBA—When All Is Said And Done B
- ANNE MURRAY—Another Sleepless Night A

- MIKE POST—Theme From Magnum P.I. A
- ROD STEWART—Tonight I'm Yours X
- OAK RIDGE BOYS—Bobbie Sue X
- CLIFF RICHARD—Daddy's Home X
- BETTYE LAVETTE—Right In The Middle (Of Loving You) X
- DEL SHANNON—Sea Of Love X

WCSC-AM—Charleston
(Chris Bailey—MD)

- ★★ LITTLE RIVER BAND—Take It Easy On Me 12-8
- ★★ AIR SUPPLY—Sweet Dreams 16-9
- ★ RICK SPRINGFIELD—Love Is Alright Tonite 14-12
- ★ BERTIE HIGGINS—Key Largo 17-13
- ★ ABBA—When All Is Said And Done 19-15
- OAK RIDGE BOYS—Bobbie Sue
- PLAYER—If Looks Could Kill
- STEVIE WOODS—Just Can't Win 'Em All X
- THE GO-GO'S—We Got The Beat X
- BETTYE LAVETTE—Right In The Middle (Of Loving You) X
- ELECTRIC LIGHT ORCHESTRA—Rain Is Falling X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X
- PEABO BRYSON—Let The Feeling Flow X
- ROD STEWART—Tonight I'm Yours B
- GENESIS—Abacab B
- THE POINTER SISTERS—Should I Do It B
- SISTER SLEDGE—My Guy B

WSKZ-AM—Chattanooga
(David Carroll—MD)

- ★★ ALABAMA—Love In The First Degree 16-12
- ★★ BERTIE HIGGINS—Key Largo 13-9
- ★ LITTLE RIVER BAND—Take It Easy On Me 10-7
- ★ AIR SUPPLY—Sweet Dreams 19-16
- ★ EDDIE SCHWARTZ—All Our Tomorrows 21-18
- ROD STEWART—Tonight I'm Yours
- CONDUCTOR—Voice On The Radio
- GENESIS—Abacab B
- JOURNEY—Open Arms B
- DONNIE IRIS—Love Is Like A Rock B
- THE POLICE—Spirits In The Material World B
- THE JOHN HALL BAND—Crazy X
- CHILLIWACK—I Believe X
- HENRY PAUL BAND—Keeping Our Love Alive X
- LOVERBOY—Working For The Weekend X

WJDX-AM—Jackson
(Lee Adams—MD)

- ★★ PAUL DAVIS—Cool Night 13-11
- ★★ ROCKIE ROBBINS—I Believe In Love 5-3
- ★ SUGAR HILL GANG—Apache 22-12
- ★ BUCKNER/GARCIA—Pac-Man Fever 30-23
- ★ TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration 28-21
- CLIFF RICHARD—Daddy's Home
- SISTER SLEDGE—My Guy

- ALABAMA—Love In The First Degree B
- BERTIE HIGGINS—Key Largo
- BOB/DOUG MCKENZIE—Take Off
- BARRY MANILOW—Somewhere Down The Road X
- JOURNEY—Open Arms X
- DEL SHANNON—Sea Of Love X
- PRINCE—Controversy X

WOKI-AM—Knoxville
(Gary Adkins—MD)

No List

WONN-AM—Lakeland
(Allan Rich—MD)

- ★★ BARBRA STREISAND—Comin' In And Out Of Your Life 11-1
- ★★ LITTLE RIVER BAND—Take It Easy On Me 15-10
- ★ LEE GREENWOOD—It Turns Me Inside Out 14-11
- ★ AIR SUPPLY—Sweet Dreams 24-14
- ★ JENNIFER WARNES—Could It Be Love 30-18
- THE POINTER SISTERS—Should I Do It A
- DAN HILL—I'm Just A Man A
- LOBO—I Don't Want To Want You A
- T. G. SHEPPARD—Only One You X
- POCO—Heartbreak X

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

- CLIFF RICHARD—Daddy's Home
- STEVIE WOODS—Just Can't Win 'Em All
- SMOKEY ROBINSON—Tell Me Tomorrow X
- T.G. SHEPPARD—Only One You X
- QUINCY JONES/JAMES INGRAM—Just Once X
- CHILLIWACK—I Believe X
- EARTH, WIND & FIRE—Let's Groove X
- GROVER WASHINGTON JR.—Be Mine X
- AL JARREAU—Breakin' Away X
- IRENE CARA—Anyone Can See X
- ANNE MURRAY—Another Sleepless Night A
- ABBA—When All Is Said And Done A
- PLAYER—If Looks Could Kill A

WKXY-AM—Sarasota
(Tony Williams—MD)

- ★★ PAUL DAVIS—Cool Night 13-10
- ★★ ROLLING STONES—Waiting On A Friend 19-16
- ★ DAN FOGELBERG—Leader Of The Band 25-20
- ★ THE BEACH BOYS—Come Go With Me 24-22
- ★ LITTLE RIVER BAND—Take It Easy On Me 28-25
- KENNY ROGERS—Through The Years
- JOURNEY—Open Arms
- DEL SHANNON—Sea Of Love A
- STEVIE WONDER—That Girl A
- GENESIS—Abacab A
- IRENE CARA—Anyone Can See A

- OAK RIDGE BOYS—Bobbie Sue A
- RICK SPRINGFIELD—Love Is Alright Tonite B
- BARRY MANILOW—Somewhere Down The Road B
- ALABAMA—Love In The First Degree X
- EDDIE SCHWARTZ—All Our Tomorrows X
- JENNIFER WARNES—Could It Be Love X
- SNEAKER—More Than Just The Two Of Us X
- LOVERBOY—Working For The Weekend X
- AL JARREAU—Breakin' Away X
- THE POLICE—Spirits In The Material World X

WWSA-AM—Savannah
(Ron Fredricks—MD)

- ★★ KANO—Can't Hold Back 9-2
- ★★ BERTIE HIGGINS—Key Largo 10-3
- ★ BUCKNER/GARCIA—Pac-Man Fever 11-4
- ★ KENNY ROGERS—Through The Years 12-9
- ROD STEWART—Tonight I'm Yours
- COMMODORES—Why You Wanna Try Me?
- SKYY—Call Me A

© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

READ AMERICA'S NUMBER 1 NON-SELLER.



Not for sale in any bookstore! Not available at any price! The new Consumer Information Catalog!

It's the free booklet that lists over 200 helpful Federal publications; more than half, free. On topics like home repairs. Money management. Nutrition. Informa-

tion that could help you to a better way of life.

To get your free copy, just write:

**CONSUMER INFORMATION
CENTER,
DEPT. E
PUEBLO, COLORADO
81009**

General Services Administration.

Vox Jox

NEW YORK—Alan Furst is the new program director at WEEP-AM Pittsburgh, succeeding Barry Mardit, who has moved on to be p.d. at WWWW-FM Detroit. Mardit succeeds Dene Hallam, who has become the p.d. at WHN-AM New York (Billboard, Dec. 12).

Furst continues to work the 10 a.m. to 2 p.m. air shift. Mardit is not the only new p.d. in Motor City. Cliff Winston has taken over full programming duties at WDRQ-FM. Operations director Rick Torcasso has transferred to KSLQ-FM to program that station. Both WDRQ and KSLQ are owned by Charter Broadcasting. Torcasso succeeds John Larabee, who left the station.

Jay Gardner has taken over mid-days at WWJW-AM New Orleans. He comes from WSGM-FM Staunton, Va. ABC's WRQX-FM (Q-107) is seeking to add listeners with a 10-day commercial-free programming period which is being promoted with a "Remarkable Mouth" tv campaign. P.d. Alan Burns promises to "give the people what they want, music."

Walton B. Reid has been named vice president and general manager at KQFM-FM in Portland, Ore. He had been vice president, administration, for that outlet's owners, Golden West Broadcasters, since 1980. Steve Kamer has left his air shift at WPST-FM Trenton, N.J., to work at KHTZ-FM Los Angeles weekends and fill-in shifts.

Steven Marx and James Morley have been named senior vice presidents of the Katz Broadcasting Co. In addition, John Marino has been appointed vice president of engineering, and Richard Reis is the new general manager of WFTQ-AM Worcester, Mass. Jim Back and Richard Dowdell have been promoted to operations director and news director at KRMG-AM Tulsa. James Marple is the new production director at KOIT-FM San Francisco.

WROR-FM Boston has added three new staff members: Garret Clancy (news), Dave Michaels (weekend announcer), and Neil

Jackson (fill-in). WCIL AM-FM Carbondale, Ill., has named Matt McCann program director. He has been with the station since 1979. In another development, jock Bill Andrie has announced his resignation effective Jan. 26, when he will become assistant program director of WMIX AM-FM Mt. Vernon, Ill.

Barry D. Umansky has been upped to deputy general counsel of the National Assoc. of Broadcasters. Umansky, who joined NAB's legal department in 1979, replaces James Popham, now vice president of NAB's government relations department. Tony Michaels, vice president and station manager of WBAB-FM Babylon, N.Y., assumes the additional title of general manager. And Bob Buchmann, the station's program director, has been elected vice president of the station and its parent, the Long Island Radio Company.

Diane Cain, a KJLH-FM Los Angeles listener, recently won a trip for two to Mexico when the station's air staff picked her photograph as the winning entry in a promotion on behalf of the Slave LP, "Show Time," which features the single, "Snap Shot." Todd Tolces is the new program director at KUIK-AM Hillsboro, Ore. He is also heard in the morning drive slot at the Hot 100 outlet. WRIF-FM Detroit has scheduled "On-TV" simulcasts with Paul McCartney and Wings (Jan. 26) and Cheap Trick (Feb. 12) on the heels of its "Janis" simulcast last week. WLIR-FM Garden City, N.Y., also commemorated the singer's birth (19) on its "Midnight Shack" program.

WMMR-FM Philadelphia and WTAF-TV last week aired the first of four simulcasts slated for January from the center-city London Victory Club. The first broadcast on the "Gorilla Theatre—Live in London" show, hosted by Michael Tearson, featured Robert Hazard and the Heroes, Joan Jett and the Blackhearts (Jan. 15), the Rockats (Jan. 22) and the A's (Jan. 29) round out the scheduling. The shows are seen

and heard Fridays at 12:30 a.m. WCBS-FM New York celebrated Elvis Presley's birthday with a 12-hour tribute, "The Presley Years." KCLC-FM Saint Charles, Mo., recently won first place as the top bluegrass station in the country. The award was presented by the Society for the Preservation of Bluegrass Music in America.

WEVD-FM New York inaugurated its first live broadcast from Lush Life, a new Greenwich Village jazz club, on New Year's Eve with a performance by Jon Hendricks & Co. The first broadcast in January showcased the Chico Freeman Sextet; subsequent shows during the month will feature the John Hicks Quartet; Marion Cowings; the Bobby Moses Nonet; and the Muhai Richard Abrams Quartet. Marie Lucidi is the new promotion director at WYSP-FM Philadelphia. Brent Alberts has resigned as program director of WQFM-FM Milwaukee.

Brendan Byrne, freshly retired from the governorship of New Jersey, did a five-hour DJ stint Dec. 10 on WHWH-AM Princeton, N.J. with station owner Herb Hobler. Byrne played big records of Glenn Miller and Tommy Dorsey, Broadway show tunes and Frank Sinatra. Hobler, speculating on Byrne's future political career, worked in such thematic tunes as Oliver's "Be Back Soon." Hobler suggests Byrne makes a "better lawyer than a disk jockey." Placido Domingo may not be a country star, but he worked as a guest DJ on WHN-AM New York Dec. 12, a country outlet which has been playing his duet with John Denver "Perhaps Love." During his shift he debuted George Jones' new record in the New York market.

Jeff Davis has taken on the added duties of music director at WTRX-AM Flint, Mich. He adds these to promotion director and midday jock. He's been with the station for a year, coming from WSKZ-FM (KZ-106) Chattanooga. Gary Larkins, music director of WMBA-AM Cambridge, Pa., and his wife are expecting a baby in June and the station is running a contest to name the new baby. Tim Byrd of WKHK-FM New York, Razy Bailey and Elwood Bunn and the Down Yonder Band helped Gimbels put some excitement into its January white sale last week in its Manhattan Herald Square store. Gimbels touted the performances in their linen department as "Country, the newest craze New York is crazy about."

Allan Thompson, general manager of KWK-AM-FM St. Louis, and Eric Stenberg, general manager of KPKE-FM Denver, have been named vice president of the parent group owner, Doubleday Broadcasting Company, Inc.

WWWM-FM Cleveland has added Jeff Koski to its staff. He will host the station's "Midnight Express" show (to 5:30 a.m.). Cox Broadcasting has elected John R. Dillon to the newly created post of vice president of finance. He joins Cox from Fuqua National in Atlanta, where he was president. Tommy Edwards is the new afternoon drive personality at WLS-AM Chicago. Changes at KSRR-FM Houston: "John Boy" Bryant assumes the 6-10 a.m. shift; "Moby" takes over from 2-6 p.m.; and Bill Moffett is appointed production manager.

TOP 50 Adult Contemporary

Copyright 1982 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
☆	3	15	THE SWEETEST THING Juice Newton, Capitol 5046 (Sterling/Addison Street, ASCAP)
☆	2	12	COMIN' IN AND OUT OF YOUR LIFE Barbra Streisand, Columbia 18-02621 (Songs Of Bandier-Koppelman/Landers-Whiteside/Emanuel, ASCAP)
☆	4	13	I WOULDN'T HAVE MISSED IT FOR THE WORLD Ronnie Milsap, RCA 12342 (Pi-Gem/Chess, BMI/ASCAP)
☆	5	11	COOL NIGHT Paul Davis, Arista 9645 (Web IV, BMI)
☆	6	10	SHE'S GOT A WAY Billy Joel, Columbia 18-02628 (April/Impulsive, ASCAP)
☆	7	8	LEADER OF THE BAND Dan Fogelberg, FullMoon/Epic 14-02647 (Hickory Grove/April, ASCAP)
☆	7	13	YESTERDAYS SONGS Neil Diamond, Columbia 18-02604 (Stonebridge, ASCAP)
☆	12	8	YOU COULD HAVE BEEN WITH ME Sheena Easton, EMI-America 8101 (ATV, BMI)
☆	9	14	TURN YOUR LOVE AROUND George Benson, Warner Bros. 49846 (Garden Rake/Rehtakul/JSH, ASCAP)
☆	10	10	SOMEONE COULD LOSE A HEART TONIGHT Eddie Rabbitt, Elektra 47239 (Briarpatch/Debdave, BMI)
☆	15	7	SOMEWHERE DOWN THE ROAD Barry Manilow, Arista 0658 (ATV/Mann And Weil/Snow, BMI)
☆	14	10	I CAN'T GO FOR THAT ● Daryl Hall & John Oates, RCA 12361 (Fust Buzza/Hot Cha/Six Continents, BMI)
☆	13	8	COULD IT BE LOVE Jennifer Warnes, Arista 0611 (Gee Sharp, BMI)
☆	16	7	SWEET DREAMS Air Supply, Arista 0655 (Careers/Bestall Reynolds, BMI/Riva PRS)
☆	18	3	THROUGH THE YEARS Kenny Rogers, Liberty 1444 (Peso/Swanee Bravo, BMI)
☆	16	8	HOOKED ON CLASSICS Royal Philharmonic Orchestra, RCA 12304 (Chappell, ASCAP)
☆	22	4	TAKE IT EASY ON ME Little River Band, Capitol 5057 (Colgems-EMI, ASCAP)
☆	18	10	COME GO WITH ME The Beach Boys, Caribou 5-02633 (Epic) (Gil/See Bee, BMI)
☆	26	3	WHEN ALL IS SAID AND DONE Abba, Atlantic 3889 (Countless, BMI)
☆	23	7	LOVE IN THE FIRST DEGREE Alabama, RCA 12288 (House Of Gold, BMI)
☆	21	8	THOSE GOOD OLD DREAMS Carpenters, A&M 2386 (Almo/Sweet Harmony/Hammer & Nails, ASCAP)
☆	24	3	PERHAPS LOVE Placido Domingo & John Denver, Columbia 18-02679 (Cherry Lane, ASCAP)
☆	27	7	KEY LARGO Bertie Higgins, Family 9-02524 (Jen Lee/Chappell, ASCAP/Lowery, BMI)
☆	24	19	LEATHER AND LACE Stevie Nicks With Don Henley, Modern 7341 (Atlantic) (Welsh Witch, BMI)
☆	25	17	MORE THAN JUST THE TWO OF US Sneaker, Handshake 9-02557 (Shellsongs/Sneaker/Home Grown, BMI)
☆	26	20	WHY DO FOOLS FALL IN LOVE Diana Ross, RCA 12349 (Patricia, BMI)
☆	27	25	CASTLES IN THE AIR Don McLean, Millennium 11819 (RCA) (Mayday/Benny Bird, BMI)
☆	28	28	WAITING FOR A GIRL LIKE YOU Foreigner, Atlantic 3858 (Somerset/Evensongs, ASCAP)
☆	35	2	ANOTHER SLEEPLESS NIGHT Anne Murray, Capitol 5083 (Chappell, ASCAP)
☆	30	30	BREAKIN' AWAY Al Jarreau, Warner Bros. 49842 (Aljarreau/Desperate/Garden Rake, BMI)
☆	31	32	CHARIOTS OF FIRE Vangelis, Polydor 2189 (Polygram) (Spheric B.V./WB, ASCAP)
☆	NEW ENTRY	6	DADDY'S HOME Cliff Richard, EMI-America 8103 (Big Seven, BMI)
☆	37	2	ONE HUNDRED WAYS Quincy Jones Featuring James Ingram, A&M 2387 (State of The Arts/Eliza M. Ritesonian, ASCAP/Kidda/Mr. Melody, BMI)
☆	NEW ENTRY	13	OPEN ARMS Journey, Columbia 18-02687 (Weed High Nightmare, BMI)
☆	35	31	TROUBLE Lindsey Buckingham, Asylum 77223 (Elektra) (Now Sounds, BMI)
☆	36	NEW ENTRY	BOBBIE SUE Oak Ridge Boys, MCA 51231 (House Of Gold, BMI)
☆	37	NEW ENTRY	MY GUY Sister Sledge, Cotillion 47000 (Atlantic) (Jobete, ASCAP)
☆	38	34	OH NO Commodores, Motown 1527 (Jobete/Commodores Entertainment, ASCAP)
☆	39	NEW ENTRY	JUST CAN'T WIN 'EM ALL Stevie Woods, Cotillion 46030 (Atlantic) (Slapshot/Edition Sunrise/Interworld/Mighty Mathieson/Vinyl, BMI)
☆	40	43	SEA OF LOVE Del Shannon, Network 47951 (Elektra) (Fort Knox/Tel, BMI)
☆	41	41	HARDEN MY HEART Quarterflash, Geffen 49824 (Warner Bros.) (Narrow Dude/Bonnie Be Good/Geffen Kaye, ASCAP)
☆	42	NEW ENTRY	BLUE MOON WITH HEARTACHE Rosanne Cash, Columbia 18-02659 (Hotwire/Atlantic, BMI)
☆	43	38	IF I WERE YOU Lulu, Alfa 7011 (Blackwood/Fullness, BMI)
☆	44	NEW ENTRY	ALL OUR TOMORROWS Eddie Schwartz, Atco 7342 (Atlantic) (ATV/Schwartzcake, BMI)
☆	45	29	WKRP IN CINCINNATI Steve Carlisle, MCA 51205 (MTM/Fast Fade, ASCAP)
☆	46	33	THE OLD SONGS Barry Manilow, Arista 0633 (WB/Upward Spiral, ASCAP)
☆	47	NEW ENTRY	NATURAL LOVE Petula Clark, Scotti Brothers 5-02676 (CBS) (Flowering Stone, ASCAP/Holy Moley, BMI)
☆	48	39	THE THEME FROM HILL STREET BLUES Mike Post, Elektra 47186 (MGM, ASCAP)
☆	49	40	HARD TO SAY Dan Fogelberg, Epic 14-02488 (Hickory Grove/April/Blackwood, ASCAP)
☆	50	47	JUST ONCE Quincy Jones Featuring James Ingram, A&M 2357 (ATV/Mann & Weil, BMI)

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

BILLBOARD RADIO JOB MART

RATES:

POSITIONS OPEN:
70¢ per word—\$14.00 minimum.
\$40.00 per inch.

POSITIONS WANTED:
40¢ per word—\$10.00 minimum.
\$20.00 per inch.

ADDRESS ALL ADS: JEFF SERRETTE
Billboard Job Mart, 1515 Broadway, New York, N.Y. 10036. Phone (212) 764-7388 (locally) or (800) 223-7524 (Out of State). Use any major credit card when calling in your advertisement.

PAYMENT MUST ACCOMPANY ORDER

Name _____

Address _____

City _____ State _____ Zip _____

Telephone _____

Credit Card # _____

Amer. Express

Diners Club

Visa Expires _____

Master Card

Bank # _____

Signature _____

POSITIONS WANTED

TEACHER-MUSICOLOGIST WITH 50,000 premium cut record collection (Rock, R&B, Jazz, and Black Gospel from the 40's through the 80's). Looking to do radio programming for a station that wants a unique sound. I am also interested in putting together specialist re-issue projects. Attention record production companies: Much of this material was highly commercial for its time and could be worked into modern mixes if the right talent, studios, and experimental engineering were used. I have been collecting for 25 years. Call (401) 231-5228, or write to Box 7448, Billboard Publ., Inc., 1515 Broadway, New York, N.Y. 10036.

POSITIONS WANTED

DISC JOCKEY WITH EXPERIENCE, TALENT AND A GOOD ATTITUDE SEEKING ADULT CONTEMPORARY, AOR OR TOP 40 POSITION IN SMALL OR MEDIUM MARKET IN WESTERN U.S. WILL HAPPILY RELOCATE. FOR TAPE AND RESUME CONTACT TOM LARKIN (213) 282-5093 or 285-2334 6258 Bion Ave., San Gabriel, CA 91775

Advertising Brings Results

Billboard® Rock Albums & Top Tracks™

© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	12	J. GEILS BAND —Freeze Frame, EMI-America
2	3	10	THE CARS —Shake It Up, Elektra
3	5	8	AC/DC —For Those About To Rock, Atlantic
4	2	22	THE ROLLING STONES —Tattoo You, Rolling Stones Records
5	4	12	QUARTERFLASH —Quarterflash, Geffen
6	6	11	LOVERBOY —Get Lucky, Columbia
7	7	15	THE POLICE —Ghost In The Machine, A&M
8	8	11	OZZY OSBOURNE —Diary Of A Madman, Jet
9	10	16	GENESIS —Abacab, Atlantic
10	9	11	ROD STEWART —Tonight I'm Yours, Warner Bros.
11	20	7	JOAN JETT —Victim Of Circumstance, Boardwalk
12	11	12	QUEEN —Greatest Hits, Asylum
13	12	29	FOREIGNER —4, Atlantic
14	13	11	RUSH —Exit Stage Left, Mercury
15	18	9	THE HENRY PAUL BAND —Living Without Your Love, Atlantic
16	14	27	JOURNEY —Escape, Columbia
17	15	11	NEIL YOUNG AND CRAZY HORSE —Re-Ac-Tor, Warner Bros.
18	16	10	BLACK SABBATH —Mob Rules, Warner Bros.
19	17	9	MOLLY HATCHET —Take No Prisoners, Epic
20	19	21	TRIUMPH —Allied Forces, RCA
21	21	27	STEVIE NICKS —Bella Donna, Modern Records
22	35	2	SAMMY HAGAR —Standing Hampton, Geffen
23	24	18	THE GO-GO'S —Beauty And the Beat, IRS
24	22	12	STEVE MILLER BAND —Circle Of Love, Capitol
25	23	22	THE KINKS —Give The People What They Want, Arista
26	32	6	PETER CETERA —Peter Cetera, Full Moon/Warner Bros.
27	37	2	JACK BRUCE/ROBIN TROWER —Truce, Chrysalis
28	31	10	U-2 —October, Island
29	34	9	BRYAN ADAMS —You Want It, You Got It, A&M
30	25	8	SNEAKER —Sneaker, Handshake
31	26	7	PINK FLOYD —A Collection Of Great Dance Songs, Columbia
32	27	14	LINDSEY BUCKINGHAM —Law And Order, Elektra
33	28	14	GREG LAKE —Greg Lake, Chrysalis
34	29	13	SURVIVORS —Premonition, Scotti Bros./CBS
35	36	6	EDDIE SCHWARTZ —No Refuge, Atco
36	41	3	BOB AND DOUG MCKENZIE —Great White North, Mercury
37	38	4	GARY MYRICK —Living In A Movie, Epic
38	40	4	STARFIGHTERS —Starfighters, Arista
39	NEW ENTRY		JIMMY BUFFETT —Somewhere Over China, MCA
40	44	2	WRABIT —Wrabit, MCA
41	45	2	PRISM —Small Change, Capitol
42	NEW ENTRY		THE JOHN HALL BAND —All Of The Above, EMI-America
43	48	2	DONNIE IRIS —King Cool, MCA
44	30	29	PAT BENATAR —Precious Time, Chrysalis
45	NEW ENTRY		SOFT CELL —Non-Stop Erotic Cabaret, Sire
46	33	23	RED RIDER —As Far As Siam, Capitol
47	39	19	HALL & OATES —Private Eyes, RCA
48	42	19	BOB SEGER AND THE SILVER BULLET BAND —Nine Tonight, Capitol
49	43	40	BILLY SQUIER —Don't Say No, Capitol
50	47	23	SHOOTING STAR —Hang On For Your Life, Virgin/Epic

Top Adds

1	PRISM —Small Change, Capitol
2	ALDO NOVA —Aldo Nova, Portrait
3	WRABIT —Wrabit, MCA
4	LE ROUX —Last Safe Place, RCA
5	JANIS JOPLIN —Farewell Song, Columbia
6	KEITH SYKES —It Don't Hurt To Flirt, Backstreet
7	KASIM SULTON —Kasim, EMI-America
8	FULL MOON —Full Moon, Warner Bros.
9	CARMINE APPICE —Carmine Appice, Pasha
10	MAXUS —Maxus, Warner Bros.

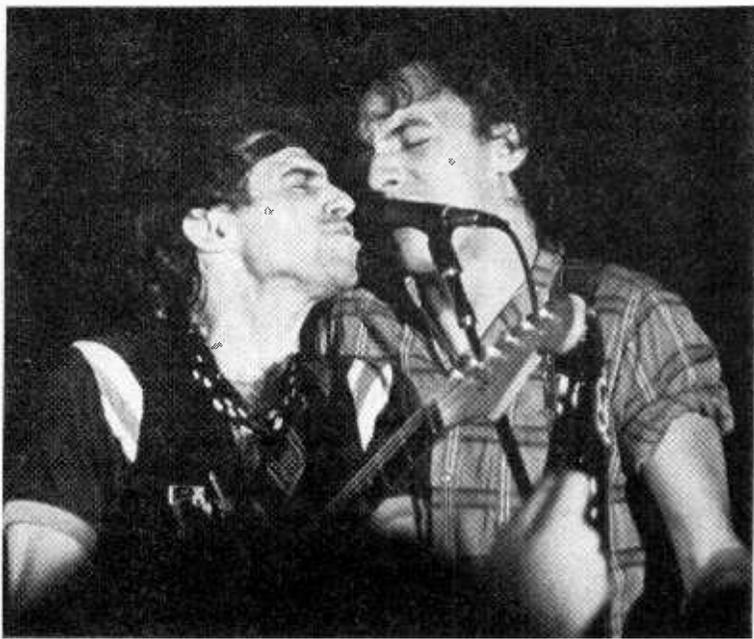
Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	12	THE J. GEILS BAND —Centerfold, EMI/America
2	2	10	THE CARS —Shake It Up, Elektra
3	3	11	LOVERBOY —Working For The Weekend, Columbia
4	6	9	AC/DC —For Those About To Rock, Atlantic
5	9	8	JOAN JETT —I Love Rock & Roll, Boardwalk
6	4	12	OZZY OSBOURNE —Flying High, Epic
7	10	9	THE POLICE —Spirits In The Material World, A&M
8	12	10	THE ROLLING STONES —Waiting On A Friend, Rolling Stones Records
9	14	7	AC/DC —Let's Get It Up, Atlantic
10	5	14	QUARTERFLASH —Harden My Heart, Geffen
11	7	16	GENESIS —Abacab, Atlantic
12	8	19	THE POLICE —Every Little Thing She Does Is Magic, A&M
13	11	13	QUEEN & DAVID BOWIE —Under Pressure, Elektra
14	13	24	ROLLING STONES —Start Me Up, Rolling Stones Records
15	15	15	LINDSEY BUCKINGHAM —Trouble, Elektra
16	16	11	THE J. GEILS BAND —Freeze-Frame, EMI-America
17	18	21	RED RIDER —Lunitic Fringe, Capitol
18	19	11	QUARTERFLASH —Find Another Fool, Geffen
19	17	18	TRIUMPH —Magic Power, RCA
20	20	12	JOHN HALL —Crazy (Keep On Falling), EMI/America
21	21	12	TRIUMPH —Fight The Good Fight, RCA
22	22	12	RAINBOW —Jealous Lover, Polydor
23	28	9	THE HENRY PAUL BAND —Keeping Our Love Alive, Atlantic
24	23	12	SURVIVOR —Poor Man's Son, Scotti Brothers
25	31	8	DONNIE IRIS —Love Is Like A Rock, MCA
26	24	14	ROD STEWART —Young Turks, Warner Brothers
27	37	3	SAMMY HAGAR —I'll Fall In Love Again, Geffen
28	25	9	BLACK SABBATH —Turn Up The Night, Warner Bros.
29	30	10	NEIL YOUNG —Southern Pacific, Warner Bros.
30	35	7	PETER CETERA —Living In The Limelight, Full Moon/Warner Bros.
31	41	2	PRISM —Don't Let Him Know, Capitol
32	43	2	LOVERBOY —When It's Over, Columbia
33	26	27	FOREIGNER —Waiting For A Girl Like You, Atlantic
34	27	10	STEVIE NICKS —Leather And Lace, Modern Records
35	40	3	JOURNEY —Open Arms, Columbia
36	29	10	HALL & OATES —I Can't Go For That, RCA
37	32	11	RUSH —Close To The Heart, Mercury
38	39	8	ROD STEWART —Tora, Tora, Tora, Warner Bros.
39	49	2	BOB AND DOUG MCKENZIE —Take Off, Mercury
40	44	2	JOURNEY —Don't Stop Believing, Columbia
41	NEW ENTRY		JIMMY BUFFETT —It's Midnight And I'm Not Famous Yet, MCA
42	47	6	THE CARS —Cruiser, Elektra
43	53	2	BRYAN ADAMS —Lonely Nights, A&M
44	57	2	SOFT CELL —Tainted Love, Sire
45	48	3	BOB WELCH —It's What You Don't Say, RCA
46	NEW ENTRY		BILLY SQUIER —My Kind Of Lover, RCA
47	NEW ENTRY		ROD STEWART —Jealous, Warner Bros.
48	54	2	THE GO GO'S —Our Lips Are Sealed, I.R.S.
49	58	2	OZZY OSBOURNE —You Can't Kill Rock & Roll, Jet
50	52	3	RICK SPRINGFIELD —Love Is Alright Tonight, RCA
51	NEW ENTRY		JANIS JOPLIN —One Night Stand, Columbia
52	59	2	SHOOTING STAR —Hang On For Your Life, Virgin/Epic
53	55	2	STEVIE NICKS —Edge Of Seventeen, Modern
54	33	9	MOLLY HATCHET —Bloody Reunion, Epic
55	NEW ENTRY		STARFIGHTERS —Alley Cat Blues, Arista
56	34	9	SNEAKER —Don't Let 'Em In, Handshake
57	36	10	TOMMY TUTONE —867-5309 Jenny, Columbia
58	38	12	THE STEVE MILLER BAND —Heart Like A Wheel, Capitol
59	42	7	AC/DC —Put A Finger On You, Atlantic
60	45	8	PINK FLOYD —Money, Columbia

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

Talent

Fewer Acts Taking To Road Due To Economy Woes, Tour Costs



Billboard photo by John T. Crawford III
NILS & BRUCE—MCA/Backstreet artist Nils Lofgren is joined onstage by Bruce Springsteen at the Royal Manor Club in New Brunswick, N.J., for a rendition of "Lucille."

New Group Formed By Black Promoters

• Continued from page 1

was president of the United Black Concert Promoters.

According to Lee King, president of Lee King Productions, Jackson, Miss., and former vice president of the organization, "We did not formally disband the group. We simply got together and decided we had to go in a new direction—and this is it."

The promoters also determined that an organization headed by someone outside the industry will better serve their needs.

More than 20 persons attended the Monday (18) meeting, including William Garrison, Garrison Enterprises, Baton Rouge/Atlanta; Lee King; Fred Jones, Star Entertainment, Memphis; Jesse Boseman, Sun Song Productions, New York; Al Haymon, Alan Haymon Productions, Cambridge, Mass.; Basil Kimbrew, Imperial Productions, Dallas; Louis Smallwood, Silverbird Productions, Lagos, Nigeria; Larry Bailey, Brotherhood Attractions, L.A.; Dick Griffey and other promoters. Also present were artist managers Lonnie Simmons, Total Experience Productions; Forest Hamilton, Forest Hamilton Management; Lyle Baker, Heller/Baker Management among others.

The Rev. Jackson states emphatically that this move to reorganize black promoters is not a slap at BMA, noting that BMA and Operation PUSH support each other.

"BMA is involved in social service and we're involved in social change," he says. The promoters believe that as an industry organization BMA is unable to do certain things, such as bringing pressure on certain areas of the industry along with national advertisers sponsoring industry events, boycotts, etc.

"We're shifting from aid to trade and we must be able to control where we live," says the minister.

He insists the decision to organize promoters in this manner will benefit everyone. "This move represents expanded business for corporate America, and developing business for black America."

He reveals that meetings were firmed for late last week with national sponsors such as Kool cigarettes, Budweiser and other sponsors of major concerts to discuss these firms also sponsoring events promoted by blacks.

The group is attempting to get a

jump on the spring/summer concert seasons. "This is tour packaging season," says Jackson, "and it's time to meet with key artists and key sponsors of tours to talk budgets."

"This is part of our push for economic justice and to have blacks negotiate their positions with corporate America."

About the structure of the new organization: criteria have been set up for joining. Only promoters allowed—expertise, credibility and financial stability or capability a must. There also is a \$500 membership fee.

At presstime, no determination has been made as to whether there will be officers or even a board of directors. "We're doing research on that," says King. "We may decide not to go with that type of structure."

And in another area, the promoters were concerned with some promoters, who they claim come into the industry, rape it, cheat the artists and then leave. They also were concerned about bidding wars and inexperienced promoters coming into the field.

Jackson urged the promoters not to engage in bidding wars.

He also suggested sponsoring workshops conducted by members of the group, to teach those entering the field "the proper way to come in." "All of you have checklists outlining what you must do to have a successful event. You can teach from your checklists."

Finally, to recognize excellence in concert/special events promotions, he suggested annual awards ceremonies.

Artpark's Draw Rises 32%

LEWISTON, N.Y.—Quality programming and improved media promotion increased Artpark's 1981 attendance 32%, drawing a record 746,000 to the spring/summer operation.

The multi-arts facility, state-owned and operated here on 200-wooded acres, showed a 7% jump for its 2,400-capacity theatre which housed musicals, operas and special events.

In the 10-week session, the theatre averaged 81% capacity from June 30-Sept. 7 along the lower Niagara River locale, attracting 150,000 patrons.

• Continued from page 3

agency during this winter with Rod Stewart, AC/DC, Ozzy Osbourne, Black Sabbath and Molly Hatchet all out on the road. Coming next month is a Hall & Oates tour, a Cars tour, and a Todd Rundgren trek of clubs and smaller halls. Elson points out that the bands who are out there are profiting from the lack of competition.

"There are substantially fewer acts going out on the road this year," says New Jersey promoter John Scher, who also books dates for the Grateful Dead. "There are the exceptions, the acts that will all travel in one van. But the average act that wants to put a real show on, and have real lights and top equipment, has to average \$4,000 to \$5,000 a night on the road to successfully make ends meet."

"But that eliminates the packaging of three \$3,500-a-night acts. And then there are the acts that simply cannot do the business any more, because of inflation, unemployment, and all the other economic woes. People cannot bury their heads in the sand and say it will get better next summer. This is the third or fourth year of that now."

More optimistic is Dennis Arfa, head of the East Coast music department at William Morris. "We just had a three-hour staff meeting here, and nobody was talking about not working," he says, indicating that he expects good business after the Super Bowl.

"I think that it will be a good spring, and we are having acts out from the world of comedy, to rock'n'roll, to MOR," he continues. Going out for William Morris in the coming months are George Benson, Gary U.S. Bonds, Southside Johnny and the Asbury Jukes (who are making their first Southern tour this winter), Rodney Dangerfield, Phoebe Snow, Al Jarreau, Joe Cocker, Kris Kristofferson, and Eddie Rabbitt.

Also keeping busy is the new wave oriented Frontier Booking International, whose acts usually do all ride in one van.

"If it's slow, then how come I just hired another agent, Jim Longstreth, who will be handling our college department?" asks John Huie, vice president at Frontier.

Currently, Frontier has the Police and Joan Jett on tour, and coming are treks by Renaissance, Fingerpritz, Fleshtones, XTC, Bow Wow Wow, Squeeze, Split Enz, Steel Pulse, U.K., Subs and Joe King Carrasco.

"To be honest, the economy does have an effect," continues Huie, "but what I want to know is where would I be if the economy was great. When we started, the economy was down and we had zero. Now the kids

are getting in tune with the kind of music we have, and I can see things just getting better."

"We are going with our strength," says Norby Walters, head of Norby Walters Assoc., "and that means concentrating on r&b pop music."

Walters is doing an 80 city tour for Kool & the Gang that begins Feb. 20, and coming out in April is Rick James, and the Commodores in June.

"It's very very quiet out there," says Wayne Forte, founder and head of the International Talent Group, "but speaking for us, we still have an active schedule. It is just

that many acts were out in the fall, and they are in the studio now."

Forte says his agency has Angela Bofill on the road now, and coming are tours by King Crimson, Stiff Little Fingers, and probably Soft Cell. For the summer he is working on tours for Joe Jackson and Peter Gabriel.

Fred Lawrence, agent at the Agency for the Performing Arts, says business this year is on par with last year. He notes that "we only handle acts that can do more than just tour. To tour you must have something going for you—television or records."

AT NEW MEXICO GALA

Collegiate Search Produces Talent

LAS CRUCES, N.M.—Christopher Cross, Johnny Rodriguez and Gary Mule Deer were special guest performers at the first national finals of the All-American Collegiate Talent Search here Saturday (16). Television personality/singer Dinah Shore hosted the event.

The Collegiate Talent Search, sponsored by New Mexico State Univ. at Las Cruces, under the direction of Barbara "Mother" Hubbard, brought together eight finalists in various categories from colleges throughout the country.

Competition was held in three phases, with individuals from the entertainment and academic communities judging each phase.

Three firms awarded cash prizes ranging from \$1,000 to \$3,000 to the top three winners, with matching scholarship funds to the students' schools. Mark Anthony Productions of L.A. awarded \$3,000 to pop singer Elana Ruttenberg/Sarah Lawrence College, first place winner.

Classical vocalist Kim Allman/California State Univ., collected \$2,000 as second place winner, and juggler Mark Neisser took home \$1,000 as third place winner.

Five hundred dollars was awarded each of the five remaining contestants. They were: pop vocal group Destiny, rock group Entropic, pop vocalist/keyboardist Larry Hernandez, instrumental gospel artist Reggie Brown and actor Richard Victor Esvang. Ventriloquist Jeff Dunham, an alternate contestant, so impressed the finals judges that David Douds of the William Morris Agency tossed in another \$500 from his company for Dunham.

Additional companies donating prizes were Warner Bros. Records, the Oakland Ballet Co., American Theatre Productions, International Creative Management (ICM), Galeria De Las Artes, Hubbard Melody Music, Sunturians, Truckstops of America and Falcon Food & Management Services.

Three days of workshops covering all aspects of the entertainment industry were held prior to the finals, with industry reps instructing.

Conducting workshops were: Dick Arlett; independent tv producer; Larry Butler, national college artist development department, Warner Bros.; David Douds; Irby Mandrell, manager of Barbara & the Mandrell Sisters; Ward Grant, director of p.r. and media for Bob Hone/executive vice president.

Paladino & Associates; Thomas J. Pitts, general manager, Performance Magazine; Jim Cleaver, executive editor, Los Angeles Sentinel; Major Charles W. Frank, chief Armed Forces Professional Office, U.S. Department of Defense; Duane Tatro, composer of tv and film scores; and Jean Williams, talent editor, Billboard.

Judging Phase I of the competition, which kicked off in early December, were: Ward Grant; Larry Braverman, Elektra/Asylum Records; Gabriela Knibis, Warner Bros.; Dick Arlett; Gene Cotton, recording artist; Tim McGrath, Premier Talent Agency; and Thomas J. Pitts.

Phase II judges were: Alan Feldman, Univ. of Calif.; Bill Ivey, National Academy of Recording Arts & Sciences (NARAS); James Randolph, Texas A&M Univ.; Tina Holt, Warner Bros.; Steve Jensen, ICM; and Lee Maynard, Lee Maynard Agency.

Finals judges were: Bob Regehr, Warner Bros.; Irby Mandrell; Tom Powell, Amusement Business; Duane Tatro; Jim Cleaver; Sylvia Cotton, Boise State Univ.; Major Charles W. Frank; Mark Medoff, New Mexico State Univ.; Las Cruces; Elbin Cleveland, Univ. South Carolina; David Douds and Jean Williams. Actor Greg Morris was special celebrity judge.

Unsurpassed in Quality

GLOSSY PHOTOS 24/c EACH IN 1000 LOTS

1000 POSTCARDS	\$165.00
100 8x10	\$31.95
CUSTOM COLOR PRINTS	\$98 per 100
COLOR LITHO	\$425 per 1000
COLOR POSTCARDS	\$240 per 3000
MOUNTED ENLARGEMENTS	20"x30" \$25.00 30"x40" \$40

COPYART Photographers
 164 WEST 46th STREET, N.Y. 10018

A Division of JAMES J. KRIEGSMANN
 (212) PL 7-0233

Talent In Action

JOHN KAY & STEPPENWOLF

Spirit, San Diego
Admission: \$7.50

What the Byrds were to folk rock in the middle 1960s and the Sex Pistols were to punk rock a decade later, Steppenwolf was to hard rock.

The band sprang up around the same time hard rock did in the late 1960s and, from the start, helped define that genre and eventually grew with it, all the while influencing more bands all around the country than they're generally given credit for.

Since that time, Steppenwolf has split up and regrouped twice, and although the latest incarnation—together for nearly two years—contains no original members save for group founder/leader/singer John Kay, it is ostensibly the most musically proficient aggregation to group together under that name.

That was obvious as the band wound its way through a 90-minute set at the Spirit, generally regarded as San Diego's top new wave showcase club but transformed for the night into a hard rock palace packed with screaming fans (the concert was sold out several hours before it began). The band—highlighted by brothers Michael and Steven Palmer on guitar and drums—worked its way with ease through both old and new songs, playing the oldies nearly studio perfect, complete with organ riffs and psychedelic guitar licks, and the new ones with as much zest and energy as any of the new wave bands that regularly play the Spirit.

The band opened with one of the lesser Steppenwolf hits, "Rock Me," and from then on it was an evening of pure nostalgia intermingled with occasional surprises, mostly stemming from new Kay-penned material that sounded as good as the oldies, but more in tune with the present.

"Sookie Sookie," "Snowblind Friend," "Monster," "Magic Carpet Ride" and especially "Born To Be Wild" were like old friends rediscovered after a too-long absence, and the new songs—"You," "A Hot Night In A Cold Town" and the tough "None Of The Above"—had the same punch, the same sense of urgency, and the same carefree sense of melody as the old songs.

Yet despite the band's stellar performance, the evening's attention-grabber remained the inimitable Kay, still looking like a Teutonic warlord. His eyes were still mysteriously shrouded by those trademarked dark glasses, and he still sang in that hard, gritty, almost bluesy voice, carrying the faintest trace of a German accent. The power and authority he commanded on stage in the 1960s has not diminished.

THOMAS K. ARNOLD

JUNIOR WALKER & THE ALL-STARS ALBERT KING JOE HOUSTON BAND

Country Club, Reseda, Calif.
Admission: \$8.50

Sometimes a legend can overshadow the reality. Such was the case with this four-hour blues and r&b show Jan. 15 in which people were crammed into every nook and cranny of this 1,000-seat venue.

Headliner Junior Walker, backed by a four-piece band and assisted by his son who does lead vocals on "Urgent," played a 12-song, one-hour set that never really took off. However, any set that includes the sublime "What Does It Take To Win Your Love" or the romantic "Wishing On A Star" wasn't all bad. Walker's high-

pitched tenor saxophone lilt is his trademark and he made good use of them.

It was the funky uptempo numbers that were disappointing. "Shotgun" and "Road Runner" were noticeable for their lackluster treatments. The crowd didn't seem to notice, though, and cheered constantly.

Albert King and his four-piece band turned in an entertaining, if not spectacular, eight-song one-hour blues set. King has a unique, left-handed guitar style and he has perfected this method over the years. Though the songs ranged from "Kansas City" and "I'll Play The Blues For You" to "The Sky Is Crying," the vocals didn't matter much as it was the guitar that the group emphasized.

Opening was the Joe Houston Band, fronted by energetic saxophone player Houston. Backed by a five-piece band, the highlight of the eight-song, 45-minute set was a steamy version of "Night Train."

CARY DARLING

BENDETH

Le Club Etcetera, Buffalo, N.Y.
Admission: \$5

RCA recording artists Bendeth made their long-awaited American debut here recently with an energetic, cohesive display of musicianship and vocals on a three-day stand.

HANFORD SEARL

Talent Talk

The Camaros, Donny Fury Band, Ex-Husbands, Lenny Kaye Connection, Miller, Miller, Miller & Sloan, Nitecaps, Rattlers, Revelons, Rousers, Rudies, Senders, Sirens, Stimulators, the Tapes and Urban Blight are among the 30 top local acts in New York which are scheduled to take part in a three-night benefit to raise money for a new sound system at CBGB. The club was burglarized in December (Billboard, Dec. 19) and an estimated \$50,000 worth of equipment was stolen. Wendy O. Williams and Tish & Snooky were set to be the emcees for the benefit.

Vocalist Janis Siegel of Manhattan Transfer has been signed to do a "Do You Know Me?" commercial for American Express. ... Posh Boy's Los Microwaves did a rare New York show at the Pyramid Cocktail Lounge. ... The Ritz in New York is resuming its Wednesday night dance concerts, where admission is \$2 and first prize is \$200 and name and picture in the Ritz ads in the Village Voice.

Lynval Golding, formerly of the Specials and now with Fun Boy Three, was seriously injured when he got caught in the middle of a bar-room brawl at a pub in Coventry. He was hit with a broken bottle, and is now in danger of losing sight in one eye. He also received 28 stitches. ... RCA, Dean Guitars, Triumph and Hit Parader are doing a joint promotion where a lucky reader who sends in winning coupon gets Rik Emmett's Dean "V" Guitar.

The Allman Brothers performed before 30,000 paying fans in Palm City, Fla. in a benefit to raise money for 19-year-old David Harrison, a promising motorcycle racer, who broke his neck in a freak diving accident while swimming last September. He is now paraplegic. ... Fifty years of entertainment at Radio City Music Hall is being commemorated in "Encore," a stage spectacular with music "from Irving Berlin to Burt Bacharach to the Beatles," says the press release. The Rockettes, of course, will take part.

Elliot Kaston, lead guitarist of the Cars, is the subject of a one-hour documentary, produced by Flamingo Productions, which is being made for cable tv and foreign broadcast. Easton has also helped out former Chartbuster Robin Lane who

The Toronto-based group, guided by lead guitarist David Bendeth's hard-working riffs, created a positive stir with both original material and other artists' hits in eight well-paced selections.

Tops among their efforts were original, funky "Fired Up On Livin'" with bassist Randy Bramwell's efforts, Bernard White's rhythmic "Chilling Out" and the band's latest single, "Love Collect," a simple melody.

Parliament/Funkadelic's "Do That Stuff" proved a durable rocker, with Bendeth's impressive guitarism and keyboardist Lou Ponanti scoring well. Herbie Hancock's jazz instrumental "Just Around The Corner" opened the near-hour set.

Original, funky "Better Believe It" was the first vocal display by Bendeth's three singers, Robert Boyer, Kung Fu and Fred Boyer, who provided strong, harmonic styles throughout. Ballad "A Colorful Dream," another original, spotlighted Ponanti on keys again with rich, mellow harmonies by Bendeth's singers. Drummer Paul DeLong scored best on "Do That Stuff."

Bendeth's greatest strength lies in their nonsense, straight-ahead musicianship and tight execution evidenced at this intimate club. Their potential's obvious as the first major multi-racial band to come out of Canada.

HANFORD SEARL

is recording a new EP for Enzone Records. ... Professor Irwin Corey has recorded a comedy LP for Gateway Records, due in the spring.

Darlene Love is the latest beneficiary of rock fans' renewed interest in pop and r&b legends from the early '60s. Junior Walker, James Brown and the Four Tops have enjoyed similar career resurgences in recent months. Love, who headlined a private record collectors' party in L.A. New Year's Eve, is to appear at the Club Lingerie on Valentine's Day Eve. The show will be opened by the Heaters.

Jan. 18 was declared "Bob and Doug McKenzie Day" in Los Angeles. Though Mayor Bradley wasn't at the party and press conference, commendations were handed to the "Great White North" duo by a member of the Canadian consulate. The twosome, which spoofs Canadian lifestyles and is a spinoff of the SCTV tv show, has just had its "Great White North" album released in the U.S. on Mercury. To make sure L.A. was in the right spirit, backbacon sandwiches and Canadian beer were served at the party.



BACKSTAGE—Hannibal artist Richard Thompson, left, is greeted by Loudon Wainwright following his solo performance at the Bottom Line in New York. Thompson, a founding member of Fairport Convention, had not appeared in concert in the U.S. for nine years before this tour of New York, San Francisco and Los Angeles facilities.

www.americanradiohistory.com



Billboard photo by Chuck Pulin

NO NUKES—Poet Allen Ginsburg is accompanied by band during an appearance at a No Nukes benefit at the Peppermint Lounge in New York, where he performed selections from a forthcoming album.

Survey For Week Ending 1/30/82

Boxscore

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

- ROD STEWART—\$205,829, 17,000 \$13.65 & \$11.65, Pace Concerts, the Summit, Houston, sellout, Jan. 18.
- ROD STEWART—\$191,698, 15,976 (17,000 capacity), \$12.50 & \$10.50, Pace Concerts, Reunion Arena, Dallas, Jan. 15.
- POLICE, THE GO-GO'S—\$173,613, 15,500, \$11.50 & \$10.50, Don Law Co., Boston Garden, sellout, Jan. 15.
- POLICE, THE GO-GO'S—\$173,088, 18,661, \$10 & \$8.50, Electric Factory Concerts, the Spectrum, Philadelphia, sellout, Jan. 18.
- ROD STEWART—\$158,181, 16,000, \$11.50, \$10.50 & \$9.50, Pace Concerts/Coast-to-Coast Prods., Univ. of Texas Frank C. Erwin Jr. Special Events Center, Austin, sellout, Jan. 17.
- WILLIE NELSON & FAMILY, RAY WYLIE HUBBARD—\$134,961, 13,046 (17,000), \$11, Pace Concerts, Reunion Arena, Dallas, Dec. 30.
- WILLIE NELSON & FAMILY, DON BOWMAN—\$128,775, 10,533 (14,000), \$12.50 & \$10, Feyline Presents, San Diego (Calif.) Sports Arena, Jan. 13.
- WILLIE NELSON & FAMILY, DON BOWMAN—\$126,145, 9,771 (18,000), \$12, \$11 & \$10, Feyline Presents, McNichols Arena, Denver, Jan. 11.
- WILLIE NELSON & FAMILY—\$115,591, 9,351 (13,000), \$12.50 & \$10.50, Avalon Attractions/Feyline Presents, the Forum, Los Angeles, Jan. 18.
- OZZY OSBOURNE, STARFIGHTERS—\$109,213, 11,568 (14,500), \$9.75-\$8.75, Schon Prods., Met Center, Minneapolis, Jan. 15.
- AC/DC, MIDNIGHT FLYER—\$98,540, 9,900, \$10, Sound Seventy Prods., Municipal Auditorium, Nashville, sellout, Jan. 18.
- WILLIE NELSON & FAMILY, DON BOWMAN—\$97,078, 8,128 (14,000), \$12 & \$10, Feyline Presents, Ariz. State Univ. Activity Center, Tempe, Jan. 15.
- ALABAMA, JANIE FRICKE—\$94,186, 9,686, \$10, Fowler Prods., Chatanooga (Tenn.) Memorial Auditorium, two sellouts, Jan. 17.
- ALABAMA, JANIE FRICKE—\$92,187, 9,300, \$10, Fowler Prods., Atlanta Civic Center, two sellouts, Jan. 16.
- WILLIE NELSON & FAMILY—\$91,870, 9,999, \$10.50, Pace Concerts/Be Bop Prods., Jackson (Miss.) Coliseum, sellout, Dec. 28.
- ALABAMA, JANIE FRICKE—\$82,525, 8,400, \$10, Fowler Prods., Asheville (N.C.) Coliseum, sellout, Jan. 9.
- ROD STEWART—\$79,718, 7,711 (9,941), \$10.50 & \$9.50, Alpine Valley Music Theater, Dane County Coliseum, Madison, Wis., Jan. 11.
- ALABAMA, JANIE FRICKE—\$63,800, 6,420, \$10, Fowler Prods., Montgomery (Ala.) Civic Center, sellout, Jan. 15.
- WILLIE NELSON & FAMILY, DON BOWMAN—\$59,614, 6,001 (9,700), \$10 & \$9, Feyline Presents, Tucson (Ariz.) Community Center, Jan. 14.
- PRETENDERS, ALAN VEGA—\$58,352, 5,921, \$10 & \$8.50, Electric Factory Concerts, Tower Theatre, Philadelphia, two sellouts, Jan. 7-8.
- KINKS, BRYAN ADAMS—\$51,869, 5,530, \$9.50 & \$8.50, Electric Factory Concerts, Lehigh Univ. Stabler Arena, Bethlehem, Pa., sellout, Jan. 12.
- MOLLY HATCHET, HENRY PAUL BAND, LAMONT CRANSTON—\$27,500, 2,744 (5,000), \$10.75 & \$9.75, Avalon Attractions, Orange Pavilion, San Bernardino, Calif., Jan. 16.
- GRAND FUNK RAILROAD, MITCH RYDER—\$19,280, 1,929 (2,400), \$10, River City Records, Morris Civic Auditorium, South Bend, Ind., Jan. 9.
- BOBBY & THE MIDNIGHTS, PETER ROWAN, GREG DOUGLASS—\$15,826, 1,679 (2,279), \$9.50 & \$8.50, Bill Graham Presents, Warfield Theater, San Francisco, Jan. 12.
- HENRY PAUL BAND, B'ZZ—\$8,175, 1,090 (1,800), \$7.50, Avalon Attractions, Perkins Palace, Pasadena, Calif., Jan. 17.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Patricia Bates in Nashville at 615/748-8120 or Tina Veiders in New York City at 212/764-7314.

**TOP QUALITY
8X10
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10's
500 - \$45.00 1000 - \$65.00

COLOR PRINTS
1000 - \$311.00

SEND 8x10 PHOTO - CHECK OR M.O.
PRICES INCLUDE TYPESETTING AND FREIGHT
SAMPLES ON REQUEST

ABC PICTURES
1867 E. FLORIDA ST.
SPRINGFIELD, MO. 65803

Big Gains In Video Software

• Continued from page 6

its upcoming March lease/purchase release. They include: "The Doors: A Tribute To Jim Morrison," "Paul Simon In Concert" and "Grover Washington Jr."

And while CBS Home Video was not a formal exhibitor, this firm, too, has placed keen emphasis on video music product such as its recent REO Speedwagon videocassette which followed such other artists as James Taylor, ELO and the Clash. The "MUSE concert: No Nukes" movie is also a relatively new release. MGM/CBS Home Video has also moved aggressively in the movie musical and theatrical categories.

Thorn EMI Video Programming Enterprises added Paul McCartney and Wings' Seattle concert "Rockshow" to its lineup at the CES. Featuring 23 songs, suggested retail price is \$59.95. Already in the Thorn EMI stable video music are such titles as "Queen Greatest Flix," "The Tubes Video" and "April Wine."

Among new entry Vestron Video's new releases are two music-oriented titles—"Rust Never Sleeps" with Neil Young & Crazy Horse and "Gladys Knight & The Pips and Ray Charles" in concert.

Campus Site For 'Concerts' With Video

NEW YORK—A unique "concert concept" for college campuses has been developed by Concert Concepts here. The firm plans a series of video concerts around the country supported by corporate advertisers.

Concert Concepts president Sabine Von Rogolla explains that she intends to receive from record companies concert footage not available to the public through any other channel. The first generation, stereo programming will then be shown on various campuses within a given market, with strong advertiser ties. Occasionally, local acts may be used to open the show.

The show arrives in a market complete. It is set up by a technical crew supplied by Concert Concepts.

Test marketing is planned for New York City within the next month or two. Additional performance sites being planned include Louisville and Columbus, Ohio.

Von Rogolla may also look outside record companies for material. "One problem I'm finding is that a lot of music video has not been done creatively. I'll have to deal also with people into interpretive video."

Von Rogolla does not dismiss the possibility that Concert Concepts could offer original productions "at some point."

In addition, she is considering presenting the events on military bases and in clubs.

VMA Sponsors Video Music Presentation

LOS ANGELES—The Visual Music Alliance presents "The First Official Brief (But Meaty) Retrospective Of Visual Music" here next Tuesday (26) at the Mayfair Music Hall, Santa Monica.

General admission to the 7:30 p.m. presentation is \$5. VMA members will be charged \$2.50.

www.americanradiohistory.com



Billboard photos by Alan Penchansky

VIDEO AWARDS—The ITA's Henry Brief, right, and Jack Dreyer, vice president and general manager of Twentieth Century-Fox Video's consumer products division, admire the firm's slew of ITA Golden Videocassette award winners. The activity was at the recent Las Vegas CES.

2 MOVIES COMBINED

Double Features Offered By Ampro

NEW YORK—By putting two movies on a single videocassette, recorded in the six-hour mode, Ampro is able to offer a series of low-priced double features.

Ampro product is marketed and distributed by Shirton Enterprises of Rockville Centre, N.Y., and Shirton president Don England says Ampro has "huge access" to films. Most released by the company have been in the public domain: black-and-white movies from the 1930s and '40s.

The retail price of the tapes is one feature that makes them attractive to record stores, believes England. Double features list for \$50; single features, to be available in February, will list for \$30. Not only that, but margins to dealers are 33 1/3% (distributor margins are 23%).

"For video to go through music markets, margins have to improve," says England. "Video is a different business: the initial investment is larger, the pay structure is different than in the record business, and there are different returns policies. With the added burden of small margins, it just hasn't been worth it."

Shirton, explains England, was put together to fill a void: "to support companies and artists and help them obtain distribution on their product. Quite a few need help, says England. Shirton also markets Bomb Records of Canada, a new-wave label; Ambush Records of Richmond, Va.; and All-Star Records of New York.

Shirton's relationship with Ampro is a close one: Ampro obtains all material and does its own duplicating. Shirton then assists the company with planning, pricing and sales programs and handles all distribution orders. He also conducts sales meetings, designates distributors and helps meet their needs. All distribution is two-step, through independents.

In the first quarter of this year, Ampro will be releasing old serials, including 12 episodes of "Zorro," 12 of "Flash Gordon" and 13 of "Gangbusters." Each series fits on a single cassette.

Ampro Productions, located in Manhattan, is headed by Manny Kopelman. Its video division is headed by Susanna Tarter.

Scher & RCA In Vid Pact

• Continued from page 4

neither party rules out non-musical projects. "John's involvement with video was one of his strong points," Willenson says. "He combines management, promotion and booking and is closely involved with various artists." Scher produced a Grateful Dead show at Radio City Music Hall for the Showtime cable network—a show that later was released by SelectaVision.

Chuck Mitchell, head of music programming for SelectaVision, says, "we don't intend this deal to be limited to what act we can get on stage at a given time."

Performance Video has been taping shows at Scher's Capitol Theater in Passaic, N.J. for six years. "We have a trained production staff of technical people who understand the concert medium," says Scher. "We're going to take a medium that has always been one-time and make it something to live with over and over."

The first three projects to come out of the deal will probably be Marty Balin's rock opera "Rock Justice," in which Balin will appear along with an "all-star" cast; "The Allman Brothers Band On The Road," taped at the University of Florida at Gainesville and the Capitol Theatre; and the Capitol's own 10th anniversary celebration. This latter event features Southside Johnny and the Asbury Jukes, Gary U.S. Bonds, Steve Forbert, Edgar Winter, the Allman Brothers, Dave Edmunds and Uncle Floyd.

In addition, Scher says he would like to work with "creative people who have perhaps been ignored by film companies, for special projects. We want to conceive stage shows that are more than straight-ahead concerts, so that a group could possibly mount a more ambitious performance."

"Another thing that's obvious but that no one is doing, is that there are a great many acts who are popular but don't tour the entire world. We can go to a promoter and say, 'Come to the Capitol Theatre, tape a couple of nights worth of performance and give hundreds of thousands of concertgoers a chance to see the act. Let's commit some great musical events to this.'"

"Another thing that's obvious but that no one is doing, is that there are a great many acts who are popular but don't tour the entire world. We can go to a promoter and say, 'Come to the Capitol Theatre, tape a couple of nights worth of performance and give hundreds of thousands of concertgoers a chance to see the act. Let's commit some great musical events to this.'"

Name Cable Reps

NEW YORK—Ballato Jones & King have been appointed exclusive representatives to the U.S. cable market by two major U.K. companies, Mirror Vision and Cygnit Guild Communications Ltd.

Chrysalis Visual Programming, in attendance at CES for the first time, will be offering "Best Of Blondie" and Jethro Tull's "Slipstream" in stereo VHS. Both cassettes are now shipping via independent distribution at suggested \$49.95 lists.

In the stereo optical LaserVision camp, Pioneer Artists is beefing up its music disk offerings in the first half with "Pippin," "Peter Grimes By The Royal Opera," "La Fille Mal Gardee By The Royal Ballet" and "The Tales Of Hoffman By The Royal Ballet." Already available are "Elephant Parts," "Liza," "Paul Simon," "Shadows And Light" and "There's A Meeting Here Tonight."

Optical Programming Associates is introducing "An Evening With Ray Charles" and MCA Videodisc, in addition to the new "Physical" disk, now boasts such music titles in its catalog as "Abba," "Bernadette Peters In Concert," "Fleetwood Mac," "Loretta," "Olivia" "Mel Torme & Della Reese In Concert" and "Neil Sedaka In Concert."

With the introduction of the Who film "The Kids Are Alright" and "Bob Welch & Friends" in a stereo CED format set for March introduction (coinciding with the CED stereo player rollout), RCA SelectaVision VideoDiscs remains committed to

building its video music library. Already in the CED catalog are: "Eat To The Beat," "Fiddler On The Roof," "Fleetwood Mac," "Gimme Shelter," "The Grateful Dead In Concert," "The Harder They Come," "Hello, Dolly!" "Don Kirshner's Rock Concert, Vol. 1," "The Last Waltz," "Let It Be," "Paul Simon In Concert," "Richard Pryor Live In Concert" and "To Russia With Elton John."

The opening stereo VHD video-disk catalog, shipping June, will feature music disks with such artists as Peter Allen, America, April Wine, Claude Bolling, Kim Carnes, Sheena Easton, Duke Ellington, Eubie Blake, Fleetwood Mac, Little River Band, Liberace, Paul McCartney, Juice Newton, the Tubes, Olivia Newton-John, Itzhak Perlman, Cliff Richard, Leon Russell, Paul Simon, Jethro Tull and Bill Watrous. Later in 1982: the Beach Boys, Billy Squier, Taste Of Honey, Queen, Yehudi Menuhin and others.

A new development in the VHD hardware camp saw Fisher show a VHD player, thus joining JVC, GE, Panasonic, Sharp and Quasar as the sixth U.S. VHD player supplier. Fisher executives, however, would not comment on VHD plans.

THORN EMI INVOLVED

Thames Series For U.S. On Cassettes

By LAURA FOTI

NEW YORK—Thames Television programming will soon be available on videocassette in North America, courtesy of an exclusive distribution agreement with Thorn EMI Video Programming Enterprises.

Thames Television International (TTI) currently exports programming to more than 100 countries. TTI-supplied series include "Edward And Mrs. Simpson," "Benny Hill" and "The Kenny Everett Video Show."

The Thorn EMI/Thames agreement makes TTI the first British software distributor to enter the home video business. Managing director Muir Sutherland foresees 10% of the firm's 1982 income deriving from this new area.

The alliance is strictly for the home video market and does not extend to cable tv. "We'll look into cable and subscription television as these new markets become available," says Sutherland.

Thorn EMI has exclusive videocassette rights for Thames product, and nonexclusive videodisk rights. Explains Thorn EMI president and chief executive officer Fred Richards, "We plan to take the Thames line to custom disk pressers and put it out under our own name." Sutherland adds that Thames has entered into formal agreements to make the programs available itself on CED and VHD formats as the need arises.

Richards says, "There will be no videodisk under our label until we feel the market is there. It's not large enough for us to get into independent distribution at this point."

According to Thorn EMI vice president of marketing Nick Santrizos, "The emphasis in home video on feature films will continue, and we will offer a percentage of these, but music and other programming

are also important to meet the varied appetite of the American home video consumer. As the population of VCR owners grows, the need for product diversification and programming will grow geometrically."

Thorn EMI plans to announce a rental scheme in March, says Richards. It is anticipated that the plan will involve a surcharge added to the cost of the cassettes to offset a dealer's income from rental.

"We sat at our booth at the Consumer Electronics Show eight to 10 hours a day," says Richards, "and listened to what the dealers and distributors told us. The plan we announce will be in line with what they say has to be."



OFF THE RACK—Channel Master has a counter-top revolving vcr accessory rack that holds 150 items. A 73-piece "starter" package available from distributors includes an assortment of 25 accessory and equipment items, a rack a poster and 25 consumer installation guides. Total price: \$471.35.

Producers Russell & Rucker Highly Selective In Videos

By CARY DARLING

LOS ANGELES—Ethan Russell and Allen Rucker could use the word "selective" as their collective middle name. Since 1978, these two

video music producers have done as many rock videos as could be counted on one hand. Yet their work has been acclaimed for its marriage of filmic narrative and technique with video technology. Their Em-

mylou Harris "Mr. Sandman/I Don't Have To Crawl" video recently won a gold award at the Houston International Film Festival.

Both want to elevate video music

from just being television filler or write-offs on record company promotion budgets. The Harris video runs nearly eight minutes—with a middle segment consisting of music not on Harris' album—and an earlier

Rickie Lee Jones piece ran, 12 minutes.

"They're all too short," concedes Rucker, who was instrumental in starting the satirical TVTV and SCTV television troupes and now works at Universal Studios developing television shows. "You ought to sit there for at least a half an hour. Characters grow up, change, stick knives in people and die. I sit and listen to a side of 'Tattoo You' and there's no reason I couldn't sit and watch that at home.

"I sit here at MCA, the biggest supplier of network tv, and their bread and butter is dying. Their bread and butter is hour-long action shows. There have been many forms of television that have died. Variety tv is dead now. We're talking about a new form of television. The old forms are dying but people are putting only a half-hearted effort into the new."

"It's a hybrid form," says Russell of what he is doing. "I'm convinced that the minute one long-form video gets made that is available to most people, it will take off. They're accessible to the audience. They're not accessible to the normal development channels of tv and film."

Rucker and Russell met in 1978 to do the "Champagne Charlie" video for Leon Redbone. Russell had been a still photographer in the music industry while Rucker had been in non-music television. "I did the original black and white book for the 'Quadrophenia' album and I was trying to sell it as a tv show," recalls Russell. "Jo Bergman (film and tv director at Warner Bros.) had been aware of my attempt to sell that treatment and asked if I wanted to do Leon. Allen was recommended to me by director Alan Meyerson. Then Allen brought in Paul Goldsmith as cameraman who has done basically everything we've done together."

Since then, the two have done Harris and Rickie Lee Jones and a Randy Newman project is still on the back burner. Currently, Russell is working on an as yet unnamed "tv movie with music" for Carly Simon. He produced two John Lennon videos which Yoko Ono directed.

In a sense, all of Russell and Rucker's work could be called "tv movies." "A lot of the stuff I see that's attached to music, not to bad-mouth any other people who are doing it, but it tends to be imagistic. I don't think that plays quite as well as something where you've got a concern for your characters," states Russell. "It gets pretty soulless if you're not careful."

He likes much of what the British videomusic directors are doing but admits they are not all to his taste. "There's a quality of fashion the British will always accept so that you can see somebody with pink hair and needles coming out of their ears but, basically, they still go to the pub and are British," notes Russell, who lived in England for six years. "When Americans get involved in that sort of thing, they have to stab themselves in the stomach or they don't feel they're living up to it. In that respect, there's a posing and fashion involved in Britain. I think they could do better but I do like their videos. I like Russell Mulcahy's work."

"I've never seen our stuff on a machine at a Licorice Pizza," adds Rucker. "I guess it has to sort of hit you over the head. People see the Tubes taking the clothes off a girl and say 'hey, this is pretty good'."

Because of length and the preference to shoot on film, Russell/Rucker productions aren't in expen-

(Continued on page 37)

Looks like the
average VDP owner's going
to buy 31 VideoDiscs
this year.

That's
hard-selling
software.



Surveys show that RCA VideoDisc Player owners buy an average of 21 VideoDiscs in their first six months of ownership. And that they're likely to buy 10 more before the year is through. At suggested retail prices, that's over \$660 worth of software. And with more people buying players all the time, that means more sales and profits for you.

Need more reasons to stock and display

plenty of RCA VideoDiscs? Since they play on all 10 brands of CED players, every owner is a potential RCA VideoDisc customer. And with RCA releasing hot new titles each month to add to an already-astounding selection, customers will keep coming back into your store again and again.

As Nipper says, "That's hard-selling software." Are they buying it from you?



RCA

VideoDiscs

Hard-selling software

©RCA 1982 Trademarks®





Billboard photo by Chuck Pulin

VEREEN VIDEO—Ben Vereen, star of "Pippin," a videocassette from Family Home Entertainment, signed autographs last month at the Video Shack store in Manhattan. The full-length production was shown on large screens in the store during his appearance. The Broadway play was taped during performances in Toronto last summer and is available in stereo with Dolby noise reduction.

SUPER HG IN 7 LENGTHS

Fuji Bares New Cassettes

LAS VEGAS—Fuji has introduced a new videocassette, dubbed Super HG (High Grade). The tape reportedly features improved color and video signal-to-noise ratio, audio response and durability. Deliveries to dealers begins in early February.

The new tapes come in seven lengths, ranging from T-20s to T-120s, \$23.95 to \$37. "We mean to push extended length," declares John Dale, Fuji vice president and general manager.

A new fully automated videotape factory in Odawara, Japan will double the firm's production of con-

sumer videocassettes, according to Dale. "The market is exploding for the few manufacturers of premium videocassettes," he says. "There seems to be no limit to this growth in the foreseeable future."

Dale predicts total industry sales of 37-40 million videocassettes this year.

Fuji also has launched a video multi-pack promotion, the first of its kind in the U.S. market, according to marketing manager John Birmingham. Three-packs of T-120, L-750 and L-500 Fine Grain Beridox cassettes are backed with point-of-purchase materials.

'Don't Screw Financier,' Dealer Says

By IRA DAVID STERNBERG

LAS VEGAS—Financing purchases and sales, pricing products profitably and inventory management were the topics addressed by leading industry spokesmen and small group discussions at the Retail Management Workshop at the 1982 International Winter Consumer Electronics Show.

Tom Peterson, a retailer from Portland, Oregon, addressed the assembled exhibitors and retailers on financing purchases and sales, noting that the retailer's relationship with his financing source is paramount. Put the financing company first: "Don't screw your financier because there aren't that many around."

When the topic was opened for discussion, these ideas were suggested by roundtable captains:

- Use the wholesaler's cash discount.
- Use VISA-Mastercharge and negotiate with your bank for a better rate.
- Extend your capital by borrowing against your home or your insurance.
- Talk to your bank about a one-time charge (approximately \$300-1500) for handling your credit card accounts.
- Put a quick-credit application on the other side of your newspaper ad.
- Work with your distributor on a floor plan instead of cash and carry.
- Lend a video tape recorder (if you're a video tape retailer) to your banker so he sees what your product is and becomes an ally.
- Try leasing. You can work with one or two per cent down. It requires more time to service and it is more expensive than an installment plan, but according to one dealer, "It's the only way to go."

Jules Presser, president of the National Assn. of Retail Dealers of America (NARDA) addressed the retailers on inventory management. He noted that while he hadn't used a computer yet for inventory, and while it "requires a great deal of study," it is one of the tools for management. Inventory is money, "but not liquid asset until it's converted." Presser also made these points:

- Price your inventory realistically.
- You should have a minimum of four turns of inventory a year. Six would be better.
- "Don't fall in love with the merchandise—get rid of obsolescence."
- If you have to rent an additional warehouse, you have too much inventory.

Jean Laden, Mullins Auto Audio, addressed the group on "Pricing Products Profitably." Laden's firm follows this principle: "We try to position ourselves in the market: we can't be all things to all people." In other words, find your niche and stick to it. Laden's other points:

- Plan your retail programs up front (at least 90 days), then advertise accordingly.
- Make your salesmen know what you want to push and get them excited. "They can sell any brand for you."
- Try to take advantage of large buys without having to pay for it all at once. Have the stock divided and shipped to you in thirds.

Billboard® Survey For Week Ending 1/30/82
Videocassette Top 40

Copyright 1982 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	3	6	APOCALYPSE NOW	Paramount Pictures, Paramount Home Video 2305
2	1	7	AN AMERICAN WEREWOLF IN LONDON	MCA 77004
3	13	3	CLASH OF THE TITANS	MGM/CBS 700074
4	6	15	THE BLUE LAGOON	Columbia Pictures 10025E
5	4	11	KRAMER VS. KRAMER	Columbia Pictures 10355
6	5	15	STIR CRAZY	Columbia Pictures 10248E
7	2	7	FOUR SEASONS	MCA 77003
8	8	23	RAGING BULL	United Artists, 20th Century Fox Video 4523
9	14	15	ENDLESS LOVE	MCA 77001
10	9	11	THE THIEF	20th Century Fox Video 4550
11	11	12	ATLANTIC CITY	Paramount Pictures, Paramount Home Video-1460
12	18	4	THE ADVENTURES OF ROBIN HOOD	20th Century Fox Video 4540-30
13	17	9	DOGS OF WAR	20th Century Fox Video 4569
14	12	11	THE POSTMAN ALWAYS RINGS TWICE	MGM/CBS 700077
15	16	11	THE MALTESE FALCON	20th Century Fox Video 4530
16	20	7	BREAKER MORANT	Columbia Pictures 8300
17	NEW ENTRY		MOMMIE DEAREST	Paramount Pictures, Paramount Home Video 1263
18	NEW ENTRY		PATERNITY	Paramount Pictures, Paramount Home Video 1401
19	21	25	CASABLANCA	United Artists, 20th Century Fox Video 4514
20	29	11	USED CARS	Columbia Pictures 10557
21	30	4	TAKE THIS JOB AND SHOVE IT	20th Century Fox Video 4076-30
22	10	13	FRIDAY THE 13TH II	Paramount Pictures, Paramount Home Video 1457
23	15	23	NIGHTHAWKS	Universal City Studios Inc., MCA Dist. Corp. 71000
24	7	18	THE JAZZ SINGER	Paramount Pictures, Paramount Home Video 2305
25	24	51	AIRPLANE (ITA)	Paramount Pictures, Paramount Home Video 1305
26	27	3	THE CONVERSATION	Paramount Pictures, Paramount Home Video 2307
27	19	10	BACK ROADS	MGM/CBS 70071
28	23	34	ORDINARY PEOPLE (ITA)	Paramount Pictures, Paramount Home Video 8964
29	NEW ENTRY		FIRST MONDAY IN OCTOBER	Paramount Pictures, Paramount Home Video 1408
30	36	19	DRESSED TO KILL	Warner Bros. Inc./Warner Home Video 26308
31	22	23	TESS	Columbia Pictures 10543
32	28	18	BUSTIN' LOOSE	Universal City Studios, MCA Dist. Corp. 77002
33	39	2	ROLLERBALL	20th Century Fox Video 4559
34	37	2	MAGNIFICENT SEVEN	20th Century Fox 4553
35	31	3	GODFATHER EPIC	Paramount Pictures, Paramount Home Video 8480
36	33	11	THE GOODBYE GIRL	MGM/CBS 700069
37	32	12	MEATBALLS	Paramount Pictures, Paramount Home Video-1324
38	34	14	THE COMPETITION	Columbia Pictures 10124E
39	26	12	THE FAN	Paramount Pictures, Paramount Home Video-1469
40	25	9	THE GOOD, THE BAD & THE UGLY	20th Century Fox Video 4545

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest sales strength.

U.K. Video Chart

This Week	Last Report	Title	Catalogue Number	Price (U.S. Price)
1	1	THE JAZZ SINGER (THORN/FM)	TVA 90 03042	£44.50 (\$84.99)
2	12	THE ELEPHANT MAN (THORN/EMI)	TVA 90 03012	44.50 (84.99)
3	3	LIFE OF BRIAN (THORN/EMI)	TVA 90 03052	44.50 (84.99)
4	5	THE LONG GOOD FRIDAY (THORN/EMI)	TVA 90 03062	44.50 (84.99)
5	15	THE BLUES BROTHERS (CIC)	VHA/BEA 1013	39.95 (76.30)
6	5	BEING THERE (MCM/CBS)	UCV/UCB 10026	39.95 (76.30)
7	21	THE HUNTER (CIC)	VHA/BEA 2017	39.95 (76.30)
8	9	ESCAPE FROM ALCATRAZ (CIC)	VHA/BEA 2015	39.95 (76.30)
10	14	XANADU (CIC)	VHA/BEA 1018	39.95 (76.30)
11	6	FLASH GORDON (THORN/EMI)	TVA 90 03002	44.50 (84.99)
12	-	ALL THAT JAZZ (MAGNETIC VIDEO)	N/A	39.95 (76.30)
13	17	THE POSTMAN ALWAYS RINGS TWICE (GUILD)	N/A	39.95 (76.30)
14	7	2001: A SPACE ODYSSEY (MGM/CBS)	UMV/UMB 10002	39.95 (76.30)
15	16	FAME (MGM/CBS)	UMV/UMB 10027	39.95 (76.30)
16	-	BRUBAKER (MAGNETIC VIDEO)	N/A	39.95 (76.30)
17	-	THE MANITOU (MAGNETIC VIDEO)	N/A	39.95 (76.30)
18	20	DEATH RACE 2000 (BRENT WALKER)	N/A	39.95 (76.30)
19	-	LOOPHOLE (BRENT WALKER)	N/A	39.95 (76.30)
20	10	PRETTY BABY (CIC)	VHA/BEA 2014	39.95 (76.30)
21	-	THE BOGEY MAN (VIPCO)	N/A	39.95 (76.30)
22	23	THE EXTERMINATOR (ALPHA/INTERVISION)	N/A	39.95 (76.30)
23	30	THE RISE AND FALL OF IDI AMIN (VIPCO)	N/A	39.95 (76.30)
24	-	TOM AND JERRY (MGM/CBS)	UMV/UMB 10019	39.95 (76.30)
25	-	EROTICA (PAUL RAYMOND ORGANIZATION)	N/A	39.95 (76.30)

VIDEO BUSINESS charts are compiled by Record Business Research from a nationwide panel of video retailers and wholesalers.
© 1981 by Video Business. Reprinted by permission.

FOR WEEK ENDING JANUARY 30, 1982



★ **1** Single This Week

YOU'RE THE ONE FOR ME
D. TRAIN
 Prelude (12-inch) PRLD 621

Give the gift
 of music.



© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

Billboard®

DISCO TOP 60™

☆ Superstars are awarded to those products demonstrating the greatest audience response on 15 U.S. regional disco lists. (Prime Movers). ★ Stars are awarded to other products demonstrating significant response.

THIS WEEK	LAST WEEK	TITLE-Artist-Label	THIS WEEK	LAST WEEK	TITLE-Artist-Label
☆	2	YOU'RE THE ONE FOR ME —D. Train—Prelude (12 inch) PRLD 621	31	31	PLAY TO WIN/PENTHOUSE & PAVEMENT —Heaven 17—Virgin (LP) Import
2	1	I CAN'T GO FOR THAT (No Can Do) —Daryl Hall & John Oates—RCA (LP) AFL1-4028	32	32	TURN YOUR LOVE AROUND —George Benson—Warner Bros. (LP) 2HW 3577
★	3	CALL ME/LET'S CELEBRATE —Skiyy—Salsoul (12 inch) SG 365	★	38	THIS IS RADIO CLASH —The Clash—Epic (12 inch) 492662
4	4	YOU CAN/FIRE IN MY HEART —Madleen Kane—Chalet (LP) CH0702	★	39	FUNGI MAMA (BEBOPAFUNKADISCOLYPSO) —Tom Brown—Arista (LP) GRP 5507
☆	5	TAINTED LOVE/WHERE DID OUR LOVE GO —Soft Cell—Sire/Warner Bros. (LP/12 inch) SRK 3647/DERE 49856	35	25	CAN'T HOLD BACK/BABY NOT TONIGHT —Kano—Mirage/Atlantic (LP) WTG 19327
☆	6	SURE SHOT —Tracy Weber—RFC/Quality (12 inch) QRFC 005	36	36	GARDEN OF EVE —Yvonne Gage—RFC/Atlantic (12 inch) DMD 284
7	7	GENIUS OF LOVE/WORDY RAPPINHOOD —Tom Tom Club—Sire/Warner Bros. (LP/12-inch) SFK 3628/DSRF 49817	★	42	SHAKE IT UP/CRUISER —The Cars—Elektra (LP) 5E567
☆	10	MEGATRON MAN/GET A LITTLE —Patrick Cowley—Megatone (LP) M1002	★	43	DON'T YOU WANT ME/OPEN YOUR HEART —Human League—Virgin (LP) Import
9	8	LOVE FEVER —Gayle Adams—Prelude (12 inch) PRLD 618	39	40	I GOT A LINE ON YOU/X FACTOR/MENERGY —Patrick Cowley—Fusion (LP) FPSF 004
▲			40	17	CONTROVERSY/LET'S WORK —Prince—Warner Bros. (LP) BSK 3601

Video

PRODUCERS RUSSELL & RUCKER

Selective Duo Seeking Elevation

• Continued from page 34

sive. "The minute Ethan and I sit down and try to figure out a good \$5,000 video, we defeat every purpose we set out to do. So, it probably wouldn't be worth doing," notes Rucker. "Emmylou cost between \$50,000 and \$100,000. Nowadays, you can't even pick up a camera for that. But, these things live. I've made network television shows since 1972 and there's nothing I've ever made that has lasted in people's minds longer than the Rickie Lee Jones video. That's a 15-minute film and I swear to God, once a week, somebody comes up to me and tells me about it."

"If you're working with a top quality artist, they have plenty of money," notes Russell. "The money we spend ends up on the screen. I've seen more money spent before people got out of lunch and nothing ever gets made."

"The form we're working in suffers, though it's certainly commercial, well-crafted and entertaining. It suffers because we're in this limbo period of television. The networks have abdicated any responsibility to innovate. The cable companies don't have enough critical mass so they can't be bold," adds Rucker. "We're in this period where the kind of experiments I think should be going on full tilt boogie aren't going on."

Both feel the impetus in the video music area may come from the artists themselves. Russell cites Joni Mitchell's "Shadows And Light" program. "She licenses it for three or four broadcasts over HBO. She pays her production costs after two sales. Everything after, she makes money on. Record companies have got to get themselves out of the situation where they're giving these things away. No wonder nobody wants to bother with it. If you showed me a big hole and asked me to put \$40,000 in it, I would decline. They've got a perfectly viable piece of entertainment programming and they're giving it away," he exclaims.

Because of the length of their productions, Rucker and Russell often find their work cut to fit into various timeslots, but the reverse can also happen. "With Emmy, there was so clearly a story running through the two pieces that when it ran on Midnight Special it was like the Emmylou Harris movie. It was billed as such, they couldn't break it up, and it made its own little road," explains Russell.

To get the cinematic texture, Russell and Rucker shoot on film, then transfer the interlock negative to tape. The rest of the process is done on tape. "One thing that's appalling is that it's all playback," adds Russell. "It's sort of forced on us because if it wasn't playback then half the budget would go to the recording and the artist doesn't want to have to go out there and deliver a good vocal performance. But, you're being cheated. Subliminally, you're absolutely aware that these people are up there and they're not doing it. It's as if an actor got up and didn't know his role. They're singers so they should be singing."

Despite the restrictions of working in video music, both enjoy the form and don't see a mass exodus away from it by directors going to feature films. "With the current situation in features, there's no question there will be fewer films. People are going to have to make different kinds of

Mazing slices of life pieces with musicians is not that taxing, according to Rucker. "It's part of the original decision whether to do the piece is whether Emmylou or whom-ever can act. You don't say 'boy, this guy can't act, let's see if we can shoot around him.' Also, you don't write things the performer can't do," explains Rucker.

Despite complimenting Warner-Amex's MTV and the USA Network for taking the first steps by providing more channels for video music, nei-

ther has plans to increase their video music production "As with anything that costs more than \$15, it takes a number of people to make it. There have been a couple of people that Allen and I started to work with and they fall through," reasons Russell. "The album stinks or you get up five days in a row and nothing's coming or you start regretting it. There are people I would love to work with but Allen and I certainly aren't going around knocking on doors for work."



COOLSVILLE CHAT—Singer Rickie Lee Jones and video director Ethan Russell, one-half of the Russell and Allen Rucker team, talk while making her "Coolsville" video.

THE STATUS OF THE RECORDING INDUSTRY IN VIDEO plus...

RENTALS/WHERE ARE WE NOW? • NEW TECHNOLOGIES/WHERE ARE WE GOING? • REACTION TO HOME VIDEO BY A CONSUMER FOCUS GROUP • INNOVATIVE DEVELOPMENTS IN VIDEO • WILL NEW TECHNOLOGIES OBSOLETE AND PRE-EMPT MARKETING OPPORTUNITIES? • DIRECT MAIL OPPORTUNITIES FOR PROGRAM PRODUCERS • EQUIPMENT RENTAL/NEW OPPORTUNITIES FOR SOFTWARE • HOME VIDEO/IT'S NOT JUST ENTERTAINMENT • VIDEO SOFTWARE/HOW HARDWARE MANUFACTURERS CAN CONTRIBUTE TO BUILDING A NEW MARKET • X-RATED VIDEO/IN THE HOME WHERE IT BELONGS • THE MARKET OUTSIDE THE U.S. • HAS THE TIME ARRIVED FOR ORIGINAL AND SPECIALIZED PROGRAMMING? • WILL CABLE AFFECT THE GROWTH OF HOME VIDEO? • THE SONY CASE/AN UPDATE • THE MARKET PLACE FOR THE VIDEODISC • THE FINANCIAL COMMUNITY EVALUATES OUR INDUSTRY • COPYRIGHT INFRINGEMENT/ HOW DO YOU PROTECT YOURSELF? • WHAT A PRODUCER NEEDS TO KNOW ABOUT MUSIC AND COPYRIGHTED MATERIAL • A CONSUMER TAPE/DISC STUDY ESPECIALLY PREPARED FOR ITA BY PENTHOUSE MAGAZINE

These and more topics will be addressed by Key Industry Leaders at the most important Home Video Seminar ever to be presented.

THE INTERNATIONAL TAPE/DISC ASSOCIATION
PRESENTS

THE ITA TWELFTH ANNUAL SPRING SEMINAR



AUDIO/VIDEO UPDATE—1982

SHERATON HARBOR ISLAND HOTEL

SAN DIEGO, CALIFORNIA

FEBRUARY 28 - MARCH 3, 1982

- Keynoter—**HARRY REASONER** • CBS News Correspondent, Co-Editor "60 Minutes"
- Featured Speaker—**VIRGINIA H. KNAUER** • Special Asst. To The President
Director U.S. Office Of Consumer Affairs
- Featured Speaker—**MURRAY L. WIEDENBAUM** • Chairman, Council of
Economic Advisors To The President.
- Entertainment—**LIONEL HAMPTON** • "The King of Jazz" And His All Star Band

In Addition To "HOME VIDEO TAPE/DISC" Workshops There Are
Separate Workshops For "BUSINESS & INDUSTRY VIDEO"
and "AUDIO/NEW TECHNOLOGIES AND STRATEGIES".

Executives of ITA Member Companies Welcome Registrants to Hospitality Suites
Where They Display The Newest Tape/Disc Products and Discuss Services.

ATTENDANCE LIMITED TO 400!

More Than 300 Executives From ITA Member Companies Who Were Given Priority, Have Already Registered. Non-Member Registrations Are Now Being Accepted On A "First-Come First-Served" Basis. At Past ITA Seminars Hundreds Have Been Turned Away. If Registrations Are Received After Capacity Is Reached You Will Be Notified By Phone Or Telex And Checks Will Be Returned.

For Program And Registration Information, Phone Or Write ITA, 10 Columbus Circle, NYC 10019,
Tele (212) 956-7110, Tlx 421508; In Europe: ITA, Merkelbach Laan 2, 5624 KR, Eindhoven,
The Netherlands - Tele: 040-433679, Tlx 51047
Upon Receipt Of Registration You Will Be Sent A Form For
Hotel Reservations At The Special TA Rate



1 **Single This Week**
THE SWEETEST THING
JUICE NEWTON
 Capitol 5046

Give the gift
 of music.



Billboard®

© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

HOT COUNTRY SINGLES & LPS™

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

SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	2	15	THE SWEETEST THING—Juice Newton (D. Young, Capitol 5046 (Sterling, Addison ASCAP))
☆	3	13	LONELY NIGHTS—Mickey Gilley (K. Stegall, S. Harris) Epic 14 02578 (Blackwood BMI)
☆	4	11	SOMEONE COULD LOSE A HEART TONIGHT—Eddie Rabbit (E. Rabbit, D. Malloy, E. Stevens), Elektra 47239 (Blarpatch, Debbase BMI)
☆	7	11	ONLY ONE YOU—T.G. Sheppard (B. Jones, M. Garvin), Warner/Curb 49858 (Cross Keys ASCAP/Tree BMI)
5	6	13	HAVE YOU EVER BEEN LONELY—Jim Reeves and Patsy Cline (P. DeRose G. Brown), RCA 12346 (Shapiro, Bernstein ASCAP)
☆	8	11	LORD I HOPE THIS DAY IS GOOD—Don Williams (D. Hamner), MCA 51207 (Sabal, ASCAP)
☆	10	12	WATCHIN' GIRLS GO BY—Ronnie McDowell (E. Allen, R. McDowell), Epic 14 02614 (Tree, Strawberry Lane BMI)
☆	12	11	SHINE—Waylon Jennings (W. Jennings), RCA 12367 (Raydon, Jennings BMI)
9	9	12	BLAZE OF GLORY—Kenny Rogers (I. Slate, D. Morrison, L. Kerih), Liberty 1441 (House Of Gold BMI)
☆	13	12	MIDNIGHT RODEO—Leon Everette (D. Orendler, R. Ware), RCA 12355 (Denny, ASCAP)
11	11	16	WHO DO YOU KNOW IN CALIFORNIA—Eddy Raven (E. Raven), Elektra 47216 (Milne, ASCAP)
12	11	16	NUMB IN THE COLD—Frank Williams Jr.

LPS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	1	46	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930
2	2	19	GREATEST HITS Willie Nelson, Columbia KC2 37542
3	4	9	STILL THE SAME OLE ME George Jones, Epic FE 37106
☆	7	45	JUICE ● Juice Newton, Capitol ST 12136
5	3	34	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209
6	6	12	BIG CITY Merle Haggard, Epic FE 37593
★	8	7	CIMARRON Emmylou Harris, Warner Bros. BSK 3603
24	25	16	NOT GUILTY Larry Gatlin & the Gatlin Brothers Band, Columbia FC 37464
25	23	17	TOWN & COUNTRY Ray Price, Dimension DL 5003
26	26	68	GREATEST HITS ● Ronnie Milsap, RCA AAL1 3772
27	28	27	WITH LOVE John Conlee, MCA
28	30	52	ROWDY Hank Williams Jr., Elektra/Curb 6E 330
29	29	25	GOOD TIME LOVIN' MAN Ronnie McDowell, Epic FE 37399
30	34	6	HURRICANE Leon Everette, RCA AHL1 4152

RETURNS WITH HIT LP

Layoff Gives Womack A New Perspective

By LEO SACKS

NEW YORK—Bobby Womack, riding the crest of a new album, "The Poet," that's a hit on both the pop and soul charts, returned to the road last week after a long absence from the record business.

"The layoff did me a lot of good," he says. "Getting married, settling down and having a son helped me get my head together. I realized there was more to life than performing. The business has a way of playing with your head. It plays with your creativity. And it can stop you from creating."

He says the death of three members of his immediate family in a relatively short time forced him to re-examine his priorities in life. "It's easy to buy yourself out. I had so many material possessions that I took important things for granted, like a child with his toys. Then I lost a son and a brother, and my father died recently. I had to face things on the one. But my perspective changed and my writing grew."

The success of his Beverly Glenn album, attests to the fact that the soul star has returned to the mainstream in a big way. A single, "If You Think You're Lonely Now," is generated strong airplay in major urban markets, and a number of stations are already programming a new track called "Where Do We Go From Here." The former protege of the late Sam Cooke invests each tune with the intensity that made him one of pop music's most influential figures. "It's my sound, my kind of groove," he observes. "The lyrics are the key, but the hooks are the secret. Sam used to say that if you came up with a singalong tune, you had a hit, because people like to be a part of it."

Womack, who opened an eight-week tour with his seven-piece band in Greenville, S.C., points to a song on the album called "Games" to reflect on his absence from the business. "It was a voluntary retirement. But once I stopped recording, people said I was a burn-out, that I was washed out. They didn't know of my personal losses, and singing wasn't the way out. Several labels wanted to cut deals on spec, and I said, 'No way.' For as much as I had contrib-

uted to the business, I didn't want to be treated like a new artist."

During the layoff he rekindled his relationship with members of the Rolling Stones. "They were amazed at the way I was being treated," says Womack, who wrote their first big hit, "It's All Over Now." "Everything they had ever cut was a hit. They couldn't relate to failure." He adds that it did not surprise him when the group offered to finance "The Poet" themselves.

The singer was also befriended by Sly Stone, for whom he wrote "Stand Up" on the new disk. Hours after Womack sang the National Anthem prior to the Muhammed Ali-Trevor Berbick fight in the Bahamas in December, the singer flew to the Roxy in Los Angeles, where he and Stone taped a live album and videocassette that he is negotiating for release. "I made Sly a bet that he wouldn't show. But he did. Straight. And dressed to kill."

Recalling the pregnancy of his wife, Regina, in 1979, Womack tells of a phone call he received from Stone. "He was congratulating us on what a positive step it was and he suggested that we call the baby 'Truth.' He said, 'Bobby, I used to say yes to commitments I knew I could never keep. Let this baby be a symbol for us to check our own thing by.' I thought that was beautiful, because spiritual connections are what life is all about. We had a son two years ago and his name is Truth."

When Womack returns from the road to celebrate his 38th birthday on March 4, he will embark on two special projects. The first will be the recording of a gospel album with his brothers Curtis, Cecil and Friendly, as the Womack Brothers. When the disk is completed, he plans to meet with Ron Wood, Keith Richards and Bob Dylan about the possibility of a limited concert tour as "New Barbarians 2."

The layoff, he says, has shown him that "the strong survive and the weak perish. I've got new energy. I run five miles in the morning and at night. I go to the gym. I take care of my body. I don't want to wait until I'm old. I feel like I can do anything."

New On The Charts



BRANDI WELLS
"Watch Out"—★

Brandi Wells was nine when she joined her first band, the Twilights, sharing lead vocals with one of the male members of the Philadelphia-based group. Not long after Wells joined, the group was asked to enter the James Brown Talent Contest which took place at Philly's Uptown Theatre.

The Twilights started to attract the attention of such notable producers as Kenneth Gamble and Leon Huff, and when the Motown Review came to Philly, they were often asked to open for such names as Stevie Wonder, Diana Ross and Smokey Robinson.

Wells joined Brown Sugar, a group that backed Major Harris, in 1972, and shortly thereafter formed her own group Breeze which had a single, "See-Saw," on WMOT Records. It did well in Europe and led to a European tour. Breeze evolved into Slick which had a top 20 hit in England, and their second album "Go For It" included another successful r&b single "Sunrise."

"Watch Out" is Wells' debut solo album for WMOT and contains the single by the same name on Billboard's Hot Soul Singles chart. Wells and one of the LP's producers, Nick Martinelli, co-wrote the up-tempo outing. Wells also co-wrote two other tunes on the album while Thom Bell and Dexter Wansel lent their musicianship to the LP.

For further information on Brandi Wells, contact Alan Rubens, WMOT Records, 1228 Spruce Street, Philadelphia, Penn. 19107 (215) 985-0606.

Counterpoint

• Continued from page 39

("Just Can't Win 'Em All") from the album, which I hope will further make people realize that I am here."

Although he has not toured as a solo artist (he is looking forward to a proposed summer tour), he is supporting his product through television appearances on shows such as "The Johnny Carson Show," "Soul Train," "The John Davidson Show," among others.

Anderson Tunes To OAS Music Group

NASHVILLE—MCA artist Bill Anderson has assigned his entire song catalog to the OAS Music Group here for administration.

The winner of 48 BMI song-writing awards, Anderson will be teamed in a number of co-writing projects this year, according to OAS representative Dane Bryant.

Ray Charles, Lionel Richie, Dionne Warwick, Barry Gibb, Paul McCartney and Ella Fitzgerald will be among the entertainers participating in a salute to Stevie Wonder when he receives the "Award of Merit" at the ninth annual "American Music Awards" Monday (25) at L.A.'s Shrine Auditorium. The show airs live on ABC-TV.

Previous recipients have been Berry Gordy, Ella Fitzgerald, Bing Crosby, Benny Goodman, Johnny Cash, Chuck Berry and Perry Como.

The Rev. James Cleveland has scheduled his third annual Service of Thanks program to be held at his Cornerstone Institutional Baptist Church in L.A. Tuesday (26).

According to Cleveland, the Service of Thanks "is designed specifically for people in the entertainment industry to have an opportunity to thank God together for the blessings

in the past and declare their desires for the future."

He emphasizes that it is not a financial project, it will not be advertised and the artists are not expected to perform.

Last year, however, a number of the many artists present elected to perform.

★ ★ ★

As a result of winning Houston radio station KMJQ-FM's "Great Majic Dream Phase II" contest, 78-year-old Ollie Morris collected \$25,000 to spend on her wedding scheduled in April.

The \$25,000-prize winning letter written by C. Marie Thomas, Morris' granddaughter, expressed her dream of having enough money to present the perfect wedding for her grandmother.

★ ★ ★

Remember... we're in communications, so let's communicate.

Billboard Soul LPs

Survey For Week Ending 1/30/82

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	12	RAISE ▲ Earth, Wind & Fire, ARC/Columbia TC 37548	39	41	28	COMPUTER WORLD Kraftwerk, Warner Bros. HS 3549
★	2	15	SOMETHING SPECIAL ▲ Kool & The Gang, De-Lite DSR 8502 (Polygram)	★	45	3	SET MY LOVE IN MOTION Sreeta, Tamia 18-376M1 (Motown)
★	3	20	NEVER TOO MUCH ● Luther Vandross, Epic FE 37451	41	26	9	BLUE JEANS Chocolate Milk, RCA AFL1 3896
★	6	11	SKYLINE Sly, Salsoul SA-8548 (RCA)	42	34	11	FACE TO FACE GQ, Arista AL 9547
★	5	10	THE GEORGE BENSON COLLECTION ● George Benson, Warner Bros. 2HW 3577	43	36	7	TAKE IT OFF Chic, Atlantic SD 19323
★	8	12	THE POET Bobby Womack, Beverly Glen BG 10000	44	37	14	GO FOR IT Shalamar, Solar BXL1-3984 (RCA)
★	7	11	NIGHT CRUISIN' Bar-Kays, Mercury SRM-1-4028 (Polygram)	45	43	14	INSIDE YOU The Isley Brothers, T-Neck FZ 37533 (Epic)
★	9	18	IT'S TIME FOR LOVE ● Teddy Pendergrass, P.I.R. TZ 37491 (Epic)	46	31	13	CAMOUFLAGE Rufus With Chaka Khan, MCA MCA 5270
★	9	4	WHY DO FOOLS FALL IN LOVE Diana Ross, RCA AFL1 4153	47	47	17	SOLID GROUND Ronnie Laws, Liberty LD 51087
★	10	10	LIVE The Jacksons, Epic KE2-37545	48	48	15	BEWARE Barry White, Unlimited Gold FZ 37176 (Epic)
★	11	9	I AM LOVE Peabo Bryson, Capitol ST 12179	49	49	21	TONIGHT Four Tops, Casablanca NBLP 7258 (Polygram)
★	12	8	COME MORNING Grover Washington, Jr., Elektra SE-562	★	57	17	LOVE IS THE PLACE Curtis Mayfield, Boardwalk NBI-33239
★	13	11	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576	51	51	22	LOVE ALL THE HURT AWAY Aetha Franklin, Arista AL 9552
★	17	4	PRIVATE EYES ▲ Daryl Hall & John Oates, RCA AFL1-4028	52	52	22	TOUCH Gladys Knight & The Pips, Columbia FC 37086
★	16	23	THE TIME The Time, Warner Bros. BSK 3598	53	53	17	EVERY HOME SHOULD HAVE ONE Patti Austin, Qwest QWS 3591 (Warner Bros.)
★	16	14	CONTROVERSY ● Prince, Warner Bros. BSK 3601	54	54	8	CAN'T SHAKE THIS FEELING Spinners, Atlantic SD 19318
★	17	15	THE MANY FACETS OF ROGER ● Roger, Warner Bros. BSK 3594	55	50	7	THAT'S WHAT TIME IT IS Johnny "Guitar" Watson, A&M SP-4880
★	18	19	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576	56	59	18	FANCY DANCER One Way, MCA MCA 5247
★	22	6	7 Con Funk Shun, Mercury SRM-1-4030 (Polygram)	57	56	6	NEW YORK CAKE Kano, Mirage WTG 19327 (Atlantic)
★	20	20	SHOW TIME Slave, Cotillion 5224 (Atlantic)	58	61	3	I'LL DO ANYTHING FOR YOU Denroy Morgan, Becket BKS 015
★	23	8	JAM THE BOX Bill Summers And Summers Heat, MCA MCA-5266	59	44	8	JUST LIKE DREAMIN Tweennine With White, Elektra SE 551
★	25	6	YOURS TRULY Tom Browne, Arista GRP 5507	60	64	19	I LIKE YOUR STYLE Jermame Jackson, Motown M8-952M1
★	23	24	40 STREET SONGS ▲ Rick James, Gordy G8-1002M1 (Motown)	61	63	6	SEND IT Ozone, Motown M8-962M1
★	NEW ENTRY	NEW ENTRY	LOVE IS WHERE YOU FIND IT The Whispers, Solar S-27 (Elektra)	62	62	12	GWEN MCRAE Gwen McRae, Atlantic SD 19308
★	35	4	CENTRAL LINE Central Line, Mercury SRM-1-4033 (Polygram)	63	NEW ENTRY	NEW ENTRY	SATURDAY SATURDAY NIGHT Zoom, Polydor PD-16434 (Polygram)
★	29	6	YOUR WISH IS MY COMMAND Lakeside, Solar S-26 (Elektra)	64	NEW ENTRY	NEW ENTRY	JOSE FELICIANO Jose Feliciano, Motown M8-953M1
★	27	27	17 REFLECTIONS Gil Scott-Heron, Arista AL 9566	65	73	2	THE SEQUENCE The Sequence, Sugar Hill SH 250
★	28	28	8 GET AS MUCH LOVE AS YOU CAN The Jones Girls, P.I.R. FZ 37627 (Epic)	66	68	2	THE LADY AND HER MUSIC Lena Home, Qwest 20W-3597 (Warner Bros.)
★	29	18	29 IN THE POCKET ● Commodores, Motown ME-955M1	67	67	7	WEST STREET MOB West Street Mob, Sugar Hill SH263
★	30	30	31 LIVE IN NEW ORLEANS ● Maze Featuring Frankie Beverly, Capitol SKBK 12156	68	69	2	GIGOLO Fatback, Spring SP-1 6734 (Polygram)
★	42	7	7 TOM TOM CLUB Tom Tom Club, Sire SRK 3628 (Warner Bros.)	69	NEW ENTRY	NEW ENTRY	WATCH OUT Brandi Wells, WMOT FW 37668
★	32	32	8 KEEP ON MOVING STRAIGHT AHEAD Lakeside, Solar BXL1-3974 (RCA)	70	66	19	THIS KIND OF LOVIN' The Whispers, Solar BXL1-3976 (RCA)
★	33	33	13 CRAZY FOR YOU Earl Klugh, Liberty LT-51113	71	60	3	MORE OF THE GOOD LIFE T.S. Monk, Mirage WTG 19324 (Atlantic)
★	34	21	10 LOVE MAGIC LTD, A&M SP-4881	72	72	33	IT MUST BE MAGIC Teena Marie, Gordy G8 1004M1 (Motown)
★	40	44	44 THE DUDE ● Quincy Jones, A&M SP 3721	73	65	4	THE BEST OF MINNIE RIPERTON Minnie Riperton, Capitol ST-12189
★	46	3	3 8TH WONDER Sugarhill Gang, Sugar Hill SH 249	74	55	8	TAKE ME TO YOUR HEAVEN Stevie Woods, Cotillion SD 5229 (Atlantic)
★	37	39	15 ALL THE GREATEST HITS Diana Ross, Motown M13-960C2	75	70	20	LOVE BYRD Donald Byrd And 125th St., N.Y.C. Elektra SE 531
★	38	38	3 STAY Ray Goodman & Brown, Polydor PD-1-6341 (Polygram)				

★ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales to 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Billboard®

© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

HIT PARADE®

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

THIS WEEK	LAST WEEK	WKS. CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	4	12	I CAN'T GO FOR THAT —Daryl Hall & John Oates ● (Daryl Hall & John Oates), D. Hall, J. Oates, S. Allen, RCA 12361	34	37	8	ALL OUR TOMORROWS —Eddie Schwartz (Eddie Schwartz & Dave Tyson), E. Schwartz & T. Tyson, Atco 7342 (Atlantic)
2	2	17	WAITING FOR A GIRL LIKE YOU —Foreigner (Robert John "Mutt" Lange & Mick Jones), M. Jones, Grammm, Atlantic 3868	35	38	8	SEA OF LOVE —Del Shannon (Tom Petty), P. Baptiste & G. Khoury, Network 47951 (Elektra)
3	3	13	CENTERFOLD —The J. Geils Band (Seth Justman), S. Justman, EMI-America 8102	36	40	6	ABACAB —Genesis (Genesis), Banks, Collins, Rutherford, Atlantic 3891
4	1	18	PHYSICAL —Olivia Newton-John ▲ (John Farrar), S. Kipner, T. Shaddick, MCA 51182	37	52	3	THAT GIRL —Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 1602 (Motown)
5	5	16	HARDEN MY HEART —Quarterflash (John Boylan), M. Ross, Geffen 49824 (Warner Bros.)	38	45	4	PAC-MAN FEVER —Buckner And Garcia (J. Buckner & G. Garcia), J. Buckner & G. Garcia, Columbia 18-02673
6	6	15	LEATHER AND LACE —Stevie Nicks with Don Henley (Jimmy Iovine), S. Nicks, Modern 7341 (Atlantic)	39	54	3	SPIRITS IN THE MATERIAL WORLD —The Police (The Police, Hugh Padgham), Sting, A&M 2390
7	7	15	TURN YOUR LOVE AROUND —George Benson (Jay Graydon), J. Graydon, S. Lukather/B. Champlin, Warner Bros. 49846	40	28	14	DON'T STOP BELIEVIN' —Journey (Mike Stone & Kevin Elson), S. Perry, N. Schon, J. Cain, Columbia 18-02567
8	8	18	LET'S GROOVE —Earth, Wind & Fire ● (Maurice White), M. White, W. Vaughn, W. Vaughn, ARC/Columbia 18-02536	41	32	13	UNDER PRESSURE —Queen & David Bowie (Queen & David Bowie), Queen & D. Bowie, Elektra 47235
9	10	16	THE SWEETEST THING —Juice Newton (Richard Landis), O. Young, Capitol 5046	42	27	16	WHY DO FOOLS FALL IN LOVE —Diana Ross (Diana Ross), F. Lyman, M. Levy, RCA 12349
10	11	14	HOOKED ON CLASSICS —The Royal Philharmonic Orchestra (Jeff Jarratt & Don Reedman), not listed, RCA 12304	43	44	9	BREAKIN' AWAY —Al Jarreau (Jay Graydon), A. Jarreau, T. Canning, J. Graydon, Warner Bros. 49842
11	12	12	COMIN' IN AND OUT OF YOUR LIFE —Barbra Streisand (Andrew Lloyd Webber), R. Parker, B. Whiteside, Columbia 18-02621	44	41	23	OUR LIPS ARE SEALED —The Go-Go's (Richard Gottscheer, Rob Freeman), J. Wiedlin, T. Hall, I.R.S. 9901 (A&M)
12	13	13	COOL NIGHT —Paul Davis (Ed Seay & Paul Davis), P. Davis, Arista 9645	45	31	16	TAKE MY HEART —Kool & The Gang (Eumir Deodato), C. Smith, J. Taylor, G. Brown, Kool & The Gang, De-Lite 815 (Polygram)
13	14	11	SHAKE IT UP —The Cars (Roy Thomas Baker), R. Ocasek, Elektra 47250	46	50	7	LOVE IS LIKE A ROCK —Donnie Iris (Mark Avsec), M. Avsec, D. Iris, M. Lee, A. McClain, K. Valentine, MCA 51223
14	16	9	WAITING ON A FRIEND —The Rolling Stones (Glimmer Twins), M. Jagger, K. Richards, Rolling Stones Records 21004 (Atlantic)	47	47	9	COULD IT BE LOVE —Jenni'ner Warnes (Jim Ed Norman), R. Sharp, Arista 0611
15	15	12	SOMEONE COULD LOSE A HEART TONIGHT—Eddie Rabbitt (David Malloy), E. Rabbitt, D. Malloy, E. Stevens, Elektra 47239	48	48	7	FEEL LIKE A NUMBER —Bob Seger & The Silver Bullet Band (Bob Seger & Punch), B. Seger, Capitol 5077
16	15	12	WHEN ALL IS SAID AND DONE —Abba (Benny Anderson & Bjorn Ulvaeus), B. Anderson, B. Ulvaeus,	49	59	4	WHEN ALL IS SAID AND DONE —Abba (Benny Anderson & Bjorn Ulvaeus), B. Anderson, B. Ulvaeus,
17	15	12	WANNABE WITH YOU —Earth, Wind & Fire (Maurice White), M. White, W. Vaughn, ARC/Columbia 18-02688	67	78	2	WANNABE WITH YOU —Earth, Wind & Fire (Maurice White), M. White, W. Vaughn, ARC/Columbia 18-02688
18	15	12	TITLES —Vangelis (Vangelis), Vangelis, Polydor 2189 (Polygram)	68	75	8	TITLES —Vangelis (Vangelis), Vangelis, Polydor 2189 (Polygram)
19	14	14	MORE THAN JUST THE TWO OF US —Sneaker (Jeff Baxter), M.C. Schneider, M. Crane, Handshake 9-02557	69	34	14	MORE THAN JUST THE TWO OF US —Sneaker (Jeff Baxter), M.C. Schneider, M. Crane, Handshake 9-02557
20	14	14	LITTLE DARLIN' —Sheila (Keith Olsen), H. Knight, A. Blue, Carrere 5-02564 (Epic)	70	49	9	LITTLE DARLIN' —Sheila (Keith Olsen), H. Knight, A. Blue, Carrere 5-02564 (Epic)
21	14	14	IF LOOKS COULD KILL —Player (Dennis Lambert), D. Lambert, P. Beckett, RCA 13006	71	81	2	IF LOOKS COULD KILL —Player (Dennis Lambert), D. Lambert, P. Beckett, RCA 13006
22	14	14	IT'S MY PARTY —Dave Stewart & Barbara Gaskin (Dave Stewart), H. Wiener, Gold, Gluck Jr., Platinum 4	72	79	7	IT'S MY PARTY —Dave Stewart & Barbara Gaskin (Dave Stewart), H. Wiener, Gold, Gluck Jr., Platinum 4
23	14	14	TAINTED LOVE —Soft Cell (Mike Thorne), E.C. Cobb, Sire 49855 (Warner Bros.)	73	80	3	TAINTED LOVE —Soft Cell (Mike Thorne), E.C. Cobb, Sire 49855 (Warner Bros.)
24	14	14	HERE I AM —Air Supply (Harry Maslin), N. Sallitt, Arista 0626	74	68	19	HERE I AM —Air Supply (Harry Maslin), N. Sallitt, Arista 0626
25	14	14	CIRCLE OF LOVE —The Steve Miller Band (Steve Miller), S. Miller, Capitol 5086	75	85	2	CIRCLE OF LOVE —The Steve Miller Band (Steve Miller), S. Miller, Capitol 5086
26	14	14	JUST CAN'T WIN 'EM ALL —Stevie Woods (Jack White), G. Mathieson, T. Veitch, Cotillion 46030 (Atlantic)	76	86	2	JUST CAN'T WIN 'EM ALL —Stevie Woods (Jack White), G. Mathieson, T. Veitch, Cotillion 46030 (Atlantic)
27	14	14	GENIUS OF LOVE —Tom Tom Club (Tom Tom Club), not listed, Sire 49882 (Warner Bros.)	77	87	2	GENIUS OF LOVE —Tom Tom Club (Tom Tom Club), not listed, Sire 49882 (Warner Bros.)
28	14	14	867-5309/JENNY —Tommy Tutone (Chuck Plotkin, Tutone, Keller), A. Call, J. Keller, Columbia 18-02646	78	88	2	867-5309/JENNY —Tommy Tutone (Chuck Plotkin, Tutone, Keller), A. Call, J. Keller, Columbia 18-02646
29	14	14	WE GOT THE BEAT —Go-Go's (Richard Gottscheer & Rob Freeman), C. Caffey, I.R.S. 9903 (A&M)	79	NEW ENTRY	NEW ENTRY	WE GOT THE BEAT —Go-Go's (Richard Gottscheer & Rob Freeman), C. Caffey, I.R.S. 9903 (A&M)
30	14	14	ANYONE CAN SEE —Irene Cara (Ron Dante), I. Cara, B. Roberts, Network 47950 (Elektra)	80	90	2	ANYONE CAN SEE —Irene Cara (Ron Dante), I. Cara, B. Roberts, Network 47950 (Elektra)
31	14	14	MY GUY —Sister Sledge (Sister Sledge), W. Robinson, Cotillion 47000 (Atlantic)	81	NEW ENTRY	NEW ENTRY	MY GUY —Sister Sledge (Sister Sledge), W. Robinson, Cotillion 47000 (Atlantic)
32	14	14	SEASONS OF GOLD —Gidee Park Featuring Adrian Baker (Adrian Baker), not listed, Profile 5003	82	84	2	SEASONS OF GOLD —Gidee Park Featuring Adrian Baker (Adrian Baker), not listed, Profile 5003
33	14	14	I'LL FALL IN LOVE AGAIN —Sammy Hagar	83	NEW ENTRY	NEW ENTRY	I'LL FALL IN LOVE AGAIN —Sammy Hagar

MUSHROOM 10TH ANNIVERSARY

Mushrooms

A Tribute to Australia's Leading Independent

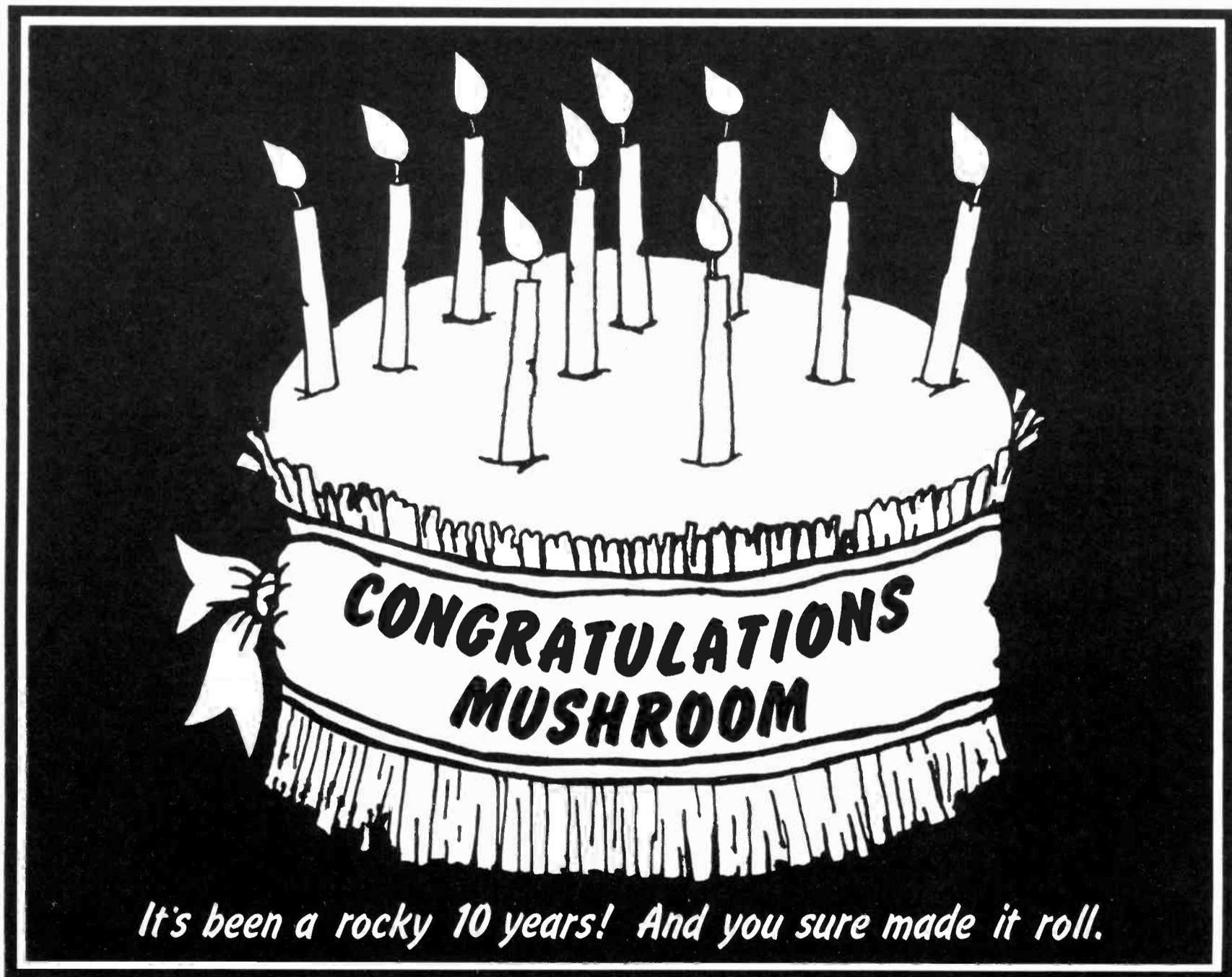
A U S T R A L I A ' S 2





NUMBER ONE

DOWNUNDER



It's been a rocky 10 years! And you sure made it roll.

THE FRONTIER TOURING CO: AUSTRALIA'S LEADING PROMOTIONS COMPANY

THE POLICE MADNESS THE CURE HALL & OATES UB40 DEVO SPLIT ENZ MATCHBOX THE SPORTS
SQUEEZE STRAY CATS GEORGE THOROGOOD AUSTRALIAN CRAWL ECHO & THE BUNNYMEN WRECKLESS ERIC

ALL DID IT WITH US IN 80 & 81

GENERAL MANAGER MICHAEL CHUGG SUITE 2B, 5TH FLOOR, 140 WILLIAM ST, SYDNEY AUSTRALIA 02 356 3722 TELEX AA 72196
MELBOURNE 9 DUNDAS LANE, ALBERT PARK, 3206 03 690 3399

The Flowering of Australian Rock



Of the 10 biggest domestic selling Australian albums of the past 20 years, at least four bear the imprint of a wholly independent, specialist Australian rock label that is barely a decade old.

Mushroom Records has force-fed humble pie to a record industry which has only recently abandoned a comatose shell of disinterest toward indigenous repertoire. Mushroom has set yardsticks of achievement and gained the absolute respect of competitors and comrades alike.

Since inception late in 1972 as a tiny backyard, shoestring operation it has issued 106 albums, 212 singles and 5 mini LPs/maxi EPs. These releases have resulted in 53 top 40 singles (15 top 10) and 31 top 40 albums (11 top 10). Two LPs have earned quad platinum (200,000+ units), one has triple platinum, two have double platinum, three single platinum one double gold, and 14 single gold. Four singles are gold (50,000 units), one is platinum, and one platinum plus gold.

The label has signed and recorded 60 Australian acts. This array embraces superstar acts who have each recorded more than six albums (Skyhooks, Split Enz, Renee Geyer) and "admirable attempts" which never got as far as an album (Marty Rose, Cheek, the Ritz, Geff Duff, Aliens, Mal Green Sound, X-Ray-Z, Millionaires, Stockley See Mason Band, Ray Brown, Friends, and a few others). Mushroom has also leased foreign repertoire by City Boy, Marsha Hunt, (expatriate) Billy Thorpe and Tommy Rock.

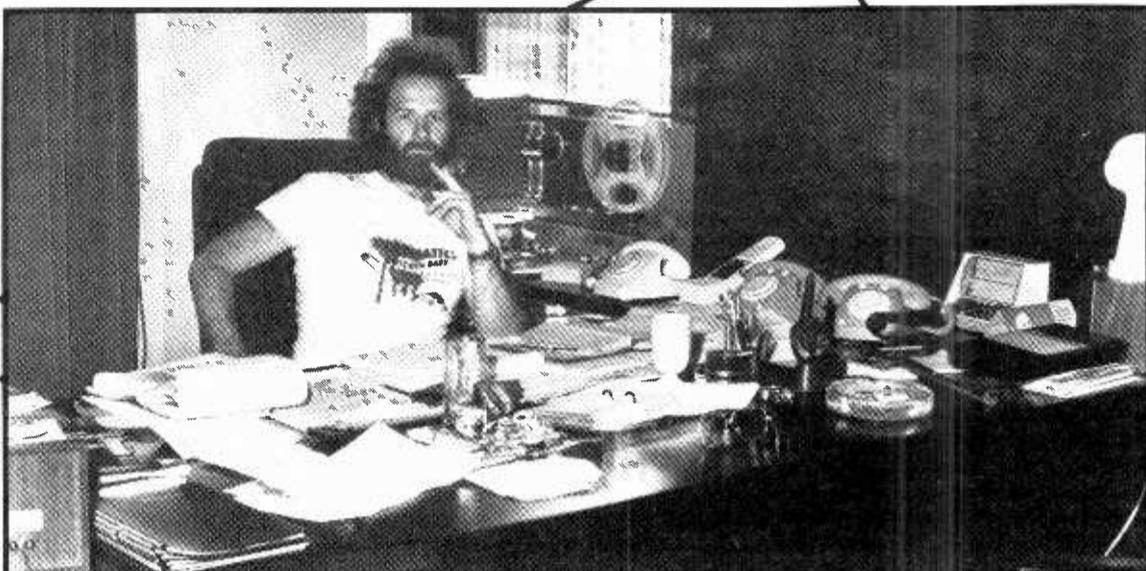
Apart from the 60 signed acts, Mushroom has released material by another 50 or so Australian acts who have appeared on the label's many concert albums ("Concert Of The Decade," "Sunbury '73," "Final Blow at Garrison," "Andy Durant Memorial Concert," "Highlights of Sunbury '74," "Summer Jam," "A Reefer Derci," "Nightmovin' Live," "Nightmoves II").

Although primarily a rock label, Mushroom has diverged occasionally into comedy (Norman Gunston, Captain Rock, Mother Goose), country (Gary Young), novelty (Men of Harlech, Dave & the Derros, Loose Trousers), MOR (Marty Rose, Lisa Edwards), avant garde experimental (McKenzie Theory, Lobby Loyde) and blues (Matt Taylor, Chain).

Operated by Partners Michael Gudinski and Ray Evans, with just a few other (minor) shareholders, the wholly independent company employs 17 permanent staff and is based in a giant, rambling converted warehouse in an inner Melbourne suburb. It is distributed by Festival Records, one of seven "major" Australian record companies, and vies with Albert Productions for the honor of being the leading independent label recording solely domestic product. Though not deemed a 'major' it consistently exceeds the chart (if not market) share of certain of those seven concerns.

Mushroom runs its own sophisticated art department, attends to all royalty payments through an accounts department, has established a business affairs department and last year opened a Sydney office so as to include more harbor city acts on the label's roster. "Every poster, every slogan, every press ad bearing the Mushroom name comes out of our office," boasts Gudinski. "We are acutely conscious of the image of the label. Every few years we update our label design so that it appears absolutely current."

The label bowed during the last gasping throes of true hippiedom and was, in the finest sense of the word, an "underground" record company, giving an outlet to non-commercial but strongly talented Australian rock performers. Gudinski started off signing acts with proven cult following and even he was surprised when he cracked the Melbourne top five with one of his earliest singles, by the group Madder Lake. Local rock rag Music Week declared perceptively at the time, "The Mushroom concept is without a doubt one of the most far-sighted and significant evolutions of the Australian recording industry."



Michael Gudinski—a young, powerful and talented leader of Australian music.

The gods continued to smile upon Mushroom. Press and radio was very supportive and national industry awards began to flow the company's way. Mushroom's rise corresponded with a flowering of Australian rock. When the Australian Broadcasting Commission commenced a national rock show called "Countdown" in November 1974, new label signing Skyhooks became the first band to appear on the show. When the show (and indeed all Australian tv) switched over to color transmission a few months later, the band starred in a midnight launching spectacular. When progressive new Sydney radio station 2JJ began transmission, the very first track was Skyhook's "You Just Like Me Because I'm Good In Bed"; and when new rock papers RAM and Juke debuted, it was Skyhooks and other Mushroom acts who seemed to dominate the local coverage.

Most of the early Mushroom story centers, by necessity, around the amazing Skyhooks. A gaudily overstated parody of glam rock, this cult-politico inner-urban rabble scandalized and outraged middle Australian with a graphically sexual and anarchistic whirlwind of rock'n'roll frenzy. When a government body banned from airplay six cuts on their debut album,

they exploded in 'Beatlemania' fashion. In a country where 2-5,000 was considered excellent sales for a local album and where sales of 60,000 for a 1971 Cz rock sensation (Daddy Cool) LP shook the very foundations of the industry, Skyhooks shifted around 225,000 of their classic "Living In The Seventies" waxing, the title track from which emerged as an anthem for the new age. The group's functions and parties soon resembled Hollywood in the thirties, while their concerts resembled war zones.

After this quad-platinum plus outing, Skyhooks obliged again with a triple platinum plus sequel. Then greasy rock revivalists Ol'55 happened along with a nearly triple platinum debut and Mushroom was firmly established as a major force in Australian music. In June 1975, early jazzish-rock signing Ayers Rock were inked by A&M and set off to America for an unprecedented three month tour. Not long after, the Dingoes arrived in Canada, having been offered management by the Rolling Stones U.S. manager Peter Rudge. They also had an A&M contract. By April 1976, Kiwi signing Split Enz were off to England to record for Chrysalis under Roxy Music's Phil Manzanera; while Skyhooks were touring America and recording there for Mercury under Daddy Cool boss Ross Wilson.

Buoyed by the financial and moral success of the turbulent 1974-76 years, Mushroom began to scoop up the cream of Australian rock—signing Sports, Jo Jo Zep & the Falcons, Captain Matchbox and Stars among others. Gold and platinum became standards taken for granted and as Skyhooks faded, the new signings began to rise promisingly. In 1979 the Sports toured England with Graham Parker & the Rumour, and Jo Jo Zep & the Falcons began gearing up for a world tour that took in a superlative performance at the Montreaux Jazz Festival. Overt pop appeared for the first time on the label with Christie Allen, who scored a national smash gold single with the irresistible "Goosebumps."

Early in 1980, six albums and as many years of faith and support paid off dramatically when Split Enz stormed to No. 1 with a quad-platinum album that nearly eclipsed the first Skyhooks. Cast into a cult pigeon hole for more than five years because of their carefully cultivated eccentricity, the Enz burst through to the mainstream with a stunning slab of inventive, appealing eighties rock. "I Got You" became a marathon No. 1 single in Australia and New Zealand and top 10 in Canada, England and South Africa. Michael Gudinski appar-

(Continued on page M-18)

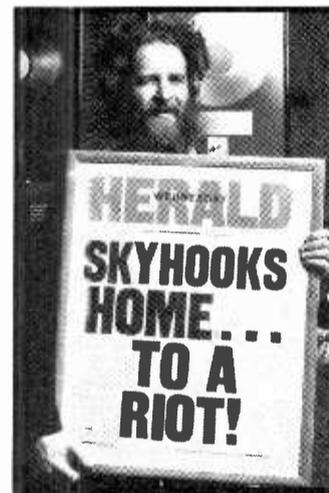


Ol'55 appeared out of seemingly nowhere in May 1976 with a brash debut album called "Take It Greasy," which knocked Abba out of No. 1 and achieved almost triple platinum status by the end of the year.



In October 1980, the Mushroom empire moved base to the Melbourne suburb of Albert Park. A converted factory provided sufficient space for the company's many needs.

Before the quad-platinum success of "I Got You": Michael Gudinski presents a modest gold LP award to Split Enz for "Dizrythmis," 1978.



Skyhooks returned from an American tour in July 1976 to a front page story in a major Melbourne daily. They made front page again in the same paper in June 1980 when they disbanded.

Prime Mover Michael Gudinski: Dream of Record Company Conjures Real Pot of Gold

A Billboard Advertising Supplement



"I never set out to be a record company mogul," assures Michael Gudinski, the 29-year-old "whiz kid" who has virtually written the rules for the successful exploitation of Australian rock talent. "I founded Mushroom out of the frustration I experienced as a manager dealing with a very conservative record industry dominated, to a significant extent, by major companies which did not record local talent."

As Mushroom enters its 10th year of operation, every Australian record company is recording local talent and much of this activity can be attributed directly to Gudinski who, with acts such as Skyhooks and OI'55, graphically demonstrated the massive sales potential of Australian music.

Gudinski was running local dances during his early teen years and by 18 was managing highly regarded blues rock outfit Chain, he being considerably younger than all the members of the group. Brash, determined and intuitive, he propelled the proudly uncommercial act to No. 1 in his home city of Melbourne with a groaning, ponderous song called "Black & Blue."



Festival Records executives wreak revenge on Michael Gudinski for constantly driving them to the point of success. Left: Jim White, Glen Hansford, Gill Roberts, Peter Hebbes.



The gnome at the end of the garden. Michael Gudinski lords over his growing empire—1976.

The young tycoon-in-the-making was also working as an act booker at the revolutionary talent agency AMBO; later breaking away to form Consolidated Rock, an agency operated from two phones in the foyer of Sebastian's Disco. On the side, he ran the counter-culture newspaper the Daily Planet, with partner Michael Browning (manager of Billy Thorpe and later to be manager of AC/DC).

The commercial success of Chain gave young Gudinski the impetus to establish the record label he had dreamed of. A label run by young in-touch people and devoted to credible rock and intelligent concepts. A label that would not lower its standards to that of lowest-common-denominator radio formatting but seek to raise those standards with original, inventive Australian rock. Like so many visions of that cosmic era, it was idealistic and slightly naive but, unlike comparable schemes, it realized its pot of gold.

"There was always a temptation in the early days to get someone to barter us," Gudinski reveals, "but somehow we financed ourselves because it was vital that we remained autonomous and could always control the destiny of the com-

pany and, in a way, the acts. "We went close to the edge more than once in the early years. There were times when I thought it was all over, that I'd aimed too high. But whenever it got real shaky something amazing would come along to shoot us back to the top.

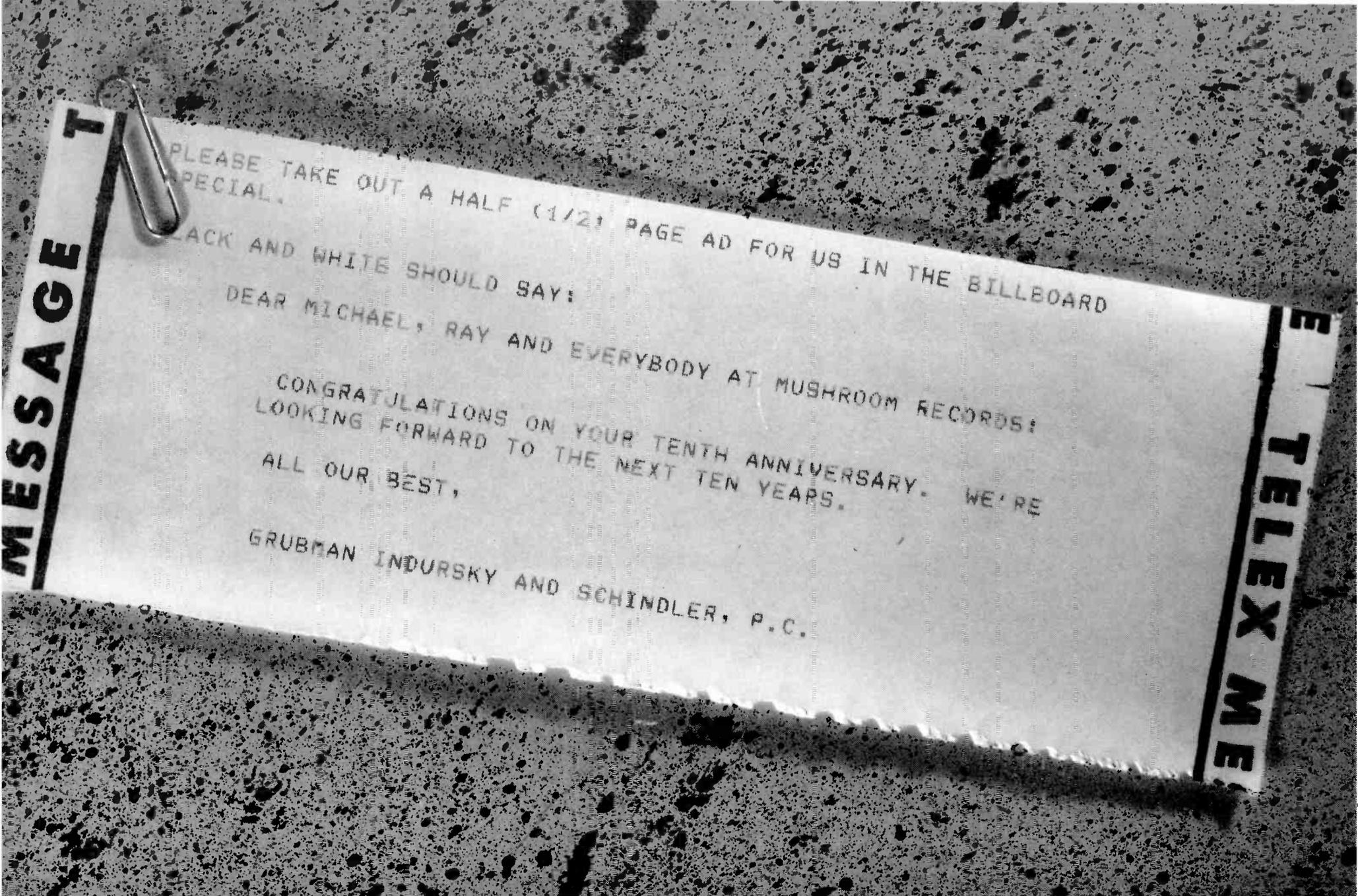
"Starting off with the Sunbury triple was a bit brave but our first band album, Madder Lake's 'Stillpoint,' went gold almost in Melbourne alone. And back in 1973 a gold Australian album was something pretty special. A year later, in need of another boost, along came Skyhooks with 'Living In The Seventies.' How do you find the words to describe a 225,000-selling album in a country where 60,000 was the highest any local album had ever reached? Mushroom was only two years old but it achieved something that the Australian record industry had never aimed for because it had never even considered it possible.

"Then, just as we were getting used to the Skyhooks phenomena, our first Sydney signing, OI'55, captured the imagination of Australia within a few months and climbed, past double platinum (100,000+) with their first album. A couple more years later, all our faith in Split Enz paid off when they came close to the Skyhooks mark with a quad platinum album. Now Renee Geyer, who we've been recording longer than any other artist, has got herself a national No. 1 hit with 'Say I Love You,' just as we're releasing her ninth album.

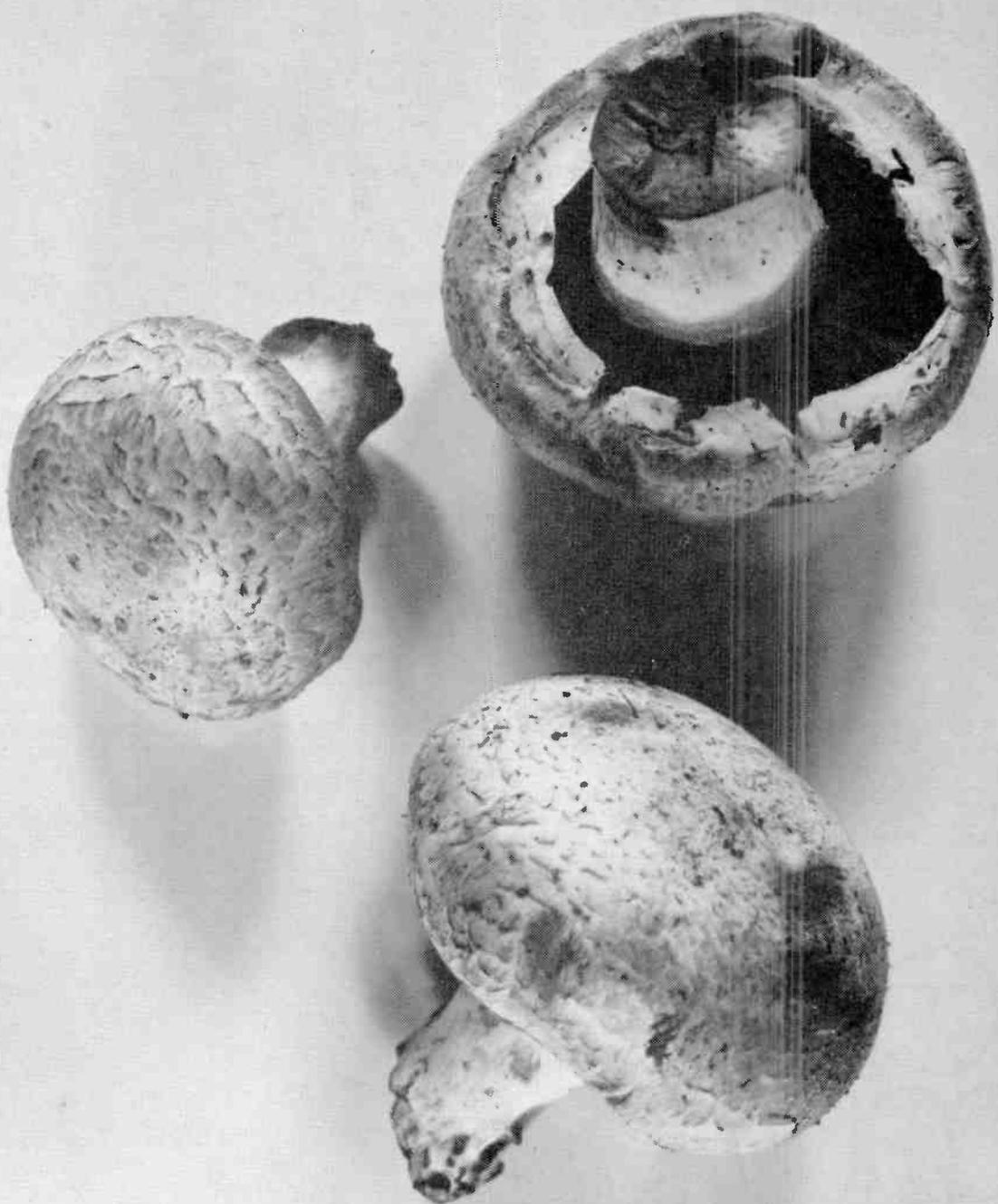
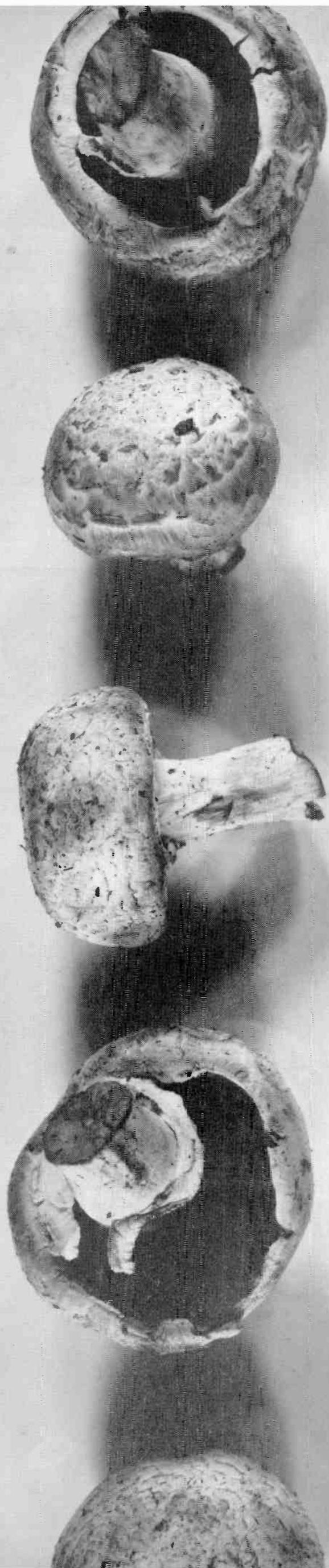
(Continued on page M-12)



A 1976 pre-tour group shot outside Mushroom House, featuring Skyhooks, OI'55, Stars and Millionaires. A strong "family" spirit has always been evident among Mushroom acts.



■ **2mushroom vi 1: to spring up suddenly or multiply rapidly 2 a of a bullet: to flatten at the end at impact b: to well up and spread out laterally from a central source**



■ **Your name, "Mushroom" aptly describes the energy that has spawned your successes. Warm congratulations from all of your friends at A&M Records and Tapes.**



Split Enz



©1981 A&M Records, Inc. All Rights Reserved



Interlocking Empire Cross-Pollinates Central Success

One of the most vital aspect of the immense success of Mushroom Records is the overall Mushroom 'empire'—an interlocking series of companies, connections and interests which provides a cross-pollination effect.

Michael Gudinski readily concedes that the structure of his activities would be illegal in many countries including America. For instance, back in the 1975-77 blitzkreig of Skyhooks, Gudinski was the act's personal manager, owner of their record company, publisher of one of the member's songs, a partner in the tour company which sent them around Australia, and a director of the agency which booked their live appearances.

In 1982, Gudinski is no less involved with a myriad of activities which have but one common goal—more record sales for Mushroom. Apart from Mushroom Music, which is covered separately, these are his and Mushroom's other areas of interest and control.

Premier Artists Harbour Agency

Australia's leading rock talent booking agency, established in 1975 with Gudinski as one of five directors. Split between Melbourne (Premier) and Sydney (Harbour), the company represents around 50 major Australian acts, booking them into about 250 venues across the country. It turns over more than \$12 million dollars in bookings each year and its acts currently occupy eight positions on the national top 40 LP chart. Prior to 1975 Gudinski operated the MAC Agency.

"Nightmoves"

A two hour weekly national 'adult' rock tv show on the 7 network. Instrumental in getting the concept accepted by the network almost five years ago, Gudinski acts as talent co-ordinator of the show, with Andrew McVitty as producer and Lee Simon (music director of 3EON FM) as compere. One of "Nightmoves" greatest contributions to Australian music has been the staging of giant concerts, featuring a broad cross-section of bands, for telecast on the show over an entire season. These concerts have provided Mushroom with two soundtrack albums and numerous single B sides. The show has also staged simulcasts with FM and AM radio stations across the country.



"The FJ Holden" was Mushroom's first film soundtrack album. The movie featured a cameo from Ol'55 leader Frankie J. Holden, who sang the theme song "My Right Of Way."

Frontier Touring Company

Australia's newest and most aggressive concert presenter, specializing in the intuitive and intelligent building of street-level contemporary rock acts through pub-level and small theater venues. Frontier has presented the Police (twice), Gary Numan, Hall & Oates, Madness, Echo & the Bunnymen, the Stray Cats, the Romantics, George Thorogood & the Destroyers, the Cure (twice), Devo, UB40, Matchbox and others. It has also staged a highly successful national tour of Mushroom acts, Sports and Split Enz, under the banner of 'Sporting True Colors.' Michael Gudinski is a prime mover of the concern, often securing acts while he is out of the country on Mushroom business.

Management

Although Michael Gudinski abandoned personal manage-
(Continued on page M-14)



Talent co-ordinator Michael Gudinski and producer Andrew McVitty, left, observe the proceedings of a "Nightmoves" episode directed by Paul Drane, right.



"Sporting True Colors" was a national tour of Mushroom bands Split Enz and Sports, presented by the Frontier Touring Company in 1980. It was a complete sell-out.



The inauguration of Premier Artists booking agency, Melbourne, September 16, 1975. The five directors are pictured, left to right: Michael Gudinski, Phil Jacobsen, Frank Stivala, Ray Evans, Michael Chugg.

festiva
music PTY. LTD.

and associated companies

Australia's Leading Independent
Publishing Company

Congratulates Mushroom Records
on their Tenth Birthday

Let's look forward to another 10 together

Australia

Festival Music Pty. Ltd.
63-79 Miller Street,
PYRMONT. 2009.
Tel: (02) 660 5218
Telex: 25686

New Zealand

Festival Music (N.Z.) Ltd.
69 Carlton Gore Road,
AUCKLAND. 1 N.Z.
Tel: 33885
Telex: 21057

London

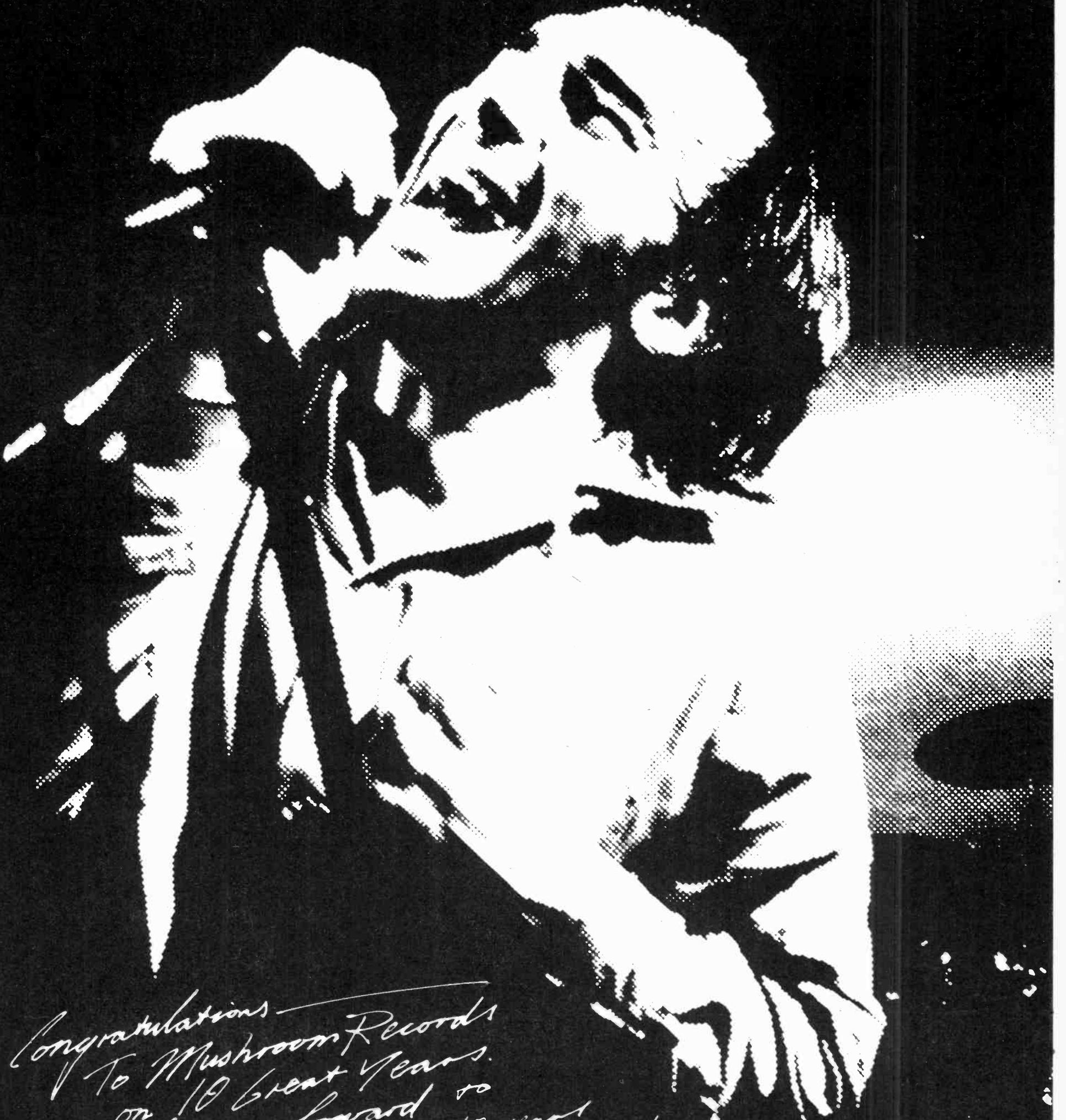
Festival Records International Ltd.
28 Harley House,
Marylebone Road,
LONDON. NW1 5HF
Tel: (01) 935 3837
Telex: 51-269086

New York

Festival Music Pty. Ltd.
C/- Transaction Music Ltd.
225 East 57th Street,
NEW YORK.
NEW YORK. 10022 U.S.A.
Tel: (212) 838 2590 Telex: 421943

Premier Artists & The Harbour Agency

Australia's Leading Talent Organisation



*Congratulations
To Mushroom Records
on 10 Great Years.
Looking forward to
another successful 10 years
booking the Mushroom Troupe!*



Melbourne
Premier Artists Pty. Ltd., 9 Dundas Lane, Albert Park, Victoria 3206 Australia
Phone (03) 699.9555, Telex AA 31738
Sydney
Harbour Agency, 5th Floor, 140 William Street, Sydney 2011 New South Wales, Australia
Phone (02) 356.3188, Telex AA72196

Personal Packaging Excites Bold Marketing Maneuvers

notably by Madder Lake and McKenzie Theory, were encased in full color gatefold sleeves—in an era when major companies often corrupted overseas jackets to cut down on printing costs. "Where possible, we allow and encourage the act to originate their record covers or participate in the design," says Gudinski. "That was one of the firm principles on which the company was established—full artistic control. If an act pours its heart into months of recording then they obviously want their efforts to be packaged the way they think is right. Otherwise, they might as well go to some impersonal major. Split Enz have designed their own covers, right from their first album."

Highly individualized packaging got underway seriously in early 1978 with a Skyhooks 12-inch single, "Women In Uniform," which was pressed on red vinyl and released in an album-type jacket. A limited run of the "Guilty Until Proven Insane" album was also done on red wax.

Other Mushroom innovations have included a double-pocket single for Jo Jo Zep & the Falcons "I Will Return" is-
(Continued on page M-13)



Skyhooks, the rock upon which the Mushroom empire was built. Yet to be eclipsed as Australia's most domestically successful rock act, six years after the first shattered records.



Taking a lead from the packaging and presentation revolution which occurred in England around 1976, Mushroom became the first Australian record company to adopt consistently innovative and imaginative product marketing. Its bold "gimmicks" initially alarmed the accountants while delighting a new generation of record buyers who have now come to expect a picture jacket on a new Australian single as a matter of course. Once accused of being "needlessly extravagant," Mushroom established standards which are now generally accepted by the Australian record industry.

However, innovation was evident from Mushroom's earliest days. The first album, in April 1973, was a super-lavish triple live package of the Sunbury rock festival. Other early albums,



The 1976 Ol'55 seasonal record "(I Want A) Rockin' Christmas" was the most expensive Mushroom single to that time, requiring almost 100 hours of studio time. In Melbourne alone it remained in the number one position for six weeks.

Festival and Mushroom: Kindred Spirits Strengthen Independence

"The key factor in whatever success we have been able to achieve," insists Michael Gudinski, "is Festival Records."

"They have been committed to Australian music for almost 30 years and it means more to them than just a way to dispose of funds they can't send overseas. They are the best, there is just no comparison."

"We can work the Festival system better than anyone. Their strong interstate representation is a vital extra. We have acts constantly touring the country and in every state there are Festival

people there to promote them and look after them. And because Festival has an incredible retention of staff, we're still dealing with the same people we were 10 years ago. That makes for an unbeatable rapport."

"For a small independent like us, distribution is vitally important, and that is probably Festival's greatest strength. They are the only major with non-centralized warehousing, which means that stock is always in stores in every part of the country when we want it to be."

(Continued on page M-14)

To Michael, Ray, Gary, and all the crew.

Happy Birthday!

we're looking forward to another ten.



*from Roger Teel
and the Gang at
180 BARK ST.*

Production, Post Production and Duplication in Vision and Sound.

Mushroom

Bursting Into World Mainstream Captures Mogul's Imagination



Michael Gudinski and Festival Records Victorian manager Bill Duff with members of the Sports, one of Mushroom's most successful acts on the international market.



Jerry Moss, president of A&M Records U.S.A. with Michael Gudinski following completion of negotiations for A&M to release the Australian rock group Ayers Rock throughout the world, 1975.

Though Mushroom may be the most successful domestic exploiter of indigenous product, it has yet to produce an AC/DC, Little River Band or Air Supply in terms of global penetration. This is a situation it readily acknowledges and has every intention of amending.

Michael Gudinski has journeyed to the other side of the world probably more often than any other Australian record man in the space of eight or so years. He estimates he has made the 12,000-mile trip on some 35 occasions, to initiate and complete a score of deals big and small. He insists that the fat plum can't be very far out of his reach now.

"Australians still don't seem to realize that big success here doesn't necessarily mean big success overseas. Unless an act is willing to abandon its home following and direct itself specifically toward a foreign market, it is a bloody hard battle to break internationally. Although there are notable exceptions, such as AC/DC.

"Every trip has taught me something and given me a little more experience. I was very naive when I first came to America. I thought all the doors would be open and of course they weren't. But I survived and made good deals because of people like Jerry Moss and Derek Green at A&M. Jerry had time for me on my very first trip over and the relationship which began with Ayers Rock and the Dingoes now embraces Split Enz and Models.

"I've had to fight a band mentality here which believes that to sign with a major international company here is to be guaranteed full global release and support, which just doesn't happen. Bands like Cold Chisel, Dragon and Mi-Sex have found out the hard way that being obliged to go with the same company all over the world isn't always in the band's best interests. As an independent, we can shop around to anyone we chose and tailor make deals for different territories. CBS is great in America, WEA is great on a more global level, so you do the deals to fit."

(Continued on page M-13)

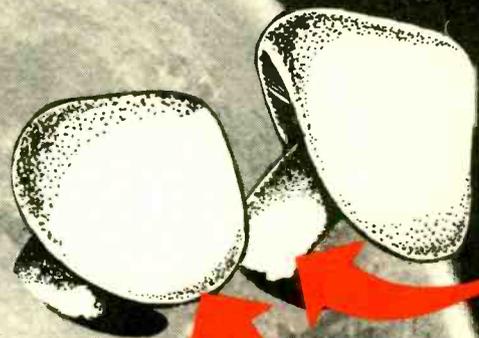
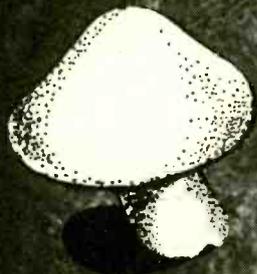
- Top to bottom:
 1. Renee Geyer
 2. Sports
 3. Wendy & the Rocketts
 4. James Freud & the Radio Stars



A LOT OF THE MAGIC IN OUR ROCK COMES FROM MUSHROOM.



3XY Melbourne wishes Mushroom a Top Ten.



MUSHROOM RECORDS
 'Sprouting All Over The World'

Mushroom Records Pty. Ltd., 9 Dundas Lane, P.O. Box 158, Albert Park, Melbourne, Australia 3206.
 Telephone (03) 690 3399, Telex AA31738 Mush Rec
 Sydney Office, 5th Floor, 140 William Street, East Sydney 2011
 Telephone (02) 356 3711, Telex 72196
 New York, Bocmerang Productions, Paul Schindler, Suite 604, 65 E55th St., New York, USA 10022
 Phone (212) 888 6600, Telex 42 6104

LONDON

MODELS

"Local &/Or General" Produced by Steve Taylor
Recorded At Farmyard Studios, Bucks. Remixed by Steve Brown
at Rak Studios, London

NEW YORK

SWINGERS

"Practical Jokers" Produced by David Tickle
Mixed at Electric Lady Land Studios

LOS ANGELES

RENEE GEYER

"So Lucky" Produced by Rob Fraboni Co-Produced by Ricki Fatcar
Recorded at Shangri-La Studios, Malibu, California

MANILA

PAUL KELLY & THE DOTS

"Manila" Produced by Paul Kelly
Recorded at Cinema Audio Studios

MULLUMBIMBY

SWINGERS

"Practical Jokers" Produced by David Tickle
Recorded at Music Farm Studios

SYDNEY

SPLIT ENZ

Produced by Hugh Padgham and Split Enz
Recording at Paradise Studios

MEO 245

"Screen Memory"
Produced by Peter Dawkins Recorded at Studios 301

STARSTRUCK SOUNDTRACK

Produced by Mark Moffatt Recorded at Festival Studios

KEVIN BORICH EXPRESS

"Shy Boys Shy Girls" Produced by Lobby Loyde & Paul Radcliffe
Recorded at Central Recorders

AUCKLAND

SUNNYBOYS

Produced by Lobby Loyde Recorded at Mandrill Studios

D. D. SMASH

First local single release on Mushroom Records New Zealand
Recorded at Harlequin Studios

MELBOURNE

JO JO ZEP & THE FALCONS

Produced by Peter McIan Recorded at Richmond Recorders

RUSSELL MORRIS

Produced by David Briggs Recorded at AAV

THE SPORTS

"Play Dylan (and Donovan)" Produced by The Sports
Recorded at AAV



MUSHROOM WORKS

CONGRATULATIONS MICHAEL
ON AN AMAZING DECADE!

ADRIAN BARKER MANAGEMENT P/L
MODELS.
THE SWINGERS*BEAT MANAGEMENT.
MELBOURNE AUSTRALIA (03)690 2061

MUSHROOM RECORDS 1972-1982

*Congratulations
Michael and Ray on 10
great years bringing
Australian and New
Zealand music to the
world.*

*Thanks for putting us
on the map.*

*With our closer ties,
we're sure the next 10
years will bring even
greater success.*

Best wishes from all at:

**FESTIVAL
RECORDS
NEW ZEALAND**



Michael Gudinski

• Continued from page M-4

"Proud? You bet I am. We've done what was thought to be an absolute impossibility. Along with Albert's Vanda & Young and Little River Band, we've improved the image and importance of Australian music throughout the world. Australia is very trendy overseas now, which is probably as bad as it is good.

"We don't have the financial pressures we once had but we still can't afford to spend \$30,000 on a court case over a group's name like CBS, or spend \$30,000 recording a Red Hot Peppers album with an imported producer and then drop the band before the record is even released, like EMI. Once we'd scored with Skyhooks, it became very fashionable for major companies to sign up 10 Australian bands, throw them against the wall and vaguely hope that one would stick. I believe that you have to watch a band and work with it. If the first album doesn't work, and not that many do, you work harder on the second one. If it takes six, like it did with Split Enz, then it takes six. But if you've given something a fair chance and it obviously isn't going to happen, you have to know when to get out."

Although Mushroom stridently represents itself as a totally national company, Gudinski is the first to admit that the label's great strength is its supreme position in Melbourne, when all the majors are located in Sydney. Traditionally, with Adelaide, a breeding ground for new musical movements, Melbourne is the most rock'n'roll-oriented city in Australia and, quite simply, Mushroom has it all neatly sewn up. Though it has scored with Sydney acts like Ol'55 and Sunnyboys and Adelaide's Stars, the majority of acts have emerged from the Southern city. It's where Gudinski can best trust his judgement and deftly assess a young band's potential.

"Because I go to gigs and keep close to the ground, I don't think my bands will ever lose their home market, like Little River Band and Air Supply have. In the early years I was usually younger than most of the bands I was signing and so I was able to think like a fan. Not many people ever realized how young I was—I knocked down a lot of barriers that way.

"My next project is a new label called White Label, which takes support for new bands one step further. It will carry one-off tracks by independent acts that record their own stuff in demo studios. We'll put it out through our Festival tie-up and give it a chance. Maybe some of the acts will be good enough to sign to Mushroom, maybe not. But at least they'll get a chance to have their material heard.

"We've rarely gone the obvious pop way. We've rarely gone for the quick gimmicky hit with nothing behind it. Some acts don't live up to the faith I have in them and maybe that indicates bad judgment on my part but half the fun is the gamble."

While Gudinski is by no means an easy man to work for, he inspires enormous loyalty in his staff, many of whom consider themselves on duty 24 hours a day, seven days a week. "Working for Mushroom becomes your life," says publicity manager Michelle Higgins. "You can't get away from it unless you go overseas. There's no such thing in this company as 'this isn't my area.' Everything is everybody's area when the heat's on.

"Although it's a case of only the strong surviving, Michael is very fair and he treats his staff well. Because he lets loose his emotions he doesn't expect everyone else to control their's around him. He has a capacity for devising schemes and making them work against all sorts of odds, he's just so high powered. After a while, it's often a great relief to see Michael go overseas for a while. That gives us a chance to brace ourselves for his next batch of grand schemes."

"His vision is unlimited," says general manager Gary Ashley. "There just aren't enough hours in the day for him. There isn't even enough world for him—lately he's been complaining that there aren't enough markets out there to break. If you work at Mushroom you work for Michael Gudinski, all in, everything. He will let you make decisions and then back you if you screw up. He's not a perfectionist, he allows for error. He is also prepared to show appreciation for what you do right, for initiative and original ideas."

Michael Chugg, one of the most adept concert stagers, artist managers and tour managers in Australia, first met Gudinski when he arrived from New Zealand in 1969 as manager of a band called Ida May Mack. In 1970 Chugg was dispatched from Melbourne to Sydney to establish a Northern office of the Consolidated Rock agency. By 1972 he had become Gudinski's competitor but came back to his side in 1975 as a director of Premier Artists. He became tour manager for a couple of Evans, Gudinski & Assoc. (a forerunner of Frontier) tours, and eventually managed some Mushroom acts. Now he is an integral part of the most powerful music conglomerate in Australia and credits much of his success to the man whose vision made most of it possible.

"Gudinski is the best record man in the country," insists Chugg. "He's the only one who genuinely lets artists have nearly absolute artistic control. Every record he makes is for the world, he doesn't make shit to sell to little kids who don't care. Not every act wins but he gives them a better chance than almost everybody else.

"Michael is out at the gigs, standing in the front row at pubs watching the kids' reaction to bands and getting a feel for their following. He knew he wanted the Sunny Boys the first time he saw them, a long time before the majors came around offering fat deals. Now he has one of the hottest young bands in the country, and it's hardly the first time that's happened.

"The man has a vibe, he can effect people with enthusiasm



for a band or a record or an idea. And when he goes with something he doesn't pull out as soon as it looks like fading. Sure he's a businessman but he loves the challenge more than anything else and those who are close to him have the same attitude."

Gudinski's buffer, the silent partner in the Mushroom empire, is Ray Evans, a Melbourne rock musician of the sixties who is now one of the most able personal managers in the country. Where Gudinski is impulsive, visible and demonstrative, Evans is thoughtful, obscure and quiet. The two were once near-bitter rivals but the decision to form a record company together came about as a result of each recognizing opposite values in the other's personality. Today they appear even more culturally, socially and personally opposite, but the combination continues to reap a rich harvest.

"There have been people I could deal with that Michael couldn't, just because I looked a little more like a straight businessman. But when it comes to speaking at functions and getting people excited, I leave all that to him. I'm not really into the glory.

"But I'm every bit as proud of our achievements as Michael. It's extremely satisfying to see the company grow from three people with a great idea to what it is now; and, to be completely honest, I don't think either of us ever imagined it would happen this way. The next goal, as I see it, is to capitalize on our international reputation by opening an office in New York or Los Angeles and increase our American success." For all his contributions to Australian music, Gudinski is certainly no choir boy. He is not short of detractors, and there is more than one disgruntled band willing to mutter a list of grievances ranging from slow royalty payments to a harshly enforced contract. Gudinski's answer is that he has never had a dispute with an act go to court although he will admit that his reputation in some quarters as a tough dealer is not necessarily undeserved.

Anthony O'Grady, editor of RAM, one of Australia's two leading rock newspapers, first met Gudinski during the Skyhooks explosion in 1974. "I was impressed with Skyhooks but not so much with Michael. He seemed brash, ego-maniacal and insensitive. Later I would learn that this covered very real qualities of concern, pride in Australian music and determination to propagate it.

"In retrospect, it was always inevitable that he and Mushroom Records would be successful simply because Australian music was ready to take pride of place in its own country and then spread worldwide. But it's unlikely the world would ever have known if our managers and independent record company owners, Michael Gudinski in particular, hadn't taken influential ears in the U.S. and U.K. and made them listen."

"I'm lucky I started Mushroom when I did," reckons Gudinski. "I could never do it now. There's too much competition, too much big money being flashed about." Michelle Higgins adds, "It's getting harder and harder to get the best acts, we're beginning to get pipped at the post."

"I'm not interested in bidding wars," concludes Gudinski. "I'll go on signing young bands who I think have promise and give them every push I can. That's what Mushroom has always been all about and I don't see any reason to change."

Split Enz manager Nathan Brenner and producer David Tickle gleefully accept platinum albums and singles from Michael Gudinski for "True Colors/I Got You."





Personal Packaging

• Continued from page M-8

sued at standard single price); Australia's first single cassette (with two bonus live cuts) for the Sunnyboys' "Happy Man"; eight different color jackets and a laser disk for the Split Enz "True Colors" LP; the first 10-inch mini-albums (the Models and Jo Jo Zep & the Falcons); a consistent policy of non-LP (and often live) flip sides, sometimes with two cuts; a bonus live album included free with the first pressing of the Jo Jo Zep & the Falcons "Screaming Targets" LP; Australia's first video album, for Split Enz' "True Colors"; free singles enclosed inside albums; single jackets which fold out into a wall poster; and, most recently, a limited run of the first Sunny Boys album featuring a brand new track in place of a current hit (for those who had already purchased the song as a single and didn't want to duplicate).

Much of Mushroom's promotional activity is never seen by the public. As part of a constant effort to give Mushroom releases an edge over the hundreds of other disks which land on programmers desks each week, an endless variety of trinkets, toys, slogans, exhortations and stunts accompany product to radio. "There's been so much that I tend to forget a lot of it," says general manager Gary Ashley. "We've sent out underpants and play money for Skyhooks, 4,000 tins of baked beans for Mother Goose, doormats for the Sports, footballs for Dave Warner, little toy drummers for the Swingers, surgical equipment for Models and beer coasters for Oi' 55."

Another promotional area where Mushroom has maintained a high standard for the industry is film clips—an essential toll in a country which devotes more than 10 hours of national television airspace a week to rock visuals. Around 60% of Mushroom singles are accompanied by a film or video clip costing around \$4,000. Once made with the domestic market predominantly in mind, they have now become an integral part of securing acts international deals. Of late, they are being used to preview new product at radio levels, as most

major Australian stations now have video players as part of the standard office equipment. "There is a much more positive impact when you play a video of a new track to a music director instead of the usual single out of the pile: They remember it much easier when it comes to adding to the playlist," explains Ashley.

"It is becoming increasingly important to some acts to completely script and control their clips," says publicity manager Michelle Higgins. "Sometimes they spend more time filming than recording. The Swingers came to us with a three-inch thick shooting log for the "Counting The Beat" single, with every frame painstakingly worked out."

Mushroom are also leaders in concert clips and regularly send mobile video trucks out to concerts and even pub gigs to capture performances in full stereo sound. Material from this source is able to be used in large blocks on "Nightmoves" or as song clips on "Countdown" and "Sounds." It also provides live audio tracks for single B sides and live concert radio specials. "By recording the sound in stereo, which was almost unheard of until we did it," explains Higgins, "we can offer the material, as either audio or video, to American television or FM radio networks. One Split Enz concert from Sydney's Regent Theatre became a syndicated U.S. FM concert program."

Meryl Gross, Festival Records international product manager, has the responsibility of personally co-ordinating Mushroom's liaison with the distributor and of not so much approving grandiose Gudinski ideas but insuring that they can work effectively.

"Our independents come to us every day with new ideas for packaging and presentation and if we knocked them all back we'd be stupid. But there has to be a bottom line of, will it sell any more records? And, just as importantly, if we do it for one band, how will we cope when every other band wants the same thing, which they usually do.

"Certainly, Mushroom has to be number one for consistency and quality of promotion. If Michael's reasoning is sound, we never really hesitate in going with his idea, no matter how complicated. But not every point of sale or packaging idea is necessarily expensive. One of the most effective ploys ever was the eight different color Split Enz "True Colors" jackets. The printer only had to change one ink color and we had a new cover. When it went gold we printed a gold color, same for platinum. But you can only do that sort of thing once or else it becomes boring and nobody wants to know. The great thing about Mushroom is that they always have another great plan around the corner."

"When Mushroom began," boasts Gudinski, "Australian record companies were taking out half-page print ads to advertise up to six overseas albums. So we did full pages for one new Australian album to show what faith we had in our acts. It worked." Billboard

World Mainstream

M-13

• Continued from page M-9

Mushroom is prepared to place product with any company that will pledge to work it fully. Accordingly it has inked deals with majors and minors. Acts released internationally include Split Enz (Chrysalis/A&M), Jo Jo Zep & the Falcons (CBS/WEA International), the Sports (Stiff/Arista/Ariola), the Swingers (Carrere/Backstreet), Christie Allen (Polydor/WEA International), Renee Geyer (Polydor/CBS/Portrait), Cheek (Bomp), Ayers Rock (A&M), TMG (Atco), Models (A&M), James Freud (Carrere), the Dingoes (A&M), Skyhooks (Mercury/UA), the Ferrets (Charisma) and Men Of Harlech (Epic/Chrysalis/ Gallo, others).

Split Enz has been the most successful, particularly in Canada where they have scored double and single platinum albums. In England "I Got You" was a top ten single. Skyhooks and Sports have also acquitted themselves well internationally. Skyhooks is in fact an excellent case in point of the extreme difficulty in transferring success from this very far-flung market. Incomparably successful in Australia, they were prepared to work themselves hoarse to conquer America. But despite well received tours and solid support from Mercury, they were deemed to be "too Australian" for American audiences, which was very likely correct. Their only pocket of sizeable popularity, was around Jacksonville, Fla. where Australian rock is defied for reasons no one has yet been able to fathom. The cruel irony of the lack of American acceptance of Skyhooks was that the home market saw it as clay feet and domestic support began to wane appreciably.

"There aren't many achievements left for us in Australia," offers Gudinski. "The current goal is to establish three or four bands in the upper level of the international market—on our terms."

One step, albeit small, in that direction is the establishment of a New Zealand office helmed by original Split Enz member Michael Chunn, and Doug Rogers, owner of Auckland's Harlequin recording studio. Mushroom has signed more N.Z. acts than any other Australian label and now, says Gudinski, "We'll be able to sign them before they even get here." Already hot new act DD Smash have been inked. "New Zealand acts have a tinge of unique originality," explains Gudinski. "It's a tough market to survive in, so any band that rises to the top there usually has something special to offer." Billboard

CREDITS

Editor, Earl Paige; Assistant Editor, Ed Ochs; All stories by Glenn A. Baker, Billboard's Australian correspondent, except "Publishing" by Christie Eliezer, Melbourne-based freelance writer; Art, Mimi King.

A Billboard Advertising Supplement

JANUARY 30, 1982 BILLBOARD

SPLIT ENZ
WOULD LIKE TO SAY
THANKS TO A WONDERFUL
RECORD COMPANY — MUSHROOM
AUSTRALIA AND THEIR DISTRIBUTORS
FESTIVAL FOR LOTS OF PLATINUM AND
GOLD RECORDS — "MUSHROOM
RECORDS A LITTLE COMPANY WITH
A BIG HEART"

• Continued from page M-6

ment after Skyhooks disbanded in 1980, the Mushroom Records building houses management offices for a great many of the label's acts. At the forefront is Ray Evans Management. Evans, Gudinski's partner in Mushroom and a director of all the various "arms," represents Renee Geyer and Russell Morris, as well as Ian "Molly" Meldrum (kingpin of the hugely powerful "Countdown" national rock tv forum) and radio television personality Derryn Hinch. Loud & Clear Management (Jo Jo Zep & the Falcons, Sports) is run by Michael Roberts, Geoff Skewes' Downunder Management represents Wendy & the Rockets, Adrian Barker's Beat Management looks after the Models and the Swingers, and MEO 245 are covered by Sandra Robertson Management.

Up in Sydney, Premier-Harbour Agency/Frontier Touring director Michael Chugg manages Mushroom act Kevin Borich (also Stars until their 1980 disintegration).

Liberation Records

A new label, distributed through EMI (so as to avoid any conflict of interest with Festival), designed to carry carefully selected international rock repertoire from such artists as Greg Kihn Band, Mink DeVille, the dB's, 999, Hazel O'Connor, Ian Gomm and Joe Cocker. As with Frontier Touring, Little River Band manager and Tumbleweed Music owner Glenn Wheatley is an active participant, thus roping in yet another



Michael Gudinski presents a rare gold single award to pop chart champion Christie Allen for her 1979 national top three hit "Goosebumps."

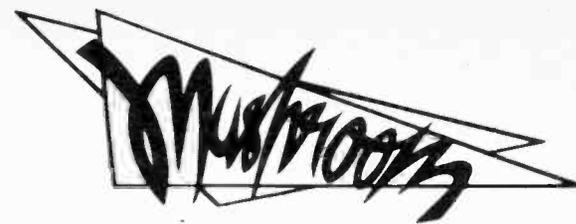
powerful section of Australian media and entertainment. "This is one of the few countries where this can be done" says general manager Gary Ashley, "but it's nowhere as sinister as some people would have you believe."

"We put no pressure on our acts to go with either our booking agencies or publishing companies and will even put that in their contracts if it bothers them. There have been Mushroom acts, such as the Aliens, who have signed with Nucleus (the "other" major booking firm), but most of them willingly use Premier or Harbour for obvious reasons."

"By controlling all the loose ends we know exactly what's going on with an act, where it needs to be built and what problems it has. We can make promotional expenditures go a lot further by co-ordinating its application and sharing the burden over record label, publisher, management and booking agency. There is a lot of value in having everything centered—when a band or manager comes in the building they can usually attend to all their business in one visit and there is no lack of communication between the various areas."

"Of course, having the whole package helps immeasurably in tying up international deals for acts. For example, not having Greg Macainsh's publishing really did hinder Michael's attempts to get an American deal for Skyhooks. But, to be completely honest, we don't like to give away too much to outsiders. Who does? If Mushroom Records works hard to break an Australian act, why should some ancient old publishing company collect heaps of money?"

Billboard



Festival Records

• Continued from page M-8

"Allan Hely has been a father figure to me. He freely shares his vast experience and gives me unlimited backup. He's supported us with a lot of money at times—even when other people in the company weren't all that sure about us. There have been times when he's convinced me to pass on deals that I was determined to accept because he knew a better one would come along, and he was right."

Festival and Mushroom are kindred spirits because both are independents. Festival is the only "major" that is not a branch office of a multi-national record company. It is part of Rupert Murdoch's News Limited organization and has survived since 1952 by securing a vast number of international and domestic labels. Though denied a steady stream of product from a parent company, it is rarely beaten for chart supremacy year after year, by passionately working repertoire from such fellow indies as Stiff, A&M, Chrysalis, Mushroom, Regular, Arista, Jive and Avenue.

"Festival and Mushroom have worked together as a family since our first release almost a decade ago," says Allan Hely, Festival's managing director. "Mushroom has had our total support in exactly the same measure as our many international licensors."

"Ten years ago, I considered Michael Gudinski to be one of the most promising a&r talents in the business and the past decade has proved my judgement totally correct and beyond my highest hopes. I feel I've taught him some business acumen which has contributed to his remarkable ability to recognize and develop talent."

"Since inception, Festival has actively supported local talent, so I was willing to take on a new label that was prepared to seriously represent Australian artists and producers. I felt it was worthy of our support and strength to enable it to survive and eventually flourish, both here and on the international market."

"The most personally satisfying aspect of our decade together has been the success and recognition of so many Australian performers outside of this country. Michael has worked unceasingly toward that goal and I know this is only the beginning of what will unfold during the eighties."

Billboard



Michael Gudinski, left, backstage with Renee Geyer and Skyhooks/Sports/Jo Jo Zep & the Falcons drummer Freddie Strauks.

**MUSHROOM
RECORDS
TOO
GOOD
TO
BE
KEPT
IN
THE**

Congratulations
FROM A&M RECORDS U.K.



**GIVING A LEG UP
NOT A HAND OUT**



**STIFF RECORDS
CONGRATULATES
MUSHROOM RECORDS**



Imported Producers Spread Early Sound To Global Markets

Throughout the sixties, Australian music prospered almost despite itself. Only raw, energetic and often irresistible talent overcame the great deficiencies. For while there was exceptional talent, there was precious little to back it up—inadequate studios, starvation-level gig payments, disinterested record companies, blinkered radio stations and, the harshest negative of all, very few capable producers.

This latter problem kept Australian music out of world markets and rendered it inferior to imported sounds. It was apparent, to those who cared to look beyond their noses, that producers were the missing ingredient to a potent Aussie brew. Throughout the seventies this situation improved rapidly, with a sizable portion of the credit belonging to Mushroom Records and Michael Gudinski.

Mushroom has fostered and supported Australian producers, while also realizing the obvious need to seek outside assistance. "When the company began I didn't believe there were enough capable producers here so I decided that, when I could afford it, I would import them. It was essential that Mushroom had product which could be released in any market. Most other Australian companies forced themselves to be satisfied with whatever they could get from untrained produc-



Unique negotiation style: Festival Records general manager Jim White covers under the fist of Mushroom Records general manager Gary Ashley and managing director Michael Gudinski. "The only way to win concessions," claims Ashley.



01'55 songwriter/bassist and Men Of Harlech producer Jim Manzie swapped notes with "American Graffiti" and "Happy Days" star Ron Howard during an Australian visit by the actor in 1976.



Michael Gudinski signs Mike Rudd & the Heaters to Mushroom, 1980.

ers, I decided to go one better," explains Gudinski. "We've never actively lobbied for increased local content quotas like some other independents. I don't want Mushroom records to be played just because they're Australian, I want them to be played because they're as good as anything coming out of America or England."

Importing of producers began in 1978 when Eddie Leonetti flew in to work on a platinum album with Skyhooks that pro-

(Continued on page M-16)



Top to bottom:
1. Swingers
2. Billy Thorpe
3. Jo Jo Zep & the Falcons
4. Paul Kelly & the Dots

Congratulations Michael B Ray on 10 Great Years!

We are proud to have been involved with and taken part in the pioneering spirit that has taken Australian music to the world during the last decade.

Our Successful Association with Mushroom Records:

1975: PHIL MANNING BAND

1976: STARS, 1 GOLD LP

1978-81: CHRISTIE ALLEN

1 GOLD LP, VOTED MOST POPULAR AUST

2 GOLD SP. FEMALE VOCALIST 1979 & 1980

1981: WENDY STAPLETON

WENDY & THE ROCKETTS

Geoff Skewes Management

9 Dundas Lane
Albert Park Aust. 3206
Ph: 690 3399 Tlx: AA 31738



Congratulations on a decade of independence.
Looking forward to being associated with you during the next.

Best wishes.

RONDOR MUSIC (LONDON) LTD.

Rondor Music (London) Ltd., Rondor House
10a Parsons Green, London, SW6 4TW
Tel. No.: 01 731 4161 Teles: 8951674



Michael Gudinski shepherds Skyhooks guitarist Red Symons to safety following a 1975 Melbourne outdoor concert which erupted into a riot.



Global Producers

• Continued from page M-15

duced the international hit "Women In Uniform." He returned the following year to produce another Skyhooks LP, as well as one for TMG (which produced the minor U.S. hit "Lazy Eyes").

Michael Gudinski then met Pete Solly through Stiff Records head Dave Robinson, on a U.K. business trip. Solly became enamoured by the Sports (who toured England with Graham Parker & the Rumour) and produced their double gold album "Don't Throw Stones" (which yielded the U.S. top 50 hit "Who Listens To The Radio") at AAV Studios in Melbourne.

By the time Solly had produced a second album for Sports ("Suddenly") and the gold "Screaming Targets" LP for Jo Jo Zep & the Falcons, he was almost a member of the Mushroom family. To date, he has produced four albums for the company, all gold or better, and has used his Australian achievements as a springboard to the U.S. market, where he has worked with the Romantics and Steve Forbert.

In November 1979, Gudinski gave in to demands from Split Enz that he import a 19-year-old British engineer who had participated in the production of the "I See Red" single and had worked with Blondie. David Tickle flew in to Melbourne to produce the quad-platinum (in Australia) LP "True Colors" and the triple gold single "I Got You"—both of which shot the band to international prominence. Tickle returned to Australia to produce the "Waiata" album, some tracks for Paul Kelly & the Dots, and the national No. 1 platinum single "Counting The Beat" for the Swingers. Currently producing the new Split Enz album is Police/XTC figure Hugh Padgham, who engineered the "Frenzy" album in England.

When overt pop performer Christie Allen needed a chart-wise producer, Mushroom sought out expatriate writer/producer Terry Britten, who was responsible for many of Cliff Richard's late seventies hits. Terry delivered the platinum single "Goosebumps" as the first of a string of mass-appeal hits, recorded in London's Mayfair Studios.

Mushroom has become increasingly willing to fund production of records outside of Australia. The Sports recorded in England under Liam Sternberg, Paul Kelly & the Dots were allowed to record their second album in Manila. The Models cut their new album in the U.K. with Stephen W. Taylor and Renee Geyer has just completed a new American LP under Rob Fraboni & Ricky Fataar.

All of which is not to suggest that the company does not support local producers. Virtually every Australian studio figure of note has been employed on a Mushroom project, some of the more notable being: Peter Dawkins (MEO 245); Charlie Fisher (01'55, the Aliens, Greg Sneddon, Cheek); David Briggs (Wendy & the Rockets, Russell Morris); Vanda & Young (Cheek); Ian Meldrum (the Ferretts); Cameron Allen (Sports, Paul Kelly & the Dots); Ross Wilson (Skyhooks); Lobby Loyde (Sunny Boys, Kevin Borich, Buster Brown); John Sayers (TMG), Tony Cohen (Models), Joe Camilleri (Sports, Paul Kelly & the Dots); Jim Manzie (Men Of Harlech); and Ernie Rose (Stars, Renee Geyer). Billboard

**ALWAYS
ONE
STEP
AHEAD!**

Best wishes to
Mike Gudinski and
Mushroom from
Polygram Records
Limited.

polyGram
(The New Zealand
Connection)



TRAFALGAR RECORDING
748 TRAFALGAR ST
ANNANDALE NSW 2038
AUSTRALIA
TEL 660 0385

Mr Michael Gudinski
Mushroom Records
9 Dundas Lane
ALBERT PARK VIC. 3206

Dear Michael,
Congratulations on Mushroom's ten
years of success. Thanks for recording:

The Aliens
The Dingoes
Lobby Loyde
01 '55
Renee Geyer
Mike Rudd
Skyhooks
Sunnyboys
TMG
Dave Warner

Let's hope the '80s are as
"greasy" as the '70's.

Yours sincerely,

C. Fisher
CHARLES FISHER

MANAGING DIRECTOR
TRAFALGAR STUDIOS

Adelaide country rock outfit Stars and manager Geoff Skewes, second from right, pact with Michael Gudinski in 1977. They went on to give Mushroom three hit singles and two gold albums.



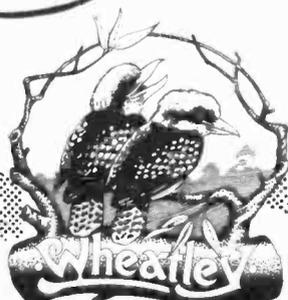
Congratulations

To Michael Gudinski &
All at Mushroom Records
on an outstanding 10 years
in the Music Industry.

The Wheatley Organisation.



*I LOVE IT
...LOVE IT!*



10



Publishing Breaks Local Acts Through Proven Network

While the established music publishers in Australasia have traditionally concentrated on sheet music sales, Mushroom Music has helped to introduce an aggressive chartbusting approach that embraces close liaison with record companies and media so as to concentrate attention upon its catalog.

It was formed 10 years ago as an arm for local writers recording for Mushroom Records—including Split Enz, Sports, Jo Jo Zep & the Falcons, Models, Swingers, Paul Kelly & the Dots, MEO 245, Russell Morris, Renee Geyer, Wendy & the Rockets, Sunny Boys, Kevin Borich, Mike Rudd and others.

In 1977 a decision was made to extend into international representation. The first catalog acquisitions were Virgin and Street, two small independents whose operation was akin to Mushroom's highly selective approach. Further acquisitions included Albion, Blackhill, Modern Publishing, Pop'n'Roll, Nineden Ltd, Forever Endeavour and, most recently, Boardwalk, Oval Music, Songs Of The Knight, Reformation and Gates Music.

Professional manager Jenny Keath likens the role of Mushroom Music to that of an independent record plugger—a relatively unknown occupation in the Southern Hemisphere.

"Each release is vital to us because we are a small company

and our survival is dependent on a careful choice of product and total effort in getting behind each release. Our target is national airplay for every song we represent."

To pursue this, Keath (who spent time as publicity advisor to London's Weekend Television, publicity chief for RCA Records (Victoria) and director for four years of Australian publicity/publishing company Propaganda), keeps in close touch with radio programmers and media personnel both on a personal level and through the telex/publicity sheet syndrome.



Mushroom Music's professional manager Jenny Keath.

in the fastest growing record and touring market in the world."

Mushroom Records/Music's breaking of local acts through its inter-network of the Premier national booking agency has been extended to break overseas acts through Frontier touring Co. At least 60% of acts toured by Frontier in 1980/'81 were on the Mushroom Music roster. These have included the Police, Squeeze, Romantics, Hall & Oates, XTC, Billy Thorpe and the Cure, with planned visits by the Pretenders, Jona Lewie and the recently acquired Go-Gos.

"There are no tricks involved in getting a catalog—all we have are our contacts and our track record. We aren't in the position to bid for mega platinum acts whose sole concern might just be the money angle.

"We've got the credibility of being able to take a young act in an untried market and break it, which is why a lot of acts do come to us, despite higher financial inducements from the more established publishers. The Pretenders, for instance, were willing to take no advances because they liked the way we operate. But there's no way we could compete for writers like Billy Joel, who seem concerned with the monetary aspects only."

1980/'81 saw Mushroom Music score chart success with a No. 1 single in the Swingers' "Counting The Beat" which went

(Continued on page M-18)

Top to bottom:
1. Russell Morris
2. Models
3. Meo245
4. Sunnyboys



Congratulations

MICHAEL & RAY

on a
successful
10 years

From your friends
at
CHAMPION
ENTERTAINMENT
ORGANIZATION

Tommy Mottola
Daryl Hall & John Oates

SCAM
MANAGEMENT.

*We're on
Your Team!*

'And looking forward to the White Label'

**SUNNYBOYS
Machinations
Traitors
Sardine
Table Waiters
Sekret Sekret**

Collective & personal management
(02) 267 6416 Sydney, Australia.



ON THIS SPECIAL OCCASION
CONGRATULATIONS
FOR YOUR TEN YEARS OF
CONTINUED GROWTH

WE LOOK FORWARD TO
THE NEXT TEN YEARS

STUDIOS 301

EMI Studios 301
301 Castlereagh Street, Sydney, N.S.W. 2000
Australia - Telephone: 2 0912



Late last year, Mushroom Music also inked the Young Homebuyers (who record for former Little River Band guitarist David Briggs' Rough Diamond label) as well as the writers from the now-defunct New Zealand band Crocodiles. Renee Geyer and Joe Camilleri are performing their songs live with possible inclusion on future albums.

Jenny Keath announces that this year at MIDEM, Mushroom Music will look towards acquiring more overseas catalogs and placing more Australian repertoire internationally.

"We'll always keep a modern pop base although of course if a strong song comes from other areas we'll show keen interest in that too. The signing of Christopher Cross and Chuck Mangione shows that we're widening our musical base, as does the acquisition of Boardwalk which has acts like Richard "Dimples" Fields, Get Wet and Tierra who are stylistically new to our catalogs."

This year too will see Mushroom Music move more into the European, Japanese and South American markets.

"The aim of the move is to take Australian writers to the world. The overseas chart success by writers like George Young and Harry Vanda, Split Enz, Greg Macainsh (whose "Women In Uniform" was covered by British heavy metal band Iron Maiden), Brian Cadd, Steve Kipner (who recently penned "Physical" for Olivia Newton-John), Allan Tarney and Camilleri (whose "So Young" has been performed by a number of overseas artists including Graham Parker), shows that the quality is definitely there."

Says Mushroom Music's managing director Michael Gudinski, "These days, managers are looking for eyes and ears in the territory to keep them completely informed on what's happening, and Australia has proven that it can be one of the first markets to break many new artists."

"For example, Christopher Cross attained gold status outside America in Australia only, prior to his phenomenal Grammy success story which then saw the album take off in other territories. This market saw Get Wet and Phil Seymour have top 10 success when they had no other success outside the U.S. and I believe that Mushroom Music was instrumental in this."

"We have a proven track record and this is vindicated in the way that our deals with Spandau Ballet and the Go-Gos have seen their first sub-publishing deals made anywhere in the world. We are here not only to monitor but also to offer our experience through advise with touring and overall timing, which critical factors which few record companies are equipped to do competently. We are now expanding our New Zealand arm with full time promotional representation."

"I'm very excited about Mushroom's expansion this year in this field, as the role of the aggressive independent publisher continues to grow in importance within the Australian music industry."

CHRISTIE ELIEZER Billboard

Australian Rock

Continued from page M-3

ently told the band after hearing a tape of the finished album, "There's no single, you haven't given me a single." He still cringes when reminded.

In August 1980, Mushroom staged an emotion-charged tribute concert at the St. Kilda Palais in Melbourne to commemorate the music and life of Andy Durant, a young songwriter and member of Mushroom band Stars who did much to distill the very essence of the Australian ethos into contemporary rock of a truly Australian nature. The concert attracted many of Australia's most respected rock performers, from a wide variety of bands and labels, and the proceedings were captured on tape and film to raise funds for a cancer research fund. Every aspect of the lavish concert was supplied gratis by Australian music and affiliated industries.

Upon release as a double album in February 1981, "Andrew Durant Memorial Concert" shot to one in Melbourne and two in Sydney, going platinum within months. Later in the year a check for \$100,000 was presented by Mushroom Records to the cancer fund on behalf of all those taking part. Michael Gudinski described the project as "the most exciting thing I've ever been involved with. It was just incredible to sit there and feel the vibes." Rolling Stone said of the album, "This is a tasteful tribute, devoid of all exploitive sentimentality, which by its nature possesses a special sort of spirit."

A month later, Split Enz offshoot-group the Swingers went gold in five weeks with the fastest-selling Australia debut single ever, "Counting The Beat," a national No. 1 hit. By this point the company had moved base from the ultra-crowded Mushroom House headquarters into a new futuristic operations base a few miles away.

By the end of the year the Sunnyboys gave Mushroom its first big Sydney act since Oi'55 and the Sports delivered a 10-inch mini-album featuring vocal tracks of a quality not previously heard in Australian music. 1982 was already shaping up to be another great year.

Perhaps the best indication of how Mushroom is viewed by the Australian industry is this quote from Keith Fowler, music director for Melbourne's top-rating radio station 3XY: "When a Mushroom record lobs in the station I know it will be acceptable or better. They've never, to my knowledge, had a shoddy release. They've signed a very wide cross-section of Australian bands and they've taken more than a few chances. We here at 3XY have an inbuilt respect for Mushroom because they've been instrumental, particularly during the middle seventies, in setting up the wide base from which Australian music has reached out to the world."

Billboard

Proven Network

Continued from page M-17

platinum (100,000 copies) and three number two disks with the Pretenders' "Brass In Pocket," the Romantics "What I Like About You" and Jona Lewie's "Stop The Cavalry." Mushroom/Frontier's willingness to take a chance with touring the then-unknown Police resulted in two top 10 singles with "Don't Stand So Close To Me" (3) and "Da Doo Doo" (6). Other top 10ers were Jona Lewie's "Louise," Billy Squire's "The Stroke," Phil Seymour's "Precious To Me," Jimmy & the Boys' "They Won't Let My Girlfriend Talk To Me" and Split Enz' "History Never Repeats" and "One Step Ahead."

In the LP department, No. 1 placings were achieved by the Police's "Regatta De Blanc" and "Ghost In The Machine" and Split Enz' "Waiata." Other strong LP success came from "The Pretenders," "Christopher Cross," the Clash's "London Calling," "Sunnyboys" and Jo Jo Zep & the Falcons' "Hats Off Step Lively," all which went gold or platinum.

Another nine Mushroom-published albums hit top 30; by the Cure, Get Wet, Ian Dury, Sports, Spandau Ballet, Hall & Oates, Russell Morris and others. Some 25 singles also made top 30, by such artists as Martha & the Muffins, XTC, Greg Kihn Band and Lene Lovich. Currently shaping up for top 10 status are singles by Keith Marshall, the Go-Go's and Johnny Warman.

1981 also saw Mushroom Music move strongly into the film area. The movie "Starstruck" (directed by Gillian Armstrong), consists of all Mushroom compositions (with a cameo performance by the Swingers) with critics predicting great things for the movie and resulting soundtrack. "Monkey Grip" includes several compositions by Paul Kelly and Joe Camilleri. Split Enz' Tim Finn was commissioned to write the title song for "Puberty Blues," which has been recorded by Jenny Morris.

AT LAST THE WHO WHAT WHEN WHERE WHY OF AUSTRALIAN MUSIC



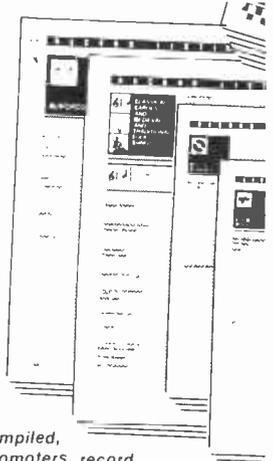
Actual size 280 x 205mm (11" x 8 1/8")

the WILD ONE

Never before have so many of Australia's top music writers been assembled in the one publication to cover the most important aspects of Australian music today. And never before has so much information, so many photographs, stories, biographies, facts and statistics about the Australian music industry been concentrated in the one place. **The Australian Music Directory** is an indispensable handbook detailing every important facet of Australian music. Essential information for anyone interested in, dealing with or working in Australian music.

Australian Music on Record

The first ever comprehensive catalogue of Australian artists and composers on record — classical, brass bands, children, country, ethnic, folk, humor, jazz, pop, rock, sacred, soundtracks. 52 pages, over 3500 entries.



The Yellow Pages of Australian Music

The most detailed listing of services and facilities relevant to the music business ever compiled, including: managers, promoters, record companies, instruments, lighting, studios, transport, promotions, photographers, live music venues, campuses, record shops, media... more than 60 categories, with over 10,000 entries.



ORDER FORM

Please make checks payable to Billboard Publications, Inc. Allow 4-6 weeks for delivery

Name _____ Street Address _____ City _____ State _____ Zip _____

Please send me _____ copies of the first edition of the Australian Music Directory @ \$35.00 each plus \$4.00 for postage and handling. (Total: \$39.00) Send your check or money order to:

Billboard Publications, Inc. 1515 Broadway, New York, New York 10036 Attention: Australian Music Directory

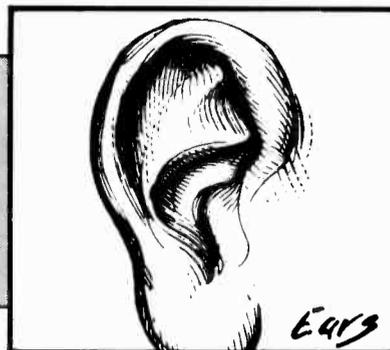
FIRST EDITION 520 Pages

30 Years of Australian Music

200 pages on major aspects of Australian music illustrated with over 1000 photographs, many previously unpublished—the story of Australian rock from Johnny O'Keefe to Split Enz and beyond; music and the media, from Stan the Man to FM simulcasts, from Kommotion to Countdown; country music, Australian music overseas, the new music technology, and much more.

.....Your band deserves more
than a computer print-out.....

**LET
MUSHROOM
MUSIC
BE YOUR**



**IN AUSTRALIA
& NEW ZEALAND**

The Results SPEAK for themselves.

MUSHROOM MUSIC RELEASES 1981 and CHART PEAKS

Singles

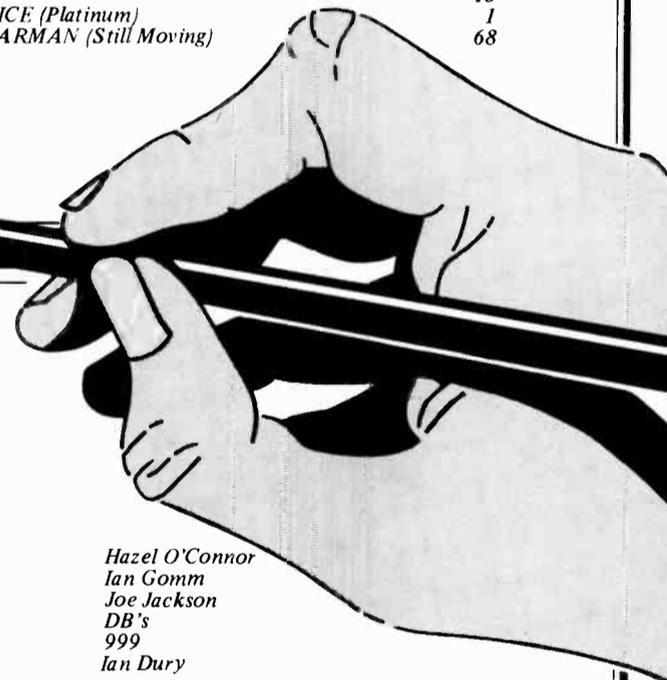
<i>I Want To Be Straight</i> - IAN DURY	18
<i>Stop the Cavalry</i> - JONA LEWIE	2
<i>Counting the Beat</i> - THE SWINGERS (Platinum)	1
<i>Echo Beach</i> - MARTHA and the MUFFINS	6
<i>Generals and Majors</i> - XTC	24
<i>In The Kitchen At Parties</i> - JONA LEWIE	21
<i>One Step Ahead</i> - SPLIT ENZ	5
<i>Kiss On My List</i> - HALL AND OATES	13
<i>Hush</i> - RUSSELL MORRIS	35
<i>Billy Baxter</i> - PAUL KELLY & THE DOTS	38
<i>The Call Up</i> - THE CLASH	36
<i>Message of Love</i> - PRETENDERS	15
<i>History Never Repeats</i> - SPLIT ENZ	4
<i>How Come</i> - SPORTS	22
<i>They Won't Let My Girlfriend Talk to Me</i> - JIMMY AND THE BOYS	8
<i>New Toy</i> - LENE LOVICH	29
<i>To Cut A Long Story Short</i> - SPANDAU BALLET	15
<i>Precious To Me</i> - PHIL SEYMOUR (GOLD)	6
<i>Pretenders EP</i> - THE PRETENDERS	29
<i>Happy Man</i> - THE SUNNYBOYS	26
<i>Louise</i> - JONA LEWIE (Gold)	2
<i>Reputation</i> - WENDY & THE ROCKETS	40
<i>Just So Lonely</i> - GET WET	15
<i>The Stroke</i> - BILLY SQUIER (Gold)	5
<i>Cut Lunch</i> - MODELS	38
<i>You Make My Dreams</i> - HALL AND OATES	40
<i>Alone With You</i> - SUNNYBOYS	29
<i>The Breakup Song</i> - GREG KIHN	17
<i>Screaming Jets</i> - JOHNNY WARMAN	9
<i>Local & for General</i> - MODELS	35

<i>Private Eyes</i> - HALL AND OATES	17
<i>Every Little Thing She Does Is Magic</i> - THE POLICE	2
<i>Arthur's Theme</i> - CHRISTOPHER CROSS	13
<i>Only Crying</i> - KEITH MARSHALL (Still Moving)	29
<i>Our Lips Are Sealed</i> - THE GO GOS (Still Moving)	8
<i>Chant No. 1</i> - SPANDAU BALLET (Still Moving)	33

Albums

<i>Christopher Cross</i> - CHRISTOPHER CROSS (Platinum)	6
<i>Sandinista</i> - THE CLASH	36
<i>Zenyatta Mondatta</i> - THE POLICE	2
<i>Almost Frantic</i> - RUSSELL MORRIS & THE RUBES	28
<i>Andrew Durant Memorial Concert</i> - VARIOUS	8
<i>Talk</i> - PAUL KELLY & THE DOTS	44
<i>Laughter</i> - IAN DURY	27
<i>Short Note</i> - MATT FINISH	18
<i>Voices</i> - HALL & OATES	19
<i>Sondra</i> - THE SPORTS	20
<i>Journeys To Glory</i> - SPANDAU BALLET	14
<i>Faith</i> - THE CURE	38
<i>Cut Lunch</i> - MODELS	37
<i>Pretenders II</i> - THE PRETENDERS	18
<i>Don't Say No</i> - BILLY SQUIER	46
<i>Private Eyes</i> - HALL & OATES	27
<i>Sunnyboys</i> - SUNNYBOYS	13
<i>Ghosts In The Machine</i> - THE POLICE (Platinum)	1
<i>Walking Into Mirrors</i> - JOHNNY WARMAN (Still Moving)	68

*Mushroom Music
Represents:*



LITTLE MAESTRO MUSIC
EARL McGRATH MUSIC
A.P.B. MUSIC
YOUR MUSIC LTD.
FIRE ESCAPE MUSIC INC.
FUSTBUZZA MUSIC
COOL KING MUSIC
ILLEGAL MUSIC
RYE BOY MUSIC
WARCOPS MUSIC
REFORMATION PUBLISHING CO.
SONGS OF THE KNIGHT
OVAL MUSIC
STREET MUSIC

Oingo Boingo
Jim Carroll Band
The Cure
Keith Marshall
Mink De Ville
Hall and Oates
The Blues Band
Squeeze
Greg Kihn
Johnny Warman
Spandau Ballet
Billy Squier
SW9
Woodhead Munro
Graham Parker
Jona Lewie
Lene Lovich
Rachel Sweet
Plasmatics
Lee Kosmin
Thomas Dolby

ALBION

BLACKHILL
MODERN PUBLISHING

POP 'N' ROLL
NINEDEN
FOREVER ENDEAVOUR
GATES MUSIC
ON THE BOARDWALK MUSIC

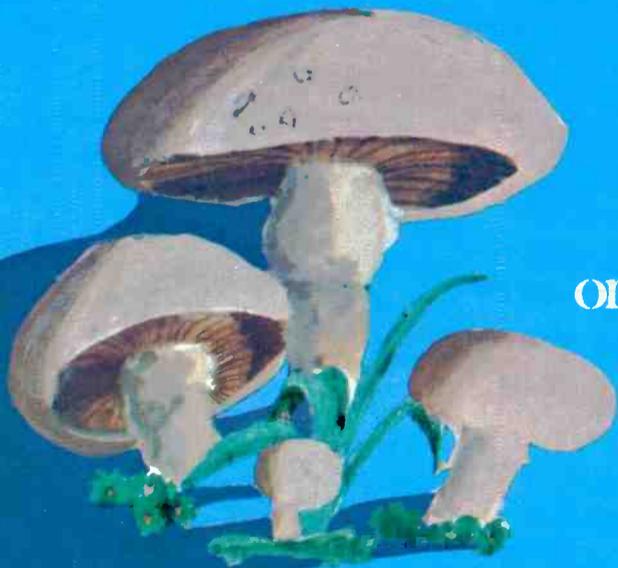
MAGNETIC MUSIC

BIG TEETH/BRIGHT SMILE
LIPSYNC MUSIC

Hazel O'Connor
Ian Gomm
Joe Jackson
DB's
999
Ian Dury
The Pretenders
Moondogs
Expressos
Christopher Cross
The Clash
The Romantics
Chuck Mangione
Phil Seymour
Get Wet
Ohio Players
Tierra
Mike Love
Andy Summers
Stewart Copeland
Franke And the Knockouts
The Go Gos

Mushroom Music, 9 Dundas Lane, PO Box 158, Albert Park, Melbourne, Australia 3206
Telephone (03) 690.3399. Telex AA31738 Mush Rec.
Auckland, Mushroom NZ, Mike Chunn, 112 Albert Street, Auckland 1
Telephone 779-353 Telex 2901
New York, Emu Music, Paul Schindler, Suite 604, 65 E55th Street, New York, N.Y. USA 10022
Telephone (212) 888 6600 Telex 426104
London, Clive Banks, 60 Parker Street, London WC2, England Ph: 404.5832

'It's great to have you
under our wing'



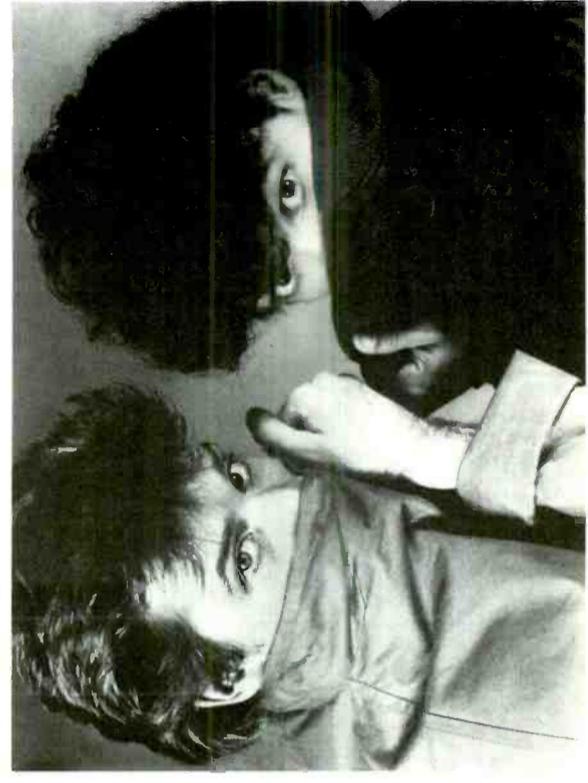
festival records

Congratulate Mushroom Records
on 10 years of outstanding achievements.

You're in good company with...

FROM THE U.S.A.: ARISTA * A & M * BEARVILLE * CONCORD JAZZ * CRESCENDO * FANTASY * MILESTONE * MONUMENT * ODE (Rocky Horror/Shock Treatment only) *
ONJ PRODUCTIONS * PRESTIGE * PROJECT 3 * RAG BABY * RAINBOW COLLECTION * RANWOOD * SHELBY SINGLETON * SHELTER * SOUL CITY * STAX * SUN * TAKOMA *
TINA'S OP * FROM UK/EUROPE: BRONZE * CHRYSALIS * DJM * FESTIVAL INTERNATIONAL * ROLF HARRIS ENTERPRISES * HISPAVOX * ISLAND * JIVE *
THE LUGGAGE LABEL * MAGNET * RUNAWAY * SHOWADDYWADDY * STIFF * FROM AUSTRALIA: ALTERNATIVE * A.T.A. * AVENUE/HARBOUR *
BOX OFFICE INTERNATIONAL * BUSHLAND PRODUCTIONS * CHERRY PIE * FESTIVAL * JADBAR * MUSHROOM * PAROLE * RAZZLE * REGULAR * RIVET * SHAMROCK MUSIC *
FROM NEW ZEALAND: FESTIVAL * PROPELLER *

18	★17	9	51	8	KEEPING OUR LOVE ALIVE—Henry Paul Band (Kevin Beamish), S. Grisham, H. Paul, J. Peterick, Atlantic 3883
19	★18	6	57	6	CRAZY—The John Hall Band (Richard Sanford Orshoff & John Hall), B. Leinbach, E. Parker, J. Hall, EMI-America 8096
22	★19	7	60	7	ONE HUNDRED WAYS—Quincy Jones Featuring James Ingram (Quincy Jones), K. Wakefield, B. Wright, T. Coleman, A&M 2387
21	★20	3	70	3	DADDY'S HOME—Cliff Richard (Cliff Richard), J. Sheppard, W. Miller, EMI-America 8103
29	★21	19	46	19	OH NO—Commodores (James Anthony & Carmichael & The Commodores), L.B. Richie Jr., Motown 1527
9	★22	6	61	6	TONIGHT TONIGHT—Bill Champlin (David Foster), D. Foster, R. Kennedy, B. Champlin, Elektra 47240
23	★23	8	56	8	A WORLD WITHOUT HEROES—Kiss (Bob Ezrin), P. Stanley, B. Ezrin, L. Reed, G. Simmons, Casablanca 2343 (Polygram)
26	★24	4	63	4	YOU'RE MY LATEST, MY GREATEST INSPIRATION—Teddy Pendergrass (Kenneth Gamble & Leon Huff), K. Gamble, L. Huff, P.I.R. 5-02619 (Epic)
30	★25	4	64	4	LET THE FEELING FLOW—Peabo Bryson (Peabo Bryson & Pate), P. Bryson, Capitol 5065
25	★26	2	74	2	TONIGHT I'M YOURS—Rod Stewart (Rod Stewart), Stewart, Cregan, Savigar, Warner Bros. 49886
20	★27	3	72	3	BOBBIE SUE—Oak Ridge Boys (Ron Chancey), D. Tyler, A. Tyler, W. Newton, MCA 51231
27	★28	3	77	3	CALL ME—Sky (Randy Muller & Solomon Roberts Jr.), R. Muller, Salsoul 2152 (RCA)
24	★29	2	82	2	SHOULD I DO IT—The Pointer Sisters (Richard Perry), L. Martine Jr., Planet 47960 (Elektra)
43	★30	3	69	3	PERHAPS LOVE—Placido Domingo & John Denver (Milton Okun), J. Denver, Columbia 18-02679
33	★31	3	73	3	I BELIEVE—Chilliwack (Bill Henderson & Brian MacLeod), B. Henderson, Millennium 13102 (RCA)
35	★32	3	71	3	LET'S GET IT UP—AC/DC (Robert John "Mutt" Lange), Y. Johnson, Atlantic 3894
39	★33	3	76	3	TELL ME TOMORROW—Smokey Robinson (George Tobin), G. Goetzman, M. Piccirillo, Tamia 1601 (Motown)
18	★34	NEW ENTRY	84	NEW ENTRY	TAKE OFF—Bob & Doug McKenzie (Marc Giacomelli), Crawford, Goldsmith, Giacomelli, Moranis, Thomas, Mercury 76134 (Polygram)
19	★35	NEW ENTRY	85	NEW ENTRY	VOICE ON THE RADIO—Conductor (Stuart Alan Love), F. Golde, P. McLan, Montage 1210
22	★36	NEW ENTRY	86	NEW ENTRY	DON'T LET HIM KNOW—Prism (Carter), B. Adams, J. Vallance, Capitol 5082
21	★37	42	87	42	STEAL THE NIGHT—Stevie Woods (Jack White), B. Bowersock, T. Veitch, M. Vernon, Cotillion 46016 (Atlantic)
29	★38	NEW ENTRY	88	NEW ENTRY	ANOTHER SLEEPLESS NIGHT—Anne Murray (Jim Ed Norman), C. Black, R. Bourke, Capitol 5083
9	★39	53	89	53	EVERY LITTLE THING SHE DOES IS MAGIC—The Police (The Police & Hugh Padgham), Sting, A&M 2371
23	★40	65	90	65	MY KINDA LOVER—Billy Squier (Mack & Billy), B. Squier, Capitol 5037
26	★41	66	91	66	MY GIRL—Chilliwack (Bill Henderson & Brian MacLeod), B. Henderson, B. MacLeod, Millennium 11813 (RCA)
30	★42	58	92	58	IF I WERE YOU—Lulu (Mark London), J. Fuller, J. Hobbs, Alfa 7011
25	★43	55	93	55	CASTLES IN THE AIR—Don McLean (Larry Butler), D. McLean, Millennium 11819 (RCA)
20	★44	NEW ENTRY	94	NEW ENTRY	COOL—The Time (Not Listed), Not Listed, Warner Bros. 49864
27	★45	62	95	62	EVERY HOME SHOULD HAVE ONE—Patti Austin (Quincy Jones), D. Bugatti, F. Musker, Qwest 49854 (Warner Bros.)
24	★46	NEW ENTRY	96	NEW ENTRY	ONLY ONE YOU—T.G. Sheppard (Buddy Killen), B. Jones, M. Garvin, Warner/Curb 49858
43	★47	67	97	67	PRIVATE EYES—Daryl Hall & John Oates (Daryl Hall & John Oates), D. Hall, W. Pash, S. Allen, J. Allen, RCA 12296
33	★48	83	98	83	START ME UP—The Rolling Stones (The Glimmer Twins), M. Jagger, K. Richards, Rolling Stones Records 21003 (Atlantic)
35	★49	91	99	91	HEART LIKE A WHEEL—The Steve Miller Band (Steve Miller), S. Miller, Capitol 5068
39	★50	89	100	89	FALLING IN LOVE—Balance (Balance & Tony Bongiovi), P. Castro, Portrait 24-02608 (Epic)





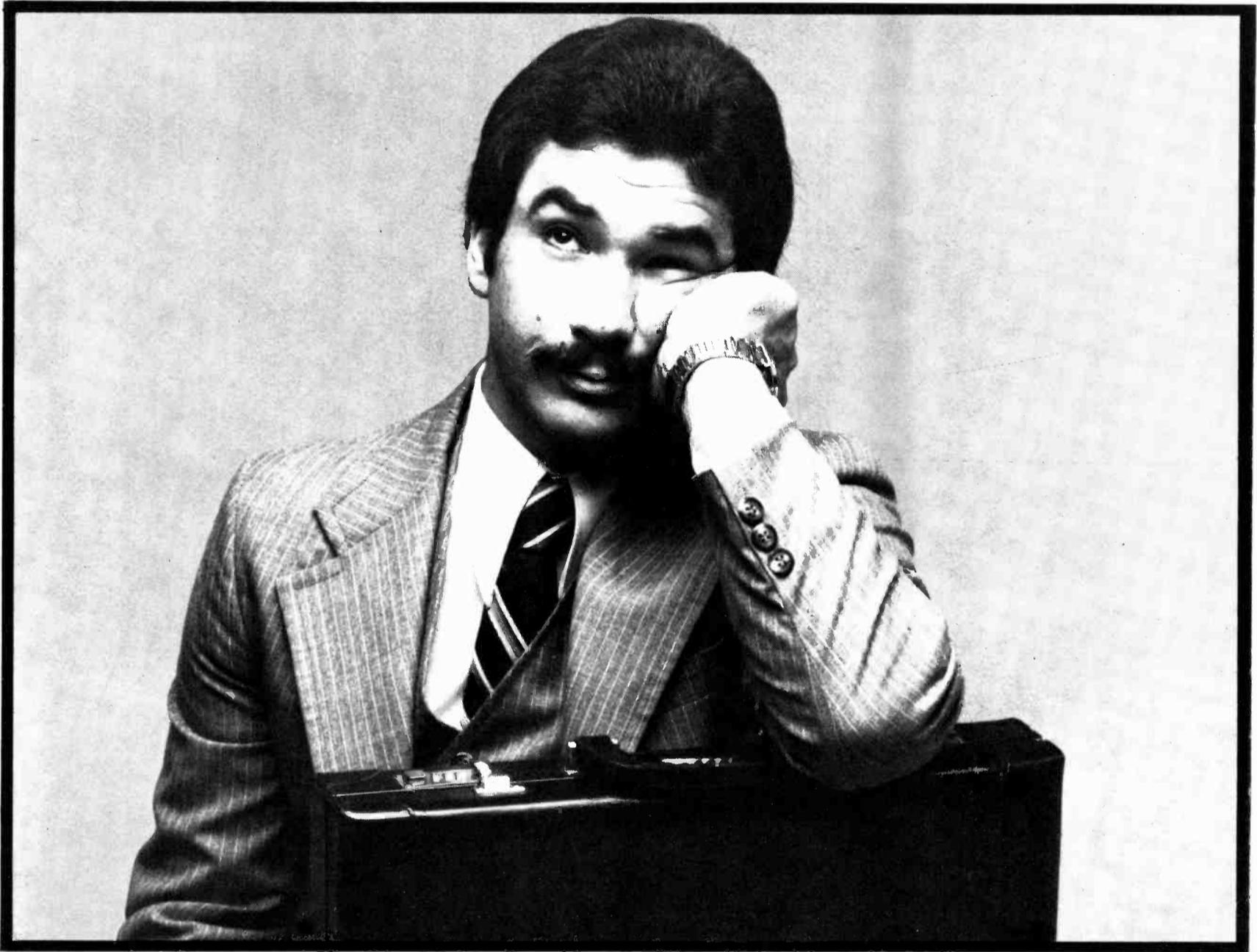
Single This Week

I CAN'T GO FOR THAT
DARYL HALL & JOHN OATES
 RCA 12361



Give the gift of music.

Is the climb up the corporate ladder dragging you down?



Become a Deputy Sheriff.

The bottom rungs of the corporate ladder seem to be the hardest to climb. I felt like I would be at the bottom forever and would never be promoted. I took stock of my career and decided to make a change.

I became a Deputy Sheriff. That's right, I joined the Los Angeles Sheriff's Department. I love the work, I'm better paid, I know what I have to do to get promoted and I'm never, ever bored.

If you need a career change, become a Deputy Sheriff. If you are between 21 and 35 years of age, call today for full details.

**Be a Deputy Sheriff.
WE KEEP THE PEACE
[213] 974-LASD**

18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540	541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578	579	580	581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600	601	602	603	604	605	606	607	608	609	610	611	612	613	614	615	616	617	618	619	620	621	622	623	624	625	626	627	628	629	630	631	632	633	634	635	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650	651	652	653	654	655	656	657	658	659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678	679	680	681	682	683	684	685	686	687	688	689	690	691	692	693	694	695	696	697	698	699	700	701	702	703	704	705	706	707	708	709	710	711	712	713	714	715	716	717	718	719	720	721	722	723	724	725	726	727	728	729	730	731	732	733	734	735	736	737	738	739	740	741	742	743	744	745	746	747	748	749	750	751	752	753	754	755	756	757	758	759	760	761	762	763	764	765	766	767	768	769	770	771	772	773	774	775	776	777	778	779	780	781	782	783	784	785	786	787	788	789	790	791	792	793	794	795	796	797	798	799	800	801	802	803	804	805	806	807	808	809	810	811	812	813	814	815	816	817	818	819	820	821	822	823	824	825	826	827	828	829	830	831	832	833	834	835	836	837	838	839	840	841	842	843	844	845	846	847	848	849	850	851	852	853	854	855	856	857	858	859	860	861	862	863	864	865	866	867	868	869	870	871	872	873	874	875	876	877	878	879	880	881	882	883	884	885	886	887	888	889	890	891	892	893	894	895	896	897	898	899	900	901	902	903	904	905	906	907	908	909	910	911	912	913	914	915	916	917	918	919	920	921	922	923	924	925	926	927	928	929	930	931	932	933	934	935	936	937	938	939	940	941	942	943	944	945	946	947	948	949	950	951	952	953	954	955	956	957	958	959	960	961	962	963	964	965	966	967	968	969	970	971	972	973	974	975	976	977	978	979	980	981	982	983	984	985	986	987	988	989	990	991	992	993	994	995	996	997	998	999	1000	1001	1002	1003	1004	1005	1006	1007	1008	1009	1010	1011	1012	1013	1014	1015	1016	1017	1018	1019	1020	1021	1022	1023	1024	1025	1026	1027	1028	1029	1030	1031	1032	1033	1034	1035	1036	1037	1038	1039	1040	1041	1042	1043	1044	1045	1046	1047	1048	1049	1050	1051	1052	1053	1054	1055	1056	1057	1058	1059	1060	1061	1062	1063	1064	1065	1066	1067	1068	1069	1070	1071	1072	1073	1074	1075	1076	1077	1078	1079	1080	1081	1082	1083	1084	1085	1086	1087	1088	1089	1090	1091	1092	1093	1094	1095	1096	1097	1098	1099	1100	1101	1102	1103	1104	1105	1106	1107	1108	1109	1110	1111	1112	1113	1114	1115	1116	1117	1118	1119	1120	1121	1122	1123	1124	1125	1126	1127	1128	1129	1130	1131	1132	1133	1134	1135	1136	1137	1138	1139	1140	1141	1142	1143	1144	1145	1146	1147	1148	1149	1150	1151	1152	1153	1154	1155	1156	1157	1158	1159	1160	1161	1162	1163	1164	1165	1166	1167	1168	1169	1170	1171	1172	1173	1174	1175	1176	1177	1178	1179	1180	1181	1182	1183	1184	1185	1186	1187	1188	1189	1190	1191	1192	1193	1194	1195	1196	1197	1198	1199	1200	1201	1202	1203	1204	1205	1206	1207	1208	1209	1210	1211	1212	1213	1214	1215	1216	1217	1218	1219	1220	1221	1222	1223	1224	1225	1226	1227	1228	1229	1230	1231	1232	1233	1234	1235	1236	1237	1238	1239	1240	1241	1242	1243	1244	1245	1246	1247	1248	1249	1250	1251	1252	1253	1254	1255	1256	1257	1258	1259	1260	1261	1262	1263	1264	1265	1266	1267	1268	1269	1270	1271	1272	1273	1274	1275	1276	1277	1278	1279	1280	1281	1282	1283	1284	1285	1286	1287	1288	1289	1290	1291	1292	1293	1294	1295	1296	1297	1298	1299	1300	1301	1302	1303	1304	1305	1306	1307	1308	1309	1310	1311	1312	1313	1314	1315	1316	1317	1318	1319	1320	1321	1322	1323	1324	1325	1326	1327	1328	1329	1330	1331	1332	1333	1334	1335	1336	1337	1338	1339	1340	1341	1342	1343	1344	1345	1346	1347	1348	1349	1350	1351	1352	1353	1354	1355	1356	1357	1358
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------

FUN-MASTER
PROFESSIONAL COMEDY MATERIAL
 (The Service of the Stars Since 1940)
 "THE COMEDIAN"
 THE ORIGINAL COMEDY SERVICE
 12 available issues . . . \$60 3 Sample issues . . . \$20
 "HOW TO MASTER THE CEREMONIES" . . . \$20
 ANNIVERSARY ISSUE . . . \$40
 35 "FUN-MASTER" Gag Files—all different . . . \$100

BILLY GLASON
 200 W. 54th St., N.Y.C. 10019

DEEJAY SPECIALS! MONTHLY GAGLET
 ter! Individualized Service! We have it all FREE
 information package. PETER PATTER, P.O.
 Box 402-B, Pinedale, CA 93650.

FREE SAMPLE ISSUE OF RADIO'S MOST
 popular humor service! Write on station letter-
 head to: O'Liners, 1448-H.W. San Bruno, Fresno,
 California 93711. (209) 431-1502.

NOT COMEDY CURRENT ARTIST BIO'S,
 daily calendar, much more for working pros! Free
 issue: Galaxy, Box 20093-A, Long Beach, CA
 90801. (213) 595-9588

DISTRIBUTING SERVICES

ALL U.S.A. LABELS
DELIVERED AT
TOP 100 PRICES!!
 SPECIALIZING IN BACK CATALOG
 & NEW RELEASES-ALL U.S. LABELS

TELEX, CALL OR WRITE NOW
LARRY SONIN
 DIRECTOR OF EXPORT SALES

CANDY STRIPE
 ENTERTAINMENT Corp.

371 SOUTH MAIN ST., FREEPORT, N.Y. 11520
 (516) 379-5151 (212) 896-3930
 TOLL FREE (Outside N.Y.S.) 800-645-3747/48
TELEX: 126851 CANSTRIPE FREE

Best Fit Specialty Services Guaranteed Satisfaction
 CUT OUT CATALOGS ALSO AVAILABLE

RECORDING TAPE & ACCESSORIES
 24 HR. FREIGHT-PAID SERVICE

Largest Selection at Lowest Cost Anywhere
MAXELL • MEMOREX • SCOTCH • TDK
SONY • DURACELL • WATTS • DISC-
WASHER • SOUND GUARD • SHURE
PICKERING • AUDIO TECHNICA • REC-
OTON • EVEREADY • VID. TAPE • SAVOY
AMPEX • TRACS • FUJI

SEND FOR FREE CATALOG
A.J. ROSENTHAL ASSOCIATES
 Dept. A, 1035 Louis Dr., Warminster, Pa. 18974
DEALERS ONLY (215) 441-8900

EXPORT ONLY

All brands phonograph records and pre-
 recorded audio and video tapes (NTSC and
 PAL). Also largest selection of attractive
 close-out offers—35 years of specialized
 service to record and tape importers
 throughout the world. Overseas dealers and
 distributors only.

ALBERT SCHULTZ, INC.
 116 W. 14th St., N.Y., NY 10011
 (212) 924-1122
 Cable: ALBYREP Telex: 236569

PROFESSIONAL SERVICES

CLUB OWNERS

Looking to upgrade your existing sound
 and lighting systems? Philadelphia/Atlantic
 City based Disco D.J./Technician wishes
 to relocate. I will bring \$50,000+ in State
 of the Art sound and lighting equipment to
 your club. Package deal includes consulta-
 tion, design installation, maintenance and
 programming. Member Pocono Record
 Pool, First Class FCC license. Call:

Greg Chatas
(609) 692-5166

BUSINESS OPPORTUNITIES

MUSIC WANTED FOR PUBLICATION ON
 records. Please send demo samples to Apexon
 Records Mfg. Corp. 44-27 Purves Street, Long
 Island City, New York 11101. (212) 937-4038.
 Serious offers only.

TOP RECORDING STUDIO, L.A.'S MOST
 prestigious advanced and in-demand studio
 \$950,000—RE—\$850,000. (213) 874-1014. Box
 974, 6311 Yuca St., Los Angeles, CA 90028.

YOUR OWN RADIO STATION! AM-FM-
 cable, licensed, unlicensed, low cost transmitters.
 Free information, Broadcasting, Box 130-BP
 12, Paradise, CA 95969.

CASTING

MOTION PICTURE PRODUCER

Has excellent feature film script about a
 young male singer/songwriter and is in-
 terested in talking with managers, agents,
 record companies, etc., who would see
 this role as a vehicle for a new talent you
 represent. Write to:

Box 37
Tomkins Cove, NY 10986

When Answering Ads . . .
Say You Saw It in Billboard

Nashville Music Assn. Sets Industry Panel Session

NASHVILLE—The Nashville Music Assn. is sponsoring its second in a series of industry panel sessions, titled "Producers' Forum: Is Nashville Ready To Pop?," on Jan. 28 at 5 p.m. in the Blair School of Music.

This forum, co-sponsored by Sound Stage recording studios, has scheduled Nashville producers Steve Buckingham, Rodney Crowell, Brent Maher, James Stroud and panel moderator Jimmy Bowen, vice president of Elektra/Asylum.

Topics for discussion will include the effects of tightened label budgets on Nashville recording, the difficulty of cutting and pitching rock/pop product from Nashville, Nashville's image as more than a country center, and the advent of double-scale musicians' rates here.

Buckingham, who produced Alicia Bridges' hit, "I Love The

Nightlife," currently works with Michael Johnson, Dionne Warwick and Motown acts Betty Lavette and High Energy.

Crowell, who moved to Nashville last year with wife Rosanne Cash, produces Guy Clark, Bobby Bare and Cash. He is also a noted songwriter.

Maher's production credits include Kenny Rogers, Dottie West, Dave Loggins and rock group the Toys.

Stroud, formerly located in Atlanta and Los Angeles as a session drummer, produces Dave Rowland, Fred Knoblock, Susan Anton, La Costa, Nigel Olsson and Troy Seals.

Admission for the Producers Forum will be free for Nashville Music Assn. \$2 for non-members.

8th Musexpo Set For Bal Harbour

NEW YORK—The eighth annual musexpo will take place this year Sept. 30-Oct. 4 at the Sheraton Bal Harbour in Bal Harbour, Florida.

According to Roddy S. Shashoua, president of International Music Industries Ltd., organizer of the event, a shift from the Marriott in Ft. Lauderdale to Bal Harbour was necessitated by expansion of Musexpo to include the video industry.

For the second consecutive year, the event is being held in conjunction with the Video International Exposition and Conference.

EMPLOYMENT OPPORTUNITIES

RADIO JOBS!
 10,000 radio jobs a year for men and women are listed in the American Radio Job Market weekly paper. Up to 300 openings every week! Disk Jockeys, Newspeople and Program Directors. Small, medium and major markets, all formats. Many jobs require little or no experience! One week computer list \$6.00 Special Bonus: Five consecutive weeks only \$12.95—you save \$17.00!

AMERICAN RADIO JOB MARKET
 6215 Don Gaspar Dept. 2
 Las Vegas, Nevada 89108

HELP WANTED

RETAIL MANAGEMENT
 We need experienced Record Management Personnel who are ambitious and hard working. Individuals can use their experience to grow with us. Reply in confidence to:

Tim Sexton—(301) 459-8000
 or write:
HARMONY HUT,
 4901 Forbes Blvd.
 Lanham, MD 20801

RETAIL MANAGERS ASSISTANT MANAGERS
RETURN SPECIALISTS—STOCK CLERKS
 Needed for our NY, NJ stores. We need experienced and aggressive people who are looking for a future in the record business, use your talent to grow with us. Excellent positions available.

Call **Barry Bordin, (212) 627-3400**
 or write: **THE WIZ DISTRIBUTORS**
 2555 Shell Rd., Brooklyn, NY 11223

DIRECTOR OF SALES AND MARKETING
 Established cassette duplicating plant and recording studios. Min. 7 years experience in related field—salary plus commission open—all benefits. Send resume to:

F.V. SOUND
 17 East 45th Street
 New York, N.Y. 10017

SALESPERSON FOR SOUTH CAROLINA
 recording studio—commission basis. Send resume to Mary Curlee, 3964 Apian Way, W. Columbia, S. Carolina 29169.

REPRESENTATIVES WANTED

"PERMANENT DAMAGE" SEEKS REPRESENTATION in personal management, booking and recording. All replies to: S. Morland, 20251 Sherman Way, #47, C.P., CA 91306. (Tape and Bio on request) (213) 243-5726.



IN THE FLESH—Pictured from left are Michael Leon, A&M's vice president of east coast operations, Flestones' Peter Zaremba and Bob Laul, I. R. S. east coast sales, chatting during a recent reception for the band in New York.

Soul Success Aids Platinum 45s Only Four Singles Qualify Without Black Support

• Continued from page 3

singles have pushed their respective albums to at least gold status—and 24 of the 35 platinum singles are from platinum LPs.

The albums bearing platinum singles that failed to at least go gold are by Rick Dees ("Disco Duck") and Nick Gilder ("Hot Child In The City"). At the other end of the sales spectrum, four albums have yielded two platinum singles: Donna Summer's "Bad Girls," the Bee Gees' "Spirits Having Flown" and the soundtracks to "Saturday Night Fever" and "Grease."

The Bee Gees lead all acts with four platinum singles, followed by Donna Summer, Queen and Olivia Newton-John with two each.

JOBS AVAILABLE

ATTENTION
 Well-known Hollywood Club is Now Accepting Tapes Or Live Auditions Of R & B Groups And Singers. Copy Or Originals. Bookings To Start In Mid-February.
 Send Live Tape To:
The Speakeasy
 8531 Santa Monica Boulevard
 West Hollywood, Ca. 90069
 Attn: Abe—or call: (213) 657-4777 Days.

MISCELLANEOUS

"FILM SCRIPTS, LARGEST COLLECTION. Huge catalog \$4.00. Citron, 2210 Wilshire, #501-BLL, Santa Monica, CA 90403."

TALENT FOR SALE
PROFESSIONAL SERVICES
HELP WANTED
TAPES
 the Marketplace is open and your best buy is **BILLBOARD**

CLASSIFIED PROFITABLE ADS
 Something to sell or something to tell, your message gets to over 200,000 readers weekly. Don't Miss Another Week!!!
 CALL **Jeff Serrette (TOLL FREE)**
800/223-7524
 NOW to place your ad
 (Use any major credit card.)

RSO is the top individual label with eight followed by Casablanca with four and Columbia, Elektra, Epic, MCA and Polydor with two each. Collectively, Epic, Portrait & the Associated Labels account for five platinum singles, with Epic's two augmented by single certifications on Philadelphia International, Tabu and Sweet City.

Warner and Warner/Curb have each snared one platinum single, as have Ariola America, Atlantic, Capitol, Chrysalis, De-lite, Millennium, Motown and Private Stock.

Twelve of the 35 platinum singles have reached No. 1 on Billboard's r&b chart; 12 more have peaked elsewhere in the top 10. The platinum hits that fell short of the r&b top 10—besides the four that never charted—are Andy Gibb's "Shadow Dancing" (#11), Rick Dees' "Disco Duck" (#15), the Village People's "Y.M.C.A." (#32), Frankie Valli's "Grease" (#40), Samantha Sang's "Emotion" (#42), the Bee Gees' "Tragedy" (#44) and Olivia Newton-John's "Physical" (#57, and climbing).

If anything, the correlation between r&b activity and single sales is getting stronger. All 10 singles that went platinum between June, 1979 and the end of last year reached the r&b top 10.

Is one reason so many r&b hits go platinum simply that the fans buy the single instead of the album? There's some evidence to suggest that. Of the nine cases where a platinum single yielded only a gold (as opposed to platinum) LP, a disproportionate seven were by black acts: Johnny Taylor, the Manhattans, Rose Royce, McFadden & Whitehead, Anii Stewart, the S.O.S. Band and Diana Ross & Lionel Richie Jr. Samantha Sang and the Steve Greenberg-led Lipps Inc. are the two white acts to attain platinum singles but only gold LPs.)

Radio City 'Encore' Set

NEW YORK—Radio City Music Hall will kick off the celebrations of its 50th anniversary March 26 with a 90-minute show titled "Encore."

The show, according to Robert Jani, head of Radio City, will be made up of the best loved musical number's of the hall's 50-year history. The selections will be drawn from the songbooks of such composers as Ravel, George Gershwin, Rodgers & Hart, Irving Berlin, Jerome Kern, Cole Porter, Jules Styne,

The best year for platinum singles was 1979, with 12, followed by 1978 (10), '76 (four), '77 and '80, (three) and '81 (two). "Physical" is the only platinum single so far this year.

All but seven of the platinum singles reached No. 1 pop; all but two hit the top five. The exceptions are the Jacksons' "Shake Your Body," which stopped at number seven, and McFadden & Whitehead's "Ain't No Stoppin' Us Now," which hit 13.

Adult contemporary has been only moderately important in generating single sales. In fact, more platinum singles have failed to hit Billboard's AC chart than have made it—by a narrow margin of 18 to 17. Just two platinum singles have climbed to No. 1 AC: Debby Boone's "You Light Up My Life" and Diana Ross & Lionel Richie Jr.'s "Endless Love."

Ross & Richie's smash is the only platinum single to hit No. 1 on three Billboard charts—in this case, pop, r&b and adult contemporary. Others to reach the top 10 on three charts are "You Light Up My Life," the Bee Gees' "Too Much Heaven," Gloria Gaynor's "I Will Survive" and Peaches & Herb's "Reunited."

Special note should be made of "Too Much Heaven," because the flip side, "Rest Your Love On Me," climbed to 39 on the country chart. The A-side reached No. 1 pop, number four AC and number 10 r&b.

Motion pictures were an important source of platinum singles in the boom years of 1977-'78, with "Saturday Night Fever," "Grease," "Car Wash," "You Light Up My Life" and "Star Wars" all yielding two-million-sellers. In fact, of the 13 singles that went platinum in '77 and '78, a majority (seven) were lifted from feature films.

The trend has since cooled, however, with "Endless Love" being the only platinum single since '78 to come from the movies.

Harold Arlen, Harry Warren, Sammy Fain, Frank Loesser, James Van Heusen, John Lennon & Paul McCartney, Henry Mancini, Burt Bacharach and Stephen Sondheim.

Original music for the production has been written by Don Pippin and Sammy Cahn, with the show's title song being penned by Stan Lebowsky and Fred Tobias.

Jani will direct "Encore," with Tom Bahler working as musical director.

★	20	(12 inch) UW003A GLAD TO KNOW YOU —Chas Jankel—A&M (LP) SP 4885	42	45	Arista (12 inch) import KICKIN' BACK —LTD—A&M (LP) SP 4881
★12	13	COME LET ME LOVE YOU —Jeanette "Lady" Day—Prelude (12-inch) PRLD 619	43	34	TAKE MY HEART/GET DOWN ON IT —Kool and the Gang—De-Lite/Polygram (LP) DSR 8502
★13	15	GIGOLO —Mary Wells—Epic (LP) ARE 37540	44	18	HAPPY DAYS/TEE'S HAPPY —North End featuring Michelle Wallace—Emergency (12-inch) ENDS 6520
14	14	MIRROR MIRROR/WORK THAT BODY —Diana Ross—RCA (LP) AFL1-4153	★45	50	JOHNNY ARE YOU QUEER?/(Let's Do) THE BLACKOUT —Josie Cotton—Elektra (12 inch) AS 11538
★15	16	ARE YOU LOVIN' SOMEBODY/YOU REALLY GOT A HOLD ON ME —Debra DeJean—Handshake (12 inch) 4W9-02541	★46	51	THE TWO OF US —Ronnie Jones & Claudja Barry—Handshake (12-inch) 4W9 02554
16	9	LET'S GROOVE/I'VE HAD ENOUGH —Earth, Wind & Fire—Columbia (LP) TC 37548	★47	52	IN THE RAW —Whispers—Solar (LP) EAS 27
★17	19	GET ON UP/WITH YOUR LOVE/TONIGHT —Suzi Q—RFC/Atlantic (LP) SD 19328	★48	55	HELP IS ON THE WAY —Whatnauts—Harlem International (12-inch) HIR 110
★18	23	JAPANESE BOY —Aneka—Handshake (12 inch) 4W902623	★49	54	WE'LL MAKE IT —Mike & Brenda Suttton—Sam (12 inch) S12342
★19	24	MAMA USED TO SAY —Junior—Mercury (12-inch) MDS 4014	★50	56	BURNIN' UP/SO GOOD SO RIGHT —Imagination—MCA (LP) MCA 5271
20	18	LET'S STAND TOGETHER/TAKE MY LOVE —Melba Moore—EMI (LP) ST 17060	51	53	APACHE —Sugar Hill Gang—Sugar Hill (12 inch) SH567
★21	26	QUICK SLICK/OUT THE BOX/CAN'T SHAKE YOUR LOVE —Syreeta—Tania (LP) T8-376MI	★52	57	FREAKMAN —Empire—RFC/Quality (12 inch) QRFC 007
★22	27	WATCH OUT —Brandi Wells—WMOT (LP) FW37668	★53	58	NSB RADIO/THE BEAT INSIDE —Nick Straker Band—Prelude (LP) PRL 14101
23	12	ROCK YOUR WORLD —Weeks & Co.—Chaz Ro/Brasilia Dist. (12 inch) CHDS 2519	★54	59	THE VISITOR/WHEN ALL IS SAID AND DONE —ABBA—Atlantic (LP) SD 19332
24	22	HOLD ME DOWN/DESIGNER MUSIC —Lipps' Inc.—Casablanca (LP) NBLP 7262	★55	61	CENTERFOLD/FLAMETHROWER —J. Geils Band—EMI (LP) S00 17062
★25	30	THIS BEAT IS MINE —Vicky "D"—Sam (12 inch) S12343	★56	62	NEVER SAY NEVER —Romeo Void—415 Records (EP) A-0007
26	28	JUST CAN'T GET ENOUGH —Depeche Mode—Sire/Warner Bros. (LP) SRK 3642	57	41	PHYSICAL —Olivia Newton-John—MCA (LP) MCA 5229
★27	37	TELL ME THAT I'M DREAMING —Was (Not Was)—Island/ZE (12-inch) DISD 50011	★58	65	U TURN ME ON —Tomorrow's Edition—RFC/Atlantic (12 inch) DM 4825
28	29	MODERN LOVE IS AUTOMATIC/TELECOMMUNICATION —Flock of Seagulls—Jive/Arista (EP) VK 22001	59	49	HIT & RUN/FREAKY BEHAVIOR —Bar-Kays—Mercury (LP) SRM 14028
★29	33	I DON'T KNOW WHAT IT IS/HOMOSAPIENS —Pete Shelley—Genetic (LP/12-inch) Import	★60		TIME —Stone—West End (12-inch) WES 33-139
30	21	CAN YOU MOVE —Modern Romance—Atlantic (12 inch) DMD 4819			

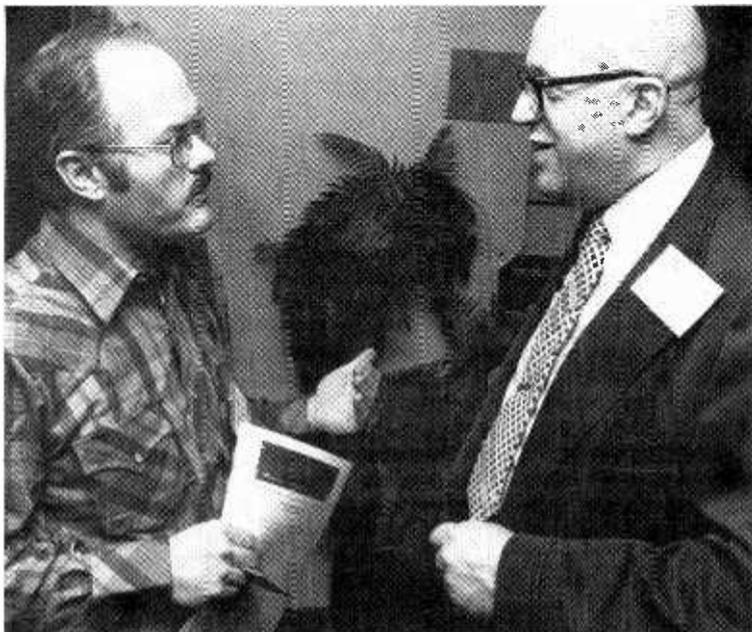



Single This Week
YOU'RE THE ONE FOR ME
D. TRAIN
Prelude (12-inch) PRLD 621
 Give the gift of music.

*NON-COMMERCIAL 12-INCH

CES AUDIO HIGHLIGHTS

Billboard photos by Alan Penchansky



ENGINEERS CHAT—Audioophile record producer/engineer Leo de Gar Kulka, right, chats with loudspeaker designer Roger West of Salt Lake City's Sound Lab, Inc. West provided the tower monitor speakers for Kulka's Sonic Arts Lab audition of Sony digital master tapes.



DISCWASHER'S LATEST—An assistant helps Discwasher touncer Dr. Bruce Maier demonstrate the new Dischwander, a \$10 retail answer to record noises caused by direct handling of disk surfaces.



INCREASED HEADROOM—The Model 228 tape noise reduction/dynamic range expansion system from dbx, \$499, incorporates the company's simultaneous encode/decode circuitry. The unit is suitable for use with two-head recorders and provides full monitoring capability with three-head recorders. It offers effective noise reduction of 30dB of headroom and dynamic range of 110dB. The unit also enable playback of dbx-encoded disks and cassettes.



TOSHIBA DAD—Toshiba America's Tom Garber, left, fields questions at the firm's Compact Disc Digital Audio Disk exhibit. Toshiba is in line with the fall 1982 planned Japanese roll-out of the system.

'NO PROBLEMS' Stones Tour Lighting Termed 'Logistical Miracle' By Showco

NEW YORK—After serving as general contractor for the three-month Rolling Stones tour, Showco has moved on to other groups, other cities and a technological breakthrough in lighting.

Showco president Rusty Brutsche calls the Stones tour "a logistical miracle." The Dallas-based sound company was the behind-the-scenes

star of the 40-city show; remarkably, according to Brutsche, there were "no problems."

This is largely due to Showco's work as contractor. The company, hired by the Rolling Stones and Bill Graham, was involved in the design of the tour and actually handled all the technical aspects—all within a six-week planning stage. Lights,

construction, trucking, transportation and outdoor staging were subcontracted.

Showco was founded 12 years ago by Brutsche and Jack Maxson, now vice president. When Concerts West was formed in Dallas in 1968, it rented a Brutsche-designed public address system. Seeing a need, the former engineering student began a rental business, taking on such clients as James Taylor, Carole King, Led Zeppelin and Three Dog Night.

At one point Showco was a complete production company, but it has since pulled out of areas not related to sound. An exception is the company's new "Vari-Lite," a computerized system with the ability to pan, tilt, dim and change focus.

Each of the 50 lights in the Vari-Lite functions independently and can change to 90 different colors in a tenth of a second, without the use of gels. As many as 300 cues can be programmed into the computer's memory.

Showco has a patent pending on the design. It plans to offer the system to the industry on a limited basis later this year. A trial took place during the Genesis tour and was very successful. Potential additional users of the system include video, tv and film studios, as well as theaters.

Extensive product design takes place in the sound area. Showco builds mixing boards from scratch and also manufactures its own speaker and monitor cabinets. The company also uses JBL speakers and Crown amplifiers. All hardware patches together to make a total, flexible system.

Currently, all homemade gear is for Showco's own use, but in 1983 the company plans to bring out a new generation of mixing boards to present to its rental customers.

Showco's Sound Rental division rents equipment primarily to concert tours and industrial shows. While it was handling the Rolling Stones' tour, Showco also was involved with seven other tours. Four tours are on the road now, including the Kinks and ZZ Top, but then, January is a slow season for touring.

As to the effect of cable television on touring, Brutsche says, "TV has never been a great asset to an artist, and often it has killed them. Rock and roll tv shows are not great successes. That's because going to a concert is more than just seeing an act."

Brutsche estimates production costs for a tour with two trucks at \$35,000 to \$40,000 per week, for technical expenses only. "If you can sell out four or five shows a week," he says, "it makes it worthwhile."

"The Stones tour was lavish; you don't have to spend as much money as they did. But two million people saw their shows; the tour generated \$80 million, when you consider t-shirts and other merchandise. You don't get those sales through cable."

LAURA FOTI

PZM Recording Contest Launched By Crown Int'l

CHICAGO — Crown International's Pressure Zone Microphone (PZM) promotion is being stepped up. The Elkhart, Ind. firm has launched the Crown PZM Challenge, a competition for amateur and professional recordings made with PZMs.

The PZM reportedly is an entirely new design in sound pick-up technology. The Crown PZM challenge will award prizes to the best recordings made with the new microphones, according to Clay Barclay, Crown's PZM promotion manager.

Barclay says PZM-miked stereo recordings will be judged in the classical, pop and environmental sound categories. Judging will determine how well the PZMs' qualities are reflected in the recording, the overall sound quality, and—for multiple microphone recordings—the quality of the mix.

Separate competitions for Crown dealers and recordists not associated with Crown are being run. Barclay said three pairs of PCMs will be

awarded as prizes to the best recordings in each division.

According to Crown, almost all major studios today have PZMs, which are popular in piano, brass and kick drum miking. PZMs also are recommended for classical recording using a simple stereo pick-up. "It's the most realistic approach to miking the orchestra," Barclay explains.

Barclay says PCMs record sound pressure levels at a boundary point instead of sound velocity.

The PZMs are priced between \$319 and \$349 in five models.

According to Crown, a grand prize of a complete Crown component system will be awarded including FM Two Tuner, Straight Line Two preamplifier and Power Line Two amplifier. Honorable mention awards also will be given, entitling those winners to \$50 certificates toward purchase of PZMs.

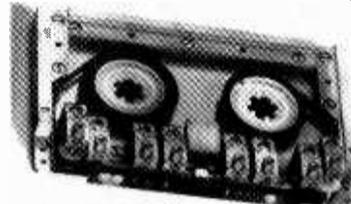
Entries, on 1/4 or 1/2-inch open reel or cassette tape, must be submitted by March 31, 1982.

Bose Wins Libel Suit

LAS VEGAS—Audio product reviewers may become more circumspect in dispensing judgments about new equipment as a result of the outcome of an 11-year-old lawsuit.

The suit was filed against Consumer's Union, publisher of Consumer Reports. In it, loudspeaker manufacturer Bose Corp. claimed that CU's 1970 review of its Model 901 speaker was libelous.

Bose has been awarded \$115,000 in damages by Boston's U.S. District Court. Reportedly, this is the first libel suit Consumer's Union has lost in its 45-year history. Bose, which announced the victory, had challenged CU's claim that instruments heard over the Bose 901 "tended to wander around the room."



ALL-METAL—BASF displayed a measurement reference cassette at CES. The hand-crafted unit was designed as an R&D tool; each part is adjustable to millions of an inch to determine dimensions for the ideal cassette shell and all its internal parts. It was used in designing BASF's Professional and Performance series of cassettes.

Zerostat Device Gets Gold Award

LAS VEGAS—The Zerostat record care device has gone gold. Britain's Zerostat Instruments celebrated the one million production mark here at the recent CES with presentation of a gold Zerostat award to U.S. distributor Discwasher.

Nicholas King, Zerostat Instruments managing director, said 50 percent of worldwide Zerostat sales have been generated by Discwasher. Discwasher's Dr. Bruce Maier introduced the multi-application product to the U.S. seven years ago.

A piezoelectric anti-static "gun," the Zerostat reduces electrical charges on phonograph records. It also has applications in photography and other fields.

Minot Updates Studio

WHITE PLAINS, NY—Minot Sound has updated its studio facilities with a new Harrison automated console, a Studer A80 MK III, a set of half-inch two-track heads for the MCI unit and a Sony DRE 2000 digital reverberator.

The changes give Minot full 46-track capability using SMPTE.

COMPLETELY PORTABLE

Eddy Offerd Opens New Studio In Old Art Deco Movie Theatre

By KIP KIRBY

ATLANTA—A 40-year-old art deco movie theatre might seem to be an unlikely setting for a recording studio. To British-born producer Eddy Offerd, however, it's exactly what he wants.

Offerd moved to Atlanta last year from Woodstock, N.Y., where he had been involved with Bearsville. Offerd engineered and/or produced projects with Levon Helm & the RCO All-Stars, Paul Butterfield, Andy Pratt, David Sanction, Todd Rundgren and Billy Squier. When he decided to leave Woodstock and create his own studio, he went to Atlanta on the urging of his friend Lee Abrams. And when he discovered that the old South Atlanta movie theatre known as East Point was up for sale, his move was finalized.

With its sloped walls, natural acoustics and high ceiling, the 600-seat theatre is ideal for Offerd's unique production style. He uses no control room, instead setting up the musicians' instruments onstage about 15 feet from the open control board.

Since the board is situated down in the orchestra pit, there is no physical barrier between the engineer and the players on stage. With the theatre itself acting as the main recording room, all instruments (except drums) are run into isolated, individually miked amplifiers located throughout the backstage and balcony recesses. The sound is then fed directly into the board, giving a live sound with no bounce-back.

This arrangement is especially conducive to live band recording. Offerd feels, since group members are able to play together onstage without booth separations.

Another interesting feature of Offerd's studio is the network of custom-built headphones designed by his engineer, Chuck Allen. These headsets let each musician on the session create his own mix while he's playing. "Players love it," says Offerd. "It gives them a creative control and freedom they don't usually get in the studio."

East Point is equipped with a 24-track Neotek Series 3 console (soon to be upgraded to a Neotek C), along with MCI 24-track and 2-track tape machines and four huge JBL 4311 house speakers. Outboard gear includes NTP limiters. Barth equal-

izers, Urei limiters and compressors, Dolby noise reduction, Klark-Teknik and Lexicon digital reverb, and Eventide digital flanger, harmonizer and phaser. The studio also has an in-house Steinway piano and a full stereo pipe organ.

Interestingly, Offerd has designed his studio to be completely portable. From control board to tape machines, every piece of equipment sits in specially designed flight travel cases, ready for instant removal to on-site locations. This allows Offerd the flexibility to handle both mobile set-ups and live recordings.

He hopes, eventually, to utilize East Point for live radio broadcasts and video productions, since he thinks the theatre's natural ambience, acoustical superiority and beautifully-crafted art deco interior

and carpeting make the studio ideal for concerts and tapings.

Meanwhile, Offerd—whose past credits include seven Yes albums and several Emerson, Lake & Palmer LPs—is completing a new Dregs project that will feature guest appearances by Santana's Alex Ligertwood (on "Crank It Up") and Doobie Brothers member Patrick Simmons (on "Drag Racing At Midnight"). This, says Offerd proudly, is the first time the Dregs have ever used vocals on one of their projects.

Next will be an album that Offerd is recording with a new Detroit-based group called Art In America which features, among its specialties, a grand-scale harp used as a lead instrument. And, following this, he will be producing a new band project showcasing Chris Squire and Alan White, former members of Yes.



DREGS DUBS—Engineer Chuck Allen, left, and producer Eddy Offerd man the board at Offerd's East Point Theatre recording studio in Atlanta as the Dregs' Steve Morse overdubs a guitar part.

New Console Series Introduced By Neve

NEW YORK—Rupert Neve Inc. has introduced a series of all-digital consoles, the DSP Digital Signal Processing consoles, which make their appearance at the same time as three new analog consoles from the company.

The analog consoles were designed for the radio, tv music and film industries. They are the 51 Series of modular consoles for radio and tv production; the 5322 Series of on-air broadcast consoles; and the 8128 multitrack music recording console.

The company puts emphasis on its digital technology, found in the DSP consoles. In fact, it has presold a 48-channel system to the British Broadcasting Corp. The BBC is assessing a prototype in its Maida Vale Studios; the final product will be available late this year.

The BBC plans to use the console in a digitally equipped Outside Broadcast Vehicle. The vehicle will contain two 1/4-inch fixed head digital tape machines and will have provision for a digital multitrack machine.

The control console of the DSP offers complete control reset, full control assignability and comprehensive automation. It will be offered in

both standard and custom configurations; because it is remote from the processing electronics it lends itself to customizing.

All signal processing is carried out entirely digitally. The system operates analog in and digital out to feed digital multitrack machines, or digital-to-digital for mixdown between multitrack and digital master tape recorders. Technical discussions between Neve and Studer International have led to an agreement that signal interfaces between the DSP system and Studer digital tape machines will be guaranteed.

Versions of this mixer are also available for disk mastering applications using digital delay to achieve the advance signal required for analog cutting lathes.

Two-Track Studio Bows

NEW YORK—Two tracks are better, say the principal of Seltzer Sound. Carl Seltzer, president, has opened a two-track studio in Manhattan's Chinatown and is recording an album for Upstairs Records with Donald Ashwander and Sharon Moore.

Next in line is a solo piano album

Alexander And Solberg Buy Beatles Console

By JACK McDONOUGH

SAN FRANCISCO—In what can only be described as an astonishing set of circumstances, the console from Abbey Road Studio Two, which recorded almost all of the Beatles' albums, has come into the possession of Dan Alexander and Chris Solberg here.

Alexander is co-owner of Hyde Street Studios, formerly Wally Heider's. Solberg, a guitarist formerly with the Santana band who co-wrote the hit, "You Know That I Love You," is now an independent producer.

Alexander says the eight-input, four-output Redd 37 board, one of only two of its kind built by EMI in 1959 at a cost of 50,000 pounds, "is the ultimate piece of Beatles' memorabilia. I'm told that Paul McCartney may be creating a Beatles museum, and if that's true, Paul is the guy I want to sell this to. This board should sit in a Beatles museum."

The partners say they believe the board should command a price of about \$100,000. "It's built like a Rolls Royce," says Alexander. "It's in mint condition and has all its original electronic documentation. It sounds totally different from a contemporary

board. It represents the pinnacle of tube technology."

Alexander says he cannot install the console at Hyde Street since his partner in the deal, Solberg, is not also a partner in the studio.

The board was purchased from Richard Huggett, a former Abbey Road engineer, who had bought it in 1972 out of the EMI warehouse in which it was placed after being taken out of service in 1969.

Alexander, a specialist in microphones who makes frequent trips to seek out unusual buys, connected up with Huggett in West Germany via "a teeny classified ad for four microphones in the back of a German radio magazine. I went out to his house to buy the mikes and there it was, right in his living room."

Alexander notes that the other Redd 37, from Abbey Road Studio 1, was taken apart many years ago, and he adds that Ken Townsend, onetime manager of the EMI studio, has himself been interested in finding the console. "But because it had been sold from a warehouse, rather than the studio, all Townsend knew was that the buyer lived in Germany."

Studio Track

NEW YORK—Ashford and Simpson are producing two tunes for the new *Stephanie Mills* album on 20th Century Records at *Sigma Sound*. Engineer: *John Potoker*. Mixing has been completed on a *Selection* album for Red Rock Records. *Michael Hutchinson* and *Carla Bandini* engineered; *Claude Donato* was producer.

Former Kiss member *Peter Criss* is at *Soundmixers* recording his second solo album with engineer *Vinnie Ponzia*.

Elsewhere in New York, *Boogie Hotel* in Port Jefferson has *Joe Wissert* producing a *Laura Nyro* album for CBS Records. Nyro's first album since 1977 is being engineered by *Jeffrey Kawalek* with assistance from *Chris Isca*. Also, *Rob Freeman* is producing *Regina Richards* and the *Redhots* for Titlewave Productions. Engineers are *Freeman* and *Jim Sparling*.

In White Plains, at *Minot Sound*, *Joanne Brackeen* has completed a new self-produced album for Island Records with engineer *Ray Bardani*. *MARZ* on EMI and *Double Exposure* on Capitol/Goldcoast were produced by *Lionel Job*, with *Bardani* engineering. *Harvey Mason* is at work on an Arista album with engineer *Joe Jorgenson*, and *Rick Bowles* is being produced for PolyGram by *Ted Daryll*. *Ron Carran* is engineer.

North White Plains is home of *North Lake Sound*. Recent sessions there include *Lesette Wilson* recording her first album for Headfirst Records with *Chris Cassone* engineering. *Alan Gorrie* of the *Average White Band* is working with *Ali Thompson* on a new project for A&M.

Trod Nessel Recording Studios in Wallingford, Conn. sees activity from *Peter Coukis*, *Raphael Mazzariello*, *Deanna Charette*, *George Papallo* and *Bill Wrinn*. All projects were engineered by *Richard Robinson*.

In Philadelphia, at *Virtue Studio*, *Vincent Montana Jr.* is producing a *Philly Sockety LP*,

doing a final mix on a *Goody Goody* 23-inch, laying down rhythm tracks for the *Montana Orchestra LP* and starting work on a *Joe Freeman* single. All are being produced for *Philly Sound Works*.

Sigma Sound in Philadelphia has *Deniece Williams* recording rhythm and vocals for her upcoming album with producer *Thom Bell*. Engineer is *Joe Tarsia*. Other albums in the making include the *Stylistics* and the *Jungle Orchestra*, both on Philadelphia International Records. Producer *Dexter Wansel* works with engineer *Arthur Stoppe* for the *Stylistics*, while *Rowland Chambers* produces and *Stoppe* co-engineers with *Jim Gallagher* and *Dirk Devlin* on the *Jungle Orchestra* project.

Eddie Money is at *Criteria Recording Studios*, Miami, working on instrumental overdubs and vocals for a new CBS LP. *Tom Dowd* is producing, *Andy Johns* engineering and *Dennis Hetzendorfer* assisting.

At *Timbre Studio* in Alsip, Ill., the *Calculus II* band from Louisville, Ken. is at work on an album project. *Ronald Booth* is producer, *Jerry Muzika* and *Scott Rowley* engineers.

MPR Outlet Gets Digital Unit

NEW YORK—Digital has come to radio broadcasting, with Minnesota Public Radio's use of a multitrack digital recording and editing system.

MPR, which owns and operates the only community-supported statewide public radio system in the country, includes eight FM stations and one AM station. Headquarters are in St. Paul.

A 3M digital system has been installed in MPR's 24-track production studio. The equipment will be used in the production of special remote broadcasts such as performances by the Minnesota Orchestra and the St. Paul Chamber Orchestra. A weekly chamber music series, "St. Paul Sunday Morning," recorded and produced at the studio is broadcast by more than 100 public radio stations nationwide.

JAZZ, POP dbx DISKS

NEW YORK—February releases of dbx encoded disks include offerings in the jazz and pop categories.

The Platinum Series, with list price of \$18, now includes PS 1064, "Burnin'," by Don Menze and his '60s Big Band. The title track from this album, recently released on RealTime Records, has been nominated for a Grammy award in the category "Best Jazz Instrumental Performance, Big Band."

Two other new dbx Platinum Series titles are "Tea For The Tillerman" by Cat Stevens and "Made in America" by the Carpenters, both originally released by A&M.

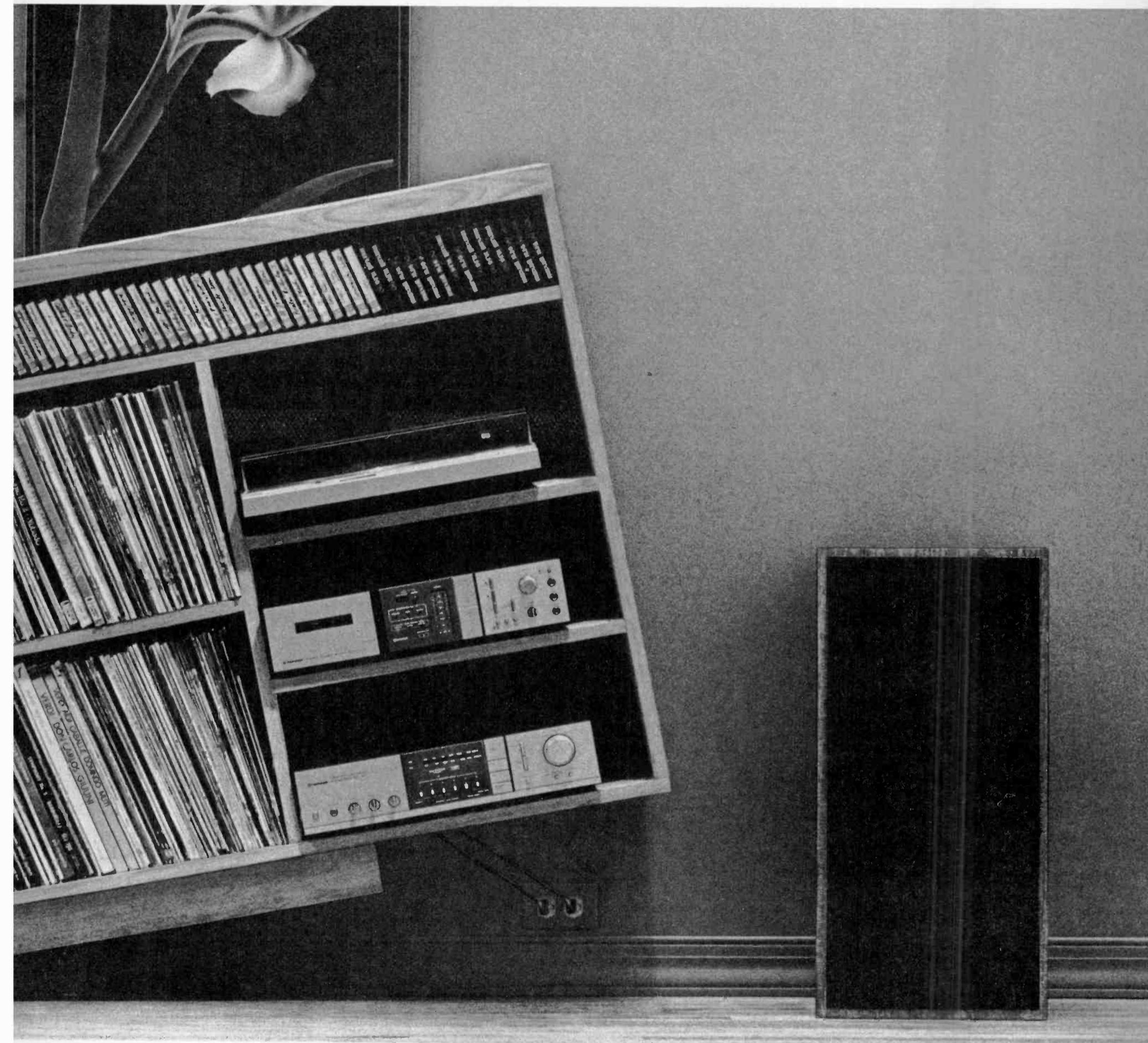
The \$13 Gold Series now also includes two disks from the Discovery label CS2050 is "Westlake" by the Bob Florence Big Band; GS2051 is "Lomelin" by Gerald Wilson's Orchestra of the '80s.

PEOPLE WHO BUY BUY TWICE AS MANY RECORDS



Maxell Corporation of America, 60 Oxford Drive, Moonachie, N.J. 07074.

BY MAXELL TAPE RECORDS AS PEOPLE WHO DON'T.



According to research, not only do people who buy Maxell audio tape buy over 40% more cassettes in a year than the average cassette buyer, but they also purchase almost twice as many records as the average record buyer.

After all, people who are willing to pay more for an exceptional tape like Maxell must love good music. And can afford to buy the albums they really want.

So if you're wondering how you can boost record sales, maybe you should stock up on the tape that sells in record-breaking numbers. Maxell.



IT'S WORTH IT.



CHART STARS—Buddy Kaye, right, and David Pomeranz, left, co-writers of Barry Manilow's current single "The Old Songs" address a SRO crowd of 109 songwriters attending Ask-A-Pro, a free monthly public rap session sponsored by the American Guild of Authors and Composers, held at Modern Musical Services in Hollywood. Lois Sherry is the session's moderator.

INFRINGEMENT CASE

Judge Denies Motion For New 'Sweet Lord' Trial

NEW YORK — A motion by ABKCO Music for a new trial in a case involving infringement of "He's So Fine" by "My Sweet Lord" has been denied by Judge Robert Owen of U.S. district court here.

The motion, filed last June, centers on a decision Feb. 19 of last year (Billboard, March 7) by Judge Owen in which he determined that "He's So Fine" was "subconsciously plagiarized" by George Harrison when he wrote his 1970 hit, "My Sweet Lord."

Though the decision basically favored ABKCO, which had obtained rights to "He's So Fine" from its original publisher, Bright Tunes

Music, he questioned the business ethics of Klein in dealing with Bright Tunes as a former business agent for Harrison and the Beatles. He therefore limited the judgment against Harrison.

"This motion," Judge Owen stated in denying a retrial Jan. 4, "is in the nature of a reargument which is granted. Upon such reargument, however, the court's original views are adhered to... and retrial is denied."

The original defendants in the action by ABKCO Music were Harrison Music Ltd., George Harrison, Apple Records, BMI and Hansen Publications.

FATHER VS. SON

Kipners' Friendly Rivalry Breeds Million Sellers

By GLENN A. BAKER

SYDNEY—Australian songwriter Steve Kipner has a friendly rivalry with his father Nat that centers around the million-selling prospects of their songs.

In 1977, Nat Kipner jumped to the lead through his co-writing effort (with John Vallins) on "Too Much, Too Little, Too Late," with estimated sales of five million worldwide in a duet by Johnny Mathis and Deniece Williams (CBS).

But the younger Kipner, who had territorial success with songs cut by Italian artist Allan Sorrenti and Spain's Miguel Bose, may vastly

outstrip his dad's success as the writer of Olivia Newton-John's biggest hit so far, "Physical."

"I knew it was a hit song," Kipner says of "Physical," "but I never imagined it being done from the female point of view. I had it in mind for a macho male rock figure like Rod Stewart."

Kipner recalls playing his demo of the song in Hollywood to manager Roger Davies, now managing Newton-John, when Lee Kramer heard it through the walls and came running into the room excitedly. A hour later, Newton-John dropped by and took an instant liking to it, although Kipner claims he never submitted his material to her because he didn't want to capitalize on his friendship with her, dating back to 1965 when they were both name entertainers in Australia. Kipner was leader of the group Steve & the Board.

Kipner attributes much of the appeal of "Physical" to another '60s Australian star, producer John Farrar. "He just grows all the time, with new sounds and new approaches. I wrote the song as the opposite to the standard love song and he translated the aggressiveness of it so well, while using my arrangement."

Kipner left Australia in 1967 and fell in with the Gibb brothers in London (Bee Gees drummer Colin Petersen had been drummer in Steve & the Board) and formed a group called Tin Tin with other expatriates. A few years later he was one third of Skyband on RCA in the U.S. with fellow Australian '60s pop idol Darryl Cotton. In 1978 he recorded a single for RSO and then an album, "Knocking The Walls Down" for Elektra.

ASCAP Setting Review Board

NEW YORK—ASCAP has nominated 14 writer candidates and 12 publisher candidates for election to its board of review, which decides membership questions concerning the application of the society's rules relating to revenue distributions.

In the pop-production field, the candidates are John Bettis, Walter Bishop, Donald Kahn, Richard C. Leigh, Vic Mizzy, Jule Styne and Billy Taylor.

Publisher nominees are Freddy Bienstock, Phil Kahl, Buddy Killen, Leeds Levy, Stanley Mills, Bob Montgomery and Larry Spier.

In the standard field, composer nominees are Jack Hamilton Beeson, Carlisle Floyd, William Kraft, George Perle and Vincent Persichetti. The publisher nominees are Ron Freed, Donald G. Hinshaw, Art...

RCA Caster Gets Top Treatment

By IRV LICHMAN

NEW YORK—RCA Records is giving the original cast album of "Merrily We Roll Along" a deluxe audiophile sound and look, although the Stephen Sondheim-scored show lasted less than three weeks on Broadway.

The caster will be marketed sometime in March as a half-speed audiophile recording through the label's new, lower-priced \$12.98 series, plated and pressed by Europadisc here using Teldec compounds. The single LP will be housed in RCA's audiophile slip case, containing color photos, liner notes by musical theatre authority Bob Kimball and an analysis of the score by Sondheim himself, along with color photos of the short-lived production.

Why this attention to a musical that's Sondheim's biggest failure to date? "We went with it when we didn't have to," notes Tom Shepard,

Red Seal chief who also produces RCA's cast albums. He refers to the standard stipulation that a label needn't fulfill its commitment to record a Broadway musical if it fails to run less than 21 performances ("Merrily" made to 16).

"However, it's an outstanding score. It's recognition that Bob Summer (president of RCA) has articulated stating that there's only one Stephen Sondheim, the leading composer and lyricist of our day. That doesn't change whether the show runs or doesn't."

Shepard says the label's relationship with Sondheim is like that of an exclusive artist, "though it's a handshake."

Red Seal has, under Shepard, built an extensive catalog of Sondheim-associated projects. It includes "Pacific Overtures" and "Sweeney Todd" plus London cast versions of

"Gypsy" (with lyrics by Sondheim), "A Little Night Music" and the London-originated revue, "Side By Side By Sondheim," and Sondheim's film score, "Stavisky." And just released is the cast album of the recent Off-Broadway production, "Marry Me A Little," containing unused Sondheim songs. Shepard himself has been associated with Sondheim shows since he recorded "Company" when at Columbia Records in 1970.

Giving the cast album the royal audiophile treatment has even greater value, Shepard notes, in view of the album's length, a rare 62 minutes for a single LP. "Doing it in a conventional manner could have impaired the album's fidelity." The label is, in fact, the first newly recorded work in the RCA audiophile series to receive a half-mastered treatment. Others, in the label's .05 line, are upgradings of classical works recorded many years ago.

Classical GET 'HOOKED' 'Classics' Disk Spurs Interest In Recordings Of Serious Music

CHICAGO—"Hooked On Classics," one of 1981's best-selling albums, is spurring new interest in "straight" recordings of serious music.

That's the belief of record label executives, most of whom feel the popular disco arrangements of classical themes—far from pulling down classical music—can pull listeners up to the classics.

RCA Records, U.S. releaser of the platinum selling disk, is launching a "Hooked On" Red Seal catalog promotion, and at least one label already is fielding reports of "Hooked On" listeners inquiring about "straight" classical recordings. Classical labels generally seem to be more open to new avenues for popularizing classics as a result of the British album's success.

According to RCA, the album's sales now total 1.3 million. "Hooked On Classics," performed by the

Royal Philharmonic, was recorded for K-tel in England.

According to RCA Red Seal marketing head Irwin Katz, two pages of the February release sheet will list Red Seal albums containing regular versions of the "Hooked On" themes. The idea is for dealers to encourage customers to explore the music in its standard form.

At Tiotch Productions/Tiotch Digital Records in New York, co-principal Scott Mampe believes record buyers already are moving from the disco album to the hard stuff.

Tiotch's first four digital titles—released in late January—feature popular classical works from which the medley themes were pulled. Mampe says rackjobbers have shown interest in the albums, based on the enthusiasm for "Hooked On Classics."

"We found in the street a lot of people walking in saying they want a classical record because they heard

the disco thing," explains Mampe.

"I think it has reawakened an interest in classics among the people who are not normally classical buyers," she adds.

A stronger flow of classical albums slanted to the mass-market—already a growing classical business trend—may evolve.

CBS Records' releasing of mass-market oriented classical packages is being stepped up, according to Peter Munves, Masterworks marketing planner. Munves says albums of classical music used in recent and classic motion pictures is one other avenue to be followed.

Notes Munves, who was enthusiastic about the success of "Hooked On," "Everytime the classics are put in the vernacular you have a big record. We've got to keep doing this. The industry has never gotten together and done this on a consistent basis." (Continued on page 80)



FIRST EDITION—Mrs. Vera Stravinsky, left, glances at the first numbered copy of CBS Records' "Igor Stravinsky: The Recorded Legacy," presented by Mrs. Vera Zorina Lieberman, producer of the 31-LP anthology, and CBS Masterworks vice president Joe Dash, left. Accompanying the composer's widow is long-time friend and associate of the Stravinskys, Robert Craft.

Baltimore Symphony Orch. Seeking Additional Funds

BALTIMORE—The Baltimore Symphony Orchestra is stepping up fund-raising efforts following its settlement earlier this month of a 3½ month musicians' contract dispute.

The new four-year contract, ratified by a 72-2 vote of the musicians, will boost the minimum player salary to \$32,240 annually in its final year. It also lengthens the season to 52 weeks in its fourth year, as well as improving fringe benefits including longer vacations.

Management officials said one potential problem was how to pay for the new contract, and estimated \$700,000 extra income would be needed over the agreement's course. Baltimore Symphony musicians worked a 46-week season and were paid a minimum of \$17,720 last year.

The first scheduled concert under the new agreement was Jan. 20. A federal mediator and others, includ-

ing Baltimore Mayor William Donald Schaefer, had tried but failed to settle the long contract dispute which began when the old contract expired. Musicians offered to continue playing without a contract, but the orchestra management refused and ordered a lockout. Except for a benefit concert for the players committee and some performances in Baltimore opera productions, the symphony players have been silent.

Bringing the two sides together were pianist-conductor Leon Fleisher and local attorney Ronald Shapiro, both of whom will head the Friends of the Symphony Committee which will spearhead the community effort to raise the necessary monies to fund the contract.

If the additional monies are not raised, management and players have agreed to discuss what cuts should be made, according to symphony vice president Decator Miller

Classical Notes

With CBS Records lacking a Manhattan recording venue of its own suitable for certain classics since last year's sale of the legendary 30th Street Studio, label has used a number of Gotham locales for recent dates. Early this month it was ensconced in the Masonic Hall at Vanguard headquarters for digital sessions with the Juilliard Quartet, pianist Jorge Bolet and violinist Itzhak Perlman (Chausson Concerto for Violin, Piano and String Quartet) . . . The Bach Ensemble directed by Joshua Rifkin (he of Scott Joplin fame) is reported set to tape a "new" version of the Bach B Minor Mass, with only a single voice per choral part, for Nonesuch Records . . . More RCA audiophile "5" series reissues are on the way. Soon to be released are the classic 1954 Fritz Reiner/Chicago Symphony "Also Sprach Zarathustra," the Renier "Pictures At An Exhibition" and the Renier/Heifetz Brahms Concerto. Boston Symphony Orchestra recordings under Charles Munch also are reappearing, including Berlioz "Requiem" (two records), and a Debussy "La Mer/Ibert "Escales" pairing . . . The Chicago Symphony won't head East for its annual Carnegie Hall dates this year—a tradition since 1970. Instead, the orchestra has elected for an eight city Midwest and West tour—underwritten by \$400,000 from the Bell System—that began Jan. 18 in St. Louis. All tour performances—including the orchestra's first appearances in L.A.—are directed by Sir Georg Solti . . . Tiotch Productions first four digital releases—available in KM-pressed LP and Chromium Dioxide cassette, both \$8.98 list—are discounted five percent through March 27, according to Tiotch exec Scott Mampe.

The latest promotional album insert containing a direct pitch to consumers is from Nonesuch Records, listing Nonesuch "Consumer De-

partment" in L.A. for list price mail order. It's further evidence that label impatience with retail is growing . . . New York's Citibank and the New York Philharmonic here entered a multi-year sponsorship agreement, giving the financial giant first crack at foreign tour underwriting. Citibank will help pay for a 15-city South American tour led by Zubin Mehta this summer.

Moss Group To Bow New Office

NEW YORK—A stronger presence in Continental Europe is being planned by Moss Music Group with the establishment of an office in Brussels headed by veteran music industry executive Xavier Pelgrem's de Bigard.

High on the early priority list of the new facility is the coordination of operations with Moss Music's overseas licensees and distributors in the areas of production, merchandising and sales. At the same time, plans are underway for Moss to engage in its own record production on the Continent.

Pelgrem's has served as head of Decca in France and Belgium, and as chief of Maison Bleue, a major retail and rackjobbing firm in Belgium. Ira Moss, president of Moss Music, and Pelgrem's will be meeting with European licensees and accounts this week at MIDEM.

"The Musical Comedy Smash Hit of 1728!"

KIRI TE KANAWA JAMES MORRIS JOAN SUTHERLAND

JOHN GAY

THE BEGGAR'S OPERA

ANGELA LANSBURY ALFRED MARKS REGINA RESNIK

NATIONAL PHILHARMONIC ORCHESTRA

RICHARD BONYNGE

2LPs
Special
Low Price

LDR 72008



NEW ON LONDON RECORDS AND TAPES

© 1982 Polygram Classics, Inc.

Distributed by Polygram

0607

NEW ON TREASURY

BEETHOVEN SYMPHONY NO.5
EGMONT OVERTURE
PIERRE MONTEUX



STS 15519

THE ART OF THE SPANISH GUITAR
JOHN WILLIAMS



STS 15549

- LIGHT CAVALRY — VIRTUOSO OVERTURES STS 15547
- Brahms: VARIATIONS — Korchen STS 15551
- Liszt: PIANO MUSIC — Curzon STS 15552
- Mozart: DIVERTIMENTI — Mariner STS 15553
- ROYAL BRASS — André • Dorr STS 15554
- TRIUMPHS OF MAXIMILIAN — Munrow STS 15555
- LUTE SONGS — Pears • Bream STS 15556

ALL AVAILABLE ON CASSETTE



NEW JAZZ LABEL ALSO PROJECTED

5 Different Venues Firmed For 1982 Montreal Fest; Some 35,000 Expected

LOS ANGELES—The Montreal International Jazz Festival has been set for July 2-11 at the Village St. Denis.

According to festival director Alain Simard, last year's edition of the Canadian jazz summit drew an estimated 22,000 fans who heard more than 100 musicians during the series' 20 concerts, held in three separate venues.

At its new concert site, the festival will utilize five different venues, including the St. Denis Theatre, which seats 2,300. The change in locale is one factor behind Simard's projection of a 1982 attendance of some 35,000 listeners.

This year will also see the creation of a special Montreal Jazz Festival label, to be launched by Spectra

Scene Ltd., the non-profit corporation that produces the festival.

Plans call for distribution through CBS in Canada, beginning with an initial release of four LPs to be co-produced with the Canadian Broadcasting Co. (CBC).

Apart from the actual concerts, the festival will include film programs, dance presentations and workshops.

Spectra has yet to announce the talent lineup, but last year's festival included a wide range of styles from fusion and big band to chamber groups, soloists and special events such as Tom Waits' performances. Other acts included Weather Report, Dizzy Gillespie, Arthur Blythe, the Pat Metheny Group, Spyro Gyra, Dave Brubeck and Art Bla-

key, as well as native French Canadian acts.

Prior CBC linkup yielded radio broadcasts and six tv specials featuring 24 acts, recorded and videotaped by Special Video, Inc.

The 1981 festival, the second to date, also won kudos for Spectra as "Promoter Of the Year" in Quebec.

SAM SUTHERLAND

Clarinetist Goodman Bags Merit Award

NEW YORK—Benny Goodman has been named this year's recipient of the Certificate of Merit awarded annually by Stereo Review magazine.

Goodman, also featured as cover artist in the February issue, received

Marines Going Into Radio

LOS ANGELES—The U.S. Marine Corps is getting jazzed in search of new recruits: a new public service radio program series, "Jazz 'n' Blues," will offer radio stations 13 weekly programs at no cost, starting in early February.

Producing the series for the recruiting branch is veteran Washington D.C. broadcaster Felix Grant, who hosted the "Jazz On The Potomac" series produced by the Marine Corps in the 1960s.

Volume I of the series, comprising

those 13 segments, will go to an estimated 300 stations lined up as subscribers. Subsequent volumes of compatible 30-minute programs will then be issued quarterly, and program directors may request an additional custom promo service.

Further information on the series as well as other Marine Corps records is available from the Commandant of the Marine Corps, Code MRM, Headquarters, U.S. Marine Corps, Washington D.C. 20380.

New Aura LP Out

BUCHAREST—New from Electrecord is a jazz album featuring the combined talents of singer Aura Urziceanu-Rully, known internationally as Aura, and her husband, Canadian drummer Ron Rully, who acted as arranger and conductor for the project, recorded in Bucharest and titled "Once I Loved."

15 MORE CLASSIC REISSUES!

Great jazz artists presented in great style on Verve records and deluxe dolby cassettes.

UMV 2099 **GETZ/GILBERTO**
STAN GETZ JOAO GILBERTO
Featuring Antonio Carlos Jobim

UMV 2068 **WEST SIDE STORY**
OSCAR PETERSON TRIO

UMV 2110 **Goin' Out Of My Head**
Wes Montgomery

UMV 2598 **STAY WITH ME**
BILLIE HOLIDAY

UMV 2675 **BACK IN TOWN**
Mel Torme
with The Meltones

UMV 2540 **JAZZ GIANTS '58**
Stan Getz • Gerry Mulligan • Harry Edison
Louis Bellson • Oscar Peterson Trio

- UMV 2071 Stan Getz/Focus (Composed by Eddie Sauter)
- UMV 2112 Oscar Peterson/Something Warm
- UMV 2511 Lester Young/Jazz Giants '56
- UMV 2518 Count Basie/Jam Session #4
- UMV 2617 Charlie Parker/The Genius of Charlie Parker #7
- UMV 2618 At Newport/Oscar Peterson Trio
- UMV 2621 At Newport/George Lewis & Turk Murphy
- UMV 2624 At Newport/Red Allen, Kid Ory & Jack Teagarden
- UMP 3080 Antonio Carlos Jobim
- The Composer of Desafinado Plays

THE ORIGINAL

JAZZ CLASSICS

0608

VERVE IMPORTS

PREMIUM QUALITY RECORDS & TAPES FROM JAPAN

Survey For Week Ending 1/30/82

Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆	1	8	COME MORNING Grover Washington Jr., Elektra 5E-562	26	25	42	VOYEUR David Sanborn, Warner Bros. BSK 3546
	2	10	THE GEORGE BENSON COLLECTION George Benson, Warner Bros. ZHW 3577	27	31	30	APPLE JUICE Tom Scott, Columbia FC 37419
	3	23	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576	28	28	15	ANTHOLOGY Grover Washington Jr., Motown M9-961A2
	4	13	CRAZY FOR YOU Earl Klugh, Liberty LT 51113	29	30	17	TENDER TOGETHERNESS Stanley Turrentine, Elektra 5-E535
★	5	10	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576	30	27	25	FUSE ONE Fuse One, CTI CTI 9003
★	6	4	YOURS TRULY Tom Browne, Arista/GRP 5507	31	32	13	TRAVELIN LIGHT Tim Weisberg, MCA MCA-5245
★	8	19	REFLECTIONS Gil Scott-Heron, Arista AL 9566	32	29	17	MAGIC WINDOWS Herbie Hancock, Columbia FC 37387
	8	7	THE DUDE ● Quincy Jones, A&M SP-3721	33	34	19	ORANGE EXPRESS Sadao Watanabe, Columbia FC 37433
	9	10	SOLID GROUND Ronnie Laws, Liberty LO 51087	34	35	15	MONDO MANDO David Grisman, Warner Bros. BSK 3618
	10	9	STANDING TALL ● Crusaders, MCA MCA-5245	35	33	21	MISTRAL Freddie Hubbard, Liberty LT 1110
	11	11	BELO HORIZONTE John McLaughlin, Warner Bros. BSK 3619	36	NEW ENTRY	SHARKY'S MACHINE Soundtrack, Warner Bros. BSK-3653	
	12	13	SOLO SAXOPHONE II-LIFE John Klemmer, Elektra 5E-566	37	38	3	IT'S A BREEZE Periman/Previn/Mann, Angel OS 37799 (Capitol)
	13	12	SHE SHOT ME DOWN Frank Sinatra, Reprise FS 2305 (Warner Bros.)	38	45	2	STRAIGHT AHEAD Art Blakey & The Jazz Messengers, Concord Jazz CJ-168
★	18	22	FREE TIME Spyro Gyra, MCA MCA 5238	39	40	2	OASIS Dan Siegel, Inner City IC-1134
	15	16	SIGN OF THE TIMES ● Bob James, Columbia FC 37495	40	NEW ENTRY	VINTAGE 1981 Stephane Grappelli, Concord Jazz CJ-169	
	16	17	THE MAN WITH THE HORN Miles Davis, Columbia FC 36790	41	43	26	THIS TIME Al Jarreau, Warner Bros. BSK 3434
	17	15	EVERY HOME SHOULD HAVE ONE Patti Austin, QWest QWS 3591 (Warner Bros.)	42	46	2	SATURDAY NIGHT AT THE VILLAGE VANGUARD Art Pepper, Contemporary 7644
	18	19	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)	43	39	17	THE LEGEND OF THE HOUR McCoy Tyner, Columbia FC 37375
	19	14	FREE LANCING James Blood Ulmer, ARC/Columbia 37493	44	44	2	SANFONA Egberto Gismonti & Acadameia De Dancas, ECM ECM-1-1203 (Warner Bros.)
	20	20	PIECES OF A DREAM Pieces Of A Dream, Elektra 6E-350	45	NEW ENTRY	ONE SEPTEMBER AFTERNOON Art Pepper, Galaxy GXY-5141 (Fantasy)	
	21	23	A LADY AND HER MUSIC Lena Horne, QWest QW 3597 (Warner Bros.)	46	47	35	HUSH John Klemmer, Elektra 5E-527
	22	22	WINELIGHT ▲ Grover Washington Jr., Elektra 6E-305	47	48	38	THE CLARKE/DUKE PROJECT Stanley Clarke/George Duke, Epic FE 36918
	23	21	LOVE BYRD Donald Byrd, Elektra 5E-531	48	49	3	THE DOLPHIN Stan Getz, Concord Jazz CJ-158
	24	24	THE BEST OF MANHATTAN TRANSFER Manhattan Transfer, Atlantic SD 19319	49	36	39	RIT Lee Ritenour, Elektra 6E-331
	25	26	ENDLESS FLIGHT Rodney Franklin, Columbia FC 37154	50	37	11	SPLASH Freddie Hubbard, Fantasy F-9610

© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

★ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of

ALBUM SERIES REVIEW

A Dozen Classy Packages For ENJA Label's Debut

LOS ANGELES—One of the central ironies behind American jazz since the '60s has been the role played by European devotees in preserving the art form, a theme graphically pointed up by the first 12 albums on Germany's prestigious ENJA label to be channeled through PolyGram Classics.

Although ENJA has licensed selected titles to Inner City prior to its new deal, the trademark's January launch as a direct import line draws full attention to its principals' laudable commitment to U.S. styles and players. Like ECM's Manfred Eicher, Horst Weber and Matthias Wincklemann launched ENJA as a home for the work of American jazz players whose choice of style and content diverged from the commercial strategies that displaced more adventurous visions from the late '60s onward.

The U.S. jazz market has since shown signs of rebuilding its market share, and in the process the value of more rarefied, influential work by traditionalists and mavericks alike has led to a spate of anthologies and reissues on American labels.

ENJA's catalog isn't filled by masters originally intended for American release, however. Like Eicher's earliest work with Marion Brown, Gary Burton and Chick Corea, ENJA's earliest productions take full advantage of the European market's more eclectic taste.

The first volley of ENJA imports to come through PolyGram thus offers some stunning previously unreleased studio masters, along with rare live dates and newly recorded 1980 and 1981 works from an impressive array of artists. Included are LPs produced here and abroad, with both U.S. and, in some cases, European players.

Consistent throughout the series, however, is a level of production care that has to be applauded. Whether digitally recorded or culled from cassette dubs recorded off club p.a. systems, sonic quality is enhanced by the pressings, manufactured by Deutsche Grammophon in Hanover.

Clean, striking color graphics and laminated covers further justify the \$9.98 list on 11 of the titles, while the 12th, Eddie "Lockjaw" Davis recorded live on digital gear, carries an \$11.98 tag in line with its audiophile appeal.

Titles in the series have already begun regular reviewing in these

Gerry Mulligan, Grusin Sit In

LOS ANGELES — The New American Orchestra's second concert in its current season at the Music Center's Dorothy Chandler Pavilion here will team Gerry Mulligan and Dave Grusin on Jan. 30.

With Jack Elliott conducting the New American Orchestra, Mulligan and Grusin will be featured soloists in a program drawn from works composed by Mulligan and David Rose, along with new compositions from Carlos Franzetti and Peter Davison.

This is the third subscription season for the series, mounted by the Foundation for New American Music in Beverly Hills, Calif. Tickets range from \$7.50 to \$15 at the box office or Mutual Ticket agencies. Season tickets are available from the Foundation at (213) 275-0272.

pages, but a quick overview of the maiden release follows:

- On "Outpost Blues," Freddie Hubbard continues his renaissance as a major force on trumpet, further offsetting the '70s fusion essays that partially obscured his grounding in acoustic jazz. Strong support from Kenny Barron, Buster Williams and Al Foster, as well as solid material complete this 1981 date, cut in New York.

- Where Hubbard and cohorts offer dynamic variation and structural experimentation, "The New York Jazz Quartet" is an exercise in soothing lyricism. Frank Wess (flute, tenor sax), Roland Hanna (piano), George Mraz (bass) and Ben Riley are relaxed but inspired throughout.

- The first digital album "Eddie 'Lockjaw' Davis," offers the gritty, blues-drenched tenorist in an ebullient live date captured early last year in Munich. Pianist Horace Parlan is a deft foil on these quartet takes, which are dominated by chestnuts like "I'll Remember April," "What Is This Thing Called Love" and "But Beautiful."

- Franco Ambrosetti, the lone European leader in this first release, pits his deft flugelhorn excursions against Phil Woods' predictably stirring, seductive alto sax and clarinet on "Heart Bop," another new LP. Pianist Hal Galper, bassist Mike Richmond and drummer Billy Hart prove worthy teammates throughout.

- Woods is also featured in lovely three-way dialogues with pianist Tommy Flanagan and Red Mitchell on bass for "Three For All," a warm collection of originals by the three composer-performers cut last year in New York.

- A distinctive front line pairing marimba and vibes with soprano sax makes David Friedman's "Of The Wind's Eye" a telling index to ENJA's wide range of acoustic styles. Friedman's mallets and Jane Ira Bloom's soprano sax explore the blend of classicism and avant garde that characterizes this quartet studio project.

- "The Angels Of Atlanta" is an ambitious concept set by trumpeter Marvin "Hannibal" Peterson, combining solo and choral vocals (the latter by the Harlem Boys Choir) with the ensemble interplay of Peterson, George Adams (tenor sax), Kenny Barron (piano), Diedre Murray (cello), Cecil McBee (bass), Dannie Richmond (drums) and Pat Peterson (solo vocal). Dedicated to the slain children of Atlanta, it's a moving essay on that tragedy.

- A 1973 Hampton Hawes date in Chicago yields "Live At The Showcase in Chicago, Volume One," a trio effort with Cecil McBee and Roy Haynes.

- Perhaps most impressive of all the historical works in this first release is the two volume "Mingus In Europe," culled from a 1964 German concert by Charlie Mingus' quintet, highlighted by the presence of Eric Dolphy on the disks, which are offered separately.

- Like the Mingus LPs, which appear for the first time here, "Gene Ammons In Sweden" offers a live date with the late tenorist obtained with the permission of his family—an index to ENJA's appeal to the players.

- Finally, pianist Mal Waldron is offered in a live Belgian program of original compositions dedicated to Mingus. "Mingus Lives," highlighting Waldron's clean, brisk technique. **SAM SUTHERLAND**

Listener Habits Are Outlined By Survey

By ROBYN WELLS

NASHVILLE—Of the 2,500,000 people who listen to gospel radio, only 26% purchased records of any kind in 1981. That's one of the findings of a national marketing survey conducted by Mediamark Research Inc. (MRI) for Bread'n Honey Records in Ventura, Calif.

The data was gleaned from a sampling of 20,000 homes in selected markets throughout the U.S., including New York, Chicago, Los Angeles, San Francisco and St. Louis. Bread'n Honey initiated the study to explore religious radio's potential as a tool to market their product, while helping stations develop their sales influence with major advertisers.

According to the study, 44% of those who listen to religious radio are between the ages of 18-34, with the bulk coming in the 25-34 age range. 40% of the listeners are more than 45 years old.

Favorite television shows among gospel listeners are "The Jeffersons," "Three's Company," "60 Minutes," "Chips," "Dallas," "Love Boat," "Happy Days," "M*A*S*H" and "Alice."

20% of gospel listeners are single, 65% are married, 39% have children and 15% are either widowed or divorced. 38% live in one- or two-person households.

Among women who listen to gospel radio, 39% are employed full-

time, 14% work part-time and 47% are not employed outside the home.

Personal habits among those who regularly listen to religious radio vary. 30% purchased beer during 1981, while 67% do not drink coffee. 88% are fast food consumers and 60% frequent family restaurants.

Those who listen to religious radio prefer domestic brands to foreign products. 67% own a domestic car and shop at discount stores. 41% did not contribute to their church in 1981, but 38% of those surveyed did donate funds to a political candidate.

Bread'n Honey's next move is to target its product at the 26% of the gospel listeners who are known record consumers. "Our strategy is to reach active Christians," says Peter Alexander, director of research and development for the label. "Without an active Christian community, you're simply not going to sell gospel records." He cites the three top gospel markets as New York, Los Angeles and Seattle.

UK Gospel Firms In Consolidation

NASHVILLE—The Benson Co. here and the Zondervan Corp., Grand Rapids, Mich., principals in the English firm of Marshall, Morgan & Scott Publications, Ltd. have announced the formation of Marshall Pickering Holding, Ltd. It will take over Marshall, Morgan & Scott and the Scotch publisher, Pickering & Inglis.

The shareholders of the new company are the same as those in the two separate organizations.

As a result of this action, Benson and Zondervan jointly hold approximately 28% of the stock in the new venture. Robert R. MacKenzie, president of Benson, and Peter Kladder, president of Zondervan, represent these holdings on the Marshall Pickering Board of Directors.

Pickering & Inglis specializes in theological, devotional and children's books. It also owns and operates a number of retail bookstores, a mail-order company and a commercial printing operation based in Wales. All of these subsidiaries are included in the recent takeover action.

Marshall, Morgan & Scott embraces print and music publishing, as well as Pilgrim Records, a gospel label.

Annual sales volume for the new organization is expected to be in the \$9 million range, a Benson spokesperson reports.

Dixon To Africa

WOODLAND HILLS, Calif.—Light Records artist Jessy Dixon will begin a 19-date concert tour of southern and central Africa beginning Thursday (28).

The tour is sponsored by Gospel Music International of Holland and will include a performance for the president of Kenya.

Radio Show In 3rd Year

LANCASTER, Pa.—"The Gospel Greats," a nationally syndicated weekly radio program of gospel music and features, has entered its third year of broadcasting with a 55-station network.

Hosted by Paul Heil, the two-hour program features America's most popular gospel music as it is indicated in the top 40 charts in "The Singing News."

A weekly feature of the program is the "Gospel Music News Update" segment by Jan Cain, which covers the latest developments in the music. Programs also include artist interviews, a segment that polls gospel DJs across the country to find out what is popular locally in gospel music and an occasional artist spotlight which devotes an entire segment to one major gospel artist or songwriter.

"The Gospel Greats" series also includes occasional specials, often tied to holidays. The series has had its most success attaining clearances on stations with country and gospel formats, says Charlie Morris, its director of marketing.

Survey For Week Ending 1/30/82

Billboard® Hot Latin LPs™

Special Survey

© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

SAN ANTONIO (Pop)		NEW YORK (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	NAPOLEON Celos. Raff 9083	1	CAMILO SESTO Mas y mas. Pronto 700
2	RAMON AYALA Freddy 1212	2	JULIO IGLESIAS De nina a mujer. CBS 50317
3	CAMILO SESTO Mas y mas. Pronto 700	3	JOSE LUIS RODRIGUEZ Mujer. TH 2151
4	JUAN GABRIEL Con tu amor. Pronto 1096	4	NAPOLEON Celos. Raff 9083
5	JIMMY EDWARDS TH 2165	5	EMMANUEL Intimamente. Arcano 3535
6	VARIOS ARTISTAS Disco de oro de CBS. CBS 10319	6	EDUARDO ZURITA Remo 601
7	JULIO IGLESIAS De nina a mujer. CBS 50317	7	DANNY RIVERA Gitano. TH 2163
8	LOS BARON DE APODACA TH 2164	8	LOLA BELTRAN 15 inolvidables exitos. Gas 1020
9	VICENTE FERNANDEZ El numero uno. CBS 20555	9	JOSE JOSE Gracias. Pronto 701
10	LOLA BELTRAN 15 inolvidables exitos. Gas 1020	10	BASILIO Karen 59
11	LUPITA D'ALESSIO Orfeon 16055	11	DYANGO La radio. Odeon 74112
12	ROCIO DURCAL Confeciones. Pronto 1099	12	VARIOS ARTISTAS Super disco cumbias. Gas 4249
13	AMANDA MIGUEL El sonido Volumen I. Profono 3049	13	FELIPE FELIX Caytronics 6010
14	VIVA LA SALSA 14 exitos originales. Profono 1401	14	GILBERTO MONROIG Artomax 735
15	VICTOR HUGO RUIZ DISA 91	15	VARIOS ARTISTAS Disco de oro de CBS. CBS 10319
16	PARCHES 15 exitos mundiales. CBS 83301	16	ROCIO JURADO Arcano 3485
17	LOS TIGRES DEL NORTE Fama 607	17	LUPITA D'ALESSIO Orfeon 16055
18	LOS BARON DE APODACA TH 2140	18	FELIPE RODRIGUEZ El ultimatum. Global 914
19	EMMANUEL Intimamente. Arcano 3535	19	MIRLA CASTELLANOS CBS 80307
20	LOS HERMANOS BARRON Joey 2099	20	ORLANDO CONTRERAS Y DANIEL SANTOS Los jefes. TECA 3006
21	VIVA EL NORTE Volumen II. Profono 1502	21	DANNY DANIEL 10 anos. CBS 10315
22	CAMILO SESTO 15 exitos mas grandes. America 1011	22	ROCIO DURCAL Pronto 1099
23	RUBEN NARANJO Zarape 1158	23	LUISITO REY Vete. Odeon 7370
24	JUAN GABRIEL 15 sensacionales exitos. Pronto 1011	24	JUAN GABRIEL Con tu amor. Pronto 1096
25	JOEY BRAVO Freddy 1215	25	ROBERTO CARLOS CBS 12314

ACT BREAKERS

Starter Stations Are Dwindling

• Continued from page 20

they're in smaller cities," asserts Wayne Edwards, regional country manager for RCA, Southwest. "Radio stations are very involved now with sales research—you need to prove that there is a demand for the artist on the retail level," he adds, pointing to the success RCA has had with Razy Bailey, Sylvia and Wariner, among others.

Reflects Erv Woolsey, vice president of promotions, MCA Nashville. "There are stations that are not starter stations per se, but that might be willing to give certain records a shot. Even some of the big stations are no longer locked into the 'call me back when it's top 20' routine." He illustrates his point with Lee Greenwood's debut single, "It Turns Me Inside Out," which lost and regained its star three times before peaking at 17.

Adds independent promoter Gene Hughes. "As a general rule, if a programmer has a gut feeling on a song, he'll add it. For example, the Lee Greenwood song was a 'feminine' record, one that attracted female demographics. Sometimes, a station needs a record like that to balance things out. But the majority

of time, you can't count on major programming adding a record early."

Higher standards in terms of the quality of country records are more apparent on playlists. "It's not that stations are not breaking records, it's just that they're being more critical," says Jerry Seabolt, promotion manager for Dimension. "They're saying 'I don't want three minutes and 28 seconds of filler, this record has to help me.'" By the same token, Seabolt notes that even established artists are no longer assured instant adds.

The influx of strong country product is also having an effect on playlists. Observes Peter Svendsen of Hinton-Svendsen Promotions, "Records that would have gone top 10 a few years ago are now going to 17 or 18. Part of the reason is because the product is greater than the demand." He adds, "It's tougher than ever for artists on smaller labels, but they've learned to cut better records by going to top independent producers."

"The product by lesser-known artists is going to have to be better in 1982," concurs Bruce Hinton, Svendsen's partner. "When Jackie

Robinson was breaking into baseball, being just as good as the other players was not enough. And new artists have to come out with records that are better than a Willie Nelson or Merle Haggard, or a station won't be able to play them."

There are some bright spots for developing talent, with artists like Kieran Kane, George Strait and Lee Greenwood breaking to the top 20. And some artists on smaller labels are achieving some success, as well. "Anybody that makes it to the top 50 has to have the support of at least a few major stations," notes Debbie Gibson of DSG Enterprises, pointing to the success of new acts Ronnie Rogers, Joe Waters and Cindy Hurt.

With the stiffer competition creating better product, the country radio scene looks healthy: "People are starting to program with their ears, not by the charts," says Nick Hunter, director of marketing, Elektra/Asylum, Nashville.

Sums up Hinton, "What's different now about country radio is that it sees itself as a station for the masses." He adds, "All of this is good for the industry. What's going to sell albums to the consumer is strong product."

GRAMMY SONG NOMINEE

Duo Keys On Commercialism

By EDWARD MORRIS

This is the first part of a five-part series spotlighting songwriters whose work has been nominated for Grammy country song of the year.

NASHVILLE—Since Barbara Mandrell took their "Sleeping Single In A Double Bed" to No. 1 in 1978, songwriters Kye Fleming and Dennis Morgan have settled onto the country charts as if they had a lease to the premises. Now another Mandrell offering, "I Was Country When Country Wasn't Cool," has netted the pair a Grammy nomination for best country song.

Besides Mandrell, Fleming and Morgan have also turned out hits for Ronnie Milsap, Sylvia, Charley Pride and Steve Wariner during their four years of co-writing. Their conduit has been Tom Collins, producer of these acts as well as Fleming and Morgan's publisher. The two were originally under contract to Pi-Gem, in which Collins was a partner, until the company was sold to the Welk Music Group last September. Subsequently, they signed with the new Tom Collins Music.

Conceding that the Collins connection is an advantage, Morgan says it's not a fail-safe way of getting cuts. "Tom's obviously going to cut our songs—if they're hit songs. But we still have to do our job in coming up with songs that are going to stand up in competition."

Adds Fleming, "We have the inside edge in knowing exactly what he wants at what time because we're in communication with him every day. So if he changes his mind—if he's cut a couple of songs on somebody and all of a sudden he says, 'We need a song that's more country than this' or 'more pop' or whatever to fill out an album, then he can tell us. . . . Knowing what he wants, we're a step in the direction of him liking the song."



Dennis Morgan and Kye Fleming

But, I like some of their other hits such as "Years" and "Tumbleweed," their Grammy nominee grew from inspiration—not assignment. Fleming says she thought of the idea for "I Was Country When Country Wasn't Cool" and kept it in her notebook for a week or two before mentioning it to Morgan. "It was a little scary to write," she explains, "because we both knew it could be real big or a real joke. And we didn't want that."

The two completed the song without any artist in mind, they say. They took it to Mandrell. "We had it structured a little differently when we played it for Barbara," Morgan notes. "It was verse, chorus, verse, chorus." Fleming says Mandrell liked the song immediately. Collins took over the polishing and came up with the idea of bringing in George Jones at the song's end.

Fleming and Morgan agree that they don't consider one of their songs to be in final form until it's cut. And they're usually in the studio or nearby when this is happen-

ing. "When Barbara was doing her live album last summer," Morgan says, "I know that we worked for four days, 15 or 16 hours a day."

Both are enthusiastic about the co-writing process. "Some of my heroes," says Morgan, "are John Lennon and Paul McCartney, Burt Bacharach and Hal David, Barry Mann and Cynthia Weill, Carole King and Gerry Goffin. I know, personally, that at this point I'm stronger as a collaborator."

Fleming agrees: "I don't think I could sit here five days a week, seven or eight hours a day, without having someone to turn to and say, 'This is getting me down' or 'Boy! This is great!'"

Although Morgan says he believes that Fleming is probably stronger on lyrics and he on melody for "what we're doing now," they contend they work so closely that it's often difficult to remember who contributed what to a particular song.

Fleming and Morgan praise
(Continued on page 64)



PALOMINO TRIO—David Frizzell, left, and Shelly West, right, recently taped "Live From The Palomino," a syndicated television show. Performing with Frizzell and West is Jimmie Rodgers.

Expect Big Turnout For Radio Seminar

• Continued from page 23

ations: Frederick Polner, FCC specialist with the legal firm of Rothman, Gordon, Foreman & Groudine; and Olive Graham, administrative assistant, KOKE-AM/FM.

Friday's events wind up with another pair of concurrent sessions. The first, "Radio, Records and the Trades," will be co-moderated by Paul O'Brien, operations manager, WUBE/WMLX, and Pete Porter, WQYK-FM. Panelists include Ron Einy, Billboard country chart manager; Bill Gavin, Gavin Report; Gene Hughes, Gene Hughes Promotions; Jack Lameier, director of national country promotion, Columbia Records; Frank Leffel, director of national country promotion, PolyGram; Carolyn Parks, country editor, R&R; Marie Ratliffe, country research editor, Record World; Tim Stichnoth, country research coordinator, Cashbox; and Erv Woolsey, national promotion director, MCA Records.

Also at 5:15, there will be a panel bannered "Selling Country Radio: Results In Good Times And Bad," moderated by Mike Kirtner, general manager, WTCR-AM. Panelists include Brian Moore, vice president/general manager, WHN-AM; Bill Paddock, KWEN-FM; and Eddie Leeds, vice president, McGavren-Guild.

At 8 p.m. that evening, there will be an informal "Rap Room" moderated by Ron Norwood, operations manager, KMPS-AM.

Following Saturday morning's agribusiness "early bird" session, Don Imus, air personality for WNBC in New York, will address the convention after an introduction by Don Boyles, WKHK-FM.

The first of the day's general panels begins at 10 a.m., called "People, Management and Motivation." Jim Ray, vice president/general manager at KOKE will introduce the session, with speaker Fred Pryor, president, Fred Pryor Seminars, Inc.

"Building It And Building On It" is a 90-minute session moderated by Joel Raab, program director, WHK-AM, with panelists still to be announced.

The Academy of Country Music will participate for the first time in this year's seminar, making a presentation and hosting a luncheon for registrants.

At 2 p.m. on Saturday, a session is scheduled on "Advertising And Promotion," introduced by Sharon Warantz, promotion director,

WHN-AM, and chaired by Erica Farber, director of sales promotion, McGavren-Guild. Panelists are Rik Rogers, vice president/general manager, WPLO/WVEE; Bob Gold, vice president/general manager, WPOR-AM; and Tom Wynn, program director, WFGO-AM.

Saturday concurrent sessions begin at 3 p.m. Charlie Cook moderates a "Programming Research" panel with Bill Meyers, president, The Research Group, and Jhan Hiber.

Running at the same time is "The Greatest Sales Idea Of The Year," moderated by Kim Pyle of WTQR-FM. The panelists will be three winners from small, medium and large markets who have contributed their most successful sales promotions of the past year.

At 4 p.m., there will be a session entitled "The Radio Doctor," moderated by Jim Ray, and featuring panelists Mike Allen, station manager, WSCL/WRDO; Rob Balon; and Chris Collier, program director, KILT-AM; Terry Dean, general sales manager, WUBE/WMLX; Erica Farber; Lee Masters, vice president, WAVE-AM; Rik Rogers; Bob Woodman, general manager, KCWM/KVIC; and Roy Wunsch, vice president of marketing, CBS Nashville.

Closing remarks for the convention will be made by Bob and Zonnya Harrington in the form of a motivational address.

Saturday evening, 8-11 p.m., the organization sponsors its banquet and annual New Faces Show.

Exhibitors' suites are being permitted by the seminar for the first time this year, geared toward manufacturers and suppliers of product in the radio field. Additionally, this year's seminar takes place a full three weeks prior to its usual calendar date of March.

The slant for this year's Country Radio Seminar, says agenda chairman Bob English, is to provide market representation for all three station sizes, involving small markets as much as possible.

Landers At Fest

NASHVILLE—AMI artist Rich Landers will appear at the 10th annual Great Country River Festival in San Antonio, Tex., the first weekend in February.

Sponsored by KKYX-AM, the festival will feature a three-day lineup of talent.



PRACTICING PROS—Epic Records' Merle Haggard, right, works out some guitar parts with lead guitarist Reggie Young at an overdub session for Haggard's upcoming duet album with Willie Nelson.

LIVE ENTERTAINMENT

'Nashville Tonight' On New Cable Outlet

• Continued from page 10

the new network's programs include the following:

"From The Record Rack"—a half-hour nightly update of country music chart activity with videotaped performances of country artists and their current hits;

"I-40 Paradise"—a country comedy set in a roadhouse restaurant where performers come and go;

"Fan Dango"—a half-hour game show pitting country music artists and their fan clubs against other country performers and their fans;

"Tennessee Two Step"—a western-styled show featuring dancing and Texas music;

"The Opryland Gang"—a 30-minute musical variety series developed by Opryland U.S.A., featuring upcoming country stars auditioned by the theme park.

"Yesteryear In Nashville"—a half-hour segment highlighting memories of Nashville's musical past. Various country artists will be seen with clips of past performances and family interviews;

"Nashville After Hours"—a live tour of Nashville nightlife, with on-location reports on club activity and live feeds from country showcases around town;

"The Stars Offstage"—a half-hour

Special Lee 45s

NASHVILLE — Mercury/PolyGram artist Dickey Lee has recorded special personalized versions of his latest single, "Everybody Loves A Winner," for the Cincinnati and San Francisco radio markets to tie in with the annual Superbowl event. Lee rewrote "Everybody Loves A Winner," the title cut from his current album, to include individual station call letters as well as the name of either the Cincinnati Bengals or the San Francisco 49ers, this year's Superbowl contenders.

The tapes were rush-mailed to participating Cincinnati area stations, including WSAI-AM; WUBE-AM; WONE-AM, Dayton; WMNI-AM, Columbus; and WAMZ-FM, WTMT-AM (for Louisville's loyal Bengal fans). Stations receiving the special tape in the San Francisco area include KSAF-FM; KNEW-AM; KEEN-AM, San Jose; and KRAK-AM, Sacramento.

interview program with a variety of guests from the country field, including producers, executives, engineers, singers and musicians.

At first, the Nashville Network will air 12 hours of programming daily, eventually expanding to 24-hour programming service. On weekends, the Nashville Network channel will offer cable subscribers a package of special entertainment, including concerts, spectaculars and gospel music shows.

Besides its involvement with NLT Corp. on this new cable channel venture, Group V Satellite Communications is also involved with two other cable broadcasting projects: the Satellite News Channels, a joint enterprise with ABC Video, and the Disney channel, a joint venture with Walt Disney Productions.

Overseeing program production and development for the Nashville Network will be Tom Griscom, WSM's senior vice president of broadcasting, and David Hall, general manager of Opryland Productions.

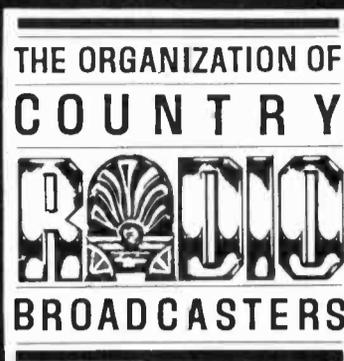
The Nashville Network unites two of the oldest names in broadcasting. Group W dates to 1920 when it introduced the first commercial U.S. radio station, KDKA-AM in Pittsburgh, Pa. WSM-AM went on the air in 1925, and today its parent corporation, WSM, Inc., encompasses WSM-AM/FM, the Grand Ole Opry, Opryland Productions, Opryland U.S.A. and the Opryland Hotel. (It recently sold its WSM-TV affiliate in Nashville.) WSM has long been associated with live musical broadcasts, beginning with the Opry in 1925 and continuing through to the present-day "Waking Crew" radio show using in-house studio musicians.

Most of the Nashville Network's programming will be produced in the Grand Ole Opry House, a 4400-seat venue billed as the world's largest broadcast tv studio, or from the Opry House's smaller in-house 300-seat tv studio. In addition to these projects, Opryland Productions has also contracted with WTBS-TV in Atlanta to continue producing the weekly hour-long "Nashville Alive" cable show telecast live with country music acts from the Opryland Hotel's Stage Door Lounge.

THE ORGANIZATION OF COUNTRY RADIO BROADCASTERS PRESENTS THE THIRTEENTH ANNUAL COUNTRY RADIO SEMINAR



DICK CLARK



FEATURING:



DON IMUS



BOB & ZONNYA
HARRINGTON

and

JERRY DEL COLLIANO • KENT BURKHART
JHAN HIBER • ROB BALON • ELMER DAPRON
CHARLES MIGHT • FRED PRYOR • ERICA FARBER
BILL MOYES

OPRYLAND HOTEL—NASHVILLE, TENNESSEE
FRIDAY & SATURDAY—FEBRUARY 26th & 27th, 1982

Presenting a basic nuts and bolts treatment of subjects ranging from music research & motivating air talent to competition in the market place and the best sales ideas of the year. Including:

Earlybird Daytimers Session
Earlybird Agribusiness Session
Competition
Career Development—
Yours & Theirs
"FCC" & "EEO"
Radio—Records—Trades
Selling Country Radio for
Results in Good Times
and Bad
Computers for all Applications
People Management &
Motivation
Building It & Building On It
(A to Z Instruction for Creating
and Maintaining A Winner)

Advertising & Promotion
Programming Research
The Greatest Sales Ideas of the
Year
The Radio Doctor (A Free Clinic
with Top Specialists)
Special Presentation by the
Country Music Association
Special Presentation by the
Academy of Country Music
Artist/Attendee Cocktail
Reception
Banquet & "New Faces Show"
Register Early—
SAVE DOLLARS

REGISTRATION FEES:

ADVANCE REGISTRATION:

(Postmarked by Friday, January 29, 1982) is \$155.00

LATE REGISTRATION:

(Postmarked after Friday, January 29, 1982) is \$180.00

The registration fee includes all sessions, Artist/Attendee Cocktail Reception, luncheon on Friday and Saturday, as well as the Thirteenth Annual BANQUET and "NEW FACES SHOW"

Enjoy the convenience of charging your fees to your VISA/MASTER-CHARGE CARDS • For more information or registration forms call (615) 327-4488 (or) 329-4487. The Organization of Country Radio Broadcasters—Box 120548—Nashville, TN 37212

Billboard Hot Country Singles

Survey For Week Ending 1/30/82

© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	15	THE SWEETEST THING—Juice Newton (O. Young, Capitol 5046 (Sterling, Addison, ASCAP))	35	41	6	INNOCENT LIES—Sonny James (S. James, C. Smith, Dimension 1026 (Marson, BMI))	69	NEW ENTRY		DON'T COME KNOCKIN—Cindy Hurt (M.T. Heaney, F. Matan, Churchill 7780 (Cedarwood, BMI))
2	3	13	LONELY NIGHTS—Mickey Gilley (K. Stegall, S. Harris, Epic 14-02578 (Blackwood, BMI))	36	50	2	BOBBIE SUE—Oak Ridge Boys (D. Tyler, A. Tyler, W. Newton, MCA 52006 (House Of Gold, BMI/B. Goldsboro, ASCAP))	70	78	2	AIN'T NOBODY GONNA GET MY BODY BUT YOU—Del Reeves (J. Calhoun, Koala 339 (United Artists, ASCAP))
3	4	11	SOMEONE COULD LOSE A HEART TONIGHT—Eddie Rabbitt (E. Rabbitt, D. Malloy, E. Stevens, Elektra 47239 (Briarpatch, Debdave, BMI))	37	44	6	IF SOMETHING SHOULD COME BETWEEN US—Burrito Brothers (J. Beland, G. Guilbeau, Curb/CBS 1402667 (Atlantic, BMI))	71	73	3	LADY LAY DOWN (LAY DOWN ON MY PILLOW)—Gary Goodnight (J. Johnson, Door Knob 81-169 (Door Knob, BMI))
4	7	11	ONLY ONE YOU—T.G. Sheppard (B. Jones, M. Garvin, Warner/Curb 49858 (Cross Keys, ASCAP/Tree, BMI))	38	52	3	ANOTHER SLEEPLESS NIGHT—Anne Murray (C. Black, R. Bourke, Capitol 5083 (Chappell, ASCAP))	72	36	17	THE WOMAN IN ME—Crystal Gayle (S.M. Thomas, Columbia 18-02523 (O.A.S., ASCAP))
5	6	13	HAVE YOU EVER BEEN LONELY—Jim Reeves and Patsy Cline (P. DeRose, G. Brown, RCA 12346 (Shapiro, Bernstein, ASCAP))	39	46	4	NO RELIEF IN SIGHT—Con Hunley (R. Bourke, G. Dobbins, J. Wilson, Warner Bros. 49887 (Chappell, ASCAP))	73	37	16	HEADED FOR A HEARTACHE—Gary Morris (J. Dowell, K. Blazy, Warner Bros. 49829 (New Albany, BMI/Hoosier, ASCAP))
6	8	11	LORD I HOPE THIS DAY IS GOOD—Don Williams (D. Hanner, MCA 51207 (Sabal, ASCAP))	40	43	9	I DON'T WANT TO WANT YOU—Lobo (R. Lavoie, Lobo 1 (Guyasuta, BMI))	74	84	2	THE REVEREND MR. BLACK/CHATTANOOGA CITY LIMIT SIGN—Johnny Cash (B.E. Wheeler, J. Peters, B. Drawdy, Columbia 18-02669 (U.S. Songs, Bexill, Jac, Blue Seas, ASCAP/First Lady, BMI))
7	10	12	WATCHIN' GIRLS GO BY—Ronnie McDowell (B. Killen, R. McDowell, Epic 14-02614 (Tree, Strawberry Lane, BMI))	41	47	4	LIES ON YOUR LIPS—Cristy Lane (L. Shell, J. Dowell, Liberty 1443 (C. Lane, New Albany, BMI))	75	80	2	ONE DAY SINCE YESTERDAY—Colleen Camp (E.P. Ball, P. Bogdanovich, Moon Pictures 0001A (House Of Cash, Moon Pix, BMI, ASCAP))
8	12	11	SHINE—Waylon Jennings (W. Jennings, RCA 12367 (Waylon Jennings, BMI))	42	51	4	YOU LOOK LIKE THE ONE I LOVE—Deborah Allen (D. Allen, R. VanHoy, Warner 5080 (Duchess/MCA, Posey, Unichappell, Van Hoy BMI/ASCAP))	76	81	2	TIL SOMETHING BETTER COMES ALONG—R.C. Bannon (R.C. Bannon, J. Bellis, RCA 13029 (Warner Tamerlane/Sweet Harmony, BMI))
9	9	12	BLAZE OF GLORY—Kenny Rogers (J. Slate, D. Morrison, L. Keith, Liberty 1441 (House Of Gold, BMI))	43	45	6	PLAY ME OR TRADE ME/WHERE WOULD I BE—Mal Tillis & Nancy Sinatra (D. Davis, M. Huffman, J. McHatfield, Elektra 47247 (Prater, Movieville, ASCAP))	77	85	2	THE HIGHLIGHTS OF '81—Johnny Paycheck (R. Hellard, M. Garvin, Columbia 1402684 (Tree, BMI))
10	13	12	MIDNIGHT RODEO—Leon Everette (D. Orender, R. Ware, RCA 12355 (Denny, ASCAP))	44	55	3	SWEET YESTERDAY—Sylvia (K. Fleming, D.W. Morgan, RCA 13020 (Tom Collins, BMI))	78	42	9	LOVE NEVER COMES EASY—Helen Cornelius (J. Macrae, B. Morrison, Elektra 47237 (Southern Nights, ASCAP))
11	11	16	WHO DO YOU KNOW IN CALIFORNIA—Eddy Raven (E. Raven, Elektra 47216 (Milene, ASCAP))	45	59	3	TENNESSEE ROSE—Emmylou Harris (K. Brooks, H. Devilo, Warner Bros. 49892 (Warner-Tamerlane/Babbling Brook/Drunk Monkey, BMI))	79	NEW ENTRY		EVERYBODY LOVES A WINNER—Dickey Lee (B. McDill, Mercury 76129 (Hall-Clement, Welk, BMI))
12	14	12	DIAMONDS IN THE STARS—Ray Price (J. Sholner, Dimension 1024 (Almarie, BMI))	46	NEW ENTRY		THE CLOWN—Conway Twitty (C. Chalmers, S. Rhodes, B. Barnett, W. Carson, Elektra 47302 (Mammoth Spring, Rose Bridge, BMI))	80	NEW ENTRY		FROM LEVI'S TO CALVIN KLEIN JEANS—Brenda Lee (R.D. Runyon, R. Lathrop, B. Jones, MCA 51230 (Tree, BMI/Cross Keys, ASCAP))
13	15	11	I JUST CAME HOME TO COUNT THE MEMORIES—John Anderson (G. Ray, Warner Bros. 49860 (Contention, SESAC))	47	48	8	SOME DAY MY SHIP'S COMIN' IN—Joe Waters (J. Waters, New Colony 6812 (Lantern, BMI))	81	54	12	I CAN'T SAY GOODBYE TO YOU—Terry Gregory (B. Hobbs, Handshake 02563 (Al Gallico, BMI))
14	16	10	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD—Ed Bruce (W. Holyfield, R. Hatch, MCA 51210 (Bibo, Vogue, Welk, ASCAP, BMI))	48	79	2	BE THERE FOR ME BABY—Johnny Lee (C. Black, T. Rocco, Full Moon/Asylum 47301 (Chappell, Intersong, ASCAP))	82	56	16	RODEO ROMEO—Moe Bandy (D. Mitchell, Columbia 18-02532 (Baray, BMI))
15	24	7	BLUE MOON WITH HEARTACHE—Rosanne Cash (R. Cash, Columbia 18-02659 (Hotwire, Atlantic, BMI))	49	69	2	A COUNTRY BOY CAN SURVIVE—Hank Williams Jr. (H. Williams Jr., Elektra/Curb 47257 (Bocephus, BMI))	83	57	15	YEARS AGO—The Statler Brothers (D. Reid, Mercury 57059 (American Cowboy, BMI))
16	20	9	EVERBODY MAKES MISTAKES/WILD TURKEY—Lacy J. Dalton (L.J. Dalton, B. Sherrill, H. Moffatt, P. Sebert, Columbia/Sherrill 18-02637 (Algee, Song Biz, BMI))	50	66	2	I LIE—Loretta Lynn (T.W. Damphier, MCA 52005 (Coal Miners, BMI))	84	NEW ENTRY		HELL YES, I CHEATED—Jim Owen (R. Sutton, L. Chesher, Sun 1171 (Flagship, BMI))
17	18	13	IT'S WHO YOU LOVE—Kieran Kane (K. Kane, R. Bourke, C. Black, Elektra 47228 (Cross Keys, Chappell, ASCAP))	51	17	20	IT TURNS ME INSIDE OUT—Lee Greenwood (J. Crutchfield, MCA 51159 (Ouchess, Red Angus, BMI))	85	NEW ENTRY		FEEL—Tom Carlile (T. Carlile, Door Knob 172 (Opa-Locka, ASCAP))
18	21	11	ONLY YOU AND YOU ALONE—Reba McEntire (B. Ram, A. Rand, Mercury 57062 (Tro-Hollis, BMI))	52	53	7	LAY BACK DOWN AND LOVE ME—Rich Landers (J. Young, AMI 1301 (Hub-Pub, Washington Girl, Bagdad, ASCAP))	86	58	9	LET'S GET TOGETHER AND CRY—Joe Stampley (J. Koonse, Epic 14-02533 (Honeytree, Tellum, ASCAP))
19	19	12	PREACHING UP A STORM—Mel McDaniel (R. Murrah, S. Anders, Capitol 5059 (Blackwood, Magic Castle, BMI))	53	62	3	DON'T EVER LEAVE ME AGAIN—Vern Gosdin (M.D. Barnes, AMI 1302 (Blue Lake, BMI))	87	NEW ENTRY		NO PLACE TO HIDE—Gayle Zeller (L.K. Stallings, K. Savage, Equa 670A (M. Lloyd, SESAC/Jerrimac, BMI))
20	22	10	STUCK RIGHT IN THE MIDDLE OF YOUR LOVE—Billy Swan (B. Morrison, J. MacRae, Epic 14-02601 (Southern Nights, ASCAP))	54	30	14	I WOULDN'T HAVE MISSED IT FOR THE WORLD—Ronnie Milsap (K. Fleming, O.W. Morgan, C. Quillen, RCA 12342 (Hall-Clement and Jack & Bill Music Company, Welk, BMI/ASCAP))	88	61	13	IT'S HIGH TIME—Dottie West (R. Goodrum, B. Maher, Liberty 1436 (Welbeck, Blue Quill, Random Notes, ASCAP))
21	23	8	DO ME WITH LOVE—Janie Fricke (J. Schweers, Columbia 18-02644 (Jack & Bill, Welk, ASCAP))	55	60	4	GUILTY EYES—Bandana (J. Dowell, K. Blazy, Warner Bros. 49872 (New Albany, BMI/Hoosier, ASCAP))	89	63	15	LOVE IN THE FIRST DEGREE—Alabama (J. Hurt, T. DuBois, RCA 12288 (House Of Gold, BMI))
22	25	7	SHE LEFT LOVE ALL OVER ME—Razzy Bailey (C. Lester, RCA 13007 (House Of Gold, BMI))	56	67	2	BUT IT'S CHEATING—The Family Brown (B. Brown, RCA 13015 (Terrace, ASCAP))	90	64	10	OKLAHOMA CRUDE—The Corbin/Hanner Band (B. Corbin, Alfa 7010 (Sabal, ASCAP))
23	26	6	MOUNTAIN OF LOVE—Charley Pride (H. Dorman, RCA 13014 (Morris, Unichappell, BMI))	57	68	3	RUNNING ON LOVE—Don King (S. Harris, K. Stegall, Epic 1402674 (Blackwood, BMI))	91	65	6	BARROOM GAMES—Mike Campbell (M.A. Campbell, J. Crutchfield, Columbia 18-02622 (Duchess, NCA, BMI))
24	28	6	THE VERY BEST IS YOU—Charly McClain (F. Stephens, L. Shell, Epic 1402656 (Aoudad, ASCAP/IBEX, BMI))	58	33	16	TELL ME WHY—Earl Thomas Conley (E. T. Conley, J. B. Acklen, RCA 12344 (Blue Moon, Easy Listening, April, ASCAP))	92	72	10	PLAY SOMETHING WE COULD LOVE TO—Diane Pfeifer (D. Pfeifer, Capitol 5060 (Strawberry Patch, ASCAP))
25	29	8	IF YOU'RE WAITING ON ME—The Kendalls (K. Bell, T. Skinner, J.L. Wallace, Mercury 76131 (Hall-Clement, Welk, BMI))	59	75	2	CRYING MY HEART OUT OVER YOU—Ricky Skaggs (C. Butler, L. Certain, G. Stacey, M. Wilken, Epic 14-02692 (Cedarwood, BMI))	93	74	4	SHADOW OF LOVE—Rob Parsons (R. Parsons, MCA 51193 (Music City, ASCAP))
26	26	10	LADY LAY DOWN—Tom Jones (R. Van Hoy, D. Cook, Mercury 76125 (Tree, BMI/Cross Keys, ASCAP))	60	NEW ENTRY		THROUGH THE YEARS—Kenny Rogers (S. Dorff, M. Panzer, Liberty 1444 (Peso, Swanee Bravo, BMI))	94	82	4	ONE NIGHT STANLEY—Jerry Abbott (J. Abbott, C. Stewart, Dollar Star 2581 (Vallance, BMI))
27	31	8	WHEN YOU WERE BLUE AND I WAS GREEN—Kin Vassy (E.T. Conley, Liberty 1440 (Blue Moon, Easy Listening, ASCAP))	61	34	18	FOURTEEN KARAT MIND—Gene Watson (O. Frazier, L. Lee, MCA 51183 (Acuff-Rose, BMI))	95	83	3	DON'T LEAD ME ON—Wyvon Alexander (W. Alexander, Gervasi 571 (Gervasi, BMI))
28	28	14	RED NECKIN' LOVE MAKIN' NIGHT—Conway Twitty (T. Seals, M.D. Barnes, MCA 51199 (Warner-Tamerlane/Face The Music, Blue Lake, BMI))	62	35	10	WHERE THERE'S SMOKE THERE'S FIRE—R.C. Bannon & Louise Mandrell (K. Fleming, D.W. Morgan, RCA 12359 (Hall-Clement, Welk, BMI))	96	86	17	YOU'RE MY FAVORITE STAR—Bellamy Brothers (D. Bellamy, Warner/Curb 49815 (Famous, Bellamy Bros., ASCAP))
29	29	15	YOU'RE MY BESTEST FRIEND—Mac Davis (M. Davis, Casablanca 2341 (Songpainter, BMI))	63	71	3	MISTER GARFIELD—Merle Kilgore & Friends (J. Elliott, Elektra 47252 (Rightsong, BMI))	97	87	11	I'M GONNA TAKE MY ANGEL OUT TONIGHT—Ronnie Rogers (R. Rogers, Lifesong 45094 (Sister John, Sugarplum, New Keys, BMI))
30	30	8	ALL I'M MISSING IS YOU—Eddy Arnold (W. Holyfield, RCA 13000 (Bibo, Welk, ASCAP))	64	70	4	I SEE AN ANGEL EVERYDAY—Blitty Parker (J.H. Forst, Soundwaves 4659 (NSD) (Hitkit, BMI))	98	88	7	LET THE GOOD TIMES ROLL—Jon & Lynn (L. Lee, Soundwaves 4656 (NSD) (Atlantic, Unart, BMI))
31	38	6	MIS'RY RIVER—Terri Gibbs (G. Wolf, MCA 51225 (Chiplin, ASCAP))	65	NEW ENTRY		NEW CUT ROAD—Bobby Bare (G. Clark, Columbia 18-02690 (World Song, ASCAP))	99	89	7	IT'S SO CLOSE TO CHRISTMAS—Bellamy Brothers (D. Bellamy, Warner/Curb 49875 (Famous, Bellamy Brothers, ASCAP))
32	49	3	BIG CITY—Merle Haggard (M. Haggard, D. Holloway, Epic 14-02686 (Shade Tree, BMI))	66	76	2	NOW I LAY ME DOWN TO CHEAT—David Allan Coe (W. Aldridge, B. Henderson, Columbia 18-02678 (Fame, BMI/R. Hall, ASCAP))	100	90	10	TOO MANY HEARTS IN THE FIRE—Bobby Smith (W. Newton, T. DuBois, J. Hurt, Liberty 1439 (House Of Gold, BMI))
33	39	7	LOVE WAS BORN—Randy Barlow (R.D. Eden, F. Kelly, Jamex 45-002 (Frebar, BMI))	67	77	2	BLUE EYES DON'T MAKE AN ANGEL—Zella Lehr (M. Shepstone, P. Dibbens, Columbia 18-02677 (September, ASCAP))				
34	40	7	WHEN A MAN LOVES A WOMAN—Jack Grayson (A. Wright, C. Lewis, Koala 340 (Cotillon, Quinzy, BMI))	68	NEW ENTRY		IF YOU'RE THINKING YOU WANT A STRANGER—George Strait (B. Mevis, D. Wills, MCA 51228 (Jack And Bill, Welk, ASCAP))				

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



The T. C. Walker Band's

★ ★ NEW HIT SINGLE ★ ★

BOTTLE OF BEER

B/W

GRANDPA'S KNEE

PRODUCED BY

TOM GRIFFIN

&

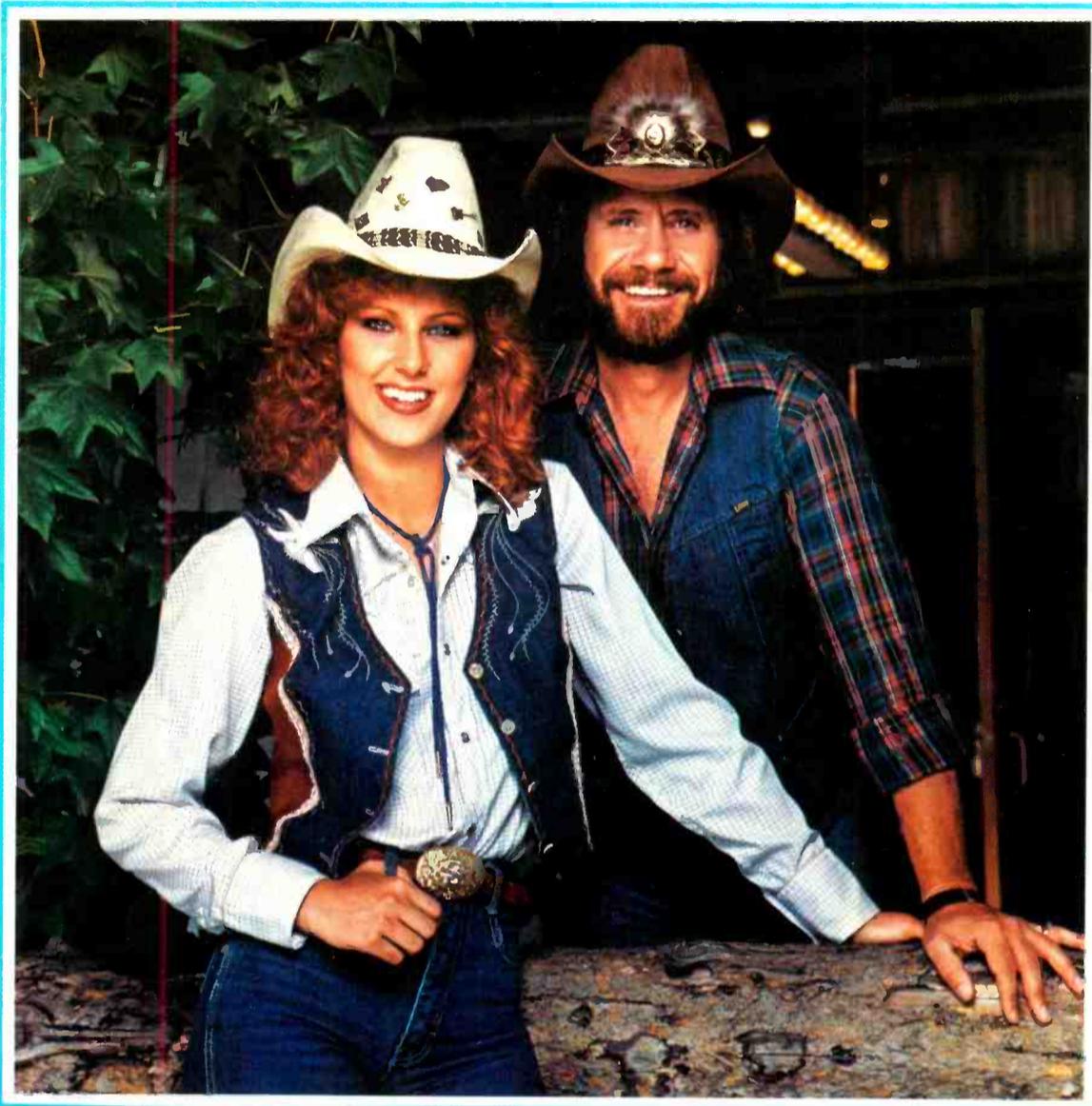
GEORGE MINOL



312/560-0353

NATIONAL
PROMOTION
BY
RAY ROBERTS
914/592-7983

DAVID FRIZZELL & SHELLY WEST DUET AGAIN.



The CMA's "Vocal Duo of the Year" begins 1982 with a smash album and single sure to follow in the footsteps of hits like "You're the Reason God Made Oklahoma" and "A Texas State of Mind."

THE **DAVID**
FRIZZELL
SHELLY &
WEST ALBUM
(BSK 3643)

FEATURING
"ANOTHER HONKY-TONK NIGHT ON BROADWAY" (WBS 49891)
Another winning combination from the hot hands of FRIZZELL and WEST.

Produced by Snuff Garrett and Steve Dorff, an Eastwood-Garrett Music Production.



Management: Jackson Brumley

On Warner/Viva Records and Tapes

Nashville Scene

By KIP KIRBY

It shaped up as a stormy tempest in a teapot, but thanks to the intervention of the Country Music Assn., the hurricane-in-the-making was headed off at the pass.

It began with a phone call to Woody Woodard at KOMA-AM in Oklahoma City from a rep for Campbell-Ewald Advertising in Detroit. Seems the agency had recently taken over the Eastern Airlines account nationally; and somewhere along the line, somebody within the corporate structure at Campbell-Ewald made a decision not to buy any more spots for the airlines on country radio stations. Apparently, the agency believed that the upper-income Eastern flyer wasn't the same sort of person who listens to country music, and a memo went out to reps instructing them not to buy more time on country radio.

When Woodard got the phone call, he couldn't believe what he was hearing, so he phoned the CMA with the news. Then another station or two in the same market called the CMA with similar stories. Was it possible that Eastern Airlines was actually planning to boycott country radio in its ad campaigns? Was it pos-

sible that country music fans really don't fly? What was going on here, anyway?

Rob Parrish, membership coordinator for the CMA, swung into action. He called the agency for confirmation. Yes, indeed, a memo to that effect had been seen floating around Campbell-Ewald. Parrish then called Eastern's vice president of advertising. Was the airline truly relegating country listeners to the realm of blue-collar travel budgets? Eastern expressed corporate shock. No advertising on country radio station? Ridiculous. Certainly country fans fit into the upwardly mobile executive profile that Eastern gears its ad campaigns for. Well, of course, country fans fly!

During the course of the mini-brouhaha, it developed that Campbell-Ewald had based its original decision on something referred to as the "Simmons study," which didn't say much for the level of education or income earning power of the average country music buyer. So Parrish immediately offered to send Campbell-Ewald the updated CMA demographic studies which are, if taken in context, quite a bit more accurately reflective than the aforementioned Simmons study.

After a flurry of phone calls back and forth between Eastern Airlines and Campbell-Ewald, we understand that country radio has been

reinstated to its former position with time buys for the flight carrier on a regular basis. But the incident left more than one executive at both the ad firm and the airline shaking his head in amazement at the instant clamor and furor raised by the country music community. And it proved, too, that the CMA is one trade organization that doesn't hesitate to go to bat for its membership when the need arises.

Not only is country music growing—but so are those who recognize its impact... and that works both ways. So maybe it shouldn't be any surprise to find that this year's annual **Worst Dressed List** contains a total of three contenders from the field of country entertaining. The shocker, though, is that topping the list is **Barbara Mandrell**, someone we've somehow always considered one of country's better-dressed performers (especially with some of the costumes she wears on her weekly NBC series).

But no, says Mr. Blackwell, the Hollywood fashion designer who compiles the highly-publicized (and prestigious) Worst Dressed List each year. Barbara's downfall, according to Mr. Blackwell, is "too much glitter—she looks like Yukon Sally playing the Alamo."

Then there's **Dolly Parton**, no stranger to Blackwell's list but down from No. 1 herself in 1978 to number 3 now. Gripes Blackwell good-naturedly, "Dolly looks like an atomic jelly bean explosion."

Loretta Lynn's problem, in Blackwell's opinion, is that she's getting "very, very sloppy." Another beef in Blackwell's book that keeps country music performers from excelling in fashion is "too much hair." Says the designer, "It's never controlled. It never goes with the clothes."

Well, what can you say? Making the annual Worst-Dressed List is considered, dubiously enough, quite an honor, and supposedly it's a compliment to a celebrity's appeal just to be on it. But proving that she's doing **SOMETHING** right, **Barbara Mandrell** has been voted a winner among the top 10 "Stylemakers of the Year" by the National Hairdressers & Cosmetologists Assn. And Barbara will also receive the first Distinguished Tennessean of the Year Award from the Tenn. Sports Hall of Fame at its yearly banquet Feb. 12.

She's winning this award (the first of its kind given to a citizen for supporting amateur or professional athletics) sponsors her own softball team, the Do-Rites, which plays during the annual Fan Fair Celebrity Tournament.

It's Got To Be A First: Singer **Larry Gatlin**, who appeared New Year's Eve at the Forum with **Kenny Rogers** and **Loretta Lynn**, came up with a highly original way to show that he "cared enough to send the very best." Gatlin wanted to come up with something really different to give to Kenny's new baby son, **Christopher Cody**. So he visited Billboard and ordered a lifetime subscription to this publication for Christopher. Then he presented the subscription (along with a letter signed by Billboard's publisher **Lee Zito**) to Kenny onstage that night during the record-breaking Forum concert.

It's believed that this is the first "lifetime subscription" ordered for anyone in Billboard's 87-year history... And even though little Christopher Cody can't read yet, it's a cinch that when he can, there will be plenty of information on his famous father to catch up with in the pages of Billboard!

Although the **Oak Ridge Boys** couldn't be on hand personally when the city of Hendersonville, Tenn. dedicated a parkway to its well-known resident, **Johnny Cash**, the quartet did send a special commemoration for the occasion. The Oaks (who also live in Hendersonville) recorded a parody of their newest release, "Bobbie Sue," entitled "Ja-Ja-Ja-Johnny Cash," which was played for the crowd of more than 500 who were on hand for the parkway unveiling.

The name isn't exactly appetizing... but **Mud Island** in Memphis promises to be an exciting new addition to that community when it opens July 3. Mud Island is an entertainment park located in the Mississippi River just off the Memphis shoreline, and music is slated to play a large role in the park's activities. Its entertainment budget alone is approximately \$800,000, and there will be live shows daily featuring delta blues, r&b, country, rock, gospel and pop.

Heard a rumor that **Rex Allen Jr.** brought in his dad and **Roy Rogers** for recent Snuff Garrett-produced LP sessions in Los Angeles... Also hear good things about what's coming out of the **Tom T. Hall-Earl Scruggs** duets at Scruggs Sound in Nashville. The album, tentatively titled "The Storyteller and the Banjo Man," should be out later this spring on the CBS logo.

Skip Stevenson, star of tv's "Real People," should be working on a country album at **Combine Music's** Rat Hole studio by the time you read this. (Is he looking to become another **John Schneider**?)... Speaking of Combine, the active Nashville publishing company has landed three of its songs in the upcoming "Grease II" sequel now set for filming in Hollywood. Two of the tunes are Dennis Linde's, and one is a co-effort by Johnny MacRae and Bob Morrison.

Here's a hot report: supposedly **Willie Nelson** (no stranger to doing duets) has cut a duet with **Waylon Jennings** for Nelson's March Album. And—get this—the song they're doing is a cover of the classic rock ballad, "Whiter Shade Of Pale." Still in the duets department, Willie is also doing duets with **Merle Haggard** for their "Poncho And Lefty" LP, and **Rosanne Cash** has cut "Third Rate Romance," a former smash for the Amazing Rhythm Aces, with guest singer **Russell Smith**. Smith wrote the tune and also was the lead singer for the Aces.

Razzy Bailey, who has logged a number of New York City appearances in the past year, did an unusual in-store not long ago at Gimbel's. The promotion was for Gimbel's huge January white sale, billed this year as a "Country White Sale." The event was sponsored by WKHK, and a long line of autograph seekers (and sheet

buyers) showed up to meet Razzy.

United Stations' "Weekly Country Music Countdown" featured a "Stars To Watch In 1982" segment during its three-hour special earlier this month. According to the syndicate's predictions, **Alabama** will be the hottest group, **Steve Wariner** the hottest male vocalist, and **Rosanne Cash** the hottest female artist in country today.

Dirt Band member **John McEuen** took time out to write **Scene** a letter—by hand—and fill fans in on what he's been up to. McEuen has finished a solo album "with friends," and features such talents as the **Oak Ridge Boys**, **Riders In The Sky**, **Gary Scruggs**, **LeRoux**, **Steve Martin**, **Jose Feliciano**, **Charlie McCoy**, **Vassar Clements** and various members of the **Dirt Band**. Meanwhile, McEuen (whose brother Bill also manages Steve Martin) is booked on "Country Comes Home," a tv program slated for March 8, a special broadcast in June from the Kennedy Center in Washington, D.C.

The **Nashville Music Assn.** hosts its second industry Forum Thursday (28) in Nashville with a panel of well-known producers who will talk about everything from why Nashville doesn't break pop records to record company involvement with local artists. The forum begins at 5 p.m. and should be a blockbuster.

WHO IS J.D. SHUG?



S & L MUSIC
KNOWS

CALL—312-428-5173

IN THE UNITED STATES BANKRUPTCY COURT FOR THE MIDDLE DISTRICT OF TENNESSEE

IN RE:

FOUR STAR MUSIC CO., INC.

BK. NO. 77-30484

Bankrupt.

NOTICE OF HEARING ON TRUSTEE'S APPLICATION TO SELL FOUR STAR CATALOG

Irwin Deutscher, Trustee of the estate of Four Star Music Co., Inc. has filed an application with this Court seeking authority to sell those copyrighted and non-copyrighted compositions owned by Four Star Music Co., Inc. known as the "Four Star Catalog" to Acuff-Rose Publications, Inc. and certain of its affiliated companies. The purchaser would pay the estate \$376,160.00 in cash and take the catalog subject to the liens and obligations of First American Bank of Nashville, N.A., and Pippin Way, Inc. totalling \$1,373,840.00.

A hearing on this application will be held before this Court on the 10th day of February, 1982, at 1:30 p.m. in Room 216, Customs House Building, 8th and Broad, Nashville, Tennessee. Any person objecting to the sale must file written objections with the Clerk of this Court on or before the 3rd day of February, 1982. Any other party wishing to make a bid on the catalog will be required to bid at least \$50,000.00 above the offer submitted by Acuff-Rose Publications, Inc.

Any person having questions or seeking additional information may contact Irwin Deutscher, Trustee, 5th Floor, St. Cloud Corner, Nashville, Tennessee, (615) 256-2314 or James R. Kelley, Dearborn & Ewing, Attorneys for the Trustee, Suite 1200, One Commerce Place, Nashville, Tennessee, (615) 259-3560.

This the 4th day of January, 1982.

PAUL E. JENNINGS

Hot Country LPs™

© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	46	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930	40	45	195	STARDUST ▲ Willie Nelson, Columbia JC 35305
	2	19	GREATEST HITS Willie Nelson, Columbia KC2 37542	41	40	13	DESPERATE DREAMS Eddy Raven, Elektra 5E 545
★	4	9	STILL THE SAME OLE ME George Jones, Epic FE 37106	42	43	29	YEARS AGO The Statler Brothers, Mercury SRM 16002
☆	7	45	JUICE ▲ Juice Newton, Capitol ST 12136	43	42	144	GREATEST HITS ▲ Waylon Jennings, RCA AAL1 3378
	5	34	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	44	48	70	GREATEST HITS ▲ Anne Murray, Capitol S00 12110
	6	12	BIG CITY Merle Haggard, Epic FE 37593	45	44	36	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555
★	8	7	CIMARRON Emmylou Harris, Warner Bros. BSK 3603	46	49	19	HABITS OLD & NEW ● Hank Williams Jr., Elektra/Curb 6E 278
	8	19	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438	47	46	41	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528
	9	21	THERE'S NO GETTING OVER ME Ronnie Milsap, RCA AHL1 4060	★	NEW ENTRY		ONE TO ONE Ed Bruce, MCA 4910
	10	22	THE PRESSURE IS ON Hank Williams Jr., Elektra/Curb 5E 535	49	50	116	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
	11	23	STEP BY STEP ● Eddie Rabbitt, Elektra 5E 532	50	54	14	RODNEY CROWELL Rodney Crowell, Warner Brothers BSK 3587
	12	21	LIVE Barbara Mandrell, MCA 5243	51	56	116	THE BEST OF EDDIE RABBITT ● Elektra 6E 235
	13	67	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	52	55	3	ENCORE George Jones, Epic FE 37123
	14	15	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum 5E 541	53	57	26	TAKIN IT EASY Lacy J. Dalton, Columbia FC 37327
	15	13	GREATEST HITS Charley Pride, RCA AHL1 4151	54	58	3	KING OF THE ROAD Boxcar Willie, Main Street SN 703000
	16	7	GREATEST HITS Jim Reeves & Patsy Cline, RCA AHL1 4127	55	60	11	I JUST CAME HOME TO COUNT THE MEMORIES John Anderson, Warner Bros. BSK 3599
	17	30	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty L00 1108	56	61	14	FRAGILE, HANDLE WITH CARE Cristy Lane, Liberty LT 51112
	18	28	ESPECIALLY FOR YOU Don Williams, MCA 5210	57	62	81	HORIZON ▲ Eddie Rabbitt, Elektra 6E-276
	19	8	FIRE & SMOKE Earl Thomas Conley, RCA AHL1 4135	58	63	10	RODEO ROMEO Moe Bandy, Columbia FC 37568
	20	86	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644	59	59	2	ASK ANY WOMAN Con Hunley, Warner Bros. BSK 3617
	21	70	I AM WHAT I AM ● George Jones, Epic JE 36586	60	68	36	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108
	22	30	MR. T Conway Twitty, MCA 5204	61	65	15	OLD LOVES NEVER DIE Gene Watson, MCA 5241
	23	15	MIDNIGHT CRAZY Mac Davis, Casablanca NBLP 7257	62	69	76	I BELIEVE IN YOU ▲ Don Williams, MCA 5133
	24	16	NOT GUILTY Larry Gatlin & the Gatlin Brothers Band, Columbia FC 37464	63	38	29	SOME DAYS ARE DIAMONDS John Denver, RCA AFL1 4055
	25	17	TOWN & COUNTRY Ray Price, Dimension DL 5003	64	47	6	GREATEST HITS VOL. 1 Elvis Presley, RCA AHL1 2347
	26	68	GREATEST HITS ● Ronnie Milsap, RCA AAL1 3772	65	70	16	SLEEPING WITH YOUR MEMORY Janie Fricke, Columbia FC 37535
	27	27	WITH LOVE John Conlee, MCA	66	71	13	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193
	28	52	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	67	73	4	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol S00 12144
	29	25	GOOD TIME LOVIN' MAN Ronnie McDowell, Epic FE 37399	68	67	7	HIGH TIMES Dottie West, Liberty LT 51114
	30	6	HURRICANE Leon Everette, RCA AHL1 4152	69	53	39	LIVE Hoyt Axton, Jeremiah 5002
	31	45	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	70	75	18	HEART TO HEART Reba McEntire, Mercury SRM 16003
	32	65	GREATEST HITS ● The Oak Ridge Boys, MCA 5150	71	51	10	CHRISTMAS WISHES Anne Murray, Capitol SM 16232
	33	24	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416	72	52	8	WHITE CHRISTMAS John Schneider, Scotti Bros. FZ 37617 (CBS)
	34	19	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E 194	73	64	14	LOVIN HER WAS EASIER Tommy and the Glaser Brothers, Elektra 5E 542
	35	29	URBAN CHIPMUNK ● The Chipmunks, RCA AFL1 4027	74	66	14	I'M A LADY Terri Gibbs, MCA 5255
	36	10	CHRISTMAS Kenny Rogers, Liberty 51115	75	74	9	MEL & NANCY Mel Tillis & Nancy Sinatra, Elektra 5E 549
	37	31	NOW OR NEVER John Schneider, Scotti Bros. FZ 37400 (CBS)				
	38	52	I'M COUNTRIFIED Mel McDaniel, Capitol ST 12116				
	39	18	STRAIT COUNTRY George Strait, MCA 5248				

Country

Chart Fax

By ROBYN WELLS

How Sweet It Is: Juice Newton hits the top of the country singles chart for the first time with "The Sweetest Thing," the third single pulled from her album, "Juice." Her debut single from the LP, "Angel Of The Morning," peaked at 22, while the followup tune, "Queen Of Hearts," topped out at 14.

Newton's ability to garner cross airplay is accentuated by the fact that the latter number earned her a Grammy nomination for best female country vocal performance while the former resulted in a similar pop accolade. It's interesting to note that until the appearance of "Juicy" Newton's highest chart success was "Sunshine," which levelled out at 35 in 1980.

And for the fifth time in 45 weeks, "Juice" slides to the fourth spot on the country LP chart, the highest position it has managed to attain thus far.

Newton also becomes the second artist this year to score a first-time ever country chart-topper, following on the heels of Gene Watson's "Fourteen Carat Mind." And counting Steve Wariner's recent No. 1 single, "All Roads Lead To You," Newton becomes the third artist in six weeks to strike the country summit for the first time.

Since 1970, the most prolific years in terms of acts breaking to the top for the first time were 1973 and 1974, when 11 acts made their virgin

(Continued on page 64)

New On The Charts



GAIL ZEILER

"No Place To Hide"—★

San Jose native Gail Zeiler has always been interested in music, learning to play classical piano, string bass, guitar, cello, organ and saxophone at an early age. While still in school, she formed an all-girl band called the Broad Extension.

Following high school graduation, Zeiler toured for a while, working with people like Bo Diddley, Commander Cody and Buddy Miles. Returning home, she formed the South Bay Connection, a firm which put on concerts for charity organizations and booked entertainment in local clubs.

In 1981, Zeiler signed to Equa Records, formed by Dr. Warren Johnson. Recently, she won the Northern California finals of the Wrangler Country Starsearch, sponsored by KEEN-AM San Jose. For more information about Zeiler, contact Equa Records, 1800 Mowry Ave., Fremont, Calif. 94538. (415) 794-6637.

THE HIT SINGLE,

WHEN A MAN LOVES A WOMAN

KOS 340

BB



CB



RW



by

Jack Grayson

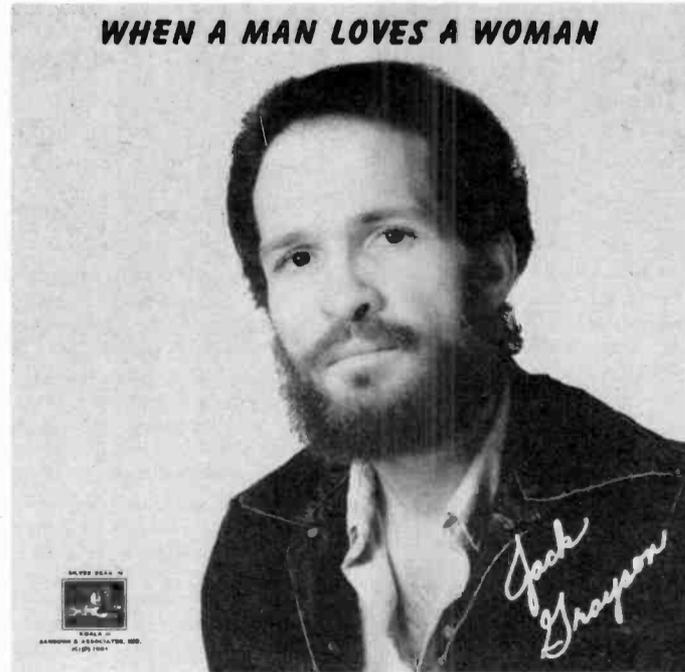
From The Soon To Be Released Album,

WHEN A MAN LOVES A WOMAN KOA 15751

Executive Producer: Wes Sanborn

Produced by: Bernie Vaughn and Jack Grayson

WHEN A MAN LOVES A WOMAN



Koala Record Company • P. O. Box 1680 • Hendersonville, TN 37075 • 615-824-8601

★ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Nine TV Music Specials Via Show Biz-Multimedia

NASHVILLE — Show Biz-Multimedia will produce the nine "Country Comes Alive" television musical specials, budgeted at more than \$5 million and sponsored by Procter & Gamble. The series will air between March and December this year.

Long a top country music producer and tv syndicator, Show Biz was bought last year by Multimedia Inc. of Cincinnati.

Show Biz-Multimedia president Reg Dunlap says he has agreements for Dick Clark and Bob Precht to produce four of the shows. Precht is best known for producing the annual CMA awards show in Nashville. In addition to doing other network specials, Clark continues to produce and star in "American Bandstand." Jim Owens Entertainment will work on other programs in the series.

Noting that only two of the shows are now "in any finished form," Dunlap says the series will be made up of these productions:

"The 16th Annual Music City News Country Awards," set for airing June 7.

"The Music City News Top Country Hits Of the Year Awards Show," spotlighting the top 15 country songs of last year and their writers. Kris Kristofferson will host.

"Ernest Tubbs: An American Original," a salute by other major country music stars to this member of the Grand Ole Opry and the Country Music Hall of Fame.

"The Great American Sing-along," taped in Nashville and on location in Florida and California, hosted by Steve Allen and featuring Jerry Reed, Tanya Tucker, Donna Fargo, T. G. Sheppard, Johnny Lee, Doug Kershaw, Louis Nye, Foster Brooks and George Lindsey.

"Texas And Tennessee—A Musical Affair," a look at the country music and culture of the two states and

a spotlight on some of their most influential artists.

"Conway Twitty On The Mississippi," an appraisal of Twitty's 25-year career, taped on board the "Mississippi Queen" riverboat and at towns along the river.

"Around The World In '82," a two-hour special taped at the World's Fair in Knoxville.

A yet-to-be-determined tribute to a major country music artist.

"The Christmas Legend Of Nashville," a holiday "gathering" of country stars past and present, combining video clips and live performances and produced by Bob Precht.

Station clearance for the series will be handled jointly by the sales departments of Multimedia Program Productions, Inc., Cincinnati, and Show Biz-Multimedia, Nashville.

Multimedia owns "Music City News," six tv stations, 12 radio stations, cable tv franchises, 13 daily and 21 non-daily newspapers.

FLEMING AND MORGAN

Commercial Slant Is Key For Hot Songwriting Duo

• Continued from page 58

Collins for being the catalyst of their success. "The guy has a real ear for commercialism," explains Fleming, "which I think we were missing when we got together."

"I think if we didn't have the guidance of somebody like Tom," Morgan says, "we'd tend to write about things that we were into—things that wouldn't be as marketable. Maybe they'd be more marketable. Who knows?"

"Some of them could be killers," Fleming asserts. "But then again, I almost prefer the consistency on the charts to one killer every five years." Still, she admits to songwriting goals beyond chart prominence. "I'd like to branch out further than we've been able to. Under the guidelines of commercialism, it's more of a sure-shot to write something about love found, love lost—that kind of thing. I'd like to be able to write something that has more depth—that really says something. Occasionally, you can get by with it and be commercial at the same time."



REBA ROLLING—Mercury/PolyGram's Reba McEntire belts out one of her hits for the crowd at Billy Bob's Texas. Backing her here during the two-hour show is her sister, Susie.



LEHR LIVE—Columbia/Sherrill artist Zella Lehr launches into "Blue Eyes Don't Make An Angel" from her upcoming album, "Feedin' The Fire," during a recent taping of "Nashville Alive" at Opryland.

Tourney Aids Fund

NASHVILLE—Proceeds from the first annual Music City Sunshine Golf Classic, to be held Feb. 15-17 in Davie, Fla., will be donated to the Hank Snow International Foundation for Prevention of Child Abuse. More than 120 celebrities and music industry staffers are expected to participate in the event, which features on its honorary committee a number of noted Nashville music executives. For information, contact Bill Haynes at (615) 329-0288.

Chart Fax

• Continued from page 63

appearance to the premier position. The first-time around No. 1 tunesters in 1973 were **Joe Stampley**, "Soul Song;" **Cal Smith**, "The Lord Knows I'm Drinking;" **Barbara Fairchild**, "Teddy Bear Song;" **Charlie Rich**, "Behind Closed Doors;" **Roy Clark**, "Come Live With Me;" **Tanya Tucker**, "What's Your Mama's Name;" **Jeanne Pruett**, "Satin Sheets;" **Johnny Rodriguez**, "You Always Come Back To Hurting Me;" **Kris Kristofferson**, "Why Me;" **George Jones and Tammy Wynette**, "We're Gonna Hold On" (first topser as a duo); and **Marie Osmond**, "Paper Roses."

Making their way to the country climax for the first time in 1974 were **Melba Montgomery**, "No Charge;" **Ronnie Milsap**, "Pure Love;" **Waylon Jennings**, "This Time;" **Mickey Gilley**, "Room Full Of Roses;" **Anne Murray**, "He Thinks I Still Care;" **Bobby Bare**, "Marie Laveau;" **Billy "Crash" Craddock**, "Rub It In;" **Don Williams**, "I Wouldn't Want To Live If You Didn't Love Me;" **Porter Wagoner and Dolly Parton**, "Please Don't Stop Loving Me" (first No. 1 as a duo); **John Denver**, "Back Home Again;" and **Billy Swan**, "I Can Help."

The leanest years since 1970 for acts securing their first No. 1 tune were 1972 and

Some of the responses to their songs they most cherish have been neither financial or critical. These come in fan letters, usually sent to the artists, but passed on to the writers. One erring husband swore he returned to his wife solely from the impetus of hearing Mandrell sing Fleming and Morgan's "Years." More recently, the parents of a little girl who had drowned wrote to Ronnie Milsap, thanking him, Collins and the writers for the comfort offered them via "I Wouldn't Have Missed It For The World," whose theme is that remembered pleasure ameliorates present pain. (Charles Quillen shares writing credits with Fleming and Morgan on this one.)

Most of the Fleming-Morgan backlog of material is now under Welk ownership. Morgan says that they have only about 20 songs in the new catalog and that 75% of these have already been recorded.

"Everything we can write now," Fleming notes, "there's an outlet for."

1977. Those hopping to the top for their first time in 1972 were **Donna Fargo**, "The Happiest Girl In The Whole U.S.A.;" **Jerry Wallace**, "If You Leave Me Tonight I'll Cry;" and **Mel Tillis**, "I Ain't Never."

Those racking up their first topper in 1977 were **Tom Jones**, "Say You'll Stay Until Tomorrow;" **Kenny Rogers**, "Lucille;" and the **Kendalls**, "Heaven's Just A Sin Away."

As for the heady pace set by Watson and Newton, yes, 1982 is shaping up to be the most prodigious for fresh acts to shoot to the top for the first time. However, in 1978, three acts—**Johnny Paycheck**, **Larry Gatlin** and **Margo Smith**—cracked the top for the first time during the first seven weeks of the year. Ultimately that year, only four other acts—**Kenny Rogers and Dottie West**, the **Statler Brothers**, the **Oak Ridge Boys** and **Barbara Mandrell**—managed to strike the summit for their premier time.

Acts who are looking for their first chart-topper and are currently holding starred positions in the top 30 include **Leon Everette**, **John Anderson**, **Ed Bruce**, **Kieran Kane**, **Lacy J. Dalton**, **Reba McEntire**, **Janie Fricke** and **Kim Vassy**.

Still Kicking: "Have You Ever Been Lonely," the novel duet by the long-deceased **Jim Reeves** and **Patsy Cline**, appears to have stopped at

Country Singles A-Z

All I'm Missing Is You (N. Wilson).....	30	Love Was Born (F. Kelly).....	33
Ain't Nobody Gonna Get My Body (B. Vaughn).....	70	Midnight Rodeo (R. Dean, L. Everette)....	10
Another Sleepless Night (J.E. Norman).....	38	Mis'ry River (E. Penney).....	31
Barroom Games (J. Crutchfield).....	91	Mister Garfield (J. Bowen).....	63
Be There For Me Baby (J.E. Norman).....	48	Mountain Of Love (N. Wilson).....	23
Big City (M. Haggard, L. Talley).....	32	New Cut Road (R. Crowell).....	65
Blue Eyes Don't Make An Angel (G. Sutton).....	67	No Relief In Sight (T. Collins).....	39
Blaze Of Glory (Lionel B. Richie).....	9	No Place To Hide (J. Shook, B. Saporiti)...	87
But It's Cheating (J. Feeney).....	56	Now I Lay Me Down To Cheat (B. Sherrill).....	66
Blue Moon With Heartache (R. Crowell)....	15	Oklahoma Crude (Tommy West).....	90
Bobby Sue (R. Chancey).....	36	One Day Since Yesterday (E.P. Ball).....	75
Country Boy Can Survive, A (J. Bowen)....	49	One Night Stanley (T. Edwards).....	94
Crying My Heart Out Over You (R. Scaggs).....	59	Only One You (Buddy Killen).....	4
Diamonds In The Stars (Ray Pennington)....	12	Only You And You Alone (Jerry Kennedy)...	18
Do Me With Love (Jim Ed Norman).....	21	Play Me Or Trade Me (B. Strange).....	43
Don't Come Knockin' (J.B. Barnhill).....	69	Play Something We Could Love To (Larry Butler).....	92
Don't Ever Leave Me Again (B. Fisher).....	53	Preachin' Up A Storm (Larry Rogers).....	19
Don't Lead Me On (B. Saporiti, J. Shook)....	95	Red Neckin' Love Makin' Night (Larry Rogers).....	28
Everybody Loves A Winner (J. Kennedy)....	79	Reverend Mr. Black, The (B. Sherrill).....	74
Everybody Makes Mistakes (B. Sherrill)....	16	Rodeo Romeo (Ray Baker).....	82
Feel (G. Kennedy).....	85	Running On Love (S. Gibson).....	57
Fourteen Karat Mind (Russ Reeder, C. Watson).....	61	She Left Love All Over Me (B. Montgomery).....	22
From Levi's To Calvin Klein Jeans (R. Chancey).....	80	Shadow Of Love (E. Penney).....	93
Guilty Eyes (S. Cornelius, M. Daniel).....	55	Shine (Chips Moman).....	8
Have You Ever Been Lonely (Owen Bradley).....	5	Some Day My Ship's Comin' In (Joe Waters).....	47
Headed For A Heartache (M. Morgan, P. Worley).....	73	Someone Could Lose A Heart Tonight (D. Malloy).....	3
Hell Yes, I Cheated (B. Self, S.S. Singleton Jr.).....	84	Stuck Right In The Middle Of Your Love (L. Rogers).....	20
Highlights of '81 (B. Sherrill).....	77	Sweet Yesterday (T. Collins).....	44
I Can't Say Goodbye To You (M. Sherrill)....	81	Sweetest Thing, The (Richard Landis).....	1
I Don't Want To Want You (K. Lavoie)....	40	Tell Me Why (N. Larkin, E.T. Conley).....	58
I Just Came Home To Count The Memories (F. Jones).....	13	Tennessee Rose (B. Ahern).....	45
I Lie (O. Bradley).....	50	The Clown (C. Twitty, J. Bowen).....	46
I See An Angel Everyday (J. Gibson).....	64	Till Something Better Comes Along (E. Kilroy).....	76
I Wouldn't Have Missed It For The World (R. Milsap, T. Collins).....	54	Through The Years (L.B. Ritchie Jr.).....	60
If Something Should Come Between Us (M. Lloyd).....	37	Too Many Hearts In The Fire (B. Montgomery).....	100
If You're Thinking You Want A Stranger (B. Mevis).....	68	Very Best Is You, The (N. Wilson).....	24
If You're Waiting On Me (J. Gillespie).....	25	Watchin' Girls Go By (Buddy Killen).....	7
Innocent Lies (K. Stiltz, S. James).....	35	Who Do You Know In California (Jimmy Bowen).....	11
I'm Gonna Take My Angel Out Tonight (T. West).....	97	When A Man Loves A Woman (B. Vaughn, J. Grayson).....	34
It Turns Me Inside Out (Jerry Crutchfield).....	51	When You Were Blue (Larry Rogers).....	27
It's High Time (B. Maher, R. Goodrum)....	88	Where There's Smoke There's Fire (Tom Collins).....	62
It's So Close To Christmas (M. Lloyd).....	99	Woman In Me, The (Allan Reynolds).....	72
It's Who You Love (Jimmie Bowen).....	17	Years Ago (Jerry Kennedy).....	83
Lady Lay Down (S. Popovich, B. Justis)....	26	You Look Like The One I Love (S. Gibson).....	42
Lady Lay Down (G. Kennedy).....	71	You're My Bestest Friend (Rick Hall).....	29
Lay Back Down And Love Me (M. Radford).....	52	You're My Favorite Star (Michael Lloyd)...	96
Let The Good Times Roll (E. Kilroy).....	98	You're The Best Break (Tommy West).....	14
Let's Get Together And Cry (Ray Baker)....	86		
Lies On Your Lips (R. Oates).....	41		
Lonely Nights (Jim Ed Norman).....	2		
Lord I Hope This Day Is Good (D. Williams, G. Fundis).....	6		
Love In The First Degree (Alabama, L. McBride, H. Shedd).....	89		
Love Never Comes Easy (James Stroud)....	78		

Nelson To Make TV Acting Debut

NASHVILLE—Willie Nelson will make his television acting debut in "Coming Out Of The Ice," the story of Victor Herman, a young American who survives 18 years of torture, starvation and brutality in Siberia. The two-hour special will air on CBS this season.

Filmed in Finland and England, the drama stars John Savage as Herman. Nelson plays Red Loon, a fellow American prisoner who saves Herman's life. Producer is Christopher Pearce, with Frank Konigsberg acting as executive producer. Waris Hussein is the director. The screenplay was written by Alan Sharp.

Host Telethon

ATLANTA—Mickey Gilley and Ralph Emery have been tapped to host the third annual Arthritis Foundation national telethon originating from the Tenn. Performing Arts Center May 31.

The seven-hour show, distributed through both cable and broadcast television stations throughout the U.S., is scheduled to reach a potential audience of 20 million households.

Gilley and Emery will be joined by other country music industry personalities during the course of the telethon.

Disco Business



Billboard Photo By Bettina Cirone

WONDER TOASTS—Motown Records artist, Stevie Wonder, joins disco grand dame Regine Zylberberg in a champagne toast during Regine's grand New Year's Eve bash at her New York club. Among the people shelling out \$600 per couple for the event were Cher, Karen Black, Peter Falk, John Casavettes, Gena Rowlands, Ben Gazzara and Wonder with a party of 12 that included his wife Yolanda.

26-WEEK RUN

'Live At Famous' Set For TV

By WANDA FREEMAN

NEW ORLEANS—A former movie house that became a successful disco makes another enterprising move when it debuts on television this year. "Live at the Famous," a one-hour dance program videotaped at the Famous Theatre Disco, is marked for a 26-week run on WDSU-TV (NBC), it began Saturday, Jan. 9. The series will be simulcast on urban-contemporary radio station WAIL-FM, and hosted by the station's program director, Barry Richards.

In addition to dancing by New Orleansians, "Live" will feature regular interviews with recording artists, premiering with Jermaine Jackson. Upcoming shows promise the Spinners, Patti LaBelle, Jean Knight and Premium, and Chocolate Milk.

Another "Live at the Famous" standard will be video music roll-ins, with the pilot offering "Start Me Up" by the Rolling Stones, "Give It To Me Baby" by Rick James and "Lady" by the Commodores.

Executive producer Vincent Butler, who started converting the theatre into a disco in late 1978, says the idea for a series goes back a couple of years.

New Mgmt. Co. Bows In N.Y.

NEW YORK—Cameo Management has been formed here by Dan DeAngelis and Lou Magrino, executive producers of such artists as Stephanie Mills.

In addition to its management responsibilities, Cameo will provide additional mixing on such products as the single and LP of "Flashback" by CM Lord, a singer/songwriter who has written for such artists as the Temptations, Freda Payne, Roslyn Woods and Midnight Rhythm, and who now records for Montage Records.

Cameo has also formed Wave Records, a label that has released and promotes products such as artists Bonnie Forman's "All Night." Both companies will pay specific attention to product by dance music artists.

According to Magrino, Wave is primarily interested in signing artists who are also writers, and are available for touring.

Producer Hank Spann was program director of New Orleans' WBOK-FM at the time, and Butler recalls, "He was saying the club was perfect for a show... then he went to Motown... But Barry (Richards) came into town."

Both Spann and Richards brought television credentials to the project. Spann had spent four years as a producer on Manhattan Teleprompter's "Jazz in the J" in the mid-1970s, and Richards had hosted "Studio '78," which aired in Washington and Baltimore.

As the Famous was drawing capacity crowds nightly, Richards was broadcasting from the club every weekend, and Spann was visiting periodically. Enthusiasm grew, and suddenly snowballed late in 1981.

"The search was on for a director," says Butler, and the group found Jim Pratt of Focus Tele-Productions: auditions for local dancers were held in October with the hopes of a Thanksgiving premiere. Major clients have been recruited, and syndication of "Live at the Famous" is the next ambition.

The six months it took to convert the theatre, plus three years of "changing and rearranging," prepared the Famous for tv productions. "Only the monitors were pushed in, and two fog machines," says Butler.

He says the club has "maybe seven or eight different light shows." Four or five of these are automated. Others are manually controlled. Manager Henry Augustus and house disk jockeys Ernest Poision and "Slick Lee" Coakley serve as the tv series sound technicians.

The club frequently attracts personal appearances by recording artists. Frankie Smith and Rick James among them, and Butler figures his tv guest list will be based on "whoever's in the area."

If a successful series means more patronage for the Famous, it's hard to imagine where the people will fit unless the building expands. Fridays and Saturdays are always full, and the Famous crowd is a late crowd. People trickle in at midnight and pour in at 2 a.m., and they dance the night away until a mass exodus around 6 a.m. Wednesdays are also strong: "We always have a packed house," says Butler. "Other nights

LaRue-Webb Seeks Foreign \$\$ Labels To Receive Exclusive Products Rights In Return

NEW YORK—Foreign record labels willing to invest funds in the U.S. production of new repertoire by dance music artists, in return for exclusive release rights in their particular territory, are being solicited by performer D.C. LaRue and entrepreneur Roy Webb, through a new venture, LaRue-Webb Ltd.

The pair is looking to record artists with some name value, so that prospective investors can evaluate sales potential for their market. Both men believe that this "production cooperative" can appeal to name acts currently without long-term label deals, who want to maintain an international product presence in the interim.

The scheme is basically a variation on the practice of offering license deals to overseas labels in return for advances on royalties, and using those advances to fund record-

ing. Main difference appears to be the flexibility of the enterprise, leaving participants to come in and out artist by artist, project by project, rather than commit long-term to an extensive roster of acts or a large catalog with a percentage of uncommercial repertoire.

LaRue, known for such disco successes as "Cathedrals," "Confessions," "A Night At Studio 54" and his contribution to the "Thank God It's Friday" soundtrack, will be the company's principal producer and first artist. However, the venture is hoping to conclude agreements with other established performers currently between labels, such as Sylvester and Tasha Thomas.

LaRue and Webb say the cooperative will solicit participation by small labels worldwide. These would be expected to contribute between \$5,000 and \$10,000 to the cost of producing a master in New York on the artist in question. Local release rights, and a royalty rate to be agreed upon, would be their potential return on investment.

No long-term commitment is necessary, says LaRue. "They are free to come in, or stay put, on a project-by-project basis. It will also be good for the artist, in that he can come in for one trial record, and if he feels that it's not for him, then he's free to move on."

The initial emphasis will be on dance music-oriented artists, but LaRue-Webb will be expanded to cover all musical formats if successful. And although the company will focus on international markets, it will explore, too, the feasibility of U.S. release for its productions, either through established labels or re-

gionally on small custom imprints handled by distributors and/or retailers. The participation fee would be the same as for foreign investors.

LaRue-Webb is also creating what it calls a contemporary dance orchestra that will tour throughout the U.S. and Europe. The concept, they state, is based on the "growing popularity" of big bands at college dances, and the success of product like "Hooked On Classics."

The orchestra, headed by LaRue, and named the D.C. LaRue High Society Orchestra, will be part theatre, part dance band, according to LaRue. It is expected to be launched this spring at the Copacabana nightclub here.

Says Webb, "Big bands are touring now more than at any other time in the past 30 years. We feel the time is right for a contemporary presentation of the concept."

(Continued on page 66)

Music Man Is Purchased By San Jose Co.

LOS ANGELES—Terry's Travelling Music Show, a San Jose-based mobile disco operation, has acquired controlling interests in the Music Man, one of the oldest and most established mobile music services in this area.

Andy Ebon and Scott Foell, who headed the Music Man, will continue their affiliation with the operation as disk jockeys.

According to Ebon and Foell, the decision to sell the Music Man was

(Continued on page 66)

JANUARY 30, 1982, BILLBOARD

THE DISCO SOURCE

DOWNSTAIRS

HOT & NEW

12"—Fashion, Level 42, Marcia Hines, Sylvia Love, Marc Harris, Toni Basil, Human League (both), Pete Shelly (both), Frontline Orchestra, Alton Edwards, Dance Reaction, Johnny Bristol, Harlow (new), Boots Clemens, What Nots, Junior, Tomorrow's Edition, Amy Bolton, Tom Brown, Art Noir, Fugeo, Duran Duran, Hot Plate II, Slyck, Flock Of Sea Gulls, Kool & The Gang, Perry Haines, Empire, Show Stoppers, Vicki D., Goldie Alexander, Sky, Pure Energy, Henderson & Whitfield, Stone, Ednah Holt, Telex, Komiko, Xavier, Orlina Newton-John, Clocks, Chaz Jankel (Re-mix), Rita Marley, Sky (Celebrate), Hot posse, Krystal and Team, Direct Drive, Heaven 17 (Play To Win), Bar-Kays (Import).

LPs—Human League, Mix Your Own Stars, Patrick Cowley (Megatron), Liquid Liquid, Whispers, Ze Xmas, Linda Clifford, Pete Shelley, Empress.

'NEW RECORDS DAILY'

Singles 1929-1980, over 100,000 titles in stock, send \$1.25 for catalog. Master Charge & Visa. Call us for new imports

DOWNSTAIRS RECORDS
20 West 43rd St., New York, N.Y. 10036
212/354-4684

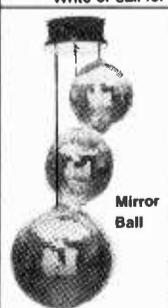
WE SHIP UPS WITHIN 24 hrs

MANUFACTURERS AND DISTRIBUTORS

Write or call for free catalog

FARRALAN Enterprises, Inc.

66 Commerce Drive
Farmingdale, N.Y. 11735, USA
516-752-9824
TELEX: 221618 FARRA UR

 Mirror Ball	 F-301	 Helicopter Beacon	 Fresnel
 Rope Lights			

- MIRROR EFFECTS
- HELICOPTERS
- THEATER LIGHTS
- PIN SPOTS
- SPEAKERS
- CONTROLLERS
- RAIN LITES
- MIXERS
- NEON
- ROPE LIGHTS

Installations through authorized dealers worldwide include:
 CRAZY HORSE—CHILE / CLUB HIPPOPOTAMUS—MEXICO
 SCARAMOUCHE—MEXICO / COMMERCIAL CENTER—VENEZUELA
 SALTY DOG—NEW YORK / LA CASCADA—PANAMA
 DISCOTECH ESTRAMBURGO—PANAMA / TRADEWINDS—NEW JERSEY

Disco Mix

By BARRY LEDERER

NEW YORK—It is no surprise that the MCA album by Imagination is already showing movement on the charts, as well as intense play in the clubs. This LP is one of the smoother and more sensuous productions to be heard in sometime. The album title and lead cut, "Body Talk," at 6:02, is the selection that sets the pace. The style is sassy, and nitty-gritty in feeling, but tasteful in production. The song is reminiscent of "Rise" by Herb Alpert. "So Good, So Right" continues in this style with a lengthy instrumental introduction that provides a rich backdrop for the group's sweet harmonies. "Burnin' Up" is a more uptempo jazz number with piano highlights. "Tell Me What You Want My Love" and "Flashback" are both easy-going and mid-tempo in beat. However, they lack the slickness of the other selections. Producers—arrangers, Tony Swane and Steve Jolley, will have difficulty deciding their first 12-incher from this top-notch production.

★ ★ ★

The Hawaii Disk Jockey Assn.'s movers include: "Quick Slick" by Syreeta (Motown); "Camouflage," Rufus (MCA); "Young Turks" by Rod Stewart (Warner Bros.); "Our Lips Are Sealed" by the Go-Go's (IRS); "Garden Of Eve" by Yvonne Gage (Atlantic); and "Count On Me" by Candi Staton (Sugarhill).

★ ★ ★

The Philadelphia Spinners Assn. sees the following releases showing positive response in its area: "Shake" by GQ (Arista); "Fungi Man" by Tom Browne (Arista); "Apache" by the Sugarhill Gang (Sugarhill); "Rockin' To The Beat" by Fatback (Spring); and "Love In The Fast Lane" by Dynasty (Solar).

★ ★ ★

The T.O.P. 25 Record Pool San Francisco, compiled by George Ferren, lists the following new entries on HS playlist: "Can't Hold Back" / "Baby Not Tonight" by Kano (Atlantic); "Sure Shoot" by Tracy Weber (RFC); "Too Damn Hot" by the Duncans (Malaco); "Can't Shake The Feeling" by the Spinners (Atlantic); "Hold Me Down" by Lipps Inc. (Casablanca); and Letta Mbulu's "Kilimanjaro" (MJS).

★ ★ ★

Moby Dick Records has released a special DJ 'EP' which contains 12-inch versions from three different artists. Carol Jiani's "Mercy" and "The Woman In Me," are both extended and reworked by Moby Dick and are the highlights of this disk. "Mercy" is a driving brass and guitar pleaser that is non-stop energy. "The Woman In Me" is a light hearted romp, with musical styling similar to the Supremes and Mary Wells. The arrangements, including a saxophone solo, and synthesizer usage, give the dancer a definite feel of the '60s but with a 1980s pulse. Of the two selections by Lazar, "His Name Is Charlie" and "Lazar," the latter has the greater potential in its intriguing and captivating arrangements. Peter Griffin's "Devil's Reception" and "Step By Step" are in a rock-oriented style, and need a

LaRue-Webb Seeks Foreign Label Funds

• Continued from page 65

The orchestra will blend swing, disco, light rock and latin, with foxtrots and theatrical music. Small, independent concert promoters interested in the band will be urged to develop new venues such as hotel ballrooms, to feature the High Society Orch. Large nightclubs, casino showrooms and college campuses will also be utilized, states Webb.

second listen. Future releases from this label include: "Won't You Dance With Me?/Sooner Or Later (I'm Gonna Be The One)" by Crystal and the Team; "American Dream" by Hot Posse; "Jump! Shout!" by Lisa; "Dance On The Groove And Do The Funk" by Lover International; and "Give It To Me" by the Partners.

★ ★ ★

On Saturday (16), an estimated crowd of over 10,000 passed through the doors of the recently opened Moscone Convention Center, San Francisco, for a party hosted by Dick Collier, Jr. (Trocadero Transfer owner) and John Vukas (San Francisco entrepreneur). Highlighting the production was entertainment by Sylvester and his 16 piece orchestra, The Boystown Gang, Jeannie Tracey, and The Patrick Crowley Singers. DJs Michael Lewis and Craig Morey capably provided music for the evening titled "First Encounter." Topping the 12 hours of music they provided were, "I Thought I Would Never Find Love"/"The Feeling Is Still There" by Ruby Wilson (Malaco); "The Letter" by Presley Gomez ('O' Records); "Jump! Shout!" by Lisa (Hot Tracks); "Tripping On The Moon" by Cerrone (Mallagator); "Last Night" by Harry Valentine (Lancer); "Kiss Me" by Zin-Zin (Imported); "Your Love Still Brings Me To My Knees" by Marcia Hines (Friends); "Volcano" by Marzio (Maximus); and "An American Dream" by Hot Posse (Moby Dick). The entire production was dazzling, artistic, and creative.

★ ★ ★

The S.E.D.A. Record Pool, Miami, reports the following showing positive response among their DJs: "What Does It Take," Amy Bolton (Imported); Imagination's "Bodytalk" LP, (MCA); "I Will Survive," Creme D'Cocoa (Venture); "We'll Make It," Mike and Brenda Sutton (Sam); and

San José Co. Buys Music Man

• Continued from page 65

based on their need for time to pursue other interests. They feel that the merging of the two operations has resulted in the formation of one of the biggest and most comprehensive mobile music operations in this country.

Terry's Travelling Music Show is headed by Terry Paulin and Linda Mazur. According to Paulin, the acquisition of Music Man provides his company with access to four highly qualified DJs representing over 25 years of experience in the business. He adds, "We have also developed a training program to further enlarge the staff."

Paulin reveals that all the company's sound systems have been outfitted with "pink nose" generators, real-time analyzers and 20-band equalizers. He states that these additions will allow the company to quickly and effortlessly match the systems' output to the exact acoustic peculiarities of each location at which the company performs.

The expanded Terry's Travelling Music Show has also added video capabilities for those patrons desiring this facility.

Under terms of the acquisition, the entire operation will assume the name Music Man; headquarters will be in Milpitas, Calif.

Prices and other terms and conditions of the combined venture will remain unchanged through the first six months of 1982.

various cuts from the Suzy Q LP, "Get On Up" (Atlantic). Imported favorites include the Modern Romance LP (WEA); "I Don't Know What It Is," Pete Shelley (Genetic); "Disco Train," Dance Reaction (FR); "Shine On," Celena Duncan (RCA); and selections from the Alec R. Costandinos LP "Americana" (RCA). Ballads include "Didn't I Blow Your Mind," the Spinner's LP (Atlantic); Rufus' LP "True Love," (MCA); "Keep It Comin'," Jean Knight & Premium's LP (Cotillion); Bryson's LP "Let The Feeling Flow"

(Capitol); and "Stop, Look & Listen," Patti Austin's LP (Warner).

★ ★ ★

Bo Crane's Musical Report, also out of Miami, selects import and chart-heading records including "Tainted Love/Where Did Our Love Go?" Softcell (Sire); "Chihuahua," Bow Wow Wow (RCA); "One World (Not Three)/Too Much Information," Poice (A&M); "Spasticvs Autistics," Ian Dury (Polydor); "Young Turks," Rod Stewart (Warner Bros.); "Me & Mr. Sanchez," Blue

Rondo A La Turk, (Virgin); "I Don't Know What It Is," Pete Shelley (Genetic); and "Everybody Salsa/Salsa Rhapsody," Modern-Romance (WEA).

★ ★ ★

The Western Association of Rock Deejays in San Francisco pick Haircut 100's "Favorite Shirt (Boy Meets Girl)" (Arista); "Worlds In Collision," Jerry Harrison (Warner Bros.); "Sweetheart," Marianne Faithful (Island); "Papa's Got A Brand New Pig Bag," Pig Bag (Stiff).

Billboard

Disco Top 80

Survey For Week Ending 1/30/82

Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	2	7	YOU'RE THE ONE FOR ME—D. Train—Prelude (12 inch) PRLD 621	41	46	7	FAVORITE SHIRT/(BOY MEETS GIRL)—Haircut 100—Arista (12 inch) Import
2	1	10	I CAN'T GO FOR THAT (No Can Do)—Daryl Hall & John Oates—RCA (LP) AFL1-4028	42	45	8	KICKIN' BACK—LTD—A&M (LP) SP 4881
3	3	12	CALL ME/LET'S CELEBRATE—Skiyy—Salsoul (12 inch) SG 365	43	34	14	TAKE MY HEART/GET DOWN ON IT—Kool and the Gang—De-Lite/Polygram (LP) DSR 8502
4	4	15	YOU CAN/FIRE IN MY HEART—Madleen Kane—Chalea (LP) CH0702	44	18	16	HAPPY DAYS/TEE'S HAPPY—North End featuring Michelle Wallace—Emergency (12-inch) ENDS 6520
5	5	23	TAINTED LOVE/WHERE DID OUR LOVE GO—Soft Cell—Sire/Warner Bros. (LP/12-inch) SRK 3647/DERE 49856	45	50	6	JOHNNY ARE YOU QUEER?/(Let's Do) THE BLACKOUT—Josie Cotton—Elektra (12 inch) AS 11538
6	6	9	SURE SHOT—Tracy Weber—RFC/Quality (12 inch) QRFC 005	46	51	4	THE TWO OF US—Ronnie Jones & Claudja Barry—Handshake (12-inch) 4W9 02554
7	7	21	GENIUS OF LOVE/WORDY RAPPINHOOD—Tom Tom Club—Sire/Warner Bros. (LP/12-inch) SFK 3628/DSRF 49817	47	52	2	IN THE RAW—Whispers—Solar (LP) EAS 27
8	10	6	MEGATRON MAN/GET A LITTLE—Patrick Cowley—Megatone (LP) M1002	48	55	2	HELP IS ON THE WAY—Whatnauts—Harlem International (12-inch) HIR 110
9	9	12	LOVE FEVER—Gayle Adams—Prelude (12 inch) PRLD 618	49	54	7	WE'LL MAKE IT—Mike & Brenda Sutton—Sam (12 inch) S12342
10	11	9	SIXTY-NINE—Brooklyn Express—One Way Records (12 inch) OW003A	50	56	2	BURNIN' UP/SO GOOD SO RIGHT—Imagination—MCA (LP) MCA 5271
11	20	4	GLAD TO KNOW YOU—Chas Jankel—A&M (LP) SP 4885	51	53	6	APACHE—Sugar Hill Gang—Sugar Hill (12 inch) SH567
12	13	11	COME LET ME LOVE YOU—Jeanette "Lady" Day—Prelude (12-inch) PRLD 619	52	57	3	FREAKMAN—Empire—RFC/Quality (12 inch) QRFC 007
13	15	8	GIGOLO—Mary Wells—Epic (LP) ARE 37540	53	58	3	NSB RADIO/THE BEAT INSIDE—Nick Straker Band—Prelude (LP) PRL 14101
14	14	10	MIRROR MIRROR/WORK THAT BODY—Diana Ross—RCA (LP) AFL1-4153	54	59	2	THE VISITOR/WHEN ALL IS SAID AND DONE—ABBA—Atlantic (LP) SD 19332
15	16	10	ARE YOU LOVIN' SOMEBODY/YOU REALLY GOT A HOLD ON ME—Debra DeJean—Handshake (12 inch) 4W9-02541	55	61	3	CENTERFOLD/FLAMETHROWER—J. Geils Band—EMI (LP) SOO 17062
16	9	15	LET'S GROOVE/I'VE HAD ENOUGH—Earth, Wind & Fire—Columbia (LP) TC 37548	56	62	2	NEVER SAY NEVER—Romeo Void—415 Records (EP) A-0007
17	19	7	GET ON UP/WITH YOUR LOVE/TONIGHT—Suzi Q—RFC/Atlantic (LP) SD 19328	57	41	10	PHYSICAL—Olivia Newton-John—MCA (LP) MCA 5229
18	23	8	JAPANESE BOY—Aneka—Handshake (12 inch) 4W902623	58	65	2	U TURN ME ON—Tomorrow's Edition—RFC/Atlantic (12 inch) DM 4825
19	24	4	MAMA USED TO SAY—Junior—Mercury (12-inch) MDS 4014	59	49	7	HIT & RUN/FREAKY BEHAVIOR—Bar-Kays—Mercury (LP) SRM 14028
20	18	18	LET'S STAND TOGETHER/TAKE MY LOVE—Melba Moore—EMI (LP) ST 17060	NEW ENTRY			TIME—Stone—West End (12-inch) WES 33-139
21	26	7	QUICK SLICK/OUT THE BOX/CAN'T SHAKE YOUR LOVE—Syreeta—Tamlia (LP) T8-376MI	61	69	2	CAN'T BE FUNKY—Bush Tetras—Stiff (EP) TEES 1208
22	27	6	WATCH OUT—Brandi Wells—WMOT (LP) FW37668	62	68	2	LIFE IN SPACE—Mayday—A&M (LP) SP 17180
23	12	13	ROCK YOUR WORLD—Weeks & Co.—Chaz Ro/ Brasilia Dist. (12 inch) CHDS 2519	63	47	15	R.R. EXPRESS—Rose Royce—Whitfield (LP) WHK 3620
24	22	9	HOLD ME DOWN/DESIGNER MUSIC—Lipps Inc.—Casablanca (LP) NBLP 7262	64	NEW ENTRY		THE BEAT ESCAPE—Fingerprntz—Stiff (LP) TEES 1001
25	30	6	THIS BEAT IS MINE—Vicky "D"—Sam (12 inch) S12343	65	NEW ENTRY		SPRING IN FIALTA—Slow Children—Ensign/RCA (LP) BXL-1-4204
26	28	14	JUST CAN'T GET ENOUGH—Depeche Mode—Sire/Warner Bros. (LP) SRK 3642	66	44	24	COOL/GET IT UP—The Time—Warner Bros. (LP) BSK 3589
27	37	4	TELL ME THAT I'M DREAMING—Was (Not Was)—Island/ZE (12-inch) DISD 50011	67	67	2	SERIOUS SIRIUS SPACE PARTY—Ednah Holt—West End (12 inch) WES 22138
28	29	16	MODERN LOVE IS AUTOMATIC/TELECOMMUNICATION—Flock of Seagulls—Jive/Arista (EP) VK 22001	68	NEW ENTRY		DON'T TURN YOUR BACK ON LOVE—Eloise Whitaker—Destiny (LP) DLA 10006
29	33	7	I DON'T KNOW WHAT IT IS/HOMOSAPIENS—Pete Shelley—Genetic (LP/12-inch) Import	69	NEW ENTRY		MAKE UP YOUR MIND—Aurra—Salsoul (LP/12-inch) SA 8551/SG 360
30	21	17	CAN YOU MOVE—Modern Romance—Atlantic (12 inch) DMD 4819	70	NEW ENTRY		ABACAB—Genesis—Atlantic (LP) SD 19313
31	31	16	PLAY TO WIN/PENTHOUSE & PAVEMENT—Heaven 17—Virgin (LP) Import	71	60	23	THE GENIE/DO YOU LOVE ME—Patti Austin—Qwest/Warner Bros. (LP) QWS 3591
32	32	6	TURN YOUR LOVE AROUND—George Benson—Warner Bros. (LP) 2HW 3577	72	70	18	WAIT FOR ME/SNAP SHOT/PARTY LIGHTS—Slave—Atlantic (LP) SD 5227
33	38	6	THIS IS RADIO CLASH—The Clash—Epic (12 inch) 492662	73	71	11	THIS MUST BE HEAVEN—Jerry Carr—Cherie/Atlantic (12-inch) DM4821
34	39	4	FUNGI MAMA (BEBOPAFUNKADISCOLYPSO)—Tom Brown—Arista (LP) GRP 5507	74	48	14	NOBODY ELSE—Karen Silver—RFC/Quality (12-inch) QRFC 004
35	25	9	CAN'T HOLD BACK/BABY NOT TONIGHT—Kano—Mirage/Atlantic (LP) WTG 19327	75	64	19	MONY MONY/BABY TALK—Billy Idol—Chrysalis (EP) CEP 4000
36	36	8	GARDEN OF EVE—Yvonne Gage—RFC/Atlantic (12 inch) DMD 284	76	75	14	I WILL FIGHT—Gladys Knight—Columbia (LP) FC 37086
37	42	6	SHAKE IT UP/CRUISER—The Cars—Elektra (LP) 5E567	77	76	16	JERKIN' BACK'N' FORTH/THROUGH BEING COOL/GOING UNDER—Devo—Warner Bros. (LP) BSK 3595
38	43	11	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—Virgin (LP) Import	78	74	19	WALKING INTO SUNSHINE/DON'T TELL ME/I NEED YOUR LOVE—Central Line—Mercury (LP) SRM14033
39	40	23	I GOT A LINE ON YOU/X FACTOR/MENERGY—Patrick Cowley—Fusion (LP) FPSF 004	79	72	15	INSIDE YOU—Isley Brothers—T-Neck (LP) FZ 37533
40	17	18	CONTROVERSY/LET'S WORK—Prince—Warner Bros. (LP) BSK 3601	80	63	4	COME BACK LOVER COME BACK/TAKE IT TO THE TOP—Sylvers—Solar (LP) S22

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. *non-commercial 12-inch

★ Superstars are awarded to those products demonstrating the greatest audience response on 15 U.S. regional disco lists. (Prime Movers).
★ Stars are awarded to other products demonstrating significant response.

DISCO & DANCE REC.
MAIL ORDER SERVICE
Retail • DJ • Imports & U.S.

Telex: 230 199 SWIFT-JR (MAIL-O)
Call or write us—Fastest service, best stock and cheapest retail price on U.S. and imports. Send for our FREE lists of imports, 12" Discs, and U.S. LP's.

Call us about our AUTOMATIC MAILING SUBSCRIPTION—SERVICE—personalized to the needs of your disco or area. We export to DJs in all countries (retail only).

All orders are shipped immediately U.P.S.—We give personal attention to your needs

MAIL O DISC RECORDS
40 SOUTH MALL, PLAINVIEW, NY 11803
PHONE (516) 694-0088

NEW 12"—Was Not Was, Yella (Genius Rap by Tom Tom), Ferrarra (Disconet Mix), Kebekelectric (Remix), Bruce Johnson (Remix), Marsha Hunt (Remix), Sunbelt, Coco De Jour, Veterans, Fat Eddie Band, Modern Romance, Yello, Mood, Slave, Earth, Wind Fire (Remix), Mad, Kane (Remix), Kaseo, Hot Posse, Vogue, Amil Stewart, Brandi Walker, Spandau Ballet, Liquid Liquid, Romeo Void, Marilyn & Movie Stars, Fashion, Rick James (Ghetto Life), Tom Browne, Hot Plate 2, Seasons Past, Peggy Dodson, David Gamson, Pig Bag (Remix), Alton Edwards, Front Line Orch., Imagination (Burnin' Up), Level 42, Mystery (Remix), Crystal & the Team, George Benson, Time Bandits, Zinn Zinn, Diana Ross (15 Min. Medley), Rod Stewart, Olivia Newton-John, Lipps Inc., Peter Griffin (Remix), Marc Harris, Gary Glitter Medley, Boney M Medley, Westap, Jean Shy, Nona Hendrix, Luther Vandross, Human League, Disco Train, Terry Clayton, Hot Shot, Immortals, Something Special, Ecstasy Passion & Pain (Remix), Nick Straker-Leaving (Remix), Marcia Hines, Pete Richards, Pete Shelley, Patti Austin (Remix), Glenn Miller Medley. IMPORT NEW LP's: Pete Shelley, Firefly (New), Prelude Dance, Rockets, Check Out the Groove, Jimmy Ross, Ottawan 2, Full Time Winter, Disco Cross Vol. 2, Mix Your Own Stars (All Breaks).



WHETHER YOU CAN READ IT OR NOT

**SPANISH
LANGUAGE
MONTHLY**

EN ESPAÑOL Billboard

WILL SPEAK FOR YOU IN THE BILLION DOLLAR WORLD-WIDE SPANISH MARKET!

The new **BILLBOARD** Publication that thousands of industry leaders throughout the Spanish-speaking world can and will read!

Billboard's Spanish Language Monthly is your new link to one of the world's most dynamic markets! Billboard en Español is the hottest **NEWS** and the most penetrating **EDITORIAL** features for and from all of the Spanish-speaking nations and the Spanish-speaking U.S. markets. The **CHARTS** will go Latin as Billboard en Español tracks this area's biggest regional and international hits. And, your **ADVERTISEMENTS** will open up a new world of sales in a market that is now ready to buy!

Here are the booming market figures for Music-Record-Tape-Equipment-Accessory Sales!

SPANISH MARKET IN MILLIONS/U.S. DOLLARS

Mexico	330	U.S. (Latino)	70	Chile	10
Spain/	250	Colombia	40	Peru	6
Argentina	100	Central America	20	Uruguay/Paraguay/Bolivia	5
Venezuela	100	Puerto Rico	20	Brazil (Spanish/ Portuguese)	350
		Ecuador	11		

ADVERTISING RATE CARD

**ADVERTISING DEPT.
BILLBOARD EN ESPAÑOL
1515 BROADWAY NEW YORK, N. Y. 10036**

Yes, **Billboard**

- Please send your Advertising Rate Card and all pertinent information.
- Have your sales representative call me. My phone number is _____

NAME _____
TITLE _____
COMPANY _____
ADDRESS _____
CITY/STATE/NATION _____ ZIP _____

If you wish to receive a complimentary copy of Billboard en Español, please forward request on your company letterhead. Copies will also be sent to your international affiliates upon request.

EN ESPAÑOL Billboard

1515 BROADWAY, NEW YORK, N. Y. 10036 (212) 764-7446

...Speak To The World-Wide Spanish Market!

Rough Sledding For Rights Group PRS Chief Sees Difficulty In Negotiating New Pacts

• Continued from page 4

J.B. Love says that the conflict may well not be resolved this year.

Unlike the PRS, PPL has no problem with ITV whose use of recorded music is limited and is paid for on the basis of a fixed rate per minute.

To complete the picture of unresolved arbitration there is the chaotic state of negotiations between video producers and rights owners. There has been a general failure in Europe for the two sides to come to terms and most commentators are extremely pessimistic about the prospects of any significant accommodation being reached this year.

Further efforts to solve the IFPI-BIEM deadlock are being made Friday (29) when representatives of both sides have a one-day meeting at the Negresco Hotel, Nice, with the understanding that any agreement reached will be backdated to Jan. 1 this year. And on Feb. 17 in Amsterdam there will be a further meeting to consider the preliminary report of the firm of accountants appointed to look into packaging costs to help determine a fair allowance (Billboard, Dec. 5).

Meanwhile, a preliminary judgment in the conflict between the PRS and ITV is expected soon—but this will only provide a ruling as to whether the Performing Rights Tribunal has the jurisdiction to deal with the ITV's complaint.

Freegard says that the PRS wants to have its license fee from ITV based on a percentage of advertising income. He points out that the present lump sum payment represents only 0.6% of commercial tele-

vision's net advertising revenue. The PRS is pressing for 1.5%—which compares with the BBC's payment to the PRS of 2% of its license income, amounting to around \$18 million annually.

Says Freegard: "Independent Television is the only broadcasting organization whose PRS payment is not based on a percentage of income and we want to bring it into line. Up until a few years ago the lump sum agreement with ITV produced payments which, assessed as a percentage of advertising revenue were rea-

sonable. But the percentage has become progressively reduced over the last few years. The problem was that our negotiations took place in 1973/4 and in 1977 when the television industry had a relatively gloomy view of its prospects. In each case, however, after the event, the revenue shot up. Whereas 15 years ago our income from ITV represented about 1% of advertising revenue, it is now down to just over 0.5% and heading lower. It is an intolerable situation, and we are going to fight very hard to resolve it."

Fonit-Cetra Reverses AFI Decision

MILAN—Fonit-Cetra, state-owned record company which is linked to the national RAI-TV broadcasting networks, is to withdraw its resignation from the Associazione dei Fonografici Italiani (AFI), the local IFPI association of record companies.

The original decision to quit the watchdog organization was made by Fonit-Cetra directors at the end of November last year.

Carlo Fontana, managing director of the record company, says: "We felt we had to make the gesture because we couldn't tolerate any longer a situation where we felt we were always under suspicion of taking advantage of our public industry status to get privileges in terms of promotion or exposure on RAI's state-owned television and radio services."

Now, Fontana says, Fonit-Cetra has firmly denied there have been any special privileges, especially

over gaining priority in selection of theme music for RAI programs.

He adds: "It is only too easy for some sections of the record industry in Italy to forget that Fonit-Cetra, correctly interpreting its role as a public industry sector, is actively supporting all kinds of music with any sort of cultural relevance. This is something no-one else seems to be doing."

As a result of Fonit-Cetra emphasizing its own industry stance, the AFI has sent a note of apology and explanation and, says Fontana, he has now asked the Fonit-Cetra board of directors to withdraw the resignation, and this will be done.

French Record Sales Rise

PARIS—French record sales rose 4.5% in 1981 to a total of 150 million units, according to first estimates just released here, value increased 13% to \$414 million.

Industry trade association SNEPA, in an unofficial preliminary report readied for MIDEM, confirms a definite though limited improvement in performance during 1981, marked particularly by strong end-of-year sales and a boom in cassettes.

Singles sales totalled 61 million units, 12% up on 1980, album sales 60 million (down 6%), and cassettes

26 million (up 26%). Other formats brought total units sold by France's 16 main distributors, representing 90% of the market, to around 150 million units, compared with 144 million the year before.

The 13% increase in value compares with 1980's 9% rise over 1979, and this despite the fact that the average record price index for 1981 was only 7.5% up on 1980, with inflation running at 14%.

And now the French record industry is faced with a voluntary price freeze till April, though most companies had planned a rise in February.

A rise averaging out at 5% was imposed in October, and company heads are already complaining that it was accompanied by no voluntary brake on record pressing, packaging and other costs, which continue to soar.

Unofficially, some companies are known to be ignoring the current freeze at retail level, part of a massive nationwide anti-inflation campaign launched by economy minister Jacques Delors.

Duteil Album Wins Japanese Award

TOKYO—An album of songs recorded by French chanson singer Yves Duteil, released here through Toshiba-EMI, is the first pop package to win an "outstanding record" award in the Japanese government's cultural affairs agency art festival.

The album, aimed principally at the children's market, breaks with tradition in an award sector where previously only classical or jazz productions have scored.

'PHYSICAL' SALES UP Newton-John Tour Pays Dividends In Japan

TOKYO—The energy and attention to detail Olivia Newton-John put into a one-week promotional tour of Japan seems to have paid off handsomely and the evidence comes in sales of her "Physical" album and single here.

The product was expected to do well in Japan following its release late last year by Toshiba-EMI, but the promotional visit, coming in the year-end holiday season, really sparked sales and emphasized again the value of personal appearances. The singer was interviewed for a dozen major magazines, countless newspapers and nine leading radio stations. She also appeared on three key television programs.

By the end of the trip, Newton-John exposure was complete. The album and single each topped the 200,000 unit sales mark. At one point, the album sold 10,000 copies a day here, according to Kinji Ogino, a&r manager for EMI and Capitol at Toshiba-EMI.

A particularly shrewd promotion move was having the singer wear an orange Japanese kimono for her full press conference.

Many visiting artists dress up in kimono style, but Olivia Newton-John looked so much at ease in this national costume that Toshiba-EMI used a half lifesize poster of her wearing the garb as its New Year greeting poster.

Ogino says that "Physical" sales continued at a steady rate after the singer had left.



JAPANESE JOHN—Olivia Newton-John sports a traditional Japanese kimono during a recent press conference at the Tokyo Hilton Hotel.

WITH 'NAMENNAYO' COLLECTION

Shinko Is Cat's Meow In Japan

By SHIG FUJITA

TOKYO—One of Japan's largest and oldest established music publishers, Shinko, is currently enjoying one of its biggest-selling print items to date—and it has nothing to do with music.

It's called "Namennayo," a full-color 92-page collection of photographs of kittens dressed in various costumes, and it's already sold more than 1.5 million copies at \$5.40 each.

Says Shoo Kusano, Shinko president: "It is being bought mainly by primary and high school children. In all our long history, we've never known such a blockbuster of a seller over such a short period of time."

In fact, "Namennayo" still has a long way to go to catch up with Shinko's previous best seller, "The Beyer Piano Method," which has totted up 3.5 million sales over many years. But, predictably, there are now music industry extensions of the "Namennayo" craze here.

Shinko has acquired the publishing rights to associated records released through Nippon Phonogram. The single "Namennayo," first out at the end of November, 1981, swiftly reached the half-million sales mark. The album of the same name, out a month or so later, fast topped 60,000 unit sales.

An immediate follow-up single, titled "Ochokuttonayo," quickly passed the 50,000 mark, and further enhanced the "Namennayo" boom here.

It all started in the fall of 1981 when a company in Nagoya City started selling plastic-cased cards showing kittens dressed up in senior high school uniforms, captioned "Namennayo," which translates into "Don't push me around." The cards proved an instant hit, several million units sold in three months.

The merchandising company then worked on all kinds of plastic cards, including driving licenses and train and bus season passes, again featuring the kittens dressed in various costumes. These sold for just 45 cents each, aimed directly at the children's marketplace. Soon the "Namennayo" kittens figured in other advertising promotions, pulling in massive royalties for the Nagoya company.

Shinko Music to publish the book with the kittens dressed in all kinds of garb, from school uniforms to hot-rod leather jackets and police uniforms.

In one pose, the kittens appear as a rock 'n' roll band, complete with miniature electric guitars.

Satoru Tsuda, 31, director of an advertising agency, dreamed up the whole "Namennayo" range and arranged the deal with Shinko Music. He first advertised for stray cats, and received a total 700 of them, some literally dumped on his doorstep. He chose four. Now it is estimated he's earned more than \$1 million in a few months, with spin-off profits for Nippon Phonogram and Shinko Publishing.

But the craze is not without controversy. Societies involved in fighting cruelty to animals are planning to protest the "Namennayo" boom on the grounds that it is cruel to dress up the kittens and force them to stand up for photographs.

But Shinko and Satoru Tsuda reckon the "Namennayo" book, given English-language credits, could trigger similar substantial sales elsewhere, especially in the U.S. and U.K.

Dutch Societies Will Relocate

AMSTERDAM—During the first week in April, the two Dutch copyright societies will move from Amsterdam to Amstelveen, a city on the outskirts of the Dutch capital, where both will be housed in a three-story complex.

There are around 300 employees working for the performing rights society BUMA (Bureau Voor Muziek Autersrecht) and the mechanical copyright organization STEMRA. Main reason for the switch to the new 5,400 square meter center is a lack of available space in Amsterdam, where the two societies have shared one headquarters and two subsidiary buildings.

The new office block, built a decade ago, will be officially opened in September.

Boudewijns To Head IFPI Anny Committee

AMSTERDAM — Leo Boudewijns, long a leading figure in the Dutch record industry, has been made president of a special IFPI committee to decide if, when and in what way the 50th anniversary of IFPI will be celebrated in 1983.

Boudewijns, managing director of the Dutch branch of IFPI, Nederlandse Vereniging van Producenten & Importeurs van Beeld & Geluidsdragers (NVPI), heads a committee which includes Peter Andrey, head of the classical department of EMI, London; Trevor Pearcey, IFPI, London; Jan Rubinstein, head of press and public relations, PolyGram, Baarn; and Lucien Ades, managing director, Disques Ades, Paris.

Talks have started at IFPI headquarters in London about the format of anniversary celebrations, and final decisions have to be taken on a financial budget to be set.

Italian Budget Album Sales Soar

By VITTORIO CASTELLI

MILAN—Sales are booming for budget product in the Italian marketplace and, no matter how bad the economic overview, it shows no signs of slowing down.

Some years back, budget lines were instrumental in giving record companies access to non-traditional retail outlets such as books shops, general stores and supermarkets, but today the sales spree has spread to specialist outlets.

The result is that most Italian record companies are stepping up the action in this sphere, in some cases completely restructuring marketing policies to meet the demand.

RCA Italiana was one of the pioneers in this field, its Linea Tre product claiming a market share in excess of 40%, according to Domenico Corsi, sales manager. Though there was only a small upturn in sales for this line in 1981, Linea Tre still represented around 30% of the company's total turnover.

Dischi Ricordi's Orizzonte line, however, with a 50% sales increase over the previous year's figures, seems to have made the most impressive progress in recent months. Gross sales, according to Rolando Baccherini, were up to roughly \$18 million in 1981, accounting for approximately a quarter of total sales.

Both these labels sell at an average price of \$3.70, to be raised to \$4 in mid-February, and they're similar in concept, each retaining original label identification. However, RCA also uses Linea Tre for classical music, while Orizzonte is pop and jazz slanted. Ricordi has long handled its classical product, both full price and budget lines, as a completely separate operation.

An added RCA effort to meet budget product demand recently was the introduction here of a Best Buy line, devoted to rock classic reissues, but at the higher ticket of \$4.90, generally rated "midprice" in the Italian marketplace.

WEA Italiana, after deleting its old Charter line of compilations, launched a new series by the same name in mid-1980, featuring only reissues. According to Giancarlo Spadacenta, it has proved a consistent seller all the way, with total sales of 200,000-plus units.

Charter product is unique in the Italian record business in that it sells at two different prices, \$3.70 for international product and \$4.90 for local repertoire.

Both Polydor and EMI Italiana have opted for a midprice marketing format for budget material, the former going for a \$4.50 tag, distinctly non-average for this territory. This is its Successo line, launched in the spring of 1981, taking the place of the former Special line.

Lino Terruzzi, product manager for Polydor here, stresses the importance of coming out with a wide

range of product at this price. The big-sellers, all "faithful" reissues of earlier releases, have featured such diverse talents as local artists Robert Vecchioni and Patty Bravo, and international names including Connie Francis, Demis Roussos, Fats Domino, the Platters, the Bee Gees and Genesis.

And Franco Cabrini, EMI Italiana marketing manager, claims the major's budget lines Studio (classical) and Talent (pop) are fast approaching a total million unit sales mark. Both were launched mid-1981 and are the latest additions to the densely populated Italian budget line scene.

CGD-Messaggerie Musicali, generally rated third biggest budget lines trader after RCA and Dischi Ricordi, also runs two separate label lines in this field. Its low-price Record Bazaar was launched in 1976 and has a constant catalog of some 200 titles, most compilations. Reissues are now placed in the newly created Prisma mid-price line.

Roberto Guerrazzi, CGD marketing manager, reckons RB, as it is now known, represents roughly 10% of the company's total sales. Its hit packages, mostly of domestic talent such as Adriano Celentano, Pooh and Squalor, reach sales figures of around 200,000-300,000 units.

Various experiments within the budget sector have been carried out in Italy, not the least being a couple of joint budget productions linking CGD, EMI and WEA to squeeze extra sales out of the 1981 Christmas spending spree here.

K-tel, also based in Milan, expert in the compilation field, runs its own

low-priced line. Says Lilliana Azzolini, general manager: "In fact, though, we do very well with our high price product and, as a general rule, there's not much need to lower those prices. However, there are some specific instances when it is clearly advisable to revert to a mid-price and lower structure," such as when the company puts out special collections involving albums sold together.

So pricing changes were made for, say, the highly successful "Italian Grafitti," a year-by-year K-tel collection of hits from the 1960s. Similar adjustments have been made more recently for "Canzoniere 50," which packages together hit recordings from the 1950s.

A key aspect of the sales success of budget product in Italy in 1981 was the growth of cassettes turnover compared with disks. From its old unfavorable ratio share, the cassette now, at worst, gets the same sales as the disk.

This growth in the cassette is variously attributed to the large numbers of tape players now on the market here, with 70% of all Italian families now reportedly owning one, and to the great national success of the Sony Walkman type of personalized playing equipment. The latter seems also to have helped spread sales over the whole year, rather than the former summertime peaks.

Additionally, the new and tough antipiracy laws in Italy are deemed helpful. Threat of imprisonment and hefty fines have dissuaded dealers from handling unlawful product, opening up many new accounts for record companies.

European Satellite TV Tests Set

LONDON—Britain, West Germany, Austria and Italy are set to link in a series of European satellite television tests starting within the next month or so.

Each country will, in turn, present a week's programs on closed-circuit television. Each will feature what it regards as the best of its current output.

The whole experiment will then be assessed with a basic aim of providing a full public service by the end of the decade.

Planning for the experimental transmissions has been going on in Geneva, Switzerland. The weeks will be spread throughout the year, and it is known that five other countries—Holland, Ireland, Portugal, Switzerland and Flemish-speaking Belgium—are interested in eventually providing program material for the service.

And among countries keen to receive the satellite service are Tunisia, Spain, Algeria, French-speaking Belgium and Malta.

The first full conference on satellite broadcasting in Europe was staged in 1976 in Ireland. Then, four years later, European Broadcasting Union delegates met in Italy to ponder an offer from the European Space Agency of free use for television experiments of the two main broadcasting channels set for the large satellite (L-Sat) project.

Next came the formation of a group of experts in broadcasting from the U.K., France, Germany, Italy, Holland, Portugal, Sweden and Austria.

Now the L-Sat project is set to start in 1986, with the U.K. government committed to contribute some \$150 million, around a third of the total anticipated cost. The other main partner is Italy, also contributing a third, and the remainder of

the cost comes from a group of around seven countries.

But the experiments this year are seen as vital, because they'll additionally attempt to come to grips with the substantial copyright problems involved in such a project. Also on the agenda is the provision of a multi-sound signal allowing viewers in different reception territories to receive programs in their own language.

Coen Solleveld To Be Honored

AMSTERDAM—Coen Solleveld, former president of PolyGram, will be guest of honor at two separate farewell parties at group headquarters in Baarn (March 3) and Hamburg (March 4).

He formally left, after a total 40 years with the group, at the end of last year, having reached the mandatory retirement age.

Solleveld joined Philips during World War II, later becoming sales manager and secretary of N.V. Philips in what then was the Dutch East Indies. After six years, he became manager of Phonogram, Amsterdam, the Dutch record sales company, then managing director of Philips' ELA division in Eindhoven, 1962.

He returned to Baarn as chairman of the board of PPI in 1966 and, a few months later, chairman of Deutsche Grammophon. He became president of PolyGram in 1972, giving up the job in June 1980, to serve on supervisory boards of the Dutch and German divisions of the group.



WORLDWIDE VIDEO—During a relaxed moment at WEA International's first worldwide video conference held in Amsterdam, Jan. 14-15, Warner Home Video president Mort Fink, left, chats with WEA International's newly appointed executive director of East Coast video operations, Warren Lieberfarb, center, and WEA International president Nesuhi Ertegun. Story, page 9.

SEE FURTHER SHRINKAGE

Austrian Disk Sales Down

By MANFRED SCHREIBER

VIENNA—Though detailed figures for the last quarter are not yet available, and hopefully will yet show some kind of partial recovery, 1981 as a whole was not a good year for the Austrian record industry.

The first nine months showed a sales dip of 8% compared with the same period of 1980, and in monetary terms the figures were 5% down.

In general, the Austrian record companies seem happy enough with the trading action in October-December, but it wasn't enough to eliminate the year's stagnation. The realists among key executives look ahead to 1982 and predict a further shrinking of the music market here. Record companies will have to pay more attention to profits than to increasing turnover. It seems that rationalization will be the keynote for the year ahead.

Stephan von Friedberg, managing director of Ariola, stresses that he's not dissatisfied with his own corporate turnover. "We were some 6% to 7% up on 1980. But for the first six months of this year, I fear sales will decline; I'm just hoping the economists are right and that an upturn will follow."

It was not a bad year, either, for Bellaphon. Gerhard David, general manager, says: "In the last four months of 1981, we reckon we hit more than 45% of our full-year turnover. So my personal view is that 1982 will be the year when sales will finally stop. Certainly the popularity of local pop artists is a good sign."

Jaroslav Sevcik, CBS general manager here, says: "Our business year ran from November, 1980 to October, 1981, and overall we saw a sales increase in unit terms of 8.3% over the previous year. Also, profitability was higher. In November and December unit turnover fell, but profits were still up."

For CBS Austria, the big albums of the year were Barbra Streisand's "Guilty," which topped the 50,000 sales mark, ELO's "Time" and a package by the Fidele Moelltaler national folk group.

However, Sevcik reckons that singles sales for CBS Austria were around 35% down in 1981 simply because there were fewer major hits. He notes that the unit turnover of musicassettes increased faster than that for albums. "But I really see no prospects of the record market expanding in 1982."

For Peter Mampell, managing director of EMI Columbia, 1981 was a disappointment, especially as 1980 was 25% over the previous year. But the first nine months of 1981 just didn't match that kind of trade suc-

cess, although there was, he says, an upward trend in the last three months.

EMI Columbia, nevertheless, had substantial success with albums from Queen, Howard Cependale, Kraftwerk, Neil Diamond and the Rolling Stones, plus the Folklore Austria series and the budget line Music For Pleasure series. Says Mampell: "I'm anticipating much good repertoire from the U.S. through 1982, so I'm quite optimistic about our chances."

Record Company Musica, which distributes RCA and Telefunken in Austria, last year took over distribution of television merchandising company Arcade so Franz J. Wallner, general manager, can report a higher turnover generally than in 1980. "Arcade helped us through, in unit terms, but due to the high advertising were down on the 1980 figures.

"As for the musicassette field, I say there's a further recession and I'm anticipating a total minus in this market of between 5% and 10%."

But Musica wore well last year with big records from Frank Duval, Dolly Parton, David Bowie, Bucks Fizz, Alvin Stardust, Roger Whittaker and by Austrian roster acts like Erika Pluhar and Ulli Baer. However, Wallner admits: "I see sales stagnating in 1982. Our main concentration now will be on Austrian pop artists."

And Wolfgang Arming, president of the PolyGram group in Austria, taking in Amadeo, Phonogram and Polydor, is openly displeased with the 1981 action. "I'm not dissatisfied with turnover, but the profits just weren't good. But I am pleased with the good results from national artists like Fendrich, Morak, Wilfried and Cornelius."

He adds: "We've got to hit higher profit levels. I'd certainly not like to have to live with the yields of 1981 in the year that lies ahead. We're acting to meet the problems head-on, through changing the basic structure of PolyGram here and cutting back on the number of staffers we employ."

Arbore Cuts Album

MILAN—Renzo Arbore, a leading Italian radio and television personality, has made his recording debut here with a self-penned album of satire, including many barbed references to local politicians.

The LP, titled "Ora O Mai Piu, Ovvero Cantautore Da Grande," is a Dischi Ricordi production.

New Indie Label Bows In Italy

MILAN—Mama Barley, a new independent label, has been launched here with a four-album initial release from Mike Bloomfield, established Italian band Anyway Blues and two new acts, singer Marco Bonino and the group Baracca and Burattini.

The new company, managed by Claudio Trotta and Marco Asterita, is a joint venture by Barley Arts, an outfit specializing in Italian tours by foreign, mainly U.K., acts, and Mama Sound, a sound and amplification services firm.

Arabella France To Bow Own Distribution System

By MICHAEL WAY

PARIS—Effective March 1, Arabella France is to change its distribution for the third time in less than three years, setting up its own facility north of Paris with a 40-strong staff. It is part of a major investment by the Bertelsmann company, German owners of the group.

Announcing this in Paris, Michel Poulain, Arabella France president, says the change was prompted by corporate policy to go-it-alone in France after first being distributed by the Bertelsmann France Loisirs mail order leisure company and, for the past year, by France independent Disc'AZ-Discodis.

The break with Disc'AZ came after considerable distribution hitches in September and October last year which forced Arabella to hire a fleet of trucks driven by its own sales representatives, to get product quickly round the country.

DG Releases Domingo Single

LONDON—Deutsche Grammophon has released a Placido Domingo single here for the MOR market initially cracked by the opera singer with his "Perhaps Love" CBS single with John Denver.

Though that release made the U.K. top 50 for two or three weeks, CBS has no plans for a further Domingo single, though one may come from the album of the same title, a top 20 LP, made under a one-off deal with the company.

The DG single is a tango, "Mi Buenos Aires Querido," set for release as a promotional prop for the album "Placido Domingo Sings Tango," recorded in Argentina last year when the singer was touring there with the opera "Otello."

The album, which has sold 80,000-plus copies in Argentina, came about as a result of what Domingo calls "a jam session" with a tango band in the studio.

Computer for SIAE

MILAN—The installation of a computer has given Italian performing and mechanical rights society SIAE (Societa Italiana Degli Autori ed Editori) a more precise method of calculating copyright payments.

The old system of dividing the whole amount available per record side by the number of songs featured has now changed to a strictly timed calculation base.

Iglesias' Father Rescued By Anti-Terrorist Police

MADRID—The kidnapped father of Spanish singer Julio Iglesias (Billboard, Jan. 16) was finally rescued, after three weeks, and with no ransom payments made, following a dramatic raid by 150 anti-terrorist troops and police on a house in northeast Spain.

Members of the ETA Basque terrorist organization were behind the abduction of the 66-year-old doctor.

Julio Iglesias, told to await developments in his Miami, Florida, home, was reported to have withdrawn around \$1 million from a U.S. bank and transferred it to Spain to comply with the original ransom demands for roughly \$2 million, but in the final event no money was handed over.

But Poulain in no way criticizes Disc'AZ for this and comments that all French distributors are now working to full capacity and therefore not able to take a group of labels such as he handles.

This takes in Arabella, Arista, Ariola, MCA, Impulse, Virgin and the Czechoslovak classics-slanted Supraphon.

Indeed many French record companies, whether into distribution or not, have stated in recent months their enthusiasm for smaller foreign licenses, not the major ones.

Arabella's new distribution facility is sited at Blanc Mesnil, an industrial sector near the Paris Roissy-Charles de Gaulle airport, but Arabella will continue using the Disc'AZ stock and accounting computer for a further two months, "making us completely independent by May 1," says Poulain.

The Blanc Mesnil facility was planned with the next five years in mind, says Poulain. He adds Arabella is also in the market to distribute some smaller foreign and French labels, as well as local artists whose contracts come up for renewal in the next year or so.

As a result of the distribution muddle over the past two and a half years since Arabella, under Poulain, set up its French company, the past year had not been very satisfactory.

"Both our sales and our image were hit," he says, though the Stray Cats group, in France for a 15-day tour in February, and local artists like Taxi Girl, Lili Drop, Buzy (on the Hansa label), Alan Parsons and the Virgin act Orchestral Maneuvers had performed extremely well.

Virgin, meanwhile, whose distribution contract with Arabella terminates in mid-year, has just signed one of France's leading rock acts, Telephone, previously on Pathe Marconi-EMI. Virgin, too, has been in operation as an individual company in France for a couple of years and is headed up by Patrick Zelnik.

Poulain says that one service to be developed at the Blanc Mesnil facility, to be called simply Arabella Distribution, will be direct telephoning to wholesalers and retailers, "a work tool not often used in France." Most Arabella France product, meanwhile, is pressed in Germany, he says.

Arabella is also releasing a 20-album jazz set from the Impulse label. Poulain adds that with the high rate of the U.S. dollar against the French franc, imported product is now pricing itself out of the French marketplace.

Iglesias senior had been seized at the Madrid hospital, where he was a consultant gynecologist, on Dec. 29, last year, by men posing as a television film crew, seeking an interview with him.

In the rescue raid, the commando unit blasted a way in with explosives attached to the front and back doors of the house. Four arrests were made.

Originally, police believed a Latin American gang were behind the kidnapping but the new theory is that the Basque terrorists were seeking funds to finance a terror campaign linked with the World Cup football championships to be staged here in mid-summer.

Country Takes Center Stage

Opinions Vary As To Genre's Potential For Growth

• Continued from page 10

These tapings will be followed by U.K. promoter Mervyn Conn's International Festivals of Country Music, this year staged for the first time in two German cities, West Berlin (April 14) and Frankfurt (April 16). Among the dozen name acts involved are Kris Kristofferson, Don Williams, Jerry Lee Lewis—and German singer Gunther Gabriel.

Local promoter Mike Scheller says last year's two-day festival in Frankfurt went "very, very well," but by splitting the show in two cities, more people will this time be exposed to the music.

But despite the glitter surrounding the appearance of these country stars in West Germany, there's no sign of a surge in popular interest in country music itself. "The country scene is growing," observes Juergen Kramar, Country Music Assn. German Development chief. "But it's not a boom."

The CMA has increased its activity here recently by sending a country newsletter in German to some 200 key media personalities. And Kramar maintains contact with recording and broadcasting firms to build country music popularity.

Much of the credit for boosting country music in central Europe goes not to a media giant but to a tobacco company. Philip Morris, which uses the music to promote the western image of its Marlboro brand of cigarettes.

Two years ago, there were 300 entries in a Marlboro-sponsored national country talent contest and, last year, the Marlboro Country Music Festival featured Hoyt Axton and others.

Christian Timmer, of Philip Morris, says seven of last year's eight shows were sold out. He's currently considering what to do this year. A fall tour of several cities is planned, but whether as a talent contest or with established acts is unclear.

In any case, German law restricts Marlboro's promotional possibilities. Nobody with broad recognition here can endorse a cigarette. Axton squeezed past the bureaucrats because they'd apparently never heard of him.

Axton's incognito status in Germany is largely due to media complacency towards country music. Most of the state-chartered radio stations features only one hour per week, if anything at all. A survey by "Country & Western" magazine estimated the total weekly country airplay on German radio stations at

555 minutes, less than a U.S. country daytimer plays from dawn to dusk.

And the broadcast trend is not positive. Germany's largest station, WDR in Cologne, last month cancelled its only country radio show. Last year, Bavarian television pulled the only country broadcast on the ARD-TV network.

The Bavarian show's producer blames rising costs plus difficulty in getting American country artists interested in performing in Germany. Producer Groepper of the Freddy Quinn package adds that this is still a major problem.

There are several country magazines in this territory, led by "Country Corner," which provides the broadest coverage of the music in Germany. The more cowboy-and-country slanted "Country & Western" has a fine, but smaller, music section. And now Thomas Jeier, author of a German-language handbook on country music, has launched "Tom's Country And Western Magazine." But this might

Telefunken To Build Broadcast Satellite

FRANKFURT — EG-Telefunken has secured the first partial order for the construction of the telecommunication part and the power supply system of the first West German broadcast satellite.

The deal, worth some \$13.5 million, is with Eurosatellite GmbH of Munich, an amalgamation of AEG-Telefunken, Aerospatiale of France, Messerschmidt-Boelkow-Blohm of Germany, Thomson-CSF of France and Belgian company ETCA.

This is seen as a major step toward the launch of the television broadcast satellite which is scheduled to take off with the European rocket, Ariane, by 1984.

The German satellite has been designed for trial broadcasting of two tv channels and 16 stereo radio programs which can be received by relatively inexpensive parabolic antennae of only 90 centimeters in diameter.

The satellite program is the result of an agreement reached between France and the German Federal Republic in April, 1980. The \$240 million project will be funded equally by both countries.

Savoy Brown On Repertoire

HAMBURG — Veteran U.K. blues-rock band Savoy Brown will be launched in Germany via the new Repertoire Records label set up by Killy Kumberger, former PolyGram executive, in association with Rudi Slezak.

First release is "Run To Me," the rock-ballad single which made the U.S. charts last year and which is already charting here on some radio playlists. It comes from the album "Rock 'n' Roll Warriors."

Backing the West German release is a video presentation of the band's 1981 concert in Denver, Colorado, and it was shown at a Repertoire media presentation here.

Repertoire is also pushing hard on another U.K. group, Pack, and a single, "Muchas Gracias," penned by Chas Jankel and Kenny Young, which looks like it may be adopted as the official theme of the World Cup soccer championship in Spain this summer.

not hit the newsstands a second time.

Explains Jeier: "Distribution is holding us." But he also provides Lufthansa airlines with a new in-flight country music program.

All three country journals seem to suffer from scarce advertising support. German record companies have been especially stingy, largely because none of the majors reports an increase in demand for country records and tapes here.

"It's not a music problem, it's a language problem," comments Peter Wilson, CBS Frankfurt product manager. "The strong country lyrics are frequently lost on German audiences."

Last year, CBS was notably active in promoting its country artists in Germany. A half-dozen stars were flown in for a country "Musikladen" television show. Other record companies were asked to contribute artists but only CBS came through.

Normally, "Musikladen" is Germany's biggest showcase for hit singles. CBS here promptly released a couple of country singles by the show's guests. But the disks fell flat on the market.

Bobby Bare was by far the most visible U.S. country singer on German television last year, with several network and regional appearances coordinated by CBS. From a sales viewpoint, however, the exposure "brought nothing," according to a CBS promotion representative, and that despite the availability of several Bare recordings.

Most artists have difficulty even getting released in central Europe, their records consigned to the import ghetto of major labels. According to a count by the Country Music Association for August-November 1981, RCA Germany released just two country albums (John Denver and Dave Dudley) while Ariola released three MCA country LPs. The number of German pressings have actually dropped since the early 1970s since the U.S. Armed Forces stopped stocking European PX stores with German releases.

Thus, the center of the country music genre in Germany remains U.S. military installations, whose retail stores stock the current (U.S.-pressed) Billboard top 10 country albums; whose American Forces Network radio stations air two-and-a-half hours of country music daily, including Gene Price and Harry Newman from Los Angeles; whose AFN-TV carries "Hee Haw" weekly; and whose club system offers performances by both German and touring U.S. acts.

Extra Shows Planned For Carpendale Tour

COLOGNE—Extra concerts have had to be arranged in 14 of the venues set for German singer Howard Carpendale's current national tour because of "enormous public demand," according to promoter Fritz Rau.

In addition the singer has gone gold with his new album, "Such Mich In Meinen Liedern," his third successive album gold disk award. Carpendale's most successful year yet ended with him receiving, along with Nana Mouskouri, Harry Belafonte, Udo Juergens, Peter Maffay, Richard Claydermann and Udo Lindenberg, the new Lippmann and Rau Golden Ticket award, for attracting 100,000 customers to concerts in Germany.

Canada

WEA Music Reports 25% Sales Increase

TORONTO—WEA Music of Canada posted a 25% increase in sales for 1981, according to company president Ken Middleton. Specific programs that pushed sales beyond the previous year's level included the "Xtra-Valu" midpriced series and an aggressive and ultimately successful campaign to cross-promote new album releases with cassette equivalents.

Middleton states that "prospects for the new year, particularly in the early stages, appear more difficult than 1981," but he is confident that any short term dip in performance will eventually turn around to produce a stability in market share positioning.

"While many international music markets suffered sales losses in 1981, the Canadian market flourished and industry sales statistics to October show a healthy increase of 19%."

The report addresses itself to dealers and retailers and included specific changes in terms and conditions of sales. Among them, volume discount levels, rather than being increased with an inflation factor, are now spread over an 11 month period. Previously, the span was a calendar year. Singles will have return authorizations calculated monthly where previously it was done quarterly.

The Gold Standard Series suggested list price has been increased

to \$2.59 for the double-hit 45s. Dealer discounts off the suggested wholesale price are increased to 38.6% from 30.8%. The improvement in dealer margin is calculated at 25% to compensate for the no-return policy on the made-to-order series. The new dealer net effective price is \$1.59.

An advertising allowance of 1½% has been established with an additional 1% incentive for sales increases over the calendar quarters of the prior year.

Under the terms and conditions of the advertising policy, it is noted that WEA will not reimburse for advertising where blank tape has been featured in the media buy. Inclusion of blank tape will invalidate any prior WEA authorization for the ad buy.

Toffler, Ezrin Set For Junos

TORONTO—Author Alvin Toffler and producer Bob Ezrin have been named as keynote speakers at this year's Juno Awards, staged in this city at the Harbour Castle Hotel, April 14.

The American author and Canadian producer will be speaking to industry delegates prior to the actual award show.

Quality Is Key For Freedom Label

TORONTO—Two years ago Scott Richards was general manager of MCA Records in Canada. Today he is general manager of his own record company, working with his wife through all phases of production, promotion and marketing.

Freedom Records was launched in July, 1980. A one-time bass player in the Shays, helmed by David Clayton Thomas, the young executive acknowledges that being an indie can be frustrating. "I get swamped with tapes and, frankly, it is getting to the point now where I don't always have time to hear what is coming in right away. Some of the stuff is interesting, but I am handicapped by the fact that I can't release everything I want to. At MCA we could be working a half dozen records, but now I have to be careful with everything that comes out. I guess that is the limitation of being a small record company."

Distribution is handled by RCA here and Richards credits the national field staff with being helpful in furnishing him with the necessary information to keep abreast of record action. He also suggests that the initial year was one of proving himself, creating an image and a reputation.

With a half dozen albums released in the first year, he is one of

many Canadians attending MIDEM this year, in part to license finished masters for Europe and, hopefully, to pick up some foreign masters for domestic release. The focus of the label is a blend of pop and rock, he waxes, although he is not adverse to releasing MOR or country material.

Part of his design for establishing the label is to produce high quality material and he has been spending a little extra on artwork to make his packages striking. He reasons that this has impact when it arrives on the desk of music programmers and, of course, on the racks at retail stores.

Freedom has got off to a good start by releasing a debut album by local band BBC. Other packages have included an EP by the Grant Fullerton Band, previously inked with Quality Records under the name Madcats; Mondo Combo; Coyotte; Rick Curtis (another David Clayton Thomas alumni); Keith Hampshire; soft rock band PBM; the Munich Bunch; and a half-speed mastering of an old ABC catalogue title by Toronto aggregate Bush. Upcoming is an album from David Wilcox, a highly touted underground cult figure here and some U.K. originated releases through a deal with Cherry Red Records.

Billboard® Hits Of The World™

© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher

BRITAIN

(Courtesy of Music Week)
As of 1/23/82
SINGLES

This Week	Last Week	Title	Artist
1	1	THE LAND OF MAKE BELIEVE,	Bucks Fizz, RCA
2	10	THE MODEL,	Kraftwerk, EMI
3	13	OH JULIE, Shakin' Stevens, Epic	
4	3	GET DOWN ON IT, Kool & Gang, De-Lite	
5	2	DON'T YOU WANT ME?, Human League, Virgin	
6	8	I'LL FIND MY WAY HOME, Jon Vangelis, Polydor	
7	26	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l	
8	11	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic	
9	19	BEIN' BOILED, Human League, EMI	
10	7	I COULD BE HAPPY, Altered Images, Epic	
11	4	MIRROR MIRROR, Dollar, WEA	
12	9	IT MUST BE LOVE, Madness, Stiff	
13	30	DROWNING IN BERLIN, Mobiles, Rialto	
14	22	YELLOW PEARL, Phil Lynott, Vertigo	
15	5	ANT RAP, Adam & Ants, CBS	
16	25	GOLDEN BROWN, Stranglers, Liberty	
17	6	ONE OF US, Abba, Epic	
18	27	ARTHUR'S THEME, Christopher Cross, Warner Bros.	
19	23	DON'T WALK AWAY, Four Tops, Casablanca	
20	33	I WANNA SPEND SOME TIME WITH YOU, Alton Edwards, Streetwave	
21	14	YOUNG TURKS, Rod Stewart, Riva	
22	36	EASIER SAID THAN DONE, Shakatak, Polydor	
23	20	I WANNA BE A WINNER, Brown Sauce	
24	12	DADDY'S HOME, Cliff Richard, EMI	
25	15	ROCK'N'ROLL, Status Quo, Vertigo	
26	38	HERE IS THE NEWS/TICKETS TO THE MOON, Electric Light Orchestra, Jet	
27	16	MY OWN WAY, Duran Duran, EMI	
28	31	FLASHBACK, Imagination, R&B	
29	21	BIRDIE SONG, Tweets, PRT	
30	17	WEDDING BELLS, Godley & Creme, Polydor	
31	NEW	MAID OF ORLEANS, Orchestral Manoeuvres In The Dark, Din Disc	
32	29	WILD AS THE WIND, David Bowie, RCA	
33	28	HOKEY COKEY, Snowman, Stiff	
34	24	STARS OVER 45, Chas & Dave, Rockney	
35	NEW	LANDSLIDE, Olivia Newton-John, EMI	
36	NEW	RESTLESS, Gillan, Virgin	
37	NEW	NEVER GIVE UP A GOOD THING, George Benson, Warner Bros.	
38	18	SPIRITS IN THE MATERIAL WORLD, Police, A&M	
39	NEW	LISTEN, Stiff Little Fingers, Chrysalis	
40	32	BED SITTER, Soft Cell, Some Bizarre	

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 1/18/82
SINGLES

This Week	Last Week	Title	Artist
1	3	CENTERFOLD, J. Geils Band, EMI America	
2	5	I CAN'T GO FOR THAT, Hall & Oates, RCA	
3	1	YOUNG TURKS, Rod Stewart, Warner Bros.	
4	2	PHYSICAL, Olivia Newton-John, MCA	
5	4	TROUBLE, Lindsey Buckingham, Elektra	
6	11	WAITING FOR A FRIEND, Rolling Stones, Rolling Stones	
7	7	UNDER PRESSURE, Queen/David Bowie, Elektra	
8	6	LEATHER AND LACE, Stevie Nicks, Modern	
9	9	HARDEN MY HEART, Quarterflash, Geffen	
10	13	OUR LIPS ARE SEALED, Go-Go's, A&M	
11	10	WORKING FOR THE WEEKEND, Loverboy, CBS	
12	16	TAINTED LOVE, Soft Cell, PolyGram	
13	17	LETTING GO, Straight Lines, CBS	
14	15	SHAKE IT UP, Cars, Elektra	
15	14	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic	
16	12	DON'T STOP BELIEVIN', Journey, CBS	
17	8	TAKE OFF, Bob & Doug McKenzie, Capitol	
18	19	YESTERDAY'S SONG, Neil Diamond, CBS	
19	NEW	WIND HIM UP, Saga, A&M	
20	NEW	SOMEONE COULD LOSE A HEART TONIGHT, Eddie Rabbitt, Elektra	

ALBUMS

1	1	DARE, Human League, Virgin
2	4	HITS HITS HITS, Various, Ronco
3	2	GREATEST HITS, Queen, EMI
4	3	THE VISITORS, Abba, Epic
5	16	LOVE SONGS, Barbra Streisand, CBS
6	20	MODERN DANCE, Various, K-tel
7	8	PEARLS, Elkie Brooks, A&M
8	6	GHOST IN THE MACHINE, Police, A&M
9	9	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Din Disc
10	15	4, Foreigner, Atlantic
11	5	PRINCE CHARMING, Adam & Ants, CBS
12	NEW	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l
13	7	CHART HITS '81, Various, K-tel
14	11	NON-STOP EROTIC CABARET, Soft Cell, Some Bizarre
15	29	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
16	12	TONIGHT I'M YOURS, Rod Stewart, Riva
17	10	LOVE SONGS, Cliff Richard, EMI
18	37	SOMETHING SPECIAL, Kool & Gang, De-Lite

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 1/25/82
SINGLES

This Week	Last Week	Title	Artist
1	1	POLONAESE BLANKENESE, Gottlieb Wendehals, Master	
2	4	ONE OF US, Abba, Polydor	
3	5	IT'S MY PARTY, Dave Stewart & Barbara Gaskin, Stiff	
4	3	CAMBODIA, Kim Wilde, Rak	
5	2	TAINTED LOVE, Soft Cell, Vertigo	
6	6	SKANDAL IM SPERRBEZIRK, Spider Murphy Gang, Electrola	
7	7	SHARAZAN, Al Bano & Romina Power, Baby	
8	11	GOLDENER REITER, Joachim Witt, WEA	
9	8	DU ENTSCHULDIGE I KENN DI, Peter Cornelius, Philips	
10	15	LITTLE LADY, Aneka, Hansa Int'l	
11	12	ICH WUNSCH DIR DIE HOELLE AUF ERDEN, Christian Franke, Ariola	
12	9	ROCK'N'ROLL GYPSY, Helen Schneider, WEA	
13	10	PHYSICAL, Olivia Newton-John, EMI	
14	14	EISBAR, Grauzone, Welt-Rekord	
15	13	DER PAPA WORD'S SCHON RICHTEN, Peter Alexander, Ariola	
16	NEW	OH JULIE, Shakin' Stevens, CBS	
17	17	DER BLAUE PLANET, Karat, Pool	
18	16	JA, WENN WIR ALLE ENGLEIN WAEREN, Fred Sonnenschein & Freunde, Hansa	
19	24	WOZU SIND KREIGE DA, Udo Lindenberg & Pascal, Telefunken	
20	27	DANCE LITTLE Electronic-a's electronic-a's Philips	
21	18	DREIKLANGDIMENSIONEN, Rheingold, Welt-Rekord	
22	20	URGENT, Foreigner, Atlantic	
23	26	HEY LOUISE, Ricky King, Epic	
24	21	UNDER PRESSURE, Queen & David Bowie, EMI	

ALBUMS

1	1	THE VISITORS, Abba, Polydor
2	11	CLASSIC DISCO, Royal Philharmonic Orchestra, K-tel
3	6	DOLCE VITA, Spider Murphy Gang, Electrola
4	4	DER ERNST DES LENENS, Ideal, WEA
5	3	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
6	10	IDEAL, Ideal, IC
7	2	ALLES LIEBE, Nana Mouskouri, Philips
8	13	GREATEST HITS, Queen, EMI
9	5	MORNING HAS BROKEN, Cat Stevens, Island
10	19	4, Foreigner, Atlantic
11	7	THE SIMON & GARFUNKEL COLLECTION, CBS
12	14	SCHNEIDER WITH A KICK, Helen Schneider, WEA
13	NEW	ZAZA ZABADAK, Saragossa Band, Ariola
14	NEW	SHAKY, Shakin' Stevens, Epic
15	12	ZAERTLICHKEITEN, Julio Iglesias, CBS
16	17	THE VERY BEST OF SMOKIE, Smokie, Arcade
17	18	SUCH MICH IN MEINEN LIEDERN, Howard Carpendale, EMI
18	NEW	TRAEUMEREIEN 3, Richard Claydermann, Teldec
19	15	DICH ZU LIEBEN, Roland Kaiser, Hansa
20	NEW	OTTO VERSAUT HAMBURG, Otto, Russl Rackfords
25	28	EISZEIT, Ideal, Eitel Imperial
26	23	WE KILL THE WORLD (DON'T KILL THE WORLD), Boney M, Hansa Int'l
27	22	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
28	19	JAPANESE BOY, Aneka, Hansa
29	29	TWILIGHT, Electric Light Orchestra, Jet
30	30	LITTLE TOWN FLIRT, Smokie, Rak

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

JANUARY 30, 1982, BILLBOARD



Via Timavo, 34 - Milano - Italy
phone 02-6071266 - telex 313502

"SHARAZAN... EVERYTIME I HEAR THIS SONG..."





SHARAZAN the dance

...I FALL IN LOVE AGAIN!



Billboard® Hits Of The World™

© Copyright 1982 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

JAPAN

(Courtesy Music Labo)
As of 1/25/82
SINGLES

This Week	Last Week	
1	1	JOUNETSU NEPPU SERENADE, Masahiko Kondo, RVC (Janny's)
2	2	SAILOR FUKU TO KIKANJU, Hiroko Yakushimaru, Polydor (Kitty/Variety)
3	10	YUME NO TOCHUU, Takao Kisugi, Polydor (Kitty)
4	3	AKUJO, Miyuki Nakajima, Canyon (Yamaha)
5	5	JAMES DEAN NO YOUNI, Johnny, King (Nichion/Crazy Rider)
6	4	MICHINOKU HITORI TABI, Jouji Yamamoto, Canyon (Nichion/Kitajima)
7	6	LOVE LETTER, Naoko Kawai, Nippon Columbia (Geiei)
8	9	KANZEN MUKETSU NO ROCK'N ROLLER, Aladdin, Canyon (Yamaha)
9	11	DESIRE, Monta & Brothers, Nippon Phonogram (PMP)
10	8	HELLOGOODBYE, Yoshie Kashiwabara, Nippon Phonogram
11	13	PHYSICAL, Olivia Newton-John, Toshiba-EMI
12	7	GINGIRAGIN NI SARIGENAKU, Masahiko Kondo, RVC (Janny's)
13	20	REIJIN, Kenji Sawada, Polydor (Watanabe)
14	12	SENTIMENTAL JOURNEY, Iyo Matsumoto, Victor (Nichion)
15	16	ARTHUR'S THEME, Christopher Cross, Warner-Pioneer
16	17	GYPSY, Hideki Saijou, RVC (Geiei)
17	15	YUUGURE MONOGATARI, Tsukasa Ito, Japan (Nichion)
18	14	NAMENNAYO, Matakishi V Namennayo, Nippon Phonogram (Shinn)
19	NEW	SUZUME, Keiko Masuda, Warner-Pioneer (Nichion)
20	19	ANATA HITOSUJI, Miyuki Kawanake, Teichiku (Geion/OBCM)

ALBUMS

1	2	SAILOR FUKU TO KIKAN JU, Hiroko Yakushimaru, Polydor
2	1	OVER, Off Course, Toshiba-EMI
3	3	KISHOUTENKETSU II, Chiharu Matsuyama, News
4	4	GINGIRAGIN NI SARIGENAKU, Masahiko Kondo, RVC
5	9	YUME NO TOCHUU, Takao Kisugi, Polydor
6	6	PHYSICAL, Olivia Newton-John, Toshiba-EMI
7	5	POTATO BOYS NO. 1, Imokin Trio, Four Life
8	10	RAISE, Earth, Wind & Fire, CBS/Sony
9	7	GOOD LUCK LOVE, Soundtrack, Canyon
10	8	SAKUBAN OAI SHIMASHOU, Yumi Matsuyama, Toshiba-EMI
11	11	ALONE, Masayoshi Takanaka, Toshiba-EMI
12	12	SENTIMENTAL IYO, Iyo Matsumoto, Victor
13	13	THE VISITORS, Abba, Disco
14	14	SAYONARA, George Yanagi V Rainywood, Warner-Pioneer
15	15	THE GEORGE BROWN COLLECTION, Warner-Pioneer
16	17	A LONG VACATION, Eiichi Ohtaki, CBS/Sony
17	20	GREATEST HITS, Queen, Warner-Pioneer
18	18	ANGEL, Naoko Kawai, Nippon Columbia
19	16	THE BEST, Seiko Matsuda, CBS/Sony
20	NEW	SELECTION 1978-1981, Off Course, Toshiba-EMI

AUSTRALIA

(Courtesy Kent Music Report)
As of 1/25/82
SINGLES

This Week	Last Week	
1	1	DOWN UNDER, Men At Work, CBS
2	3	OUR LIPS ARE SEALED, Go-Go's, Illegal
3	13	TROUBLE, Lindsey Buckingham, Mercury
4	5	IT'S MY PARTY, Dave Stewart & Barbara Gaskin, Stiff
5	2	WIRED FOR SOUND, Cliff Richard, EMI
6	4	TAINTED LOVE, Soft Cell, Mercury
7	11	LET'S HANG ON, Barry Manilow, Arista
8	10	FOR YOUR EYES ONLY, Sheena Easton, EMI
9	7	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
10	6	PHYSICAL, Olivia Newton-John, Interfusion
11	18	CAMBODIA, Kim Wilde, Rak
12	14	GIRLS ON FILM, Duran Duran, EMI
13	9	UNDER PRESSURE, Queen & David Bowie, Elektra
14	NEW	THE BREAKUP SONG, Greg Kihn Band, Liberation
15	8	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
16	12	START ME UP, Rolling Stones, Rolling Stones

17	15	SCREAMING JETS, Johnny Warman, Rocket
18	19	YOU'VE GOT NOTHING I WANT, Cold Chisel, WEA
19	20	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
20	NEW	SHAKE IT UP, Cars, Elektra

ALBUMS

1	1	BUSINESS AS USUAL, Men At Work, CBS
2	2	BEST OF BLONDIE, Blondie, Chrysalis
3	3	TATTOO YOU, Rolling Stones, Rolling Stones
4	5	GREATEST HITS, Queen, Elektra
5	4	FOR THOSE ABOUT TO ROCK WE SALUTE YOU, AC/DC, Albert
6	6	SIMON & GARFUNKEL COLLECTION, CBS
7	10	MANILOW MAGIC, Barry Manilow, Arista
8	NEW	1982... IN THE SUN, Various, EMI
9	7	GHOST IN THE MACHINE, Police, A&M
10	9	MEMORIES, Barbra Streisand, CBS
11	8	1981 OVER THE TOP, Various, Festival
12	13	SIROCCO, Australian Crawl, EMI
13	14	WIRED FOR SOUND, Cliff Richard, EMI
14	15	ON THE WAY TO THE SKY, Neil Diamond, CBS
15	11	PHYSICAL, Olivia Newton-John, Interfusion
16	12	GREATEST HITS, Beach Boys, Capitol
17	16	NIGHT ATTACK, Angels, Epic
18	NEW	CHARIOTS OF FIRE, Vangelis, Polydor
19	17	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
20	18	SONGS IN THE ATTIC, Billy Joel, CBS

ITALY

(Courtesy Germano Ruscitto)
As of 1/19/82
ALBUMS

This Week	Last Week	
1	1	ARTIDE E ANTARTIDE, Renato Zero, Zerolandia/RCA
2	2	BUONA FORTUNA, Poo, CGD-MM
3	3	GHOST IN THE MACHINE, Police, A&M
4	6	Q. DISC, Lucio Dalla, RCA
5	15	IL TEMPO DELLE MELE, Soundtrack, Delta/WEA
6	9	ABACAB, Genesis, Charisma/PolyGram
7	5	SALOME, Mina, PDU/EMI
8	11	NIKKA COSTA, Nikka Costa, CGD-MM
9	7	STRADA FACANDO, Claudio Baglioni, CBS
10	4	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic/WEA
11	NEW	TRENTA PER SESSANTA, Various, CGD-MM
12	17	LA SERENISSIMA, Rondo' Veneziano, Baby/CGD-MM
13	13	LA GRANDE DROTTA, Alberto Fortis, Philips/PolyGram
14	8	PYE 3.14, Rockets, Rockland/CGD-MM
15	16	RUDY E RITA, Alberto Camerini, CBS
16	10	FABRIZIO DE ANDRE', Fabrizio De Andre', Ricordi
17	14	BOLERO, Soundtrack, Cinevox/Ricordi
18	18	RAISE, Earth, Wind & Fire, CBS
19	NEW	LO DEVO SOLO A TE, Pupo, Baby/CGD-MM
20	NEW	E... PENSO A TE, Ricchi E. Poveri, Baby/CGD-MM

NEW ZEALAND

(Courtesy Record Publications)
As of 1/17/82
SINGLES

This Week	Last Week	
1	1	HOW GREAT THOU ART, Howard Morrison, RCA
2	2	PHYSICAL, Olivia Newton-John, Festival
3	8	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
4	NEW	TROUBLE, Lindsey Buckingham, Mercury
5	3	PRETEND, Alvin Stardust, Stiff
6	NEW	IT'S MY PARTY, Dave Stewart/Barbara Gaskin, Stiff
7	5	ISLAND IN THE SUN, John Rowles, EMI
8	NEW	UNDER PRESSURE, Queen/David Bowie, Elektra
9	6	WHEN SHE WAS MY GIRL, Four Tops, Casablanca
10	4	SAY I LOVE YOU, Renee Geyer, Festival

ALBUMS

1	NEW	BEST OF BLONDIE, Blondie, Chrysalis
2	3	GREATEST HITS, Queen, Elektra
3	2	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, K-tel
4	1	COLLECTION, Simon & Garfunkel, CBS
5	NEW	MAKING MOVIES, Dire Straits, Vertigo

6	9	TATTOO YOU, Rolling Stones, Rolling Stones
7	8	ONE DAY AT A TIME, Suzanne Prentice, MW
8	4	GEORGE BENSON COLLECTION, George Benson, Warner Bros.
9	10	MEMORIES, Barbra Streisand, CBS
10	5	COLLECTION OF GREAT DANCE SONGS, Pink Floyd, CBS

NETHERLANDS

(Courtesy Stichting Nederlandse)
As of 1/23/82
SINGLES

This Week	Last Week	
1	2	JE LOOG TEGEN MIJ, Drukker, EMI
2	4	I WON'T LET YOU DOWN, PHD, WEA
3	3	THEY DON'T PLAY OUR LOVESONG ANYMORE, Anita Meyer, Ariola
4	1	ONE OF US, Abba, Polydor
5	NEW	CAMBODIA, Kim Wilde, Rak
6	9	S.T.O.P., Dolly Dots, WEA
7	NEW	I'LL FIND MY WAY HOME, Jon & Vangelis, Polydor
8	NEW	DISCO TRAIN, Dance Reaction, Friends
9	NEW	LIVE IT UP, Time Bandits, CBS
10	6	SPIRITS IN THE MATERIAL WORLD, Police, A&M

ALBUMS

1	1	THE VISITORS, Abba, Polydor
2	2	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
3	3	KINDEREN VOOR KINDEREN, Div. Kinderen, Varagram
4	4	GHOST IN THE MACHINE, Police, A&M
5	5	GEWOON ANDRE, Andre Hazes, EMI
6	7	SHADES OF DESIRE, Anita Meyer, Ariola
7	6	LEVEL 42, Level 42, Polydor
8	10	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
9	9	SHAKY-SHAKY, Shakin' Stevens, Epic
10	8	VLIJNDERS VAN DE NACHT, Benny Neyman, CNR

SWEDEN

(Courtesy GLF)
As of 1/5/82
SINGLES

1	1	HELA NATTEN, Attack, CBS
2	3	CAMBODIA, Kim Wilde, Rak
3	2	TVA AV OSS, X-Models, Parlophone
4	4	SCHEISSE, Ebba Groen, Mistlur
5	5	TAINTED LOVE, Soft Cell, Bizzare
6	6	DIE FOGEL-SONG, Kvack Kvack, Mariann
7	NEW	FOR YOUR EYES ONLY, Sheena Easton, EMI
8	7	LJUDET AV ETT ANNAT HJARTA, Gyllene Tider, Parlophone
9	NEW	VAD POJKAR VILL HA, Rymdimperiet, Mistlur
10	8	JAPANESE BOY, Anaka, Hansa

ALBUMS

1	1	THE VISITORS, Abba, Polar
2	5	RATT STUK, Attack, Epic
3	3	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
4	2	SHAKY, Shakin' Stevens, Epic
5	4	YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI
6	10	CHRISTMAS ALBUM, Agnetha & Linda, Polar
7	7	DET LJUVA LIVET, Noice, Sonet
8	8	FANTASY, Freestyle, SOS
9	6	DEAD RINGER, Meat Loaf, Cleveland Int'l/Epic
10	NEW	HEMLIGHETER, X-Models, Parlophone

Bulgarian Label Supplies Soviets

MOSCOW — Bulgaria's state-owned Balkanton Records supplied 1.2 million albums for the Soviet marketplace in 1981, according to the company's director-general, Alexander Iossifov, also a noted composer.

He says the links between Balkanton and the Russian record company Melodiya have existed for many years. Soviet song series for Bulgaria are released by the two companies on a mutual basis: Melodiya manufactures and supplies records, while Balkanton supplies sleeves, so adding to the Balkanton annual output.

And on a similar basis, Melodiya has launched in Bulgaria albums by Soviet artists Alla Pugatchova and Joseph Kobzon. Additionally, Balkanton loans Bulgarian pop tapes to Melodiya to boost Bulgarian talent in the U.S.S.R.

International

Boost In Popularity Seen For San Remo Song Fest

MILAN—After a long spell when its prestige and promotion value in selling records slumped alarmingly, the San Remo Song Festival is back as one of the biggest single events in the Italian pop calendar. The fact is underlined by the 1982 list of participants.

The 32nd event in the series opens Jan. 28, running three successive nights. Among the international guests booked: Adam and the Ants, Daryl Hall and John Oates, America, Kiss, Marianne Faithfull, Village People, Stray Cats and, from France, Johnny Halliday.

The contest itself, featuring mainly local artists and set for RAI television networking, features 14

major and established names, performing alongside new and upcoming talent. Only the major names automatically go through to the finals, and they are: Riccardo Fogli (CGD), Bobby Solo (EMI), Jimmy Fontana (RCA), Lene Lovich (RCA), Drupi (Fonit Cetra), Roberto Soffici (Fonit Cetra), Al Bano and Romina Power (Baby), Mia Martini (DDD), Le Orme (DDD), Riccardo Del Turco (Ricordi), Viola Valentino (CGD), Anna Oxa (CBS), Plastic Bertrand (Durium) and Christian (PolyGram).

Last year's festival produced chart hits here for at least half-a-dozen of the finalists.

Danish Industry Slow On Video

COPENHAGEN — The Danish record industry is said to be in danger of missing the boat where video is concerned because outside companies have got in first.

PolyGram here, for instance, is keen to run a video operation, but the parent company has not been quick enough in acquiring video rights. Managing director Stefan Fryland says: "I am really sorry that we were not able to acquire the rights to many videograms. We shall have some cassettes, but not the really hot titles unfortunately, and most major feature films are now in other hands. This is a pity as we were keen to support the Philips V2000 system."

With most Danish retailers stocking both records and video software,

the record industry is well-placed to distribute. But currently the biggest feature film package comes from Metronome Video, part of a film production, distribution, record production firm owned by Bent Fabricius-Bjerre and Andre Poulsen, which is handling Warner Video material and enjoying considerable success thanks to a new rental scheme allowing dealers to rent or return tapes rented from Metronome.

Other active names include Starbox and new sister company Select Video, which is carrying Walt Disney Home Video's catalog, and office appliances firm Esselte, which is handling Paramount in Scandinavia. No Columbia video product is yet distributed here.

'Pim' Zalsman Looks At Future Of Video

• Continued from page 16

Zalsman acknowledges that the price difference between the prerecorded videocassette and the videodisk is at this stage not as significant as was originally anticipated, but says this situation certainly does not represent the ultimate possibility. "I know that the consumer is not interested in 'ultimate possibilities' and so, for the moment, the cassette system is more attractive. The question for the advocates of the disk is how to resolve the chicken and egg situation—how the gap between ultimate possibility and attractive reality can realistically be bridged."

On the audio-only utilization of the compact disk, Zalsman sees a great potential but says that the introduction of the system is going to require highly developed marketing skills.

"A governing factor will be the availability of sufficiently important repertoire from the very beginning. Next to wishing to benefit from the excellent sound quality of the compact disk, the consumer is going to want to be able to buy his favorite repertoire. The range of available repertoire is, of course, dependent on the number of players in use. Few players and a great variety of repertoire will not only mean high production costs for the record company but also a slow rate of turnover for the trade.

"I think, therefore, that a powerful introductory campaign will be needed to achieve within the shortest possible time the threshold of, say, a 2% penetration. It is unlikely that, given the interplay between

hardware and software-in-great-variety, one could afford to try bringing the system on to the market in a gradual way, as has been possible for the audio cassette system, which originally caught on with a software range of just one item—the blank cassette!"

Zalsman believes the existing LP record with its excellent quality will live on for a considerable time to come. "The conventional hardware may still be needed in order to play singles which, at present are not price-wise, capable of conversion to compact disk format. I certainly think it would be regrettable if the single, which in so many cases has paved the way for the breakthrough of major talents, were to disappear."

Finally, Willem Zalsman, asked if he would change anything given the opportunity to have his 25 years in the music industry over again, says:

"If I were to concentrate on more personal and culture-oriented satisfaction, I would like to be, and remain, involved in the classical side of the music business—a designation, by the way, which I much prefer to 'record industry.' If, on the other hand, I wanted to be confronted with virtually insoluble problems, then I would undoubtedly choose to become involved in the introduction of video.

"If, however, I wanted to refine my judgement—which I certainly would—I would develop a clearer and more efficacious crystal ball than I avail of today.

"But if my aim were to earn money, then I would start a video digest of all currently existing video digests."



**RECORD COLLECTORS!
NOSTALGIA FANS!**

**TRIVIA BUFFS!
RADIO PROGRAMMERS...**

**AND EVERYONE INTERESTED
IN MUSIC PAST AND PRESENT!**

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

WHAT'S AVAILABLE?

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

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

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

POP SINGLES

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

POP ALBUMS

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

COUNTRY SINGLES

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

COUNTRY ALBUMS

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

SOUL (RHYTHM & BLUES) SINGLES

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

SOUL (RHYTHM & BLUES) ALBUMS

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

ADULT CONTEMPORARY SINGLES

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

CLASSICAL ALBUMS

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

JAZZ ALBUMS

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

SPIRITUAL GOSPEL ALBUMS (SOUL GOSPEL)

- 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.

Billboard Chart Research
9107 Wilshire Blvd.
Beverly Hills, Ca. 90210

Please send me the following Research Aids Packages
(please list by code number): _____

Name _____

Address _____

City/State _____ Zip _____

Postage/Handling: _____

Europe-So. America—Add \$10.00 Per Book

Asia-Middle East—Add \$15.00 Per Book

I am enclosing a check or money order in the amount of \$ _____
(sorry there is no billing available for this service).



JEAN-LUC PONTY—Mystical Adventures, Atlantic SD19333. Produced by Jean-Luc Ponty, Arif Mardin. Ponty's jazz-fusion violin work is always intriguing because the violin is not stereotyped as a jazz instrument. Ponty doesn't do anything radically new on this album but the music, with its underpinnings of funk and r&b, is consistently entertaining. Side one consists of a five-part suite dubbed "Mystical Adventures." Side two is more pop oriented, including a version of Stevie Wonder's "As." Ponty's last album, "Civilized Evil," peaked at 73 on the pop LP charts.

Best cuts: "As," "Mystical Adventures (Part 1)," "Rhythms Of Hope."

CARMINE APPICE—Pasha ARZ37676 (CBS). Produced by Richard Podolor. Carmine Appice, formerly of the Rod Stewart Band, KGB, Beck Bogart & Appice, and Vanilla Fudge, lets his drums do the talking on his first solo LP. Though he has co-written virtually all of the songs, and also does the lead vocals, it is Appice's drumming that dominates this mainstream rock effort. The drumming is mixed up front and carries the music.

Best cuts: Those mentioned, and "Have You Heard," "Drum City Rocker," "Paint It Black."

PRISM—Small Change, Capitol ST12184. Produced by Carter. This Canadian pop-rock outfit turns in its most concise, commercially promising set yet, led by its opening track and first single, "Don't Let Him Know." That song can stand as a primer to the band's current style: powerful but melodic lead vocals, sweeping electronic keyboards and a rock-hard rhythm section. Expect pop and possibly A/C fans to join its likely AOR base.

Best cuts: "Don't Let Him Know," "Turn On Your Radar," "Heart And Soul."

LeROUX—Last Safe Place, RCA AFL14195. Produced by Leon Medica. Their move from Capitol to RCA finds this Southern sextet closer than ever to the melodic heartland often identified with West Coast rock from the late '60s and early '70s—an influence that becomes literal on its remake of Buffalo Springfield's "Rock'n'roll Woman." If that cover is almost too reverent, the band's originals offer a crisp balance between lively uptempo instrumental work and smooth vocal harmonies.

Best cuts: "Addicted," "Nobody Said It Was Easy," "Last Safe Place On Earth," "Long Distance Lover."



SISTER SLEDGE—The Sisters, Cotillion SD5231 (Atlantic). Produced by Sister Sledge. The quartet not only produced its latest album (picking up the reins from Narada Michael Walden), it also wrote or cowrote half of the cuts. The best tunes here are the ballads, including a sublime remake of Smokey Robinson's classic "My Guy." Also strong are "Jacki's Theme: There's No Stopping Us," which is a perky self-affirming anthem along the lines of "We Are Family" and "Grandma," a solid midtempo pop/rock number.

Best cuts: Those cited plus "Super Bad Sisters," "Light-footin'," "Everybody's Friend."

KLEER—Taste The Music, Atlantic SD 19334, Produced by Dennis King, Kleer. Kleer's "License To Dream" finished among the top 50 LPs of '81, and this dancers' delight will likely set the stage for another Kleer year. Kleer is a tal-

ented foursome that specializes in hip, hypnotic dance configurations that soothe the soul while coax the feet. A spirit of cheer surrounds Kleer, creating a party atmosphere without pushing, and with songs and vocals polished to a winning edge.

Best cuts: "Taste The Music," "I've Had Enough," "De Ting Continues."



OFFENBACH: GAITE PARISIENNE; MEYERBEER: LES PATI-NEURS—Cincinnati Pops Orchestra, Kunzel, Vox Cum Laude DVCL 9006. No group today offers a fresher view of the light classical repertoire than Erich Kunzel's Cincinnati Pops Orchestra—perhaps the hottest ensemble of its kind in the U.S. Kunzel's interpretations, aside from sounding unhackneyed, are rhythmically breathtaking and tonally sumptuous, as is evident in these selections taken from French 19th century stage works. "Gaité Parisienne," with its famous "Can Can" and other familiar dances and airs, is perennially a top seller, making this a strong catalog entry. The digital recording—a first for these works—is breathtaking in fullness and clarity.



WYNTON MARSALIS, Columbia FC 37574. Produced by Herbie Hancock. The fleet technique, tonal purity and stylistic range that have earmarked this 19-year-old trumpeter for glory since his first major stint with Art Blakey are all in ample supply in this winning debut. Producer Hancock extracts an equally broad and skillful attack from both Marsalis' own excellent ensemble and the veterans (Hancock, Tony Williams, Ron Carter) that appear on selected cuts. From cool ballads to nimble, free-blown forays into more abstracted acoustic improvisation, this looms as one of the most significant maiden recordings in some time.

Best cuts: All.



MONDO ROCK—Mondo Rock Chemistry, Atlantic SD19337. Produced by Mark Moffatt. This Australian quintet is surprisingly schizophrenic. It can offer the soft rock, hook-ridden "Chemistry" one minute and the raucous yet infectious Tubes-like "Mondo Sexo" the next. Ross Wilson, lead singer, used to be in Daddy Cool, one of Australia's more popular bands in the early 1970s. While there is little of that '50s style flash here, this is state of the art rock that can be played on a variety of formats.

Best cuts: "Summer of '81," "Mondo Sexo," "Chemistry," "The Popular View," "State Of The Heart."

MODERN ROMANCE—Adventures In Clubland, Atlantic SD19338. Produced by Norman Mighell, Geoffrey Deane and David Jaymes. Like Kid Creole & the Coconuts, this suave six-man British outfit combines salsa, funk and rock. The music here, which includes rap, isn't authentic but then doesn't pretend to be. It's all done in fun. "Clubland Mix," an 11-minute extravaganza which includes the British hits "Everybody Salsa" and "Ay Ay Ay Moossey," is perhaps the hottest track here. Dance clubs should go wild over this album.

Best cuts: "Clubland Mix," "Stand Up," "We've Got Them Running (The Counting Song)."

JOHNNY & THE DISTRACTIONS—Let It Rock, A&M

SP64884. Produced by David Kershenbaum. Johnny & the Distractions plays hard but melodic rock that veers between the common man elegance of the Springsteen/Costello sound and the hardened pop of Loverboy and Foreigner. The songs are crisp, accessible and commercial with appeal to both new wave-oriented fans and more traditional rock fans. While "My Desire" appears to be the standout track, the remaining nine cuts aren't far behind.

Best cuts: "My Desire," "Octane Twilight," "City Of Angels," "In The Street," "Let It Rock."

Billboard's Recommended LPs

pop

ORCHESTRAL MANOEUVRES IN THE DARK—Architecture & Morality, Epic ARE37721 (CBS). Produced by Richard Manwaring, OMD, Mike Howlett. This British band's second U.S. release continues the moody electronic explorations established with last year's debut release. While much of the album is stark, "Souvenir" (the hit single overseas) is a well-crafted pop track reminiscent in tone of the Korgis' "Everybody's Got To Lean Sometime." Also of note here are the plaintive vocals of leaders Paul Humphries and Andrew McCluskey. **Best cuts:** "Souvenir," "She's Leaving," "Joan Of Arc."

MAXUS—Warner Bros. BSK 3634. Produced by Michael Omartian. Maxus is a West Coast quintet built around two seasoned studio veterans, keyboard players Robbie Buchanan and Jay Gruska. The group gets full mileage from its maiden foray into its pop, rock and r&b hybrid style by drawing from solid guest players and Omartian's sure hand at balancing lush pop elements against rock verve. **Best cuts:** "The Higher You Rise," "What You Give," "They Danced."

DOC HOLLIDAY—... Rides Again ... , A&M SP-6-4882. Produced by David Anderle. One of A&M's first forays into a new \$6.98 developing artists line the second LP from this Southern quintet reaches for the classic harder rock elements that have become staples of the genre. Among them: growling lead vocals, soaring guitar solos and relentless drumming, all focused on the familiar themes of women, the road and rock'n'roll.

Best cuts: "Last Ride," "Let Me Be Your Lover," "Do'in' (It Again)," "Lonesome Guitar."

ALDO NOVA—Portrait ARR 37498 (CBS). Produced by Aldo Nova. As producer and chief soloists on both guitars and keyboards, this Canadian rocker reaches for the widescreen production sound and dramatic hard rock elements normally associated with full bands. If his frantic vocals sometimes fall short of the mark, Nova's layered guitar arrangements and crafty use of keyboard textures point toward early interest from harder AOR formats. **Best cuts:** Take your pick.

CHAS JANKEL—Questionnaire, A&M SP64885. Produced by Chas Jankel, Philip Bagenal, Pete Van Hooke. Jankel makes extremely classy jazz-pop that is reminiscent of Quincy Jones' best work. In fact, Jones covered Jankel's "A No Corrida" last year and the material here is just as seamlessly wonderful. Jankel seems to have left his career with Ian Dury & The Blockheads behind as there is nothing really "new wave" here. This is elegant dance music and jazz fusion which is perfect for a variety of formats. **Best cuts:** "Boy," "109," "Johnny Funk," "Questionnaire," "Now You're Dancing."

ALTERED IMAGES—Happy Birthday, Epic FR37738 (CBS). Produced by Steve Severin. Those who like Bow Wow Wow or Lene Lovich should appreciate Britain's Altered Images. Lead

singer Clare has a distinctive high-pitched voice and the backing music is suitably quirky. The title track was a major hit in the U.K. and has received some progressive airplay in the U.S. **Best cuts:** "Happy Birthday," "Insects," "Faithless," "Beckoning Strings."

MICHAEL HOLLAND—Do She Want Love, Bomb Records 7036. Produced by Greg Warren. Canadian deejay Michael Holland sings nicely orchestrated easygoing rock. The melodies are not complex, but a swaying rhythm is set up and is well-punctuated by D.D. Hill's percussion and Greg Kozak's drumming. **Best cuts:** "A Legend So True," "The Fury," "Do She Want Love."

KAY STARR—GP KS5020. Produced by Ben Arrigo, Gene Novello and Snuff Garrett. Unknown, unimpressive material hampers the enduring Oklahoma singer who topped the charts in the 1950s. Starr still sings well, and her gutsy, uninhibited style is not dated. Her backing is conducted by Andy Badale, Al Capps and Frank Ortega. **Best cuts:** "Nickledo-deon Rag," "He Will Call Again."

EPs

PETER DAYTON—Love At First Sight, Shoo Bop BOP101. Produced by Ric Ocasek. Long a critical, radio and club favorite on the East Coast, this Bostonian plays various types of rock. "Skintite" and "Perfect Wave" have the wacked-out charm of the B-52's while "Stuck On The Same Refrain" is slow urban rock in the Springsteen mold. "Love At First Sight" has a rockabilly edge. Cars' members Greg Hawkes, Elliot Easton and Ric Ocasek help out on various tracks. **Best cuts:** "Skintite," "Love At First Sight."

JIM CURNUTTE—Neurological Records SF1001. Produced by Jim Curnutte. This four-track EP is an effective introduction to Curnutte, who plays straight-ahead rock with a slightly humorous bent. "Factory Life" and "Walking In The Moonlight" have a new wave feel while "Time Cube" and "See My Chance" wouldn't be out of place on most AOR station. **Best cuts:** "Factory Life," "Time Cube."

jazz

CEDAR WALTON—Piano Solos, Clean-Cuts CC704. Produced by Ed Levine and Jack Heyrman. Six tracks, one running about 12 minutes, comprise this entry by a long-time keyboardist who deserves more celebrity than he enjoys. Walton is a versatile musician, and even without a rhythm section he is thoroughly entertaining. A strong entry for 1982 buyers. **Best cuts:** "Over The Rainbow," "Sunday Suite In Four Movements."

RALPH SUTTON/EDDIE MILLER—We've Got Rhythm, Chaz-Jazz CJ110. Produced by Charlie Baron. The odd combination of piano and tenor sax—nothing else—may seem musically incongruous. But Sutton's powerful, jackhammer left hand is more than an adequate substitute for rhythm section backup as Miller performs nobly on eight titles with his saxophone. He still gets the prettiest tone, and finds the prettiest notes, of anyone. Here is a truly extraordinary LP, one that will sound contemporary in 1992. The tunes are all time-tested evergreens. **Best cuts:** All.

(Continued on page 75)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Kip Kirby, Pat Nelson, Roman Kozak, Irv Lichtman, Ed Morris, Ed Ochs, Alan Pechansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.

Chartbeat

● Continued from page 9

Scaggs' "Lowdown" (Columbia), Rod Stewart's "Do Ya Think I'm Sexy" (Warner Bros.), Peter Brown's "Dance With Me" (Drive/TK) and the Average White Band's "Pick Up The Pieces" (Atlantic).

Bobby Caldwell's "What You Won't Do For Love" (Clouds/TK) hit number six r&b; **Meco's** "Star Wars Theme/Cantina Band" (Millennium) reached number eight.

Several other hits by white acts have climbed into the r&b top 20. These include **Andy Gibb's** "Shadow Dancing" (#11/RSO), **Rick Dees'** "Disco Duck" (#15/RSO), **Elton John's** "Bennie & The Jets" (#15/MCA), **Kenny Loggins'** "This Is It" (#19/Columbia) and **Barbra Streisand's** duet with **Donna Summer**, "No More Tears" (#20/Columbia).

The highest Hall & Oates had climbed on the soul chart until now was number 23, a post they reached

twice in 1976, with "Sara Smile" and "Do What You Want, Be What You Are." ★ ★ ★

The Pop Side: If Hall & Oates weren't on the r&b chart, this would still be a record-setting week for them. They have now had four No. 1 pop hits—more than any other duo in the rock era. **The Everly Brothers, Simon & Garfunkel** and **the Carpenters** are bounced to second place, with three each.

Hall & Oates also become the first duo in the rock era to reach No. 1 with two successive singles. "I Can't Go For That" is the followup to "Private Eyes," which topped the chart last November.

And Hall & Oates tie **Blondie** as the act with the most No. 1 pop hits so far in the '80s. The duo's recent back-to-back hits were preceded last year by "Kiss On My List." Blondie's '80s toppers are "Call Me," "The Tide Is High" and "Rap-

ture." Tied for second place with two No. 1 hits so far in the '80s are **Queen, Diana Ross, Olivia Newton-John** and **Christopher Cross**.

It's fitting that Hall & Oates bump Olivia Newton-John out of the No. 1 spot after her 10-week run with "Physical," because it was "Physical" that displaced "Private Eyes" from the top spot last fall.

No act has replaced itself at No. 1 on the pop singles chart since **the Beatles** in 1964. By having just one record come between their runs at the top, Hall & Oates tie a turn-around record set by **the Bee Gees** in 1978 and **Donna Summer** in 1979.

Finally, "I Can't Go For That" is RCA's fifth No. 1 pop hit of the '80s, more than any other label. Columbia dips to second place, with four toppers since the turn of the decade. RCA's sudden flush success is most notable because the label had no No. 1 hits at all between Hall &

Oates' "Rich Girl" in April, 1977 and the duo's "Kiss On My List" four years later.

★ ★ ★
Not Foreign: **Foreigner's** "Waiting For A Girl Like You" (Atlantic) finally loses its star in its 10th straight week at number two. Now Foreigner knows how Hubert Humphrey must have felt.

But the group has ample consolation on the LP chart, where "4" is No. 1 for the 10th week, the longest run of any album in Atlantic history.

In fact, Foreigner's album is now one of only nine LPs to log 10 or more weeks at No. 1 in the past 10 years. The others? Thought you'd never ask. Here they are ranked by weeks at No. 1 and in the top 10.

1. "Rumours," Fleetwood Mac, Warner Bros., 1977-78 (31/52).
2. "Saturday Night Fever," Bee Gees et al. RSO, 1978, (24/35).
3. "Hi Infidelity," REO

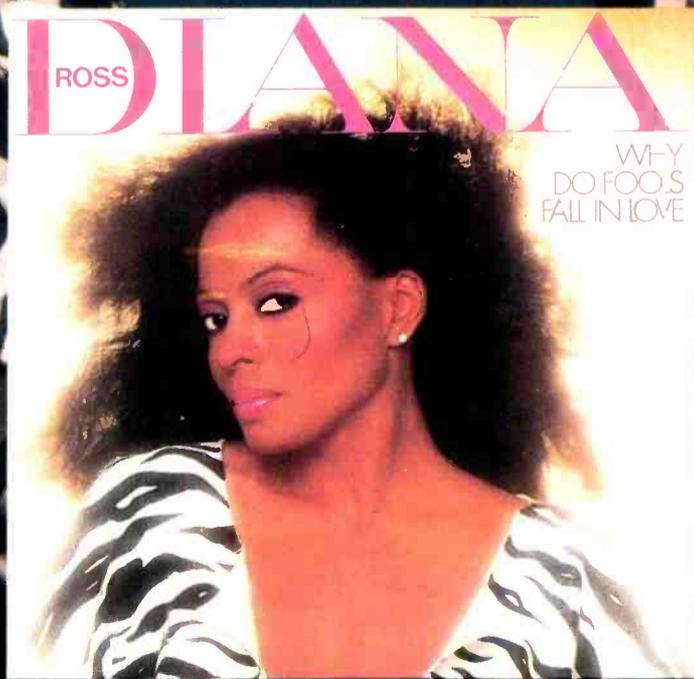
Speedwagon, Epic, 1981 (15/30).

4. "The Wall," Pink Floyd, Columbia, 1980 (15/27).
5. "Songs In The Key Of Life," Stevie Wonder, Tamla, 1976-77 (14/35).
6. "Grease," Olivia Newton-John et al. RSO, 1978 (12/29).
7. "Frampton Comes Alive!," Peter Frampton, A&M, 1976 (10/52).
8. "4," Foreigner, Atlantic, 1981-82 (10/26).
9. "Greatest Hits," Elton John, MCA, 1974-75 (10/11).

★ ★ ★
Rev Engines: Cars fans, we know, will be happy to learn that "Shake It Up" (Elektra) this week becomes the group's highest-charting single to date. The record moves up to number 13, topping the 14 peak of 1979's "Let's Go." The group has secured three top 10 albums without ever nailing down a top 10 single.

ROSS DIANA

HOT NEW SINGLE
MIRROR
MIRROR



PB43021
RCA
Records and Tapes

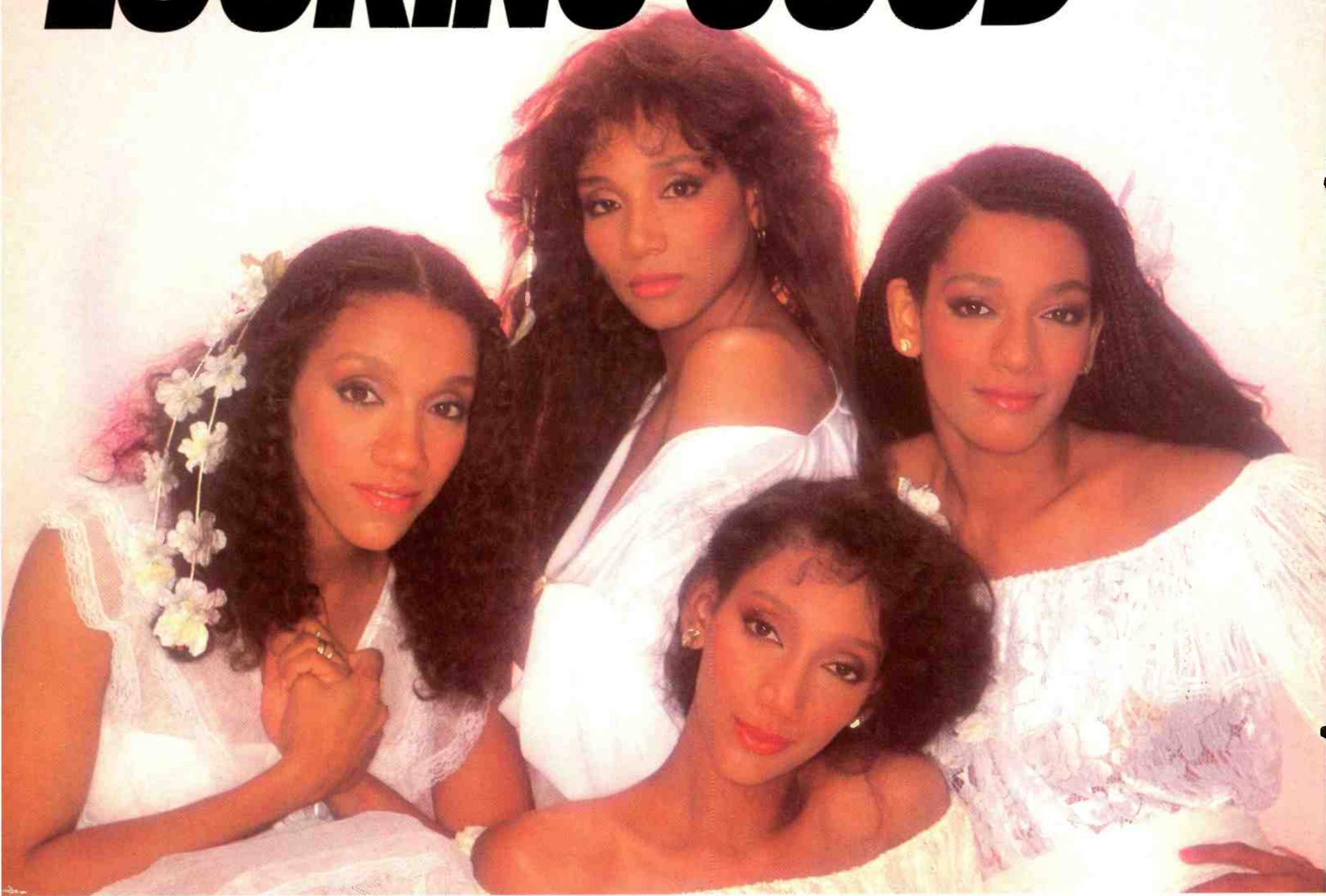
AFL 14153

FROM THE ONLY NEW DIANA ROSS ALBUM "WHY DO FOOLS FALL IN LOVE!"

Give the gift
of music.



LOOKING GOOD



SOUNDING GREAT!

**"THE SISTERS,"
THE NEW
ALBUM
FROM
SISTER
SLEDGE.
THEIR BEST
EVER!**



PRODUCED BY SISTER SLEDGE

SD 5231

**CONTAINS
THE SINGLE,
"MY GUY"
ON COTILLION
RECORDS
& TAPES.**



A DIVISION OF
ATLANTIC RECORDING CORP.

© 1982 Atlantic Recording Corp. A Warner Communications Co.

Billboard TOP LPs & TAPE

© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
☆	1	28	FOREIGNER 4 Atlantic SD 16999	▲	8.98		36	35	14	BLONDIE The Best Of Blondie Chrysalis CHR 1337		8.98		71	46	9	MOLLY HATCHET Take No Prisoners Epic FE 37480			
☆	2	26	JOURNEY Escape Columbia TC 37408	▲			37	38	47	RICK SPRINGFIELD Working Class Dog RCA AFL1 3697	▲	7.98		72	58	9	FRANK SINATRA She Shot Me Down Reprise FS 2305 (Warner Bros.)		8.98	
☆	7	12	THE J. GEILS BAND Freeze-Frame EMI-America SOD-17062	▲	8.98		☆	59	2	JIMMY BUFFETT Somewhere Over China MCA MCA-5285		8.98		73	76	66	THE DOORS Greatest Hits Elektra SE-515	▲	8.98	
☆	4	12	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	▲	8.98		39	33	8	PINK FLOYD A Collection Of Great Dance Songs Columbia TC 37680				☆	84	20	TRIUMPH Allied Forces RCA AFL1 3902		8.98	
☆	5	21	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atlantic)	▲	8.98		☆	44	34	AIR SUPPLY The One That You Love Arista AL 9551	▲	8.98		☆	83	18	TEDDY PENDERGRASS It's Time For Love P.I.R. TZ 37491 (Epic)	●		SLP 8
☆	6	25	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)	▲	8.98		41	41	16	BARRY MANILOW If I Should Love Again Arista AL-9573	●	8.98		☆	99	4	BOB AND DOUG MCKENZIE Great White North Mercury SRM-1-4034 (Polygram)		8.98	
	7	3	AC/DC For Those About To Rock Atlantic SD 11111		8.98		42	42	21	THE KINKS Give The People What They Want Arista AL 9567		8.98		77	77	15	DIANA ROSS All The Greatest Hits Motown M 13-960C2		13.98	SLP 37
☆	8	19	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	▲	8.98	SLP 14	43	43	13	LINDSEY BUCKINGHAM Law And Order Asylum SE-561 (Elektra)		8.98		78	79	24	EDDIE RABBITT Step By Step Elektra SE-532	●	8.98	CLP 11
	9	9	POLICE Ghost In The Machine A&M SP-3730	▲	8.98		☆	96	7	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NBI-33243		8.98		79	80	77	DARYL HALL & JOHN OATES Voices RCA AQL1 3646	●	8.98	
	10	10	BARBRA STREISAND Memories Columbia TC 37678				☆	50	20	LUTHER VANDROSS Never Too Much Epic FE 37451	●		SLP 3	☆	98	4	TOM TOM CLUB Tom Tom Club Sire SRK 3628 (Warner Bros.)		8.98	SLP 31
	11	12	THE CARS Shake It Up Elektra SE-567		8.98		46	47	8	EMMYLOU HARRIS Cimarron Warner Bros. BSK 3603		8.98	CLP 7	81	81	18	ROGER The Many Facets Of Roger Warner Bros. BSK 3594	●	8.98	SLP 17
	12	11	EARTH, WIND & FIRE Raise ARC/Columbia TC 37548	▲		SLP 1	☆	53	11	SKYY Skyline Salsoul SA-8548 (RCA)		8.98	SLP 4	82	73	8	DAVID BOWIE Changes Two Bowie RCA AFL1-4202		8.98	
	13	13	ROD STEWART Tonight I'm Yours Warner Bros. BSK-3602	●	8.98		48	48	18	BILLY JOEL Songs In The Attic Columbia TC 37461	▲			☆	93	21	THE TIME The Time Warner Bros. BSK 3598		8.98	SLP 15
☆	15	11	GEORGE BENSON The George Benson Collection Warner Bros. 2HW 3577	●	16.98	SLP 5	49	45	24	AL JARREAU Breakin' Away Warner Bros. BSK 3576	●	8.98	SLP 18	84	85	76	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98	
☆	16	14	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)		8.98		50	39	11	NEIL YOUNG & CRAZY HORSE Re-Ac-Tor Reprise HS 2304 (Warner Bros.)		8.98		85	86	16	CARLY SIMON Torch Warner Bros. BSK 3592		8.98	
☆	18	16	GENESIS Abacab Atlantic SD 19313	●	8.98		51	52	10	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061		8.98		86	87	18	THE ROLLING STONES Hot Rocks, 1964-71 London 2PS-60617		10.98	
	17	14	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	▲	8.98		52	49	30	THE COMMODORES In The Pocket Motown M8-955M1	▲	8.98	SLP 29	☆	97	4	LAKESIDE Your Wish Is My Command Solar S-26 (Elektra)		8.98	SLP 26
☆	20	13	PLACIDO DOMINGO Perhaps Love Columbia FM 37243				53	54	68	KENNY ROGERS Greatest Hits Liberty L00-1072	▲	8.98	CLP 13	88	74	103	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98	
	19	19	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	▲	8.98	SLP 2	54	56	13	PRINCE Controversy Warner Bros. BSK 3601	●	8.98	SLP 16	89	75	9	KISS Music From The Elder Casablanca NBLP 7261 (Polygram)		8.98	
☆	22	27	THE GO GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	●	8.98		55	57	12	BAR-KAYS Night Cruisin' Mercury SRM-1-4028 (Polygram)		8.98	SLP 7	90	91	42	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98	
☆	23	21	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2-37393	▲			☆	62	6	BOBBY WOMACK The Poet Beverly Glen BG-10000		8.98	SLP 6	91	72	11	THE DOOBIE BROTHERS Best Of The Doobies, Vol. II Warner Bros. BSK 3612	●	8.98	
☆	24	12	LOVERBOY Get Lucky Columbia FC 37638	●			☆	63	10	PEABO BRYSON I Am Love Capitol ST-12179		8.98	SLP 11	92	71	14	GREG LAKE Greg Lake Chrysalis CHR 1351		8.98	
☆	25	11	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	●			☆	64	44	QUINCY JONES The Dude A&M SP-3721	●	8.98	SLP 35	93	82	8	CON FUNK SHUN 7 Mercury SRM-1-4030 (Polygram)		8.98	
☆	26	40	BILLY SQUIER Don't Say No Capitol ST-12146	▲	8.98		☆	66	34	OAK RIDGE BOYS Fancy Free MCA MCA-5209	▲	8.98	CLP 5	94	95	8	ADAM AND THE ANTS Prince Charming Epic ARE 37615			
	25	21	QUEEN Greatest Hits Elektra SE-564	▲	8.98		60	40	10	BLACK SABBATH Mob Rules Warner Bros. BSK 3605		8.98		95	90	10	L.T.D. Love Magic A&M SP-4881		8.98	SLP 34
☆	28	45	ALABAMA Feels So Right RCA AHL1-3930	▲	7.98	CLP 1	61	61	30	KENNY ROGERS Share Your Love Liberty L00-1108	▲	8.98	CLP 17	96	88	12	EARL KLUGH Crazy For You Liberty LT-51113		8.98	SLP 33
	27	27	DIANA ROSS Why Do Fools Fall In Love RCA AFL1-4153		8.98	SLP 9	62	65	60	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲			☆	107	2	THE WHISPERS Love Is Where You Find It Solar S-27 (Elektra)		8.98	SLP 24
☆	31	48	JUICE NEWTON Juice Capitol ST-12136	▲	8.98	CLP 4	☆	69	40	RICK JAMES Street Songs Gordy G8-1002M1 (Motown)	▲	8.98	SLP 23	98	94	15	SURVIVOR Premonition Scotti Bros. ARZ 37549 (Epic)			
	29	29	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STEK-12182	▲	12.98		64	67	16	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)		8.98		99	89	7	CAROL HENSEL Carol Hensel's Exercise And Dance Program-Volume 2 Vintage VNI 7733 (Mirus)		8.98	
	30	30	THE JACKSONS The Jacksons Live Epic KE2-37545			SLP 10	65	55	20	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	●		CLP 2	100	101	8	TOM BROWNE Yours Truly Arista/GRP GRP-5507		8.98	
	31	17	NEIL DIAMOND On The Way To The Sky Columbia TC-37628	▲			66	51	12	THE STEVE MILLER BAND Circle Of Love Capitol ST-12121	●	8.98		101	103	18	CHILLIWACK Wanna Be A Star Millennium BXL1-7759 (RCA)		8.98	
	32	32	RUSH Exit Stage Left Mercury SRM-2-7001 (Polygram)	●	12.98		67	60	34	MOODY BLUES Long Distance Voyager Threshold TRL 1-2901 (Polygram)	▲	8.98		102	104	42	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	●	8.98	
☆	36	8	GROVER WASHINGTON JR. Come Morning Elektra SE-562		8.98	SLP 12	☆	78	76	AC/DC Back In Black Atlantic SD 16018	▲	8.98		☆	103	NEW ENTRY	THE SUGAR HILL GANG 8th Wonder Sugarhill SH-249		8.98	SLP 36
	34	34	PAT BENATAR Precious Time Chrysalis CHR 1346	▲	8.98		69	68	20	LITTLE RIVER BAND Time Exposure Capitol ST 12163	●	8.98		104	108	22	RONNIE MILSAP There's No Getting Over Me RCA AHL1 4060	●	7.98	
☆	37	4	ABBA The Visitors Atlantic SO 19332		8.98		70	70	11	ANGELA BOFILL Something About You Arista AL 9576		8.98	SLP 13							

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

Rock'n'Rolling

• Continued from page 10

Wendy O. Williams of the Plasmatics has filed a \$6 million lawsuit against seven Milwaukee police officers alleging they beat and sexually assaulted her after a concert last Jan. 19.

She got into a melee with the Milwaukee cops after being arrested on charges that she engaged in prohibited behaviour at a club licensed to sell liquor. In the altercation, she suffered a broken nose and a cut near the eye.

She was cleared on the obscenity charges in court, and other charges of resisting arrest and battery on a police officer were later dropped.

Had dinner recently with Tommy Mandel, Ian Hunter's keyboard player, who has his own new EP on Songshop Records. His hair was very short, not because he has adopted a new punk look, but because it was shaved not too long ago during a operation to relieve an aneurism on an artery in his brain.

Mandel collapsed during a concert, and for a while it was a 50/50 chance as to whether he would make it at all. But everything worked out okay, and he is back playing with Hunter, while JEM has picked up his EP for distribution.

"It's hard being a sideman," jokes Mandel, discussing his career. Hunter recently changed his whole band to record a new album, except for Mandel. Mandel's own band, meanwhile, consists of "me, Hilly Michaels, and a tape recorder."

"I have been wondering about how to put a band together," he continues. "Also I wonder what kind of gigs I should play, and where I should play."

Mandel's music is much like Hunter's: neither new wave nor old, just quality, high energy rock. For a

JASRAC Seeks Increase In License Fees

• Continued from page 1

Explaining why JASRAC is seeking such a substantial increase in license fees, Masao Arita, executive supervisor of the society's general administration division, notes that the "present charges have not been increased for 12 years and American and European rights societies have been complaining that the license fees from Japan are too low. Their complaints have become particularly loud and persistent in recent years. When the present charges were decided in 1970, videotapes had just appeared and the penetration of hardware in Japan was minimal. Now, however, the penetration has passed the 10% mark and with the advent of the videodisk we felt it was time to increase our tariffs."

Arita says JASRAC is hoping to reach agreement on the new terms as speedily as possible, but admits that the task would be no easy matter because of the hostility to the proposals being evidenced by the three user organizations. This is especially true, Arita adds, in view of the depressed state of the record/tape market in Japan over the last two or three years.

Although video software sales in Japan totaled \$44,250,000, the copyright fees collected from videotapes in 1980 came to only 0.1%, or \$101,000, of the total JASRAC revenue of \$96,195,000.

new act, even with credentials as strong as Mandel's, there are not that many venues to play original music.

According to Jean Petrucelli, Mandel's manager, the idea now is not so much to put together a band and play—there is no money in that—but to promote the record, and then go from there.

Meanwhile, Mandell continues his work on other people's projects. In the last year he has appeared on LPs by Sylvain Sylvain, Hilly Michaels, Martin Brilley, David Johansen, Brian Adams, Elliot Murphy, and a children's album for Cleveland International.

For The Record

WASHINGTON—The story on upcoming legislative matters facing record companies and broadcasters that appeared in Billboard's Jan. 23 issue was incorrect in stating that the Senate Counterfeiting and Piracy Bill was awaiting passage, when indeed it had already been passed by the Senate at the end of the first session of the 97th Congress in December by a voice vote. A similar bill now await passage by the House.

RIAA Eyes Home Tape Remedy

• Continued from page 1

man of the Senate Judiciary Committee, that the common Congressional opinion that audio home taping is already exempt from copyright infringement rules is incorrect. Legislators had hoped that the misunderstood audio taping exemption could have formed a precedent for a video home taping exemption (Billboard, Jan. 9).

Informed sources say that Gortikov, who met with organizational officials in New York on Jan. 14, plans to continue querying the views of those interested in pursuing legislation that would benefit the copyright owner in the form of some sort of royalty to compensate for the "enormous losses" incurred by the practices of home audio taping in the last few years.

There are also plans, according to sources, to make use of a new and as yet unreleased Warner Communications Inc. (WCI) survey on Capitol Hill, a document which evidently underscores a recent Columbia Records survey that the audio home taping problem is extensive and causing "considerable losses" in the industry.

There is even talk of bringing concerned artists and performers who

General News

IMIC Board Maps Agenda In Conference At Cannes

• Continued from page 1

panels, roundtable debates and workshops. The agenda under consideration by this 23-member group, which will be chaired by Billboard publisher Lee Zhitto and the magazine's international editorial director Mike Hennessey, is expected to cover the following ground: the impact of home video, cable tv and satellites upon the music industry's present and future prosperity; the ongoing problems of home taping and international record and tape piracy; television as a promotional vehicle; changing patterns in retailing; and the evolution of the music publisher's role in developing talent.

The members of the advisory panel are: Stig Anderson, president and general manager of Polar Music and Sweden Music, Stockholm; Dick Asher, deputy president and chief operating officer of CBS Records Group, New York; Marcus Bicknell, managing director of A&M Records Europe, Paris; Arne Bendiksen, president of Arne Bendiksen A/S, Oslo; Ed Cramer, president of BMI, New York; Hal David, president of ASCAP, New York; Jack Dimenstein, president of Musikvertrieb, Zurich;

Nesuhi Ertegun, president of

WEA International, New York; Pierre-Jean Goemaere, president of Inelco Belgium, Brussels; Michael Karnstedt, managing director of Peer Musikverlag, Hamburg; Willem van Kooten, president of CNR Records, Weesp, Netherlands; Marek Lieberberg, president of Mama Concerts, Frankfurt;

Jerry Moss, chairman of A&M Records, Hollywood; Maurice L. Oberstein, chairman of CBS Records U.K.; Sol Rabinowitz, managing director of CBS Records Greece; Johnny Reimar, president of Starbox, Copenhagen; Guido Rignano, managing director of Ricordi Records, Milan;

Harvey Schein, president and chief executive officer of PolyGram Corp., New York; Gerhard Schulze, president of Teldec, Hamburg; Mike Stewart, president of CBS Songs, Los Angeles; Bob Summer, president of RCA Records, New York; Peter Ulrich, vice president and general manager of Discos Peerless, Mexico City; Chris Wright, co-chairman of Chrysalis Records, London.

Other members of the IMIC advisory board will be announced, as soon as their participation has been confirmed.

Lifelines

Births

Boy, Adam Louis, to Carol and Ed Harrison, Jan. 14, in Los Angeles. Father is record reviews and assistant radio editor of Billboard.

Girl, Sara Rae, to Diane and Richard Kaye, Dec. 9, in Southville, Mich. Father is sales representative for AMI Distributing in Detroit.

Boy, Ian Ross Stewart, to Brenda and Mitchell Stewart, Dec. 25, in Cookeville, Tenn. Father is road manager for Bobby Bare.

Boy, Logan Hayes, to Cindy and Wayne "Skinny" Smith, Jan. 5, in Nashville. Father is stage manager for the Charlie Daniels Band.

Boy, Weston Walker, to Gail and Denny Purcell, Jan. 18, in Nashville. Father is mastering supervisor at Woodland Mastering.

Marriages

Larry Robbins, president of One B Management, to Catherine Scott last month in Los Angeles.

Deaths

Gary M. Brown, 30, Jan. 12, in Coralville, Iowa after an extended illness. Brown was the assistant night director of KRNA-FM Iowa City and had been with the station since 1975.

Theodore R. Sullivan, 53, on Jan. 18, following a prolonged illness. A 20-year veteran of CBS, Sullivan joined the company's finance department and was named controller in 1967. In 1973, he moved to CBS/Columbia Group as vice president and in 1980 was appointed vice president of finance for CBS Video Enterprises. He's survived by his wife, Muriel, and four children.

Belle Ginsberg, 85, Jan. 9, in Rochester, N.Y. She was the mother of Sam Ginsberg, City One-Stop sales manager, Los Angeles.

Jack Cayre, 82, father of Joe Cayre, president of Caytronics Corp., of a heart attack in Miami, Fla. on Jan. 14. In addition to Joe Cayre, he is survived by his wife, Grace, and two other sons.

Programming From Playboy

NEW YORK—Playboy Magazine come to life? Yes it's true—Playboy-produced programming, including a centerfold, premiered last Friday (22) on Rainbow Programming Services Escapade. The first night's fare included former Bunny (circa 1970) Deborah Harry and Blondie performing "Heart Of Glass," as well as an exclusive interview with John and Bo Derek.

Music will play a large part in future programming, according to producer Bob Shanks, who, with his wife Ann, is responsible for programming development for Playboy's cable activities. Bob Hillburn, music critic for the Los Angeles Times, has been signed on to do news and reviews, and various music specials are slated to appear in the coming months.

Bubbling Under The Top LPs

Bubbling Under The HOT 100

- 101—BE MINE, Grover Washington Jr., Elektra 47246
- 102—GHETTO LIFE, Rick James, Gordy 7215 (Motown)
- 103—OPPOSITES DO ATTRACT, The All Sports Band, Radio Records 3892 (Atlantic)
- 104—SPIES IN THE NIGHT, Manhattan Transfer, Atlantic 3877
- 105—GOIN' BACK TO CHINA, Diesel, Regency 7343 (Atlantic)
- 106—STAGE FRIGHT, Chic, Atlantic 3887
- 107—RAIN IS FALLING, E.L.O., Jet 5-02693 (Epic)
- 108—WAIT FOR ME, Slave, Cotillion 46018 (Atlantic)
- 109—LET'S WORK, Prince, Warner Bros. 50002
- 110—TUBE SNAKE BOOGIE, Z.Z. Top, Warner Bros. 59865

- 201—ROBERTA FLACK, The Best Of Roberta Flack, Atlantic SD 19317
- 202—GANG OF FOUR, Another Day/Another Dollar, Warner Bros. Mini-3646
- 203—TOMMY TUTONE, Tutone II, Columbia ARC-37401
- 204—SOUNDTRACK, Reds, Columbia BJS-37690
- 205—JIMMY DESTRI, Heart On A Wall, Chrysalis CHR-1368
- 206—JOHN KLEMMER, Solo Saxophone II-Life, Elektra 5E-566
- 207—EDDIE SCHWARTZ, No Refuge, Atco SD 38-141 (Atlantic)
- 208—BRUCE COCKBURN, Inner City Front, Millennium BXL1-7761 (RCA)
- 209—FLESH TONES, Roman Gods, I.R.S. SP-70018 (A&M)
- 210—SHOOTING STAR, Shooting Star, Virgin/Epic PE-37720

'Classics' Disk Spurs Interest

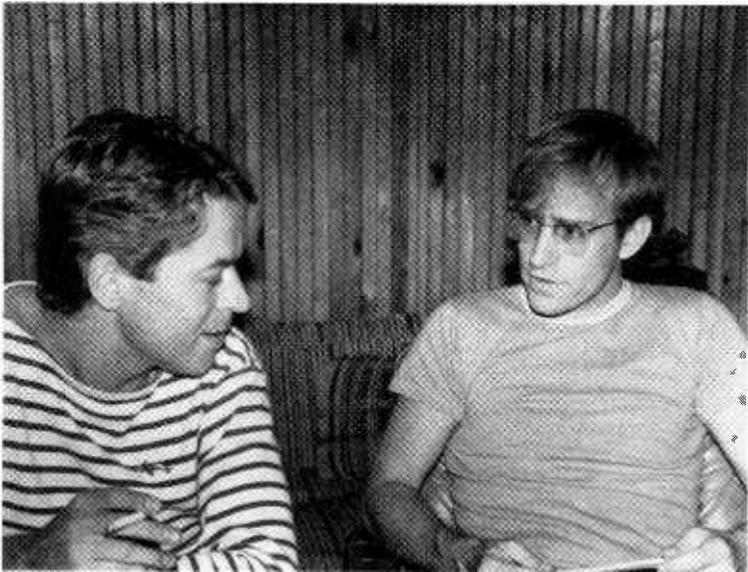
• Continued from page 55

Philips Records vice president Nancy Zannini also viewed the pop record positively. "It didn't seem to me to be a cheap trick," explains Zannini. "It's exploiting classics but I don't think it should be looked at in a negative way. Once the introduction is made you may have a new convert."

Angel Records also hopes to exploit the giant seller. However, it is moving in an opposite direction with its own Royal Philharmonic "crossover" album.

ALAN PENCHANSKY

Inside Track



SHOP TALK—Moon Martin, right, listens as Robert Palmer makes a point during a break in sessions for Martin's next Capitol LP, underway at Compass Point Studios in Nassau. Palmer, who garnered a major single hit with Martin's "Bad Case Of Lovin' You," is repaying the favor by producing the LP.

FIRST ISSUE: Expect a public announcement soon on a unique approach to funding an embryo label. As planned when launched last year, **Destiny Records**, the Arnie Orleans operations is reportedly approaching the SEC with a program to go public. It's understood that when the underwriter ads do appear, somewhere around 15 million shares will be offered at 10 cents per... When will **Progress Distributing's** Joe Simone and Hal Davis announce that **John Galgano** has joined the Chicago outlet to head up a new one-stop wing now that his pop, **Tony**, has folded **Galgano Distributing** and gone into an operator-oriented singles one-stop?

James Brown, Aretha Franklin and Peter Tosh headlined a Friday (22) extravaganza at a 40,000-seat outdoor venue in Jamaica, 90 minutes of which will be syndicated on tv by **Ray Bentley** of New York. CBS owned-and-operated outlets in Chicago, New York, Philadelphia and St. Louis have already slated the show. Bentley, too, is hinted ready to make a video software deal. Show is tabbed "**Rhythm In The Sun**."... While we have Philly in mind, **Sunny and Jerry Richman** of **Richman Bros.** one-stop, hosts to the 1982 **NAIRD** convention, will bus conventioners to Atlantic City opening night Thursday, June 3, where they will enjoy the viands of one of the gambling spas for the evening.

It couldn't happen to a nicer guy: Indie label distribution pioneer **Bill Emerson Sr.** retired to his 1,000-acre spread near Sweetman, Tex. after more than three decades with **Big State**, Dallas, as honcho. Drillers hit a gusher of natural gas and petroleum on his ranch last week after three dry holes in a row... **Track** doesn't normally report birthdays, but **Mickey Addy** was 87 years young Friday (22). He started in music publishing when 13 and for the past 13, he's been with **Billboard**. Anybody recall anyone else who labored for 75 years in this rat race?

Irwin Meyer and Stephen Friedman, two producers of the long-running musical, "**Annie**," were sentenced Wednesday (20) in Boston to six months' imprisonment for their part in a tax scheme which bilked celebrities of millions of dollars. **Elvis Presley** got taken in the deal, in which individuals bought interest in non-existent coal mining rights in return for tax writeoffs. The pair, who pleaded guilty Dec. 9 to conspiring to assist in the prepa-

ration and filing of false income tax returns, collected \$21 million in cash, according to court documents.

Track found **Ben Bernstein**, the "silent partner" in the record/tape wing of the much lamented **Korvettes**. The oldtimer is heading the recorded music wing for the important 75 **Caldor** departments from the discount stores' Norwalk, Conn., base... **Jay Jarrett** has completed a distribution pact with **MCA Distribution** for his three-year-old **PPL** r&b label.

Pablo Cruise, Alex Ligertwood and other members of Santana, Jesse Colin Young, Huey Lewis and the News and others play a benefit concert Monday (25) for their Marin County neighbors, victimized by the recent deluge and mudslides at Marin County Civic Center... **Veteran 20th Century Music topper Herb Eiseman** makes his first trip to **MIDEM** without his official film music firm credentials. Eiseman is not commenting on his future status within the new **20th/Warner Bros. Music** setup. He'll be plugging subpublishing deals for music from the film, "**The Pirate Movie**," on behalf of the flick's producer **David Joseph**.

Need proof that singles are down? Christopher Cross' "Arthur's Theme" finally certified gold five months after release and three months after it reached No. 1... **KDAY program director J.J. Johnson** receives the **1981 Diamond Jubilee Human Relations** award Wednesday (27) from the **American Jewish Committee** at a dinner event at the Beverly Wilshire Hotel. **Lawrence Hilton Jacobs, Barry White and Quincy Jones** co-chair the event. **Industry legalist Bruce Ramer** is AJC prexy... After hearing **Ron Sproehle** of **Fama World Circles**, the Latin label, expound on the potential of the Hispanic market last week at their luncheon, the **Assn. of Independent Music Publishers**, Los Angeles, is shaping a campaign to sew up liaisons with Mexico, Central and South America.

Project 3 Records' owner Herb Linsky recuperating at home from recent triple bypass heart surgery... The **FCC** is proposing initial licenses for a variety of telecommunications be awarded by lottery. Under the concept, low power tv, subscription tv and multi-point distribution service would be awarded through a drawing or random number generator. "Underrepresented groups" would be assisted by a preference system, which proposes such entries receive two entries in each lottery.

Edited by **JOHN SIPPEL**

RIAA Certified Records

Platinum LPs

The Royal Philharmonic Orchestra's "Hooked On Classics" on RCA. Disk is their first platinum LP.

Juice Newton's "Juice" on Capitol. Disk is her first platinum LP.

Platinum Singles

Olivia Newton-John's "Physical" on MCA. Disk is her second platinum single.

New Pop Station To Reach Japan

Continued from page 3

Berger's hope for success in his latest venture is pegged to the conviction that Japanese appetites for pop music are poorly served by the country's relatively few radio stations, which devote much of their airtime to talk and traditional music.

COURT OKAYS GAME RIGHTS

NEW YORK—Those who brainchild a video game are entitled to copyright protection, a federal appeals court ruled here Wednesday (20).

The decision, hailed by the plaintiff as a "landmark" decision, upheld a district court's decision giving video game designers rights similar to that enjoyed by book authors and composers.

A three-judge panel also upheld a preliminary injunction against the defendant, **Omni Video Games Inc.**, which had been charged by **Stern Electronics** with copyright infringement over an arcade video game called **Scramble**.

As to whether **Omni** infringed on the game is to be determined by trial in the district court.

While the video game area proliferates with games that have similar play and graphics, legal challenges contending copyright infringement had not, until the appeals court ruling, reached the federal appeals court level.

David Schoenberg, vice president and general counsel for **Stern Electronics**, views the appeals court ruling as a "landmark case for our industry."

Grammy Shot For Quincy's Protege

Continued from page 6

Ingram has also been active as a songwriter, securing covers by **High Inergy, Cuba Gooding and Ray Charles**. (The song Charles cut is "You 20th Century Fox," intriguing mainly because Ingram's publishing deal is with 20th.)

Ingram is now co-writing songs with six different collaborators for his own album, which he expects will be out by the middle of the year. Jones will again produce.

He's also looking ahead to possible live performances, which is how he started out in the music business. "I was on the road for years in standup groups and self-contained bands," he says. "It's only in the last five years that I've been getting into the studio and learning about putting records together."

Ingram comes from a musical family: His younger brother **Phillip** is a member of **Motown's Switch**. In

fact, the two sing background vocals together on Quincy Jones' latest production, **Ernie Watts' "Chariots Of Fire."**

But Ingram insists that his oldest brother **Henry**, a speech therapist in Stockton, Calif., is the true musical talent in the family. "Me and Phillip couldn't even touch the small part of his baby finger. He just didn't want to pursue the music business because of all the crazies in it."

Indies To 'Hold The Line' On Rising Singles Price

Continued from page 1

even more dire view of the \$1.99 list: "It's the beginning of the end. Manufacturers will suffer and one-stops and their customers along with them. The public has not accepted the last increase."

Turner is referring to the vault from \$1.29 to \$1.69 list in June, 1981. "The manufacturer has lost touch with reality," Turner continues. "People have never balked, they just grumbled when the price advanced. But now we may see our business cut in half. Vendors cross country should revolt against this at the same time."

Turner is charging a single price for all singles, the same he charged when the industry was at \$1.69. Two-tiering presently but uncertain of what to do in the future are **Buddy Robinson, Music Operators' Service, Buena Park, Calif.; Sam and George Weiss, WIN Records and Video, New York; Perry Blunda, PB One-Stop, St. Louis; Brud Oseroff, Mobile One-Stop, Pittsburgh; Jeff Boyd, Vinyl Vendors, Kalamazoo, Mich.; and Ray Espinosa, Stratford**

Distributing, New Hyde Park, N.Y. Still on the fence with **Turner** are **Dave Marker, City 1-Stop, Los Angeles; Billy Emerson, Big State, Dallas; Chet Kajeski, Martin & Snyder, Detroit; and Hutch Carlock, Music City, Nashville.**

Oseroff, Robinson and Kajeski are essentially operator-serving one-stops and are most pessimistic about the weakening effect the \$1.99 raise will have on total unit sales. Each time there has been a raise, all reported a sharp dip in the number of new releases their jukebox customers bought.

Voynow said he's already seen a sharp dip in higher-priced new releases. "We used to do 1,000 a day on a new one. Now the individual orders are onesies, some up to five pieces." He calls buyer resistance "remarkable."

Kajeski and the other juke-oriented one-stops say that individual operators they queried feel the quarter-play can't be increased. It was noted that in some locations catering to blue collar labor, route men find they have to drop to three plays for 25 cents from a prior two-for-a-

quarter rate as the recession tightens. **Blunda** says he's found customers, both retail and op, who won't touch the new-priced single.

"I won't buy a new single unless it hits the chart or I get orders from my customers," **Boyd** says when asked about the \$1.99 45s. **Emerson** said he tried going up on **RCA**, the first to raise to \$1.99, but customer resistance forced his price back down. **Carlock** reports he griped to the labels, who raised to \$1.99, but they didn't want to hear about "my displeasure."

Weiss, himself a manufacturer with his own **SAM** label, feels those at \$1.99 "have a death wish." He intends to keep **SAM** singles at \$1.69 as long as he can.

Fantasy / Milestone / Prestige's Phil Jones also wants to hold the line on his singles price. "It's still the industry's greatest vehicle. If you do it right, singles can still make you a lot of money," the sales chief explains.

"We are not even looking for a singles price increase," **Neil Bogart** of **Boardwalk** states. "If and when, Boardwalk will definitely be a fol-

lower on this one."

Lasker is the most vehement of the label executives fighting the singles spiral: "Everybody ignores the fact that units are down. We are in a battle for consumer dollars with other technologies. **Motown** is in an all-out fight to keep the price down. If we can be assured that our singles will be sold at a lower price and that our volume will go up resultantly, I can't see us raising. But you can't ever say "never" in business.

"We just came off a strong singles year, but I didn't think the numbers picked up that noticeably. 'Endless Love' did over two million and we

Millennium To \$1.99 On Singles

NEW YORK—**Millennium Records** has gone to a \$1.99 single with new product. Although distributed by **RCA Records**, the label held off increasing its single price when **RCA** made the first \$1.99 move last November.

But, **Andrew Francis**, director of marketing and artist development, says the label's price increase was

had a number of singles over one million last year. The recession hasn't forced that many people to buy singles instead of albums. That steady album buyer with expensive equipment still wants the album; he doesn't worry about the higher price of the album."

Several one-stop bosses offer that some of the labels which went to \$1.99 have been greasing the skids with so many freebies and other inducements that thus far their price boosts haven't impacted seriously on gross margin. But in the past 10 days, they note those additional incentives have been disappearing.

"justified" by the "overall trend of our industry in this direction."

New product affected by the hike are **Chilliwack's "I Believe," the Bay Brothers' "Love Never Comes Easy"** and the **Keith Diamond Band's "All Night Rocker."**

Two current singles are unaffected: **Bruce Cockburn's "Coldest Night Of The Year"** and **Bruce Sudano's "Pretenders."**

APPLAUSE



JUST RECORDED

EYDIE GORMÉ STEVE LAWRENCE

JACK JONES ROBERT GOULET TONY MARTIN

BUDDY GRECO SHIRLEY BASSEY SAMMY DAVIS JR.

BAJA MARIMBA BAND THE LETTERMEN



APPLAUSE RECORDS

...THE SOUND OF MUSIC

258 S. Beverly Drive, Beverly Hills, CA 90210 (213) 274-9301

© 1992 APPLAUSE RECORDS, INC.

the B-52's

CHALLENGE

High Prices!



MESOPOTAMIA

is an all-new six-cut **B-52's** album
available at a breakthrough \$5.99 suggested list price.

Produced by David Byrne

Dance through Reaganomics at a price you can afford.

